

NEWSSTAND PRICE \$6.50

Aerosmith's 'Summer' Jam!

With this week marking the unofficial start of summer, how appropriate that Columbia's **Aerosmith** grab Most



Added honors at CHR/Pop this week with "Girls of Summer." And Aerosmith's Steven Tyler is appearing at R&R Convention 2002, just two weeks away!

R&R

RADIO & RECORDS

www.radioandrecords.com

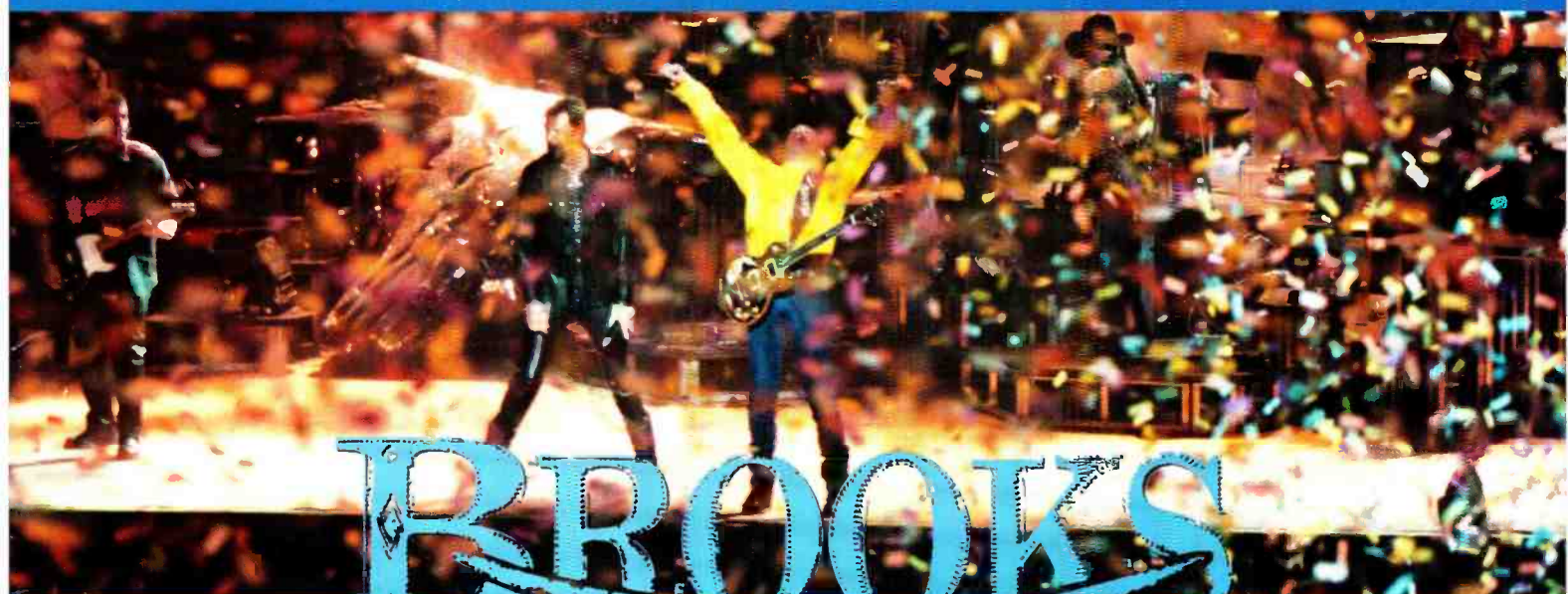
MAY 31, 2002

R&R Group Head Panel Expands

Jefferson-Pilot Radio President **Clarke Brown** will join a distinguished panel of radio and media group heads at R&R Convention 2002, June 13-15 in Beverly Hills, CA. To register, go to www.radioandrecords.com and click the "Conventlons" button.



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BROOKS & DUNN

2002 ACM
ENTERTAINER OF THE YEAR
VIDEO OF THE YEAR
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www.americanradiohistory.com

SnoopDogg

Mr. Kane, Bootsy Collins, featuring Quaze and Fred Wesley

UNDERCOVA FUNK (GIVE UP THE FUNK!)

FROM THE ORIGINAL MOTION
PICTURE SOUNDTRACK

UNDERCOVER BROTHER

Already On:

KMEL/San Francisco	WBTS/Atlanta	WJJS/Dothan	WHHH/Indianapolis					
KDDB	KYLZ	WESE	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	AND MORE!					

"This is soooo funky!" – Ant Dogg, PD KKUU/Palm Springs

"Original flavor in a new form!" – Tony Tecate, MD KSFM/Sacramento

Soundtrack in Stores Now!!! Movie in Theatres May 31



IMAGINE

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PRODUCED BY QUAZE

Snoop Dogg Appears Courtesy of Duggy Style Records/Priority Records. Mr. Kane Appears Courtesy of Duggy Style Records

In addition to a story on the important issue of liquor advertising on the radio, which begins on this page, **Jeff Green's** Management, Marketing & Sales section this week features several guest articles. Keith Cunningham is up first, and he stresses the importance of setting goals with respect to your NTR initiatives. Dan O'Day follows, and he reminds us that one does not have to be creative in order to create effective radio commercials. Our MMS GM Spotlight honoree this week is veteran Boston GM Matt Mills.

Pages 8-11

THE POWER OF MENTORS

What began as a great series of columns by Rock Editor Cyndee Maxwell has spread to several other R&R format pages. The topic is professional mentoring, and this week Triple A Editor **John Schoenberger** asks several luminaries in his format to describe their mentors. You'll be touched by the heartfelt replies.

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IN THE NEWS

- **Viacom** shareholders' meeting turns testy; Redstone, Karmazin exchange barbs with attendees
- **FCC** clarifies indecency rule with KROQ/L.A. ruling
- **XM** repeaters, media concentration come under fire from lawmakers
- **Mark Hannon** appointed Market Captain for Infinity/Boston

Page 3

THIS #1 WEEK

- CHR/POP**
 - VANESSA CARLTON A Thousand Miles (A&M/Interscope)
- CHR/RHYTHMIC**
 - ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)
- URBAN**
 - MUSIQ Haircrazy (Def Soul/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**
 - KROEGER & SCOTT Hero (Roadrunner/Columbia/IDJMG)
- TRIPLE A**
 - SHERYL CROW Soak Up The Sun (A&M/Interscope)



Trade Groups Urge Capitol Hill To Revise Payola Laws

■ Feingold bill would reform indie promo; CC calls controversy 'a record company issue'

BY ADAM JACOBSON & STEVE WONSIEWICZ
R&R STAFF WRITERS
mailto:room@rronline.com

The drumbeat to change independent radio promotion practices grew significantly louder last week, when separate actions by politicians, trade groups and a national TV network renewed interest in the hotly debated issue.

On May 23 an unlikely alliance of entertainment trade and labor groups called for a federal investigation into independent promotion. The 10-member coalition — which includes the RIAA, NARAS, AFTRA and the National Association of Recording Merchandisers — outlined its concerns in a



Feingold

five-page joint statement on current issues in radio that was delivered to the FCC and congressional leaders.

One day later, several prominent congressmen stepped up their increasingly vocal criticism of independent promotion, with representatives from Sen. Russ Feingold's office telling R&R that radio-reform legislation could be submitted as early as next month. Later on May 24, the ABC-TV news program 20/20 finally televised its much-ballyhooed investigation of independent promotion, calling the practice "radio's dirty little secret."

It's the actions by the 10-member alliance, however,

PROMOTION/See Page 14

ANALYSIS

Pitfalls Of The People Meter?

BY RICHARD HARKER
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Editor's note: As Arbitron's People Meter is being readied for actual measurement in 2003, several consultants and researchers offer their analyses of the process.

Arbitron is about to release the results of the first U.S. full-market Portable People Meter test, conducted in Philadelphia. Arbitron then hopes to roll out the PPM nationally in 2003. The technology underlying the PPM is very exciting and may have the potential to provide broadcasters with much more accurate listening data than the current diary method.

However, there are numerous questions about potential pitfalls

in the application of the technology and the transition from the diary to the PPM that should be examined prior to national implementation. Now that it looks increasingly likely that radio stations will be rated by the PPM, it is time to start debating some of the practical implications that we will face with this new methodology.

Up to this point the technology of the PPM has been the focus of all discussion. The technology of the PPM, however, is only one of the factors that will affect the ratings. Arbitron has proven that the PPM technology works. How Arbitron implements the PPM

PPM/See Page 20



R&R Group Head Panel Expands

■ J-P's Clarke Brown to appear at Convention '02

Jefferson-Pilot Radio Division President **Clarke Brown** will join Clear Channel's Randy Michaels, Emmis' Rick Cummings and AOL Interactive Services chief Jim de Castro for the group heads' session at R&R Convention 2002.

The session, set for Friday morning, June 14, will be the first in a



Brown

tation of R&R's Industry Achievement Awards in the national categories and a special address by industry legend Clive Davis.

R&R Convention 2002 happens June 13-15 at Merv Griffin's Beverly Hilton Hotel in Beverly Hills, CA. To register, go to www.radioandrecords.com and click the "Conventions" button at the top of the page.

Webcast Royalties: RIAA May Win The Battle, Lose The War

■ Association and labels' aggressively adversarial approach could cost them billions in the long run

BY KURT HANSON
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The tide of public opinion is clearly turning against the RIAA in its efforts to collect a significant sound-recordings performance rights royalty for the music played on Internet radio. And the May 21 rejection of the Copyright Arbitration Royalty Panel's recommendation by the Librarian of Congress, while not conclusive, is not a good portent either.

In my opinion, it is time for the RIAA — or, failing that, the record labels it represents — to take notice of this and respond intelligently. Otherwise, the record industry may win this short-term battle but lose a far bigger long-term war. And that



Hanson

NEWS ANALYSIS

would be a loss that could cost the music industry billions of dollars of revenue in coming decades.

Since May 1's "Day of Silence," when hundreds of webcasters turned off their music streams to draw public attention to the issue, almost every major national news publication has done a story on this debate. In almost every case, the coverage has been far more sympathetic to the side of webcasters.

It's not hard to understand why the webcasters' side is getting better press. Internet radio is giving valuable exposure to dozens of genres of music (folk, electronica, blues, traditional

RIAA/See Page 13

Radio Cautiously Accepting Liquor Ads

BY JEFF GREEN
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The RAB has undertaken a formal poll of its member stations to size up their attitudes about accepting advertising for liquor products, but an R&R call-around to several GMs and sales directors indicates that there is definite, if measured, interest.

The RAB's most recent list of the top 30 national network and spot radio advertising categories places liquor 27th in 2000, with \$21 million in spending, up from \$15 mil-

lion in 1999. But RAB President/CEO Gary Fries predicted at the RAB Conference in February that the category could eventually be worth \$100 million to radio, which would push it into the top 15. (See related story, Page 9.)

The Distilled Spirits Council of the United States, a trade group for the 12 leading U.S. distillers, reported

recently that liquor is a \$400 million- to \$450 million-a-year category and said, "We are up for grabs." Based on that figure, Fries' estimate of

"We don't have a problem accepting liquor advertising, provided that we approve the copy and think the content is acceptable."

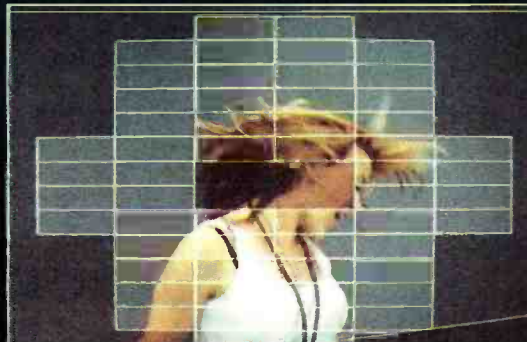
— Tom Davis

See Page 8

love at first sight



the follow-up to the #1 international smash single
"can't get you out of my head,"
from her album *Fever*.



www.kylie.com hollywoodandvine.com
Produced by Richard 'Biff' Stannard and Julian Gallagher
Management: Terry Blamey Management



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KROQ Fine Stands As FCC Clarifies Indecency Rules

Tapes, transcripts not always required

By JOE HOWARD
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In the latest round of a 5-year-old battle with the FCC, Infinity Broadcasting lost its most recent appeal over an alleged March 1997 broadcast of an unedited version of Consolidated's "You Suck" on Alternative KROQ/Los Angeles.

After losing several previous appeals of the \$2,000 fine at the bureau level, the company took its case all the way to the commissioners. Among its arguments, Infinity asserted that the commission wasn't following its standard practice of requiring a tape or transcript of the broadcast in question (none exists in this case). But the FCC countered that "significant excerpts" from a broadcast can also provide the impetus to move forward on a complaint.

Indeed, Commissioner Kevin Martin pointed out in a separate statement that, while the rule states that a complaint must generally include a tape, transcript or excerpt, the rule doesn't specifically require them. Still, he said it has long been unclear what the rule actually requires. "I am glad today we put this controversy to rest," he said.

In the Infinity case, the FCC obtained an excerpt of the song in question from a recording of that song, and the complainant delivered a signed statement confirming that she heard words only contained in the unedited versions — specifically, *pubic, dick, clit and pussy*. In his statement, Martin said, "As long as we have sufficient detail and context to determine whether an identified program is indecent, we will process the complaint."

Martin was supported by fellow Commissioner Michael Copps. "This step should help correct some broadcasters' erroneous view that without tapes they cannot be found liable on an indecency complaint," Copps said, adding that he was glad the Infinity decision clarified that inclusion of a tape or transcript is merely a "procedural practice," not a requirement.

Going beyond merely supporting the decision, Commissioner Kathleen Abernathy reiterated the FCC's overall mission of indecency enforcement. "Our indecency rules strike a fair balance between First Amendment rights and protection of our children," she said, "and I believe that our enforcement mechanisms strike an appropriate balance

INDECENCY/See Page 13

WMG Launches LMP



Warner Music Group kicked off the LaGuardia Music Project, which supports music programs at New York's Fiorello LaGuardia High School for Music & Art, with a \$50,000 grant to the school's orchestra last month. Additionally, two LaGuardia students will participate in summer internships at WMG's New York headquarters. As part of the celebration, artist Josh Groban was on hand to perform for the students and faculty. All smiles with the big check are (l-r) LaGuardia's Parents' Association co-President Charles Thompson, Principal Dr. Paul Saronson, Parents' Association co-President Laurie Spiegel, WMG Chairman/CEO Roger Ames, Groban, Manhattan High Schools Superintendent W.L. Sawyer, New York City Board of Education Chancellor Harold Levy, student Sarah McKechnie, Asst. Principal Bernice Greene Fleischer and student Kwan Li.

Stockholders' Questions, Antics Make For Colorful Viacom Meeting

By MOLLIE ZIEGLER
R&R WASHINGTON BUREAU
mziegler@rronline.com

Viacom investors at the company's May 22 annual shareholders' meeting angrily shouted over each other to ask questions of Chairman/CEO Sumner Redstone and President/COO Mel Karmazin — weighing in on everything from executive salaries to the company's stock price and even Redstone's age — in what turned out to be a contentious meeting between stockholders and management.

While Redstone and Karmazin acknowledged that they, too, were unhappy with the stock price, they repeatedly reminded the investors that Viacom shares have been outperforming media rivals and other large companies. "None of the others came close to us," Redstone said. "We have the best management team." The duo pointed out that Viacom outperformed the S&P Index, and they



Redstone Karmazin

predicted positive results as advertising rebounds.

Redstone and Karmazin's lofty compensation packages (\$15.3 million each in salary and bonuses last year) also did not sit well with shareholders focused on a recession, unemployment increases and disappointing stock prices. According to CBS Marketwatch, some shareholders were so combative that, at one point, Redstone said, "If you think this company is

VIACOM/See Page 13

Hannon To Infinity/Boston Market Capt.

Mark Hannon, who has served as VP/GM of Hot AC WBMX/Boston since 1998, has added Market Captain duties for Infinity's five-station market cluster. In his new role, primarily a sales-oriented position, Hannon will assist the sales managers and staff at WBMX as well as WBZ, WBMX, WODS and WZLX. He takes duties previously held by Tony Berardini, who remains GM of WBCN and continues to report to Sr. VP David Pearlman.

Hannon tells R&R his new role is that of an observer and go-to person for salespeople throughout the five-station group. He said, "I am very excited at the opportunity to combine the assets of Infinity/Boston and bring those assets to the advertiser client base. The salespeople are still reporting to their individual GMs, and I can be used as a person designated to help bring together the power and the assets of

HANNON/See Page 20

MAY 31, 2002

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Urban	41	Active Rock Chart	67
Urban Chart	42	Active Rock RateTheMusic	68
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Country	47	Alternative Chart	71
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Country Chart	49	Alternative RateTheMusic/	
Country Indicator	50	Specialty Show	73
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FCC Under Fire From Capitol Hill

Leaders from House, Senate ask Powell for studies on XM repeaters, media concentration

After receiving two letters on the same day from Capitol Hill leaders seeking action on two hot-button issues, FCC Chairman Michael Powell may be wondering if congressional lawmakers have a vendetta against him. On May 22 the chairmen of two committees asked Powell to launch inquiries into XM Satellite Radio's controversial terrestrial repeater network and the effects consolidation has had on programming diversity.

House Energy & Commerce Committee Chairman Rep. Billy Tauzin and fellow committee member Rep. Gene Green wrote to Powell saying that the capability of XM's terrestrial repeater network to provide local programming is "raising some unsettled questions." Tauzin and Green argued that the technology in the repeaters could essentially allow XM to convert its repeaters into low-power radio stations, and they

told the FCC to take an extensive look at XM's repeater network before it issues permanent rules on repeater operations.

"The FCC should ascertain the exact location of every repeater, the interference issue justifying its existence and an explicit statement acknowledging that said repeaters will never be utilized to feed locally differentiated programming," the lawmakers wrote.

The House members' concerns echo those of the NAB, which has filed statements on the issue with the commission. Both XM and Sirius are currently operating their repeater networks under temporary FCC authority, so any new study of XM's repeaters could delay the release of final rules from the FCC.

Meanwhile, Senate Commerce Committee Chairman and sometime

FCC/See Page 13

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R&R ONLINE SERVICES:	310-788-1635	310-553-4056	kmccabe@rronline.com
ADVERTISING/SALES:	310-553-4330	310-203-8450	hmowry@rronline.com

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WASHINGTON, DC BUREAU:	202-463-0500	202-463-0432	rrdc@rronline.com
NASHVILLE BUREAU:	615-244-8822	615-248-6655	thelton@rronline.com

Clear Channel Announces New PAC

By MOLLIE ZIEGLER
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On May 20 broadcast giant **Clear Channel Communications** announced the formation of the Clear Channel Political Action Committee. Through the PAC, Clear Channel will raise and spend money to back candidates it believes will support laws and regulations that could help the company's business. Describing the move as "long overdue," Clear Channel Chairman/CEO Lowry Mays said, "We understand the importance of our relationship with government on the local, state and federal levels is critical to the success of our company."

Clear Channel President/COO Mark Mays said that, as Clear Channel grows, it becomes more important for it to be able to defend itself. "We look forward to the chance to make our positions clear," he said. "Clear Channel must stand up for what is right for our businesses and our industries."

Though the name is new, this political action committee has existed for quite a while. Federal Election Commission information shows that it was formed in 1992 as Patrick Media Group. When Patrick was acquired by Eller Media, the PAC became the Eller Media Company Political Action

Committee, and it retained that name even after Eller was purchased by Clear Channel in 1997. On March 6 of this year the PAC amended its Statement of Organization with the Federal Election Commission to reflect the new name, and Clear Channel made the change public last week.

Under Clear Channel, the Eller Media PAC gave federal candidates \$86,150, with \$44,100 going to Democrats and \$42,050 to Republicans. Senatorial candidates netted \$43,750 of Eller PAC contributions. PACs can give up to \$5,000 per election to a candidate, and they may give

up to \$15,000 annually to any national party committee and \$5,000 annually to any other PAC. The committees may receive up to \$5,000 from any one individual, PAC or party committee per calendar year.

In the current election cycle, the Eller Media — now Clear Channel — PAC has given \$5,000 to Rep. Don Young of Arkansas and \$3,000 to Rep. Robert Borski of Pennsylvania and Sen. James Inhofe of Oklahoma. Smaller contributions went to, among others, Rep. James Oberstar of Minnesota, Colorado's Sen. Wayne Allard, Georgia's Sen. Max Cleland, Nebraska's Sen. Chuck Hagel, South Dakota's Sen. Tim Johnson and Alabama's Sen. Jeff Sessions.

Other major radio-related PACs belong to the NAB, Salem Communications and Sinclair Broadcasting. The NAB's PAC has given more than \$300,000 to candidates in this election cycle, whereas Salem's PAC gives less than \$40,000 per cycle and Sinclair gives less than \$15,000.

BUSINESS BRIEFS

Cumulus Raises Nearly \$200 Million

Cumulus Media netted \$199.2 million from the sale, completed this week, of about 11.5 million shares of class A common stock at \$19.75 per share. Cumulus sold 10.5 million shares, while selected major shareholders offered another 950,552. Cumulus plans to use \$55.6 million of the proceeds to fund its acquisition of Wilks Broadcasting's five-station Saginaw, MI cluster and may use the remainder for future acquisitions and to pay down debt. Lead underwriters Deutsche Bank Securities and the other underwriters exercised their option to purchase additional shares of the stock from Cumulus and from one of the selling shareholders to cover overallocments.

Clear Channel Makes International Changes

Clear Media, Clear Channel's Chinese outdoor-advertising arm, plans to buy 240 outdoor panels from the government of the city of Shenyang for roughly \$2 million, along with rights to develop existing and future bus-shelter advertising. The deal gives Clear Channel a 60% market share in Shenyang. Clear Media said earlier this month that its 2002 profits should be in line with the average 30% growth it has seen in each of the past four years.

Meanwhile, U.K. radio owner **Scottish Radio Holdings** has agreed to sell its outdoor-advertising unit to Clear Channel. The exact price has not been disclosed, but reports have put it as high as \$85 million. Clear Channel reportedly plans to combine the unit with its own U.K. billboard business.

With a 31% stake, Clear Channel is the principal shareholder in London-based radio station **JazzFM**, but it's planning to sell its share to Britain's Guardian Media. The deal, valued at around \$59.8 million, will help Guardian in its efforts to take the company private. JazzFM management has yet to approve the bid.

Field Family Sells \$26 Million in Entercom Stock

An SEC filing shows that **Entercom Communications** Chairman Joseph Field filed to sell 166,668 class A common shares of Entercom stock, which he valued at \$9.2 million. CEO David Field filed to sell 100,001 shares, worth \$5.5 million, while director Marie Field filed to sell 105,145 shares, valued at \$5.8 million. Additionally, a trust for David and Marie Field filed to sell 100,000 Entercom shares, worth \$5.5 million.

Continued on Page 5

R&R Stock Index

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

	Change Since				
	5/24/01	5/17/02	5/24/02	5/24/01	5/17/02, 5/24/02
R&R Index	285.00	268.74	270.25	-5%	+0.5%
Dow Industrials	11,122.42	10,353.08	10,104.26	-9%	-2.4%
S&P 500	1293.17	1106.59	1083.82	-16%	-2%

STOCKS/See Page 5

Fund Manager: Radio Stocks Still Risky

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

"We're investing, but we're not backing up the trucks." That's the word from Frank Bodenchak, a general partner and fund manager at Edge Capital, about his approach to buying radio stock in the current environment. Bodenchak believes it's not quite time to jump at some radio stocks, despite the gradual turnaround in the advertising market. "We are saving our ammunition for falloffs in the stock price," he said.

According to a *Dow Jones* report, Bodenchak believes the stocks of companies like **Cox Radio**, **Entercom Communications** and **Radio One** are trading at levels that aren't justified, driven by investors who want to get a jump on the stock before the expected advertising recovery gets

rolling. But, in the current climate, Bodenchak said he's more inclined to latch on to large-cap names like **Viacom** and **Clear Channel**.

Another Wall Street watcher is bullish about a different media powerhouse: **Disney**. "It's tough to find a company with a stronger brand fran-

chise," said Charles Carlson, editor of investment newsletter *DRIP Investor*. "The Disney name is known all over the world, and there's plenty of value in that."

Carlson said that Disney's broadcasting and theme-park segments have struggled lately, but he believes theme-park attendance will improve this year as the economy improves and that the broadcasting segment — specifically, the network TV division — could rebound with a few hit shows. However, he noted that the company has been trying to

STOCKS/See Page 5

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 rronline.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@rronline.com

DEAL OF THE WEEK

- **WPEZ-FM/Jeffersonville (Macon); WDDO-AM, WMAC-AM, WDEN-AM & FM, WAYS-FM & WMKS-FM/Macon; and WMGB-FM/Montezuma (Macon), GA \$35.5 million**

2002 DEALS TO DATE

- Dollars to Date: \$808,389,787**
(Last Year: \$3,863,725,728)
- Dollars This Quarter: \$419,621,062**
(Last Year: \$315,436,435)
- Stations Traded This Year: 304**
(Last Year: 1,052)
- Stations Traded This Quarter: 148**
(Last Year: 151)

TRANSACTIONS AT A GLANCE

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

- KSMX-FM/Clovis and KSEL-AM & FM/Portales, NM \$1.15 million
- WFRO-FM/Fremont, OH \$1.3 million
- WLYC-AM/Williamsport, PA \$105,000
- XHCR-FM & XHTZ-FM/Tijuana, Baja California Norte (San Diego), Mexico Undisclosed

Cumulus Is Macon Whoopee In Georgia!

Creates third cluster in state with purchase of U.S. Broadcasting octet for \$35.5 million

Deal of The Week

Georgia

WPEZ-FM/Jeffersonville (Macon); WDDO-AM, WMAC-AM, WDEN-AM & FM, WAYS-FM & WMKS-FM/Macon; and WMGB-FM/Montezuma (Macon)

PRICE: \$35.5 million
TERMS: Assets for cash. Cumulus is paying \$34 million cash and \$1.5 million in class A common stock for the stations.
BUYER: Cumulus Broadcasting, headed by President/CEO Lew Dickey Jr. Phone: 404-949-0700. It owns 248 other stations. This represents its entry into the market.
SELLER: U.S. Broadcasting Ltd., headed by President Don McCoy. Phone: 478-746-6286

FREQUENCY: 93.7 MHz; t240 kHz; 940 kHz; 1500 kHz; 99.1 MHz; t05.5 MHz; 92.3 MHz; 95.1 MHz
POWER: 100kw at 679 feet; 1kw; 50kw day/10kw night; 1kw; 92kw at 663 feet; 6kw at 659 feet; 3kw at 328 feet; 46kw at 390 feet
FORMAT: AC; Gospel; News/Talk; Country; Country; Oldies; Classic Hits; CHR/Pop
BROKER: Tom McKinley and George Reed of Media Services Group

New Mexico

KSMX-FM/Clovis and KSEL-AM & FM/Portales

PRICE: \$1.15 million
TERMS: Asset sale for cash
BUYER: Rooney Moon Broadcasting, headed by President/CEO Steve Rooney. No phone listed. It owns no other stations.
SELLER: Bergman Broadcasting Co., headed by President Sandi Bergman. Phone: 505-359-1759
FREQUENCY: 107.5 MHz; 1450 kHz; 95.3 MHz
POWER: 100kw at 560 feet; 1kw; 6kw at 299 feet
FORMAT: Hot AC; Adult Standards; Country
BROKER: Doyle Hadden of Hadden & Associates Media Brokers

WFRO-FM/Fremont

PRICE: \$1.3 million
TERMS: Asset sale for cash
BUYER: BAS Broadcasting, headed by President James Lorenzen. Phone: 419-666-9994. It owns no other stations.
SELLER: Wolfe Broadcast Corp., headed by VP Thomas Wolfe. Phone: 419-332-8218
FREQUENCY: 99.1 MHz
POWER: 20kw at 194 feet
FORMAT: AC

BROKER: Greg Guy of Patrick Communications

Pennsylvania

WLYC-AM/Williamsport

PRICE: \$105,000
TERMS: Asset sale for cash
BUYER: Williamsport Broadcasting Inc., headed by Treasurer William Doerner. Phone: 570-725-2311. It owns no other stations.
SELLER: Brown Bear Irrevocable Common Law Trust, headed by Trustee Frederick Stein. Phone: 410-857-4441
FREQUENCY: 1050 kHz

POWER: 1kw day/36 watts night
FORMAT: Country

Mexico

XHCR-FM & XHTZ-FM/Tijuana, Baja California Norte (San Diego)

PRICE: Undisclosed
TERMS: Unavailable
BUYER: XETRA Comunicaciones S.A. de C.V., headed by John Detmold. No phone listed. It owns two other stations, XTRA-AM & FM/Tijuana, B.C., Mexico (San Diego).

SELLER: Califormula Broadcasting, headed by Victor & Martha Diaz. Phone: 619-575-9090
FREQUENCY: 99.3 MHz; 90.3 MHz
POWER: 25kw at 328 feet; 93kw at 456 feet

FORMAT: Country; CHR/Rhythmic
COMMENT: Pursuant to Califormula's sale of XHCR & XHTZ, XETRA Comunicaciones has signed an agreement that allows Clear Channel Communications to provide the programming and sales for both stations. The deal is similar to Clear Channel's existing management agreement with XETRA's XTRA-AM & FM.

BUSINESS BRIEFS

Continued from Page 4

XM Files \$500 Million Debt Shelf

On May 25 XM Satellite Radio registered a \$500 million debt shelf with the SEC, notifying the commission that it may sell the securities if fund-raising needs arise or when market conditions are favorable.

Salem Expects \$13 Million Income Increase In 2002

Salem Communications said last week that it expects its income to increase \$13 million in 2002. The boost — which works out to 56 cents per share — will result from a new accounting rule that prevents goodwill and intangible assets from being amortized over their lifetime. Salem also entered into an interest-rate swap agreement in April whereby it changed the fixed interest rate on \$66 million of its debt for a floating rate equal to the LIBOR rate plus 3.09%. The LIBOR is a benchmark rate for short-term interest.

New Investor Drives Up Interep Stock Price

Fidelity Management & Research Vice Chairman Peter Lynch bought 498,000 Interep shares, or nearly 10% of the rep firm's class A common stock, sending the stock skyward just before the Memorial Day weekend. Interep stock closed up 18% on May 25, to \$4.60, and held steady at that price on Tuesday; the stock has improved 28% in May.

Nassau, Multicultural Complete \$10.5 Million Swap

Nassau Broadcasting and Multicultural Broadcasting have completed their \$10.5 million station swap. Under the arrangement, Nassau reclaims WVPO-AM & WSBG-FM/Stroudsburg, PA — which it sold to Multicultural in 1998 — and also picks up WJHR-AM/Flemington, NJ in exchange for Multicultural's WHWH-AM and expanded-band WTTM-AM/Trenton, NJ. Nassau paid \$8 million for the Stroudsburg stations, and the rest of the deal was valued at \$2.5 million, according to Glenn Serafin of Serafin Bros., Nassau's broker for the deal. Nassau has been running WJHR and the Stroudsburg duo under LMAs; it will continue to run WHWH under an LMA.

FCC Actions

The FCC has given early approval to 196 LPFM applications that it says are not in conflict with other pending applications and has given the public 30 days to file comments about the proposed new stations. The applications for new service are predominantly in Oregon, Tennessee, Texas, Vermont, West Virginia and the U.S. Virgin Islands, regions that were the subject of the fourth LPFM filing window, which was open from June 11-15, 2001. Petitions to deny any of the applications listed must be on file by June 24. Applicants also have until that date to amend their applications.

The FCC has flagged for further review Clear Channel's deal to swap its KKND/New Orleans and pay \$12.5 million in exchange for Wilks Broadcasting's crosstown WRNO, which Wilks recently acquired from Beasley Broadcasting. Though Clear Channel will still own seven stations in the market, the commission is concerned about the change in the company's ad-revenue share.

Back in November 2000 McMullen Valley Broadcasting proposed the allotment of channel 247C3 to Parker, AZ, and the FCC has now granted the allotment. A flurry of comments, reply comments, a counterproposal and a motion to strike reply comments originated by the Farmworker Educational Radio Network, Infinity Broadcasting and Baker Broadcasting followed the application. The channel allotment, which will go into effect July 8, is the fourth for the Arizona town.

Continued on Page 14

Analysts

Continued from Page 1

revamp its TV lineup for some time with little success, and its Internet operations have yielded little. Still, Carlson said he's a buyer of Disney stock at its current levels: "In my mind, the upside — potentially \$30-\$32 over the next six to 12 months — outweighs the downside risk."

On May 23 Disney raised \$500 million in just a day's time, according to Treasurer Christine McCarthy. McCarthy told R&R it took only a matter of hours for 62 institutional investors to snap up the 5 3/8% five-year notes the company priced at around noon that day. The proceeds, she said, will be used for general corporate purposes.

Fitch Ratings placed an "A-" rating on the Disney notes on May 24, commending the company for the steps it

has taken to improve its credit profile, including near-term cost-cutting, asset sales and the debt payments it plans to make with anticipated earnings growth next year.

UBS Warburg analyst Lee Westerfield believes radio will be a "growth driver" for Clear Channel Communications. Noting that the company's radio division posted a 2% gain in pro forma revenues vs. the overall industry's 1% decline, Westerfield upped his full-year EBITDA estimate for Clear Channel from \$2 billion to \$2.1 billion, based on what he described as a "surprisingly strong" performance in Q1, in which Clear Channel's EBITDA of \$370 million exceeded his estimate. Westerfield also raised his full-year earnings-per-share estimate for the company from 92 cents to \$1.07 and gave the stock a "strong buy" rating at a target price of \$61 per share.

GENERAL SESSIONS

RADIO:
STATE OF THE
INDUSTRY
FEATURING



CLARKE BROWN
President
Jefferson-Pilot
Radio Division



RICK CUMMINGS
President,
Ermis Radio



JIM DE CASTRO
President,
ADL 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
- 6:00 - 8:00PM
AWRT Genii Radio Awards Show

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
- 5:00 - 7:00PM
Reprise's Rockaholics Anonymous
- 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's PPM vs. The Diary:
Station-by-Station Results

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 Artist's Panel

R&R convention 2002 Agenda Subject To Change

R&R[®] convention: 2002

★ The Beverly Hilton Hotel ★ Beverly Hills, California ★

June 13-15

**Register By
June 7th
And Save
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- ✦ **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.

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!!

mailing address:

Name _____

Title _____

Call Letters/Company Name _____ Format _____

Street _____

City _____ State _____ Zip _____

Telephone # _____ Fax# _____

E-mail _____

method of payment:

Amount Enclosed: \$ _____

Visa MasterCard AMEX Discover Check

Account Number _____ Exp. Date _____

Print Cardholder's Name _____

Cardholder's Signature _____

CANCELLATION POLICY: All cancellations must be submitted in writing. A full refund less a \$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:



MERV GRIFFIN'S

Beverly Hilton

TYPE OF ROOM	CONVENTION RATE
SINGLE/DOUBLE	\$1,100.00
CABANA SUITES	1,400.00
RESIDENCES	\$350.00 and up
THOUSE SUITES	\$800.00 and up

Visit Our Website at www.rronline.com
For Other Hotel Recommendations

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

- Matt Mills in the GM Spotlight, Page 9
- Dan O'Day's Commercial Copy Makeover, Page 10
- Keith Cunningham on NTR expectations, Page 11

MMS

management • marketing • sales

"Drinking employs a considerable portion of the time of many people, and to conduct it in the most rational and agreeable manner is one of the great arts of living."

— James Boswell

RADIO CAUTIOUSLY ACCEPTING LIQUOR ADS

Continued from Page 1



JEFF GREEN

radio's share of the pie could be right on target. And it could be available sooner rather than later, if radio is ready to accept it.

DISCUS VP/Public Affairs Lisa Hawkins tells R&R, "Certainly, we believe advertising expenditures in broadcast media are going to increase dramatically." She points out that most ad dollars recently spent by distillers have gone to radio and adds, "We're going to continue to reach out to

broadcasters to ensure that they know our ads are responsible and that it is a very good source of new revenue for them. Two thousand radio stations in both large and small markets have aired distilled-spirits advertising."

She continues, "Since NBC-TV decided not to air liquor ads, we've been called almost weekly by broadcasters — many of them in radio — making sure that we know their policy is to accept the ads. That includes Infinity, Premiere, Westwood One, Clear Channel and others. Stations are seeing their competitors taking these ads and the public acceptance for them. Broadcasters have come in to see us, and we're also going to be scheduling meetings. Those interested in carrying ads can call us, and we'll send that information to our members and their media buyers."

EVALUATING THE COPY

Stations that take liquor ads are carefully evaluating the copy before accepting the avails.



SUSAN MURRAY

WMAS-AM & FM/Springfield, MA VP/GM Susan Murray says, "There was a buy a while back for Bacardi Rum, which I thought wasn't a bad thing. I did take the money; in fact, I took the whole buy because our competitor said no. The reaction was positive. It was a memorable commercial because it was funny, and I didn't get any negative feedback at all. I didn't use it in morning drive. We ran it in afternoons and during *Love Songs* at night."

Tom Davis, Director of Sales for Beasley's cluster in Las Vegas (where TV stations are running liquor spots), agrees. "We take it on a case-by-case basis. We're neutral. We don't have a problem accepting it, provided that we approve the copy and think the content is acceptable. The tolerance level is probably better here in Las Vegas, but we still have a responsibility to make sure that we're happy as a company and as individuals with what we advertise. Dayparting? Absolutely, depending on the content."

Beyond copy approval and dayparting, stations are concerned about presenting liquor ads to the appropriate demos. Hawkins says, "The distillers all abide by a voluntary code of good practice that has been in place since 1934. Content and placement both have to appeal primarily to adults — meaning outlets where more than 51% of the audience are adults. A number of liquor companies have their own individual standards that exceed the industry code, and some radio companies have also set their own standards. Working together, the broadcasters and distiller can come up with a standard that works for everyone."

"The bottom line is that we don't want underage drinkers as customers. We take the issue very seriously. As far as I know, every single ad that has aired has had a responsibility message or tagline."

WHAT MAKES A LIQUOR AD

As I talked with DISCUS and broadcasters, I found that there seems to be some disagreement about what exactly can be considered a liquor spot. Despite the distinctions radio sometimes makes between beer and flavored malt products like Diageo's Smirnoff Ice, Anheuser-Busch's Bacardi Silver and Miller/Campari's SKYY Blue, Hawkins says DISCUS regards those as beer products even though they carry well-recognized spirits' names. She says, "That really goes to the point of hypocrisy. The fact that these 'alternatives' are out there, they're being advertised responsibly, and there's broad public acceptance goes to the point that the viewer doesn't distinguish among beer, wine and distilled spirits."



DOUG ABERNATHY

Cox/Houston Director of Sales Doug Abernathy reports, "We are accepting liquor ads, but we are extremely careful about which station runs them. CHR/Rhythmic KTHH does not take any beer or liquor advertising because the teen count is about 42% of the audience. It's just not appropriate. We're also very strict on the copy but haven't had any problems with that. Like the beer companies, the liquor industry has been really responsible in the creative it has for each of its products, and I've never had one complaint call. There are some spots on [80s] KHPT, [Oldies] KLDE and [Country] KKBQ for Smirnoff Ice and others."

Tim McNamara, GM of CHR/Rhythmic KXJM & News/Talk KXL/Portland, OR, says, "We have chosen not to take liquor advertising, but I do take beer. We are an 18-24 target, so we do have to deal a little bit with the audience percentages with regard to beer money — [our teen count is] pretty high. So we try to do events at sites that are for 21 and older, areas where we know beer isn't going to be promoted to youth, and we try to be very responsible. Smirnoff Ice and brands like that are 25-34 demo buys, while beer is more 18-34, and I get beer money because I have an 18-24 number. I really don't get much of a shot above that. I do take hard-liquor advertising on KXL. But you're talking about 35-plus adults — if I have to protect them, they've got other problems!"

Radio One/Atlanta Director of Sales Chris Murray has been taking liquor spots for the past couple of years.

Distilled-Spirits Advertising By Medium: 1992-2000

The figures for 2001 aren't yet available, but DISCUS reports that radio took 5.5% of all liquor advertising — and 83% of the industry's \$25 million broadcast dollars — in 2000 and has seen huge increases over the past few years. RAB President/CEO Gary Fries' prediction of an eventual \$100 million in liquor-ad revenue for radio looks realistic, especially if TV stays conservative. Figures below are in millions of dollars.

Medium	1992	1993	1994	1995	1996	1997	1998	1999	2000
Broadcast	6.7	8.8	0.8	1.7	3.5	14.0	15.0	17.1	25.2
Radio	N/A	N/A	0.6	1.2	2.8	8.0	11.1	14.2	20.9
Spot	N/A	N/A	0.6	1.2	2.8	8.0	11.1	14.2	20.9
Network	N/A	N/A	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Television	N/A	N/A	0.2	0.5	0.7	6.0	3.9	2.9	4.3
Network	N/A	N/A	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Spot	N/A	N/A	0.2	.05	0.7	2.3	1.2	0.3	1.5
Cable TV	N/A	N/A	0.0	0.0	0.0	3.7	2.7	2.6	2.8
Syndicated	N/A	N/A	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Print And Outdoor									
Magazines	193.9	203.9	206.9	232.3	222.2	253.1	276.3	304.5	351.9
Outdoor	21.1	23.2	29.4	26.4	25.4	27.6	40.4	49.0	46.5
News Supp.	N/A	N/A	12.1	7.6	4.5	6.3	5.5	4.3	N/A
Newspapers	8.4	2.6	4.6	3.1	3.4	6.4	6.1	7.6	18.9
Nat'l News	N/A	N/A	1.9	3.0	2.8	4.1	7.0	8.4	N/A
Total	230.1	212.7	207.7	234.0	225.7	287.1	291.3	321.6	377.1

Source: LNA/Mediawatch Multi-Media Service, Competitive Media Reporting

He explains, "There are four or five liquor advertisers across three of our stations: Rhythmic WHTA, Urban Oldies WAMJ and Smooth Jazz WJZZ-FM. We always listen to the spots before they air but have not had to pull a liquor spot because of copy. The three biggest that come to mind are Remy Martin, Courvoisier and Hennessy, and their spots are usually good. I don't believe I'm dayparting those. We've not had any negative audience reaction. So far, so good."

Not surprisingly, Murray will not allow liquor ads on his Gospel WPZE — a stance also adopted by Allen Henderson, GM of Christian combo WLFJ-AM & FM/Greenville, SC. "Christians do drink," he acknowledges, "but when you're in the Christian universe, you've got to take the high road as much as possible. It would be too hard to explain to everybody why you were doing it. I don't know of any Christian station that accepts liquor ads. Look at NBC — they couldn't stand the flak, and they're about as liberal as you can get. It would pull the underpinnings down of the family values we're supposedly standing for. We'd be spending so much time fighting the battle that it wouldn't be worth the revenue."

However, there are other ways to divine the division between spirits and the spiritual. At Bonneville's WTMX/Chicago, GSM Cliff Wilson explains, "Our parent company is the Mormon Church, and we do not accept advertising for products that have more than 15% alcohol by volume. That means wine coolers, beer and wine are OK, but any other, harder spirits or any campaign that positions itself as being driven by overconsumption we don't accept. We also don't take advertising for the lottery or casinos. We are currently accepting ads for the malternatives, but there's still a copy-approval

Continued on Page 11

MIMS®

management • marketing • sales

R&R GM
spotlight**MATT MILLS**VP/GM, Greater Boston Radio:
WBOS, WKLB, WMJX, WROR &
WTKK/Boston (Greater Media)**FRIES: 'LIQUOR INDUSTRY IS GOING TO ADVERTISE'**

NBC-TV's acceptance of liquor advertising came to a sudden end in March, creating speculation about whether radio may also back away from spirits and about whether Congress might ban all alcohol advertising from the public airwaves, including the lucrative beer category, estimated to be worth at least \$40 million to radio annually.

A *TV Guide* poll found that 52% of viewers disapproved of NBC's short-lived decision to air liquor ads, while 34% approved and 12% were not sure. The *TV Guide* poll also found that 51% of respondents thought the commercials would increase consumption of hard liquor, and 57% thought they would influence teens to consume more liquor. Despite that, 53% of respondents do not want Congress to act on the issue; 42% would like Congress to enact legislation banning hard-liquor commercials on television.

Asked by R&R what effect he thinks NBC's decision will have on radio, RAB President/CEO Gary Fries responds, "I think it's a reality that the liquor industry is going to advertise. That's a given. To use the broadcast medium is very logical, and the industry has already acknowledged that any advertising it does will be in the vein of being very good citizens. They're not going to go out and try to get underage drinking or anything like that. They're very socially conscious as to how they're going to do it.

"The NBC decision is strictly a decision of that network, but that's just one network. I've always felt that you're probably going to find it to be more of a local broadcast issue because they're going to be working distribution in various parts of the country and various markets, particularly with new product entries. I don't think the NBC decision will have a major impact in any way. I think airing the ads was kind of a bold step that was maybe a little before its time. It got a tremendous amount of visibility for both the network and the liquor industry.

"I believe liquor, like any form of advertising, is going to grow on its own as an advertising category vs. a huge launch. But it's going to be socially responsible advertising. It's definitely a legal product, and how to use it responsibly is very much an education for the American public. No broadcaster or liquor-industry advertiser is denying that. We feel that's a very important part of the message. But to utilize the broadcast media to establish brands and quality just makes all the sense in the world, and they should have the right to do that like anybody else, if they do it responsibly, with some established guidelines.

"There's been no real reaction to it — positive or negative — that I've seen. It's an emerging area, and it'll find its own groove, the same as beer has. There are self-imposed guidelines for content in the commercials and station demographics that liquor advertisers avoid. I'm a firm believer that the radio and liquor industries will police themselves far more effectively than any sort of government regulations."

POSITION THIS

Next time you hear prestige advertisers complaining (dare we say "pissing and moaning"?) about your controversial morning show as an inappropriate environment for their message, show 'em where Unilever's Helene Curtis is placing advertising for its Degree Deodorant brand. This installation, photographed by consulting whiz, er, wiz Walt Sabo, is in a hip bar and coffee shop in Manhattan's fashionable SoHo district.

**■ This GM gives power to his people in an environment of honesty**

Matt Mills retired after a long and illustrious radio career that included a term as Radio Group President for Adams Communications and GM stints at various Metroplex, Pyramid, Evergreen, AMFM and Paxson stations around the country. But in 2000 he was lured out of retirement, and he's now proud to call Boston home and to manage Greater Media's five properties in the city. He's working harder than ever — the golf course will have to wait — but Matt will also tell you he's also happier than ever. What can you say to a man who's found the perfect fit? Congratulations!

How did you get started in broadcasting?

"I'm from Philadelphia, and I wanted to become a sportscaster. I had just graduated from a local college, and one part-time job during that time involved delivering cars for a Pontiac dealership to Dick Reynolds, GM of suburban Country WEEZ-AM/Chester, PA. Dick was a former longtime overnight guy at WIP/Philadelphia. After college, in 1968, I visited Dick, and he said, 'I can teach you play-by-play, but you'll start out in the bleachers doing high school games. Have you ever thought about getting into sales?' I started selling spots for \$5 apiece. All my buddies teased me about working at a Country station. It was tough. I was paid only commission, earning at best about \$100 a week. But I got into it so much and knew if I learned the music and the product, I could sell it a lot better, which I did. Dick is retired now in Florida, but we still stay in touch, and I thank him to this day.

"In 1970 I was hired at WRCP-AM & FM (Real Country Power)/Philadelphia as a seller and worked my way up to LSM, GSM and GM. But, in '76, when a new VP came in and decided someone else could do a better job, I was fired. I was totally devastated, especially because we were making money. I hate to admit it now, but I was so ashamed at losing my job that I left the market. I started over again as a seller at a little AM, WGMA/Ft. Lauderdale-Hollywood. The station was ranked dead last.

"I had been married with children, but we'd split up, so I was down there by myself. I was only there nine weeks and so depressed — I thought I was going to get out of the business. But a big Ft. Lauderdale Chevy dealer, Gary Fronrath, liked the honest and forthright way that I sold. He was very tight with the top station, WHYI (Y-100)/Miami, which was looking for a new salesperson. He told them, 'I've got the guy for you.' Y-100 hired me as an AE, and over five years I worked my way up to LSM, GSM and GM. My career has gone nothing but up ever since."

What is the hardest part of being a GM for you these days?

"Taking over for someone with a totally different style from mine. I have an open-door policy, but for a long time people were afraid to come into my office because they'd never been allowed in, and they were also worried about making mistakes. I try to give them all the autonomy and encouragement in the world and work to convince them that it's OK to make mistakes. Except for department heads, everyone hires their own people. It's all about total trust, total empowerment and a positive, winning attitude. And it's paying off in spades.

"I'm people-oriented. I can't wait to get to work in the morning and try to create a great atmosphere and that same feeling for all 200 employees here. I delegate a lot — that wasn't being done previously — and let people do their jobs. I'm putting in a lot of hours, but it's my choice. I get to the office at 5:45am and work until 5:30 or 6pm. The time flies. I'm having a ball. The only disappointing thing is that I've become only a weekend golfer. I used to play a lot more."

Who are your mentors?

"Dick Reynolds, who gave me my first break, Steve Adams and Richie Balsbaugh."

I'm most proud of...

"I've got a great wife and two great kids. My wife is in management at American Airlines; my older son, Matt, has been in radio 11 years and is GSM at WTOP/Washington; and my younger son, Michael, is an environmental lawyer with the Department of Energy in Washington.

"But I'm also very proud of building a cohesive family culture in Boston. I'm a walk-around manager and visit with every employee every single day. I know all 200 on a first-name basis. If you treat people properly and they enjoy what they're doing, they're going to be more productive."

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

"To be honest and, from what a former executive told me, to be a good exchequer — to keep an eye on expenses. 'Exchequer' is the nickname Greater Media CEO Peter Smyth has given me. I don't mind spending money, but I don't want to waste it. Advice I often give, and learned from my Hollywood, FL experience, is never to be afraid to go backward to go forward."

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

"I'm superstitious. I will not fly anywhere without wearing red underwear!"

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

DAN O'DAY'S COMMERCIAL COPY MAKEOVER

THE WORST THING EVER TO HAPPEN TO COMMERCIAL RADIO

By Dan O'Day



DAN
O'DAY

The worst thing that ever happened to the radio advertising business was when some fool labeled the people in charge of crafting advertising campaigns "creative." Because advertising is not an exercise in creativity; it's mass salesmanship.

You don't need to be creative in order to create radio commercials that will make money for your clients. You just need to know how to use a commercial to sell. You need to understand

what motivates people to buy.

The Radio-Mercury Awards felt obliged to add a radio station-produced category — suggesting that without being given their own category in which to compete, radio station-produced spots have little or no chance of winning. (That's not the *intention* of that category, which was designed to stimulate more excellent commercial production in-station.)

And there are two other reasons the Radio-Mercury people believe station-produced spots need their own safe category. Let's examine those reasons.

1. They think radio stations are handicapped when it comes to creating commercials.

Well, they are — partly because they often don't have the resources needed to create the kinds of commercials that win national awards.

But local radio stations are also handicapped because the people who create their in-house commercials usually have absolutely no education in advertising. I see ads in the trades all the time: "Production director wanted, must know ProTools." I never see ads that say, "Must be a master of advertising."

Most radio-station production and creative directors do not know the fundamentals of advertising. They haven't studied advertising. They haven't been given or gone out and gotten an advertising education. They have never read David Ogilvy or Robert Collier or Claude Hopkins or Max Sackheim. They're like doctors who never attended medical school and practice based on knowledge they pick up from medical journals and by talking to other doctors at medical conventions. The typical production director knows how to use the electronic toys but does not know that advertising equals mass salesmanship.

Local radio stations are also handicapped because so few station managers care about the products they sell. A station owner-manager once told me it's stupid to invest in training for the people who actually create radio commercials because, in her words, "Radio is a sales-driven business."

And that's the problem! If you see radio as a sales-driven business, then you pour all your resources into putting as many salespeople on the street as possible. If your station invests in training, it invests only in sales training: prospecting, cold-calling, getting past the gatekeeper, overcoming objections, closing techniques, etc.

But let's do the math: You've got more salespeople on the street, so you should be making more sales than you used to. And you give the salespeople all sorts of sales training. You send them to seminars and conferences, and you buy them books and videotapes to help them sell better. So you have more salespeople, and they're selling more because of the continuing sales training you give them.

So you must have an ever-growing client base, right?

I mean, all these salespeople out there on the street every day, using their finely honed sales skills — your active client base must be bursting at the seams. I assume you're 100% sold out, the law of supply and demand has practically forced you to keep raising your rates, and you don't have room for any new clients. Right?

Why not?

Attrition. Yesterday's clients are not today's clients. Today's clients will not be tomorrow's clients. Why? Because they're not getting the results they need to justify the expense of advertising with you. Because, for too many of them, advertising is an expense, rather than an investment. Because their local station sees radio as sales-driven, rather than results-driven.

2. Some of their judges don't know how to judge radio commercials.

The Radio-Mercury Awards judges invariably give awards to commercials that entertain, not sell. It was David Ogilvy who said, "Don't tell me you like my ad. Tell me you bought the product."

A successful commercial is not one that wins awards. It's not even one that the client likes. How can I say that? If the client likes it, that's all that matters, right? Wrong. If you go to the doctor with a physical problem, you might be pleased with what he prescribes for you. But if you drop dead from your ailment three months later, I wouldn't describe that as a successful treatment.

Your clients come to you with business problems to solve. Your job isn't to give them commercials they like, it's to create campaigns that solve their problems and let their businesses live long enough to advertise with you again and again and again.

Someone asked me, "So you're against entertainment in commercials?" Absolutely not. I'm against entertainment that is irrelevant to the sales process. The model most people follow when creating commercials, including most award-winning commercials, is: I'll do a little song and dance and entertain them, and then I'll try to sell them something.

And it used to work that way. A hundred years ago, some guy would show up in a new town, set up his table and launch into a juggling routine or a magic act. A crowd would gather. Then the entertainer would go to the back of the tent, and the snake-oil salesman would come out and deliver his finely crafted and well-rehearsed sales pitch.

They sold an awful lot of snake oil that way, but that's not how it works with electronic-media advertising in the 21st century.

A question for sales managers: Do you instruct your account executives to conduct sales calls by telling 27 jokes and then asking, "Do you want to buy some commercials?" If you entertain in a commercial, the entertainment has to be inextricably woven into the sales message. You should not be able to remove the entertainment without removing the sales message itself.

That's a very easy and extremely effective test to apply to your commercials: Is it possible to remove the entertaining elements without removing the sales message?

All too often, the answer is yes. I've lost count of the number of award-winning commercials that won those awards because of their entertainment value, even though you could have replaced the product or service being advertised with practically any other product or service without touching the entertainment.

Effective radio advertising works like this:

1. Identify a desire that will be fulfilled or a problem that will be solved by your client's product or service.
2. Show the consumer how you can fulfill his desire or solve her problem.
3. Deliver your message in a way that involves the listener.
4. Make sure your message is absolutely clear. Which, among other things, means not allowing anything in the

IDENTIFYING A NEED

For a couple of years now, my office manager has tried to convince me to buy TiVo, a device that digitally records television programs onto a hard drive. Robyn (my office manager) has it and loves it.

"It will record any program for you," she says.

"My VCR does that," I reply.

"Yes, but then you can watch whatever it's recorded whenever you want," she says.

"Same with my VCR," I say.

"You don't understand," she wails. "It completely changes your television-viewing experience."

And that's exactly why I haven't been interested in TiVo. I have no desire to change my television-viewing experience. My television-viewing experience is not a problem to me.

A few weeks ago I had lunch with a friend, Ken. He'd just gotten TiVo.

"So," I ventured, "what's it like?"

"Oh, it's great! It completely changes your television-viewing experience!"

Here we go again.

"What do you mean?"

"I mean, I never have to channel-surf anymore," said Ken.

"So you used to just sit there with the remote control, trying to stumble on something to watch?" I asked.

"No," he replied. "What I mean is that now, whenever I turn on the TV there's always something I want to watch."

Hmm. Have you ever had the problem of feeling like watching TV but not finding anything worth viewing?

I think maybe I'll get TiVo.

commercial that distracts from that single, clear message.

5. Drive home that message again and again, using one of radio's greatest strengths: frequency.

Who creates the best radio advertising? Someone who understands advertising in general and radio advertising in particular, and someone who gives a damn.

Your clients are not just advertisers. They are people with dreams. Perhaps one of your clients dreamed of building safe, comfortable homes for people with modest incomes. Another arrived in this country with the dream of opening her own restaurant and sharing her grandmother's recipes with people in her new homeland. Someone else dreamed of helping children overcome the kind of learning disabilities that made his childhood so miserable.

Sure, sometimes — maybe often — they're a pain in the neck. But they are human beings with dreams, and they have entrusted their dreams to you.

Do you have a dream of your own, something you hope to accomplish before you die? Do you want to entrust your dream to someone who's going to scribble something down on the back of an envelope and then forget all about you and your dream?

No, I don't dislike salespeople or creativity or entertainment. I dislike anyone who promises to help make another person's dream come true without having the ability, time, training or motivation to deliver on that promise.

This column is excerpted from *The Dan O'Day Radio Advertising Letter*. For your free e-mail subscription, send your request to: danoday@danoday.com with "R&R Ad Request" in the subject line, or subscribe online at www.danoday.com.

TREAT YOUR NTR LINE ITEM LIKE A CLIENT

By Keith Cunningham



KEITH CUNNINGHAM

Everyone knows what NTR is. We all know how to create it. We also know the emphasis being put on the NTR line item, and the budgeted revenue is getting bigger each year. Do the math: If your projected NTR budget keeps growing, you'll either have to create more NTR opportunities or raise your rates perhaps 15% annually. Maybe you'll have to do both.

I can safely assume that stations don't want to create more NTR events because most such events fail miserably. But what we need to do is make our programs more effective, to prevent such failures. Only then can we justify raising NTR rates.

First, make sure your NTR expectations are sound. Think about your current clients: Right or wrong, they're generally focused in their goals. Budweiser and Pepsi know what they want, and they get it. The client always has demands, and radio is generally accommodating.

I challenge you to treat your NTR line item as a hypothetical client. This client needs to grow its revenue. How can you, an entertainment medium and delivery system for advertising, help the client do that?

WHAT YOUR NEW CLIENT DEMANDS

Start by focusing your goals. If you separate yourself from the radio station and play a role as GM for your NTR line-item client, what would you expect from your radio campaign? Here are some basic goals you'd probably expect to address when negotiating the deal.

1. I want to be tied to something your listeners care about.
2. I want your promotion to meet the psychographic and demographic profile of my target consumer.
3. I want your promotion to enhance the positioning of my product.
4. I want both your listeners and my unit sales to benefit by participating in this campaign.
5. I want the campaign to have high reach and frequency numbers.
6. In addition to being promoted in programming time, I want the security of knowing that there is a commercial schedule attached.

Meeting these demands is an exercise that will keep

your effort focused. Radio is guilty of creating selfish NTR programs that don't satisfy the needs of the clients — and then we wonder why they don't generate revenue. Conversely, meeting client needs does not mean that NTR can't be a programming win for your station. When developing NTR, think from the outside in, and use your own station properly.

Now that your NTR goals are in place, let's organize the line item into different segments: programming, lifestyle, name impression only (by sponsoring features), direct sales, etc. Your line item may now look more fragmented, but it's actually more focused and manageable.

And there's one more step in organizing your budgetary goals. There are two primary types of NTR, so your budget should be segmented as follows:

1. Station NTR: This is any program that benefits the strategic programming, positioning, branding or come of your radio station, including concerts, station CDs, calendars or lifestyle events. These are largely promoted in programming time.

2. Cluster or community NTR: These programs don't necessarily align themselves with the core strategy of your station, but they support revenue, the cluster or community service. These may include job fairs, computer expos and cluster-shared events, and they're largely promoted in commercial time.

NOW CREATE YOUR PROGRAMS

NTR programs originating from the programming side of the building are generally more effective than projects that come from the suits. No offense to the corner-office dwellers, but programmers have their hands on the product, and they can make magic happen with listeners. They'll ensure that the air talents embrace the project, the production will be stellar, and they'll guarantee reach and frequency if it's going to support the brand.

Below is a generic NTR campaign that could have been implemented recently. This has probably even been done in a few markets, but it was most likely executed as an added-value or plug-in promotion with minimal NTR results. For this example, your format is Rock.

The Promotion: *Osbornes* viewing parties and flyaway to see Ozzfest.

Overview: *The Osbornes* is the hottest show on cable TV. Own it in your market.

Details: Hold private viewing parties at a local club. Everyone invited to the party has a chance to win a trip to see Ozzfest in another city. Offer other attractive benefits to attendees, like seeing a new band after the TV show, food, CDs and onsite prizes.

TSL: The audience must listen to be invited to the parties and win the trip.

Image: This images your station with Ozzy and takes advantage of this pop-culture phenomenon. It's topical, and there's potential for press.

Here's how your NTR budget might look on paper for 2003.

NTR Projected Revenue For 2003	
Music and programming Total:	\$ —
Spring concert	\$ —
Winter CD	\$ —
2003 music calendar	\$ —
National contests	\$ —
Lifestyle Total:	\$ —
Summer beer festival	\$ —
Fall skiing program	\$ —
Movie premieres	\$ —
Name impression-only Total:	\$ —
On-air features	\$ —
Weekend sponsors	\$ —
Specialty programming	\$ —
Direct revenue-share Total:	\$ —
Station co-produced event	\$ —
Low-dough concert	\$ —
Cluster and community Total:	\$ —
Cluster event	\$ —
Job fair	\$ —
Computer expo	\$ —
Revenue-share with home show	\$ —

This may look like you're adding some nontraditional throbbing to your existing NTR migraine, but I see it differently. All it takes is some planning and managing of the budget. If this is done correctly, you can avoid those last-minute meetings where you're asking the staff to force-feed NTR.

Potential client industries: Beer, food, concert promoter (if Ozzfest is coming to town), cable TV (offer onsite sign-ups for those who don't have cable), airline, hotel, music retail, newspapers and, of course, the nightclub. If the club doesn't have money upfront, ask it to compensate you on the back end. (The club will make money from this — don't put it on promos and pack the place with beer drinkers for free.)

Although you can always find promotional opportunities to generate NTR, NTR for the sake of NTR isn't the best solution. Remember to thoroughly plan, manage your expectations, and strive to meet the strategic programming goals of the radio station and your clients. Here's to your success!

Keith Cunningham runs his own media-marketing consultancy, Media Positioning, based in Los Angeles. Cunningham has held advanced programming and operations and high-level marketing positions in Los Angeles, San Francisco, San Jose and Denver. Contact him at keith@mediapositioning.com or 310-452-7126

LIQUOR ADVERTISING

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step. If it's all about drinking a lot of it, we won't accept it. One of the luxuries of being privately held is that we can be discretionary about the accounts we carry."

At Susquehanna, another privately held company, Indianapolis VP/Market Manager Charlie Morgan says, "Our companywide position is that if you can buy it in a grocery store, we'll look at it, based on what the copy is. Otherwise, we won't run advertising for it. We do not accept hard-alcohol spot advertising. We have incredible autonomy individually, but that's one of the few group decisions that has already been made. In my market in particular, I wouldn't do it even if they said I could. WFMS is one of those stations—



CHARLIE MORGAN

it's kind of like Disney — that people hold to a higher standard."

On the public side, Clear Channel Entertainment's hard rock Jagermeister Tour just completed a March-April campaign using Clear Channel radio stations in most of the 30 tour markets, including New York, Philadelphia, Atlanta and Orlando, and other stations in markets where there was no Clear Channel station available. A Clear Channel spokeswoman tells R&R the company made sure to stay within its guidelines and target listeners 21 and older.

Even if broadcasters are ready to take liquor ads, the avails fluctuate by market, account and time of year. Clear Channel Regional VP/Denver Market Manager Lee Larsen says, "We've been open to hard-liquor advertising on our adult stations. I don't think there's any on currently, and there have only been a couple of liquor advertisers

over the last couple of years. We weren't the first into the pool, but we have taken a couple of orders over the last few years."

Cox's Abernethy also hasn't taken in a lot of spot business lately from liquor marketers. "We used to see a great deal more two years ago than we do now," he says. "More and more, the liquor advertising is coming into sponsorship opportunities, NTR. It is somewhat seasonal, and it's probably picking up some at the moment because it's summertime."

Radio One's Murray also sees an uptick. "Most of the liquor advertisers, with the exception of a couple that have been around, are now just getting back into it. For us, it's probably leveled off because everyone else is taking liquor ads now. When we were the only ones, it came by default; now there's more competition for that business. They use sophisticated agencies, buyers and promotion. They've done their homework, and they know what they want."

Earth To MP3

Although not the first to venture into the online space with MP3 files of its artists' music, Maverick Records has gone where no man, woman or major-label imprint has gone before: It is selling to the general public a digital version of a potential hit. The release comes in MP3 format, with no digital-rights management and at a reasonable price.

The label's decision is the talk of EAT-M, the Emerging Artists & Technology in Music Conference, being held in Las Vegas this week.

Both established labels and independent artists who would love to create an income and promotion stream are watching to see how the digital-music community reacts to this development.

The cut is the Ben Watt remix of "Earth" by Meshell Ndegeocello, whose music is much easier to listen to than her name is to pronounce for the mainstream-media anchors who have never heard of her before. The release will be the test for a potential sea change in the labels' attitude toward digital versions of music.

What makes this interesting is that it comes when the labels are also trying to get their own online offerings off the ground on a subscription basis — and finding that there's no stampede for their services. In addition, the price point chosen for this cut is one that many have said is the magic number for new music: \$1.

What might be tried next by labels is a system parallel to movies, pay-per-view, video and cable: As a song matures on the charts and begins to fall and sales begin to slack, the label would release a digital version to the Net at a price that extends the income stream for the cut without the raw-material and distribution costs of a CD.

But the "Earth" model might be more interesting, and it's certainly what the more vocal proponents of KaZaa and its brethren say they want: "Give us what we want, in whatever format we want, and we'll pay for it." Imagine an unlimited digital equivalent of that limited CD singles rack at the record store — except that everything is available the moment it's released.

A note to the labels: If you're going to charge for MP3 files, treat them the way you would any other packaged release. Fill out all the MP3 IDv3 tags, including the album title, artist's bio, lyrics and the like — it's a marketing opportunity you don't want to pass up. For hard cash, the Ndegeocello, a typical 128k joint stereo file, is decidedly sparse in that area; indie artists often have more foresight.

Will digital releases cannibalize full-album CD sales? Will they move the labels away from a larger price point to a series of smaller sales and a return to the model of the '50s and the 45 rpm record? Will the labels be feeding the very networks that are causing a drop in hard-goods sales? These questions have been fascinating and terrifying labels for the last year. What are the answers? We'll see.



David Lawrence

David Lawrence is heard daily on more than 150 radio stations on his nationally syndicated shows: *Online To-night*, a nightly high-tech and pop culture talk show; the East Coast morning drive news slot for CNET Radio and XM's Channel 130; and *Net Music Countdown*, the official countdown for music heard via the Internet. He is based in Washington, DC and is heard on hundreds of stations, including WGN/Chicago, KFBK/Sacramento and WBT-AM & FM/Charlotte. You can reach him at david@netmusiccountdown.com or by calling 800-396-6546.

e-charts™

CHR/Pop

LW	TW	ARTIST	CD/Title
1	1	ASHANTI	<i>Ashanti</i> / <i>"Foolish"</i>
13	2	VANESSA CARLTON	<i>Be Not Nobody</i> / <i>"Miles"</i>
2	3	NICKELBACK	<i>Silver Side Up</i> / <i>"Bad"</i>
4	4	SHERYL CROW	<i>C'mon, C'mon</i> / <i>"Sun"</i>
6	5	PINK	<i>Missundaztood</i> / <i>"Don't"</i>
7	6	LUDACRIS	<i>Word Of Mout</i> / <i>"Roll"</i>
9	7	SHAKIRA	<i>Laundry Service</i> / <i>"Clothes"</i>
8	8	PUDDLE OF MUDD	<i>Come Clean</i> / <i>"Blurry"</i>
11	9	CELINE DION	<i>A New Day Has Come</i> / <i>"Day"</i>
14	13	CRAIG DAVID	<i>Born To Do It</i> / <i>"Walking"</i>
3	10	JA RULE	<i>Pain Is Love</i> / <i>"Time"</i>
12	11	NO DOUBT	<i>Rock Steady</i> / <i>"Hella"</i>
5	12	GOO GOO DOLLS	<i>Gutterflower</i> / <i>"Gone"</i>
14	13	CRAIG DAVID	<i>Born To Do It</i> / <i>"Walking"</i>
15	14	FAT JOE	<i>J.O.S.E.</i> / <i>"Luv"</i>
16	15	ALICIA KEYS	<i>Songs In A Minor</i> / <i>"How"</i>
18	16	ENRIQUE IGLESIAS	<i>Escape</i> / <i>"Escape"</i>
10	17	LINKIN PARK	<i>Hybrid Theory</i> / <i>"End"</i>
17	18	ALANIS MORISSETTE	<i>Under Rug Swept</i> / <i>"Hands"</i>
19	19	JENNIFER LOPEZ	<i>J. Lo</i> / <i>"Funny," "Alright"</i>
20	20	MICHELLE BRANCH	<i>The Spirit Room</i> / <i>"Wanted"</i>

Urban

LW	TW	ARTIST	CD/Title
3	1	ASHANTI	<i>Foolish</i> / <i>"Foolish"</i>
1	2	ALICIA KEYS	<i>Songs In A Minor</i> / <i>"How"</i>
4	3	MARY J. BLIGE	<i>No More Drama</i> / <i>"Rainy"</i>
5	4	LUDACRIS	<i>Word Of Mout</i> / <i>"Saturday"</i>
6	5	'N SYNC	<i>Celebrity</i> / <i>"Girlfriend"</i>
8	6	JENNIFER LOPEZ	<i>J. Lo</i> / <i>"Funny"</i>
9	7	ANGIE STONE	<i>Mahogany Soul</i> / <i>"Wish"</i>
11	8	USHER	<i>8701</i> / <i>"Call"</i>
10	9	FAITH EVANS	<i>Faithfully</i> / <i>"Love"</i>
18	10	JAHEIM	<i>Ghetto Love</i> / <i>"Anything"</i>
12	11	ANN NESBY	<i>Put It On Paper</i> / <i>"Paper"</i>
7	12	JAY-Z	<i>Blueprint</i> / <i>"Song"</i>
13	13	GLENN LEWIS	<i>World Outside My Window</i> / <i>"Forget"</i>
14	14	JOE BETTER DAYS	<i>"Woman"</i>
2	15	JA RULE	<i>Pain Is Love</i> / <i>"Down"</i>
—	16	B2K	<i>B2K</i> / <i>"Gots"</i>
—	17	MR. CHEEKS	<i>John P. Kelly</i> / <i>"Lights"</i>
—	18	MAXWELL	<i>Now</i> / <i>"Work"</i>
15	19	LUTHER VANDROSS	<i>Luther Vandross</i> / <i>"Rather"</i>
—	20	METHOD MAN & REDMAN	<i>How High</i> / <i>"Part"</i>

Country

LW	TW	ARTIST	CD/Title
2	1	ALAN JACKSON	<i>Drive</i> / <i>"Drive"</i>
1	2	KENNY CHESNEY	<i>No Shoes, No Shirt, No Shorts</i> / <i>"Young," "Stuff"</i>
10	3	BRAD PAISLEY	<i>Part II</i> / <i>"Miss"</i>
7	4	TOMMY SHANESTEINER	<i>Then Came The Night</i> / <i>"Angel"</i>
6	5	EMERSON DRIVE	<i>Emerson Drive</i> / <i>"Sleeping"</i>
8	6	GEORGE STRAIT	<i>The Road Less Traveled</i> / <i>"Living"</i>
8	7	TRAVIS TRITT	<i>Down The Road I Go</i> / <i>"Modern"</i>
4	8	TOBY KEITH	<i>Pull My Chain</i> / <i>"List"</i>
9	9	CAROLYN DAWN JOHNSON	<i>Room With A View</i> / <i>"Want"</i>
12	10	RASCAL FLATTS	<i>Rascal Flatts</i> / <i>"Movin'"</i>
13	11	STEVE AZAR	<i>Waitin' On Joe</i> / <i>"Don't"</i>
15	12	LONESTAR	<i>I'm Already There</i> / <i>"Daddy"</i>
—	13	KELLIE COFFEY	<i>When You Lie Next To Me</i> / <i>"Lie"</i>
16	14	TRICK PONY	<i>Trick Pony</i> / <i>"Just"</i>
11	15	KEVIN DENNEY	<i>Kevin Denney</i> / <i>"Jessie"</i>
18	16	WILLIE NELSON	<i>The Great Divide</i> / <i>"Mendocino"</i>
17	17	TAMMY COCHRAN	<i>Tammy Cochran</i> / <i>"Cry"</i>
—	18	BRAD MARTIN	<i>Wings Of A Honky Tonk Angel</i> / <i>"Betore"</i>
19	19	GARY ALLAN	<i>Alright Guy</i> / <i>"One"</i>
20	20	ANDY GRIGGS	<i>Freedom</i> / <i>"Wanna"</i>

Smooth Jazz

LW	TW	ARTIST	CD/Title
1	1	CELINE DION	<i>A New Day Has Come</i> / <i>"Day"</i>
3	2	NORAH JONES	<i>Come Away With Me</i> / <i>"Why"</i>
2	3	ENYA	<i>A Day Without Rain</i> / <i>"Time"</i>
4	4	ALICIA KEYS	<i>Songs In A Minor</i> / <i>"Fallin'"</i>
—	5	RICHARD ELLIOT	<i>Crush</i> / <i>"Shotgun"</i>
5	6	CRAIG CHAQUICO	<i>Shadow & Light</i> / <i>"Luminosa"</i>
12	7	KIM WATERS	<i>From The Heart</i> / <i>"Dawn," "House"</i>
6	8	ALFONSO BLACKWELL	<i>Reflections</i> / <i>"Shuffle"</i>
8	9	GREGG KARUKAS	<i>Night Shift</i> / <i>"Night Shift"</i>
7	10	DAVID BENDIT	<i>Fuzzy Logic</i> / <i>"Snap"</i>
9	11	CHRIS BOTTI	<i>Night Sessions</i> / <i>"Through"</i>
16	12	STEVE COLE	<i>Between Us</i> / <i>"Into"</i>
10	13	JOYCE COOLING	<i>Third Wish</i> / <i>"Daddy-O"</i>
11	14	WAYMAN TISDALE	<i>Face To Face</i> / <i>"Hide"</i>
—	15	PIECES OF A DREAM	<i>Acquainted With...</i> / <i>"Vision"</i>
17	16	BRIAN CULBERTSON	<i>Nice And Slow</i> / <i>"About"</i>
13	17	JEFF GOLUB	<i>Do It Again</i> / <i>"Cake"</i>
—	18	PAUL TAYLOR	<i>Hypnotic</i> / <i>"Hypnotic"</i>
15	19	RUSS FREEMAN	<i>To Grover With Love</i> / <i>"East"</i>
20	20	RIPPINGTONS	<i>Life In The Tropics</i> / <i>"Caribbean"</i>

Hot AC

LW	TW	ARTIST	CD/Title
5	1	VANESSA CARLTON	<i>Be Not Nobody</i> / <i>"Miles"</i>
2	2	SHERYL CROW	<i>C'mon, C'mon</i> / <i>"Soak"</i>
4	3	ALANIS MORISSETTE	<i>Under Rug Swept</i> / <i>"Hands"</i>
6	4	GOO GOO DOLLS	<i>Gutterflower</i> / <i>"Gone"</i>
10	5	LINKIN PARK	<i>Hybrid Theory</i> / <i>"End"</i>
1	6	NICKELBACK	<i>Silver Side Up</i> / <i>"Remind"</i>
8	7	MICHELLE BRANCH	<i>The Spirit Room</i> / <i>"Wanted"</i>
11	8	CELINE DION	<i>A New Day Has Come</i> / <i>"Day"</i>
13	9	PUDDLE OF MUDD	<i>Come Clean</i> / <i>"Blurry"</i>
7	10	CREED	<i>Weathered</i> / <i>"Sacrifice"</i>
15	11	JOHN MAYER	<i>Room For Squares</i> / <i>"Such"</i>
12	12	SHAKIRA	<i>Laundry Service</i> / <i>"Clothes"</i>
14	13	PINK	<i>Missundaztood</i> / <i>"Party"</i>
—	14	SENSE FIELD	<i>Roswell</i> / <i>"Save"</i>
18	15	JIMMY EAT WORLD	<i>Bleed American</i> / <i>"Middle"</i>
17	16	OISHWALLA	<i>Opaline</i> / <i>"Somewhere"</i>
3	17	NO DOUBT	<i>Rock Steady</i> / <i>"Baby," "Hella"</i>
19	18	ENRIQUE IGLESIAS	<i>Escape</i> / <i>"Escape"</i>
9	19	JEWEL	<i>This Way</i> / <i>"Standing"</i>
20	20	KYLIE MINGUUE	<i>Fever</i> / <i>"Out"</i>

Alternative

LW	TW	ARTIST	CD/Title
1	1	NICKELBACK	<i>Silver Side Up</i> / <i>"Bad"</i>
2	2	SYSTEM OF A DOWN	<i>Toxicity</i> / <i>"Toxicity"</i>
5	3	PUDDLE OF MUDD	<i>Come Clean</i> / <i>"Blurry," "Drift"</i>
9	4	STAINED	<i>Break The Cycle</i> / <i>"You," "Epiphany"</i>
4	5	LINKIN PARK	<i>Hybrid Theory</i> / <i>"End," "Papercut"</i>
6	6	JIMMYEATWORLD	<i>Bleed American</i> / <i>"Middle," "Sweetness"</i>
—	7	CHAD KROEGER	<i>Spider-Man</i> / <i>"Hero"</i>
7	8	BLINK-182	<i>Take Off Your Pants And Jacket</i> / <i>"First"</i>
3	9	P.D.D.	<i>Satellite</i> / <i>"Youth," "Boom"</i>
8	10	HOOBASTANK	<i>Hoobastank</i> / <i>"Crawling," "Running"</i>
17	11	WEEZER	<i>Maladroit</i> / <i>"Dope"</i>
10	12	KORN	<i>Untouchables</i> / <i>"Stay"</i>
—	13	HIVES	<i>Veni Vidi Vicious</i> / <i>"Hate"</i>
11	14	UNWRITTEN LAW	<i>Elva</i> / <i>"Red"</i>
—	15	SUM 41	<i>Spider-Man</i> / <i>"About"</i>
—	16	JACK JOHNSON	<i>Brushfire</i> / <i>Fairytales</i> / <i>"Flake"</i>
12	17	GOOSMACK	<i>The Scorpion King</i> / <i>"Alone"</i>
13	18	WHITE STRIPES	<i>White Blood Cells</i> / <i>"Fell"</i>
16	19	311	<i>From Chaos</i> / <i>"Amber"</i>
15	20	STROKES	<i>Is This It</i> / <i>"Explain"</i>



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Gracenote has well over 1 million unique daily users of the CDDB Music Recognition Service. Each time a consumer inserts an audio CD into a computer with a CDDB-enabled internet connection, track information for that CD is displayed on the user's computer or device, and the data is anonymously aggregated by CDDB. Here are the 50-most-played CDs last week:

DIGITAL TOP 50™

LW	TW	ARTIST	Album Title	Weeks On
2	1	EMINEM	<i>The Eminem Show</i>	2
1	2	LINKIN PARK	<i>Hybrid Theory</i>	78
4	3	MOBY	<i>18</i>	2
3	4	SYSTEM OF A DOWN	<i>Toxicity</i>	38
6	5	ASHANTI	<i>Ashanti</i>	8
5	6	NICKELBACK	<i>Silver Side Up</i>	37
10	7	CELINE DION	<i>A New Day Has Come</i>	9
7	8	ALICIA KEYS	<i>Songs In A Minor</i>	48
12	9	ORIGINAL SOUNDTRACK	<i>Spider-Man</i>	4
13	10	BEATLES	<i>One</i>	71
22	11	P.D.D.	<i>Satellite</i>	23
9	12	ENYA	<i>A Day Without Rain</i>	64
14	13	SHAKIRA	<i>Laundry Service</i>	28
11	14	CREED	<i>Weathered</i>	27
15	15	BLINK-182	<i>Take Off Your Pants & Jacket</i>	50
17	16	U2	<i>All That You Can't Leave Behind</i>	84
44	17	NORAH JONES	<i>Come Away With Me</i>	5
38	18	VARIOUS ARTISTS	<i>Now That's What I Call...</i>	10
18	19	JOHN MAYER	<i>Room For Squares</i>	8
19	20	LUDACRIS	<i>Word Of Mout</i>	26
21	21	PUDDLE OF MUDD	<i>Come Clean</i>	25
20	22	PINK	<i>Missundaztood</i>	21
32	23	USHER	<i>8701</i>	33
24	24	LIMP BIZKIT	<i>Chocolate Starfish And...</i>	65
—	25	BOX CAR RACER	<i>Box Car Racer</i>	1
29	26	STAINED	<i>Break The Cycle</i>	53
23	27	NELLY	<i>Country Grammar</i>	82
38	28	PINK FLOYD	<i>Echoes (The Best Of Pink Floyd)</i>	29
36	29	ORIGINAL SOUNDTRACK	<i>O Brother...</i>	24
16	30	WEEZER	<i>Maladroit</i>	2
41	31	LENNY KRAVITZ	<i>Greatest Hits</i>	85
26	32	ORIGINAL SOUNDTRACK	<i>Moulin Rouge</i>	30
35	33	JA RULE	<i>Pain Is Love</i>	34
27	34	KAZUMASA ODA	<i>My Best</i>	2
31	35	KYLIE MINGUUE	<i>Fever</i>	13
43	36	JENNIFER LOPEZ	<i>J. Lo</i>	46
33	37	P. O'DOY...	<i>We Invented The Remix</i>	2
—	38	NO DOUBT	<i>Rock Steady</i>	15
—	39	DAVE MATTHEWS BAND	<i>Everyday</i>	49
37	40	BRITNEY SPEARS	<i>Britney</i>	29
45	41	ENRIQUE IGLESIAS	<i>Escape</i>	21
34	42	TOOL	<i>Lateralus</i>	29
40	43	CRAIG DAVID	<i>Born To Do It</i>	24
—	44	MARY J. BLIGE	<i>No More Drama</i>	8
—	45	WEEZER	<i>Green Album</i>	27
—	46	SLIPKNOT	<i>Iowa</i>	10
—	47	INCUBUS	<i>Morning View</i>	23
—	48	RADIOHEAD	<i>Kid A</i>	26
30	49	UTADA HIKARU	<i>Sakura Drops</i>	3
49	50	SHERYL CROW	<i>C'mon C'mon</i>	6

E-charts are based on weekly rankings of CD sales, downloads and streams of artists online compiled and tabulated directly from the logfiles of reporting websites. Reporters include Amazon.com, AT&T.net, B&N Radio, BarnesandNoble.com (Froze), BellSouth Radio, bolt Radio, CDNow.com, ChoiceRadio.com, Denver 93.3 Radio, DMX Music, Gracenote.com, iWonRadio, Launch.yahoo.com, MusicMatch, Music Choice, Radio.Beaconair.Com, Radio Free Virgin, RealOne, Spinner.com, The RadioAMP Network, The Digital Music Network/DMN.com, and Voice Of America-Music Mix — Music Mix. Voice Of America-Music Mix is weighted based on traffic reports by web traffic monitor MediaMetric. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the six reporting formats. © 2002 R&R Inc. © 2002 Online Today, Net Music Countdown.

RIAA

Continued from Page 1

jazz, Broadway, bluegrass, etc.) and thousands of artists who don't get exposure on the AM or FM airwaves. Journalists clearly see, even if the RIAA claims not to, that a vibrant Internet-radio industry should be good for the music industry.

Even more to the point is this fact: The CARP-recommended royalty rate, at .14 cents per performance, worked out to about 2 cents per listener hour. In today's advertising environment, webcasters are able to bring in, if they're lucky, about 1 cent per listener hour. Thus, the proposed size of the royalty was ludicrous on its face: Composers get a royalty of 3% of revenues, yet the CARP recommended that the performers (and labels) should get a royalty at a rate that is currently about 200% of revenues.

The Digital Millennium Copyright Act makes webcasters' royalty obligation retroactive to October of 1998. But when it's pointed out that the retroactive royalties due under the CARP recommendation would thus, logically, bankrupt most webcasters, all the RIAA responds with is, "They're just crying wolf." That's not a credible response.

Call Off The Dogs

In the copyrighted words of Kenny Rogers, "You gotta know when to hold 'em, know when to fold 'em." The RIAA is taking an untenable position. It's time for that organization to adopt a new stance or for the record industry to object to the position its trade association is taking.

Here's the heart of the problem: If the RIAA wins this battle, I believe it will lose a much bigger war, with losses that could eventually cost the record industry billions of dollars. The *San Jose Mercury News* highlighted the risk most vividly: "If the [Copyright] Office doesn't slash the royalty, Congress should consider rescinding it." Think about what that means.

Between the Digital Performance Right in Sound Recordings Act of 1995 and the Digital Millennium Copyright Act of 1998, the record industry won the right to a royalty for music delivered via Internet radio. However, the reasoning — "The music is being transmitted in digital form. 'Digital' means perfect copies. Perfect copies mean that record sales are at risk" — is clearly debatable.

In reality, Internet radio is streamed, not captured as a copy, and the quality of most webcasters' streams is, in any case, nowhere near the quality of a CD (or even FM).

Nonetheless, with virtually no existing webcasters to object back when the laws were passed, the RIAA slipped the flawed argument past Congress, got the laws passed and got the royalty right established.

And this could be an extremely valuable royalty. In the next few years, as wireless broadband Internet access becomes ubiquitous around the world, a huge percentage of radio may be delivered in this manner. In fact, eventually, although perhaps not until later in our

Country Stars Shine



MCA/Nashville held its annual Academy of Country Music Awards after-party last week at the Bistro Garden in Los Angeles. The awards ceremony, which took place at the Universal Amphitheatre in Los Angeles on May 22, was capped by the celebration as artists joined record executives to enjoy their successes. Seen here are (l-r) Universal Music Group Exec. VP/Business & Legal Affairs Michael Ostroff; artists Lee Ann Womack, Gary Allan, Trisha Yearwood and Reba McEntire; MCA/Nashville CFO Ken Robold; artist Shannon Lawson; MCA/Nashville Exec. VP/A&R Mark Wright and Chairman Bruce Hinton; and Universal Music Group Sr. VP/Finance Chuck Cingoli.

lifetimes, virtually all radio programming may be delivered via the Internet — or whatever the analogous transmission mechanism is called two or three decades from now.

If the labels retain the right to a sound-recordings performance royalty of even a few percentage points of that future radio industry's ad revenues, and if radio evolves into primarily Internet-based delivery, that right could eventually be worth hundreds of millions of dollars per year.

Potential Fallout

The worst-case scenario: The RIAA gets what it's asking for. But imagine what happens if the Librarian of Congress announces on June 20 that he and the Copyright Office have decided to modify the CARP recommendation only slightly.

First, thousands of webcasters will immediately go off the air or out of business, as the retroactive royalty due 45 days later would bankrupt them. Additionally, most broadcasters will remove their simulcasts from the Internet as the razor-thin margins currently associated with streaming will flip to significant deficits.

Next, as a result, the record industry will see an avalanche of press far worse than has ever seen before: "Tens of Thousands of Webcasters Shut Down By Greedy Record Industry!" The record industry will become cemented in public opinion as the enemy of true music fans everywhere.

Simultaneously, with Internet radio virtually silenced, consumers who want to listen to music on the Internet somehow may start file-sharing and CD-burning more actively than ever before — but now they'll be driven by an attitude of "It's payback time!"

Most important, Congress will probably jump in with a legislative response. I believe that if Congress revisits the issue, it's very likely that the entire "perfect copy" argument

behind the royalty will be called into question and, very possibly, rejected.

Congress may instead take the position it has always taken with broadcast radio: that radio airplay has promotional value to the artist and the label that sufficiently compensates them for radio's use of said music. There must be some truth to this viewpoint, or record labels wouldn't spend hundreds of millions of dollars per year on radio promotion.

In other words, if Congress looks at the issue again, I believe that the proven "radio sells records" argument will totally trump the inaccurate "digital means perfect copy"

FCC

Continued from Page 3

Powell foe Ernest Hollings wrote to the FCC Chairman asking the commission to examine whether consolidation, primarily in the TV industry, has made programming less diverse. "The effort to promote diverse voices has been undermined over the last decade by extensive media concentrations and changes to FCC rules governing media outlets," he wrote.

Among other things, Hollings wants an evaluation of the degree to which broadcasters have increased their interests in programming businesses over the past decade, along with an assessment of how much programming from nonaffiliate studios is being carried by broadcasters.

Hollings is putting pressure on the commission to get the ball rolling immediately, giving it a choice to either complete the study or tidy up its ever-growing task list within about six months. "We ask that the investigation be completed by the end of the year or before the commission acts on any media-ownership rules, whichever comes first," he wrote.

The senator also alluded to possible congressional action if the

EXECUTIVE ACTION

Levy Named News Director At KRLD/Dallas

Twenty-five-year broadcast news veteran Linda Levy has joined Infinity's News/Talk KRLD-AM/Dallas as News Director. Levy comes from CBS-TV sister KTVT/Dallas to succeed Jack Hines, who exited in March.

"We couldn't be more pleased to have someone with Linda's credentials to lead our news operation," KRLD VP/GM Jerry Bobo said. "She brings a wealth of knowledge and experience to the position, which can only help us grow our 'All News, All Day' product."

Prior to her move to Dallas Levy worked in news in Buffalo, New Orleans and Oklahoma City.

argument. An RIAA victory on June 20 could quickly turn into a loss that lasts for decades and costs the industry billions.

It's not too late for the record industry to position itself as the friend of music lovers, not their enemy. By stepping forward and proposing an accommodation that could save Internet radio, the industry would be taking a huge step in that direction. This makes good financial sense for the RIAA and its member labels as well.

For the long-term benefit of its member labels, the RIAA should stand down from its current adversarial position and offer terms that would provide a healthy new income stream for record labels and artists without killing the nascent webcasting industry.

On the other hand, I should point out that webcasters are capable of offering additional value to labels and artists. For example, most webcasters have already added features to their webcasts that are designed to encourage the purchase of CDs: album-cover images that display while songs are playing, links to CDNOW or Amazon to buy the album that's playing, lists of the

past five or 10 songs played (with purchase links), etc.

Webcasters are doing this both for ulterior motives (they may get a small commission on each CD sold) and altruistic reasons (they are genuinely fans of the music they play and want to promote their selected genre of music). They can be encouraged to do more, perhaps with links to artists' websites and tour schedules or promotional announcements every hour encouraging CD purchases. They would probably be happy to do more. Remember, people who choose to enter the radio industry are almost always music fans.

Next Move: Record Industry

The next move has to be made by the RIAA or, failing that, its member labels. Webcasters are fighting to keep their small businesses from being bankrupted right now. This spring.

But the record labels are in a position where they can afford — and need — to take a longer-term perspective. They are putting a potential multibillion-dollar future revenue stream at risk if they shortsightedly risk letting those bankruptcies happen.

Viacom

Continued from Page 3

an organized deception, sell your stock!"

Karmazin and Redstone also batted down questions about reported tension between them. "We are friends," Redstone said. "We have never been more productive as a team." One investor, however, predicted Karmazin's contract would not be extended when it expires next year, while another foresaw that Karmazin could be plotting a coup. Both executives denied any such scheming. "We love each other," Redstone said, and then turned to Karmazin and asked,

"Mel, will you go out with me tonight?"

Also at the meeting: Karmazin noted that Viacom is aware of the potential of the fast-growing Hispanic market in the U.S. and said the company "wouldn't rule out" moves that extend its penetration of that market.

Karmazin, whose CBS TV network is home to *Survivor*, *Big Brother* and *The Amazing Race*, later joked about how the tension at the shareholders' meeting could lead to a new programming opportunity. "We're thinking of a new reality show," he said.

R&R News Editor Julie Gidlow contributed to this report.

Indecency

Continued from Page 3

between the burdens placed on consumers and the industry."

Infinity has historically been reluctant to pay indecency fines, and

an Infinity source told R&R this time is no different. "We don't intend to pay this fine," the source said. If Infinity fails to pay, the FCC may refer the matter to the Department of Justice for collection.

FCC doesn't follow through. "Congress may certainly act before you have a chance to complete your study," Hollings warned. But he added that if the study is completed quickly, it could help determine

whether Congress or the FCC needs to act to ensure that "program distributors do not prevent consumers from accessing unaffiliated programming and services."

— Joe Howard

National Radio

• **MTV RADIO NETWORK**, distributed by Westwood One, presents a one-hour broadcast of the MTV

Campus Invasion Tour featuring Nickelback and Default. The special airs the week of June 17. For more information, contact Abby McDorman at 212-641-2009 or amcdor.mn@westwoodone.com.

Changes

Alternative: KCXX/Riverside APD/Creative Services Director/nights **John DeSantis** exits.

CHR/Rhythmic: KSEQ/Visalia, CA morning host **Mikey Freeman** exits.

Records: Jason Kleve becomes VP/Catalog Sales & Sales Analysis for Universal Music & Video Distribution ... Universal Records names Tse

Williams VP/A&R ... Broken Bow Records signs a long-term domestic distribution deal with RED Distribution ... Penalty Associated Label Group signs a multiyear deal with Ryko Distribution.

Industry: **Frederick Huntsberry** is upped to Vivendi Universal Entertainment EVP/CFO ... **KZLA/Los Angeles** weekend **Larry Santiago** adds duties as assistant for indie music and syndication promotion at Brian Farish Radio Promotion.

Promotion

Continued from Page 1

that represent the strongest efforts yet by the record-industry and recording-artist camps to rally the anti-indie promo troops. The coalition's statement urged the government "to revise the payola laws to cover independent promotion to radio, to investigate the impact of radio consolidation on the music community and citizens and to work to protect non-commercial space on both the terrestrial radio bandwidth and the emerging webcasting models."

Specifically, the coalition wants regulators and legislators to look at four key issues. First, it wants the prohibition of payments made to radio stations that are designed to influence playlists, other than legitimate and reasonable promotional expenses, unless such payments are announced over the air. It also wants an investigation into the impact of "unprecedented increases in radio ownership consolidation" on citizens and the music community and an examination of how "vertical integration" of ownership in broadcasting, concert-promotion and venues decreases fair market competition for artists, clubs and promotion companies. And, finally, the group asks for the enactment of policies that protect "noncommercial space in the radio bandwidth and in emerging webcasting models" in order to secure "the benefits of programming diversity for the music community and citizens."

NARAS Chairman **Garth Fundis** said his group looks forward to "a changed environment for radio where excellence — not money — rules the public airwaves." He said, "That this year's Grammy for Album of the Year went to an album [*O Brother, Where Art Thou?*] that received virtually no airplay is a symbol that radio can possibly keep the best product from reaching the American consumer. We hope that this unprecedented coalition of artists, merchandisers and record labels will lead to an active dialogue on these important issues."

In ABC's *20/20* segment on in-

dependent promotion, **RIAA** Chairman/CEO **Hilary Rosen** — echoing comments she made during the South By Southwest convention in mid-March — told viewers there's a fear element involved in independent promotion. She noted, "There's this sort of implied fear that if you don't play the game with them, you're not going to be able to be at the table. Maybe the next time you've got a record you want the stations to consider, they won't."

Meanwhile, **Feingold** said it's high time the government took a close look at the business. In a May 23 story published in the *Chicago Tribune*, **Feingold** said, "It is striking the range of people that radio deregulation has affected negatively in different parts of the music industry and the economy. It's a sign of how offensive this system has become."

"The reason I have put it high on my agenda is the range of people it has affected: artists, consumers, labor groups, concertgoers and every person who listens to radio. This is an anti-democratic trend, because a free society is made up of a variety of voices. So to have music homogenized and controlled by a few big companies is a significant issue in a democracy and a culture."

In the same article, retired Reprise Records President **Howie Klein** noted, "It's a crooked system, and it has to end. Payola corrupts the industry, so we wind up with worse and worse music on the radio, which means worse and worse artists are being signed and developed. This [reform] is long overdue."

Radio Responds

As expected, radio group owners staunchly defended their business with independent promotion companies. **Clear Channel** spokeswoman **Pam Taylor** told **R&R** that the trade groups seeking the federal probe should focus their efforts on record labels rather than broadcasters. "The entire independent promotion business is fed by the record industry," she said. "If they want this to end, they should just stop paying the indies."

She added that if independent pro-

Continued from Page 4

The FCC is seeking comment on proposed new FM stations in Amboy and Lone Pine, CA, on channels 237A and 249A, respectively; Hartington (232A) and Sutton (278C2), NE; Terrebonne, OR (293C2); Wynnewood, OK (283A); Roundup, MT (248A); Centerville, TX (274A); and Owen, WI (242C3).

The FCC has promoted **Kris Anne Monteith** to Assoc. Bureau Chief/Intergovernmental Affairs at the Consumer and Governmental Affairs Bureau. Monteith will oversee the agency's interaction with other federal agencies, as well as with tribal, state and local governments. Prior to this appointment Monteith was Chief/Policy Division in the FCC's Wireless Bureau.

Meanwhile, the FCC has upped Asst. Chief **Lisa Burns Griffin** to Deputy Chief of the Enforcement Bureau's Market Disputes Resolution Division. Before joining the commission Griffin was a litigation partner in the Washington, DC firm of Ross, Dixon & Bell. Additionally, **Lori Holy** is hired as an attorney-adviser in the Office of Legislative Affairs, where she will focus on media and convergence issues. Holy was most recently Legislative Counsel to the NAB Government Relations Department.

KaZaa Quits Legal Fight, File-Sharing Rolls On

The Dutch company that started **KaZaa** has told a Netherlands court it cannot afford to continue its legal battle against all five major label groups, several major film studios and other rights-holders over copyright infringement and will accept a default judgment. Such a judgment will almost certainly mean bankruptcy for the small company. Meanwhile, **KaZaa**-based file-sharing goes on as before: The network is in the hands of the Australia-based **Sharman Networks**, which has yet to be sued. However, the **FastTrack** peer-to-peer system, on which the network is based, still belongs to **KaZaa**.

Loudeye Buys Out Wonderhorse

Digital-media company **Loudeye** has purchased all of Seattle-based **Wonderhorse**'s technology and intellectual property, including its **RealTime Server** data-sharing platform. The move lets **Loudeye**, which supplies, among other services, webcasting, streaming ad insertion and digital-rights management, to add real-time data-sharing to its offerings. Among **Loudeye**'s clients for streaming and audio samples are **Yahoo!**, **MSN**, **AOL** and **CDNOW**.

Internet Ad Revenue Down 12% In 2001

Internet ad revenue was down 12% in 2001, but that decline, to \$7.2 billion, was in line with — or even less than — other national media. The **Interactive Advertising Bureau's** "Internet Ad Revenue Report" quotes **CMR** and other sources reporting that TV ad revenue fell 12%-14% in 2001, while national spot radio was off 19%-20%. Despite the Internet's ad-revenue decline, **IAB** reports that 40% of the top 25 online retailers showed a profit in 2001, and more than 70% expect to be profitable this year.

motors were to disappear tomorrow or multiply threefold, it would have no effect on radio. "We don't control or set the dollars [provided by independent promoters]. Do we take them? Absolutely. But we do it in a corporate, positive environment. There is no relation between dollars expended by the indies and what gets played on **Clear Channel** stations."

In late-March interviews with **R&R** following a story in the *Los Angeles Times* in which Rep. **John Conyers Jr.** made several comments critical of independent promotion, **Emmis Radio** President **Rick Cummings** and **Cumulus Media** Exec. VP/Programming **John Dickey** said they weren't surprised by the new interest in the issue.

Cummings told **R&R**, "This comes up every couple of years, even though it has been around for quite some time. Now there's a hard-line view that there should be some sort of separation of 'church and state.' And the people who hold that view are complaining the loudest."

As to why some politicians are getting involved, **Cummings** said, "The public-interest guys — the people who are always screaming that this is a violation of the public trust — would say that it's because deals are being made; that individuals are receiving value in exchange for the actual adding of records. We're just simply not aware of it within our company."

"Over the years we have been very careful about checking on our people to make sure they didn't do those things. We are always looking at that. We don't have any sense that records

are being added for any other reason than we think they're records our audience wants to hear."

Dickey reiterated a common radio argument: that radio group-independent promotion company contracts have been scrutinized by the best lawyers in the business. He told **R&R**, "The labels pay indies to work their records. The indies are lobbyists, and they're pitching their products to us."

"We create an environment where we listen to what they have to say, hear their agenda and issues

and then do our own thing. They're paying for access to be able to bend our ear — and there is nothing illegal about that. But paying somebody \$1,200 to play a record and generate 20 plays a week is completely illegal if it's not identified on the air. You can make time buys until the cows come home. There's nothing illegal about that."

"The rules don't have to be revisited, the rules just have to be followed. And there are some formats where people just don't want to follow the rules. That's the issue."

Dallas Hears Creed's Drumbeat



While in Dallas, **Creed** drummer **Scott Phillips** stopped by **KRBV** (Wild 100.3) to say hi and hang out for a while. Seen here smiling for the camera are (l-r) **Wild** morning show producer **Tim Puttre**, Asst. PD/morning host **Alex Valentine** and **Phillips**.



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20on20 (XM20)

Kane
BUSTA RHYMES VP: DIDDY... Pass The Courvoisier
EMINEM Business
EMINEM Hailie's Song
EMINEM Soldier
MARC ANTHONY I've Got You
SOLUNA For All Time

BPM (XM81)

Blake Lawrence
FROU FROU Breathe In
JAM AND SP00N Be Angeled
NO DOUBT Hella Good

Real Jazz (XM70)

Maxx Myrick
No Adds

The Boneyard (XM41)

Charlie Logan
No Adds

The Heart (XM23)

Johnny Williams
ANASTACIA You'll Never Be Alone
CALLING Wherever You Will Go
LINDA EDER & CARL ANDERSON How In The...
VAN MORRISON Steal My Heart Away

The Loft (XM50)

Mike Marrone
DAVE MASON Let Me Go

Watercolors (XM71)

Steve Stiles
GERALD ALBRIGHT Ain't No Stoppin'
JONATHAN BUTLER Wake Up

X Country (XM12)

Jessie Scott
DAVID BAERWALD Here Comes The New Folk...
DJANGO WALKER Down The Road
HAYSEED DIXIE Hillbilly Tribute To M.I. Love

XM Cafe (XM45)

Bill Evans
DAVE MATTHEWS BAND Busted Stuff
DAVID BAERWALD Here Comes The New Folk...
LITTLE AXE Hard Grind
MOSES GUEST Moses Guest

XMLM (XM42)

Eddie Webb
DD'WN Down II
COAL CHAMBER Dark Days
HATEBRED Perseverance

36 CRAZYFISTS Bitterness The Star
PISSING RAZDRS Where We Come From
SCISSORFIGHT Mantrapping For Sport And Profit
KILLSWITCH ENGAGE Alive Or Just Breathing
SLAYER God Hates Us All

HASTE When Reason Sleeps
PRO-PAIN Shreds Of Dignity
BLOOD DUSTER C-t
DODGIN' BULLETS Earn Your Respect
ND ONE No One

POISON THE WELL Tear From The Red
RINGWORM Birth Is Pain
LOLLIPOP LUST KILL My So Called Knife
SWITCHED Subject To Change
SUPERJOINT RITUAL Use Once And Destroy

BURNT BY THE SUN Soundtrack To The Personal...
SKINLAB Revolting Room
DRY KILL LOGIC Darker Side Of Nonsense
CONTRASTIC Czech Assault
SCAR CULTURE Inscribe

DRAGPIPE Playing For Keeps
AGENTS OF MAN EP01
RABIES CASTE Let The Soul Out And Cut The Vein
ND INNOCENT VICTIM Tipping The Scales
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No Adds
R&B HITS
Damon Williams
ASHANTI Happy
CEE-LO Gettin' Grown
JAHEIM Anything For You

RAP

Damon Williams
CAM'RON Welcome To NYC
ROOTS Thought At Work
STYLES Goodtimes

BODY AND SOUL

Damon Williams
KELLY PRICE How Does It Feel
RL Good Man

ROCK

Adam Neiman
SINCH Something More

ALTERNATIVE

Adam Neiman
JIMMY EAT WORLD Sweetness
MULL HISTORICAL SOCIETY Watching Xanadu
OASIS Stop Crying Your Heart Out
TAKING BACK SUNDAY Great Romance Of The...

TODAY'S COUNTRY

Liz Opoka
PHIL VASSAR American Child

PROGRESSIVE

Liz Opoka
BRYAN FERRY Goddess Of Love
DARCIE MINER BAND My Angel
DAVID BAERWALD Compassion
DAVID BOWIE Slow Burn
DAYNA KURTZ Love Gets In The Way
DOVES There Goes The Fear
HEM All That I'm Good For
SHANA MORRISON Day After Yes

LITE JAZZ

Gary Susalis
MARK DOUTHIT Groove
STREETWIZE Smooth Urban Jazz



WEST

1. VANESSA CARLTON A Thousand Miles
2. P. DIDDY /USHER & LOON I Need A Girl
3. CRAIG DAVID Walking Away
4. DIRTY VEGAS Days Go By
5. KIRK FRANKLIN Brighter Day

MIDWEST

1. VANESSA CARLTON A Thousand Miles
2. P. DIDDY /USHER & LOON I Need A Girl
3. CRAIG DAVID Walking Away
4. TRAVIS TRITT Modern Day Bonnie & Clyde
5. 'N SYNC Pop

SOUTHWEST

1. VANESSA CARLTON A Thousand Miles
2. P. DIDDY /USHER & LOON I Need A Girl
3. CRAIG DAVID Walking Away
4. DIRTY VEGAS Days Go By
5. 'N SYNC Girlfriend

NORTHEAST

1. P. DIDDY /USHER & LOON I Need A Girl
2. VANESSA CARLTON A Thousand Miles
3. CRAIG DAVID Walking Away
4. DIRTY VEGAS Days Go By
5. ME'SHELL NDEGDECELLO Pocketbook

SOUTHEAST

1. VANESSA CARLTON A Thousand Miles
2. P. DIDDY /USHER & LOON I Need A Girl
3. CRAIG DAVID Walking Away
4. DIRTY VEGAS Days Go By
5. D-TOWN I Showed Her



10 million homes 180,000 businesses
Rick Gillette • 800-494-8863

DMX Fashion Retail Video

David Mihail

The top music videos shown at fashion retail, targeted at 18-34 adults.
NO DOUBT Hella Good
PLAYGROUP Number One
CRAIG DAVID Walking Away
DIRTY VEGAS Days Go By
ZERO 7 Destiny
THE CALLING Adrienne
LO FIDELITY ALLSTARS Sleeping Faster
CDRRS /BDND When The Stars Go Blue
MSM I'm The Only One
ALICIA KEYS How Come You Don't Call Me
MULL HISTORICAL SOCIETY Watching Xanadu
VINES Get Free
OUR LADY PEACE Somewhere Out There
DISHWALLA Somewhere In The Middle
B2K Gots Ta Be

This section features this week's new adds on DMX MUSIC channels available via digital cable and direct broadcast satellite.

CHR/POP

Jack Patterson
No Adds

CHR/RHYTHMIC

Mark Shands
TRICK DADDY In Da Wind
AVANT Makin' Good Love
DIRTY VEGAS Days Go By

URBAN

Jack Patterson
No Adds

ALTERNATIVE

Dave Sloan
RED HOT CHILI PEPPERS By The Way

ROCK

Stephanie Mondello
AEROSMITH Girls Of Summer
GREENWHEEL Shelter

ADULT ALTERNATIVE

Stephanie Mondello
CHRIS ISAAK Goddess Of Love
BRYAN FERRY Godsend
THE CDRRS /BDND When The Stars Turn Blue
CHAD KROEGER /JOSEY SCOTT Hero
JOHN MAYER Your Body Is A Wonderland
LUCY Good Day

ADULT CONTEMPORARY

Jason Shift
No Adds

INTERNATIONAL HITS

Mark Shands
BRYAN FERRY Goddess Of Love

COUNTRY

Leanne Flask
No Adds

DANCE

Danielle Ruyschaert
SHAKEDOWN At Night
SASHA LAZARD Awakening (Delerium...)

RAP/HIP-HOP

Mark Shands
TRICK DADDY In Da Wind
CLIPSE Grindin'
EMINEM White America
EMINEM Business
EMINEM Cleanin' Out My Closet
EMINEM Square Dance
EMINEM Say Goodbye To Hollywood
EMINEM Sing For The Moment
EMINEM Hailie's Song



Artist/Title Total Plays

- | | |
|------------------------------------|----|
| CHRISTINA MILIAN Call Me, Beep Me | 76 |
| LIL' B'DW WDW Take You Home | 74 |
| LMNT Juliet | 74 |
| PLUS ONE Going Crazy | 76 |
| 'N SYNC Pop | 73 |
| BRITNEY SPEARS Overprotected | 73 |
| BAHA MEN Move It Like This | 73 |
| PINK Get The Party Started | 72 |
| BAHA MEN Who Let The Dogs Out | 71 |
| 'N SYNC Girlfriend | 67 |
| AARON CARTER I'm All About You | 34 |
| MICHELLE BRANCH Everywhere | 33 |
| JUMPS God Bless The USA | 32 |
| DREAM STREET They Don't ... | 31 |
| LIL' ROMEO My Baby | 31 |
| DESTINY'S CHILD Survivor | 29 |
| NINE DAYS Absolutely (Story Of...) | 29 |
| PINK Most Girls | 29 |
| DREAM STREET It Happens Every... | 29 |
| A*TEENS Can't Help Falling In Love | 19 |

Playlist for the week ending May 25.



Phil Hall • 972-991-9200

Hot AC

Steve Nichols
FIVE FOR FIGHTING Easy Tonight
DAVE MATTHEWS BAND Where Are You Going

StarStation

Peter Stewart
No Adds

Classic Rock

Chris Miller
No Adds

Touch

Ron Davis
No Adds

Doug Banks Morning Show

Gary Saunders
No Adds

Tom Joyner Morning Show

Vern Catron
No Adds

Country Coast To Coast

Kris Wilson
DIXIE CHICKS Long Time Gone

ALTERNATIVE PROGRAMMING

Gary Knoll • 800-231-2818

Rock

CLARKS Hey You
DRY CELL Body Crumbles
FLYING TIGERS Hell For You
DAVE MATTHEWS BAND Where Are You Going

Alternative

DAVE MATTHEWS BAND Where Are You Going
RED HOT CHILI PEPPERS By The Way

Triple A

DOVES There Goes The Fear
CHRIS ISAAK One Day
TRAVIS Flowers In The Window

CHR

AALIYAH More Than A Woman
M2M Don't
JOHN MAYER No Such Thing
KYLIE MINOUGE Love At First Sight
PINK Just Like A Pill

Mainstream AC

COUNTING CROWS American Girls
DAVE MATTHEWS BAND Where Are You Going
SHEILA NICHOLS Faith

Lite AC

BRYAN ADAMS Here I Am

NAC

LARRY CARLTON Morning Magic

Christian AC

AMY GRANT The River's Gonna Keep On Rolling

UC

ALI Breathe In, Breathe Out
RL Good Man

Country

TOBY KEITH Courtesy Of The Red...
JAMES OTTO The Ball
TRACTORS Ready To Cry
LEE ANN WOMACK Something Worth Leaving Behind



Music Programming/Consulting
Ken Moultrie • 800-426-9082

Alternative

Steve Young/Kristopher Jones
GOLDFINGER Open Your Eyes
DAVE MATTHEWS BAND Where Are You Going

Active Rock

Steve Young/Kristopher Jones
LINKIN PARK Runaway

Heritage Rock

Steve Young/Kristopher Jones
AEROSMITH Girls Of Summer

Hot AC

Steve Young/Josh Hosler
CHAD KROEGER /JOSEY SCOTT Hero
DAVE MATTHEWS BAND Where Are You Going

CHR

Steve Young/Josh Hosler
MARY J. BLIGE Rainy Dayz
CREED One Last Breath
DJ SAMMY & YANOU Heaven
JOHN MAYER No Such Thing

Rhythmic CHR

Steve Young/Josh Hosler
B2K Gots Ta Be
BIG TYMERS Still Fly

Soft AC

Mike Bettelli
BRYAN ADAMS Here I Am

Mainstream AC

Mike Bettelli
BRYAN ADAMS Here I Am

Delilah

Mike Bettelli
DARYL HALL /JOHN DATES Do It For Love

Dave Wingert Show

Mike Bettelli
BRYAN ADAMS Here I Am

Mainstream Country

Ray Randall/Hank Aaron
MARK CHESNUTT She Was
DIXIE CHICKS Long Time Gone
TIM MCGRAW Unbroken

New Country

Hank Aaron
DIXIE CHICKS Long Time Gone
TIM MCGRAW Unbroken

Lia

Ken Moultrie/Hank Aaron
DIXIE CHICKS Long Time Gone
TIM MCGRAW Unbroken

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

JJ McKay
CALLING Adrienne
DIRTY VEGAS Days Go By
FAT JOE /ASHANTI What's Luv?
NICKELBACK Too Bad

Rock Classics

Adam Fendrich
No Adds

Adult Contemporary

Rick Brady
No Adds

CD COUNTRY

Rick Morgan
TAMMY COCHRAN Life Happened
DIXIE CHICKS Long Time Gone
ERIC HEATHERLY Last Man Committed

US COUNTRY

Penny Mitchell
TIM MCGRAW Unbroken

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
ALABAMA I'm In The Mood
BRAD PAISLEY Sharp Dressed Man
PHIL VASSAR American Child



Charlie Cook • 661-294-9000

Adult Rock & Roll

Jeff Gonzer
AEROSMITH Girls Of Summer

Soft AC

Andy Fuller
No Adds

Bright AC

Jim Hays
No Adds

Mainstream Country

David Felker
DIXIE CHICKS Long Time Gone
TIM MCGRAW Unbroken

Hot Country

Jim Hays
DIXIE CHICKS Long Time Gone
BRAD MARTIN Before I Knew Better
TIM MCGRAW Unbroken

Young & Elder

David Felker
DIXIE CHICKS Long Time Gone
TIM MCGRAW Unbroken

After Midnight

Phil Vassar
DIXIE CHICKS Long Time Gone
PHIL VASSAR American Child

WAITT RADIO NETWORKS

Alternative
Chris Reeves • 970-949-3339
BOX CAR RACER I Feel So
GODSMACK I Stand Alone
JIMMY EAT WORLD Sweetness
DAVE MATTHEWS BAND Where Are You Going
STROKES Hard To Explain
SYSTEM OF A DOWN Aerials
TRIK TURNER Sacrifice

Country

Jim West
KENNY CHESNEY The Good Stuff
TOBY KEITH Courtesy Of The Red...
LITTLE BIG TOWN Don't Waste My Time
MARTINA MCBRIDE Where Would You Be
PINNACKEY Barbed Wire And Roses

DATEBOOK

MONDAY, JUNE 10

1692/Bridget Bishop, the first person to be convicted of practicing witchcraft in the Salem witch trials, is hanged.

1935/Two recovering alcoholics in New York City form Alcoholics Anonymous.

Born: Maurice Sendak 1928, Gina Gershon 1962, Jeanne Tripplehorn 1963, Leelee Sobieski 1982

In Music History

1988/At a Dionne Warwick Foundation AIDS benefit, Warwick, Elton John, Gladys Knight and Stevie Wonder reunite for the first time since filming the 1986 video to perform "That's What Friends Are For."



Did her Psychic Friends predict it?

1991/James Brown gives his first concert since being released from jail, at the Wiltern Theater in Los Angeles. He's joined by Bell Biv DeVoe, En Vogue and M.C. Hammer.

Born: B. Mitchel Reed 1926-1983, Maxi Priest 1962, Faith Evans 1973

TUESDAY, JUNE 11

1963/Federalized Alabama National Guard troops forcibly desegregate the University of Alabama. Gov. George Wallace ends his blockade of the university under duress and allows two African-American students to enroll.

1979/Legendary actor John Wayne dies of cancer at age 72.

Born: Gene Wilder 1933, Joe Montana 1956, Joshua Jackson 1978

In Music History

1966/Janis Joplin plays her first concert with Big Brother & The Holding Company, at San Francisco's Avalon Ballroom.

1988/The Freedomfest marathon concert to protest apartheid is held at London's Wembley Stadium. Performers include Sting, The Eurythmics, George Michael, Whitney Houston, Tracy Chapman, The Fat Boys with Chubby Checker, Peter Gabriel and surprise guest Stevie Wonder. Eric Clapton sits in with Dire Straits, while Little Steven Van Zandt and Simple Minds lead a mass sing-along on the song "Sun City."

Born: Frank Beard (ZZ Top) 1949, Graham Russell (Air Supply) 1950

WEDNESDAY, JUNE 12

1963/Civil rights leader Medgar Evers is assassinated outside his Jackson, MS home by white supremacist Byron De La Beckwith. Two all-white juries fail to reach a verdict to convict Beckwith, and he is set free. However, a racially mixed jury convicts him in February 1994, and Beckwith is sentenced to life in prison at the age of 74.

1975/Indira Gandhi is found guilty of committing fraud in the 1971 election that vaulted her to the position of Prime Minister of India. She refuses to leave office and declares martial law when public protests mount.

Born: Anne Frank 1929-1945, Marvin Albert 1941, Jason Mewes 1974

In Music History

1989/WHQB/ Memphis, the first station to air Elvis Presley's music, pulls all his songs off the air after listeners complain of being "Elvised to death."

1997/Reports surface in the media and online that Pink Floyd's *Dark Side of the Moon* may be a secret soundtrack to *The Wizard of Oz*. The rumors cause annual sales of the album to more than double, but album engineer Alan Parsons says it's just a coincidence.



Start when the lion roars....

Born: Chick Corea 1941, Brad Delp (Boston) 1951, Meredith Brooks 1958

THURSDAY, JUNE 13

1967/President Lyndon Johnson appoints Thurgood Marshall to the U.S. Supreme Court, making him the first African American to sit on the nation's highest court. He retires in 1991.

1983/*Pioneer 10* leaves the solar system 10 years after its launch, becoming the first man-made spacecraft to reach interstellar space.

Born: Ally Sheedy 1962, Ethan Embry 1978, Mary-Kate and Ashley Olsen 1986

In Music History

1978/Famed bandleader and clarinetist Benny Goodman dies at age 77.

1990/Ice-T, Eazy-E, M.C. Hammer, Tone Loc and several other rappers hold a press conference in Los Angeles to announce the release of the anti-gang-themed single "We're All in the Same Gang."

Born: Bobby Freeman 1940, Bo Donaldson 1954

FRIDAY, JUNE 14

1982/The Falkland Islands War ends after six weeks, when Argentina surrenders to Great Britain.

1985/TWA Flight 847 is hijacked by Shiite Hezbollah terrorists who force the plane to land in Beirut. Most of the hostages are released early in the ordeal, but five men are kept for 17 days.

Born: Newt Gingrich 1943, Donald Trump 1946, Will Patton 1954, Yasmine Bleeth 1968, Steffi Graf 1969

In Music History

1995/Despite being scheduled to perform for a group of police chiefs, Country artist Ty Herndon is ar-

rested in Ft. Worth for exposing himself to an undercover cop, and he's also caught with methamphetamine.

1996/Famed singer Ella Fitzgerald dies at age 79.

Born: Alan White (Yes) 1949, Boy George 1961, Chris DeGarmo (ex-Queensryche) 1963

SATURDAY, JUNE 15

1846/Representatives of the U.S. and Great Britain sign the Oregon Treaty, which officially establishes the 49th parallel as the border between the United States and Canada.

1969/*Hee-Haw* makes its television debut. Although the show is extremely popular, CBS feels that it does not fit the network's image and crops it two years later.

Born: Jim Belushi 1954, Julie Hagerty 1955, Courteney Cox-Arquette 1964, Neil Patrick Harris 1973

In Music History

1982/One day before guitarist James Honeyman-Scott's death, bassist Pete Farndon leaves The Pretenders due to differences over the group's musical direction.

1990/M.C. Hammer begins his first world tour, in Louisville. His performance is augmented by 15 dancers, 2 backup singers and seven musicians, making it the most elaborate rap tour to date.



Please, Hammer, don't hurt 'em!

Born: Waylon Jennings 1937-2002, Harry Nilsson 1940-1994, Steve Walsh (Kansas) 1951, Ice Cube 1969

SUNDAY, JUNE 16

1961/Russian ballet star Rudolf Nureyev defects when the Kirov Ballet finishes a performance run in Paris.

1966/The Supreme Court hands down a ruling in *Miranda v. Arizona*, establishing the Miranda rights that all suspects are entitled to at the time of their arrest.

Born: Laurie Metcalf 1955, Arnold Vosloo 1962

In Music History

1993/Elton John's arrival at a Tel Aviv hotel for his first Israel show sets off a brawl, prompting the singer to fly back to London. Officials convince him to return, and he performs the next night.

1995/Pearl Jam kick off their summer tour at non-Ticketmaster venues. Irvine, CA-based ETM sells tickets through a new operator-free computerized telephone system. Ticket prices for most shows are \$18, plus a \$2 service charge.

Born: Edward Levert (O'Jays) 1942, Tupac Shakur 1971-1996

— Keith Berman

'zinescene

'Tis The Season For Touring!

Featuring David Bowie and Moby on its cover, *Entertainment Weekly* provides a complete guide to summer music and tours. Inside, the Thin White Duke and the little bald man talk about sharing the spotlight on Area Two, this summer's followup to Moby's brainchild tour, Area One. Besides the odd couple of Bowie and Moby, this year's festival features rapper Busta Rhymes and electronic artists Carl Cox and John Digweed. "We had success with it last year, but this year I keep waiting for them to call me up and say, 'We've come to our senses. We recognize that you're a half-wit, and we shouldn't have let you put this together,'" Moby confesses.

Bowie admits that he can't do the nostalgia-tour route this time around: "I couldn't do that. It bores the shit out of me. I'm not a natural performer, you know."

However the tour turns out, Moby recognizes his place in rock 'n' roll history: "There is a long and interesting tradition of really marginal left-field music that becomes commercially successful. And I will, for a brief minute, fit into that tradition."

Star Tours, Episode II

But Area Two isn't the only tour *EW* talks up. Everything from the Vans Warped Tour to Alan Jackson's outing is covered. Papa Roach frontman Coby Dick tells fans what to bring to the appropriately named Anger Management Tour, which also features Eminem and Ludacris: "I don't want to be a bad influence, but people gotta bring intoxicants. Pills, joints, ya know. Also, your girl. Motherf—ers might get lucky."

Speaking of intoxicants, see if you can decipher Andrew W.K.'s description of Ozzfest 2002, featuring Ozzy, System Of A Down, P.O.D. and many more: "We're just gonna throw down and throw out and throw up. We're gonna cross up and lace it out and take a solid stance from which we can form the foundation of an iron cube with a platinum core and diamond edges that can cut anything in our way, yet maintain a certain amount of strength to hold us steady."

Dope Knows

While Star Wars fans are geeking out to Natalie Portman on the cover of *Rolling Stone*, Weezer geeks can hyperventilate about an interview with nerd rock icon Rivers Cuomo, who continues the whole intoxication theme. "You need to be under some kind of intoxication to create anything," he says. "But different kinds of intoxication create different effects. My favorite is emotional intoxication. Probably most anyone doesn't go through a week without getting upset about something. And that's what I do. I wait for those moments, and then I pounce."

— Frank Correia



SANS HALEN — Former Van Halen singer David Lee Roth talks about his summer tour with another former VH frontman, Sammy Hagar: "There's a little bit of unease about this, like a NASCAR race. Are you here to see the winner or the crash?" Roth also notes that it's worth every cent: "I've got more hits than Beethoven. You know da-da-da-da [Beethoven's Fifth]. While you're struggling to hum the next one, I'm going to recite the index to your life: 'Hot for Teacher,' 'California Girls,' 'Jump'..." (*Entertainment Weekly*)

The Legacy Of Lopez

Vibe magazine eulogizes TLC singer Lisa "Left Eye" Lopes with a cover story on the artist and memories from her bandmates, co-workers and friends. "You never get over something like this," says TLC member Rozonda "Chilli" Thomas. "It's something that we gotta deal with forever, because we have to continue to work. TLC still goes on. Tionne and I are still working in the studio; Lisa is already on songs. The whole album is dedicated to her."

"I think I cried for an hour straight," says Usher. "I tried to go out, but it didn't work. I just broke down right where I was. I will make sure that the individuals like Lisa who paved the way for us to be successful are not forgotten."

Oops, They're At It Again

The tabloids are saying that Britney Spears and Justin Timberlake are a couple once more. *The National Enquirer* says that they originally split because a pregnancy scare put a grinding halt to their sex life, but now that Britney's overcome her fear of intimacy, Justin has welcomed her back.

But *The Globe* cites another reason that Justin took Britney's call: phone sex! "Phone sex played a big part in getting them back together," a pal of Justin's tells the tab. "Both know exactly what turns the other on, so they were soon hitting all the right buttons despite being thousands of miles apart." Rumors that the couple will be spokespeople for AT&T's upcoming "Reach Out and Touch Yourself" campaign were unconfirmed at press time.

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

72 million households


 Tom Calderone
VP/Programming

Plays

EMINEM Without Me	40
CHAD KROEGER I/OUSEY SCOTT Hero	37
NAS One Mic	34
MARY J. BLIGE I/JA RULE Rainy Dayz	32
LUDACRIS Saturdays (Doh...)	30
BUSTA RHYMES I/P. DIDDY... Pass The Courvoisier	30
PUDOLE OF MUDDO Drink & Die	22
KORN Here To Stay	21
PAPA ROACH She Loves Me Not	21
ASHANTI Foolish	19
NO DOUBT Hella Good	19
P. DIDDY I/USHER & LOON I Need A Girl Pt. 1	18
MUSIQ Halfcrazy	18
JA RULE I/CHARLI BALTIMORE Down	18
WHITE STRIPES Fell In Love With A Girl	18
P.O.D. Boom	17
JOHN MAYER No Such Thing	17
P. DIDDY I/GINUWINE... I Need A Girl Pt. 2	17
ALICIA KEYS How Come You Don't Call Me	16
CAM'RON I/JUELZ SANTANA Oh Boy	15
GOD GOD DOLLS Here Is Gone	15
WEEZER Dope Nose	15
MOBY We Are All Made Of Stars	14
JENNIFER LOPEZ I/AS I'm Gonna Be Alright	14
TRUST COMPANY Downfall	11
NAPPY ROOTS Awnaw	10
SHAKIRA Underneath Your Clothes	10
BRANDY Full Moon	10
DIRTY VEGAS Days Go By	10
HOOBASTANK Running Away	10
B2K Gots To Be	10
USHER U Don't Have To Call	9
ANGIE STONE Wish I Didn't Miss You	9
CRAIG DAVID Walking Away	9
TENACIOUS D Tribute	9
BOX CAR RACER I Feel So	9
BIG TYMERS Still Fly	9
YING YANG TWINS Say I Yi Yi	8
TRUTH HURTS Addictive	8
AVANT Makin' Good Love	8
OASHBOARD CONFSSIONAL Screaming Infidelities	8
NAUGHTY BY NATURE I/ILW Feels Good	8
PINK Don't Let Me Get Me	8
PAULINA RUBIO Don't Say Goodbye	8
INCUBUS Warning	7
LIL. BOW WOW Take Ya Home	7
AVRIL LAVIGNE Complicated	6
N.E.R.D. Rock Star	6
QUARASHI Slick 'Em Up	6
311 Amber	6
LAURYN HILL Just Like Water	6

Video playlist for the week ending May 25.

55 million households

BOX BLOCK

 Peter Cohen
VP/Programming

Rap Adds

LADY MAY I/BLU CANTRELL Round Up	1
SLUM VILLAGE Tainted	1
WILL SMITH Black Suits Comin'...	1
N.D.R.E. Nothin'	1
E-40 Automatic	1
QAZ DILLINGER Just Keep It	1

Pop Adds

PINK Just Like A Pill	1
KYLIE MINOGUE Love At First Sight	1
WILL SMITH Black Suits Comin'...	1
STAIN'D Eppihany	1

Urban Adds

FAITH EVANS I/MISSY ELLIOTT... Burnin' Up	1
AMERIE Why Don't We Fall In Love	1
REMY SHAND Rocksteady	1

Rhythmic Adds

KINKY Cornman	1
FAITH EVANS I/MISSY ELLIOTT... Burnin' Up	1
LADY MAY I/BLU CANTRELL Round Up	1
N.D.R.E. Nothin'	1
GOLDEN BOY w/MISS KITTIN Rippin' Kittin	1

Rock Adds

RIDDLIN' KIDS I Feel Fine	1
EPIDEMIC Walk Away	1
STAIN'D Eppihany	1
AUDIO KARATE Nintendo 89	1
JERRY CANTRELL Anger Rising	1
MATTHEW EVERETT Everybody Down	1
RED HOT CHILI PEPPERS By The Way	1
CREED One Last Breath	1

Adds for the week of June 3.

75 million households


 Paul Marszalek
VP/Music Programming

ADDS

BRYAN ADAMS Here I Am	1
COUNTING CROWS American Girls	1
WYCLEF JEAN I/CLAUDETTE ORTIZ Two Wrongs	1
ALANIS MORISSETTE Precious Illusions	1
REMY SHAND Rocksteady	1
WILL SMITH Black Suits Comin'...	1

Plays

SHERYL CROW Soak Up The Sun	26
NO DOUBT Hella Good	25
PINK Don't Let Me Get Me	23
CHAD KROEGER I/OUSEY SCOTT Hero	23
JIMMY EAT WORLD The Middle	23
NICKELBACK Too Bad	20
CREED One Last Breath	20
ANASTACIA One Day In Your Life	19
MARC ANTHONY I've Got You	19
SHAKIRA Underneath Your Clothes	19
CELINE DION A New Day Has Come	18
DEFAULT Wasting My Time	17
THE CORRS I/BOON When The Stars Go Blue	17
MOBY We Are All Made Of Stars	17
MARY J. BLIGE I/JA RULE Rainy Dayz	17
JOHN MAYER No Such Thing	17
VANESSA CARLTON A Thousand Miles	16
GOD GOD DOLLS Here Is Gone	15
MICHELLE BRANCH All You Wanted	15
LENN KRAVITZ Stillness Of Heart	12
PAUL MCCARTNEY Your Loving Flame	10
DIRTY VEGAS Days Go By	10
COURSE OF NATURE Caught In The Sun	9
BRANDY Full Moon	9
CALLING Adrienne	8
TOMMY LEE Hold Me Down	7
FIVE FOR FIGHTING I/JOHN ONDRASIK Easy...	7
NORAH JONES Don't Know Why	7
USHER U Don't Have To Call	6
MUSIQ Halfcrazy	6
TENACIOUS D Tribute	6
AALIYAH More Than A Woman	4
CRAIG DAVID Walking Away	3
WHITE STRIPES Fell In Love With A Girl	2
JILL SCOTT Gimme	2
ANGIE STONE Wish I Didn't Miss You	1
311 Amber	1
BADLY DRAWN BOY Something To Talk About	1
ASHANTI Foolish	1
RAPHAEL SAAID I/O'ANGEL Be Here	1
CEE-LO Gettin' Grovn	1
BOYZ II MEN The Color Of Love	1

Video airplay for June 3-9.

36 million households


 Cindy Mahmoud
VP/Music Programming
& Entertainment

VIDEO PLAYLIST

MARY J. BLIGE I/JA RULE Rainy Dayz	1
TWEET Call Me	1
CAM'RON I/JUELZ SANTANA Oh Boy	1
JA RULE I/CHARLI BALTIMORE Down	1
P. DIDDY I/USHER & LOON I Need A Girl Pt. 1	1
BRANDY Full Moon	1
AVANT Makin' Good Love	1
BIG TYMERS Still Fly	1
ASHANTI Foolish	1
MUSIQ Halfcrazy	1

RAP CITY

BIG TYMERS Still Fly	1
N.D.R.E. Nothin'	1
NAS One Mic	1
CAM'RON I/JUELZ SANTANA Oh Boy	1
JA RULE I/CHARLI BALTIMORE Down	1
CLIPSE Grindin'	1
ID I/P. DIDDY, MURPHY LEE... Welcome To Atlanta (Remix)	1
KHIA My Neck, My Back	1
YING YANG TWINS Say I Yi Yi	1
EMINEM Without Me	1

Video playlist for the week ending June 2.


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

ADDS

DIAMOND RIO Beautiful Mess

TOP 20

ALISON KRAUSS I/UNION STATION Let Me Touch You...	1
WILLIE NELSON I/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
DARRYL WORLEY I Miss My Friend	1
ALAN JACKSON Drive (For Daddy Gene)	1
TRACE ADKINS Help Me Understand	1
TRAVIS TRITT Modern Day Bonnie & Clyde	1
TIM MCGRAW Angel Boy	1
BROOKS & DUNN My Heart Is Lost To You	1
MONTGOMERY GENTRY Didn't I	1
TOMMY SHANE STEINER What If She's An Angel	1
PATTY LOVELESS I/TRAVIS TRITT Out Of Control...	1
TRICK PONY Just What I Do	1
STEVE AZAR I Don't Have To Be Me (TII Monday)	1
KENNY CHESNEY The Good Stuff	1
LONESTAR Not A Day Goes By	1
TRICK PONY Just What I Do	1
KELLIE COFFEY When You Lie Next To Me	1

HEAVY

ALAN JACKSON Drive (For Daddy Gene)	1
BRAD PAISLEY I'm Gonna Miss Her	1
BROOKS & DUNN My Heart Is Lost To You	1
DARRYL WORLEY I Miss My Friend	1
EMERSON DRIVE I Should Be Sleeping	1
GARY ALLAN The One	1
WILLIE NELSON I/LEE ANN WOMACK Mendocino...	1
ALISON KRAUSS I/UNION STATION Let Me Touch You...	1

HOT SHOTS

CYNDI THOMSON I'm Gone	1
DIAMOND RIO Beautiful Mess	1
KENNY CHESNEY The Good Stuff	1
PHIL VASSAR American Child	1
REBECCA LYNN HOWARD Forgive	1

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

Information current as of May 28.



19 million households

ADDS

ALABAMA I'm In The Mood	1
PHIL VASSAR American Child	1
BRAD PAISLEY Sharp Dressed Man	1

TOP 10

KENNY CHESNEY Young	1
BRAD PAISLEY I'm Gonna Miss Her	1
ALAN JACKSON Drive (For Daddy Gene)	1
KENNY CHESNEY The Good Stuff	1
TRICK PONY Just What I Do	1
GARY ALLAN The One	1
DARRYL WORLEY I Miss My Friend	1
LONESTAR Not A Day Goes By	1
ANDY GRIGGS Tonight I Wanna Be Your Man	1
RHONDA VINCENT I'm Not Over You	1

Information current as of May 31.

TELEVISION

Nielsen television ratings were delayed this week due to the Memorial Day weekend. TV ratings will return next week.

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Babyface, Mary J. Blige, Melissa Etheridge, Roberta Flack, Jaheim, Quincy Jones, Usher and others are slated to appear when FOX presents the telecast of the 15th annual *Essence Awards*, hosted by KKBT/L.A. morning man Steve Harvey (Thursday, 6/6, 8pm ET/PT).

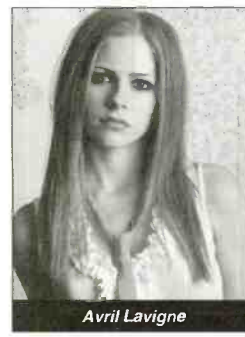
Friday, 5/31

Ozzy and Sharon Osbourne are interviewed and Res performs on *The Tonight Show With Jay Leno* (NBC, check local listings for time).

Brandy, *Late Night With Conan O'Brien* (NBC, check local listings for time).

Saturday, 6/1

Marc Anthony, La Ley, Ozomatli, Paulina Rubio, Freddy Fender and Nelly Furtado with Juanes perform from Los Angeles when ABC presents the telecast of the seventh annual *American Latino Media Arts Awards* (8pm ET/PT).



Avril Lavigne

Britney Spears, *Saturday Night Live* (NBC, check local listings for time).

Public Announcement, *Showtime at the Apollo* (check local listings for time and channel).

Sunday, 6/2

Goo Goo Dolls, *Behind the Music* (VH1, 8pm ET/PT).

Monday, 6/3

Garbage, *Jay Leno*.
Goo Goo Dolls, *Late Show With David Letterman* (CBS, check local listings for time).

Tuesday, 6/4

Meshell Ndegeocello, *Jay Leno*.

Celine Dion, *David Letterman*.
Norah Jones, *Conan O'Brien*.
Sheila Nicholls, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

Glenn Lewis, *Last Call With Carson Daly* (NBC, check local listings for time).

Wednesday, 6/5

Abandoned Pools, *Jay Leno*.
Jack Johnson, *David Letterman*.

Thursday, 6/6

Eminem and The White Stripes are scheduled to perform live on the 11th annual *MTV Movie Awards* (9pm ET/PT).

Avril Lavigne, *Jay Leno*.
Jimmy Eat World, *David Letterman*.

Ben Folds, *Carson Daly*.
Pet Shop Boys, *Craig Kilborn*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

May 24-27

Title/Distributor	Weekend	To Date
1 <i>Star Wars: Attack Of The Clones</i> (FOX)	\$60.00	\$201.30
2 <i>Spider-Man</i> (Sony)	\$35.81	\$333.64
3 <i>Insomnia</i> (WB)	\$26.06	\$26.06
4 <i>Spirit: Stallion Of The Cimarron</i> (DreamWorks)	\$23.21	\$23.21
5 <i>Enough</i> (Sony)	\$17.21	\$17.21
6 <i>About A Boy</i> (Universal)	\$9.82	\$21.75
7 <i>Unfaithful</i> (FOX)	\$7.55	\$40.99
8 <i>The New Guy</i> (Sony)	\$5.42	\$24.38
9 <i>Changing Lanes</i> (Paramount)	\$1.90	\$64.44
10 <i>The Scorpion King</i> (Universal)	\$1.84	\$87.91

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

COMING ATTRACTIONS: This week's openers include *Undercover Brother*, starring Eddie Griffin. The film's Hollywood soundtrack contains Snoop Dogg's cover of Parliament's "Undercova Funk (Give Up the Funk)" as well as Lil' J's "I Need Luv (2002)." The ST also features such vintage tunes as Average White Band's "Pick Up the Pieces," The Commodores' "Brick House," Wild Cherry's "Play That Funky Music (White Boy)," James Brown's "Say It Loud (I'm Black and I'm Proud)," The O'Jays' "Love Train," Gil Scott-Heron's "The

Revolution Will Not Be Televised," Carl Carlton's "She's a Bad Mama Jama (She's Built, She's Stacked)," Kool & The Gang's "Ladies Night," Cheryl Lynn's "Got to Be Real," Mary Jane Girls' "All Night Long" and Earth, Wind & Fire's "Whatever Happened to the Brotherhood."

Also opening this week is *The Sum of All Fears*, starring Ben Affleck and Morgan Freeman. The film's Elektra/EEG soundtrack sports Yolanda Adams' "If We Could Remember," Tabitha Fair's "If We Get Through This" and soprano Shana Blake Hill's "The Mission."
— Julie Gidlow

STYLES I/HARDAHE MONCH The Life	1
NAS One Mic	1
EMINEM Without Me	1
BUSTA RHYMES I/P. DIDDY... Pass The Courvoisier	1
CAM'RON I/JUELZ SANTANA Oh Boy	1
HIVES Hate To Say I Told You So	1
LUDACRIS Saturday (Doh...)	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 I/RAKIM Addictive	1
KORN Here To Stay	1
MARY J. BLIGE I/JA RULE Rainy Dayz	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	1
RAPHAEL SAAID I/O'ANGEL 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.



AL PETERSON
alpeterson@rronline.com

PART ONE OF A TWO-PART SERIES

Winter 2002 Arbitron Observations

Was '02 really the format's winter of discontent?

With the first month of spring 2002 Arbitrends already rolling out across the country, News/Talk programmers and managers have had ample time to assess the winter 2002 book and analyze what, if anything, it says about the state of the format.

Normally, there would be very little attention paid to winter book results. But following the huge ratings spikes that most stations experienced in last fall's post-9/11 book, comparisons with those results were inevitable, if not entirely fair. In fact, many stations, while seeing a downtrend from the fall, still saw overall increases over their winter 2001 results, an indication that they held on to at least some of their post-9/11 gains.

Rather than serving up a lot of charts and graphs that would likely just serve to make your eyes glaze over, this week we offer you part one of a two-part series featuring Talk radio executives sharing their perspectives on and analyses of the winter Arbitron results.

Gabe Hobbs
Clear Channel Radio

We are certainly seeing a little attrition from the 9/11 ratings "kiss" that most of the News and Talk leaders experienced. Anyone who

looks at this (like newspaper geeks) and assumes that it is the beginning of some ominous trend is ignorant and, in all likelihood, functionally illiterate. Ironically, the big News and Talk stations that own those images in their markets are having the toughest time this winter. They gained the most and, thus, have the most to lose.

History has taught us that, after the Persian Gulf War, the O.J. trial, the Republican revolution, the election debacle of 2000 and many other local events, News/Talkers will suffer some attrition. The good news is that, when the dust clears, many of them level off at a place higher than they were before the event-charged spike occurred.

What is a little surprising to me on this one is that it seems to be going away faster than the election-2000-debacle bump. Our format seemed to hang on to most of that one through the winter book. Of course, 9/11 peaked much earlier in the fall book than the election,

which didn't culminate until a Wednesday in December, which happened to be the very last day of the fall book.

Looking at historical comparisons prior to 9/11, such as summer 2001 or year-to-year from winter 2001, the format remains healthy. News/Talk has never been an exception to the cyclical nature of all formats. Look at CHR, Country, etc. Tighten up your list, play the hits, focus on fundamentals, hammer Topic A every single day, wait for the next big thing, and you'll be fine.

Drew Hayes
WBBM (Newsradio 780)/
Chicago

WBBM got a boost in listenership during the winter book, a given, because Chicagoans depend on the station for their news needs. We were able to realize a nearly 200,000-person cume increase over our healthy winter book of last year because we were effective at selling the benefits of Newsradio 780 to

A Host's Point Of View

KFBK/Sacramento talk host **Mark Williams** began hosting a special nightly show called *The War Room* following the events of Sept. 11, 2001. He continues hosting the show today, nearly nine months after that tragic day. This week he offers his perspective on why news about America's war on terrorism is still Topic A with most listeners.

The reaction that I get tells me that listeners are weary of the "same ol', same ol'." They turn to News and Talk radio for an understanding of events. In this case, precious few talk show hosts and fewer newscasters have an understanding of the issues involved. Fewer still have the ability to frame the discussion in context, concisely but accurately, and in a way that listeners can digest and become engaged with. They can get superficial reports, sound bites and talking heads screaming at each other on cable TV. This is an instance, however, where



Mark Williams

Continued on Page 19

the listener who came in for crisis coverage. We not only delivered vital news, we explained how to use WBBM's many exclusive elements (with emphasis on business news) on an ongoing basis beyond the immediate crisis.

Jim Farley
WTOP-AM & FM/
Washington

We held our numbers from the fall book: 5.1 full-week, persons 25-54. Plan A was to pray for snow and ice, events that always give us a boost in the winter book. Instead, we had the third-mildest winter in DC history.

Plan B was to keep reminding people that they still need us, whether or not there is a big story. Promos all included, "This is the station you count on when you really need to know." They went on to cite traffic tie-ups in the middle of the day, weather that might ruin weekend plans, sports scores and how people's pension plans are doing. Each

promo included some actuality reminiscent of the 9/11 attacks or the anthrax cases here in DC.

We had no paid marketing during the winter book; we were counting on the snow and ice that never materialized. We got our call letters on TV and in the newspaper with mentions of our *Ask the Governor*, *Ask the Mayor* and *Ask the Chief* programs. There's no way a TV camera can take a shot in our studio without the call letters appearing. And we put out coffee and pastries (a trade deal) for all the TV camera-people; they lobby to come here when we do those programs in the morning.

Phil Boyce
WABC/New York

I always compare books year-to-year more than book-to-book. There are normal seasonal fluctuations in this format and in this market. WABC is doing significantly better than it did last winter and is up dramatically from the winter before

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*Source: Arbitron Fall 2001 Nationwide DMA, MF 12n-12mid., Persons 12+

that. Winter is traditionally our down book, so to show a 3.6 12+ was a really nice surprise (2.9 last year, 2.4 two years ago).

As to whether or not what we were seeing was burnout by the audience on war coverage, there is a burnout factor for every hot topic. News/Talk stations like WABC that take ownership of major breaking stories that dominate for months will naturally feel the effect when that story winds down.

It never bothers me, because I know that we are well-positioned to jump on the next big thing. The exciting thing for me is that you never really know what that next thing will be or when it will happen, but you know it's coming.

This format is cyclical. I remember the same concerns being raised after O.J. went away, after Monica went away, after impeachment went away — need I go on? The winter book results were simply a return to normal listening levels that existed prior to the fall 9/11 book. Who did not think this would happen?

It would be nice if the ratings for News/Talk stations would just show constant steady growth with an up arrow, but it's not going to happen. Stations fluctuate wildly in all formats — why should ours be different? At least with our format we know why it happens and have a plan for how to converge on the next big thing.

Trust me, it's not that listeners have grown tired of our "music." While some people are worried that News and Talk stations were down in winter, I would have been more worried

about a News or Talk station that did not go up in the fall. You almost had to try to lose audience in the fall.

One more thing: The format is alive and well and stronger than ever. The gains many of us saw after 9/11 prove the point that listeners know where to go when they need information. I really felt News stations would see the biggest pop and then would fall off fast, allowing us Talkers to explain what it all meant in the following months.

That seems to have happened here, where the News stations lost a lot more than we did. WABC's morning and pm drive shows did not lose much at all, and Rush Limbaugh actually went up from fall in NYC. Most of our losses were in nights and weekends, where we had the Yankees in the World Series again for much of the fall.

Jack Swanson
KGO & KSFO/San Francisco

Certainly, some of the decline we're seeing represents a temporary flight to pharmaceutical formats, especially Soft ACs. The audience needed a break. There's nothing new in that and nothing that Talk programmers need to adjust for. We are starting to see very peculiar swings in the monthlies. It may have to do with the census adjustments. It may have to do with Arbitron's growing problem in placing diaries. For the time being, I'm not sure anyone understands what's happening to the monthlies.

Ken Charles
KTRH & KRPC/Houston

The key to measuring success in the post-9/11 world is to compare

where our stations are today to where they were on Sept. 10, 2001. If you are up compared to Sept. 10 (as KTRH and KRPC are), your stations are moving in the right direction and you kept some of your post-9/11 audience.

If you are down now compared to Sept. 10, you have issues at your station that must be addressed. The key for the winter book is not to compare apples to oranges — that is, the 9/11 books with today — but apples to apples. Look at stations today vs. their pre-9/11 books.

Sept. 11, 2001 was an event that should have propelled any good News or News/Talk station to huge numbers. It was, hopefully, a once-in-a-lifetime event that had people who normally would not come the AM band thirsting for information. As that went away and people returned to their normal lives, they returned to their normal listening patterns. Anyone who expected differently needs another college course in psychology.

Look around. People all over America, even in New York City and Washington, DC, have gotten back to normal, and so have their

"Tighten up your list, play the hits, focus on fundamentals, hammer Topic A every single day, wait for the next big thing, and you'll be fine."

Gabe Hobbs

listening patterns. The only trend in radio is that if the programs are topical, relevant and compelling, listening will rise. If they are not, listening will go down. That is the trend I always see.

Robin Bertolucci
KFI/Los Angeles

Looking at the winter Arbitron, KFI had one of its strongest books ever. Morning host Bill Handel is on fire. He's No. 1 in our target, 35-54; No. 2 12+, English-speaking; and No. 4 25-54, English-speaking. Afternoon talk hosts John and Ken are on the move up, and evening host Phil Hendrie is doing great.

All in all, it's a very strong book. In fact, we held on to the post-9/11 cume and grew it. We're very excited and believe that the crisis exposed a lot of new listeners to what we're doing. They liked it and stuck around long after Afghanistan ceased to be the top story.

There is some war burnout. The trick is to always talk about the hot topic. When it's not the war on terrorism, you've got to move on to the next thing. Here in L.A. we've had a ton happening — pedophile priests, the arrest of Robert Blake, a failed attempt to tax soda pop. It's exciting to be here, and we're having a ball.

Continued from Page 18

people are genuinely searching out an understanding.


Three hundred people recently packed a church here in our area to hear a former Islamic Jihad mujahideen speak. Everyone there with whom I spoke told me they couldn't care less about the ideology, politics or religion; they just wanted to understand. To that end, they sat through a three-hour lecture. Most of them had heard him on my show the night before and wanted to know more. If you endeavor to present programming that helps them understand, they will listen.

The War Room mines hours of audio each day, which is archived by KFBK staffers. We sift through dozens of U.S. and international news services and use two translation services in order to original source Arabic and Islamic press and terrorist websites. We seek out the occasional expert to clarify a point and have a host who gathers original material. "Stuff you're not going to see on TV" is one of our on-air positioning statements.

For example, on a recent weekend I waded into an angry pro-Palestinian demonstration armed only with a minidisc recorder and the intent to challenge their points. The result was a tape of explosive debate that put the listeners in the middle of it all and fleshed out the issue for them — not to mention keeping them wondering if I was going to be punched out at any moment! It came alive.

TV accounts of the event were poorly done and consisted of typical "B-roll" video with a voiceover that left viewers with no more understanding of the issues that sparked the demonstration than they had before they saw the story. On KFBK, it was exciting drama.

Many nights, material from *The War Room* is recycled and repackaged by the newsroom for morning drive. The two hours of talk following *The War Room* are usually driven by that first hour. When they are not, though, *The War Room* has raised the bar on material that the audience will accept — they expect show prep from their host. Build it, and they will come.



Dr. Joy
BROWNE

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—Cary Pahigian, President & GM

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PPM

Continued from Page 1

will have more of an impact on ratings than the change from the printed diary to a passive measuring device.

For example, there have been suggestions that Arbitron intends to reduce the number of participants carrying PPMs as compared to the number of participants who fill out diaries for each quarterly ratings report. There is no statistical support in favor of reducing the number of participants in a report based on a change of methodology. Reliability is a function of sample size. The smaller the sample, the less reliable the ratings. Consequently, if Arbitron reduces the in-tab as it switches to the PPM, the reliability of ratings will inevitably decline.

We know that the quarterly report at current in-tab numbers is subject to occasional wobbles. Virtually every station has been hit by an inexplicable bad book, only to spring back in the next one. These wobbles are a result of inadequate sample sizes, and if Arbitron reduces the number of participants in each quarterly report, there will be more wobbles and wild swings in the numbers. If Arbitron has conducted a study suggesting otherwise, it should share the findings with broadcasters so we can evaluate the claims. Otherwise, sample size should remain the same as the PPM methodology is implemented.

What About Drop-Outs?

It has also been suggested that participants may carry the PPM for as long as one year. Like smaller sample sizes, there is clearly an economic incentive for Arbitron to do this. However, there are serious negative consequences.

Arbitron uses a cluster sampling technique of surveying all members of a household. Arbitron's own work shows that members of the same household all tend to listen to a similar mix of radio stations. Surveying a household of five members of varying ages does not produce the same range of listening patterns as one finds surveying individuals of similar ages from five different households.

Because each household currently participates for one week, the correlated listening among household members is minimized over a 12-week period. The problem, however, is compounded if one household participates for months. This will be particularly troubling if combined with a smaller sample size.

Arbitron has asserted that the "dropout rate" will assure sufficient diversity in the participants. We are skeptical of this suggestion. Even with a 20% dropout rate, the duration of participation will vary considerably. Some individuals will participate as long as they are allowed, others will drop out very quickly. Participant churn will not solve the problem, and, unfortunately, those willing to participate the longest will least resemble a typical radio listener.

A related question is how dropouts will be replaced. Presently, if Arbitron places five diaries in a household and only three participants return a diary, the household has contributed three diaries. With the new methodology, how will the company handle dropouts? Will Arbitron allow the equipment to remain in place if most members of the household opt out of participating?

Since economics will drive many of the decisions, it is probable that Arbitron will be inclined to require that most members of a household participate for any household member to participate. This would be equivalent to requiring that all members of a household return diaries if any household diaries are to be counted.

Younger members of the household may be inclined to help the older members of the household with the burden of dealing with the PPM. We know that some diary-keepers fill out other participants' diaries, so collaboration is already a problem. The PPM may exacerbate the problem.

Morning Listening

The little ratings information that Arbitron has released suggests that PPMs record fewer morning listeners than participants record in their Arbitron diaries. It has been suggested that the diary method may be overstating morning listening. There is an alternative explanation, however.

The PPM instructions state to place the charger in the bedroom, dock the PPM last thing in the evening and then undock it first thing in the morning. Many people begin their radio-listening day when their clock radios go off. We find that some people lie in bed listening to their clock radios for a time before they get up. In the Manchester, England test, the median "wake-up" time for the PPM was 8:12am. This seems rather late. We suspect that at least some participants began listening to the radio (perhaps in bed) before activating their PPM; so some morning listening went unrecorded.

The Wilmington, DE data that Arbitron has released is, unfortunately, incomplete and doesn't directly address weekday-morning listening. The data provided is for Monday-Sunday and weekends. For some reason Arbitron did not release Monday-Friday data — a far more useful measure for comparing diary and PPM listening patterns.

Much has been made about some participants' tendency to fill out the diary long after listening has taken place. Back in the 1970s and 1980s, Arbitron's competitors (yes, years ago Arbitron did have competitors) produced studies that showed some people waited until the end of the week to fill out the diary. Certainly, listening that is recorded as it happens or at least soon afterward is going to be more accurate than if the diary is filled out hours or days later.

The truth is, however, that people forget. They get busy. They get distracted. Even diarykeepers with the best intentions probably fill out some

sections of their diaries long after they should. Arbitron accepts diaries that clearly have been filled out at one sitting.

Arbitron also imputes radio listening when necessary. If a diarykeeper writes down times indicating that he or she was listening to the radio but does not write down a station, under some circumstances Arbitron will credit a radio station in the market with the listening.

Other Challenges

Arbitron has some tough decisions to make regarding these issues when it switches to the PPM, and the decisions will have a measurable impact on station ratings. For example, the battery in the PPM will last about a day. If a participant forgets to dock his PPM one day (or doesn't go home that night), some information will be lost. How will Arbitron handle the missing data? The diary participant could always go back and fill in the blanks, but the PPM participant could not.

Today broadcasters can travel to Columbia, MD and look at the diaries to understand how people fill out diaries and to catch any errors that might occur. Quarterly reports are occasionally even recalled when station personnel discover problems. In this respect, the diary method is quite open and subject to review by any radio station that chooses to look at the diaries.

In the transition from diaries to the PPM, the ratings will go from a very transparent process to a very opaque process. Broadcasters will have no means to independently check the process. Arbitron will undoubtedly offer products similar to the old mechanical diary, but looking at the processed data will not provide broadcasters the same wealth of information that looking at the diaries does now.

The transition from the diary method to the PPM method is fraught with challenges and potential problems that broadcasters should understand and debate. Discussions of the theoretical advantages of the PPM should be balanced by a discussion of the practical and very real potential problems that accompany the transition.

Hannon

Continued from Page 3

individual stations in this particular market."

Hannon has been affiliated with 'BMX since its 1991 inception and joined predecessor WROR's sales department in 1989. He later rose to Director/Sales & Marketing for WBMX and former sister WEGQ under then-owner American Radio Systems and was promoted to GM of the duo in January 1998. He continued in that role following ARS's merger with CBS Radio later that year.

In other Infinity/Boston news, Erin O'Malley has added Asst. MD duties at WBMX. She will continue to serve as the station's midday personality.



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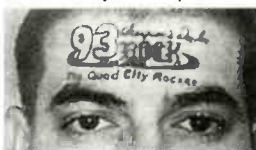


Street Talk®

A New Start From The End

Exotic dancer Christina Silva last week made the national news wires when her 5-year-old daughter was expelled from her Christian elementary school in Sacramento after the school's directors found out what Mommy did for a living. Silva said she'd be willing to change careers to ensure that her daughter had a good life. Now Silva has gone legit — sort of. "We hired her as a player on *The Morning Rave*," says **Steve Weed**, PD/Station Manager of Entercom CHR/Pop KDND/Sacramento. "She's a very sweet person, and we're certainly not looking to exploit her. She was willing to go to those lengths to give her daughter the education of her choice and knew there must something semirespectable she should be able to do, so we offered her the job." Weed says Silva's new gig could turn into something permanent — pending church approval of a radio career as a perceived step up from her original occupation. By the way, the school has allowed Silva's daughter back to wrap up the final three weeks of the year.

Two men from the Quad Cities of Illinois and Iowa (Davenport, Rock Island, Moline and Bettendorf — ha! We didn't even have to look) are now sporting the logo of **KORB (93 Rock)**, which has been permanently tattooed on their foreheads. Why? The guys — Richard Goddard Jr. and David Winkleman — say KORB promised to pay them each \$30,000 a year for five years if they got the tattoos. But Goddard and Winkleman won't



be getting the dough, and they now claim the Cumulus station reneged on the deal. They've teamed up to file a lawsuit alleging breach of contract, fraud and negligence against Cumulus and 'ORB air talent **Ben Stone** (a.k.a. Benjamin Stomberg). According to the *Quad City Times*, quoting documents filed by the pair, "Stomberg announced on-air Nov. 29, 2000 that the station would provide backstage passes and concert tickets to anyone who put a temporary 93 Rock tattoo on their forehead. He then offered \$30,000 a year for five years to anyone who got a permanent tattoo of the logo on their forehead." According to the lawsuit, "Stomberg made the false promise as a practical joke, so that persons who responded to the announcement with the intention of receiving tattoos could be publicly scorned and ridiculed for their greed and lack of common good sense." The story says that the two men went to a tattoo parlor, where an individual who said he was with KORB paid for the tattoos. Cumulus attorney Craig Levien told the newspaper that the company is vigorously contesting the lawsuit. KORB execs were unavailable for comment at press time. No trial date has been set.

Local Radio Station Kills Thousands

Just kidding ... although you have to wonder about the mainstream press treatment that radio gets when radio shows go bad. Case in point: **WHFS/Washington's** 12th annual HFSival, which drew some 80,000 fans (some likely overmedicated) over two days to RFK Stadium. This year's event was marred by two injury-related incidents. The first occurred Saturday during Eminem's set, when a rush of fans hurtled toward the stage, and five fans were

injured. One person was in critical condition after suffering a heart attack. Then, on Sunday, one brilliant concertgoer climbed onto — and quickly fell off of — a non-pedestrian-approved railing above one of the circular stadium walkways. But, as one source told ST, "The news stations saw 30 ambulances rush into the stadium as a precaution ... and saw 30 ambulances leaving. They didn't stop to find out that only one person was critically injured and that 25 of those ambulances were empty." In fact, local FOX-TV affiliate WTTG reportedly ran a crawl stating that two people had died at the HFSival, while another outlet reportedly stated that a section of RFK Stadium had caved in, injuring 30 people.

WRVW/Nashville PD **Rich Davis** last week bribed a contestant to end a promotion early because it was driving station staffers crazy! It seems morning duo **Woody & Jim** taped 25 pagers — all programmed with the same number — to a woman vying for front-row tickets to an upcoming Usher concert. "If she could withstand the constant beeping and buzzing for the entire morning show, she'd win," Davis says. After three hours of noise, Woody & Jim were going insane. Davis continues, "They made her stand in the hall because it was so loud and annoying. At one point, all the pagers went off while she was using the restroom. The woman in the next stall panicked because she thought the fire alarm was going off!" Davis offered the woman a T-shirt and some CDs to end the madness, and she also scored the tix.

Here's this week's Ultimate Add, as ST and the entire R&R family send congrats and much love to Sr. VP/CHR Editor **Tony Novia** and wife **Maty** on the birth of **Caroline Maria Novia**. Caroline arrived on May 27 at 4:29am. She checked in at six pounds, two ounces.

Formats You'll Flip Over

Out in the Hamptons, Jarad's **WDRE/Long Island** ceases its simulcast of sister **Alternative WLIR/Garden City, NY** by adopting a hard-edged **Classic Rock** format as "98-5 The Bone." **WLIR** midday jock **Jon Daniels** takes PD duties at 'DRE.

In the Land of Enchantment, **Simmons Media** flips **Oldies KQEO/Albuquerque** from

Continued on Page 22

Rumbles

- Veteran PD **Steve Crumbley** is named PD of Cumulus Urban AC **WDLT (Smooth 98.3)/Mobile**.
- PD **Jake Kaplan** exits **Active Rock KFNK (The Funky Monkey)/Seattle** for Imaging Director duties at Entercom's crosstown **KISW & KNDD**.
- **WDCG/Raleigh** Asst. PD/afternoon jock **Keith Scott** departs June 7 for yet-to-be-determined PD duties within the Clear Channel family. PD **Chris Edge** takes Scott's former air duties while midday host **Andie Summers** adds Asst. PD stripes.
- **WVEE/Atlanta** inks **Toss Swald** from **WIZF/Cincinnati** for nights. He succeeds **Greg Street**, who'll continue his Saturday-night show on 'VEE while spending the week at **KKDA-FM/Dallas**.

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Street Talk®

Continued from Page 21

Oldies to AC as **KOSZ (Cozy 101.7)**. Meanwhile, Clear Channel's Triple A **KBAC/Santa Fe, NM** scores by swapping frequencies with Classic Rock sister **KLSK/Albuquerque** — which has a 100kw blowtorch. Look for KBAC to begin simulcasting on both frequencies around June 3. After a few weeks, KBAC's former 98.1 MHz signal will go dark while KLSK prepares for its relaunch at that frequency, expected at the end of June.

Journal's **KBBX-AM/Omaha** drops its simulcast of crosstown Spanish AC sister **KBBX-FM** on or about June 10 to become Talk "K-Help" with new calls **KHLP**. Expect a lineup of syndicated advice-oriented talk shows.

Cumulus Alternative **WXZZ (Z103)/Lexington, KY** tweaks its presentation by going Active Rock as "The New Z-Rock." Morning duo **Leo "Freakdaddy" Brown** and **Lee "Sticky" Dellapina** exit.

OK, so it's not exactly a format flip, but Triple A **KXST (Sets 102)/San Diego** has acquired a set of heritage calls. The station is now **KPRI** and is using the positioner "Authentic Rock." No programming or staff changes are expected, and counterfeit rock is not expected to air in any daypart.

ST sends its congrats to **Grover, John Boulos** and the staff at Warner Bros. on the red-hot day seen May 28 for **The Red Hot Chili Peppers**. The band's new single, "By the Way," scores Most Added honors at Alternative, Active Rock and Rock with over 125 total adds.

Coming To A Theater Far From You

WKLS (96 Rock)/Atlanta's Regular Guys (Larry Wachs, Eric Haessler and Steve Rickman) make their movie debut in the locally lensed *The Greenskeeper*, which is described as "Caddyshack meets *Friday the 13th*." In a bit of inspired stunt-casting, partially unhinged minor-league pitcher/white trash poster boy **John Rocker** stars as a psychotic serial killer. Meanwhile, the original score is produced by none other than '80s hair band founding father **Kip Winger**.

It's always nice to have a Plan B, and that's just what **WLTW/New York** midday personality **Valerie Smaldone** has. She's added "actress-playwright" to her extensive resume. Smaldone and **Amy Coleman** have teamed on *Spit It Out!*, a comical and endearing look at an unlikely friendship between two women that develops when their paths in life collide. The show premieres at the Downstairs Cabaret Theatre in Rochester, NY in a few weeks.

Rumbles, Part II

- **KXXM/San Antonio** morning hosts **Deb Ireland** and **Dean Novak** are replaced by **Woody**, a veteran of **WBTS/Atlanta** and **KZQZ/San Francisco**. He'll be joined by sidekick **Jamie Martin**, the station's former Metro Traffic announcer.
- **WPLY/Philly** inks former **WHFS/DC** morning co-host **Gina Crash** as co-host/estrogen source for *The Preston & Steve Show*. Crash replaces **Marilyn Russell**, who stays on as a part-timer.

RADIO & RECORDS



1

- **Jhani Kaye** adds Station Manager duties for **KBIG & KOST/ Los Angeles**.
- **Stevie DeMann** moves up to PD of **WJHM/Orlando**.
- **Randy Hill** hired as PD at **WMAK/Nashville**.



Jhani Kaye

5

- **Ken Berry** brought on as President of **EMI Recorded Music**.
- **Pat Quigley** hired as Exec. VP/GM for **Capitol/Nashville**.
- **WBZO/Nassau-Suffolk GM Ron Gold** adds duties for **WMJC**.
- **Eddie Edwards** elevated to PD of **WNOE/ New Orleans**.

10



Greg Stevens

- **Jim Scully** advances to VP/ Sales at **Epic Records**.
- **Rolf Pepple** picked as VP/GM of **WLTE/Minneapolis**.
- **Greg Stevens** tapped as PD/ morning host of **KQLZ/Los Angeles**.

15

- **Katz** buys **Blair Radio**, renames it **Banner** and appoints **Charlie Colombo** President.
- **KMOX & KHTR/St. Louis** Station Manager **Tim Dorsey** given VP stripes.
- **Carry Ferreri** becomes PD of **WCCG/Charleston, SC**.



Tim Dorsey

20

- **Jim Reese** recruited as PD of **WNOE-FM/New Orleans**.
- **Jan Thomas** boosted to PD at **WNSI/Tampa-St. Petersburg**.
- After 20 years at **KMPC/Los Angeles**, **Gary Owens** joins crosstown **KPRZ** for mornings.

25

- **Dan Mason** named PD of **WPGC-AM & FM/ Washington**.
- **Judy McNutt** joins **KAWY/Casper, WY** as an advertising and sales consultant and for part-time airwork.
- **WTIC-FM/Hartford** goes "Hot Hits" under consultant **Mike Joseph**.

ST sends its condolences to the family and friends of **John Alexandria, a.k.a. WBHJ/Birmingham** nighttimer **Jay Knight**, who was found dead in his apartment last week. He was 25. Autopsy results are pending.

Our prayers and thoughts also go out to the family and friends of **ABC News' Denver-based** correspondent **Steve Walsh**, who died of leukemia on May 22 at the age of 46. He was the son of **San Francisco 49ers** exec and former head coach **Bill Walsh**.

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


STEVE WONSIEWICZ

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Second Time's The Charm

Labels are reaping the benefits of rereleasing artists' debut songs

It's a given that bona fide hits are hard to come by in this business. And with album sales spiraling downward, label chiefs know that it's commercial suicide not to maximize the radio potential of the precious few hits that artists are fortunate enough to have recorded.

It's with that in mind that I've watched with keen interest the success that Columbia/A&W Records and Motown Records achieved — and is still achieving, in the former case — at radio with songs from, respectively, Five For Fighting and India.Arie. What's so intriguing is that the labels and artists are reaping newfound benefits from the artists' debut singles after both have released subsequent songs to radio.

In India.Arie's case, Motown released her debut song, "Video," to Urban and CHR/Rhythmic around 15 months ago (Launching Pad, 3/30/01). That track peaked at No. 10 in late April 2001 and ended up the No. 35 most-played song at Urban that year. While India.Arie's follow-up single, "Brown Skin," didn't come close to that airplay level at Urban or CHR/Rhythmic, her debut album, *Acoustic Soul*, went on to garner her multiple Grammy nominations and sell more than 1.5 million copies.

The time lag was even longer for Five For Fighting (Launching Pad, 9/15/00). The artists' debut song, "Easy Tonight," began turning heads at Triple A in late 2000. The song peaked at No. 1 at Triple A in mid-January 2001 and eventually became the format's No. 20 most-played song that year.

While the track achieved modest success at Hot AC that year, the follow-up song, "Superman (It's Not Easy)," proved to be a home run. It reached No. 3 at Triple A in mid-October 2001 and went on to hit No. 1 at Hot AC the following month. All told, Five For Fighting's debut album, *America Town*, has sold just over 600,000 copies.

Granted, these are unique examples, each with its own set of circumstances. But they beg the question: Could more songs be relaunched at radio? After all, genuine hits have a long shelf life. And, unless I'm mistaken, there still isn't a better way to increase sales and establish an artist's career than hitting radio pay dirt.

Turning 'Video' Into A Hit

Count Motown President/CEO Kedar Massenburg among the believers in rereleasing songs. His

company reaped multiple benefits by taking India.Arie's "Video" to CHR/Pop more than a year after having serviced the song to Urban and CHR/Rhythmic.

While "Video" is currently slipping off the CHR/Pop chart after having reached as high as No. 20, in mid-May, Massenburg went into the campaign knowing it was a long shot for the song to climb into the upper reaches of the chart. "This isn't about immediate success


Kedar Massenburg

at Pop radio or trying to get more sales because of Pop airplay," he says. "It's about long-term objectives and what's best for the artist careerwise.

"That's what we pride ourselves on at Motown — artist development and longevity. Not many other artists have achieved the level of success India.Arie has enjoyed over the past year. She's sold nearly 2 million albums and had a lot of airplay. That's great, but we knew she could do just a little more."

Recalling the beginning of the marketing and promotion efforts behind India.Arie and *Acoustic Soul*, Massenburg says, "We had a lot of success with 'Video' last year at Urban radio, but we couldn't duplicate that at CHR/Rhythmic. Because of that, it didn't make sense to take 'Video' to Pop. That would have been forcing the issue.

"But then India.Arie received all those Grammy nominations, and, all of a sudden, a lot more people started taking an interest in her. She started getting the respect she deserved from her peers and the industry. Once that started happening, it made sense to go to Pop, especially since the Grammys and Pop radio represent mainstream middle America.

"Even though she was already a star in the urban world, she was still relatively new to mainstream audiences. By taking 'Video' to Pop, we were essentially introduc-

ing her to mainstream listeners."

Set Up, Set Up, Set Up

As the saying goes, perception equals reality. The Grammy nominations opened the eyes — and, more importantly, ears — of a lot of CHR/Pop programmers. "When we were going to Pop, one of the common reactions we heard was, 'Oh, I know who she is. She's the artist that got a Grammy nomination,'" Massenburg says. "They might not have got it the first time, but a lot of them told us they didn't want to miss it the second time around."

Motown also had another key advantage, in that the label and artist had already superserved Urban media. That effectively minimized any negative fallout or turf battles when "Video" started surfacing at Pop.

"This isn't about immediate success at Pop radio, it's about long-term objectives and what's best for the artist."

Kedar Massenburg

While India.Arie and Motown have enjoyed Platinum-plus rewards, both are betting on even bigger things down the road. "Probably the most important thing about all of this is that we're using 'Video' to set up India.Arie's next album, which we're planning to release on Sept. 17," Massenburg explains.

"When we come out with her new single, we'll go across the board or, at the least, wait a little bit before we go to CHR/Pop. That's because we have now succeeded at all the key formats, and, when the new single comes out, we'll get mainstream exposure and acceptance.

"While we were working 'Superman,' everybody here still had 'Easy Tonight' on our minds, because we knew it should have gone higher than the mid-20s at Hot AC."

Pete Cosenza

"With her next album, she won't sell 1 million or 2 million, she'll sell 3 million or 4 million. And this time around we won't have any trouble getting exposure on shows like *Saturday Night Live*, *The Tonight Show With Jay Leno* or *The Oprah Winfrey Show*. CHR/Pop is essential for getting on those shows."

It's Not 'Easy'

Columbia Records VP/Adult Formats Pete Cosenza is another advocate of rereleasing songs at the appropriate time. Columbia began its initial Hot AC efforts for Five For Fighting's "Easy Tonight" around November 2000. Cosenza says, "We spent about three or four months on the record at Hot AC, and we gained some really big radio-programming fans in markets like Chicago, St. Louis, Kansas City, Sacramento and Portland, OR, who really led the way by playing it over 1,000 times the first time around.

"We did everything we could, but, for whatever reason, we hit a wall. We got around the mid-20s and couldn't get any further. There was a lot of traffic at the format, and there were a lot of great songs at the top of the charts that weren't going away. It was pretty difficult for brand-new artists at that time."

Fortunately, Columbia/A&W followed up "Easy Tonight" with an even bigger Hot AC hit, "Superman (It's Not Easy)." "Everyone involved knew 'Superman' was a great track," Cosenza says. "We went for it, and it became the huge record that we believed it was going to be.

"But while we were working 'Superman,' everybody here still had 'Easy Tonight' on our minds, because we knew it should have gone higher than the mid-20s at Hot AC. When 'Superman' went into recurrent at a lot of places, we decided to relaunch 'Easy Tonight.'"

Unanimous Support

One key factor that helped cement the decision to return with "Easy Tonight" was the unanimous support of the relevant parties, including the band. "We all know there are more great songs on the album, but everybody — the band's manager, the artist, publicity, marketing, promotion, A&W — agreed that we had to go back and get it," Cosenza says. "It wasn't just one or

two departments or promotion wanting to go. If that were the case, we probably wouldn't have done it.

"Once we made that decision, we did everything we could to support the band, from publicity to tour support. And the band did everything they could, from meet-and-greets to interviews, to make it work.

"Now we have twice the plays we had the first time, and we've sold another 100,000 copies of the album on top of the 500,000 we had sold up to that point. It proved to be the right choice, but it wasn't easy to arrive at the decision."


Pete Cosenza

Nevertheless, Columbia did run into its fair share of radio skeptics. "We knew we probably weren't going to get the five or six major-market stations that had previously played the song 30-40 times a week," Cosenza says.

"We also knew it could be a little difficult with the 10-15 stations that were already 200 plays into the song — and others didn't even have that level of success. We had to do a lot of convincing to get them to give it a shot, but they stepped up.

"Even with the odds stacked against us in that regard, we believed there was something special about the song, so we went for it. And because Five For Fighting had become a familiar name with all the stations, we ended up getting about 45 stations on board within the first month."

Ahead Of The Curve

According to Cosenza, the experiences of the two labels reinforce the value of not missing hit songs, regardless of whether they've been previously released. He says, "A lot of things come into play on this, like the timing of releases internally, competition with music from other labels and the fact that the artist may just be a little ahead of the curve musically.

"Songs can be great the first time around, but they just don't get their shot, for whatever reason. But then something comes along to validate the music or song and gives you the opportunity to go for it again."



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MUSIC NEWS & VIEWS

Hole Split Up

As widely rumored, the Courtney Love-fronted band Hole have called it quits. In a prepared statement, Love, whose group is the focus of a bitter lawsuit with Universal Music Group and who has sought to leave the company, said, "Since Geffen Records closed during the promotion of our last record, there have been a lot of distractions. Universal's lawsuit against us made it impossible for us to find a new record company despite overwhelming interest from other labels. After three years of waiting, [Hole co-founder-guitarist] Eric [Erlandson] and I have decided to put Hole to rest." Erlandson said, "We're incredibly proud of the music we've made together, but it seems like it's time for both of us to move on." Hole's three albums — 1991's *Pretty on the Inside*, 1994's *Live Through This* and 1998's *Celebrity Skin* — have sold over 7 million copies.

Love said she currently is working on a new album with former Hole drummer Patty Schemel and former 4 Non Blondes lead singer Linda Perry. That project could be released in early 2003.

Bizkit Asks Guitarist To Rejoin

It seems that superstar rap rock band Limp Bizkit have extended an olive branch to former guitarist Wes Borland, who left the group last year. According to posts on the band's website at www.limpbizkit.com, the group asked Borland to rejoin them, but the majority of Borland's fans nixed the idea. In a post dated May 27, Limp Bizkit frontman Fred Durst wrote that Borland "replied by saying that 75% of all his e-mails were telling him never to be with Limp Bizkit. I'm glad some of you feel that way, but we don't, and we're not fair-weather friends. We love Wes and have done so through our good and bad times ... As for Mr. Borland, he is very bitter at the moment and feels glad that you support his decision, and so he should. We support him, too, but we know why we're all here, and we want to extend open arms that will remain open forever." Limp Bizkit are currently working on their next studio album.



Limp Bizkit

This 'n' that: DreamWorks Records has set Sept. 17 as the in-store date for the new studio album from multi-Platinum rock band **Lifeshouse** ... **Weezer** begin a national headlining tour on July 6 in Salt Lake City. Dashboard Confessional and The Strokes will appear as supporting acts ... Platinum-plus rapper **Xzibit** is putting the finishing touches on his new album, *40 Dayz & 40 Nightz*, which is slated to be released later this year ... Allhiphop.com reports that multi-Platinum rapper **Mystikal** has formed his own label, Big Truck Records, and signed several acts, including Maxminelli, Beezy Boy, Dart and female rapper Shonnie.

Radio Wants Smilez & Southstar

A red-hot reception at CHR/Rhythmic and Urban for **Smilez & Southstar's** debut single, "Who Wants This?" has ARTISTdirect Records poised to break the first urban act in the record company's relatively brief life.

"Who Wants This?" was the third Most Added single at Urban last week and pulled down second Most Added honors at CHR/Rhythmic seven days before that. Key Urban stations that have added the song include WEDR/Miami, WJLB/Detroit, WOWI/Norfolk, WPEG/Charlotte, WAMO/Pittsburgh, WHRK/Memphis and KJMM/Tulsa. Over at CHR/Rhythmic, adds have rolled in from such stations as WPOW/Miami, XHTZ/San Diego, KBMB/Sacramento, KQBT/Austin, WWXX/Providence and KXJM/Portland, OR.

Looking back, it seemed destined that Smilez and Southstar would hook up. Born and raised in the Bronx, Smilez moved to Orlando when he was 17 and began taking acting classes and working on his music. Meanwhile, on the other side of the country, Southstar grew up in Los Angeles, until an earthquake prompted his family to move to New Jersey. He moved to Orlando when he was 15 and soon began moving in the same circles as Smilez, courtesy of a job at the urban marketing company Streetwellaz Promotions, which worked with Atlantic and Priority Records.



Smilez & Southstar

Working separately, the two became fixtures in the city's hip-hop community. At various times each artist opened locally for such acts as Ja Rule, Mobb Deep and D12. However, Smilez & Southstar's fate as a duo was cemented a few years ago, when Dakari, a producer working in-house for Transcontinental Records (which was also responsible for 'N Sync, The Backstreet Boys, LFO and O-Town), suggested the two team up. Southstar remembers in the duo's official bio, "We were already cool with each other. Dakari brought us together, and when we kicked some freestyles and started writing, there was major synergy. We just clicked."

Working with Dakari, the pair cut several songs, including "Who Wants This?" which caught the attention of programmers at CHR/Rhythmic WBTT/Ft. Myers in the fall of 2001. The station had great success with the song, and, according to Mediabase, it has played it 532 times as of May 23, 2001. That attention piqued the interest of ARTISTdirect Exec. VP/Promotion Marc Benesch, who gave the song to label A&R executive Patrick McDowell.

"Marc told me about how the record had been get-

ting a lot of airplay at the station and suggested I check it out," McDowell says. "I listened to it one time and immediately walked to [ARTISTdirect CEO and ARTISTdirect Records founder] Ted Field's office and told him he had to listen to it. Ted couldn't have been halfway through the song when he asked how soon we could get more material from the guys. I told him we would have nine more songs the next day."

Smilez & Southstar had already cut several songs but had yet to start seriously looking for a label deal. "Several other labels had expressed interest in the guys because of the airplay, but nothing was serious at the time," McDowell says. "When we first met them, everyone really hit it off and felt strongly about working together. Ted promised to support them in a big way, and the guys wanted to be a part of what we're building at ARTISTdirect. In many ways, it was the easiest deal we've signed so far."

As for A&R-ing the project, McDowell took a hands-off approach. "That was simple too," he says. "I just got out of the way. Sure, we kept in constant contact with Smilez & Southstar, but the guys and Dakari kept coming up with one great song after another. We didn't feel the need to get too many other people involved in the process."

On the promotion front, ARTISTdirect also kept things relatively straightforward. The label began setting up the song at Urban and CHR/Rhythmic around two to three months ago, servicing the clubs and mix shows. It also leveraged ARTISTdirect's extensive online network and database, with one of the key components being an online contest. Prizes ranged from a trip to Hawaii and electronic gear to CDs and T-shirts.

VP/Urban Promotion Greg Powell remarks, "Not only did we want to get the group in front of radio, but we also wanted to make sure we were reaching consumers early in the campaign. You have to do that in this day and age. You have to do everything you can in terms of alternative marketing to create awareness and interest before you go to radio."

ARTISTdirect opted to service Urban and CHR/Rhythmic at about the same time. "I'm not a big proponent of treating songs as crossover records or Urban records," Powell says. "I look at the quality of the record. If it's good, it's going to get played. We ended up going one week later at Rhythmic due to various factors, like internal and external traffic at the format."

The initial success at both formats came as a pleasant surprise to the record company. VP/Pop & Crossover Promotion Michael Whited comments, "I think we surprised a lot of people. But at no point were we trying to be Most Added at the format. I don't like to play that game with artists like this. What was more important was getting the right stations on the record."

Going forward, ARTISTdirect has Smilez & Southstar on a major promo tour beginning in Miami. "We'll capitalize on the buzz that the guys have already created and take it from there," Whited says. "We want to get as many radio people as possible to meet them, see the video and hear more of the album. They need to see the entire package, because this is an act that we believe will have a long career."

Smilez & Southstar's debut album, *Crash the Party*, hits retail on July 9, but their single "Who Wants This?" has already been released commercially.

— Steve Wonsiewicz

POLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
1	PAUL MCCARTNEY	\$2,473.2	
2	'N SYNC	\$1,105.7	
3	CROSBY, STILLS, NASH & YOUNG	\$981.7	ALICE COOPER (United Kingdom)
4	DAVE MATTHEWS BAND	\$819.3	BENIE MAN (Europe)
5	NEIL DIAMOND	\$733.1	FIGHTING GRAVITY
6	GREEN DAY/BLINK-182	\$418.7	MARCUS MILLER
7	ROBIN WILLIAMS	\$353.4	NEIL DIAMOND
8	BARRY MANILOW	\$349.3	SLAYER (Europe)
9	BROOKS & DUNN	\$335.4	
10	ALAN JACKSON	\$293.0	
11	MARY J. BLIGE	\$261.6	
12	KID ROCK	\$237.6	
13	DIANA KRALL	\$227.1	
14	ENRIQUE IGLESIAS	\$220.0	
15	INCUBUS	\$212.2	

The CONCERT PULSE is courtesy of Polstar, a publication of Promoters' On-Line Listings, 800.344.7383; California 209-271-7900.

THE INDUSTRY'S NO. 1 RETAIL CHART May 31, 2002

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	EMINEM	Eminem Show	Aftermath/Interscope	311,399	—
1	2	P.DIDDY	We Invented The Remix	Bad Boy/Arista	128,709	-51%
—	3	MARC ANTHONY	Mended	Columbia	115,267	—
2	4	CAM'RON	Come Home With Me	Roc-A-Fella/IDJMG	98,086	-58%
7	5	ASHANTI	Ashanti	Murder Inc./IDJMG	80,057	-14%
8	6	CELINE DION	A New Day Has Come	Epic	77,881	-6%
9	7	SHERYL CROW	C'mon, C'mon	A&M/Interscope	73,874	-3%
11	8	VARIOUS	Now Vol.9	UTV	72,516	-1%
4	9	MOBY	18	V2	71,428	-44%
12	10	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	69,836	+4%
—	11	BOX CAR RACER	Box Car Racer	MCA	68,840	—
6	12	MUSIQ	Juslisen	Def Soul/IDJMG	67,890	-37%
13	13	BIG TYMERS	Hood Rich	Cash Money/Universal	63,123	-6%
10	14	SOUNDTRACK	Spider-Man	Roadrunner/Columbia/IDJMG	62,620	-15%
—	15	VARIOUS	Off The Hook	Columbia	61,098	—
3	16	WEEZER	Maladroit	Geffen/Interscope	57,348	-62%
16	17	SHAKIRA	Laundry Service	Epic	49,145	-3%
15	18	PINK	M!\$sundaztood	Arista	48,196	-8%
17	19	JOSH GROBAN	Josh Groban	143/Reprise	46,082	-8%
28	20	ALAN JACKSON	Drive	Arista	45,859	+29%
14	21	LAURYN HILL	MTV Unplugged No. 2.0	Columbia	45,833	-20%
18	22	SOUNDTRACK	O Brother, Where Art Thou?	Lost Highway/IDJMG	44,847	-5%
37	23	BARRY MANILOW	Ultimate Manilow	Arista	43,843	+47%
24	24	NORAH JONES	Come Away With Me	Blue Note	41,447	+9%
5	25	RUSH	Vapor Trails	Anthem/Atlantic	41,236	-63%
19	26	VANESSA CARLTON	Be Not Nobody	A&M/Interscope	40,622	-14%
20	27	JOHN MAYER	Room For Squares	Aware/Columbia	39,945	-5%
29	28	NAPPY ROOTS	Watermelon, Chicken & Gritz	Atlantic	38,340	+9%
—	29	TOMMY LEE	Never A Dull Moment	MCA	37,558	—
25	30	LUDACRIS	Word Of Mouf	Def Jam South/IDJMG	36,881	0%
21	31	SOUNDTRACK	Star Wars Episode II:Attack...	Sony Classical/Columbia	36,128	-12%
26	32	NO DOUBT	Rock Steady	Interscope	36,082	-2%
27	33	PUDDLE OF MUDD	Come Clean	Flawless/Geffen/Interscope	35,273	-1%
23	34	LINKIN PARK	Hybrid Theory	Warner Bros.	35,065	-10%
39	35	JENNIFER LOPEZ	J To Tha L-O!:The Remixes	Epic	33,417	+12%
35	36	MICHELLE BRANCH	Spirit Room	Maverick/WB	33,366	+9%
22	37	VAN MORRISON	Down The Road	Universal	33,034	-16%
31	38	NICKELBACK	Silver Side Up	Roadrunner/IDJMG	32,846	-4%
30	39	SYSTEM OF A DOWN	Toxicity	American/Columbia	31,940	-8%
36	40	BRANDY	Full Moon	Atlantic	30,631	0%
38	41	ENRIQUE IGLESIAS	Escape	Interscope	29,682	-1%
42	42	JIMMY EAT WORLD	Jimmy Eat World	DreamWorks	28,034	+5%
34	43	SOUNDTRACK	Scorpion King	Universal	26,28	-15%
50	44	B2K	B2K	Epic	25,452	+6%
48	45	MARY J. BLIGE	No More Drama	MCA	25,074	+2%
45	46	P.O.D.	Satellite	Atlantic	24,531	-5%
44	47	JA RULE	Pain Is Love	Murder Inc./IDJMG	24,441	-6%
41	48	USHER	8701	LaFace/Arista	23,916	-16%
49	49	JACK JOHNSON	Brushfire Fairytales	Enjoy/Universal	23,102	-4%
43	50	GOD GOD DOLLS	Gutterflower	Warner Bros.	22,462	-14%

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ON ALBUMS

Slim And None....

...Those were the chances retailers would sit on the new **Eminem** release through a holiday weekend. So this Sunday was not a day of rest for record retailers — and neither were Friday and Saturday, for that matter. Enough Eminem albums were sold over the week-



Eminem

end to ensure a No. 1 debut on this week's **HITS** Top 50.

In an unprecedented move, **Interscope Records** allowed retailers to begin selling *The Eminem Show* on Sunday after twice shifting the original release date of the album in an attempt to circumvent widespread bootlegging and downloading. Despite being asked not to break the release date, many stores began selling the album as soon as shipments arrived last Friday, on the eve of the three-day Memorial Day weekend. That move meant the album instantly became a slam-dunk to enter on top.

Interscope/Geffen/A&M head of sales & marketing **Steve Berman** is delighted with the initial sales figures, though he says he doesn't know if this will affect release dates for future high-profile albums. He says, "The demand for

this project was so massive and the circumstances surrounding the release so unique that we're thrilled with the results. It would be like opening a movie on Sunday and being No. 1 at the box office."

Em isn't the only star to debut large this week. Hitting the chart like spicy salsa hitting the tummy is **Columbia/CRG's Marc Anthony**, who easily takes the No. 3 spot. "Marc Anthony continues to prove his ability to cross over from his massive Latin fan base, and his first-week sales reflect that," says



Marc Anthony

Amazon.com's **Kevin Hawkins**. "In fact, he should shed the title 'cross-over star' and be considered a global phenomenon."

Hawkins then spat another globule and crawled back into his shed.

Also in the top five are a pair of albums in their second week of release: **Bad Boy/Arista's P. Diddy**, holding strong at No. 2 after a chart-topping debut, and **Roc-A-Fella/IDJMG's Cam'ron**, who goes 2-4. Rounding out the top five is **Murder Inc./IDJMG's Ashanti**, who jumps two spots from No. 7.



Box Car Racer

May 31, 2002

Weekend Worriers

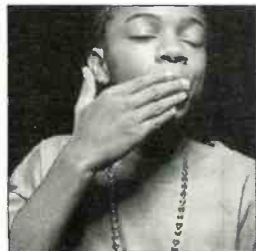
Here at R&R, we both love and hate long weekends. Sure, the time off is great, but the extra-hectic Tuesdays following a Monday vacation are enough to make our heads spin. Speaking of spins, hopefully, your weekend hangover has dissipated enough for you to make note of the following records going for adds. Also, check your e-mail inbox for R&R's latest and greatest service, our weekly Going For Adds e-mail. This interactive e-mail details which songs are impacting your format and also offers valuable promotional information and Electronic Promotion Kits, which are tailor-made to provide background on all the latest songs and artists. Here are some highlights to look out for during the week of June 3.

Time and again, **Alanis Morissette** has provided exactly what her fans want — passionate songs delivered with conviction. "Precious Illusions" is her latest track from *Under Rug Swept* and follows up the successful "Hands Clean." Get your hands on "Illusions" right away, or suffer from a disillusioned audience.



Alanis Morissette

This holiday weekend saw the highest-grossing Memorial Day box-office grosses in the history of American cinema. That said, it's no wonder that soundtracks are such big business. Not only is **Bow Wow** on the soundtrack to the movie *Like Mike*, he also stars in the feel-good flick. Check out his new-millennium version of Kurtis Blow's "Basketball." This slam-dunk remake also features the talents of Fabolous and Columbia Records newcomer Fundisha. It goes for adds at Pop, Rhythmic and Urban. Don't get caught watching the game, get off the bench and get in it.



Bow Wow

And while basketball has seen some interesting hairdos (and don'ts) from players like Dennis Rodman and Latrell Sprewell, musicheads are checking out the cool cuts found on **Nappy Roots'** lauded Atlantic debut, *Watermelon, Chicken & Gritz*. Check out "Po' Folks," impacting Urban and Rhythmic, and you'll hear why the hype's so heavy. Also hitting the same formats is **N.O.R.E.'s** "Nothin'," which is definitely somethin' to talk about.

At Active Rock, Rock and Alternative, there's a virtual outbreak of new music, starting with Elektra's latest offering, **Epidemic**. With a song as infectious as "Walk Away," it won't be long before all three formats are feeling the effects of this group. Another newcomer ready to take to the sky are Atlantic's **Flying Tigers**, who drop a payload of rock with "Hell for You." Also hitting all three formats are the inimitable **System Of A Down**, who officially go for adds on the dark and pensive "Aerials."

With all of the new bands hitting the Active Rock and Alternative airwaves, the atmosphere is certainly electric. On that tip, we finally get some new music from electro-rockers **Prodigy**, as "Baby's Got A Temper" impacts both formats. Add to that new music from upcoming acts like **The Vines**, **Sinch**, **Lollipop Lust Kill** and **Neurotica**, and things definitely start to look and, more importantly, sound very interesting.

Lest the new kids get all the glory, we also see the re-emergence of rock 'n' roll legend **Robert Plant**. The former Led Zeppelin howler comes back with "Darkness Darkness." It's sure to make an impact at Rock and Triple A. Of course, there's always so much add action that it's impossible to cover it all in one column, so make sure to check your R&R Going For Adds e-mail every week for a complete list of songs impacting your format. Not on the list? Contact Diane Ramos at 310-788-1644 or dramos@rronline.com.

— Frank Correia

R&R Going For Adds

Week Of 6-3-02

CHR/POP

ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)
B2K Gots Ta Be (Epic)
BOW WOW I/JD & FABOLOUS Basketball (So So Def/Columbia)
KOSHEEN Hungry (Kinetic)
KYLIE MINOGUE Love At First Sight (Capitol)
MASTER P Real Love (No Limit/Universal)
M2M Don't (Atlantic)
NATASHA PAZ Bump On The Beach (Universal)
OUR LADY PEACE Somewhere Out There (Columbia)
SOFIA LDELL Right Up Your Face (Curb)

CHR/RHYTHMIC

AZ I'm Back (Motown)
BOW WOW I/JD & FABOLOUS Basketball (So So Def/Columbia)
KNOC-TURN'AL Muzik (Elektra/EEG)
KOSHEEN Hungry (Kinetic)
KYLIE MINOGUE Love At First Sight (Capitol)
ME'SHELL NDEGECELLO Pocketbook (Maverick/WB)
NAPPY ROOTS I/ANTHONY HAMILTON Po' Folks (Atlantic)
NATASHA PAZ Bump On The Beach (Universal)
N.O.R.E. Nothin' (Violator/IDJMG)

URBAN

BOW WOW I/JD & FABOLOUS Basketball (So So Def/Columbia)
NAPPY ROOTS I/ANTHONY HAMILTON Po' Folks (Atlantic)
N.O.R.E. Nothin' (Violator/Island/IDJMG)

URBAN AC

DARIUS RUCKER Wild One (Hidden Beach/Epic)
TAKE 6 Takin' It To The Streets (Warner Bros.)

COUNTRY

EDDIE RAVEN Til I Can't Hold You Anymore (RMG)
ERIC HEATHERLY The Last Man Committed (DreamWorks)

AC

KATHY MATTEA They Are The Roses (Narada)

HOT AC

M2M Don't (Atlantic)
NATALIE IMBRUGLIA Beauty On The Fire (RCA)
REMY ZERO Perfect Memory (Elektra/EEG)

SMOOTH JAZZ

BROTHER LOOE Nitelite (Streetbeat Records)
EUGE GROOVE Slam Dunk (Warner Bros.)
JAARED My First Love (Marimeli/Lightyear)
JULIA FORDHAM I/INDIA.ARIE Concrete Love (Vanguard)
NORMAN BROWN Just Chillin' (Warner Bros.)
SOUL BALLET Want You (Gold Circle)
STEPHEN DREYFUSS Bring Back News (Mad-Lin Records)
STEVE OLIVER High Noon (Native Language)

ROCK

EPIDEMIC Walk Away (Elektra/EEG)
FLYING TIGERS Hell For You (Atlantic)
JIMMY EAT WORLD Sweetness (DreamWorks)
ROBERT PLANT Darkness, Darkness (Universal)
SINCH Something More (Roadrunner/IDJMG)
SYSTEM OF A DOWN Aerials (Columbia/CRG)
VINES Get Free (Capitol)

ACTIVE ROCK

EPIDEMIC Walk Away (Elektra/EEG)
FLYING TIGERS Hell For You (Atlantic)
JIMMY EAT WORLD Sweetness (DreamWorks)
LOLLIPOP LUST Kill Like A Disease (Artemis)
MAGNA-FI Where Did We Go Wrong (Gold Circle)
NEUROTICA All My Friends Crush You (Smackdown/Koch)
PRODIGY Baby's Got A Temper (Maverick/Warner Bros.)
SYSTEM OF A DOWN Aerials (Columbia)
VINES Get Free (Capitol)

ALTERNATIVE

EPIDEMIC Walk Away (Elektra/EEG)
FLYING TIGERS Hell For You (Atlantic)
MIX MOB Cruizer Love (Suburban Noize)
A NEW FOUND GLORY My Friends Over You (MCA)
PRODIGY Baby's Got A Temper (Maverick/Warner Bros.)
SINCH Something More (Roadrunner/IDJMG)
SYSTEM OF A DOWN Aerials (Columbia)

TRIPLE A

ALANA DAVIS I Am Free (Elektra/EEG)
COCO MONTOKA Something About You (Alligator)
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)
JULIA FORDHAM I/INDIA.ARIE Concrete Love (Vanguard)
RAILROAD EARTH Mighty River (Sugar Hill)
RED HOT CHILI PEPPERS By The Way (Warner Bros.)
ROBERT PLANT Darkness, Darkness (Universal)
STICKFIGURE Hey Man (W.A.R.?)

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.

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Cedar Rapids, IA; Detroit, MI) with their call letters, formats, and current/indicator adds.

* Monitored Reporters
184 Total Reporters
132 Total Monitored
52 Total Indicator
46 Current Indicator Playlists

Reported Frozen Playlist (2):
WGLU/Johnstown, PA
WKFR/Kalamazoo, MI
Did Not Report, Playlist Frozen (4):
KQID/Alexandria, LA
WVSR/Charleston, WV
KRRG/Laredo, TX
WPKF/Poughkeepsie, NY



TONY NOVIA
tnovia@rronline.com

The Ultimate Guide To Station-Concert Success

□ Create ratings and revenue with your summer show

By Sammy Simpson

Sammy Simpson, former WHTZ (Z100)/New York Director/Marketing and founder of the free promotions website Lured.com (www.lured.com), has produced hundreds of concerts during his radio career, including Z100's Jingle Ball and Zootopia. This week R&R asks him to share some ideas that you can use for your summer shows to help to fill seats and maximize your ratings and revenue.

"Let's do a station concert." Someone at just about every station in the CHR/Pop format says those five words when it's time for stations to begin thinking about major marketing campaigns for the summer. Why not, when you can have the artists play and bring your playlist to life (which our listeners love)? Why not give the sales team something to sell, get that famous nontraditional revenue and drive listening to the station? Why not create a one-of-a-kind event that will keep listeners talking until next summer, when we do it all over again?

The reality is that station concerts involve a lot of time, planning and resources to make them the premier events that everyone hopes for when the curtain rises at the start of the show. The facts are that only a few select stations get the real superstar acts and not every show is an instant sale or a sellout. We usually end up competing against other concerts that are vying for the same consumers in a crowded marketplace.

The answer is to make your concert an event that will help drive ratings and revenue for the summer months and put your listeners in the seats. Here are some secrets to success that I've learned through a lot of trial and error.

Narrow Focus

Keep your focus narrow and your message simple: "WVUU Summer Fest, featuring Ja Rule, Jennifer Lopez, Bon Jovi and Shakira." The show, like the station, should be all about the music, because that is what your listeners want. They want to see their favorite artists live, and you should take credit for making that happen.

Never allow anyone to refer to the show as just the "Summer Fest." It must always be the WVUU Summer Fest, because, without WVUU, there is no show. It's great to have clients



Sammy Simpson

sponsoring the event, but don't let them take ownership of your show.

I recommend producing several promos about the show and featuring only one client per spot. This will allow you to keep the image of the show clean, and the clients receive the bonus of having exclusive promos talking about their own sponsorship, rather than having to be part of a laundry list. You can rotate these promos and still give all the clients participating in the show the 100 mentions they've been promised.

The Planning Stages

So you don't have a superstar act. Only a few stations have the superstars playing their events. You're trying to put on a show with the up-and-coming artists on your playlist because that's who's available. If a current headlining act is nowhere near confirming your date, why not find a headliner from your recurrent or oldies list? "WVUU Summer Fest featuring [current artists], and we're bringing back, for one night only, Tone-Loc!" These artists are very familiar to your listeners and bring with them the big names and No. 1 songs that help sell tickets.

Try to make your station concert feel up close and personal to your listeners. Make it a truly one-of-a-kind event by using a smaller venue that allows listeners to see the artist differently. Ask management if the artist would be willing to sign autographs after the show for fans. Allow listeners to ask questions between songs or at the end of the show. Have an artist play a few more cuts from his or her current CD than usual and give your listeners a chance to help choose the next single. Or call the event a "Trendsetters' Night," and invite listeners to be the first to discover what all their friends will soon be talking about.

Give your station's e-mail database members a chance to buy tickets be-

fore anyone else. You can ask your headlining artist to record a special message about the concert that can be e-mailed to your listeners: "Here's a special message from [artist] for WVUU VIPs!" Have the headliner record the invitation in his or her own words (supply bullet points), and be sure to include in your e-mail a phone number and a link to purchase tickets. You may be able to create a sellout by approaching your PIs first.

Most clients have children who want to go to a concert, or they want to go themselves. Save premium seating in the venue, and allow your sales department to offer clients a chance to purchase tickets before the show goes on sale to the general public. This will help you ensure a sellout when the 5pm on-sale starts.

Make your concert a truly one-of-a-kind event by using a smaller venue that allows listeners to see the artist differently.

Offer a local charity a limited number of premium seats that can be sold to its supporters to raise money for the organization. Charity representatives can also provide details to the supporters about general ticket sales, the show and the station.

Show Me The Money

You've planned your show, and now it's time to think about maximizing revenue and developing nontraditional ideas for your sales department. If you already have a title sponsor, sell signage at the venue and offer booth space. Here are a few more ideas you can run with immediately.

Let's Get Lured

Lured.com (www.lured.com) is a search engine with tons of free ideas that you can use immediately to build ratings, create revenue or drive more traffic to your station's website. The brain behind Lured.com is Sammy Simpson, a 16-year broadcast professional who has spent the last 10 years as a marketing and promotions director for some of the biggest radio stations in the U.S., including WHTZ (Z100)/New York.

Simpson's career has taken him through a myriad of markets and multiple formats, and he's held positions as an OM, PD, MD, air personality and morning show producer. In his marketing director capacity he has produced hundreds of award-winning events, including concerts at the legendary Madison Square Garden in New York. He was named Top 40/Pop Radio Marketing Director of the Year at the 2000 Radio Music Awards and has been nominated as Marketing Director of the Year several times by R&R and other top industry traces. You can reach Simpson at admin@lured.com.



- **Star pizzas:** Approach a local pizza-delivery company with this idea. When you give away tickets on the air, have a station staffer ready at a participating local pizza place to take the tickets and a free pizza to the winner's house. Be sure to take pictures to display on your website. You can also work with the pizza-delivery company to feature a flyer for the show on every box. Joe's Pizza can also have a register-to-win option for listeners who visit the location or call for a delivery.

- **Ticket blitzes:** These are van stops in which listeners are directed to a location or multiple locations to receive free concert tickets. This is a great sponsor package. Give the tickets away to a set number of people who stop by, as a gift with purchase at client location, through a random drawing or on a prize wheel.

- **Ticket backs:** Give sales the opportunity to sell clients the ticket face: "Levi's presents WVUU Summer Fest 2002." Or offer a bounce-back coupon on the back: "Bring your ticket stub to McDonald's on the day after the show and receive a discount or gift with purchase."

- **Programs:** Create a concert program to hand out to all attendees. Include artist information and pictures, client ads, station personality profiles and information on your station website and contests.

- **Product placement:** Sell a sponsor the opportunity to showcase a product during the show. For example, Evian water could be on the stage for all the artists and road crew, your air personalities could wear a client's clothing brand onstage, or a client could supply the press-area food and water.

- **Wearables:** Sell a client the opportunity to place a logo on shirts worn by the concession workers, security guards, ushers, etc. Venues have different rules about this, but if it's permitted, it's a great way to feature a client.

- **Exit sampling:** A client can buy the opportunity to have product handed to concert attendees as they leave the venue.

To Increase Your Ratings

To help maximize your station's ratings, here are some ideas to use on

the air to create more excitement around your station concert. Many of these ideas can be sold for further nontraditional revenue.

- **One for the show,** two for the front row: Encourage listeners to listen for songs by an artist who's appearing at your show. When you play one song by the artist, listeners call in to win a pair of tickets to the show. When you play two songs from the artist back to back, listeners call in to win front-row tickets.

- **Mystery voice:** Play a short audio clip from an artist on the show and have listeners guess who it is to win tickets. Provide clues after each wrong answer and make the prizes smaller after each incorrect guess.

- **Wakeup call:** Give a listener a special morning show wakeup call featuring an artist who's performing on your show. Have the artist call early enough to wake up a listener, then give the winner tickets, backstage passes or other prizes.

- **Concert critic:** Give a listener a chance to be the official "WVUU Concert Critic" before your show. Award a listener a trip to another city to see an artist who is set to play on your show, then have the winner call the morning show with details on what listeners can expect at your own event.

- **Sound check party:** Award a listener and 10 to 20 friends a chance to be in the venue while the sound check is happening.

- **Roadie for a day:** Award a listener and a friend the chance to be on the concert crew for a day, and let them hang out during the sound check and backstage during the show.

- **Announce your favorite artist:** Award a listener and a friend the chance to join your personalities onstage and introduce their favorite artist.

- **Photo pit:** Award a listener and a friend a chance to be in the photographers' pit in front of the stage and take pictures of their favorite artists.

- **Lunch or dinner with an artist:** Award a listener and a friend the chance to have lunch or dinner with an artist who's playing on your show.

Continued on Page 34

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 31, 2002

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of May 6-12.

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
MICHELLE BRANCH All You Wanted (Maverick/WB)	3.85	3.78	3.83	3.79	74.1	18.0	4.10	3.82	3.52	3.67	3.97	3.68	4.12
JIMMY EAT WORLD The Middle (DreamWorks)	3.82	3.67	3.94	3.66	72.2	18.0	4.08	3.65	3.64	4.00	3.66	3.72	3.87
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.80	3.79	3.75	3.76	67.2	18.0	3.97	3.77	3.55	3.68	3.75	3.84	3.93
NELLY Hot In Herre (Fo' Reel/Universal)	3.72	3.58	—	—	56.9	12.3	3.74	3.71	3.67	3.44	3.71	4.00	3.73
LINKIN PARK In The End (Warner Bros.)	3.70	3.84	3.85	3.74	80.5	26.4	3.84	3.54	3.69	3.44	3.85	3.53	4.01
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.67	3.66	3.83	3.71	73.2	21.7	3.72	3.74	3.51	3.59	3.88	3.49	3.75
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3.66	3.65	3.60	3.70	76.6	26.1	3.69	3.72	3.51	3.57	3.68	3.78	3.61
HP NICKELBACK Too Bad (Roadrunner/IDJMG)	3.55	3.69	3.75	3.76	61.8	13.5	3.75	3.71	3.43	3.50	3.69	3.53	3.91
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	3.64	3.58	3.58	3.65	74.1	24.1	3.66	3.88	3.29	3.55	3.75	3.58	3.69
EMINEM Without Me (Shady/Aftermath/Interscope)	3.62	3.72	—	—	61.6	14.3	3.80	3.52	3.40	3.38	3.54	3.63	3.91
SHAKIRA Underneath Your Clothes (Epic)	3.62	3.46	3.65	3.59	75.6	21.9	3.74	3.50	3.57	3.49	3.69	3.49	3.81
CALLING Wherever You Will Go (RCA)	3.61	3.55	3.60	3.62	81.3	26.6	3.65	3.48	3.69	3.47	3.68	3.61	3.67
HP AALIYAH More Than A Woman (BlackGround)	3.57	3.69	3.61	3.58	52.7	15.3	3.65	3.45	3.58	3.57	3.60	3.63	3.48
DEFAULT Wasting My Time (TVT)	3.54	3.60	3.59	3.65	71.4	18.7	3.70	3.40	3.52	3.49	3.60	3.43	3.69
PINK Don't Let Me Get Me (Arista)	3.52	3.63	3.72	3.81	72.9	25.9	3.62	3.35	3.59	3.40	3.55	3.63	3.51
ENRIQUE IGLESIAS Escape (Interscope)	3.48	3.28	3.35	3.41	59.6	17.5	3.37	3.54	3.60	3.42	3.24	3.49	3.79
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	3.48	—	—	—	50.5	9.6	3.48	3.62	3.26	3.38	3.44	3.68	3.50
'N SYNC Girlfriend (Jive)	3.46	3.29	3.38	3.41	71.2	24.9	3.56	3.45	3.23	3.24	3.73	3.45	3.45
B2K Uh Huh (Epic)	3.45	3.44	3.50	3.58	63.8	14.5	3.53	3.44	3.28	3.34	3.58	3.55	3.33
INDIA.ARIE Video (Motown/Universal)	3.42	3.47	3.50	3.59	54.9	13.3	3.30	3.50	3.51	3.42	3.26	3.21	3.80
GOO GOO DOLLS Here Is Gone (Warner Bros.)	3.41	3.41	3.45	3.45	66.0	16.7	3.48	3.45	3.27	3.29	3.43	3.47	3.44
JENNIFER LOPEZ Ain't It Funny (Epic)	3.41	3.41	3.55	3.45	74.4	30.8	3.36	3.38	3.55	3.27	3.33	3.56	3.51
P. DIDDY f/USHER & LOON I Need A Girl (Bad Boy/Arista)	3.41	3.58	3.58	3.71	62.8	23.9	3.53	3.44	3.13	3.33	3.32	3.50	3.51
USHER U Don't Have To Call (LaFace/Arista)	3.39	3.41	3.49	3.62	60.8	20.4	3.50	3.30	3.29	2.98	3.46	3.64	3.50
NO DOUBT Hella Good (Interscope)	3.24	3.49	3.46	3.20	69.5	22.4	3.14	3.20	3.44	3.12	3.26	3.23	3.36
KYLIE MINOGUE Can't Get You... (Capitol)	3.18	3.15	3.28	3.02	73.6	32.8	2.89	3.19	3.31	2.94	2.97	3.33	3.16
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	3.04	3.05	3.22	3.25	62.6	28.1	3.25	2.88	2.86	2.81	3.26	3.05	3.08

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

Michelle Branch moves to the top of Callout America this week with "All You Wanted" (Maverick/WB). "All" scores a 3.85 total favorability score and ranks first with teens, second 18-24 and ninth among women 25-34.

Jimmy Eat World move up to No. 2 on the survey with "The Middle" (DreamWorks). The No. 1 Alternative hit continues to climb at both Hot AC and CHR/Pop and scores solid research scores this week. It ranks second with teens, eighth among women 18-24 and fourth 25-34.

Nelly moves up to No. 4 with "Hot in Herre" (Fo' Reel/Universal). "Hot" is just that across all three demos, ranking seventh with teens, sixth among women 18-24 and a solid third with women 25-34.

The sound of Nickelback lead singer **Chad Kroeger's** voice is a clear winner right now. After having one of the year's biggest hits with "How You Remind Me," Kroeger's duet with **Josey Scott**, "Hero," from the *Spider-Man* soundtrack, is roaring up several charts. In the meantime, Nickelback's followup to "Remind" is "Too Bad," and it has been a top 10 performer in Callout America since Day One. It ranks eighth overall and sixth with teens and women 18-24.

With the release of his new album moved up more than a week, **Eminem** ranks 10th overall this week with "Without Me" (Shady/Aftermath/Interscope). "Without" ranks fifth in the teen demo.


Jennifer Lopez enters the survey this week with "I'm Gonna Be Alright" (Epic), featuring **NAS**. The song ranks ninth among women 18-24 in its first week.

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 31, 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
1	1	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	8432	+280	959687	15	130/0
2	2	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	8202	+50	943061	11	130/0
6	3	FAT JOE F/ASHANTI What's Lu? (Terror Squad/Atlantic)	7175	-175	880756	13	120/0
3	4	PINK Don't Let Me Get Me (Arista)	7150	-669	728978	16	132/0
4	5	MICHELLE BRANCH All You Wanted (Maverick/WB)	6811	-644	770996	20	129/0
7	6	NO DOUBT Hella Good (Interscope)	6748	+311	694921	9	132/0
8	7	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	6641	+484	812065	9	122/0
5	8	SHAKIRA Underneath Your Clothes (Epic)	6424	-934	646145	15	131/0
11	9	EMINEM Without Me (Shady/Aftermath/Interscope)	5788	+1018	684336	4	125/2
10	10	JIMMY EAT WORLD The Middle (DreamWorks)	5618	+642	703792	11	130/1
14	11	NELLY Hot In Herre (Fo' Reel/Universal)	5274	+705	570757	6	120/0
9	12	PUDDLE OF MUOD Blurry (Flawless/Geffen/Interscope)	4996	-431	502366	19	130/0
13	13	DEFAULT Wasting My Time (TVT)	4894	+169	534642	14	121/1
12	14	LINKIN PARK In The End (Warner Bros.)	4163	-602	415003	24	110/0
15	15	USHER U Don't Have To Call (LaFace/Arista)	4148	-239	428278	10	120/0
17	16	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	4101	+321	457791	6	127/1
23	17	DIRTY VEGAS Days Go By (Capitol)	4032	+1228	453290	6	126/4
16	18	JENNIFER LOPEZ Ain't It Funny (Epic)	3882	-217	390910	21	129/0
21	19	CRAIG DAVID Walking Away (Wildstar/Atlantic)	3250	+173	341401	8	117/1
19	20	CALLING Wherever You Will Go (RCA)	3228	-57	360148	32	120/0
30	21	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	2997	+911	316358	3	118/8
28	22	AALIYAH More Than A Woman (BlackGround/Virgin)	2870	+480	314136	6	106/6
20	23	'N SYNC Girlfriend (Jive)	2709	-455	358046	20	127/0
26	24	SHERYL CROW Soak Up The Sun (A&M/Interscope)	2689	+157	246412	11	106/0
27	25	NICKELBACK Too Bad (Roadrunner/IDJMG)	2580	+74	215909	9	112/2
18	26	GOO GOO DOLLS Here Is Gone (Warner Bros.)	2579	-952	288903	11	116/0
29	27	PAULINA RUBIO Don't Say Goodbye (Universal)	2369	+167	260445	7	107/3
24	28	ENRIQUE IGLESIAS Escape (Interscope)	2330	-367	365219	17	123/0
33	29	WILL SMITH Black Suits Comin' (Nod Ya...) (Columbia)	2263	+525	234022	3	114/2
22	30	B2K Uh Huh (Epic)	2251	-618	230604	11	112/0
36	31	MARY J. BLIGE Rainy Dayz (MCA)	1849	+391	208407	5	88/3
35	32	BRANOY Full Moon (Atlantic)	1769	+301	166342	4	85/3
43	33	AVRIL LAVIGNE Complicated (Arista)	1660	+702	217443	2	101/11
37	34	SOLUNA For All Time (DreamWorks)	1521	+144	117346	7	81/1
38	35	CALLING Adrienne (RCA)	1485	+189	169777	5	79/0
31	36	INDIA. ARIE Video (Motown/Universal)	1383	-646	147243	14	111/0
39	37	COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	1377	+88	102564	7	69/1
Debut	38	CREEO One Last Breath (Wind-up)	1171	+477	81784	1	71/4
42	39	JOHN MAYER No Such Thing (Aware/Columbia)	1156	+173	119798	2	68/6
41	40	MARC ANTHONY I've Got You (Columbia)	1139	+62	138857	4	83/6
40	41	BUSTA RHYMES Pass The Courvoisier (Part II) (J)	1075	-6	134219	5	68/0
32	42	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	990	-868	81907	12	111/0
Debut	43	KELLY OSBOURNE Papa Don't Preach (Epic)	948	+577	189241	1	75/12
50	44	ANASTACIA One Day In Your Life (Epic)	922	+150	86628	2	84/1
Debut	45	OJ SAMMY & YANOU Heaven (Robbins)	894	+347	256994	1	47/16
34	46	CELINE DION A New Day Has Come (Epic)	859	-660	118613	14	101/0
47	47	LUOACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)	818	-63	80075	3	50/0
48	48	LUOACRIS Roll Out (My Business) (Def Jam South/IDJMG)	667	-170	50306	18	56/0
—	49	FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	644	-45	75359	16	35/0
Debut	50	SEVEN AND THE SUN Walk With Me (Atlantic)	626	+279	41337	1	57/4

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 5/19-5/25. 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
AEROSMITH Girls Of Summer (Columbia)	29
KYLIE MINOGUE Love At First Sight (Capitol)	26
DJ SAMMY & YANOU Heaven (Robbins)	16
MARIO Just A Friend (J)	16
ENRIQUE IGLESIAS Don't Turn Off The Lights (Interscope)	15
KELLY OSBOURNE Papa Don't Preach (Epic)	12
AVRIL LAVIGNE Complicated (Arista)	11
DROPLINE Fly Away From Here (...Day) (143/Reprise)	10
C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	8
UNWRITTEN LAW Seein' Red (Interscope)	7

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIRTY VEGAS Days Go By (Capitol)	+1228
EMINEM Without Me (Shady/Aftermath/Interscope)	+1018
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	+911
NELLY Hot In Herre (Fo' Reel/Universal)	+705
AVRIL LAVIGNE Complicated (Arista)	+702
JIMMY EAT WORLD The Middle (DreamWorks)	+642
KELLY OSBOURNE Papa Don't Preach (Epic)	+577
WILL SMITH Black Suits Comin' (Nod Ya...) (Columbia)	+525
P. DIDDY F/USHER & LOON I Need A Girl... (Bad Boy/Arista)	+484
AALIYAH More Than A Woman (BlackGround/Virgin)	+480

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	2688
KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	2312
MARY J. BLIGE Family Affair (MCA)	1978
JA RULE F/ASHANTI Always... (Murder Inc./Def Jam/IDJMG)	1810
CRAIG DAVID 7 Days (Wildstar/Atlantic)	1611
PINK Get The Party Started (Arista)	1534
CREEO My Sacrifice (Wind-up)	1418
USHER U Got It Bad (LaFace/Arista)	1353
SHAKIRA Whenever Wherever (Epic)	1256
TOYA I Do (Arista)	1197
NO DOUBT Hey Baby (Interscope)	1166
LIFEHOUSE Hanging By A Moment (DreamWorks)	1152
LEANN RIMES Can't Fight The Moonlight (Curb)	1135

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May 31, 2002

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (G)	WEEKS ON CHART	TOTAL STATIONS ADDS
2	1	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	2919	+68	84398	9	51/0
1	2	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2901	+33	86893	14	51/0
5	3	NO DOUBT Hella Good (Interscope)	2669	+98	78869	8	52/0
3	4	MICHELLE BRANCH All You Wanted (Maverick/WB)	2560	-210	74361	19	49/0
4	5	PINK Don't Let Me Get Me (Arista)	2480	-169	72250	14	47/0
6	6	SHAKIRA Underneath Your Clothes (Epic)	2314	-248	61765	13	45/0
9	7	JIMMY EAT WORLD The Middle (DreamWorks)	2235	+229	67503	11	51/0
12	8	P. DIDDY F/USHER & LOON I Need A Girl... (Bad Boy/Arista)	1962	+136	58025	7	48/0
11	9	DEFAULT Wasting My Time (TVT)	1946	+111	56939	14	47/1
7	10	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1926	-198	56477	13	45/0
10	11	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1817	-106	54515	19	45/1
13	12	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1659	+64	47576	11	50/1
8	13	GOO GOO DOLLS Here Is Gone (Warner Bros.)	1594	-428	50673	10	40/0
17	14	EMINEM Without Me (Shady/Aftermath/Interscope)	1592	+247	45407	3	46/1
14	15	USHER U Don't Have To Call (LaFace/Arista)	1587	+97	46755	10	45/0
15	16	CRAIG DAVID Walking Away (Wildstar/Atlantic)	1541	+93	46190	7	50/1
16	17	NICKELBACK Too Bad (Roadrunner/IDJMG)	1459	+64	40899	8	49/0
18	18	NELLY Hot In Herre (Fo' Reel/Universal)	1325	+102	38399	4	47/0
25	19	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	1224	+342	33307	2	48/1
21	20	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	1123	+74	30802	4	42/2
19	21	LINKIN PARK In The End (Warner Bros.)	1041	-153	29356	22	35/0
32	22	DIRTY VEGAS Days Go By (Capitol)	1036	+341	29958	3	43/3
28	23	AALIYAH More Than A Woman (BlackGround/Virgin)	969	+193	30307	3	40/3
35	24	WILL SMITH Black Suits Comin' (Nod Ya...) (Columbia)	854	+306	24605	2	41/3
27	25	SOLUNA For All Time (DreamWorks)	852	+64	27945	11	47/1
24	26	CALLING Wherever You Will Go (RCA)	842	-93	21485	32	31/0
26	27	CALLING Adrienne (RCA)	841	+13	23058	5	42/2
23	28	ENRIQUE IGLESIAS Escape (Interscope)	812	-129	23802	16	31/1
29	29	PAULINA RUBIO Don't Say Goodbye (Universal)	811	+43	24238	5	34/2
20	30	JENNIFER LOPEZ Ain't It Funny (Epic)	777	-297	21750	22	28/0
36	31	CREED One Last Breath (Wind-up)	766	+223	22664	2	45/4
33	32	COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	633	+37	19091	7	34/1
30	33	*N SYNC Girlfriend (Jive)	588	-151	17974	18	22/0
39	34	JOHN MAYER No Such Thing (Aware/Columbia)	563	+109	16622	2	31/5
37	35	BRANDY Full Moon (Atlantic)	530	+40	14214	4	34/0
38	36	MARC ANTHONY I've Got You (Columbia)	500	+21	17055	4	31/1
50	37	AVRIL LAVIGNE Complicated (Arista)	455	+215	12886	2	35/11
40	38	MARY J. BLIGE Rainy Dayz (MCA)	451	+11	10598	5	28/3
31	39	B2K Uh Huh (Epic)	445	-263	11657	8	23/0
Debut	40	ENRIQUE IGLESIAS Don't Turn Off The Lights (Interscope)	418	+351	14228	1	40/5
34	41	INDIA.ARIE Video (Motown/Universal)	395	-168	12194	13	15/0
46	42	UNWRITTEN LAW Seein' Red (Interscope)	364	+74	10345	2	36/2
41	43	KACI Just An Old Boyfriend (Curb)	347	-34	9903	4	28/1
49	44	SEVEN AND THE SUN Walk With Me (Atlantic)	341	+96	10710	2	31/5
47	45	TRIK TURNER Friends + Family (RCA)	291	+27	6600	2	21/2
45	46	LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)	288	-14	7304	4	18/0
Debut	47	DJ SAMMY & YANOU Heaven (Robbins)	268	+78	10769	1	13/3
—	48	RUBYHORSE Sparkle (Island/IDJMG)	245	+14	6287	2	21/0
43	49	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	230	-90	5459	11	13/0
Debut	50	DROPLINE Fly Away From Here (...Day) (143/Reprise)	226	+41	6700	1	15/2

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
AEROSMITH Girls Of Summer (Columbia)	14
AVRIL LAVIGNE Complicated (Arista)	11
KELLY OSBOURNE Papa Don't Preach (Epic)	8
KYLIE MINOGUE Love At First Sight (Capitol)	7
ENRIQUE IGLESIAS Don't Turn Off The Lights (Interscope)	5
JOHN MAYER No Such Thing (Aware/Columbia)	5
SEVEN AND THE SUN Walk With Me (Atlantic)	5
SOFIA LOELL Right Up Your Face (Curb)	5
CREED One Last Breath (Wind-up)	4
DIRTY VEGAS Days Go By (Capitol)	3
WILL SMITH Black Suits Comin' (Nod Ya...) (Columbia)	3
AALIYAH More Than A Woman (BlackGround/Virgin)	3
MARY J. BLIGE Rainy Dayz (MCA)	3
DJ SAMMY & YANOU Heaven (Robbins)	3
KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	3
CALLING Adrienne (RCA)	2
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	2
UNWRITTEN LAW Seein' Red (Interscope)	2
PAULINA RUBIO Don't Say Goodbye (Universal)	2
TRIK TURNER Friends + Family (RCA)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ENRIQUE IGLESIAS Don't Turn Off The Lights (Interscope)	+351
C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	+342
DIRTY VEGAS Days Go By (Capitol)	+341
WILL SMITH Black Suits Comin' (Nod Ya...) (Columbia)	+306
EMINEM Without Me (Shady/Aftermath/Interscope)	+247
JIMMY EAT WORLD The Middle (DreamWorks)	+229
CREED One Last Breath (Wind-up)	+223
AVRIL LAVIGNE Complicated (Arista)	+215
AALIYAH More Than A Woman (BlackGround/Virgin)	+193
P. DIDDY F/USHER & LOON I Need A Girl... (Bad Boy/Arista)	+136
KELLY OSBOURNE Papa Don't Preach (Epic)	+115
DEFAULT Wasting My Time (TVT)	+111
JOHN MAYER No Such Thing (Aware/Columbia)	+109
NELLY Hot In Herre (Fo' Reel/Universal)	+102
NO DOUBT Hella Good (Interscope)	+98
USHER U Don't Have To Call (LaFace/Arista)	+97
SEVEN AND THE SUN Walk With Me (Atlantic)	+96
CRAIG DAVID Walking Away (Wildstar/Atlantic)	+93
DJ SAMMY & YANOU Heaven (Robbins)	+78
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	+74
UNWRITTEN LAW Seein' Red (Interscope)	+74
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	+68
SHERYL CROW Soak Up The Sun (A&M/Interscope)	+64
NICKELBACK Too Bad (Roadrunner/IDJMG)	+64
SOLUNA For All Time (DreamWorks)	+64
NATALIE IMBRUGLIA Wrong Impression (RCA)	+53
ANASTACIA One Day In Your Life (Epic)	+51
KYLIE MINOGUE Love At First Sight (Capitol)	+48
PAULINA RUBIO Don't Say Goodbye (Universal)	+43
NB RIDAZ F/ANGELINA Runaway (Upstairs)	+43



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ON THE RECORD
with
Adam Burnes
PD, KSLY (SLY 96-FM)/
San Luis Obispo

The SLY 96-FM audience is just eating up this slew of female singer-songwriters currently flying up the charts. Pink, Michelle Branch, Vanessa Carlton and Shakira are all in power this week. Sheryl Crow is No. 1 at retail locally, and No Doubt are on the verge of back to back No. 1 records with very strong local retail and requests on both singles. SLY 96 is very mainstream, so these songs and



artists fit the station like a glove. And the best part about all of these fantastic artists is that they have at least two hits at the format. • CHR really seems to be supporting more artists lately. We've had multiple hits from Ja Rule, Jennifer Lopez, Nickelback/Chad Kroeger, Ashanti, Craig David and Nelly and very strong returns from veterans No Doubt and Sheryl Crow. Plus, it looks like we have more hits coming.

Sheryl Crow's CD is deep, Pink's "Just Like a Pill" is another smash, and there are more gems on No Doubt's *Rock Steady* album.

After journeying such a long distance for love (and the No. 1 position), A&M/Interscope artist **Vanessa Carlton** is not moving! Resting comfortably for the second week, Carlton, with her hit song "A Thousand Miles," has set up shop and is enjoying the soft cushion of her throne atop the chart ... Out with the old, in with the new. Making appearances this week are **Seven And The Sun** with "Walk With Me" (Atlantic) at No. 50, **DJ Sammy** and **Yanou** with "Heaven" (Robbins) at No. 45, **Kelly Osbourne's** "Papa Don't Preach" (Epic) at No. 43 and **Creed's** "One Last Breath" (Atlantic) at 38 ... An increase of 1,228 spins gives **Dirty Vegas'** "Days Go By" (Capitol) a 23-17* jump. **Eminem's** "Without Me" (Shady/Aftermath/Interscope) gains 1,018 spins and moves 11-9*. The third song to receive the biggest increase in plays this week is "Hero" by **Chad Kroeger** and **Josey Scott**. The song gains 911 spins, lifting the duo 30-21*. Coming in fourth M.I.P. is **Nelly's** "Hot In Herre" (Fo'Reel/Universal), which raises his chart temperature from 14-11* with a 705-spin increase. Just three plays behind him is Arista's **Avril Lavigne**. "Complicated" picks up 702 plays and vaults 43-33*.

CHR/Pop
ON THE RADIO

— Tanya O'Quinn/Asst. Editor

ON THE RISE

ARTIST: **Aerosmith**

LABEL: **Columbia**

By **TANYA O'QUINN** / ASSISTANT EDITOR



Aerosmith

If you're a band like **Aerosmith**, you've got to play the game," explains frontman Steven Tyler. Obviously, this group is made up of some of the best players the game has ever seen! Thirty-two years after the band's formation, Tyler, bassist Tom Hamilton, guitarists Joe Perry and Brad Whitford and drummer Joey Kramer are still going strong, giving newer bands a difficult fight for chart position, fan loyalty and Platinum hits.

Who would've thought great-tasting French fries would lead to the formation of such a partnership? In 1966, after playing a show in New Hampshire with his band **The Strangers**, Tyler stopped at a restaurant to have a bite to eat. Amazed at how good the fries were, he complimented the chef, who just happened to be Joe Perry. Four years later **Aerosmith** came together and became the premier hard rock band of the '70s.

At that time, British bands like **The Rolling Stones** and **The Who** pretty much had a lock on the industry, as far as rock music was concerned. However, **Aerosmith** had a little more than rock to offer their audience. Their sound combined Stones-ish grooves with elements of classic rock and hints of R&B and funk. As a result, **Aerosmith** ultimately became the 10th most-certified artists of all time and the sixth-most certified band in music history.

A group of this magnitude deserves much more space than I can provide; however, some RIAA highlights include *Classics Live* (Platinum), *Get Your Wings* (triple Platinum), *Rocks* (quadruple Platinum), *Greatest Hits* (10-times Platinum), *Nine Lives* (double Platinum), *Big Ones* (Platinum) and *Just Push Play* (Platinum). In 1979 Perry left to pursue a solo career, and two years later Whitford left form a duo with **Derek St. Holms**. Five years after Perry's depar-

ture the original members decided to reunite for the **Back in the Saddle Tour**. Six years later **Aerosmith** won their first Grammy for Best Rock Performance by a Duo or Group, for "Janie's Got a Gun." In '94 they received the same award for "Crazy."

That first Grammy unleashed a torrent of accolades. **Aerosmith** were awarded the Outstanding Rock Band and Best Rock Video awards at the '92 Boston Music Awards. In '93 they snagged MTV's Viewers' Choice Award and their second Grammy, this time for Best Rock Performance by a Duo or Group With Vocals, for "Livin' on the Edge." Six years later their single "Pink" was recognized in the same category. The MTV Video award for Best Rock Video went to them for "Falling in Love (Is Hard on the Knees)" and was given to the band a day before *Big Ones* was certified Platinum.

Aerosmith's latest project, the *Ultimate Greatest Hits Collection*, will contain three new songs in addition to some of the band's hottest tracks. The lead single, "Girls of Summer," is a soft rock, poppy tune that is perfect for speeding up the coast in a convertible with the sun beaming off the slight tint of one's shades as the wind combs through the tresses. With the volume set to blast and the speedometer hitting triple digits, this festive, musical celebration of hot women during the hottest season is a hot jam. I don't have the vast collection of **Aerosmith** hits, so I can't compare this release to the others. But I know what I like, and "Girls of Summer" is it!



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America's Best Testing CHR/Pop Songs 12+
For The Week Ending 5/31/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
MICHELLE BRANCH All You Wanted (Maverick/WB)	4.13	4.16	95%	28%	4.12	97%	29%
JIMMY EAT WORLD The Middle (DreamWorks)	4.07	4.03	82%	16%	4.02	82%	18%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	4.03	4.04	94%	30%	4.00	95%	32%
LINKIN PARK In The End (Warner Bros.)	4.03	4.10	95%	46%	4.15	97%	46%
PINK Don't Let Me Get Me (Arista)	4.02	4.04	97%	36%	3.98	98%	39%
CRAIG DAVID Walking Away (Wildstar/Atlantic)	4.01	3.85	71%	11%	4.06	75%	11%
CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.97	-	54%	8%	4.04	56%	7%
DEFAULT Wasting My Time (TVT)	3.94	3.88	79%	21%	4.04	81%	21%
NICKELBACK Too Bad (Roadrunner/IDJMG)	3.93	3.86	73%	16%	4.02	78%	16%
DIRTY VEGAS Days Go By (Capitol)	3.88	3.64	58%	10%	3.92	60%	11%
AALIYAH More Than A Woman (Blackground/Virgin)	3.87	-	74%	18%	3.89	75%	19%
CALLING Wherever You Will Go (RCA)	3.87	3.97	93%	44%	3.95	94%	43%
PUODLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.86	3.92	91%	35%	3.88	91%	38%
NO DOUBT Hella Good (Interscope)	3.86	3.86	90%	22%	3.83	92%	27%
JENNIFER LOPEZ FEATURING NAS I'm Gonna Be Alright (Epic)	3.82	3.58	73%	15%	4.00	72%	12%
EMINEM Without Me (Shady/Aftermath/Interscope)	3.82	3.70	89%	19%	3.97	90%	16%
JENNIFER LOPEZ Ain't It Funny (Epic)	3.78	3.68	95%	41%	3.82	95%	42%
GOO GOO OOLLS Here Is Gone (Warner Bros.)	3.78	3.93	82%	18%	3.81	84%	19%
ENRIQUE IGLESIAS Escape (Interscope)	3.75	3.88	95%	38%	3.78	95%	39%
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3.70	3.69	92%	39%	3.76	91%	40%
NELLY Hot In Herre (Fo' Reel/Universal)	3.69	3.58	77%	18%	3.72	77%	17%
P. O'DOY F/ USHER & LOON I Need A Girl (Part 1) (Bad Boy/Arista)	3.69	3.67	89%	30%	3.75	91%	31%
'N SYNC Girlfriend (Jive)	3.66	3.66	98%	45%	3.83	99%	41%
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	3.64	3.63	87%	35%	3.69	89%	37%
PAULINA RUBIO Don't Say Goodbye (Universal)	3.63	-	39%	9%	3.52	41%	10%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.61	3.58	79%	21%	3.45	83%	25%
SHAKIRA Underneath Your Clothes (Epic)	3.61	3.63	96%	41%	3.66	97%	44%
USHER U Don't Have To Call (La Face/Arista)	3.59	3.48	86%	32%	3.64	88%	34%
B2K Uh Huh (Epic)	3.59	3.48	76%	23%	3.70	72%	24%
KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	3.36	3.41	96%	54%	3.27	97%	61%

Total sample size is 926 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

TRIK TURNER Friends + Family (RCA)
Total Plays: 618, Total Stations: 44, Adds: 1

A1 Caught In The Middle (Columbia)
Total Plays: 599, Total Stations: 46, Adds: 2

NAPPY ROOTS Awnaw (Atlantic)
Total Plays: 553, Total Stations: 39, Adds: 1

UNWRITTEN LAW Seein' Red (Interscope)
Total Plays: 483, Total Stations: 47, Adds: 7

ENRIQUE IGLESIAS Don't Turn Off The Lights (Interscope)
Total Plays: 456, Total Stations: 69, Adds: 15

RUBYHORSE Sparkle (Island/IDJMG)
Total Plays: 444, Total Stations: 39, Adds: 1

DROPLINE Fly Away From Here (...Day) (143/Reprise)
Total Plays: 411, Total Stations: 48, Adds: 10

TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)
Total Plays: 379, Total Stations: 22, Adds: 6

KYLIE MINOGUE Love At First Sight (Capitol)
Total Plays: 373, Total Stations: 51, Adds: 26

KACI Just An Old Boyfriend (Curb)
Total Plays: 316, Total Stations: 32, Adds: 0

Songs ranked by total plays

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:

R&R c/o Mike Davis:
10100 Santa Monica Blvd., 3rd Floor
Los Angeles, CA 90067

Station-Concert Success

Continued from Page 28

- Shopping spree: Award a listener a free shopping spree hosted by an artist at a client location.
- Personality host: Award a listener a chance to win a date to the show with an air personality and hang out with the personality during a broadcast, backstage or onstage.
- Long-distance dedications: Put a new twist on this promotion and award a listener a chance to fly in one friend from out of the area to see the show. This is a great sales idea to use with a mobile-phone company.
- Star's chauffeur: Give a listener a chance to win a ride to the show with an artist who's playing. The artist picks up the listener and a friend at home and takes them to the show.

Maximize Website Use

It is important to remember that only a small percentage of your cume will be able to actually see the show live. Your website can help bring everyone to the party. Here are a few ideas that will help you make the most of your station site.

- Station insiders: Tell listeners, "Sign up to

be a WVUU insider and receive the first scoop on the concert." Listeners provide an e-mail address and opt in to receive weekly or monthly messages from you with insider benefits. You can also include a first chance to purchase tickets to your annual concert or give insiders the first opportunity to view pictures from the event.

- Instant photos: Take pictures of the artists during the show and upload them to your website throughout the night so listeners who are not lucky enough to be there can see the artists right after they walk offstage. You can limit this to database members and include a "Forward to a Friend" option via e-mail.

- Lyrics link: Provide a page on your website with the lyrics to the top songs for each artist performing at your show.

- Cybercast: Webcast your concert so listeners who are not lucky enough to attend can watch from home. This is another possible sales opportunity.

- Concert page: Create a web page featuring all the artists on your show, with links to their websites, links to purchase CDs, details on how to buy or win tickets, client logos and links to sponsors.



WINDTALKERS

Legendary action-film director John Woo and movie star Christian Slater were in Atlanta and stopped by WVVU's *The Bert Show* to hype the new movie *Windtalkers*. Pictured here (l-r) are Woo, *Bert Show* host Bert Weiss and producer Jeff Dauler, Slater and *Bert Show* News Director Melissa Carter and co-host Lindsay Brien.



DONTAY THOMPSON

dthompson@ronline.com

Through The Eyes Of Orlando

□ WLLD/Tampa's PD on the state of Rhythmic radio

There are a tremendous number of station owners and others who refer to CHR/Rhythmic as "the hip-hop format" or a format for teenagers, making it difficult to sell to advertisers.

That may be true in a sense, due to the popularity of hip-hop and how much the culture and lifestyle have grown by reaching out to people of all ages and racial backgrounds, but to say the format is hard to sell to advertisers is a bunch of bull! The programmers in this format know that it has more to offer than just hip-hop music. Depending on the competitive state of the market, a CHR/Rhythmic station can play a variety of good music.

Especially in markets that have more than one CHR/Rhythmic, you might find one of them playing a wide range of music that helps that station do what it needs to do competitively. Examples of this are KYLD/San Francisco, WBBM/Chicago, WKTU/New York and WLLD/Tampa, where it wouldn't be unusual to hear a Britney Spears record into a Nelly record followed by a Dirty Vegas record.

With all the great music CHR/Rhythmic stations have to offer, it's hard to believe that anyone would continue to label them hip-hop sta-



Busta Rhymes and Orlando

tions. How do you educate your sales staff to convey to potential clients that your station has more to offer than just hip-hop music? For some thoughts on this, I reached out to Orlando, who programs WLLD/Tampa and is known to speak his mind.

Orlando got his start in radio as an intern in late 1991 at WFHT/Tallahassee, FL while still in college. He worked his way up, doing all the entry-level jobs, until the station was sold. He continued his radio career at

WXSJ/Tallahassee as night jock and MD, eventually earning his PD stripes. He then went across the street to sign on WLLD/Tallahassee and stayed there through 1997, when Cumulus bought the station.

"By the time they bought us, I was PD of WLLD, and we were ranked third," says Orlando. "We went from seventh to third, so Cumulus moved me to our flagship station, which was Urban WHBX/Tallahassee. We successfully launched that station and kept it No. 1. I left in July of '98 to come down to WLLD/Tampa, where I started out doing afternoons and acting as interim MD. In December of '99 I became PD."

I recently picked Orlando's brain about the hardships of convincing potential clients that the Rhythmic format is more than just a hip-hop format and the state of radio today.

R&R: How do you go about getting your advertisers to understand that CHR/Rhythmic is more than a hip-hop format? Does your sales staff have any difficulty trying to sell the format on a local and national level?

Orlando: That's the case with everybody right now. Everybody is going through an education process ever since Time had Lauryn Hill on its cover for the Grammys. I was watching *Entertainment Tonight* — and you don't get whiter than *Entertainment Tonight* — and there were three spots in a row that were hip-hop-based. That showed me, and it should show the world, that hip-hop is mass-appeal now.

It's been marketed in areas where African Americans aren't found. It's translating into different genres and different ethnicities, and that's an education for the advertisers. They're always the last to know. We tell our salespeople, "Get out there and make sure that they know that the songs that they like and that their kids like are by these artists."

When people say, "You play a lot of Usher and a lot of Juvenile; you must be a black station," we tell them, "Go home and ask your kids, because last time I checked, Mr. Lebowitz, your kid wasn't African American. Go home and talk to your kids and ask them what they listen to." They come back the next day like, "Wow, I didn't know."

R&R: How do you inspire passion for the station in your salespeople?
Orlando: Our sales staff comes in



By the time most of you read this column, Eminem's highly anticipated new album, *The Eminem Show*, will be on its way to selling close to, if not more than, 1 million copies. I've been talking to some of the many programmers who have listened to the album, and it's no surprise that many of them are playing various cuts from the album on their stations. Sure, we all have our favorites, but the entire album is truly off the hinges.

Doesn't it suck that the release date had to be pushed up due to all the bootlegged copies that were released on the streets? If my memory is correct, the record companies were supposed to be using the best technology to prevent something like this from happening. Oh, well, I guess that plan didn't go as expected.

With all the controversy surrounding Eminem's life in the past few years, I've got to give him a tremendous amount of props on this album. He produced the majority of the album himself, and he's come a long way since the release of his first album. One of the standout cuts is "Cleaning Out My Closet," where Em raps about his dysfunctional family life as a child and how poorly his mother treated him. "Sing for the Moment" is a hot joint that samples Aerosmith's "Dream On" and includes a guitar solo from that band's Joe Perry. Did I mention that Aerosmith's Steven Tyler will be at this year's R&R Convention? Boy, was that a cheap plug!

"Til I Collapse" features Nate Dogg and is another great song, in which Em raps about how the critics and media will criticize him for his lyrics, but he will continue to exercise his right to freedom of speech and say what he has to say. "My Dad's Gone Crazy" features Eminem's pride and joy, daughter Hailie Jade. This is one song from the album that really sticks in my head and that I can't stop singing. Plus — you may think I'm kinda cheesy for saying this — the song is downright cute!

Another hot joint is "Superman," featuring Dina Rae. This song is my personal favorite due to its dope track. Is Eminem gonna ever let us know who this Dina Rae chick is? She has a nice voice, and she sang the hook on "Drug Ballad" off Eminem's last album and did work on D-12's album.

Those are just a few songs off *The Eminem Show* that are standouts on this well-put-together album. Hopefully, the media will focus more on Eminem's talent and not criticize him for his lyrical content. But, then again, if they stop criticizing him, where will he get the fuel for his raps? Shouts to Nino Cuccinello and Brian "Killa Bee" Gray at Interscope. Holla!

WLLD (Wild 98.7)/Orlando Sample Hours

May 16, 2002

10am

- DIGITAL UNDERGROUND Freaks Of The Industry
- P. DIDDY & THE BAD BOY FAMILY | Need A Girl, Pt. 1
- 112 Dance With Me
- LUDACRIS Saturday (Oooh! Oooh!)
- DIRTY VEGAS Days Go By
- FAT JOE /ASHANTI What's Luv
- MARIO Just A Friend
- NELLY Hot In Herre
- MISSY ELLIOTT Hot Boyz
- GINUWINE Differences
- CAM'RON Ooh Boy
- USHER U Don't Have To Call
- MYSTIKAL Shake Ya Ass

4pm

- AMANDA PEREZ Never
- CAM'RON Ooh Boy
- NELLY Hot In Herre
- BIG TYMERS Still Fly
- P. DIDDY & THE BAD BOY FAMILY | Need A Girl, Pt. 1
- KHIA My Neck, My Back (Lick It)
- BRANDY Full Moon
- FAT JOE /ASHANTI What's Luv
- JAGGED EDGE Let's Get Married
- EMINEM What You Say
- DA BRAT What'chu Like

the door hungry. They're going to get out there and hustle for their dollar. But to maximize their grip on the local sales market, they have to realize that the nontraditional avenues are the ones that are going to bring them the over-and-above money. You can do beepers and clubs until you're blue in face, but you need to start actually looking at restaurants and national chains and coming up with different, innovative programming tools.

We do sticker stops and different things where we show that we move people to the point of purchase. When we move people, that's when we show our strength. We like to concentrate on showing people that our audience is responsive. When they see 500 or 600 cars in a Wal-Mart parking lot, they're like, "Damn, y'all really move people." I haven't seen too many people successfully brand sticker stops for four straight years. It's something that we've been doing ever since we started, and the market looks forward to it.

We give the salespeople different things that they can bring their clients out to with no pressure. They come out and see the response, and the next thing you know, they want to get down.

R&R: Where do you see radio going in the future?
Orlando: The future of radio is

looking pretty dark because a lot of people have opted not to do radio. That's the only thing that really scares me about this. Some companies are doing voicetracking, and there are all these flanker stations, stations that basically chip away at the competition. It's like a big chess match. "We can't beat you, so were going to put this station up against you." It's so against what radio is about.

You're supposed to have two radio signals and two program directors, and they come up with their best ideas and go at it. The best one wins. Now you've got, "All you want us to do is get a three share? That's it?" "We just need you to do enough to make the moves, so our big dog over here can win." That leaves a bad taste in your mouth.

Hopefully, radio can get back to entertainment and the survival of the fittest. That's what radio was, and that's what it will get back to one day, hopefully. Then we'll be in it until we're old and gray. It's rough for a lot of people. I've seen people leave our company, and, because of consolidation, they have no other options. They almost opt to get out of the business. They're like, "Dang, I don't want to go to the wrong company. If I go to the wrong one, I'm stuck." They're thinking like that because there are only two or three companies to choose from if you really want to do radio.

R&R CHR/Rhythmic Top 50



May 31, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS*	+/- PLAYS	GROSS IMPRESSIONS (R)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	4981	-241	723598	18	78/0
2	2	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	4721	-336	669246	14	79/0
3	3	EMINEM Without Me (Shady/Aftermath/Interscope)	4189	+92	547541	5	74/1
4	4	NELLY Hot In Herre (Fo' Reel/Universal)	4154	+208	519438	6	74/0
5	5	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3665	-174	584745	19	76/0
7	6	TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	3633	+29	519174	9	76/1
6	7	USHER U Don't Have To Call (LaFace/Arista)	3203	-410	437267	18	77/0
13	8	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	2842	+404	465182	8	74/6
11	9	JA RULE Down Ass Chick (Murder Inc./Def Jam/IDJMG)	2740	+156	437298	9	66/0
8	10	MARY J. BLIGE Rainy Dayz (MCA)	2654	-208	396631	12	69/0
12	11	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	2476	-18	320278	8	65/0
10	12	BUSTA RHYMES Pass The Courvoisier (Part II) (J)	2373	-259	392767	14	71/0
20	13	BIG TYMERS Still Fly (Cash Money/Universal)	2333	+504	301274	7	70/4
9	14	LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)	2115	-535	231557	16	69/0
15	15	BRANDY Full Moon (Atlantic)	2064	+66	228998	8	70/1
14	16	NAUGHTY BY NATURE F/3LW Feels Good (Don't Worry...) (TVT)	1991	-83	172664	13	62/1
21	17	AVANT Makin' Good Love (Magic Johnson/MCA)	1883	+77	231768	11	61/3
17	18	J. DUPRI F/LUDACRIS Welcome To Atlanta (So So Def/Columbia)	1771	-92	219877	26	59/0
22	19	YING YANG TWINS Say I Yi Yi (Koch)	1762	+107	193242	11	55/0
18	20	KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	1760	-69	178946	9	62/0
16	21	NAPPY ROOTS Awnaw (Atlantic)	1748	-163	155363	16	62/0
19	22	AALIYAH More Than A Woman (BlackGround/Virgin)	1669	-158	215913	20	62/0
27	23	MUSIQ Halfcrazy (Def Soul/IDJMG)	1447	+146	181107	10	49/2
25	24	TWEET Call Me (Gold Mind/Elektra/EEG)	1411	+14	137141	5	68/2
23	25	NAS One Mic (Columbia)	1396	-134	253758	10	55/0
24	26	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	1321	-168	146767	19	69/0
29	27	MARIO Just A Friend (J)	1165	+153	149222	5	56/3
33	28	B2K Gots Ta Be (Epic)	1114	+222	139302	6	54/6
26	29	B2K Uh Huh (Epic)	1015	-318	136587	13	40/0
28	30	'N SYNC Girlfriend (Jive)	961	-92	119399	16	47/0
34	31	DIRTY VEGAS Days Go By (Capitol)	960	+132	164577	6	31/1
30	32	RAYVON My Bad (MCA)	840	-100	77405	6	38/2
35	33	ISYSS F/JADAKISS Day + Night (Arista)	770	-25	66994	7	40/0
31	34	FAITH EVANS I Love You (Bad Boy/Arista)	759	-156	121902	17	52/0
38	35	ASHANTI Happy (Murder Inc./Def Jam/IDJMG)	711	+114	169526	3	9/3
39	36	WILL SMITH Black Suits Comin' (Nod Ya...) (Columbia)	699	+117	72031	2	36/0
36	37	BEANIE SIGEL & FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)	649	-75	128226	17	34/0
40	38	AMERIE Why Don't We Fall In Love (Rise/Columbia)	620	+108	117284	2	40/1
42	39	SCARFACE Guess? (Def Jam South/IDJMG)	610	+115	115181	3	34/2
37	40	JAHEIM Anything (Divine Mill/WB)	601	-79	127517	16	22/0
Debut	41	LUDACRIS Move Bitch (Def Jam South/IDJMG)	569	+291	60418	1	33/9
48	42	NO DOUBT Hella Good (Interscope)	481	+65	40617	3	22/1
43	43	B RICH Whoa Now (Atlantic)	462	-6	26378	4	31/0
Debut	44	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	455	+455	124425	1	3/3
Debut	45	CLIPSE Grindin' (Star Trak/Arista)	447	+210	97270	1	19/2
Debut	46	N.O.R.E. Nothin' (Violator/IDJMG)	436	+161	170495	1	3/1
44	47	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	414	-21	54938	20	28/0
Debut	48	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	409	+132	109643	1	37/30
Debut	49	DJ QUIK Trouble (Bungalo)	409	+56	85389	1	18/1
Debut	50	SMILEZ AND SOUTHSTAR Who Wants This? (ARTISTdirect)	388	+123	22607	1	39/4

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	30
LUDACRIS Move Bitch (Def Jam South/IDJMG)	9
SHARISSA No Half-Steppin' (Motown)	9
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	6
B2K Gots Ta Be (Epic)	6
SWIZZ BEATZ F/BOUNTY KILLER Guilty (DreamWorks)	6
ALI Breathe In, Breathe Out (Hollywood/Universal)	6
LADY MAY F/BLU CANTRELL Round Up (Arista)	5
STYLES & PHAROAE MONCH The Life (Rawkus/MCA)	5
PASTOR TROY Vice Versa (Universal)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BIG TYMERS Still Fly (Cash Money/Universal)	+504
P. DIDDY F/GINUWINE I Need A Girl... (Bad Boy/Arista)	+455
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	+404
LUDACRIS Move Bitch (Def Jam South/IDJMG)	+291
B2K Gots Ta Be (Epic)	+222
CLIPSE Grindin' (Star Trak/Arista)	+210
NELLY Hot In Herre (Fo' Reel/Universal)	+208
EMINEM Business (Shady/Aftermath/Interscope)	+199
N.O.R.E. Nothin' (Violator/IDJMG)	+161
JA RULE Down Ass Chick (Murder Inc./Def Jam/IDJMG)	+156

New & Active

- WYCLEF JEAN** Two Wrongs (Columbia)
Total Plays: 377, Total Stations: 34, Adds: 1
- LIL' ROMEO** 2 Way (No Limit/Soula/Universal)
Total Plays: 350, Total Stations: 28, Adds: 2
- OUTKAST** Land Of A Million Drums (Lava/Atlantic)
Total Plays: 342, Total Stations: 33, Adds: 2
- E-40** Automatic (Sick Wid' It/Jive)
Total Plays: 339, Total Stations: 18, Adds: 1
- PAULINA RUBIO** Don't Say Goodbye (Universal)
Total Plays: 302, Total Stations: 20, Adds: 1
- LADY MAY F/BLU CANTRELL** Round Up (Arista)
Total Plays: 283, Total Stations: 42, Adds: 5
- ROB JACKSON F/LADY MAY** Boom, Boom, Boom (Arista)
Total Plays: 210, Total Stations: 15, Adds: 0
- JENE** Get Into Something (Motown)
Total Plays: 200, Total Stations: 26, Adds: 2
- DONELL JONES** You Know That... (Untouchables/Arista)
Total Plays: 189, Total Stations: 12, Adds: 0
- RUFF ENDZ** Someone To Love You (Epic)
Total Plays: 157, Total Stations: 10, Adds: 1

Songs ranked by total plays

R&R Station Playlists have moved to the web.
See all of our monitored reporters at
www.radioandrecords.com.

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 5/19-5/25. 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.

R&R convention: 2002

★ June 13-15 ★

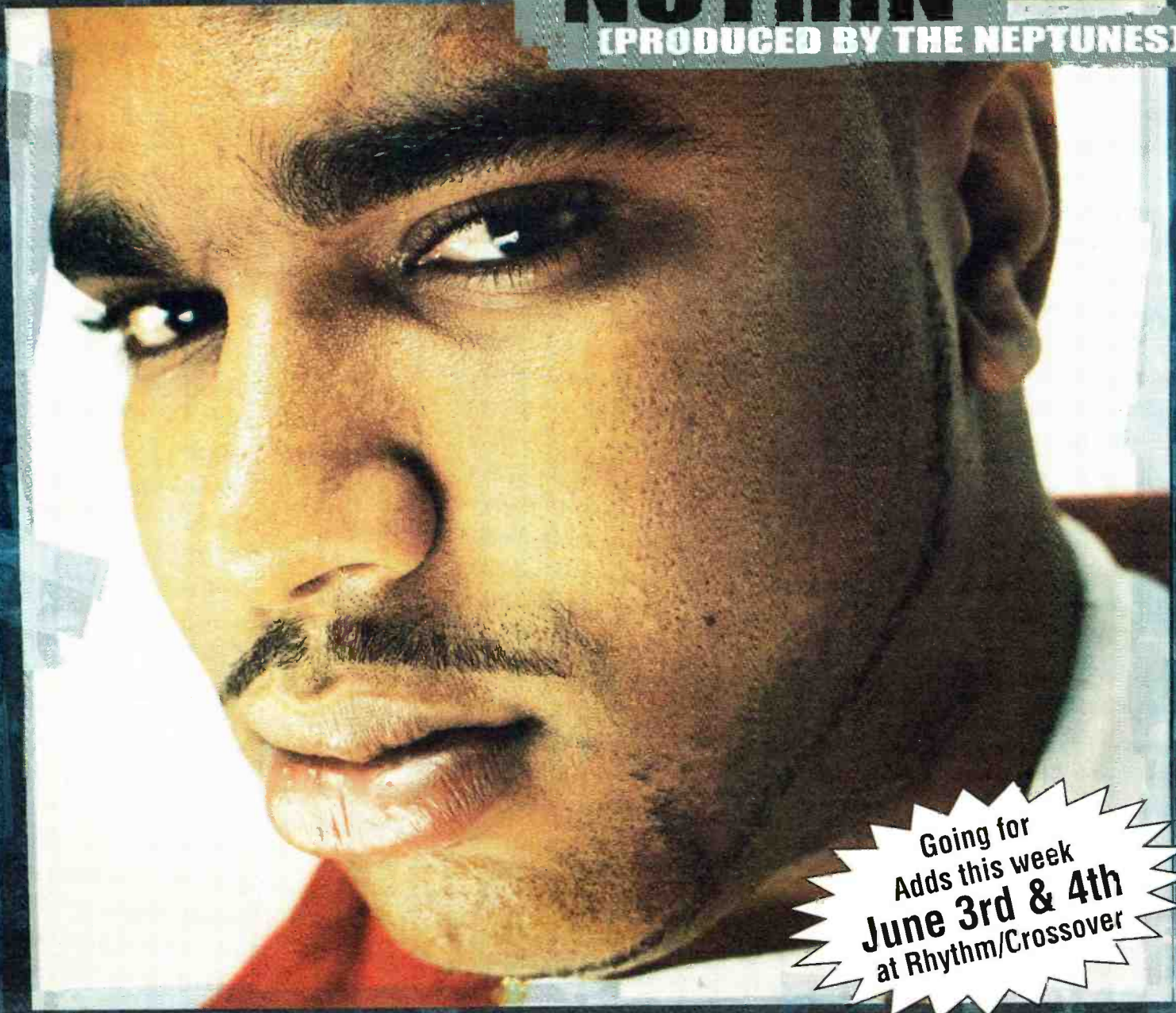
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R&R Rhythmic Mix Show Top 30

May 31, 2002

RANK ARTIST TITLE LABEL

- 1 TRUTH HURTS f/RAKIM Addictive (Aftermath/Interscope)
- 2 P. DIDDY f/USHER & LOON I Need A Girl (Part 1) (Bad Boy/Arista)
- 3 NELLY Hot In Herre (Fo' Reel/Universal)
- 4 CAM'RON Oh Boy (Roc-A-Fella/IDJMG)
- 5 ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)
- 6 BUSTA RHYMES Pass The Courvoisier (J)
- 7 N.O.R.E. Nothing (Violator/IDJMG)
- 8 USHER U Don't Have To Call (LaFace/Arista)
- 9 EMINEM Without Me (Shady/Aftermath/Interscope)
- 10 FAT JOE f/ASHANTI What's Luv (Terror Squad/Atlantic)
- 11 BIG TYMERS Still Fly (Cash Money/Universal)
- 12 JERMAINE DUPRI f/LUDACRIS Welcome To Atlanta (So So Def/Columbia)
- 13 BEANIE SIGEL f/FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)
- 14 SCARFACE Guess Who's Back (Def Jam South/IDJMG)
- 15 YING YANG TWINS Say I Yi Yi (Koch)
- 16 NAS One Mic (Columbia)
- 17 CLIPSE Grindin' (Star Trak/Arista)
- 18 JENNIFER LOPEZ f/NAS I'm Gonna Be Alright (Epic)
- 19 JA RULE Down A** Chick (Murder Inc./Def Jam/IDJMG)
- 20 MARIO Just A Friend (J)
- 21 P. DIDDY f/GINUWINE I Need A Girl (Part 2) (Bad Boy/Arista)
- 22 E-40 Automatic (Jive)
- 23 LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)
- 24 ANGIE MARTINEZ If I Could Go (EastWest/EEG)
- 25 ISYSS f/JADAKISS Day + Night (Arista)
- 26 AMERIE Why Don't We Fall In Love (Rise/Columbia)
- 27 NAUGHTY BY NATURE f/3LW Feels Good (TVT)
- 28 NAPPY ROOTS Awnaw (Atlantic)
- 29 BRANDY Full Moon (Atlantic)
- 30 KHIA My Neck, My Back (Dirty Down/Artemis)

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

- STYLES Good Times (Ruff Ryders/Interscope)
 N.O.R.E. Nothing (Def Jam/IDJMG)
 3LW f/LOON I Do (Epic)
 CLIPSE Grindin' (Arista)
 P. DIDDY f/GINUWINE I Need A Girl, Pt. 2 (Bad Boy/Arista)
 ANGIE MARTINEZ f/LIL' MO & SACARIO If I Could Go (Elektra/EEG)



The song that will be a club banger for the summer is N.O.R.E.'s "Nothing" (Def Jam/IDJMG). This record will make you want to get on the dance floor. The new Lil Jon, "Nothing for Free" (TVT), has the ladies at the clubs going crazy. The remix of Truth Hurts' "Addictive" (Aftermath/Interscope) is another record that makes everyone go crazy in the clubs — especially the ladies!

Emperor Searcy

CORNERSTONE
1200 SQUAD



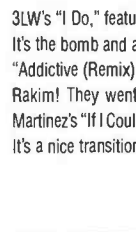
Cornerstone
1200 Squad



DJ Xclusive

I have four records that are my personal favorites right now. P. Diddy's new joint with Ginuwine, "I Need a Girl, Pt. 2" (Bad Boy/Arista), is a hot record, and N.O.R.E.'s "Nothing" is hot. The Neptunes did their thing on that beat, and the record is getting reaction in the clubs. Styles' "Good Times" (Ruff Ryders/Interscope) kills it, and I like how Rakim added the extra verse on the remix of Truth Hurts' "Addictive."

DJ Xclusive, WPGC/Washington



DJ Speed



DJ Tosh

3LW's "I Do," featuring Loon (Epic), is produced by P. Diddy and M. Winans. It's the bomb and a nice new R&B record for the summer. Then Truth Hurts' "Addictive (Remix)" — I thought it couldn't get any better, then boom! more Rakim! They went crazy in the club last night with this remix. On Angie Martinez's "If I Could Go" (Elektra/EEG), she's jammin' with Lil' Mo and Sacario. It's a nice transition song I use from R&B to hip-hop and vice versa.

DJ Speed, WBBM/Chicago



DJ Speed

Amerie's "Why Don't We Fall In Love" (Columbia) is a true R&B record. Amerie delivers smooth, sultry lyrics over a beat that is full of flavor. This is a perfect record for your female demo. Slum Village's "Tainted" (Capitol/Priority) is real hip-hop. It's plain enough — this record tells a love story and touches your soul. This record is a must! Don't sleep; it's coming to a station near you.

DJ Tosh, KBMB/Sacramento

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ON THE RECORD

This Week's Hottest Music

R Dub

Asst. PD/MD, KOHT/Tucson

Papa Rue featuring Juvenile's "Bubble Eye" (Independent): Charles Chavez slid me this track out of Houston. I don't even think it's on a label, but the song is hot! It won our "Smash or Trash," and I'm thinkin' we might try to break this thing. Get your hands on it.

Angie Martinez featuring Lil' Mo & Sacario's "If I Could Go" (Elektra/EEG): This is a hot joint!

Corey's "First Time" (No Limit/Universal): This is now playing on our *Slow Jams* show. Instant phones.

Nivea's "Don't Mess With My Man" (Jive): Instant phones, won "Smash or Trash" — this one's a winner, dog!

Murph Dawg

MD, WHZT/Greenville, SC

Angie Martinez featuring Lil' Mo & Sacario's "If I Could Go": A perfect record for the summer, with a perfect vibe.

Big Tymers' "Still Fly" (Cash Money/Universal): This has an infectious hook; it definitely makes you want to sing the hook.

Cam'ron featuring Jay-Z's "Welcome to N.Y.C." (Roc-A-Fella/IDJMG): Murph Dawg's future flava. The production is bananas!

Clipse's "Grindin'" (Arista): The Neptunes hooked up a sick beat on this song.

Bob Lewis

PD, KISV/Bakerfield

Ashanti's "Happy" and **"Leaving"** (Always on Time, Pt. 2) (Murder Inc./IDJMG): Both songs are future most-spun for KISV. The princess of R&B is also the princess of Arbitrons.

Eminem's "Cleaning Out My Closet" (Aftermath/Interscope): This is used throughout the trailer for Em's movie debut, *8 Mile*, and it stuck in my head after the trailer. Second

single, second No. 1. **Musiq's "Halfcrazy"** (Def Soul/IDJMG): Listen again. Powerful lyrics, and KISV's at 525-plus spins. We're No. 1 12+, No. 1 18-34 and No. 2 25-54 in our market — are you? Thanks, Musiq!

Beata

MD, WLLD/Tampa

Campo Lo's "Glow" (Dymond Crook Records): This is starting to get big for us in the mix. Hopefully, it will be a regular rotation record soon.

3LW featuring P. Diddy's "I Do" (Epic): As soon as we got the wax, we put it in the mix. This song is blazin'.

Chris Tyler

MD, WJMN/Boston

Ashanti's "Happy": I believe this song will be a smash! Ashanti is quickly becoming a core artist at Jam'n 94.5.

The Murderers featuring Ja Rule, Ashanti, Charli Baltimore & Vita's "Down 4 U" (Murder Inc./IDJMG): After 180 spins this went into power rotation. If you haven't put this on your station yet, you should!

Dana Cortez

PD/MD, KMRK/Odessa, TX

Naughty By Nature featuring 3LW's "Feels Good" (TVT): It's never too late to play a hit.



Nivea

Scarface featuring Jay-Z & Beanie Sigel's "Guess Who's Back" (Def Jam South/IDJMG): This is hot in da mix show.

P. Diddy featuring Ginuwine's "I Need a Girl, Pt. 2" (Bad Boy/Arista): It's a no-brainer!

Mark Medina

PD, KOHT/Tucson

Nappy Roots' "Po Folks" (Atlantic): This is another hot joint from Nappy.

Ludacris' "Move B*h"** (Def Jam South/IDJMG): Luda is still hot as boots. He can't be stopped.

Outkast's "Land of a Million" (Lava/Atlantic): Hot joint; I like this one.

Ashanti's "Happy": This is the song we like next.

E-40 featuring Fabolous' "Automatic" (Jive): E Feezee and young Fab, a perfect combo for Hot 98.3.

Kevin Akitake

MD, KXME/Honolulu

Ludacris' "Move B*h"**: This is hands-down the hottest cut on the album.

Trick Daddy's "In the Wind" (Slip-N-Slide/Atlantic): This is a cool down-South track.

N.O.R.E.'s "Nothin'" (Def Jam/IDJMG): The mixers at my station are beggin' me to let them play this one.

Angie Martinez featuring Lil' Mo & Sacario's "If I Could Go": This is another record the mixers are beggin' to play.

3LW featuring P. Diddy's "I Do" (Epic): This has a nice rhythmic sound, plus P. Diddy is on the record. Puff is hot at the moment.

Sherita Saulsberry

PD, KVEG/Las Vegas

Jene's "Get Into Something" (Motown): It's hot and sounds great on the air.

Styles' "Good Times" (Ruff Ryders/Interscope): This record is dynamite — like JJ!

Romeo

MD, KBBT/San Antonio

Khia's "My Neck, My Back (Lick It)" (Dirty Down/Artemis): This is No. 1 phones for us.

Avant's "Makin' Good Love (Thug Love



E-40

Remix)" (Magic Johnson Music/MCA): Everyone likes this. This song is getting requests.

Big Tymers' "Still Fly": This song has everyone in the clubs singing along.

D.J. Lopez

MD, KYLZ/Albuquerque

DJ Quik's "Trouble" (Bungalo/Universal): Trouble is what y'all will be in if you don't hit up this joint! That's the Truth... If it Hurts, oh, well.

Fabolous featuring Jagged Edge's "Trade It All" (Elektra/EEG): It's got a different, more kick-back kind of feel than the first two Fab singles. Good stuff though.

KeKe Wyatt's "I Don't Wanna" (MCA): I shouldn't say what I thought when I first heard it, but I will: I didn't feel it at all. Then I listened again later, and, still, nothing. But then I wanted one of our female jocks to hear it, and that's when I opened my ears to the words. Females will hear this!

Jene's "Get Into Something": I got into this from the first time I heard it! It's like Dr. Evil put Beyonce and Pink together.

Mark Adams

PD, KXJM/Portland, OR

Angie Martinez featuring Lil' Mo & Sacario's "If I Could Go": This took a couple of listens, but now I can't get it out of my head.

Scarface featuring Jay-Z & Beanie Sigel's "Guess Who's Back" (Def Jam South/IDJMG): This is hot to death. Blowin' up on the phones right away.

Kylie Minogue's "Love at First Sight" (Capitol): The remix does it for us. Hot in the mix.

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Your radio station's position in the marketplace depends on listeners' correctly identifying the station and writing it down in a diary. You have to trust that listeners will honestly record their listening and hope they remember that they listened nonstop in the month of May because your station had a fabulous promotion that was pounded into their heads.

Fast-forward to Arbitron's Portable People Meter, a new broadcast television, radio and cable audience-measurement device. With the PPM, stations stand to benefit from a more accurate reading of listening habits.

The PPM is a pager-sized device that consumers carry with them. The meter automatically detects inaudible codes that broadcasters embed in the audio portion of their programming, using encoders provided by Arbitron. The PPM can provide improved audience measurements that are not available from the ratings systems currently in use; in fact, it can capture and convey participants' listening no matter where they listen to the radio.

How It Works

As the PPM is worn or carried by the survey participant, listening is automatically registered. At the end of each day the participant places the meter into its base station, which recharges the device and sends the collected codes to Arbitron for tabulation. That means listeners don't have to write an entry in a paper diary every time they listen to the radio.

While it represents a major improvement over current measure-

"The new wave of monitoring radio stations is here, and it's going to be great."

Anthony Harris

ment methods, the PPM is not totally passive. The process still calls for participants to cooperate by keeping the device with them at all times.

Results from the first stage of PPM testing, December 2000 to November 2001, indicate that the meter captures radio listening that is not being recorded by the current system. The results show higher daily cumes for individual radio stations, listeners tuning to more stations and more listening during evenings, overnights and weekends.

As of March 2002 more than 1,500 individuals age 6 and older in the Philadelphia marketplace have been outfitted with PPMs, which are automatically reporting the listen-

ers' exposure to the 79 radio, broadcast television and cable outlets participating in the market trial. This second testing phase is designed to give the industries their first direct look at individual station ratings and audience estimates. These estimates will be compared to ratings delivered by current audience-measurement systems.

What Programmers Think

The PPM system should provide exciting new opportunities for both programmers and advertisers. Some programmers hope that the system will give them instant, accurate information on what people are listening to.

WPHI/Philadelphia PD Anthony Harris is among the programmers whose stations are participating in the second phase of PPM testing. He says, "This new way of testing will eventually take over from the traditional sampling system with diaries. In my opinion, this new system can more accurately detect what stations people are tuning in to, and that information can be processed and delivered much faster.

"While there are many programmers, GMS and GSMs who are raving about the level playing field this will give them in their markets, I'm sure there are others who are resisting the change and questioning the accuracy. But the new wave of monitoring radio stations is here, and it's going to be great."

WQQK/Nashville PD Kevin Fox says, "I'm truly happy to see that Arbitron is taking its ratings information-gathering procedure to the next level with the PPM. The only question I have concerning the PPM is the possibility of tampering. Will station personnel be able to identify people with PPMs and possibly try to give them something to encourage them to continue listening? Are there going to be measures in place to protect against tampering?"

"I think it's going to change the way we program our radio stations," says Mark Gunn, PD of WBLO & WGZB/Louisville. "From what I understand, the meter registers whatever station it happens to be near, and diarykeeper recall becomes a nonissue.

Mary Mary, Take Two

The gospel duo of Mary Mary achieved great success with the release of their debut album, *Thankful*, and they hope to do that and more with their sophomore release, *Incredible*, in stores July 16. I recently had a chance to chat with the lovely ladies.

Mary Mary consists of Erica and Tina, sisters from Inglewood, CA. The two grew up singing in their church, and after appearing on the popular BET show *Bobby Jones Gospel*, they were inspired to pursue a musical career.



Mary Mary

R&R: How did you get your deal with Columbia Records?

Tina: We were doing background vocal work for various artists, and in the process we were writing music. I got into the hands of Columbia Records by accident, and they loved it. They were having a meeting about another artist, and the person with whom they were meeting had worked with [Mary Mary producer] Warryn Campbell. That person happened to have one of our songs and played it for everyone in the meeting. At that point they wanted to meet us, and the rest is history.

R&R: Now Warryn Campbell is a little more than Mary Mary's producer, right?

Erica: Yes. He's my husband.

R&R: Did he work with you on the new album?

Tina: Definitely. If you have a combination that works, why try to change it? It's like Janet, working with Jimmy Jamm and Terry Lewis for all these years. I don't think she will ever stop working with them, and I don't think Mary Mary will ever do an album without Warryn Campbell.

R&R: Where did the name Mary Mary come from?

Tina: That was Warryn's idea. Erica was like, "It sucks, it's not our name, why would we keep it?" Then I thought about it, and I thought maybe we should keep it because it sounds cool. There are two Marys in the Bible: Mary, the mother of Christ, who was considered to be perfect by many, and Mary Magdalene, who was delivered from evil spirits. Both of the Marys met up on the path of Christ because he was so loving and kind. So, to us, there's a story there. It doesn't matter who we are or where we come from, we can all be changed by God's love.

R&R: You have received several awards. Describe the feeling you had when you found out you were nominated for the very first one.

Tina: The first one was the Lady of Soul award, and we were like, "Oh, my God, we're getting an award." It was for Best New Artist — not just gospel, it was Best New Artist, period. We were so excited that we jumped and screamed. You have this dream to do music, or, even if it wasn't your dream and you end up doing it, you wonder how the world is going to receive you. Then, when you start to get recognition from the industry, the artists and the fans, it feels good to be appreciated. The first time is ridiculously overwhelming, and from there on it's still overwhelming. It makes you want to keep doing it.

R&R: Is it just the two of you, or do you have more siblings?

Erica: There are about a hundred of us. Seriously, we have five other sisters and a brother. We have tons of nieces and nephews and cousins who are around all the time.

R&R: Does anyone else in the family sing?

Erica: All of them. I don't know if they want to pursue it professionally, but everyone in the family can sing.

R&R: Let's talk about the new album.

Tina: It's called *Incredible*. When you think of everything that happened with our last album, we had to call this one *Incredible*, because everything that God has done with us has been incredible. I think people sometimes fail to realize that there are so many talented people in the world. I don't care what it is that you do, there's probably someone else who can do it just as well as you, if not better. We're blessed to be able to have a career doing what we enjoy doing and to succeed at it. That's incredible to me.

"The question then becomes how to keep folks with us for a longer period of time with limited or nonexistent budgets for outside marketing. From some of the data I've already seen, there are perceptions we've long had that will go away. According to early PPM info, people are listening less in morning drive and to more stations overall."

Many radio stations are eagerly awaiting the results of the Philadelphia test of the Portable People Meter, and Arbitron VP/Radio Programming Services Bob Michaels will be on hand at R&R Convention 2002 to present the results in public for the first time. This will be a great opportunity to see station-by-station comparisons of the PPM vs. the diary.

In Recognition of
BLACK MUSIC MONTH
A Special Edition

WE REMEMBER
with T.C. Bandit



T.C. Bandit

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R&R Urban Top 50

May 31, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	MUSIQ Halfcrazy (Def Soul/IDJMG)	2671	-39	476301	15	65/0
5	2	TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	2628	+297	465514	7	60/0
1	3	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	2628	-225	444087	16	65/0
2	4	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	2518	-244	457486	13	61/0
4	5	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	2456	+97	415738	7	59/1
10	6	BIG TYMERS Still Fly (Cash Money/Universal)	2150	+125	324555	10	59/1
6	7	USHER U Don't Have To Call (LaFace/Arista)	2132	-182	401577	19	62/0
8	8	MARY J. BLIGE Rainy Dayz (MCA)	2102	-69	317300	12	63/0
7	9	AVANT Makin' Good Love (Magic Johnson/MCA)	1913	-317	305002	18	57/0
11	10	B2K Gots Ta Be (Epic)	1877	-24	311054	10	61/0
9	11	BUSTA RHYMES Pass The Courvoisier (Part II) (J)	1813	-233	315144	14	62/0
14	12	BRANDY Full Moon (Atlantic)	1747	+144	283859	8	57/0
12	13	JA RULE Down Ass Chick (Murder Inc./Def Jam/IDJMG)	1593	-19	272577	8	56/0
22	14	NELLY Hot In Herre (Fo' Reel/Universal)	1581	+338	259581	5	60/5
15	15	YING YANG TWINS Say I Yi Yi (Koch)	1455	-102	187708	13	52/1
17	16	JAHEIM Anything (Divine Mill/WB)	1438	-66	277961	27	58/0
18	17	DONELL JONES You Know That I Love You (Untouchables/Arista)	1428	+45	217981	10	53/0
13	18	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1348	-256	202626	16	60/0
21	19	RUFF ENDZ Someone To Love You (Epic)	1320	+63	229603	16	57/1
20	20	NAS One Mic (Columbia)	1319	-20	213883	11	44/0
24	21	TWEET Call Me (Gold Mind/Elektra/EEG)	1172	+127	183143	5	59/3
16	22	NAPPY ROOTS Awnaw (Atlantic)	1136	-374	147623	17	63/0
19	23	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	988	-390	163074	19	63/0
23	24	JOE What If A Woman (Jive)	939	-156	162407	13	47/0
33	25	EMINEM Without Me (Shady/Aftermath/Interscope)	937	+267	114506	3	53/1
34	26	SCARFACE Guess? (Def Jam South/IDJMG)	876	+220	134349	4	53/2
26	27	NAUGHTY BY NATURE F/3LW Feels Good (Don't Worry...) (TVT)	825	-75	109951	9	46/0
46	28	LUDACRIS Move Bitch (Def Jam South/IDJMG)	793	+273	132223	3	53/1
45	29	AMERIE Why Don't We Fall In Love (Rise/Columbia)	698	+176	143222	2	44/7
44	30	CLIPSE Grindin' (Star Trak/Arista)	686	+163	117275	2	46/6
32	31	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	675	-20	102769	5	43/0
41	32	MARIO Just A Friend (J)	653	+86	84569	4	44/1
38	33	B RICH Whoa Now (Atlantic)	652	+65	62714	4	45/1
37	34	KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	646	+47	70979	4	25/0
28	35	ANGIE STONE Wish I Didn't Miss You (J)	638	-101	84495	11	35/1
36	36	BEANIE SIGEL & FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)	630	+22	130332	18	44/0
31	37	ALICIA KEYS How Come You Don't Call Me (J)	623	-83	137894	10	39/0
30	38	AALIYAH More Than A Woman (BlackGround)	620	-96	111142	19	30/0
40	39	JAY-Z Song Cry (Roc-A-Fella/IDJMG)	579	+1	90993	4	4/2
35	40	BOYZ II MEN The Color Of Love (Arista)	572	-51	70469	6	44/0
42	41	ISYSS F/JADAKISS Day + Night (Arista)	561	+20	74708	6	34/0
29	42	LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)	554	-167	94768	16	52/0
—	43	LIL' ROMEO 2 Way (No Limit/Soulja/Universal)	507	+92	50631	2	34/0
39	44	MAXWELL This Woman's Work (Columbia)	503	-79	81813	17	36/0
47	45	JERZEE MONET Most High (DreamWorks)	500	+19	62105	3	39/0
Debut	46	DAVE HOLLISTER Keep Lovin' You (MCA)	460	+49	47665	1	42/0
48	47	RL Good Man (J)	456	0	79322	2	43/2
Debut	48	ASHANTI Happy (Murder Inc./Def Jam/IDJMG)	424	+134	109423	1	0/0
50	49	BRANDY What About Us? (Atlantic)	413	-4	54476	20	40/0
43	50	BOW WOW Take Ya Home (So So Def/Columbia)	411	-118	45247	17	37/0

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 5/19-5/25. 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.radds.com

ARTIST TITLE LABEL(S)	ADDS
ARCHIE We Ready (MCA)	26
MS. JADE Big Head (Beatclub/Interscope)	24
E-40 Automatic (Sick Wid' It/Jive)	18
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	18
KIRK FRANKLIN Brighter Days (Gospo Centric/Interscope)	15
LADY MAY F/BLU CANTRELL Round Up (Arista)	13
AMERIE Why Don't We Fall In Love (Rise/Columbia)	7
CLIPSE Grindin' (Star Trak/Arista)	6
NELLY Hot In Herre (Fo' Reel/Universal)	5
AZ I'm Back (Motown)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY Hot In Herre (Fo' Reel/Universal)	+338
TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	+297
LUDACRIS Move Bitch (Def Jam South/IDJMG)	+273
EMINEM Without Me (Shady/Aftermath/Interscope)	+267
SCARFACE Guess? (Def Jam South/IDJMG)	+220
P. DIDDY F/GINUWINE I Need A Girl... (Bad Boy/Arista)	+192
WYCLEF JEAN Two Wrongs (Columbia)	+187
AMERIE Why Don't We Fall In Love (Rise/Columbia)	+176
CLIPSE Grindin' (Star Trak/Arista)	+163
BRANDY Full Moon (Atlantic)	+144

New & Active

WILL SMITH Black Suits Comin' (Nod Ya...) (Columbia)	Total Plays: 350, Total Stations: 42, Adds: 0
SHARISSA No Half Steppin' (Motown)	Total Plays: 348, Total Stations: 35, Adds: 1
WYCLEF JEAN Two Wrongs (Columbia)	Total Plays: 332, Total Stations: 31, Adds: 2
LOVHER How It's Gonna Be (Def Soul/IDJMG)	Total Plays: 328, Total Stations: 31, Adds: 1
ARCHIE We Ready (MCA)	Total Plays: 287, Total Stations: 27, Adds: 26
GLENN LEWIS It's Not Fair (Epic)	Total Plays: 285, Total Stations: 33, Adds: 0
ROB JACKSON F/LADY MAY Boom, Boom, Boom (Arista)	Total Plays: 254, Total Stations: 22, Adds: 2
ME'SHELL NDEGECELLO Pocketbook (Maverick/WB)	Total Plays: 218, Total Stations: 23, Adds: 0
SWIZZ BEATZ F/BOUNTY KILLER Guilty (DreamWorks)	Total Plays: 206, Total Stations: 34, Adds: 1
DJ QUIK Trouble (Bungalo)	Total Plays: 205, Total Stations: 19, Adds: 0

Songs ranked by total plays

R&R Station Playlists have moved to the web.
See all of our monitored reporters at
www.radioandrecords.com.

SLUM VILLAGE

"A must for the clubs, cars and radio. This song is a heater!" — DJ Defense/KKBT

"Tainted" "This joint has won me over and now i'm a Slum believer."
— DJ Kut/WWPR

"Slum gets to 'TAINT' the commercial world with their underground sounds." — DJ Lil John/WGCI



Stations and their adds listed alphabetically by market

Reporters

<p>WAJZ/Aibany, NY * PD/MO: Sugar Bear APD: Marie Cristal 12 CLIPSE "Garden" 2 LADY MARY "Round" 1 LUDACRIS "Move" 1 SCARFACE "Guess?"</p>	<p>WJZD/Biloxi-Gulfport, MS * PD: Rob Neal MD: Tabani Daniels 7 ARCHIE "Ready" 3 HER SANITY F/LDX "Xclusive" 3 CLIPSE "Garden" 2 KIM SCOTT "Talk" 1 AZ "Back" E-40 "Automatic" KIRK FRANKLIN "Brighter" LADY MARY "Round" ANGIE MARTINEZ "Could" MS. JADE "Big" YOUNG M.C. "Feel"</p>	<p>WJZL/Cincinnati, OH * PD: Humaine Dave APD/MO: Terri Thomas 11 ROB JACKSON/LADY MARY "Boom"</p>	<p>WJLB/Detroit, MI * PD: KJ Holiday APD/MO: Kris Kelley 2 MS. JADE "Big" 1 ANGIE MARTINEZ "Could"</p>	<p>WRHJ/Jackson, MS * PD: Steve Poston MD: Lili Home 41 ARCHIE "Ready" 15 RL "Mad" 7 ANGIE STONE "Web" MS. JADE "Big"</p>	<p>KKBT/Los Angeles, CA * PD: Rob Scorpio MD: Dorsey Fuller 17 M.O.B.E. "Boom" 9 E-40 "Automatic" 6 SCARFACE "Guess?"</p>	<p>WQQK/Nashville, TN * PD: Kevin Fox APD: Bruce Lowe No Adds</p>	<p>WCDX/Richmond, VA * 4 NELLY "Hot" 1 RUFF ENOZ "Someone"</p>	<p>WPHR/Syracuse, NY * PD: Burt Charles MD: Kenny Dees 27 JAY-Z "Song"</p>	
<p>KBCE/Alexandria, LA PD: Kenny Smoov MD: R. J. Polk 5 KIRK FRANKLIN "Brighter" AZ "Back"</p>	<p>WBOT/Boston, MA * PD: Steve Gousby APD: Lamar Robinson MD: T. Clark 5 AMERIE "Fall" 2 NELLY "Hot"</p>	<p>WENZ/Cleveland, OH * PD: Sam Syk AMERIE "Fall"</p>	<p>WJLN/Oothan, AL PD/MO: Tony Black 10 DAVE HOLLISTER "Love" 8 GLENN LEWIS "Fair" 7 JERZEE MONEE "High" 3 SNOOP DOGG "Undercova" YOUNG M.C. "Feel"</p>	<p>KPRS/Kansas City, MO * PD: Sam Weaver APD/MO: Myron Fears 1 MS. JADE "Big" ARCHIE "Ready" E-40 "Automatic" KIRK FRANKLIN "Brighter" SMILEZ AND SOUTHSTAR "Wants"</p>	<p>WQGB/Louisville, KY * PD: Mark Gunn MD: Gerald Harrison 10 NELLY "Hot" WYOLF/BEAN "Wings" RL "Mad"</p>	<p>WQOE/New Orleans, LA * OM: Carla Botner PD: Angela Watson 39 CAMERON "Boy" 2 E-40 "Automatic" AMERIE "Fall" TWEET "Call"</p>	<p>WDKX/Rochester, NY * PD: Andre Marcel MD: Kala O'Neal ARCHIE "Ready" AZ "Back" KIRK FRANKLIN "Brighter" MS. JADE "Big"</p>	<p>WTMP/Tampa, FL Interim PD: Big Money God MD: Erin Stern 34 SMILEZ AND SOUTHSTAR "Wants" 25 YOUNG M.C. "Feel"</p>	
<p>KEOG/Alexandria, LA OM/PO: Jay Stevens MD: Wade Hampton 10 AZ "Back" E-40 "Automatic" BLACK COFFEY "Hard" HER SANITY F/LDX "Xclusive" KIRK FRANKLIN "Brighter" CONYA DOSS "Coffee" ARCHIE "Ready"</p>	<p>WBWL/Buffalo, NY * PD/MO: Skip Ollard 4 ANGIE MARTINEZ "Could" 1 LADY MARY "Round" 1 ARCHIE "Ready" 1 MS. JADE "Big" E-40 "Automatic"</p>	<p>WHXT/Columbia, SC * PD: Chris Conner MD: Bill Black 11 MS. JADE "Big" 4 ARCHIE "Ready" WYOLF/BEAN "Wings" LADY MARY "Round"</p>	<p>WZFX/Fayetteville, NC * PD: Rod Cruise APD: Garrett Davis MD: Taylor Morgan No Adds</p>	<p>KIZL/Killeen-Temple, TX PD/MO: Mychal Maguire 15 LUDACRIS "Move" 14 EMINEM "Me" 11 SWIZZ BEATZ "Guilty" 10 ARCHIE "Ready" 10 SMILEZ AND SOUTHSTAR "Wants"</p>	<p>WFXM/Macon, GA PD/MO: Derek Harper AZ "Back" E-40 "Automatic" BLACK COFFEY "Hard"</p>	<p>WBLS/New York, NY * PD: Vinny Brown MD: Deneen Womack No Adds</p>	<p>WTLZ/Saginaw, MI * PD: Eugene Brown MARY MARY "Morning"</p>	<p>WJUC/Toledo, OH * PD: Charlie Mack MD: Nikki G. 11 E-40 "Automatic" 2 ANGIE MARTINEZ "Could" 4 MS. JADE "Big" 1 ARCHIE "Ready" KIRK FRANKLIN "Brighter" LADY MARY "Round"</p>	
<p>WHTA/Atlanta, GA * PD: Jerry Smoov 'B APD: Ryan Cameron MD: Ramona Debraux 12 ARCHIE "Ready"</p>	<p>WVFX/Atlanta, GA * PD: Tony Brown MD: Tasha Love No Adds</p>	<p>WVFX/Columbus, GA PD: Michael Soul 26 NIVEA "Man" 7 HER SANITY F/LDX "Xclusive" 5 DIRTY SOUTH "Nothin" 5 E-40 "Automatic" 5 ANGIE MARTINEZ "Could"</p>	<p>WVZZ/Flint, MI * PD/MO: Chris Reynolds No Adds</p>	<p>WVBB/Macon, GA PD: Mike Williams APD: Ava Black No Adds</p>	<p>WVBB/Norfolk, VA * PD/MO: Heart Attack No Adds</p>	<p>WBHH/Norfolk, VA * PD/MO: Heart Attack No Adds</p>	<p>WVWJ/Norfolk, VA * OM/PO: Daisy Davis APD/MO: Michael Mauzone No Adds</p>	<p>KMJJ/Shreveport, LA * PD: Michael Tee MD: Kelli Dupree No Adds</p>	<p>KJMM/Tulsa, OK * PD: Terry Monday APD: Aaron Bernard 10 KIRK FRANKLIN "Brighter" 4 MS. JADE "Big" 1 E-40 "Automatic" 1 ANGIE MARTINEZ "Could" ARCHIE "Ready"</p>
<p>WWWZ/Charleston, SC * OM/PO: Terry Base MD: Yonni O'Donohue 20 ARCHIE "Ready" 18 AZ "Back" 3 LADY MARY "Round" 3 MS. JADE "Big" 2 E-40 "Automatic" ANGIE MARTINEZ "Could" MARY MARY "Morning"</p>	<p>WVPE/Charlotte, NC * PD: Terry Avern MD: Nate Quirk No Adds</p>	<p>WCKX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 14 NELLY "Hot" 1 SWIZZ BEATZ "Guilty" 1 CLIPSE "Garden"</p>	<p>WVKS/Greenville, NC * PD/MO: B.K. Kirkland 8 EMINEM "Me" AMERIE "Fall" CLIPSE "Garden"</p>	<p>WVWH/Lansing, MI * PD/MO: Grant Johnson 1 MS. JADE "Big" ARCHIE "Ready" E-40 "Automatic" KIRK FRANKLIN "Brighter" LADY MARY "Round" ANGIE MARTINEZ "Could"</p>	<p>WVWR/Miami, FL * OMPD/MO: Cedric Hollywood ARCHIE "Ready" MARY MARY "Morning"</p>	<p>WVWJ/Philadelphia, PA * PD: Luscious Ice MD: Raphael "Rafi" George No Adds</p>	<p>WVWU/Philadelphia, PA * PD: Mo Shay APD: Craig Black MD: Koa Koa Thai 49 ALL "Breath" 21 CLIPSE "Garden" 19 AMERIE "Fall"</p>	<p>WKYS/Washington, DC * PD: Darryl Huckaby MD: P-Stew 11 AMERIE "Fall" 2 ROB JACKSON/LADY MARY "Boom" 1 ANGIE MARTINEZ "Could"</p>	
<p>WFXA/Augusta, GA * OM/PO: Ron Thomas 1 AMERIE "Fall" ARCHIE "Ready"</p>	<p>WVWJ/Chattanooga, TN * PD: Keith Landecker MD: Maggie 18 ARCHIE "Ready" E-40 "Automatic" KIRK FRANKLIN "Brighter" LADY MARY "Round" ANGIE MARTINEZ "Could" MS. JADE "Big" TONY TERRY "Shower"</p>	<p>WVWJ/Greenville, SC * PD/MO: Doug Davis No Adds</p>	<p>WVWJ/Jackson, MS * PD/MO: Stan Branson 27 ARCHIE "Ready" 13 E-40 "Automatic" 1 LADY MARY "Round" 1 MS. JADE "Big" AZ "Back" HER SANITY F/LDX "Xclusive" KIRK FRANKLIN "Brighter" LADY MARY "Round" ANGIE MARTINEZ "Could"</p>	<p>WVWJ/Lexington-Fayette, KY * PD/MO: Jay Alexander 3 MS. JADE "Big" ALL "Breathe" ARCHIE "Ready" E-40 "Automatic" KIRK FRANKLIN "Brighter" LADY MARY "Round" ANGIE MARTINEZ "Could"</p>	<p>WVWJ/Milwaukee, WI * PD: Jamillah Muhammad MD: Doc Love 5 E-40 "Automatic" 4 MARIO "Friend" MARY MARY "Morning" MS. JADE "Big"</p>	<p>WVWJ/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tyner MD: Coka Lani 29 JAY-Z "Song" 21 BIG TYME/RS "Fly"</p>	<p>WVWJ/Philadelphia, PA * PD: Luscious Ice MD: Raphael "Rafi" George No Adds</p>	<p>WVWJ/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tyner MD: Coka Lani 29 JAY-Z "Song" 21 BIG TYME/RS "Fly"</p>	
<p>WPRW/Augusta, GA * PD: Tim Snell MD: Nighthtrain 20 ARCHIE "Ready" 17 MS. JADE "Big" 13 SMILEZ AND SOUTHSTAR "Wants" AZ "Back" CHOCOLATA "Money"</p>	<p>WVWJ/Chicago, IL * OM/PO: Eroy Smith APD: Tiffany Green MD: Caria Boatner 3 YING YANG TWINS "Say"</p>	<p>WVWJ/Jackson, MS * PD/MO: Stan Branson 27 ARCHIE "Ready" 13 E-40 "Automatic" 1 LADY MARY "Round" 1 MS. JADE "Big" AZ "Back" HER SANITY F/LDX "Xclusive" KIRK FRANKLIN "Brighter" LADY MARY "Round" ANGIE MARTINEZ "Could"</p>	<p>WVWJ/Little Rock, AR * OM/PO: Joe Booker 15 ARCHIE "Ready" 6 MS. JADE "Big" 2 E-40 "Automatic" KIRK FRANKLIN "Brighter" LADY MARY "Round" ANGIE MARTINEZ "Could"</p>	<p>WVWJ/Montgomery, AL PD: Darryl Elliott MD: Michael Long 34 EMINEM "Me" 34 TWEET "Call" 12 ARCHIE "Ready"</p>	<p>WVWJ/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tyner MD: Coka Lani 29 JAY-Z "Song" 21 BIG TYME/RS "Fly"</p>	<p>WVWJ/Philadelphia, PA * PD: Luscious Ice MD: Raphael "Rafi" George No Adds</p>	<p>WVWJ/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tyner MD: Coka Lani 29 JAY-Z "Song" 21 BIG TYME/RS "Fly"</p>	<p>WVWJ/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tyner MD: Coka Lani 29 JAY-Z "Song" 21 BIG TYME/RS "Fly"</p>	
<p>WEMX/Baton Rouge, LA * OM: James Alexander PD/MO: Adrian Long 2 E-40 "Automatic" 1 ARCHIE "Ready" KIRK FRANKLIN "Brighter" LADY MARY "Round" ANGIE MARTINEZ "Could" MS. JADE "Big"</p>	<p>WVWJ/Chicago, IL * PD: Jay Alan MD: Tracy Reynolds 4 MS. JADE "Big"</p>	<p>WVWJ/Jackson, MS * PD/MO: Stan Branson 27 ARCHIE "Ready" 13 E-40 "Automatic" 1 LADY MARY "Round" 1 MS. JADE "Big" AZ "Back" HER SANITY F/LDX "Xclusive" KIRK FRANKLIN "Brighter" LADY MARY "Round" ANGIE MARTINEZ "Could"</p>	<p>WVWJ/Little Rock, AR * OM/PO: Joe Booker 15 ARCHIE "Ready" 6 MS. JADE "Big" 2 E-40 "Automatic" KIRK FRANKLIN "Brighter" LADY MARY "Round" ANGIE MARTINEZ "Could"</p>	<p>WVWJ/Montgomery, AL PD: Darryl Elliott MD: Michael Long 34 EMINEM "Me" 34 TWEET "Call" 12 ARCHIE "Ready"</p>	<p>WVWJ/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tyner MD: Coka Lani 29 JAY-Z "Song" 21 BIG TYME/RS "Fly"</p>	<p>WVWJ/Philadelphia, PA * PD: Luscious Ice MD: Raphael "Rafi" George No Adds</p>	<p>WVWJ/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tyner MD: Coka Lani 29 JAY-Z "Song" 21 BIG TYME/RS "Fly"</p>	<p>WVWJ/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tyner MD: Coka Lani 29 JAY-Z "Song" 21 BIG TYME/RS "Fly"</p>	
<p>KTCX/Beaumont, TX * PD/MO: Chris Clay No Adds</p>	<p>WVWJ/Chicago, IL * PD: Jay Alan MD: Tracy Reynolds 4 MS. JADE "Big"</p>	<p>WVWJ/Jackson, MS * PD/MO: Stan Branson 27 ARCHIE "Ready" 13 E-40 "Automatic" 1 LADY MARY "Round" 1 MS. JADE "Big" AZ "Back" HER SANITY F/LDX "Xclusive" KIRK FRANKLIN "Brighter" LADY MARY "Round" ANGIE MARTINEZ "Could"</p>	<p>WVWJ/Little Rock, AR * OM/PO: Joe Booker 15 ARCHIE "Ready" 6 MS. JADE "Big" 2 E-40 "Automatic" KIRK FRANKLIN "Brighter" LADY MARY "Round" ANGIE MARTINEZ "Could"</p>	<p>WVWJ/Montgomery, AL PD: Darryl Elliott MD: Michael Long 34 EMINEM "Me" 34 TWEET "Call" 12 ARCHIE "Ready"</p>	<p>WVWJ/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tyner MD: Coka Lani 29 JAY-Z "Song" 21 BIG TYME/RS "Fly"</p>	<p>WVWJ/Philadelphia, PA * PD: Luscious Ice MD: Raphael "Rafi" George No Adds</p>	<p>WVWJ/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tyner MD: Coka Lani 29 JAY-Z "Song" 21 BIG TYME/RS "Fly"</p>	<p>WVWJ/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tyner MD: Coka Lani 29 JAY-Z "Song" 21 BIG TYME/RS "Fly"</p>	

* Monitored Reporters
 77 Total Reporters



66 Total Monitored

11 Total Indicator
 10 Current Indicator Playlists

Did Not Report, Playlist Frozen (1):
 WEAS/Savannah, GA

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FAITH EVANS I Love You (Bad Boy/Arista)	901
MR. CHEEKS Lights, Camera, Action (Universal)	765
JENNIFER LOPEZ Ain't It Funny (Epic)	635
JERMAINE DUPRI F/LUDACRIS Welcome To Atlanta (So So Def/Columbia)	588
KEKE WYATT Nothing In This World (MCA)	576
AALIYAH Rock The Boat (BlackGround)	451
JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	447
GLENN LEWIS Don't You Forget It (Epic)	387
MYSTIKAL Bouncin' Back (Bumpin' Me...) (Jive)	362
MICHAEL JACKSON Butterflies (Epic)	346
USHER U Got It Bad (LaFace/Arista)	343
FAT JOE We Thuggin' (Terror Squad/Atlantic)	323
MISSY "MISDEMEANOR" ELLIOTT Take Away (Gold Mind/EastWest/EEG)	313
GINUWINE Differences (Epic)	271
MARY J. BLIGE Family Affair (MCA)	265
SHARRISSA Any Other Night (Motown)	255
LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	252
JAGGED EDGE Where The Party At (So So Def/Columbia)	246
OUTKAST The Whole World (LaFace/Arista)	245
ALICIA KEYS A Woman's Worth (J)	230
112 Peaches & Cream (Bad Boy/Arista)	210

Indicator

Most Added

ARCHIE We Ready (MCA)
AZ I'm Back (Motown)
E-40 Automatic (Sick Wid' It/Jive)
SMILEZ AND SOUTHSTAR Who Wants This? (ARTISTdirect)
JERZEE MONEE Most High (DreamWorks)
EMINEM Without Me (Shady/Aftermath/Interscope)
HER SANITY F/LDX Xclusive (Motown)
KIRK FRANKLIN Brighter Days (Gospo Centric/Interscope)
BLACK COFFEY Hard To Get (Motown)
YOUNG M.C. Feel The Love (Stimulus)
DIRTY SOUTH Nothin' To A Boss (Hard 2 Hit)
TWEET Call Me (Gold Mind/Elektra/EEG)
SNOOP DOGG Undercova Funk (Give Up...) (Hollywood)
DAVE HOLLISTER Keep Lovin' You (MCA)
LUDACRIS Move Bitch (Def Jam South/IDJMG)
SWIZZ BEATZ F/BOUNTY KILLER Guilty (DreamWorks)
GLENN LEWIS It's Not Fair (Epic)
CONYA DOSS Coffee (Nu Mecca/Orpheus)
ANGIE MARTINEZ If I Could Go (EastWest/EEG)
NIVEA Don't Mess With My Man (Jive)

R&R Urban AC Top 30

Powered By



May 31, 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)	927	+32	147451	19	38/0
2	2	JOE What If A Woman (Jive)	825	+60	140936	12	33/3
3	3	JAHEIM Anything (Divine Mill/WB)	807	+43	115003	24	30/0
5	4	ANGIE STONE Wish I Didn't Miss You (J)	778	+93	119288	12	38/0
8	5	MUSIQ Halfcrazy (Def Soul/IDJMG)	726	+102	110810	10	36/2
7	6	REMY SHAND Take A Message (Motown)	639	+13	100558	17	36/0
6	7	GLENN LEWIS Don't You Forget It (Epic)	610	-28	106184	29	34/0
4	8	ANN NESBY F/AL GREEN Put It On Paper (Universal)	593	-106	76709	19	29/0
9	9	MAXWELL Lifetime (Columbia)	572	-51	101571	47	36/0
10	10	FAITH EVANS I Love You (Bad Boy/Arista)	564	-23	113079	20	26/0
11	11	MAXWELL This Woman's Work (Columbia)	498	-89	84332	19	37/0
12	12	BOYZ II MEN The Color Of Love (Arista)	470	+8	75325	7	32/0
15	13	DONELL JONES You Know That I Love You (Untouchables/Arista)	440	+34	74992	10	27/0
13	14	RUFF ENDZ Someone To Love You (Epic)	439	-1	74256	11	23/0
16	15	YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	402	+5	51818	5	31/1
17	16	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	366	-29	87627	8	12/1
19	17	REGINA BELLE F/GLENN JONES From Now On (Peak)	358	-19	43330	9	24/0
21	18	USHER U Don't Have To Call (LaFace/Arista)	322	+9	71293	7	6/1
20	19	ALICIA KEYS How Come You Don't Call Me (J)	320	-21	47873	11	25/0
18	20	GERALD LEVERT What Makes It Good To You... (EastWest/EEG)	297	-94	45273	20	32/0
23	21	YOLANDA ADAMS The Battle Is The Lords (Verity)	295	+40	51476	6	19/0
24	22	WILL DOWNING Cool Water (GRP/VMG)	238	+12	31421	8	19/0
28	23	DAVE HOLLISTER Keep Lovin' You (MCA)	218	+46	32919	3	17/1
29	24	SIR CHARLES JONES Is There Anybody Lonely... (Independent)	212	+45	16196	5	12/0
27	25	RL Good Man (J)	194	+12	27604	2	20/1
22	26	BRIAN MCKNIGHT What's It Gonna Be (Motown)	193	-83	21290	14	23/0
25	27	JAGUAR WRIGHT The What If's (MCA)	192	-19	19680	6	17/0
26	28	AVANT Makin' Good Love (Magic Johnson/MCA)	175	-17	26261	10	13/0
—	29	LATHUN Fortunate (Motown)	131	-17	14512	12	14/0
Debut	30	MARY MARY In The Morning (Columbia)	128	+64	28118	1	20/4

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 5/19-5/25. 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: 14, Adds: 0

BLESSED Your Mercy (Ultimate)

Total Plays: 101, Total Stations: 7, Adds: 0

KEKE WYATT I Don't Wanna (MCA)

Total Plays: 79, Total Stations: 6, Adds: 0

B2K Gots Ta Be (Epic)

Total Plays: 73, Total Stations: 6, Adds: 0

JILL SCOTT Gimme (Hidden Beach/Epic)

Total Plays: 71, Total Stations: 5, Adds: 0

RICK BRAUN Your World (Warner Bros.)

Total Plays: 68, Total Stations: 7, Adds: 0

TONY TERRY In The Shower (Golden Boy)

Total Plays: 62, Total Stations: 10, Adds: 0

BONEY JAMES F/JAHEIM Ride (Warner Bros.)

Total Plays: 60, Total Stations: 13, Adds: 1

BRANDY Full Moon (Atlantic)

Total Plays: 58, Total Stations: 8, Adds: 1

GLENN LEWIS It's Not Fair (Epic)

Total Plays: 57, Total Stations: 13, Adds: 1

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
KIRK FRANKLIN Brighter Days (Gospo Centric/Interscope)	8
MARY MARY In The Morning (Columbia)	4
WYCLEF JEAN Two Wrongs (Columbia)	4
JOE What If A Woman (Jive)	3
MUSIQ Halfcrazy (Def Soul/IDJMG)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MUSIQ Halfcrazy (Def Soul/IDJMG)	+102
ANGIE STONE Wish I Didn't Miss You (J)	+93
MARY MARY In The Morning (Columbia)	+64
JOE What If A Woman (Jive)	+60
GLENN LEWIS It's Not Fair (Epic)	+50
DAVE HOLLISTER Keep Lovin' You (MCA)	+46
SIR CHARLES JONES Is There Anybody... (Independent)	+45
JAHEIM Anything (Divine Mill/WB)	+43
SUNSHINE ANDERSON Heard It All... (Soulife/Antalantic)	+42
YOLANDA ADAMS The Battle Is The Lords (Verity)	+40
BONEY JAMES F/JAHEIM Ride (Warner Bros.)	+39

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MICHAEL JACKSON Butterflies (Epic)	379
LUTHER VANDROSS Take You Out (J)	348
ANGIE STONE Brotha (J)	340
ALICIA KEYS A Woman's Worth (J)	333
JILL SCOTT The Way (Hidden Beach/Epic)	304
GERALD LEVERT Made To Love Ya (EastWest/EEG)	304
USHER U Got It Bad (LaFace/Arista)	255
KEKE WYATT Nothing In This World (MCA)	246
JAHEIM Just In Case (Divine Mill/WB)	237
JILL SCOTT He Loves Me (Hidden Beach/Epic)	217
MUSIQ Love (Def Soul/IDJMG)	207
DONNIE MCCLURKIN We Fall Down (Verity)	200
GINUWINE Differences (Epic)	199
YOLANDA ADAMS Open My Heart (Elektra/EEG)	186
ALICIA KEYS Fallin' (J)	178
BABYFACE What If (Arista)	170
JILL SCOTT A Long Walk (Hidden Beach/Epic)	166
BRIAN MCKNIGHT Love Of My Life (Motown)	162

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www.radioandrecords.com.

Songs ranked by total plays

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June 13-15

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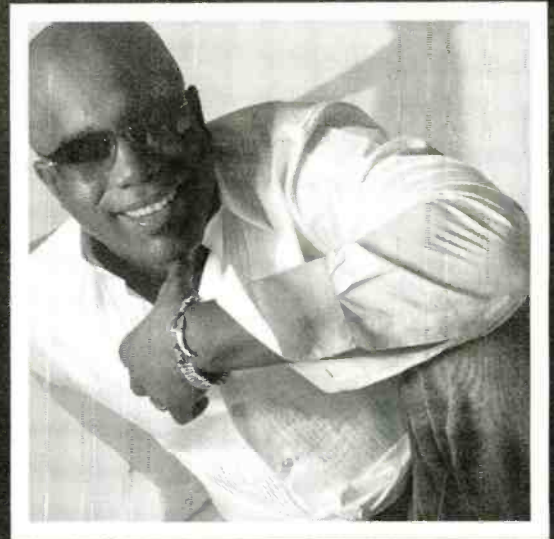


Welcome to his world!

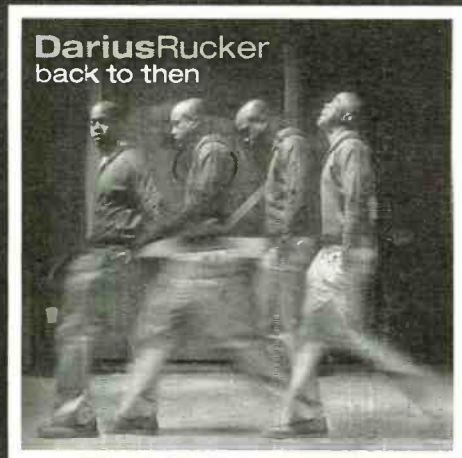
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Darius Rucker Wild One

Producers: Andre Harris & Vidal Davis
for A Touch of Jazz Productions
Executive Producers: Darius Rucker, Evan Lamberg,
Jeff Smith, Steve McKeever



Impacting
URBAN AC
June 3 & 4



(36492)

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ON THE RECORD

With **Skip Cheatham**
PD/MD, KKDA/Dallas



to be able to change with the times. I think Bow Wow is extremely talented and will probably be able to make that transition. ● B2K have a pretty good start at being the next Immature/IMx. However, it puzzles me why B2K, a group that has received a lot of video footage, airplay and tends to cause great pandemonium at in-stores, only sold just over 100,000 units its first week. I don't think downloading is much of a factor, especially when you look at their audience. There aren't too many 8-year-olds downloading music. I witnessed a pre-sale instance where over 100 B2K CDs were sold in about 2 1/2 hours.

Riding the kiddie wave hasn't paid off. We played Lil' Romeo's "Two Way." It got a quick little phone buzz for the first week or so, but then it went away. It's real hard to make the transition from child star to adult star. One thing that makes Lil' Romeo and Lil' Bow Wow so hot is that they're cute. When you're not a cute little kid anymore, it's definitely on your talent, and you have

Musiq moves to the top of the Urban chart this week with "Halfcrazy" (Def Soul/IDJMG), knocking off Ashanti's "Foolish" after eight weeks ... Meanwhile, Ashanti's "Happy" is one of two to debut this week on the Urban chart. Going from "Foolish" to "Unfoolish" to "Happy" shows this diva-in-training is a very expressive person. "Happy" (Murder Inc./Def Jam/IDJMG) debuts at No. 48* ... We can't get enough of Nelly's "Hot in Herre" (Fo' Reel/Universal) at Urban. The heated tune moves 22-14* and earns the Most Increased title with a +338 ... The singing Atkins sisters are the only act to debut on the Urban AC chart. Mary Mary's "In the Morning" (Columbia) enters the chart at No. 30* ... A +102 enables Musiq to enter the top five with "Halfcrazy," which moves 8-5* ... Angie Stone's nostalgic "Wish I Didn't Miss You" (J) scoots from 5-4*; Jaheim's inclusive "Anyth'ng" (Divine Mill/WB) remains at 3*; Joe's lesson to all men, "What If a Woman" (Jive), remains at 2*; and still looking down at the other 29 artists from atop the Urban AC mountain is J Records' Luther Vandross with "I'd Rather" ... Royalty is being recognized, and Sir Charles Jones proudly flosses his crown as "Is There Anybody..." (Independent) jumps five slots this week. A 29-24* move places this tune between RL's "Good Man" (J) at No. 25* and Dave Hollister's "Keep Lo'in' You" (MCA) at No. 23*; Hollister is the other Urban debut.



— Tanya O'Quinn, Assistant Editor

PHUNDAMENTALLY phat

ARTIST: Kelly Price

LABEL: Def Soul/IDJMG

By TANYA O'QUINN / ASSISTANT EDITOR



Kelly Price

The hit single "Friend of Mine" set it off. Though she had been singing for years, doing background vocals for other artists, this song about her best friend and husband betraying her brought this "background" singer to the forefront. With remarkable vocal strength and control, Kelly Price sang of an emotional dilemma that many females across the country could identify with. *Soul of a Woman*, the album that contained that dynamic single, went Platinum. Two years later Price's second album, *Mirror Mirror*, also went Platinum. And it's no wonder, as her cover of Shirley Murdock's "As We Lay" did great justice to Murdock's version, and the reflective single "You Should Have Told Me" touched on the lack of intimacy in a relationship coupled with low self-esteem.

Price released two Platinum-selling joints that focused on the issues of women. She effectively and emotionally brought to light situations that we have all gone through, are going through and will go through. Talk about a man's man, Kelly Price is a woman's woman. As she passionately sings from her heart and soul, we — the female population — listen attentively and acknowledge some of our own emotional trials and tribulations. She's the narrator for our personal stories.

Price's third Def Soul release, *Priceless*, is slated for a June 4 release. The first single, "How Does It Feel?" is nothing like D'Angelo's erotic inquisition of the same name. Price's tune is more of a direct examination of a missed opportunity. It seems the relationship that the couple were involved in ended — due to the man's actions, of course — and the woman found another guy who would appreciate and love her in the manner that she desired. Consequently, this guy made her his wife. Now she asks Mr. Ex how he feels knowing that she's still having the life they were going to have, but with

another man playing the role of husband.

Priceless keeps the singer's theme of experiencing romance from a female perspective going. She shares more of her personal trials and tribulations incurred while involved in romantic relationships, yet in time we see that no storm lasts forever. "I've gone through every possible emotion that a woman can go through from the start of this album to the finish, so the material is a lot more diversified," says Price. "My music has always been personal stories, but I'm really enjoying the fact that my story is a lot better to tell this time."

Adding drama to dilemma, tenderness to sensitivity and attitude to conviction are some of the industry's top producers. Among those contributing to the joint are Stevie J, Warren Campbell and Raphael Saadiq. Price makes her production debut on five of the tracks, one being the nostalgic "Back in the Day." And who would've thought that the *Brady Bunch* theme would serve as inspiration? Miss Thang did, reworking it for the autobiographical "Someday."

Love seems to be the intangible yet empowering essence of all of Kelly Price's releases. She was blessed with an incredible voice, impressive writing skills and a selfless and expressive heart. Using those gifts, the singer-songwriter-producer has acquired Platinum status with her first two albums and is on the eve of watching the third follow in their footsteps.

Urban AC Reporters

Stations and their adds listed alphabetically by market

<p>WALR/Atlanta, GA * OM: Tracie Charmont PD: Ron Davis No Adds</p>	<p>WVAZ/Chicago, IL * PD: Emy Smith APD: Armando Rivera 2 MARY MARY "Morning"</p>	<p>WXYD/Detroit, MI * PD: Janet G. APD: Orrell Stevens MD: Sheila Little No Adds</p>	<p>WOLJ/Jackson, MS * PD/MD: Stan Branson WYCLEF JEAN "Wrongs" KIRK FRANKLIN "Brighter" MARY MARY "Morning"</p>	<p>KJMS/Memphis, TN * PD: Kate Bell MD: Eileen Nathaniel No Adds</p>	<p>WYLO/New Orleans, LA * OM/MD: Maron Harston APD/MD: Aaron "A.J." Appleber No Adds</p>	<p>WFXX/Raleigh-Durham, NC * OM/MD: Cy Young APD/MD: Jodi Berry No Adds</p>	<p>WLWH/Savannah, GA PD: Gary Young 19 1140WELL "Woman's"</p>
<p>WWIN/Baltimore, MD * VP/Prog.: Kathy Brown PD: Tim Watts MD: Keith Fisher 3 JOE "Woman" 2 ASHANTI "Foolish"</p>	<p>WZAK/Cleveland, OH * PD: Kim Johnson No Adds</p>	<p>WUKS/Fayetteville, NC * PD: Rod Cruise APD: Garrett Davis MD: Cathin Pee No Adds</p>	<p>WSDJ/Jacksonville, FL * PD: Russ Allen APD/MD: K.J. No Adds</p>	<p>WHTT/Miami, FL * PD: Derrick Brown APD/MD: Karen Vaughn No Adds</p>	<p>WRKS/New York, NY * PD: Toya Basley MD: Julie Gastines No Adds</p>	<p>WKSJ/Richmond, VA * PD/MD: Kevin Kotaz No Adds</p>	<p>WIMX/Toledo, OH * OM/MD: Rocky Love MD: Denise Brooks No Adds</p>
<p>KDXL/Baton Rouge, LA * OM: James Alexander PD/MD: Mya Vernon KIRK FRANKLIN "Brighter"</p>	<p>WLXC/Columbia, SC * Int. PD: Doug Williams MD: Tre Taylor 2 KIRK FRANKLIN "Brighter" 2 MARY MARY "Morning" WYCLEF JEAN "Wrongs"</p>	<p>WFLM/Fl. Pierce, FL * PD/MD: Michael James No Adds</p>	<p>EDKY/Little Rock, AR * PD: Mark Dylan MD: Jamal Quarles 6 KIRK FRANKLIN "Brighter" WYCLEF JEAN "Wrongs"</p>	<p>WJMR/Milwaukee-Racine, WI * PD/MD: Lauri Jones No Adds</p>	<p>WSVY/Norfolk, VA * PD/MD: Michael Mazzone No Adds</p>	<p>WVBE/Roanoke-Lynchburg, VA * PD: Walt Ford WYCLEF JEAN "Wrongs" KIRK FRANKLIN "Brighter"</p>	<p>WHUR/Washington, DC * PD/MD: David A. Dickson 10 KIRK FRANKLIN "Brighter"</p>
<p>WBHK/Birmingham, AL * PD: Jay Dixon MD: Darryl Johnson No Adds</p>	<p>WAGH/Columbus, GA PD: Richessa MD: Ed Lewis KEPLYN "Book"</p>	<p>WOMG/Greensboro, NC * PD: Abin Stowe No Adds</p>	<p>KHHT/Los Angeles, CA * PD: Michelle Santuosasso 17 MUSIQ "Halfcrazy"</p>	<p>WMCS/Milwaukee, WI PD/MD: Tyrene Jackson 5 KIRK FRANKLIN "Brighter" 5 GLENN LEWIS "Fair" B2K "Gots"</p>	<p>WVVK/Norfolk, VA * PD/MD: DC BRANDY "Full" BONEY JAMES FUJHEIM "Ride"</p>	<p>KMJM/St. Louis, MO * OM/MD: Chuck Atkins MD: Brian Anthony No Adds</p>	<p>WMMJ/Washington, DC * VP/Prog./PD: Kathy Brown MD: Mike Chase AMD: James Pak DAVE HOLLISTER "Lovin'"</p>
<p>WMLG/Charleston, SC * PD: Terry Base APD/MD: Belinda Parker COOLY'S HOT BOX "Ain't" KIRK FRANKLIN "Brighter" GLENN LEWIS "Fair" MARY MARY "Morning"</p>	<p>KRNB/Dallas-Ft. Worth, TX * PD: Al Payne MD: Rudy "Y" 6 KIRK FRANKLIN "Brighter" RL "Man"</p>	<p>KMJQ/Houston-Galveston, TX * PD: Carl Conner MD: Sam Choise 4 MUSIQ "Halfcrazy" 3 USHER "Call"</p>	<p>NJLH/Los Angeles, CA * PD/MD: Cliff Winston No Adds</p>	<p>WOLT/Mobile, AL * PD: Steve Crumbley MD: Kathy Barlow No Adds</p>	<p>WCFB/Olando, FL * PD: Steve Halbrook MD: Joe Davis 17 JOE "Woman" 4 YOLANDA ADAMS "Ready"</p>	<p>*Monitored Reporters 45 Total Reporters</p>	
<p>WBVA/Charlotte, NC * PD/MD: Terri Avery No Adds</p>	<p>WDMK/Detroit, MI * VP/Prog.: Lance Patton OM/MD: Monica Starr APD: Benta "Lady B" Gray MD: Sunny Anderson No Adds</p>	<p>WTLG/Indianapolis, IN * OM/MD: Brian Marface MD: Garth Adams 3 JOE "Woman"</p>	<p>WRBB/Macon, GA PD/MD: Lisa Charles MARY MARY "Morning" BONEY JAMES FUJHEIM "Ride" KIRK FRANKLIN "Brighter"</p>	<p>WYBC/New Haven, CT * OM: Wayne Schmitt PD: Juan Castillo APD: Steven Richardson MD: Doop No Adds</p>	<p>WDA5/Philadelphia, PA * Sbn. Mgr./PD: Joe Tamburo MD: Joann Gamble No Adds</p>	<p>40 Total Monitored</p>	<p>5 Total Indicator</p>



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Big Shoe Stu Slips On ACM's 'Hat'

□ **KMLE (The Camel)/Phoenix's Stu Evans named DJ of the Year**

Big Shoe Stu Evans was born to broadcast. Birthed in New York City and raised in St. Louis and Miami, he grew up listening to and learning from some of radio's biggest names. And now he has won the coveted ACM Hat award as the organization's Country Radio DJ of the Year.

Evans says he's in radio today because he grew up listening to compelling radio. The broadcast bug bit him in junior high, when he was a fan of KXOK/St. Louis and Johnny Rabbitt. A move to Miami during his high school years had him dialing into WFUN's Don Wright, who actually put him on the air doing some character voices.

Evans' actual on-air career began at Vanderbilt University's WRVU in Nashville in 1975. The summer after his freshman year he caught a big break when he returned home and had the chance to intern at WMJX (96X)/Miami, then the home of a number of legendary broadcasters. This, he says, was a key to his success.

"I attribute a lot of what I've been able to do to the people I was around when I was young," he explains. "I stumbled into some amazing people. At 96X the PD was Jerry Clifton, the morning personality was Lee Logan, in middays was Frank Reed, who went on to WNBC/New York, the afternoon driver was Steve Rivers — yes, that Steve Rivers — and the night guy was Kidd Curry."

And 96X wasn't the only place Evans ran into greatness. Fellow Vandy students working at WRVU included future radio stars Don Benson and Michael St. John.

The next summer found Evans back in Miami, working at Country WWOK and its sister WIGL and WQDI/Homestead, FL. That would be his last summer at home. While still a student, he began to work at WLAC/Nashville in a variety of on-air positions. There, too, he found mentors.

"Dick Kent, Pat Riley and Smokey Rivers, who programs KYKY/St. Louis, were all there," he says. "I was so lucky early on to be around talented people who were always there to help me with anything I couldn't figure out."

After graduating with a degree in psychology, Evans went to work at WBYQ & WMAK/Nashville, where, between 1980-83, he did nights, middays and mornings and was eventually named PD. From there it was on to WJEZ/Chicago, where he did mornings, middays and nights at the station that eventually became WJMK.

His radio odyssey led him to afternoons at KIMN/Denver for two years, then back to Chi-town for mornings

at WFYR. He left there to be PD/morning personality at KSYY/Denver.

Be Real, Be Tight, Be Compelling

Evans admits that his on-air persona is an amalgam of the people he heard growing up and the great personalities he's worked with. His philosophy? "I guess all I can say about it is what I tell kids who come through here: It took me 10 years to figure out how to be myself on the radio, and I'm still learning. There are still times I listen to an aircheck and say, 'That wasn't me; that wasn't real.' The more real I am, the more people love it. And the more that I'm phony or in any way affected or not real, the worse it sounds."

"I attribute a lot of what I've been able to do to the people I was around when I was young. I stumbled into some amazing people."

Of course, being a personality in a music-intensive, highly structured time slot requires a different mind-set from the one needed when plying one's trade during mornings. How does Evans manage to be a personality in an environment that's not conducive to stopping for two-minute bits on a regular basis? "You have to learn to keep it tight," he says. "Everything I do, I try to figure out how to do it shorter. If it's a 20-second call, I try to figure how I can make it 10 seconds.

"Oddly enough, one of the things that helped me learn to do that was putting together tapes to enter CMA and ACM awards competitions. I'd listen to a bit that went on for awhile and see how it could have been shortened, which would have made room for another bit that I didn't get to do. That process has become part of what I do every day I'm on the air.

"Being tight is also about listening to a phone call as you're doing it,

looking for holes in it, going back and editing it as best you can and never being satisfied with it. It's constantly having the timer going in your head. But the biggest test of anything is, 'Is this compelling?'"

What kind of listener feedback tells him that he's on the right track? "The best thing I can ever hear when I meet people is, 'You sound exactly like the person you are on the air.' It's great to hear, 'I really like riding home with you every day,' or, 'It wouldn't be the same without you there' — anything that indicates that I'm part of their family or part of their day.

"That, in fact, is the ultimate bond. That's what's going to save local radio, if anything can — that there's this guy who works just a few miles from where they live talkin' about stuff they care about. That's the stuff that's going to make it."

Stu's Show Highlights

When asked about show highlights, Evans' first response is, "H.G. Listiak," his 13-year sidekick. "I think I spend as much time with H.G. as I do with my wife and kids," he says. "H.G. is an integral part of the show. The whole 'KMLE Country Traffic Control Center' image and his similes and rhymes are a huge part of KMLE's success in the afternoon."

Evans offered a recent example: "Brother Stu, we've got 'em shakin' tail like a stepped-on rattler as our brain-boggled bubbas and banditos bounce their bony butts out the back door."

Describing his own on-air antics, Evans says, "We try to always have a lot of fun, which doesn't necessarily mean always trying to be funny. I want to come across as a family man who is real and relatable and the guy you'd like to have in your living room. I want my time on the air to be a place where I can be myself and talk to the audience like they're my friends and where we go through things as a family.

"I try to relate to whatever is hot without sensationalizing it. I always thought that to be a personality you had to have a gimmick, but you don't. And I don't. But I do have some benchmarks."

Among Stu's evergreens:

• "Joke Without a Punch Line": "I give the setup to a joke, but no punch line. Listeners call, I give them the punch line, and they react to it. All you



THE EVANS FAMILY

Here's the ACM 2002 DJ of the Year with wife Bunny and their two daughters (l-r) Maya and Carly.

hear on the air is the setup followed by people's reaction to my giving them the punch line on the phone. I never used to give the real punch line on the air, but now I do, about half an hour into the bit."

• Tuesday is "Stu'sDay." Pronounced as one word, this happened as a slip of the tongue one Tuesday. The next week, a listener asked why he was calling it Tuesday, since it was Stu'sDay. It started as an accident, but it's stuck.

• Evans doesn't have regular characters, but he does have a recurring sideman in David At The Snack Bar. "David is a listener who called to yell at me about a movie review we disagreed on," Evans says. "I soon realized that he had something special, and now he does regular movie reviews."

• Nothing is "cool" on Evans' show. "One of Phoenix's top stations is Oldies KOOL," he notes. "And one day a listener said something was 'very cool,' and I said, 'No, that's very Camel.' Ever since, no one's allowed to call something 'cool' on my show."

• "Stu's Who's Who" is a bit with Evans giving clues as listeners try to name a famous personality.

New Tricks For An Old Jock

With apologies to Evans for the "old" reference — I couldn't resist the subhead — I ask him about his new adventure: He's taking a comedy class. Why would an award-winning major-market drivetime talent do something like that? "I did it because I'm terrified in front of crowds," Evans says. "I can stand up in front of 15,000 people and say, 'I'd like to welcome to the stage so and so,' all day long, but to have to say anything else was terrifying. I thought the class would help."

Has it? "Oh, yeah. And it's fun. The first thing I learned was the 'joke-mine method,' where you can actually construct humor out of anything. It teaches you to look at something, say a story in a newspaper, which lots of jocks use as their 'joke book,' and ask 'What's funny about this?' With the joke-mine method, you do a whole different association technique and find a joke. You actually write a joke

based on shattering a target assumption. That's all jokes are, which I didn't understand until I had it presented to me.

"Shattering a target assumption means first establishing a target setup that people understand, and when they think you are going in the obvious direction, you go somewhere completely different. Every statement you make probably has 50 target assumptions. Every joke, every single joke, is the shattering of a target assumption. The stronger the target assumption, the easier it is to shatter. The more widely understood the target assumption, the easier it is to shatter. And the better you can shatter the assumption, the funnier it is.

"An example of a target setup might be, 'I took my mom out for Mother's Day.' The target assumption is that I'm taking her out to dinner or a night on the town. We're getting dressed up, leaving the house, heading out in a car. These are all assumptions you're making. To shatter the assumption, you state the opposite, you reinterpret the target assumption and come up with the punch line from there: 'And in half an hour Dad made me put her back on the mantel.' Look in joke books or listen to comedians with that in mind, and you soon realize that every joke is about shattering target assumptions."

That's great, but has it helped him with his radio show? "Absolutely," Evans insists. "It helps you respond to a topical situation easier. You don't feel as forced about it. And it's helped me listen better, which is really 90% of the game. I'm hearing things differently. I'm listening for target assumptions. Has it made me quicker? Maybe about 10%. I've never been really quick. Some people are gifted that way."

Just in case you wondered how important Evans believes this class is, he missed the early ACM week festivities because his class' showcase at the Phoenix Improv was set for Tuesday night, and he wasn't about to miss it.

Congrats to Evans, who has now joined a select group of radio personalities who have hit Country's daily double by winning both the ACM and the CMA (1995) awards for Personality of the Year.



CALVIN GILBERT

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RLG Dominates ACM

Brooks & Dunn break Haggard's record for career wins

They were all six feet off the ground," one industry veteran observed at the RCA Label Group party following last week's Academy of Country Music Awards in Los Angeles. If anyone had reason to celebrate that night, it was RLG/Nashville Chairman Joe Galante and the staff at the company's three labels, RCA, BNA and Arista.

But there had to be a bittersweet feeling, too, with Alabama announcing plans for a farewell tour. That news came in an interview with ACM show producer Dick Clark during the middle of a CBS-TV telecast that saw RLG artists dominate all but three award categories.

Leading the list of winners were Brooks & Dunn and Alan Jackson, each of whom won in three categories. By the time Brooks & Dunn ended the night by accepting the coveted Entertainer of the Year honor, they had collected their 16th career ACM award, breaking the record set by Merle Haggard. In addition to the biggest prize of the evening, the Arista duo won Vocal Duo honors and Video of the Year for "Only in America."

Jackson, another Arista act, was named Male Vocalist of the Year, with his "Where Were You (When the World Stopped Turning)" getting awards in the Single and Song of the Year categories. Arista labelmates Carolyn Dawn Johnson and Phil Vassar won New Female Vocalist and New Male Vocalist honors. All of Arista's ACM winners were signed by former Arista/Nashville President Tim DuBois, who now operates the Universal South label with former MCA/Nashville President Tony Brown.

Among other RLG artists, RCA's Martina McBride was named Female Vocalist of the Year, and Lonestar received the award for Vocal Group of

the Year. Despite her massive career success, this marked McBride's very first ACM award.

Even Ronnie Milsap, who received this year's ACM Pioneer Award, has a strong connection to RLG. Although his latest CD, *Ronnie Milsap: Live*, was released this month by Image Entertainment, Milsap's recordings for RCA have sold more than 23 million copies. One of the most successful artists in the history of country music, Milsap has topped the R&R Country chart with 26 different titles, including a five-week stay at No. 1 in 1977 with "It Was Almost Like a Song."

Among the other country labels, Warner Bros./Nashville's Trick Pony was the only act to score a win. In accepting the New Vocal Duo or Group award, bassist Ira Dean referred to his former employer by saying, "I want to thank Tanya Tucker for firing me in 1996."

Mercury/Lost Highway pulled in two unexpected wins with the project that won't go away — the *O Brother, Where Art Thou?* soundtrack. The project was named Album of the Year and The Soggy Bottom Boys' track, "I Am a Man of Constant Sorrow," won Vocal Event honors. The album was released in December 2000, and even Mercury and Lost Highway label executives must have thought they'd already seen the last award for the multi-Platinum soundtrack. Perhaps that's why nobody was prepared to accept the

Album, trophy, which was carried away by the presenter, Diamond Rio's Marty Roe.

Awards show host Reba McEntire was presented with the first-ever Home Depot Humanitarian Award, the ACM's only fan-voted category. McEntire was recognized for her work with the Salvation Army, First Book U.S.A., the Second Harvest Food Bank, the Muscular Dystrophy Association and the National Multiple Sclerosis Society.

Impending Farewell

Alabama Fan Appreciation Day is set for June 16 in the band's hometown of Ft. Payne, AL, and it could be that the bandmembers are appreciated more than ever after announcing their farewell tour. Lead vocalist Randy Owen broke the news during an interview segment just minutes after the band performed their 61st single, "In the Mood."

Alabama presented Dick Clark with a custom-made Gibson Les Paul guitar designed and constructed for the ACM archives. Owen played the guitar for the first time on the ACM telecast. The red, white and blue instrument carries an inscription that reads, "The American Farewell Tour." Owen then told Clark, "Although we still love one another and still care very deeply about one another, we want to announce to fans all across the world that, starting next year, in 2003, will be our farewell tour."

Immediately following the awards show, RCA issued a press release to notify the mainstream media of the band's plans. The release quoted Owen as saying, "We've decided it's time to plan our farewell tour and, hopefully, take it coast to coast to reach all the fans who have been there for us the past 25 years. This farewell tour will be a blast from sea to shining sea."

Additional details regarding the farewell tour will be announced at a later date. In the meantime, Alabama have nearly 50 shows to perform before the end of this year, including several multnight appearances at the Alabama Music Theater in Myrtle Beach, NC. "In the Mood" is the first single from the band's new album, set for Aug. 20 release.

Against The Law

Who says the country music outlaw movement is a thing of the past? After



FISHING FOR A CURE

The recent Fishing for a Cure Bass Bash and Beach Party on Nashville's Percy Priest Lake raised \$35,000 for the T.J. Martell Foundation. Co-hosted by San Diego Charger Jason Fisk and Tennessee Titan Randall Godfrey, the event attracted several of Godfrey's teammates, along with Tracy Byrd, Andy Griggs, Troy Gentry and Blake Shelton. Pictured here are (l-r) Shelton, Griggs and Byrd.



ROCK HALL HONORS

Two members of the Country Music Hall of Fame recently became members of the Rock and Roll Hall of Fame, which prompted the Recording Academy and BMI to host a party honoring the achievements of Brenda Lee and the late Chet Atkins. Lee holds the honor of being the only woman who is a member of both Halls of Fame. Atkins' daughter, Merle Atkins Russell, represented the family at the reception. Pictured are (l-r) BMI's Paul Corbin, Russell, the recording academy's Nancy Shapiro, Brenda Lee and husband Ronnie Shacklett.

all, Jo Dee Messina and the three members of McBride & The Ride were questioned last week by Los Angeles police. As it turns out, the scofflaws were accused of the same heinous crime — jaywalking.

Messina was jogging along Ventura Boulevard when a truck obstructed her view of the walk-don't walk light at a Studio City intersection. Messina waited until it was safe to cross the street, but a police car pulled up alongside her. The officer motioned for her to stop and then explained that she had violated the law. When the lawman realized that Messina was visiting from out of town, he gave her a warning instead of a ticket.

McBride & The Ride didn't get off so lightly. When they crossed the street without the proper traffic signal, three motorcycle officers stopped them and issued tickets to all three bandmembers. Terry McBride said, "We thought we'd get a warning, like Jo Dee Messina, but they threw the book at us."

Country GPA

Kix Brooks of Brooks & Dunn isn't the only celebrity graduate of Louisiana Tech University, a fact he was reminded of when he returned to Ruston, LA to be awarded the school's highest honor, the Tower Medallion. Awarded only 58 times in the university's history, the award recognizes extraordinary career achievement.

Accepting the award during the school's spring commencement, Brooks told the audience, "As I looked on the wall at my image etched in bronze, I was so humbled as I let my eyes wander across the distinguished alumni who had been honored before me. There were presidents of major

corporations, men who had changed the world — and I'm thinking, 'I probably had the lowest grade-point average up here.' Then I saw Terry Bradshaw's plaque and breathed a sigh of relief. At that moment I realized, 'Probably not.'"

Bits 'N' Pieces

• John Michael Montgomery performs a June 8 concert at the Nashville Superspeedway just before the Inside Traxx 300 NASCAR Busch Series race. Montgomery is one of the artists appearing on *Inside Traxx*, a NASCAR-themed compilation CD set for June 11 release by Warner Bros./Nashville and Curb Records.

• Vince Gill, Phil Vassar, The Oak Ridge Boys, Diamond Rio, Bill Anderson, Steve Wariner, Porter Wagoner and Andy Griggs are among those scheduled to appear at the Superstar Spectacular, a charity show that has become a Fan Fair tradition. Taking place at the Grand Ole Opry House, the June 13 show begins at 11pm as part of the "Fan Fair After Hours" promotion. The concert raises money for the Opry Trust Fund, which assists members of the country music community in times of need.

• Chely Wright's annual Fan Fair party is already a sellout, an indication that the charity event could net more than the \$100,000 raised last year. The event benefits Wright's Reading, Writing & Rhythm Foundation, which raises funds and awareness for public-school music education. Joining Wright for the June 11 party at Nashville's Wildhorse Saloon are Gary Allan, Keith Urban, Diamond Rio, Cyndi Thomson, Carolyn Dawn Johnson, Tommy Shane Steiner and Steve Azar.

C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "Ain't Nothing..." — Brooks & Dunn (fifth week)

5 YEARS AGO

• No. 1: "Who's Cheatin' Who" — Alan Jackson

10 YEARS AGO

• No. 1: "Achy Breaky Heart" — Billy Ray Cyrus

15 YEARS AGO

• No. 1: "Forever And..." — Randy Travis (second week)

20 YEARS AGO

• No. 1: "Finally" — T.G. Sheppard

25 YEARS AGO

• No. 1: "Luckenbach, Texas" — Waylon Jennings



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	±POINTS	TOTAL PLAYS	±PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	ALAN JACKSON Drive (For Daddy Gene) (Arista)	17088	-502	5989	-133	19	150/0
3	2	GEORGE STRAIT Living And Living Well (MCA)	16109	+368	5634	+191	16	150/0
2	3	STEVE AZAR I Don't Have To Be (Till...) (Mercury)	15639	-262	5614	-108	33	147/0
6	4	EMERSON DRIVE I Should Be Sleeping (DreamWorks)	14314	+395	5127	+161	27	149/0
7	5	BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	13975	+1250	5073	+548	14	150/0
4	6	TOMMY SHANE STEINER What If She's An Angel (RCA)	12117	-2798	4411	-1064	23	148/0
9	7	LONESTAR Not A Day Goes By (BNA)	11646	+1278	4347	+480	19	146/0
8	8	CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	10566	+172	4006	+165	23	144/0
10	9	GARY ALLAN The One (MCA)	10242	+473	3592	+163	20	148/2
12	10	BROOKS & DUNN My Heart Is Lost To You (Arista)	9362	+865	3304	+321	9	148/2
13	11	KELLIE COFFEY When You Lie Next To Me (BNA)	9055	+593	3380	+184	22	143/1
15	12	DARRYL WORLEY I Miss My Friend (DreamWorks)	8227	+668	2988	+268	12	143/1
14	13	TRICK PONY Just What I Do (H2E/WB)	7999	+100	3086	+23	20	147/1
16	14	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	7735	+295	2945	+120	19	147/0
20	15	KENNY CHESNEY The Good Stuff (BNA)	7533	+1886	2545	+658	6	143/9
18	16	TRACE ADKINS Help Me Understand (Capitol)	6413	+224	2475	+116	15	140/2
24	17	TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	6248	+1802	2037	+685	3	122/25
21	18	SARA EVANS I Keep Looking (RCA)	6219	+709	2421	+234	13	132/1
22	19	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	6163	+1136	2185	+436	9	125/4
11	20	TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	5928	-2637	2094	-1045	20	148/0
23	21	MARK CHESNUTT She Was (Columbia)	5274	+629	1884	+225	18	124/3
25	22	BRAD MARTIN Before I Knew Better (Epic)	5003	+619	2049	+259	17	128/3
26	23	JOE NICHOLS The Impossible (Universal South)	4924	+667	1810	+284	11	112/3
27	24	BLAKE SHELTON Ol' Red (Warner Bros.)	4879	+920	1752	+310	10	118/5
29	25	DIAMOND RIO Beautiful Mess (Arista)	4324	+1039	1500	+350	7	100/3
28	26	SHANNON LAWSON Goodbye On A Bad Day (MCA)	3955	+64	1609	+55	17	121/2
31	27	PHIL VASSAR American Child (Arista)	3084	+543	1083	+214	6	93/7
Debut	28	DIXIE CHICKS Long Time Gone (Monument)	2980	+2980	814	+814	1	64/64
30	29	PINMONKEY Barbed Wire And Roses (BNA)	2921	+285	989	+141	9	99/5
35	30	MARTINA MCBRIDE Where Would You Be (RCA)	2772	+604	1077	+194	5	102/9
33	31	LITTLE BIG TOWN Don't Waste My Time (Monument)	2580	+115	998	+65	13	95/0
32	32	CYNDI THOMSON I'm Gone (Capitol)	2519	+31	983	+14	7	97/2
34	33	BRETT JAMES Chasin' Amy (Arista)	2506	+110	1022	+39	10	93/0
50	34	LEE ANN WOMACK Something Worth Leaving Behind (MCA)	2140	+1451	709	+512	2	62/18
37	35	HOMETOWN NEWS Minivan (VFR)	2003	+248	783	+102	12	64/0
39	36	SIXWIRE Look At Me Now (Warner Bros.)	1966	+307	689	+91	6	77/3
36	37	JO DEE MESSINA Dare To Dream (Curb)	1874	+88	801	+61	4	85/8
38	38	ANTHONY SMITH If That Ain't Country (Mercury)	1632	-78	691	-18	7	76/6
42	39	CHRIS CAGLE Country By The Grace Of God (Capitol)	1489	+207	582	+79	5	70/7
Debut	40	TIM MCGRAW Unbroken (Curb)	1362	+731	443	+259	2	66/56
46	41	REBECCA LYNN HOWARD Forgive (MCA)	1325	+270	512	+104	3	58/4
41	42	MARCEL Country Rock Star (Mercury)	1319	+29	400	+18	4	37/1
40	43	MARIE SISTERS Real Bad Mood (Republic)	1281	-77	403	-14	6	48/0
45	44	CLARK FAMILY EXPERIENCE Going Away (Curb)	1167	+56	479	+25	5	66/3
47	45	SHEDAISY Mine All Mine (Lyric Street)	1070	+72	438	+52	3	55/11
44	46	KENNY ROGERS Harder Cards (Dreamcatcher)	999	-121	343	-27	9	39/1
49	47	AARON TIPPIN I'll Take Love Over Money (Lyric Street)	905	+111	410	+31	5	38/1
—	48	RODNEY ATKINS Sing Along (Curb)	747	+145	289	+75	2	53/8
48	49	JEFFREY STEELE Good To Go (Monument)	633	-246	253	-53	2	38/1
Debut	50	BRIAN BURNS I've Been Everywhere (In...) (Independent)	525	+358	57	+37	1	1/1

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 5/19-5/25. 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.

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ARTIST TITLE LABEL(S)	ADDS
DIXIE CHICKS Long Time Gone (Monument)	64
TIM MCGRAW Unbroken (Curb)	56
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	25
LEE ANN WOMACK Something Worth Leaving Behind (MCA)	18
KEVIN DENNEY Cadillac Tears (Lyric Street)	16
TAMMY COCHRAN Life Happened (Epic)	14
SHEDAISY Mine All Mine (Lyric Street)	11
MONTGOMERY GENTRY My Town (Columbia)	10
KENNY CHESNEY The Good Stuff (BNA)	9
MARTINA MCBRIDE Where Would You Be (RCA)	9

Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
DIXIE CHICKS Long Time Gone (Monument)	+2980
KENNY CHESNEY The Good Stuff (BNA)	+1886
TOBY KEITH Courtesy Of The Red... (DreamWorks)	+1802
LEE ANN WOMACK Something Worth Leaving... (MCA)	+1451
LONESTAR Not A Day Goes By (BNA)	+1278
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	+1250
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	+1136
DIAMOND RIO Beautiful Mess (Arista)	+1039
BLAKE SHELTON Ol' Red (Warner Bros.)	+920
BROOKS & DUNN My Heart Is Lost To You (Arista)	+865

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIXIE CHICKS Long Time Gone (Monument)	+814
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	+685
KENNY CHESNEY The Good Stuff (BNA)	+658
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	+548
LEE ANN WOMACK Something Worth Leaving... (MCA)	+512
LONESTAR Not A Day Goes By (BNA)	+480
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	+436
DIAMOND RIO Beautiful Mess (Arista)	+350
BROOKS & DUNN My Heart Is Lost To You (Arista)	+321
BLAKE SHELTON Ol' Red (Warner Bros.)	+310

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R&R Country Top 50 Indicator

May 31, 2002

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GEORGE STRAIT Living And Living Well (MCA)	3595	+31	2830	+33	16	74/0
3	2	STEVE AZAR I Don't Have To Be (Till...) (Mercury)	3433	-42	2680	-35	33	73/0
2	3	ALAN JACKSON Drive (For Daddy Gene) (Arista)	3414	-115	2675	-93	18	74/0
4	4	BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	3390	+30	2691	+24	15	73/0
5	5	EMERSON DRIVE I Should Be Sleeping (DreamWorks)	3244	-38	2544	-24	31	71/0
7	6	LONESTAR Not A Day Goes By (BNA)	3098	+71	2451	+54	21	72/0
9	7	GARY ALLAN The One (MCA)	2782	+176	2214	+133	21	74/0
8	8	CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	2772	+161	2140	+121	25	69/0
10	9	TRICK PONY Just What I Do (H2E/WB)	2547	+84	2030	+86	22	73/0
6	10	TOMMY SHANE STEINER What If She's An Angel (RCA)	2489	-673	1891	-553	23	59/0
12	11	BROOKS & DUNN My Heart Is Lost To You (Arista)	2473	+144	1962	+117	8	74/0
11	12	DARRYL WORLEY I Miss My Friend (DreamWorks)	2345	-4	1839	-1	11	73/0
13	13	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	2334	+89	1850	+68	20	74/0
14	14	KELLIE COFFEY When You Lie Next To Me (BNA)	2283	+79	1826	+84	24	70/0
16	15	TRACE ADKINS Help Me Understand (Capitol)	2104	-142	1691	+139	17	71/1
19	16	KENNY CHESNEY The Good Stuff (BNA)	2042	-368	1609	+304	5	73/1
17	17	SARA EVANS I Keep Looking (RCA)	2005	+90	1563	+78	15	70/0
18	18	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	1953	+127	1546	+127	10	72/1
28	19	TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	1707	+663	1318	+539	3	68/7
20	20	SHANNON LAWSON Goodbye On A Bad Day (MCA)	1626	+54	1345	+55	19	67/0
22	21	BLAKE SHELTON O' Red (Warner Bros.)	1568	+182	1214	+143	9	64/3
24	22	BRAD MARTIN Before I Knew Better (Epic)	1466	+212	1132	+147	17	60/5
23	23	JOE NICHOLS The Impossible (Universal South)	1463	+182	1154	+127	11	61/3
26	24	MARK CHESNUTT She Was (Columbia)	1342	+130	1073	+114	19	61/0
27	25	DIAMOND RIO Beautiful Mess (Arista)	1309	+117	1021	+92	8	56/0
30	26	PHIL VASSAR American Child (Arista)	1172	+163	928	+141	4	62/2
29	27	JO DEE MESSINA Dare To Dream (Curb)	1135	+123	919	+113	5	60/2
33	28	MARTINA MCBRIDE Where Would You Be (RCA)	1108	+154	910	+118	5	62/2
32	29	CYNDI THOMSON I'm Gone (Capitol)	1057	+97	850	+86	7	57/1
34	30	AARON TIPPIN I'll Take Love Over Money (Lyric Street)	993	+55	729	+45	7	44/2
35	31	PINMONKEY Barbed Wire And Roses (BNA)	957	+85	779	+66	6	54/3
21	32	TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	857	-533	699	-407	23	35/0
39	33	CHRIS CAGLE Country By The Grace Of God (Capitol)	845	+217	697	+175	5	54/4
36	34	BRETT JAMES Chasin' Army (Arista)	794	+29	629	+21	9	46/0
37	35	ANTHONY SMITH If That Ain't Country (Mercury)	753	+63	645	+72	8	47/2
38	36	HOMETOWN NEWS Minivan (VFR)	677	+22	543	+17	11	38/1
40	37	LITTLE BIG TOWN Don't Waste My Time (Monument)	661	+42	524	+23	13	39/1
Debut	38	LEE ANN WOMACK Something Worth Leaving Behind (MCA)	560	+438	457	+339	1	45/17
41	39	REBECCA LYNN HOWARD Forgive (MCA)	559	+83	467	+59	4	39/3
42	40	SIXWIRE Look At Me Now (Warner Bros.)	480	+95	406	+71	4	34/2
43	41	SHEDAISY Mine All Mine (Lyric Street)	442	+96	379	+88	3	39/8
44	42	MARCEL Country Rock Star (Mercury)	331	+30	283	+30	3	30/4
45	43	MARIE SISTERS Real Bad Mood (Republic)	305	+6	233	+14	6	19/2
Debut	44	TIM MCGRAW Unbroken (Curb)	300	+197	214	+150	1	31/27
46	45	J. MICHAEL HARTER Hard Call To Make (Broken Bow)	287	+29	244	+26	3	24/3
48	46	RODNEY ATKINS Sing Along (Curb)	253	+41	207	+37	2	19/2
Debut	47	DIXIE CHICKS Long Time Gone (Monument)	242	+242	201	+201	1	22/22
49	48	RHETT AKINS Highway Sunrise (Audium)	214	+9	185	+10	3	13/0
50	49	CLARK FAMILY EXPERIENCE Going Away (Curb)	184	+19	159	+16	2	18/2
47	50	KENNY ROGERS Harder Cards (Dreamcatcher)	176	-77	132	-41	5	11/1

74 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 5/19-Saturday 5/25.

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Most Added

ARTIST TITLE LABEL(S)	ADDS
TIM MCGRAW Unbroken (Curb)	27
DIXIE CHICKS Long Time Gone (Monument)	22
LEE ANN WOMACK Something Worth Leaving... (MCA)	17
KEVIN DENNEY Cadillac Tears (Lyric Street)	12
SHEDAISY Mine All Mine (Lyric Street)	8
TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	7
TAMMY COCHRAN Life Happened (Epic)	6
BRAD MARTIN Before I Knew Better (Epic)	5
CHRIS CAGLE Country By The Grace Of God (Capitol)	4
MARCEL Country Rock Star (Mercury)	4
BLAKE SHELTON O' Red (Warner Bros.)	3
JOE NICHOLS The Impossible (Universal South)	3
PINMONKEY Barbed Wire And Roses (BNA)	3
REBECCA LYNN HOWARD Forgive (MCA)	3
J. MICHAEL HARTER Hard Call To Make (Broken Bow)	3
DAVID NAIL Memphis (Mercury)	3
GARTH BROOKS Thicker Than Blood (Capitol)	3
MONTGOMERY GENTRY My Town (Columbia)	3
MARTINA MCBRIDE Where Would You Be (RCA)	2
PHIL VASSAR American Child (Arista)	2

Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
TOBY KEITH Courtesy Of The Red... (DreamWorks)	+663
LEE ANN WOMACK Something Worth Leaving... (MCA)	+438
KENNY CHESNEY The Good Stuff (BNA)	+368
DIXIE CHICKS Long Time Gone (Monument)	+242
CHRIS CAGLE Country By The Grace Of God (Capitol)	+217
BRAD MARTIN Before I Knew Better (Epic)	+212
TIM MCGRAW Unbroken (Curb)	+197
JOE NICHOLS The Impossible (Universal South)	+182
BLAKE SHELTON O' Red (Warner Bros.)	+182
GARY ALLAN The One (MCA)	+176

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH Courtesy Of The Red... (DreamWorks)	+539
LEE ANN WOMACK Something Worth Leaving... (MCA)	+339
KENNY CHESNEY The Good Stuff (BNA)	+304
DIXIE CHICKS Long Time Gone (Monument)	+201
CHRIS CAGLE Country By The Grace Of God (Capitol)	+175
TIM MCGRAW Unbroken (Curb)	+150
BRAD MARTIN Before I Knew Better (Epic)	+147
BLAKE SHELTON O' Red (Warner Bros.)	+143
PHIL VASSAR American Child (Arista)	+141
TRACE ADKINS Help Me Understand (Capitol)	+139
GARY ALLAN The One (MCA)	+133
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	+127
JOE NICHOLS The Impossible (Universal South)	+127
CAROLYN DAWN JOHNSON I Don't Want ... (Arista)	+121
MARTINA MCBRIDE Where Would You Be (RCA)	+118
BROOKS & DUNN My Heart Is Lost To You (Arista)	+117
MARK CHESNUTT She Was (Columbia)	+114
JO DEE MESSINA Dare To Dream (Curb)	+113

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 31, 2002

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of April 29-May 5.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
TOBY KEITH My List (DreamWorks)	39.8%	78.8%	15.0%	98.8%	3.3%	1.8%
ALAN JACKSON Drive (For Daddy Gene)(Arista)	40.5%	76.5%	15.3%	99.0%	4.0%	3.3%
GEORGE STRAIT Living And Living Well (MCA)	35.3%	75.5%	18.8%	98.3%	2.0%	2.0%
TOMMY SHANE STEINER What If She's An Angel (RCA)	37.8%	73.3%	20.5%	99.0%	3.5%	1.8%
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	36.3%	71.8%	16.5%	98.5%	5.0%	5.3%
LONESTAR Not A Day Goes By (BNA)	36.0%	71.3%	19.3%	98.3%	5.3%	2.5%
BRAD PAISLEY I'm Gonna Miss Her (Arista)	40.0%	69.0%	23.3%	97.8%	4.5%	1.0%
MARK CHESNUTT She Was (Columbia)	24.8%	68.3%	22.3%	95.0%	3.8%	0.8%
TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	29.5%	68.0%	19.0%	98.8%	5.3%	6.5%
STEVE AZAR I Don't Have To Be Me... (Mercury)	33.5%	66.5%	21.5%	99.5%	5.5%	6.0%
GARY ALLAN The One (MCA)	27.0%	65.8%	25.8%	96.8%	4.0%	1.3%
CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	32.0%	65.5%	23.5%	98.5%	6.0%	3.5%
KELLIE COFFEY When You Lie Next To Me (BNA)	30.5%	63.8%	24.5%	97.3%	7.5%	1.5%
DARRYL WORLEY I Miss My Friend (DreamWorks)	24.5%	63.0%	27.0%	94.8%	3.8%	1.0%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	24.5%	62.8%	28.0%	92.8%	1.8%	0.3%
BRAD MARTIN Before I Knew Better (Epic)	18.8%	61.0%	25.8%	94.5%	6.5%	1.3%
TAMMY COCHRAN I Cry (Epic)	27.3%	60.5%	29.0%	97.3%	6.5%	1.3%
BRETT JAMES Chasin' Amy (Arista)	21.0%	60.3%	29.3%	98.0%	7.8%	0.8%
TRACE ADKINS Help Me Understand (Capitol)	24.3%	60.0%	27.5%	94.0%	6.3%	0.3%
TRICK PONY Just What I Do (Warner Bros.)	29.0%	59.0%	28.5%	99.0%	7.0%	4.5%
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	25.8%	59.0%	28.5%	95.0%	5.3%	2.3%
BLAKE SHELTON Ol' Red (Warner Bros.)	27.0%	58.8%	25.5%	92.5%	8.3%	0.0%
BROOKS & DUNN My Heart Is Lost To You (Arista)	24.3%	58.5%	25.3%	92.0%	7.0%	1.3%
KENNY CHESNEY The Good Stuff (BNA)	21.8%	56.3%	26.5%	89.5%	5.5%	1.3%
JOE NICHOLS The Impossible (Universal/South Republic)	21.0%	53.3%	26.3%	92.0%	8.8%	3.8%
DIAMOND RIO Beautiful Mess (Arista)	20.5%	52.8%	26.8%	86.3%	6.3%	0.5%
SHANNON LAWSON Goodbye On A Bad Day (MCA)	18.0%	52.3%	36.8%	97.5%	7.0%	1.5%
PINMONKEY Barbed Wire And Roses (BNA)	20.0%	51.3%	27.8%	88.0%	7.5%	1.5%
W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	19.8%	51.3%	23.5%	88.0%	6.0%	7.3%
MARTINA MCBRIDE Where Would You Be (RCA)	18.0%	51.3%	27.5%	88.5%	9.3%	0.5%
SARA EVANS I Keep Looking (RCA)	17.3%	51.0%	33.8%	93.5%	6.3%	2.5%
LITTLE BIG TOWN Don't Waste My Time (Monument)	16.5%	49.3%	31.0%	90.3%	6.5%	3.5%
CYNDI THOMSON I'm Gone (Capitol)	18.5%	48.8%	34.0%	91.8%	7.8%	1.3%
PHIL VASSAR American Child (Arista)	18.5%	48.5%	24.0%	79.3%	6.0%	0.8%
HOMETOWN NEWS Minivan (VFR)	16.8%	44.8%	25.5%	82.8%	10.8%	1.8%



Password of the Week: Svendsen
Question of the Week: 1. With a busier lifestyle, the Internet and more places to go, are you listening to the radio more, less or about the same? 2. When do you listen to the radio the most — at home, in your car or at work?

Total
Q1:
 More: 19%
 Less: 22%
 About the same: 59%
Q2:
 At home: 21%
 In the car: 62%
 At work: 17%

P1
Q1:
 More: 20%
 Less: 20%
 About the same: 60%
Q2:
 At home: 22%
 In the car: 60%
 At work: 18%

P2
Q1:
 More: 19%
 Less: 25%
 About the same: 56%
Q2:
 At home: 20%
 In the car: 85%
 At work: 12%

Male
Q1:
 More: 16%
 Less: 21%
 About the same: 63%
Q2:
 At home: 18%
 In the car: 64%
 At work: 18%

Female
Q1:
 More: 22%
 Less: 23%
 About the same: 55%
Q2:
 At home: 25%
 In the car: 60%
 At work: 15%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay, Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. **WEST:** Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2002 R&R Inc. © 2002 Bullseye Marketing Research Inc.

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For The Week Ending 5/31/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
TOBY KEITH My List (DreamWorks)	4.37	4.22	98%	27%	4.13	98%	34%
TOBY KEITH Courtesy Of The Red... (DreamWorks)	4.26	-	66%	6%	4.26	58%	5%
ALAN JACKSON Drive (For Daddy Gene) (Arista)	4.26	4.16	98%	22%	4.12	98%	28%
KENNY CHESNEY Young (BNA)	4.21	4.03	97%	26%	4.24	98%	27%
GARY ALLAN The One (MCA)	4.20	4.23	90%	12%	4.23	90%	12%
TRACE ADKINS Help Me Understand (Capitol)	4.19	4.14	82%	7%	4.09	79%	8%
STEVE AZAR I Don't Have To Be Me... (Mercury)	4.19	4.08	98%	20%	4.18	98%	22%
KENNY CHESNEY The Good Stuff (BNA)	4.19	4.04	80%	9%	4.27	80%	7%
GEORGE STRAIT Living And Living Well (MCA)	4.17	4.05	96%	19%	4.03	96%	22%
EMERSON DRIVE I Should Be... (DreamWorks)	4.15	3.94	97%	22%	4.08	97%	24%
MARK CHESNUTT She Was (Columbia)	4.15	4.05	73%	6%	4.17	72%	6%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	4.14	4.09	88%	12%	4.17	84%	10%
TOMMY SHANE STEINER What If She's... (RCA)	4.14	3.98	98%	28%	4.05	98%	32%
DIAMOND RIO Beautiful Mess (Arista)	4.13	4.01	61%	4%	4.13	59%	4%
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	4.12	4.03	92%	14%	4.00	90%	15%
TRICK PONY Just What I Do (H2E/WB)	4.10	3.92	95%	22%	4.05	94%	23%
DARRYL WORLEY I Miss My Friend (DreamWorks)	4.09	4.10	84%	11%	4.05	85%	11%
BRAD PAISLEY I'm Gonna Miss Her... (Arista)	4.08	4.13	99%	22%	3.97	98%	26%
BROOKS & DUNN My Heart Is Lost In You (Arista)	4.07	3.92	83%	11%	3.98	81%	12%
CAROLYN DAWN JOHNSON I Don't Want... (Arista)	4.06	3.95	93%	23%	4.00	94%	24%
KELLIE COFFEY When You Lie Next To Me (BNA)	4.06	3.93	87%	15%	3.89	88%	20%
BRAD MARTIN Before I Knew Better (Epic)	4.05	3.97	67%	6%	4.06	68%	7%
LONESTAR Not A Day Goes By (BNA)	4.03	4.06	97%	27%	3.92	96%	28%
SARA EVANS I Keep Looking (RCA)	4.01	4.01	81%	10%	4.07	78%	9%
JOE NICHOLS The Impossible (Universal South)	4.00	4.03	62%	7%	4.05	61%	7%
BLAKE SHELTON Ol' Red (Warner Bros.)	3.91	3.76	72%	10%	3.84	73%	13%
TAMMY COCHRAN I Cry (Epic)	3.89	3.77	93%	22%	3.76	92%	25%
SHANNON LAWSON Goodbye On A Bad Day (MCA)	3.87	3.72	74%	11%	3.83	77%	12%
TRAVIS TRITT Modern Day Bonnie... (Columbia)	3.80	3.84	99%	34%	3.63	98%	40%
W. NELSON... Mendocino... (Lost Highway/Mercury)	3.49	3.40	93%	33%	3.52	94%	33%

Total sample size is 757 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
TOBY KEITH My List (DreamWorks)	4350
PHIL VASSAR That's When I Love You (Arista)	2628
KENNY CHESNEY Young (BNA)	2570
MARTINA MCBRIDE Blessed (RCA)	2343
RASCAL FLATTS I'm Movin' On (Lyric Street)	2214
STEVE HOLY Good Morning Beautiful (Curb)	2163
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	2077
TIM MCGRAW The Cowboy In Me (Curb)	1735
TOBY KEITH I Wanna Talk About Me (DreamWorks)	1658
JO OEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	1564
ALAN JACKSON Where Were You (When...) (Arista)	1488
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	1482
BROOKS & DUNN Long Goodbye (Arista)	1380
BROOKS & DUNN Only In America (Arista)	1305
TRICK PONY On A Night Like This (H2E/WB)	1276
TAMMY COCHRAN I Cry (Epic)	1265
BRAD PAISLEY Wrapped Around (Arista)	1253
WILLIE NELSON/LEE ANN WOMACK Mendocino County Line (Lost Highway/Mercury)	1213
GEORGE STRAIT Run (MCA)	1123
TRAVIS TRITT Love Of A Woman (Columbia)	1089

The New Artist Gallery

Jack Ingram
Electric (Lucky Dog)

About the impending release of his new album, Texas-based singer-songwriter Jack Ingram says, "What I've always loved about country music is that the music tells you that we're having a good time, while the lyrics tell you why we need to have a good time. What I've always loved about rock 'n' roll is the attitude." That's an excellent way to sum up Ingram's appeal to legions of college-age fans who aren't prone to categorizing music. He says, "This record is about figuring out the complexities of our emotions and why we act the way we do." Ingram isn't afraid of writing a song alone, but *Electric* features collaborations with Bruce Robison, Jim Lauderdale and others. The project was produced by Frank Liddell, known for his work with his wife, Lee Ann Womack, and with Chris Knight. Womack and Patty Griffin make guest appearances on the album.

Shannon Lawson
Chase The Sun (MCA)

Shannon Lawson made his presence known to Country radio with a live performance at this year's Country Radio Seminar and with his debut single, "Goodbye on a Bad Day." With a strong background in bluegrass and R&B, the 28-year-old Kentucky native wrote 10 of the 11 songs on his debut album, *Chase the Sun*. Of course, the song he didn't write happens to be Marvin Gaye's hit "Let's Get It On," which Lawson transforms into a bluegrass tune. Lawson's co-writers include Tim Nichols, Steve Mandile, Austin Cunningham and former Little Texas member Del Gray, who assisted in writing "Goodbye on a Bad Day."

Tift Merritt
Bramble Rose (Lost Highway)

Born in Texas and raised in North Carolina, Tift Merritt became one of Lost Highway's first signings after she opened a show for Ryan Adams and won a songwriting contest in her home state. With a style that's been compared to that of early Bonnie Raitt, Emmylou Harris and Sheryl Crow, Merritt wrote all 11 songs for her debut album, *Bramble Rose*. The album was produced by Ethan Johns, who has worked with Adams and Counting Crows. Merritt recorded the album live in the studio with her band and Tom Petty & The Heartbreakers keyboardist Benmont Tench. She makes her first appearance at Fan Fair on June 16 in a show with Steve Azar, Eric Heatherly, The Marie Sisters, James Otto, Anthony Smith, Sons Of The Desert and Darryl Worley.

ON THE RECORD
With
Buzz Jackson
PD, KIIM/Tucson

When we first heard Toby Keith's "Courtesy of the Red, White & Blue (The Angry American)" here at KIIM/Tucson, we knew it was a song that would strike a chord, and it has done just that. The response has been fantastic, so we are riding that wave. Toby doesn't hold back on this song, and I think people just needed to hear what he has to say. It's the right song at the right time. We get a ton of requests, and our audience is passionate about it. You have to give the people what they want — and they want to hear Toby Keith!

New & Active

RHETT AKINS Highway Sunrise (Audium)	Total Plays: 157, Total Stations: 25, Adds: 1
MONTGOMERY GENTRY My Town (Columbia)	Total Plays: 145, Total Stations: 10, Adds: 10
J. MICHAEL HARTER Hard Call To Make (Broken Bow)	Total Plays: 141, Total Stations: 31, Adds: 6
KEVIN DENNEY Cadillac Tears (Lyric Street)	Total Plays: 131, Total Stations: 22, Adds: 16
TAMMY COCHRAN Life Happened (Epic)	Total Plays: 125, Total Stations: 24, Adds: 14

Songs ranked by total points.



KID KELLY
kkelly@rronline.com

It's Miller Time!

□ As WALK/Nassau-Suffolk celebrates 50 years, its PD reflects on 13 of them

In today's climate not many radio stations can say they've retained the same format for five years, let alone five decades. There are even fewer station employees who can say they've worked at the same radio station for 13 consecutive years. WALK/Nassau-Suffolk PD **Rob Miller** is one of those — his resume lists only one station.

Miller joined WALK as an intern while in high school in 1989. He worked in all departments, including news, programming and promotions, and ascended to the highly sought-after weekend overnight shift before achieving his first full-time gig: rocking the mike during the night shift. In 1994 he was handed Asst. PD duties, and in March 2001, to mark his 11th anniversary, he was named PD by Clear Channel bigwigs Tom Poleman and Jim Ryan.

This week, Miller discusses the differences between WALK then and now and how the station has evolved over the years. He also shares why WALK remains AC's brand leader for Long Islanders and consistently pulls big numbers in a market that's just a stone's throw from New York City.

R&R: Who were your early radio influences and mentors?

RM: Growing up, I loved listening to the Scott Shannon era of WHTZ (Z100)/New York, *The Morning Zoo* and Z-Jays like Magic Matt, Shadow Stevens and some guy named Kid Kelly. I would tape all their talk breaks and try to emulate them. Former WALK PD Gene Michaels and GM Bill Edwards were my radio mentors. They helped me mold my programming skills, gave me a shot and bailed me out when I hit rough waters. I will always be grateful to them. I also admired the work that former WBLI/Nassau-Suffolk PD Bill Terry did back then and hoped to work with him one day. Now he works with me at WALK. Strange business!

R&R: Run down the rest of your airstaff.

RM: WALK is so much more than an adult station that plays great music. Our personalities are very much a part of the community and have been with the station for many years. They give me 110% and are greatly responsible for our success. *The WALK Breakfast Club* is Long Island's No. 1 morning show. This show gives Long Islanders all the information they need to start their day, plays their favorite songs and keeps them smiling as they try to maneuver their way through



Rob Miller

Long Island traffic.

Mark Daniels was the PD here back in the '80s, and he is the captain of the show. He has a real friendly sound. Cindy just joined us a couple of years ago, and she represents the strong-minded female perspective; she has an incredible bond with the listeners and does our entertainment report, "The Showbiz Buzz."

Our award-winning news team is led by News Director Donna Vaughan — who also does news in the morning for our sister station, WLTW/New York — and David Weiss, who is our resident sports nut, jokester and the guy you'll find at all the charity functions on Long Island. Pat Pagano has been our meteorologist for 20 years, and the listeners love him. And we've got the only airborne traffic coverage on Long Island — SkyWALK traffic — provided by Jim Buckley.

The newest member of the WALK team is midday guy Freddie Colon. Freddie just started at the beginning of May, joining us from Jammin' 105 in New York City [the former WTJM], and the response has been incredible. Listeners have really welcomed him with open arms, and Freddie is going to help us kick our at-work listening up a notch.

K.T. Mills is my afternoon goddess and another favorite of our listeners. She does such a great job of striking a chord with the audience with her warm delivery. At night we have our heritage love songs show, *WALK Pillowtalk*, hosted by Mary Perez. Mary helps our listeners wind down and fields their love-song requests. It's a very soothing show.

R&R: What is the competitive landscape in your market? Who do you share the most audience with?

RM: Long Island is not your typical market. Not only do we compete with stations that are within our market, we also have the New York City stations to contend with. Long Island is 120 miles long, and it's divided into two counties: Nassau and Suffolk. WALK's signal is incredible. It covers all of Long Island and parts of New York City, New Jersey and Connecticut. Nassau is closest to New York

City, and a lot of those radio listeners tend to listen to city stations. Suffolk County is more suburban and is where a huge amount of our audience comes from.

The two major players for the female audience here are WALK and CHR/Pop WBLI. We share the biggest percentage of our audience with WBLI, but the two stations are as different as night and day. WALK is targeted to win the 25-54 battle, and WBLI's music and presentation are much more appealing to the 12-24 cell. The two stations' playlists have very few songs in common: They are playing Ashanti and Puff Daddy, we are playing Celine Dion and Elton John. Thanks to our strong morning show and our awesome at-work-listening numbers, WALK is able to be No. 1 25-54 and 12+. We also show up consistently in the New York book with around a 1 share.

R&R: What is the reason for WALK's long-term success on Long Island?

RM: WALK is Long Island. We don't have our own local News/Talk station, so WALK is the station Long Islanders turn to for local information. If there is a car fire on the Long Island Expressway, a bomb scare at a local mall or school closings because of bad winter weather, they can count on us to have our finger on the pulse of what is going on and to give them the info they need.

Local news stories like Hurricane Gloria, the Suffolk County wildfires and the TWA Flight 800 crash branded WALK as the local-information station, something that sets us apart from the competition. You would be hard-pressed to find an AC station like ours today — one that does newscasts twice an hour weekday and weekend mornings.

In addition to the strong information images, WALK is all over the place — at your local street fairs and carnivals, charity walkathons and parades, like the huge one a few months ago for our own Olympic [women's figure skating] champion, Sarah Hughes. Through our entrenchment in the community, we have built an incredible bond with the listeners. They hear all their favorite songs and find out what is happening where they live



WHO'S THE BIG MAN ON CAMPUS?

Reprise recording artist Chris Isaak knows the answer. Seen here during a recent visit to WLTW/New York are (l-r) WLTW OM/PD and Clear Channel AC Brand Manager Jim Ryan, Isaak, WALK/Nassau-Suffolk PD Rob Miller and Clear Channel Regional VP/New York Market Manager Andrew Rosen.

just by listening to WALK.

R&R: Tell us about WALK's unique community involvement and marketing projects.

RM: For the past four years we've done a CD compilation that benefits breast-cancer research on Long Island. Many of the labels and artists have generously donated their songs so that we could pass along 100% of the net proceeds to women's charities right here on Long Island, which has one of the highest rates of breast cancer in America. This is affecting our community, and WALK needed to do something.

Putting this CD together is an awesome task, but the rewards make it worthwhile. Last year's CD made \$47,000. A big thank you to all the label reps who have helped us make a difference year after year. We also do a holiday-music CD every year and donate proceeds to local children's charities. It's all about giving back to the community.

R&R: Tell us where WALK is today musically.

RM: WALK has come a long way over the years. Back in 1982 our format was playing Neil Diamond and Air Supply. Now, in addition to core artists like Elton John, Billy Joel and Faith Hill, our current playlist includes songs from artists like The Calling, Train and Vanessa Carlton. Our goal has always been to play the mass-appeal hit songs for our 25-54 female listeners.

It's important to note that 35-year-old females of today are different from the same-aged women of a decade ago. They're really busy driving the kids to soccer practice and working outside and inside the home, and they don't want to feel old. They don't want to listen to a station that will remind them that they are older. They tend to embrace their children's music so much more today. This is evident when you see many mothers and daughters together at a concert, dressed the same and singing the words to every song.

You need to be able to blend the biggest songs of yesterday with the hottest hits from today that fit your brand. Keeping the music fresh on WALK is essential to keeping in touch with our listeners' tastes.

R&R: Has WALK's presentation evolved as well?

RM: Yes. We've come a long way from being a liner-reading format a couple of decades ago. I encourage our jocks to have fun and to keep coming up with different ways to relate to the audience. WALK's presentation is upbeat and fun. Our Production Director, Mike Stewart, who has been at WALK forever, is a creative genius who makes our station imaging and promos jump out of the radio. We are a top 40 radio station for adults, so we are always plugged into what Long Islanders are talking about.

R&R: How much networking do you do with other stations in your company?

RM: I'm incredibly fortunate to collaborate with two of the greatest programmers in America, Z100's Tom Poleman and Clear Channel AC Brand Manager and WLTW PD Jim Ryan. I've learned so much from both of these guys. Jim and I have become like brothers — you can figure out which one is the older brother, right? We pool our resources to make both WALK and WLTW better radio stations. He has taught me so many things about the business, in the last year that we've worked together and his legacy at WLTW is an inspiration to me.

Tom used to do weekend on-air work at WALK back in the '80s, so he has a soft spot for us in his heart, and we work together with Z100 to improve the ratings dominance of the New York cluster on Long Island. Having Z100 and WLTW as our big brothers has helped WALK improve its programming and gain access to some incredible promotional opportunities and artists.

R&R: Share the circumstance that allowed you to crack the mike for the very first time at WALK at age 17.

RM: It was Christmas Eve. I was running the board for our 30 hours of all-Christmas-music programming and had never been on the air. I read on the AP newswire that Yankees manager Billy Martin had been killed in an accident, and I thought it was important information for the audience to know. I decided to open the mike and tell Long Island, without permission.

My PD wasn't thrilled, but he was impressed by my initiative. That later resulted in a weekend overnight shift.

May 31, 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)	2698	-61	364295	16	120/0
2	2	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	2594	+141	347974	28	117/0
3	3	ENRIQUE IGLESIAS Hero (Interscope)	2262	-80	290791	32	119/0
4	4	MARC ANTHONY I Need You (Columbia)	2119	-78	286831	15	114/0
8	5	JO DEE MESSINA Bring On The Rain (Curb)	1735	+77	188021	16	106/0
6	6	MICHAEL BOLTON Only A Woman Like You (Jive)	1723	-10	214659	13	110/0
5	7	LONESTAR I'm Already There (BNA)	1677	-128	234843	38	107/0
9	8	JOSH GROBAN To Where You Are (143/Reprise)	1650	+10	211729	9	107/3
10	9	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1537	+32	188409	74	109/0
12	10	ENYA Wild Child (Reprise)	1439	+194	159161	14	101/0
11	11	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1304	-54	205860	45	85/0
13	12	CAROLYN DAWN JOHNSON So Complicated (Arista)	1162	+52	111345	11	93/0
14	13	BONNIE RAITT I Can't Help You Now (Capitol)	1150	+49	109885	10	103/2
15	14	ALL-4-ONE & JIM BRICKMAN Beautiful As U (AMC)	873	+10	93559	10	82/1
17	15	LUTHER VANDROSS I'd Rather (J)	711	+84	135633	10	77/4
19	16	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	605	+138	115785	5	50/8
Debut	17	BRYAN ADAMS Here I Am (A&M/Interscope)	476	+413	85903	1	77/26
22	18	DARYL HALL & JOHN OATES Do It For Love (BMG/Heritage)	473	+140	44903	2	74/14
20	19	JENNIFER LOPEZ Alive (Epic)	428	+68	40816	3	58/5
18	20	PAUL MCCARTNEY Your Loving Flame (Capitol)	413	-114	44309	8	66/0
21	21	BOYZ II MEN The Color Of Love (Arista)	357	+5	36595	5	54/2
25	22	CALLING Wherever You Will Go (RCA)	333	+13	92297	7	17/0
23	23	MARILYN SCOTT Don't Let Love Get Away (Prana)	323	-9	28748	12	55/1
27	24	ENRIQUE IGLESIAS Escape (Interscope)	318	+24	93746	4	22/1
29	25	SHERYL CROW Soak Up The Sun (A&M/Interscope)	295	+63	40368	3	26/5
24	26	ELTON JOHN This Train Don't Stop There... (Rocket/Universal)	248	-82	31260	18	47/0
Debut	27	JOHN MAYER No Such Thing (Aware/Columbia)	185	+45	13958	1	24/3
Debut	28	GARTH BROOKS When You Come Back To Me Again (Capitol)	161	+10	12173	1	34/2
30	29	THE CORRS Would You Be Happier (143/Lava/Atlantic)	143	-59	10591	3	23/0
Debut	30	MICHELLE BRANCH All You Wanted (Maverick/WB)	136	+4	48989	1	7/0

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 5/19-5/25. 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

ELTON JOHN Original Sin (Rocket/Universal)
Total Plays: 133, Total Stations: 31, Adds: 9

BARRY MANILOW They Dance! (Concord)
Total Plays: 99, Total Stations: 26, Adds: 4

MICHAEL DAMIAN Shadows In The Night (Modern Voices/Weir Bros.)
Total Plays: 92, Total Stations: 21, Adds: 3

VAN MORRISON Steal My Heart Away (Universal)
Total Plays: 92, Total Stations: 17, Adds: 0

TAMARA WALKER Angel Eyes (Curb)
Total Plays: 82, Total Stations: 24, Adds: 7

STEELY Simple Girl (NFE)
Total Plays: 72, Total Stations: 17, Adds: 3

LINDA EDER F/CARL ANDERSON How In The World (Atlantic)
Total Plays: 61, Total Stations: 14, Adds: 3

Songs ranked by total plays

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
BRYAN ADAMS Here I Am (A&M/Interscope)	26
D. HALL & J. OATES Do It For Love (BMG/Heritage)	14
ELTON JOHN Original Sin (Rocket/Universal)	9
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	8
TAMARA WALKER Angel Eyes (Curb)	7
JENNIFER LOPEZ Alive (Epic)	5
SHERYL CROW Soak Up The Sun (A&M/Interscope)	5
PET SHOP BOYS Home And Dry (Sanctuary/SRG)	5
LUTHER VANDROSS I'd Rather (J)	4
BARRY MANILOW They Dance! (Concord)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRYAN ADAMS Here I Am (A&M/Interscope)	+413
ENYA Wild Child (Reprise)	+194
FIVE FOR FIGHTING Superman... (Aware/Columbia)	+141
D. HALL & J. OATES Do It For Love (BMG/Heritage)	+140
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	+138
ELTON JOHN Original Sin (Rocket/Universal)	+98
LUTHER VANDROSS I'd Rather (J)	+84
JO DEE MESSINA Bring On The Rain (Curb)	+77
DIDO Thankyou (Arista)	+73
CHRISTINA AGUILERA I Turn To You (RCA)	+72

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1509
ENYA Only Time (Reprise)	1403
DIDO Thankyou (Arista)	1364
SAVAGE GARDEN I Knew I Loved You (Columbia)	1074
FAITH HILL There You'll Be (Warner Bros.)	898
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	836
FAITH HILL The Way You Love Me (Warner Bros.)	823
'N SYNC This I Promise You (Jive)	816
LEANN RIMES I Need You (Curb)	807
BACKSTREET BOYS Drowning (Jive)	802
HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)	769
O-TOWN All Or Nothing (J)	753
LEANN RIMES Can't Fight The Moonlight (Curb)	715
CELINE DION That's The Way It Is (Epic)	706
DIAMOND RIO One More Day (Arista)	687

R&R Station Playlists have moved to the web.
See all of our monitored reporters at
www.radioandrecords.com.

MONITORED STATION PLAYLISTS

NOW AVAILABLE ONLINE AT OUR NEW ADDRESS:

www.radioandrecords.com





May 31, 2002

RateTheMusic.com BY MEDIABASE™

America's Best Testing AC Songs 12+ For The Week Ending 5/31/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top AC songs like Celine Dion, Josh Groban, Matchbox Twenty, etc.

Total sample size is 309 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

- BARRY MANILOW They Dance! (Concord)
DARYL HALL & JOHN OATES Do It For Love (BMG/Heritage)
BRYAN ADAMS Here I Am (A&M/Interscope)
TAMARA WALKER Angel Eyes (Curb)
JOSH GROBAN To Where You Are (143/Reprise)
JENNIFER LOPEZ Alive (Epic)
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GARTH BROOKS When You Come Back To Me Again (Capitol)
MICHAEL DAMIAN Shadows In The Night (Modern Voices/Weir Bros.)

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:

R&R c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor Los Angeles, CA 90067

Reporters

Grid of reporter information including names, locations, and contact details for various radio markets across the US.

Monitored Reporters 137 Total Reporters

120 Total Monitored

17 Total Indicator 14 Current Indicator Playlists

Did Not Report, Playlist Frozen (3): WHOM/Portland, ME K5BL/Santa Barbara, CA KGBX/Springfield, MO

ON THE RECORD

With
Danny Lyons
PD, WEBE/Bridgeport, CT

Welcome to WEBE Land! After only 62 weeks in power rotation, Matchbox Twenty still sound great and show little sign of burn. We've seen a resurgence of "Can't Fight the Moonlight" by LeAnn Rimes, and Five For Fighting's "Superman" continues to be one of our most popular songs; it's still getting new fans. We're excited about another great crossover song, "A Thousand

Miles" by Vanessa Carlton. It just sounds like a hit AC cut. • It's also hard to ignore Josh Groban, with such tremendous sales and multimedia exposure. "To Where You Are" generates most of our e-mail inquiries. Being one of the biggest Hall & Oates fans around, I couldn't wait to hear their new one, and after hearing it, I couldn't wait to give it a spin. "Do It for Love" does it for me. I feel its soul. Listen to the lyrics, then imagine your audience putting the top down and turning the radio up. As summer approaches, we look forward to more music from core AC artists here at WEBE.



to the lyrics, then imagine your audience putting the top down and turning the radio up. As summer approaches, we look forward to more music from core AC artists here at WEBE.

Dave Matthews Band take the leap o' the week with "Where Are You Going" (RCA), up 433 plays and advancing 11 positions, to No. 20 ... **Chad Kroeger & Josey Scott's** "Hero" (Roadrunner/Columbia/IDJMG) also takes a Spider-Man leap and moves 27-21*, up 308 plays ... **Creed's** "One Last Breath" (Wind-up) enters big at No. 29, while **Counting Crows'** "American Girls" (Geffen/Interscope) debuts at No. 36 ... **Familiar 48's** "The Question" (MCA) and **Abandoned Pools'** "Remedy" (Extasy) are the other Hot AC debuts, at 39* and 40*, respectively ... **Jimmy Eat World** go 8-5* with "The Middle" (DreamWorks) ... Over at AC, **Jo Dee Messina** moves 8-5* with "Bring on the Rain" (Curb), while **Enya's** "Wild Child" (Reprise) moves 12-10*, up 194 plays ... Talk about a hot debut: **Bryan Adams** arrives on the chart at 17* with "Here I Am" (A&M/Interscope), from *Spirit*, a box-office winner in its opening weekend ... **Hall & Oates** are back — they've now appeared on R&R's AC chart in four different decades — as "Do It for Love" (BMG/Heritage) moves 22-18* ... After going to No. 1 on last week's Hot AC chart, **Sheryl Crow** moves 29-25* at AC with "Soak Up the Sun" (A&M/Interscope) ... **Five For Fighting** keep on going: They hold at 2* with "Superman (It's Not Easy)" (Columbia), and they're fighting their way to No. 1.

AC/Hot AC ON THE RADIO

— Kid Kelly, AC/Hot AC Editor

artist activity

ARTIST: Moby

LABEL: V2

By KID KELLY/AC-HOT AC EDITOR



Moby

You just saw him on *Saturday Night Live*, and he'll be visiting David Letterman in June and Jay Leno in July. You've even seen his homestead on MTV's *Cribs* (his place is just as cool as his music). He's "Mr. DJ." "Mr. Body Rock." He's Richard Melville Hall, a.k.a. Moby.

A few months back, when Mark Snider over at V2 Records in New York first played "We Are All Made of Stars" for me, I thought, "Wow, that's killer." I later heard "Stars" on WLIR/Long Island, introduced by Moby himself during a station visit, and again thought, "Wow!" But enough of my thoughts. Many others have long been thinking and talking about Moby. Here's a little something from highly respected KALC/Denver PD Tom Gjerdrum about Moby's latest: "This song is exactly what radio needs right now. Moby is a credible artist who is very visible and very, very cool."

Moby is cool (regardless of what Eminem says) and brings his credibility and talent to his latest album, *18*. It's chock-full of the quality tunes he makes by himself — 18 of them, to be exact! From "In This World" to "In My Heart" to "Another Woman" and the title track, it's all solid stuff that backs up what I'm talking about.

Moby's past is just as interesting as his music. Born in New York and reared mostly in Connecticut (with a brief stop in San Francisco), Moby's been releasing records since 1983, when he was just 18 years old. He once lived next door to President Bush's mom — and he's lived illegally in a semiabandoned factory with no running water and cockroaches the size of Chihuahuas.

He shopped demo tapes to every record label in New York and was rejected by every one of them before finally getting some interest from a new label after two years of effort. He then

moved to a new apartment in the city located next to a Mexican restaurant and a 24-hour sex shop.

In the summer of 1990 Moby donned a suit and performed his first-ever live electronic performance, unsure of what to expect from the crowd at a New York club. He tried it again, this time at the Palladium in New York in front of a crowd of 5,000 people, and was received, he recalls, "surprisingly well, even though I was a nervous wreck."

Mobility was released in winter of 1990 and sold around 2,000 copies. Moby's next single, "Voodoo Child" sold 4,000 units, then "Go" went on to sell around a million copies and was listed as one of *Rolling Stone's* best records of all time.

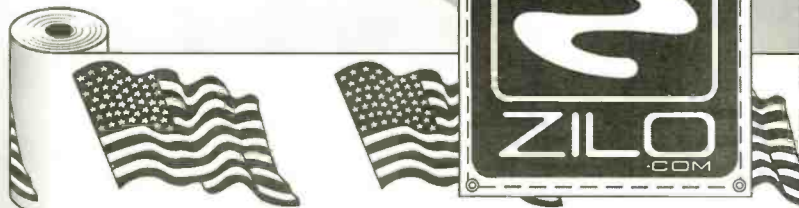
By 1995, after touring the U.S. for a few years, Moby released when he refers to as his first "real" album, *Everything Is Wrong*, and toured with Lollapalooza and Red Hot Chili Peppers.

In May of 1999 Moby joined V2 and released his label debut, *Play* (recorded in his bedroom), with the ambition to sell 250,000 copies. It went on to sell almost 10 million.

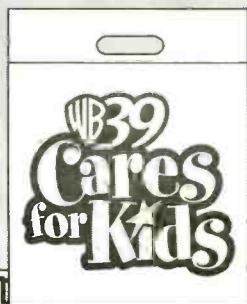
Other tidbits among Moby's successes are having been nominated for a bunch of Grammys and winning MTV Europe and MTV U.S.A. awards and a VH1 award.

As I wrap this up, and at the risk of sounding like I'm hyping, I strongly suggest you give *18* and "Stars" a big thumbs-up. But there's no need to listen to me: Just listen to KALC/Denver, KLLC/San Francisco, WPTE/Norfolk and WTMX/Chicago, to name a few, because, right now, they're all made of stars.

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R&R Hot AC Top 40

May 31, 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
	1	1 SHERYL CROW Soak Up The Sun (A&M/Interscope)	3489	+34	361972	14	87/1
	2	2 CALLING Wherever You Will Go (RCA)	3157	-192	320939	36	89/0
	3	3 VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2972	+10	299595	13	86/1
	4	4 GOO GOO DOLLS Here Is Gone (Warner Bros.)	2867	-87	301658	12	87/0
	5	5 JIMMY EAT WORLDO The Middle (DreamWorks)	2690	+128	288437	11	81/0
	6	6 NICKELBACK How You Remind Me (Roadrunner/IDJMG)	2591	-261	250394	30	79/0
	7	7 MICHELLE BRANCH All You Wanted (Maverick/WB)	2502	-236	258414	20	79/0
	8	8 PUOOLE OF MUDD Blurry (Flawless/Geffen/Interscope)	2483	-231	243847	18	73/0
	9	9 JOHN MAYER No Such Thing (Aware/Columbia)	2239	+11	226043	15	86/2
	10	10 TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1801	-61	176017	64	83/0
	11	11 ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	1781	-252	183069	20	74/0
	12	12 JEWEL Standing Still (Atlantic)	1718	-200	171415	32	74/0
	13	13 CREED My Sacrifice (Wind-up)	1674	-191	143986	29	75/0
	14	14 DEFAULT Wasting My Time (TVT)	1617	-23	162546	14	56/0
	15	15 AVRIL LAVIGNE Complicated (Arista)	1606	+68	165621	7	69/5
	16	16 LINKIN PARK In The End (Warner Bros.)	1258	-126	94081	16	32/0
	17	17 NO DOUBT Hella Good (Interscope)	1184	+54	106761	5	47/1
	18	18 FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)	1170	-4	118859	11	67/0
	19	19 PINK Don't Let Me Get Me (Arista)	1117	-10	90659	6	34/0
	20	20 DAVE MATTHEWS BAND Where Are You Going (RCA)	1075	+433	133261	2	71/14
	21	21 C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	1051	+308	108174	3	56/7
	22	22 SHAKIRA Underneath Your Clothes (Epic)	945	+4	67180	4	46/2
	23	23 CALLING Adrienne (RCA)	935	-16	95078	5	64/1
	24	24 RUBYHORSE Sparkle (Island/IDJMG)	889	+29	76548	4	54/2
	25	25 LENNY KRAVITZ Stillness Of Heart (Virgin)	871	-184	77814	10	52/0
	26	26 THE CORRS When The Stars Go Blue (143/Lava/Atlantic)	853	+48	104614	4	54/3
	27	27 DISHWALLA Somewhere In The Middle (Immergent)	719	+6	51259	3	40/2
	28	28 NICKELBACK Too Bad (Roadrunner/IDJMG)	659	+35	42183	3	28/0
	29	29 CREED One Last Breath (Wind-up)	639	+233	45814	1	42/3
	30	30 DROPLINE Fly Away From Here (...Day) (143/Reprise)	589	+111	56692	2	50/6
	31	31 JACK JOHNSON Flake (Enjoy/Universal)	559	+7	59379	3	34/3
	32	32 CELINE DION A New Day Has Come (Epic)	549	-185	51414	14	34/0
	33	33 MEREDITH BROOKS Shine (Gold Circle)	534	-16	43237	3	41/1
	34	34 ENRIQUE IGLESIAS Escape (Interscope)	497	-38	50585	3	13/0
	35	35 COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	478	+71	29348	2	22/0
	36	36 COUNTING CROWS American Girls (Geffen/Interscope)	420	+158	67502	1	33/4
	37	37 LEANN RIMES Can't Fight The Moonlight (Curb)	415	-22	27048	20	25/0
	38	38 KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	398	-238	31316	11	27/0
	39	39 FAMILIAR 48 The Question (MCA)	361	+52	30050	1	29/2
	40	40 ABANDONED POOLS Remedy (Extacy)	327	+16	29850	1	25/1

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)	22
DAVE MATTHEWS BAND Where Are You Going (RCA)	14
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	7
DROPLINE Fly Away From Here (...Day) (143/Reprise)	6
AEROSMITH Girls Of Summer (Columbia)	6
AVRIL LAVIGNE Complicated (Arista)	5
CAROLYN DAWN JOHNSON So Complicated (Arista)	5
OUR LADY PEACE Somewhere Out There (Columbia)	5
OASIS Stop Crying Your Heart Out (Epic)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVE MATTHEWS BAND Where Are You Going (RCA)	+433
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	+308
CREED One Last Breath (Wind-up)	+233
COUNTING CROWS American Girls (Geffen/Interscope)	+158
JIMMY EAT WORLD The Middle (DreamWorks)	+128
DROPLINE Fly Away From Here (...Day) (143/Reprise)	+111
DIRTY VEGAS Days Go By (Capitol)	+111
MOBY We Are All Made Of Stars (V2)	+95
COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	+71

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LIFEHOUSE Hanging By A Moment (DreamWorks)	1470
FIVE FOR FIGHTING Superman... (Aware/Columbia)	1448
STAINED It's Been Awhile (Flip/Elektra/EEG)	998
DAVE MATTHEWS BAND The Space Between (RCA)	954
DIDO Thankyou (Arista)	942
3 DOORS DOWN Be Like That (Republic/Universal)	941
PINK Get The Party Started (Arista)	941
SUGAR RAY When It's Over (Lava/Atlantic)	871
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	850
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	819
INCUBUS Drive (Immortal/Epic)	805
U2 Beautiful Day (Interscope)	749
ENYA Only Time (Reprise)	740
NELLY FURTADO I'm Like A Bird (DreamWorks)	726
CREED With Arms Wide Open (Wind-up)	723
SMASH MOUTH I'm A Believer (Interscope)	701

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 5/19-5/25. 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.

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.radioandrecords.com.



ALREADY ON:

- KYSR - Star 98.7/ Los Angeles
- WSNE/Providence
- WJLK/Monmouth
- WKZN/New Orleans
- WRMF/West Palm Beach
- WPTI/Norfolk
- WINK/Ft. Myers
- KQIS/LaFayette
- WVTI/Grand Rapids
- KLCA/Reno
- KNVQ/Reno
- WCDA/Lexington
- 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

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Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
JIMMY EAT WORLD The Middle (DreamWorks)	4.24	4.20	90%	21%	4.15	90%	22%
CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	4.18	-	63%	7%	4.20	63%	7%
GOO GOO DOLLS Here Is Gone (Warner Bros.)	4.17	4.16	89%	14%	4.10	88%	15%
MICHELLE BRANCH All You Wanted (Maverick/WB)	4.05	3.99	89%	23%	3.98	91%	24%
AVRIL LAVIGNE Complicated (Arista)	4.03	3.88	51%	6%	3.99	53%	7%
NICKELBACK Too Bad (Roadrunner/IDJMG)	4.03	4.10	82%	19%	3.96	84%	22%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	4.02	4.05	85%	24%	3.97	84%	26%
DEFAULT Wasting My Time (TVT)	4.02	4.04	87%	27%	3.99	86%	26%
CALLING Wherever You Will Go (RCA)	4.00	3.99	95%	43%	3.99	95%	47%
LIFEHOUSE Hanging By A Moment (DreamWorks)	3.98	3.99	98%	49%	4.02	98%	51%
JOHN MAYER No Such Thing (Aware/Columbia)	3.98	4.01	66%	13%	4.05	71%	12%
LINKIN PARK In The End (Warner Bros.)	3.95	3.99	95%	44%	3.94	93%	43%
DAVE MATTHEWS BAND Where Are You Going (RCA)	3.95	-	51%	7%	4.00	58%	7%
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.92	3.98	95%	40%	3.91	93%	38%
THE CALLING Adrienne (RCA)	3.89	3.97	62%	9%	3.82	63%	10%
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	3.84	3.93	99%	59%	3.82	99%	62%
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3.78	3.78	97%	56%	3.85	98%	57%
FIVE FDR FIGHTING Easy Tonight (Aware/Columbia)	3.76	3.74	65%	18%	3.73	70%	21%
DISHWALLA Somewhere In The Middle (Immergent)	3.74	3.81	40%	5%	3.60	41%	8%
PINK Don't Let Me Get Me (Arista)	3.72	3.74	88%	34%	3.65	90%	35%
FIVE FDR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	3.67	3.71	95%	50%	3.57	95%	55%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.64	3.64	86%	26%	3.48	89%	30%
NO DOUBT Hella Good (Interscope)	3.62	3.66	82%	22%	3.70	84%	21%
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	3.56	3.70	91%	37%	3.62	93%	35%
CREED My Sacrifice (Wind-up)	3.53	3.65	99%	59%	3.25	100%	66%
JEWEL Standing Still (Atlantic)	3.48	3.53	92%	44%	3.46	94%	43%
LENNY KRAVITZ Stillness Of Heart (Virgin)	3.35	3.38	66%	21%	3.36	69%	22%
SHAKIRA Underneath Your Clothes (Epic)	3.30	3.31	85%	36%	3.27	88%	38%
NO DOUBT Hey Baby (Interscope)	3.19	3.26	98%	63%	3.25	98%	63%
CELINE DION A New Day Has Come (Epic)	2.97	2.90	79%	35%	2.86	81%	38%

Total sample size is 821 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 casual 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 4818/377-5300. RateTheMusic.com data is provided by Mediabase Research, a Division of Premiere Radio Networks.

Indicator

Most Added

- CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)
- JACK JOHNSON Flake (Enjoy/Universal)
- DAVE MATTHEWS BAND Where Are You Going (RCA)
- THE CORRS When The Stars Go Blue (143/Lava/Antalantic)
- COUNTING CROWS American Girls (Geffen/Interscope)
- ALANA DAVIS I Am Free (Elektra/EEG)
- SHANNON MCNALLY Now That I Know (Capitol)

New & Active

- MOBY We Are All Made Of Stars (V2)
Total Plays: 319, Total Stations: 29, Adds: 3
- UNWRITTEN LAW Seein' Red (Interscope)
Total Plays: 266, Total Stations: 17, Adds: 0
- SEVEN AND THE SUN Walk With Me (Atlantic)
Total Plays: 200, Total Stations: 23, Adds: 3
- DIRTY VEGAS Days Go By (Capitol)
Total Plays: 178, Total Stations: 11, Adds: 4
- 311 Amber (Volcano)
Total Plays: 176, Total Stations: 15, Adds: 4
- JARS OF CLAY Fly (Essential/Silvertone)
Total Plays: 121, Total Stations: 12, Adds: 2
- ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)
Total Plays: 119, Total Stations: 24, Adds: 22
- AURORA Dreaming (Groovilicious/Strictly Rhythm)
Total Plays: 117, Total Stations: 13, Adds: 2
- OUR LADY PEACE Somewhere Out There (Columbia)
Total Plays: 94, Total Stations: 9, Adds: 5
- CAROLYN DAWN JOHNSON So Complicated (Arista)
Total Plays: 90, Total Stations: 12, Adds: 5

Songs ranked by total plays

Reporters

<p>WKDD/Akron, OH * PD: Keith Kennedy 1 AEROSMITH "Summer" "Arista" 2 JARVIS "Complicated" "Arista" 3 DAVE MATTHEWS BAND "Going"</p>	<p>WZLX/Canton, OH * Interim PD: Morgan Taylor 2 MICHELLE BRANCH "All You Wanted" "Maverick/WB" 1 AEROSMITH "Summer" "Arista" 1 COUNTING CROWS "American" "Geffen/Interscope"</p>	<p>WBNS/Columbus, OH * PD: Jeff Ballentine 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" No Adds</p>	<p>WINK/FL Myers, FL * PD/M/D: Bob Grissinger ALANA DAVIS "I Am Free" "Elektra/EEG" CAROLYN DAWN JOHNSON "So Complicated" "Arista"</p>	<p>WZLX/Indianapolis, IN * PD: Scott Slainis 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" No Adds</p>	<p>WHGT/Monmouth-Ocean, NJ * PD: Darin Smith 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" 17 ALANIS MORISSETTE "Precious Illusions" "Maverick/Reprise" 2 KELLY OSBOURNE "Prich" "Capitol" 3 "311" "Interscope" RED HOT CHILLI "Way" "Arista"</p>	<p>WLCE/Philadelphia, PA * PD: Brian Brogman 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" No Adds</p>	<p>KLCA/Reno, NV * PD: Carlos Campos 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" 2 "311" "Interscope" 3 DAVE MATTHEWS BAND "Going" "Arista"</p>	<p>KFMB/San Diego, CA * VP/MP/D: Tracy Johnson AP/D: Jeff Sewell 1 AVRIL LAVIGNE "Complicated" "Arista" 2 "311" "Interscope" 3 DAVE MATTHEWS BAND "Going" "Arista"</p>	<p>WWWN/Toledo, OH * OM: Tim Roberts 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" AP/D: Jeff Winkler 2 "311" "Interscope" 3 DAVE MATTHEWS BAND "Going" "Arista"</p>
<p>WRYE/Albany, NY * PD: Randy McCarty 1 JACK JOHNSON "Flake" "Enjoy/Universal"</p>	<p>WMT/Cedar Rapids, IA PD/M/D: Erin Bristol 1 ALANA DAVIS "I Am Free" "Elektra/EEG" 2 KROEGER & SCOTT "Hero" "Roadrunner/IDJMG"</p>	<p>KOMX/Dallas-Ft. Worth, TX * PD: Pat McMahon 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" 2 Lisa Thomas 3 "311" "Interscope"</p>	<p>WMEE/FL Wayne, FL * PD: John O'Rourke 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" 2 "311" "Interscope"</p>	<p>KRBZ/Kansas City, KS * OM: Chris Thomas AP/D: Andy West 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" 2 ALANIS MORISSETTE "Precious Illusions" "Maverick/Reprise" 3 "311" "Interscope" RED HOT CHILLI "Way" "Arista"</p>	<p>WJLK/Monmouth-Ocean, NJ * PD: Jeff Rafter AP/D/M: Chad Henderson 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" 2 SHEILA NICHOLS "Tain" "Arista"</p>	<p>WMWX/Philadelphia, PA * PD: Chris Ebbott AP/D/M: Amy Navarro No Adds</p>	<p>KNEV/Reno, NV * PD: Caroly Ferret 1 ALANIS MORISSETTE "Precious Illusions" "Maverick/Reprise" 2 "311" "Interscope" 3 DAVE MATTHEWS BAND "Going" "Arista"</p>	<p>KLIC/San Francisco, CA * PD: John Peake 1 "311" "Interscope" 2 "311" "Interscope" 3 DAVE MATTHEWS BAND "Going" "Arista"</p>	<p>KZPT/Tucson, AZ * OM: Gary Edwards AP/D/M: Leslie Lois 7 KROEGER & SCOTT "Hero" "Roadrunner/IDJMG" 6 ALANIS MORISSETTE "Precious Illusions" "Maverick/Reprise"</p>
<p>KPEK/Albuquerque, NM * OM: Bill May 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" AP/D: Janelly Barreras 1 ALANIS MORISSETTE "Precious Illusions" "Maverick/Reprise"</p>	<p>WALC/Charleston, SC * No Adds</p>	<p>WDAQ/Danbury, CT PD: Bill Trotta 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" 2 JACK JOHNSON "Flake" "Enjoy/Universal" 3 KELLY OSBOURNE "Prich" "Capitol"</p>	<p>KALZ/Fresno, CA * PD: E. Curtis Johnson 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" 2 ALANIS MORISSETTE "Precious Illusions" "Maverick/Reprise" 3 "311" "Interscope"</p>	<p>KMXB/Las Vegas, NV * OM: Chris Thomas AP/D/M: Charles Fruege 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" 2 ALANIS MORISSETTE "Precious Illusions" "Maverick/Reprise" 3 "311" "Interscope"</p>	<p>KCDU/Monterey-Salinas, CA * PD/M/D: Mavrick 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" 2 "311" "Interscope" 3 DAVE MATTHEWS BAND "Going" "Arista"</p>	<p>KMXF/Phoenix, AZ * PD: Ron Price 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" 2 ALANIS MORISSETTE "Precious Illusions" "Maverick/Reprise" 3 "311" "Interscope"</p>	<p>KNVO/Reno, NV * PD: Heather Combe 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" 2 "311" "Interscope" 3 DAVE MATTHEWS BAND "Going" "Arista"</p>	<p>KMHK/Santa Rosa, CA * PD: Mark Thomas 23 ALANIS MORISSETTE "Precious Illusions" "Maverick/Reprise" 4 "311" "Interscope" 1 JARS OF CLAY "Fly" "Essential/Silvertone"</p>	<p>WRXQ/Washington, DC * PD: Steve Kosbau 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" No Adds</p>
<p>KHXS/Anchorage, AK PD: Barry Lemons 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" 2 DAVE MATTHEWS BAND "Going" "Arista" 10 ALANIS MORISSETTE "Precious Illusions" "Maverick/Reprise"</p>	<p>WTKW/Chicago, IL * PD: Mary Ellen Kachinske Station Mgr: Barry James 1 ALANIS MORISSETTE "Precious Illusions" "Maverick/Reprise"</p>	<p>WMMX/Dallas-Ft. Worth, TX * PD: Mike Wiegand 1 DAVE MATTHEWS BAND "Going" "Arista" 2 THE CORRS "Breath" "Arista"</p>	<p>KVSR/Fresno, CA * PD: Mike Wiegand AP/D: Andy Winford No Adds</p>	<p>KMXB/Las Vegas, NV * OM: Chris Thomas AP/D/M: Charles Fruege 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" 2 ALANIS MORISSETTE "Precious Illusions" "Maverick/Reprise" 3 "311" "Interscope"</p>	<p>KCDU/Monterey-Salinas, CA * PD/M/D: Mavrick 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" 2 "311" "Interscope" 3 DAVE MATTHEWS BAND "Going" "Arista"</p>	<p>KMXF/Phoenix, AZ * PD: Ron Price 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" 2 ALANIS MORISSETTE "Precious Illusions" "Maverick/Reprise" 3 "311" "Interscope"</p>	<p>KNVO/Reno, NV * PD: Heather Combe 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" 2 "311" "Interscope" 3 DAVE MATTHEWS BAND "Going" "Arista"</p>	<p>KMHK/Santa Rosa, CA * PD: Mark Thomas 23 ALANIS MORISSETTE "Precious Illusions" "Maverick/Reprise" 4 "311" "Interscope" 1 JARS OF CLAY "Fly" "Essential/Silvertone"</p>	<p>WRXQ/Washington, DC * PD: Steve Kosbau 1 MICHELLE BRANCH "All You Wanted" "Maverick/WB" No Adds</p>




julia fordham

featuring india.arie
"concrete love"

adds: june 3rd

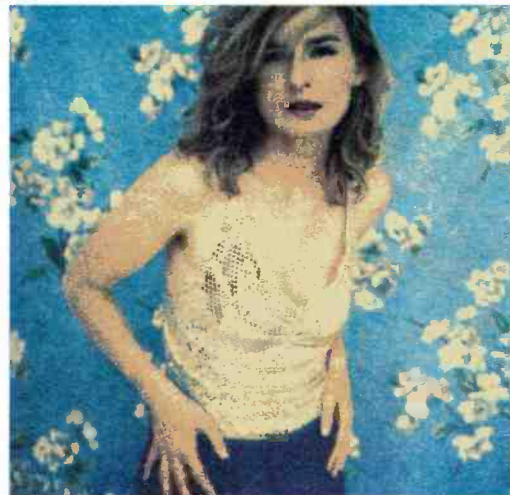
catch julia performing at 11:30am,
friday, june 14th at the R&R convention
smooth jazz session!



"the englishwoman with the unforgettable voice
may well be the unlikely link between old school
singer-songwriters and new soul divas."

-los angeles times music journalist, steve hochman

Vanguard





CAROL ARCHER
archer@rronline.com

KRQS: Where Artists Reach Out And Touch

□ New Mexico embraces recently launched Smooth Jazz choice

Sure, a 100kw signal helped, but credit KRQS/Albuquerque PD Paul Lavoie with shooting the Smooth Jazz station up to sixth place 25-54 in just five months. How'd he do it? By successfully mirroring listeners' lifestyles.

There have been previous attempts to establish Smooth Jazz in Albuquerque — twice on the former KRZN (The Horizon), and once via a satellite-delivered service. Simmons Media's KRQS finally aced the challenge after flipping its Rock station to Smooth Jazz in late 2000, resurrecting the Horizon handle and, in late 2001, moving the station from a class A facility at 101.3 MHz to a booming 100,000-watt signal at 105.1 MHz that can easily be heard in Santa Fe, Los Alamos, Taos and even Albuquerque's southernmost suburbs.

Five months later, in the winter '02 ratings, KRQS rose to sixth 25-54 and eighth 12+. Its monster signal, which blankets the state, played an undeniable role in KRQS's ratings breakthrough. But, as we learn from Lavoie, the station management's dogged determination to demonstrate the format's viability in Albuquerque was also a major reason for the successful rebirth of The Horizon.

A Lifestyle Match

Simmons Media Group/New Mexico VP/GM Bruce Pollack oversees KRQS, among other properties. He's a format veteran who was previously GM at KSSJ/Sacramento. Two people comprise KRQS's entire programming staff: Lavoie, who serves as PD and afternoon personality, and MD/morning personality Jeff Young.

Lavoie's experience in Smooth Jazz includes an early stint at KIFM/San Diego, where he produced the morning show and did weekends. Before moving to New Mexico, Lavoie worked in a variety of formats, including CHR, Alternative and Rock, at stations throughout Southern California. He also served as PD/morning host at Oldies KOLA/Riverside.

Reflecting on his work in radio, Lavoie says, "I was a jack of all trades, and my broad experience helps me understand how radio really sounds. My theory is that peo-

ple in radio have no idea what it really sounds like because we're so programmed to what goes on behind the scenes. We can't even get away on a vacation without listening to radio and analyzing what other stations do. It's in our blood. Doing all those other formats helps me judge what we're doing with currents."



Paul Lavoie

KRQS's ratings certainly point to a tremendous hunger for smooth jazz in Albuquerque, and Lavoie's mission is to feed it. "This market is very smooth jazz-friendly," he observes. "People love it. Smooth jazz is a lifestyle out here."

Pollack initially faced a considerable challenge in selling the format at the group level. "Our corporate group at Simmons Media in Salt Lake City wasn't as fired up about Smooth Jazz as we were because it had been tried and failed here," Lavoie says. "But Bruce and I knew it would do well if it was done right. Bruce really championed our cause with the group, and he put a lot on the line to get it done."

The days following the flip to Smooth Jazz presented more challenges. "We signed on in December 2000 without much of a signal and with no budget and no staff," Lavoie says. "Between sign-on and the end of 2001, I was also doing mornings on our Rock station and then getting off the air and coming over here to do my full-time Smooth Jazz job. Those were very, very long days. Ralph Stewart from The Wave [KTWV] in Los Angeles has helped us from the start, and he's still our consultant today. We talk several times a week."

That's not to say that much of what can be heard on The Wave can also be found on KRQS. "We don't copy The Wave's playlist by any means, because this is a different market, and Ralph will be the first to tell you that we do whatever the hell we want," Lavoie says. "But we appreciate his insight and guidance."

Stronger Signal, Passionate Listeners

"Last year we began to simulcast on two frequencies, our old one and our current 100,000-watt stick," Lavoie continues. "We then made the transition and moved to the new frequency at 105.1 FM. We didn't do any marketing around the change except on the air — we did no outdoor or TV and very little print. It was all word of mouth. People are still coming up to me to say they were afraid Smooth Jazz had gone away again and that they had freaked."

With KRQS's move to a signal that most programmers can only

"Our format has so many crossover possibilities, but I don't see us regressing to very mellow tunes and melodic segues. Smooth Jazz artists are making great beer-drinking music and wine-drinking music."

dream about, the stage was set for success. Lavoie illuminates the vision that connects the dots, forging the powerful, emotional bond of listeners with the artists and music they love. "The real secret behind these great ratings is that we're really aggressive about landing artists to play here," he says. "That's a given, as far as I'm concerned. That's the reason MTV and VH1 became so successful in the '80s and why they continue to be successful. Their artists don't blend together so viewers can't put a face to them.



THE KIFM BRUNCH BUNCH

KIFM/San Diego recently inaugurated a new location for its *Sunday Brunch*, the Rancho Bernardo Inn. Seen here celebrating the event are (l-r) KIFM Promotions Director Kiku Hughes, keyboardist Brian Culbertson, KIFM PD Mike Vasquez, midday personality/*Brunch* host Mark Zegan, saxophonists Steve Cole and Euge Groove, R&R's Carol Archer and Warner Bros. Jazz VP/Promotion Deborah Lewow.

"In Smooth Jazz, we don't have that luxury unless you surf the web to search out artists. But listeners are eager to experience the music live. By bringing artists to town, we give them a chance to relate one-on-one. You want people to reach out and touch smooth jazz artists, because then they cradle your radio station as part of their lives.

"We brought Craig Chaquico to the market recently to host the morning show when Jeff was on vacation. Instead of having him pent up in a studio, we put him in the middle of a mall every morning. We had our Red Bull and our coffee and a constant stream of people coming up.

"The timing was perfect for Craig, because his new album was released the second day he was on the air. He gave a live performance to preview the record that night, and he sold 300 copies in that mall alone during the week. People waited in line for an hour and a half just to meet him afterward. That's the kind of passion that people in this market hold in their hearts for artists.

"The artists are responsible for making this happen, but the radio station creates the link to the artists and brings them near and dear to people's hearts. Not as many stations as I would have thought aggressively push for artists to appear at their events. They just wait for a promoter to bring them in.

"At KRQS, we don't just fill 4,000-seat venues with artists like Rick Braun, Dave Koz, Peter White, The Rippingtons, David Benoit and the Guitar & Saxes Tour, we also bring in many artists for our summer jazz series to play hotel ballrooms for 500 or 600 people. In smaller venues we've presented Bona Fide, Fattburger, Steve Cole and Janita. People love them. Music is part of your listeners' lifestyle. If you can't deliver it live, how can you expect them to hold you close to their hearts?"

A Different Approach

Lavoie says The Horizon is taking a different approach to Smooth Jazz. "Our format has so many crossover possibilities, but I don't

see us regressing to very mellow tunes and melodic segues," he says. "Smooth Jazz artists are making great beer-drinking music and wine-drinking music. These performers have good personalities. Why shouldn't we incorporate that aspect on the air? What we do shouldn't just be mellow, but alive, vibrant and crossover-received as well.

"There are so many things we do here that take a chance, because we program by feel. We're flying by the seat of our pants." Indeed, KRQS takes a very proactive stand on new music. The station frequently adds songs that go on to become hits on or before the going-for-adds date.

Most small-market stations are not in a position to award a trip a day to Hawaii or some other exotic destination, but there is no reason why a station can't capitalize on a trip promotion nonetheless. Lavoie explains that KRQS gets a lot of mileage from jetaways, especially because the packages include jazz festivals and similar music events, such as the chance to see Al Jarreau in concert in San Diego (and meet him afterward) or a weekend of music at the Ste. Michelle Winery in Washington.

"Hawaii is wonderful and fine — and everyone wants to go there — but we want to put our brand on the trip by including music so the experience matches the listener's way of life and the station's mission," Lavoie says. "Winners are so well-taken care of that they come back to us with photos of the trip and souvenirs just to say, 'Thank you, Horizon.'"

"We're in an uphill battle with this format. Smooth Jazz still hasn't gotten the respect it deserves. As a radio format, we've got to stand by Smooth Jazz, because it's still blossoming."

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.rronline.com and click the Message Boards button.

R&R Smooth Jazz Top 30

May 31, 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)	886	-6	127995	15	41/0
2	2	JIMMY SOMMERS Lowdown (Higher Octave)	830	+66	123779	18	40/1
5	3	PETER WHITE Bueno Funk (Columbia)	729	+88	110745	11	40/0
8	4	CRAIG CHAQUICO Luminosa (Higher Octave)	689	+144	107260	7	41/0
4	5	ALFONZO BLACKWELL Funky Shuffle (Shanachie)	629	-23	93298	22	35/0
3	6	DAVID BENOIT Snap! (GRP/VMG)	600	-75	70760	20	34/0
10	7	BONEY JAMES RPM (Warner Bros.)	581	+92	93775	8	39/0
9	8	NORAH JONES Don't Know Why (Blue Note)	570	+49	60263	6	36/0
6	9	PIECES OF A DREAM Night Vision (Heads Up)	541	-42	80828	24	32/0
7	10	GREGG KARUKAS Night Shift (N-Coded)	481	-84	47862	26	29/0
12	11	BOZ SCAGGS Miss Riddle (Virgin)	465	+25	35088	13	30/0
11	12	CELINE DION A New Day Has Come (Epic)	465	-14	54591	14	30/0
14	13	STEVE COLE So Into You (Atlantic)	455	+30	82886	11	38/0
15	14	JOYCE COOLING Daddy-O (GRP/VMG)	450	+28	58947	9	38/0
16	15	RICHARD ELLIOT Shotgun (GRP/VMG)	433	+34	63319	12	33/0
18	16	JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	405	+50	55444	3	37/0
19	17	DOWN TO THE BONE Electra Glide (GRP/VMG)	392	+46	70537	5	34/0
17	18	BRAXTON BROTHERS Whenever I See You (Peak)	382	-3	56145	8	37/0
22	19	KIM WATERS In The House (Shanachie)	355	+47	69017	4	31/0
25	20	BRIAN CULBERTSON Without Your Love (Warner Eros.)	333	+89	41370	3	34/3
20	21	ERIC MARIENTHAL Lefty's Lounge (Peak)	289	-40	21802	20	23/0
23	22	DAVID LANZ That Smile (Decca)	271	-1	25440	11	24/0
21	23	KIRK WHALUM I Try (Warner Bros.)	262	-57	23899	18	22/0
26	24	KEVIN TONEY Passion Dance (Shanachie)	249	+33	45322	11	22/0
24	25	ENYA Only Time (Reprise)	223	-22	16529	13	14/0
27	26	CHRIS BOTTI Through An Open Window (Columbia)	190	+11	16613	6	19/0
Debut	27	LARRY CARLTON Morning Magic (Warner Bros.)	157	+134	28492	1	24/9
Debut	28	ACOUSTIC ALCHEMY Tuff Puzzle (Higher Octave)	150	+8	7112	1	14/0
Debut	29	DIANA KRALL S'Wonderful (Verve/VMG)	148	+9	6203	1	10/1
Debut	30	SPECIAL EFX Cruise Control (Shanachie)	141	+89	22923	1	20/9

Most Added

ARTIST TITLE LABEL(S)	ADDS
LARRY CARLTON Morning Magic (Warner Bros.)	9
SPECIAL EFX Cruise Control (Shanachie)	9
JOE MCBRIDE Woke Up This Morning (Heads Up)	8
GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	8
EUGE GROOVE Slam Dunk (Warner Bros.)	4
BRIAN CULBERTSON Without Your Love (Warner Eros.)	3
JONATHAN BUTLER Wake Up (Warner Bros.)	3
RICK BRAUN Car Wash 2000 (Warner Bros.)	3
FISHBELLY BLACK Freefall (Rhythm & Groove/Q)	3
STEVE OLIVER High Noon (Native Language)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CRAIG CHAQUICO Luminosa (Higher Octave)	+144
LARRY CARLTON Morning Magic (Warner Bros.)	+134
BONEY JAMES RPM (Warner Bros.)	+92
BRIAN CULBERTSON Without Your Love (Warner Eros.)	+89
SPECIAL EFX Cruise Control (Shanachie)	+89
PETER WHITE Bueno Funk (Columbia)	+88
JIMMY SOMMERS Lowdown (Higher Octave)	+66
GREG ADAMS Roadhouse (Ripa)	+59
JOE MCBRIDE Woke Up This Morning (Heads Up)	+51
JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	+50

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MARC ANTOINE On The Strip (GRP/VMG)	327
CHUCK LOEB Pocket Change (Shanachie)	198
SADE Lovers Rock (Epic)	188
LARRY CARLTON Deep Into It (Warner Bros.)	139
KEN NAVARRO So Fine (Shanachie)	137
L. RITENOUR W/G. ALBRIGHT Jammin' (GRP/VMG)	128
SPYRO GYRA Feelin' Fine (Heads Up)	95
DIANA KRALL The Look Of Love (Verve/VMG)	93
ALICIA KEYS Fallin' (J)	91
STING Fragile (A&M/Interscope)	83
JEFF LORBER Ain't Nobody (Samson/Gold Circle)	80
GERALD VEASLEY Do I Do (Heads Up)	78
BRIAN CULBERTSON All About You (Atlantic/WB)	76
KIM WATERS Until Dawn (Shanachie)	71
FATTBURGER Evil Ways (Shanachie)	61
RUSS FREEMAN East River Drive (Q/Atlantic)	57

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 5/19-5/25. 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

WILL DOWNING I Can't Help It (GRP/VMG)
Total Plays: 121, Total Stations: 7, Adds: 0

3RD FORCE I Believe In You (Higher Octave)
Total Plays: 106, Total Stations: 14, Adds: 1

LUTHER VANDROSS I'd Rather (J)
Total Plays: 104, Total Stations: 11, Adds: 2

SADE Somebody Already Broke My... (Epic)
Total Plays: 94, Total Stations: 7, Adds: 1

WARREN HILL September Morning (Narada)
Total Plays: 93, Total Stations: 9, Adds: 1

GREG ADAMS Roadhouse (Ripa)
Total Plays: 85, Total Stations: 9, Adds: 2

URBAN KNIGHTS The Message (Narada)
Total Plays: 77, Total Stations: 7, Adds: 0

PAUL HARDCASTLE Desire (Trippin' 'n Rhythm)
Total Plays: 73, Total Stations: 9, Adds: 1

REMY SHAND Take A Message (Motown)
Total Plays: 71, Total Stations: 8, Adds: 2

TURNING POINT Estrella (A440 Music Group)
Total Plays: 70, Total Stations: 8, Adds: 0

Songs ranked by total plays

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ON THE RECORD

With

Rob Riesen
PD, KBZN (97.9 The Breeze)/
Salt Lake City



At first listen to Jonathan Butler's "Wake Up" (Warner Bros.), I heard a great, up-tempo, summertime, feel-good track. Guitar tunes don't typically test well in Salt Lake City, with a few exceptions — S.L.C. is a piano town. This track has a "take the top off the convertible, cruisin' down the road on a beautiful sunny day" feel to it. Even if you're sitting in your office, this track takes you there. Jonathan is so talented. I have always loved his guitar style and his vocal prowess. "Wake Up" has energy, originality and passion; it's an easy add. ● Jonathan's style is very recognizable — we always get great response to his music. When adding new music at 97.9 The Breeze, we listen for several things: how the song will fit with the overall sound of the radio station, tempo, production value, melody and style. Jonathan Butler provides all of those with this new cut. The song has passion, and it has a "comfort value" to it, meaning that it sounds familiar even if you haven't heard it before. ● Jonathan has established a certain signature sound through the years — a foundation — but then he's expanded that style into different areas without losing the feel. With "Wake Up," he strolls down a different musical path, but anyone acquainted with his music will recognize the sound. (The new album is as colorful as his hair!) One of the first things that captures your attention on the track is the African flavor. Jonathan is not afraid to synthesize folk, native and contemporary elements. Paul Simon would be proud.

Jeff Golub's reign at No. 1 continues, but "Cut the Cake" (GRP/VMG) is under active challenge for the top slot from several tracks: Jimmy Sommers' "Lowdown" (Higher Octave), at No. 2; Peter White's "Bueno Funk" (Columbia), at No. 3; and the top Most Increased track, with a gain of 144 plays, Craig Chaquico's "Luminosa" (Higher Octave), at 4 ... Boney James' "RPM" (Warner Bros.) moves handily, 10-7, a confirmed hit ... Certified Gold and moving toward RIAA Platinum certification, Norah Jones' *Come Away With Me* (Blue Note) is one of the year's breakthrough releases. Jones' single "Don't Know Why" powers to 8 ... Tied for No. 1 Most Added is the week's No. 2 Most Increased track, Larry Carlton's "Morning Magic" (Warner Bros.), which debuts at 27* with new adds including KKSJ/San Francisco and WLVE (Love 94)/Miami. A natural followup to Carlton's smash "Deep Into It," the track is already up to 13 plays on WNUA/Chicago and 12 on WJZZ/Philadelphia ... Special EFX's "Cruise Control" (Shanachie) earns nine adds, too, including WNUA and KYOT/Phoenix ... Gerald Albright's "Ain't No Stoppin'" (GRP/VMG) continues to pick up quality airplay, such as eight new adds — including WJZZ — for No. 2 Most Added ... Joe McBride ties Albright for second Most Added. His cover of *The Sopranos* theme, "Woke Up This Morning" (Heads Up), also earns eight adds, including WNUA, KYOT (with 10 plays) and WLOQ/Orlando ... The debut single from Euge Groove's *Play Date*, "Slam Dunk" (Warner Bros.), is just that on KTWV/Los Angeles and three others out of the chute.



— Carol Archer, Smooth Jazz Editor

Reporters

Stations and their adds listed alphabetically by market

WZMR/Albany, NY

PD: Tim Durkee
MD: Pete Logan

GERALD ALBRIGHT "Stoppin'"
RONA FIDE "Doroso"
DELTA ADAMS "Sobers"

KRQS/Albuquerque, NM

PD: Paul Lovale
MD: Jeff Young

GERALD ALBRIGHT "Stoppin'"
EUGE GROOVE "Slam"
STEVE OLIVER "High"
LUTHER VANDROSS "Rather"
SOUL BALLET "Walt"
KORCHAM FRIDLANDER "Concrete"

KNIK/Anchorage, AK

DM: Aaron Wallender
PD: J. J. Michaels
MD: Jennifer Summers

DIANA KRALL "Wonderful"
SAGE "Somebody"

WJZZ/Atlanta, GA

PD/MD: Nick Francis
No Adds

KSMJ/Bakersfield, CA

PD/MD: Chris Townsend
JOE MCBRIDE "Morning"
LARRY CARLTON "Magic"

WNUA/Chicago, IL

PD: Bob Kaake
APD/MD: Carl Anderson

SPECIAL EFX "Control"
JOE MCBRIDE "Morning"

WNWV/Cleveland, OH

PD/MD: Bernie Kimble
JOE MCBRIDE "Morning"
EUGE GROOVE "Slam"

WJZ/Columbus, OH

DM/MD: Bill Harman
APD: Gary Waller

13 JIMMY SOMMERS "Lowdown"

KOAI/Dallas-Ft. Worth, TX

PD: Maxine Todd
APD/MD: Bret Michael
No Adds

KVJZ/Des Moines, IA

PD: Mike Blakemore
MD: Becky Taylor

BRIAN CULBERTSON "Without"

WVMV/Detroit, MI

PD: Tom Steeler
MD: Sandy Kovach
No Adds

KUJZ/Eugene, OR

PD: Chris Crowley
No Adds

KEZL/Fresno, CA

PD/MD: J. Weidenheimer
SPECIAL EFX "Control"

WYJZ/Indianapolis, IN

PD/MD: Carl Frye
BRIAN CULBERTSON "Without"

SPECIAL EFX "Control"
EUGE GROOVE "Slam"

KCIY/Kansas City, MO

PD: Mark Edwards
MD: Michelle Chase

JONATHAN BUTLER "Wake"
RICK BRAUN "Car"

KOAS/Las Vegas, NV

PD/MD: Erik Fox

BOB "MINI" COLE
STEVE OLIVER "High"
SPECIAL EFX "Control"
REMY SHAND "Message"

KTWV/Los Angeles, CA

PD: Chris Brodie
APD/MD: Ralph Stewart

NORMAN BROWN "Just"
EUGE GROOVE "Slam"

WJZN/Memphis, TN

PD: Norm Miller

12 SPECIAL EFX "Control"
12 LARRY CARLTON "Magic"

WLVE/Miami, FL

PD: Rich McMillan

LUTHER VANDROSS "Rather"
LARRY CARLTON "Magic"

WJZ/Milwaukee, WI

DM/MD: Chris Moreau
JOE MCBRIDE "Morning"

KSBR/Mission Viejo, CA

DM/MD: Terry Wedel
MD: Logan Parris

1 GERALD ALBRIGHT "Stoppin'"
FISHBELY BLACK "Freefall"
JONATHAN BUTLER "Wake"

KRVR/Modesto, CA

PD: Jim Bryan
MD: Doug Wulff

GERALD ALBRIGHT "Stoppin'"
GREG ADAMS "Roadhouse"
LARRY CARLTON "Magic"
SPECIAL EFX "Control"

WQCC/New York, NY

DM: John Mullen
PD/MD: Charley Connolly
No Adds

WJCD/Norfolk, VA

MD: Larry Hollowell

LARRY CARLTON "Magic"
BRIAN CULBERTSON "Without"

WLOQ/Orlando, FL

PD: Dave Kosh
MD: Patricia James

10 GREG ADAMS "Roadhouse"
4 JOE MCBRIDE "Morning"
3 REMY SHAND "Message"
2 SUNNY PRATTON "You're"
2 PAUL HARGREAVE "Desire"
1 LARRY CARLTON "Magic"
FISHBELY BLACK "Freefall"
GERALD ALBRIGHT "Stoppin'"

WJZZ/Philadelphia, PA

DM: Anne Gress
PD: Michael Tazell
MD: Joe Proke

GERALD ALBRIGHT "Stoppin'"

KYOT/Phoenix, AZ

PD: Shaun Holly
APD/MD: Greg Morgan

12 SPECIAL EFX "Control"
10 JOE MCBRIDE "Morning"

KJRS/Reno, NV

PD: Jay Davs
No Adds

WJZV/Richmond, VA

DM/MD: Tommy Fleming

1 LARRY CARLTON "Magic"
6 SPRING CRYSTAL "Ain't"
10 JOE MCBRIDE "Morning"
SPY FORCE "Believe"
SPECIAL EFX "Control"

KSSJ/Sacramento, CA

PD: Lee Hanson
APD: Ken Jones

WARREN HILL "September"

WSSM/Si. Louis, MO

DM: Mark Edwards
APD: David Myers

1 MARK ODULF "Slam"
STEVE OLIVER "High"

KBZN/Salt Lake City, UT

PD/MD: Rob Riesen
JOE MCBRIDE "Morning"

KIFM/San Diego, CA

PD: Mike Vasquez
APD/MD: Kelly Cole
No Adds

KKSF/San Francisco, CA

PD: Paul Goldstein
APD/MD: Samantha Wiedmann

1 LARRY CARLTON "Magic"

KMGQ/Santa Barbara, CA

PD: Mark De Anda
APD/MD: Steve Bauer
No Adds

KJZY/Santa Rosa, CA

PD: Gordon Zlot
APD/MD: Rob Singleton

3 SPECIAL EFX "Control"
3 LARRY CARLTON "Magic"

KWJZ/Seattle-Tacoma, WA

PD: Carol Handley
MD: Dianna Rose

JONATHAN BUTLER "Wake"
TOM GUERRIERO "Here"

WEIB/Springfield, MA

PD: Ben Casey
MD: Darrel Cutting

FISHBELY BLACK "Freefall"
RICK BRAUN "Car"
GERALD ALBRIGHT "Stoppin'"
JAARED "First"

WSJT/Tampa, FL

DM/MD: Ross Black
MD: Kathy Curtis
No Adds

WJZW/Washington, DC

PD/MD: Kenny King
No Adds

JRN/(Jones NAC)/National

PD: Steve Hibbard
MD: Cheri Marquart

2 RICK BRAUN "Car"
GERALD ALBRIGHT "Stoppin'"

42 Total Reporters

41 Current Reporters

Reported Frozen Playlist (1):

KJCD/Denver-Boulder, CO

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From Jacksonville, With Love

☑ Syndicated morning duo Lex & Terry dispense advice and humor ... honestly

By Frank Correia, Sr. Associate Editor/Music

Women have *Oprah*, the kids have *Loveline*, but where does the average guy go for brutally honest advice? If you're a male between 18-54 in the Jacksonville market, the No. 1 choice has been obvious for the last four years or so: WFYV (Rock 105)-based Lex & Terry.

The duo's appeal isn't limited to the hometown of the NFL's Jaguars, however. Over the years Lex & Terry have wound their way through a number of companies to land on five Florida stations and numerous Rock and Classic Rock outlets in Charlotte, Tulsa, New Orleans and more.

And while some have tagged the show with a Southern stereotype due to its hometown and its concentrated presence in the Southeast, The Lex & Terry Morning Radio Network can currently be heard as far west as Bakersfield, on Classic Rocker KKBB, and as far north as Seattle, on Rocker KFNK (The Funky Monkey).

Stepping off the links after a charity golf tournament, "The Givers" (as their audience knows them) took time to discuss their pull-no-punches advice, what sets their show apart from the typical morning show and the appeal of pathetic rednecks.

A Strange Start

"Our show is about 95% phone-based — the other 5% is shit," Terry Jaymes says, describing the importance of audience interaction for the show.

This delicate balance was first struck back in 1992, when Lex Staley, then PD of Rock 105, was losing sleep over the station's lackluster mornings. "I went through every tape I had ever got from all over the country, and I hated them all," he recalls. "I was at my wits' end."

He then remembered his friend Terry, a former KTYD/Santa Barbara, CA morning jock who had appeared on a couple of TV shows and had been on the stand-up comedy circuit. The two had met at a party in Los Angeles, where they struck up a friendship after playing practical jokes on the other guests. The station brought Terry out for an interview and hired him; now all Lex had to do was find him a partner.

Lex joined Terry on-air as an interim solution, but the duo worked well together, and a new morning team was born. "We both had the same vision of what we wanted the morning show to be," Terry says. "We gave it a shot and said, 'We're sorry,' a lot."

"Neither of us are fans of parody



Lex and Terry

songs, recorded bits or fake commercials," says Lex, referring to traditional morning show fare. "We just wanted to do some real interaction with the audience and see if it worked, and it did. We started out taking calls, and it sort of became this relationship-advice type of thing. Something about us made people really comfortable with calling the show, and that generated some pretty outlandish stuff. It blossomed from there."

"We've both had a lot of girlfriends and have been through the wringer," Terry says. "We've been dumped, we've dumped a lot of people, and we can pretty much see through all the bullcrap. People call us even when they know they don't want to hear what we have to tell them."

"It's not like a consultant told us to say this, but it's really the listeners' show. They call in, and they are the stars."

Terry Jaymes

What evolved is a sort of on-air poker table, where guys can speak their minds on anything from sports scores and the latest *Celebrity Boxing* fiasco to relationship advice and how to appropriately shave your, um, nether regions. The show's website (www.lexandterry.com) has photos of topless guests and features like The Ois-

en Twins Jailbait Countdown, which ticks off the days until the wholesome twins turn 18.

Ladies are welcome to pull up a chair, of course, but the show's content can be a bit daunting at first. "There's no doubt about it, it takes awhile for them to latch on and realize that we're just guys and that there's some value to what we have to say from the other end of the spectrum," Lex says. "In some of the markets where we've been on for a while, you definitely see an increase in female listening. But, yeah, we're a guys show."

"Women are learning that we're giving away all the secrets as to why guys do what they do," Terry says.

The Crooked Path To Syndication

The road to syndicated secret-sharing was hardly a straight path. With SFX at the time, Lex & Terry were moved from Rock 105 to then-heritage Rocker KTXQ (Q102)/Dallas with the understanding that they would remain in Jacksonville via simulcast.

Surprisingly, their Jacksonville numbers improved by 20%, and mornings at Q102 were also taking off. Yet Q102, doing poorly overall, was soon sold. Lex & Terry were picking up more stations with no working budget and a revolving cast of owners, including Capstar, AMFM, Clear Channel and, eventually, Cox Radio. Leaving Dallas, they went back to Jacksonville and began expanding the network.

"It just started to work, and we had to hire a syndication guy," Terry says. "It was really just going to be a Dallas-Jacksonville thing, and if we'd ended up with us back in Jacksonville as a one-city show, that would have been cool as well. It wasn't a 'syndication or else' thing with us. A lot of stations came and went, and you can drive yourself crazy worrying about it."

Over the years both talents have learned to trust their gut feelings. "We're not afraid anymore," Terry says. "Especially with syndication, we'd say stuff like, 'We better not do this because it's not going to play well in Seattle.' Now we don't care. That's

Lex & Terry: City To City

After a humble start at their flagship station, WFYV/Jacksonville, Lex & Terry have expanded their reach into many markets. Here's a look at their current affiliate list. Stations are listed alphabetically by market.



Calls/City	Format
WCHZ/Augusta, GA	Rock
KKBB/Bakersfield	Classic Rock
WXRC/Charlotte	Classic Rock
WRXR/Chattanooga, TN	Active Rock
WJBX/Ft. Myers, FL	Alternative
WRUF/Gainesville, FL	Rock
WXQR/Greenville, NC	Active Rock
WMKS/Macon, GA	Classic Rock
WSJZ/New Orleans	FM Talk
WYYX/Panama City, FL	Rock
WRRX/Pensacola, FL	Rock
WFXH/Savannah, GA	Rock
KFNK/Seattle	Rock
KZRQ/Springfield, MO	Active Rock
WYZR/Tallahassee, FL	Rock
KRTQ/Tulsa	Active Rock
WYKZ/Valdosta, GA	Classic Rock
WBVA-AM/Virginia Beach, VA	Talk

an empowering thing when you're doing the show, because you're not second-guessing yourself and you can just let it flow."

"In the beginning of this show I was the station PD," Lex says. "Terry had to basically bitch-slap me around for a year or so to get that out of me so we could proceed without worrying about formats and saying the call letters enough — stupid stuff that I now know means nothing. You either do a great show or you don't."

"Neither of us are fans of parody songs, recorded bits or fake commercials. We just wanted to do some real interaction with the audience and see if it worked, and it did."

Lex Staley

"The show's definitely transformed into what it is," Terry says. "We tried to do the bits and the recorded things, we tried to hit our quarter-hours and all that stuff. Now it's just evolved, and I don't think the show's even close to as good as it's going to be."

Southern Men?

To preserve the show's spontaneity, the duo don't do show prep together and sometimes won't even talk to each other during vacations so they can save the stories for the air. Off-air, they are both active in charity events like golf tournaments and Harley rides.

When they're not looking out for their fellow man with Flash a Truck-er Day, they're looking out for their

affiliates. "We leave ourselves open for an hour or two a day to do customized production for all of our stations," Lex says.

"We would also like the people in Seattle to think that we're their local show — that's why we go on the road all the time," says Terry. "Every weekend we're at one of our stations, and we try to have as much local presence as possible. A lot of other syndicated shows don't do that."

Lex admits that there is still a little bit of Jacksonville flavor in the show but says that it's decreased over time. Furthermore, the duo's presence in Bakersfield and Seattle is helping dispel the notion that they are a "Southern" show.

"Our first calls from Seattle were just angry teens whacked-out on drugs who wanted to hear themselves on the radio," Pittsburgh native Terry relates. "Now we actually have doctors and lawyers calling the show."

"The demographics and psychographics of the calls have changed completely, and it's pretty much the same with Bakersfield," says Lex, who's originally from Los Angeles. "The show has that Southern stigma mostly because of the callers. Terry and I don't sound Southern at all, nor does the show. We've been on as far north as Toledo and Seattle, and, believe me, once you get away from the buildings in those towns, there are rednecks."

"And rednecks are damn funny," Terry says. "One thing we've learned is that people are people and funny is funny."

Rednecks are a popular target for the Who's More Pathetic? bit, where listeners nominate acquaintances whose daily lives border on the absurd. Champions are determined by their answers to questions like "How much was your 900-number phone bill this month?"

Despite the jabs, Pathetic participants are usually happy to go along with the gag. "There's something about us that keeps these people on

Continued on Page 66

R&R Rock Top 30

Powered By



May 31, 2002

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 (<i>Flawless/Geffen/Interscope</i>)	790	-96	80050	30	37/0
2	2	NICKELBACK Too Bad (<i>Roadrunner/IDJMG</i>)	709	-36	61881	26	33/0
4	3	CHAD KROEGER F/JOSEY SCOTT Hero (<i>Roadrunner/Columbia/IDJMG</i>)	704	+19	62969	6	39/0
3	4	TOMMY LEE Hold Me Down (<i>MCA</i>)	680	-17	53958	11	36/1
5	5	RUSH One Little Victory (<i>Anthem/Atlantic</i>)	597	-78	46942	8	34/0
6	6	CREED One Last Breath (<i>Wind-up</i>)	580	+6	48459	7	37/2
8	7	GODSMACK I Stand Alone (<i>Republic/Universal</i>)	538	-28	48113	17	27/0
7	8	DEFAULT Wasting My Time (<i>TVT</i>)	489	-82	51691	37	34/0
10	9	PUDDLE OF MUDD Drift & Die (<i>Flawless/Geffen/Interscope</i>)	483	+59	42092	6	33/0
9	10	STAIN D For You (<i>Flip/Elektra/EEG</i>)	446	-21	43132	22	24/0
11	11	JERRY CANTRELL Anger Rising (<i>Roadrunner/IDJMG</i>)	408	+12	34838	6	31/0
13	12	DEFAULT Deny (<i>TVT</i>)	396	+26	37151	8	30/0
12	13	NICKELBACK How You Remind Me (<i>Roadrunner/IDJMG</i>)	393	+12	41269	44	36/0
14	14	LINKIN PARK In The End (<i>Warner Bros.</i>)	341	-21	31999	34	23/0
15	15	KORN Here To Stay (<i>Immortal/Epic</i>)	308	-15	22700	10	22/0
	16	Debut AEROSMITH Girls Of Summer (<i>Columbia</i>)	273	+134	26284	1	24/1
16	17	ROB ZOMBIE Never Gonna Stop (The Red...) (<i>Geffen/Interscope</i>)	273	-27	17121	18	15/0
18	18	PAPA ROACH She Loves Me Not (<i>DreamWorks</i>)	260	+23	18457	2	26/2
17	19	EARSHOT Get Away (<i>Warner Bros.</i>)	241	-4	16009	8	23/1
22	20	SYSTEM OF A DOWN Toxicity (<i>American/Columbia</i>)	207	+16	15751	6	12/0
20	21	COLD Gone Away (<i>Flip/Geffen/Interscope</i>)	203	+4	18495	7	20/0
23	22	STAIN D Epiphany (<i>Flip/Elektra/EEG</i>)	199	+10	14659	4	22/2
27	23	HOOBASTANK Running Away (<i>Island/IDJMG</i>)	198	+26	13113	3	19/1
19	24	GOO GOO DOLLS Here Is Gone (<i>Warner Bros.</i>)	195	-30	18477	11	12/0
26	25	INCUBUS Warning (<i>Immortal/Epic</i>)	193	+18	12555	3	22/0
25	26	AUDIOVENT The Energy (<i>Atlantic</i>)	184	+3	13878	3	20/0
30	27	KID ROCK You Never Met A Motherf**er... (<i>Top Dog/Lava/Atlantic</i>)	175	+11	14911	2	15/0
	28	Debut COURSE OF NATURE Wall Of Shame (<i>Lava/Atlantic</i>)	173	+38	11736	1	21/1
	29	Debut P.O.D. Boom (<i>Atlantic</i>)	166	+18	11538	1	12/0
21	30	TOOL Parabola (<i>Volcano</i>)	163	-30	13542	5	18/1

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 5/19-5/25. 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

TRUST COMPANY Downfall (*Interscope*)

Total Plays: 132, Total Stations: 15, Adds: 0

BAD COMPANY Joe Fabulous (*Sanctuary/SRG*)

Total Plays: 123, Total Stations: 13, Adds: 1

CLARKS Hey You (*Razor & Tie*)

Total Plays: 97, Total Stations: 10, Adds: 0

JIMMY EAT WORLD The Middle (*DreamWorks*)

Total Plays: 91, Total Stations: 4, Adds: 0

3RD STRIKE No Light (*Hollywood*)

Total Plays: 82, Total Stations: 9, Adds: 0

UNION UNDERGROUND Across The Nation (*Portrait/Columbia*)

Total Plays: 78, Total Stations: 9, Adds: 0

SWITCHED Inside (*Immortal/Virgin*)

Total Plays: 76, Total Stations: 6, Adds: 0

MEDICATION Inside (*Locomotive*)

Total Plays: 63, Total Stations: 9, Adds: 1

FLAW Whole (*Republic/Universal*)

Total Plays: 49, Total Stations: 4, Adds: 0

DEADSY The Key To Grammercy Park (*Elementree/DreamWorks*)

Total Plays: 43, Total Stations: 4, Adds: 0

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
RED HOT CHILI PEPPERS By The Way (<i>Warner Bros.</i>)	19
EPIDEMIC Walk Away (<i>Elektra/EEG</i>)	4
CREED One Last Breath (<i>Wind-up</i>)	2
PAPA ROACH She Loves Me Not (<i>DreamWorks</i>)	2
STAIN D Epiphany (<i>Flip/Elektra/EEG</i>)	2
VINES Get Free (<i>Capitol</i>)	2
JIMMY EAT WORLD Sweetness (<i>DreamWorks</i>)	2
SINCH Something More (<i>Independent</i>)	2
SYSTEM OF A DOWN Aerials (<i>American/Columbia</i>)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AEROSMITH Girls Of Summer (<i>Columbia</i>)	+134
PUDDLE OF MUDD Drift... (<i>Flawless/Geffen/Interscope</i>)	+59
BAD COMPANY Joe Fabulous (<i>Sanctuary/SRG</i>)	+51
COURSE OF NATURE Wall Of Shame (<i>Lava/Atlantic</i>)	+38
AOEMA Freaking Out (<i>Arista</i>)	+36
ROBERT PLANT Darkness, Darkness (<i>Universal</i>)	+29
TRUST COMPANY Downfall (<i>Interscope</i>)	+28
DEFAULT Deny (<i>TVT</i>)	+26
HOOBASTANK Running Away (<i>Island/IDJMG</i>)	+26
PAPA ROACH She Loves Me Not (<i>DreamWorks</i>)	+23
UNWRITTEN LAW Seein' Red (<i>Interscope</i>)	+22
NO DOUBT Hella Good (<i>Interscope</i>)	+22

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CREED My Sacrifice (<i>Wind-up</i>)	288
STAIN D It's Been Awhile (<i>Flip/Elektra/EEG</i>)	250
PUDDLE OF MUDD Control (<i>Flawless/Geffen/Interscope</i>)	223
DISTURBED Down With The Sickness (<i>Giant/Reprise</i>)	184
OZZY OSBOURNE Gets Me Through (<i>Epic</i>)	178
FUEL Hemorrhage (In My Hands) (<i>Epic</i>)	174
PRIMUS W/OZZY N.I.B. (<i>Divine/Priority</i>)	172
3 DOORS DOWN Kryptonite (<i>Republic/Universal</i>)	170
INCUBUS I Wish You Were Here (<i>Immortal/Epic</i>)	158
GODSMACK Awake (<i>Republic/Universal</i>)	156
COURSE OF NATURE Caught In The Sun (<i>Lava/Atlantic</i>)	152
3 DOORS DOWN Loser (<i>Republic/Universal</i>)	149
TOOL Schism (<i>Volcano</i>)	132
OZZY OSBOURNE Dreamer (<i>Epic</i>)	125

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Songs ranked by total plays

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Reporters


<p>WONE/Akron, OH * PD: TK D Grady APD: Tim Daugherty PAPA ROACH "Loves" RED HOT CHILL "Way"</p>	<p>WGBB/Binghamton, NY PD: John Free MD: Tim Boland RED HOT CHILL "Way"</p>	<p>KNCN/Corpus Christi, TX * PD: Paula Newell MD: Monte Montana SOUL "Braking"</p>	<p>KFRQ/McAllen, TX * PD: Alex Duran MD: Keith West RED HOT CHILL "Way"</p>	<p>WWCT/Peoria, IL PD: Jamie Markley MD: Debbie Hunter RED HOT CHILL "Way"</p>	<p>KCAL/Riverside, CA * PD: Steve Hoffman MD: M.J. Matthews CREED "Braking" EARSHOT "Get" RED HOT CHILL "Way" SYSTEM OF A DOWN "Aerials"</p>	<p>KXFX/Santa Rosa, CA * PD: Don Harrison MD: Howard Fraele EPIDEMIC "Walk"</p>	<p>KMOD/Tulsa, OK * PD/MD: Rob Hurt RED HOT CHILL "Way"</p>
<p>KZRR/Albuquerque, NM * Dir/Prog: Bill May PD: Phil Mahoney MD: Rob Brothers No Adds</p>	<p>WBUF/Bufalo, NY * PD: John Paul COURSE OF NATURE "Shame"</p>	<p>WTUE/Dayton, OH * PD: Tony Tilford APD/MD: John Beaujeu No Adds</p>	<p>WOHA/Morristown, NJ * PD/MD: Terrie Carr RED HOT CHILL "Way"</p>	<p>WMWR/Philadelphia, PA * PD: Sam Milkman APD/MD: Ken Zipeto RED HOT CHILL "Way" SINCH "More"</p>	<p>WROV/Roanoke-Lynchburg, VA * MD: Heidi Krummert RED HOT CHILL "Way"</p>	<p>KXUS/Springfield, MO PD: Tony Martini MD: Mark McClain No Adds</p>	<p>WMZK/Wausau, WI PD/MD: Nick Summers SOUL "Braking" TRUST COMPANY "Downfall" AUDIOVENT "Energy"</p>
<p>KZMZ/Alexandria, LA PD: Terry Manning MD: Pat Cloud 5 GODSMACK "Aone"</p>	<p>WRQK/Canton, OH * PD/MD: Todd Downard No Adds</p>	<p>KLAQ/El Paso, TX * PD: Magic Mike Ramsey APD/MD: Glenn Garza No Adds</p>	<p>WBAB/Nassau-Suffolk, NY * PD: John Osen MD: John Parise RED HOT CHILL "Way" STAND "Ephany"</p>	<p>KOKB/Phoenix, AZ * PD: Joe Bonadonna MD: Dock Ellis No Adds</p>	<p>WCMF/Rochester, NY * PD: John McCrae MD: Dave Kane NONPOINT "Signs" SINCH "More"</p>	<p>WADQ/Syracuse, NY * PD/MD: Bob D Dell APD: Dave Frisina EPIDEMIC "Walk" VINES "Free"</p>	<p>WRQR/Wilmington, NC OM: John Stevens APD/MD: Gregg Stepp 5 JERRY CANTRELL "Angel"</p>
<p>WZZO/Allentown, PA * PD: Robin Lee MD: Keith Moyer 3 HOBBASTANK "Running" JEREMIAN FREED "Cant" RED HOT CHILL "Way"</p>	<p>WPXC/Cape Cod, MA OM: Steve McVie PD: Suzanne Tomaire 20 AEROSMITH "Summer" 9 COURSE OF NATURE "Shame" 5 HOBBASTANK "Running" 5 DIRTY CELL "Crumbles" 5 TRUST COMPANY "Downfall"</p>	<p>WPHD/Elmira-Coming, NY GM: George Harris MD: Jay Wolff EPIDEMIC "Walk"</p>	<p>WPLR/New Haven, CT * PD: John Griffin MD: Pam Landry No Adds</p>	<p>WHEB/Portsmouth, NH * PD/MD: Alex James RED HOT CHILL "Way" TOOL "Parabola"</p>	<p>WWRX/Rockford, IL PD/MD: Jim Stone RED HOT CHILL "Way"</p>	<p>WIOT/Toledo, OH * OM: Cary Pail PD/MD: Dave Rossi No Adds</p>	<p>KATS/Yakima, WA OM: Ron Harris KITTIE "Wier" MARAH "Awry"</p>
<p>KWHL/Anchorage, AK PD: Larry Snider MD: Kathy Mitchell RED HOT CHILL "Way"</p>	<p>WYBB/Charleston, SC * PD/MD: Mike Allen ADEMA "Fraking" JIMMY EAT WORLD "Sweet" JOHNNY A. "Yeah"</p>	<p>KLOL/Houston, TX * OM/PO: Vince Richards MD: Steve Frazz CREED "Braking" RED HOT CHILL "Way"</p>	<p>KFZX/Odessa-Midland, TX PD/MD: Steve Driscoll ROBERT PLANT "Darkness"</p>	<p>WHLY/Providence, RI * PD: Joe Benicicque APD: Doug Palmieri MD: John Laurenti No Adds</p>	<p>KBER/Salt Lake City, UT * OM: Bruce Jones PD: Kelly Hammer APD/MD: Helen Powers RED HOT CHILL "Way"</p>	<p>KLPX/Tucson, AZ * PD/MD: Jones Hunter APD: Chita EPIDEMIC "Walk"</p>	<p>WNCO/Youngstown, OH * PD: Chris Patrick No Adds</p>
<p>WAPL/Appleton, WI * PD: Joe Caligaro APD/MD: Cramer 1 BAD COMPANY "Joni"</p>	<p>WKLC/Charleston, WV PD/MD: Mike Rappaport RED HOT CHILL "Way" CLASH "Hey" TRUST COMPANY "Downfall"</p>	<p>WRTT/Huntsville, AL * OM: Rob Harder PD/MD: Jimbo Wood EPIDEMIC "Walk" JIMMY EAT WORLD "Sweet" RED HOT CHILL "Way" VINES "Free"</p>	<p>KATT/Oklahoma City, OK * OM: Chris Baker MD: Jake Daniels RED HOT CHILL "Way"</p>	<p>WBBB/Raleigh-Durham, NC * OM: Andy Meyer 11 DAVE MATTHEWS BAND "Going" 8 SYSTEM OF A DOWN "Chop" 1 TOMMY LEE "Hold" RED HOT CHILL "Way" PAPA ROACH "Loves"</p>	<p>KSJD/San Francisco, CA * OM: Gary Schoenwetter MD: Zakki Tyler RED HOT CHILL "Way" SEETHER "Time"</p>	<p>KZQZ/San Luis Obispo, CA PD: Donna James MD: Jordan Black 10 MARAH "Awry" 10 ROBERT PLANT "Darkness" 10 RED HOT CHILL "Way"</p>	<p>WRRX/Pensacola, FL * PD/MD: Dan McClintock No Adds</p>
<p>KLBJ/Austin, TX * OM: Jeff Carrol MD: Loris Lowe 7 AEROSMITH "Summer" 2 MEDICATION "Heside" 1 STAND "Ephany" RED HOT CHILL "Way"</p>	<p>WEBN/Cincinnati, OH * OM: Scott Reinhart PD: Michael Walter MD: Rick "The Dude" Vaske 13 SYSTEM OF A DOWN "Aerials" RED HOT CHILL "Way"</p>	<p>WTFX/Louisville, KY * OM: Michael Lee Interim MD: Frank Webb 17 AARON LEWIS "Back" LOLLIPOP LUST KILL "Disease" RED HOT CHILL "Way"</p>	<p>KCLB/Palm Springs, CA PD/MD: Tish Lacey RED HOT CHILL "Way"</p>	<p>WRXL/Richmond, VA * PD: John Lassman MD: Casey Krakowski No Adds</p>	<p>KIDC/Beaumont, TX * Dir/Prog: Debbie Wyde PD/MD: Mike Davis No Adds</p>	<p>WVRK/Columbus, GA OM: Brian Waters RED HOT CHILL "Way"</p>	<p>WOBZ/Macon, GA MD: Sarina Scott PUDDLE OF MUDD "Dirt"</p>

Monitored Reporters
60 Total Reporters

40 Total Monitored

20 Total Indicator
17 Current Indicator Playlists

Did Not Report, Playlist Frozen (3):
WRKR/Kalamazoo, MI
WCLG/Morgantown, WV
WKLT/Traverse City, MI



From Jacksonville....

Continued from Page 64

the phone," Lex says. "I've heard other shows where they can't keep the listener on the line."
"We have the uncanny ability to ask that one question that will set them off, and we get the weird answer or situation," Terry says. "It's not like a consultant told us to say this, but it's really their show. They call in, and they are the stars."

The Balancing Act

Like the yin-yang symbol on the duo's business cards and stickers, balance is key for a show that they admit has a fairly high T&A quotient. "Both of us know when we've gone too much in one direction," Terry says. "There really, truly is a heart to the show. Anybody who has listened to it for a long time knows that we're just a couple of guys who don't want to hurt anybody. At the same time, we love pushing it."

"From time to time, we generally like to do some good things," Lex reveals. "We're involved in charities and things like that. If we have somebody on the line who needs help, who's getting slapped around by her husband or something like that, it's a pretty serious issue, and we treat it as such."

One recent caller was upset because her husband was being released from jail. Further questioning revealed that there was a history of domestic abuse. When the listener revealed that she didn't have any friends or family to stay with, Lex & Terry used their own money to send a limo to her house with a plane ticket to her mom's house in Ohio.

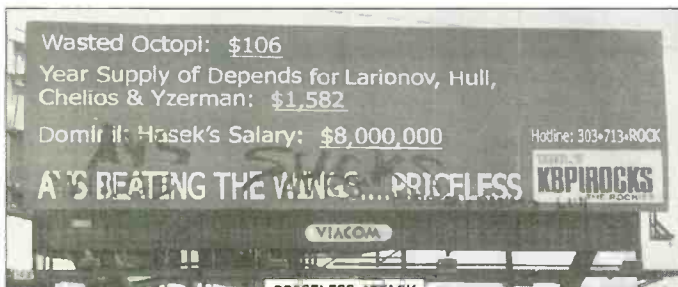
"It sounds warm 'n' fuzzy, but we worked at least 15-20 dick jokes in there," Lex says. "That's the magic of us."

For information on syndication of The Lex & Terry Show, contact Peter Welpton at 214-528-4160 or peter@lexandterry.com.

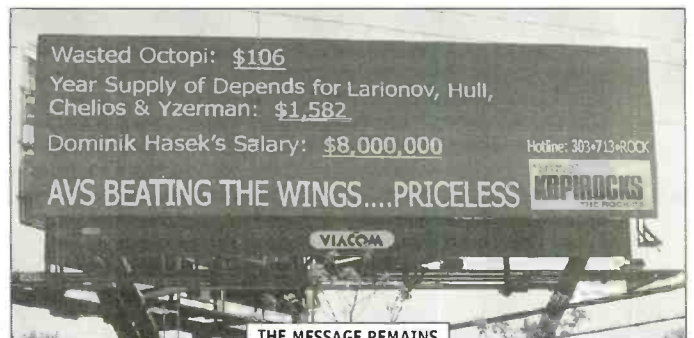


DIAMOND DAVE IN PHOENIX

David Lee Roth visited KDKB/Phoenix's *Tim & Mark Show* recently. Roth's band was also in the studio, and the conversation was punctuated with acoustic renditions of DLR tunes. Pictured here (l-r) are KDKB's Tim Scott, Roth and KDKB's Mark Derringer and producer Torgy.



KBPI/Denver's billboard war with WKRK/Detroit over the Avalanche/Red Wings Stanley Cup semifinals (which Colorado is leading three games to two at press time) heated up as a Red Wings fan took matters into his own hands.



KBPI repaired the board and hired private security to ensure that it's not vandalized again.

R&R Active Rock Top 50

May 31, 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	GODSMACK I Stand Alone (Republic/Universal)	1843	-25	172269	17	54/0
2	2	KORN Here To Stay (Immortal/Epic)	1572	+41	129161	11	55/0
3	3	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	1509	+62	131961	9	55/0
4	4	SYSTEM OF A DOWN Toxicity (American/Columbia)	1387	+5	108146	21	52/0
5	5	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	1381	+81	118892	6	51/0
7	6	EARSHOT Get Away (Warner Bros.)	1262	+56	102097	14	55/0
9	7	TOMMY LEE Hold Me Down (MCA)	1154	+97	103506	12	50/0
6	8	STAIN'D For You (Flip/Elektra/EEG)	1141	-108	113831	23	52/0
12	9	PAPA ROACH She Loves Me Not (DreamWorks)	982	+63	85119	4	52/1
11	10	JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)	968	+48	82320	8	53/0
10	11	CREED One Last Breath (Wind-up)	955	+33	77752	8	47/1
8	12	NICKELBACK Too Bad (Roadrunner/IDJMG)	921	-181	69955	26	47/0
13	13	ROB ZOMBIE Never Gonna Stop (The Red...) (Geffen/Interscope)	847	-49	72293	21	44/0
15	14	TOOL Parabola (Volcano)	831	+7	67610	9	54/0
16	15	P.O.D. Boom (Atlantic)	826	+21	61815	7	49/0
18	16	DEFAULT Deny (TVT)	777	+21	57914	9	45/0
14	17	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	774	-61	61877	32	51/0
21	18	3RD STRIKE No Light (Hollywood)	746	+22	56968	11	50/0
20	19	DISTURBED Down With The Sickness (Giant/Reprise)	737	-1	73688	51	53/0
19	20	LINKIN PARK In The End (Warner Bros.)	720	-32	59533	38	53/0
22	21	HOOBASTANK Running Away (Island/IDJMG)	704	+56	53640	8	48/1
25	22	AUDIOVENT The Energy (Atlantic)	570	+55	42838	5	49/1
24	23	STAIN'D Epiphany (Flip/Elektra/EEG)	560	+5	46877	6	44/0
27	24	SWITCHED Inside (Immortal/Virgin)	537	+54	43985	9	46/0
28	25	UNION UNDERGROUND Across The Nation (Portrait/Columbia)	500	+43	41016	5	45/0
26	26	INCUBUS Warning (Immortal/Epic)	482	-4	42846	7	35/1
23	27	DROWNING POOL Tear Away (Wind-up)	472	-148	44111	16	40/0
32	28	TRUST COMPANY Downfall (Interscope)	442	+118	40582	4	48/2
31	29	FLAW Whole (Republic/Universal)	345	-4	29027	11	38/1
29	30	COLD Gone Away (Flip/Geffen/Interscope)	328	-51	28060	8	34/0
34	31	OUR LADY PEACE Somewhere Out There (Columbia)	315	+6	22662	7	25/1
50	32	ADEMA Freaking Out (Arista)	295	+182	20901	2	34/3
36	33	KID ROCK You Never Met A Mother**er... (Top Dog/Lava/Atlantic)	273	+29	32612	4	25/0
30	34	RUSH One Little Victory (Anthem/Atlantic)	268	-102	26299	7	22/0
37	35	LINKIN PARK Runaway (Warner Bros.)	242	+9	29784	10	10/0
39	36	JIMMY EAT WORLD The Middle (DreamWorks)	200	-1	13391	18	12/0
43	37	DEADSY The Key To Grammercy Park (Elementree/DreamWorks)	194	+36	13054	3	18/1
Debut	38	SYSTEM OF A DOWN Aerials (American/Columbia)	190	+98	15363	1	11/3
Debut	39	NONPOINT Your Signs (MCA)	185	+77	13753	1	24/3
45	40	COURSE OF NATURE Wall Of Shame (Lava/Atlantic)	182	+30	10281	2	21/1
40	41	12 STONES Broken (Wind-up)	182	-5	11515	8	19/0
41	42	GREENWHEEL Shelter (Island/IDJMG)	176	+2	13477	3	19/0
44	43	AARDN LEWIS Black (Label/Elektra/EEG)	174	+21	18523	2	5/0
35	44	HOME TOWN HERO Questions (Maverick/Reprise)	169	-80	10870	8	24/0
33	45	SEVENDUST Live Again (TVT)	166	-149	14541	14	16/0
Debut	46	AEROSMITH Girls Of Summer (Columbia)	162	+68	10406	1	15/3
42	47	MEDICATION Inside (Locomotive)	159	0	12386	3	18/0
Debut	48	SOIL Breaking Me Down (J)	157	+62	10114	1	21/3
Debut	49	HEADSTRONG Swing Harder (RCA)	156	+61	12509	1	24/3
48	50	UNWRITTEN LAW Seein' Red (Interscope)	149	+18	8402	3	5/1

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 5/19-5/25. 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.

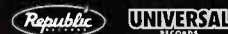
Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	43
MAD AT GRAVITY Walk Away (ARTISTdirect)	5
DRY CELL Body Crumbles (Warner Bros.)	4
VINES Get Free (Capitol)	4
EPIDEMIC Walk Away (Elektra/EEG)	4
ADEMA Freaking Out (Arista)	3
HEADSTRONG Swing Harder (RCA)	3
NONPOINT Your Signs (MCA)	3
SOIL Breaking Me Down (J)	3
AEROSMITH Girls Of Summer (Columbia)	3
SYSTEM OF A DOWN Aerials (American/Columbia)	3
JIMMY EAT WORLD Sweetness (DreamWorks)	3

FLAW

31 - 29 R&R Active
Over 170,000 scanned
Ozzfest beginning July 6th



Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ADEMA Freaking Out (Arista)	+182
TRUST COMPANY Downfall (Interscope)	+118
SYSTEM OF A DOWN Aerials (American/Columbia)	+98
TOMMY LEE Hold Me Down (MCA)	+97
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	+81
DRY CELL Body Crumbles (Warner Bros.)	+78
NONPOINT Your Signs (MCA)	+77
AEROSMITH Girls Of Summer (Columbia)	+68
PAPA ROACH She Loves Me Not (DreamWorks)	+63
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	+62
SOIL Breaking Me Down (J)	+62

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
P.O.D. Youth Of The Nation (Atlantic)	691
DEFAULT Wasting My Time (TVT)	606
HOOBASTANK Crawling In The Dark (Island/IDJMG)	586
SYSTEM OF A DOWN Chop Suey (American/Columbia)	502
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	501
LINKIN PARK Crawling (Warner Bros.)	460
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	447
P.O.D. Alive (Atlantic)	436
LINKIN PARK One Step Closer (Warner Bros.)	410
TOOL Schism (Volcano)	408
INCUBUS I Wish You Were Here (Immortal/Epic)	394

R&R Station Playlists have moved to the web.
See all of our monitored reporters at
www.radioandrecords.com.

THE VINES

"Get Free"



Going For Adds June 4th!

Already Added at:
WAAF WRIF KUFO WZTA WQXA
KCAL KTUX and many more!

7/16
8/19

Conan O'Brien
Late Night with David Letterman



RateTheMusic.com
BY THE NUMBERS™

America's Best Testing Active Rock Songs 12+
For The Week Ending 5/31/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
GODSMACK I Stand Alone (Republic/Universal)	4.12	4.10	96%	25%	4.18	98%	27%
TOOL Parabola (Volcano)	4.06	4.00	76%	13%	4.16	83%	12%
SYSTEM OF A DOWN Toxicity (American/Columbia)	4.05	4.09	94%	30%	4.06	96%	29%
KORN Here To Stay (Immortal/Epic)	4.03	3.93	87%	14%	4.03	92%	15%
DISTURBED Down With The Sickness (Giant/Reprise)	3.98	3.98	96%	41%	4.05	99%	43%
JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)	3.96	3.82	63%	7%	4.00	73%	9%
ROB ZOMBIE Never Gonna Stop (The Red, Red Kroovy) (Geffen/Interscope)	3.89	3.80	91%	28%	3.92	95%	28%
UNION UNDERGROUND Across The Nation (Portrait/Columbia)	3.88	3.93	52%	7%	3.82	57%	8%
EARSHOT Get Away (Warner Bros.)	3.88	3.80	66%	10%	3.92	72%	10%
STAINED For You (Flip/Elektra/EEG)	3.85	3.81	93%	35%	3.74	94%	40%
DROWNING POOL Tear Away (Wind-up)	3.85	3.83	84%	16%	3.78	89%	17%
CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.83	3.77	82%	18%	3.65	86%	20%
STAINED Epiphany (Flip/Elektra/EEG)	3.80	3.77	80%	18%	3.66	83%	21%
LINKIN PARK In The End (Warner Bros.)	3.78	3.76	97%	54%	3.74	98%	56%
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	3.76	3.69	86%	21%	3.65	90%	24%
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.75	3.72	96%	49%	3.66	98%	52%
HOOBASTANK Crawling In The Dark (Island/IDJMG)	3.75	3.72	93%	42%	3.70	95%	44%
HOOBASTANK Running Away (Island/IDJMG)	3.72	3.68	79%	17%	3.50	80%	20%
NICKELBACK Too Bad (Roadrunner/IDJMG)	3.72	3.73	96%	41%	3.61	97%	43%
INCUBUS Warning (Immortal/Epic)	3.61	3.53	77%	20%	3.43	76%	24%
DEFAULT Wasting My Time (TVT)	3.59	3.50	93%	45%	3.49	97%	49%
PAPA RDABE She Loves Me Not (DreamWorks)	3.56	3.34	58%	11%	3.39	62%	12%
DEFAULT Deny (TVT)	3.55	3.51	69%	15%	3.48	73%	18%
P.D.D. Youth Of The Nation (Atlantic)	3.48	3.39	97%	54%	3.50	98%	56%
TOMMY LEE Hold Me Down (MCA)	3.46	3.31	69%	16%	3.42	75%	18%
P.O.D. Boom (Atlantic)	3.42	3.44	81%	23%	3.43	83%	24%
3RD STRIKE No Light (Hollywood)	3.41	3.34	51%	12%	3.36	54%	14%
CREED One Last Breath (Wind-up)	3.31	3.27	80%	29%	3.20	83%	31%

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 Premiere Radio Networks.

New & Active

- APEX THEORY** Apossibly (Can You Please...) (DreamWorks)
Total Plays: 149, Total Stations: 19, Adds: 0
- ORY CELL** Body Crumbles (Warner Bros.)
Total Plays: 124, Total Stations: 24, Adds: 4
- 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: 0
- VINES** Get Free (Capitol)
Total Plays: 40, Total Stations: 9, Adds: 4
- A Nothing** (Mammoth/Hollywood)
Total Plays: 28, Total Stations: 10, Adds: 2
- MAD AT GRAVITY** Walk Away (ARTISTdirect)
Total Plays: 9, Total Stations: 6, Adds: 5
- RED HOT CHILI PEPPERS** By The Way (Warner Bros.)
Total Plays: 0, Total Stations: 43, Adds: 43

Songs ranked by total plays

Indicator

Most Added

- DRY CELL** Body Crumbles (Warner Bros.)
- TRUST COMPANY** Downfall (Interscope)
- ADEMA** Freaking Out (Arista)
- SDIL** Breaking Me Down (J)
- HEADSTRONG** Swing Harder (RCA)
- HOBBASTANK** Running Away (Island/IDJMG)
- KITTIE** In Winter (Artemis)
- INCUBUS** Warning (Immortal/Epic)
- SWITCHED** Inside (Immortal/Virgin)

Reporters

<p>WOBK/Albany, NY * PD/MC: Dave Hill 1 UNWRITTEN LAW "Hot" 2 JAMMY EAT WORLD "Sweet" EPIC/AM: "Hot" RED HOT CHILL: "Way"</p>	<p>WRXQ/Chattanooga, TN * PD: Boner MC: Dave Spain 1 AZIZA "Freaky" RED HOT CHILL: "Way"</p>	<p>WRIF/Detroit, MI * OM: Doug Podell MC: Mike Hanson 1 DAVE NAVRO "Hot" 2 HOBBASTANK "Running" 3 AEROSMITH "Summer" 4 DRY CELL "Quarantine" EPIC/AM: "Hot" MAD AT GRAVITY "Angry"</p>	<p>WKLO/Grand Rapids, MI * OM: Tony Gates PD/MC: Mark Forster AMD: Tom Stavrou No Adds</p>	<p>WXJQ/Lansing, MI * MC: Bob Olson MC: Kevin Conrad 1 ADEMA "Freaking" 2 DAVE NAVRO "Summer" 3 RED HOT CHILL "Way" 4 SOL "Freaking"</p>	<p>WLZR/Milwaukee, WI * PD: Keith Hastings MC: Nancy Palumbo MAD AT GRAVITY "Angry" RED HOT CHILL: "Way"</p>	<p>WYSP/Philadelphia, PA * OM: Tim Sabean MC: Nancy Palumbo RED HOT CHILL: "Way"</p>	<p>WZBZ/Salisbury, MD PD: Shawn Blurghy APD/MC: Mike Hunter EPIC/AM: "Hot" NEURTICA "Crash" MAGNET: "Way" RED HOT CHILL: "Way"</p>	<p>WOLZ/Springfield, IL MC: Michael T. RED HOT CHILL: "Way" SYSTEM OF A DOWN "Arise"</p>
<p>KZRX/Amarillo, TX PD/MC: Eric Slayton No Adds</p>	<p>KROR/Chicago, CA PD/MC: Dale Sandoval No Adds</p>	<p>WGBF/Evansville, IN APD/MC: Mike Sanders APD/MC: Faboy 1 SOL "Freaking" RED HOT CHILL: "Way"</p>	<p>WXOR/Greenville, NC * PD: Brian Rickman APD: Wes Adema RED HOT CHILL: "Way"</p>	<p>KQMP/Las Vegas, NV * PD: John Griffin MC: Big Marry RED HOT CHILL: "Way"</p>	<p>KOOR/Minneapolis, MN * OM: Dave Hamilton PD: Wade Linder MC: Pablo No Adds</p>	<p>KUPD/Phoenix, AZ * PD: J.J. Jeffries MC: Larry McFeele 1 CHIEF "Sweet" 2 JAMMY EAT WORLD "Sweet" 3 RED HOT CHILL: "Way"</p>	<p>KISS/San Antonio, TX * OM: Virgil Thompson PD: Shauna Horen MC: C.J. Cruz RED HOT CHILL: "Way"</p>	<p>WLZZ/Springfield, MA * PD: Scott Laurent MC: Tricle RED HOT CHILL: "Way"</p>
<p>WXXW/WXW/Appleton/Ocean Bay, WI * PD/MC: Guy Dark RED HOT CHILL: "Way"</p>	<p>WHMS/Cleveland, OH * PD: Jim Trapp MC: Mark Pennington 1 ALBUM OF THE YEAR "Hot" 2 RED HOT CHILL: "Way"</p>	<p>WRDQ/Fayetteville, NC * PD/MC: Aaron Roberts No Adds</p>	<p>WTPP/Greenville, SC * PD/MC: Mark Hendrix NORPAC "Sign" RED HOT CHILL: "Way"</p>	<p>MBZ/Lincoln, NE PD: E.J. Marshall APD: Sparty MC: Samantha Knight 1 RED HOT CHILL: "Way" 2 MAD AT GRAVITY "Angry" 3 SOL "Freaking" 4 NORPAC "Sign"</p>	<p>KMRQ/Modesto, CA * PD/MC: Jack Paper APD: Matt Foley 1 SYSTEM OF A DOWN "Arise" RED HOT CHILL: "Way"</p>	<p>KUPD/Portland, OR * OM: Dave Hanne APD/MC: AJ Scott 1 SOL "Freaking" 2 JAMMY EAT WORLD "Sweet" 3 VINES "Hot" 4 RED HOT CHILL: "Way"</p>	<p>KJZZ/San Diego, CA * Dir/Prog: Jim Richards PD: Shauna Horen APD/MC: Sharon Lader No Adds</p>	<p>KZRO/Springfield, MO MC: George Spankrester 1 RED HOT CHILL: "Way"</p>
<p>WCHZ/Augusta, GA * OM: Harley Drew PD/MC: Chuck Williams 1 DRY CELL "Quarantine" 2 HEADSTRONG "Freaker" RED HOT CHILL: "Way"</p>	<p>KILO/Colorado Springs, CO * PD: Ross Ford APD: Matt Gentry RED HOT CHILL: "Way"</p>	<p>WWRB/Fint, MI * PD: Brian Beckow MC: Tony LaBrie 1 SOL "Freaking"</p>	<p>WQXA/Harrisburg, PA * MC: Mike Hanson 1 DAVE NAVRO "Summer" 2 DIVE MATTHEWS BAND "Long" RED HOT CHILL: "Way"</p>	<p>WFND/Lubbock, TX OM: Wes Neeseman 1 RED HOT CHILL: "Way" 2 RED HOT CHILL: "Way" 3 RED HOT CHILL: "Way"</p>	<p>WRAT/Monmouth-Ocean, NJ * PD: Carl Craft APD/MC: Robyn Lane RED HOT CHILL: "Way"</p>	<p>KURQ/San Luis Obispo, CA PD/MC: Adam Burns RED HOT CHILL: "Way" SYSTEM OF A DOWN "Arise"</p>	<p>WKTB/Tampa, FL * OM: Brad Hardin PD: Rick Schmidt APD: Carl Harris MC: Luane Phillips RED HOT CHILL: "Way"</p>	<p>WCCC/Hartford, CT * PD: Michael Picozzi APD/MC: Mike Karolyi 1 DRY CELL "Quarantine" 2 DRY CELL "Quarantine" 3 RED HOT CHILL: "Way"</p>
<p>KRAB/Bakersfield, CA * PD/MC: Danny Sparks RED HOT CHILL: "Way"</p>	<p>WRZC/Columbus, OH * PD: Hal Fish APD/MC: Ronni Hunter TRUST COMPANY "Downfall"</p>	<p>KRZR/Fresno, CA * OM/PO: E. Curtis Johnson MC: Rick Heedem RED HOT CHILL: "Way"</p>	<p>WAMX/Huntington, WV APD/MC: Paul Oslund RED HOT CHILL: "Way"</p>	<p>WJLD/Madison, WI * PD: Randy Hanley APD/MC: Blake Patton RED HOT CHILL: "Way"</p>	<p>WRAT/Monmouth-Ocean, NJ * PD: Carl Craft APD/MC: Robyn Lane RED HOT CHILL: "Way"</p>	<p>KORB/Quad Cities, IA-IL * OM: Danny Sullivan PD: Darren Pitta RED HOT CHILL: "Way"</p>	<p>KTUX/Snowport, LA * OM: Dale Beard PD/MC: Paul Cannetti 1 AEROSMITH "Summer" 2 RED HOT CHILL: "Way"</p>	<p>KRTQ/Tulsa, OK * APD: Chris Kelly MC: Kelly Garrett RED HOT CHILL: "Way"</p>
<p>WYYY/Baltimore, MD * PD: Rick Strauss APD/MC: Rob Heckman RED HOT CHILL: "Way"</p>	<p>KEGL/Dallas-Ft. Worth, TX * Interim PD: Jim Richards APD: Chris Ryan MC: Chryl Scull 1 INCUBUS "Warning" 2 TRUST COMPANY "Downfall"</p>	<p>WRDQ/Fayetteville, NC * PD/MC: Aaron Roberts No Adds</p>	<p>WAMX/Huntington, WV APD/MC: Paul Oslund RED HOT CHILL: "Way"</p>	<p>WJLD/Madison, WI * PD: Randy Hanley APD/MC: Blake Patton RED HOT CHILL: "Way"</p>	<p>WRAT/Monmouth-Ocean, NJ * PD: Carl Craft APD/MC: Robyn Lane RED HOT CHILL: "Way"</p>	<p>KDOT/Reno, NV * PD: Eric Anderson MC: Martina Davis RED HOT CHILL: "Way"</p>	<p>KHTO/Spokane, WA * OM: Brent Michaels PD: Ken Richards MC: Barry Bennett 1 SYSTEM OF A DOWN "Arise" 2 EPIC/AM: "Hot" 3 RED HOT CHILL: "Way" 4 VINES "Hot"</p>	<p>KCTW/Wichita, KS * PD: D.C. Carter MC: R.J. Davis No Adds</p>
<p>WCPB/Ridgely-Gulfport, MS * OM: Kerry Vest PD: Scott Fox APD: Wayne Watkins MC: Mitch Cry 1 MAD AT GRAVITY "Angry" 2 EPIC/AM: "Hot" 3 HEADSTRONG "Freaker" RED HOT CHILL: "Way"</p>	<p>KBPV/Denver-Boulder, CO * PD: Bob Richards APD/MC: Willie B. MC: Chryl Scull 1 HEADSTRONG "Freaker"</p>	<p>WYPR/Wayne, IN * OM: Jim Fox RED HOT CHILL: "Way"</p>	<p>KDRC/Kansas City, MO * PD: Neal Minkley APD/MC: Don Lutzem 1 AEROSMITH "Summer" RED HOT CHILL: "Way"</p>	<p>WJLD/Madison, WI * OM: Chris Moreau 1 RED HOT CHILL: "Way"</p>	<p>WJLD/Madison, WI * OM: Chris Moreau 1 RED HOT CHILL: "Way"</p>	<p>WNYE/Rochester, NY * PD: Eric Anderson MC: Don Vincent 1 ADEMA "Freaking" 2 RED HOT CHILL: "Way"</p>	<p>KHTO/Spokane, WA * OM: Brent Michaels PD: Ken Richards MC: Barry Bennett 1 SYSTEM OF A DOWN "Arise" 2 EPIC/AM: "Hot" 3 RED HOT CHILL: "Way" 4 VINES "Hot"</p>	<p>KCTW/Wichita, KS * PD: D.C. Carter MC: R.J. Davis No Adds</p>
<p>WAAT/Roston, MA * PD: Dave Douglas MC: Mike Brangforto 1 DRY CELL "Quarantine" 2 SYSTEM OF A DOWN "Arise" RED HOT CHILL: "Way"</p>	<p>KAZR/Des Moines, IA * PD: Sean Elliott MC: Jo Michaels 1 MAD AT GRAVITY "Angry" 2 NORPAC "Sign" RED HOT CHILL: "Way"</p>	<p>WRUF/Gainesville-Ocala, FL * PD: Harry Guacot MC: Ryan North 1 RED HOT CHILL: "Way"</p>	<p>KDRC/Kansas City, MO * PD: Neal Minkley APD/MC: Don Lutzem 1 AEROSMITH "Summer" RED HOT CHILL: "Way"</p>	<p>WJLD/Madison, WI * OM: Chris Moreau 1 RED HOT CHILL: "Way"</p>	<p>WJLD/Madison, WI * OM: Chris Moreau 1 RED HOT CHILL: "Way"</p>	<p>WNYE/Rochester, NY * PD: Eric Anderson MC: Don Vincent 1 ADEMA "Freaking" 2 RED HOT CHILL: "Way"</p>	<p>KHTO/Spokane, WA * OM: Brent Michaels PD: Ken Richards MC: Barry Bennett 1 SYSTEM OF A DOWN "Arise" 2 EPIC/AM: "Hot" 3 RED HOT CHILL: "Way" 4 VINES "Hot"</p>	<p>KCTW/Wichita, KS * PD: D.C. Carter MC: R.J. Davis No Adds</p>

*** Monitored Reporters**
71 Total Reporters

55 Total Monitored

16 Total Indicator
15 Current Indicator Playlists

Reported Frozen Playlist (1):
WRFB/South Bend, IN

ON THE RECORD

with
Howard 'Hojo' Freele
MD, KXFX/Santa Rosa, CA



Like a cancerous melanoma, it will spread throughout your taste buds. I'm talking about the *WWF: Forceable Entry* CD. Song after song, load a bong, get it on. It's in heavy rotation in my car, along with Quarashi. Sound like an odd mix? Not really. The *WWF* is "rockous" through and through, and Quarashi are just downright tasty. Save the "rap rock is dead" speech

for someone who wants to hear it. You're still playing Linkin' Park and P.O.D. just like me. Rap rock is only dead until next week, when someone puts a new twist on it, then it's hip again. Amen! Alleluia! ● Speaking of the Lord, thank God for Jerry Cantrell. His new music is as moving as the first Alice album (and every one thereafter). Sadly, he don't need no stinkin' Layne! He do it all, he do it long time!

We've been playing "Anger Rising" since last June (you've got to have connections), and the peoples love it! How could you not! ● Speaking of love, I've got nothing but love for my man Chris Cornell, but where the f*#k is the new Rage album? It's what the kids want; it's what the kids need! ● Other treats for the week: Lollipop Lust Kill, Korn (grows on me like fungus), Earshot, System Of A Down (smell the *Scorpion King* soundtrack — mmm, smells good!), and, finally, The Union Underground. This band is as rock-solid as I was the night I took Viagra! Oohhh, yeah! That's it for this week; it will all change by next!

The stealthy Red Hot Chili Peppers made a huge impression this week, especially in light of the holiday weekend, when adds are typically few and far between. A total of 62 stations (43 Actives, 19 Rocks) added "By the Way," and the Peppers easily land at the top of the Most Added column. It's great to have that signature Peppers sound back in a new creative vein and so warmly welcomed by the

format ... A few stations found room for a few other adds this week, including — on the Active side — Mad At Gravity, Dry Cell, Epidemic and The Vines. Interestingly, Mad At Gravity aren't going for adds until June 10, and Epidemic and The Vines aren't going for adds until June 4. Epidemic also grabbed a few adds at Rock ... Reprise will certainly be busy the rest of the year with the new Disturbed project. The band have delivered a tremendous record that I can't begin to lay enough superlatives on. Don't forget you'll get to hear the new Disturbed CD at the Reprise Listening Party at the R&R Convention on Friday, June 14, from 5-7pm. And, David Dralman and Butch Walker will be on the Artists Panel on Saturday, June 15, from 1:15-2:45pm ... 3rd Strike's *Lost Angel* CD sold 15,964 copies last week, marking Hollywood's highest sales debut ever from a new band ... **MAX PIX: THE VINES "Get Free" (Capitol)**

— Cyndee Maxwell, Active Rock/Rock Editor

Active Rock/Rock ON THE RADIO

Record Of The Week

Artist: Pushmonkey
Title: *El Bitch*
Label: Trespass



In their heavy moments, the Austin five-piece Pushmonkey are like a genetically modified version of Korn who are happy to forgo the morgue for sunny pop pastures and clear-throated vocals. Not everything works on the self-produced and independently released *El Bitch*, but on their stronger songs they play the rap metal game like pros. "Chemical Skin" opens the album like a motocross event at the X Games with lots of high-flying metal to keep the kids enthralled. Other highlights include "Pissant" and "Carbomb." "Number One" has that big soaring chorus that rock fans are so fond of. Just make sure you play the clean version, which you can find at R&R's own Music Meeting (www.rrmusicmeeting.com), in the Active Rock section.

— Frank Correia

active INSIGHT

ARTIST: Chevelle

LABEL: Epic

By FRANK CORREIA / ROCK SPECIALTY EDITOR



Chevelle

All too often, anything involving muscle cars also entails the normal cast of muscle heads: mullet enthusiasts thoroughly amused by the "pissing Calvin" sticker, card-carrying members of the "Bad Boy Club" or geniuses putting Yosemite Sam mud flaps on their classic Camaros. Thankfully, we can throw that all out the driver's-side window when it comes to Chicago's Chevelle. These boys play straightforward emo metal that's as smart as it is compelling.

Comprising three brothers, the trio found their band name thanks to their father's hobby of building street rods. At R&R, the rock department can attest to the modifications Chevelle has made under the hood. Back in '99, the teenage Loeffler brothers — Sam (drums), Pete (vocals, guitar) and Joe (bass) — played before a rock panel at our convention to promote their debut on Squint. *Point #1*. As strong as the hypnotic riffing of songs like "Mia" and the title track were, they only hinted at the brothers' latent talent.

Now, the group's Epic debut, *Wonder What's Next*, delivers on that promise. From the urgency of the opening track, "Family System," it's clear that Chevelle have learned a thing or two on the road. And it's clear that the group have plenty of creative fuel to run on. It's one of those albums where you want to mention every song because they're all so good.

Rather than dropping a payload of noisy angst or a barrage of F-bombs, Chevelle make their

impact with smart songwriting and a sense of dynamics. The tension is tangible as songs like "Closure" build up to their cathartic releases. Lead single "The Red" adds color with gripping harmonies as "Comfortable Liar" speaks the truth with powerful melodies and rhythms. "Send the Pain Below" is a highlight, with airy guitars ironically complementing the aching strains of Pete Loeffler singing. "I send the pain below, much like life suffocating." Sonically similar to Tool? Definitely. A blatant rip-off? Definitely not. Think of the songs as abridged versions of Tool's lengthy dramas combined with the staccato riffing of Helmet. Throw in some emotive vocals, pensive lyrics and uncluttered riffing that doesn't perplex the average listener with odd time signatures, and you've got a unique, young act that should catch the ear of anyone who prefers smart rock over nu metal posturing.

Chevelle will earn further stripes this summer as they tour with the almighty Ozzfest. If there's any justice in this world, they'll slowly but surely steal audiences from both festivals stages. Soundalike bands and stale gimmicks are harbingers of rap rock's decline, and many are looking to emo bands to fill the void with something of more substance. Wonder what's next? With Chevelle, you're listening to it.

R&R Top 20 Specialty Artists

May 31, 2002

1. **KILLSWITCH ENGAGE** (*Roadrunner/IDJMG*) "Numbered Days," "Life To Lifeless"
2. **BRAND NEW SIN** (*Now Or Never*) "SPP," "My World"
3. **SUPERJOINT RITUAL** (*Sanctuary/SRG*) "It Takes No Guts," "Ozena"
4. **COAL CHAMBER** (*Roadrunner/IDJMG*) "Fiend," "Dark Days"
5. **OTEP** (*Capitol*) "Blood Pigs," "Battle Ready"
6. **LOLLIPOP LUST KILL** (*Artemis*) "Like A Disease," "Father"
7. **SKINLAB** (*Century Media*) "Come Get It," "Slave The Way"
8. **SCORPION KING** (*Republic/Universal*) "Along The Way," "I Stand Alone"
9. **DANZIG** (*Spitfire*) "Wicked Pussycat," "Dead Inside"
10. **WWF FORCEABLE ENTRY** (*Smackdown/Columbia*) "Across The Nation," "Break The Walls Down"
11. **PUSHMONKEY** (*Trespass*) "Number One," "Chemical Skin"
12. **DIO** (*Spitfire*) "Killing The Dragon," "Scream"
13. **DRY CELL** (*Reprise*) "Body Crumbles," "Disconnected"
14. **NEUROTICA** (*Koch*) "All My Friends Crush You,"
15. **SOILWORK** (*Nuclear Blast*) "Follow The Hollow," "Natural Born Chaos,"
16. **DOWN** (*Elektra/EEG*) "Beautifully Depressed," "The Seed"
17. **SEETHER** (*Wind-up*) "Needles," "Gasoline"
18. **HEADSTRONG** (*RCA*) "Swing Harder," "Open Season"
19. **HATEBREED** (*Universal*) "I Will Be Heard," "Perseverance"
20. **JERRY CANTRELL** (*Roadrunner/IDJMG*) "Anger Rising," "Hellbound"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.



JIM KERR
jimmerr@rronline.com

Make It Two In A Row

■ Winter book maintains the ground gained in fall

After the fall Arbitrons were released, I wrote about the increasing cumes that the Alternative format was seeing at its stations and how that was a very strong sign of the format's long-term health. By all indications, the winter book has built on that foundation and has vaulted the Alternative format into a very strong position nationally.

Once again the format's cumes are increasing. In the top five markets, five out of the six stations saw their cumes increase (the lone drop was KCNL/San Francisco), and this was after a strong increase in the fall book. While cume is the best long-term indicator of a station's health, the short-term key to judging an Alternative station's performance is how it is doing relative to other stations in the key 18-34 money demo. Here, too, the Alternative format is turning in a solid performance.

Not all stations have a winter book, so comparing winter to fall is a little misleading if you are using pure totals. On the other hand, looking at the percentage of stations that were top five 18-34 allows us to gauge the relative progress the format made in the past book. In fall 2001 a little more than 60% of the format was in the top five 18-34. This is almost identical to the percentage that was top five 18-34 in the winter book. In terms of stations that were No. 1 18-34, the total dropped to 10 for the winter survey, from 13 in the fall. However, three of those fall No. 1s didn't have a winter book, which makes this pretty much the same as fall too.

With this in mind, all indications seem to point to a format that is poised for a fairly significant gain in the spring. With cumes rising or staying steady and relative performance stable, all the format needs is for TSL to increase a bit, and we'll be looking at one of the best

books the format has had in a long time.

A couple of other optimistic notes can be seen in this book: Alternative stations that recently signed on are doing extremely well. WOCL/Orlando, WXTM/Cleveland, WSUN/Tampa and a handful of others are all less than a year old. Each has debuted to very strong numbers. WXTM is already No. 1 18-34, while WSUN and WOCL are both top five.

In all, I think the format will be enjoying a couple of nice trends and an optimistic attitude as R&R Convention 2002 rolls around next month. All numbers quoted are from Monday-Sunday, 6am-midnight.

At The Top Of Their Game


The following stations ended the winter book as No. 1 in their markets in the 18-34 demographic.

- KROQ/Los Angeles
- KZON/Phoenix
- XTRA/San Diego
- KPNT/St. Louis
- WXTM/Cleveland
- KCXX/Riverside
- KXRK/Salt Lake City
- KXTE/Las Vegas
- WXEG/Dayton
- KFMA/Tucson

Alternative

Calls/City	Winter 18-34 (Rank)	Fa 12+	Wi 12+	Wi 12+ cume
WXRK/New York	6.3 (No. 6)	3.2	3.3	1,553,800
KROQ/Los Angeles	9.1 (No. 1)	5.0	5.1	1,504,100
WKQX/Chicago	5.8 (No. 6)	2.8	2.8	857,500
WZZN/Chicago	3.0 (No. 11)	N/A	1.7	614,300
KITS/San Francisco	4.3 (No. 6)	2.2	2.3	534,300
KCNL/San Francisco	1.6 (No. 16)	0.6	0.8	202,000
KDGE/Dallas	5.9 (No. 4)	3.2	3.3	442,000
WPLY/Philadelphia	4.8 (No. 7)	2.1	2.2	389,200
WBDC/Washington	7.6 (No. 3)	3.8	3.9	497,300
WHFS/Washington	2.8 (No. 12)	1.5	1.7	338,300
WBCN/Boston	7.7 (No. 2)	3.9	3.6	516,700
WFNX/Boston	2.8 (No. 11)	1.3	1.2	200,600
KTBB/Houston	7.2 (No. 4)	3.8	4.3	469,200
CIMX/Detroit	6.7 (No. 5)	3.2	3.1	417,400
WNNX/Atlanta	8.6 (No. 2)	5.5	4.7	469,300
KNDD/Seattle	7.4 (No. 2)	3.4	3.5	364,200
KZON/Phoenix	9.2 (No. 1)	3.6	4.8	371,600
KEDJ/Phoenix	4.4 (No. 8)	2.2	2.9	270,700
XTRA-FM/San Diego	8.5 (No. 1)	4.1	4.7	365,500
KPNT/St. Louis	9.3 (No. 1)	4.1	4.2	272,500
WSUN/Tampa	9.1 (No. 3)	3.1	3.7	199,100
KTCL/Denver	6.0 (No. 5)	2.3	2.9	236,400
WXDX/Pittsburgh	13.7 (No. 2)	5.6	5.0	279,600
KNRK/Portland, OR	8.5 (No. 3)	3.7	4.1	209,400
WXTM/Cleveland	11.1 (No. 1)	3.4	4.0	212,900
WAQZ/Cincinnati	6.8 (No. 5)	2.5	2.9	161,600
KWOD/Sacramento	7.9 (No. 2)	3.3	4.1	206,000
KCXX/Riverside	8.5 (No. 1)	3.2	4.4	161,100
KXRK/Salt Lake City	9.3 (No. 1)	4.0	5.1	209,900
KCPX/Salt Lake City	2.6 (No. 15)	N/A	1.5	71,100
WBRU/Providence	6.9 (No. 4)	3.2	3.4	185,500
WWRX/Providence	4.4 (No. 5)	2.2	2.2	108,200
WWCD/Columbus, OH	3.0 (No. 9)	1.6	1.6	84,000
WEND/Charlotte	6.2 (No. 3)	3.7	3.3	125,200
WROX/Norfolk	6.3 (No. 7)	2.6	3.1	125,300
WOCL/Orlando	6.3 (No. 5)	3.9	3.4	163,500
WRZL/Indianapolis	10.8 (No. 2)	6.5	4.8	137,200
KXTE/Las Vegas	13.5 (No. 1)	5.5	6.3	162,000
KROX/Austin	8.4 (No. 2)	4.4	5.2	163,500
WBUZ/Nashville	6.7 (No. 3)	3.5	3.3	120,000
KKND/New Orleans	8.4 (No. 3)	5.1	3.9	111,200
WPBZ/West Palm Beach	5.9 (No. 4)	2.3	2.6	89,500
WRLX/West Palm Beach	1.2 (No. 10)	1.1	1.2	55,800
WMFJ/Memphis	4.6 (No. 7)	2.3	2.5	80,300
WMRQ/Hartford	8.6 (No. 4)	3.0	3.6	111,500
WEDG/Bufalo	9.7 (No. 3)	4.0	4.8	150,600
WPLA/Jacksonville	10.9 (No. 2)	3.6	5.1	122,600
WZNE/Rochester, NY	8.2 (No. 3)	2.7	3.5	103,800
WLRS/Louisville	6.2 (No. 6)	3.8	2.8	67,000
WDYL/Richmond	6.0 (No. 6)	3.4	3.1	80,800
WRAX/Birmingham	8.9 (No. 3)	3.8	4.5	109,000
WXEG/Dayton	12.5 (No. 1)	5.6	5.1	111,200
WHRL/Albany, NY	5.5 (No. 6)	1.9	2.4	58,900
WEQX/Albany, NY	2.3 (No. 11)	1.4	1.4	45,000
KUCD/Honolulu	7.7 (No. 5)	N/A	4.1	94,600
KPOI/Honolulu	4.3 (No. 11)	2.9	2.0	64,300
KAHA/Honolulu	3.3 (No. 13)	1.6	1.4	38,000
KFMA/Tucson	17.6 (No. 1)	6.5	7.8	114,400
KMYZ/Tulsa	8.1 (No. 4)	3.5	4.0	93,300
WGRD/Grand Rapids	8.9 (No. 3)	4.7	5.2	102,700
WBSX/Wilkes Barre	13.5 (No. 2)	2.5	4.5	67,000
KFRF/Fresno	3.4 (No. 10)	3.3	2.8	71,300
WNFZ/Knoxville	6.2 (No. 5)	3.6	2.8	56,200
KTEG/Albuquerque	5.1 (No. 5)	2.5	3.0	55,400
KMBY/Monterey	2.5 (No. 14)	2.9	1.8	39,600
WKRL/Syracuse	9.3 (No. 4)	5.0	3.6	54,000
KNXX/Baton Rouge	9.4 (No. 3)	3.4	4.3	51,500
WXNR/Greenville, NC	6.7 (No. 6)	4.2	3.7	55,800
KLEC/Little Rock	8.7 (No. 3)	5.6	4.2	54,600
WAVF/Charleston, SC	10.5 (No. 2)	5.7	4.9	70,700
WARQ/Columbia, SC	9.8 (No. 3)	3.7	4.7	58,200
KCCQ/Des Moines	4.9 (No. 7)	1.6	2.3	37,300
WRZK/Johnson City	11.1 (No. 3)	4.6	5.0	48,900
WWDX/Lansing, MI	8.2 (No. 4)	4.7	4.6	66,800
WMAD/Madison	8.0 (No. 3)	2.5	3.1	54,000
KSyr/Shreveport, LA	7.6 (No. 3)	3.2	4.0	35,100

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– The Face

Video coming soon!

Always Outnumbered, Never Outgunned
In Stores Fall 2002

R&R Alternative Top 50

May 31, 2002



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (100)	WEEKS ON CHART	TOTAL STATIONS ADDS
4	1	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	2308	+236	243068	6	72/0
1	2	UNWRITTEN LAW Seein' Red (Interscope)	2307	-116	218199	20	73/0
6	3	KORN Here To Stay (Immortal/Epic)	2092	+31	244397	11	72/0
2	4	STAIN'D For You (Flip/Elektra/EEG)	2065	-56	201029	22	71/0
3	5	SYSTEM OF A DOWN Toxicity (American/Columbia)	2014	-76	223386	21	64/0
7	6	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	1982	+109	185123	10	73/0
5	7	JIMMY EAT WORLD The Middle (DreamWorks)	1861	-211	207386	28	68/0
10	8	HOOBASTANK Running Away (Island/IDJMG)	1821	+211	190516	9	75/0
9	9	OUR LAOY PEACE Somewhere Out There (Columbia)	1761	-5	167727	8	69/0
12	10	PAPA ROACH She Loves Me Not (DreamWorks)	1674	+90	194955	4	73/0
14	11	INCUBUS Warning (Immortal/Epic)	1598	+126	174964	7	72/1
8	12	HOOBASTANK Crawling In The Dark (Island/IDJMG)	1592	-242	168750	31	70/0
15	13	P.O.D. Boom (Atlantic)	1506	+65	160330	8	70/0
11	14	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1447	-140	165351	31	74/0
13	15	NICKELBACK Too Bad (Roadrunner/IDJMG)	1332	-203	113632	23	57/0
16	16	311 Amber (Volcano)	1328	-32	125968	15	54/0
23	17	BOX CAR RACER I Feel So (MCA)	1287	+187	158363	5	66/4
22	18	GODSMACK I Stand Alone (Republic/Universal)	1145	+34	127628	17	42/1
24	19	EARSHOT Get Away (Warner Bros.)	1135	+83	95453	11	57/0
18	20	P.O.D. Youth Of The Nation (Atlantic)	1129	-163	148189	23	68/0
25	21	CREED One Last Breath (Wind-up)	1084	+126	100823	6	57/0
19	22	WHITE STRIPES Fell In Love With A Girl (Third Man/V2)	1077	-197	153972	13	61/0
21	23	BLINK-182 First Date (MCA)	1007	-202	110965	20	61/0
17	24	WEEZER Dope Nose (Geffen/Interscope)	989	-351	77338	12	66/0
28	25	DEFAULT Deny (TVT)	984	+114	78547	8	53/1
33	26	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	919	+153	120716	4	61/3
36	27	JIMMY EAT WORLD Sweetness (DreamWorks)	916	+191	117051	5	52/4
30	28	STROKES Hard To Explain (RCA)	893	+66	110366	7	51/0
32	29	EMINEM Without Me (Shady/Aftermath/Interscope)	824	+55	114863	4	40/3
29	30	TOOL Parabola (Volcano)	800	-61	60613	8	56/0
50	31	DAVE MATTHEWS BAND Where Are You Going (RCA)	796	+347	92385	2	54/2
38	32	AUDIOVENT The Energy (Atlantic)	794	+117	59660	4	58/3
35	33	STAIN'D Epiphany (Flip/Elektra/EEG)	767	+36	98877	5	53/1
26	34	DASHBOARD CONFESSIONAL Screaming Infidelities (Vagrant)	752	-158	75335	12	48/0
34	35	JACK JOHNSON Flake (Enjoy/Universal)	748	+7	91409	15	35/1
37	36	LINKIN PARK Papercut (Warner Bros.)	735	+34	116493	18	16/0
27	37	QUARASHI Stick 'Em Up (Time Bomb/Columbia)	717	-190	77485	12	58/0
46	38	TRUST COMPANY Downfall (Interscope)	713	+219	79605	2	56/3
39	39	3RD STRIKE No Light (Hollywood)	653	-14	67071	8	45/0
31	40	MOBY We Are All Made Of Stars (V2)	598	-200	84506	8	50/0
41	41	X-ECUTIONERS It's Goin' Down (Loud/Columbia)	539	-59	75048	20	42/0
44	42	ROB ZOMBIE Never Gonna Stop (The Red...) (Geffen/Interscope)	519	-11	82419	17	32/0
Debut	43	GOLDFINGER Open Your Eyes (Mojo/Jive)	490	+51	43566	1	37/2
42	44	SUGARCULT Bouncing Off The Walls (Ultimatum/Artemis)	490	-86	43482	14	30/0
49	45	JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)	484	+26	36676	2	37/3
40	46	GOO GOO DOLLS Here Is Gone (Warner Bros.)	463	-153	36998	11	26/0
Debut	47	VINES Get Free (Capitol)	427	+172	84659	1	54/12
48	48	DROWNING POOL Tear Away (Wind-up)	424	-57	38334	14	26/0
Debut	49	SYSTEM OF A DOWN Aerials (American/Columbia)	389	+123	84102	1	28/12
47	50	ALIEN ANT FARM Attitude (New Noize/DreamWorks)	380	-108	33998	7	29/0

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 5/19-5/25. 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
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	62
VINES Get Free (Capitol)	12
SYSTEM OF A DOWN Aerials (American/Columbia)	12
NEW FOUND GLORY My Friends Over You (MCA)	9
OASIS Stop Crying Your Heart Out (Epic)	8
ADEMA Freaking Out (Arista)	7
12 STONES Broken (Wind-up)	5
BOX CAR RACER I Feel So (MCA)	4
JIMMY EAT WORLD Sweetness (DreamWorks)	4
ASH Burn Baby Burn (Kinetic)	4
DRY CELL Body Crumbles (Warner Bros.)	4
ALIEN CRIME SYNDICATE Ozzy (V2)	4
SWITCHED Inside (Immortal/Virgin)	4

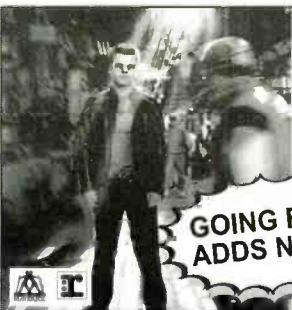
Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVE MATTHEWS BAND Where Are You Going (RCA)	+347
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	+236
TRUST COMPANY Downfall (Interscope)	+219
HOOBASTANK Running Away (Island/IDJMG)	+211
JIMMY EAT WORLD Sweetness (DreamWorks)	+191
BOX CAR RACER I Feel So (MCA)	+187
VINES Get Free (Capitol)	+172
HIVES Hate To Say I Told... (Burning/Epitaph/Sire/Reprise)	+153
ADEMA Freaking Out (Arista)	+142
INCUBUS Warning (Immortal/Epic)	+126
CREED One Last Breath (Wind-up)	+126

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK In The End (Warner Bros.)	1177
DEFAULT Wasting My Time (TVT)	1007
INCUBUS I Wish You Were Here (Immortal/Epic)	959
P.O.D. Alive (Atlantic)	760
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	739
SYSTEM OF A DOWN Chop Suey (American/Columbia)	701
DISTURBED Down With The Sickness (Giant/Reprise)	659
LINKIN PARK Crawling (Warner Bros.)	636
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	623
INCUBUS Nice To Know You (Immortal/Epic)	599

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.radioandrecords.com.



OAKENFOLD

"Ready Steady Go" ON TOUR NOW

- "Big props to Paul Oakenfold on an amazing closing set for day one of the HFStival. Oakenfold is the real deal!" —Pat Ferrise, MD WHFS, Washington DC
- "Paul Oakenfold represents the new lead sound for Live 105 and is in 2 1/2 rotation ... get over it!" —Sean Demery, PD Live 105, San Francisco
- "Paul Oakenfold has released a song that will cross him over to a whole new audience... The rest of the album is tremendous too!" —Steven Strick, APD/MD WBCN, Boston

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ON THE RECORD
With **Kenny 'Tick' Salcido**
A&R/DreamWorks



I am really into this kid from Oakland named Prozack. Straight-up hip-hop kid, and he has a song called "Like That Y'all." N.E.R.D.'s "Rock Star" is a heater, and I really can't help but bob my head to the new Eminem track. • Radio 4 and Rapture sound so good. So does Nas' "One Mic." Blackalicious' new album is hot, as is True Life's "So Addictive" and Jimmy

Eat World's "Sweetness." Les Savy Fav's *Go Forth* album is solid. I also like Citizen Cope's "Is There Love," Deadsy's "Brand New Love," Money Mark, Spindle, Dope Yume, Swizz Beats' "Guilty" and Mystic's "The Life." • I am really looking forward to hearing the new Q-Tip record. (I was a huge Tribe fan.) Mystic is amazing. Matt Mahathy (a.k.a. Self) is a genius. Also looking forward to the new Sonic Youth, Rakim, AFI, Common, DJ Shadow, Sean Lennon, Foo Fighters and — my Australian brother — Ben Lee. • Some of the coolest shows I have seen lately are N.E.R.D., Les Savy Fav, Tenacious D, Pretty Girls Make Graves, Spindle, Recover, Bjork, Atmosphere, The Strokes, Mos Def and Mixmaster Mike. • I have this really cool idea for a title for Jay Z's new album: *Lord of the Bling!* Does anyone have his manager's digits?

It's pretty much standard industry practice not to release projects over a holiday weekend — too much specialty airplay, too many frozen playlists, too many distractions. So any add-totals you see after a three-day weekend should be considered lower than they probably would be on a normal week. On top of that, remember that, in today's environment, a 20-add week is big, and a 30-add week is a success.

A 40- or 50-add week? Well, now you're talking an unqualified, out-of-the-box smash. Which brings us to today, and the absolutely remarkable story of The Red Hot Chili Peppers' "By the Way." On a holiday week it pulls in an unbelievable 62 adds! Now do some math and add a handful of stations for freezes, music meetings done before the song was released, etc., and you are looking at the equivalent of one of the strongest add weeks in the format's history. Congratulations to the Warner Brothers staff and the band ... Much congratulations also to Chad Kroeger and Josey Scott (as well as Island/Def Jam and Roadrunner) for Alternative's new No. 1 song, "Hero." It looks like this one will be sitting at the top for some time ... I'd say the Kroeger & Scott would be easily challenged by Korn, but radio refuses to open up the band's daypart. Just take a look at the night chart for proof, where Korn have been solidly entrenched at No. 1 for weeks. **RECORD OF THE WEEK:** Prodigy "Baby's Got A Temper"

Alternative ON THE RADIO

— Jim Kerr, Alternative Editor

COMING RIGHT UP

ARTIST: Butch Walker

LABEL: HiFi/Arista

By KATY STEPHAN/ALTERNATIVE SPECIALTY EDITOR



Butch Walker

There just aren't enough guys around named Butch. Am I right?

And there certainly aren't many guys who moved to L.A. after high school, got their Southern-fried hard-rock band signed within a year, were dropped, started an indie rock band, recorded an album on their own label, played 250 shows a year, had a breakout top-five hit, got signed to a major, broke up the band, co-wrote a top-20 hit for yet another band, produced and engineered soundtracks for *The Scorpion King*, *Spider-Man* and *WWF: Tough Enough*, then got signed to yet another major to write, produce and play all the instruments on a solo CD.

In fact, there's only one guy who's done all that — Butch Walker. Here's my theory: Maybe reincarnation actually happens. Every soul lives several times, one lifetime after another, indefinitely. In Butch's case, there was some sort of accident at the cosmic lab that caused all of his thousands of lifetimes to be squished into one. That has to be it, right? How else could he have a resume longer than a Tolkien tome and not be as old as Ian McKellen?

And how else could he have gotten inside such disparate styles of music? Butch's upcoming solo CD, *Left of Self-Centered*, features a song called "My Way" that careens between metal, emo, indie and stadium rock like Mr. Toad's Wild Ride. Plus, as an added bonus, he throws in a Spandau Ballet quote. (Not in an icky, PM Dawn, kind of samplly way, of course.) Then, somehow, about two-thirds of the way through, he manages to have a sensitive, acoustic breakdown morph out of a straight-up, sing-along rock anthem and then morph back again. How does he do it?

There are a lot of mysteries here. Some of them are uncovered by a little digging into Butch Walker's somewhat promiscuous musical past.

He started out in a heavy metal cover band back in high school, where he clouded the water in the social pond by also being a New Wave fan.

When his hard-rock band, Southgang, was dropped by Charisma in the mid-'90s, he reinvented himself as an underground, indie-kid messiah with his group The Marvelous 3, of "Freak of the Week" fame. When CDNow called him "ridiculously handsome" and a contender in the "battle for best-looking pop star-frontman since Adam Ant," he stepped behind the scenes to produce Sr-71's hit "Right Now" and Injected's debut album, on which he also played keyboards and percussion.

So, if you're thinking that he's just going to book a trip to Antigua and work on his tan when "My Way" hits big, you really have not been paying attention. In a few weeks you're going to start hearing a whole lot of a new tune by Bowling For Soup (Jive) called "The Girl All the Bad Boys Want." And, as you're humming along, you're going to pick up those liner notes and say, "Who wrote this catchy-ass song? Huh. Butch Walker. Of course." When God was handing out talent, this guy grabbed the clipboard and sent home everybody who was unlucky enough to be in line behind him.

Yep, there is a dearth of Butches in this world, but it looks like one's all we're going to need.

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REEL BIG FISH

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May 31, 2002

RateTheMusic.com
BY MEDIABASE

America's Best Testing Alternative Songs
12+ For The Week Ending 5/31/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
HOOBASTANK Running Away (Island/IDJMG)	4.14	4.09	80%	9%	4.07	81%	11%
JIMMY EAT WORLD The Middle (DreamWorks)	4.13	4.20	94%	34%	4.15	95%	34%
HOOBASTANK Crawling In The Dark (Island/IDJMG)	4.12	4.11	93%	36%	4.06	94%	36%
C. KROEGER... Hero (Roadrunner/Columbia/IDJMG)	4.06	4.06	81%	14%	4.02	86%	16%
UNWRITTEN LAW Seein' Red (Interscope)	4.03	4.06	81%	21%	3.99	81%	23%
DUR LADY PEACE Somewhere Out There (Columbia)	4.03	3.97	58%	6%	3.99	63%	7%
INCUBUS Warning (Immortal/Epic)	4.02	4.06	83%	14%	3.98	86%	16%
STAIN'D For You (Flip/Elektra/EEG)	3.98	3.99	90%	28%	3.91	93%	32%
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.97	3.96	98%	48%	3.95	99%	51%
KORN Here To Stay (Immortal/Epic)	3.92	3.80	80%	14%	3.98	84%	13%
SYSTEM OF A DOWN Toxicity (American/Columbia)	3.92	3.91	95%	33%	3.81	95%	36%
PUDDLE... Drift & Die (Flawless/Geffen/Interscope)	3.88	3.90	80%	17%	3.84	82%	19%
GODSMACK I Stand Alone (Republic/Universal)	3.88	3.86	91%	28%	3.91	93%	30%
DEFAULT Wasting My Time (TVT)	3.87	3.96	95%	44%	3.84	96%	47%
EARSHOT Get Away (Warner Bros.)	3.86	3.79	53%	7%	3.89	59%	8%
NICKELBACK Too Bad (Roadrunner/IDJMG)	3.86	3.86	96%	39%	3.81	98%	42%
BOX CAR RACER I Feel So (MCA)	3.85	3.87	59%	9%	3.69	63%	12%
TOOL Parabola (Volcano)	3.83	3.79	61%	11%	3.87	66%	12%
DEFAULT Deny (TVT)	3.80	-	59%	11%	3.78	64%	11%
DASHBOARD... Screaming Infidelities (Vagrant)	3.79	3.79	69%	17%	3.66	71%	17%
BLINK-182 First Date (MCA)	3.77	3.84	94%	36%	3.65	94%	37%
WEEZER Dope Nose (Geffen/Interscope)	3.75	3.90	74%	15%	3.71	77%	15%
P.O.D. Youth Of The Nation (Atlantic)	3.73	3.78	99%	53%	3.70	99%	53%
PAPA ROACH She Loves Me Not (DreamWorks)	3.62	3.68	56%	9%	3.59	57%	10%
311 Amber (Volcano)	3.61	3.77	72%	16%	3.63	75%	17%
P.O.D. Boom (Atlantic)	3.61	3.74	80%	19%	3.61	81%	19%
WHITE STRIPES Fell In Love With A Girl (V2)	3.61	3.61	71%	20%	3.62	74%	20%
STROKES Hard To Explain (RCA)	3.48	-	52%	12%	3.41	55%	13%
CREED One Last Breath (Wind-Up)	3.39	3.43	74%	26%	3.30	77%	29%
QUARASHI Stick Em Up (Time Bomb/Columbia)	3.28	3.36	54%	16%	3.45	57%	15%

Total sample size is 797 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 31, 2002

1. REEL BIG FISH (Mojo/Jive) "Where Have You Been"
2. A (Mammoth/Hollywood) "Nothing"
3. NEW FOUND GLORY (Drive-Thru/MCA) "My Friends Over You"
4. GET UP KIDS (Vagrant) "Overdue"
5. VINES (Capitol) "Get Free"
6. PIEBALD (Big Wheel Recreation) "American Hearts"
7. OAKENFOLD (Maverick/Reprise) "Ready Steady Go"
8. CHEMICAL BROTHERS (Astralwerks/Virgin) "The Test"
9. PAUL WESTERBERG (Vagrant) various tracks
10. ASH (Kinetic) "Burn Baby Burn"
11. DOVES (Capitol) "There Goes The Fear"
12. NOFX (Fat Wreck Chords) "Pimps & Hookers"
13. MARS VOLTA (GSL) "Concertina"
14. BREEDERS (4AD/Elektra) "Huffer"
15. GLASSJAW (Warner Bros.) "Cosmopolitan Blood Loss"
16. CORNERSHOP (Wiiija/Beggars/V2) "Lessons Learned..."
17. SPINDLE (Independent) "The List"
18. LUNA (Jetset) "Lovedust"
19. DILLINGER FOUR (Fat Wreck Chords) "Noble Stabbings"
20. LOUDERMILK (DreamWorks) "Estrogen Oxygen..."

Ranked by total number of shows reporting artist.

Record Of The Week

Artist: BRANDTSON
Label: DEEP ELM



If you had spinach in your teeth, you'd want to know, right? What if you were pronouncing the name of your favorite band wrong? Well, I'm here to help: It's Brandtson. Not Brans-ton. You probably figured that out back in 1998, when you fell in love with *Letterbox*, memorized every word, got the tattoo, etc. The new album, *Dial In Sounds*, is even better. "Rookie of the Year" starts out kinda tight and controlled, but the chorus busts out like a pent-up librarian in the back of a Bookmobile, getting down with Dewey. Just play the record. It'll be less embarrassing for both of us.

— Katy Stephan, Alternative Specialty Editor

MONITORED STATION PLAYLISTS

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Stations and their adds listed alphabetically by market

Reporters

<p>WHRL/Albany, NY * DM/PP/APD/MO: Lisa Biello 3 SYSTEM OF A DOWN "Aerials" 1 RIDDLIN KIDS "Free" RED HOT CHILLI "Way"</p>	<p>WEDG/Buffalo, NY * PD: Lenny Diana MD: Ryan Patrick RED HOT CHILLI "Way"</p>	<p>KTCL/Denver-Boulder, CO * PD: Mike D'Connor MD: Sabrina Saunders 25 NEW FOUND GLORY "Over" RED HOT CHILLI "Way"</p>	<p>KPOI/Honolulu, HI * PD: Kai Leo MD: Fil Slash 1 HYPES "Heat" 2 "Nothing" OASIS "Heart" RED HOT CHILLI "Way" SYSTEM OF A DOWN "Aerials"</p>	<p>KXTE/Las Vegas, NV * PD: Dave Wellington APD/MO: Chris Ripley 4 ROB ZOMBIE "Demol" 2 MACKINAW "Strong" RED HOT CHILLI "Way"</p>	<p>KNKD/New Orleans, LA * DM/PP: Dave Stewart MD: Sig RED HOT CHILLI "Way"</p>	<p>KNRK/Portland, OR * PD: Mark Hamilton APD/MO: Jayn AUDIOWENT "Energy" RED HOT CHILLI "Way"</p>	<p>XTRA/San Diego, CA * PD: Bryan Schock MD: Chris Muckley No Adds</p>	<p>WSUN/Tampa, FL * DM: Chuck Beck PD: Shark 1 NEW FOUND GLORY "Over" EMINEM "Flame" RED HOT CHILLI "Way"</p>
<p>KTEG/Albuquerque, NM * PD: Ellen Fisher MD: Adam Tz No Adds</p>	<p>WAVF/Charleston, SC * PD: Greg Patrick APD/MO: Danny Villalobos RED HOT CHILLI "Way"</p>	<p>CIMX/Detroit, MI * PD: Greg Patrick APD: Vince Cannova MD: Mark Franklin RED HOT CHILLI "Way"</p>	<p>KUCD/Honolulu, HI * PD: Jamie Hyatt MD: Ryan Sean RED HOT CHILLI "Way"</p>	<p>WKZZ/Lexington-Fayette, KY * PD: B.J. Kinard MD: Suzi Box No Adds</p>	<p>WRRK/New York, NY * PD: Steve Kingston MD: Mike Peer 12 EMINEM "Moment" 8 NEW FOUND GLORY "Over" RED HOT CHILLI "Way"</p>	<p>WBRU/Providence, RI * PD: Tim Schiavelli MD: Alicia Mullin RED HOT CHILLI "Way"</p>	<p>KITS/San Francisco, CA * PD: Sean Demery MD: Aaron Arntsen 1 SYSTEM OF A DOWN "Aerials" RED HOT CHILLI "Way"</p>	<p>KFMA/Tucson, AZ * PD: John Michael APD: Libby Carstensen MD: Matt Spary 41 SYSTEM OF A DOWN "Aerials" RED HOT CHILLI "Way"</p>
<p>WNNX/Atlanta, GA * PD: Leslie Fram APD/MO: Chris Williams RED HOT CHILLI "Way"</p>	<p>WEND/Charlotte, NC * PD: Jack Daniel APD/MO: Kristen Honeycutt TRUST COMPANY "Downfall" No Adds</p>	<p>KNRQ/Eugene-Springfield, OR PD: Chris Crowley APD/MO: Stu Allen No Adds</p>	<p>KTBB/Houston-Galveston, TX * PD/MO: Steve Robison APD: Eric Schmidt AUDIOWENT "Energy" RED HOT CHILLI "Way"</p>	<p>KLEC/Little Rock, AR * Dir/Prog.: Larry LeBlanc MD: Peter Gunn 12 STONES "Broken" ALIEN CRIME "Ozzy" RED HOT CHILLI "Way" SWITCHED "Inside"</p>	<p>WROX/Norfolk, VA * PD: Michele Diamond MD: Mike Powers CHEMICAL BROTHERS "Test" RED HOT CHILLI "Way"</p>	<p>KRZQ/Reno, NV * PD: Wendy Rollins MD: Matt Diabio 1 VINES "Free" RED HOT CHILLI "Way"</p>	<p>KJEE/Santa Barbara, CA GM/PP: Eddie Gutierrez MD: Dakota 17 JACK JOHNSON "Bubble" 9 SYSTEM OF A DOWN "Aerials" RED HOT CHILLI "Way" JERRY CANTRELL "Anger"</p>	<p>KMYZ/Tulsa, OK * PD: Lynn Barstow APD: Corbin Pierce RED HOT CHILLI "Way"</p>
<p>WJSE/Atlantic City, NJ * PD: Al Parrinello MD: Jason Uliano CHEMICAL BROTHERS "Test" OASIS "Heart" SWITCHED "Inside"</p>	<p>WKQX/Chicago, IL * PD: Tim Richards APD/MO: Mary Shuminas AMO: Nicole Chuminnato 6 EMINEM "Way" RED HOT CHILLI "Way" SYSTEM OF A DOWN "Aerials"</p>	<p>KKNA/Fayetteville, AR PD: Margot Smith 5 CORNERSHOP "Rocky" 5 DRY CELL "Crumbles" OASIS "Heart" 5 SYSTEM OF A DOWN "Aerials" 5 OASIS "Heart" 5 JIMMY EAT WORLD "Sweet" RED HOT CHILLI "Way"</p>	<p>WPLA/Jacksonville, FL * PD: Scott Pellibone APD/MO: Chad Chumley RED HOT CHILLI "Way"</p>	<p>KROQ/Los Angeles, CA * VP/Prog.: Kevin Weatherly APD: Gene Sandilcock MD: Lisa Worden 9 STAND "Epiphany" 8 NO DOUT "Underneath" EMINEM "Flamingo" RED HOT CHILLI "Way"</p>	<p>WJRR/Orlando, FL * PD: Pat Lynch MD: Dickerman 5 JIMMY EAT WORLD "Sweet" OASIS "Heart" RED HOT CHILLI "Way"</p>	<p>WVYL/Richmond, VA * PD: Mike Murphy MD: Keith Dakin RED HOT CHILLI "Way"</p>	<p>WVWV/Savannah, GA PD/MO: B.J. Kinard RED HOT CHILLI "Way"</p>	<p>WFHS/Washington, DC * PD: Robert Benjamin APD: Bob Vaughn MD: Pat Ferisse RED HOT CHILLI "Way"</p>
<p>KROX/Austin, TX * PD: Melody Lee MD: Toby Ryan 2 JIMMY EAT WORLD "Sweet" 2 SYSTEM OF A DOWN "Aerials" ASH "Burn" RED HOT CHILLI "Way"</p>	<p>WZZN/Chicago, IL * PD: John Rozz APD: Fitz Madrid MD: Jeff Zito NEW FOUND GLORY "Over" RED HOT CHILLI "Way" VINES "Free"</p>	<p>WJXB/Fl. Myers, FL * PD: John Rozz APD: Fitz Madrid MD: Jeff Zito NEW FOUND GLORY "Over" RED HOT CHILLI "Way" VINES "Free"</p>	<p>WRZK/Indianapolis, IN * PD: Scott Jameson MD: Michael Young 20 OASIS "Heart" 1 SWITCHED "Inside" 1 AUDIOWENT "Energy" EXTRA BLUE KNO "King" RED HOT CHILLI "Way"</p>	<p>WLRJ/Louisville, KY * Dir/Prog.: J.B. Kunes PD: Lance MD: Kyle Meredith 1 DRY CELL "Crumbles" JIMMY EAT WORLD "Sweet" RED HOT CHILLI "Way"</p>	<p>WVOD/Orlando, FL * PD: Alan Arntz APD/MO: Bobby Smith N.E.R.D. "Star" NEW FOUND GLORY "Over" RED HOT CHILLI "Way" VINES "Free"</p>	<p>WVDC/Washington, DC * PD: Buddy Rizer MD: LeeAnn Curtis 1 VINES "Free" 1 DEFAULT "Deey" RED HOT CHILLI "Way"</p>	<p>WVWDC/Washington, DC * PD: Bob Benjamin APD: Bob Vaughn MD: Pat Ferisse RED HOT CHILLI "Way"</p>	<p>WFBZ/West Palm Beach, FL * DM/PP: John D'Connell MD: Eric Kristensen 2 NEW FOUND GLORY "Over" 2 NONPOINT "Signs" ADEMA "Freaking" RED HOT CHILLI "Way"</p>
<p>KNXX/Baton Rouge, LA * PD/MO: Randy Chase APD: Bill Jackson ASH "Burn" FACE TO FACE "New" 12 STONES "Broken"</p>	<p>WAQZ/Cincinnati, OH * PD: Rick Janice APD/MO: Shaggy 13 GODSACK "Alone" RED HOT CHILLI "Way"</p>	<p>KFRR/Fresno, CA * PD: Chris Squires MD: Reverend 7 EMINEM "Flame" RED HOT CHILLI "Way"</p>	<p>WRZK/Johnson City, TN * VP/Prog.: Ops: Mark E. McKinn BOX CAR RACER "Free" JIMMY EAT WORLD "Sweet" NEW FOUND GLORY "Over" RED HOT CHILLI "Way" VINES "Free"</p>	<p>WMAD/Madison, WI * PD: Pat Frawley MD: Amy Hurston RED HOT CHILLI "Way"</p>	<p>WVLA/Philadelphia, PA * PD: Dan Fein 2 OASIS "Heart" RED HOT CHILLI "Way" TRUST COMPANY "Downfall"</p>	<p>WVWS/Wheel Palm Beach, FL * DM/PP: John D'Connell MD: Eric Kristensen 2 NEW FOUND GLORY "Over" 2 NONPOINT "Signs" ADEMA "Freaking" RED HOT CHILLI "Way"</p>	<p>WWSX/Wilkes-Barre, PA * PD: Chris Lloyd APD: Jay Hunter MD: Freddie BOX CAR RACER "Free" VINES "Heat" VINES "Free"</p>	<p>WFSM/Wilmington, NC PD: Knothead 3 VINES "Free" 3 DRY CELL "Crumbles"</p>
<p>WRAX/Birmingham, AL * PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey JERRY CANTRELL "Anger" NEW FOUND GLORY "Over" RED HOT CHILLI "Way"</p>	<p>WXTM/Cleveland, OH * PD: Kim Monroe MD: Don Nardella 2 ADEMA "Freaking" RED HOT CHILLI "Way" VINES "Free"</p>	<p>WGRD/Grand Rapids, MI * PD: Bobby Duncan MD: Michael Grey 1 VINES "Free" GOLDFINGER "Eyes"</p>	<p>WVNF/Knoxville, TN * PD: Dan Boxyk APD/MO: Anthony Pruffitt AMO: Opie Hines JERRY CANTRELL "Anger" VINES "Free"</p>	<p>WMFJ/Memphis, TN * PD: Rob Cressman MD: Mike Kilabrew KID ROCK "Free" RED HOT CHILLI "Way"</p>	<p>KEDJ/Phoenix, AZ * PD: Nancy Stevens APD: Dead Air Dave MD: Robin Hash 1 HOME TOWN HERO "Eighteen" 1 SYSTEM OF A DOWN "Aerials" RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WKRL/Syracuse, NY * DM/PP: Mimi Griswold APD/MO: Abbie Weber 1 ALIEN CRIME "Ozzy" 1 ADEMA "Freaking" RED HOT CHILLI "Way" SINCX "More"</p>	<p>WBSX/Wilkes-Barre, PA * PD: Chris Lloyd APD: Jay Hunter MD: Freddie BOX CAR RACER "Free" VINES "Heat" VINES "Free"</p>
<p>KQXR/Boise, ID * PD: Jacent Jackson MD: Kallia 4 SYSTEM OF A DOWN "Aerials" HYPES "Heat" RED HOT CHILLI "Way"</p>	<p>WWCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss OASIS "Heart" RED HOT CHILLI "Way"</p>	<p>WXNR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson RED HOT CHILLI "Way" VINES "Free"</p>	<p>KFTL/Latayette, LA * PD: Rob Summers MD: Scott Perma 2 VINES "Free" 1 A "Nothing" 12 STONES "Broken" JACK JOHNSON "Flame" DANE MATTHEWS BAND "Going" RED HOT CHILLI "Way"</p>	<p>KMBY/Monterey-Salinas, CA * DM/PP: Chris White APD: Opie Taylor 1 PRODIGY "Temper" ADEMA "Freaking" Doves "Riper" NEW FOUND GLORY "Over" OAKENFOLD "Ready" RED HOT CHILLI "Way"</p>	<p>KZON/Phoenix, AZ * DM/PP: Tim Maraville APD/MO: Kevin Mannion No Adds</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>
<p>WBCN/Boston, MA * VP/Programming: Desidius APD/MO: Steven Strick RED HOT CHILLI "Way"</p>	<p>KDGE/Dallas-Ft. Worth, TX * PD: Duane Doherty APD/MO: Alan Ayo 1 RIDDLIN KIDS "Free" 1 VINES "Free" ASH "Burn" RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>
<p>WFNX/Boston, MA * PD: Chris APD/MO: Kevin Mays 10 SYSTEM OF A DOWN "Aerials" 9 HOME TOWN HERO "Eighteen" 3 PRODIGY "Temper" 2 EMINEM "Moment" 1 INCUBUS "Warning" 1 ADEMA "Freaking" RED HOT CHILLI "Way" 12 STONES "Broken" DRY CELL "Crumbles"</p>	<p>WXEG/Dayton, OH * PD: Steve Kramer MD: Bomber 8 SEETH R "Fine" RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>
<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>	<p>WVZNE/Rochester, NY * DM/PP: Mike Denger MD: Busta RED HOT CHILLI "Way"</p>

***Monitored Reporters**
87 Total Reporters
77 Total Monitored
10 Total Indicator



If you're not playing "Flake,"
You don't know Jack
Over 325,000 Scanned
 Spins/Rank: **#21**
WBCN 41x / #1
Q101 44x / #1
WZZN 56x / #6
KTCL 56x / #2
KROQ 35x / #8
6/5 Late Night
With David Letterman
Don't Flake out

New & Active

RIDDLIN' KIDS | Feel Fine (*Aware/Columbia*)
 Total Plays: 312, Total Stations: 26, Adds: 3

GREENWHEEL Shelter (*Island/IDJMG*)
 Total Plays: 292, Total Stations: 27, Adds: 0

NEW FOUND GLORY My Friends Over You (*MCA*)
 Total Plays: 258, Total Stations: 26, Adds: 9

CUSTOM Beat Me (*ARTISTdirect*)
 Total Plays: 239, Total Stations: 24, Adds: 1

APEX THEORY Apossibly (Can You Please...) (*DreamWorks*)
 Total Plays: 237, Total Stations: 24, Adds: 0

N.E.R.D. Rock Star (*Virgin*)
 Total Plays: 224, Total Stations: 22, Adds: 2

ADEMA Freaking Out (*Arista*)
 Total Plays: 218, Total Stations: 31, Adds: 7

BUTCH WALKER My Way (*HiFi/Arista*)
 Total Plays: 207, Total Stations: 20, Adds: 0

ASH Burn Baby Burn (*Kinetic*)
 Total Plays: 182, Total Stations: 22, Adds: 4

COURSE OF NATURE Wall Of Shame (*Lava/Antiatic*)
 Total Plays: 173, Total Stations: 16, Adds: 1

Songs ranked by total plays

Indicator

Most Added®

RED HOT CHILI PEPPERS By The Way (*Warner Bros.*)

JIMMY EAT WORLD Sweetness (*DreamWorks*)

SYSTEM OF A DOWN Aerials (*American/Columbia*)

DRY CELL Body Crumbles (*Warner Bros.*)

OASIS Stop Crying Your Heart Out (*Epic*)

JERRY CANTRELL Anger Rising (*Roadrunner/IDJMG*)

TRUST COMPANY Downfall (*Interscope*)

ASH Burn Baby Burn (*Kinetic*)

VINES Get Free (*Capitol*)

PAUL OAKENFOLD Ready, Steady, Go (*Maverick/Reprise*)

LINKIN PARK Runaway (*Warner Bros.*)

KELLY OSBOURNE Papa Don't Preach (*Epic*)

BOWLING FOR SOUP Girl All The Bad Guys Want (*Silvertone/Live*)

CORNERSHOP Lessons Learned From Rocky... (*XL/Beggars/V2*)

JACK JOHNSON Bubble Toes (*Enjoy/Universal*)



JOHN SCHOENBERGER
jschoenberger@rronline.com

PART ONE OF A THREE-PART SERIES

The Power Of Mentors

□ A salute to those people who made a difference in our lives

R&R Rock Editor Cyndee Maxwell ran a great column earlier this year that dealt with mentors. In it, she gave folks a chance to write a paragraph or two about the people who influenced them most in their careers. I received so many comments about this column from the Triple A community that I decided to adopt the idea. So, for the next three weeks, various people in our format will pay tribute to their mentors. The advice they received along the way can certainly be of help to all of us.

Suzanne Berg

Verve Music Group

I've had a few mentors who have really shaped the way I do business, but the one who stands out the most is Tommy LiPuma. I first met Tommy over 12 years ago, during our joint tenure at Elektra. Tommy is one of the most innovative and successful producers and A&R men because his motto is "Sign the best talent and make the best records." I was running the adult formats promotion department at Elektra when he produced Natalie Cole's "Unforgettable" and The Story (featuring then-unknown but poised-for-greatness Jonatha Brooke), among others.

On a personal level, Tommy is gracious and smart, and he cultivates the talents of his staff. Tommy, through every facet of his brilliant personality, has nurtured, developed and sustained the careers of many artists. That's why, when I left Elektra, I knew that I wanted to follow him to my next adventure at GRP.

Tommy continues to inspire me with his most recent efforts. I will always respect his focus and treasure his friendship. He is truly a master.

Max Bumgardner

KCTY/Omaha

After working in Denver; Minneapolis; Green Bay, WI; and, now, Omaha, I must say that my biggest influence was a PD in Burlington, IA named Cosmo Leone, who is still programming and doing mornings there at KGRS. "Less is more" was his message. He gave me a shot, and he wasn't afraid to correct me immediately when I messed up.

Wayne Coy, who is now in Tucson, also opened several doors for me over the years. Everyone in the business could learn something about selling yourself and networking from Wayne.

Dennis Constantine

KINK/Portland, OR

There are so many people who have influenced and guided me over the years, but a few have made a big difference in my life. First was Kerby Confer, who used the on-air name Kerby Scott. Kerby was the nighttime personality at CHR WCAO/Baltimore when I was a teen-

ager, and I admired his on-air style to the point where I emulated it in my early radio days. When I became PD at WYRE/Annapolis, MD in 1969, Kerby was the morning man at the station. To this day he is someone I can call on for advice and guidance.

Next would be John Rook. He was the PD at WHYI (Y-100)/Miami, where I was the nighttime personality. John sent me to Denver to be MD at KTLK, which introduced me to the Colorado Rockies. John was relentless in his pursuit of perfection. Under his guidance, KTLK delivered double-digit numbers during my three years as MD/night personality.

Finally, there is Bob Greenlee. Bob was the owner and GM of the radio station that became KBCO/Boulder. He listened to my cockamamie idea of creating a progressive-oriented radio station that reflected Boulder's lifestyle. He took a chance on me and then gave me the rope to learn by trial and error. Eventually, his guidance and faith in the people he hired allowed KBCO to become the No. 1 station in Denver. When he sold the station, he became a wealthy man, and he shared that wealth with the people who made it possible.

James Evans

Interscope/Geffen/A&M

I've had only one boss for all but three months of my 11 years in the record business — Brenda Romano. On two occasions she floated me a life raft when my employment situation was less than stellar, for which I'm eternally grateful.

The last seven years in my current job at Interscope/Geffen/A&M have been particularly rewarding. She helps with day-to-day logistics, such as navigating issues within the label, at radio and with managers and bands, and she also reminds me that I have to employ big-picture thinking. All the while, she has empowered me and given me a fair amount of autonomy. Maybe most important, she's helped me ride out the ups and downs with a sense of humor, some perspective and lots of fun.

Helen Leicht

WXPN/Philadelphia

My mentor was also my godfather and uncle, Joseph T. Conway, who died in October 1984. He worked for Storer Broadcasting and was the VP/GM of

WIBG-AM/Philadelphia in the '60s.

As a child, my life revolved around a little blue transistor radio, on which I listened to WIBG. The station introduced me to new music via legendary DJs like Jerry Stevens, Bill Wright Sr., Joe Niagra and Hy Lit. It also helped that my Uncle Joe was the GM of the station.

I went to concerts with my cousins, who are now also in the business, and we saw The Beatles, The Kinks, The Rolling Stones — the list goes on and on. Uncle Joe gave me a behind-the-scenes look at radio long before I was in the business, and, because of this connection, I knew radio was for me.

Lauren MacLeash

KTCZ (Cities 97)/Minneapolis

First, I'd like to thank Bart White, a professor at Western Kentucky University, who pissed me off enough by telling me I was a C-level student that I had to prove him wrong ... WKDF/Nashville, circa 1983-1986, for being an example of what a great, well-focused, well-packaged music radio station should sound like.

There's Jim Lago, afternoon drive DJ at Hot AC WRKA/Louisville, who allowed me inside the studio while he was on the air. He taught me the art of performance and that the air in a control room is magic. Kevin Kenney, WRKA's PD, taught me Selector, the politics of radio and how to write a halfway decent liner and, one day, handed me a Rolodex and said, "Here. You're the MD."

I'd also like to thank Diane Krut-haupt, the GM at WGFX/Nashville — which was my first PD gig — who taught me the basics of sales, to dream and to set goals with a plan to achieve them. She also taught me how to dress and wear my lipstick on sales calls ... John Bradley, Dave Rahn and Ray Skibitsky from SBR Creative — the god-fathers, who have years of experience in turning Triple A into a real format and Triple A stations into ratings winners ... Chancellor Broadcasting VP George Toulas, who gave me the toughest interview of my career and believed in an eight-months pregnant PD enough to hire her to program a station in Market No. 14.

There's Dave Benson, who's a former PD at KBCO/Boulder and currently at KFOG/San Francisco. Dave shared my passion for blowing

"I applaud any person left in this business who is capable of understanding the origins and history of the medium and its potential to touch people's lives and to be profitable."

Carl Widing

up and re-creating the Selector system and gave me sound advice ... Andy Bloom, who was OM at WRQC/Minneapolis at the time, taught me how to read research and Arbitron books more precisely ... Marc Kalman, VP/GM at KTCZ & KDWB/Minneapolis, instilled in me the importance of humanity and creating a sense of family and mutual respect within the station.

Finally, I'd like to thank Dan Seeman, VP/Marketing & Ops, and Mick Anselmo, VP of Clear Channel, Minnesota and Dakota, for their vision in creating the best damn cluster of stations Clear Channel owns, for their continued support and for their belief in me and in Cities 97 as a true revenue and ratings winner.

Steve Nice
Capitol

The only name I have to mention is Brian Corona. Anyone who knows him or has worked with him knows how much he touches people's lives. He has taught me more about the kind of person to be than anything else I could ever learn about this business.

Jody Petersen

WNCS/Burlington, VT

Steve Zind, the first PD at WNCS, was a radio genius. He taught me all the basics, including timing, content and how to use radio as the theater of the mind that it truly is. After 20 years Steve threw in the towel, and Glenn Roberts filled some mighty big shoes. He was totally inspiring and had a work ethic that just wouldn't quit.

There's also Greg Hooker, a WNCS veteran of 15 years, who took over for Glenn. I learned the true art of diplomacy from Greg. I also admire Candis Leopold, WNCS's GM. Her passion for this radio station is astounding. She is a walking pep rally with the smarts, dedication and people skills of 10 GMs.

Industry professionals I've always worshiped from afar: Norm Weiner, Chris Mays, Dave Benson, Paul Marszalek and Barbara Dacey.

Art Phillips

Vanguard

This longhaired cab driver decided in 1974 in Colorado Springs that radio, not hacking a cab, was the career I was really after. I enrolled in a broadcasting course at El Paso Community College (now Pikes Peak Community College). Our instructor, Kurt Grow, who was certainly an early influence of mine, put me into the "lab" with another new student — John Bradley.

One tape later John sounded like he was ready for WMMR/Philadelphia. Fifty tapes later I still sounded horrible, and John prophesied, "You'll never make it in radio, Art." But that didn't stop either of us — me from pursuing my dream gig at local Rocker KKFM, and John from taking me under his wing.

Several months later John was already at KKFM, and I was working on yet another aircheck reel. Finally, at 7pm one Saturday night, John called and asked, "Art, can you be in to do an airshift tomorrow morning at 6?"

Continued on Page 77

CHUCK PROPHET "SUMMERTIME THING"

New Adds:

KINK WMVV **WMMM KRVB** **WTTS KDBB**

Already On:

KFOG WRNR WKOC
KGSR WRNX KRSH
KTHX and more



R&R Triple A Top 30

Powered By



May 31, 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)	637	-23	46313	14	25/0
2	2	JACK JOHNSON Flake (Enjoy/Universal)	606	-21	46322	15	27/0
3	3	GOO GOO DOLLS Here Is Gone (Warner Bros.)	574	-10	33803	11	23/0
9	4	DAVE MATTHEWS BAND Where Are You Going (RCA)	521	+168	39032	2	25/1
6	5	COUNTING CROWS American Girls (Geffen/Interscope)	477	+88	38269	3	27/3
4	6	JIMMY EAT WORLD The Middle (DreamWorks)	463	+49	31777	11	17/1
5	7	LENNY KRAVITZ Stillness Of Heart (Virgin)	412	+8	25485	15	24/0
7	8	BONNIE RAITT I Can't Help You Now (Capitol)	347	-23	22833	14	20/0
8	9	U2 In A Little While (Interscope)	324	-37	25627	20	21/0
11	10	JOHN MAYER No Such Thing (Aware/Columbia)	308	+3	21524	39	23/0
12	11	CHRIS ISAAK Let Me Down Easy (Reprise)	270	-23	24209	20	22/0
10	12	PETE YORN Strange Condition (Columbia)	265	-71	22440	22	22/0
16	13	MOBY We Are All Made Of Stars (V2)	261	+30	16173	7	22/1
17	14	NORAH JONES Don't Know Why (Blue Note)	252	+22	26082	4	16/0
23	15	TREY ANASTASIO Alive Again (Elektra/EEG)	243	+36	18825	6	19/1
14	16	ELVIS COSTELLO Tear Off Your Own Head... (Island/IDJMG)	243	-5	18067	11	19/0
13	17	THE CORRS When The Stars Go Blue (143/Lava/Atlantic)	243	-15	16376	6	18/0
22	18	DISHWALLA Somewhere In The Middle (Immergent)	222	+11	9756	9	19/0
19	19	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	213	-13	6315	15	8/0
20	20	EDDIE VEDDER You've Got To Hide Your... (V2)	206	-15	18254	20	17/0
18	21	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	206	-24	7195	19	15/0
21	22	NEIL YOUNG Differently (Reprise)	187	-30	12053	10	18/0
24	23	VAN MORRISON Hey Mr. DJ (Universal)	180	-9	12208	5	13/0
25	24	DEFAULT Wasting My Time (TVT)	176	-11	5344	15	9/0
15	25	TRAIN She's On Fire (Columbia)	160	-77	9241	19	17/0
Debut	26	WILCO Heavy Metal Drummer (Nonesuch)	156	+17	8292	1	14/0
29	27	LOS LOBOS Hearts Of Stone (Mammoth)	153	+4	8060	2	11/0
26	28	INDIGO GIRLS Moment Of Forgiveness (Epic)	150	-37	12136	19	15/0
28	29	PHANTOM PLANET California (Daylight/Epic)	145	-15	6331	4	15/0
27	30	SENSE FIELD Save Yourself (Nettwerk)	144	-23	4393	6	10/0

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 5/19-5/25. 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.radds.com

ARTIST TITLE LABEL(S)	ADDS
OASIS Stop Crying Your Heart Out (Epic)	6
ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)	5
CHUCK PROPHET Summertime Thing (New West/Red Ink)	4
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	4
COUNTING CROWS American Girls (Geffen/Interscope)	3
BRYAN FERRY Goddess Of Love (Virgin)	3
ZERO 7 Destiny (Quango/Palm)	2
INDIGO GIRLS Become You (Epic)	2
DROPLINE Fly Away From Here (...Day) (143/Reprise)	2
RUBYHORSE Sparkle (Island/IDJMG)	2
JACK INGRAM What Makes You Say (Lucky Dog/Columbia)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVE MATTHEWS BAND Where Are You Going (RCA)	+168
COUNTING CROWS American Girls (Geffen/Interscope)	+88
CHRIS ISAAK One Day (Reprise)	+68
INDIGO GIRLS Become You (Epic)	+67
JIMMY EAT WORLD The Middle (DreamWorks)	+49
DAVID BOWIE Slow Burn (Columbia)	+49
BRYAN FERRY Goddess Of Love (Virgin)	+42
TREY ANASTASIO Alive Again (Elektra/EEG)	+36
MOBY We Are All Made Of Stars (V2)	+30
MARAH Float Away (E-Squared/Artemis)	+30

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	193
CALLING Wherever You Will Go (RCA)	183
LIFHOUSE Hanging By A Moment (DreamWorks)	181
DAVE MATTHEWS BAND Everyday (RCA)	158
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	150
DAVID GRAY Babylon (ATO/RCA)	146
FIVE FOR FIGHTING Superman... (Aware/Columbia)	144
INCUBUS Drive (Immortal/Epic)	139
PETE YORN Life On A Chain (Columbia)	130
AFRO-CELT... F/P. GABRIEL When... (Real World/Virgin)	129
FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)	123
WEEZER Island In The Sun (Geffen/Interscope)	119
JOHN MELLENCAMP Peaceful World (Columbia)	117
DAVE MATTHEWS BAND The Space Between (RCA)	116

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.radioandrecords.com.

New & Active

LUCE Good Day (Nettwerk) Total Plays: 143, Total Stations: 14, Adds: 1	NO DOUBT Hella Good (Interscope) Total Plays: 116, Total Stations: 6, Adds: 0
ZERO 7 Destiny (Quango/Palm) Total Plays: 140, Total Stations: 15, Adds: 2	WAYNE Whisper (TVT) Total Plays: 112, Total Stations: 9, Adds: 0
SHANNON MCNALLY Now That I Know (Capitol) Total Plays: 140, Total Stations: 13, Adds: 1	RAUL MALO I See You (Higher Octave) Total Plays: 106, Total Stations: 9, Adds: 0
CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG) Total Plays: 128, Total Stations: 6, Adds: 1	CHRIS ISAAK One Day (Reprise) Total Plays: 103, Total Stations: 13, Adds: 1
JOHNNY A. Oh Yeah (Favored Nations/Artemis) Total Plays: 125, Total Stations: 11, Adds: 0	DROPLINE Fly Away From Here (...Day) (143/Reprise) Total Plays: 100, Total Stations: 12, Adds: 2

Songs ranked by total plays

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Triple A Top 30 Indicator

May 31, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS ADOS
1	1	TREY ANASTASIO Alive Again (Elektra/EEG)	300	-3	7140	10	20/1
3	2	BONNIE RAITT I Can't Help You Now (Capitol)	289	-10	7393	15	19/0
2	3	SHERYL CROW Soak Up The Sun (A&M/Interscope)	269	-30	5447	16	19/0
4	4	NEIL YOUNG Differently (Reprise)	254	-17	7059	12	20/0
8	5	ELVIS COSTELLO Tear Off Your Own Head... (Island/IDJMG)	231	+12	7737	13	18/0
7	6	JACK JOHNSON Flake (Enjoy/Universal)	223	+2	6100	17	15/0
17	7	COUNTING CROWS American Girls (Geffen/Interscope)	221	+53	4648	2	18/0
6	8	VAN MORRISON Hey Mr. DJ (Universal)	221	0	6763	6	19/0
30	9	DAVE MATTHEWS BAND Where Are You Going (RCA)	216	+95	3739	2	16/1
10	10	WILCO Heavy Metal Drummer (Nonesuch)	214	+12	6949	10	18/0
12	11	MOBY We Are All Made Of Stars (V2)	210	+31	8611	9	17/0
14	12	LOS LOBOS Hearts Of Stone (Mammoth)	200	+22	6078	6	18/0
9	13	MAIA SHARP Willing To Burn (Concord)	198	-9	5409	7	21/0
13	14	MARK KNOPFLER He's The Man (Warner Bros.)	174	-4	4659	4	19/0
16	15	PATTY GRIFFIN Rain (ATO)	173	+1	6843	10	16/0
11	16	NATALIE MERCHANT Build A Levee (Elektra/EEG)	173	-25	3221	16	15/0
25	17	GOMEZ Detroit Swing 66 (Hut/Virgin)	169	+32	6048	5	11/0
15	18	GOO GOO DOLLS Here Is Gone (Warner Bros.)	168	-6	2221	12	10/0
18	19	SHANNON MCNALLY Now That I Know (Capitol)	167	+4	4088	12	16/0
24	20	CHUCK PROPHET Summertime Thing (New West/Red Ink)	164	+14	4501	4	15/1
20	21	NORAH JONES Don't Know Why (Blue Note)	158	-4	6109	9	14/0
21	22	ANGELIQUE KIDJO Iwoya (Columbia)	155	0	6181	2	15/0
19	23	JEB LOY NICHOLS They Don't Know (Rykodisc)	147	-15	5653	9	17/1
27	24	THE CORRS When The Stars Go Blue (143/Lava/Atlantic)	142	+7	2188	4	12/0
23	25	RUSTED ROOT Welcome To My Party (Island/IDJMG)	140	-13	3793	7	15/0
22	26	STEVE EARLE Some Dreams (E-Squared/Artemis)	136	-19	3924	12	16/0
29	27	NEIL FINN Driving Me Mad (Nettwerk)	131	+9	4772	2	17/2
26	28	LUCE Good Day (Nettwerk)	127	-9	3355	2	13/0
Debut	29	BAOLY DRAWN BOY Something To Talk About (XL/ARTISTdirect)	114	+5	5050	1	14/0
Debut	30	BRYAN FERRY Goddess Of Love (Virgin)	106	+76	3184	1	16/4

21 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 5/19-Saturday 5/25. © 2002, R&R Inc.

Most Added

ARTIST TITLE LABEL(S)	ADDS
INDIGO GIRLS Become You (Epic)	5
PHIL LESH Night Of A Thousand Stars (Columbia)	5
OASIS Stop Crying Your Heart Out (Epic)	5
BRYAN FERRY Goddess Of Love (Virgin)	4
ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)	4
DAVID BOWIE Slow Burn (Columbia)	3
NEIL FINN Driving Me Mad (Nettwerk)	2
CHRIS ISAAK One Day (Reprise)	2
DOVES There Goes The Fear (Capitol)	2
JANAH Leavened Heart (I Tumble Down) (Rattlesby)	2
LUNA Lovedust (Jet Set)	2
ROBERT RANDOLPH Ted's Jam (Atlantic)	2
JACK INGRAM What Makes You Say (Lucky Dog/Columbia)	2
ROBERT PLANT Darkness, Darkness (Universal)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVE MATTHEWS BAND Where Are You Going (RCA)	+95
BRYAN FERRY Goddess Of Love (Virgin)	+76
DAVID BOWIE Slow Burn (Columbia)	+66
COUNTING CROWS American Girls (Geffen/Interscope)	+53
INDIGO GIRLS Become You (Epic)	+48
CHRIS ISAAK One Day (Reprise)	+41
DAVID BAERWALD Compassion (Lost Highway/IDJMG)	+41
ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)	+35
GOMEZ Detroit Swing 66 (Hut/Virgin)	+32
MOBY We Are All Made Of Stars (V2)	+31
PHIL LESH Night Of A Thousand Stars (Columbia)	+23
FLATLANDERS Waving My Heart... (New West/Red Ink)	+23
LOS LOBOS Hearts Of Stone (Mammoth)	+22
JOHNNY IRON Frontage Road (Yep Roc)	+16
1 GIANT LEAP Braided Hair (Palm Pictures)	+15
RYAN ADAMS New York, New York (Lost Highway/IDJMG)	+15
CHUCK PROPHET Summertime Thing (New West/Red Ink)	+14

Reporters

WAPR/Akron, OH PD/MD: Bill Gruber 1 JACK INGRAM "Makes 2 "Does" "Way" 3 PHIL LESH & FRIENDS "Stars" 4 INDIGO GIRLS "Become"	WXRT/Chicago, IL * PD: Norm Winer APD/MD: John Farneda 1 INDIGO GIRLS "Become" 2 MIDSIGHT OIL "Luna" 3 RED HOT CHILLI "Way"	KTBG/Kansas City, MO PD: Jon Hart MD: Byron Johnson 1 ROBERT PLANT "Sawney" 2 ALANIS MORISSETTE "Precious" 3 NEIL FINN "Driving" 4 FLATLANDERS "Waving" 5 BRYAN FERRY "Goddess" 6 JANAH "Heart"	WXPN/Philadelphia, PA PD: Bruce Warren APD/MD: Helen Leicht 1 JAKKI "Heart" 2 TIFT MERRITT "Kempster" 3 OASIS "Heart" 4 MISO "Religious"	KXST/San Diego, CA * PD/MD: Dona Shaleh 1 NEIL FINN "Driving" 2 KEVIN "Heart" 3 JEFFREY "Heart" 4 MISO "Religious"
KTZR/Albuquerque, NM * PD: Scott Souhrada MD: Don Kelley 1 RED HOT CHILLI "Way"	KBXR/Columbia, MD PD/MD: Lana Trezise 25 ALANIS MORISSETTE "Precious" 1 BRYAN FERRY "Goddess" 2 ALBUQUERQUE "Spain"	WMMM/Madison, WI * PD/MD: Tom Teuber 4 CHUCK PROPHET "Thing" 5 ALANIS MORISSETTE "Precious"	WYEP/Pittsburgh, PA PD: Rosemary Wilsch APD/MD: Chris Griffin 1 SOURCE "Heart" 2 RAILROAD "Earth" 3 NEW "Heart" 4 "Heart"	KDTR/San Luis Obispo, CA PD: Drew Ross MD: Greg Phifer 5 TOCO "Heart" 6 "Heart" 7 "Heart" 8 "Heart" 9 "Heart"
KGSR/Austin, TX * PD: Jody Denberg MD: Susan Castle 13 DAVE MATTHEWS BAND "Gong" 2 CHRIS ISAAK "One" 3 YAO MORRISON "Star" 4 ELIZABETH "Heart" 5 INDIGO GIRLS "Become"	KBCD/Denver-Boulder, CO * PD: Scott Arbough MD: Keefer 4 "Heart" 5 "Heart"	WMPS/Memphis, TN PD/MD: Alexandra Inzer No Adds	WCLZ/Portland, ME PD: Herb Ivy MD: Brian James No Adds	KBAC/Santa Fe, NM GM/MD: Ira Gordon 11 BRYAN FERRY "Goddess" 12 VAN MORRISON "Spain" 13 ALANIS MORISSETTE "Precious" 14 "Heart" 15 "Heart" 16 "Heart" 17 "Heart" 18 "Heart"
WRNR/Baltimore, MD * DM: Jon Peterson PD: Alex Cortright MD: Damian Einstein 1 OASIS "Heart" 2 KENNEDYS "Heart"	WBDE/Detroit, MI PD: Judy Adams MD: Martin Bandyke AM/D: Chuck Horn 3 DAVE MATTHEWS BAND "Gong"	KTCT/Minneapolis, MN * PD: Lauren MacLeash APD/MD: Mike Wolf No Adds	KINK/Portland, OR * PD: Dennis Constanline MD: Kevin Welch 1 DROPLINE "Heart" 2 CHUCK PROPHET "Thing"	KRSH/Santa Rosa, CA * PD: Bill Bowker MD: Pam Long 5 COUNTING CROWS "Amnesia" 6 "Heart" 7 "Heart" 8 "Heart" 9 "Heart" 10 "Heart"
KRVB/Boise, ID * DM/PD: Dan McColly 1 DROPLINE "Heart" 2 CHUCK PROPHET "Thing"	WVVD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abby 1 CHRISTINA "Heart" 2 COREY "Heart" 3 "Heart"	WZEW/Mobile, AL * PD: Brian Hart MD: Linda Woodworth 2 TREY ANASTASIO "Alive"	WDSJ/Poughkeepsie, NY PD: Greg Gattine APD: Christine Martinez MD: Roger Merrill 1 ALANIS MORISSETTE "Precious" 2 OASIS "Heart" 3 INDIGO GIRLS "Become" 4 ROBERT PLANT "Sawney" 5 NEIL FINN "Driving"	KMTT/Seattle-Tacoma, WA * GM/PD: Chris Mays APD/MD: Shawn Stewart 2 DAVE BOWIE "Burn" 3 BRYAN FERRY "Goddess" 4 "Heart"
WBDS/Worcester, MA * PD: Chris Herrmann APD/MD: Michèle Williams 10 "Heart" 2 "Heart" 3 "Heart" 4 "Heart"	WNCW/Greenville, SC PD: Mark Keele APD/MD: Kim Clark 16 INDIGO GIRLS "Become" 17 PHIL LESH & FRIENDS "Stars" 18 DAVID BAERWALD "Compassion" 19 BRYAN FERRY "Goddess" 20 LUNA "Lovedust" 21 LUNA "Lovedust" 22 PETA BROWN "Edge"	KPIG/Monterey, CA PD/MD: Laura Ellen Hopper 4 PHIL LESH & FRIENDS "Stars" 5 JACK INGRAM "Makes"	KTHX/Reno, NV * PD: Harry Reynolds MD: Dave Herold 2 PATTY GRIFFIN "Rain" 3 ALANIS MORISSETTE "Precious" 4 ALBUQUERQUE "Spain"	KAEK/Spokane, WA * PD: Tim Cutler MD: Kari Bushman 1 COUNTING CROWS "Amnesia" 2 "Heart" 3 "Heart" 4 "Heart"
WXRV/Boston, MA * PD: Joanne Ooddy MD: Dana Marshall 1 BRYAN FERRY "Goddess" 2 "Heart"	WTTN/Indianapolis, IN * MD: Brad Holtz 2 "Heart" 3 "Heart" 4 "Heart"	KTEE/Monterey, CA DM/PD: Chris White MD: Carl Widing 1 TREY ANASTASIO "Alive"	KENZ/Salt Lake City, UT * DM/PD: Bruce Jones MD: Kari Bushman 1 COUNTING CROWS "Amnesia" 2 "Heart"	WRXN/Springfield, MA * GM/PD: Tom Davis MD: Donnie Moorhouse 1 JACK INGRAM "Makes" 2 ALANIS MORISSETTE "Precious" 3 OASIS "Heart"
WVVO/Cape Cod, MA PD/MD: Barbara Dacey 1 BRYAN FERRY "Goddess" 2 INDIGO GIRLS "Become" 3 ROBERT PLANT "Sawney" 4 CHUCK PROPHET "Thing" 5 PHIL LESH & FRIENDS "Stars"	WDKV/Knoxville, TN * PD: Shane Cox MD: Sarah McClune 1 WOLFGANG & SCOTT "Heart" 2 "Heart" 3 "Heart" 4 "Heart" 5 "Heart"	WRFL/Nashville, TN * DM/PD: David Hall APD/MD: Keith Coes No Adds	WFLW/New York, NY PD: Chuck Singleton MD: Rita Houston AM/D: Russ Borris 2 ROBERT RANDOLPH "Ted's" 3 "Heart" 4 JOHNNY RICH "Heart" 5 "Heart" 6 "Heart" 7 "Heart"	WRXN/Springfield, MA * GM/PD: Tom Davis MD: Donnie Moorhouse 1 JACK INGRAM "Makes" 2 ALANIS MORISSETTE "Precious" 3 OASIS "Heart"
WNCN/Burlington, VT APD: Eric Thomas MD: Mark Abuzzahab 1 OASIS "Heart" 2 DAVE BOWIE "Burn" 3 CHRIS ISAAK "One" 4 INDIGO GIRLS "Become" 5 MACK CHAMBERS "Sawney"	KMTN/Jackson, WY PD/MD: Mark Fishman 1 PHIL LESH & FRIENDS "Stars" 2 OASIS "Heart"	WKDC/Norfolk, VA * PD: Paul Shugrue MD: Kristen Croot 1 OASIS "Heart" 2 BRYAN FERRY "Goddess" 3 ALANIS MORISSETTE "Precious" 4 RED HOT CHILLI "Way"	WFOU/New York, NY PD: Dan Reed APD: Stacy Owan 1 DAVE BOWIE "Burn" 2 ELVIS COSTELLO "Ako" 3 "Heart" 4 "Heart" 5 "Heart" 6 "Heart" 7 "Heart"	WVVO/Cape Cod, MA PD/MD: Barbara Dacey 1 BRYAN FERRY "Goddess" 2 INDIGO GIRLS "Become" 3 ROBERT PLANT "Sawney" 4 CHUCK PROPHET "Thing" 5 PHIL LESH & FRIENDS "Stars"
WDDO/Chattanooga, TN * DM/PD/MD: Danny Howard 1 RED HOT CHILLI "Way" 2 OASIS "Heart"	WFPK/Louisville, KY PD: Dan Reed APD: Stacy Owan 1 DAVE BOWIE "Burn" 2 ELVIS COSTELLO "Ako" 3 "Heart" 4 "Heart" 5 "Heart" 6 "Heart" 7 "Heart"	KCTY/Dallas, NE * PD: Max Bumgardner MD: Christopher Dean 4 "Heart"	WVVO/Cape Cod, MA PD/MD: Barbara Dacey 1 BRYAN FERRY "Goddess" 2 INDIGO GIRLS "Become" 3 ROBERT PLANT "Sawney" 4 CHUCK PROPHET "Thing" 5 PHIL LESH & FRIENDS "Stars"	WVVO/Cape Cod, MA PD/MD: Barbara Dacey 1 BRYAN FERRY "Goddess" 2 INDIGO GIRLS "Become" 3 ROBERT PLANT "Sawney" 4 CHUCK PROPHET "Thing" 5 PHIL LESH & FRIENDS "Stars"

The Power Of Mentors

Continued from Page 75

It would be safe to say that if it weren't for John's faith, I wouldn't have gotten into radio. My expertise was music, and that's why I wanted to be a DJ — to spread the love. But John was the first true radio guy I ever knew. He absolutely loved every aspect of broadcasting, and his genuine love of radio was infectious.

John's guidance has been most effective since I got into promotion, in 1990. He's simply one of the best people I know to brainstorm with. He's got a way of looking at a situation from all sides and offering up cogent and timely advice. He's always honest — sometimes brutally so — and his attitude is positive.

Carl Widing

KTEE/Monterey

In all my years of being involved with the radio business I have learned far more from the observation of mistakes than from guidance by mentors. I am sure that many former mentors — mine included — who have remained in the biz have been forced to adapt to the new business paradigm: profit above all else.

Alas, the great broadcasters have mostly been bought by corporations that seem to think that radio is a pork belly and not an art form. This is not always true, but it's more prevalent now than ever before. I applaud any person left in this business who is capable of understanding the origins and history of the medium and its potential to touch people's lives and to be profitable. Great radio stations get great ratings. Great ratings return great profit. Build greatness. The future of radio is counting on you, and you just might become a mentor in the process.

*Monitored Reporters
 48 Total Reporters
 27 Total Monitored
 21 Total Indicator
 20 Current Indicator Playlists



Reported Frozen Playlist (1):
 KTAO/Santa Fe, NM

AAA ARTIST

OF THE WEEK

ARTIST: **Maia Sharp**

LABEL: **Concord**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR

You can tell the difference between an artist who writes songs with a band and the stage in mind and one who takes the song itself to soaring heights. **Maia Sharp** is one of the latter. She's a songwriter's songwriter, a songsmith who takes her craft seriously, a true artist who believes that lyrics and the emotions they express can touch people on a deep and kindred level.

Sharp comes from a musical family. Her father, Randy Sharp, was a performing artist and is now a successful songwriter and producer. Her mother, Sharon Bays, is also very musical, although her expertise is now in cultural anthropology. "My father taught me so much and was always very encouraging," says Sharp. "There is a constant working and learning relationship between us. My mother's day gig as an anthropologist inspires me to observe, question and look for layers in everything that I see."

Sharp grew up in Van Nuys, CA, and by age 11 she was learning piano, oboe, guitar and saxophone. Throughout junior high and high school and, eventually, college, she won just about every musical achievement award the schools offered. Her debut effort, 1997's *Hardly Glamour*, released on Ark 21, set her career in motion by earning her critical praise from coast to coast and also garnering quite a bit of airplay from Triple A radio.

Sharp has collaborated or toured with several well-known talents, including Carole King, Jules Shear, David Wilcox, Jars Of Clay, Timothy B. Schmit, Richard Thompson, Jonatha Brooke, Bruce Cockburn and, most recently, Art Garfunkel and Buddy Mondlock for a project that is set for release later this year. In addition, Sharp has had her songs recorded by Sorraya, Paul Carrack, Amanda Marshall, Kim Richey and Shivaree. She is also a regular invitee to the



Maia Sharp

famous Castle writing retreats in France, sponsored by Miles Copeland.

Finally, Sharp is ready to release a new album, this time on Concord Records and simply called *Maia Sharp*. The disc includes new versions of three songs from a previous album that was never released: "Willing to Burn," "Crimes of the Witness" and "Your Own Justice." There are also eight brand-new compositions, including "Long Way Home," "Lightning" and "Lone Good Reason."

In support of the album, Sharp will be hitting the road, doing gigs with Jonny Lang and Keb' Mo'. In addition, she will also be taking part in certain key radio events, such as WYEP/Pittsburgh and WXPN/Philadelphia's Live From the Warhol, WYEP's fifth Annual Summerfest, WXRV/Boston's Ultimate Riverfront show and WRNX/Springfield, MA's Taste of Amherst.

Sharp is an eloquent spokesperson for the passions, desires and disappointments of the heart. "I want to regularly record albums, have others record my songs and generally just keep the wheel turning," she says. "I'm extremely fortunate to have found a way to carve out a living from writing, performing and recording music. This is what I want to do with my life."

Judging from the quality of her latest effort, that shouldn't be a problem.

ON THE RECORD

With
Dona Shaieb
PD, KXST (Sets 102)/San Diego



Before Sets 102 was even born, The Goo Goo Dolls had built a sturdy reputation as a touring band. 1995's *A Boy Named Goo* brought them crossover success here in San Diego on both the Alternative and Pop fronts. When *Dizzy Up the Girl* surfaced in 1998, I was reluctant to play it, because I felt that my core listeners would judge the band as either too Alternative or too Pop for the station. • Fortunately, however, Katie Seidel (of Reprise Records) convinced me that The Goo Goo Dolls' history made them much more than another "overnight" pop sensation, especially in the minds of San Diego music fans. I gave in, and we eventually dove four tracks deep into *Dizzy Up the Girl*, led by "Iris" and "Slide." • Now, four years later, the band have just released *Gutterflower*, featuring the single "Here Is Gone." We had no hesitation adding this record out of the box, even with the playlist as tight as it has been lately, because market airplay indicated that if we held back, we could miss the boat completely. Our research has since confirmed that this song is a hit. After five weeks, on a 1 to 5 scale, the passion level for "Here Is Gone" has averaged between a 4 and a 5, with the majority of listeners wanting to hear it more. This is a huge cross-format hit that I am proud to support. It works for the cume, the core completely embraces it, and everybody's happy. • If artists continue to produce music like this, we'll have no problem keeping the ratings up at Sets 102. • Note: KXST (Sets 102) has just become KPRI.

In spite of the holiday weekend, there was quite a bit of add action this week: Oasis (11 total adds) and the new Alanis Morissette (nine total adds) are off to good starts, while **The Red Hot Chili Peppers** grab some key adds after a rush drop-ship of their new song ... Also showing a start are **Jack Ingram**, **Janah and Luna** ... **Chuck Prophet**, **Bryan Ferry**, **Zero 7**, **Dropline**, **Rubyhorse**, **David Bowie**, **Neil Finn**, **Phil Lesh** and **Indigo Girls** close some important holes ... On the Triple A monitored airplay chart, **Sheryl Crow** (No. 1), **Jack Johnson** (No. 2) and **The Goo Goo Dolls** (No. 3) hold steady ... **Dave Matthews Band** jump 9*-4* (with a 168 spin increase), **Counting Crows** increase 6*-5*, **Jimmy Eat World** are at 6*, **Lenny Kravitz** is 7*, and **John Mayer** returns to the top 10 at 10* ... Big jumpers this week include **Moby** (16*-13*), **Norah Jones** (17*-14*), **Trey Anastasio** (23*-15!*), **Dishwalla** (22*-18*) and **Los Lobos** (29*-27*) ... **Wilco** debut ... On the indicator airplay chart, **Anastasio** holds at No. 1, **Elvis Costello** jumps 8*-5*, **Johnson** goes 7*-6*, **Counting Crows** leap 17*-7*, **DMB** catapult 30*-9*, and **Wilco** hold at 10* ... **Gomez** increase 25*-17*, **Prophet** climbs 24*-20*, and **Finn** goes 29*-27* ... **Badly Drawn Boy** and **Ferry** debut.



— John Schoenberger, Triple A Editor



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Mac Of All Trades

□ Toby McKeehan talks candidly about his life and career

Solo artist. Owner. Promoter. Group member. Realist. Producer. Chart freak. These are a few words that describe one of the most well-known people in Christian music, Toby McKeehan, a.k.a. tobyMac. Recently, I talked one-on-one with the successful dc Talk member and CEO of Gotee Records about his new solo career, running a record label and the future of the group.

McKeehan's personal musical history isn't all that unusual. As a teenager, he attended a Police concert that helped him realize that he wanted to be a performer. The way the show moved people in the audience made him want to do live shows.

Falling in love with the hip-hop music scene is another big reason McKeehan is where he is and is doing what he's doing today. "I realized that there was a gaping hole within hip-hop in regard to spiritual lyrics," he says. "I started writing songs, not fully realizing that there was such a thing as Contemporary Christian music. I actually thought I was the one who made it up. I had never even heard of the artists who were around back then. I wasn't aware of artists like Petra and Michael W. Smith in the beginning."

McKeehan's first big show was doing two songs before a crowd of 18,000 at the triannual Youth for Christ student leadership conference in 1988 in Washington, DC. It was originally supposed to be Toby solo with a few friends helping out. His record label, Forefront, wanted him to incorporate his solo act, dc Talk, into a group. He agreed, and the rest, as they say, is history.

That group, also called dc Talk, have toured extensively all over the world during the past 14 years. They have sold more units than any other group in the history of Christian music, 6 million and counting. They just embarked on separate solo projects, with Michael Tate forming another group, Tait, to help underscore his vocal talent. The art-driven solo project by Kevin Max has been successful as well, garnering a top five song on the R&R Christian CHR chart.

Solo Vs. Group Thing

Toby is known to be somewhat of a perfectionist. Heading into the studio to work on his first solo project, *Momentum*, meant that he would have all kinds of resources at his fingertips, but he would also be creating without Michael Tate and Kevin Max in the picture for the first time in a long time. The process, report-



tobyMac

edly, was a slow and tedious one. "Nothing was slowing down the process but me," McKeehan says. "I wanted to make every song take people somewhere. I wanted to stylistically find a niche that sat well with me as an artist. This was a different process from the usual one. Normally, I would know that Kevin could sing this part on this tune and Michael could sing this verse. That was out. This was totally leaning on me.

"The growth experienced within Christian music has actually hurt Gotee. It was less costly to support a record a few years back than it is today."

"I had to stretch myself. I found some new vocal ability that I never had to worry about before because Kevin and Michael had my back. It helped me realize that there are some things that I can do that I wasn't giving myself credit for because I was leaning on the other guys a lot.

"I love all styles of music and have very diverse tastes. The one common bond is that I love hip-hop, and I want that to shine brightly. In the studio we started with the root of every song being hip-hop and then grew it

musically. Some songs went in a smoother direction, while others took a harder route. We let it grow melodically from there, which was the goal."

"That was really how dc Talk started. That's how a lot of the earlier group stuff went. When we moved toward *Supernatural*, it took on a different form. We grew songs from acoustic guitars on that record. When it was complete, I can remember saying that there wasn't a lot of room for rap. There wasn't any room for anything that was dear to me.

"Sure, I helped write songs and produced a lot of the songs, but I felt that there was something missing — the satisfying element called hip-hop. I couldn't wait to get back into the studio and do a record centered around that element once again.

"*Supernatural* was satisfying to make, and I needed to stretch myself with a challenge. It was a challenge because it was outside my natural instincts, but it was where we needed to go as a group. Michael and Kevin wanted to go there, so I went, too, looking at it as a good challenge. Looking back, it increased my desire to do a solo project. I needed something to move me in this direction."

Starting Gotee

Not long ago Gotee Records didn't exist. Now the label has artists who touch every format in the industry and a roster that has produced great sales, some with very little radio support. McKeehan gives us a picture of the first few months of the label's life: "It all started with the desire to produce records, especially with an R&B and hip-hop vibe. We met with three girls from Richmond called Out Of Eden. We asked them if they wanted to make a record. They accepted, and we produced a maxi-single for them that we shopped around to labels.

"Our original intent was that we would simply be producers for various projects. We realized early on that no one in the industry got what we were trying to do. They didn't know how it would fit into their system. Was the

group black gospel? Was it Contemporary Christian? What was it?

"We realized pretty quickly that we were going to have to do it all ourselves. So Joey Elwood, Todd Collins and I started calling retail stores and telling them we had this disc and asking them if they would carry it. Slowly but surely, out of my base-

"I started writing songs, not fully realizing that there was such a thing as Contemporary Christian music. I actually thought I was the one who made it up."

ment, we sold 10,000 units by simply calling stores. Obviously, the hook was that Out Of Eden were opening for dc Talk at the time."

Soon after, McKeehan and crew got a distribution deal and realized that they had created a legitimate record label. "We never really set out to be a hip-hop- and urban-based label," McKeehan says. "We wanted that to be an important part of what was going on, but not the only thing. I think the industry refers to us in that way because no one else has that genre as a significant part of what they do.

"The next band we signed was a rock act, Johnny Q. Public, quickly establishing that we would be a boutique creative label, not just a hip-hop label."

Industry Changes

Changes take place in the music business on a daily basis. The Christian sector is no different, and McKeehan knows this all too well. "The changes within our industry have been difficult on us," he says.



TOTAL LIVING WITH PC3

Paul Coleman Trio, who hit No. 1 last week on the R&R Christian CHR chart with "Turn," celebrate the news with PAX-TV's *Total Living With Jerry Rose*. Pictured here (l-r) are PC3's Grant Norsworthy, *Total Living's* Sunmee Choi, Paul Colman and PCT's Phil Gaudion.

"From format instability to distribution system adjustments, it has been rough. The growth experienced within Christian music has actually hurt Gotee. It was less costly to support a record a few years back than it is today. Labels and distribution outlets were smaller back then.

"Now that EMI and Zomba and other mainstream companies own everything, the game has changed. To market a record or a new band now costs more money. It costs more to get the attention that is necessary on a marketing or retail level. It costs a lot more to break a new act, and that's hard on an independent label. But we believe in our artists. We also believe that creativity can keep up with money issues. You simply have to be more creative."

Marketing a label with a small budget and a small staff can be cost-prohibitive. Creativity not only needs to happen in the studio, but also in the boardroom. "We've done a lot of street marketing," McKeehan says. "Putting stickers on poles and creating more awareness in certain urban centers for a group like Grits has been key. We've also taken a more traditional direction when necessary, with acts like Jennifer Knapp. Her first three radio singles all went to No. 1.

"The main thing with all of our artists is to get them out on tour. Placing them on the right tour can make a huge difference. Exposing artists who are extremely talented, like John Reuben, is important. Getting them in front of the right audience is huge."

Next week I talk to McKeehan about radio and his frustration with the lack of acceptance for urban-flavored music at Christian formats.

TALK BACK TO R&R!

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

Call me at 614-679-3100 or e-mail: rwelke@rronline.com

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Album Spotlight:

Big Tent Revival Frontman Set To Release *Faith That Is Real*

Street date: June 18

Stepping out on his own after a seven-year stint with the Tent, **Steve Wiggins** is set to release a solo project, *Faith That Is Real*, on June 18, and this project may surprise some Big Tent Revival fans. Wiggins, who is the founder, lead singer and primary songwriter for the Grammy-nominated Big Tent, calls the lyrics of *Faith That Is Real* "honest" and the sound "stripped-down" — a departure from the production-laden texture of the rock outfit's offerings.

Wiggins, whose first solo album was released on Sparrow Records in 1991, says he gleaned material for *Faith* from personal experience and focused on creating a record that would reflect his current spiritual and personal state.

"The songs come from having gone through a lot of hard times," Wiggins says, citing in particular the difficult times away from his wife and children while out on the road with Big Tent. "The record talks about how I'm trying to live out my life in Christ with my family. The things we've encountered along the way might have knocked a lot of couples out of the race, but the Lord has sustained us."

Nearly half of the album's songs came after Wiggins plugged into the Franklin, TN-based People's Church, where he began writing songs based on his pastor's sermon notes to accompany the weekly service.

While his intent was to edify the church rather than to craft album

material, Wiggins says some friends heard the tunes and encouraged him to record again. He incorporated five of the sermon-based songs, including *Faith That Is Real*'s first single, "Living for the Lord," on the album, along with five other self-penned compositions.



Steve Wiggins

Wiggins enlisted the help of longtime friends and producers **Dana Key** and **John Hampton**, both of whom had a hand in all five of Big Tent Revival's albums, for the recording process. From there sprung a sound that Ardent Records VP/A&R and *Faith* co-producer Key says is a big change from Big Tent.

"There are some elements reminiscent of Big Tent because it's still Steve's voice and songs, but this is more of a singer-songwriter production," says Key. "He wanted to make an honest record to tell people the truth about what was going on in his life. It's Steve and his buddies, live musicians, even a few mistakes.

It's just a real record."

Faith That Is Real carries a softer sonic quality than Wiggins' former work, and the project's audience may take on a new face as well. Key says, "Steve wanted to reach people who would take time to read the lyrics, and he didn't want to dumb them down. He wants to sing to a mature audience that's going to get the meaning."

Wiggins concurs, saying, "*Faith That Is Real* is geared toward the college audience and young married couples because that's who I am, and that's the perspective from which I'm writing."

In order to drive home the *Faith That Is Real* concept, included with the album is a free, limited-edition CD with 10 one-minute audio devo-

tionals that correlate to each song on the album. Also included are four performance tracks of cuts from *Faith That Is Real* and live versions of the Big Tent hits "Two Sets of Jones" and "Choose Life."

Ardent Marketing Manager **Sarah Richmond** says the album is a high-priority release for the label and will be supported by a multi-tiered marketing plan, including a radio, retail and press tour that kicks off June 18. The tour will target Big Tent's high-sales areas, like Dallas, Atlanta and Minneapolis. "We want to reacquire the industry with Steve. He has such a dynamic personality and is the best person to relay his own story, so he'll be his own best spokesperson," Richmond says.

Plans are also underway for Wiggins to perform and speak at various events during the press tour, including faith-based marriage seminars for which details are still under wraps.

Faith's first radio single, "Living for the Lord" shipped to Inspo and AC radio stations earlier this month and had been added to select AC playlists at press time.

— Lizza Connor

Talk back to CCM

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

E-mail:

lconnor@ccmcom.com

In The News....

- Newly formed Dology Records adds AnnJanette Cormier to its staff as Manager/Sales & Marketing.
- Gospel Music Association/Christian Music Trade Association Sr. Marketing Director Rick Bowles resigns. He will continue to serve as a consultant to the CMTA.
- Word Entertainment signs a long-term distribution agreement with Christian Marketing Canada. CMC Distribution, which has been distributing Christian music in Canada for more than 12 years, has established a Word relaunch campaign to Canadian retail and has partnered with Word Distribution to secure promotional-tour opportunities for artists on Word's owned and distributed labels. Radio, TV and print media will see an increase in the presence of Word and its distributed labels' product through CMC's initiatives.

Artist Update:

- **Jake** won all four Vibe Awards for which they were nominated in the inaugural Canadian Gospel People's Choice Awards, including top honors as Artist of the Year and Group of the Year. The Canadian brothers also received Song of the Year for "Believer" and Contemporary/Pop Album of the Year for their self-titled debut. **Matt Brouwer** won two Vibe Awards, bringing home Male Vocalist of the Year and Praise and Worship Album of the Year for *Imagerical*.
- **Michael W. Smith** recently taped footage for his new DVD/VHS project, *Worship*, set to be released on Aug. 20. The project was recorded at a youth conference in Edmonton, Alberta, Canada, with 15,000 young people in attendance. It contains six new worship songs, including a cover of U2's "40."
- **Jars Of Clay** will release their first DVD, *11 Live: Jars Of Clay in Concert*, on Aug. 20. The video, also available on VHS, features two hours of performance footage, including a full concert, along with an acoustic set and behind-the-scenes interviews with the band. The project also offers a complete musical retrospective of the group.

Signings:

- Sparrow Records' The Elms sign a new booking agreement with the William Morris Agency (Jars Of Clay, Switchfoot, The Supertones). The group recently signed a management agreement with Nashville-based Alabaster Arts (The Supertones, Relient K).
- **Charmaine** is the newest addition to the Elevate/Inpop Records roster. The Australian artist has spent the past six months touring with Rebecca St. James. Charmaine's debut album, *All About You*, for which she penned six songs, bows Aug. 13.
- Third Coast Artists Agency announces the signing of Gotee recording artist **John Reuben**. The Third Coast roster also includes Bleach, Pax 217 and Ill Harmonics.
- Brentwood-Benson Music Publishing welcomes **Steve Hindalong** as a songwriter. Hindalong's cuts include "God of Wonders," recorded by Third Day and Caedmon's Call, and songs recorded by The Waiting and Sixpence None The Richer.
- Peermusic announces the signing of singer-songwriter **Patty Cabrera**. In conjunction with the signing, Cabrera opens Patrona Productions, a Los Angeles-based production company focused on creating music for the Christian and Latin markets. The first project to be released under the Peermusic-Patrona partnership is Cabrera's upcoming solo project, *Love Someone Like Me*, slated to hit stores this fall.



Gotee Records artist Jeff Deyo (third from right) and his band recently caught up with actor Kirk Cameron (second from right), formerly of *Growing Pains*, during a conference in Boaz, AL. Cameron spoke at the conference, and Deyo led worship for more than 1,200 people.

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 (Word)	1730	0	14
2	2	THIRD DAY It's Alright (Essential)	1565	+109	12
5	3	4HIM Surrender (Word)	1449	+45	12
4	4	GINNY OWENS I Am (Rockettown)	1375	-30	17
8	5	STEVEN CURTIS CHAPMAN Magnificent... (Sparrow)	1312	+139	6
6	6	POINT OF GRACE You Will Never Walk Alone (Word)	1312	-92	16
3	7	RACHAEL LAMPA No Greater Love (Word)	1282	-149	17
7	8	FREDDIE COLLOCA Savior My Savior (One Voice)	1227	+33	10
9	9	VOICES OF HDPE In God We Trust (Sparrow)	1202	+95	7
10	10	BROTHER'S KEEPER Take Me To The Cross (Ardent)	1007	-90	17
11	11	BEBO NORMAN Holy Is Your Name (Essential)	992	+99	11
14	12	FFH Fly Away (Essential)	937	+97	5
12	13	NATALIE GRANT What Other Man (Curb)	906	+33	12
15	14	ZOE GIRL Here And Now (Sparrow)	857	+57	9
17	15	NEWSONG Wide Open (Reunion)	813	+62	9
19	16	SALVADOR Breathing Life (Word)	805	+91	4
13	17	AVALON I Don't Want To Go (Sparrow)	718	-153	20
21	18	WATERMARK Constant (Rockettown)	674	-29	11
18	19	NEWSBOYS It Is You (Sparrow)	629	-87	22
22	20	JENNIFER KNAPP Say Won't You Say (Gotee)	597	-50	8
16	21	PLUS ONE Forever (Atlantic)	584	-208	18
27	22	AUDIO ADRENALINE Ocean Floor (Forefront)	548	+125	2
20	23	CAEDMON'S CALL Before There Was Time (Essential)	541	-164	22
24	24	SONICFLOOD Write Your Name Upon My Heart (INO)	521	+31	6
26	25	AMY GRANT The River's Gonna Keep On Rolling (Word)	510	+84	2
30	26	JACI VELASQUEZ In Green Pastures (Creative Trust)	454	+43	3
Debut	27	SHAUN GROVES Move Me (Rockettown)	446	+154	1
25	28	MERCY ME I Can Only Imagine (INO)	440	-13	31
23	29	NICOLE C. MULLEN Talk About It (Word)	422	-146	17
Debut	30	REBECCA ST. JAMES Song Of Love (Forefront)	386	+80	1

54 AC reporters. Songs ranked by total plays for the airplay week of Sunday 5/19-Saturday 5/25. © 2002 Radio & Records.

CHR Top 30

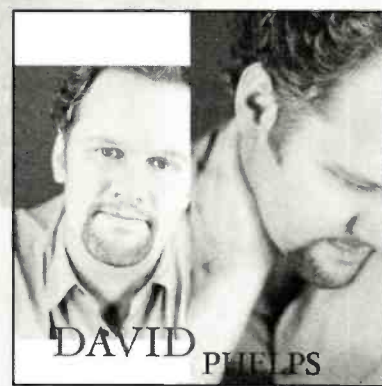
LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	PAUL COLMAN TRIO Turn (Essential)	1026	+42	9
2	2	AUDIO ADRENALINE Rejoice (Forefront)	934	+19	11
6	3	THIRD DAY It's Alright (Essential)	840	+121	11
4	4	JEFF DEYD Let It Flow (Gotee)	792	+5	10
3	5	GINNY OWENS I Am (Rockettown)	759	-86	15
5	6	SKILLET One Real Thing (Ardent)	693	-60	16
8	7	NEWSBOYS It Is You (Sparrow)	672	-21	22
9	8	STACIE ORRICO Bounce Back (Forefront)	634	+7	11
7	9	RACHAEL LAMPA Savior Song (Word)	625	-84	14
11	10	TAIT Bonded (Forefront)	595	+25	9
12	11	JENNIFER KNAPP Say Won't You Say (Gotee)	569	+14	8
14	12	BEBO NORMAN Holy Is Your Name (Essential)	534	+38	8
21	13	ZOE GIRL Here And Now (Sparrow)	491	+39	6
10	14	NATALIE LARUE, T-BONE & DJ MAJ King... (Flicker)	489	-83	17
13	15	STEVEN CURTIS CHAPMAN See The Glory (Sparrow)	483	-50	20
20	16	OUT OF EDEN Day Like Today (Gotee)	479	+17	5
15	17	PAUL ALAN Leaving Lonely (Aluminum)	458	-28	14
19	18	BY THE TREE Invade My Soul (Fervent)	440	-33	16
26	19	ALL TOGETHER SEPARATE We Know (Ardent)	435	+76	5
16	20	REBECCA ST. JAMES Breathe (Forefront)	415	-68	22
24	21	MERCY ME I Can Only Imagine (INO)	388	-7	19
27	22	FREDDIE COLLOCA Savior My Savior (One Voice)	380	+22	5
23	23	TRUE VIBE You Are The Way (Essential)	378	-22	19
22	24	LIFEHOUSE Breathing (DreamWorks)	354	-81	20
Debut	25	TOBY MAC Irene (Forefront)	351	+112	1
29	26	DAILY PLANET Flying Blind (Reunion)	350	+41	2
25	27	CAEDMON'S CALL Before There Was Time (Essential)	327	-63	18
30	28	RELIENT K For The Moments I Feel Faint (Gotee)	323	+14	6
17	29	JARS OF CLAY I Need You (Essential)	311	-166	24
28	30	PHAT CHANCE Without You (Flicker)	308	-23	8

30 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 5/19-Saturday 5/25. © 2002 Radio & Records.

**AC PROGRAMMERS...
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May 31, 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>)	428	+23	13
4	2	PAX217 Tonight (<i>Forefront</i>)	372	+47	8
6	3	P.O.D. Boom (<i>Atlantic</i>)	347	+50	6
3	4	SKILLET Earth Invasion (<i>Ardent</i>)	346	+16	9
2	5	FIVE IRON FRENZY Spartan (<i>5 Minute Walk</i>)	346	+1	13
5	6	THIRD DAY Get On (<i>Essential</i>)	313	-5	13
12	7	NEWSBOYS John Woo (<i>Sparrow</i>)	296	+74	9
7	8	EAST WEST She Cries (<i>Floodgate</i>)	259	0	13
10	9	TOBY MAC What's Goin' Down (<i>Forefront</i>)	243	+4	7
8	10	SEVENTH DAY SLUMBER My Struggle (<i>Mercy Street</i>)	233	-20	16
9	11	THOUSAND FOOT KRUTCH Supafly (<i>OGE</i>)	207	-43	16
15	12	G.S. MEGAPHONE Prodigal Dad (<i>Spindust</i>)	201	+14	7
17	13	ALL TOGETHER SEPARATE We Know (<i>Ardent</i>)	185	+2	10
13	14	COMMON CHILDREN Celebrity Virtue (<i>Galaxy 21</i>)	184	-23	9
11	15	RELIENT K Those Words Are Not Enough (<i>Gotee</i>)	182	-53	17
19	16	TAIT Bonded (<i>Forefront</i>)	181	+19	4
16	17	SUPERCHICK Holy Moment (<i>Inpop</i>)	171	-15	8
21	18	LIFEHOUSE Breathing (<i>DreamWorks</i>)	170	+16	18
18	19	AUDIO ADRENALINE Rejoice (<i>Forefront</i>)	165	-4	5
24	20	KEVIN MAX You (<i>Forefront</i>)	160	+19	4
14	21	SLINGSHOT 57 Everyday (<i>Independent</i>)	156	-44	12
20	22	BUCK ENTERPRISES The Return (<i>Galaxy 21</i>)	154	-7	7
23	23	ESO Sad Mary (<i>Bettie Rocket</i>)	147	-2	4
22	24	CHOIR Shiny Floor (<i>Galaxy 21</i>)	138	-11	5
27	25	AMONG THORNS Wind... (<i>Worship Extreme/Here To Him</i>)	138	+7	9
29	26	PLANET SHAKERS Shake the Planet (<i>Crowne</i>)	123	+9	2
26	27	SHILOH Shackles (<i>Accidental Sirens</i>)	121	-12	4
Debut	28	12 STONES Broken (<i>Wind-up</i>)	116	+101	1
28	29	LIKE DAVID Suffer To Reach (<i>Bettie Rocket</i>)	108	-10	2
30	30	SLICK SHOES My Ignorance (<i>Tooth & Nail</i>)	105	0	3

46 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 5/19-Saturday 5/25.
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Specialty Programming

Rhythmic

RANK	ARTIST TITLE LABEL(S)
1	ILL HARMONICS Take Two (<i>Uprok</i>)
2	JOHN REUBEN Hindsight (<i>Gotee</i>)
3	TOBY MAC Irene (<i>Forefront</i>)
4	DJ MAJ f/DJ FORM 7 Factors (<i>Gotee</i>)
5	NICOLE C. MULLEN Talk About It (<i>Word</i>)
6	KATINAS Dance (<i>Gotee</i>)
7	STACIE ORRICO Bounce Back (<i>Forefront</i>)
8	ELLE ROC Significance (<i>BRx2</i>)
9	NATALIE LARUE, T-BONE & DJ MAJ King Of My Life (<i>Flicker</i>)
10	NEW BREED Stop The Music (<i>Uprok</i>)
11	JAVEN Never Give Up On Love (<i>Crowne</i>)
12	WOODY ROCK Believer (<i>Gospo Centric</i>)
13	MARS ILL Rap Fans (<i>Uprok</i>)
14	OUT OF EDEN Different Now (<i>Gotee</i>)
15	T-BONE Turn This Up (<i>Flicker</i>)
16	DEEP SPACE 5 Stick This In Your Ear (<i>Uprok</i>)
17	KIRK FRANKLIN He Reigns (<i>Gospo Centric</i>)
18	TUNNEL RATS T.R.'z (<i>Uprok</i>)
19	OUT OF EDEN Day Like Today (<i>Gotee</i>)
20	MG THE VISIONARY Compliments Of... (<i>Uprok</i>)

Reporters

AC

KAEZ/Amarillo, TX
KAFCA/Anchorage, AK
WFSH/Atlanta, GA
WVFJ/Atlanta, GA
WQCK/Baton Rouge, LA
KTSY/Boise, ID
WCVK/Bowling Green, KY
KCVO/Camdenton, MO
WBLG/Champaign, IL
WRCM/Charlotte, NC
WBDX/Chattanooga, TN
WZFS/Chicago, IL
WAKW/Cincinnati, OH
WFHM/Cleveland, OH
KBIQ/Colorado Springs, CO
WMMK/Columbia, SC
WCVQ/Columbus, OH
KLTJ/Dallas, TX
WCTL/Erie, PA
KYTT/Eugene, OR

KLRC/Fayetteville, AR
WPSM/Fl. Walton Beach, FL
WLAB/Fl. Wayne, IN
WCSG/Grand Rapids, MI
WJQK/Grand Rapids, MI
WBFJ/Greensboro, NC
KAIM/Honolulu, HI
KSBJ/Houston-Galveston, TX
WTCR/Huntington, WV
WBGJ/Jacksonville, FL
WCQR/Johnson City, TN
KOBC/Joplin, MO
KFSH/Los Angeles, CA
WJIE/Louisville, KY
KOFB/Lubbock, TX
WMCU/Miami, FL
WBSN/New Orleans, LA
WPOZ/Orlando, FL
WCIC/Peoria, IL
KFIS/Portland, OR

KSLT/Rapid City, SD
WRXT/Roanoke, VA
WXPZ/Salisbury, DE
WJIS/Sarasota, FL
WHPZ/South Bend, IN
WIBI/Springfield, IL
KWND/Springfield, MO
KHCR/St. Louis, MO
KXOJ/Tulsa, OK
WPER/Washington, DC
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HIS RADIO/Network
SALEM/Network
KLOVE/Network
KJIL/Network

54 Reporters

CHR

KLYT/Albuquerque, NM
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KYIX/Chico, CA
WUFM/Columbus, OH
KZZQ/Des Moines, IA
WJLF/Gainesville, FL
WORD/Green Bay, WI
WAYK/Kalamazoo, MI

WYLV/Knoxville, TN
WJTL/Lancaster, PA
WLGH/Lansing, MI
WNCB/Minneapolis, MN
WAYM/Nashville, TN
KOKF/Oklahoma City, OK
WDFL/Rockford, IL
KSFJ/San Francisco, CA
KLFF/San Luis Obispo, CA
KCMS/Seattle-Tacoma, WA
KTSL/Spokane, WA

KADI/Springfield, MO
WBVM/Tampa, FL
WYSZ/Toledo, OH
KMRX/Tulsa, OK
KDUV/Visalia, CA
WCLQ/Wausau, WI

AIR1/Network
KNMI/Network

30 Reporters

Rock

WWEV/Atlanta, GA
WCVK/Bowling Green, KY
WVOF/Bridgeport, CT
WBNY/Buffalo, NY
WCFI/Chicago, IL
WONC/Chicago, IL
WJFM/Columbus, OH
KTPW/Dallas, TX
WNSL/Flint, MI
WKLO/Grand Rapids, MI
WORD/Green Bay, WI
WRGX/Green Bay, WI
WRDQ/Greenville, SC
WBOP/Harrisonburg, VA
KSBJ/Houston-Galveston, TX
WNCM/Jacksonville, FL
WYLV/Knoxville, TN

WJTL/Lancaster
WLGH/Lansing, MI
KSLI/Lincoln, NE
WDML/Marion, IL
WMKL/Miami, FL
WCWP/Nassau-Suffolk, NY
WVCP/Nashville, TN
WCNI/New London, CT
KOKF/Oklahoma City, OK
WZZD/Philadelphia, PA
WMSJ/Portland, ME
KPSU/Portland, OR
WITR/Rochester, NY
KSFJ/San Francisco, CA
KWND/Springfield, MO
WTRK/Saginaw, MI
WJIS/Sarasota, FL

KCLC/St. Louis, MO
KYMC/St. Louis, MO
WBVM/Tampa, FL
WYSZ/Toledo, OH
KMOO/Tulsa, OK
KMRX/Tulsa, OK
WCLQ/Wausau, WI
KZZD/Wichita, KS
WEXC/Youngstown, OH

KNMI/Network
WTRK/Network
ZJAM/Syndicated

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	GRYP Change My Name (<i>W</i>)
5	ESO Sad Mary (<i>Bettie Rocket</i>)
6	STILL BREATHING With Hatful Pride (<i>Solid State</i>)
7	LIKE DAVID Suffer To Reach (<i>Bettie Rocket</i>)
8	VESSEL Insurrection (<i>Burning</i>)
9	BROKEN Cage (<i>Mercy Street</i>)
10	SPOKEN This Path (<i>Metro One</i>)

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Active rocker KEGL Dallas has an opening for News Director/Sidekick

Must be bright, energetic, and communicate the news in an entertaining way. Previous on-air experience mandatory, news experience preferred. No potty mouth dick joke types, but must work with potty mouth dick joke type. Send tape (examples of news readings), resume and photo to:

KEGL Human Resources, 15851 N. Dallas Pkwy Suite 1200, Addison, TX 75001. EOE

MIDWEST

MIDDAY PERSONALITY

(10a-3p) for heritage AC in great Midwest market, includes on-air show, personal appearances, some production, voice-tracking for sister station, and assist with music (Selector).

Send T&R to: Kellie Michaels *Lite Rock 99/WNNS*, P.O. Box 460, Springfield, IL 62704 or e-mail MP3 with resume to: kelliemichaels@aol.com. Phone calls welcome at: 217-629-7077. EOE

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Mail resumes to:
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Clear Channel-Omaha
5010 Underwood Avenue
Omaha, NE 68132
EOE

www.rronline.com

WEST

Radio Program Director and On-Air Host with music programming experience. Send T&R to: Fisher Radio Regional Group, 2075 Central Ave., Billings, MT 59102. EOE (05/31)

POSITIONS SOUGHT

PBP/Sales D1 Football/Basketball. JOE: 1-888-327-4996. (05/31)

Seasoned Female Talent w/News, CHR/Classic Hits/AC experience, seeks next daypart in San Diego. I've done it all, & then some. AMY: 760-744-4771 Amv0910@aol.com. (05/31)

Southern Cali. Girl needs a break! Former Q104-7/KCAQ Producer, Promotions, Board-Op, Side Kick and MUCH MORE! Looking for Cali. or Florida. JEN RUTLEDGE: 805-243-4404 SxyMermaid@aol.com. (05/31)

Former KSHE 95 evening personality STEVE HAMMOND "The Gatekeeper" is available now! Great pipes, phones and production. 314-849-4978

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GM/Broadcast Educator/Play-by-Play Announcer seeking opportunity to help develop an innovative Sports communication/broadcast program. LEN CLARK: 812-471-9317 LENCLARKPBP@aol.com. (05/31)

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Play-by-Play & Sales D1 Football, Basketball and Baseball. Contact ROB GREGORY (302)-559-8021 or rgregory@udel.edu. (05/31)

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Attention San Diego Programmers platinum pipes & personality plus! Former KCBQ'er & Planeteer seeking next upbeat gig. AMY: 760-744-4771 Amv0910@aol.com. (05/31)

18 year, versatile radio pro looking for position on Colorado's Front Range. Contact AARON PHILLIPS: 970-261-5754 or e-mail aaronphillips@attbi.com. (05/31)

Enthusiastic rookie broadcaster. Recent American Broadcasting Graduate, willing to relocate. Excellent production. MERCEDES: 817-543-1078. (05/31)

A.B.S graduate. Hard working, dependable. Love production and would like to pursue a career in that industry. MATT: 254-580-2691. (05/31)

Looking for radio work. Radio school grad. Involved with music for 26 years. Willing to relocate within Oklahoma. BRENT: 918-955-7590. (05/31)

OPENINGS

POSITIONS SOUGHT

Radio school graduate interested in sales, announcing or news. My goal is to get better and make your station better. STEPHEN: 918-495-3512 ssherman@hotmail.com. (05/31)

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To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

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RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$299.00 per year (plus applicable sales tax) in the United States or \$695.00 overnight delivery (U.S. funds only), \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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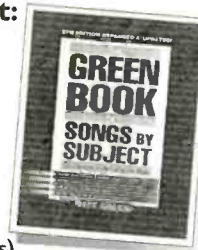
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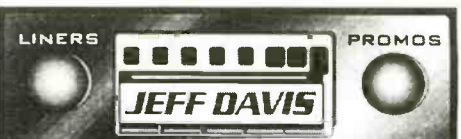
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CHR/POP

LW	TW	ARTIST	SON	LABEL
1	1	VANESSA CARLTON	A Thousand Miles (A&M/Interscope)	
2	2	ASHANTI	Foolish (Murder Inc./Def Jam/IDJMG)	
6	3	FAT JOE F/ASHANTI	What's Luv? (Terror Squad/Atlantic)	
3	4	PINK	Don't Let Me Get Me (Arista)	
4	5	MICHELLE BRANCH	All You Wanted (Maverick/WB)	
7	6	NO DOUBT	Hella Good (Interscope)	
8	7	P. DIDDY F/USHER & LOON	I Need A Girl (Part One) (Bad Boy/Arista)	
5	8	SHAKIRA	Underneath Your Clothes (Epic)	
11	9	EMINEM	Without Me (Shady/Aftermath/Interscope)	
10	10	JIMMY EAT WORLD	The Middle (DreamWorks)	
14	11	NELLY	Hot In Herre (Fo' Reel/Universal)	
9	12	PUDDLE OF MUDD	Blurry (Flawless/Geffen/Interscope)	
13	13	DEFAULT	Wasting My Time (TVT)	
12	14	LINKIN PARK	In The End (Warner Bros.)	
15	15	USHER U	Don't Have To Call (LaFace/Arista)	
17	16	JENNIFER LOPEZ F/NAS	I'm Gonna Be Alright (Epic)	
23	17	DIRTY VEGAS	Days Go By (Capitol)	
16	18	JENNIFER LOPEZ	Ain't It Funny (Epic)	
21	19	CRAIG DAVID	Walking Away (Wildstar/Atlantic)	
19	20	CALLING	Wherever You Will Go (RCA)	
30	21	C. KROEGER F/J. SCOTT	Hero (Roadrunner/Columbia/IDJMG)	
28	22	AALIYAH	More Than A Woman (BlackGround/Virgin)	
20	23	'N SYNC	Girlfriend (Jive)	
26	24	SHERYL CROW	Soak Up The Sun (A&M/Interscope)	
27	25	NICKELBACK	Too Bad (Roadrunner/IDJMG)	
18	26	GOO GOO DOLLS	Here Is Gone (Warner Bros.)	
29	27	PAULINA RUBIO	Don't Say Goodbye (Universal)	
24	28	ENRIQUE IGLESIAS	Escape (Interscope)	
33	29	WILL SMITH	Black Suits Comin' (Nod Ya...) (Columbia)	
22	30	B2K	Uh Huh (Epic)	

#1 MOST ADDED

AEROSMITH Girls Of Summer (Columbia)

#1 MOST INCREASED PLAYS

DIRTY VEGAS Days Go By (Capitol)

TOP 5 NEW & ACTIVE

TRIK TURNER Friends + Family (RCA)

A1 Caught In The Middle (Columbia)

NAPPY ROOTS Awnaw (Atlantic)

UNWRITTEN LAW Seein' Red (Interscope)

ENRIQUE IGLESIAS Don't Turn Off The Lights (Interscope)

CHR/POP begins on Page 27.

AC

LW	TW	ARTIST	SON	LABEL
1	1	CELINE DION	A New Day Has Come (Epic)	
2	2	FIVE FOR FIGHTING	Superman (It's Not Easy) (Aware/Columbia)	
3	3	ENRIQUE IGLESIAS	Hero (Interscope)	
4	4	MARC ANTHONY	I Need You (Columbia)	
8	5	JO DEE MESSINA	Bring On The Rain (Curb)	
6	6	MICHAEL BOLTON	Only A Woman Like You (Jive)	
5	7	LONESTAR	I'm Already There (BNA)	
9	8	JOSH GROBAN	To Where You Are (143/Reprise)	
10	9	MATCHBOX TWENTY	If You're Gone (Lava/Atlantic)	
12	10	ENYA	Wild Child (Reprise)	
11	11	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
13	12	CAROLYN DAWN JOHNSON	So Complicated (Arista)	
14	13	BONNIE RAITT	I Can't Help You Now (Capitol)	
15	14	ALL-4-ONE & JIM BRICKMAN	Beautiful As U (AMC)	
17	15	LUTHER VANDROSS	I'd Rather (J)	
19	16	VANESSA CARLTON	A Thousand Miles (A&M/Interscope)	
22	17	BRYAN ADAMS	Here I Am (A&M/Interscope)	
11	18	DARYL HALL & JOHN OATES	Do It For Love (BMG/Heritage)	
20	19	JENNIFER LOPEZ	Alive (Epic)	
18	20	PAUL MCCARTNEY	Your Loving Flame (Capitol)	
21	21	BOYZ II MEN	The Color Of Love (Arista)	
25	22	CALLING	Wherever You Will Go (RCA)	
23	23	MARILYN SCOTT	Don't Let Love Get Away (Prana)	
27	24	ENRIQUE IGLESIAS	Escape (Interscope)	
29	25	SHERYL CROW	Soak Up The Sun (A&M/Interscope)	
24	26	ELTON JOHN	This Train Don't Stop There... (Rocket/Universal)	
—	27	JOHN MAYER	No Such Thing (Aware/Columbia)	
—	28	GARTH BROOKS	When You Come Back To Me Again (Capitol)	
30	29	THE CORRS	Would You Be Happier (143/Lava/Atlantic)	
—	30	MICHELLE BRANCH	All You Wanted (Maverick/WB)	

#1 MOST ADDED

BRYAN ADAMS Here I Am (A&M/Interscope)

#1 MOST INCREASED PLAYS

BRYAN ADAMS Here I Am (A&M/Interscope)

TOP 5 NEW & ACTIVE

ELTON JOHN Original Sin (Rocket/Universal)

BARRY MANILOW They Dancel (Concord)

MICHAEL DAMIAN Shadows In The Night (Modern Voices/Weir Bros.)

VAN MORRISON Steal My Heart Away (Universal)

TAMARA WALKER Angel Eyes (Curb)

AC begins on Page 54.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	LABEL
1	1	ASHANTI	Foolish (Murder Inc./Def Jam/IDJMG)	
2	2	P. DIDDY F/USHER & LOON	I Need A Girl (Part One) (Bad Boy/Arista)	
3	3	EMINEM	Without Me (Shady/Aftermath/Interscope)	
4	4	NELLY	Hot In Herre (Fo' Reel/Universal)	
5	5	FAT JOE F/ASHANTI	What's Luv? (Terror Squad/Atlantic)	
7	6	TRUTH HURTS F/RAKIM	Addictive (Aftermath/Interscope)	
6	7	USHER U	Don't Have To Call (LaFace/Arista)	
13	8	CAM'RON	Oh Boy (Roc-A-Fella/IDJMG)	
11	9	JA RULE	Down Ass Chick (Murder Inc./Def Jam/IDJMG)	
8	10	MARY J. BLIGE	Rainy Dayz (MCA)	
12	11	JENNIFER LOPEZ F/NAS	I'm Gonna Be Alright (Epic)	
10	12	BUSTA RHYMES	Pass The Courvoisier (Part II) (J)	
20	13	BIG TYMERS	Still Fly (Cash Money/Universal)	
9	14	LUDACRIS	Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)	
15	15	BRANDY	Full Moon (Atlantic)	
14	16	NAUGHTY BY NATURE F/3LW	Feels Good (Don't Worry...) (TVT)	
21	17	AVANT	Makin' Good Love (Magic Johnson/MCA)	
17	18	J. DUPRI F/LUDACRIS	Welcome To Atlanta (So So Def/Columbia)	
22	19	YING YANG TWINS	Say I Yi Yi (Koch)	
18	20	KHIA	My Neck, My Back (Lick It) (Dirty Down/Artemis)	
16	21	NAPPY ROOTS	Awnaw (Atlantic)	
19	22	AALIYAH	More Than A Woman (BlackGround/Virgin)	
27	23	MUSIQ	Halfcrazy (Def Soul/IDJMG)	
25	24	TWEET	Call Me (Gold Mind/Elektra/EEG)	
23	25	NAS	One Mic (Columbia)	
24	26	TWEET	Oops (Oh My) (Gold Mind/Elektra/EEG)	
29	27	MARIO	Just A Friend (J)	
33	28	B2K	Gots Ta Be (Epic)	
26	29	B2K	Uh Huh (Epic)	
28	30	'N SYNC	Girlfriend (Jive)	

#1 MOST ADDED

ANGIE MARTINEZ I I Could Go (EastWest/EEG)

#1 MOST INCREASED PLAYS

BIG TYMERS Still Fly (Cash Money/Universal)

TOP 5 NEW & ACTIVE

WYCLEF JEAN Two Wrongs (Columbia)

LIL' ROMEO 2 Way (No Limit/Soulja/Universal)

OUTKAST Land Of A Million Drums (Lava/Atlantic)

E-40 Automatic (Sick Wid' It/Jive)

PAULINA RUBIO Don't Say Goodbye (Universal)

CHR/RHYTHMIC begins on Page 35.

HOT AC

LW	TW	ARTIST	SON	LABEL
1	1	SHERYL CROW	Soak Up The Sun (A&M/Interscope)	
2	2	CALLING	Wherever You Will Go (RCA)	
3	3	VANESSA CARLTON	A Thousand Miles (A&M/Interscope)	
4	4	GOO GOO DOLLS	Here Is Gone (Warner Bros.)	
8	5	JIMMY EAT WORLD	The Middle (DreamWorks)	
5	6	NICKELBACK	How You Remind Me (Roadrunner/IDJMG)	
6	7	MICHELLE BRANCH	All You Wanted (Maverick/WB)	
7	8	PUDDLE OF MUDD	Blurry (Flawless/Geffen/Interscope)	
9	9	JOHN MAYER	No Such Thing (Aware/Columbia)	
13	10	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
10	11	ALANIS MORISSETTE	Hands Clean (Maverick/Reprise)	
11	12	JEWEL	Standing Still (Atlantic)	
12	13	CREEED	My Sacrifice (Wind-up)	
14	14	DEFAULT	Wasting My Time (TVT)	
16	15	AVRIL LAVIGNE	Complicated (Arista)	
17	16	LINKIN PARK	In The End (Warner Bros.)	
19	17	NO DOUBT	Hella Good (Interscope)	
18	18	FIVE FOR FIGHTING	Easy Tonight (Aware/Columbia)	
20	19	PINK	Don't Let Me Get Me (Arista)	
31	20	DAVE MATTHEWS BAND	Where Are You Going (RCA)	
27	21	C. KROEGER F/J. SCOTT	Hero (Roadrunner/Columbia/IDJMG)	
24	22	SHAKIRA	Underneath Your Clothes (Epic)	
23	23	CALLING	Adrienne (RCA)	
25	24	BURKHORSE	Sparke (Island/IDJMG)	
21	25	LENNY KRAVITZ	Stiliness Of Heart (Virgin)	
26	26	THE CORRS	When The Stars Go Blue (143/Lava/Atlantic)	
29	27	DISHWALLA	Somewhere In The Middle (Immergent)	
33	28	NICKELBACK	Too Bad (Roadrunner/IDJMG)	
—	29	CREEED	One Last Breath (Wind-up)	
37	30	DROPLINE	Fly Away From Here (...Day) (143/Reprise)	

#1 MOST ADDED

ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)

#1 MOST INCREASED PLAYS

DAVE MATTHEWS BAND Where Are You Going (RCA)

TOP 5 NEW & ACTIVE

MOBY We Are All Made Of Stars (V2)

UNWRITTEN LAW Seein' Red (Interscope)

SEVEN AND THE SUN Walk With Me (Atlantic)

DIRTY VEGAS Days Go By (Capitol)

311 Amber (Volcano)

AC begins on Page 54.

URBAN

LW	TW	ARTIST	SON	LABEL
3	1	MUSIQ	Halfcrazy (Def Soul/IDJMG)	
5	2	TRUTH HURTS F/RAKIM	Addictive (Aftermath/Interscope)	
1	3	ASHANTI	Foolish (Murder Inc./Def Jam/IDJMG)	
2	4	P. DIDDY F/USHER & LOON	I Need A Girl (Part One) (Bad Boy/Arista)	
4	5	CAM'RON	Oh Boy (Roc-A-Fella/IDJMG)	
10	6	BIG TYMERS	Still Fly (Cash Money/Universal)	
6	7	USHER U	Don't Have To Call (LaFace/Arista)	
8	8	MARY J. BLIGE	Rainy Dayz (MCA)	
7	9	AVANT	Makin' Good Love (Magic Johnson/MCA)	
11	10	B2K	Gots Ta Be (Epic)	
9	11	BUSTA RHYMES	Pass The Courvoisier (Part II) (J)	
14	12	BRANDY	Full Moon (Atlantic)	
12	13	JA RULE	Down Ass Chick (Murder Inc./Def Jam/IDJMG)	
22	14	NELLY	Hot In Herre (Fo' Reel/Universal)	
15	15	YING YANG TWINS	Say I Yi Yi (Koch)	
17	16	JAEHIM	Anything (Divine Mill/WB)	
18	17	DONELL JONES	You Know That I Love You (Untouchables/Arista)	
13	18	FAT JOE F/ASHANTI	What's Luv? (Terror Squad/Atlantic)	
21	19	RUFF ENDS	Someone To Love You (Epic)	
20	20	NAS	One Mic (Columbia)	
24	21	TWEET	Call Me (Gold Mind/Elektra/EEG)	
16	22	NAPPY ROOTS	Awnaw (Atlantic)	
19	23	TWEET	Oops (Oh My) (Gold Mind/Elektra/EEG)	
23	24	JOE	What If A Woman (Jive)	
33	25	EMINEM	Without Me (Shady/Aftermath/Interscope)	
30	26	SCARFACE	Guess? (Def Jam South/IDJMG)	
26	27	NAUGHTY BY NATURE F/3LW	Feels Good (Don't Worry...) (TVT)	
46	28	LUDACRIS	Move Bitch (Def Jam South/IDJMG)	
45	29	AMERIE	Why Don't We Fall In Love (Rise/Columbia)	
44	30	CLIPSE	Grindin' (Star Trak/Arista)	

#1 MOST ADDED

ARCHIE We Ready (MCA)

#1 MOST INCREASED PLAYS

NELLY Hot In Herre (Fo' Reel/Universal)

TOP 5 NEW & ACTIVE

WILL SMITH Black Suits Comin' (Nod Ya...)Black Suits... (Columbia)

SHARISSA No Half Steppin' (Motown)

WYCLEF JEAN Two Wrongs (Columbia)

LOVHER How It's Gonna Be (Def Soul/IDJMG)

ARCHIE We Ready (MCA)

URBAN begins on Page 41.

ROCK

LW	TW	ARTIST	SON	LABEL
1	1	PUDDLE OF MUDD	Blurry (Flawless/Geffen/Interscope)	
2	2	NICKELBACK	Too Bad (Roadrunner/IDJMG)	
4	3	C. KROEGER F/J. SCOTT	Hero (Roadrunner/Columbia/IDJMG)	
3	4	TOMMY LEE	Hold Me Down (MCA)	
5	5	RUSH	One Little Victory (Anthem/Atlantic)	
6	6	CREEED	One Last Breath (Wind-up)	
8	7	GODSMACK	I Stand Alone (Republic/Universal)	
7	8	DEFAULT	Wasting My Time (TVT)	
10	9	PUDDLE OF MUDD	Drift & Die (Flawless/Geffen/Interscope)	
9	10	STAINED FOR YOU	(Flip/Elektra/EEG)	
11	11	JERRY CANTRELL	Anger Rising (Roadrunner/IDJMG)	
13	12	DEFAULT	Deny (TVT)	
12	13	NICKELBACK	How You Remind Me (Roadrunner/IDJMG)	
14	14	LINKIN PARK	In The End (Warner Bros.)	
15	15	KORN	Here To Stay (Immortal/Epic)	
—	16	AEROSMITH	Girls Of Summer (Columbia)	
16	17	ROB ZOMBIE	Never Gonna Stop (The Red...) (Geffen/Interscope)	
18	18	PAPA ROACH	She Loves Me Not (DreamWorks)	
17	19	EARSHOT	Get Away (Warner Bros.)	
22	20	SYSTEM OF A DOWN	Toxicity (American/Columbia)	
20	21	COLD	Gone Away (Flip/Geffen/Interscope)	
23	22	STAINED	Epiphany (Flip/Elektra/EEG)	
27	23	HOBBASTANK	Running Away (Island/IDJMG)	
19	24	GOO GOO DOLLS	Here Is Gone (Warner Bros.)	
26	25	INCUBUS	Warming (Immortal/Epic)	
25	26	AUDIOVENT	The Energy (Atlantic)	
30	27	KID ROCK	You Never Met A Mother**er... (Top Dog/Lava/Atlantic)	
—	28	COURSE OF NATURE	Wall Of Shame (Lava/Atlantic)	
—	29	P.O.D.	Boom (Atlantic)	
21	30	TOOL	Parabola (Volcano)	

#1 MOST ADDED

RED HOT CHILI PEPPERS By The Way (Warner Bros.)

#1 MOST INCREASED PLAYS

AEROSMITH Girls Of Summer (Columbia)

TOP 5 NEW & ACTIVE

TRUST COMPANY Downfall (Interscope)

BAD COMPANY Joe Fabulous (Sanctuary/SRG)

CLARKS Hey You (Razor & Tie)

JIMMY EAT WORLD The Middle (DreamWorks)

3RD STRIKE No Light (Hollywood)

Monitored Airplay Overview: May 31, 2002

URBAN AC

LW	TW	
1	1	LUTHER VANDROSS I'd Rather (J)
2	2	JOE What If A Woman (Jive)
3	3	JAHEIM Anything (Divine Mill/WB)
5	4	ANGIE STONE Wish I Didn't Miss You (J)
7	6	MUSIQ Halfcrazy (Def Soul/IDJMG)
8	5	REMY SHAND Take A Message (Motown)
6	7	GLENN LEWIS Don't You Forget It (Epic)
4	8	ANN NESBY F/AL GREEN Put It On Paper (Universal)
9	9	MAXWELL Lifetime (Columbia)
10	10	FAITH EVANS I Love You (Bad Boy/Arista)
11	11	MAXWELL This Woman's Work (Columbia)
12	12	BOYZ II MEN The Color Of Love (Arista)
15	13	DONELL JONES You Know That I Love You (Untouchables/Arista)
13	14	RUFF ENDZ Someone To Love You (Epic)
16	15	YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)
17	16	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)
19	17	REGINA BELLE F/GLENN JONES From Now On (Peak)
21	18	USHER U Don't Have To Call (LaFace/Arista)
20	19	ALICIA KEYS How Come You Don't Call Me (J)
20	20	GERALD LEVERT What Makes It Good To You... (EastWest/EEG)
18	21	YOLANDA ADAMS The Battle Is The Lords (Verity)
24	22	WILL DOWNING Cool Water (GRP/VMG)
28	23	DAVE HOLLISTER Keep Lovin' You (MCA)
29	24	SIR CHARLES JONES Is There Anybody Lonely... (Independent)
27	25	RL Good Man (J)
22	26	BRIAN MCKNIGHT What's It Gonna Be (Motown)
25	27	JAGUAR WRIGHT The What It's (MCA)
26	28	AVANT Makin' Good Love (Magic Johnson/MCA)
—	29	LATHUN Fortunate (Motown)
—	30	MARY MARY In The Morning (Columbia)

#1 MOST ADDED

KIRK FRANKLIN Brighter Days (Gospo Centric/Interscope)

#1 MOST INCREASED PLAYS

MUSIQ Halfcrazy (Def Soul/IDJMG)

TOP 5 NEW & ACTIVE

DJ ROGERS JR. Lonely Girl (Motown)

BLESSED Your Mercy (Ultimate)

KEKE WYATT I Don't Wanna (MCA)

B2K Gots Ta Be (Epic)

JILL SCOTT Gimme (Hidden Beach/Epic)

URBAN begins on Page 41.

ACTIVE ROCK

LW	TW	
1	1	GOODSMACK I Stand Alone (Republic/Universal)
2	2	KORN Here To Stay (Immortal/Epic)
3	3	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)
4	4	SYSTEM OF A DOWN Toxicity (American/Columbia)
5	5	C. KROEGER F./J. SCOTT Hero (Roadrunner/Columbia/IDJMG)
7	6	EARSHOT Get Away (Warner Bros.)
9	7	TOMMY LEE Hold Me Down (MCA)
6	8	STAINO For You (Flip/Elektra/EEG)
12	9	PAPA ROACH She Loves Me Not (DreamWorks)
11	10	JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)
10	11	CREED One Last Breath (Wind-up)
8	12	NICKELBACK Too Bad (Roadrunner/IDJMG)
13	13	ROB ZOMBIE Never Gonna Stop (The Red...) (Geffen/Interscope)
15	14	TOOL Parabolita (Volcano)
16	15	P.O.D. Boom (Atlantic)
18	16	DEFAULT Deny (TVT)
14	17	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)
21	18	3RD STRIKE No Light (Hollywood)
19	19	OSTURBED Down With The Sickness (Giant/Reprise)
20	20	LINKIN PARK In The End (Warner Bros.)
22	21	HOOBASTANK Running Away (Island/IDJMG)
25	22	AUDIOVENT The Energy (Atlantic)
24	23	STAINO Epiphany (Flip/Elektra/EEG)
27	24	SWITCHED Inside (Immortal/Virgin)
28	25	UNION UNDERGROUND Across The Nation (Portrait/Columbia)
26	26	INCUBUS Warning (Immortal/Epic)
23	27	DROWNING POOL Tear Away (Wind-up)
32	28	TRUST COMPANY Downfall (Interscope)
31	29	FLAW Whole (Republic/Universal)
29	30	COLD Gone Away (Flip/Geffen/Interscope)

#1 MOST ADDED

RED HOT CHILI PEPPERS By The Way (Warner Bros.)

#1 MOST INCREASED PLAYS

ADEMA Freaking Out (Arista)

TOP 5 NEW & ACTIVE

APEX THEORY Aposibly (Can You Please...) (DreamWorks)

DRY CELL Body Crumbles (Warner Bros.)

WHITE STRIPES Fell In Love With A Girl (Third Man/V2)

KITTIE In Winter (Artemis)

VINES Get Free (Capitol)

ROCK begins on Page 64.

COUNTRY

LW	TW	
1	1	ALAN JACKSON Drive (For Daddy Gene) (Arista)
3	2	GEORGE STRAIT Living And Living Well (MCA)
2	3	STEVE AZAR I Don't Have To Be (Till...) (Mercury)
6	4	EMERSON DRIVE I Should Be Sleeping (DreamWorks)
7	5	BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)
4	6	TOMMY SHANE STEINER What If She's An Angel (RCA)
9	7	LDNESTAR Not A Day Goes By (BNA)
8	8	CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)
10	9	GARY ALLAN The One (MCA)
12	10	BROOKS & DUNN My Heart Is Lost To You (Arista)
13	11	KELLIE COFFEY When You Lie Next To Me (BNA)
15	12	DARRYL WORLEY I Miss My Friend (DreamWorks)
14	13	TRICK PONY Just What I Do (H2M/WB)
16	14	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)
20	15	KENNY CHESNEY The Good Stuff (BNA)
18	16	TRACE ADKINS Help Me Understand (Capitol)
24	17	TOBY KEITH Courtesy Of The Red, White... (DreamWorks)
21	18	SARA EVANS I Keep Looking (RCA)
22	19	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)
11	20	TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)
23	21	MARK CHESNUTT She Was (Columbia)
25	22	BRAD MARTIN Before I Knew Better (Epic)
26	23	JOE NICHOLS The Impossible (Universal South)
27	24	BLAKE SHELTON O' Red (Warner Bros.)
29	25	DIAMOND RIO Beautiful Mess (Arista)
28	26	SHANNON LAWSON Goodbye On A Bad Day (MCA)
31	27	PHIL VASSAR American Child (Arista)
—	28	DIXIE CHICKS Long Time Gone (Monument)
—	29	PINMONKEY Barbed Wire And Roses (BNA)
35	30	MARTINA MCBRIDE Where Would You Be (RCA)

#1 MOST ADDED

DIXIE CHICKS Long Time Gone (Monument)

#1 MOST INCREASED PLAYS

DIXIE CHICKS Long Time Gone (Monument)

TOP 5 NEW & ACTIVE

RHETT AKINS Highway Sunrise (Audiium)

MONTGOMERY GENTRY My Town (Columbia)

J. MICHAEL HARTER Hard Call To Make (Broken Bow)

KEVIN DENNEY Cadillac Tears (Lyric Street)

TAMMY COCHRAN Life Happened (Epic)

COUNTRY begins on Page 47.

ALTERNATIVE

LW	TW	
4	1	C. KROEGER F./J. SCOTT Hero (Roadrunner/Columbia/IDJMG)
1	2	UNWRITTEN LAW Seein' Red (Interscope)
6	3	KORN Here To Stay (Immortal/Epic)
2	4	STAINO For You (Flip/Elektra/EEG)
3	5	SYSTEM OF A DOWN Toxicity (American/Columbia)
7	6	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)
5	7	JIMMY EAT WORLD The Middle (DreamWorks)
10	8	HOOBASTANK Running Away (Island/IDJMG)
9	9	OUR LADY PEACE Somewhere Out There (Columbia)
12	10	PAPA ROACH She Loves Me Not (DreamWorks)
14	11	INCUBUS Warning (Immortal/Epic)
8	12	HOOBASTANK Crawling In The Dark (Island/IDJMG)
15	13	P.O.D. Boom (Atlantic)
11	14	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)
13	15	NICKELBACK Too Bad (Roadrunner/IDJMG)
16	16	311 Amber (Volcano)
23	17	BOX CAR RACER I Feel So (MCA)
22	18	GOODSMACK I Stand Alone (Republic/Universal)
24	19	EARSHOT Get Away (Warner Bros.)
18	20	P.O.D. Youth Of The Nation (Atlantic)
25	21	CREED One Last Breath (Wind-up)
19	22	WHITE STRIPES Fell In Love With A Girl (Third Man/V2)
21	23	BLINK-182 First Date (MCA)
17	24	WEEZER Dope Nose (Geffen/Interscope)
28	25	DEFAULT Deny (TVT)
36	26	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)
32	27	JIMMY EAT WORLD Sweetness (DreamWorks)
30	28	STROKES Hard To Explain (RCA)
32	29	EMINEM Without Me (Shady/Aftermath/Interscope)
29	30	TOOL Parabolita (Volcano)

#1 MOST ADDED

RED HOT CHILI PEPPERS By The Way (Warner Bros.)

#1 MOST INCREASED PLAYS

DAVE MATTHEWS BAND Where Are You Going (RCA)

TOP 5 NEW & ACTIVE

RIDDLIN' KIDS I Feel Fine (Aware/Columbia)

GREENWHEEL Shelter (Island/IDJMG)

NEW FOUND GLORY My Friends Over You (MCA)

CUSTOM Beat Me (ARTISTdirect)

APEX THEORY Aposibly (Can You Please...) (DreamWorks)

ALTERNATIVE begins on Page 70.

SMOOTH JAZZ

LW	TW	
1	1	JEFF GOLUB Cut The Cake (GRP/VMG)
2	2	JIMMY SOMMERS Lowdown (Higher Octave)
5	3	PETER WHITE Bueno Funk (Columbia)
8	4	CRAIG CHAQUICO Luminosa (Higher Octave)
4	5	ALFONZO BLACKWELL Funky Shuffle (Shanachie)
3	6	DAVID BENOIT Snap! (GRP/VMG)
10	7	BONEY JAMES RPM (Warner Bros.)
9	8	NORAH JONES Don't Know Why (Blue Note)
6	9	PIECES OF A DREAM Night Vision (Heads Up)
7	10	GREGG KARUKAS Night Shift (N-Coded)
12	11	BOZ SCAGGS Miss Riddle (Virgin)
11	12	CELINE DION A New Day Has Come (Epic)
14	13	STEVE COLE So Into You (Atlantic)
15	14	JOYCE COOLING Daddy-O (GRP/VMG)
16	15	RICHARD ELLIOT Shotgun (GRP/VMG)
18	16	JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)
17	17	DOWN TO THE BONE Electra Glide (GRP/VMG)
19	18	BRAXTON BROTHERS Whenever I See You (Peak)
22	19	KIM WATERS In The House (Shanachie)
25	20	BRIAN CULBERTSON Without Your Love (Warner Bros.)
20	21	ERIC MARIENHALT Lefty's Lounge (Peak)
23	22	DAVID LANZ That Smile (Decca)
21	23	KIRK WHALUM I Try (Warner Bros.)
26	24	KEVIN TONEY Passion Dance (Shanachie)
24	25	ENYA Only Time (Reprise)
27	26	CHRIS BOTTI Through An Open Window (Columbia)
—	27	LARRY CARLTON Morning Magic (Warner Bros.)
—	28	ACOUSTIC ALCHEMY Tuff Puzzle (Higher Octave)
—	29	DIANA KRALL S'Wonderful (Verve/VMG)
—	30	SPECIAL EFX Cruise Control (Shanachie)

#1 MOST ADDED

LARRY CARLTON Morning Magic (Warner Bros.)

#1 MOST INCREASED PLAYS

CRAIG CHAQUICO Luminosa (Higher Octave)

TOP 5 NEW & ACTIVE

WILL DOWNING I Can't Help It (GRP/VMG)

3RD FORCE I Believe In You (Higher Octave)

LUTHER VANOROSS I'd Rather (J)

SADE Somebody Already Broke My... (Epic)

WARREN HILL September Morning (Narada)

Smooth Jazz begins on Page 61.

TRIPLE A

LW	TW	
1	1	SHERYL CROW Soak Up The Sun (A&M/Interscope)
2	2	JACK JOHNSON Flake (Enjoy/Universal)
3	3	GOO GOO DOLLS Here Is Gone (Warner Bros.)
9	4	DAVE MATTHEWS BAND Where Are You Going (RCA)
6	5	COUNTING CROWS American Girls (Geffen/Interscope)
4	6	JIMMY EAT WORLD The Middle (DreamWorks)
5	7	LENNY KRAVITZ Stillness Of Heart (Virgin)
7	8	BONNIE RAITT I Can't Help You Now (Capitol)
8	9	U2 In A Little While (Interscope)
11	10	JOHN MAYER No Such Thing (Aware/Columbia)
12	11	CHRIS ISAAK Let Me Down Easy (Reprise)
10	12	PETE YORN Strange Condition (Columbia)
16	13	MOBY We Are All Made Of Stars (V2)
17	14	NORAH JONES Don't Know Why (Blue Note)
23	15	TREY ANASTASIO Alive Again (Elektra/EEG)
14	16	ELVIS COSTELLO Tear Off Your Own Head... (Island/IDJMG)
13	17	THE CORRS When The Stars Go Blue (143/Lava/Atlantic)
22	18	DISHWALLA Somewhere In The Middle (Immergent)
19	19	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)
20	20	EDDIE VEDDER You've Got To Hide Your... (V2)
18	21	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)
21	22	NEIL YOUNG Differently (Reprise)
24	23	VAN MORRISON Hey Mr. DJ (Universal)
25	24	DEFAULT Wasting My Time (TVT)
15	25	TRAIN She's On Fire (Columbia)
—	26	WILCO Heavy Metal Drummer (Nonesuch)
—	27	LOS LOBOS Hearts Of Stone (Mammoth)
26	28	INDIGO GIRLS Moment Of Forgiveness (Epic)
28	29	PHANTOM PLANET California (Daylight/Epic)
27	30	SENSE FIELD Save Yourself (Netwerk)

#1 MOST ADDED

OASIS Stop Crying Your Heart Out (Epic)

#1 MOST INCREASED PLAYS

DAVE MATTHEWS BAND Where Are You Going (RCA)

TOP 5 NEW & ACTIVE

LUCE Good Day (Netwerk)

ZERO 7 Destiny (Quango/Palm)

SHANNON MCNALLY Now That I Know (Capitol)

CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)

JOHNNY A. Oh Yeah (Favored Nations/Artemis)

TRIPLE A begins on Page 75.

Publisher's Profile

By Erica Farber



KEN ROOT

Executive Director, National Association of Farm Broadcasters

On May 1 Ken Root was appointed Executive Director of the National Association of Farm Broadcasters, a position that he has been indirectly groomed for throughout his career. In a world of target marketing and niche formats, farm broadcasting is probably one of the oldest and most specific market-driven formats in the country.

All of us depend on farmers to provide us with wholesome, high-quality food at low cost, yet we don't give these important people much thought. Root made the analogy that Madonna could quit producing records and Nike could quit producing tennis shoes, and we would get by, but if the American farmer stopped producing food, life as we know it would change radically.

Getting into the business: "I was hired in 1974 by Russell Pierson, a former NAFB President, at WKY Radio in Oklahoma City. I was, at the time, a vocational agriculture teacher in Oklahoma, and Russell was looking for an assistant. He told me the other 29 guys had turned the job down. I had a great relationship with him through the years; I named my son after him. Russell is still living. He's 90. I didn't have a degree in broadcasting, and he didn't want anyone with a degree in broadcasting. His philosophy was, you know agriculture first, then you learn to broadcast."

Joining the NAFB: "I wanted to continue to have a strong link to farm broadcasting. This just happened to fall open at the time that I was able to make the shift. I'm delighted to be able to do it. Maybe it is a fortuitous alignment, but there are some real issues right now for farm broadcasting, with the changes going on in the industry, that maybe someone with the type of experience I have can assist in correcting."

The mission of the NAFB: "It is a professional organization of agricultural news broadcasters on radio and television from across North America. Our major goal is to offer these broadcasters a means to improve their professionalism. An equal goal is to offer the stations or networks a greater opportunity to merchandise the professional skills of the farm broadcaster. We understand that the unique link the farm broadcaster has with the farmer is an excellent vehicle for advertising. We're commercial stations and networks, and we have to have advertising to survive."

"A farm broadcaster has to meet minimum criteria to be a voting member. Seventy-five percent of your time and 75% of your income must come from farm broadcasting. The stations and networks pay dues based upon their size."

Long-range plans: "My goal is to give every member and member company the chance to remain in farm broadcasting, if they wish to work at it. We want to offer

the farm broadcaster a way to improve its skills, both on the technical side and as far as its depth of knowledge of the changes going on in agriculture. We want to give sales forces a way to get greater revenue from the advertisers for their farm broadcasting and their airtime. I want to get the NAFB out to these changing clients and let them know who farm broadcasters are and how we can work with them to make them able to effectively market their products."

Biggest challenges: "One is the consolidation of agribusiness on the advertiser side. It's decreasing the amount of revenue that is placed directly. The other one is the consolidation of our member radio stations. Local ownership has had a relationship with farm broadcasting for a long time, but when you've got a declining number of farmers and a potentially declining revenue stream, group ownership is less likely to focus on promoting its agricultural broadcasting."

"As we consolidate agribusiness and it becomes much more bottom-line-oriented in dealing with its customers, the farmer has to counter as well. The consolidation of farmers is making it more challenging to communicate with the decisionmakers. The decisionmakers are mobile during the business day. The only means of communicating with them during the business day is with something that can be as mobile as they are."

The size of the market: "We are down to somewhere in the neighborhood of 350,000 farmers who produce 90% of our agricultural products. One hundred years ago 50% of the country was farmland; right now it's far less than 1%. Every farmer feeds 126 people, yet our food cost is less than 10% of our income. It's all based on efficiency and technology. Both of those take people out of business, so there's a human cost in agriculture."

"It's business and culture blended together. The business has always operated as family farms. Now we're at the point where the family farm, unless it expands to industrial size, cannot support a family. The only other way a family farm can work is if you have outside income. That's why so many people in agriculture are working in nonfarm jobs."

State of radio: "It's dynamic because of the large number of stations a single group can own, but I don't think it's stable at this point. We're either going to move to a very few owners who own large numbers of stations or we're going to reverse the trend. Some of the stations in rural and agricultural areas will be the first ones to be removed from the ownership of the consolidators."

State of farm radio: "We have had a decline in overall revenue in the last year. Part of that was brought on by the mergers of agribusiness, and part of it was brought on, strangely, by the inventory available on TV and the fact that TV reduced its rates. Advertisers realized that television can be an intrusive means of getting greater reach from 6-10:30pm, or at the time they're targeting men. This year they got a major cut in rates, so they not only bought what they had budgeted, they took money from other areas, including radio, and took that to TV, thinking that this may be the only year they're going to get that low a rate. They expanded to more ADIs and to larger numbers of commercials on TV."

"That had a negative impact on radio advertising. Most of the commercials that run on television — advertising pesticides, for example — go to a nonfarm audience. Only about 5% of the people who see a TV commercial for pesticides can buy it. Monsanto believes to this day that television advertising is a very effective tool for selling its products. I don't disagree, but if they'll go with a farm broadcaster, we can work with them to target farmers."

What farm broadcasters need to do to change

perceptions: "Farm broadcasters are great spokespeople for their industry. They need to continue to talk not only to farmers, but to a larger audience about agriculture's role in our society. I am promoting our farm broadcasters' attempts, if they are in a group ownership situation, to put programming of general interest and of interest to people who are part-time farmers on the other radio stations in the group."

"The number of farms is growing, but they are making under \$10,000 per year. That means they've got off-farm employment. Farming is simply an activity that, for the most part, is a lifestyle, yet they pay retail. These people are major profit centers for Kubota tractors, for the small line of John Deere and for lawn and garden retailers in the suburbs of the bigger towns."

Something about the NAFB that might surprise our readers: "The sophistication of the farm broadcaster is such that he is communicating scientific and technical data and market analyses at a very high level. A farmer who has a global positioning system mounted on his combine to tell him how many bushels each square meter is producing is someone farm broadcasters talk to. Once you start this process of gridding what your production is, then you start working backward toward how you can alter your inputs, how you can decrease or increase your pesticide or fertilizer use in some areas and how you can alter the rate of seeding of various crops in order to get the maximum yield on the best land without increasing your input costs. The farm broadcaster is well-versed in this and in all aspects of beef, pork and dairy production. He's an underestimated resource for agriculture."

A station that does an exemplary job: "KRVN/Lexington, NE. It has a big signal in an area that has a lot of livestock and crop production. It devotes a great deal of airtime to agriculture. The stations that are devoting airtime to agriculture and that are quality broadcasters are the ones benefiting most from increased revenue."

Most influential individual: "Rich Hull. He was the manager of the Kansas Agriculture Network. He was a leading-edge farm broadcaster. He showed me the potential for farm broadcasting."

Career highlight: "I won the DeKalb Oscar in 1983 for reporting. Of the things I've done, being a reporter is the most satisfying. The major role of a farm broadcaster is to be a good journalist and to be able to communicate information that the target audience wants and needs."

Career disappointment: "I was disappointed in the change of focus on *Agri-Talk* in my last two years. I was not pleased that they could not separate editorial from advertising. We may be a vehicle for advertisers to put their message out there, but we should be as objective as possible."

Favorite radio format: "Talk and News."

Favorite television show: "ER and Friends."

Favorite song: "The Wreck of the Edmund Fitzgerald."

Favorite movie: "Butch Cassidy and the Sundance Kid."

Favorite book: "Giants in the Earth" by Ole Edvart Rolvaag. It's about the settlement of the Dakotas in the 1880s."

Favorite restaurant: "Morton's of Chicago in Kansas City."

Beverage of choice: "Tanqueray martini."

Hobbies: "Hiking, woodworking and golf. I've been making some of the same things for years. I like to make tables and knickknacks for gifts."

E-mail address: "kroot@kc.rr.com."

Advice for broadcasters: "The business is becoming more competitive. Hone your skills, expand your base."

By the way... The first track from By the Way is "By the Way."

REDHOT

Chilli

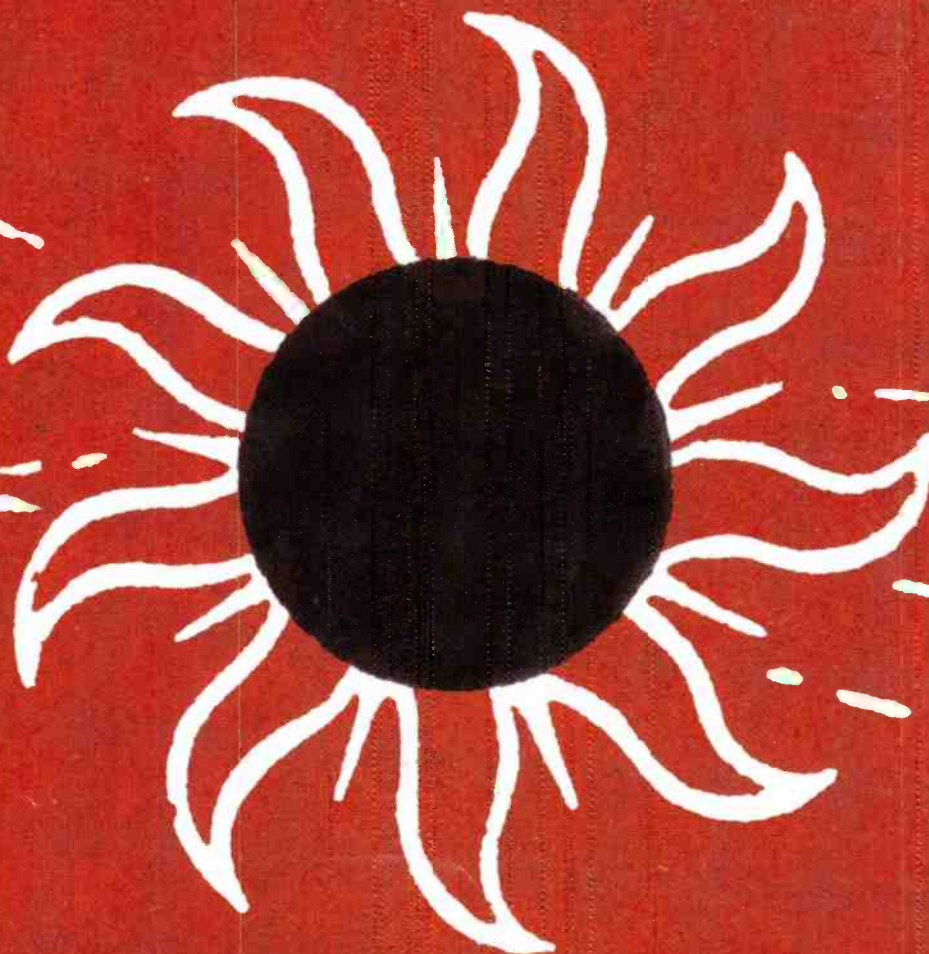
Peppers

7.9.02



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