

Stevie Nicks At Convention 2001

Reprise recording artist **Stevie Nicks** will perform at R&R Convention 2001 in Los Angeles next month. This week Nicks climbs 14-11 on R&R's Triple A chart. More details or her Convention appearance, next page. For registration, visit **R&R ONLINE** (www.rronline.com).



Triple A Debuts With Special!

R&R's Adult Alternative section takes on a new, industry-standard name this week. Triple A debuts, and we've got a 38-page special edition, titled *Common Bonds*, to kick things off and make it all very memorable. It all begins on Page 39.

blink-182



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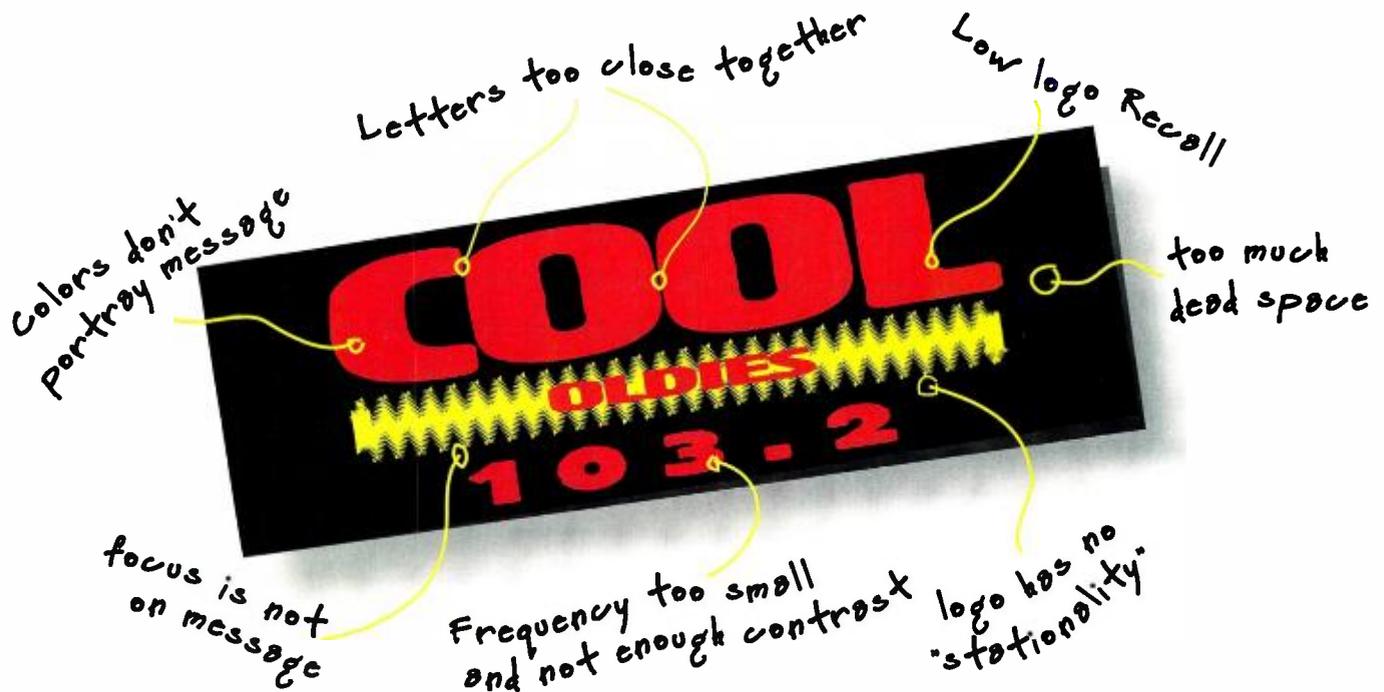
- blink-182's follow-up to the 5.5 million-selling album *Enema Of The State*
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- Appearing on MTV's TRL the week of release
- On Letterman June 14th
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Anyone who is aware of the brewing controversy among AFTRA, the ad agencies and the radio industry must also be aware of the growing number of ad-insertion technologies available to block offending commercials from Internet streams. This week, Sales & Marketing Editor Pam Baker outlines all of the available ad-insertion technologies we're aware of so you can decide which one might be best for your situation. This week's Management, Marketing & Sales section also contains a quite humorous clarification from longtime R&R contributor Dan O'Day regarding the legality of using copyrighted music in your locally produced commercials, and, of course, we spotlight the GM of the week: Clear Channel/Norfolk's Janet Armstead.

Pages 12-15

THE FRENCH CONNECTION

Some people compare Jean-Paul Baudencroux's buildup of European radio stations under his company NRJ to the ascension of Clear Channel. After all, he's taken advantage of the consolidation trend and turned them into pop powerhouses in cities big and small. But there are differences between NRJ and its American counterpart. For one thing, it's difficult to do the "virtual jocking" thing when you face language and cultural differences across Europe. Then there are all those government regulations. You can read Tony Novia's interview with Baudencroux in this week's CHR section.

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THIS #1 WEEK

- CHR/POP**
 - JANET All For You (Virgin)
- CHR/RHYTHMIC**
 - DESTINY'S CHILD Survivor (Columbia)
- URBAN**
 - SUNSHINE ANDERSON Heard It All... (Soulite/Atlantic)
- URBAN AC**
 - MUSIQ Love (Def Soul/IDJMG)
- COUNTRY**
 - BROOKS & DUNN Ain't Nothing 'Bout You (Arista)
- AC**
 - LEE ANN WOMACK I Hope You Dance (MCA/Universal)
- HOT AC**
 - DIDO Thankyou (Arista)
- SMOOTH JAZZ**
 - RICK BRAUN Kisses In The Rain (Warner Bros.)
- ROCK**
 - STAIN'D It's Been Awhile (Flip/Elektra/EEG)
- ACTIVE ROCK**
 - STAIN'D It's Been Awhile (Flip/Elektra/EEG)
- ALTERNATIVE**
 - STAIN'D It's Been Awhile (Flip/Elektra/EEG)
- TRIPLE A**
 - TRAIN Drops Of Jupiter (Tell Me) (Columbia)

NEWSSTAND PRICE \$6.50



Nicks, Lynne To Perform At R&R 2001

Reprise superstar Stevie Nicks and Island/IDJMG artist Shelby Lynne have been added to the growing list of marquee events at R&R Convention 2001, slated for June 14-16 at the Century Plaza Hotel in Los Angeles.

Both Nicks and Lynne will perform at the blockbuster Friday-morning session that features the keynote speech by former President Bill Clinton and the presentation of the fourth annual R&R Industry Achieve-



Nicks Lynne

ment Awards in the national categories.

CONVENTION/See Page 20

Analysts & Groups: Too Close For Comfort?

■ Keeping 'a clear, independent voice' is key

By JEFFREY YORKE
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Wall Street analysts are a breed unto themselves, an investor's ombudsman charged with collecting an industry's information, sifting through it to determine what is accurate, what is possible, and what will wreak havoc in a portfolio. Their mission is to steer investors into not only the promised land but to a company that delivers on its promises. And often, an analyst's pipeline into a company is as important as the very information that pours from it.

So it was no surprise to some when a prominent analyst reportedly voiced concern that she could be cut off from a major company.

CNBC reported April 27 that Merrill Lynch analyst Jessica Reif Cohen had been on a conference call with brokers from her company that morning and expressed a negative opinion over

Clear Channel's near-term outlook, including a reduction of the company's after-tax cash flow outlook. A broker then reportedly asked Cohen why she didn't downgrade the stock. Her response? "To downgrade Clear Channel would mean being cut off by the company." CNBC said that after the conference call Cohen met in a closed-door session with Merrill Lynch Research & Economics Group Director Andy Melnick. After they emerged from the meeting, Cohen changed her recommendation on Clear Channel from "near-term buy" to "neutral." CNBC also reported that her earlier comments about being cut off from the company were edited out of a closed-circuit replay of the conference call available to brokers who missed the live call. Cohen did not return R&R's calls for comment.

ANALYSTS/See Page 4

Radio Firms Make The Best Of Tough Comps

By JOE HOWARD
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With first-quarter 2001's tough comparisons to the advertising boom of Q1 2000, the reality of an economic downturn is taking its toll on many radio companies.

Clear Channel Communications, the nation's largest radio station owner, is not exempt. Its Q1 2001 gross revenue more than doubled, climbing 102% to reach \$1.76 billion; net revenues surged 108%, to \$1.63 billion; and EBITDA increased 70% to \$404.2 million. But the company's net loss increased almost tenfold, rising to \$309.2 million, or 53 cents per share. Analysts surveyed by First Call/Thomson Financial had anticipated a loss of 45 cents per share. On a pro forma basis, net revenues dropped 8%, to \$1.6 billion, and EBITDA declined 12%, to \$411 million.



L. Mays

EARNINGS/See Page 37

Three R&R Formats Given New Names

In keeping with our near-30-year history of publishing format-name designations that are the consensus among the radio and record industries, R&R has changed the following terms: News/Talk becomes News/Talk/Sports, NAC/Smooth Jazz transitions to Smooth Jazz, and Adult Alternative is now Triple A. The changes are reflected in the R&R newspaper, HotFax products and website (www.rronline.com).

R&R News/Talk/Sports Editor Al Peterson remarked, "Each week R&R writes about the news, people and events that are happening at stations all across the country that program 'spoken-word radio' including all-News, Talk, News/Talk, Sports/Talk, Business and Financial Talk, and the relatively new and growing group of younger demo-targeted FM Talk stations. So the name change from News/Talk to News/Talk/Sports is designed to better reflect a wider spectrum of non-music-formatted programming that we cover in all of our R&R products."

FORMATS/See Page 21

Universal Ups Foster To SVP/Pop Promotion

As expected, Universal Records has officially elevated



Foster

Charlie Foster to Sr. VP/Pop Promotion. Based in New York, he reports to President Monte Lipman.

"Since joining Universal, Charlie has brought strong, adventurous instincts to the company that have positively impacted the careers of our artists," Lipman commented. "He is a stellar, creative executive who knows well the world of

FOSTER/See Page 20

ABC/S.F. Talkers Score 1-2 Punch

Longtime San Francisco market leader KGO held on to its top position for the umpteenth time in the winter '01 Arbitron ratings. But the big news is the continuing growth of its little brother at 560 on the dial. KSFO assumed

sole possession of second place in the Bay Area with a 4.7-4.9 vault. Also of note in S.F.: a burst in growth by Regional Mexican KSOL & KZOL and by '80s KIOI.

RATINGS/See Page 21

San Francisco			Dallas-Ft. Worth		
Station (Format)	Fa '00	Wi '01	Station (Format)	Fa '00	Wi '01
KGO-AM (N/T/S)	6.6	6.3	KKDA-FM (Urban)	6.4	6.0
KSFO-AM (Talk)	4.7	4.9	KPLX-FM (Country)	5.9	5.7
KCBS-AM (News)	4.9	4.6	WBAP-AM (N/T/S)	5.1	5.3
KDIT-A/F (AC)	4.7	4.2	KHKS-FM (CHR/Pop)	4.8	5.0
KYLD-FM (CHR/Rhy)	3.7	3.9	KSCS-FM (Country)	5.6	5.0

Washington, DC			Houston		
Station (Format)	Fa '00	Wi '01	Station (Format)	Fa '00	Wi '01
WMMJ-FM (Urban AC)	5.1	5.7	KODA-FM (AC)	6.4	7.5
WPGC-FM (CHR/Rhy)	5.9	5.7	KBXX-FM (CHR/Rhy)	6.9	6.6
WKYS-FM (Urban)	5.2	5.3	KILT-FM (Country)	6.2	5.4
WGMS-FM (Classical)	4.5	5.1	KRBE-FM (CHR/Pop)	5.3	4.8
WTOP-A/F (News)	4.6	4.5	KMJQ-FM (Urban AC)	4.9	4.6

COMPLETE RESULTS FROM 10 MAJOR MARKETS: PAGE 24

Gorlick Appointed Beyond Head/Promo

By STEVE WONSIEWICZ
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Beyond Music has named Mark Gorlick head of Promotion. Based in Los Angeles, he reports to Chairman Allen Kovac.



Gorlick

"Mark Gorlick is the type of executive we have been looking for," Kovac said. "Mark is accomplished with branding artists and taking start up companies to a new level."

Gorlick succeeds Jack Satter, who oversaw the promotion department from Minneapolis

GORLICK/See Page 20

FAT BOY SLIM

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The Gift Of Platinum



Sony Music Entertainment executives recently presented Columbia artists Crazy Town with plaques commemorating Platinum sales of their debut album, *The Gift Of Game*. Pictured (back row, l-r) are Sony Music Entertainment Chairman/CEO Thomas Mottola; Columbia Records Group SVP/A&R Tim Devine, EVP John Ingrassia, President Don Jenner, EVP/Promotions Charlie Walk and SVP/Sales Tom Donnarumma; Sony Music Entertainment EVP Michele Anthony; and Columbia Records EVP/GM Will Botwin. In the front row (l-r) are Crazy Town's Shitty Shellshock, Epic Mazur, Squirrel, JBJ, Faydoedeelay and Trouble.

Jackson To PD At KTFM/San Antonio

DMX Music Sr. Director/Programming-Personal Mark Jackson has been appointed PD at Infinity's CHR/Rhythmic KTFM/San Antonio, effective May 21. He replaces Cliff Tredway, who was recently named PD at Salem's Contemporary Christian WZFS/Chicago.

"I was extremely excited when KTFM consultant Jerry Clifton approached me, and I feel like I struck an immediate rapport with VP/GM Joe Ernest," Jackson told R&R. "The entire scenario felt very warm to me. KTFM morning driver Dr. Drex was my morning host at

JACKSON/See Page 21

GetMusic, Farmclub Unite; Nibley CEO



Nibley

Universal Music Group has purchased the remaining 50% of Get Music it didn't already own from BMG Entertainment for an undisclosed amount. Get Music will be combined with UMG's Farmclub.com record division, with GetMusic President/CEO Andrew Nibley serving as CEO of the combined entity and reporting to

NIBLEY/See Page 20

KXOL/L.A. Shines With 'El Sol' Debut

■ KFSG's Christian AC format now on KMJR & KNJR

Spanish Broadcasting System officially assumed control of KFSG/Los Angeles' 96.3 MHz facility Monday, debuting a Mexican-influenced Spanish AC as "El Sol 96.3." SBS Exec. VP/Programming Bill Tanner is overseeing the station's launch, while National PD Pio Ferro — who took to the airwaves for El Sol's first hours — is directing most of its progression. New call letters KXOL have already been assigned.

SBS President/CEO Raul Alarcon commented, "With the addition of KXOL to our existing KLAX, the company will own two premier full-power FM facilities with the best programming talent in the business operating in the nation's largest radio revenue market. I am confident of the strategic role KXOL will play in the future growth of SBS, and I very much look forward to delivering to Los Angeles listeners and advertisers that are the very best that Spanish radio has to offer."

Tanner told R&R, "This is Pio's project. I'm the architect, and he's the builder. The station really reflects both of us. It's custom-designed for L.A." Tanner added that KXOL will maintain a music-intensive focus designed to lure listeners from ri-

val Hispanic Broadcasting's two top L.A. properties, Spanish AC KLVE (K-Love) and talk-heavy Regional Mexican KSCA. "We will focus on the more Mexican side of K-Love — the most vulnerable side of K-Love," Tanner said.

Paco Pacorro, most recently morning host for SBS's KMJR & KNJR/Los Angeles, takes similar duties at 'XOL.

While Tanner said a full lineup will be announced shortly, he told R&R that Pacorro will most likely become a team member on a new music-intensive, personality-oriented morning show. KXOL is airing 50,000 songs in a row as part of its launch promotion.

When asked about the decision to debut El Sol, Tanner said, "It arrives after a huge amount of consideration. We looked at option after option after option, and this was the best plan of action. We looked at Spanish pop, and we looked at a straight, frontal attack on KSCA or K-Love." Tanner says that much of the research behind KXOL arrived from studies done when Regional Mexican sister KLAX reimagined itself as "La Raza" in April. KXOL's

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Senate Introduces Bill To Regulate Violent Content

By KATY DALEY
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Just two days after the Federal Trade Commission released a report saying the record industry had yet to "visibly" act on the agency's earlier call to implement voluntary self-regulation in marketing to minors, Sen. Hillary Clinton joined Sens. Herb Kohl and Joe Lieberman in introducing the Media Marketing Accountability Act. The act would make illegal the targeting, advertising or marketing of adult-rated music, films and video games directly to minors.

"The leading music companies and the RIAA have sadly been MIA, doing little, if anything, to respond to the FTC report and curb the marketing of obscenity-laced records to kids," Lieberman said after introducing the bill. Currently, the FTC has the authority to bring actions against businesses that engage in false and deceptive

advertising practices. The bill would extend the agency's authority by defining the "targeted advertising or other marketing" of adult-rated movies, music recordings and video games to minors as a deceptive act or practice, making it illegal. It would authorize the FTC to levy civil fines — up to \$11,000 per offense — against companies that label products as appropriate or suitable only for adults and then market those products to children.

Shortly after the bill was introduced, RIAA Sr. Exec. VP and General Counsel Cary Sherman took aim at its possible effects, saying, "The very nature of the proposal raises serious constitutional red flags." Sherman contended that the proposed legislation would create a deterrent to providing information to parents about explicit content.

BILL/See Page 21

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Bush Nominates Powell for Another FCC Term

■ Ness announces departure date

BY KATY DALEY
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President Bush announced last week that he intends to nominate FCC Chairman **Michael Powell** for an additional term. Powell's current term expires June 30, 2002. If approved by Congress, the new term will extend his tenure through June 2007.

In an April 27 statement Powell said, "If confirmed by the Senate, the extension of my term beyond next June's expiration date will provide a positive and helpful continuity to the important work that I and the new commissioners who will be taking office later this year will be engaged in."

While it seems Powell will be staying for a while, Commissioner Susan Ness announced April 26 that she

intends to leave office by June 1, after seven years on the commission. Ness said that she made her decision to allow for an orderly transition for her successor.

Ness expressed deep gratitude to former President Clinton, former VP Al Gore and Congress for providing her with the opportunity to serve, and she applauded those with whom she has worked at the commission during her tenure. Chairman Powell

called Ness "a dear colleague" and said, "She will be sorely missed." Ness has not announced plans for after she leaves the commission.

Last month Bush proposed three nominees for terms on the commission: The proposed Republican nominees are Kevin Martin, an adviser to former Commissioner Harold Furchtgott-Roth, and Kathleen Abernathy, a lawyer and former lobbyist. Michael Copps, a former adviser to Sen. Ernest Hollings, is the lone Democratic nominee. The nominees must be confirmed by the Senate: dates for those hearings have not been set.

Analysts

Continued from Page 1

One analyst at another major Wall Street firm, who told R&R he admires Cohen's analysis, questioned the integrity of CNBC's report. "To think that an analyst would put a company relationship above an investor is akin to a doctor supporting pneumonia over a patient's good health. Every analyst knows that their client is an investor, and those who think otherwise are not analysts," he said. "There is no question that the investor is the one who demands the research and the analysis for owning stock in a company."

The analyst, who asked not to be identified, added, "All of us have spent time cultivating relationships among senior management, station managers, salespeople and advertising buyers, and the right thing to do is to cross-check your sources to create a mosaic to formulate an opinion. We are not always right, but we do speak with a clear, independent voice."

Newly enacted Securities & Exchange Commission full-disclosure rules prevent public companies

from providing analysts or brokers with inside information that they would not also share with the public and their investors. All news releases and business announcements are to be made at the same time in order to maintain a level playing field for all.

'We Have Limited Power'

First Union Securities analyst James Boyle approaches the industry from an angle different from most because he grew up in the radio business. His father, Frank Boyle, is in his 45th year of media brokering, and a lot has rubbed off on his analyst son. He knows the lingo, the nuances, the nomenclature and the players. Like other analysts, he spends his time poring over reports, watching microtrends, talking to advertising buyers and probing the market.

Boyle stresses that analysts should not buy into everything they're told. "Certainly, no analyst should drink the Kool-Aid. Otherwise, we should just let the groups write our reports." He's quick to point out that "a share price is a snapshot of one day and not something to lose sleep over. We have limited power. You cannot force

the share price to go opposite of where it should go."

Boyle, who has a reputation for shooting from the hip, said his analyses have drawn fire from some groups. For instance, he is one of eight analysts who have covered Cumulus Media. Boyle told R&R he refused to buy into former Exec. Chairman Richard Weening's theory that the company could attain an average 50% margin in most of its mid-sized to small markets and that he was forever at odds with the company over its projections. Boyle, who has a "neutral" rating on the group, polled 24 of his experts — group heads, cluster managers, ad buyers, etc. — about Weening's projections and says he got back "24 nos." He said his own guidance reports on Cumulus irked Weening and that a tenuous relationship exists with the company today.

In fact, Boyle said, during the Q3 teleconference call with Cumulus, he followed the instructions to ask questions of Lev Dickey, now Cumulus' CEO. But before he could get patched through, the operator told Dickey,

ANALYSTS/See Page 8

Bloomberg

BUSINESS BRIEFS

Traffic.com To Provide Reports To Premiere

Traffic.com, a provider of digital traffic and logistics information, has signed an agreement with Clear Channel's **Premiere Traffic Network** to provide information to selected markets. Premiere Network currently uses operations centers and airborne and mobile reporters to produce its traffic reports. There are plans to use a digital sensor network, **TrafficPulse**, to continuously measure traffic flow and provide speeds and point-to-point travel time in the Premiere markets; the **TrafficPulse** system is now in use along Pittsburgh and Philadelphia highways.

Citadel Stockholders Approve Buyout

Citadel Communications shareholders voted April 26 in favor of a merger agreement in which Citadel will be acquired by holding company **Forstmann Little & Co.** for \$2 billion, or \$26 per share. FCC approval has also been secured for the transaction, which is predicted to close in late Q2 or early Q3. First Union last week dropped its FY 2001 after-tax cash flow per share estimate on Citadel by 6 cents, to 70 cents, but reiterated its "market perform" rating on the issue.

Radio One 76th On Post 200 List

With \$155.67 million in 2000 revenue, **Radio One** is No. 76 on the *Washington Post's* annual list of the Washington, DC region's top 200 financial institutions and private and public companies. Finishing ahead of Radio One were such companies as Circuit City, Gannett Co., Host Marriott Corp. and Nextel Communications. Radio One was also third on the list of local public companies with the largest rate of earnings decline in 2000: It lost \$4.25 million, or 16 cents per share.

CNN, CBS News Renew Merger Talks

The *New York Times* reported Monday that news giants **CNN** and **CBS** are discussing an agreement to share resources, "possibly even their anchors and correspondents." Earlier merger talks between the companies fell apart in 1998 when no agreement could be reached about the resources each operation would contribute, how cost savings would be divided and how the news would be branded. People familiar with the matter describe the present talks as preliminary.

Continued on Page 8

R&R Stock Index

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

	Change Since				
	4/27/00	4/20/01	4/27/01	4/20/00	4/20/01-4/27/01
R&R Index	318.49	272.71	252.34	-21%	-7.5%
Dow Industrials	10,888.10	10,693.71	10,810.05	-0.7%	+1.1%
S&P 500	1464.92	1253.70	1242.05	-15%	-0.9%



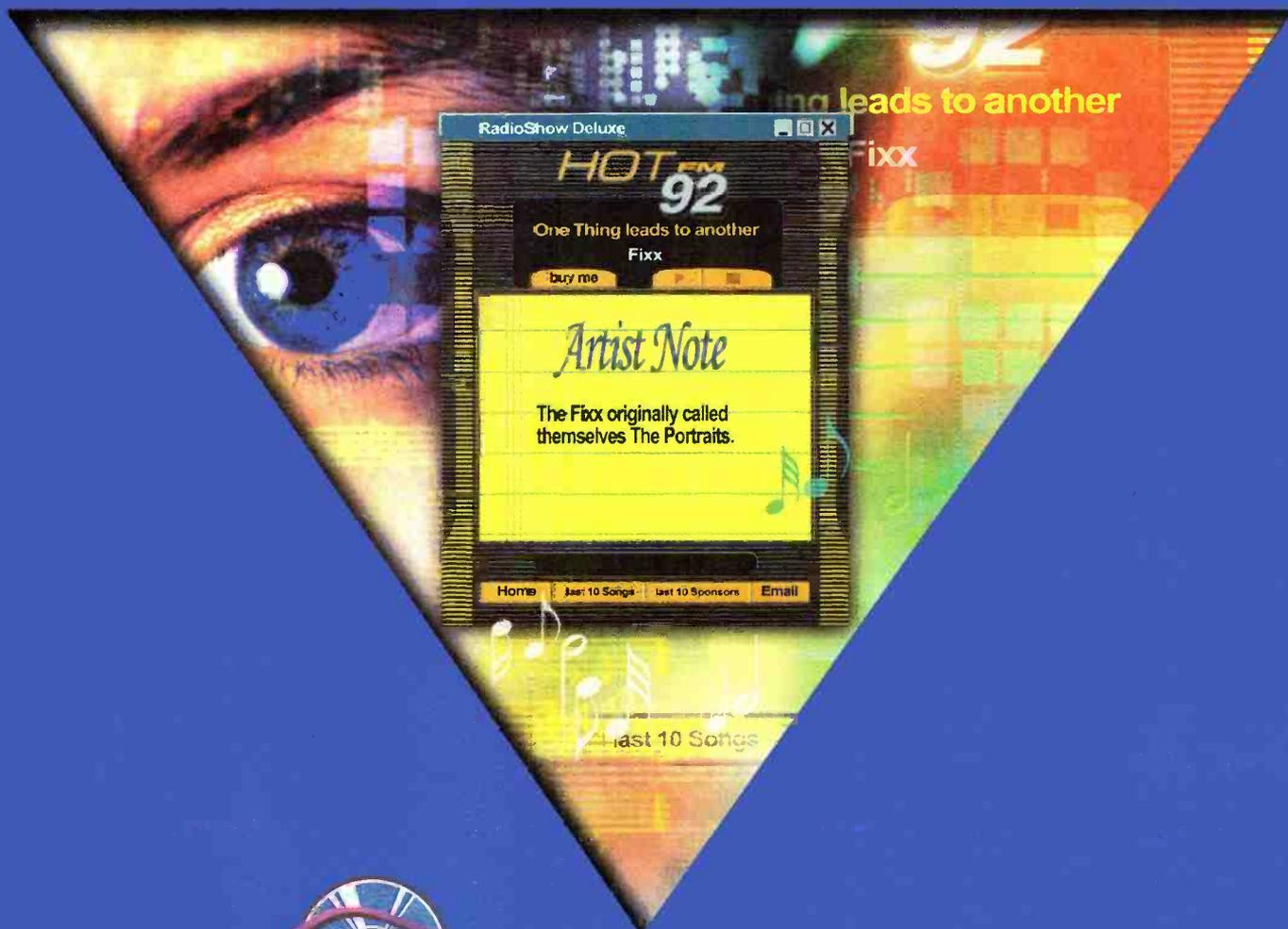
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DEAL OF THE WEEK

- **WMFS-FM/Bartlett (Memphis), TN \$7 million**

2001 DEALS TO DATE

Dollars to Date: \$748,545,601
(Last Year: \$24,941,287,133)

Dollars This Quarter: \$173,214,000
(Last Year: \$1,363,941,000)

Stations Traded This Year: 509
(Last Year: 1,800)

Stations Traded This Quarter: 71
(Last Year: 276)

TRANSACTIONS AT A GLANCE

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

- WRAB-AM/Arab, AL Undisclosed
- KMLK-FM/EI Dorado, AR Undisclosed
- KAPR-AM/Douglas, AZ Undisclosed
- KEAL-FM/Douglas, AZ Undisclosed
- KGRP-FM/Calistoga (Santa Rosa), CA Undisclosed
- WBTR-FM/Carrollton, GA \$1.8 million
- WABL-AM/Amite, LA \$70,000
- WBNZ-FM/Frankfort (Traverse City-Petoskey), MI Undisclosed
- KTMO-FM/New Madrid and KMIS-AM/Portageville, MO Undisclosed
- WSCP-FM/Pulaski (Syracuse) and WSCP-AM/Sandy Creek (Syracuse), NY \$400,000
- WAZR-FM/Woodstock, VA \$1.35 million
- WAUX-AM/Lake Geneva, WI Undisclosed

Infinity Adds In Memphis With 'MFS

- **Belz sells Rocker to Karmazin & Co. for \$7 million; undisclosed deals highlight week**

Deal Of The Week

Tennessee

WMFS-FM/Bartlett (Memphis)

PRICE: \$7 million
TERMS: Asset sale for cash
BUYER: Infinity, headed by Chair-

man/CEO Mel Karmazin. Phone: 212-314-9215. It owns 181 other stations, including WMC-AM & FM/ Memphis.

SELLER: Belz Broadcasting Co., headed by President/owner Julie Anne Belz. Phone: 901-383-9637

FREQUENCY: 92.9 MHz
POWER: 6kw at 328 feet
FORMAT: Active Rock

Alabama

WRAB-AM/Arab

PRICE: Undisclosed
TERMS: Terms unavailable
BUYER: Reed Broadcasting LLC, headed by Member Erwin Reed. Phone: 256-586-3188. It owns no other stations.

SELLER: Robert Scofield. Phone: 256-586-4123

FREQUENCY: 1380 kHz
POWER: 1kw day/49 watts night
FORMAT: Country/Gospel

Arkansas

KMLK-FM/EI Dorado

PRICE: Undisclosed
TERMS: Terms unavailable
BUYER: Noalmark Broadcasting Corp., headed by President William Nolan Jr. Phone: 870-862-7777. It owns 11 other stations. This represents its entry into the market.
SELLER: Jerome Orr. No phone listed.
FREQUENCY: 101.5 MHz
POWER: 6kw at 328 feet
FORMAT: Urban AC

Arizona

KAPR-AM/Douglas

PRICE: Undisclosed
TERMS: Terms unavailable
BUYER: Good News Broadcasting Inc., headed by President Douglas Martin. Phone: 520-790-2440. It owns four other stations. This represents its entry into the market.
SELLER: Unicorn Communications, headed by President R. Lavance Carson. Phone: 520-364-4495
FREQUENCY: 930 kHz
POWER: 3kw day/71 watts night
FORMAT: Classic Hits

KEAL-FM/Douglas

PRICE: Undisclosed
TERMS: Terms unavailable
BUYER: Cochise Broadcasting LLC, headed by Managing Member Ted Tucker. No phone listed. It owns no other stations.
SELLER: Unicorn Communications, headed by President R. Lavance Carson. Phone: 520-364-4495
FREQUENCY: 95.3 MHz
POWER: 3kw at 49 feet
FORMAT: Regional Mexican

California

KGRP-FM/Calistoga (Santa Rosa)

PRICE: Undisclosed
TERMS: Terms unavailable

BUYER: Sinclair Telecable, headed by VP Robert Sinclair. Phone: 757-640-8500. It owns five other stations. This represents its entry into the market.

SELLER: Independent Broadcasting Corp., headed by President/Director Mary Constant. Phone: 707-588-0707

FREQUENCY: 100.9 MHz
POWER: 63 watts at 2,946 feet
FORMAT: AC

Georgia

WBTR-FM/Carrollton

PRICE: \$1.8 million
TERMS: Asset sale for cash
BUYER: Steven Gradick. Phone: 770-830-1055. It owns three other stations, including WBTR-AM/Carrollton.
SELLER: Carroll County Media, headed by President Dallas Tarkenton. Phone: 770-832-9685
FREQUENCY: 92.1 MHz
POWER: 580 watts at 637 feet
FORMAT: Country

Louisiana

WABL-AM/Amite

PRICE: \$70,000
TERMS: Asset sale for cash
BUYER: Spotlight Broadcasting LLC, headed by Member Manager Patrick Andras. Phone: 504-384-1430. It owns one other station. This represents its entry into the market.
SELLER: Amite Broadcasting Co. Inc., headed by owner/President Phyllis Harrison. Phone: 504-748-8385
FREQUENCY: 1570 kHz
POWER: 500 watts
FORMAT: Full Service

Michigan

WBNZ-FM/Frankfort (Traverse City-Petoskey)

PRICE: Undisclosed
TERMS: Terms unavailable
BUYER: Roy Henderson. Phone: 713-227-2600. He owns 17 other stations, including WJZZ-AM & WLDR-FM/Traverse City-Petoskey.
SELLER: Crystal Clear Communications, headed by President Marc McGuire. Phone: 231-352-9603
FREQUENCY: 99.3 MHz

It's sports talk One-On-One with

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all the hard-hitting interviews.
all the missed assignments.
all the field goals.
all the touchdowns.
all the blowouts.
all the expert commentary.
all the shotgun formations.
all the quarterback sneaks.
all the late-breaking news.
all the flea-flickers.
all the double-reverses.
all the blocked kicks.
all the the insider news.
all the checkered flags.
all the spinouts.
all the snow cone catches.
all the no-hitters.
all the locker room insights.
all the suicide squeezes.
all the triple plays.
all the upper deck blasts.
all the bench-clearing brawls.
all the broken-bat singles.
all the sacrifice flies.
all the entertaining hosts.
all the alley-oops.
all the slam dunks.
all the shattered backboards.
all the trash talking.
all the behind the backs.
all the no-look passes.
all the nothing-but-nets.
all the buzzer-beaters.
all the in-your-faces.
all the three-pointers.
all the pick 'n' rolls.
all the up-to-the-minute scores.
all the give 'n' gos.
all the slapshots.
all the nat tricks.
all the high sticking.
all the body checking.
all the power plays.
all the glove dropping.
all the bloodied faces.
all the head rattling.

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Sporting News Radio

To find out how the nation's #1 sports radio network can deliver ratings, revenue and results for your station, call Chuck Duncan at 847-609-1661.

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

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

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

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

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

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

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

Is the solutions provider Radio's #1 choice?
Have you found out why?

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Analysts

Continued from Page 4

"There are no other questions," and the conference was over. Dickey vehemently denies that Boyle was cut off from the company.

"We absolutely would not cut Jim Boyle off, and we would welcome him to ask questions," Dickey told R&R. "These conference calls are a forum for a broad dissemination of information about the company, and they provide a forum for these analysts to ask questions. It aids them in forming analyses of our company. We like the process, and we welcome the process. We think it's a healthy process."

Dickey added that Cumulus is "in the middle of a turnaround," and said, "We expect to earn our way into the hearts and minds of the investment community. We don't play games. It's all numbers, and over a period of time they will speak for themselves."

Changes Of Opinion

Boyle acknowledges that analysts sometimes get too optimistic about a company. "Some people occasionally paint themselves into a corner, but the paint dries so quickly you can tap dance out of that," Boyle explained. "The question is whether you can do it with a straight face. You can say, 'Circumstances have changed, and therefore my opinion has changed.'"

ING Barings analyst David Kest-

enbaum, who covers satellite-broadcasting hopefuls Sirius and XM, knows about Wall Street's emotional bounces. Late last year Kestenbaum learned of and reported on Sirius' chipset delay, but his report focused on how the delay had triggered another, more important delay of Sirius' much-needed \$150 million loan from Lehman Brothers. His concerned, well-measured and responsible report resulted in an immediate Sirius price drop. However, he did not change his "hold" rating and even upgraded it several months later to a "buy" when the company secured the Lehman Brothers loan.

But now Kestenbaum believes he may have been a little quick on the trigger. "I wish I had not upgraded it," he told R&R. He held on to his "buy" rating even after Sirius held its confusing April 2 analysts teleconference, but reverted to a "hold" after Sirius' April 16 attempt to clarify the earlier confusion made the situation even murkier.

What does he tell Sirius shareholders right now? "It's dead money for a while." He believes shares will be in the current \$10 range for "a long time, until next year or until they can prove the [satellite broadcasting] concept." He figures that XM is "out in front," and the launch of XM service sometime in the fall could have a strong influence on Sirius shares.

R&R Editor-In-Chief Ron Rodrigues in Los Angeles contributed to this story.

Transactions

Continued from Page 6

POWER: 50kw at 410 feet
FORMAT: Hot AC

Missouri

KTMO-FM/New Madrid and KMIS-AM/Portageville

PRICE: Undisclosed
TERMS: Terms unavailable
BUYER: Pollack Broadcasting Co., headed by President William Pollack. Phone: 901-751-1513. It owns 10 other stations. This repre-

sents its entry into the market.

SELLER: Williams Communications Inc., headed by President Walt Williams. Phone: 256-523-1059
FREQUENCY: 106.5 MHz; 1050 kHz
POWER: 50kw at 469 feet; 600 watts
FORMAT: Country; News/Talk/Sports

New York

WSCP-FM/Pulaški (Syracuse) and WSCP-AM/Sandy Creek (Syracuse)

PRICE: \$400,000
TERMS: Asset sale for cash
BUYER: Galaxy Communications,

headed by Chairman/CEO Ed Levine. Phone: 315-633-0047. It owns 10 other stations, including WSGO-AM, WTLA-AM, WKRH-FM, WKRL-FM, WTKV-FM, WTKW-FM & WZUN-FM/Syracuse.

SELLER: Tri-County Broadcasting, headed by President/GM Kevin Walker. Phone: 315-298-3185
FREQUENCY: 101.7 MHz; 1070 kHz
POWER: 3kw at 364 feet; 3kw
FORMAT: Country; Country

Virginia

WAZR-FM/Woodstock

PRICE: \$1.35 million

TERMS: Asset sale for cash

BUYER: Clear Channel Communications, headed by Radio CEO Randy Michaels. Phone: 859-655-2267. It owns 1,179 other stations, including WNTW-AM, WFQX-FM & WUSQ-FM/Winchester.

SELLER: Ruarch Associates LLC, headed by owner Arthur Stamier. Phone: 540-459-8810
FREQUENCY: 93.7 MHz
POWER: 25kw at 43 feet
FORMAT: Adult Standards
BROKER: John Pierce of John Pierce & Co.

Bloomberg

BUSINESS BRIEFS

Continued from Page 4

FCC Lowers Fine On Missouri Stations

The FCC's Kansas City office has lowered a \$22,000 fine against KYOO-AM & FM/Bolivar, MO to \$12,000. The fine had been levied for a number of violations, including failure to maintain an operational Emergency Alert System, failure to log outages of EAS equipment and failure to clean and repaint the facilities' tower often enough to maintain good visibility. Station owner KYOO Communications did not contest the violations but requested that the fine be lowered based on its inability to pay, saying that the proposed forfeiture would result in a devastating financial burden to the owner and his family.

Tristani Criticizes FCC Over Deal Approvals

FCC Commissioner Gloria Tristani issued a statement on April 26 criticizing the agency for granting four deals that, she said, allow two companies combined to control more than 75% of a market's ad revenue. The Erie, PA deal approved by the commission lets two owners control nearly 95% of local revenue, Tristani said. She said that the grants "ignore commission precedent and our obligations under the Communications Act."

RIAA, NYPD Bust Pirate Music-Distribution Center

Four people were arrested and 17,000 CD-Rs were seized last week in the New York Police Department's raid on an office in the Flatbush section of New York. According to the Recording Industry Association of America, which assisted in the investigation, the office is believed to be a distribution center for unauthorized sound recordings. Alleged counterfeit recordings of such artists as Luther Vandross, Mya, Rod Stewart, Ginuwine, Janet and U2 were seized from the location, the RIAA said. The four people arrested were charged with trademark counterfeiting and failure to disclose the origin of a recording, both felonies. The cases are pending in Brooklyn, NY Criminal Court.

Second XM Bird To 'Roll' May 7

XM Satellite Radio's second satellite, "Roll," is presently aboard a launch platform on its way from California to a launch site in the Pacific Ocean, from which it is set to be sent into orbit on May 7. XM's first satellite, "Rock," was launched from Sea Launch's platform in the Pacific March 18.

Fisher Concludes Sale Of Businesses

Fisher has concluded the sale of its flour-milling assets to Pendleton Flour Mills for \$31 million plus working capital. Assets sold include milling facilities and equipment in Blackfoot, ID and Seattle and milling equipment in Portland, OR and Modesto, CA. Fisher is continuing discussions with a party interested in its food-distribution businesses.

Wisconsin

WAUX-AM/Lake Geneva

PRICE: Undisclosed
TERMS: Terms unavailable
BUYER: Starboard Broadcasting Inc., headed by President Stephen Gajdosik. Phone: 715-424-3570. It owns one other station. This represents its entry into the market.
SELLER: WALT-WEST Wisconsin Inc., headed by Carol Piszczek. Phone: 262-544-6800
FREQUENCY: 1550 kHz
POWER: 1kw
FORMAT: Sports

Stimulating
Saturday Night
Country Radio

Just Added
WKLB/Boston
KWJJ/Portland

The Bo Reynolds Show
Saturday Nights will Never be the Same



"During the period when Bo was not hosting our Saturday night show I went crazy! Bo has the type of show that fits my station perfectly. We are a true music and personality radio station and that's what Bo does. It makes all the difference in the world to have him on Saturday nights entertaining people like he's doing a morning show! The listener interaction entertainment values are superb! I want top notch programming on the station at all times and the Bo show takes Saturday nights to a new level".
- Mike Kennedy KBEQ-FM Infinity Kansas City

"With our 25-54 persons number up 75% from a 3.2 to a 5.6 Winter to Spring, we love this show! Bo really brings a party atmosphere, and the listeners show up every Saturday Night. Lots of phones-lots of entertainment value. Go Bo!"
-Randy Brooks WGH-FM "The Eagle 97.3 Norfolk"

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- Loreen Arbus Productions, Inc.
- National Basketball Association
- NBC, Inc.
- New Line Television
- NFL Films
- Nightly Business Report
- Oxygen Media
- Philip Morris Companies, Inc.
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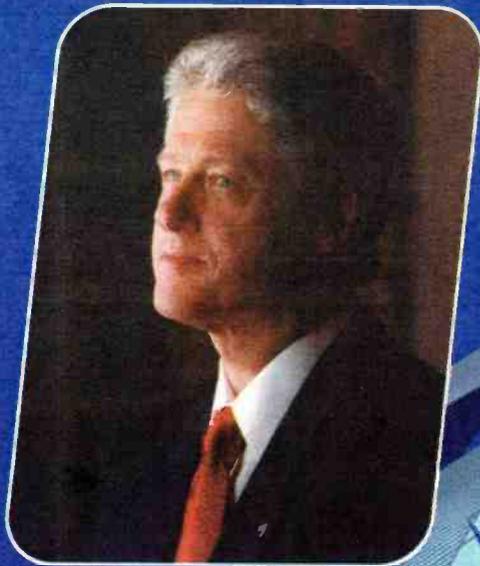
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CANCELLATION POLICY: All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the convention if notification is received on or before **May 4, 2001**. Cancellations received between **May 5-18, 2001** will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations after **May 18, 2001** or for "no shows."

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PLAZA SUITES	\$500.00 and up
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**Tell them it's the Radio & Records Convention.
Please do not call R&R for hotel reservations. Thank you.**

- ❖ To confirm your reservation, your arrival must be guaranteed by charging two nights deposit to a major credit card, or you may send payment by mail.
- ❖ Deposits will be refunded only if reservation is cancelled by **May 24, 2001**.
- ❖ Reservations requested after **May 24, 2001** or after the room block has been filled are subject to availability and may not be available at the convention rate.
- ❖ Check in time is 4:00 pm; check out time is 12 noon.

Mailing Address: The Century Plaza Hotel & Spa
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- Janet Armstead in the GM Spotlight, Page 13
- NAB Honors AWRT, Page 14
- Dan O'Day's Commercial Copy Makeover, Page 15

MMS

management • marketing • sales

"He that will not apply new remedies must expect new evils, for time is the greatest innovator."

— Francis Bacon

AD-INSERTION TECHNOLOGY

■ *Is it radio's solution for online advertising or just more Internet hype?*

By Pam Baker

Sales & Marketing Editor
pambaker@ronline.com



PAM
BAKER

Shut down your audio streaming! That's been the mandate to stations from most broadcasters' headquarters. The corporate offices are concerned about two issues: the U.S. Copyright Office's ruling that online rebroadcasts of terrestrial signals are liable for royalties to music publishers and record labels and last year's AFTRA contract, which requires ad agencies to pay union talent 300% of the normal session fee for each made-for-radio ad used on the Internet.

The NAB and several major broadcast groups are challenging the royalties ruling in court, but several ad-insertion companies claim to have a solution for the AFTRA problem.

The basic idea of ad insertion is simple: Create a software program that automatically inserts targeted ads into web simulcasts to replace live broadcast commercials. This is achieved through a digital automation system that automatically triggers the ads' insertion.

The greatest advantage of ad insertion is that each commercial can be specifically targeted to the listener, thereby making the spot more valuable to the consumer, the advertiser and the station. Not only can stations charge more for ads delivered exclusively to targeted listeners, they can attract national advertisers by participating in national campaigns and promotions.

To help you research which companies might benefit your online efforts, below are brief descriptions of several ad-insertion providers and related companies. I encourage you to visit their websites and call them directly for more information.

Before committing yourself to a provider, do your research and ask for specific success stories and revenue figures. Follow that up by talking with the companies' clients. It's amazing what you can learn just by networking with other stations. Not only will this simple step save you time and money, it will acquaint you with the latest streaming solutions. Executed correctly, ad-insertion technology just might be a perfect option for your station, cluster or group.

ADACOUSTICS

A division of The MusicBooth
www.adacoustics.com
914-235-2099

AdAcoustics' technology enables advertisers to seamlessly integrate targeted commercial messages into audio and video programming streamed over the 'Net. Using such information as the user's ZIP code, gender, age,



adacoustics
A Division of The Music Booth

purchasing history and web preferences, AdAcoustics allows advertisers to deliver personalized messages about the products or services each listener is most likely to be interested in. Its system includes an on-screen interactive feature, i-fetch, that enables listeners to respond to ads immediately. The AdAcoustics website has a demo feature that takes you through the process step by step.

AdAcoustics does not require a download to operate, so it allows listeners instant access to content without their having to install and set up a program. This is also beneficial to listeners who want to listen at work but who are behind firewalls or otherwise unable to install programs.

The cost of the AdAcoustics technology is individually negotiated with each station or group and may include revenue sharing, ad sales and charges per ad play.

COOLINK BROADCAST NETWORK

www.clbn.com
469-737-4500

Building on industry-standard media-encoding technology, Coolink Broadcast Network's html-embedded player allows traditional and Internet broadcasters to replace existing spots or create new ad inventory with interactive Flash Media advertising.

CLBN offers two forms of interactive advertising: gateway or channel-start ads and in-stream ads. Gateway ads occur at the beginning of each audio stream, targeting and delivering one-on-one impressions based on age, gender, language and market area. In-stream ads occur during commercial breaks established by the broadcaster and deliver impressions targeted by format and language. Both use audio synchronized with Flash animation and incorporate an immediate call to action through CLBN's clickable ad window.

With its DemoTrak technology, CLBN provides stations with the ability to track detailed listener demographic, psychographic and geographic data in real time. If a station chooses, CLBN will assist in developing and nurturing one-on-one interactive relationships with the audience through a permission-marketing campaign that sends targeted e-mails offering special discounts and Internet-only promotional and marketing campaigns for advertisers and sponsors. Visit CLBN's website for a demonstration.

EVERSTREAM

www.everstream.com
440-498-8899

In April Everstream, a software and systems provider for the management, distribution and targeting of digital-media content and advertisements, announced a partnership with Broadcast Electronics, an industry



leader in the delivery of digital- and terrestrial-radio transmission.

At last week's NAB 2001 convention in Las Vegas, Everstream introduced products that allow radio stations to seamlessly take their broadcast signals online or to upgrade their existing online capabilities with new applications. Everstream's S3R100 encoder gives radio stations the ability to link to their current broadcast equipment and, through a custom-branded tuner, provide information on the current artist and song (and album art, if desired), along with e-commerce options, including links to an existing online store or to the system's default store, provided by Encite Commerce.

Additionally, the S3R200 encoder and ad-insertion product gives station personnel the ability to insert local banner and audio ads into the Everstream system from their desks. The program immediately processes ads and inserts them into the next appropriate commercial break in the stream. Stations can also access specific traffic information, click-through and usage reports on demand.

HIWIRE

www.hiwire.com
213-489-3900

Hiwire is a Los Angeles-based company that provides targeted advertising for live streaming media through a combination of ad-targeting technology, its sales force and a worldwide marketplace for online audio ads.

The Hiwire encoder software, which works with all standard automation systems, is installed at the station. Hiwire-enabled stations can sell a new inventory of streamed avails or let Hiwire's global sales force sell for them. Hiwire delivers premium spots to targeted listeners, and the spots can be tracked in real time, adding value for the advertiser and generating higher CPMs for the broadcaster.

This month Hiwire announced an exclusive ad-targeting agreement with MUSICMATCH, which is a leader in the development of personalized music software. Hiwire will be the exclusive third-party provider of targeted ad-insertion services for MUSICMATCH Radio, a personalized streaming-MP3 radio service with more than 2.5 million Aggregate Tuning Hours each month. Other Hiwire clients include WorldClassRock.com, NetRadio.com, Salem Communications and Premiere Radio Networks.

LIGHTNINGCAST

www.lightningcast.com
703-535-5806

Lightningcast's patent-pending technology enables advertisers to target individuals and specific audience groups — based on music preferences, location, age and gender — through video and audio ad insertion.

This past month iM Networks, formerly Sonicbox, announced a strategic alliance with Lightningcast to partner for ad-insertion technology integration and ad-sales representation. This partnership gives



Continued on Page 14



management • marketing • sales

R&R GM spotlight

JANET ARMSTEAD
 VP/GM of WBHH-FM, WJCD-FM, WOWI-FM & WSVY-FM/
 Norfolk, VA (Clear Channel)



■ **Hip-hop it and don't stop!**

This week's GM Spotlight honors 20-year radio executive Janet Armstead. "I'm always inspired by Janet. She has an amazing amount of energy and enthusiasm," e-mails a Clear Channel/Norfolk staffer. Another R&R reader says, "Janet is great! Not only does she possess business savvy, she values and supports programming." Congratulations!

I decided to enter the world of broadcasting because:

"I adore music — and sales, at the time, was one of my greater professional attributes."



First job in broadcasting:

"Account Executive at WLOK-AM in Memphis."

Career highlights:

"Becoming LSM at WDIA-AM in Memphis after only one year in radio. Becoming GM of 103 Jamz [WOWI] in Norfolk. Convincing Ragan Henry to allow a format switch from Hot AC to Smooth Jazz and, ultimately, spearheading the team that introduced



WJCD-FM (Smooth Jazz CD 105.3) to the Hampton Roads area. Within five months, in our first Arbitron book in spring 1995, WJCD-FM was No. 1 adults 25-54."

The most challenging aspect of being a GM:

"Keeping up to date on all the aspects of revenue generation, such as NTR, cluster selling and Internet sales. Making sure the bottom line for the company is always on target and, most of all, getting members of the staff to readily adapt to our ever-changing environment and economy."

My most unforgettable moment at a radio station:

"When launching our Smooth Jazz format, we had less than three weeks to put everything together in order to be up and running by the start of the spring Arbitron survey. That task included securing music and talent, designing a



marketing campaign and hosting a client launch party. At 2pm on March 17, 1995, Smooth Jazz signed on in Norfolk. I was literally brought to tears upon the birth of my new baby. It all happened because of the dedication and hard work of everyone involved and the massive turnout of the ad community."



I'm most proud of:

"The people I work with at the station level. Quite a few of us have been together since 1992, when I became GM, and I have watched them flourish and mature into wonderfully productive, competent and successful professionals. I'd like to think that, in some small way, I have been helpful during their career journeys. But even if not, I am certainly proud to have been able to work with them."

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

- "Stay prayed up!"
- You'd be surprised to know that....
- "I am a hip-hop head!"

WWW.538WEBSTATION.COM

20 25 * 30 35 40 45 50

538 Webstation

YOUR DESKTOP RADIO STATION!

*Your Station's name here?

To all the visitors we have talked to at The NAB Las Vegas. Thank you for your interest. We will get back to you ASAP.

In case you missed us: check out www.538webstation.com/nab or send an email to dennis.kokkelink@radio538.nl

AD-INSERTION TECHNOLOGY

Continued from Page 12

broadcast radio and Internet-only stations a unified, standardized method for setting up their ad-insertion systems and reporting tracking data to ad agencies.

With Lightningcast's targeting capability, the cost-to-acquisition per consumer for radio is considerably lowered, and advertisers are guaranteed a global, prequalified audience. In addition, Lightningcast has a strategic partnership with SpotTaxi.com that enables advertising agencies to seamlessly place audio ads on the Lightningcast affiliate network.

OMT TECHNOLOGIES

www.omt.net

888-665-0501

At NAB 2001 last week OMT Technologies debuted iMediaAdCast, a content-substitution software system for Internet broadcasts. Designed to be compatible with most automation systems, iMediaAdCast is a multipurpose solution for broadcasters that features seamless substitution, music information and simultaneous stream encoding with both RealNetworks and Microsoft Windows Media technology.



RADIOWAVE.COM

www.radiowave.com

312-377-6001

RadioWave.com offers unique, compelling interactive audio-entertainment services for distribution on the Internet. Its customized web-based solutions support and enhance its customers' brands by integrating live or programmed music with coordinated visuals, interactive information and interactive audio advertising, or iSpots.

RadioWave.com enables online listeners to buy the music they are hearing, respond to advertisers' messages and enter contests, and iSpots feature seamless real-time coordination of visual and audio messages.



RCS

www.rcsworks.com

914-428-4600

The RCS RadioShow program helps stations enhance their websites with interactive features, including title and artist information for the current song, a list of recently played songs and commercials, a "Buy Me" button for impulse music purchases, ad insertion and a customized Internet-radio tuner.

RCS's SplitStream software uses database and profile information to insert ads targeted to each listener. These advertisements can include graphic components, as well as click-throughs to encourage impulse buying. Visit the RCS website to see a demonstration of the SplitStream technology.

Last week RCS announced the release of a new product, the iSelector. The company says iSelector is the world's first fully branded Internet player that gives listeners control of the music programming on an Internet-only audio stream. For radio stations, that



HONORING AWRT'S 50 YEARS OF SERVICE



The National Association of Broadcasters recognized American Women in Radio & Television with the prestigious Spirit of Broadcasting Award during the All Industry Opening at NAB 2001 in Las Vegas. NAB Board Chairman James Yager (left) and NAB President/CEO Eddie Fritts (right) present the award to AWRT National President Nancy Logan. AWRT celebrates its 50th anniversary this year as the oldest continuously operating nonprofit professional association dedicated to advancing women in the electronic media and allied fields.

means the iSelector can be used with their Internet-only side channels. The program works in conjunction with RCS's Selector music-scheduling software, which is used by virtually every radio station in the top 100 U.S. markets. Listeners use "iSelect" buttons to customize the sound of the Internet station. The longer a listener spends with iSelector, the better the station will sound — and when a station adds new music to its Selector program, the new songs also appear in iSelector.

allow listeners to receive up-to-date music news and purchasing information and to participate in contests and promotions, as well as "Smile and Frown" buttons they can use to offer feedback. These features make it easy for radio stations on the iM Band to track revenue, gauge marketing effectiveness and increase revenue for their advertisers.

REAL BROADCAST NETWORK

A division of RealNetworks

www.rbn.com

800-444-8011

At NAB 2001 Real Networks announced that its content-delivery division, Real Broadcast Network, has deployed live ad-insertion technology that offers broadcasters the option to either stream their terrestrial broadcast advertisements or replace them with Internet-only spots.

The technology is part of Real's Radio Business Applications, a suite of services that debuted last year. The features include enhanced user presentations within RealPlayer that synchronize the song title, artist information and album art and allow for one-click purchasing of the currently playing CD. In addition, users will have access to fresh, personalized and up-to-the minute digital content, including local and national news, weather and sports reports from nearly 3,000 publications in ScreamingMedia's digital-content network. Visit Real's site for a complete demonstration.



RUN SPOT RUN

A division of iM Networks

www.sonicbox.com

650-967-4842

Run Spot Run is an ad-insertion and e-commerce system for stations featured on the iM Band broadband-optimized Internet radio network. RSR is a highly flexible, software-only solution that enables stations to generate nontraditional revenue through targeted advertisements.

With RSR, targeted ads can be inserted over local spots on a per-user basis, giving advertisers the ability to reach specific demographics. All products using the iM Tuning Service feature "Tell Me More" buttons that

STREAMAUDIO.COM

www.streamaudio.com

253-572-9999



StreamAudio.com has created a "Get Streaming Now" package, available, according to the company's website, for \$395 per month. The package includes a customized WindowsMedia-based "Listen & Surf" player, featuring a "Now Playing" box that has the look and feel of your station's website. The system can support unlimited simultaneous streams and supports co-branded streams and webcams. StreamAudio's system also respects listener privacy — listeners are given the choice of whether or not to enter their personal information.

The program is not a portal, so listeners stay on the station's website. The station keeps all website ad inventory, and no self-promoting ads for StreamAudio will run on the stream. No barter is required; payment is based on revenue sharing.

Real-time streaming statistics are available to the station, and the reliable stream provides FM sound quality. Additionally, archived programs can be made available to listeners on demand. Each station's custom player can be edited in real time, and streams are also Arbitron Webcast Ratings-ready.

The station must provide a dedicated Internet connection with a static IP address. A station's program feed plugs directly into the StreamAudio encoder, and you'll need a dedicated encoding computer to operate the system. The StreamAudio website has all the details, including a comprehensive FAQ.

WE LOVE FEEDBACK

Are you using one of the ad-insertion companies I've written about? Send me an e-mail and let me know if you're experiencing success or frustration — or if you've found a better alternative. My e-mail address is pambaker@ronline.com, or give me a call at 310-788-1654.

DAN O'DAY EXPOSED AS FRAUD



My career flashed before my eyes. It lay in ruins, the victim of my own hubris.

It all started when I innocently opened an e-mail from Paul Michels of Cumulus/Fayetteville, NC. He had seen the R&R column (3/9) in which I attempted to put to rest a number of common misconceptions about copyright laws as they apply to radio broadcasting.

Paul wrote, "The following is from the ASCAP website:

'What does the ASCAP Radio or Television License give you?

- a. Access to every variety of music you need to attract and entertain your listeners
- b. The immediate right to perform great new music written or published by our members
- c. Access to perform music in the repertoires of nearly 60 affiliated foreign societies
- d. The right to perform music in commercials and jingles
- e. An indemnity if a claim for infringement is made against you, your staff or your advertisers based on the performance of our members' works"

Paul concluded, "This suggests that playing ASCAP-licensed music in commercials is OK, contrary to your article. What do I tell a client who shows me this?"

At this point I wasn't worried. After all, I know a hoax when I see one. Not that I thought Paul was scamming me, but it was obvious that someone had forwarded that "excerpt" to him — one of those Internet urban legends. So I went to ASCAP's website, knowing that I would not be able to find any such excerpt. But I found it. Word for word, just as Paul said.

How could this be? How could I have been so wrong for so long ... and so publicly? More importantly, how could I cover this up? Yes, I owe it to my readers to let them know the truth — that I am a know-nothing ignoramus who has repeatedly misled them. But my reputation! My career as a highly overpaid seminar leader-author-Nearly Important Person! Even more importantly: My ego!

"Maybe I can talk to someone at ASCAP," I thought desperately. "Maybe it's all just a big mistake." But, of course, just like massive computer crashes, this catastrophe happened on a Friday evening. I had to wait until Monday morning to plead my case with ASCAP. The longest weekend of my life.

On Monday I called ASCAP in New York. "Let me talk to someone who knows something about radio licensing!" I shouted. "May I ask who's calling?" came the reply. "Damn it, woman, this is an emergency. I don't have time to fiddle-faddle with you. Put me through to someone immediately." I guess I was a little anxious.

I was transferred to the office of a Highly Placed ASCAP Person — someone who would have all the answers. But he was in a meeting and couldn't be disturbed. "Would you care to leave a message?" asked his secretary. I began to sob. Quietly at first, then increasing in volume and intensity.

The secretary was sympathetic. She promised she would have her boss call me as soon as he returned to the office. "Please, sir," she beseeched me before ringing off, "don't do anything drastic. I'm sure things aren't really as bad as you think." Oh, if only she knew.

As everyone knows, I am very pure. I don't smoke. I don't drink. I don't even know what a Valium looks like. But I had to find some way to calm down until the phone call came.

"Damn it, woman, this is an emergency. I don't have time to fiddle-faddle with you. Put me through to someone immediately."

I turned the kitchen upside-down searching for booze. I hear it's good for drowning one's troubles, and being made a laughingstock in front of radio and advertising people everywhere certainly qualifies as trouble, at least in my book. Maybe I'd find some tiny bottles I had smuggled home from some long-forgotten airplane ride. But no such luck. I did come across a stash of plastic airline headphones and a couple of really cute tiny saltshakers, but no booze. There must be something alcoholic in the house! Think, man, think! Alcoholic ... fermented ... vinegar! If you don't believe me, you can look it up:

"Vinegar: A sour liquid obtained by fermentation of dilute alcoholic liquids and used as a condiment or preservative." Or, in an emergency, as a sedative. I found an unopened quart of vinegar that had languished for years in my cupboard. I'm not sure exactly when I bought it, but a sticker on the cap said, "Win tickets to the '84 Los Angeles Olympics."

Was I afraid the liquid had gone bad? (Are you

crazy? Have you ever tasted vinegar? Exactly what could happen to the stuff?) I chugged the entire quart. As the walls began changing colors and I distinctly heard the sound of angry baby seals drifting in from the next room, the phone rang. It was the Man From ASCAP. More precisely, it was David Bander, ASCAP's Asst. / VP & Director / Radio Licensing.

"I understand you have an emergency situation," he began, wasting no time. I told him about the baby seals. "Um ... something to do with ASCAP?"

Oh, yeah. ASCAP. Copyrights. My tarnished career. I explained the situation. I pointed out that the words on ASCAP's site do seem to clearly state that if a radio station pays its ASCAP license fees, it can use music written or published by its members in commercials and jingles. In fact, ASCAP would even step in and indemnify the station against being sued by its members.

David went to the website to see for himself. And then I learned something that I will swear to until the day I die: Whoever wrote that paragraph for ASCAP should be prohibited from ever writing anything ever again, in any context, for any reason. Believe it or not, here is what the person — not David Bander, by the way — who wrote that paragraph was trying to say:

1. If you have received the permission of the song's publisher to use the song in a commercial or a jingle (that is, if you have obtained a license to do so), *and*
2. If you have the permission of whoever holds the rights to the particular performance of that song (that is, the recording), *and*
3. If you have paid your ASCAP license fee, *then*

You can air that song in a commercial or jingle without fear of being sued.

Now let me stress that I am a Professional Writer. I know literally hundreds of words — many of them with three or more syllables. I've been reading — fluently — since before I reached adulthood. But there is no way I can discern that message from the words on the website.

I thanked Mr. Bander profusely for taking the time to help me through this crisis. And I politely suggested that ASCAP consider rewording that paragraph immediately.

Coda: (That's a word we writers sometimes use. I don't know exactly what it means, but I'm pretty sure it fits here.) Paul asked, "What do I tell a client who shows me this?" My answer: Just hope your client never sees it. And hope someone at ASCAP does some major rewriting in a hurry.

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 of your e-mail, or you subscribe online at www.danoday.com.



INTERNET NEWS & VIEWS

In Association With
Radio And
Internet Newsletter

Streaming Industry Feels The AFTRA-Effects

Overall listening is down, but other signs are hopeful

By Paul Maloney

RAIN: Radio And Internet
Newsletter



PAUL
MALONEY

The effects of the AFTRA-related shut-downs of terrestrial-radio signals on the Internet have rippled through the latest Internet-radio ratings. But, at the same time, there are indications that webcasting is still growing at a healthy pace.

MeasureCast's Internet radio report for the week of April 16-22 shows that many of the stations that are still streaming their content are experiencing dramatic audience growth. The increases, however, were not enough to reverse the continuing slide in the MeasureCast Internet Radio Index that has resulted from broadcasters' pulling their streams off the 'Net. The Internet Radio Index, which measures weekly trends in overall listening based on an industry sample, fell from 143 to 132 from April 16-22 and has dropped from 163 since April 1.

When the AFTRA issue arose last month, radio, which is rarely accused of being ahead of the technological curve, was caught with its pants down. Without the technological means to strip out the offending commercials before they hit the 'Net, stations across the country simply shut down their streams. Given the choice between shutting down or angering their ad-buying customers and possibly risking future contracts, stations made the best economic choice. Few, if any, broadcasters generate significant revenue from their web streams.

Changes Show In The Ratings

Until the recent shutdowns a significant amount of online listening — and thus a healthy number of the best-rated streams — belonged to major-market broadcast stations. Fourteen of the top 20 streams in MeasureCast's March ratings were U.S. broadcast stations, all in large markets and all belonging to major broadcast companies. But, with most of the stations belonging to such broadcasters as ABC Radio, Clear Channel and Spanish Broadcasting System missing from the 'Net, rising to the upper ranks for the week of April 16-22 were Internet-only stations, noncommercial stations and broadcasters based outside the U.S.

'Net-only MEDIAmazing took the No. 1 spot, followed at No. 2 by London-based Virgin Radio. Rounding out the top five were three Internet-only streams: Radio Margaritaville, ESPN Radio and



3WK's Undergroundradio. Noncommercial broadcasters KCRW-FM/Los Angeles and WCPE-FM/Wake Forest, NC made the top 10.

Several commercial broadcasters that kept their streams alive ranked in the top 25, including Jared Broadcasting's WLIR-FM/Nassau-Suffolk at No. 8 and ABC's KQRS-FM/Minneapolis at No. 12. Twenty-two of the stations for which the previous week's numbers were reported showed increases in total hours streamed, and 14 outlets had bumps in cume as well. The biggest Internet-only gainers in TSL were ESPN Radio, with a 43% increase, and top-rated MEDIAmazing, which was up 17%. Among broadcast stations, KLTY-FM/Dallas was up 36%, and Virgin Radio was up 35%. Streaming radio fans, unable to find their first choices, may be venturing elsewhere to listen instead of giving up.

Record Number Of Stations Stream

According to BRS Media research released at last week's NAB 2001, a record number of broadcast stations are webcasting, despite the pullouts by the majors. BRS's measurements indicate that the total number of radio stations worldwide that streamed their signals in April was 5,058, up from 3,537 one year ago (just 56 terrestrial stations were on the 'Net in all of 1996). According to BRS Chairman/CEO George Bundy, one of every three stations with a website now streams its signal, and between 80 and 100 stations begin streaming on the Internet each month.

Room To Breathe

The new breathing room in the webcasting space provided by the AFTRA dispute may be a sign of good things to come for more than just ad-insertion firms. BRS research shows that the healthiest growth in webcasting is coming from broadcasters outside the United States. Many webcasts that originate outside of the U.S. are available to American



Vintage Pop At The Classy WABY.com

Just like in cooking, the science and art of radio is in combining all of its elements into a unified product — a whole greater than the sum of its parts. That's precisely the reason I like WABY.com (www.waby.com) so much. Or it must be. Because in no other way can I explain why I would return time and again to a site that features music I don't much care for.

That's a compliment, really. Because the organization of the site is so simple, the graphic design so beautifully subdued and the content so nicely presented that I just want to be there — and if you happen to enjoy WABY's music, that should seal the deal. But I think it says something about the effectiveness of a product's packaging and imaging if it can attract someone who wouldn't otherwise be interested in the least (I don't care a hoot about pro football, but I watch the Super Bowl).



That said, I should probably try to describe the music. The WABY radio service consists of a stream and 12 specialty shows. The main stream begins with a 30-second gateway ad with a graphic and an audio reminder to "click on the banner for more information." The music that follows is a blend of pop standards back to the '40s and '50s with soft pop, including early Beatles, The Carpenters and Neil Sedaka, some classic jazz and even country (I'm listening to Patti Page right now).

While it's not a typical broadcast format, the songs on WABY.com all share a classic pop formula and a nostalgic allure that make the combination quite appealing. There are produced sweepers and breaks by the air talents at regular intervals. The station also does a nice job of emphasizing what the site has to offer by encouraging listeners to check out the specialty shows, and those shows are real gems. There are some that are devoted to single artists, composers or genres, but even cooler are the shows that, like the stream, feature WABY's own unique formats.

Among the really cool specialty programs are the Latin jazz and vintage pop blend *Mister Lucky* and the syndicated broadcast program *The Bill Miller Show*. (Given my musical tastes, I didn't dare try *Come Softly*.)

But *Jukebox Down Low* really shines. It's described on the site with, "No music genre develops entirely in isolation, and country is no exception. But the union of country, pop, blues and soul that occurred around 1962 does seem extraordinary."

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Antipiracy Wars Heat Up

The RIAA has struck a solid blow against Napster with the court decisions that Napster must filter copyrighted material. But, though the file-sharing flame has been lowered slightly, it is far from doused. People very quickly got hooked on getting things off the 'Net for free, and they're still addicted. Napster still has about 15 million users, and the filtering systems it has used so far don't appear to be very effective. Users may wind up with files with names like "ackstreeB oysB.mp3," but trading is still going on.

Napster has allied over the last few weeks with song-identification technology providers GigaBeat and Relatable and has put a warning on the front page of its site that reads, "Napster's terms of use prohibit the use of evasive measures such as pig Latin, napcameback, napsterdecoder and otherwise deliberately altering file names in order to evade Napster's filters. Users found to be employing such evasive techniques will receive a warning, and those who continue to share such files will be blocked from using the Napster service."

The file-sharing service picked up a minor victory on April 27 when the Ninth Circuit Court, citing the Appeals Court's earlier decision that the Circuit Court's initial injunction was "overbroad," rejected the RIAA's argument that its members should be required to supply only artist names and song titles to Napster when they demand blocking. The court instead reiterated its position that Napster must be supplied with at least one file name in use on the service for each song. That decision could give the service a bit of extra time to get file-blocking in place.

But add to the mix systems like Napigator or OpenNap, as well as various widely available patches designed to subvert filtering software, and the task of taking Napster down is difficult not just for the RIAA, but for Napster itself. Of course, if Napster succeeds in blocking every copyrighted song — or disappears

completely, which may be more likely — there are plenty of other file-sharing systems out there. Gnutella (whose network is better-designed and more usable than has been reported) is growing, as is Freenet. Taking down either of these systems would be far more difficult than going after Napster — not that the RIAA isn't gearing up for the fight.

Technology has historically adapted more quickly than copyright holders have been able to keep up, and whatever approaches to piracy prevention rights-holders have taken, technology has quickly appeared to make them obsolete. Copy protection is, of course, only as good as the most talented hacker. DVD encryption has long since been hacked, and it appears that the Secure Digital Music Initiative's attempt at music protection wasn't all that the group had hoped it would be (see story, Page 19). New technology is always appearing, as well — for example, computing giant Sun Microsystems has recently released into open source its JXTA peer-to-peer infrastructure.

Does that mean that the RIAA and other rights-holders can never win? No, but the thing is, though new technology is what the RIAA has been fighting, it is new technology that will help it in its own battle. We've seen a bit of what copyright holders have in mind already. Aside from DVD encryption, Fahrenheit Records released the first copy-protected audio CD, Charley Pride's *Tribute to Jim Reeves*, earlier this month. And remember, the Digital Millennium Copyright Act makes it illegal even to try to break copy-protection measures.

Additionally, Microsoft recently announced that its upcoming version of Windows, dubbed "Windows XP," will support only limited-size — and limited-quality — MP3 files in favor of the proprietary Windows Media format. Several major manufacturers, including Quantum, have

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Streaming Industry

Continued from Page 16

listeners, and, unfettered by the constraints of AFTRA contracts and American advertisers, they're streaming as always. The streams are out there, and people are listening. Perhaps the recent developments will allow foreign broadcasters to gain a foothold with American listeners.

Internet-onlys have a bit more breathing room as well. Many in the online-audio business have always believed that traditional broadcasters, with their established brands and promotional savvy, would be better-positioned than Internet pure-plays in the new medium. But Internet-onlys are now providing an alternative for streaming-audio listeners.

An Incentive To Sell

Perhaps the AFTRA situation may even create an

incentive for broadcasters to learn how to make money from their webcasts. Commercials on the Internet have too often been considered merely "value-added" for clients that buy on-air schedules. The time is sure to come when advertisers will feel they need a presence on Internet audio. Now that ad agencies have insisted that their spots be removed from streams, smart broadcasters won't be giving away their online avails anymore.

Perhaps the temporary lack of major U.S. broadcasters on the Internet will end up helping establish the entire industry. Many streaming listeners will tell you that they began listening online to hear their favorite broadcast stations. But now, as they're forced to explore the alternatives, many are surely experiencing the true breadth of Internet radio for the first time. As more and more people understand the real possibilities of online audio, audience sizes — and revenues — can flourish.

READER FEEDBACK

This week RAIN readers respond to the ad-insertion solution to the ongoing dispute between AFTRA and ad agencies and to ABC's proposed new approach to streaming audio (Internet News & Views 4/27).

From The Dial.com's **Rufus Frost**:

Broadcasters looking to insert commercials into their existing terrestrial streams continue to miss the mark and are underutilizing the Internet. What they should be focused on is creating a wider offering of substations, promoted via the terra signal, and creating new inventory within new programming.

From BRS Media's **George Bundy**:

Time and time again we see that over 60% of those listening online are local! One of our streaming stations, an AM in San Francisco, continually sees nearly 70% of its online listener base from within the market. Remember that a large percentage of webcast listening is still done at work, where a portable radio may not be available or a signal cannot reach. Those who listen online during the very important at-work daypart are traditionally a station's P1s — a key segment of a station's audience that advertisers are trying to reach.

From a **RAIN** reader:

ABC's system "sophisticated"? But if it is, as ABC said, "a studio-level solution and not a station-level solution," then all of the content, including Internet-only ads, has been preset before the stream leaves the radio station. And if that's true — well, it sounds to me like that's just a new side station put together just for the Internet. Not so sophisticated.

The views expressed in Reader Feedback are those of the writers only. The writers are solely responsible for their content. R&R reserves the right to edit Reader Feedback.



Continued from Page 16

Unfortunately, another issue to ponder about WABY.com is the long-term viability of the specialty programming it's presenting. These shows are exactly the type of presentation that is not covered by the DMCA and compulsory music licenses. But here's hoping that somehow WABY.com and its creative and entertaining service can survive. How nice it would be to see a site that deserves success actually attain it.

DIGITAL BITS

Bonneville Director/Interactive Exits

Bonneville International Corp. Director/Interactive **Scott Levy**, who also serves as a member of the Operating Management Committee for the Local Media Internet Venture, has resigned from both positions, effective at the end of May, to open his own company.

MeasureCast To Rate SurferNETWORK

Internet ratings company MeasureCast has agreed to customize its audience-measurement system to work with streaming provider SurferNETWORK's "instant on" technology and media player.

iM Networks Allies With Lightningcast

Streaming-technology and ad-insertion provider iM Networks and ad-insertion company Lightningcast have allied to design an approach to inserting spots that includes key components from the infrastructures of both companies. The goal, the companies said, is to create an industry standard for ad insertion.

DG Systems' StarGuide Patents
Satellite Stream

DG Systems' StarGuide Digital Networks division has been granted an Australian patent on its satellite system that delivers streaming media to the Internet, bypassing conventional internetdelivery systems. The company will stream DGS's CoolCast-branded streaming audio and video to Australian broadband users. The patent also covers CoolCast's system of combining interactive web content with streaming-media signals.

GetMusic International Adds To Exec Team

GetMusic International has named **Heidi Wendorff** VP/Content & Programming and **Mike Hales** Editorial Director. Wendorff, who will develop new programming formats and be responsible for international label relations, was most recently VP/Programming & Content for GetMusic. Hales, who will oversee the creation and management of the forthcoming GetMusic U.K. website, was most recently Editorial Director for Compuserve U.K. Both will be based in London.

CYBERSPACE

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

'Net Chats

- On Monday (5/7), Island/Def Jam rockers Saliva cough up some answers to your probing questions during an audio chat at 8pm ET, 5pm PT (www.launch.com).
- Country music singer-songwriter **Paul Overstreet** tells you how to keep your collar its bluest this Wednesday (5/9) at 8pm ET, 5pm PT (www.yahoo.com).
- Fulfill, all your childhood fantasies with 11-year-old rapper **Lil Romeo** Thursday (5/10) at 8pm ET, 5pm PT (www.yahoo.com).
- Also on Thursday (5/10), retro rockers Spacehog bring the bacon with a video interview and performance at 6pm ET, 3pm PT (www.getmusic.com).
- Rapper Tank rolls into your living room this Thursday (5/10) at 8pm ET, 5pm PT (www.yahoo.com).

On The Web

- Canadian rockers Our Lady Peace bring the music, you bring the Molson: House of Blues begins a 24-hour audio webcast of a 2000 New Orleans show by the group this Saturday (5/5) at 3pm ET, noon PT (www.hob.com).
- Light it up with Atlanta stoners The Black Crowes, as www.getmusic.com webcasts a live performance from the group this Tuesday (5/8) at 8pm ET, 5pm PT.

—Frank Correia

Antipiracy

Continued from Page 17

announced that they'll be soon be producing copy-protected hard drives. The implications of these technologies have yet to be fully explored, but you can bet they'll go a long way toward giving outsiders more control over your computer and what it contains.

What are the long-term implications of all this? A dramatic change in the way we use our computers could be on the way as rights-holders gain more and more power. New restrictions may even lead to a resurgence in easier-to-control "Internet appliances,"

which consumers would use to spend time online while keeping their PCs safely away from the temptations of the Internet.

Of course, if that happens, piracy of all kinds — of music, movies and software — will be dramatically cut down. But so will the consumer's ability to freely use his own computer. It's a good trade-off for the industry, but we can only wait and see what it means for the average user. If less piracy leads to lower prices and more availability for movies and CDs, well, then, everybody wins. Otherwise, it's likely this fight between industry and the pirates will continue.

—Ralph Sledge

The Streaming Crisis

There have been a few hopeful developments in the latest series of difficulties facing the industry, but we're not out of the woods yet. It's more important than ever to stay on top of events, and we'd like to help keep you informed. RAIN is available every day for free at www.kurthanson.com.



Radio.beonair.com

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Thursday, June 21, 2001

live from the

Rock and Roll Hall of Fame!!!

ALTERNATIVE .beonair.com

R&R e-chart reporters - is your artist going for adds?

Between Rock And A Hard Place

Dr. Edward Felten seems like a nice enough man, even when he's working very hard to crack the encryption scheme decided upon by the Secure Digital Music Initiative. Further evidence of his niceness came last week, when he decided not to publish his methods.

The Princeton University professor fell on his academic sword not because he felt that his findings wouldn't stand the scrutiny of others or because he wanted the secret to be all his own or because he felt threatened by the possibility of lawsuits. No, he folded on his plan to let the world know how he broke the SDMI encryption to protect his team. He didn't want them to suffer if he published his report.

There are two schools of thought when it comes to finding a way around encryption: Don't tell anybody, and hope that only a few people will find out, or tell everybody so that the flaws can be documented and corrected in future versions. Some people would rather use encryption like a cheap padlock: to keep honest people honest. After all, no one wants to try out every combination on a lock. It takes too much time and it's boring. But, with computers, the burden for breaking encryption can be much lighter. Hey, let the computer try all those combinations and let the programmer know when one of them works.

Cryptographers are a coldly logical bunch. They want you to hammer on an encryption scheme and try to break it. If you do, that's not a bad thing, it's a reason to step back and be glad it was found so it can be fixed before the program gets to market.

Dr. Felten was put in a no-win situation when he responded to the SDMI's challenge to break its encryption. Because the SDMI encryption standard is made up of various commercial technologies, including digital watermarking technology created by SDMI member Verance, to expose its flaws would put that technology in plain view and possibly compromise it.

The Digital Millennium Copyright Act was invoked in the letter in which the RIAA pointed out to Dr. Felten that it is against the law to reveal how to circumvent encryption techniques. Why, then, did the SDMI propose the contest? And why the strong-arm approach by the RIAA, which threatened to sue Felten if he revealed his methods?

Simple: because the recording industry would rather pursue a quiet, inadequate fix than face public scrutiny of its encryption efforts — even when such scrutiny can only make the standard stronger. Hey, no one will figure it out, right?

Questions? Comments? david@netmusiccountdown.com, or post to the Internet folder on the www.rnline.com message board.



David Lawrence



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

e-charts™

Why Music Encryption Is Pointless

At least for as long as the record companies find the plain old audio CD their bread and butter, it will be senseless to try to encode digital music files with any standard, including SDMI. Not for the average person, whose tolerance for encryption is limited only by how much it slows down the process of enjoying music, but rather for the type of people who are willing to do something less than honest to get their music for free. Like most Napster users, who, although their numbers appear to be dwindling, can still be counted in the millions.

Here's why: An audio CD can be turned into a series of MP3 data files with the single push of a button. Sometimes just inserting a CD into a CD-ROM drive will do the trick. No muss, no fuss and — except

for Charley Pride's new CD — no passwords or encryption keys. Why does the record industry think that people will buy encrypted files when they can easily make their own unencrypted files? Worse yet, the moment a file can be made to play back through a set of speakers, out a headphone jack or out of sound outputs, the music is recordable. And with Napster and Aimster and all their variations, we've all seen what happens when a programmer decides to give plain old out-and-out theft a point-and-click interface.

Let Dr. Felten describe his approach so it can be addressed. Or just forget about it, and give people what they want: music in the clear.

— David Lawrence

CHR/Pop

LW	TW	ARTIST CD/Title
1	1	DIDO <i>No Angel</i> / <i>"Thankyou"</i>
2	2	SHAGGY <i>Hot Shot</i> / <i>"Angel"</i>
3	3	LENNY KRAVITZ <i>Greatest Hits</i> / <i>"Again"</i>
7	4	LIFEHOUSE <i>No Name Face</i> / <i>"Hanging"</i>
5	5	AEROSMITH <i>Just Push Play</i> / <i>"Jaded"</i>
6	6	K-CI & JOJO <i>X</i> / <i>"Crazy"</i>
8	7	CRAZY TOWN <i>Gift Of Game</i> / <i>"Butterfly"</i>
11	8	COLOPLAY <i>Parachutes</i> / <i>"Yellow"</i>
4	9	JENNIFER LOPEZ <i>J. Lo</i> / <i>"Play"</i>
10	10	MOBY <i>Play</i> / <i>"Southside"</i>
15	11	INCUBUS <i>Make Yourself</i> / <i>"Drive"</i>
9	12	MADONNA <i>Music</i> / <i>"Tell"</i>
13	13	JANET <i>All For You</i> / <i>"You"</i>
18	14	3LW <i>3LW</i> / <i>"More"</i>
12	15	DAFT PUNK <i>Discovery</i> / <i>"Time"</i>
17	16	S CLUB 7 <i>7</i> / <i>"Dream"</i>
20	17	NELLY <i>Country Grammar</i> / <i>"Ride"</i>
18	18	NELLY FURTADO <i>Whoa Nelly!</i> / <i>"Bird"</i>
14	19	ATC <i>Planet Pop</i> / <i>"World"</i>
—	20	FUEL <i>Something Like Human</i> / <i>"Hemorrhage"</i>

Urban

LW	TW	ARTIST CD/Title
1	1	SHAGGY <i>Hot Shot</i> / <i>"Wasn't"</i>
9	2	MUSIQ <i>Aijuswanasing</i> / <i>"Love"</i>
2	3	2PAC <i>Until The End Of Time</i> / <i>"End"</i>
13	4	JANET <i>All For You</i> / <i>"You"</i>
4	5	JILL SCOTT <i>Who Is Jill Scott?</i> / <i>"Walk"</i>
8	6	INDIA.ARIE <i>Acoustic Soul</i> / <i>"Video"</i>
3	7	OUTKAST <i>Stankonia</i> / <i>"Fresh"</i>
6	8	JOE <i>My Name Is Joe</i> / <i>"Stutter"</i>
17	9	SUNSHINE ANDERSON <i>Your Woman</i> / <i>"Before"</i>
7	10	LUDACRIS <i>Back For The First Time</i> / <i>"Southern"</i>
10	11	NELLY <i>Country Grammar</i> / <i>"Ride"</i>
5	12	JA RULE <i>Rule 3:36</i> / <i>"Put"</i>
11	13	R. KELLY <i>TP-2.com</i> / <i>"Woman's," "Fiesta"</i>
12	14	KOFFEE BROWN <i>Mars/Venus</i> / <i>"Party"</i>
—	15	CASE <i>Open Letter</i> / <i>"Missing"</i>
—	16	DESTINY'S CHILD <i>Survivor</i> / <i>"Survivor"</i>
16	17	112 <i>Part III</i> / <i>"Peaches"</i>
18	18	TANK <i>Force Of Nature</i> / <i>"Maybe"</i>
18	19	JAHEIM <i>Ghetto Love</i> / <i>"Could"</i>
—	20	CARL THOMAS <i>Emotional</i> / <i>"Emotional"</i>

Country

LW	TW	ARTIST CD/Title
3	1	JESSICA ANDREWS <i>Who I Am</i> / <i>"Who"</i>
2	2	LEANN RIMES <i>I Need You</i> / <i>"Do"</i>
1	3	FAITH HILL <i>Breathe</i> / <i>"Wings"</i>
13	4	KENNY CHESNEY <i>Greatest Hits</i> / <i>"Happen"</i>
4	5	DIXIE CHICKS <i>Fly</i> / <i>"Fall"</i>
12	6	LEE ANN WOMACK <i>I Hope You Dance</i> / <i>"Call," "Ashes"</i>
5	7	TOBY KEITH <i>How Do You Like Me Now</i> / <i>"Kiss"</i>
11	8	BROOKS & DUNN <i>Steers & Stripes</i> / <i>"Nothing"</i>
7	9	TRAVIS TRITT <i>Down The Road I Go</i> / <i>"Great"</i>
10	10	TIM RUSHLOW <i>Tim Rushlow</i> / <i>"Misses"</i>
6	11	DIAMOND RIO <i>One More Day</i> / <i>"Day"</i>
8	12	GARY ALLAN <i>Smoke Rings In The Dark</i> / <i>"Right"</i>
17	13	SARA EVANS <i>Born To Fly</i> / <i>"Ask"</i>
14	14	KEITH URBAN <i>Keith Urban</i> / <i>"Grace"</i>
19	15	PHIL VASSAR <i>Phil Vassar</i> / <i>"Rose"</i>
15	16	SHEDAISY <i>The Whole SheBang</i> / <i>"Lucky"</i>
18	17	TRICK PONY <i>Trick Pony</i> / <i>"Pour"</i>
—	18	MARK MCGUINN <i>Mark McGuinn</i> / <i>"Steven"</i>
9	19	MARTINA MCBRIDE <i>Emotion</i> / <i>"Time"</i>
—	20	WARREN BROTHERS <i>King Of Nothing</i> / <i>"Move"</i>

NAC/Smooth Jazz

LW	TW	ARTIST CD/Title
1	1	SAOE <i>Lovers Rock</i> / <i>"Side"</i>
2	2	DAVE KOZ <i>The Dance</i> / <i>"Love"</i>
3	3	KIRK WHALUM <i>Unconditional</i> / <i>"Forever"</i>
9	4	RICK BRAUN <i>Kisses In The Rain</i> / <i>"Rain"</i>
5	5	BONA FIDE <i>Royal Function</i> / <i>"Hip"</i>
7	6	KIM WATERS <i>One Special Moment</i> / <i>"Groove"</i>
6	7	GEORGE BENSON <i>Absolute Benson</i> / <i>"Medicine"</i>
14	8	FOUR 80 EAST <i>Nocturnal</i> / <i>"Bumper"</i>
4	9	CRAIG CHAQUICO <i>Panorama</i> / <i>"Cate"</i>
18	10	JEFF LORBER <i>Kickin' It</i> / <i>"Snakebite"</i>
8	11	JEFF GOLUB <i>Dangerous Curves</i> / <i>"Drop"</i>
10	12	RIPPINGTONS <i>Life In The Tropics</i> / <i>"Breeze"</i>
—	13	WAYMAN TISDALE <i>Face To Face</i> / <i>"Hide"</i>
11	14	DAVID BENNETT <i>Professional Dreamer</i> / <i>"Miles"</i>
12	15	RICHARD ELLIOTT <i>Chill Factor</i> / <i>"Who?"</i>
13	16	RICK BRAUN & BONEY JAMES <i>Shake It Up</i> / <i>"Shake," "R.S.V.P."</i>
20	17	NORMAN BROWN <i>Celebration</i> / <i>"Paradise"</i>
16	18	ERIC ESSIX <i>Southbound: Southern Style...</i> / <i>"Rainy"</i>
—	19	MICHAEL LINGTON <i>Vivid</i> / <i>"Sunset"</i>
—	20	CHUCK LOEB <i>In A Heartbeat</i> / <i>"North"</i>

Hot AC

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

Alternative

LW	TW	ARTIST CD/Title
1	1	COLOPLAY <i>Parachutes</i> / <i>"Yellow"</i>
4	2	INCUBUS <i>Make Yourself</i> / <i>"Drive"</i>
3	3	MOBY <i>Play</i> / <i>"Southside"</i>
2	4	DAVE MATTHEWS BAND <i>Everyday</i> / <i>"Space," "Did"</i>
5	5	U2 <i>All That You Can't Leave Behind</i> / <i>"Elevation," "Walk"</i>
6	6	LIFEHOUSE <i>No Name Face</i> / <i>"Hanging"</i>
8	7	LIMP BIZKIT <i>Chocolate Starfish...</i> / <i>"Way"</i>
7	8	LINKIN PARK <i>Hybrid Theory</i> / <i>"Crawling," "Step"</i>
10	9	CRAZY TOWN <i>The Gift Of The Game</i> / <i>"Butterfly"</i>
9	10	3 DOORS DOWN <i>Better Life</i> / <i>"Duck"</i>
11	11	AARON LEWIS & FRED DURST <i>Family Values Tour 1999</i> / <i>"Outside"</i>
13	12	FUEL <i>Something Like Human</i> / <i>"Innocent"</i>
12	13	TRAIN <i>Drops Of Jupiter</i> / <i>"Drops"</i>
15	14	RED HOT CHILI PEPPERS <i>Californication</i> / <i>"Parallel"</i>
14	15	AMERICAN HI-FI <i>American Hi-Fi</i> / <i>"Flavor"</i>
16	16	PAPA ROACH <i>Intestines</i> / <i>"Angels"</i>
18	17	OLEANDER <i>Unwind</i> / <i>"There"</i>
17	18	A PERFECT CIRCLE <i>Mer De Noms</i> / <i>"Hollow"</i>
—	19	ALIEN ANT FARM <i>Anthology</i> / <i>"Movies"</i>
—	20	COLD <i>13 Ways To Bleed</i> / <i>"No"</i>

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: All4Radio, altavista: radio, Amazon.com, Artist Direct.com, BarnesandNoble.com, bolt Radio, B&N Radio, CDNow.com, CDNew Radio, ChoiceRadio.com, City Internet Radio, DMX Music, FreeClub.com, Gracenote.com, iWonRadio, Lycos Radio, MediAmaz.com, MSN-Chat, Music Choice, Musicplex, MusicMatch, NBCi Radio, PEEL Radio, Radio Beanz.com, Radiowave.com, Radio Free Cash.com, Radio Free Virgin, Radio Juntos, Radio on Bay 9, Rolling Stone.com, Spinner.com, The Everstream Network, the.jamz.com, The RadioAMP Network and UBL.com. Data is weighted based on airplay 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. ©2001 R&R Inc. ©2001 Online Today, Net Music Countdown.

Smooth Jazz Signs On In Memphis On Barnstable's KXMI

Barnstable Broadcasting signed on a 100,000-watt Smooth Jazz station in Memphis on April 26 at 7:30am. The first smooth jazz tune aired was Sade's "Smooth Operator." The station, KXMI, has applied to the FCC for new calls.

Memphis Radio Group President/GM Tony Yoken told R&R that the 98.9 signal was purchased last October, when the station bore the calls KTMO and served a suburban community. KXMI now transmits from Memphis with full-market coverage, and it's Barnstable's fourth FM in the market.

Barnstable Sr. VP/Director of Programming & Product David Gingold will direct the station's launch while he recruits a PD and staff. He said, "I was raised in Memphis and have always felt the vibe of its music — old and new, country, R&B, pop, rock and gospel. I didn't need research to know that Smooth Jazz would have a home in Memphis — make that a large, spacious home!"

Broadcast Architecture will consult for KXMI. BA CEO Frank Cody told R&R, "Memphis will be a tremendous market for Smooth Jazz radio. We intend to take into account the city's unique musical heritage in KXMI's programming."

Logan Now OM For Greenville Combo

Bruce Logan has been elevated to OM of Clear Channel's Country combo WESC & WSSL/Greenville, SC. He had been PD of WSSL.

"When the merger between A M F M and Clear Channel merger took place last year and WESC became a part of our operation, it was great to meet the talented people on the WESC staff," Logan told R&R. "Having the chance to work with them now is something that I'm really looking forward to."

Logan arrived at WSSL in December 1996 after a stint as PD at WCHY/Savannah, GA. His programming experience also includes a five-year tenure at WHKW/Louisville.

Foster

Continued from Page 1

both radio and music. But, more importantly, he possesses a profound passion for what we do, and that's breaking artists. We are delighted to recognize all that he has done for us with this promotion."

Foster, who was previously VP/Pop Promotion, joined Universal in 1996 as Sr. National Director of Top 40/Promotion. Prior to that he

Missy Elliott Gets Her Freak On



Elektra artist Missy Elliott takes a break to pose with fellow hip-hop icons Nate Dogg, Ludacris and Timbaland, who were on hand at the video shoot for "Get Ur Freak On," the first single from Elliott's upcoming album, Miss E...So Addictive. Pictured (l-r) are Nate Dogg, Elliott, Timbaland and Ludacris.

Langer Gets Hollywood College Promo Post

Hollywood Records has tapped Melissa Langer as National Director/College Promotion. Based in Los Angeles and reporting to Sr. VP/Promotion Justin Fontaine, Langer will oversee college and secondary promotion.

"Melissa brings a tremendous amount of energy and experience to our



Langer

promotion department," Fontaine said. "Her dedication to our artists is very strong, and I look forward to breaking them with her."

Prior to joining Hollywood Langer spent three years at independent promotion firm Howard Rosen Promotion. She also served as Label Manager at October Records in Minneapolis.

Nibley

Continued from Page 3

UMG Chairman/CEO Doug Morris and President/COO Zach Horowitz. About 60 people were let go as part of the reorganization. BMG will continue to provide content to GetMusic.

"The joining of GetMusic and Farmclub.com operations builds on the strength of both companies and creates one of the web's most compelling online music-content destinations," Horowitz said. "Both attract a strong, loyal and growing audience. Andy Nibley has developed GetMusic into one of the Internet's most popular music sites, and he's one of those rare executives with great creativity and strong business acumen."

Nibley, who joined GetMusic in October 1999, noted, "I am hon-

ored that UMG is giving me the opportunity to oversee the joint GetMusic-Farmclub.com operations and to further create, on a global basis, dynamic, entertaining programming for fans of all music genres. I am immensely grateful to BMG for all its contributions to GetMusic over the years and am pleased that BMG and its labels will work with us going forward."

The newly combined GetMusic-Farmclub.com will maintain headquarters in New York, with offices in Los Angeles, Nashville and London. GetMusic International Ltd. will work with Vizzavi, the multi-access European portal created in a joint venture between Vivendi Universal and mobile telephone giant Vodafone. GetMusic International Ltd. will also integrate the operations of Voxstar, Universal Music International's internally developed music portal.

In related news, Internet-media delivery company Liquid Audio announced Tuesday that it will cut approximately 40% of its staff in all departments as part of a corporate restructuring and expense-management plan. Additionally, Liquid's three Redwood City, CA offices will be combined into a single facility. President/CEO Gerry Kearby said, "We have restructured the company to more effectively address the technological needs of this marketplace."

was Regional Director/Midwest Promotion at Arista Records.

Foster noted, "Under the leadership of [Universal Music Group Chairman] Doug Morris, [Universal/Maiden Records Group Chairman] Mel Lewinter and Monte, Universal has developed a reputation for great innovation and creativity. I am delighted to have an opportunity to contribute to that even more."

— Steve Wonsiewicz

EXECUTIVE ACTION

Condron Transfers To Clear Channel/Phoenix

Clear Channel/Dallas Director/Marketing Loren Condron has been named to a similar position at the company's KFYL, KGME, KMXP & KZZP/Phoenix, effective May 14. Current Director/Marketing Vicki Fiorelli retains her title and marketing oversight duties for Clear Channel's four other Phoenix stations: KOY, KESZ, KNIX & KYOT. Both Fiorelli and Condron will report to Clear Channel/Phoenix Market Manager J.D. Freeman.



Condron

"Loren and I first worked together in Dallas, so I'm already very familiar with his work," Freeman told R&R. "He's a very creative and resourceful guy when it comes to marketing, and he really knows how to leverage opportunities. We're looking forward to having him join us."

Condron spent the past three years at Clear Channel's Dallas cluster, where he most recently oversaw marketing for KTRA, KDGE, KEGL & KZPS. Prior to that he was Marketing Director for KXTE/Las Vegas for two years.

Convention

Continued from Page 1

Nicks, who counts herself as a personal friend of Clinton, performed with Fleetwood Mac at the 42nd President's inaugural ball in 1992. The band's "Don't Stop" was a staple on the Clinton/Gore campaign trail. She currently has two different songs on the R&R charts: "Every Day" is receiving strong airplay at AC and Hot AC, while "Planets of the Universe" vaults to No. 11 on this week's R&R Triple A chart. "Stevie is perhaps the most recognized female voice of the last 25 years," Reprise Sr. VP/Promotion Phil Costello remarked. "We are thrilled and excited that she is going to perform at R&R Convention 2001. I recently had the pleasure of seeing a preview of what she will do, and I was blown away."

Gorlick

Continued from Page 1

while the record company was recruiting a new senior promotion executive. "Jack's relationships in the industry are invaluable, and his hard work in positioning an independent label like Beyond Music as a major player in the business has been tremendous," Kovac added. "I credit much of the success of this label to Jack's tenacity in getting our records played and thank him for laying the groundwork for Mark to come aboard and continue exposing our acts at radio."

Gorlick joins the company from DreamWorks Records, where he was Head/Promotion. Prior to that,

Lynne took home the 2001 Grammy Award for Best New Artist. Her newest song, "Killin' Kind," ranks No. 1 Most Added this week at R&R's Hot AC format. Island Def Jam Music Group Sr. VP/Promotion Ken Lane commented, "We are in love with the artist and in love with her music. The Best New Artist Grammy speaks for itself. This will be the year for Shelby Lynne."

The R&R Convention is the industry's most important annual gathering of radio and record industry executives. It combines an intensive day of seminars and keynote speeches during the day with top-flight entertainment in the evening. It is also the event where the annual R&R Industry Achievement Awards are presented. Registration is available 24/7 at www.rronline.com. Discounted early-bird registration ends today!

he was Sr. VP/Promotion at MCA Records.

"I am delighted to be working with Allen and the Beyond Music family," Gorlick noted. "Allen is an innovator and marketing strategist, and I welcome the opportunity to grow with such an amazing company. Having been part of two other highly successful start-ups, I am aware of the challenges and opportunities that face a major independent record label. I look forward to working with colleagues whom I've been acquainted and associated with throughout my career. The decision to come over to Beyond Music is both comfortable and rewarding."

KXOL

Continued from Page 3

core artists include Los Bukis, Marco Antonio Solis, Juan Gabriel and Joan Sebastian.

Concurrent with KXOL's debut, Christian AC KFSG shifted its programming to Redondo Beach, CA-licensed KMJR and simulcast partner KNJR, licensed to Ontario, CA. The KFSG calls shift to 'MJR, while 'NJR is now known as

KFSB. The International Church of the Foursquare Gospel is managing the duo via an LMA with SBS; SBS is operating KXOL via a time brokerage agreement with Foursquare.

Including KXOL, the Los Angeles market now has 18 radio stations that serve Spanish-language listeners. Thirteen of those signals are located on the FM band.

— Adam Jacobson

National Radio

• **PREMIERE RADIO NETWORKS** broadcasts the exclusive radio call of the 127th Kentucky Derby May 5 at 5:30pm ET, with Kentucky Derby post time scheduled for 6:04pm. A Spanish-language broadcast is also available. The presentation will also include race-day updates beginning at 8:30am ET and a call-in show from Churchill Downs May 4 from 9-11pm ET. For more information, contact Amir Forester at 818-461-5404.

• Also, Premiere signs financial guru **Jim Cramer** to host a one-hour weekday financial talk show, set to debut in early summer. For more information, contact Amir Forester at 818-461-5404.

• **WESTWOOD ONE** broadcasts the annual New Faces of Country Music show, hosted by Joe Dee Messina and recorded during the 2001 Country Radio Seminar in Nashville, May 5-6. On May 9, WW1 presents coverage of the 36th Annual Academy of Country Music Awards from Los Angeles. The coverage also includes actualities from nominees and presenters, airing May 7-9 at 5:40am ET, and postshow interviews with award winners, airing May 10.

• Also, WW1 presents *Destiny's Child Live in Concert* May 12-13. The one-hour show was recorded live during the Grammy award-winning group's performance in Houston in February. Another one-hour concert event, *Backstreet Boys: Larger Than Life*, will air June 2-3. This show, recorded live during the band's gig at Los Angeles' Staples Center March 14-15, will also air on CBS-TV May 30.

• Additionally, WW1 presents Sizzlin' Country, the annual Cystic Fibrosis Foundation benefit concert, hosted by Jessica Andrews and Billy Gilman, recorded May 8 at Warner Bros. Studios in Burbank, CA. The radio show *Sizzlin' Country*, which will feature live performances from this year's concert and highlights from last year's event, will air June 11-17. For more informa-

CHRONICLE

BIRTHS

Singer **Phil Collins**, wife **Orianne**, son **Nicholas Grev Austin**, April 21.

tion about all of the above WW1 broadcasts, contact Andrew Scaletta at 212-641-2179 or ascaletta@westwoodone.com.

• **MANNINGRUP RADIO SERVICES** offers *Back to the Roots*, to air in June during Black Music Month. Hosted by Mike Mann, the three-hour show features soul music from the last three decades and exclusive interviews with James Brown, Berry Gordy, Cindy Birdsong and others. For more information, contact Kimberli Young at 323-512-0144.

• **MP3 COMEDY NETWORK**, an Internet-based comedy service launched by veteran South Florida morning hosts Ron Hersey and Sonny Fox, debuts. For more information, visit www.mp3comedynetwork.com.

• **TALK RADIO NETWORK** debuts *Fight Back! Talk Back! With David Horowitz* live from Horowitz's Los Angeles studio Saturdays from 9-11pm ET and Sundays from 7-9pm ET. For more information, contact Julian Hudson at 888-383-3733.

• **NBG RADIO NETWORK** syndicates "The SongMakers," a daily vignette in which top artists and songwriters describe how their hit songs were inspired. The show is created and produced by Nashville-based songwriter-producer Don Hare and WSM-FM/Nashville air talent Richard Byington. Recent guests have included Reba McEntire, Garth Brooks, Lee Ann Womack, Andy Griggs and Jessica Andrews. For more information, contact Gina DeWitt at 800-572-4624, ext. 784.

• **BUSINESSTALKRADIO NETWORK** premieres its newly designed three-hour morning show *Business Morning/Moneywatch*, hosted by Jack Lott and

Tony Marino. The show originates live from BusinessTalkRadio's West Palm Beach, FL studios. For more information, contact Jon Patch at 813-888-5043.

Radio

• **TONOS ENTERTAINMENT** launches *Tonos Radio*, a 30-minute weekly online radio program in streaming audio that showcases music created by its users and features exclusive behind-the-scenes stories from top music-industry professionals. For more information, contact Krista Shue at 310-841-4252.

Records

• **REY ROLDAN** is named Nat'l Dir./Media & Artist Relations for Island Records. He was most recently a Sr. AE at KSA.

• **PETE GANBARG** is tapped as SVP/A&R at Epic Records Group. He was most recently Sr. Dir./A&R at Arista Records.

Formats

Continued from Page 1.

R&R Director/Charts & Formats Kevin McCabe stated, "Our No. 1 goal is to accurately reflect the formats and what they're called. In the case of Smooth Jazz, we have a universally accepted and defined term upon which the industry and consumers agree. As for Triple A, our solid commitment to the format has brought positive changes this year, and the name change is another step in the right direction."

All changes are effective immediately and, as always, **R&R** values your feedback. Let us know what you think by visiting the format rooms at www.rronline.com.

Jackson

Continued from Page 3

WHYY/Detroit; KTFM nighttimer **Joey D** worked with my wife while she was at KGGI; and, during my stint at TVT Records, I worked extensively with MD Steve Chavez. All of those factors — and Infinity as the owner — made for a very attractive mix."

Jackson has been at DMX for a year. Prior to that he was Sr. Director/Promotion for TVT, where he began as West Coast Regional. Jackson was also Director/Alternative at *Hitmakers* magazine and, from 1985-95, held such positions as air talent and Asst. PD/MD at WHYY/Detroit.

Ratings

Continued from Page 1

In Washington, WGMS's 4.5-5.1 run thrust the station into fourth place, making it the highest-ranked Classical station in the country. Another major-market Classical station, Cox-owned WTMI/Miami, moved 3.8-3.9 and landed in sixth place.

NATIONAL RADIO FORMATS

ADDED THIS WEEK

ABC RADIO NETWORKS
Phil Hall • 972-991-9200

Hot AC
Steve Nichols
No Adds

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
Vic Clemons
No Adds

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

Rock
DOUBLE TROUBLE Turn Toward The Mirror
LIFEHOUSE Sick Cycle Carousel
STEREOMU Pain

Alternative
LIFEHOUSE Sick Cycle Carousel
LUCKY BOYS CONFUSION Fred Astaire
OURS Sometimes

CHR
EVE 6 Here's To The Night

Mainstream AC
DEPECHE MODE Drown On
EVERCLEAR Brown Eyed Girl
BO-GO'S Unforgiven
SHELBY LYNNE Killin' Kind

Lite AC
BBMAX Ghost Of You And Me
MADONNA What It Feels Like For A Girl

NAC
GERALD ALBRIGHT Winelight
WALTER BEASLEY Tantom
CHARLIE WILSON Without You

UC
CITY HIGH What Would You Do
PRODUCT G&B Cluck Cluck

JONES BROADCAST PROGRAMMING
Ken Moultrie • 800-426-9082

Alternative
Teresa Cook
COLDPLAY Yellow

Active Rock
Steve Young/Craig Aitmaier
STABBING WESTWARD So Far Away
STEREOMU Pain
TOADIES Push The Hand

Heritage Rock
Steve Young/Craig Aitmaier
AEROSMITH Just Push Play
SEVEN MARY THREE Wait

Hot AC
Steve Young/Josh Hosler
No Adds

CHR
Steve Young/Josh Hosler
AMERICAN HI-FI Flavor Of The Weak
BACKSTREET BOYS More Than That

Rhythmic CHR
Steve Young/Josh Hosler
EDEN'S CRUSH Get Over Yourself
PROJECT PAT Chickenhead

Soft AC
Mike Bettell
BBMAX Ghost Of You And Me

Mainstream AC
Mike Bettell
STEVIE NICKS Every Day

Delilah
Mike Bettell
DIDD Thankyou

Dave Wingert Show
Mike Bettell
PETER CETERA Perfect World

JONES RADIO NETWORK
Jon Holiday • 303-784-8700

Adult Hit Radio
JJ McKay
AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade

Rock Classics
Rich Bryan
STEVIE NICKS Love Changes
STEVIE NICKS Fall From Grace

Adult Contemporary
Rick Brady
No Adds

RADIO ONE NETWORKS
970-949-3339

Choice AC
Yvonne Day
BACKSTREET BOYS More Than That
DAVE MATTHEWS BAND The Space Between

New Rock
Steve Leigh
CULT Rise
LIFEHOUSE Sick Cycle Carousel
STAIN'D It's Been Awhile
U2 Elevation

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

Bob Blackburn
Adult Rock & Roll
Jeff Gonzer
U2 Elevation

Soft AC
Andy Fuller
BEE GEES This Is Where I Came In

Bright AC
Jim Hays
MOBY U/GWEN STEFANI Southside
MATCHBOX TWENTY Mad Season

Bill

Continued from Page 3

The bill includes a "safe harbor" provision that exempts companies from FTC enforcement if they adhere to a self-regulatory system that rates products based on age-appropriateness prohibits the marketing of adult-rated products to children and sanctions companies that do not comply with the system.

In her response to the FTC report and before the bill's introduction, RIAA President Hilary Rosen said, "It's important to note that we do

have guidelines in place and that they are overwhelmingly supported by parents. In fact, according to the Federal Trade Commission itself, 75% of all parents support the Parental Advisory program."

Last year the RIAA strengthened those guidelines with a policy to include the parental advisory label on explicit sound recordings and in print advertisements for those recordings. It also established uniform guidelines for online retail partners to prominently display the parental advisory label for all "sickered" products.



Artist/Title	Total Plays
BACKSTREET BOYS The Call	67
DESTINY'S CHILD Survivor	67
AARON CARTER That's How I Beat Shaq	65
A*TEENS Bouncing Off The Ceiling (Upside Down)	64
DREAM He Loves U Not	64
3LW No More (Baby I'ma Do Right)	63
'N SYNC Bye Bye Bye	63
BRITNEY SPEARS Lucky	61
'N SYNC It's Gonna Be Me	35
AARON CARTER Aaron's Party (Come...)	34
BAHA MEN Who Let The Dogs Out	32
EIFFEL 65 Blue (Da Ba Dee)	31
BRITNEY SPEARS Stronger	31
S CLUB 7 Never Had A Dream Come True	31
HAMPTON THE HAMPSTER The Hampsterdance 2	29
NELLY FURTADO I'm Like A Bird	28
LESLIE CARTER Like Wow	27
SOULDECISION Ooh It's Kinda Crazy	26
DREAM This Is Me	25
SMASH MOUTH All Star	21



Playlist for the week ending April 29.

DATEBOOK

MONDAY, MAY 14

National Buttermilk Biscuit Day
 1796/Edward Jenner, an English country doctor, administers the first vaccination for smallpox.
 1804/The Lewis and Clark expedition departs St. Louis to explore the Northwest.
 1904/The Olympic Games open in St. Louis, marking the first time the games are held in the U.S.
 1973/Skylab, America's first space station, is successfully launched into orbit.
 1996/Actor Antonio Banderas weds actress Melanie Griffith.
 Born: George Lucas 1944, Robert Zemeckis 1952

In Music History

1976/Armageddon singer-guitarist Keith Relf, 33, formerly of The Yardbirds, is electrocuted in his home when his guitar malfunctions.
 1993/Posse, a Western starring Tone Loc and Big Daddy Kane, opens nationwide. It grosses just \$19 million in its brief run in theaters.
 Born: Bobby Darin 1936-1973, David Byrne 1952, Fab Morvan (ex-Milli Vanilli) 1966, Mike Inez (Alice In Chains) 1966

TUESDAY, MAY 15

National Chocolate Chip Day
 1926/The New York Rangers become the newest franchise to be awarded by the National Hockey League. Two years later they win their first Stanley Cup.
 1957/Great Britain successfully detonates its first hydrogen bomb — 1,000 times more powerful than the two atomic bombs used in World War II — on Christmas Island in the Pacific.
 1988/Soviet troops begin their withdrawal from Afghanistan.
 1997/Amazon.com's stock soars on its first day of public trading, closing at 30% above its opening price.

In Music History

1970/A young Pink Floyd play the Crystal Palace Bowl in London. The outdoor venue is on the banks of a lake, and hundreds of fish are reportedly killed by Floyd's loud performance.
 1981/Ex-Sex Pistol John Lydon and his new band, Public Image Ltd., are driven off the stage after 50 minutes by a boating, debris-flinging New York crowd.
 1995/Stone Temple Pilots frontman Scott Weiland is arrested on drug charges at a Pasadena, CA motel.
 Born: Eddy Arnold 1918, Trini Lopez 1937, Brian Eno 1948, Fergie Frederiksen (ex-Toto) 1951

WEDNESDAY, MAY 16

National Bike To Work Day
 1888/Inventor Emile Berliner demonstrates the first modern phonograph record. Berliner's flat disks are much easier to mass-produce than the recording cylinders designed by Thomas Edison.
 1975/Japanese mountaineer Junko Tabei becomes the first woman to reach the summit of Mt. Everest.
 1984/Comedian and actor Andy Kaufman dies of lung cancer at age 34.

1985/Michael Jordan is named Rookie of the Year in the NBA.



He did it all for the Rookie....

1990/Muppets creator Jim Henson dies of pneumonia at age 54.
 Born: Pierce Brosnan 1953, David Boreanaz 1971, Tori Spelling 1973

In Music History

1960/Berry Gordy forms Motown Records.
 1969/Pete Townshend, onstage when a fire breaks out next door to the Fillmore East, chases off a plainclothes policeman who tries to take the mike and warn the crowd. Townshend, who's arrested for assault and spends the night in jail, says he thought the cop was a fan who'd climbed onstage.
 1986/Johnny Paycheck is found guilty of shooting and injuring a man a Hillsboro, OH bar. He serves two years of a nine-year sentence.
 Born: Janet 1966, Krist Novoselic (ex-Nirvana) 1965

THURSDAY, MAY 17

National Cherry Cobbler Day
 1954/The U.S. Supreme Court rules that racial segregation in public schools is unconstitutional.
 1997/Actor Sylvester Stallone weds model Jennifer Flavin.
 Born: Dennis Hopper 1936, Bill Paxton 1955

In Music History

1963/The first annual Monterey Folk Festival is held, with headliners Bob Dylan and Joan Baez.

1974/Ray Stevens' "The Streak" hits No. 1 at CHR.

1980/Drummer Peter Criss leaves Kiss for the first time.

1988/A suit by two teenagers who claim they were injured at a Motley Crue show in Athens, AL ends in a mistrial.

Born: Taj Mahal 1942, Enya 1961, Trent Reznor (Nine Inch Nails) 1965

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Born: E

72 million households
Tom Calderone
VP/Programming

Plays	Plays
AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade	25
JANET All For You	20
DESTINY'S CHILD Survivor	20
NELLY Ride Wit Me	19
STELLA SOLEIL Kiss Kiss	19
STAINO It's Been Awhile	18
FATBOY SLIM Weapon Of Choice	17
EVE I/GWEN STEFANI Let Me Blow Ya Mind	17
SHOOP DOGG Lay Low	17
SUNSHINE ANDERSON Heard It All Before	15
SUM 41 Fat Lip	14
MISSY ELLIOTT Get Ur Freak On	13
DREAM This Is Me	13
LINKIN PARK Crawling	13
INCUBUS Drive	12
OUTKAST So Fresh, So Clean	12
JENNIFER LOPEZ Play	12
TYRESE I Let Them Girls	12
UNCLE KRACKER Follow Me	12
OLIVIA Bounce	12
TRAIN Drops Of Jupiter (Tell Me)	11
LIFEHOUSE Hanging By A Moment	10
LIMP BIZKIT My Way	10
2PAC I/RL Until The End Of Time	9
INDIA ARIE Video	9
TANTRIC Breakdown	9
CITY HIGH What Would You Do?	9
BRITNEY SPEARS Don't Let Me Be The Last...	9
COLD No One	9
LIL' BOW WOW Puppy Love	9
BACKSTREET BOYS The Call	8
JAY-Z I/RL KELLY Guilty Until Proven Innocent	8
AMERICAN HI-FI Flavor Of The Weak	8
O-TOWN All Or Nothing	8
NELLY FURTAO I'm Like A Bird	8
CRAIG DAVID Fill Me In	8
R. KELLY Fiesta	7
THREE THE HARD WAY Let's Get It	6
MANDY MOORE In My Pocket	6
MATCHBOX TWENTY Mad Season	6
TRICK DADDY I/SNS EXPRESS Take It To Da House	5
SALIVA Your Disease	5
3LW Playas Gon' Play	5
MUDVAYNE Dig	5
PAPA ROACH Between Angels And Insects	4
GINUWINE There It Is	4
GODSMACK Greed	4
112 Peaches & Cream	4
SAMANTHA MUMBA Baby, Come Over (This...)	3
CASE Missing You	3
EDEEN'S CRUSH Get Over Yourself	3
JAGGED EDGE Promise	3
TANK Maybe I Deserve	3
MUSIQ Love	3
JOE I/MYSTIKAL Shutter	2
3 DOORS DOWN Duck And Run	2
ALIEN ANT FARM Movies	2
POE Hey Pretty	2
NEW FOUND GLORY Hi Or Miss...	2
AALIYAH We Need A Resolution	2
FUEL Innocent	2
DAVE MATTHEWS BAND I Did It	1
JDSIE & THE PUSSYCATS 3 Small Words	1
DMX Ain't No Sunshine	1

Video playlist for the week ending April 29.

75 million households
Paul Marszalek
VP/Music Programming

Plays	Plays
NIKKA COSTA Like A Feather	
GREEN DAY Warning	
STEVIE NICKS Every Day	
BRUCE SPRINGSTEEN American Skin (41 Shots)	
AEROSMITH Loaded	24
DIDD Thankyou	24
JANET All For You	24
MOBY I/GWEN STEFANI Southside	24
DESTINY'S CHILD Survivor	19
LIFEHOUSE Hanging By A Moment	18
FATBOY SLIM Weapon Of Choice	18
JENNIFER LOPEZ Play	18
NELLY FURTAO I'm Like A Bird	18
DAVE MATTHEWS BAND I Did It	18
TRAIN Drops Of Jupiter (Tell Me)	17
UZ Walk On	17
MATCHBOX TWENTY Mad Season	16
R.E.M. Imitation Of Life	16
BON JOVI Say It Isn't So	15
UNCLE KRACKER Follow Me	15
JILL SCOTT A Long Walk	15
COLDPLAY Yellow	11
INCUBUS Drive	10
STELLA SOLEIL Kiss Kiss	10
SHAGGY Angel	8
INDIA ARIE Video	7
AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade	7
BRITNEY SPEARS Don't Let Me Be The Last...	5
WALLFLOWERS Letters From The Wasteland	5
DEPECHE MODE Dream On	3
SHELBY LYNNE Killin' Kind	3
JOE I/MYSTIKAL Shutter	3
STAINO It's Been Awhile	3
SUNSHINE ANDERSON Heard It All Before	2
BEE GEES This Is Where I Came In	2
MUSIQ Love	1
CRAIG DAVID Fill Me In	1
DUST FOR LIFE Seed	1
GO-GO'S Unforgiven	—
DAVID GRAY Please Forgive Me	—
MEGADETH Moto Psycho	—
JOAN OSBORNE Love Is Alive	—
STING After The Rain Has Fallen	—

Video playlist for May 7-13.

36 million households
Cindy Mahmood
VP/Music Programming & Entertainment

VIDEO PLAYLIST

2PAC I/RL Until The End Of Time
GINUWINE There It Is
112 Peaches And Cream
MUSIQ Love
R. KELLY I/JAY-Z Fiesta
TANK Maybe I Deserve
INDIA ARIE Video
CASE Missing You
SUNSHINE ANDERSON Heard It All Before
JANET All For You

Video playlist for the week ending May 6.

RAP CITY

JT MDNEY Hi-Lo
SHOOP DOGG Lay Low
XZIBIT Front To Back
EVE I/GWEN STEFANI Let Me Blow Ya Mind
JAY-Z I/RL KELLY Guilty Until Proven Innocent
TRICK DADDY I/SNS EXPRESS Take It To Da House
OUTKAST So Fresh, So Clean
JAY-Z I/RL KELLY Guilty Until Proven Innocent
2PAC I/RL Until The End Of Time
THREE THE HARD WAY Let's Get It

TELEVISION

TOP TEN SHOWS

APRIL 23-29

 Total Audience
(95.9 million households)

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

Adults 18-49

- 1 *E.R.*
- 2 *Survivor II*
- 3 *Will & Grace*
- 4 *CSI*
- 5 *Just Shoot Me*
- 6 *Friends*
- 7 *Malcolm In The Middle*
- (tie) *The Simpsons*
- 9 *The Practice*
- (tie) *X-Files*

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Brooks & Dunn, Diamond Rio, Billy Gilman, Alan Jackson, Toby Keith, Lonestar, Jo Dee Messina and Brad Paisley are slated to perform live from Los Angeles' Universal Amphitheatre when CBS presents the *Academy of Country Music Awards* (Wednesday, 5/9, 8pm).

Friday, 5/4

- Kathie Lee Gifford, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Suggie Otis sits in with the band on *Late Show With David Letterman* (CBS, check local listings for time).
- Boy Hits Car, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

Monday, 5/7

- Go-Go's, *Jay Leno*.
- Blind Boys Of Alabama, *David Letterman*.
- Toby Keith, *Craig Kilborn*.
- Nnenna Freelon, *Politically Incorrect* (ABC, check local listings for time).

Tuesday, 5/8

- Beyonce Knowles of Destiny's

Child stars as the title character on MTV's *Hip-Hopera*: Carmen, a rap



version of the classic Bizet opera that also features Wyclef Jean, Mos Def, Rah Digga, Lil' Bow Wow, Jermaine Dupri and Da Brat in supporting roles (8pm).

- Tim McGraw, *Jay Leno*.
- Blues Traveler, *David Letterman*.
- Shea Seger, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Kix Brooks, *Politically Incorrect*.

Wednesday, 5/9

- Fuel, *Jay Leno*.
- Lee Ann Womack, *Craig Kilborn*.

Thursday, 5/10

- Black Crowes, *Jay Leno*.
- Destiny's Child, *David Letterman*.
- Anastacia, *Craig Kilborn*.
- Eve, *Politically Incorrect*.

— Julie Gidlow

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

FILMS

BOX OFFICE TOTALS

April 27-29

Title	Distributor	Weekend (\$ To Date)
1 <i>Driven</i>	WB*	\$12.17 (\$12.17)
2 <i>Bridget Jones's Diary</i>	Miramax	\$7.52 (\$36.26)
3 <i>Spy Kids</i>	Miramax	\$5.78 (\$93.67)
4 <i>Along Came A Spider</i>	Paramount	\$5.60 (\$54.68)
5 <i>Crocodile Dundee In Los Angeles</i>	Paramount	\$4.65 (\$13.90)
6 <i>Blow</i>	New Line	\$3.35 (\$40.45)
7 <i>Town & Country</i>	New Line*	\$3.02 (\$3.02)
8 <i>The Forsaken</i>	Sony*	\$3.02 (\$3.02)
9 <i>Joe Dirt</i>	Sony	\$2.70 (\$22.73)
10 <i>Freddy Got Fingered</i>	FOX	\$2.52 (\$11.31)

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

COMING ATTRACTIONS:

This week's openers include *The Center of the World*, directed by Wayne Wang and starring Peter Sarsgaard. The film's Six Degrees soundtrack contains Robbie Robertson's "Rattlebone," Joe Henry's "Mean Flower," Laika's "Black Cat Bone," DJ Cam's "Millennium," Nickie Lowe's "Daylight Tripping," Euphoria's "(Is This) Heaven," DJ Cheb i Sabbah's "Kese Kese," Ekova's "Temoine," Bob Holroyd's "The Sheer Weight of Memory," Bebel Gilberto's "Alguem," Suba's "Tanto Dejesos (So Many Desires)" and Kigsuk Biswas' "Currents."

Currently in theaters is *A Sensible Obsession*, starring Mick Shane. The film's Harvest soundtrack showcases Virginia Jiha's "In Your Arms Forever."

— Julie Gidlow

VIDEO

CASINO LIGHTS '99 (Warner Reprise)

New to DVD, this two-hour concert collection features contemporary jazz musicians Bob James, George Duke, Rick Braun, Boney James, Kirk Whalum, Larry Carlton, Fourplay, Kenny Garrett, Kevin Mahogany, Mark Turner and Gabriela Anders performing at the Montreux Jazz Festival.

— Julie Gidlow

STAINO It's Been Awhile
FATBOY SLIM Weapon Of Choice
DOVES Catch The Sun
UZ Walk On
ALIEN ANT FARM Movies
JURASSIC'S The Influence
MISSY ELLIOTT Get Ur Freak On
GODSMACK Greed
NEW FOUND GLORY Hi Or Miss...
SUM 41 Fat Lip
GORILLAZ Clint Eastwood
AMERICAN HI-FI Flavor Of The Weak
TANTRIC Breakdown
CRAIG DAVID Fill Me In
EVE I/GWEN STEFANI Let Me Blow Ya Mind
MUDVAYNE Dig
R. E.M. Imitation Of Life
SUNSHINE ANDERSON Heard It All Before
COLD No One
SHOOP DOGG Lay Low
OUTKAST So Fresh, So Clean
STEREOPHONICS Mr. Writer
GODD CHARLOTTE The Motivation Proclamation

 David Cohn
General Manager


2

INCUBUS Drive
INDIA ARIE Video
TRAIN Drops Of Jupiter (Tell Me)
DEPECHE MODE Dream On
NELLY Ride Wit Me
DAVE MATTHEWS BAND I Did It
DAFT PUNK One More Time
SALIVA Your Disease
STELLA SOLEIL Kiss Kiss
UNCLE KRACKER Follow Me
MUSIQ Love
2PAC I/RL Until The End Of Time

This week's playlist is frozen.



AL PETERSON
alpeterson@rronline.com

WTOP 2: 'Federal News Radio'

■ Bonneville mines NTR gold on the web targeting DC's government workers

In recent weeks virtually all radio stations, including most Talk stations, have ceased streaming their audio over the Internet due to disagreements with AFTRA over payment to talent for commercial ads that run both on-air and online.

While a few stations are now back online, most have simply ceased streaming until further notice, leaving many online listeners with a sense of withdrawal. But visitors to WTOP/Washington, DC's website have another listening option: WTOP 2. "Federal News Radio."



Jim Farley

This unique online radio station, which has been streaming successfully for just over two years, is unaffected by the current streaming controversy since it is an Internet-only product that offers a completely separate broadcast from its parent station, News WTOP-AM & FM.

"WTOP 2 is not a retransmission," says WTOP VP/News and Programming Jim Farley. "It's an Internet-only News radio station. Advertisers that are on it have bought time only on WTOP 2. So it has continued to stream without interruption even while all of these issues about the retransmission of on-air ads over the Internet are being sorted out."

In fact, Farley says that WTOP 2 was never really thought of as simply

an extension of WTOP. "We never looked at streaming our on-air audio as an extra revenue source," he says. "For us, it was planned as a completely separate entity — more like having another transmitter that could get our product inside office buildings where listeners cannot always get our over-the-air signal."

A Different Model

WTOP management first began their Internet initiative when most stations were simply considering whether or not to stream their on-air programming online. "At that time we looked at it pretty much as everyone else did," Farley admits. "Mostly we were responding to listeners who were asking us when we were going to put up a website and when we would stream our station audio so they could listen at work."

"Once we got the website up and running, we began getting lots of e-mails, so we were becoming increasingly interactive with the audience. As we began reviewing all those e-mails, it dawned on us that more than

a third of them had e-mail addresses ending in the suffix '.gov' or '.mil,' so we made a choice to focus our efforts on reaching government and military workers. We theorized that if we catered our Internet programming directly to them, this could be a whole new model that just might work."

"We know that 88% of our audience listening to Federal News Radio has either a '.gov' or '.mil' extension."

According to Farley, not only did it work, but it was an almost-instant hit with both the station's salespeople and many of its advertisers. "When our sales staff went out to pitch the idea of a website targeting federal decisionmakers, the response was immediate," he recalls. "In fact, it

New Name, Same Coverage

In case you hadn't noticed, this week's column has a new designation at the top of the page. We've changed the name of R&R's weekly nonmusic radio coverage from "News/Talk" to "News/Talk/Sports." Why? Because we believe that name better reflects the wide range of spoken-word radio covered on these pages each week, including News, Talk, News/Talk, Sports/Talk, Business and Financial Talk and the growing group of younger-demo-targeted FM Talkers. The bottom line is that no matter what label you choose to put on it, it's all Talk radio.

And remember, you can also stay on top of all the latest format news online. Just log on to **R&R ONLINE** (www.rronline.com) and click on our "News/Talk/Sports Format Page" for your no-charge access to daily news updates, messages boards, station links and more.

was sold to four advertisers before we even launched it, so it has been in the black since its very first day."

Part of the attraction to the idea was that the target audience for WTOP 2 had higher-than-average access to the web. "Our research showed us that 73% of all adults in Washington, DC had access to the web, and a huge percentage of them were government and military workers," Farley says. "And while we knew that many of those federal workers are stretched out worldwide, a large percentage of them are right here in DC."

Niche Marketing

Farley says that kind of knowledge made it easy to decide where and how to market the station's new product. "Basically, we bought poster ads at three major Metro (the DC subway system) stops for federal workers — the Pentagon and two more stops downtown along the Mall," he explains. "Just by doing that, we were able to reach a huge concentration of federal workers quickly, including many military staff. So, from Day One of the marketing, we saw the usage of the site and interest in it begin to grow dramatically."

Just how effective has WTOP been in hitting its target? "We can't capture the name or e-mail address of

someone who listens online, but we can capture their extension," Farley explains. "From that we know that 88% of the audience listening to Federal News Radio has either a '.gov' or '.mil' extension."

Farley says that even in the beginning the new Internet station had very little trouble attracting advertisers, especially those that really understood the value of what was being offered by WTOP 2. "Advertisers that weren't really trying to reach a mass audience with their message were very excited by the idea," he says.

"Many weren't even necessarily looking to reach the majority of federal workers. They primarily wanted a way to reach members of the federal executive service — the people who make federal purchasing decisions. Some of our WTOP 2 advertisers are the same ones that also air spots on WTOP radio, but many are unique to Federal News Radio."

Farley says the basic concept for the Internet radio station hasn't changed much since its inception, although it has evolved considerably. "We started out with a partner — the Associated Press — utilizing its News radio product," he says. "That allowed us to have a 24/7 turnkey operation right out of the box that was constantly updated. Then we began to hang other things on that tree, so to speak."

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

WTKG

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

- Phil Tower, PD
WTKG - Grand Rapids

WWKY/WHAS

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

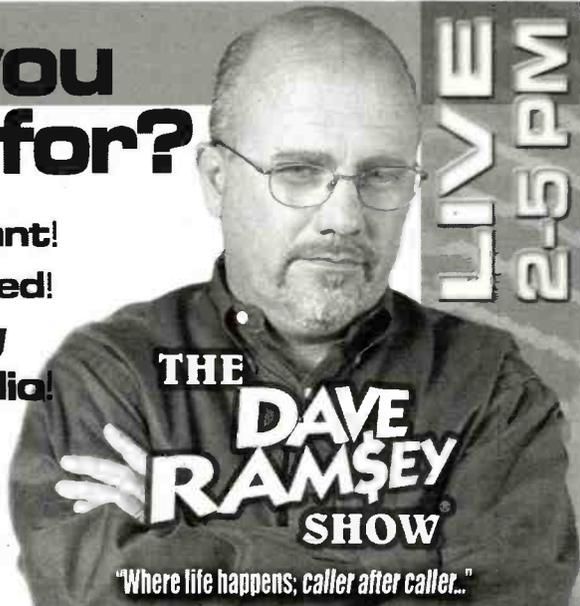
- Kelly Carls, PD
WWKY, WHAS - Louisville

What are you waiting for?

It *is* what your listeners want!
It *is* what your listeners need!
And, YES, It *is* like *nothing* else on radio!

SYNDICATION INFORMATION:
BOB BORGUEZ @ 1.877.410.DAVE
www.daveramsey.com

StarGuide, DIGITAL, YAHOO! Broadcast



"Those things were primarily local features that we were already doing on WTOP radio, like *Today on the Hill*, *Today at the White House*, *Today at the Pentagon*, etc. All of these were branded features containing information of special interest to federal workers. Over time we have gradually replaced more and more of the non-news content on WTOP 2 with more content targeting federal workers, so over time we have evolved to having less world and national news content and more federal content.

"Through all of our evolution AP has been, and continues to be, a very valuable partner. We could not have done this without them, and I am very enthusiastic about what we have been able to accomplish together with WTOP 2."

Will It Work Anywhere But There?

With Washington, DC's built-in government employee listenership for WTOP 2, does Farley think the mod-

"You don't really need a mass audience for this to work; you only need to reach your targeted audience."

el is transferable to other cities? "I've always wondered why someone in Detroit wouldn't do this for the auto industry," he says. "Or for the insurance industry in Hartford — or, for that matter, anyplace that is a 'company town.' You don't really need a mass audience for this to work; you only need to reach your targeted audience."

Farley's comments would seem to suggest that the approach is not all that different from that of a radio station, but he counters that's not so. "The model is not so much a radio station when you consider just how many listeners it takes to make a radio station successful," he says. "Rather, it is more in line with specialty publications and trade publications. They have found a niche by narrowly targeting, and I believe that is what people in our business are going to need to learn. We've talked about narrowcasting for years. What I'm talking about is micro narrowcasting."

When it comes to programming for the Internet, Farley says experience has taught him that radio is not the correct model at which to look. "In the beginning we came at this thing thinking like a traditional radio station," he recalls. "For example, one of the mistakes we made was that, just like on a radio station, we figured we'd need fresh, new programming that gets updated every hour. To do that we were stretching ourselves and our resources way too thin.

"So we said, 'OK. Time out. Let's rethink this. The model is not a radio station.' So now we have, at most, a two-hour wheel that we repeat throughout a 24-hour period. Someone tuning in could, theoretically, listen for two hours without hearing any repetition. And let's face it, no federal worker is going to be listening for three hours.

"Because of the target audience's predictable listening hours, the content doesn't need to be refreshed at 8pm. In fact, we figure that if someone missed it at the office, they can hear the replay at home later. It's a case where repetition — the thing that goes against my grain as a radio program director — is our friend. That's something we've had to learn to embrace in this somewhat different world. Because remember, it's an *Internet* radio station, not a *radio* station."

Translate Your Kids' Cyber-Speak

OK, picture this: You walk up behind your son or daughter, who is online, chatting with a friend, and you see this message on the screen: "p911GTGTTFFN!" Do you have any clue as to what that means? Before you blow your top, fearing they're sending some cryptic message that will soon have the FBI knocking on your door, be advised that he or she is just saying, "My parents are here. Got to go. Ta-ta for now!"

Face it, most kids know far more than their parents about computers and navigating the Internet. In fact, instant messaging has virtually replaced the telephone, as teens now spend hours chatting with one another online. This phenomenon has resulted in the development of a whole new language featuring abbreviations that are de-

signed to reduce keystrokes and to effectively hide online conversations from the prying eyes of parents.

In the interest of making you at least as smart as your kids, here — in no particular order — is a list of some of the most common cyberspeak abbreviations from AOL's "Kids Only" site.

- BrB — bathroom break
- GTG — got to go
- ISJ — inside joke
- w/f? — where from?
- Yme? — why me?
- E-Mmek? — e-mail me OK?
- b/c — because
- HS! — high five
- ILY — I love you
- LOL — laughing out loud
- OTF — on the floor (laughing)
- ROTF — rolling on the floor
- ROFLWTIME — rolling on the floor with tears in my eyes
- AFK — away from keyboard
- BAK — back at keyboard
- BRB — be right back
- TTFN — ta-ta for now!
- WB — welcome back
- BTW — by the way
- GMTA — great minds think alike
- CUL8R — see you later
- WTG — way to go
- J/K — just kidding
- D/L — downloading
- OMG — oh my gosh!
- OIC — oh, I see
- UGG — you go girl
- IAB — I am bored!
- LMBO — laughing my butt off
- TTYL — talk to you later
- G2G — got to go
- KO — kids only
- TAPAY — threw a pie at you
- LPS — let's play scrambler

- LPMC — let's play musical chairs
- HH — hey, host
- WDYWTTA — what do you want to talk about?
- SA — sibling alert
- U — you
- Y — why?
- w/ — with
- 2 — to/fo/to
- 411? — tell me more
- ??? — what?/explain
- ?!?!?! — what?!?!?!?!?
- yrk? — you're kidding, right?
- IGGB — I got to go, baby
- ZZZZ — boring or tired
- p911 — parents here
- P911 — My parents are coming in the room. Watch your language!
- jj — just joking
- peeps — people
- sup — what's up?
- AKA — also known as
- SOMF — smile on my face
- L8TR — later
- SUL — see you later
- IMHO — in my humble opinion
- A/S/L — age/sex/location
- :) — grin or smile
- POS — parent over shoulder
- IGJ — I gotta jet
- QT — cutie
- GB — good bye
- AP — absolutely positively
- Sy — see ya
- NEway — anyway
- NE1 — anyone

Looking for NTR?

Online employment advertising is the third largest revenue generator on the Internet.

Simply create a link on your Web site pointing to our Employment-Classifieds software. Our software...

1. Becomes your station's very own Employment Center. (It's customized to match your station's existing Web site.)
2. Costs your station \$0 to install, maintain, and support.
3. Enables you to receive up to 75% of all the revenue generated. You make money as employers run classified job ads. You are paid monthly.
4. Requires no sales staff in order to generate revenue.
5. Has your name on it. Builds your brand (not somebody else's). Keeps visitors coming back to your site.
6. Comes preloaded with local job openings and resumes of local job seekers. (Also works for national sites.)

www.Employment-Classifieds.com

Newspapers may own the print employment classified market, but radio will own it on the Web!

Powered by Top Echelon
(the world's largest network of executive recruiters)

12+ WINTER 2001 ARBITRON RESULTS

San Francisco - #4

Station (Format)	Owner	Fa '00	Wi '01
KG0-AM (N/T/S)	ABC	6.6	6.3
KSFO-AM (Talk)	ABC	4.7	4.9
KCBS-AM (News)	Infinity	4.9	4.6
KDIT-A/F (AC)	Bonneville	4.7	4.2
KYLD-FM (CHR/Rhy)	Clear Chan.	3.7	3.9
KDFC-FM (Classical)	Bonneville	4.1	3.6
KMEL-FM (CHR/Rhy)	Clear Chan.	3.4	3.4
KBLX-FM (Urban AC)	Inner City	2.4	3.3
KSSF-FM (Sm. Jazz)	Clear Chan.	3.3	3.0
KSOL/KZOL (Reg. Mex.)	Hispanic	2.2	3.0
KFFG/KFOG (Triple A)	Susquehanna	2.7	2.9
KIOI-FM ('80s)*	Clear Chan.	2.3	2.9
KFRC-A/F (Oldies)	Infinity	2.6	2.6
KQZQ-FM (CHR/Pop)	Bonneville	2.4	2.6
KABL-AM (Oldies)**	Clear Chan.	1.7	2.4
KITS-FM (Alt.)	Infinity	2.7	2.4
KISQ-FM (Urban AC)	Clear Chan.	2.7	2.3
KLLC-FM (Hot AC)	Infinity	2.2	2.2
KYCY-FM (Country)	Infinity	1.8	2.1
KBRG-FM (Span. AC)	Entravision	1.5	2.0
KSAN-FM (Cl. Rock)	Susquehanna	2.1	2.0
KNBR-AM (Sports)	Susquehanna	2.3	1.9
KFJD/KSJO (Rock)	Clear Chan.	2.5	1.7
KIQI-AM (Span. N/T)	Radio Unica	1.0	1.0

* Was Hot AC until November
** Reverted to Adult Standards in April

Atlanta - #11

Station (Format)	Owner	Fa '00	Wi '01
WVEE-FM (Urban)	Infinity	8.6	10.8
WSB-AM (Talk)	Cox	9.5	9.9
WNNX-FM (Alt.)	Susquehanna	4.0	5.7
WKHX-FM (Country)	ABC	5.5	5.5
WPCF-FM (AC)	Clear Chan.	5.2	5.5
WSTR-FM (CHR/Pop)	Jeff.-Pilot	5.9	5.4
WALR-FM (Urban AC)	Cox	4.5	5.1
WKLS-FM (Rock)	Clear Chan.	3.9	4.2
WGST-AM (N/T/S)	Clear Chan.	3.8	4.0
WSB-FM (AC)	Cox	6.1	4.0
WBTS-FM (CHR/Pop)	Cox	3.4	3.8
WHTA-FM (Urban)	Radio One	4.3	3.5
WZGC-FM (Cl. Hits)	Infinity	3.4	3.1
WYAG-FM (Country)	ABC	3.2	2.8
WFOX-FM (Oldies)	Cox	3.0	2.2
WFSH-FM (Christian)	Salem	1.3	2.2
WAMJ-FM (Urban AC)	Radio One	1.7	2.0
WMXV-FM (Cl. Rock)	Clear Chan.	1.1	1.8
WAOK-AM (Rel.)	Infinity	1.2	1.3

Baltimore - #20

Station (Format)	Owner	Fa '00	Wi '01
WERQ-FM (CHR/Rhy)	Radio One	9.6	10.4
WPOC-FM (Country)	Clear Chan.	7.6	7.6
WWIN-FM (Urban AC)	Radio One	6.3	6.4
WBAL-AM (N/T/S)	Hearst-Argyle	6.9	5.7
WLIF-FM (AC)	Infinity	5.7	5.3
WQSR-FM (Oldies)	Infinity	5.3	4.9
WXYV-FM (CHR/Pop)	Infinity	4.1	4.7
WMMX-FM (Hot AC)	Infinity	3.4	4.1
WHFS-FM (Alt.)	Infinity	3.9	3.5
WIYY-FM (Act. Rock)	Hearst-Argyle	3.0	3.2
WCBM-AM (N/T/S)	M-10 Br.	2.2	3.0
WCAO-AM (Rel.)	Clear Chan.	3.2	2.6
WOCT-FM (Cl. Rock)	Clear Chan.	2.1	2.5
WRBS-FM (Rel.)	Peter & John	2.1	2.0
WPGC-FM (CHR/Rhy)	Infinity	1.6	1.7
WWLG-AM (Adult Std.)	M-10 Br.	1.3	1.7
WWDC-FM (Alt.)	Clear Chan.	1.4	1.5
WJFK-AM (Talk)	Infinity	1.2	1.3
WBIG-FM (Oldies)	Clear Chan.	0.9	1.2
WJMO-FM (Oldies)	Clear Chan.	0.6	1.1
WRQX-FM (Hot AC)	ABC	0.9	1.1
WHUR-FM (Urban AC)	Howard Univ.	1.5	1.0
WKYS-FM (Urban)	Radio One	1.2	1.0
WTOP-A/F (News)	Clear Chan.	1.4	1.0
WZBA-FM (Rock AC)	Shamrock	0.9	1.0

Dallas-Ft. Worth - #6

Station (Format)	Owner	Fa '00	Wi '01
KKDA-FM (Urban)	Service	6.4	6.0
KPLX-FM (Country)	Susquehanna	5.9	5.7
WBAP-AM (N/T/S)	ABC	5.1	5.3
KHKS-FM (CHR/Pop)	Clear Chan.	4.8	5.0
KSCS-FM (Country)	ABC	5.6	5.0
KBFB-FM (Urban)	Radio One	3.5	4.2
KLUV-FM (Oldies)	Infinity	4.2	4.1
KZPS-FM (Cl. Rock)	Clear Chan.	3.5	4.1
KLNO-FM (Span. AC)	Hispanic	3.4	3.5
KOAI-FM (Sm. Jazz)	Infinity	3.1	3.5
KEGL-FM (Act. Rock)	Clear Chan.	3.0	3.4
KVIL-FM (AC)	Infinity	3.4	3.4
KRLO-AM (N/T/S)	Infinity	3.3	3.2
KOGE-FM (Alt.)*	Clear Chan.	2.6	3.1
KOMX-FM (Hot AC)	Clear Chan.	2.8	3.1
KTBK/KTCK (Sports)	Susquehanna	3.5	2.9
KLTY-FM (Rel.)	Sunburst	1.7	2.7
KRBV-FM (CHR/Pop)**	Infinity	2.1	2.2
KYNG-FM (Talk)	Infinity	0.9	2.1
KMEQ-FM (Soft AC)	ABC	2.3	2.0
WRR-FM (Classical)	City of Dallas	2.8	1.7
KHVN-AM (Gospel)	Infinity	1.0	1.5
KRNB-FM (Urban AC)	Service	2.1	1.4
KAAM-AM (Adult Std.)	Crawford	1.1	1.3
KMMR-FM (Triple A)	Susquehanna	1.7	1.2
KTCY-FM (Reg. Mex.)	SBS	1.1	1.2
KKOA-AM (Urban/O)	Service	0.8	1.0

* KDGE-FM and KTXQ-FM swapped frequencies during October
** Evolved from CHR/Rhythmic during October

Miami-Ft. Lauderdale - #12

Station (Format)	Owner	Fa '00	Wi '01
WEOR-FM (Urban)	Cox	7.3	7.2
WAQI-AM (Span. N/T)	Hispanic	5.6	5.5
WPOW-FM (CHR/Rhy)	Beasley	5.1	5.1
WLYF-FM (AC)	Jeff.-Pilot	4.9	4.8
WAMR-FM (Span. AC)	Hispanic	5.1	4.6
WTMI-FM (Classical)	Cox	3.8	3.9
WHOT-FM (Urban AC)	Cox	4.2	3.8
WHYI-FM (CHR/Pop)	Clear Chan.	4.3	3.8
WRMA-FM (Span. AC)	SBS	2.9	3.6
WLVE-FM (Sm. Jazz)	Clear Chan.	3.5	3.5
WXOJ-FM (Tropical)	SBS	3.1	3.4
WKIS-FM (Country)	Beasley	2.8	3.3
WZTA-FM (Act. Rock)	Clear Chan.	2.3	3.3
WBGJ-FM (Cl. Rock)	Clear Chan.	2.7	3.2
WIOO-AM (N/T/S)	Clear Chan.	3.3	2.9
WMMJ-FM (Oldies)	Jeff.-Pilot	3.1	2.9
WCMQ-FM (Spanish/O)	SBS	3.4	2.8
WQAM-AM (Sports)	Beasley	2.3	2.8
WFCL-FM (AC)	Cox	3.5	2.7
WRTO-FM (Tropical)	Hispanic	1.8	2.3
WMGE-FM (Rhy/O)	Clear Chan.	2.9	2.2
WSUA-AM (Tropical)	El Dorado	1.4	1.6
WJNA-AM (Adult Std.)	Crystal	1.2	1.5
WQBA-AM (Span. N/T)	Hispanic	1.6	1.3
WINZ-AM (Talk)	Clear Chan.	0.9	1.1

Format Abbreviations

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

Washington, DC - #9

Station (Format)	Owner	Fa '00	Wi '01
WMMJ-FM (Urban AC)	Radio One	5.1	5.7
WPGC-FM (CHR/Rhy)	Infinity	5.9	5.7
WKYS-FM (Urban)	Radio One	5.2	5.3
WGMS-FM (Classical)	Bonneville	4.5	5.1
WTOP-A/F (News)	Bonneville	4.6	4.5
WMAL-AM (N/T/S)	ABC	3.6	4.2
WASH-FM (AC)	Clear Chan.	3.9	4.0
WBIG-FM (Oldies)	Clear Chan.	3.6	4.0
WHUR-FM (Urban AC)	Howard Univ.	4.0	4.0
WJZW-FM (Sm. Jazz)	ABC	3.5	4.0
WRQX-FM (Hot AC)	ABC	4.4	3.9
WWOC-FM (Alt.)	Clear Chan.	3.6	3.8
WJFK-FM (Talk)	Infinity	4.5	3.5
WMZQ-FM (Country)	Clear Chan.	3.6	3.5
WWVZ/WWZZ (CHR/Pop)	Bonneville	3.6	3.5
WARW-FM (Cl. Rock)	Infinity	3.1	2.5
WJMO-FM (Rhy/O)	Clear Chan.	2.7	2.2
WHFS-FM (Alt.)	Infinity	2.2	1.8
WTEM-AM (Sports)	Clear Chan.	1.8	1.5
WPGC-AM (Gospel)	Infinity	1.3	1.3
WAVA-FM (Rel.)	Salem	1.2	1.2
WFRE-FM (Country)	Clear Chan.	0.6	1.2
WGAY-AM (Adult Std.)	Clear Chan.	0.9	1.0

Phoenix - #15

Station (Format)	Owner	Fa '00	Wi '01
KMLE-FM (Country)	Infinity	4.9	6.0
KOOL-FM (Oldies)	Infinity	5.7	5.5
KKFR-FM (CHR/Rhy)	Emmis	4.9	5.2
KESZ-FM (AC)	Clear Chan.	6.0	5.1
KNIX-FM (Country)	Clear Chan.	5.7	5.0
KTAR-AM (N/T/S)	Emmis	5.6	5.0
KYOT-FM (Sm. Jazz)	Clear Chan.	4.4	4.8
KUPD-FM (Act. Rock)	Sandusky	4.5	4.4
KOKB-FM (Rock)	Sandusky	3.1	4.1
KFYI-AM (N/T/S)	Clear Chan.	5.6	4.0
KZON-FM (Alt.)*	Infinity	2.9	3.7
KZZP-FM (CHR/Pop)	Clear Chan.	2.9	3.5
KKLT-FM (AC)	Emmis	3.7	3.1
KMXP-FM (Hot AC)	Clear Chan.	3.2	3.0
KSLX-A/F (Cl. Rock)	Sandusky	2.8	2.8
KOY-AM (Adult Std.)	Clear Chan.	2.8	2.7
KOQJ/KEDJ (Alt.)	Big City	3.1	2.6
KPTY-FM (CHR/Rhy)	New Planet	2.1	2.1
KHOT-FM (Reg. Mex.)	Hispanic	2.2	1.9
KLNZ-FM (Reg. Mex.)	Entravision	1.0	1.5
KOVA/KVVA (Span. AC)	Entravision	0.9	1.2
KAHM-FM (B/EZ)	SW FM	0.4	1.1
KGME-AM (Sports)	New Century	0.6	1.0

* Was Hot AC until January

Minneapolis-St. Paul - #17

Station (Format)	Owner	Fa '00	Wi '01
KQRS-FM (Cl. Rock)	ABC	11.2	9.4
WCCO-AM (Full Serv.)	Infinity	9.4	8.8
KEEY-FM (Country)	Clear Chan.	7.1	7.9
KOWB-FM (CHR/Pop)	Clear Chan.	5.9	7.1
KSTP-AM (Talk)	Hubbard	6.7	6.1
WLTE-FM (AC)	Infinity	5.7	5.0
KXZR-FM (Act. Rock)	ABC	4.9	4.9
KSTP-FM (Hot AC)	Hubbard	3.9	3.8
KQQL-FM (Oldies)	Clear Chan.	4.2	3.7
KTCZ-FM (Triple A)	Clear Chan.	2.7	3.4
KFAN-AM (Sports)	Clear Chan.	2.9	3.3
WXPT-FM ('80s)*	Infinity	2.6	3.3
KTTB-FM (CHR/Rhy)	Blue Chip	2.8	3.0
WLOL-FM (Cl. Hits)	Clear Chan.	3.0	3.0
KZNR/KZMZ (Urban)**	ABC	1.5	1.6
KLBB/KLBP (Adult Std.)	MNN Radio	1.6	1.2
WIXX-A/F (Country)	Smith	0.9	1.1

* Was Hot AC until November 17
** Was Alternative Oldies until November 17; and Alternative until March

Houston-Galveston - #10

Station (Format)	Owner	Fa '00	Wi '01
KODA-FM (AC)	Clear Chan.	6.4	7.5
KBXX-FM (CHR/Rhy)	Radio One	6.9	6.6
KILT-FM (Country)	Infinity	6.2	5.4
KRBE-FM (CHR/Pop)	Susquehanna	5.3	4.8
KMJO-FM (Urban AC)	Radio One	4.9	4.6
KLTN-FM (Reg. Mex.)	Hispanic	6.6	4.5
KTBF-FM (Alt.)	Clear Chan.	4.3	3.6
KKRW-FM (Cl. Hits)	Clear Chan.	2.9	3.5
KTRH-AM (News)	Clear Chan.	3.6	3.5
KLOL-FM (Rock)	Clear Chan.	2.7	3.4
KPRC-AM (N/T/S)	Clear Chan.	3.2	3.3
KHMN-FM (Hot AC)	Clear Chan.	3.3	3.2
KKBO-FM (Country)	Cox	2.6	3.2
KIKK-FM (Country)	Infinity	3.2	3.0
KLOE-FM (Oldies)	Cox	2.7	2.9
KHPT-FM ('80s)	Cox	2.8	2.5
KOVA/KOVE (Span. AC)	Hispanic	2.2	2.4
KTHT-FM (CHR/Rhy)*	Cox	0.7	2.1
KLQJ-FM (Tejano)	El Dorado	1.7	2.0
KBME-AM (Adult Std.)	Clear Chan.	1.5	1.8
KILT-AM (Sports)	Infinity	1.8	1.3
KJOJ-FM (Rhy/O)	Liberman	1.3	1.2
KRTS-FM (Classical)	KRTS	0.9	1.1
KRTX-A/F (CHR/Rhy)	Hispanic	1.0	1.1
KXTJ-FM (Reg. Mex.)	El Dorado	0.8	1.0

* Was KKTL-FM (Alternative) until November 4, had been simulcasting KTBZ-FM

Seattle-Tacoma - #14

Station (Format)	Owner	Fa '00	Wi '01
KMPS-FM (Country)	Infinity	5.9	6.5
KIRO-AM (N/T/S)	Entercom	7.9	5.0
KUBE-FM (CHR/Rhy)	Ackerley	5.8	5.0
KVI-AM (Talk)	Fisher	4.9	4.8
KNOO-FM (Alt.)	Entercom	3.8	4.5
KBSG-A/F (Oldies)	Entercom	4.8	4.3
KRWM-FM (Soft AC)	Sandusky	4.0	4.3
KWJZ-FM (Sm. Jazz)	Sandusky	3.8	4.1
KZOK-FM (Cl. Rock)	Infinity	3.8	4.1
KBKS-FM (CHR/Pop)	Infinity	3.3	3.3
KMTT-FM (Triple A)	Entercom	2.7	3.3
KOMO-AM (N/T/S)	Fisher	2.9	3.3
KIXI-AM (Adult Std.)	Sandusky	3.3	3.2
KBTB-FM (Rhy/O)*	Ackerley	1.0	3.0
KCMS-FM (Rel.)	Crista	2.0	2.8
KLSY-FM (AC)	Sandusky	3.6	2.7
KPLZ-FM (Hot AC)	Fisher	3.3	2.7
KYPT-FM ('80s)	Infinity	2.4	2.6
KING-FM (Classical)	Beethoven	4.1	2.5
KQBZ-FM (Talk)	Entercom	2.6	2.5
KISW-FM (Cl. Rock)**	Entercom	2.3	2.1
KJR-AM (Sports)	Ackerley	2.3	2.0
KNWX-AM (News)	Entercom	1.3	1.4
KYCW-AM (Country)	Infinity	0.7	1.2
KFNK-FM (Alt.)	Rock On	1.2	1.1

* Was KMBS-FM (Hot AC) until January
** Was Rock until March 8

SAME-DAY RATINGS RESULTS

[rononline.com](http://www.rononline.com)

Norm Winer: Chicago's Progressive Master Chef

'Conventional broadcast minds play down to the audience'

"I'd rather have a free bottle in front of me than a free frontal lobotomy."

Fred Allen, a radio star from the Golden Age, is generally given credit for that line, but when I hear it, I think of WBCN/Boston. The story, rumor or outright lie is this: Once upon a time the owner of WBCN had an operation (see above), and, while he was convalescing, some radicals took over the station and started playing progressive rock 'n' roll.

WXRT/Chicago PD Norm Winer, whose first job was at WBCN, says, "That's the story, and I'm sticking to it."

I'm not sure if he means the lobotomy part or the rock 'n' roll part. Either way, they were heady times.



Norm Winer

THE AMERICAN REVOLUTION

On March 15, 1968 Joe Rogers, a.k.a. Mississippi Harold Wilson, led the FM attack with The Mothers Of Invention. Across town, Boston's Top 40 leader, WRKO, might easily have been playing Bobby Goldsboro's "Honey," as frightening as that sounds.

WBCN was an unsuccessful Classical station that dabbled in bartered religion. Ray Riepen was a businessman who thought Boston was ready for progressive radio, and it was he who convinced WBCN to give up the night to the revolution, although it's unlikely that he used those exact words.

Soon the station was rockin' 24/7. Riepen, whose vision didn't include boss jocks, found voices to lead the movement at college radio stations around Boston, and in short order those voices — including Joe Rogers, Tommy Hedges, JJ Jackson, Sam Kopper, Steven Clean, Charles Laquidara, Andy Beaubien, John Brodey and Peter Wolf, the lead singer of a local group, The J. Geils Band — began to articulate a new message: sex, drugs and rock 'n' roll. You should have been there.

OUT OF THE NORM

Norm Winer, a kid from the Bronx, was the younger brother of older sisters who dated jazz musicians, and, though it wasn't a family requirement, jazz became his first love. Still, when The Beatles appeared on *The Ed Sullivan Show*, like other kids, he fell in love again and pursued his passion by listening to WABC/New York.

"They played a Beatles record every 15 minutes," Winer says. "I also tuned in WKBW/ Buffalo. It was

extremely cool — Sandy Beach, Joey Reynolds. That's what I listened to."

The Beatles led to The Beach Boys. "Wouldn't It Be Nice" was one of the most meaningful records to me," Winer says. His appetite for rock 'n' roll was growing, and the early thrill of discovery still lingers. "To this day I remember the room I was sitting in when I first heard 'I Can See for Miles' by The Who."

When Winer enrolled at Boston's Brandeis University after high school, he launched a jazz show on the campus radio station and named it *Out of the Norm*.

Shortly thereafter he discovered WBCN.

AND INTO THE FIRE

Disenfranchised Top 40 jocks wanted to work at WBCN, but the station stuck to local college radio talent. In late 1968 Winer passed the 'BCN "know your music" test and landed a part-time shift.

"I knew what the word on the streets was about 'BCN's strengths and weaknesses, so I knew what and what not to play," he says. The reaction of WBCN's staff was positive, and, considering the station was free-form, their approval was a big score. "They created a job for me because they got to know me, liked me and knew I'd just gotten married."

And then, mostly because they noticed that he read the *New York Times* every day, they named him WBCN's first News Director. One of the first stories Winer covered was the shootings at Kent State. The news thing wasn't his thing, however, and by the spring of 1969 he was back playing music on 'BCN's overnight show.

In the fall, after he and Laquidara attended the Alternative Media Conference at Goddard College in Vermont ("There had never been a gathering of like-minded progressive radio programmers, artists and musicians before."), Winer was offered his first programming job, by a station in Montreal.

He accepted and moved north, but it was the coldest winter in Montreal's history. Within six months he was back in Boston, trying to convince WBCN owner Ray Riepen not to fire Laquidara and pitching himself as the new PD. He says he got the job because he was the only one at the station who could read a ratings book.

Winer stayed at WBCN for the next seven years.

IF YOU'RE GOING....

The number of titles in WBCN's library was only slightly less than the number of people who claim they were at Woodstock, so when a new GM with a Top 40 background walked into the station in late 1976, Winer and the entire staff figured the whole trip was over. It wasn't, but that's another story.

Call it a seven-year itch or simply knowing when it was time to leave, but as Boston prepared for the spring of '77, Winer left town, heading to one of the few remaining progressive stations in the country, KSAN/San Francisco.

Winer did mornings at KSAN and says he was having a great time until Metromedia sent in a new GM who had orders to tame the progressive beast. Fortunately, Winer didn't have to stick around for the bloodshed: The phone rang. Long-distance from Chicago.

MY KIND OF TOWN

In a world of fast-food programmers, Winer was a progressive master chef when practitioners of the art were few and far between. Because of that, in 1979 the owners of WXRT/Chicago lured him to the Windy City. "My goal was to stay two years, make a killing and then go back to the Bay Area," he says. "But then I met the woman of my dreams."

When you listen to WXRT for a long period of time, you hear that it doesn't limit what it plays to one decade or genre, old or new. "We're aggressive about turning our audience on to new music," Winer explains. Why? Because the entire WXRT programming family — and it is a family — believe their audience, those between 30 and 55, is more receptive to new ideas, musical and otherwise, than any other generation in American history. "It's only radio broadcasters that put limits on it."

He's resigned to the fact that WXRT will never be mass-appeal in the way that, say, crosstown CHR/Rhythmic WBBM-FM (B-96)/Chicago is, but he says, "We know the way we generate interest and loyalty is by being true to our audience and being straight with them."

At a time when disc jockeys talk so much and say so little, Winer has a take on our business that's refreshing. "Imagine how exciting it would be for the average person to flip on the microphone just one time in their lives," he says. "And think about what that person might say."

He's concerned that most of us who open a microphone don't think about the privilege, opportunity and responsibility that have been handed to us.

It's something to ponder.

After 22 years at WXRT, does he ever consider leaving?

"Every night at 7:30," he says.

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

THE ROBERT CRAY BAND BABY'S ARMS

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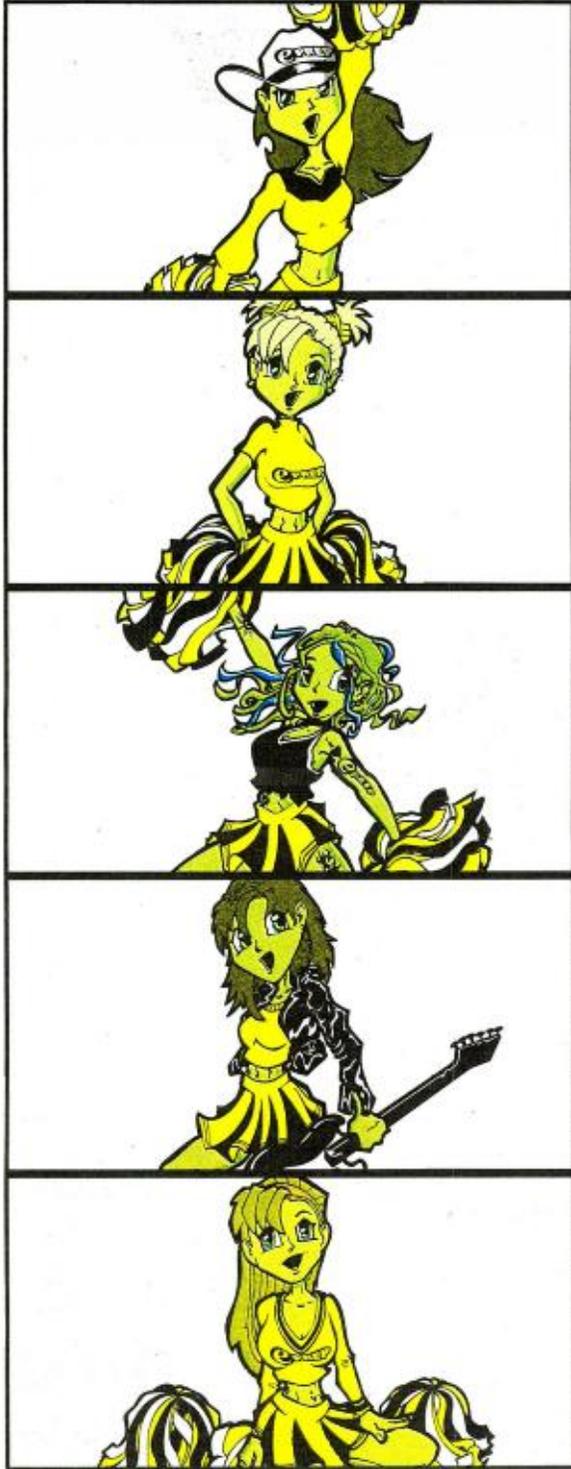
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Street Talk.

Radio Disney Stations Shaft *Shrek*

Radio Disney has directed its affiliates not to associate themselves with DreamWorks' forthcoming animated feature *Shrek*. According an article in *Inside* magazine, the children's radio network stated in an April 16 affiliate newsletter that, "Due to recent initiatives with the Walt Disney Company, we are being asked not to align ourselves promotionally with this new release. Stations may accept spot dollars only in individual markets." The directive forced DreamWorks to cancel several promotions with Radio Disney stations in San Francisco, Chicago, Cleveland, Phoenix and Seattle. When asked for comment, a Radio Disney spokesperson was unaware of the cancellations and reiterated a company policy that Radio Disney stations do not align themselves with films that are rated PG or higher. *Shrek* is littered with barbs against Disney, and it's believed that the character Lord Farquaard intentionally resembles Disney head Michael Eisner.

Atlantic/Nashville has shut down its operations. The imprint's final day of business was April 26, and employees were notified of the closure when they arrived for work that day. Twelve of the 13 employees lost their jobs, including Atlantic/Nashville President/CEO Barry Coburn. Atlantic's country artists, who include John Michael Montgomery, Tracy Lawrence and Tim Rushlow, will now be marketed and promoted by Warner Bros./Nashville in conjunction with Atlantic/New York while continuing to be distributed by WEA. A brief press release stated that Atlantic "will maintain its label identity in the country music field and continue to have an A&R presence."

As widely expected, EMI and Bertelsmann have officially nixed the merger of their two record companies. In a written statement, EMI said that both companies have worked hard over the past five months to meet antitrust needs, but that "it has not proved possible, in the present regulatory environment," to complete the merger.

Buena Vista Music Group President David Berman has unexpectedly resigned from his post. Berman, who has headed the Disney subsidiary's Hollywood Records, Disney Records and Mammoth Records since 1998, made the announcement April 25. The *Hollywood Reporter* says that a successor may not be named for some time. The *Reporter* adds that select music employees have already accepted retirement packages, and layoffs are now set to begin. Hollywood Records is expected to feel the majority of the downsizing.

Have you mailed in your official ballot for R&R's 2001 Industry Achievement Awards yet? If not, what the heck are you waiting for? All ballots are due May 11 at the offices of Miller, Kaplan, Arase & Co., so be sure to complete them and mail them out after you're done reading this column.

Game Over For SportsFan

Rumors became reality at midnight April 27 as the SportsFan Radio Network ceased its entire operations. An informed source at SportsFan parent Winstar's New York offices tells ST that SportsFan is the only part of the company's radio operations that will be affected, as it was included in the recent bankruptcy filing of Winstar's telecommunications division. WinStar Radio Networks and its current roster of syndicated programs, network rep sales division and WinStar Radio Services will remain intact but are "very likely to be acquired soon," the source says. Meanwhile, sports personality Keith Olbermann notified affiliates that his two commentaries previously syndicated by SportsFan will continue under the name of "The Olbermann Broadcasting Empire Radio Network." He says the features will be provided free until "a business structure equitable to all our needs" is created, and that veteran broadcaster Mike O'Neil will handle the shows' day-to-day details from his Las Vegas home. Olbermann says that the possibility of distribution by another syndicator remains.

Bob Wall was forced to depart WGCI-FM/Chicago's morning shift in 1986 after pleading guilty to sexual abuse charges involving a minor. He returned to the Windy City last week for a two-day on-air tryout as WVVAZ's afternoon host, the *Chicago Sun-Times* reports, and the Clear Channel station was so pleased with Wall's work that he was offered the opportunity to host the shift via ISDN from co-owned KOLL/Little Rock — where he holds morning duties as "Bobby Harrison" — for the next month. Now it seems Clear Channel has backtracked, thanks to concerns about Wall's criminal past. WVVAZ President/GM Marv Dyson told the *Sun-Times* he thought enough time had passed to bring Wall back to the Windy City. But, he says, "After serious further consideration, we have decided not to go forward with the Bob Wall audition because of negative reaction from the African-American community." Wall had been the top candidate to take the shift most recently held by John Monds, now the morning host at WHUR/Washington.

WLUP (The Loop)/Chicago morning host Steve Downes shifts to crosstown Classic Hits sister WDRV (The Drive) for similar duties, effective May 9.

Howard Stern will now be heard in Seattle, thanks to KISW. Stern will debut in morning drive on the Classic Rocker May 14 and replaces Rob, Arnie & Dawn, who return to KRXQ/Sacramento where they've been heard via syndication for the last six months. Down in Tacoma, the "Funky Monkey" — Alternative KFNK — adds the syndicated Lex & Terry. It's the duo's first West Coast affiliate. And while we're on the subject of Seattle morning shows, Bob Rivers' "Twisted Radio" lands KUPL

Continued on Page 30

KRYSTAL

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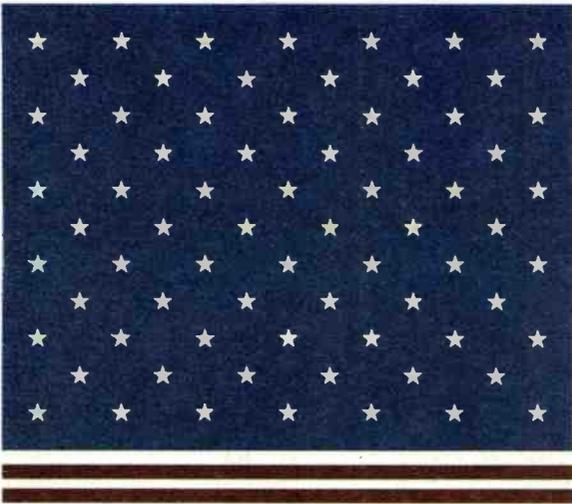
Mastered by: Steve Hall @ Future Disk

Mixed by: Jon Gass

Management: Jonathan "Mookie" Morant
for Y.E.S.! Entertainment

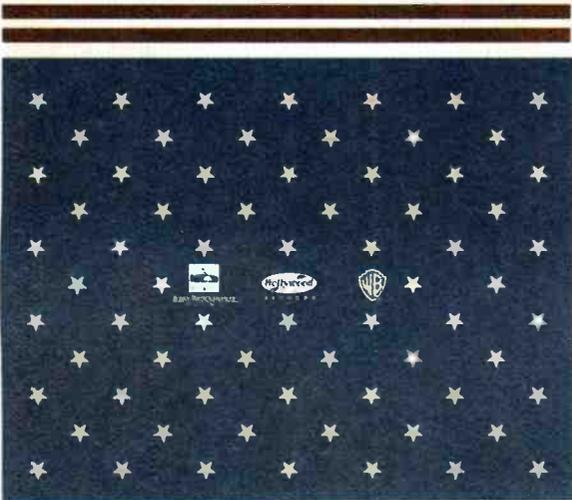


**" I'm supergirl and I'm
here to save the world,
but I wanna know who's
gonna save me. "**



**WE WANT
YOU**

5 - 2 2



Street Talk®

Continued from Page 32

(Cruisin' Oldies)/Portland, OR as an affiliate. Is a format flip in the works for 'UPL, a la Infinity sister KSFN/Las Vegas?

In other news concerning Stern, WXRC/Charlotte has decided not to renew its contract with the self-proclaimed King of All Media, thus ending his four-year tenure in the market. The contract expired Monday. When asked why Stern's program was leaving the local airwaves, WXRC owner Dave Lingafelt told the *Charlotte Observer*, "He's been good for us, and we certainly made money, but it's not the most advertiser-friendly show. There's no question that the reluctance of advertisers to come on board was a factor in our decision." Lingafelt said WXRC paid close to \$500,000 a year for the show. WXRC will replace Stern with **Lex & Terry**. Elsewhere in the Queen City, the *Bob & Tom Show* has been added to mornings at Alternative WEND.

Clear Channel Communications has received quite a bit of exposure — albeit negative — from the Internet journalism community of late. In April *Inside* magazine profiled Radio CEO **Randy Michaels** in a cover story dubbed "Don't Mess With Mister Radio." That article discussed Michaels' career in radio — including some of the more unsavory accusations of sexual harassment that have swirled around him. Now comes a feature article, published Monday by online magazine *Salon*, headlined "Radio's Big Bully." The cutting five-page piece begins, "Dirty tricks and crappy programming: Welcome to the world of Clear Channel." The piece takes several personal jabs at Michaels, whom it says "has become a symbol of Clear Channel's dominance of an entire, multibillion-dollar industry. What's made that adjustment so difficult for some is Clear Channel's litigious, cost-cutting, arrogant style of business. And it's an attitude Michaels sets from the top." While Michaels and Clear Channel declined to comment to *Salon*, Michaels told *laradio.com*, "Why would I comment on that? Any article that uses [Inside Radio Publisher] Jerry Del Colliano as a source... no thanks!"

Backed Back-Announcing Begins ON 'KTU

The *New York Daily News* reports that Clear Channel's **WKTU/New York** is now sponsoring the back-announcing of a particu-

Records

- **Robbie Lloyd** rises to head of Alternative Promo at Interscope/Geffen/A&M. N.Y. local **Jenn Zeller** joins the company's National Alt. Promotion team and National Promo Asst. **Rob Harvey** moves into Zeller's former post.
- **Exstasy Records** adds several vets to its staff, naming **Steve Zap** VP/Promo and **Ritch Bloom** head of West Coast National Promo. **Eric Baker** will join the team in June as VP/Alternative & Rock Promo.
- **Hollywood Records** Nat'l Director/Alternative Promotion **Joel Habbeshaw** tenders his resignation. He'll remain with the label through May 28.
- **TVT** Director/National Promotion **Margaret LoCicero** leaves the label to pursue other opportunities.
- **Universal** ups Mid-Atlantic Promotion Director **Troy Dudley** to Nat'l Director/Promotion.
- **WRLR/Birmingham** APD/MD **Dave Clapper** becomes MCA's Southeast Promo Rep.

Promo Item O' The Week



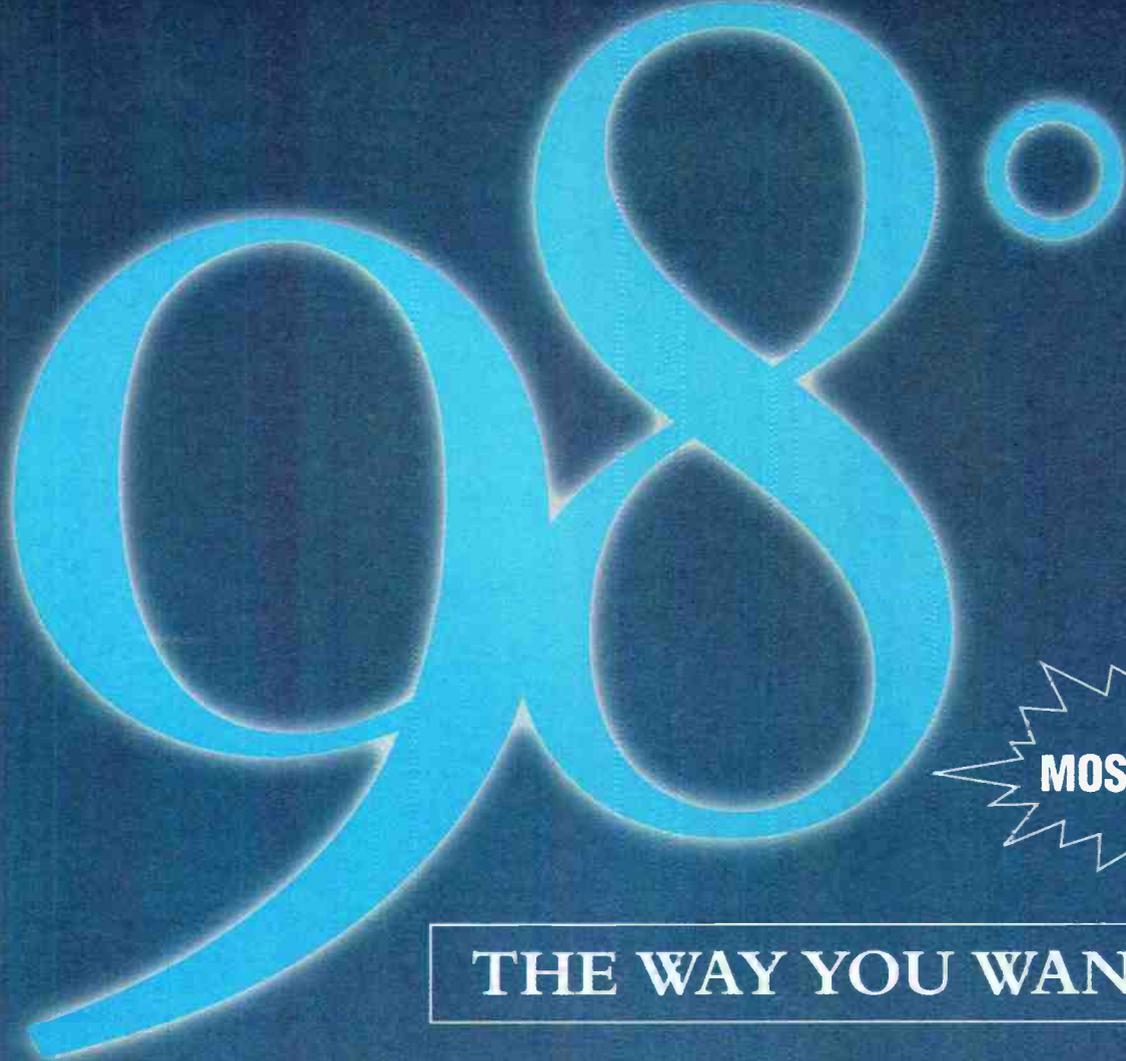
KLEC/Little Rock morning co-host **Corey Deitz** has created a video game in which users can control the ultimate fate of one **Timothy McVeigh**, the man behind the bombing of Oklahoma City's federal building. The *Timothy McVeigh Death Capades* puts players in control of McVeigh's punishment. In one level, users may squirt syringes full of poison at McVeigh while guardian angels protect him. At another level, McVeigh has to retrieve stays of execution in an homage to the classic video game *Frogger*. One level, called "The Last Meal," has the player controlling McVeigh as he attempts to grab food items strewn around two electric chairs shooting off sparks. "Some people are going to think it's in bad taste," Deitz says, "but it's satire, parody and humor, and there are always folks who don't recognize that." The game can be downloaded at www.coreyandjayshow.com/mcveigh.htm. The real McVeigh will be executed May 16.

lar song. **Sam Goody**, with **Epic Records**, has been buying back-announcements for **Jennifer Lopez's** "Play" by identifying the song and then saying it's available for purchase at the retailer. The announcements are included in a larger ad package that includes 12 separate 60-second spots and similar back-announcements for the artist **Anastacia**. In return, 'KTU is receiving prominent store displays featuring the station logo. The back-announcements are being made on songs already added to the station's playlist.

John Kobyit and **Ken Chiampiou** reassumed the 4-7pm slot on **KFI/Los Angeles** Morday. Their return shifts **Premiere's** syndicated **Phil Hendrie** back to the 7-10pm slot and displaces **Karel & Andrew**, who Clear Channel/L.A. VP/Operations **David Hall** tells **ST** "are off the air until further notice."

laradio.com reports that former **KCMG/Los Angeles** morning host **John London** has sued Clear Channel for wrongful termination and breach of contract. He has also filed a lawsuit against Clear Channel/L.A. Cluster President **Roy Laughlin**, charging interference with contract rights due to a personal vendetta by Laughlin. Laughlin told the website he was "unable to comment on this unsubstantiated accusation per advice from legal counsel."

A Florida Circuit Court Judge last week issued a temporary injunction against **WRMF/West Palm Beach** morning host **Jennifer Ross**, prohibiting her from having any on- or off-air involvement with the **Hot AC**. The move enforces the noncompete agreement that former employer **Infinity** claims **Ross** agreed to while employed by crosstown **WEAT** (Sunny 104.3). **WRMF PD**/morning co-host **Russ Morley** tells the *Sun-Sentinel* that the issue is still being discussed on-air and that **WRMF** staffers are "very upset."

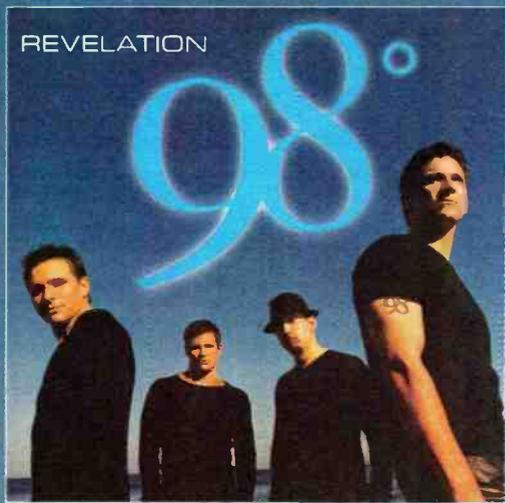


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Street Talk®

Continued from Page 30

Country Countdown USA and Country's Inside Trak host (and R&R Country Editor) **Lon Helton** agrees to a four-year contract extension with Westwood One. As part of the deal, the countdown will now be called *Lon Helton's Country Countdown USA*.

KCMT/Tucson, which many expected would debut as a Country station, signed on the air Tuesday as "The Real Classic Rock Station" under the guidance of consultant John Sebastian. KCMT, a new sign-on, spent its first day continuously playing Led Zeppelin's "Stairway To Heaven."

► Leykis Goes Prime-Time With UPN Pilot

The UPN television network has picked up a Telepictures Productions pilot starring KLSX/Los Angeles afternoon host and Westwood One syndicated talker **Tom Leykis**. According to *Daily Variety*, the program is a talk-variety hybrid that focuses on male-female relationships, and it's being developed for a potential spot on UPN's fall schedule.

A pretrial hearing date of May 30 has been set for WXTB/Tampa morning man **Bubba The Love Sponge** and three others charged with felony animal cruelty after a Feb. 27 radio stunt, the *Tampa Tribune* reports. Bubba, a.k.a. Todd Clem, and the others have pleaded not guilty to third-degree felony animal cruelty for their participation in the castration and killing of a wild boar in the 'XTB parking lot. If convicted, the men could face up to five years in prison, fines as high as \$10,000, or both.

A sexual harassment lawsuit against former WFDF/Flint, MI talk host **Dave Barber** has been settled out of court. **Rebecca Crossnoe**, a fellow 'FDF staffer, filed the suit in September, claiming Barber sexually harassed her, touched her improperly and threatened to kill her if she brought the allegations to light, the *Flint Journal* reports. Barber said he was not required to issue an apology or admit any wrongdoing. Crossnoe has repeatedly declined the newspaper's interview requests.

Cox Radio's CHR/Rhythmic **WBTS (The Beat)/Atlanta** awarded one of the largest cash payouts ever by a radio station April 27, when lucky listener **Stacey Chester** won a whopping \$2,006,095 for correctly matching her birth month, date and year in the station's Two Million Dollar Beat Birthday Payoff. The winner plans on using her winnings to buy the

Rumbles

- Twenty-year industry vet **Bob Dunphy** is tapped as VP/GM of Clear Channel's Sussex, NJ cluster. He previously served as interim GM of the company's Binghamton, NY stations, where **Tom Barney** becomes VP/GM. He previously served as GM of WSYB & WZRT/Rutland, VT.
- WSOY/Decatur, IL FM PD **Jeff Ballentine** rises to OM for the Decatur NextMedia FM Cluster.
- KAIM-FM/Honolulu PD **Michael Shishido** adds similar duties at crosstown News sister KHNR.
- WJMH/Greensboro MD **Boogie D** is now PD for Radio One's Urban WCHH (Hot 92.7)/Charlotte.
- WRLR/Birmingham PD **Greg Brady** resigns.

RADIO & RECORDS



1

- **Antonio "L.A." Reid** appointed President/CEO of Arista Records.
- **Bob Callahan** advances to President of ABC Broadcast Group.
- **Harold Austin** joins Hispanic Broadcasting as OM/Los Angeles.
- **Mark Edwards** named WEJM/Philadelphia PD.
- **Steve Monz** promoted to PD of WWMX/Baltimore.

5

- **Tom Hicks** elected Chairman of Chancellor Broadcasting.
- **Doug Gondek** named OM/PD of WXYT/Detroit.
- **WTOP/Washington** sets **Jim Farley** as PD and **Michelle Komes** as ND.
- **John Peake** picked as PD of KRBE/Houston.
- **Bob Grant** debuts afternoon show on WOR/New York.

10

- **Thorn EMI** buys out SBK Partners in a \$400 million deal.
- **Alan Goodman** becomes President of Ackereley Radio Group.
- **KMOX/St. Louis ND John Angelides** adds PD duties.
- **Tom Casey** advances to PD of KJMZ/Dallas.
- **Mark Todd** takes WKBQ/St. Louis PD duties.

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- **Gary Fries** becomes President/COO of Transstar Radio Network.
- **Bob K** recruited as GM of KING-AM/Seattle.
- **John Piccillo** appointed OM of WBYP/Buffalo.
- **Raechel Donohue** joins KLOS/Los Angeles for mornings.

20

- **Dave Martin** recruited as GM of WMAQ/Chicago.
- **Phil Stryder** promoted to Asst. PD at KBPI/Denver.

25

- **Bruce Lundvall** appointed President of CBS Records Division.
- **Bob Rivers** hired to do middays at WSAR/Fall River, MA.

house across the street from her current residence.

ST and **R&R** extend their condolences to the family and friends of Alaska Association of Broadcasters Exec. Director **Linda Simmons**, who died April 26 at a Seattle hospital after a two-year bout with cancer. She was 50. Simmons' struggle with cancer was previously featured in **ST**, as **RAB** head **Gary Fries** was instrumental in helping arrange critically needed funds for Simmons' medical care after problems developed with her health insurance. Simmons is survived by her mother, stepfather and her brother.

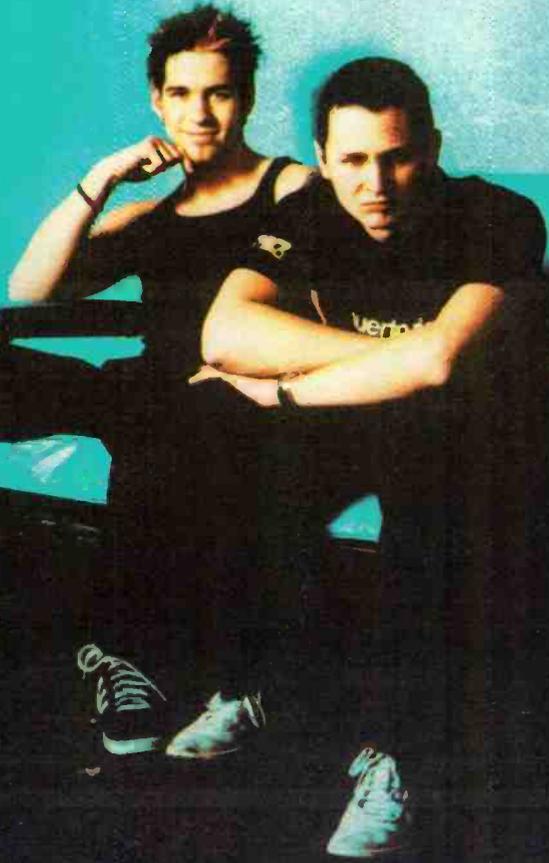
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STEVE WONSIEWICZ

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Global Music Sales Unchanged (Again)

Album sales hold up, but singles purchases continue their decline

The worldwide music industry began the first year of the new century like it did the last year of the prior century — with sales growth at a virtual standstill. That's according to the latest survey by the International Federation of the Phonographic Industry, the international music-industry trade group that's affiliated with the RIAA and other national trade associations.

The bad news is that global sales of recorded music slipped 1.3%, to \$36.9 billion, on a 1.2% decrease in purchases, to 3.5 billion copies. The good news is that nearly all of the decline is due to plummeting demand for singles, which slumped by 14.3% in unit sales.

A Mixed Picture

Total album sales — comprising vinyl, CD, cassette and MiniDisc full-length recordings — were essentially unchanged at 3.33 billion copies in 2000 vs. 3.31 billion units in '99. Propping up the market were CD album purchases, which inched up 3%, to 2.51 billion units. Full-length cassette sales decreased by 6.7%, to 801 million units.

Commenting on the figures, IFPI Chairman/CEO Jay Berman said, "Last year was a mixed picture for the global recording industry. The downturn in the U.S. brought down the overall sales figures. On the other hand, CD album sales continued to rise worldwide. We also saw the first evidence of the impact of free online music, as well as the damage being done by unauthorized CD-ROM copying in some major markets.

Of the 10 largest markets, Brazil showed the largest percentage increase in sales, rising 9.3% in local currency terms, to \$725 million. That country was followed by Mexico (+5.2%, to \$666 million), the U.K. (+3.8%, to \$2.83 billion) and Spain (+1.8%, to \$563 million).

Here are the highlights from the various territories from the IFPI.

North America

The United States, which represents 38% of the total world music market, saw a decline in value of 1.5% and in units of 4.7%, reflecting a sharp reduction in sales of both cassettes and singles.

The decline in sales in the U.S. follows two exceptionally strong years for repertoire and releases. With Canada also seeing a decline in sales in 2000, North America as a whole was down 4.8% in units and 1.8% in value. Total album sales slipped 4%, to 1.1 billion copies. The market represents about 40.3% of all global sales.

Europe

Music sales in both Western and Eastern Europe varied across the regions. The U.K. saw an increase of 3.8% in value from increased unit sales of 6.2%, while France and Germany were both down 1.2% in value, and the Italian market fell 4.1%. These three countries report a marked increase in CD-ROM copying and piracy.

Scandinavian countries were buoyant as a whole, with Denmark and Sweden up in units by 6.5% and 6.6%, respectively. Total album sales in the market increased 3%, to 1.07 billion copies, thanks to strong demand for full-length products in the U.K. (with album sales up 9%), Spain (+11%) and Russia (+7%). Europe represents about 30.3% of all international sales.

Asia

In Asia, the market fell by 4.4% in value despite an increase in units of 1.2%.

In Japan, a rise in unit sales of 2.5% was accompanied by a 4.5% loss in value, the market being affected by a large number of releases of low-cost compilation albums.

Total album sales in Asia, rose a healthy 7%, to 759 million copies, however, thanks to robust demand in markets like India (+41% in album sales), South Korea (+26%) and Indonesia (+15%). Asia represents about 21.1% of all international sales.

Latin America

Sales fell in 2000 for the third time, though less acutely than in the previous two years. In value terms, the region's market fell only slightly, by 1.0%, though unit sales were down by 3.3%, mirroring the ongoing format transfer from cassette to CD.

Brazil, the largest Latin American market, showed growth of 7.6% in units and 9.3% in value, but the increases reflect recovery from a disastrous 1999 and do not signal any major reversal in the country's chronic piracy problem. Overall, total album sales slipped 4%, to 219 million copies. Latin America represents about 5% of all international sales.

Global Record Sales Snapshot

Country	LPs		Cass.		CDs		MiniDiscs		Total Albums	
	'00	% chg.	'00	% chg.	'00	% chg.	'00	% chg.	'00	% chg.
NORTH AMERICA										
Canada	0.0	—	3.5	-51%	70.6	-2%	—	—	74.1	-6%
Jamaica	0.1	-67%	0.01	-95%	0.1	0%	—	—	0.2	-65%
U.S.	2.2	-24%	76.0	-38%	942.5	1%	—	—	1,020.7	-4%
TOTAL	2.3	-28%	79.5	-39%	1,013.2	1%	—	—	1,095.0	-4%
EUROPE										
Austria	0.04	33%	0.6	-14%	19.1	6%	0.01	-75%	19.7	5%
Belgium	0.05	25%	0.1	-50%	20.9	-7%	—	—	21.1	-7%
Bulgaria	—	—	1.6	7%	0.3	200%	—	—	1.9	19%
Croatia	—	—	0.5	-17%	0.6	0%	—	—	1.1	-8%
Cyprus	—	—	0.1	-50%	0.9	13%	—	—	1.0	0%
Czech Rep.	—	—	2.1	-28%	4.8	14%	—	—	6.9	-3%
Denmark	—	—	0.2	0%	18.7	6%	—	—	18.9	6%
Estonia	—	—	0.4	0%	0.4	33%	—	—	0.8	14%
Finland	0.01	233%	0.5	-38%	10.7	6%	—	—	11.2	2%
France	0.5	25%	8.8	-27%	110.4	2%	0.03	-40%	119.7	-1%
Germany	0.9	50%	20.6	-4%	204.9	-3%	0.2	100%	226.6	-3%
Greece	0.01	0%	0.4	-20%	7.5	9%	—	—	7.9	7%
Hungary	—	—	3.4	-11%	4.1	17%	—	—	7.5	3%
Iceland	—	—	—	—	0.8	-11%	—	—	0.8	-11%
Ireland	0.03	200%	0.8	-27%	8.0	31%	—	—	8.8	22%
Italy	0.03	-40%	8.9	-31%	35.2	-2%	—	—	44.1	-9%
Latvia	—	—	0.5	-55%	0.3	50%	—	—	0.8	-38%
Lithuania	—	—	0.5	0%	0.7	250%	—	—	1.2	71%
Netherlands	0.1	-50%	0.3	0%	34.1	2%	0.03	—	34.5	2%
Norway	—	—	0.1	-67%	14.5	-1%	—	—	14.6	-2%
Poland	—	—	14.2	-34%	20.2	12%	—	—	34.4	-13%
Portugal	—	—	3.8	31%	12.2	-5%	—	—	16.0	1%
Romania	—	—	15.6	290%	0.2	0%	—	—	15.8	276%
Russia	0.1	0%	100.0	5%	10.0	25%	0.02	—	110.1	7%
Slovakia	—	—	0.6	-33%	1.0	0%	—	—	1.6	-16%
Slovenia	—	—	0.6	20%	1.1	10%	—	—	1.7	13%
Spain	0.2	-33%	8.8	-18%	60.6	17%	—	—	69.4	11%
Sweden	0.05	400%	0.3	-50%	25.9	15%	—	—	26.3	13%
Switzerland	1.1	1,000%	0.7	-22%	21.8	6%	0.01	—	23.6	9%
U.K.	3.2	39%	11.4	-38%	201.6	14%	0.3	-25%	216.5	9%
Ukraine	—	—	6.0	-40%	1.2	20%	—	—	7.2	-35%
TOTAL	6.1	58%	212.4	-6%	852.7	5%	0.6	-10%	1,071.9	3%
ASIA										
China	—	—	54.9	-15%	6.4	-14%	—	—	61.3	-15%
Hong Kong	—	—	0.3	200%	11.0	13%	—	—	11.3	15%
India	—	—	178.4	41%	10.6	41%	—	—	189.0	41%
Indonesia	—	—	59.4	5%	2.5	-17%	—	—	61.9	4%
Japan	5.9	-28%	6.5	-2%	278.5	5%	0.1	-50%	291.0	4%
Malaysia	—	—	5.9	-3%	3.6	9%	—	—	9.5	1%
Pakistan	—	—	7.5	-25%	1.5	200%	—	—	9.0	-14%
Philippines	—	—	6.3	-31%	2.0	25%	—	—	8.3	-23%
Singapore	—	—	—	—	4.8	4%	—	—	4.8	4%
South Korea	—	—	23.4	9%	21.5	50%	—	—	44.9	26%
Taiwan	—	—	4.7	-23%	22.0	-23%	—	—	26.7	-23%
Thailand	—	—	37.3	-13%	4.4	-8%	—	—	41.7	-13%
TOTAL	5.9	-28%	384.6	10%	368.8	5%	0.1	-50%	759.4	7%
LATIN AMERICA										
Argentina	—	—	3.3	-40%	12.7	-27%	—	—	16.0	-30%
Brazil	—	—	0.1	-67%	104.2	8%	—	—	104.2	8%
Chile	—	—	2.5	-26%	4.5	-6%	—	—	7.0	-15%
Colombia	0.1	0%	1.1	-21%	12.7	-4%	—	—	13.9	-5%
Cent. Am.	—	—	0.7	-36%	2.6	-13%	—	—	3.3	-20%
Ecuador	—	—	0.1	233%	0.7	17%	—	—	0.8	27%
Mexico	0.1	0%	13.1	-34%	53.8	2%	—	—	67.0	-8%
Paraguay	—	—	0.1	-50%	0.3	0%	—	—	0.4	-20%
Peru	—	—	0.5	67%	1.1	-15%	—	—	1.6	0%
Uruguay	—	—	0.04	-60%	0.6	-14%	—	—	0.6	-20%
Venezuela	—	—	0.1	-50%	4.2	0%	—	—	4.3	-2%
TOTAL	0.2	0%	21.6	-33%	197.4	1%	—	—	219.2	-4%
AUSTRALASIA										
Australia	0.04	33%	1.0	0%	46.0	3%	—	—	47.0	3%
New Zealand	0.01	-67%	0.6	-33%	7.3	1%	—	—	7.9	-3%
TOTAL	0.05	-17%	1.6	-16%	53.3	2%	—	—	55.0	2%
MIDDLE EAST										
Bahrain	—	—	0.8	14%	0.1	0%	—	—	0.9	13%
Egypt	—	—	25.0	0%	0.3	50%	—	—	25.3	0%
Israel	—	—	0.2	-33%	4.6	7%	—	—	4.8	4%
Kuwait	—	—	1.8	-10%	0.1	0%	—	—	1.9	-10%
Lebanon	—	—	2.4	-4%	0.3	-40%	—	—	2.7	-10%
Oman	—	—	0.7	40%	0.1	0%	—	—	0.8	33%
Qatar	—	—	0.8	33%	0.1	0%	—	—	0.9	29%
Saudi Arabia	—	—	11.1	-18%	0.8	0%	—	—	11.9	-17%
Turkey	—	—	33.8	-24%	4.9	4%	—	—	38.7	-21%
UAE	—	—	4.6	5%	1.4	-22%	—	—	6.0	-3%
TOTAL	—	—	81.2	-13%	12.7	0%	—	—	93.9	-12%
AFRICA										
South Africa	0.02	—	5.8	-9%	11.9	-4%	—	—	17.7	-6%
Zimbabwe	0.01	-50%	4.5	50%	0.2	-33%	—	—	4.7	42%
TOTAL	0.03	50%	10.3	10%	12.1	-5%	—	—	22.4	1%
SUBTOTAL	14.6	-6%	791.2	-6%	2,510.2	3%	0.7	-19%	3,316.7	1%
'00 Adjustments	—	—	9.8	—	0.9	—	—	—	10.7	—
GRAND TOTAL	14.6	-6%	801.0	-7%	2,511.1	3%	0.7	-19%	3,327.4	0%

Source: IFPI



LAUNCHING PAD LAUNCHING PAD

LAUNCHING PAD

Pop Radio Enjoying American Hi-Fi's New 'Flavor'

Add Island/IDJMG band **American Hi-Fi** to the list of alt-pop acts who are successfully making the crossover from Alternative to CHR/Pop and Hot AC, thanks to their catchy, uptempo single, "Flavor of the Weak."



American Hi-Fi

The song, which last week cracked the top 5 at Alternative, has been added at such key CHR/Pop outlets as KFMD/Denver, KMXV/Kansas City, KIIS/Los Angeles, KDND/Sacramento, KZQZ/San Francisco, KBKS/Seattle, KSLZ/St. Louis, WXYV/Baltimore, WZPL/Indianapolis and WHTZ/New York. Hot ACs playing the song include KPEK/Albuquerque, KALZ/Fresno, KCDU/Monterey, KLLC/San Francisco, WBMX/Boston, WTIC/Hartford, WPTE/Norfolk and WVRV/St. Louis.

While American Hi-Fi is a new act, frontman Stacy Jones has paid his dues throughout the '90s, drumming for such bands as Letters To Cleo and Veruca Salt. Jones initially started his own group in Boston as a pleasant diversion, telling Launch.com that he did it just "to get together with some friends and jam on old Kiss tunes ... I wasn't looking to start anything serious. We just wanted to learn some covers and maybe play a local club on a Monday night." After Veruca Salt broke up Jones moved his new band to the front burner and enlisted the help of guitarist Jaime Arentzen, bassist Drew Parsons and drummer Brian Nolan.

Interestingly, American Hi-Fi almost didn't make it onto the Island roster. The group initially signed with Outpost Recordings and recorded an album with producer Bob Rock, but they became free agents about the time that company closed. Island Def Jam Music Group Sr. VP/A&R Paul Pontius, who pursued the group while working at Immmortal/Epic Records, moved quickly to bring them into the IDJMG fold.

"I kept in touch with them over the years," remembers Pontius, "because I knew how talented they were, but also because we became good friends. We're about the same age, and we have a lot in common. They're fun to hang around with. When they became available I was screaming inside Island to sign these guys. They were the first band I signed."

Since American Hi-Fi already had a record completed, Pontius says he did little to change it. "We recut a couple of songs and remixed some songs for radio. That's about all, because Bob Rock and the band recorded an incredible album."

IDJMG began setting up the band and "Flavor of the Weak" last November, visiting major markets in New England and on the West Coast and such cities as Chicago and Atlanta. The company also opted to open the new year strong and went for adds at Alternative on Jan. 9.

VP/Promotion **Stu Bergen** comments, "We had some people put the song in over the Christmas holidays and had some good stories coming out of stations like WROX/Norfolk and WBRU/Providence. We knew we had a great band and single, so we wanted to get in front of everything and launch the record."

IDJMG also benefited from American Hi-Fi's — as well as labelmates Saliva and Sum 41 — being included on MTV's recent Campus Invasion tour. Bergen sums up, "It couldn't have come along at a better time. It was an amazing opportunity that really helped heighten the band's profile."

With a firm base laid at Alternative, IDJMG has set its sights firmly on Pop. Sr. VP/Promotion **Ken Lane** observes, "We were obviously looking to build a base at Alternative while trying to expose the band to a wider audience at Pop radio. We firmly believe in the band, and we feel that their career path knows no boundaries."

One big fan at CHR is **KBKS MD Marcus D**, who says the track has been top 5 in phones since it was added. As to why the song is reacting well, he observes, "'Flavor' has a huge hook and lyrics that every girl can relate to. I loved it from the first listen. We've always had success with rock, especially these kinds of records. And I love it any time I can steal a record from the Alternative station."

In the meantime, IDJMG continues to prime the marketing pump. The band's self-titled debut album has scanned nearly 120,000 copies since its release and is now moving between 15,000-20,000 copies weekly. Island Sr. Dir./Marketing **Livia Tortella** comments, "When we released the album a while ago we led with radio, did some well-placed buys and bought a lot of cable TV in the top 10 markets, and we also did some local TV."

"We'll still be doing more local cable. And, now that we're crossing over to Pop, we'll change the campaign a little and focus on programs like MTV's *Total Request Live*."

American Hi-Fi are currently on the road touring with *Our Lady Peace*.

Ready For Takeoff

Alt-pop fans might want to give Austin-based quartet **Kissinger** a very close listen, especially now that hometown Alternative KROX has been playing their song "Consider Bridgette." The station played the track six times between April 24-30, with the plays split equally among middays, pm drive and evenings.



Kissinger

Kissinger are fronted by **Chopper**, who traded in his bass (he used to play bass for Vertical Horizon before that band was signed to RCA Records) for a guitar and formed the band about three years ago. With airplay kicking in, Chopper says the bandmembers have kicked their efforts into high gear.

"We really want to continue building our base in Austin and in the region, especially since a lot of record companies and promoters are talking to us because of the airplay."

Contact Chopper at 512-474-8831 for more information. Also, check out "Consider Bridgette" in the "Set Up" section in Alternative and Triple A at Music Meeting's website, www.rmusicmeeting.com.

— Steve Wonsiewicz

MUSIC NEWS & VIEWS

Bush Ink Record Deal With Atlantic

After weeks of speculation, British multi-Platinum alt-rock band **Bush** announced that they have finally signed a long-term, exclusive worldwide record deal with Atlantic Records.



Bush

The group, who were previously signed to Trauma Records, are currently working on a new album that's slated for release in September.

In making the announcement, Atlantic Group co-Chairman/co-CEO **Val Azzoli** noted, "Bush are undoubtedly one of the greatest rock bands to emerge in the past decade, producing music marked by extraordinary creativity, energy and passion. Most importantly, since releasing their first album seven years ago, they have continued to evolve as both inspired recording artists and powerful live performers. I believe that their best work lies ahead of them, and it gives me great pleasure to welcome Bush into the Atlantic family."

Bush's manager, **Irving Azoff**, said, "The group and I believe that Atlantic is the right home for Bush, and we are looking forward to working closely with everyone at the label to take this remarkable band to unprecedented levels in their already-accomplished career." Bush have sold 14 million albums worldwide since releasing their debut album, *Sixteen Stone*, in 1994.

Eddie Van Halen Battling Cancer

Van Halen co-founder and guitarist **Eddie Van Halen** confirmed speculation that he has cancer and is currently undergoing treatment at Cedars-Sinai Hospital in Los Angeles. In a post on the band's website, Van Halen, who last May sought treatment at the M.D. Anderson Center in Houston, writes to fans that he's "sorry for having waited so long to address this issue." He said that, after examinations by doctors in March, he was told that he was "healthier than ever and beating cancer." He goes on, "Although it's hard to say when, there's a good chance I will be cancer-free in the near future."

MTV plans to launch its first TRL Tour in mid-July. Headlining will be multi-Platinum hip-hop group **Destiny's Child**. Also slated to perform are **Nelly, Eve, Dream, 3LW** and **Jessica Simpson** ... In other tour news, **Paul Simon** begins a two-month tour June 9 in Seattle with Beach Boys co-founder **Brian Wilson** as his opening act ... **Janet** embarks on a national tour, beginning July 5 in Vancouver ... **David Byrne** taps **Joe Henry** as the opening act for his tour, beginning May 10 in Providence.

This 'n' that: **The Goo Goo Dolls** will release a 22-track collection of B-sides, rarities, remixes and greatest hits May 29, titled *What I Learned About Ego, Opinion, Art & Commerce* ... Universal Records

has inked hip-hop artist **Warren G** and enlisted the support of **Dr. Dre, Eminem, George Clinton** and **Snoop Dogg** for his next album ... MTV reports that basketball whiz **Kobe Bryant** plans a star-studded "We Are the World"-type cover of **Kool & The Gang's** song "Cherish," with proceeds from the single going to the Cherish Foundation to help victims of school violence. Slated to participate are **Nas, Mia X, Next, Ludacris, Krayzie Bone** and **Bryant's L.A. Lakers teammate Shaquille O'Neal**.



Eddie Van Halen

MUSIC MEETING

POLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
1	ELTON JOHN/BILLY JOEL	\$2,158.3	
2	BACKSTREET BOYS	\$1,822.8	
3	AC/DC	\$519.8	6GIG
4	MATCHBOX TWENTY	\$344.6	AMEN
5	ALAN JACKSON	\$261.7	JANET
6	SARAH BRIGHTMAN	\$244.2	JOHN MELLENCAMP
7	BLUE COLLAR COMEDY TOUR	\$230.8	RED HOUSE PAINTERS
8	DON HENLEY	\$230.7	WIDESPREAD PANIC
9	KID ROCK	\$207.4	
10	BARENAKED LADIES	\$204.5	
11	98 DEGREES	\$191.8	
12	REO SPEEDWAGON/STYX	\$189.0	
13	GODSMACK	\$179.9	
14	PANTERA	\$167.5	
15	OUTKAST	\$166.9	

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

MUSIC MEETING™

Music Meeting: A 'Tool' To Win

Many kudos to Volcano Records for recognizing the need for speed in getting the new Tool single, "Schism," to the ears of Active Rock, Alternative and Rock programmers. Music Meeting delivered a premiere of Maynard and the lads' latest, and there was an explosion of downloads! The urgency for the new track indicates just how huge this song will be in the marketplace.

Gotta tip our hat to the ever-aggressive crew at DreamWorks/Nashville as well. They offered a premiere download of Toby Keith's new track, "I'm Just Talkin' About Tonight," exclusively to Music Meeting registrants. Judging by the immediate airplay, it



Sky Daniels

looks like a lot of Country radio is using Music Meeting to beat the competition to new music. Have you registered yet?

As we marvel at Triple A Editor John Schoenberger's format special in this issue, MM has to ask, is there any label putting out better music for the format than RCA? On Music Meeting you can find a wonderful live version of Dave Matthews Band's "I Did It," a tremendous offering from newcomer Shea Seger titled "Last Time" that you *have* to listen to and, finally, the absolute best song out at the moment. David Gray's haunting "Please Forgive Me." If you aren't playing this, wait until you see the remarkable video that MTV and VH1 will use to make Gray this year's biggest new artist.

The king of class has returned, and there are plenty of loyal subjects who are streaming Luther Vandross and his latest, "Take You Out." Look for this one to rule Urban AC in the weeks to come. Think it's time for a return to over-the-top production? Miss the days when there were rock stars? Then welcome the return of Spacehog with their new track, "At Least I Got Laid." At least? Geez, with lead singer Royston Langdon married to Liv Tyler, what else is there?

NEW MEDIA NEWSMAKERS

As The Crowes Fly

Playing off The Black Crowes' legacy as a favorite of the H.O.R.D.E. Tour crowd, V2 has come up with a unique way to connect the band's phenomenal tour base to potential record sales with its "Buy the Crowes, Get the Shows" promotion. It works like this: Every consumer purchasing a first-run CD of the Crowes' forthcoming disc, *Lions*, is given information regarding a website URL that allows them to register — using an ID number included in the CD — to listen to the band's forthcoming tour shows via audio streaming. In addition, each week the secure website will make one live track available for download, giving fans the ability to burn their own live compilation discs. Consumers who purchase a CD and register at the site will receive permits. These permits will enable fans to listen repeatedly to the shows, which will be posted via stream. The permits will also enable them to download and burn to CD one concert in its entirety before the promotion ends in August.

Richard Sanders, President of V2, had this to say about the promotion: "In a time of consumer backlash, when fans are questioning the value of music, the Crowes are offering their fans the ultimate musical experience. The opportunity to have access to a library of live recordings is unprecedented and only enhances the Crowes' reputation as being the world's most rock 'n' roll rock 'n' roll band."

Sid McCain, new-media whiz at V2, is rightfully excited about the promotion, which launches with the CD's release on May 8 and extends through August. Now, Sid, what do you have in mind regarding a Kate Hudson site?

NEW RELEASES

The latest songs featured this week on Music Meeting

www.rmmusicmeeting.com

CHR/POP

BROOKE ALLISON The Kiss-Off (2K Sounds/Virgin)
JEFFREY GAINES In Your Eyes (Artemis)
KRISTAL HARRIS Supergirl!
(KBHNA/The Label/Geffen/Interscope)
O-TOWN All Or Nothing (J)
POWDERFINGER My Happiness (Republic/Universal)
SHAGGY Freaky Girl (MCA)

CHR/RHYTHMIC

AGUILERA, LIL' KIM... Lady Marmalade
(Interscope)
AZ Problems (Motown/Universal)
MS. TOI Handclap (Universal)
SHAGGY Freaky Girl (MCA)
TURK It's In Me (Universal)
TWISE Uh-Uhh (Universal)

URBAN

B.G. Bounce With Me (Cash Money/Universal)
BILAL Love It (Moya/Interscope)
CASE Not Your Friend (Def Soul/IDJMG)
DAVE HOLLISTER Take Care Of Home
(Def Squad/DreamWorks)
KOFFEE BROWN Weekend Thing (Arista)
PRODUCT G&B Cluck Cluck (Yclef/J)

URBAN AC

ERYKAH BADU Cleva (Motown)
BILAL Love It (Moya/Interscope)
CASE Missing You (Def Soul/IDJMG)
INDIA.ARIE Brown Skin (Motown)
MIKI HOWARD One Day Without You
(Concord/Peak)
KIM WATERS Love Don't Love... (Shanachie)

COUNTRY

ALABAMA Will You Marry Me (RCA)
LONESTAR I'm Already There (BNA)
MARK WILLS Loving Every Minute (Mercury)
LEE ANN WOMACK Why They Call It Falling (MCA)

ADULT CONTEMPORARY

ANGELA AMMONS Big Girl (Universal)
OIDO Thankyou (Arista)

HOT AC

ANGELA AMMONS Big Girl (Universal)
EVERCLEAR Brown Eyed Girl (Capitol)
JEFFREY GAINES In Your Eyes (Artemis)
PJ HARVEY You Said Something (Island/IDJMG)

SMOOTH JAZZ

A TWIST OF MARLEY Get Up Stand Up (GRP/VMG)
JEFF GOLUB Dangerous Curves (Verve)
PAPRIKA SOUL He Loves You (Higher Octave)
CUNNIE WILLIAMS Life Goes On (Higher Octave)

ROCK

COLOR Are You With Me? (Melisma/Arista)
CRASH PALACE Perfect (Trauma)
PRIME STH I'm Stupid... (Giant/Reprise)
SHADES APART Beat By Beat (Republic/Universal)
SKRAPE Isolated (RCA)

ACTIVE ROCK

COLOR Are You With Me? (Melisma/Arista)
CRASH PALACE Perfect (Trauma)
PRIME STH I'm Stupid... (Giant/Reprise)
SHADES APART Beat By Beat (Republic/Universal)
SKRAPE Isolated (RCA)
SR-71 Another Night Alone (RCA)

ALTERNATIVE

BADLY DRAWN BOY Disillusion (Beggars Banquet)
CRASH PALACE Perfect (Trauma)
PRIME STH I'm Stupid... (Giant/Reprise)
PJ HARVEY You Said Something (Island/IDJMG)
SHEA SEGER Last Time (RCA)
START Gorgeous (143/Label/Geffen/Interscope)
WEEZER Hash Pipe (Geffen/Interscope)

TRIPLE A

BADLY DRAWN BOY Disillusion (Beggars Banquet)
PJ HARVEY You Said Something (Island/IDJMG)
ANDREAS JOHNSON Glorious (Reprise)
DAVID MEAD Standing Here... (RCA)
MINDFLDW Broken Windows (Jasmine)
SHEA SEGER Last Time (RCA)

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

liquid audio



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A Perry Capital Corporation

Earnings

Continued from Page 1

"Despite the tough comparisons [to Q1 2000], we were able to increase after-tax cash flow per share, the best measure of our performance, vs. the outstanding first quarter of last year," Clear Channel Chairman/CEO Lowry Mays said.

Although the company's radio division saw an 8% decline in pro forma revenues, President/COO Mark Mays said its stations saw improvement in ratings in nine of the top 15 markets. He added that a majority of the company's cash flow comes from those stations, and he called the rise in listenership a very positive trend.

Looking ahead to Q2, the company forecast net revenues of \$2 billion, EBITDA of \$1.4 billion and ATCF of \$465 million. "Our guidance for the second quarter is not something that's exciting to us," commented Lowry Mays. "But, considering the significant gains that we had last year, I think everybody can see in the first and second quarter that we're giving back some of those gains now. Hopefully, the economy will get better, and certainly the advertising sector, which has always been somewhat recession-resistant, will outperform the gross domestic product as it has in the past."

Lowry Mays may not be excited about the Q2 outlook, but Citadel Communications CEO Larry Wilson is very upbeat about his company's future. In the last earnings conference call before the company completes its \$2 billion buyout by holding company Forstmann Little, Wilson boldly claimed, "I will be back. I'm going to help Forstmann Little build this a lot bigger. I've always dreamed of Citadel being a large-cap company, and I'm very bullish on our ability to take it the next mile and then come back out into the public arena again."

Citadel's stockholders approved the Forstmann Little buyout on the same day the company released its Q1 earnings. FCC approval has been secured for the transaction, which is forecast to close in late Q2 or early Q3.

For Q1 2001, Citadel reported a 58% consolidated net revenue increase, to \$73.1 million. BCF surged 50%, to \$20 million, and EBITDA improved 55%, to \$17.5 million. On a same-station basis, net revenues slipped a little more than half a percentage point, to \$40.6 million. Same-station BCF improved 5%, to \$13.2 million. Pro forma net revenues declined 2%, to \$73.1 million, and pro forma BCF dipped 5%, to \$20.3 million. Wilson credited strong local sales with helping the company through a period of weak national advertising, which, he says, "has really dried up."

Saga Communications President/CEO Ed Christian was happy that his company is hanging on through the weakening national advertising market. "Despite a tough national spot market and challenging economic times, we are pleased to have held our own. This was accomplished with aggressive sales efforts, as well as strict cost containment. Our continued strength in obtaining local advertising dollars has served us well."

Net revenue for Saga increased

3%, to \$22.87 million, BCF rose 2%, to \$6.9 million for the quarter, and ATCF fell 4%, to \$3.4 million. On a same-station basis, BCF climbed 2%, to \$6.9 million, while net revenue decreased 1%, to \$21.8 million. For Q2, Saga is anticipating net revenue of \$27.5 million, BCF of \$10.7 million and ATCF of \$5.6 million.

Along with news that the company is scheduled to launch its second satellite on May 7, XM Satellite Radio investors were treated to news that the company beat Wall Street estimates for the quarter. XM reported a consolidated net loss of \$36.9 million, a consolidated operating loss of \$42.1 million and a consolidated net loss available to shareholders of \$42.7 million, or 80 cents per share. That result beat a consensus estimate from six analysts surveyed by First Call/Thomson Financial, who expected XM to lose \$1.07 a share in Q1. In March XM raised \$200 million through a stock sale — funds the company says will help carry it into 2002.

Spanish Broadcasting System's Q1 net revenues were essentially flat at \$25.1 million; BCF declined 48%, to \$6.6 million; and EBITDA dropped 61%, to \$4 million. The results included revenue from a barter arrangement with America Online, however, and when that is excluded, SBS posted \$22.8 million in net revenue and \$7.7 in BCF. SBS CFO Joe Garcia said a decrease in advertising demand has led the company to adjust its Q3 and FY2001 forecasts. SBS now expects Q3 revenues to decrease 2%-4% and anticipates BCF to be between \$9.5 million and \$11 million. For the year, SBS expects a revenue rise of 5%-7%. In February the company forecast that 2001 net revenues would improve between 20%-24%.

Hispanic Broadcasting also adjusted its outlook downward, cutting its full-year 2001 net revenue growth estimate to approximately 4% and setting its full-year BCF at \$95 million. HBC said the reason for the revisions is lower overall radio-industry revenue growth in the markets it serves. As for Q2, the company forecasts modest revenue growth, in the range of 1%-3%. BCF between \$24 million and \$25.5 million and EBITDA from \$21.7 million to \$23.2 million. The company expects Q2 ATCF to range from 17 cents to 18 cents, an improvement over a first quarter in which it reported a major dip in earnings.

HBC saw its profits fall 31% in Q1 2001 as net income dropped to \$3.6 million, or 3 cents per share. Q1 2001 net revenue increased nearly 3%, to \$47.8 million, but BCF decreased 8%, to \$15.6 million, and EBITDA dropped more than 12%, to \$13.3 million. ATCF slid as well, falling more than 4% to \$13.5 million, or 12 cents per share. On a same-station basis, net revenue and BCF were essentially flat, with both dipping less than 1%. While the company's FM stations posted a net revenue increase of almost 3% and BCF growth of 8%, the AM stations posted a 9% decline in net revenue. The company attributed the decrease in AM station performance to the reformatting of two News/Talk stations, in Los Angeles and Dallas, during the quarter.

At least one radio executive thinks the slowing economy will lead to greener pastures. Regent Communications COO Bill Stakelin said, "When

[the slowdown] ends, Regent plans to come out on the other end prepared to immediately exploit the revenue-generating opportunities we know will be in the marketplace." For Q1, Regent posted a net loss of \$1 million for the quarter, but that's a significant improvement over the \$3.8 million loss it posted in Q1 2000. The Q1 2001 loss works out to 3 cents per share, a big improvement over the \$1.29 loss per share from Q1 2000. Regent's Q1 2001 net broadcast revenue increased 52%, to \$11.3 million and BCF increased 61%, to \$2.9 million. EBITDA for the quarter improved to \$1.5 million. On a pro forma same-station basis, net broadcast revenues, excluding barter, increased 9%, and BCF increased more than 18%.

Regent forecasts that Q2 2001 revenue will come in between \$13 million and \$13.3 million and BCF will be in the \$4.2 million-\$4.4 million range. On a same-station basis, Regent expects revenue growth of 2%-4% but sees BCF declining 8%-10%. For the year, Regent expects reported revenues of \$52 million-\$54 million, BCF of \$17.8 million-\$18.3 million and ATCF per share of approximately 27 cents. Full-year same-station revenue growth is expected to be 5%-7%, and BCF is set to grow 11%-14%. As Chairman/CEO Terry Jacobs observed, "This is not the first challenging advertising environment we have faced, and it will not be the last."

That may be true, but the current environment led Beasley Broadcast Group to trim its forecast for Q2 and precluded the company from forecasting beyond that. Blaming the soft advertising environment and changes in advertising-buying patterns, the company said its anticipated 2001 results have diminished and that its previously released full-year guidance cannot be relied on. However, Beasley forecast actual revenue of \$29 million, BCF of \$7 million and ATCF of 7 cents per share for Q2. On a same-station basis, Beasley expects revenue to be down 10% and BCF to be down as much as 25%.

Beasley saw its net loss improve dramatically in Q1, from \$29.4 million (\$1.39 per share) in Q1 2000 to \$1.8 million (7 cents) in Q1 2001. Consolidated net revenue rose 13% in the past quarter, to \$25.8 million. But BCF dipped from \$6.9 million to \$6.5 million, and ATCF slid 25%, to \$2.6 million or 11 cents per diluted share. On a same-station basis, consolidated net revenue grew 5% and BCF decreased more than 1%. On a pro forma basis, consolidated net revenue for the quarter would have been \$27.5 million and BCF would have been \$6.6 million. Pro forma results reflect Beasley's recently completed acquisition of six stations in New Orleans and Las Vegas and two stations in Augusta.

BCF for Jefferson-Pilot's communications division dropped from \$20.1 million to \$16.8 million, while earnings declined from \$8.8 million to \$6.8 million. Still, Jefferson-Pilot said it believes the markets in which it operates "remain some of the most attractive in the nation from a long-term growth perspective, notwithstanding the current slowdown." The company's overall earnings per share climbed 8%, to a record 96 cents.

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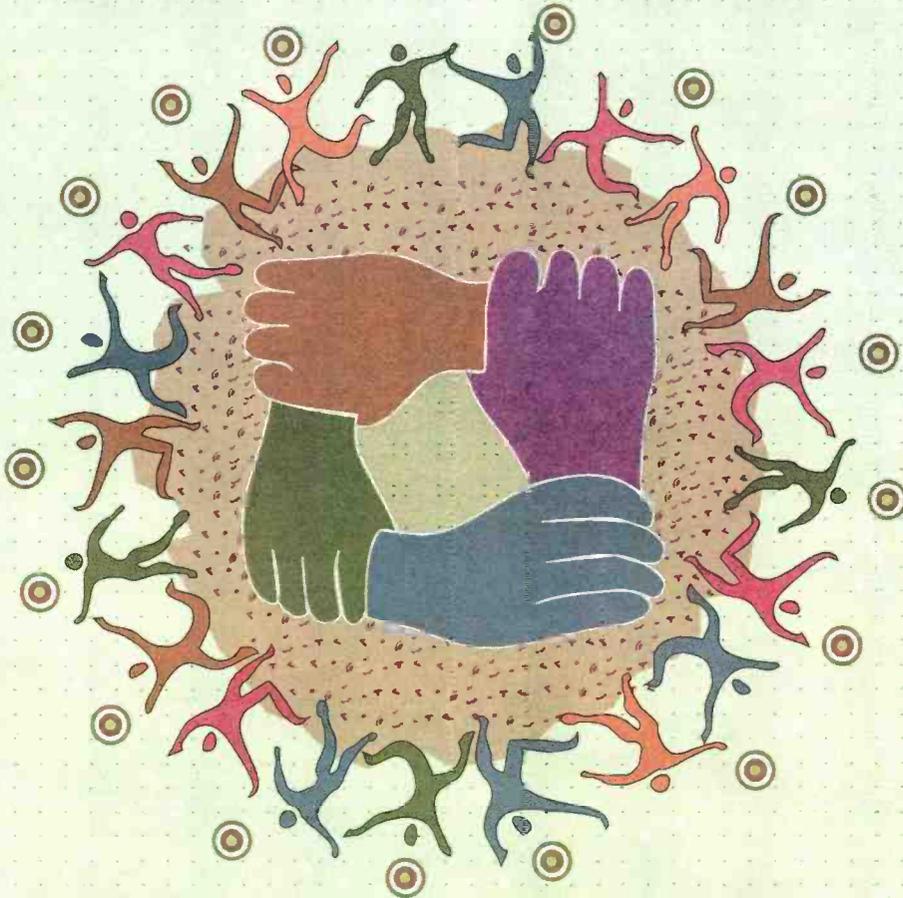
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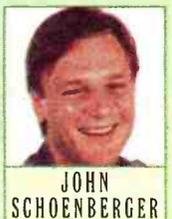
COMMON BONDS



OUR PHILOSOPHIES ARE MORE SIMILAR THAN SOME MIGHT THINK

ONE OF THE MAIN REASONS that R&R Publisher/CEO Erica Farber, GM Sky Daniels and Director/Charts & Formats Kevin McCabe wanted to hire me was to take the Triple A format to the next level in the eyes of the industry. They recognized its impact in the marketplace from a strategic programming perspective, and they were also aware of the success many artists have enjoyed due to the format's support, but they felt that Triple A needed more attention and that R&R's full commitment could certainly add extra momentum toward that end. The first step was to hire an actual editor for the section, and, fortunately for me, I was one they chose. ♦ The first order of business when I got here at the beginning of the year was to increase the reporting panel to more accurately reflect the diversity and impact the format has. This included choosing a handful of very influential noncommercial reporters to complement the key commercial stations already on the panel. The next order of business was to schedule the first Triple A special, which you are holding in your hands right now. ♦ The third order of business — and I'm thrilled to be able to use this special issue as the vehicle to announce it — was to change the name of the section to more accurately reflect the perception virtually everyone has of the format. So, as of today, Adult Alternative has been officially changed to Triple A. I realize that it will take everyone a while to accept the fact that they don't have to keep trying to remember which trade magazine calls it what, but I'm sure we'll all adjust. ♦ All kidding aside, my efforts to advance the cause of the Triple A format and the recording artists it represents are no secret to anyone within the community, but now, with the power and credibility of R&R behind me, I view it as my appointed mission to make the industry more aware of our success and our passion. This Triple A special is one way to do just that. ♦ I have often called this community a ragtag group of stations that have more similarities than differences, and so I decided that the best way to spotlight that point of view was to choose "Common Bonds" as the theme of this special. As you'll read, we solicited the help of many respected professionals within the community to explore and highlight the aspects that do indeed point out

what we have in common. ♦ Paragon Research principal Mike Henry takes up the challenge of finding the common thread and discovers it rather quickly once he approaches it from a community perspective (Page 40), while SBR Creative Media co-President John Bradley points out the audience attitudes that commercial and noncommercial stations share (Page 42). ♦ KINK/Portland, OR PD Dennis Constantine explores the right way to choose crossover artists from other formats that we have a natural affinity with (Page 45). Industry label vet Jeff Cook gives us an all-important perspective about ourselves, now that he's had a chance to step back from the business for a while (Page 46). And Steve Harris offers us some insight as to why he feels Triple A could succeed in the U.K. (Page 48). ♦ Assistant Triple A Editor Peter Petro gives us the ABCs of station benefit CDs that spotlight live, in-studio performances by Triple A artists and, more importantly, help local charitable causes (Page 50), and I explore the deeply emotional subject of concert co-promotions and offer some insights that could help us all keep it in the proper perspective (Page 55). ♦ In addition, I've written a piece on the important crusade for a landmine-free world that is being spearheaded by concerned Triple A artists (Page 58), and Triple A promotion executives give us some insight as to why the format is so important to their artist strategies (Page 62). As an added bonus, I've included almost everyone's e-mail addresses, as well as the music call times of the R&R Triple A reporting panel (Page 70), and a picture page showcasing recent live performances (Page 77). In addition, check out Bob Shannon's Legends column, which features the one-and-only Norm Winer, PD of WXXT/Chicago, and Erica Farber's Publisher's Profile on KXST/San Diego owner/GM Bob Hughes. ♦ It's easy for people to point out our differences not only within the Triple A community, but in life in general. I prefer to acknowledge the things we share and to help us all work toward a common goal.

JOHN
SCHOENBERGER

T R I P L E A C O M M O N B O N D S

A SENSE OF COMMUNITY

TRIPLE A'S ULTIMATE COMMON BOND

BY MIKE HENRY

Mike Henry, Managing Partner of Paragon Research, has been involved in research projects for just about every Triple A station that exists, on both the commercial and noncommercial level. He, of all the guest writers for this special issue, was most excited about discovering the format's common ground.

Successful Triple A stations are customized for their markets. That is why they can vary significantly from market to market. So when John asked me to reflect on the "common bonds" of Triple A stations, I wasn't quite sure what those bonds would be. What do these stations have in common?

Music? Not especially. Put two Triple A stations' playlists side by side, and you'll likely see wide music differences. Some lean '70s, some '80s. Some tilt more into Alternative, some are more Classic Rock, and others are more Modern AC.

Personalities? Not at all. Some Triple A stations are lucky enough to have true personalities, but most rely on the music to be the star, even in morning drive. Some, such as KBCO/Denver and KFOG/San Francisco, have true morning shows, while others are closer to being music machines. KBCO runs *Loveline* at night, while KINK/Portland, OR plays instrumental music later in the evening.

Stationality? No again. If Triple A stations were a family, it would be quite diverse in physical attributes. KGSR exudes an image of roots-rock and localism that is perfect for Austin. KTCZ/Minneapolis, KMTT/Seattle and KFOG reflect the upper-crust, white-collar audiences they attract. KPIG/Monterey and KINK have been perfectly quirky for so long that they now own unique station images. WDOG/Chattanooga, TN is more blue-collar with a rock attitude, and KKMR/Dallas has its image prominently plugged into the Internet.

COMMUNITY

So, starting at this Rubik's Cube of a format we call Triple A. I am continually struck by

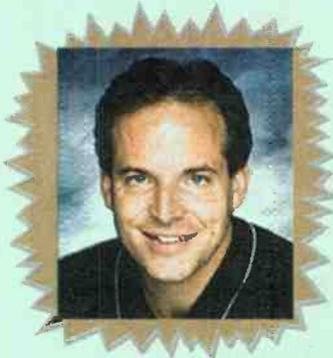


Successful Triple A stations have hung their hats on being more than a jukebox. They feed listeners music news and information, artist interviews and behind-the-scenes views that allow them to grow and learn with the station.



its contradictions. Challenged with finding the common thread running through all these stations, I came to realize that the very element that makes them different from one another — their "communities" — is also what makes them similar: The most common bond of Triple A stations is their sense of community.

Community is a very unsexy position in radio these days. Having a community focus does not spike the ratings, and it does not drive immediate revenue. Integrating strong community connections through the natural



MIKE HENRY



While the Triple A format is a collection of radio stations that sound very different from one another, the true connection between these stations is their dedication to the community heartbeat.



flow of radio-station activities is an ongoing effort, and it entails more plowing than harvesting. It takes time, diligence and patience.

Community is also a slippery concept. It's easy to pigeonhole it as meaning public service or even simply reading PSAs. While most stations fight tooth and nail over which plays the most music or has the least repetition or the funniest morning show, precious few realize the need to fight for their communities and their listeners. Having been built on the premise of localism and respecting the listener, most successful Triple A stations are in a mature, long-running relationship with their communities. This relationship is the primary reason for the stations' existence and revenue.

If Triple A listeners wanted only music they liked, they would listen more to Classic Rock and Modern AC stations or to CDs and streaming audio. If all they wanted was news, they would listen to News or Talk stations. Triple A partisans, however, expect more than that from their favorite radio station, and, for the most part, they get it. This is largely because Triple A stations cultivate their link to their community in a number of ways.

THE KEY ELEMENTS

Music: As the Silly Putty that fits neatly around other narrowly focused franchise formats, Triple A stations have learned to play music that works in their markets regardless of how it fares elsewhere. That is why Triple A stations sound so different from market to market. They integrate local and regional music into their style boundaries, which is why KGSR sounds like Austin and WDOG sounds like Chattanooga, TN.

Artists Listeners Can Touch: Most Triple A artists have been active with stations via in-studio performances and other small-setting shows where listeners are able to get close to them and their music. This is a valuable human connection between listeners and artists, and Triple A stations benefit greatly from this relationship.

Information About the Music: Successful Triple A stations have hung their hats on being more than a jukebox. They feed listeners music news and information, artist interviews and behind-the-scenes observations that allow them to grow and learn with the station. Let's face it, new music for adults can be a tough sell, so it stands to reason that those willing to "go there" are more receptive to features about and insight into the music than other types of listeners.

Local News and Information: Smart Triple A stations have invested wisely in providing plenty of local news and information — not of the headline variety, but more of the feature and in-depth style of news reporting. It's no secret that Triple A stations share heavily with NPR's *Morning Edition* and *All Things Considered*. Some Triple A stations have even shrewdly crafted their news to appeal to the same audience that NPR's news attracts.

Lifestyle Events: This is another area where Triple A stations were ahead of their time. From KFOG's Kaboom Fireworks Display to KBCO's Kinetic Sculpture Challenge, Triple A stations are at the top of their game when tapping into listeners' lifestyle ambitions. Lifestyle events unique to each station and market are signature events for Triple A stations in the minds of listeners and nonlisteners alike. These events can also be

powerful nontraditional revenue producers.

Local Advocacy: Some Triple A stations have taken active roles in making their communities better places to live. A proactive role in the health of the local market is a powerful card to play, as it makes a very personal connection with listeners who care. In a climate where most stations avoid dealing with touchy local issues, many Triple A listeners appreciate their favorite station for being an active leader in the community.

Having a Point of View: While risky, having a point of view is another strong



Triple A stations are few in number compared to other franchise formats, but they are extremely valuable properties for their owners. They are tremendous revenue producers.



stance in the eyes of many Triple A listeners. It can be to a Triple A station's advantage to take a position that directly reflects Triple A artists' stances. These artists tend to be politically active, as do many of their fans. Most compelling people have opinions, and so do most compelling radio stations.

UNIQUENESS IS THE STRENGTH

While the Triple A format is a collection of radio stations that sound very different from one another, the true connection between these stations is their dedication to the community heartbeat. Taking this role seriously, which includes integrating that point of view into all of your strategic plans and budgets, will allow successful Triple A's to remain relevant and top-of-mind.

Triple A stations are few in number compared to other franchise formats, but they are extremely valuable properties for their owners. They are tremendous revenue producers, topping the FM music-station revenue lists in markets such as San Francisco and Denver. Further, they can make excellent components within a market cluster of other formats, such as Classic Rock and Active Rock, if given a chance.

It is not surprising that Triple A stations are coveted franchise formats for the owners who currently operate them. With a continued focus on molding these stations to the marketplace by cultivating "communities" of listeners, there is no reason why more successful Triple A stations could not flourish.

Contact Paragon's Mike Henry at 303-922-5600 or by e-mail at mhenry@paragon-research.com.

"We shall not cease from exploration, and the end of all the exploring will be to arrive where we started ... and know the place for the first time."

— T. S. ELLIOT —

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T R I P L E A C O M M O N S

A SHARED AUDIENCE

IS THERE REALLY MUCH DIFFERENCE BETWEEN THE COMMERCIAL AND NONCOMMERCIAL LISTENER?

BY JOHN BRADLEY

I felt it was important that John Bradley, co-President of SBR Creative Media, contribute to this special. After all, his company works closely with many of the key commercial and noncommercial Triple A stations in the country. As you'll read, Bradley has found that many of the programming values on both ends of the radio dial are rooted in the common goal of presenting intelligent, informative content to the adult listener.

Maybe it's because I'm getting older. I find myself gravitating toward Talk radio more frequently than ever. They warned me this would happen. Because I'm a Triple A music listener, I'm more likely to go to public radio for talk than I am to listen to Dr. Laura or Rush Limbaugh or the heretics on the local call-in show.

When I was younger, Talk radio was somebody else's radio. Now I feel a need to get a good balance of music and talk. And since most music stations are 10-in-a-row song machines with "less talk, more rock," public radio seems to satisfy my curiosity about what else is out there in the world besides classic Beatles tracks and the new bands Triple A plays. Is anybody else feeling this way?

THE SHARING REALITY

The common wisdom is that Triple A stations primarily share their listeners with Hot AC, Classic Rock and Alternative stations. However, it's easy to overlook one of the top sharing outlets for Triple A listeners: noncommercial or public radio.

It's easy to overlook this sharing because Arbitron doesn't release noncommercial ratings in the 12+ numbers we read in the trades, nor does it print them in the books we receive every quarter. But we can pull out the noncom numbers in Maximizer and PD Advantage. With a little research, here's what we found.

Average Sharing Of Triple A With Public Radio

Madison, WI	WMMM with WERN	31%
Denver	KBCO with KCFR	25%
San Francisco	KFOG with KQED	22%
Chicago	WXRT with WBEZ	20%
San Diego	KXST with KPBS	18%
Indianapolis	WTTS with WFYI	18%
Seattle	KMTT with KUOW	16%
	KMTT with KPLU	22%

Three-book average in 2000; persons 25-49, Mon-Sun, 6am-midnight

Time Spent Listening is healthy. It ranged anywhere from a low of four hours to a high of 9:45. We found a couple of books where the Triple A audience going to public radio actually spent more time with the noncom station than with the Triple A.

WHY THE SHARING?

So what's going on here? Why do Triple A listeners go to public radio?

WMMM/Madison, WI PD Tom Teuber says, "Triple A radio pleases people over the age of 30 who have an interest in keeping up with new music. They are seekers. These same seekers gravitate to National Public Radio to explore new and interesting things via news and information. An NPR station has the same spirit as a Triple A station."

Bruce Warren is PD of WXP/Philadelphia, a noncommercial station, but one rooted in Triple A music, not public radio news and eclectic programming. He says, "Seekers" is a good description. They're seeking intelligence, information and a human voice. It's tied into lifestyle values and beliefs."

So it would seem that what we have is a large group of people who are seeking out information just as they are seeking out music. They want to hear the big headlines mixed with stories about the lobstering business in Maine, and they want to hear old Police songs mixed with Supreme Beings Of Leisure. They are curious.

Even in today's competitive radio landscape, Triple A is still on a higher plane than other radio formats. "NPR and Triple A do share a presentation style, especially when you compare us to all the lowbrow, more-hype stations that are available," says Dave Benson, KFOG/San Francisco PD. "We're the closest to noncom's style."

And WXRT/Chicago PD Norm Winer observes, "How could an 'XRT P1 resist a scintillating Terry Gross interview with one of their favorite cultural figures — rock star or not — compared to their favorite station's regular programming? WBEZ's specialty shows, whether daily or weekly, make the radio come alive, forcing us to raise our standards."

"I first noticed the sharing with noncoms 10 years ago in Columbus at [WWCD] CD101," says Teuber, then WWCD PD. SBR was working with Teuber at the time, and we recommended he do something we did at KBCO in the late '80s: CD101 placed underwriting announcements on the public station saying, "When you want to hear music, come over to CD101." It certainly made those shared listeners feel good about CD101 from a public relations side, and it reminded people to come back to CD101 later.

Today many savvy noncoms realize that commercial stations are competitors and refuse underwriting announcements for any other stations. But if you can get away with it, it's a small amount of marketing money well spent.

IT'S FOR THE NEWS

It's not the classical music or real jazz that draws most people from Triple A stations to

the left side of the dial; it's really sharing with NPR or, more directly, with some of its produced shows. We can actually narrow it down to sharing with NPR's hallmark show, *Morning Edition*. There's also some sharing with the afternoon block, *All Things Considered*, but beyond that, little else is drawing many listeners away from Triple A, except maybe a few devotees to *Car Talk* and *Fresh Air*.



JOHN BRADLEY

"NPR news is a strong brand," confirms Benson. "Morning news is what those listeners are looking for who go from Triple A to NPR, and good news is hard to find in the morning anywhere on radio. *Morning Edition* is consistent, accurate news with excellent presenters. I'm not surprised our listeners choose NPR news."

Mike Henry of Paragon does research and consulting for NPR and public stations. "People go to NPR for more than just the headlines," he says. "NPR presents the human side of the news, the people within the news stories. The listeners expect to hear about things they are not going to hear anywhere else." Sounds like Triple A listeners. They expect to hear music on our stations that they aren't going to hear anywhere else too.

KXST/San Diego GM/owner Bob Hughes likes to cite futurist Marshall McLuhan, who once said that information in depth fosters involvement in depth. Where music radio does five news stories in 50 seconds, NPR does one story in five minutes. NPR does a fantastic job of involving the listener and creating a relationship. Triple A stations can do the same with music.

COUNTERPROGRAM NPR

If up to a quarter of your listeners are going to public radio for news, why not do more news and in-depth features in the morning on Triple A radio? Because copying public radio is not the way to go, just as copying a music competitor by playing more of its songs is not

the best strategy. "That's a dangerous road to go down," says Hughes. "We're a music station. We can't compete head-on with one of the strongest providers of news, information and talk on the dial."

Even though noncom PD Warren could air NPR news if he wanted to, branding and imaging WXP/Philadelphia as a music source is his best strategy. "If I ran top-of-the-hour NPR newscasts, it wouldn't hurt me," he says. "But *Morning Edition* is an image thing that I can't and don't want to compete with. They do it better. We're a music station and want to be known as a music station."

Winer goes further by saying, "The challenge for us, as a commercial music station, is to maintain the consistently stimulating quality that our more demanding listeners require while still being able to relate to the cumers who'll elevate our ratings into the realm of respectability."

Consider Benson's strategy when given the opportunity to bring in a new morning show to KBCO several years ago: "When I developed the new KBCO morning show with Bret Saunders, I said, 'I want a rock 'n' roll NPR,'" he recalls. The result was a lot of music mixed with intelligent talk, a brief newscast focusing on people every half-hour and phoners with guests in the 7am and 8am hours.

"Someone I know at the NPR station in Denver says KBCO is the perfect blend of core public radio values with commercial radio," Warren says. "So, from an NPR viewpoint, KBCO has succeeded." And the ratings show it: KBCO has consistently been No.1 25-54 in morning drive.

THE IDEAL STATION

Paragon's Henry built a Triple A music format for Wyoming Public Radio several years ago. It ran NPR news blocks and Triple A music the rest of the time. The station ended up getting more listeners than almost every commercial station in Wyoming and gained significant underwriting by pulling advertisers away from commercial stations. The state's commercial broadcasters' association eventually pressured the University of Wyoming, operators of the statewide network of public radio stations, to kill the format. It was just too competitive.

In my fantasy radio world my dream station is much like what must have existed in Wyoming. It's a station that appeals to active, aware, curious adults between the ages of 25 and 54 who are increasingly moving toward the 35-64 demo. It's a station that airs *Morning Edition* from 5-9am and an abbreviated version of *All Things Considered* from 5-6pm. It's a station that plays Triple A music the rest of the day, a cool mix for the curious who seek the new as well as the old. But could we ever get NPR's Bob Edwards to stand for 15 minutes of commercials every hour?

"Once we accept our limits, we go beyond them."

— BRENDAN FRANCIS —

Reach John Bradley at 303-444-7700 or by e-mail at john@sbrcreative.com.

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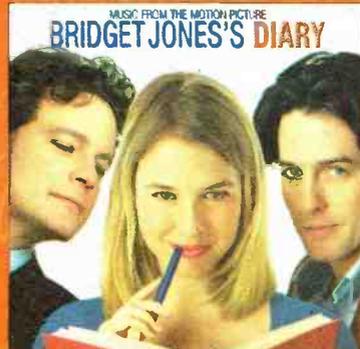
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TRIPLE A COMMON BONDS

WHY DID THE RADIO STATION CROSS OVER?

TIPS ON CHOOSING THE RIGHT CROSSOVER SONGS TO PLAY.

BY DENNIS CONSTANTINE

It's no secret that Dennis Constantine knows how to program a radio station. During his many years at KBCO/Denver-Boulder, as a Triple A consultant and, most recently, as PD of KINK/Portland, OR, Constantine has always found the right balance of music to make his stations very competitive and highly successful. In this piece he gives us some insight into choosing the right crossover songs to play.

At most radio stations you hear a lot of industry jargon in the hallways. One of the most popular terms bandied about at Triple A stations is "crossover songs." It's the concept of attracting listeners from other formats by adding songs being played on other stations to build a larger listener base.

While this seems logical on the surface, it's important to realize that playing a familiar song from another radio station can sometimes do more damage than good. When you go to a Chinese restaurant, you expect to see a menu of Chinese food. If the menu features hamburgers, french fries, pizza, fried chicken and doughnuts along with the Chinese food, you get a confusing message.

When you're in the mood for pizza, you don't necessarily think about going to a Chinese restaurant. In the same way, the

doesn't fit the image you are trying to portray muddies the water and creates a confusing image for the radio station. The No. 1 rule when choosing songs for your station is to only play songs that fit the image that you want to present.

Find the songs that fit your station. Just because a song is being played on another station in your market, whether as a current or a library track, doesn't mean that it's right for your station. For example, Creedence Clearwater Revival and Led Zeppelin have a ton of great hits. They score high in music tests. But do they fit the sound of your radio station? If these songs give out the image of the Classic Rock station, your playing them may confuse people when they tune in.

Similarly, if your station is roots-based and you are playing youthful alternative currents in your music mix, you are wasting valuable airtime. Remember, listeners don't know what you don't play. What you do play is what creates your sound. Every song you play needs to be congruent with the image your station wants to portray.

In the retail business, quality stores like Nordstrom make sure that everything they sell fits the expectations that their customers have. You wouldn't expect Nordstrom to have a tattoo parlor next to the jewelry case. If you saw an automobile-tire display right next to the perfume counter, you would be confused. If you are the quality radio station, make sure everything you do is congruent with the image you want to portray.

NEW MUSIC IS UNFAMILIAR

Most new music is unfamiliar to adults. In music research tests it sometimes takes a year of constant airplay on a song before it is recognizable to adult listeners. People over 35 have a lot of things on their minds — career, family, finances. Music and radio are quite a ways down on the list of what's important to them.

What you might consider to be the newest, greatest song is just another song playing on their radio, which is turned down while they are talking on their cell phone. Just because you have played a song in heavy rotation for six weeks, you can't assume that many of your listeners know it or have even heard it.

Yes, there are some P1 listeners who know your hot current songs. They're the ones who call the DJ on the air to let him know how sick of a song they are. However, to the majority of your audience, it's a song they don't know. When you are a program director, you see the song title on your computer screen, you see it on the daily logs, and you hear it on the radio. To you, it might seem like this song has played a lot.

You are not the average listener. Don't turn over your currents too quickly. Check the Time Spent Listening for your station, and you'll find that the average listener spends only about an hour a day with your station.

When other stations in your market play "your" songs — "Camera One" by The Josh

approach, the specialty music will actually stand out more.

An image that comes to mind is a rainy, gray day in New York City. The bustling sidewalk is filled with businessmen all carrying black umbrellas. One person in the crowd, however, is carrying a brightly colored umbrella. It stands out; you notice it. But if many people in the crowd were carrying brightly colored umbrellas, that one bright umbrella would be lost in the sea of bright colors.

Following this line of thought, if you become the station that's too hip for the room by playing a plethora of spicy music, you'll only appeal to those few people who like their music spicy. You'll end up with a very small, loyal core. Offer spice on your menu, but in limited doses. Make sure you have plenty of mass-appeal music that attracts a large audience base.



DENNIS CONSTANTINE

The No. 1 rule when choosing songs for your station is to only play songs that fit the image that you want to represent.

Joplin Group or "Babylon" by David Gray — hold a private celebration in your office. The other stations are validating your importance as a radio station by exposing your songs to a wider listener base. Keep these songs in a high rotation to make sure you get credit for playing them.

When radio stations in other formats play these songs, they are stretching beyond their normal musical boundaries and risk putting out a confusing image to their listeners. Other stations' play of these songs makes your station more reliable when someone is scanning the dial.

LESS IS MORE

In today's world, where more competitors are playing your music, don't overreact by playing less of the music people expect to hear on your radio station. Do just the opposite: Play the familiar songs and artists that fit your image more. Remember the radio rule: Less is more. You don't need a lot of deep image songs to be different. Play less reggae, spotlight it, and surround it with comfortable, familiar music. By taking this

IMAGING

To be appealing to a significant audience, find an image for your radio station that you can own. Imagine that all the radio stations in your market are storefronts on the same street. As the listeners shop on this street, they look at what each station has to offer. How do you draw listeners into your store? What sign do you put in your window that makes you different from the rest?

In the music retail world, Best Buy gets people in the door because it has the most-popular CDs on sale for \$9.99. A competitor can try to beat it on the price, but that's a war that is going to be hard to win. A competitor needs to find a different niche — maybe it could be the store that carries the largest inventory of music.

What is it that your station offers that is unique? Are you the place to relax? Do you play a certain kind of music? Does your station appeal to a certain lifestyle? Do you play the most music? Are you the station with the goofy morning show? What sign would you hang in your window that is appealing, gives you a competitive edge and will draw people in?

Once you find out what that sign should say, display it proudly. Play the message between songs, at stopsets, in IDs, on banners and in your advertising. Don't be afraid to say your slogan as much as you can. Remember: Your average listener is only tuned in for an hour a day, and most likely that hour is spread throughout the day in small spurts.

Just playing the right music is not the thing that will make your station successful. There's a lot more that goes into creating a station that grabs the attention of listeners. However, playing the wrong music will do damage and stand in the way of your becoming a top-tier radio station in your market. Using the right crossover music can create a strong foundation for a successful radio station.

"If the doors of perception were cleansed, everything would appear to man as it is, infinite."

— WILLIAM BLAKE —

Dennis Constantine can be reached at 503-517-6000 or by e-mail at dennis@kinkfm102.com

THE CASE FOR TRIPLE A

A VIEW FROM A DISTANCE

BY JEFF COOK

Jeff Cook is one of the most passionate and sincere people I've ever met in the music business. As many of you know, he's been exiled from our community for about a year now, but rather than being bitter, he remains one of the strongest proponents of Triple A radio and its artists. His newfound perspective is worth considering.

When John Schoenberger called to ask if I would write an article about the state of Triple A radio, I thought, "Why me?" I have been out of the music business for over a year now, and what could I possibly contribute, in terms of perspective, that might be of interest to readers of the column? But when I gave it some thought, I realized, "Why not me? I've spent the last 25 years working in various sectors of the business."

TIMES CHANGE

As most of you know, I have always been a strong supporter of this format. Frankly, I wondered if I would feel the same way after I'd spent some time away from it. From my days as a musician working in retail record stores and then in various positions at record companies — local, regional and national promotion and, most recently, as Sr. VP/Promotion & Marketing with Capricorn Records — I've experienced a lot of changes in the industry, but the past few years have brought about the most sweeping changes in the way business at radio and the record companies is done that I've ever seen.

When you are constantly addressing outside changes, it's easy to lose focus on your important long-term objectives and goals. What is required at times like this is perspective. And what better way to gain perspective than to step away for a while and look at the situation from afar?

The clarity that comes from viewing something from a distance is a wonderful tool for assessing whether one was on the right track. It helps you see if the professional philosophy you adhered to was valid or at least showed signs of growth in the right direction.

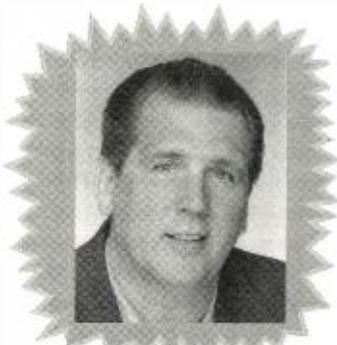
When you are immersed in day-to-day interaction, it's easy to start believing your own hype. You spend time confirming how right you are with others of like mind. We go to conventions, slap each other on the back and tell each other how great we're all doing, whether that's right or not. Well, even with some distance from the day-to-day, I've realized I'm still a believer in this format.

WHAT THE AUDIENCE
REALLY WANTS

Having said that, I would like to share with you some observations with regard to the state of the format today and its future. First, two

quick disclaimers: One, there is no hidden agenda here, as I'm not working any records. Two, I've never programmed a radio station, but some of my best friends are ... well, you know ... program directors. So here goes.

In the last year I have had the chance to interact with more people outside of the music business than I ever did in the 25 years I was in it. What they tell me is most interesting. Some of the concepts I've held to be absolute truths about people and their musical tastes have been smashed. I now believe that we are dealing with a far more



JEFF COOK

Some of the concepts I've held to be absolute truths about people and their musical tastes have been smashed. I now believe that we are dealing with a far more diverse and potentially wider demographic spread than we ever imagined for this format.

diverse and potentially wider demographic spread than we ever imagined for this format.

Consider a wealth of younger people, both male and female, whose tastes range from the acoustic side of alternative to classic rock. They don't want what is offered at the standard Alternative outlet. They somehow have an intrinsic understanding that corporate radio has a cookie-cutter approach to programming for the "alternative listener," and they aren't buying it. They are discovering stations on the Internet or are using other music services to satisfy their need to be outside the box.

Consider the 25-year-old male who isn't tattooed, isn't sporting a nose ring and has

matured to the point of not wanting to be slammed into his headrest every time he hits the Rock station button on his car radio. He loves music and is smart and well-informed. He just doesn't want a steady diet of head-whipping music. (Oh, and by the way, this guy has a job and a house and a nice car.)

There is also a sizable segment of empowered, free-thinking young women who haven't lost interest in music with a pulse or a point of view. They are engaged in careers that allow them to interact with the broadest influences available. They are sophisticated and open to diversity. They hunger for radio that's smart and musical.

In addition, I continually meet 40-year-old people who have no station to embrace as their own. They still love discovering new music. They come from the largest demo of music lovers ever, but can't abide the immature chatter at the Alternative station, are sick of classic rock and are unwilling to go to Pop outlets. Many of these people are searching the Internet and finding stations like KGSR/Austin, WXPN/Philadelphia and KPIG/Monterey. They express a longing for an adventurous station like that in their own cities.

PREDICTABILITY VS.
THE ELEMENT OF SURPRISE

Because of this informal research I've conducted, there is no doubt in my mind that there is a niche for a Triple A station in every major city. I'm flabbergasted at the people I've encountered who feel that most current radio programming isn't a fit for them. They are disenfranchised, disillusioned and distrustful of the programming at most radio stations.

I'm not suggesting that you abandon the key demo this format was built on; I'm only asking if it's possible that there is more of the listener pie to be had. If so, where are your new listeners coming from? How are you reaching out to them? Have you identified and targeted them?

It's a given that humans want, even need, order and consistency in their lives. It's comforting. They buy products and are loyal to brands because they know what to expect. Radio is no different. Many stations have been very successful at programming to the lowest common denominator and building a large listenership. But let's face it: Triple A is not a lowest-common-denominator format. In fact, this is a format for freethinkers, trendsetters and people who are adventurous and independent, regardless of age.

There are more of these people than we think there are. Remember when cable television came along and swept viewers away in record numbers? Network executives scratched their heads and said, "According to my research, this shouldn't be happening." I believe that even though people

like predictability, they also like to be pleasantly surprised.

These days, in marketing anything, it's all about the experience. People want to be entertained and engaged. Radio is no exception. The stations that win are the stations that provide an experience for their listeners. Whether you like them or not, Howard Stern, Rush Limbaugh and Dr. Laura all provide entertainment and an experience to their listeners. I'm not suggesting that you sign them up — that's not my point — I would just ask, does your station entertain and engage your listeners?

ALLURING POWER

I've rarely met anyone in radio or records who wasn't totally seduced in their youth by the magic and the music coming out of the radio. In fact, these early influences were often what prompted us to decide on a career in the music or radio business. There is an alluring power here, and the very best stations I've heard respect and acknowledge that power in their daily presentation.

Stations like KBCO/Denver-Boulder; KINK/Portland, OR; KFOG/San Francisco; KMTT/Seattle-Tacoma; WXRT/Chicago; and others all respect the power they have to transform the lives of their listeners. These stations are deeply involved in what's going on in their communities. They position themselves as pivotal points for sharing information that matters to the audience while creating events that bring vast numbers of the citizenry together.

KFOG's legendary Kaboom Fireworks Display, KBCO's Kinetics Challenge and KTAO/Taos, NM's Solar Power events come to mind as examples of radio becoming an integral part of the lifestyles of its listeners. This creates a connection with the audience that's worth its weight in gold.

It's also still very clear that this format continues to be the most fertile ground for the nurturing of new and established artists. This is evidenced by what's happening with artists like David Gray, Josh Joplin Group, Five For Fighting and Shelby Lynne. In addition, the sales story on the last John Hiatt disc is an amazing example of what commitment by a label like Vanguard can do to reignite sales and airplay on an artist the majors had lost interest in.

Triple A radio and some key indie labels are forging solid careers for artists in the 50,000- to 300,000-unit sales range. As these stations are evolving, so, too, are the careers of these artists, and that's a future I can believe in.

In closing, things look pretty good from where I stand. People in markets without this format continue to express a desire for a station with an adventurous attitude. In markets where stations have made a commitment and are executing this format properly, they are turning in excellent ratings, making money and selling records.

Contact Jeff Cook at 404-303-7164 or by e-mail at jeffreycocook@hotmail.com

"It is all right letting yourself go, as long as you can get yourself back."

— MICK JAGGER —

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C O M M O N
B O U N D S

TRIPLE A IN THE U.K.?

IS IT TIME FOR A TRIPLE A STATION IN BRITAIN?

BY STEVE HARRIS

This article came about in a very serendipitous manner. As you'll read, Steve Harris, along with his partners, is serious about getting a Triple A station up and running in the Yorkshire region of England. He got my name from a feature I wrote and e-mailed asking how I could help to get the word out for him, as he's looking for as much insight and advice as he can get. I told him to write an article about it for this special ... and here it is!

It's been three or four years since I discovered just how good Triple A programming could be. I have had airchecks sent over the Atlantic, I've tuned in on the Internet, I've checked the playlists on numerous websites, and I've bought the music. Ever since this life-changing discovery, I have been looking for the right opportunity to launch a proper Triple A here in the U.K., or rather a U.K. version of Triple A, to bring back quality adult rock to our commercial radio services.

A RARE OPPORTUNITY

That opportunity has finally presented itself with the advertisement of a new radio license for the Yorkshire region. We have now put together a consortium that is bidding for the license in the region. The members of the consortium include Newsquest U.K., whose ultimate owner is Gannet from the U.S.

I don't know how much people in the U.S. know about the somewhat arcane system of awarding new radio licenses in the U.K., but the process is controlled by the Radio Authority, which defines the coverage area, but not the format, and then invites all comers to apply for the license, choosing whatever format and style of radio they feel best extends listeners' choice in the area. In the case of this new Yorkshire regional license, we are just one of 16 applicant groups currently awaiting the Radio Authority's verdict in June.

There are good reasons for us to target the Yorkshire region — it's a large marketplace with more than 3 million adults, which I guess is about the same size as Miami-Fort Lauderdale, and it is sufficiently big enough to support a significant minority music strand like Triple A.

While our competitors have mostly gone for middle-of-market AC or Gold formats — yes, still more of those familiar top 20 chart hits by Simply Red and Maria Carey — we have boldly nailed our Triple A colors to the mast. It may not be quite the same as U.S. Triple A, as we need to anglicize it for the U.K. market, but the inspiration and origins are clearly advertised throughout the document. For good measure, we have used U.S.-based Paragon Research to carry out our

audience research. The company's principal executive, Mike Henry, knows a thing or two about the format.

Our hope is that our proposal will be understood beyond the fact that we are fans of adult rock music, because there's a more serious intent behind our bid.

A GRANDER MISSION

Our application argues strongly that the safe and formulaic approach of most commercial radio programmers in the U.K., never straying far from the tried and tested, is



STEVE HARRIS

Triple A delivers quality beyond mere quantity, and, with the right events and sponsorship policy, a Triple A station can build a really distinctive profile within the marketplace.

having a serious effect on the U.K. music industry. Checking the U.S. album charts at the beginning of March, there were only two U.K. groups or artists in the top 10: The Beatles (at No. 2), who haven't recorded together for 33 years, and Sade, recently turned 40 (who was at No. 6). There were no U.K. artists in the singles top 10, and there haven't been for many weeks.

Of the current crop of mainstream British Isles chart acts, Samantha Mumba is about the only one to have made it in the States recently, and she's from Dublin. Plus, she's hardly winning any plaudits for innovation and originality. Even the home top 40 singles chart has more foreign artists from the U.S. and Europe than ever before.

The serious question we're asking the U.K. commercial radio sector is, "Where are

the new artists, following in the footsteps of Van Morrison, Sting, Phil Collins, Peter Gabriel, Eric Clapton and many others who still feature prominently on Triple A playlists, going to come from if they can't get a break on any form of radio?"

At the moment very few new U.K.-based rock artists are emerging. Even David Gray's "Babylon" — a big hit here in the end — was around for 18 months before it made it to the singles chart. Toploader are another group of musicians who have evolved along a more traditional path, together with Travis and Coldplay, but there are not that many. And even these artists are the first to give credit to the noncommercial BBC radio services for giving them their first real break.

If the BBC is playing it, the commercial services may follow. I am told that the music industry in the U.K., in frustration, is totally resigned to this, and, as a result, there's very little promotion of new music and artists to commercial radio. The reps just drop off a pile of the latest chart-bound singles and leave. Ask for an album when you're not already playing the featured single, and you don't stand a chance.

THE GRASS IS GREENER

Those in the U.K. who like good music and a diverse radio scene can only look on with envy at the Grammy Awards — not just this year, but every year — as a broad range of talent is rewarded for success. The Best New Artist this year was Shelby Lynne — hardly mainstream pop or even country, yet she was best newcomer. And the top album of the year was Steely Dan's excellent *Two Against Nature*. I doubt if any tracks from that album, even the inevitable singles, have ever been played on a U.K. commercial radio station.

Yet the research for our application highlighted time and again that there is a significant and restless minority that wants better rock music, more adult-oriented music and far less repetition. And they prefer albums too. In the U.K. people spend 10 times as much on albums as they do on singles — and the vast majority of those singles are purchased by kids aged between 12 and 21.

Our research also underlines what an excellent demographic this format will deliver. We term them ABC, with a good profile and interest in the world around them, so I was all the more delighted to read John Schoenberger's article in the Feb. 2 edition of R&R, which made exactly the same point as far as the U.S. market was concerned and very much confirmed our main argument to be given the license.

Triple A delivers quality beyond mere quantity, and, with the right events and sponsorship policy, a Triple A station can build a really distinctive profile within the marketplace — even in those markets that

are more crowded than any here in the U.K. — and convert that into healthy audience figures and revenues. We believe we should be able to do the same here.

BUILDING AN ALLIANCE

Now, this is the heartfelt plea and the real reason for this article: We feel very isolated and out on a limb among the more than 250 U.K. commercial radio services. There are maybe 50 or more commercial Triple A stations in the U.S., but we're on our own here. We fear that other radio programmers and the regulators will not even understand what we are saying or what we are planning to do.

We are, therefore, very keen to build contacts and relationships with stations in the U.S., and through the auspices of R&R, we'd like to appeal directly to the Triple A family. We believe that there are potentially all sorts of benefits and areas of cooperation.

For instance, one of the airchecks I received of WXRV/Boston included an interview with and a live session by Jonatha Brooke, who is one of my personal favorites — though she is virtually unknown in the U.K. It may not be prime-time radio for U.S., but, even so, we'd love to get hold of a copy for transmission. We'd also like similar special sessions and interviews. And it's easy enough to reciprocate. Who knows, we might yet persuade Van Morrison to be a little less monosyllabic!

These are just a few of the ideas I put to one PD:

- An exchange of relevant chart material.
- Assistance with playlist and supply of new album material not available in U.K.
- An exchange of relevant prep material.
- Access to live sessions, like the Jonatha Brooke and other live performances, which considerably enliven and freshen up the sound.
- The obvious website links.
- Marketing and sales promotion initiatives, especially holidays (when our foot-and-mouth epidemic has passed).
- Interviews and contacts with Triple A artists, so that we can call them up and chat to them about their new projects and releases. And vice versa — after all, Sting lives about 45 minutes away from me, Roger Daltrey has fish farms in Romsey, John Illsley, of Dire Straits, has a house at Beaulieu, etc.
- We'd be delighted to hear any thoughts, suggestions, comments and bright ideas you might have — especially from Triple A programmers — and we'd really like to hear about your ideas for building working relationships.

Steve Harris is Application Director with Nova 106. If you'd like to learn more about their efforts or are curious about reading their whole application, log on to www.nova106.co.uk. Or you can e-mail Harris directly at harris@interalpha.co.uk.

"To generous souls every task is noble."

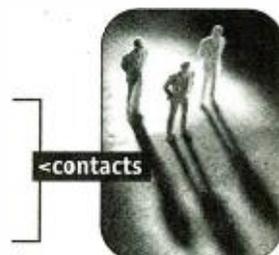
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C O M M O N
B O N D S

PUT YOUR MIX TO TAPE

CD COMPILATIONS ARE ON THE RISE, AND FOR GOOD REASON

BY PETER PETRO

Compilation CDs seem like a natural for Triple A stations. The trail has been blazed by stations like KBCO/Denver-Boulder and KGSR/Austin, both of which have been producing increasingly successful releases featuring artists recorded in their studios for over a decade. These CDs are now selling upward of 30,000 copies each.

Triple A stations have a special knack for being able to pull in artists for interviews and quick performances. Over time this can produce enough material to master for a release branded with the station.

Since Triple A listeners demonstrate a conscientious identification with "hand-picked" artists and music, featuring artists who match your station on such a release can pay lasting dividends for all parties involved. And while noncommercial stations can use these compilations as premiums during fund drives, they allow commercial stations to support local charities and generate fruitful connections with the surrounding community, including artists, retailers and the press.

It seems like a pretty painless way to get branded added-value into the hands of listeners, support your artists, create more

point is, it's best to know the ropes before you're on them.

CONTENT IS KING

First things first. Whence the music? It comes from the artists, managers, labels and publishers. They own it, and you're asking them to give it away. How nice have you been to them, and for how long? Even though stations technically own the masters of in-studio performances, label contracts can supersede the station's ownership, since rerecord licenses require that one obtain explicit permission before releasing a competing version of a song.

Although independent labels and lesser-known artists may be willing to concede publishing and recording rights for their material, larger labels are beginning to respond to a recent surge in radio compilation requests by laying down stricter rules.

Krista Koehler of From The Roots Management helped most of the stations I spoke with on the production and legal sides of their compilations, and she receives rave reviews from every one of her clients. "We had the extremely naive idea that we would do the licensing ourselves, and we got nowhere," says WDET/Detroit Asst. PD Martin Bandyke, who was able to move forward with the station's project once Koehler stepped in.

Koehler has run From The Roots for three years, producing, on average, a dozen compilations each year for stations in various formats. She's the one who weaves through the maze of approvals and bureaucracy and makes sure your t's are crossed on the final product. After getting artist and management approval, she moves on to the label and, finally, the publisher.

OVERCOMING OBSTACLES

Some obstacles are legal, others are political. "You can run into challenges if the labels say, 'That station didn't add this other record that we needed,'" admits Koehler, who sometimes plays the role of mediator to help encourage a label to participate.

Labels are putting caps on how many of their artists can be used on a given CD, and such caps from label groups can apply to all of their sublabels. Sony, for instance, currently allows a maximum of two of its artists on one CD,

regardless of whether they come from Columbia or Epic.

With bigger artists, the label may not feel that the artist needs the extra promotion, so it may want more incentive. Also, if you want an artist's track, ask early. "If you're the last station to request that artist in the market or region," Koehler says, "forget it."

On a positive note, labels or independent artists with smaller promotion budgets are often more willing to participate. When listeners respect your music selection, they're likely to believe in the artists you support, and that's leverage that any artist — but especially up-and-comers — can appreciate. Consider diversifying your station's selection of artists among various labels, especially smaller ones, and remember the importance of good PR with potential teammates.

You'll be asking people to donate the material that they make their livings from. Previous projects that demonstrate quality and success go a long way toward convincing someone that investing their royalties in your special promotional opportunity might not be such a bad idea, as does a firm commitment to the album's promotion, design and mastering.

CRITICAL RELATIONSHIPS

Inclusion on a radio station's CD generally boosts local album sales for an artist, says Koehler. This is critical for keeping your content owners happy now and in the future. KBCO PD Scott Arbough says that the success of his station's famed Studio C releases hinges precisely on the history of mutual understanding — and mutual benefit — in the associations that make the CDs possible.

KBCO sold 30,000 copies of its recent *Studio C, Volume 12* in six hours, but Arbough insists that success is not measured merely in units sold. "Having an audience for the album isn't the issue," he says. "The issue is how to provide the label, artist and management with something that will not hurt their record sales, but actually help them.

"That's my attitude about it. If I give you a new version of a song on the label's full-

length, you get to love that song, and you want more by that artist. You're more likely to go out and buy the record. When such a small, intense group of people gets the



copies, it's rabid. The excitement that surrounds it goes way beyond the fact that the song is out there.

"In order to get this kind of quality product built, you have to have a relationship of trust. The label and management want to believe that this is a good promotion for them, and I want to believe I can get the best artists possible.

"I emphasize to labels that we're not planning on putting out their song on our disc and forgetting about them. We do have a



'DET LIVE!
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VOL. 2

local presence, help drive traffic to your website and generate nontraditional revenue, but preparation can be the difference between success and catastrophe.

What follows is a short summary of what this strange and wonderful adventure of producing a compilation CD entails. There are some great opportunities for synergy that you will want to keep in mind, but these projects also involve a lot of important details, and regardless of where your vantage

"Man did not weave the fabric of life, he is but a thread in it; and what he does to the fabric, he does to himself."

— CHIEF SEATTLE —

commitment to their artists if we put them on our project. We want artists with whom we have longtime relationships on these discs. We also include up-and-comers, because part of what Studio C has become is an opportunity for our listeners to discover new artists."

Continued on Page 52

VANGUARD RECORDS. BREAKING THE SOUND BARRIER.



JOHN HIATT

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opening for BB King

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SHANA MORRISON

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TRIPLE A COMMON BONDS

PUT YOUR MIX TO TAPE

Continued from Page 50

LOCALIZE AT EVERY LEVEL

Once the music has been compiled into basic tracks, the process takes from three to six months, but it's wise to budget time



"Having an audience for the album isn't the issue. The issue is how to provide the label, the artist and management with something that will not hurt their record sales, but actually help them."

Scott Arbough



generously the first time through. "Often the track the station really wants is the most difficult to secure," says Koehler, "and you need the extra time to work that out." If you want a dozen tracks on your disc, you need to start with two dozen masters, which will be whittled down by legalese, red tape and Murphy's law.

For WMMM/Madison, WI, which pulled eight years of *Live From Studio M* recordings for its compilation, the most common reason for not receiving clearance was because the recording did not meet the expectations of the artist or manager. WMMM PD Tom Teuber

station's CD that included on-air and online promotion.

KBCO takes an alternative approach, selecting one retailer to carry the CD exclusively. "The criteria would include someone who is willing to have their store turned into a fiasco," says Arbough. "They also have to be willing to put up money, because it's an advertising tool for their store. Finally, they should have strategic locations in our metro area."

Keeping sales local also helps convince labels that the CD's success will not cannibalize national releases by the same artists. KBCO does not offer its CDs online to ensure that sales are local, in order to honor the agreement that the station has with the artists.

KBAC/Santa Fe, NM PD Sam Ferrara utilized the support of local retailers in three innovative ways. First, he placed coupon advertisements — for local chocolatiers, music stores, health food stores and a Daewoo dealer — in the liner notes to help the bottom line. He also offered CDs to the Daewoo dealer as test-drive giveaways.

Finally, the station did remote broadcasts from some of these retailers to build excitement, local presence and advertising support. Announcing the opportunity for local talent — from freelancers to children — to contribute to album artwork can also generate a great local buzz.

GENERATE A BUZZ

Speaking of buzz, local press will also be an essential element in making a CD project successful. Teuber's association with Madison local-entertainment magazine *Rhythm* generated a tremendous return for the station's first CD, including five-figure sponsorship of the project. "It was an exciting breakthrough, both in terms of the CD and in getting a sponsorship at that level," Teuber says.

The Internet provided an additional way for the station and the magazine to join forces for their mutual benefit. *Rhythm* liked posting "MMM's Sunday featured artists on its website. It gave the site dynamic content and traffic from MMM's listeners. *Rhythm's* page (www.madison.com) placed the content in an informative context

that included the magazine's review of the artist's CD and a link to purchase it. The CD purchase info is on the publication's subscription page, so folks interested in

Learn The Easy Way

Compilation ideas and pointers.

- Press fewer copies than you think you need, especially the first time. Koehler generally suggests 10,000-20,000 copies, especially since publishers are more likely to balk at anything greater than 20,000 units.

- If you're supporting a charity, make it a local one. Good ideas include groups supporting local musicians, environmental issues or health care needs and family oriented organizations.

- Do a contest for local artists — or even children — to submit cover artwork. This is the perfect setup, since it can generate local press coverage and encourages participation by your community in the project.

- Plan release parties with featured artists. Watch for tour routes and time parties accordingly, if possible.

- Use local media outlets to full advantage. Invest in those relationships, and the media outlets may even sponsor the entire project.

- Instead of seven tracks on an enhanced CD, choose 18 tracks of music.

- Include special content as a bonus or hidden track. You can even run contests to find the hidden material.

- Invest in the promotional value of the disc, especially the first time, and keep price points low. If you're 98.5 FM, sell it for \$9.85.

- Consider outsourcing to a local studio for a better recording.

- Have two recordings from each artist in case there is a clearance problem with one of them.

- Take photos of people standing outside the record store the first day of release.

- Use advertising in the cover art if your bottom line is tight, and offer the disc as a promotional tool to your clients.

KBAC Radio Free Santa Fe
Live From Studio Z
Volume 1



suggests getting two tracks from each artist when they come by, in case one doesn't get clearance.

Commercial stations should take advantage of the gold mine of opportunities that working with local retailers can provide. Most stations offer packages to retailers, which then employ the station's CD in various promotions, including in-store kiosks, giveaways, album-art ads, events and on-air and online advertising. WMMM's sales department put together a package for retailers that wanted to carry the

either the paper or the CD always have a chance to order the other while they're at it.

WMMM used its own homepage (www.1055triplea.com) to full advantage too. It listed links to the locations where the CD could be purchased, and each song on the project's song list was linked to the artist's own site, which the labels didn't mind at all. The site also linked to the Nature Conservancy, which received a portion of the CD's revenues.

Besides label and retail relations, fostering ties with local promoters can help you plan ahead for artists coming through town and help you squeeze some studio time into their tight promo schedules.

TECHNICALLY SPEAKING

KBAC's Ferrara keeps a tight rein on the engineering of his station's projects and warns that letting the band's own engineer take over can be dangerous. In

one instance, an engineer unfamiliar with the studio recorded a band with the stereo mike out of phase with one another. Ferrara eventually had to mix down the recording in mono to fix the problem and lost a significant amount of the recording's original content.

Ferrara also stresses the importance of recording an arrangement that presents the band's music in a new light. This increases the recording's uniqueness and value and may help convince management that the track complements, rather than competes with, the album version of the same track.

"When Shemekia Copeland came into the studio, she initially wanted to bring in everybody and play electric," Ferrara recounts. "That was already on the air, and I wanted people to hear her voice, so I convinced her to perform with only a guitarist."

The bottom line is that you need to take an active role in all aspects of these special compilation CDs, even the recording process, which takes place months before you even get to compiling and clearing the music.

"A proud man is seldom a grateful man, for he never thinks he gets as much as he deserves."

— HENRY WARD BEECHER —

Thanks to Kirsta Koehler at *From The Roots*. Parties interested in her services should contact her at 303-652-1700 or krista.koehler@prodigy.net.

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WHEN THE BAND COMES TO TOWN

HONESTY IS THE BEST POLICY WHEN DEALING WITH CROSSOVER ARTISTS

BY JOHN SCHOENBERGER

If there is one instance when radio and record labels often end up in opposing camps, it's when a crossover artist comes to town to do a concert. Quite often the position of the Triple A station is that it was supporting the artist long before anyone else in town was and it deserves the presents, period.

Labels are left with the seemingly impossible task of keeping the Triple A station happy while encouraging participation by other formats that are also supporting the artist. A solution can usually be found, but it doesn't come easy.

I talked with several program directors about this subject, from both large and medium markets, and it struck me how each situation truly is different — not only the artists involved, but also the current makeup of the market and, of course, the current mood of the PD.

Every Triple A station would love an exclusive on every appropriate artist who comes through town, and this is usually not a problem in the early stages of an artist's career, when the Triple A station is the only one supporting the artist.

Eventually, however, artists reach a point where other stations in other formats in the market are also embracing them, and that's

size of the market and the dominance of a given station within that market make the difference.

In the case of KBCO/Denver-Boulder, which has been a market leader for many years, PD Scott Arbough makes no bones about stating, "KBCO does not do co-presents, period. When it's an act that only KBCO supports, we should have the presents on it, no matter what."

"Since we have a long history of being successful, we probably don't have to fight the same battles that others do. This makes it all the more frustrating when we, the big rooster in the yard, are being asked to be equal to little chicks, if you will. We just won't go for it."

As you get deeper into this subject, you'll find that many stations feel that unless they have the presents on a show, their involvement has very little upside for them. Noncommercial WXPB/Philadelphia has a strong presence in its market. Often, however, PD Bruce Warren is asked to co-promote shows with the successful CHR station in town. It's assumed that since he's a noncommercial station, he won't mind.

"We feel very strongly about being taken care of by labels when an artist hits the big-time, but for us, the co-pro isn't always the solution." Warren says. "For XPN, we need to turn access to artists into member events and additional fund-raising dollars and opportunities that have a greater impact. So if we can't get the presents, we'd prefer to interact with an artist on that level instead."

AVOID CONFUSION

Norm Winer will always fight for the presents, but once he gets it, his work has really just begun. Because of the competitive nature of the Chicago market, most stations will make every effort they can to make a show appear to be theirs. Being acutely aware of this, Winer needs concrete assurances from all parties involved.

"If you really think about it, WXRT has a disadvantage in this market, because we're honest," he says. "We try very hard not to misrepresent our involvement with shows. Frankly, it would violate the trust our audience has in WXRT. Because of this, I have to be very articulate about what WXRT is going to get if we officially take on the presents of a show."

"Keep in mind that we have to combat all the other stations trying to take credit for the show on the air, on their websites, wherever. So I have to have a detailed written agreement that's signed off on by all the parties involved — usually several pages long — that guarantees me certain things, or I simply will not get involved."

"To this end we need to have certain tangible promotional elements as our own that can't be overshadowed by someone else, things that are totally unique to WXRT. I have to be able to avoid confusion in terms of perception on the street."

NOT GETTING THE PRESENTS

So what happens when another station in town gets the exclusive presents on a show and the Triple A PD feels that it should have been his? Stations will deal with this situation in a variety of ways, but you can be sure that it is not an easy problem to solve.

Bob Hughes, Owner/GM of KXST/San Diego, represents one extreme point of view. He will always look to the label for evidence of sensitivity, candor and responsibility. "We simply aren't going to accept excuses like, 'Sorry about that. See, I had nothing to do with that. That was a decision made by management,' or, 'Whoa, man, bummer."

with stations on a crossover act is to try to keep each of the stations happy by providing them with something that is theirs alone.

"You can't accomplish this the first time the artist comes to town, but if you're upfront and can commit to something down the line that we feel you can deliver on, we can be happy in most cases," he says.

"For example, as I'm booking acts for my big Fourth of July fireworks display, the label may say to me, 'OK, Norm, we'll give you X act, but you need to know that later I'm going to bring them back to town and will have to do something for the other guy.' Or it may be vice versa. That's OK with us, provided the act warrants that type of consideration. It's really about having a complete plan for your act in my market and being able to offer definite ideas."

THE SHORT END OF THE STICK

But a feeling of balance within the marketplace is not shared by everyone. In smaller markets, the Triple A station can feel like it's getting the short end of the stick. It seems that most labels will choose a differently formatted station in town regardless of whether that station was the first station to support an artist or not. Take the case of WDDO/Chattanooga, TN.

Danny Howard, PD of the station, feels like he's not getting his fair share of presents. His take is that every artist he shares with another station in his market — no matter how small the station or artist — usually ends up on the competition when they come to town.

And when confronted with the fact that WDDO has been spinning the record more or has been behind the artist longer, labels like to place the blame on artist management or the promoter.

"Luckily we have always managed to outpromote the competition with or without the label's assistance," Howard says. "While I sympathize with the labels' situation, they should realize that they are damaging artist relations by not being upfront with us and not throwing us the presents when we deserve it. Labels should make the playing field level and recognize the strong commitment of a station by going above and beyond to show appreciation to that station."

THE CO-PRESENTS

One way to compromise is to try to establish a co-presents in the market, but unless the act is very big the stations happen to be sisters, that's often tough to do. Sometimes the co-presents carries a price tag that programmers are unwilling to pay. "We certainly do co-pros and shared sponsorships in the market," says Jody Denberg, PD of KGSR/Austin, "but I don't feel they make or break the station's success."

"It's a plus to me when I play a certain artist who appeals to my core and who



"We try very hard not to misrepresent our involvement with shows. I have to be very articulate about what WXRT is going to get if we officially take on the presents of a show."

Norm Winer



where things start to get sticky. Do you give one station the presents and risk the possibility of alienating the other stations in town? Do you try to work out a co-presents involving more than one station? Or do you opt for the infamous "neutral" show and try to make everyone happy?

THE PRESENTS

The presents is usually where the line gets drawn in the sand. Unless it's a very big artist whom several stations absolutely have to have a piece of, most stations don't want anything to do with an official co-presents or a neutral show. They feel they deserve the show exclusively. Quite often the



"If you're good at what you do, there are plenty of ways to make the event yours in the eyes of your listeners. And when you come right down to it, nobody but your audience is important anyway."

Dave Benson



That was out of my hands. That came down from the other coast," he says.

"If those excuses sound particularly lame but strangely authentic, it's because they are. Our station policy is to hold the label accountable for everything that happens with the artist. We expect two things from a label: prompt, full and timely communication regarding exactly what is going to occur, and we expect the label to step up and fill the gap in a meaningful way by designing a covering or competing promotion." Hughes usually gets his way.

You can take this in another direction. What about the artist whom the Triple A station has been supporting for years, but now that said artist has begun to cross over to other formats, consideration for the original station suddenly seems to go by the wayside? Winer has a clear perspective on this. He feels that the intelligent way to negotiate

"The privilege of a lifetime is being who you are."

— JOSEPH CAMPBELL —

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TRIPLE A COMMON BOND

WHEN THE BAND COMES TO TOWN

Continued from Page 55

eventually crosses over to other formats, but I don't feel that I have to sell my soul for the co-pro. So what if it becomes a neutral show or someone else's show? There are all kinds of



"It's a plus to me when I play a certain artist who appeals to my core and who eventually crosses over to other formats, but I don't feel that I have to sell my soul for the co-pro."

Jody Denberg



ways that you can make the show yours in the eyes of your listeners."

Many stations are of the opinion that a co-presents can work only work if the parties involved make sure that each station in the mix has something unique and exciting upon which to build its involvement. WXPB's Warren feels that to accomplish this, it takes creativity on the part of the station, as well as the promoter and label involved.

"Co-pros often end up like jocks giving the time and weather," he says. "Stations need to be more creative about access to artists and how that access can make a difference. When we spin it toward the area of public service, it can go a lot further in terms of my station's presence in the market. It takes a lot more than a co-pro or sponsorships to become part of the fabric of your community.

"I certainly understand the co-pro as being one part of the overarching promotion and marketing strategy for a given artist, and I wouldn't argue with a Dave Matthews co-pro in my market. I understand the brutality of the economy and the marketplace politics at work between labels, promoters and stations. So, I pick my battles."

PISSING MATCH

Other program directors have a similar understanding attitude, such as Lauren MacLeash from KTCZ (Cities97)/Minneapolis. She tries to play as fairly as possible when it comes to co-pros, because if you want to own a show, you can own a show — even when you have a co-presents.

"If it's a show that is that important to you, all you have to do is give it your attention and genuine priority on the air," she says. "Fortunately, I have it really good in the market right now. There is no Alternative station, and there is no Hot AC, so I can be the only station playing an artist who could cross. In my case, the other station that might play that type of artist more often than not is KDWB, which happens to be my sister station. I just go over and ask the PD if he minds if we do a co-presents on the show. If he says no, we can move forward in a big way."

Harry Reynolds, PD of KTHX/Reno, NV has this to say: "We're in a kind of unique

situation: The Hot AC and Alternative stations — where the problems would most often arise — happen to be our sister stations. So we either get out of each other's way or work together on the show."

Max Bumgardner, PD of KCTY (The City)/Omaha says that he is also in a unique situation. The fact that his parent company owns an important venue in town automatically aligns The City or one of its sister stations with the show. But what happens when an act reaches the level that they're playing the largest venue in town?

"Our listeners ultimately lose when you get in a pissing match with the other stations in town," Bumgardner says. "When you're in the civic center's parking lot and you're trying to be the loudest boom box and trying to give away stuff to the crowd, it actually turns people off. All they're trying to do is get inside and find a good seat. If it turns out that there are, say, nine stations there, we'll just pack up our van and leave.

"We have found that there are plenty of ways to make your listeners feel like it's your show. Simply building around the concept of 'KCTY 106 The City Welcomes...' can go a long way. If the promoter or the label provides me with certain things that can benefit my audience, such as a poster, special parking privileges or something like that, I can make our involvement something special."

SEEKING ALIGNMENT

Brian Hart, PD of WZEW (The Zoo)/Mobile, has a similar attitude, but his real priority is in getting more acts to come to his market. "We run into the problem down here in Mobile once and a while, but we usually get pretty lucky when bands come through," he says.

"Sometimes an artist will be doing work in the market for the show, and they may visit the CHR station for the morning show, and we only get them for afternoon drive. As long as we get them to do something with us, I'm basically OK with it.

"It's more important for people to realize that Mobile is a very cultured, very intelligent town. The populace is such that it truly supports a Triple A station like The Zoo and the artists we play. Some booking agents and road-smart artists know this, but we are actively trying to increase the 'Zoo Exclusive' type of show here.

"Unlike any other station in town, we'll put the artist on live in the studio or broadcast the show if we can work that out. I think that once bands and agents realize all that we'll do for them, they'll want to align with us more regularly."

THE NEUTRAL SHOW

When an act has reached the level of multiformat exposure, the idea of the

neutral show usually comes into play. On the surface this seems like the perfect solution to a difficult situation, but this approach has its own set of problems. "It always reminds me of the guy in a crowd at a wedding saying to the person next to him, 'I met her first,'" says Dave Benson, PD of KFOG/San Francisco.

"The key to this format is to do the best job with the music that we find and to do the best promotions that we can concerning those artists. Of course, you should fight for your position in the market and defend that position, but when an artist is getting played on two, three or even four formats in the market, the job then demands that you be creative on your end and work with the label to find good promotional opportunities with the artist.

"It's really all about listeners' perceptions. If you're good at what you do, there are plenty of ways to make the event yours in the eyes of your listeners. And when you come right down to it, nobody but your audience is important anyway. Your creativity has to match your realistic point of view. You have to take each situation as it comes. If a label consistently ignores your overtures to get involved, don't do business with it anymore. But if you feel it's making a genuine effort to accommodate your needs, it's up to the radio station to make the most of it."

To follow this line of thinking a bit further, it basically takes something unique to satisfy a station. If it gets involved in a neutral show, it wants to be assured that it is getting certain things that are meaningful to it and its listeners. A station can become as involved or not involved with a show as it chooses.

Arbough agrees, saying, "We tend to fight for unique, KBCO-type, exclusive promo events, such as really good seats for a show, an opportunity to meet and talk with the band, a chance to go to the soundcheck, Studio C appearances, permission to give away tickets to that Studio C performance and so on. I will always fight for these types of things when it comes to a neutral show. It comes down to benefiting the listeners."

THE RIGHT THING

According to MacLeash, the neutral show offers her a situation that she can deal with. "For the most part, I don't have a problem sharing with other stations on a crossover artist, but I want everyone to know that I'm going to bust my ass to make it my show," she says. "And as far as my audience is concerned, they think it's my show anyway. I understand that a label may not be able to influence everything in a neutral show, but I would certainly expect it to still get as much as possible for me to align myself with the show in a meaningful way."

And then there's Winer's position. "Perhaps a lot of labels and managers and promoters in other cities think a neutral show is a political victory," he says. "But in our case the neutral show is the mark of a spineless promotional partner. It's synonymous with being noncommittal to us, and we basically don't want to have anything to do with it. We view it as a victory for the competitor.

"If an act has been with us for several records and may have recently enjoyed crossover success, we still feel we are the ones who have been with the artist all along. If some other station has jumped on the bandwagon, so to speak, we feel it's improper to give it equal consideration, and we feel very strongly that it is the role of the executives at the labels to make sure this type of thing doesn't happen.

"But I'm not completely unreasonable. There really are times when we think that a



"I understand that a label may not be able to influence everything in a neutral show, but I would certainly expect it to still get as much as possible for me to align myself with the show in a meaningful way."

Lauren MacLeash



neutral show makes sense — not very often, mind you, but there are times. If the act has a history with us, as well as with some other stations in town, we realize that it's very hard to decide who gets what. In that case we'll accept the neutral show as the right thing for all concerned."

HONESTY IS THE BEST POLICY

Time and again, regardless, of the station's position, the term *honesty* came up in conversation. If there is a common thread that ties this disparate subject together, I guess it would be that honesty is the best policy. All the stations really want is to be told the particulars in order to avoid surprises down the line. Tom Davis, GM/PPD of WRNX/Springfield, MA, speaks for most programmers when he says, "My biggest complaint is not the fact that I might have to share a show with another station or might not even get to be involved with a show; it's the lack of communication that often happens around it.

"Hey, if it's got to be a neutral show or there are other special circumstances, we're willing to work with that — as long as everyone's upfront about it. After all, it's the label that has the most to gain when it plays fairly — not only for that particular act, but for other, developing artists who come down the pike later. It really comes down to the label being proactive about what Triple A stations have done for it and making sure that we remain in the mix as an artist spreads to other formats. We just want to know that we're appreciated."

"To gain that which is worth having, it may be necessary to lose everything else."

— BERNADETTE DEVLIN —



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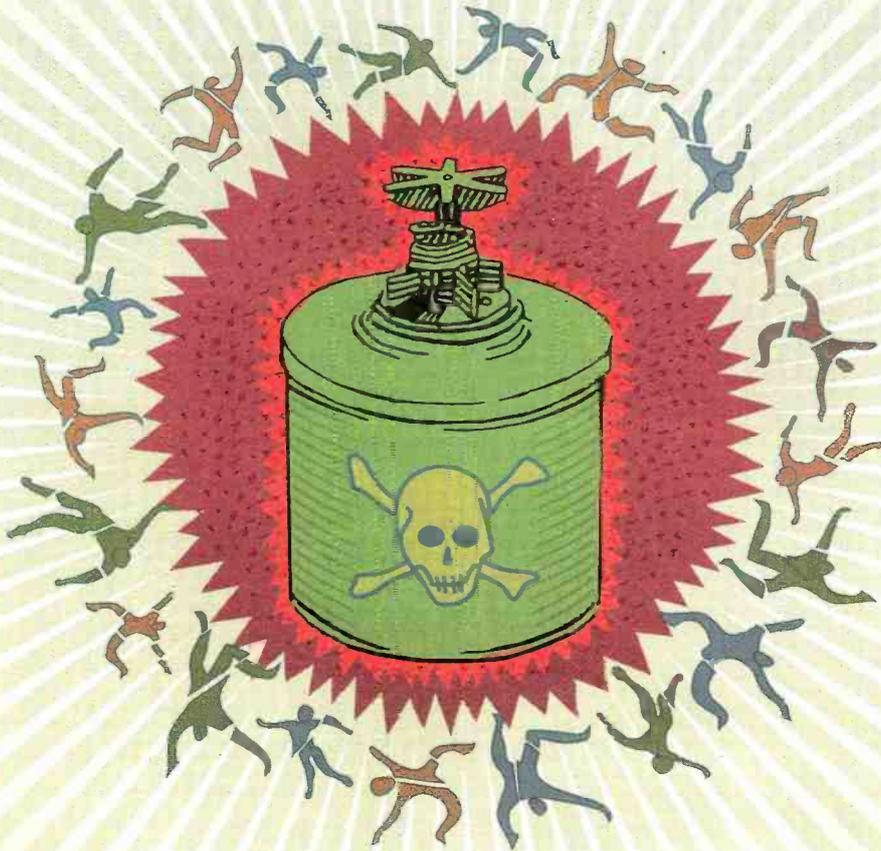
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TRIPLE A
COMMON BONDS



A LANDMINE-FREE WORLD

TRIPLE A ARTISTS JOIN THE CRUSADE

BY JOHN SCHOENBERGER

WAR IS THE MOST HIDEOUS ACTIVITY mankind has ever engaged in. The heartache, horror and destruction are often incalculable. But the process of healing begins in earnest once the fighting has stopped, right? Wrong!

SOBERING FACTS

There are an estimated 60 million to 75 million landmines buried around the world. According to the United Nations, there are 340 different types of those devices. One third of the world's countries are mined, and every 22 minutes a person is either killed or seriously maimed by a mine. Of the 26,000 people injured each year by these weapons, a staggering 90% are civilians.

The International Campaign to Ban Landmines began in 1991, co-founded by the Vietnam Veterans of America Foundation and Medico International, a German humanitarian organization. Since then four other organizations have also become core members: Physicians for Human Rights, Mines Advisory Group, Human Rights Watch and Handicapped International. In 1997 the ICBL was awarded a Nobel Peace Prize for its awareness efforts.

The VVAF, which was founded by a group of Vietnam veterans in 1980, addresses the causes, conduct and conse-

quences of war through rehabilitation projects for victims of war and runs public education and advocacy programs that deal with the changing nature of conflict, as well as the effectiveness of international constraints on conflict.

The group has taken a leading role in the international landmine crusade and has instituted its own focus initiative called Campaign for a Landmine Free World. The campaign calls for the banning of landmines in the future, but it also goes beyond that by trying to determine exactly how many landmines there really are and how to locate and destroy them.



Nanci Griffith, Steve Earle, Mary Chapin Carpenter, Bruce Cockburn and Emmylou Harris perform together in Los Angeles at a benefit concert for the Campaign for a Landmine Free World.

Princess Diana was the first person to bring this global problem to the attention of the media. Her efforts, which were cut short due to her tragic death, have been carried on by other public figures. U.S. Senator Patrick Leahy and Congressman Lane Evans helped to pass a moratorium banning U.S. exports of landmines in 1992 and have been aggressively lobbying Congress to ban them altogether.

The two were also active in organizing the Ottawa Convention, where the International Treaty to Ban Landmines was drafted. This presents an ironic twist, because even though the United States took a leading role in establishing this treaty, it has yet to join the many other countries who have already ratified it.

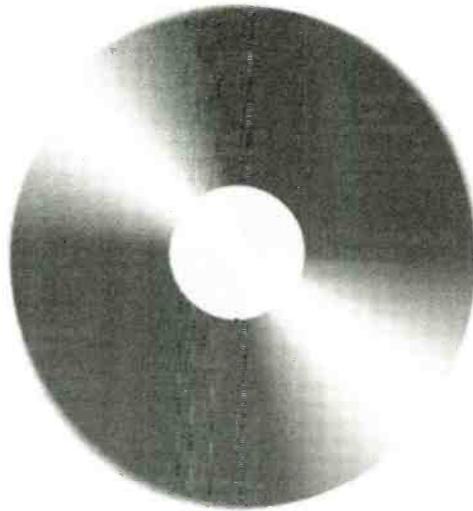
"It is better to light one small candle than to curse the darkness."

— CONFUCIUS —

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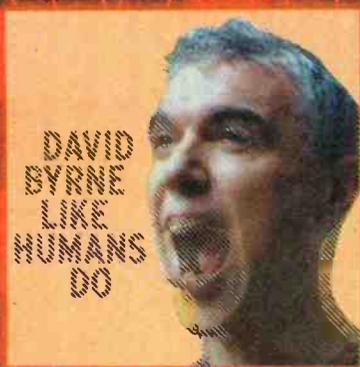


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NIKKA COSTA

NIKKA COSTA

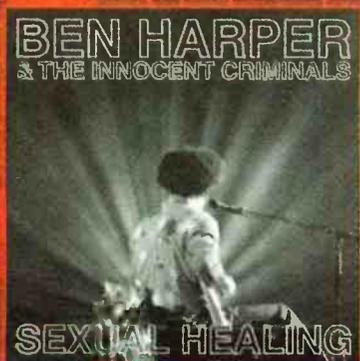
Everybody Got Their Something

the debut album featuring "Like A Feather"

May 7th
Early Believers: **WXPN, WDET, KCRW, WCBE, WFPK** and more...



BEN HARPER



BEN HARPER AND THE INNOCENT CRIMINALS

"Sexual Healing"

the first song from the new live double CD **LIVE FROM MARS**

The Tonight Show with Jay Leno 6/6
R&R Triple A 23-23

JIM WHITE

JIM WHITE

"Handcuffed To A Fence In Mississippi"

the first song from the new album **No Such Place**

Late Show with David Letterman 6/12
R&R Triple A Debut 24



T R I P L E A

C O M M O N
B O N D S

PROMOTION ROUNDTABLE

THE EXPERTS SPEAK

Triple A radio remains a crucial format for labels launching new artists and new projects by established artists. Below you'll find what many of these labels have in store for this summer.

RAY DIPIETRO

ARTEMIS RECORDS

Artemis has a lot of great records for the Triple A format this spring and summer. We will have the second Josh Joplin Group single. Speaking of JJG, thank you so much for the amazing support. With the commitment that Triple A has shown for David Gray, Five For Fighting and The Josh Joplin Group, it's quite clear that the format truly is breaking new artists, and the music community has noticed — in a big way.

Artemis Records prides itself on being a Triple A-based independent label and will be bringing the format "Stoned" from The Bicycle Thief (Bob Forrest from Thelouise Monster); "Just Because a Man Expects Me To" from Nathan Larson (Shudder To Think) and Nina Persson (The Cardigans); a fourth Steve Earle single, "I Don't Want to Lose You Yet," from his Grammy-nominated record *Transcendental Blues*; The Incredible Moses Leroy's "Fuzzy"; more Jeffrey Gaines from his album *Always Be*; and a new Jimmy Vaughan record.

Thank you again, Triple A, for your support of Artemis Records.

JENNI SPERANDEO

ASTRALWERKS

Whereas previous generations reached their "adulthood" without much passion for music intact, the baby boomers, who comprise the bulk of today's Triple A audience, do not appear to be satisfied with the idea of shuffling off into the sunset and abandoning their thirst for new music. Granted, there is a large portion of the adult audience that is just fine with soft AC in the background at work or the 500 best-testing classic rock tracks in the car, but beyond them is a significant group of adults who still get a charge out of hearing something exciting and new. Hooray for those programmers who have successfully targeted this group for their stations, and hooray for the label folk who get to work with them to break bands!

While Astralwerks is best known at Alternative radio for Fatboy Slim and The Chemical Brothers, Air have enjoyed success at the adult formats, both with their *Moon Safari* album and their soundtrack for the film *The Virgin Suicides*. Doves, another Astralwerks band, are currently enjoying vital support at Triple A for their single "Catch the Sun," and our May release from Turin Brakes is a total home run for Triple A, an album that echoes the songwriter rock that is at the format's core while bringing a fresh new voice to the party. We are also eagerly anticipating a new album from our recent signing Beth Orton, whose success at

the format has been an important building block in her exciting career.

I am a firm believer in the format and a great fan of the people who populate it, and I look forward to further developing Astralwerks' relationships in the Triple A world.

See you in voice-mail!

MARK CUNNINGHAM

AWARE RECORDS

Triple A, in most cases, has always been the best format for Aware to start records at. Despite the diversity of our artists' appeal, we've always felt that our bands have the ability to become core Triple A acts, and that's why we typically take a record to it before any other format — especially since Triple A is more receptive to playing new music that is not necessarily already a hit somewhere else. It was a great place to start Train and Five For Fighting, and we hope to have similar success with future projects.

We are releasing a record by an artist named John Mayer soon, and although he isn't strictly a Triple A artist, we feel his best chance of initial success is there. After that, it's up to the stations to hold on to him when everyone else catches on. Another new artist we are working with is Glen Phillips (former Toad The Wet Sprocket lead singer). His new record, *Abulon*, is at radio right now.

SUE SCHRADER AND LISA SAMPER

BACK PORCH-LUAKA BOP-NEAL WORLD-NARADA

When Afro-Celt Sound System's *Release Vol. 2* came out, WXP/Philadelphia, KMTT/Seattle, KCRW/Los Angeles, WXRW/Boston, WDET/Detroit and others were instrumental in breaking them in their markets, resulting in both great CD and ticket sales. It's very rare for commercial radio to embrace a world-music artist, but Triple A was open to the single "Release" (having guest vocalist Sinead O'Connor on the track certainly helped). Afro-Celt Sound System's new release, *Vol. 3: Further in Time*, will be in stores June 19, and the single, a stellar track that features Peter Gabriel on vocals, will ship to radio in May.

We have found that when Triple A stations co-promote and bump up rotations due to an artist's presence in the market, it's a win-win situation. For example, Jim White is currently touring the U.S., and audiences have been extremely responsive to his music and live show. While he already has a dedicated underground fan base, a lot of new fans are coming out to see Jim for the first time, due to the fact that they've been hearing his music on Triple A radio.

Upcoming projects include The Blind Boys Of Alabama (on Real World), which includes Tom Waits and Ben Harper covers and features Charlie Musselwhite, John Hammond, David Lindley and others. We

also have *The I-10 Chronicles 2* coming on Back Porch. It features artists such as Raul Malle (The Mavericks), Grant Lee Phillips, Steve Forbert and Buckwheat Zydeco. Plus, we have a live J.J. Cale record, also on Back Porch, later this summer.

JENN LANCHART

BEGGARS GROUP

As someone new to the Triple A radio world, I would like to introduce myself. I'm Jenn Lanchart, Radio Promotions Director at the Beggars Group, based in New York. The Beggars Group of labels represents a fine collection of English independent labels, including XL Recordings, Wiiiija, Too Pure, Sulfur, Mo' Wax, Mantra, Beggars Banquet and 4AD.

Working at an independent label, I have come to value the importance of the relationships I have built between the stations and our labels. They are vital. We believe in the music we represent, and I think our enthusiasm comes across in our everyday interactions with radio stations. Our hope is



"With the commitment that Triple A has shown for David Gray, Five For Fighting and The Josh Joplin Group, it's quite clear that the format truly is breaking new artists, and the music community has noticed — in a big way."

Ray DiPietro



to develop deeper relationships with Triple A stations. Our lines are always open.

Here are some current and upcoming releases to look out for: Badly Drawn Boy's *The Hour of Bewilderbeast*, Kristin Hersh's *Sunny Border Blue*, Natacha Atlas' *Ayeshuini* and Tindersticks' *Can Our Love*.

Thanks, and I hope to hear from you soon.

CATHY BURKE

BLACKBIRD RECORDS

As far as Triple A breaking songs goes, I can attest to it. Our "Hooch" record by Everything was absolutely broken out of KBCO/Denver-Boulder a few years back. Dave Benson and Scott Arbough stepped out! Back then Blackbird was a new and barely known entity, yet Dave and Scott took the leap. They heard the song and championed it, thus starting the ball rolling. The requests and sales started out of Denver-Boulder

immediately. "Hooch" eventually became a top-five Triple A, top-15 Alternative and top-10 CHR record.

We hope to have similar success stories with the format when the artist is right.

BRIAN CORONA

CAPITOL

2000 was a great year for Triple A at Capitol. Thanks to all at radio who helped us in many ways, including precious airplay. Acts such as Everclear continued to get support, and the format embraced newer artists as diverse as Shivaree and Dandy Warhols, owning them and giving them top-10 records.

Currently we're enjoying success with Coldplay and Amy Correia. Plus, Dexter Freebish are a really hard-working band whom radio loves — thanks for welcoming them to your towns and stations. St. Germain have a terrific fan base that we'd love to help expand. There is new Radiohead coming — adults love this band too. We'll have a few random Paul McCartney bits and pieces this year, including a Wings anthology, a McCartney boxed set and a new album. (How psyched am I?) There will also, hopefully, be new Bonnie Raitt music.

We're also excited about some new artists. Be on the lookout for Shannon McNally. Many of you have seen or heard her and are ready to support her.

Thanks again for your continued support of Capitol Records, and we look forward to working with you on all these new records. Super-special thanks to Steve Nice. Our success at the format wouldn't have happened without his passion and enthusiasm.

TRINA TOMBRINK

COLUMBIA

Since Triple A's inception, Columbia has placed a serious emphasis on the format (originally championed by Kid Leo). When I took over 2 1/2 years ago, I knew I had huge shoes to fill. I made it my mission to sustain our reputation of artist integrity and maintain a strong synergistic connection between Triple A stations, the artists and the label.

We recognize the entire format (commercial and noncommercial) as an integral part of launching and maintaining our artists' careers. Our promotional efforts work in tandem with our marketing and sales departments to form alliances with stations to reach the musically savvy and loyal Triple A audience — who *do* buy records. The format is a key aspect of every appropriate artist-development plan, and hopefully this is a win-win situation for radio.

I am fortunate to represent a label that boasts the best multigenre artist roster in the business. In the past year we have released music from heritage Triple A artists such as Bob Dylan, Bruce Springsteen, Johnny Cash and Shawn Colvin. Additionally, I am excited to have worked at developing the careers of future core artists Train, Wood and Five For Fighting. The success stories of each

"Nature never betrays us, we betray ourselves."

— J.J. ROUSSEAU —

Continued on Page 64



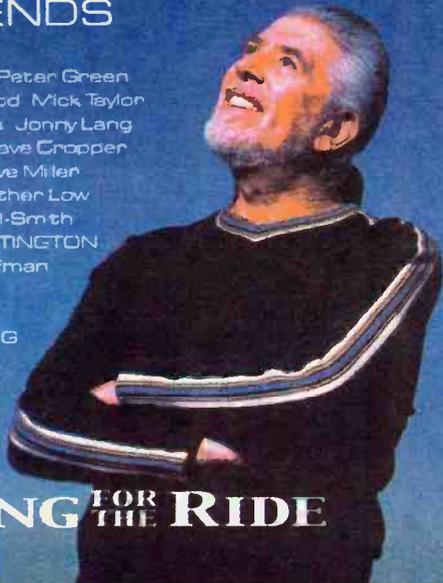
EAGLE RECORDS

NEW★WEST RECORDS

JOHN MAYALL & FRIENDS

FEATURING:

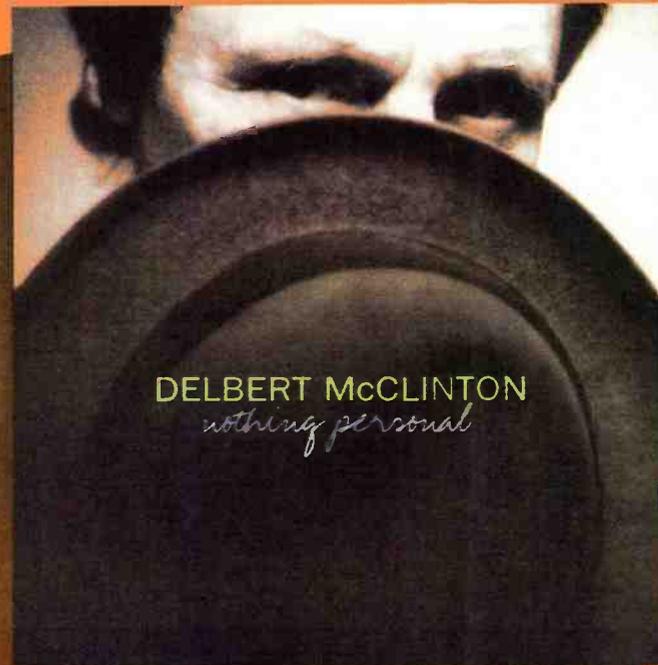
Gary Moore Peter Green
Mick Fleetwood Mick Taylor
Billy F Gibbons Jonny Lang
Otis Rush Steve Cropper
Joe Yule Steve Miller
Andy Fairweather Low
Dick Heckstall-Smith
BUDDY WHITTINGTON
Shannon Curfman
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TOM CANNING
Jeff Healey
John McVie
Chris Rea



ALONG FOR THE RIDE

"A WORLD OF HURT"

LEGENDARY SUPER SESSION RECORDINGS!



DELBERT McCLINTON
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"LIVIN' IT DOWN"

DELBERT'S BIGGEST HIT IN A DECADE!

John Phillips



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"MR. BLUE"

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T R I P L E A

C O M M O N
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PROMOTION ROUNDTABLE

Continued from Page 62

could not be told without the support of Triple A. We also have an amazing partnership with Sony's Legacy label. Legacy currently has a release from the all-star Latin group Los Super Seven and a forthcoming Janis Joplin companion CD from the hit musical *Love Janis*.

I'll be very busy this spring and summer spreading the gospel. On your desk now is Five For Fighting's second single, "Superman," and the newest addition to the Columbia family of singer-songwriters. Pete Yorn, who is quickly reacting with strong sales, phones and national press. Coming in May is an Aware/Columbia release from Atlanta favorite John Mayer.

For me, it really *is* about the music!

LISA MICHELSON-SONKIN

ELEKTRA

The Old 97's fan club, led by the staff of the Elektra Entertainment Group, would love to thank Triple A radio for the tremendous amount of support the format is giving to this band. The fantastic radio story, along with television appearances, features in major publications, constant touring and a band that's all talent, is adding up to a story at retail for *Satellite Rides* and the breaking of a band.

In a recent conversation with KBCO/Denver-Boulder PD Scott Arbough regarding the 97's headlining appearance at KBCO's upcoming sold-out Kinetics Ball, Scott mentioned that he's overwhelmed by the public's demand for the band. "They've really come a long way in the Denver-Boulder area," he said. The single, "King of All the World," made a move from 7 to 6 on the most-recent R&R chart. Highlights are also starting to show in the worlds of Hot AC and Modern Adult radio. As many of you reading this piece already know, I can go on forever about Old 97's. Expect a second single from *Satellite Rides* this summer.

The Elektra summer 2001 release schedule is packed with extremely attractive listening opportunities for the Triple A music fan. On July 31 Elektra will release Nanci Griffith's *Clock Without Hands*. The album features the single "Where Would I Be" (impacting June 25). Nanci will do extensive U.S. and European tours this summer. She will kick off the album and the tour by headlining WXP/N's Singer-Songwriter Festival, followed by performances on *The Late Show With David Letterman* and *Austin City Limits*.

On August 28 the one and only Bjork will be back (sans swan dress) with her latest, the brilliant *Vespertine*. The single, "Hidden Place," will ship to radio on Aug. 15 with an impact date of Aug. 27. Expect Bjork's media presence to be extremely high. You can also look forward to hearing new music from Freedy Johnston, Rebekah and Stereolab.

The summer will also include new music from an artist many of you have been asking about, Alana Davis. Her highly anticipated album, *Fortune Cookies*, will be in stores in October. I promise to have dates for the first single, "I Want You," as soon as possible.

CHERYL VALENTINE

EPIC

It's not often that you come across a record that brings vivid memories of your past to life. I picture myself with some of my friends, all of us wearing spandex, short-cut shirts, headbands

and roller skates, when I listen to the new E.L.O. record. It's all about Jeff Lynne. We have a lot of major plans in the works to back this June release, and Triple A is a large part of them. Not only has Jeff made more songs that you'll be singing for years, but he's speaking to you and your audience in a way that most artists can't these days.

Television — yes. Tour — yes. Let's get it on!

JOHN ROSENFELDER

ISLAND DEF JAM

Triple A radio is critical to the Island Def Jam Music Group. While the company is the nation's No. 1 provider of urban music, its roster also includes such legends as Willie Nelson, Melissa Etheridge, Elvis Costello and PJ Harvey.

In its 40-year history Island Records was the label for a mind-blowing array of artists on the cutting edge. Progressive rock, English folk balladeers and, of course, the genre that changed the world, reggae, all appeared on Island for the first time.

The new Island Def Jam Music Group has an equally intense vision for the future.



"Our promotional efforts work in tandem with our marketing and sales departments to form alliances with stations to reach the musically savvy and loyal Triple A audience — who do buy records."

Trina Tombrink



The first artist we introduced since the merger was Shelby Lynne. I'm sure everyone reading this article touched "Gotta Get Back" and "Life Is Bad," if not giving *I Am Shelby Lynne* the full embrace. We have a lot of work to do together to build an audience for her, but as you saw last year, she is the real deal.

Think about the incredible path we took with her — *NME*, *Spin*, *Rolling Stone*, as well as performances on *World Café*, at SXSW and at Gavin in Boulder. Plus radio shows for KMTT (The Mountain)/Seattle, WXRV/Boston, KGSR/Austin and *E-town* and tours with k.d. lang and Matchbox Twenty — all very much focused on Triple A stations. And, of course, her Grammy. Thanks to all who got on board. Shelby's story is just beginning.

PJ Harvey is respected as one of the best songwriters in rock and, as such, deserves a place at Triple A radio. Please check out "You Said Something," a beautiful song that Polly will be performing across the U.S. as she opens for another band Island introduced to the world, the great U2.

There will be a brand-new Melissa Etheridge album in July, Bob Marley reissues galore and two Willie Nelson albums this year — get ready! We are also very proud of Lost Highway and our partnership with Mercury Nashville. We will be working alongside Mr. Stacey with you on Lucinda Williams and Whiskeytown.

NICK BEDDING

HOLLYWOOD

The world of Triple A has certainly gone through its fair share of changes in the last few years. Who'd have thought that Schoenberger would have ended up at R&R, Zimmermen would leave *Gavin*, Benson would go to San Francisco and Harcourt to L.A.? Despite the changes (and, sometimes, growing pains), it is always the people and their musical values that keep the format moving.

Sure, I have my issues. In my opinion there's always room for being more proactive than reactive, a programming approach that used to be the norm rather than the exception. In fact, it was that individualized, adventurous approach that resulted in a consolidated format. Voila, it is the only lifestyle-intensive format for the alternative adult listener. Simply put, we need to continue to keep it real to keep it moving.

Look for me to bend your ear on great new music from Hollywood Records, such as Tricky and Leroy. And do yourself a favor and go back and listen to Joe Henry's *Scar* — an amazing record!

JAMES EVANS

INTERSCOPE/GEFFEN/A&M

Triple A has been an integral part of our game plan since we got into the game six years ago. With the wide variety of artists we have on Interscope, Geffen and A&M, there are always at least a few active projects we are working on at any given time. Currently, U2, The Wallflowers, Blues Traveler, Fisher and Joan Osborne are all enjoying success at the format with recently released projects. Most of these artists also get support from other formats, but we're careful not to lose sight of where their base lies. In addition, all of them are touring, and we're involving the format extensively in each of these tours.

We are looking forward to other projects later in the year, including Suzanne Vega, Smashmouth, Sheryl Crow, Jonny Lang and a few surprises.

CHRIS STACEY

LOST HIGHWAY

This is going to be a big summer at Triple A radio for Lost Highway Records. We have brand-new albums coming from Lucinda Williams, Whiskeytown — plus a solo album from Ryan Adams — William Topley, Robert Earl Keen and Kim Richey. Did I mention that all of them will be touring as well?

We will really focus our efforts on the

Triple A format. We feel that the natural home for great adult rock artists who can actually write, play and sing their own material is Triple A. Generally, this format is a place that you can count on to weed out the bad from the good, expose the good and hopefully provide a strong base and a "launching pad," if you will, to expose these types of artists to the rest of the radio world.

Triple A will always get our music before it goes to any other formats. Hopefully, this will encourage the format to embrace our artists and, in turn, create a mutually beneficial relationship between our artists and the stations that support them.

DARA KRAVITZ

MCA

Let me start by expressing how happy I am that John Schoenberger has taken the post of Triple A Editor at R&R. With the changes he's made to the panel, I feel he's brought even more credibility to an already credible format. That said, I'm thrilled to be heading up the department here at MCA.

I'm going on my one-year anniversary next month, and it's been a great year for MCA and Triple A. Daniel Cage, Leona Naess, B.B. King, Lyle Lovett and, of course, Semisonic have all impacted the format in one way or another. For that, I say thank you to everyone who has supported, and will continue to support, our artists.

On the horizon: After we reach No. 1 with Semisonic's "Chemistry," we'll be going after their next single, "Act Naturally," on June 4. Not only is it Dan Wilson's favorite song on the record, it's already been added to WXP/N/Philadelphia and is getting great reaction. Another record that I'm really excited about is the debut record by Philadelphia native RES. Mark my words, this lady is going to be huge! Nick Harcourt at KCRW/Los Angeles has already started playing "Golden Boys" from her album on his show. RES will be showcasing in L.A. on April 30 and in New York on May 3.

Last, but not least, we're hoping to showcase Lisa Miskovsky at the Boulder A3 Summit. She's 25 years old, from Stockholm, Sweden and a snowboarding professional on the Swedish national team. She wrote *The Backstreet Boy's* smash "Shape of My Heart" and is just an overall talent. "Driving One of Your Cars" will be the first single off of her debut album.

Watch out Triple A ... here comes MCA!

TOM GATES

NETTWERK

We've got plenty of adult rock on tap at Nettwerk. First up is *Message to Charlie*, the first release in eight years from The Proclaimers. The debut single, "There's a Touch," is a saucy and festive number that is sure to put a smile on your face. See them on tour this summer with Barenaked Ladies. Album in stores on May 22. If it ain't Scottish, it's crap!

Ivy's Nettwerk debut will follow in July. Expect pure lush here: amazing songs and one heck of a beautiful album. We believe this band's time has come. Immediately following, we'll launch a new band that we're excited about, Actual Tigers, who hail from Seattle. Singer Tim Seely has a true gift with words; he

"Two things are infinite: the universe and human stupidity — and I'm not sure about the universe."

— ALBERT EINSTEIN —

Continued on Page 66

**“Ian Hunter has made
The Definitive Adult Rock Record.”**

- John Bradley/SBR Creative Media

IAN HUNTER RANT

**“This is no mere comeback album... this
is totally rejuvenated, supercharged.
Ian Hunter as you’ve never heard him before.”**

- Norm Winer/WXRT

**“ ‘Wash Us Away’ is one of
THE BEST SONGS OF 2001.
I DARE anyone to listen to ‘WASH US AWAY’
and not be moved, moved to put this
AMAZING TRACK ON THE AIRWAVES.”**

- Jody Denberg/KGSR

**“Ian Hunter has delivered a great album for AAA!
We added two songs immediately.”**

- Harry Reynolds/KTHX

**“‘Rant’ is a record that transcends so much of what
is going on right now in music, a record that is much
too good for radio today... ‘Rant’ he does with
eloquence and a new fire. Every track works,
entertaining and enlightening... The Rolling Stones
haven’t injected this much majesty into a single tune,
let alone an album, in over a decade.”**

- All Music Guide

Lead Triple A Track: #2 Wash Us Away

Contact: Marty Schwartz/Fuel 2000 323.464.7984



TRAVIS

"Sing"

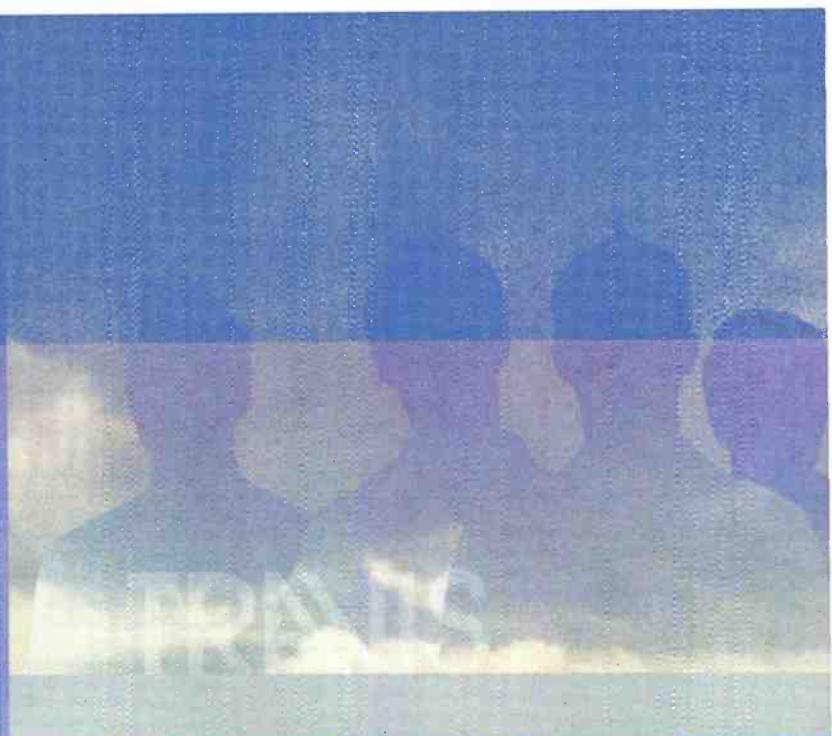


ADD into
Crankin' Rotation

Just Added:
WRLT, KCTY, KBAC

Already Singing the Praises:
WXPN WXRV KTCZ WFUV WRNR

Produced by Mike Hedges at Chateau De La Rouge-Motte and Abbey Road
Co-Produced by Ian Grumble
Management: Ian McAndrew and Colin Lester for Wildlife Entertainment



G. LOVE AND SPECIAL SAUCE

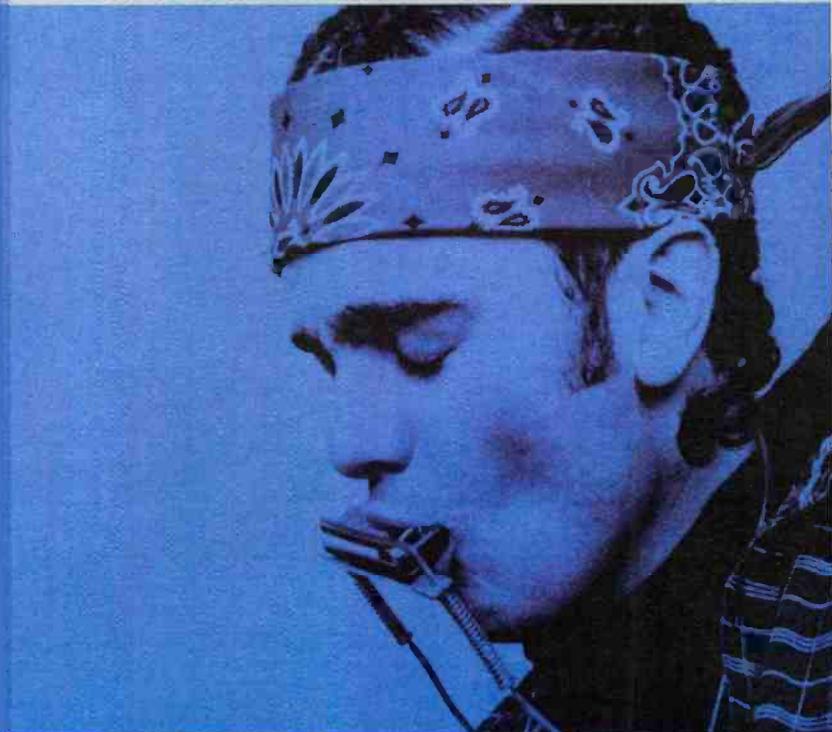
"UNIFIED"

NEW AT WZEW

ALREADY ON:

WXPN WXRV WRNR
WDET WRLT WMPS

PRODUCED BY CHRIS DIBENEDITTO & G. LOVE AND SPECIAL SAUCE
CO-PRODUCED BY MICHAEL BARBIERO
MANAGEMENT: JASON BROWN FOR PHILADELPHIC MANAGEMENT



Incubus

"DRIVE"

1 LARGE Rotation

New Add: KINK

Triple A #24

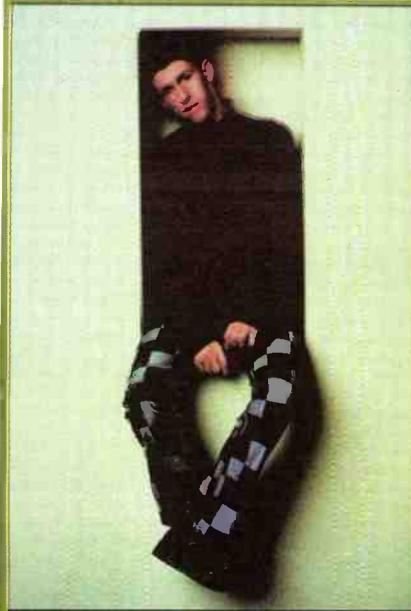
KCTY(35x) WKOC(26x) KXST (23x)
KFOG(15x) WBOS(12x)

Management: Steve Rennie
Produced by Scott Litt and Incubus

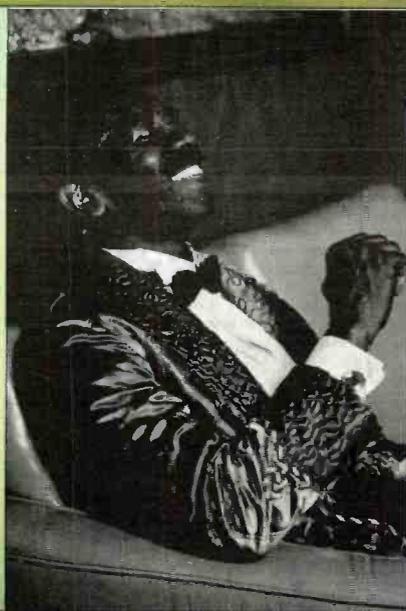


BLUE THUMB...

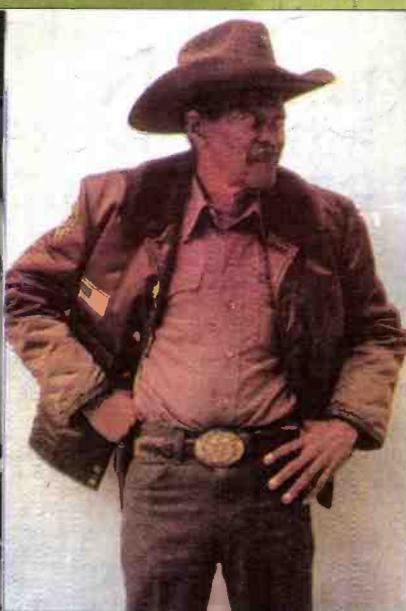
EVERYTHING BUT THE
ORDINARY



GREG KURSTIN
ACTION FIGURE PARTY



JIMMY SMITH



GATEMOUTH BROWN

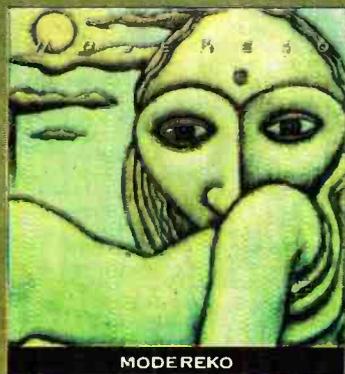
Most Added.
On Tour this Summer
with Barenaked Ladies
in Select Cities
Featuring Special Guests:
Flea, Sean Lennon, and more!

"Strut" New & Active
On WXRT, WMMM, WRLT,
KPIG, KOJR, and more. . .
On Tour Now through the Fall—
Headlining the 2001 Chicago Noise
Pop Festival May 12
Dot Com Blues Featuring
Special Guests: Dr. John, Taj Mahal,
BB King, Etta James, and more!

"Back to Bogalusa" at radio in July
Featuring Special Guests:
Sonny Landreth & Zachary Richard
Opening the WC Handy Awards
Festival this May.
National Tour this Fall!

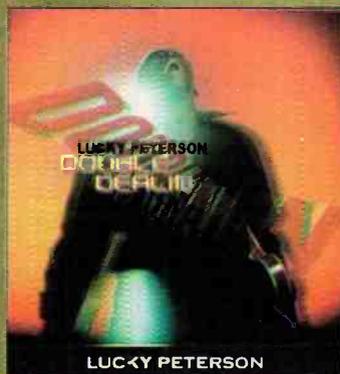
COMING SOON

DE - PHAZZ
DJ RE-MIX PROJECT
STANTON MOORE



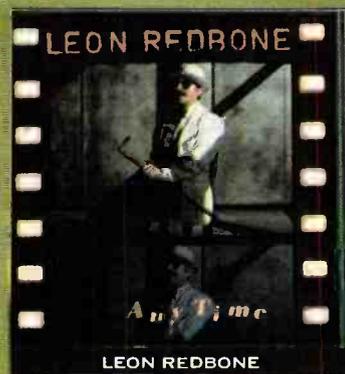
MODEROKO

Featuring John McLo of
Phish Lesh & Friends
On Tour Now!
Add Date: May 21st



LUCKY PETERSON

"Mercenary Baby" on KPIG,
WMMM, KTHX, WXPB,
and more. . .
On Tour this Summer!



LEON REDBONE

AnyTime at radio in May
On Tour this Summer!



BLUE THUMB
RECORDS

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TRIPLE A COMMON BONDS

PROMOTION ROUNDTABLE

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really visionary programmers like Joanne Doody at The River [WXKV/Boston], the Reverend Keith and David Hall at Lightning 100 [WRLT/Nashville] and Jody Peterson at The Point [WNCS/Montpelier, VT] only proves what I believe the format can really do.

You don't need to be a rocket scientist to see how significant and how vital this format really is. I guess you could say I'm a believer.

DOUG INGOLD

V2

It's clear that the Triple A format has been instrumental in helping V2 break Moby. It was a sampler that we manufactured exclusively for Triple A that started the ball rolling at radio. Triple A embraced the sampler track "Porcelain" and gave us the momentum to cross to other formats, ultimately getting us to "Southside," Moby's most successful single to date. After a summer tour, we'll have a new record from Moby to set up for the fall, and Triple A will most certainly play a big part in that campaign.

We're taking a similar approach with the new Black Crowes album. While Active Rock is currently embracing the forward-sounding "Lickin,'" it's a Triple A sampler that's showing us a potential second track. "Soul Singing." After their U.S. tour with Oasis and U.K. tour with Neil Young, TBC will headline a late-summer tour of the States.

Granddaddy are also building a home at Triple A, and now, with a summer tour alongside Coldplay, it's obvious that the format has another winner it can embrace. In addition, Stereophonics new album, *Just Enough Education to Perform*, has now shipped to Triple A, and we will soon have a new record from Chocolate Genius.

ART PHILLIPS

VANGUARD-SUGAR HILL

We're in the process of lifting Vanguard and Sugar Hill Records off the radio launch pad for the first time, something we could not do without Triple A radio. Take John Hiatt: We knew we had a brilliant record with *Crossing Muddy Waters*, but the challenge was to take John's first all-acoustic record and give it a voice on the airwaves. We started last summer with a Borders tour, tying in WXRT/Chicago, KTCZ/Minneapolis, WXR/V/Boston and non-coms WFUV/New York and WXP/Philadelphia. WXRT, KTCZ and WXR/V simulcast the in-stores and heavily promoted the events. And that's exactly what they were — events! The synergy between Triple A radio and Borders helped us jump-start this project.

We continued by doing a series of station-sponsored and Christmas shows, including sold-out KFOG/San Francisco and KBCO/Denver-Boulder performances. We did an in-store and in-studio event with Music Millennium and KINK/Portland, OR. Portland remains one of John's best-selling markets. And we've just done Earth Day shows for KMTT/Seattle and a show with KINK. Two top-10 songs, a Grammy nomination and 150,000 records later, John Hiatt is now perfectly positioned to deliver his next record, an electric album with Sonny Landreth and The Goners, which will come out later this

summer in conjunction with a B.B. King tour.

Our charity project, *Concerts for a Landmine Free World*, is already getting attention at Triple A radio, especially at the noncommercial stations. And I suspect "Acoustic Sunrise" shows will find a wealth of material (Patty Griffin, Emmylou Harris, Bruce Cockburn, Steve Earle) to explore.

Music from the motion picture *Songcatcher* hits the streets May 8 — think *O Sister Where Art Thou*. Lee Roy Parnell has made his first record for Vanguard, featuring special appearances by Keb' Mo', Delbert McClinton and Bonnie Bramlett. Peter Case has produced an amazing tribute to Mississippi John Hurt titled *Avalon Blues*, with contributions from Beck, Taj Mahal, Lucinda Williams, Ben Harper and John Hiatt, to mention a few.

Scott Miller, the creative force behind The V-Roys, is coming out with his first album on Sugar Hill in mid-May. Shana Morrison, Van's daughter, will release her first album on Vanguard, and we're beginning to develop a band for Alternative radio, Butterfly Jones, that we intend to cross back over to Triple A.

Finally, you've probably been hearing rumors that Robert Bradley's *Blackwater Surprise* may be coming over to Vanguard. You know what they say about rumors in the record business — most of them are true!

So who you gonna call? Triple A radio, of course.

RAY GMEINER

VIRGIN

Virgin Records has significantly increased its support of and presence in the Triple A world in the last couple of years. From The Rolling Stones, Van Morrison and The Verve to Lenny Kravitz, Ben Harper, Gomez and more, Virgin's new A&R initiative, under the guidance of Co-President Ashley Newton and Exec. VPs Tony Berg and Keith Woods, will continue to feed our format an exceptional and wonderfully creative palette of artists, the likes of which Virgin Records is known worldwide for.

Our associated labels — Astralwerks, Narada, Realworld, Luaka Bop and Higher Octave, to name a few — have recently released great music from David Byrne, Doves, Jim White, Over The Rhine, Jesse Cook and the critically acclaimed Joseph Arthur. You'll also be hearing about another young woman with amazing talent from the Bay Area. Miranda Lee Richards, soon. And speaking of San Francisco, this year we will have a new groove from Mr. Boz Scaggs.

Look for us to spread the gospel of how amazing Nikka Costa's music and live performances are. Get ready for the next Afro-Celt Sound System CD, this time with guest vocalist appearances by Peter Gabriel and Robert Plant.

As we revel in the quality and quantity of new music for our format while dealing with the pressures of consolidation, let's not forget how much time and sacrifice the

artists put in to bring us their craft. They do, after all, provide the content and the means for us to continue to do what we do and get paid for it. Or, as David Byrne would say, "Like Humans Do."

JILL WEINDORF

VERVE MUSIC GROUP

OK. So time is running out for me to respond to John's request to say what I think of Triple A radio. All I can do is tell a story:

I was in a bar last week and ran into another label's promotion person. Surprised, I snapped into work mode when he congratulated me on my Jimmy Smith add at WXRT/Chicago. I, of course, smiled brightly while he quipped, "Too bad Triple A doesn't matter, huh?"

What a bullshit remark! In my mind, I reminded myself to not take it personally. But after dedicating 60 hours a week to this gig, ignorant slams like that just don't get any more personal.

At any given point in time I work in Triple A, College, Alternative, Modern Rock Specialty, Blues, World and Americana. I have long professed that, of all the formats that I juggle daily, Triple A is not only my personal favorite, it also provides the most important exposure for my artists.

Not to mention the fact that the format has had an amazing year. David Gray? Shelby Lynne? Josh Joplin? Five For Fighting? Triple A is a community of music lovers appealing to a community of music buyers. Take a look at the sales histories of David Gray, Shelby, Steve Earle and others. Those histories were started by consistent Triple A airplay. Other than Americana, where the major stations are Triple A hybrids or dual reporters anyway, these artists didn't get any other format play until Triple A moved them to a level of awareness on three critical levels: top airplay, intelligent commentary in the

music community and solid sales.

Without Triple A radio these amazing artists would have nowhere to go. Look at Jimmy Smith. If Triple A stations didn't step up in such a huge way, people who know and love this jazz and blues icon would think he was dead, and those who don't know him never would. Does that seem right to anyone? These are brilliant musicians. Without Triple A they are homeless. How about that for robbing the intelligent listener?

But, like always, I remained calm when dealing with this promo idiot. And he kept talking. Then I heard myself say, "Actually, man, I feel sorry for you. You haven't broken an artist yet."

He looked weird then, confused.

I continued, "Everything you get is already a done deal. Your Triple A guy busts his ass, and you just slide it over to the pop chart. Shit, do you even get to make calls, or what?"

He looked at me and laughed. Then he bought me a beer. Go figure.

MIKE RITTBERG

WARNER BROS.

In the Warner Bros. world we are very excited, because we have many records for the world of Triple A. In the next few months our focus will be on the new R.E.M. album, *Reveal*, which comes out on May 15. *Reveal* is a cross between *Automatic for the People* and *Up*. I think everyone will like it a lot.

Currently, we are focused on the debut record from Eliza Carthy, featuring "Train Song," and the Mark Knopfler singles "Sailing to Philadelphia" and "Do America." Coming down the road we will have new music from Kasey Chambers, probably in July or August. In the meantime, please be sure to catch Kasey on the road soon with Lucinda Williams.

As always, we value our working relationship with the Triple A format. If there is anything that we can ever do to improve upon it, please let us know.

Acknowledgments

As this is my first Triple A Special for R&R, I'd like to single out several people whose help was indispensable.

First, I'd like to thank Peter Petro, my Assistant Editor, who is quickly becoming one of my favorite people in the whole world. I'd also like to thank the other R&R format editors, including Carol Archer, Tony Novia, Walt Love, Lon Helton, Cyndee Maxwell, Mike Kinosian, Pam Baker, Al Peterson and Jim Kerr, who have welcomed me into the fold and offered much-appreciated advice. That same heartfelt thanks extends to all of my new co-workers at R&R.

As far as this special is concerned, I'd like to thank my contributing writers: Paragon Research's Mike Henry; SBR Creative Media's John Bradley; KINK/Portland, OR PD Dennis Constantine; Jeff Cook; Steve Harris; and Peter Petro (he deserves double thanks). I'd also like to thank all the radio programmers and label executives who contributed their thoughts to this special and the Triple A community at large, which has allowed me to maintain a high level of passion in my professional career.

In addition, I'd like to thank everyone in the production department for making this special look so darn good: Gary Van Der Steur, Tim Kummerow, Kent Thomas, Carl Harmon, Roger Zumwalt, Andrew Chizov, Frank Lopez, Delia Rubio, Mike Garcia, Julie Lee, Butch Narido and Jeff Steinman. Furthermore, I want to extend a special thanks to Managing Editor Richard Lange for his patience and understanding toward the new guy, as well as to Editor-in-Chief Ron Rodrigues and his editorial staff: Brida Connelly, Frank Correia, Julie Gidlow, Deborah Overman, Hurricane Heeran and, of course, Adam Jacobson, who served as an editor for the Triple A section prior to my coming to R&R and is now Classic Rock Editor in addition to his other duties.

The advertisers also deserve grateful acknowledgment, as specials such as this wouldn't exist with their generosity and support. Much of this is due to the efforts of our crack sales staff, which includes Henry Mowry, Kristy Reeves, Michelle Kirst, Dawn Garrett, Paul Colbert and Gary Nuell.

Lastly, I'd like to thank R&R Publisher/CEO Erica Farber, GM Sky Daniels and Dir./Charts & Formats Kevin McCabe for their support and willingness to go along with some of my crazy ideas.

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— CHINESE PROVERB —

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"When you are open and in touch with your feelings, the scales fall from your eyes, and with the eyes of love, you will see what other's eyes will never see."

— FRANCIS DE SALIGNAC FENELON —

Continued on Page 74

singer
guitarist
poet
one-woman orchestra
bandleader
full-on funk freak



ani difranco



hitting the road once more this summer...

6/13	wed	montreal	QC	tba
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6/16	sat	utica	NY	stanley theatre
6/17	sun	new york	NY	central park summerstage
6/18	mon	vienna	VA	wolftrap
6/20	wed	rochester hills	MI	meadowbrook
6/21	thu	traverse city	MI	interloc ten
6/23	sat	duluth	MN	decc auditorium
6/24	sun	minneapolis	MN	tba
6/25	mon	sioux falls	SD	washington pavilion
6/27	wed	morrison	CO	red rocks amphitheatre
6/28	thu	west valley	UT	the e center
6/30	sat	phoenix	AZ	celebrity theatre
7/1	sun	los angeles	CA	universa amphitheatre
7/2	mon	san diego	CA	copley symphony hall
7/5	thu	santa cruz	CA	santa cruz civic auditorium
7/6	fri	berkeley	CA	the creek theatre
7/8	sun	jacksonville	OR	the trait festival
7/10	tues	spokane	WA	opera house
7/14	sat	portland	OR	artene schritzer concert hall
7/15	sun	seattle	WA	snccqualmie amphitheatre
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R&R TRIPLE A MUSIC CALL TIMES

All calls are the time zone of the station.

STATION	MUSIC CONTACT	PHONE	TIME
CKEY/Buffalo	Rob White	905-356-6710	T/Th 2-3pm
KBAC/Santa Fe-Albuquerque	Ira Gordon	505-989-3338	Th/F 9-11am
KBCO/Boulder-Denver	Keefer	303-444-5600	T 3-5pm
KCTY/Omaha	Christopher Dean	402-342-2000	Th 3-5pm
KENZ/Salt Lake City	Kari Bushman	801-485-6700	M/T/W 3-5pm
KFOG/San Francisco	Haley Jones	415-995-7098	W 3-5pm
KGSR/Austin	Susan Castle	512-832-4000	M 3:15-6:15pm
KINK/Portland, OR	Kevin Welch	503-226-5080	Th 10am-2pm
KKMR/Dallas	Jeff K	214-526-2400	M-F 2-3pm
KMTT/Seattle	Shawn Stewart	206-233-1037	W 2-4:30pm
KOTR/San Luis Obispo, CA	Rick Williams	805-786-2570	Th 3-5pm
KPIG/Monterey-Salinas	Laura Hopper	831-722-9000	M/T/W 8-10am
KRSH/Santa Rosa, CA	Pam Long	707-588-0707	W 10am-noon
KRVB/Boise, ID	Brandon Dawson	208-344-3511	Th 10am-noon
KTCZ/Minneapolis	Mike Wolf	612-339-0000	W/Th 3-5pm
KTHX/Reno, NV	David Harold	775-333-0123	W noon-3pm
KXST/San Diego	Dona Shaieb	858-678-0102	W 1-4pm
WBOS/Boston	Amy Brooks	617-822-9600	Th 2:30-5:30pm
WDET/Detroit	Chuck Horn	313-577-4146	Th 1-4pm
WDOD/Chattanooga, TN	Danny Howard	423-321-6200	F 10am-noon
WFPK/Louisville	Dan Reed	502-814-6500	M 4-6pm
WFUV/New York	Rita Houston	718-817-4550	W 5-7pm
WKOC/Norfolk	Paul Shugrue	757-640-8500	T/W/Th 11am-1pm
WMMM/Madison, WI	Mike McCoy	608-826-0077	Th 2-4pm
WMPS/Memphis	Alexandra Inzer	901-375-9324	W/Th 2-4pm
WMVY/Cape Cod, MA	Barbara Dacey	508-693-5000	T/W/Th 2-3pm
WRLT/Nashville	Keith Coes	615-242-5600	T/Th 2-4pm
WRNR/Annapolis, MD	Alex Cortright	410-626-0103	M 10am-noon
WRNX/Springfield, MA	Tom Davis	413-536-1105	Th 2-3:30pm
WTTS/Indianapolis	Marie McCallister	812-332-3366	Th 2-3:30pm
WXP/Philadelphia	Helen Leicht	215-898-6677	T 2-4pm
WXRT/Chicago	John Farneda	773-777-1700	M/W 2-5pm
WXRV/Boston	Dana Marshall	978-374-4733	M 11:30am-2pm
WYEP/Pittsburgh	Chris Griffin	412-381-9131	W 3-6pm
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99 OUT OF 100 AAA MOTORISTS PREFER SUGAR HILL.

WMMQ
WELK MUSIC GROUP

Nickel Creek -
NICKEL CREEK (SUG-3909)

Dolly Parton -
LITTLE SPARROW (SUG-3927)

Rodney Crowell -
THE HOUSTON KID (SUG-1065)

Sonny Landreth -
LEVEE TOWN (SUG-3925)

Scott Miller & The Commonwealth -
THUS ALWAYS TO TYRANTS (SUG-1066)

SUGAR HILL

Ericka Hoffmann
radio@sugarhillrecords.com
919-489-4349

JONATHA BROOKE

"Linger"
from the album
STEADY PULL



Check out the **STEADY PULL** DVD-Audio/DVD-Video
www.jonathabrooke.com

See Jonatha on
Conan O'Brien this
Friday, May 4th.

See Jonatha on
The Late Show with
David Letterman
Tuesday, July 10th.

R&R Triple A Chart 11 - 6

"Linger" video debuts at #10 on the
CVC Rock/Alternative Chart



BDR-60901-2
Produced by Jonatha Brooke and Bob Clearmountain
Management: Patrick Rains & Associates

TRIPLE A

COMMON BONDS

THE SHOW GOES ON

LIVE PERFORMANCES ARE A TRIPLE A PLUS

As is often noted, Triple A stations love to have artists come by the studio or do special performances exclusively for their listeners. Below

you'll find some photos of recent artist appearances at Triple A stations across the country.

WHAT'S UP, HOLMES



Alligator recording artists The Holmes Brothers recently did an in-studio performance at KGSR/Austin. Pictured are (l-r) KGSR PD Jody Denberg and The Holmes Brothers.

A DIFFERENT KIND OF APPEARANCE



Elektra recording artist Nanci Griffith was invited to performance at the annual Speaker of the House's Irish Luncheon this year. Pictured are (l-r) President Bush, Griffith and Irish Prime Minister Bertie Ahern.

WHO ARE THE STOOGES IN THE BACK?



Farmclub.com/Interscope recording artists Fisher recently stopped by WBOS/Boston to warm things up for their performance at this year's EarthFest. Pictured are (l-r) Kathy Fisher and WBOS MD Amy Brooks.

THE TALL AND THE SHORT OF IT



Hut/Virgin recording artist Richard Ashcroft recently did an in-studio appearance at WDET/Detroit. Pictured are (l-r) Ashcroft and WDET PD Judy Adams

WHO'S THE BABE NEXT TO PETE YORN?



While on the road promoting his new album, Columbia recording artist Pete Yorn stopped by KINK/Portland, OR for a staff luncheon performance. Pictured are (l-r) bandmember Walt Vincent, Columbia's Allen Gebarowski, Yorn, Columbia's Trina Tombrink, KINK PD Dennis Constantine, Columbia's Larry Reynmann and KINK MD Kevin Welch.

LET'S PLAY BALL



Tone-Cool recording artists Double Trouble recently helped WXRT/Chicago kick off this season's Cubs Opening Day Party. Pictured are (l-r) WXRT PD Norm Winer, DT manager Miki Nord, DT's Tommy Shannon and Chris Layton, WXRT MD John Farneda and DT's Greg V. Malford Milligan and Bill Casis.

BABYLON STANDS



WTTS/Indianapolis has been enjoying tremendous success with its Hard Rock Café Private Concert Series. ATO/RCA recording artist David Gray was the headliner at the most recent show. Pictured are (l-r) WXIN-TV personality Joni Michaels, Gray and WTTS PD Jim Ziegler and Promotions Assistant Katie Weber.

R&R Triple A Top 30

May 4, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	673	-16	49957	13	28/0
2	2	R.E.M. Imitation Of Life (Warner Bros.)	621	+48	41482	4	34/0
4	3	DAVE MATTHEWS BAND The Space Between (RCA)	444	+33	28021	3	29/2
3	4	ERIC CLAPTON Superman Inside (Duck/Reprise)	382	-61	21932	12	28/0
7	5	BLUES TRAVELER Girl Inside My Head (A&M/Interscope)	364	+13	26919	5	25/0
11	6	JONATHA BROOKE Linger (Bad Dog)	355	+39	17092	14	25/1
6	7	OLD 97'S King Of All The World (Elektra/EEG)	348	-11	25820	11	27/0
5	8	SHAWN COLVIN Whole New You (Columbia)	345	-60	24214	14	28/0
8	9	COLDPLAY Yellow (Nettwerk/Capitol)	340	-3	34070	18	23/0
10	10	JOSH JOPLIN GROUP Camera One (Artemis)	339	-2	33036	23	26/0
14	11	STEVE NICKS Planets Of The Universe (Reprise)	337	+26	30028	4	24/0
13	12	DEPECHE MODE Dream On (Mute/Reprise)	323	+10	20224	5	26/1
17	13	U2 Elevation (Interscope)	304	+18	20225	3	21/3
9	14	SEMISONIC Chemistry (MCA)	303	-39	20152	16	22/0
18	15	JEB LOY NICHOLS Heaven Right Here (Rykodisc)	295	+11	17748	12	25/0
19	16	MARK KNOPFLER Sailing To Philadelphia (Warner Bros.)	274	-3	12478	6	20/0
15	17	WALLFLOWERS Letters From The Wasteland (Interscope)	272	-34	12230	14	21/0
21	18	LIFEHOUSE Hanging By A Moment (DreamWorks)	264	+8	23170	11	14/1
20	19	U2 Walk On (Interscope)	243	-33	12885	17	22/0
22	20	DAVID BYRNE Like Humans Do (Luaka Bop/Virgin)	241	-4	10557	5	21/1
Debut	21	LUCINDA WILLIAMS Essence (Lost Highway/IDJMG)	237	+63	14536	1	28/4
24	22	DELBERT MCCLINTON Livin' It Down (New West/Red Ink)	235	-1	9857	7	21/0
25	23	BEN HARPER Sexual Healing (Virgin)	231	+16	12048	3	22/1
23	24	INCUBUS Drive (Immortal/Epic)	231	-12	16335	6	15/1
Debut	25	BLACK CROWES Soul Singin' (V2)	204	+69	11508	1	22/2
26	26	PETE YORN Life On A Chain (Columbia)	197	-9	9022	2	20/0
Debut	27	COWBOY JUNKIES I'm So Open (Latent/Zoe/Rounder)	187	+23	12413	1	23/3
27	28	BRUCE SPRINGSTEEN American Skin (41 Shots) (Columbia)	184	-19	9952	3	15/0
—	29	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	183	+13	13254	6	10/0
—	30	JIM WHITE Handcuffed To A Fence In... (Luaka Bop/Virgin)	181	+12	6997	3	22/1

Most Added

ARTIST TITLE LABEL(S)	ADDS
WHISKEYTOWN Don't Be Sad (Lost Highway/IDJMG)	17
ROBERT CRAY Baby's Arms (Rykodisc)	15
RADIOHEAD I Might Be Wrong (Capitol)	7
LUCINDA WILLIAMS Essence (Lost Highway/IDJMG)	4
SHELBY LYNNE Killin' Kind (Island/IDJMG)	4
COWBOY JUNKIES I'm So Open (Latent/Zoe/Rounder)	3
U2 Elevation (Interscope)	3
FIVE FOR FIGHTING Superman (Aware/Columbia)	3
TRAVIS Sing (Independiente/Epic)	3
TURIN BRAKES Underdog (Save Me) (Source/Astralwerks)	3
ACTION FIGURE PARTY Action Figure Party (Blue Thumb)	3
BINOCULAR Deep (Maverick)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TRAVIS Sing (Independiente/Epic)	+70
BLACK CROWES Soul Singin' (V2)	+69
LUCINDA WILLIAMS Essence (Lost Highway/IDJMG)	+63
R.E.M. Imitation Of Life (Warner Bros.)	+48
FIVE FOR FIGHTING Superman (Aware/Columbia)	+42
JONATHA BROOKE Linger (Bad Dog)	+39
SHELBY LYNNE Killin' Kind (Island/IDJMG)	+39
ROBERT CRAY Baby's Arms (Rykodisc)	+39
DAVE MATTHEWS BAND The Space Between (RCA)	+33
JOHN MAYALL A World Of Hurt (Eagle)	+31



35 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 4/22-Saturday 4/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 250 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

New & Active

JEFFREY GAINES In Your Eyes (Artemis)
Total Plays: 159, Total Stations: 17, Adds: 1

KEB' MO' The Door (Epic)
Total Plays: 147, Total Stations: 14, Adds: 0

FISHER Hello It's Me (Farmclub.com/Interscope)
Total Plays: 136, Total Stations: 17, Adds: 1

DOVES Catch The Sun (Heavenly/Astralwerks/Virgin)
Total Plays: 118, Total Stations: 9, Adds: 0

ANDREAS JOHNSON Glorious (Reprise)
Total Plays: 115, Total Stations: 12, Adds: 1

MATCHBOX TWENTY Mad Season (Lava/Atlantic)
Total Plays: 108, Total Stations: 8, Adds: 0

AMY CORREIA Life Is Beautiful (Capitol)
Total Plays: 97, Total Stations: 12, Adds: 0

JIMMY SMITH F/TAJ MAHAL Strut (Blue Thumb/VMG)
Total Plays: 92, Total Stations: 14, Adds: 0

FIVE FOR FIGHTING Superman (Aware/Columbia)
Total Plays: 86, Total Stations: 12, Adds: 3

SHELBY LYNNE Killin' Kind (Island/IDJMG)
Total Plays: 75, Total Stations: 16, Adds: 4

Songs ranked by total plays

Breakers

No Songs Qualified For Breaker Status This Week

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

BLUES TRAVELER

"Girl Inside My Head"

R&R Triple A: **7 - 5**

BDS AAA: **4* - 4***

New Album **BRIDGE** in stores 5/8

Letterman 5/8

Behind The Music 5/28

Produced by Matt Wallace • Recorded by Trina Shoemaker • Mixed by Trina Shoemaker and Matt Wallace
Management: Scott McChee and Susan Bank/Artists Management Group



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"We have to have a standard of morality. There will never be peace in a country like Cambodia because people don't have the freedom to walk in their homeland. That's a basic right we take for granted."

-EMMYLOU HARRIS

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john prine • patty griffin • steve earle

nanci griffith • gillian welch

david rawlings • kris kristofferson • guy clark

verlon thompson • bruce cockburn • terry allen

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RECORDS

www.vanguardrecords.com

Triple A Reporters

Stations and their adds listed alphabetically by market

<p>KBAC/Albuquerque, NM PD/MD: Ira Gordon ROBERT CRAY BAND "Baby's" WHISKEYTOWN "Sad" BINOCULAR "Deep" RADIOHEAD "Might" JIM WHITE "Fence" TRAVIS "Sing" KRISTY MACDOLL "Shoes"</p>	<p>WXRV/Boston, MA PD: Joanne Doody MD: Dana Marshall 3 U2 "Elevation" 1 SHELBY LYNNE "Killer" WHISKEYTOWN "Sad"</p> <p>CKEY/Buffalo, NY PD/MD: Rob White DAVE MATTHEWS BAND "Space"</p>	<p>WDET/Detroit, MI PD: Judy Adams MD: Martin Bandyke AMD: Chuck Horn 3 RADIOHEAD "Might" 3 ROBERT CRAY BAND "Baby's" 3 SHELBY LYNNE "Killer" 3 WHISKEYTOWN "Sad" 3 RUFUS WAINRIGHT "California"</p>	<p>KTCZ/Minneapolis, MN PD: Lauren MacLeash APD/MD: Mike Wolf 7 COWBOY JUNKIES "Open"</p> <p>WZEW/Mobile, AL PD: Brian Hart MD: Linda Woodworth DEEP BLUE SOMETHING "She" WHISKEYTOWN "Sad" G. LOVE & SPECIAL "Unfired" COWBOY JUNKIES "Open" DOXYER FREEDISH "Madonna" ROBERT CRAY BAND "Baby's" BEN HARPER "Sexual"</p>	<p>WKOC/Norfolk, VA PD: Paul Shugrue MD: Kristen Croot 2 WHISKEYTOWN "Sad" ROBERT CRAY BAND "Baby's" FJ HARVEY "Sad"</p> <p>KCTY/Omaha, NE PD: Max Bumgardner MD: Christopher Dean 7 RADIOHEAD "Might" TRAVIS "Sing"</p>	<p>KENZ/Salt Lake City, UT OM/PO: Bruce Jones MD: Karl Bushman AMERICAN HI-FI "Flavor" LIFEHOUSE "Sick"</p> <p>KXST/San Diego, CA PD/MD: Dona Shaieb LUCINDA WILLIAMS "Essence" SHELBY LYNNE "Killer"</p>	<p>KRSH/Santa Rosa, CA OM/PO: Pam Long MD: Bill Bowler 8 JOHN MAYALL "World" 1 WHISKEYTOWN "Sad" BINOCULAR "Deep" ROBERT CRAY BAND "Baby's" ACTION FIGURE PARTY "Action"</p>
<p>KGSR/Austin, TX PD: Jody Denberg MD: Susan Castle 9 WHISKEYTOWN "Sad" 8 KRISTY MACDOLL "Shoes" 7 CHARLIE ROBINSON "Comes" 6 CASH BROTHERS "Night" 6 IAN HUNTER "Wash" 6 JESS KLEIN "Lime" 5 SHAWN COLVIN "Nothing" 3 BLACK CROWES "Soul"</p>	<p>WOOD/Chattanooga, TN OM/PO/MD: Danny Howard 22 U2 "Elevation" DAVID BYRNE "Humans" AEROSMITH "Push"</p>	<p>WTTS/Indianapolis, IN PD: Jim Ziegler APD/MD: Marie McCallister 2 FIVE FOR FIGHTING "Superman" STEVIE NICKS "Every"</p>	<p>KPIG/Monterey, CA PD/MD: Laura Ellen Hopper ROBERT CRAY BAND "Baby's" WHISKEYTOWN "Sad"</p>	<p>WXPB/Philadelphia, PA PD: Bruce Warren APD/MD: Helen Leicht 13 ROBERT CRAY BAND "Baby's" WHISKEYTOWN "Sad" COUSTEAU "Last" MARY FAHL "Panic"</p>	<p>KFOG/San Francisco, CA PD: Dave Benson MD: Haley Jones 15 LIFEHOUSE "Hanging" 2 JEFFREY GAINES "Eyes" 2 MOTHER HIPPS "Singing"</p>	<p>KMTT/Seattle-Tacoma, WA GM/PO: Chris Mays APD/MD: Shawn Stewart No Adds</p>
<p>WNRN/Baltimore, MD OM: Jon Peterson PD: Alex Cortright MD: Damian Einstein 6 ACTION FIGURE PARTY "Action" ROBERT CRAY BAND "Baby's" CO.DPLAY "Silver"</p>	<p>WXRT/Chicago, IL PD: Norm Winer MD: John Farneda 4 DAVID BYRNE "Soy" 3 U2 "Lime"</p>	<p>WFPK/Louisville, KY PD/MD: Dan Reed APD: Stacy Owen ROBERT CRAY BAND "Baby's" RADIOHEAD "Might" WHISKEYTOWN "Sad" MY MORNING JACKET "Lowdown"</p>	<p>WRLT/Nashville, TN OM/PO: David Hall APD/MD: Keith Coes 3 BACLY DRAVIN ROY "Blusion" TURIN BRAKES "Underdog" FISHER "Hello" STRING CHEESE "Outside" HONEYDOGS "Sour" ELWOOD "Vigil" WHISKEYTOWN "Sad" TRAVIS "Sing"</p>	<p>WYEP/Pittsburgh, PA PD: Rosemary Welsh MD: Chris Griffin 4 ANDREW BIRDS "11:11" RADIOHEAD "Might" DAVID MEAD "Standing" WHISKEYTOWN "Sad" ROBERT CRAY BAND "Baby's"</p>	<p>KOTR/San Luis Obispo, CA PD: Drew Ross MD: Rick Williams 6 ALEJANDRO ESCOVEDO "Castanets" 6 ROBERT CRAY BAND "Baby's" 6 JOHN MAYALL "World" U2 "Elevation" 4 GARY MOORE "Enough" 4 TURIN BRAKES "Underdog" 4 JOE HENRY "Stop"</p>	<p>WRNX/Springfield, MA OM/PO/MD: Tom Davis 27 JONATHA BROOKE "Linger" BINOCULAR "Deep" WHISKEYTOWN "Sad" ROBERT CRAY BAND "Baby's" U2 "Elevation" DAVID MEAD "Standing" ACTION FIGURE PARTY "Action" KAREN LEHNER "Personal"</p>
<p>KRVB/Boise, ID PD/MD: Brandon Dawson 1 WHISKEYTOWN "Sad" BLACK CROWES "Soul" FIVE FOR FIGHTING "Superman"</p>	<p>KKMR/Dallas-Ft. Worth, TX PD: Scott Strong MD: Jeff K DAVE MATTHEWS BAND "Space"</p>	<p>WMMM/Madison, WI PD/MD: Tom Teuber 5 ROBERT CRAY BAND "Baby's" WHISKEYTOWN "Sad" SHELBY LYNNE "Killer"</p>	<p>WFUV/New York, NY PD: Chuck Singleton MD: Rita Houston TURIN BRAKES "Underdog" RADIOHEAD "Might" WHISKEYTOWN "Sad" ALEJANDRO ESCOVEDO "Rosale"</p>	<p>KINK/Portland, OR PD: Dennis Constantine MD: Kevin Welch 1 INCUBUS "One" LUCINDA WILLIAMS "Essence" DEPECHE MODE "Dream"</p>	<p>KTHX/Reno, NV PD: Harry Reynolds MD: Dave Harold 1 ROBERT CRAY BAND "Baby's" WHISKEYTOWN "Sad" FJ HARVEY "Sad" RADIOHEAD "Might" SETTIE "Marlin"</p>	<p>35 Total Reporters 35 Current Reporters 34 Current Playlists</p> <p>Did Not Report, Playlist Frozen (1): WNVV/Cape Cod, MA</p>

Most Played Recurrents

- DIDO Thankyou (Arista)
- DAVID GRAY Please Forgive Me (ATO/RCA)
- U2 Beautiful Day (Interscope)
- MARK KNOPFLER What It Is (Warner Bros.)
- DAVID GRAY Babylon (ATO/RCA)
- FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)
- PAT MCGEE BAND Rebecca (Giant/WB)
- BARENAKED LADIES Pinch Me (Reprise)
- LENNY KRAVITZ Again (Virgin)
- STING Desert Rose (A&M/Interscope)

National Programming

Added This Week

World Cafe

Bruce Warren/Helen Leicht 215-898-6677

ALEJANDRO ESCOVEDO Rosale
 ATERCIOPELADOS Luz Azul
 COUSTEAU Last Good Day Of The Year
 DAVID MEAD Standing Right In Front Of Me
 MARCIA BALL Count The Days
 ROBERT CRAY BAND Baby's Arms
 WHISKEYTOWN Don't Be Sad

Acoustic Cafe

Rob Reinhart 734-761-2043

IAN HUNTER Death Of A Nation
 IRENE KELLY Oh Mexico
 MICHELLE MALONE Sleepy Sunday Morning
 WHISKEYTOWN Don't Be Sad

WorldClassRock.com

Nicole Sandler 310-319-3855

RADIOHEAD I Might Be Wrong
 STEVIE NICKS Sorcerer
 TRAVIS Sing
 WHISKEYTOWN Don't Be Sad

TRIPLE A Going For Adds

5/7/01

BICYCLE THIEF Stoned (Artemis)
 EDWIN MCCAIN Hearts Fall (Lava/Atlantic)
 HUGH CORNWELL Leave Me Alone (Koch)
 MARK SELBY I'm The Lucky One (Vanguard)
 MATTHEW GOOD BAND Strange Days (Atlantic)
 PROCLAIMERS There's A Touch (Netwerk)
 PUSH STARS Millionaire (Co-Op Pop)
 VARIOUS ARTISTS Songcatcher (Vanguard)

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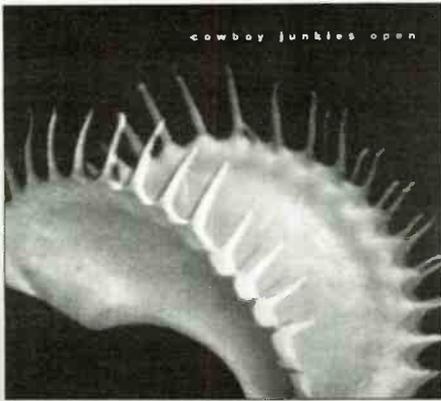
SATELLITE RIDES

"This may be my favorite album of the young year - a collection of songs that moves Rhett Miller and his band from the sometimes suffocating shadow of the all-country movement."
 — Robert Hilburn/LA Times

"'Satellite Rides' is the sort of album one enthusiastically anticipates hearing again." — Alternative Press

"...Miller's voice is damn near angelic." — US Magazine

COWBOY JUNKIES



On: WXRT, WBOS, WXRV, KTCZ, WRNR, WKOC, WRLT, KGSR, WFUV, WXPB, WDET, W*EP, KPIG, WMMM, KTHX, KRSH, WMVY, WNCS, KBAC, W*PK, WRNX, KOTR, KMMS...and more!

"...a number of the most spontaneous-sounding and emotionally direct performances since the Junkies' 1988 RCA breakthrough *The Trinity Sessions*..."

— *Chris Morris, Billboard, 3/31/01*

Tour Dates:

4/28/01 Boston, MA
5/27/01 Boulder, CO
6/16/01 Boston, MA
6/19/01 Vienna, VA
6/24/01 Pittsburgh, PA
7/1/01 Central Park, NY
7/12/01 Minneapolis, MN

BLAKE BABIES



On: WXRT, WXRV, WKOC, WRLT, WFUV, WFPK, WRNX, KTHX, KRSH, WMVY, KBAC, KFMU, KTAO, WMNF, KMMS, WVOD, KMTN, WMFO, WAPS, WFHB...and more!

3 1/2 Stars. "After ten years apart, the Blake Babies have recorded a powerful keeper - and it's about time...excellent new reunion album."

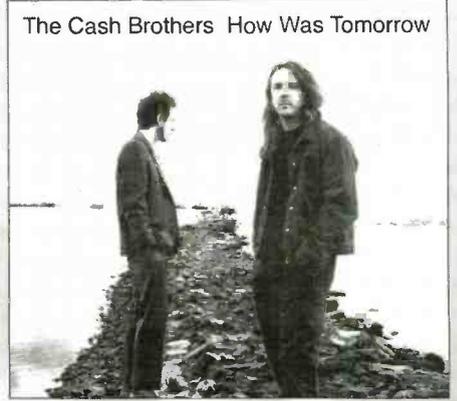
— *Rob Sheffield, Rolling Stone, 4/26/01*

Tour Dates:

5/17/01 Nashville, TN
5/19/01 Birmingham, AL
6/6/01 Columbus, OH
6/8/01 Detroit, MI
6/9/01 Chicago, IL
6/10/01 Minneapolis, MN
6/13/01 Seattle, WA
6/15/01 San Francisco, CA
6/16/01 Los Angeles, CA

THE CASH BROTHERS

The Cash Brothers *How Was Tomorrow*



On: WRLT, KGSR, KTHX, WMVY, WNCS, KBAC, WYEP, WCBE, WFPK, KPFT, KFMU, KSPN, KTAO, WMNF, WYYB, WAPS, KFAN, WMKY, KRCL...and more!

"...they've been conquering the highways and byways of the country with a knack for the kind of intuitive harmonies that only blood relations can pull off."

— *Carly Carioli, Boston Phoenix, 4/13/01*



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FIND COMPLETE PLAYLISTS FOR ALL TRIPLE A REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1

WFUV/New York
Fordham University
(713) 417-4550
Singleton/Houston
12+ Cume 290,000

90.7 wfuv.org

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
1	5	5	SOGGY BOTTOM BOYS/Am A Man...	600
2	5	5	R.E.M./Amblation Of Life	600
3	5	5	KEE M/O/The Door	600
4	5	5	AMY CORRIE/It Is Beautiful	600
5	5	5	JONATHAN BROOKER/Linger	600
6	5	5	LUCINDA WILLIAMS/Essence	600
7	5	5	DELBERT MCCLINTON/Livin' It Down	600
8	5	5	COLDPLAY/Don't Panic	600
9	5	5	JEB LOY NICHOLS/Sheaven Right Here	600
10	5	5	RICHARD THOMPSON/Persuasion	600
11	5	5	JERRY LLOYD NICHOLS/Sheaven Right Here	600
12	5	5	MARK KNOPFLER/What It Is	600
13	5	5	JOHN HAMMOND/Heartbreak And Vine	600
14	5	5	COMBY JUNKIES/Im So Open	600
15	5	5	JIM WHITE/handcuffed To...	600
16	5	5	ERIC CLAPTON/Superman Inside	600
17	5	5	SHAWN COLVIN/Whole New You	600
18	5	5	KASEY CHAPMAN/It's A Beautiful Day	600
19	5	5	MARCIA BALL/Court The Days	480
20	5	5	DAVID MATHES BAND/Did It	480
21	5	5	DELBERT MCCLINTON/Livin' It Down	480
22	5	5	JOSH JOPLIN GROUP/Camera One	480
23	5	5	DAVID GRAY/Peace Forgive Me	480
24	5	5	DAVID BYRNE/Like Humans Do	480
25	5	5	SHAWN COLVIN/Whole New You	480
26	5	5	ANDY FRANK/Heartbreak Even	480
27	5	5	WOLFGANG PETRY/It's A Beautiful Day	480
28	5	5	WOLFGANG PETRY/It's A Beautiful Day	480
29	5	5	JOHN HATTI/Livin' It Up Every Stone	480

MARKET #3

WXRT/Chicago
Infinity
(773) 777-1700
Winters/Franz
12+ Cume 447,800

93.3 WRT

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
1	21	21	RADIOHEAD/It Might Be Wrong	5523
2	10	10	R.E.M./Amblation Of Life	5260
3	12	12	KEE M/O/The Door	4208
4	14	14	LUCINDA WILLIAMS/Essence	3652
5	12	13	U2/Elevation	3419
6	14	13	COLDPLAY/Don't Panic	3419
7	15	15	DELBERT MCCLINTON/Livin' It Down	3419
8	12	12	TRAIN/Drops Of Jupiter...	3419
9	8	8	DAVID GRAY/Peace Forgive Me	3156
10	12	12	SEMI-SONIC/Chemistry	3156
11	11	11	BLACK CROWES/Soul Slinger	2893
12	12	12	ALANIS MORISSETTE/Everything	2893
13	11	11	ERIC CLAPTON/Superman Inside	2893
14	11	11	DAVE MATTHEWS BAND/The Space Between	2893
15	10	10	LENNY KRAVITZ/Agan	2630
16	15	15	BLUES TRAVELER/Get Inside My Head	2630
17	8	8	MORY FGVEN STEFANI/Outside	2367
18	9	9	COLLECTIVE SOUL/Perfect Day	2367
19	9	9	LIFEHOUSE/Hanging By A Moment	2367
20	9	9	ANDY FRANK/Heartbreak Even	2367
21	10	10	ANTIFRANCO/Heartbreak Even	2367
22	9	9	DOVE'S Catch The Sun	2367
23	9	9	GREEN DAY/Warinking	2367
24	10	10	BLUES TRAVELER/Get Inside My Head	2367
25	4	4	BUDDY GUY/Look What A Little	2104
26	8	8	JOHN HATTI/Livin' It Up Every Stone	2104
27	8	8	MARK KNOPFLER/What It Is	2104
28	8	8	WOLFGANG PETRY/It's A Beautiful Day	2104
29	8	8	WOLFGANG PETRY/It's A Beautiful Day	2104
30	8	8	JERRY FERGUSON/Your Eyes	2104

MARKET #4

KFOG/San Francisco
Susquehanna
(415) 543-1045
Benton/Jones
12+ Cume 610,000

KFOG 104.5 97.7

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
1	29	29	MARK KNOPFLER/What It Is	8091
2	28	28	JOSH JOPLIN GROUP/Camera One	7812
3	28	28	DIDD/ThankYou	7812
4	21	21	LENNY KRAVITZ/Agan	6975
5	29	25	U2/Beautiful Day	6975
6	14	14	LIFEHOUSE/Hanging By A Moment	4118
7	15	15	INCUBUS/Drive	4118
8	14	14	JEB LOY NICHOLS/Sheaven Right Here	3906
9	14	14	DAVID GRAY/Peace Forgive Me	3906
10	14	14	R.E.M./Amblation Of Life	3906
11	13	13	STEVE NICKS/Planes O'Lie	3627
12	13	13	TRACY CHAPMAN/Everything	3348
13	12	12	COUNTING CROWS/Hangaround	3348
14	13	13	U2/Beautiful Day	3348
15	11	11	PHISH/Heavy Things	3069
16	11	11	DELBERT MCCLINTON/Livin' It Down	3069
17	11	11	DAVID GRAY/Peace Forgive Me	3069
18	11	11	GREEN DAY/Warinking	3069
19	11	11	SANTANA FEEL THE RHYTHM/Whispering Willas	3069
20	11	11	BOB DYLAN/Don't Stop Believin'	2750
21	10	10	FOO FIGHTERS/Learn To Fly	2750
22	10	10	BLUES TRAVELER/Get Inside My Head	2750
23	10	10	DAVID BYRNE/Like Humans Do	2750
24	10	10	DAVID BYRNE/Like Humans Do	2750
25	10	10	MARK KNOPFLER/What It Is	2332
26	10	10	MARK KNOPFLER/What It Is	2332
27	10	10	MARK KNOPFLER/What It Is	2332
28	10	10	MARK KNOPFLER/What It Is	2332
29	10	10	MARK KNOPFLER/What It Is	2332
30	10	10	MARK KNOPFLER/What It Is	2332

MARKET #5

WXPN/Philadelphia
Univer. Of Pennsylvania
(215) 586-6677
Warren/Licht
12+ Cume 237,700

89.5

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
1	28	28	KIRSTY MACCOLL/In These Shoes	2538
2	16	16	JONATHAN BROOKER/Linger	2256
3	16	16	JEB LOY NICHOLS/Sheaven Right Here	2256
4	15	15	TRAVIS/Swing	2256
5	13	13	MARK KNOPFLER/What It Is	1992
6	12	12	SHAWN COLVIN/Whole New You	1410
7	10	10	PETE YORIN/Life On A Chain	1410
8	10	10	STEVE NICKS/Planes O'Lie	1410
9	9	9	R.E.M./Amblation Of Life	1410
10	9	9	ELIZA CARRHY/Train Song	1269
11	9	9	DAVID GRAY/Peace Forgive Me	1269
12	8	8	CRASH TEST DUMMIES/Every Morning	1128
13	8	8	MARK KNOPFLER/What It Is	1128
14	8	8	LUCINDA WILLIAMS/Essence	1128
15	8	8	RICHARD THOMPSON/Persuasion	1128
16	8	8	DAVE MATTHEWS BAND/The Space Between	1128
17	7	7	R.E.M./Amblation Of Life	987
18	7	7	ANDY FRANK/Heartbreak Even	987
19	7	7	SEMI-SONIC/Chemistry	987
20	7	7	ROCKEY CROWELL/Why Don't We...	987
21	7	7	COLDPLAY/Don't Panic	987
22	7	7	U2/Elevation	987
23	7	7	G. LOU & SPECIAL.../Unfaded	987
24	7	7	DELBERT MCCLINTON/Livin' It Down	987
25	7	7	TRAIN/Drops Of Jupiter...	987
26	7	7	JOHN HAMMOND/Heartbreak Even	987
27	7	7	MARK KNOPFLER/What It Is	987
28	7	7	MARK KNOPFLER/What It Is	987
29	7	7	MARK KNOPFLER/What It Is	987
30	7	7	MARK KNOPFLER/What It Is	987

MARKET #6

KXMR/Dallas-Ft. Worth
Susquehanna
(214) 526-2400
Strong/K...
12+ Cume 328,300

merge 93.3net

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
1	42	42	TRAIN/Drops Of Jupiter...	4704
2	41	41	VERTICAL HORIZON/Best I Ever Had...	4592
3	41	41	LIFEHOUSE/Hanging By A Moment	4592
4	39	39	COLDPLAY/Don't Panic	4032
5	38	38	R.E.M./Amblation Of Life	3584
6	34	34	JOSH JOPLIN GROUP/Camera One	3427
7	30	30	BLUES TRAVELER/Get Inside My Head	3360
8	30	30	DELBERT MCCLINTON/Livin' It Down	3360
9	29	29	DOVE'S Catch The Sun	3200
10	28	28	STEVE NICKS/Planes O'Lie	2800
11	28	28	DAVE MATTHEWS BAND/Did It	2688
12	24	24	U2/Beautiful Day	2688
13	24	24	U2/Beautiful Day	2688
14	23	23	U2/Elevation	2576
15	23	23	GO-GOS/Unstoppable	2128
16	19	19	UNCLER KRACKER/Follow Me	2128
17	18	18	BOB SCHNEIDER/Metal & Steel	1904
18	14	14	FISHER/Hello It's Me	1568
19	13	13	WALLFLOWERS/Letters From...	1456
20	13	13	WALLFLOWERS/Letters From...	1456
21	10	10	WASH D/Don't Have	1120
22	10	10	DELBERT MCCLINTON/Livin' It Down	1120
23	9	9	LOD SUPER SEVEN/Kryptonite	1008
24	8	8	COLLECTIVE SOUL/Perfect Day	896
25	8	8	EVERCLEAR/Wonderful	896
26	8	8	MARK KNOPFLER/What It Is	896
27	8	8	BARNABED LADIES/Pinch Me	784
28	7	7	MATCHBOX TWENTY/You're Gone	784
29	7	7	NINE DAYS/Asylum	784
30	7	7	DEXTER FREESBY/Leaving Town	784

MARKET #7

WDET/Detroit
Wayne State University
(313) 577-4146
Sandy/Horn
12+ Cume 212,800

101.9 FM WDET

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
1	9	9	JONATHAN BROOKER/Linger	981
2	8	8	DELBERT MCCLINTON/Livin' It Down	872
3	8	8	BEH HARRER/Seoul Slinger	872
4	8	8	DAVID BYRNE/Like Humans Do	872
5	8	8	LUCINDA WILLIAMS/Essence	872
6	7	7	COMBY JUNKIES/Im So Open	872
7	7	7	ANTIFRANCO/Heartbreak Even	872
8	7	7	PETE YORIN/Life On A Chain	872
9	7	7	ERIC CLAPTON/Superman Inside	763
10	7	7	R.E.M./Amblation Of Life	763
11	7	7	LENNY KRAVITZ/Agan	763
12	7	7	RICKY PETERSON/Mercenary Baby	763
13	7	7	MARCIA BALL/Court The Days	763
14	7	7	ANDY FRANK/Heartbreak Even	763
15	7	7	ALLAN DRESSER/Slack On My Baby	763
16	7	7	PAUL SIMON/You're The One	763
17	7	7	LOD SUPER SEVEN/Seven	763
18	7	7	JOHN MAYALL/A World Of Hurt	763
19	6	6	STEVE NICKS/Planes O'Lie	654
20	6	6	LOVE & DEATH/Unfaded	654
21	6	6	JIM WHITE/handcuffed To...	654
22	6	6	JIM WHITE/handcuffed To...	654
23	6	6	ANDY FRANK/Heartbreak Even	654
24	6	6	SHAWN COLVIN/Whole New You	654
25	6	6	BOB SCHNEIDER/Metal & Steel	654
26	6	6	TURIN BRAT/Underdog (Save Me)	436

MARKET #8

WBOS/Boston
Greater Media
(617) 922-9000
Dooly/Marshall
12+ Cume 412,800

bos 92.9fm
one-of-a-kind

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
1	29	29	COLDPLAY/Don't Panic	4553
2	28	28	TRAIN/Drops Of Jupiter...	4356
3	27	27	ALANIS MORISSETTE/Everything	4239
4	27	27	U2/Beautiful Day	4239
5	25	25	DIDD/ThankYou	3925
6	24	24	JOSH JOPLIN GROUP/Camera One	3768
7	24	24	BLUES TRAVELER/Get Inside My Head	3768
8	23	23	BLUES TRAVELER/Get Inside My Head	3768
9	23	23	R.E.M./Amblation Of Life	3669
10	23	23	GREEN DAY/Warinking	3669
11	23	23	BLUES TRAVELER/Get Inside My Head	3669
12	23	23	BLUES TRAVELER/Get Inside My Head	3669
13	23	23	BLUES TRAVELER/Get Inside My Head	3669
14	23	23	BLUES TRAVELER/Get Inside My Head	3669
15	23	23	BLUES TRAVELER/Get Inside My Head	3669
16	23	23	BLUES TRAVELER/Get Inside My Head	3669
17	23	23	BLUES TRAVELER/Get Inside My Head	3669
18	23	23	BLUES TRAVELER/Get Inside My Head	3669
19	23	23	BLUES TRAVELER/Get Inside My Head	3669
20	23	23	BLUES TRAVELER/Get Inside My Head	3669
21	23	23	BLUES TRAVELER/Get Inside My Head	3669
22	23	23	BLUES TRAVELER/Get Inside My Head	3669
23	23	23	BLUES TRAVELER/Get Inside My Head	3669
24	23	23	BLUES TRAVELER/Get Inside My Head	3669
25	23	23	BLUES TRAVELER/Get Inside My Head	3669
26	23	23	BLUES TRAVELER/Get Inside My Head	3669
27	23	23	BLUES TRAVELER/Get Inside My Head	3669
28	23	23	BLUES TRAVELER/Get Inside My Head	3669
29	23	23	BLUES TRAVELER/Get Inside My Head	3669
30	23	23	BLUES TRAVELER/Get Inside My Head	3669

MARKET #8

WXPR/Boston
Northeast
(617) 374-4733
Dooly/Marshall
12+ Cume 182,400

the 92.5

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
1	23	23	R.E.M./Amblation Of Life	1817
2	22	22	DAVID GRAY/Peace Forgive Me	1738
3	22	22	STEVE NICKS/Planes O'Lie	1738
4	22	22	ANDY FRANK/Heartbreak Even	1738
5	22	22	ANDY FRANK/Heartbreak Even	1738
6	22	22	ANDY FRANK/Heartbreak Even	1738
7	22	22	ANDY FRANK/Heartbreak Even	1738
8	22	22	ANDY FRANK/Heartbreak Even	1738
9	22	22	ANDY FRANK/Heartbreak Even	1738
10	22	22	ANDY FRANK/Heartbreak Even	1738
11	22	22	ANDY FRANK/Heartbreak Even	1738
12	22	22	ANDY FRANK/Heartbreak Even	1738
13	22	22	ANDY FRANK/Heartbreak Even	1738
14	22	22	ANDY FRANK/Heartbreak Even	1738
15	22	22	ANDY FRANK/Heartbreak Even	1738
16	22	22	ANDY FRANK/Heartbreak Even	1738
17	22	22	ANDY FRANK/Heartbreak Even	1738
18	22	22	ANDY FRANK/Heartbreak Even	1738
19	22	22	ANDY FRANK/Heartbreak Even	1738
20	22	22	ANDY FRANK/Heartbreak Even	1738
21	22	22	ANDY FRANK/Heartbreak Even	1738
22				

Stations and their ads listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Boston, MA; Dayton, OH) with their call letters, formats, and advertising spots. Each entry includes station name, format, and a list of ad spots with details like time and duration.

* = Mediabase 24/7 monitored

178 Total Reporters
178 Current Reporters
178 Current Playlists

New Reporter (1):
WIHT/Washington, DC



TONY NOVIA
tnovia@rronline.com

20 Years Of Giving Europe Energy

NRJ Group dominates European radio landscape

Many people in radio and records use the word *passion* when describing how they feel about music or programming their radio stations. While the definition of passion is purely subjective, it is what **Jean-Paul Baudecroux** felt in 1981 when he started a pirate radio station in Paris aptly named NRJ (pronounced "energy").

Baudecroux's studio was a kitchen and a bathroom, and because all radio stations in the country were government-controlled, everything he was doing was illegal. Creating an FM station had always been a dream for Baudecroux, and he saw a great opportunity in 1981, when there was a change in France's government as Francois Mitterand swept into office.



Jean-Paul Baudecroux

Even though Baudecroux knew he was breaking the law and could be shut down, jailed and fined, the frustration of not having FM radio or a great music radio station drove him and his followers on. Baudecroux tried to create the kind of station that he would like to listen to. All of his believers worked for free, broadcasting from a small flat located on a very high point in Paris — a good location for a low-power pirate station.

His legal competition was three AM stations largely owned by the government. With the transmitter in the bathtub, the antenna on the balcony and a public phone downstairs, Baudecroux's pirate radio station became the talk of the youth of Paris.

This same talk brought in the police to shut him down. Baudecroux asked his listeners to help, informing them that NRJ was about to be taken off the air. With no idea of how many people were listening, the station continuously broadcast the message "Your favorite radio station is going to be shut down. Join us in a demonstration next Saturday." The message asked listeners to bring their radios so that it would be a musical demonstration in the streets of Paris.

The demonstration began with an estimated 100,000 mostly young people. By the end of the day the crowd

had swelled to 400,000, all with a message for the new government: "Don't shut down my favorite radio station." After this formidable display of strength, the politicians wisely relented. Baudecroux and his followers got their wish: a brand-new FM radio station licensed by the government.

This year will mark 20 years since Baudecroux's passionate radio coup and 20 years of NRJ (Nouvelle Radio Jeunesse, which translates into "new radio for the youth"). Reflecting on where the NRJ name came from, Baudecroux remarks, "In our first weeks, we were transmitting without any name, just playing tapes and records from home. One day I thought that 'Energy' was a great name, because a radio station gives energy, music gives energy. It makes you happy, it makes you wake up in the morning. I wrote it with three letters, so it was a pun in French — NRJ."

Today the NRJ Group is 300 sta-

NRJ Transmitter Locations In Europe

	Finland: 15 transmitters
	Norway: Four transmitters
	Sweden: 21 transmitters
	Denmark: One transmitter
	Germany: Four transmitters
	Austria: One transmitter
	France: 253 transmitters
	Switzerland: One transmitter
	Belgium: 37 transmitters (25 in the French zone; 12 in the Flemish zone)

tions strong and growing. It comes more than 20 million listeners per week across Europe. Baudecroux holds the title of Chairman of the Supervisory Board and is often compared to Infinity chief Mel Karmazin because of his shrewd business tactics. Comparisons aside, Baudecroux is certainly his own man, a very successful one who loves radio as much today as he did 20 years ago in that Paris flat. I recently spent some time with this radio visionary for a look at what's going on on the other side of the pond.

R&R: Can you give me a profile of your group?

JB: The NRJ Group currently consists of 300 stations in nine European countries. We came over 20 million listeners per week. We are currently in France, Belgium, Denmark, Austria, Sweden, Switzerland, Norway, Germany and Finland and are in negotiations with four other European countries. This is a one-stop shop for advertisers in the United States trying to reach 20 million Europeans.

R&R: What about the comparisons to Clear Channel?

JB: We are a kind of European Clear Channel without the outdoor and television divisions. We are purely a radio company.

R&R: How many different ownership groups are there in France?

JB: There are three big players in France now, and we are one of the big three. The other two players are from the original three AM stations that were around at the time of the monopoly. They were privatized many years ago and have developed FM networks.

R&R: Do you own all 300 of your stations?

JB: We own all the stations in the large and medium-size cities. There are stations in about 50 small cities that we do not own that pick up our programming.

R&R: Many of the major groups in the United States are just beginning to learn the game of consolidating. You've been running a network

of stations for a long time. How do you do it?

JB: We think globally and act locally. We have our headquarters in Paris and offices in all the major cities in Europe. We have local programmers. All of our stations are local but wear the same brand. We have the same marketing and communication network for all of the stations. We can run huge promotions, and we have real power with the record labels. We can ask for exclusive events, and we can run major contests across Europe. We can offer our Berlin listeners a night in Paris to see Madonna, or our Stockholm listeners can go to Cannes.

The key to each of these stations is that they are individually programmed for their markets. Radio is local, but we can improve the strategy, philosophy and marketing. We can use a great promotion idea from Berlin in Paris or Vienna. It's a little bit like McDonald's. An open network can be very fruitful. We have a lot of talent all over Europe, and great ideas come from all over. We take the best and use them on all of our stations.

R&R: Do you use talent on a national basis?

JB: No, it's all local, but our programming people in Vienna are as good as our programming people in Berlin. It's difficult to utilize talent in different markets because the languages and cultures are different. Again, it's local, but we think globally.

R&R: Do you identify your format as CHR or AC, or does it depend on the marketplace?

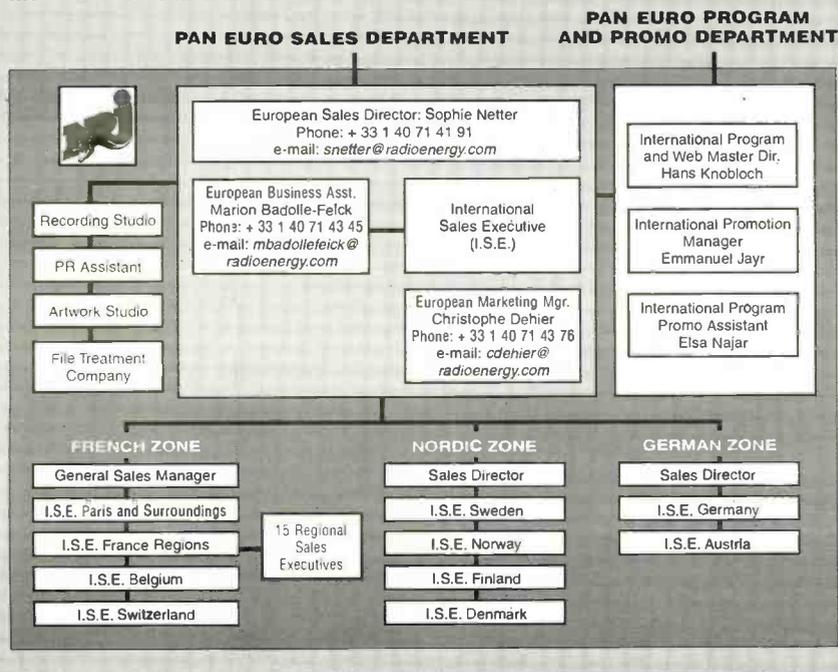
JB: Globally, it's CHR, but in some cities we can be more Hot AC.

R&R: In terms of time, you've had a big jump on your U.S. counterparts in assembling a network of radio stations, exploring synergistic opportunities and using the power of clusters to share ideas, lower expenses and deliver for advertisers. How did you do it?

JB: My idea was to brand the stations. This is very important, because

One-Stop Selling

It's no easy task to coordinate and maximize sales efforts for 300 radio stations reaching more than 20 million listeners in Europe, but the NRJ Group has devised a unique sales and marketing one-stop shop, the structure of which is seen here.



Continued on Page 88

RateTheMusic.com[®]

BY MEDIABASE

TM

**Music & Radio's
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in Every Music Format

Accurate



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**Massive
Sample Sizes**



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Radio Stations Call

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**“An essential tool in
our ratings gains...”**

“An essential tool in our ratings gains at KIIS. It mirrors call-out amazingly well and is a great interactive tool for our listeners. We absolutely love it!”

Dan Kieley, PD
KIIS-FM, Los Angeles

“I am extremely impressed with *RateTheMusic.com*. The respondents really want to take the music test. The data is **fast, reliable and accurate**. We love it at Z-100!”

Kid Kelly, OM
WHTZ-FM, New York

“We’ve done several projects with *RateTheMusic.com* and the results provided **invaluable insight into the potential impact and appeal of our releases with the music consumer and radio programmer. It’s an essential tool to make better decisions.”**

Michael Plen
Virgin Records

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 4, 2001

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of April 8-14.

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
	LIFEHOUSE Hanging By A Moment (<i>DreamWorks</i>)	3.84	3.92	3.91			3.83	63.8	16.6	4.08	3.80	3.56	3.94
NELLY Ride Wit Me (<i>Fo' Reel/Universal</i>)	3.77	3.93	3.83	3.94	69.2	20.6	3.97	3.77	3.44	3.74	3.74	3.85	3.75
AGUILERA, LIL' KIM... Lady Marmalade (<i>Interscope</i>)	3.71	3.55	—	—	64.3	14.9	4.02	3.63	3.38	3.79	3.62	3.72	3.72
UNCLE KRACKER Follow Me (<i>Top Dog/Lava/Atlantic</i>)	3.62	3.54	3.61	3.67	64.3	19.4	3.61	3.52	3.74	3.26	3.63	3.99	3.55
JOE F/MYSTIKAL Stutter (<i>Jive</i>)	3.60	3.81	3.60	3.83	56.1	20.6	3.88	3.55	3.16	3.67	3.49	3.63	3.64
HP INCUBUS Drive (<i>Immortal/Epic</i>)	3.58	3.68	3.46	3.77	55.6	15.1	3.73	3.58	3.38	3.65	3.61	3.59	3.51
HP JAGGED EDGE Promise (<i>So So Def/Columbia</i>)	3.56	3.82	—	3.76	41.2	12.9	3.66	3.50	3.44	3.60	3.51	3.79	3.34
DESTINY'S CHILD Survivor (<i>Columbia</i>)	3.54	3.65	3.47	3.73	75.2	32.5	3.81	3.36	3.41	3.33	3.50	3.73	3.62
NELLY FURTADO I'm Like A Bird (<i>DreamWorks</i>)	3.53	3.52	3.60	3.57	61.3	19.6	3.56	3.56	3.45	3.29	3.73	3.57	3.56
K-CI & JOJO Crazy (<i>MCA</i>)	3.52	3.62	3.55	3.64	67.2	27.0	3.79	3.43	3.24	3.75	3.39	3.48	3.50
HP JA RULE/LIL' MO... Put It On Me (<i>Murder Inc./Def Jam/IDJMG</i>)	3.51	3.80	3.59	3.75	65.5	24.1	3.89	3.32	3.15	3.51	3.38	3.75	3.39
S CLUB 7 Never Had A Dream Come True (<i>A&M/Interscope</i>)	3.51	3.53	3.60	3.73	65.8	18.1	3.97	3.37	3.05	3.45	3.53	3.47	3.59
DIDO Thankyou (<i>Arista</i>)	3.49	3.57	3.66	3.57	71.2	30.3	3.18	3.61	3.74	3.48	3.20	3.51	3.83
MYA Free (<i>University/Interscope</i>)	3.48	3.53	3.36	3.58	48.1	18.4	3.61	3.34	3.42	3.38	3.42	3.57	3.57
HP LIMP BIZKIT My Way (<i>Flip/Interscope</i>)	3.47	3.67	3.51	3.80	55.8	16.1	3.78	3.53	2.86	2.98	3.58	3.62	3.77
JANET All For You (<i>Virgin</i>)	3.45	3.51	3.29	3.65	65.5	23.1	3.61	3.20	3.52	3.18	3.51	3.49	3.65
LENNY KRAVITZ Again (<i>Virgin</i>)	3.42	3.51	3.52	3.62	72.2	30.0	3.40	3.35	3.53	3.30	3.64	3.31	3.45
DREAM This Is Me (<i>Bad Boy/Arista</i>)	3.41	3.44	—	—	43.7	12.7	3.58	3.34	3.19	3.82	3.12	3.50	3.19
SHAGGY Angel (<i>MCA</i>)	3.40	3.76	3.53	3.70	80.4	38.7	3.43	3.42	3.33	3.17	3.39	3.48	3.58
CRAZY TOWN Butterfly (<i>Columbia</i>)	3.37	3.59	3.38	3.62	74.4	33.7	3.48	3.35	3.24	3.38	3.31	3.34	3.45
THE CORRS Breathless (<i>143/Lava/Atlantic</i>)	3.36	3.33	3.42	3.38	68.7	27.0	3.66	3.15	3.29	3.20	3.46	3.33	3.48
COLDPLAY Yellow (<i>Nettwerk/Capitol</i>)	3.32	—	—	—	41.2	14.9	3.22	3.78	3.00	2.83	3.70	3.14	3.55
SAMANTHA MUMBA Baby, Come Over... (<i>A&M/Interscope</i>)	3.31	3.50	—	—	44.2	12.2	3.42	3.35	3.05	3.34	3.29	3.12	3.47
3LW No More (Baby...) (<i>Epic</i>)	3.26	3.44	3.38	3.50	66.7	30.3	3.53	3.09	3.02	3.53	3.11	3.17	3.23
MOBY F/GWEN STEFANI Southside (<i>V2</i>)	3.25	3.41	3.62	3.40	64.0	23.3	3.08	3.46	3.22	3.07	3.2	3.28	3.38
JENNIFER LOPEZ Play (<i>Epic</i>)	3.24	3.35	3.13	—	53.8	18.1	3.40	3.16	3.04	3.31	3.04	3.60	2.96
AEROSMITH Jaded (<i>Columbia</i>)	3.23	3.50	3.52	3.53	67.5	30.8	3.48	3.07	3.09	3.04	3.45	3.26	3.19
MADONNA Don't Tell Me (<i>Maverick/WB</i>)	3.23	3.24	3.24	3.31	67.7	33.3	3.19	3.07	3.46	3.10	3.21	3.32	3.30
JENNIFER LOPEZ Love Don't Cost A Thing (<i>Epic</i>)	3.17	3.26	3.13	3.32	78.7	41.4	3.24	3.04	3.23	3.14	3.09	3.34	3.10

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) represents songs that have yet to chart in the top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: **EAST:** Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. **SOUTH:** Atlanta, Dallas, Houston, Miami, San Antonio, Tampa. **MIDWEST:** Chicago, Cincinnati, Cleveland, Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Louis. **WEST:** Los Angeles, Phoenix, Portland, Sacramento, San Diego, San Francisco, Seattle. © 2001, R&R Inc.

CALLOUT AMERICA® Hot Scores

By ROB AGNOLETTI

DreamWorks recording artists **Lifehouse** make their way to No. 1 again on this week's **Callout America** survey with "Hanging By A Moment." The hit single ranks first with a score of 3.84 overall, and it's No. 1 in two demographics as well: teens, with 4.08, and women 18-24, with 3.80. "Hanging" also finishes with a score of 3.56 among women 25-34.

In only its second week on the survey, the famous "Lady Marmalade" by supergirls **Christina Aguilera, Lil' Kim, Mya and Pink** (**Interscope**) ranks No. 3 overall with a 3.71. It also takes the No. 2 spot for teen girls with a 4.02 score.

Reaching No. 1 in the women 25-34 demo is **Uncle Kracker's** "Follow Me" (**Top Dog/Lava/Atlantic**). "Follow" also places fourth overall with a score of 3.62 and is No. 1 among women 25-34. **Dido's** "Thankyou" (**Arista**) ties **Kracker** for No. 1 in the 25-34 demo. Another multiformat success this week is **Incubus'** hit "Drive" (**Immortal/Epic**). The Hit Potential track finishes with a 3.58 overall and gets the same score with women 18-24. Another Hit Potential single is "Promise" by **Jagged Edge** (**So So Def/Columbia**), which ranks 3.56 overall and 3.50 in the 18-24 demo.

Coldplay's "Yellow" (**Nettwerk/Capitol**) debuts on the survey this week and finishes high in the 18-24 demo, ranking No. 2 with a score of 3.78. The ballad "Never Had A Dream Come True" by **S Club 7** (**A&M/Interscope**) ties at 3.51 overall with **Ja Rule f/Lil' Mo & Vita's** "Put It On Me" (**Murder Inc./Def Jam/IDJMG**). "Never" scores 3.97 with teens while "Put It On" picks up a 3.89 in the same demo.

On Track

Contemporary Christian music program with artist interviews hosted by Dave Tucker.

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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	JANET All For You (Virgin)	10711	+520	1119760	9	177/0
2	2	DESTINY'S CHILD Survivor (Columbia)	10405	+440	1060070	9	171/0
4	3	LIFEHOUSE Hanging By A Moment (DreamWorks)	10105	+797	1055290	12	172/2
6	4	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	9619	+638	912792	18	170/3
3	5	DIDO Thankyou (Arista)	9137	-447	881322	16	173/0
10	6	AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade (Interscope)	8793	+1347	928721	5	172/0
9	7	NELLY Ride Wit Me (Fo' Reel/Universal)	8555	+717	955251	10	159/5
5	8	SHAGGY Angel (MCA)	8029	-1083	831318	17	165/0
11	9	JENNIFER LOPEZ Play (Epic)	7504	+350	710205	6	173/1
7	10	CRAZY TOWN Butterfly (Columbia)	6781	-1146	677946	17	160/0
8	11	S CLUB 7 Never Had A Dream Come True (A&M/Interscope)	6694	-1179	616226	13	168/0
14	12	NELLY FURTADO I'm Like A Bird (DreamWorks)	6488	+536	710214	19	164/4
15	13	JOE F/MYSTIKAL Stutter (Jive)	5912	+84	633776	12	162/1
12	14	AEROSMITH Jaded (Columbia)	5580	-869	529621	16	157/0
13	15	LENNY KRAVITZ Again (Virgin)	5579	-836	581117	28	162/0
16	16	K-CI & JOJO Crazy (MCA)	4956	-850	544439	20	145/0
17	17	MOBY F/GWEN STEFANI Southside (V2)	4769	+78	478634	17	151/2
18	18	SAMANTHA MUMBA Baby, Come Over (This Is...) (A&M/Interscope)	4527	+463	398500	10	161/2
19	19	DREAM This Is Me (Bad Boy/Arista)	4454	+451	434537	8	165/1
21	20	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3887	+482	332036	8	142/5
25	21	MADONNA What It Feels Like For A Girl (Maverick/WB)	3748	+851	371591	3	167/5
20	22	COLDPLAY Yellow (Nettwerk/Capitol)	3656	+212	297561	9	139/1
23	23	MATCHBOX TWENTY Mad Season (Lava/Atlantic)	3612	+437	287022	4	141/2
24	24	JA RULE F/LIL' MO AND VITA Put It On Me (Murder Inc./Def Jam/IDJMG)	3154	+172	333324	11	121/0
Breaker	25	JESSICA SIMPSON Irresistible (Columbia)	2933	+1149	317155	2	163/10
Breaker	26	AMANDA Everybody Doesn't (Maverick)	2589	+350	255933	6	148/8
22	27	3LW No More (Baby I'ma Do Right) (Epic)	2570	-790	312734	20	131/0
32	28	BBMAK Ghost Of You And Me (Hollywood)	2432	+312	231308	5	133/2
29	29	SARINA PARIS Look At Us (Playland/Priority)	2411	+4	235740	10	116/8
35	30	INCUBUS Drive (Immortal/Epic)	2368	+465	227058	6	122/9
34	31	STELLA SOLEIL Kiss Kiss (Universal)	2335	+395	217619	5	151/9
45	32	BACKSTREET BOYS More Than That (Jive)	2153	+754	242558	2	155/13
26	33	MYA Free (University/Interscope)	2082	-805	240327	14	125/0
41	34	EDEN'S CRUSH Get Over Yourself (143/London Sire)	2045	+361	277569	4	110/6
38	35	AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)	1990	+213	188855	6	122/7
30	36	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1918	-373	186199	17	98/0
37	37	BRITNEY SPEARS Don't Let Me Be The Last To... (Jive)	1900	+60	165380	4	126/1
42	38	EVAN AND JARON From My Head To My Heart (Columbia)	1843	+200	154535	5	115/6
40	39	TAMIA Stranger In My House (Elektra/EEG)	1829	+93	203230	6	104/1
33	40	ATC Around The World (La La La...) (Republic/Universal)	1770	-227	334914	17	126/0
46	41	O-TOWN All Or Nothing (J)	1758	+394	163242	3	111/10
36	42	OUTKAST Ms. Jackson (LaFace/Arista)	1487	-387	144722	18	93/0
48	43	LIMP BIZKIT My Way (Flip/Interscope)	1341	+142	110553	2	106/7
Debut	44	TRICK DADDY Take It To Da House (Slip 'N Slide/Atlantic)	1237	+292	108623	1	90/13
47	45	VERTICAL HORIZON Best I Ever Had (Grey Sky...) (RCA)	1163	-168	121655	15	61/0
50	46	PINK You Make Me Sick (LaFace/Arista)	1095	-79	164372	19	94/0
Debut	47	JAGGED EDGE Promise (So So Def/Columbia)	983	-85	114204	1	57/0
Debut	48	EVE 6 Here's To The Night (RCA)	938	+677	70257	1	92/20
Debut	49	DEBELAH MORGAN I Remember (DAS/Atlantic)	927	-69	61221	1	71/0
-	50	R. MARTIN F/C. AGUILERA Nobody Wants To Be Lonely (Columbia)	800	-318	91620	14	108/0

Most Added®

ARTIST TITLE LABEL(S)	ADDS
MANDY MOORE In My Pocket (Epic)	101
AEROSMITH Fly Away From Here (Columbia)	80
98 DEGREES The Way You Want Me To (Universal)	67
KRYSTAL HARRIS Supergirl (KBNHA/Label/Geffen/Interscope)	34
3LW Playas Gon' Play (Epic)	31
OUTKAST So Fresh, So Clean (LaFace/Arista)	26
EVE 6 Here's To The Night (RCA)	20
D. THOMAS F/PRAS Miss California (Rat Pack/EastWest/EEG)	15
BACKSTREET BOYS More Than That (Jive)	13
TRICK DADDY Take It To Da House (Slip 'N Slide/Atlantic)	13

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AGUILERA, LIL' KIM, MYA & PINK Lady... (Interscope)	+1347
JESSICA SIMPSON Irresistible (Columbia)	+1149
MADONNA What It Feels Like For A Girl (Maverick/WB)	+851
LIFEHOUSE Hanging By A Moment (DreamWorks)	+797
BACKSTREET BOYS More Than That (Jive)	+754
NELLY Ride Wit Me (Fo' Reel/Universal)	+717
EVE 6 Here's To The Night (RCA)	+677
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	+638
NELLY FURTADO I'm Like A Bird (DreamWorks)	+536
JANET All For You (Virgin)	+520

Breakers®

JESSICA SIMPSON Irresistible (Columbia)

TOTAL PLAYS INCREASE	TOTAL STATIONS/ADDS	CHART
2933/1149	163/10	25

AMANDA Everybody Doesn't (Maverick)

TOTAL PLAYS INCREASE	TOTAL STATIONS/ADDS	CHART
2589/350	148/8	26

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



178 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 4/22-Saturday 4/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 2500 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

carson daly >> most requested

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WYCLEF JEAN Perfect... (Ruffhouse/Columbia)
Total Plays: 778, Total Stations: 32, Adds: 1

BROOKE ALLISON The Kiss-Off... (2KSounds/Virgin)
Total Plays: 768, Total Stations: 70, Adds: 1

OLIVIA Bizounce (J)
Total Plays: 635, Total Stations: 41, Adds: 0

OUTKAST So Fresh, So Clean (LaFace/Arista)
Total Plays: 606, Total Stations: 52, Adds: 26

CARLY HENNESSY I'm Gonna Blow Your Mind... (MCA)
Total Plays: 570, Total Stations: 56, Adds: 5

LIONEL RICHIE Angel (Island/IDJMG)
Total Plays: 511, Total Stations: 45, Adds: 1

DANTE THOMAS... Miss... (Rat Pack/EastWest/EEG)
Total Plays: 501, Total Stations: 69, Adds: 15

VANESSA AMOROSI Absolutely... (Universal)
Total Plays: 458, Total Stations: 40, Adds: 1

WILLA FORD I Wanna Be Bad (Lava/Atlantic)
Total Plays: 422, Total Stations: 59, Adds: 10

MARCUS Pop Musik (J)
Total Plays: 381, Total Stations: 36, Adds: 4

SODA Handsome (Turnmusic/Edel)
Total Plays: 304, Total Stations: 27, Adds: 0

NIKKA COSTA Like A Feather (Cheeba Sound/Virgin)
Total Plays: 290, Total Stations: 41, Adds: 9

JOEY MCINTYRE Rain (Q)
Total Plays: 248, Total Stations: 23, Adds: 4

MANDY MOORE In My Pocket (Epic)
Total Plays: 185, Total Stations: 107, Adds: 101

3LW Playas Gon' Play (Epic)
Total Plays: 139, Total Stations: 35, Adds: 31

BAHA MEN Best Years Of Our Lives (DreamWorks)
Total Plays: 121, Total Stations: 18, Adds: 2

98 DEGREES Give Me Just One Night... (Universal)
Total Plays: 114, Total Stations: 14, Adds: 0

AERDSMITH Fly Away From Here (Columbia)
Total Plays: 81, Total Stations: 80, Adds: 80

KRYSTAL HARRIS Supergirl! (KBNH/LaFace/Garion/Interscope)
Total Plays: 54, Total Stations: 39, Adds: 34

Songs ranked by total plays



THEY'RE ALL IRRESISTIBLE

Columbia recording artist Jessica Simpson dropped by WKRQ/Cincinnati in support of her smash hit single "Irresistible." To help promote her current project she also provided chic camouflage bandannas for the staff. Blending in are (L-R) 'KRQ' morning show co-hosts Shannon and John Jay, Simpson, and morning co-hosts Rich and New Guy.

Giving Europe Energy

Continued from Page 84

it makes things very easy when you have a common brand with the same image and the same market position and almost the same format. Consolidation has been a very good thing for radio. In Europe, as in the States, we have to fight newspapers and TV for advertising money. If we have great brands, it's something the advertiser can trust and invest in more.

The ratings are very important, but the notoriety is even more important. This national brand allows me to trade with other media — TV, newspapers, magazines — so I can run national campaigns to further build my brand. In the beginning it was important to trade, because I didn't have money. I could impose the NRJ brand much quicker than if I had to market it city by city with a different name.

An open network like ours is a great strategy, because we have talent everywhere. We gather them often in European meetings, and we now have a European sales office. It's very rich and very creative to have so much talent from so many different cities in Europe. This makes our company very wealthy and very lively and puts us ahead of our competitors.

R&R: How many employees do you have?

JB: Almost 2,000 in Europe.

R&R: How would you define the culture of NRJ?

JB: We delegate but maintain control. We share the same values and the same enthusiasm for the radio we love. We are a pure radio company. Therefore, we don't have to think about selling other media, like billboards and newspapers. We sell qualitative demos, and we sell brand.

R&R: How is your company organized?

JB: We are organized vertically by know-how — programming, sales, etc. When we hire a new PD or sales manager, their first have to spend a few months in our main headquarters in Paris to understand the culture of the company. Once the person has that, we send them to their position in their market, and they can duplicate what they have learned here. This gives us homogeneity — the same culture and the same values. We are a big family, but imagine a family with different languages and perceptions. It is a source of great richness.

R&R: Your sales setup is also very sophis-

icated (See the chart on Page 84).

JB: We try to make it as simple as possible for advertisers. We have set up a one-stop shop to get all of your advertising needs taken care of, whether you are looking to reach all 20-plus million of our listeners or just our 240,000 listeners in Austria. Our national office handles national and worldwide accounts and can sell all of our stations collectively.

Similarly to radio companies, advertisers are also merging and becoming European and worldwide operations. They need to have a great European media power that can deliver



"An open network like ours is a great strategy, because we have talent everywhere. It's very rich and very creative to have so much talent from so many different cities in Europe."



20-plus million listeners per week. If they have a local buy, they can also use us and pick and choose certain cities, so it's very flexible. It's very new. This is a great situation for any American Internet company that wants to promote in Europe.

R&R: You travel to America frequently and are a fan of American radio. What do you see as the primary difference between radio in Europe and radio in the States?

JB: Until the recent consolidation after the Telecom Bill was passed, radio in the States was very local, with mom-and-pop stations. In France it was the opposite. We started with national stations because of our history. In France I believe local and national sales will be 50/50, and in the States I think it will be the same at the end of the day. National sales are improving much more quickly than local sales. With consolidation, radio now has the same power as TV and can deliver a huge number

of listeners to the advertiser. Consolidation will help American radio attract more national advertisers.

Radio is a fantastic medium and a very efficient one. All of our clients, after they try radio for the first time, come back every year. They are very happy with the results. I think radio has a great future. In France the national advertisers used to represent 100% of radio's revenue. Now it is about 75%, and in the near future local advertising will represent 50%. I think it will be the same in the States.

R&R: How many commercials units do you run an hour?

JB: Twelve minutes.

R&R: How do stateside formatics compare to what you do?

JB: The difference is in the culture, but the good rules and tricks work everywhere. Whether it comes from common sense or experience, we have adopted many good ideas from the U.S. in promotion and programming. That's why we use people like John Peake and Guy Zapoleon in our company. There was not a lot of competition before in Europe, so radio was working in the old way, without marketing. With competition, radio has increased its level of professionalism.

R&R: Your company went public in 1989 on the Paris stock exchange. Can you discuss the pressure of going public and then having to play to stockholders?

JB: It's a very helpful discipline. It helps you to become more rigorous, and so, in fact, it is very positive. I don't regret the decision. It has been more than 10 years since we went public. If we had not gone public, perhaps my company would not be as big as it is now. It has obliged me to improve on every level. It's an excellent way to perform better. We can also offer stock options to employees, which we could not do when we were not listed. I think everybody is happy.

R&R: What about the pressure to grow and perform?

JB: Everybody has the pressure to succeed in every line of work. People who have no pressure don't achieve the results they need to win. Everyone needs someone to push them, judge them, criticize them, motivate them and reward them. The analysts who talk about your company are very specialized, and they provide you with free consulting advice. They give you fresh

eyes from outside, and they ask excellent questions. I find it very helpful.

R&R: Has your company grown in revenue every year since it went public?

JB: Yes, last year we did about \$400 million in revenue. In 10 years we've multiplied in size by 50. Similarly to what's been going on in America, our dot-com advertising has shrunk a lot, but we've learned from the past that in the slow times radio has always been the medium that suffers least. Radio is a very flexible medium. A radio campaign does not cost as much as a campaign in other media, but it delivers big. If you decide today to be on the air tomorrow, it's possible.

Most importantly, radio works. It brings traffic to the shops and helps sell products. After 20 years in radio, there is one thing I'm certain of: Radio is the most efficient and effective medium you can find. I think advertisers still underinvest in radio. Many agencies have no interest in promoting radio to their clients because it doesn't help develop the portfolio they use to try to attract other clients. Those costly TV commercials and overpriced print ads. With radio, there is nothing for their ego or their prestige or their image. If they win an award for their advertisement, it's good for their own promotion, but is it as effective for their client in terms of selling a product?

R&R: Do you plan to buy more stations?

JB: Yes. I'd like to be in the U.K., but there are only a few stations, and the price is very high. With consolidation in the U.S., the asking price of the stations has reached the sky, and station owners in Europe are also asking a lot of money for their assets. We are on an expansion plan, and we are not limited, like Clear Channel. As a non-European company, it cannot own more than 20% of European stations. We don't have that limitation. That's why we are very active.

R&R: Where do you see the NRJ Group 10 years from now?

JB: I think radio has a terrific future. It only bills 10% or 11% of the total media expenditures, and this is not a fair percentage — it should be 20%. Our role in helping to achieve that 20% is to continue to deliver the very best local programming, promotions and personalities for our listeners. If we do that, we will continue to deliver results for our advertisers and stockholders.

Most Played Recurrents

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

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

MADONNA Don't Tell Me (Maverick/WB)

DREAM He Loves U Not (Bad Boy/Arista)

THE CORRS Breathless (143/Lava/Atlantic)

3 DOORS DOWN Kryptonite (Republic/Universal)

CREED With Arms Wide Open (Wind-up)

SHAGGY It Wasn't Me (MCA)

SOULDECISION Faded (MCA)

PINK Most Girls (LaFace/Arista)

DESTINY'S CHILD Independent Women Part 1 (Columbia)

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

CREED Higher (Wind-up)

MADONNA Music (Maverick/WB)

FUEL Hemorrhage (In My Hands) (Epic)

EVAN AND JARON Crazy For This Girl (Columbia)

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

VERTICAL HORIZON Everything You Want (RCA)

MATCHBOX TWENTY Bent (Lava/Atlantic)

'N SYNC This I Promise You (Jive)

DEBELAH MORGAN Dance With Me (DAS/Atlantic)

TONI BRAXTON He Wasn't Man Enough (LaFace/Arista)

PINK There You Go (LaFace/Arista)

'N SYNC It's Gonna Be Me (Jive)

AALIYAH Try Again (BlackGround/Virgin)

TOP 100 CHR/POP POWER GOLD

- 1 GOO GOO DOLLS Slide
- 2 NEXT Too Close
- 3 THIRD EYE BLIND Semi-Charmed Life
- 4 SUGAR RAY Someday
- 5 NOTORIOUS B.I.G. Mo Money Mo Problems
- 6 LENNY KRAVITZ Fly Away
- 7 PUFF DADDY /F. EVANS & 112 I'll Be Missing You
- 8 SUGAR RAY Fly
- 9 USHER You Make Me Wanna...
- 10 TONIC If You Could Only See
- 11 MONTELL JORDAN This Is How We Do It
- 12 MATCHBOX 20 3 AM
- 13 EAGLE-EYED CHERRY Save Tonight
- 14 GREEN DAY Time Of Your Life (Good Riddance)
- 15 BLESSID UNION OF SOULS Hey Leonardo! (She Likes...)
- 16 EVERLAST What It's Like
- 17 K-CI & JOJO All My Life
- 18 MARK MORRISON Return Of The Mack
- 19 WILL SMITH Gettin' Jiggy Wit It
- 20 WILL SMITH Miami
- 21 THIRO EYE BLIND Jumper
- 22 BARENAKED LADIES One Week
- 23 MATCHBOX 20 Real World
- 24 FUGEES Killing Me Softly
- 25 SMASH MOUTH Walkin' On The Sun
- 26 NO DOUBT Don't Speak
- 27 TLC Waterfalls
- 28 EDWIN MCCAIN I'll Be
- 29 ROBYN Show Me Love
- 30 SAVAGE GARDEN Truly Madly Deeply
- 31 INOJ Love You Down
- 32 QUAD CITY OJ'S C' Mon N' Ride It (The Train)
- 33 BLACKSTREET No Diggity
- 34 PEARL JAM Last Kiss
- 35 GOO GOO DOLLS Name
- 36 DAVE MATTHEWS BAND Crash Into Me
- 37 GINUWINE Pony
- 38 RED HOT CHILI PEPPER Under The Bridge
- 39 MEREDITH BROOKS Bitch
- 40 THIRD EYE BLIND How's It Going To Be?
- 41 GREEN DAY When I Come Around
- 42 PRINCE Kiss
- 43 MATCHBOX 20 Push
- 44 'N SYNC I Want You Back
- 45 CITIZEN KING Better Days (& The Bottom...)
- 46 MARCY PLAYGROUND Sex And Candy
- 47 SISTER HAZEL All For You
- 48 2 UNLIMITED Get Ready For This
- 49 REAL MCCOY Another Night
- 50 ALANIS MORISSETTE Ironic
- 51 CRANBERRIES Dreams
- 52 SALT-N-PEPA I/EN VOGUE Whatta Man
- 53 DAVE MATTHEWS BAND What Would You Say
- 54 MARIAH CAREY Always Be My Baby
- 55 CHUMBAWUMBA Tubthumping
- 56 TLC Creep
- 57 MARC ANTHONY You Sang To Me
- 58 EN VOGUE (Don't Let Go) Love
- 59 JANET Together Again
- 60 FASTBALL The Way
- 61 2PAC /DR. DRE California Love
- 62 BRIAN MCKNIGHT Anytime
- 63 SARAH MCLACHLAN Angel
- 64 AMBER This Is Your Night
- 65 BLUES TRAVELER Run-Around
- 66 SALT-N-PEPA Shoop
- 67 WALLFLOWERS One Headlight
- 68 EVERYTHING BUT THE GIRL Missing
- 69 MAX-A-MILLION Sexual Healing
- 70 OUNCAN SHEIK Barely Breathing
- 71 ROBYN Do You Know What It Takes
- 72 DAVE MATTHEWS BAND Ants Marching
- 73 BACKSTREET BOYS As Long As You Love Me
- 74 BACKSTREET BOYS Quit Playing Games (With My...)
- 75 ALANIS MORISSETTE You Learn
- 76 ALANIS MORISSETTE Head Over Feet
- 77 GHOST TOWN DJ'S My Boo
- 78 BACKSTREET BOYS Everybody
- 79 EN VOGUE My Lovin' (You're Never...)
- 80 CARDIGANS Lovefool
- 81 LIVE Lightening Crashes
- 82 ROB BASE & D.J. E-Z ROCK It Takes Two
- 83 MARIAH CAREY Fantasy
- 84 OMC How Bizarre
- 85 SNAP Rhythm Is A Dancer
- 86 INI KAMOZE Here Come The Hotstepper
- 87 COLLECTIVE SOUL The World I Know
- 88 VERVE PIPE The Freshmen
- 89 TONE-LOC Wild Thing
- 90 BRANDY Sittin' Up In My Room
- 91 SPIN DOCTORS Two Princes
- 92 ALANIS MORISSETTE You Oughta Know
- 93 UB40 Red Red Wine
- 94 LA BOUCHE Sweet Dreams
- 95 LA BOUCHE Be My Lover
- 96 SALT-N-PEPA Push It
- 97 SHANIA TWAIN That Don't Impress Me Much
- 98 NO DOUBT Just A Girl
- 99 COLLECTIVE SOUL December
- 100 PRINCE When Doves Cry

CHR/POP Going For Adds 5/8/01

- BILLY CRAWFORD When You're In Love With Someone (V2)
 FATBOY SLIM Weapon Of Choice (Skint/Astralwerks/Virgin)
 K-CI & JOJO All The Things I Should Have Known (MCA)
 MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)
 POWDERFINGER My Happiness (Republic/Universal)

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ALL FOR CUBBY

Virgin super star (and every man's fantasy) Janet Jackson hung out with WHTZ (Z100)/New York staffers during her radio promotion tour in support of her new album, *All For You*. Z100 MD Paul "Cubby" Bryant (all smiles) got an unforgettable hug from the sexy singer during her visit.



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on YTD monitored airplay data. © 2001, R&R Inc.

R&R CHR/Rhythmic Top 50

May 4, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	DESTINY'S CHILD Survivor (Columbia)	3964	-94	529129	9	67/0
2	2	NELLY Ride Wit Me (Fo' Reel/Universal)	3627	-107	490785	19	66/1
4	3	JANET All For You (Virgin)	3204	-122	401794	9	69/0
3	4	JA RULE F/LIL' MO AND VITA Put It... (Murder Inc./Def Jam/IDJMG)	2981	-407	406879	18	67/0
5	5	JOE F/MYSTIKAL Stutter (Jive)	2957	-230	354272	17	66/0
7	6	MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	2868	+337	467581	9	68/1
6	7	QB FINEST F/NAS Oochie Wally (Columbia)	2812	-13	398450	11	63/0
10	8	CITY HIGH What Would You Do? (Interscope)	2601	+409	305688	5	63/1
13	9	AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade (Interscope)	2542	+511	327889	4	57/4
9	10	OUTKAST So Fresh, So Clean (LaFace/Arista)	2473	+68	355797	16	66/1
8	11	JAGGED EDGE Promise (So So Def/Columbia)	2304	-196	253495	18	58/0
20	12	EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	2153	+495	321539	5	61/4
12	13	TRICK DADDY Take It To Da House (Slip 'N Slide/Atlantic)	2130	+65	243538	10	63/1
11	14	LUDACRIS Southern Hospitality (Def Jam South/IDJMG)	1969	-218	255123	16	57/0
22	15	112 Peaches And Cream (Bad Boy/Arista)	1902	+346	331787	5	59/9
16	16	SNOOP DOGG Lay Low (No Limit/Priority)	1886	-38	333519	10	58/1
17	17	SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)	1875	-21	288342	8	60/1
18	18	TYRESE I Like Them Girls (RCA)	1806	-21	202099	6	59/0
21	19	R. KELLY Fiesta (Jive)	1796	+227	316607	7	57/3
15	20	SHAGGY Angel (MCA)	1758	-180	279243	23	54/0
14	21	OLIVIA Bizouance (J)	1757	-240	131360	12	54/0
23	22	2PAC Until The End Of Time (Amaru/Death Row/Interscope)	1728	+175	289155	7	54/3
25	23	CASE Missing You (Def Soul/IDJMG)	1500	+145	240220	13	56/2
24	24	JENNIFER LOPEZ Play (Epic)	1410	-4	188698	6	47/0
26	25	MYSTIKAL F/NIVEA Danger (Been So Long) (Jive)	1180	-124	170935	19	55/0
29	26	MUSIQ Love (Def Soul/IDJMG)	987	+7	197753	7	26/0
27	27	CRAZY TOWN Butterfly (Columbia)	945	-336	93390	15	29/0
31	28	MONICA Just Another Girl (Epic)	866	-67	125117	15	28/0
30	29	EVE Who's That Girl (Ruff Ryders/Interscope)	848	-115	201691	15	40/0
35	30	K-CI & JOJO All The Things I Should... (MCA)	833	+68	64676	3	48/1
28	31	TAMIA Stranger In My House (Elektra/EEG)	824	-193	173680	13	43/0
36	32	TOYA I Do (Arista)	824	+66	77539	4	33/1
32	33	LIL BOW WOW F/JAGGED EDGE Puppy Love (So So Def/Columbia)	811	-95	107565	7	36/1
33	34	PROJECT PAT Chickenhead (Hypnotize Minds/Loud/Columbia)	807	+25	103254	10	30/0
41	35	ST. LUNATICS Midwest Swing (Fo' Reel/Universal)	757	+142	75007	2	54/0
42	36	LIL' ROMEO My Baby (Soulja/Priority)	749	+142	68230	2	44/3
40	37	3LW Playas Gon' Play (Epic)	742	+105	90502	2	46/6
37	38	INDIA.ARIE Video (Motown/Universal)	603	-110	115112	8	20/0
Debut	39	JESSICA SIMPSON Irresistible (Columbia)	595	+250	45509	1	34/4
39	40	TANK Maybe I Deserve (BlackGround)	585	-70	96728	8	18/1
Debut	41	BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	563	+158	164460	1	33/6
43	42	WYCLEF JEAN Perfect Gentleman (Ruffhouse/Columbia)	556	-50	80396	14	22/0
44	43	JAY-Z F/R. KELLY Guilty Until Proven Innocent (Roc-A-Fella/IDJMG)	538	-38	123549	6	37/0
46	44	ANGIE MARTINEZ Coast To Coast (EastWest/EEG)	486	+2	60883	3	35/5
45	45	GINUWINE There It Is (Epic)	464	-67	75830	13	20/0
Debut	46	JA RULE I Cry (Murder Inc./Def Jam/IDJMG)	454	+229	91249	1	6/2
38	47	JON B Don't Talk (Edmonds/Epic)	431	-233	46599	14	24/0
47	48	DMX No Sunshine (BlackGround)	394	-76	34662	5	25/0
Debut	49	LIL' MO Superwoman (Gold Mind/EastWest/EEG)	366	+114	142686	1	29/18
Debut	50	AZUL AZUL La Bomba (Sony Discos)	364	-14	89581	1	14/0

Most Added

ARTIST TITLE LABEL(S)	ADDS
LIL' MO Superwoman (Gold Mind/EastWest/EEG)	18
PRODUCT G&B Cluck Cluck (Yclef/J)	18
TIMBALAND & MAGOO Drop (BlackGround)	14
112 Peaches And Cream (Bad Boy/Arista)	9
SHAGGY Freaky Girl (MCA)	8
DREAM This Is Me (Bad Boy/Arista)	8
AZ Problems (Motown)	7
KOFFEE BROWN Weekend Thing (Arista)	7
3LW Playas Gon' Play (Epic)	6
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	6
KUMBIA KINGS Say It (EMI Latin/Capitol)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AGUILERA, LIL' KIM, MYA & PINK Lady... (Interscope)	+511
EVE F/G. STEFANI Let Me... (Ruff Ryders/Interscope)	+495
CITY HIGH What Would You Do? (Interscope)	+409
112 Peaches And Cream (Bad Boy/Arista)	+346
MISSY ELLIOTT Get Ur... (Gold Mind/EastWest/EEG)	+337
SHAGGY Freaky Girl (MCA)	+324
JESSICA SIMPSON Irresistible (Columbia)	+250
JA RULE I Cry (Murder Inc./Def Jam/IDJMG)	+229
R. KELLY Fiesta (Jive)	+227
2PAC Until The End Of... (Amaru/Death Row/Interscope)	+175

Breakers

No Songs Qualified For Breaker Status This Week

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



72 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 4/22-Saturday 4/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

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Hip Hop Top 20

May 4, 2001

LW	TW	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	TOTAL STATIONS/ADDS
1	1	MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	5222	4692 139/1
3	2	OUTKAST So Fresh, So Clean (LaFace/Arista)	4211	4346 137/0
2	3	QB FINEST F/NAS Oochie Wally (Columbia)	4173	4361 133/0
4	4	JA RULE... Put It On Me (Murder Inc./Def Jam/IDJMG)	3848	4281 127/0
5	5	TRICK DADDY Take It To Da House (Slip 'N Slide/Atlantic)	3592	3521 134/0
9	6	EVE F/GWEN STEFANI Let Me... (Ruff Ryders/Interscope)	3433	2773 133/4
6	7	NELLY Ride Wit Me (Fo' Reel/Universal)	3368	3509 103/1
8	8	SNOOP DOGG Lay Low (No Limit/Priority)	3060	3034 129/0
10	9	2PAC Until The End Of Time (Amaru/Death Row/Interscope)	2861	2610 122/2
7	10	LUDACRIS Southern Hospitality (Def Jam South/IDJMG)	2702	3071 120/0
11	11	LIL BOW WOW... Puppy Love (So So Def/Columbia)	2415	2427 111/1
15	12	LIL' ROMEO My Baby (Soujla/Priority)	1766	1455 109/4
12	13	MYSTIKAL F/NIVEA Danger (Been So Long) (Jive)	1667	1810 112/0
13	14	JAY-Z F/R. KELLY Guilty Until... (Roc-A-Fella/IDJMG)	1580	1660 109/0
14	15	EVE Who's That Girl (Ruff Ryders/Interscope)	1311	1547 101/0
19	16	RAY-J Wait A Minute (Atlantic)	1286	913 91/15
16	17	JT MONEY Hi-Lo (Freeworld/Priority)	1283	1280 94/1
17	18	PROJECT PAT Chickenhead (Hypnotize Minds/Loud/Columbia)	1160	1248 83/0
—	19	JA RULE I Cry (Murder Inc./Def Jam/IDJMG)	1082	647 75/2
20	20	ST. LUNATICS Midwest Swing (Fo' Reel/Universal)	1055	910 98/2

72 CHR/Rhythmic and 86 Urban reporters combine into a custom chart. Hip Hop titles are ranked by total plays for the airplay week of Sunday 4/22-Saturday 4/28. For complete reporter lists refer to CHR/Rhythmic and Urban sections. © 2001, R&R Inc.

New & Active

KURRUPT F/NATE DOGG Behind The Walls (Avatar)

Total Plays: 356, Total Stations: 10, Adds: 1

SHAGGY Freaky Girl (MCA)

Total Plays: 328, Total Stations: 41, Adds: 8

EDEN'S CRUSH Get Over Yourself (143/London Sire)

Total Plays: 327, Total Stations: 22, Adds: 2

F. EVANS F.C. THOMAS Can't Believe (Bad Boy/Arista)

Total Plays: 300, Total Stations: 14, Adds: 0

STELLA SOLEIL Kiss Kiss (Universal)

Total Plays: 290, Total Stations: 24, Adds: 0

JILL SCOTT A Long Walk (Hidden Beach/Epic)

Total Plays: 258, Total Stations: 7, Adds: 0

KUMBIA KINGS Say It (EMI Latin/Capitol)

Total Plays: 240, Total Stations: 18, Adds: 6

MADONNA What It Feels Like For A Girl (Maverick/WB)

Total Plays: 228, Total Stations: 11, Adds: 1

N.E.R.D. Lapdance (Virgin)

Total Plays: 226, Total Stations: 22, Adds: 1

RAY-J Wait A Minute (Atlantic)

Total Plays: 218, Total Stations: 17, Adds: 2

XZIBIT Front 2 Back (Loud)

Total Plays: 193, Total Stations: 11, Adds: 2

SILKK THE SHOCKER Pop Lockin' (No Limit/Priority)

Total Plays: 192, Total Stations: 8, Adds: 0

LIL' JON & THE EASTSIDE BOYZ Bia Bia (TVT)

Total Plays: 189, Total Stations: 19, Adds: 5

GIGI D'AGOSTINO I'll Fly With You (Arista)

Total Plays: 185, Total Stations: 7, Adds: 3

NIKKA COSTA Like A Feather (Cheeba Sound/Virgin)

Total Plays: 160, Total Stations: 27, Adds: 2

P.Y.T. Same Ol' Same Ol' (Epic)

Total Plays: 145, Total Stations: 15, Adds: 3

WILLA FORD I Wanna Be Bad (Lava/Atlantic)

Total Plays: 141, Total Stations: 16, Adds: 2

ALICIA KEYS Fallin' (J)

Total Plays: 130, Total Stations: 11, Adds: 1

DREAM This Is Me (Bad Boy/Arista)

Total Plays: 121, Total Stations: 11, Adds: 8

MS. TOI Handclap (Universal)

Total Plays: 78, Total Stations: 17, Adds: 3

Songs ranked by total plays

CHR/Rhythmic Reporters

Stations and their adds listed alphabetically by market

KYLZ/Albuquerque, NM

 PD: Robb Royce
 APD: Mr. Clean
 MD: Papi Chulo
 3 KUMBIA KINGS "Say"
 1 BILLY CANTRELL "Hit"
 1 TINSALAND & MAGDOO "Drop"
 1 SHAGGY "Girl"
 1 LIL' MO "Superwoman"

KFAT/Anchorage, AK

 OM: Mark Carison
 PD: Steve Kicklighter
 APD/MD: Marvin Nugent
 5 RAY-J "Minute"

WBTS/Atlanta, GA

 PD: Dale D'Brian
 APD/MD: Jeff "Duke"
 1 K. KELLY "Heart"
 1 SHAGGY "Girl"
 1 TANK "Diverse"

WZBZ/Atlantic City, NJ

 PD: Ted Noah
 98 DEGREES "Way"
 EDEN'S CRUSH "Yourselt"

KQBT/Austin, TX

 PD: Scooter B. Stevens
 APD: Mark McCray
 7 112 "Pachos"
 BILLY CANTRELL "Hit"
 NIKKA COSTA "Feather"
 1 BECCA CAMPBELL "Resist"

KISW/Bakersfield, CA

 PD: Bob Lewis
 APD/MD: Pizzano
 LIL' MO "Superwoman"

WERQ/Baltimore, MD

 PD: Dion Summers
 APD: Neke A Night
 MD: Darren Brin
 4 JAMMY CORDER "Shy's"
 1 LIL' ROMEO "Baby"
 1 RAY-J "Minute"

WBHJ/Birmingham, AL

 PD: Mickey Johnson
 APD/MD: Harry Kay
 23 PASTOR TROY "Oh"
 1 112 "Pachos"
 1 112 "Pachos"

WJMN/Boston, MA

 Station Mgr.: Cadillac Jack
 APD: Dennis D'Heron
 MD: Michelle Williams
 5 PRODUCT G&B "Cluck"

WSSP/Charleston, SC

 PD: Kelli Reynolds
 7 3 U.V. "Pachos"
 1 112 "Pachos"
 98 DEGREES "Way"
 KCI & JLD "Things"

WBBM-FM/Chicago, IL

 PD: Todd Cavanah
 MD: Erik Bradley
 No Adds

KZFM/Corpus Christi, TX

 PD: Ed Ocanas
 MD: Arlene Madala
 1 112 "Pachos"
 DREAM "This"
 LIL' MO "Superwoman"

KQKS/Denver-Boulder, CO

 PD: Cal Collins
 MD: John E. Kage
 10 AQUILERA LIL' "Lady"

KPRR/EI Paso, TX

 PD/MD: Victor Star
 5 EVE F/GWEN STEFANI "Slow"
 112 "Pachos"
 112 "Pachos"
 112 "Pachos"

WBTF/Fl. Myers, FL

 PD: Bo Matthews
 APD: Big Mama
 5 EVE F/GWEN STEFANI "Slow"
 P.F.T. "Same"

WCKZ/Fl. Wayne, IN

 OM: Bob Shannon
 9 JA RULE F.C. MILAM "Between"
 8 LIL' BOW WOW "Bow"
 3 EVE F/GWEN STEFANI "Slow"
 3 EVE F/GWEN STEFANI "Slow"
 SHAGGY "Girl"
 NIKKA COSTA "Feather"
 KUMBIA KINGS "Say"

WJFX/Fl. Wayne, IN

 PD: Phil Becker
 MD: Wavest
 MD: Travis Laughman
 11 KURRUPT F/NATE DOGG "Walls"
 5 3 U.V. "Pachos"
 1 112 "Pachos"

KBOS/Fresno, CA

 PD: E. Curtis Johnson
 APD: Craig Hoffman
 MD: Travis Laughman
 11 KURRUPT F/NATE DOGG "Walls"
 5 3 U.V. "Pachos"
 1 112 "Pachos"

KSEQ/Fresno, CA

 PD: Tommy Del Rio
 MD: Jo Jo Lopez
 48 GIGI D'AGOSTINO "Fly"
 PRODUCT G&B "Cluck"
 LIL' MO "Superwoman"
 TINSALAND & MAGDOO "Drop"
 P.Y.T. "Same"
 112 "Pachos"

WJMH/Greensboro, NC

 OM/Prod: Brian Douglas
 APD: Kendall B
 MD: Tap Money
 21 REDMAN FDU KOOL "Diny"
 7 BILLY CANTRELL "Hit"

WZMK/Hartford, CT

 OM: Steve Salihany
 APD/MD: David Simpson
 3 LIL' MO "Superwoman"
 3 TRICK DADDY "House"

KIKI/Honolulu, HI

 PD: Fred Ritco
 MD: Pablo Sato
 No Adds

KXME/Honolulu, HI

 Interim PD: K.C.
 MD: Kevin Akitake
 14 112 "Pachos"
 14 R. KELLY "Feast"
 1 LIL' MO "Superwoman"
 1 PRODUCT G&B "Cluck"

KBXX/Houston-Galveston, TX

 Interim PD/MD: Kason Powell
 19 AKILIAN "Resistant"
 15 AQUILERA LIL' "Lady"
 13 LIL' MO "Superwoman"

KTHT/Houston-Galveston, TX

 PD: Russ Allen
 MD: Sana G
 112 "Pachos"
 212 "Pachos"

WHHH/Indianapolis, IN

 PD: Scott Wheeler
 MD: Carl Fry
 1 LIL' MO "Superwoman"

WJBT/Jacksonville, FL

 PD: Aaron Maxwell
 No Adds

WXIS/Johnson City, TN

 PD: Blade Michaels
 MD: Todd Ambrose
 3 U.V. "Pachos"
 112 "Pachos"
 ANGE MARTINEZ "Coast"

KLUC/Las Vegas, NV

 PD: Cal Thomas
 APD: Mike Spencer
 MD: J.B. King
 No Adds

KHTE/Little Rock, AR

 OM/Prod: Larry Leibart
 MD: Peter Gunn
 MD: Tap Money
 112 "Pachos"
 112 "Pachos"
 112 "Pachos"
 PRODUCT G&B "Cluck"

KPWR/Los Angeles, CA

 VP/Prod: Jimmy Seal
 APD: Damien Young
 MD: E-Man
 3 SHAGGY "Girl"

KLZK/Lubbock, TX

 PD: Tony Manero
 MD: Jackie James
 98 DEGREES "Way"
 BILLY CANTRELL "Hit"
 LIL' MO "Superwoman"
 PRODUCT G&B "Cluck"
 LIL' MO "Superwoman"
 AZ "Problems"

KXHT/Memphis, TN

 PD: Lee Caple
 MD: Devin Steel
 1 JA RULE "Dy"

KHTN/Merced, CA

 PD: Rene Roberts
 APD/MD: Drew Stone
 37 KUMBIA KINGS "Say"
 LIL' MO "Superwoman"
 LIL' MO "Superwoman"
 PRODUCT G&B "Cluck"
 DREAM "This"
 LIL' MO "Superwoman"

WPOW/Miami, FL

 PD: Kid Curry
 APD: Tony Tiger
 MD: Eddie Mix
 24 AQUILERA LIL' "Lady"
 18 112 "Pachos"
 SHAGGY "Girl"
 PRODUCT G&B "Cluck"
 TINSALAND & MAGDOO "Drop"
 PASTOR TROY "Oh"

KTTB/Minneapolis, MN

 PD: Scrap Jackson
 MD: Louis Jones
 LIL' MO "Superwoman"
 DREAM "This"
 TINSALAND & MAGDOO "Drop"

KDON/Monterey-Salinas, CA

 PD: Dennis Martinez
 1 112 "Pachos"
 JESSICA SIMPSON "Invisi"

WJWZ/Montgomery, AL

 PD/MD: D-Rock
 KOFFEE BROWN "Weekend"
 PASTOR TROY "Oh"
 PRODUCT G&B "Cluck"

WKTU/New York, NY

 OM/Prod: Frankie Blue
 MD: Geroline
 9 RICKY MARTIN "Loaded"
 1 NELLY "Dip"
 1 RHONDA "Sassied"
 1 DREAM "This"
 1 GLORIA ESTEFAN "Newtime"

WQHT/New York, NY

 PD: Tracy Clonerty
 MD: Sean Taylor
 17 ALICIA KEYS "Feather"

WNVZ/Norfolk, VA

 MD: Jay West
 3 3 U.V. "Pachos"
 2 98 DEGREES "Way"

KBAT/Odessa-Midland, TX

 PD: Leo Caro
 MD: Joe Mottion
 PRODUCT G&B "Cluck"
 112 "Pachos"

KKWD/Oklahoma City, OK

 PD: Steve English
 BILLY CANTRELL "Hit"
 RUMBIA KINGS "Say"

KQCH/Omaha, NE

 PD: Erik Johnson
 3 MISSY ELLIOTT "Freak"
 1 EVE F/GWEN STEFANI "Slow"
 CASE "Missing"

WJHM/Oriando, FL

 PD/Prod: John Roberts
 APD: Steve DeStanna
 MD: Jay Love
 112 "Pachos"

WPYU/Oriando, FL

 PD: Phil Michaels
 MD: Vic Lalino
 112 "Pachos"
 RUI DA SILVA "Touch"

KCAQ/Oxnard-Ventura, CA

 APD: Big Bear
 MD: Erika
 5 AZ "Problems"
 SHAGGY "Girl"

KKUU/Palm Springs, CA

 PD/MD: Patita Moreno
 112 "Pachos"
 LIL' MO "Superwoman"
 PRODUCT G&B "Cluck"
 DREAM "This"
 KOFFEE BROWN "Weekend"
 AZ "Problems"
 TINSALAND & MAGDOO "Drop"
 THREE THE HARD WAY "Lies"

KKFR/Phoenix, AZ

 PD: Bruce St. James
 APD/MD: Charlie Huero
 No Adds

KXJM/Portland, OR

 OM/Prod: Mark Adams
 APD: Mario Devoe
 MD: Pretty Boy Dinty
 11 GIGI D'AGOSTINO "Fly"

WWVK/Providence, RI

 PD: Jerry McKenna
 MD: Bradley Ryan
 1 3 U.V. "Pachos"
 PRODUCT G&B "Cluck"
 TINSALAND & MAGDOO "Drop"

KWNZ/Reno, NV

 PD: Bill Schulz
 1 98 DEGREES "Way"
 1 WILLA FORD "Bad"
 1 DREAM "This"
 PRODUCT G&B "Cluck"
 FASHION "Love"

KGGI/Riverside, CA

 PD: Jesse Duran
 Interim MD: DOM
 3 LIL' ROMEO "Baby"
 1 ANGE MARTINEZ "Coast"
 1 DREAM "This"
 3 U.V. "Pachos"

KBMB/Sacramento, CA

 OM/Prod: Ibrahim "Ebro" Jam
 APD/MD: Big Kid Booz
 15 AZ "Problems"
 3 TINSALAND & MAGDOO "Drop"
 PRODUCT G&B "Cluck"
 KOFFEE BROWN "Weekend"
 KUMBIA KINGS "Say"
 LIL' SCOTT "Way"

KSFM/Sacramento, CA

 PD: Byron Kennedy
 MD: Maketta Russ
 1 TOYA "Dy"
 112 "Pachos"
 TINSALAND & MAGDOO "Drop"
 KUMBIA KINGS "Say"

WOCO/Salisbury, MD

 PD: Wookie
 MD: Deatle
 LIL' MO "Superwoman"
 NIKKA COSTA "Feather"
 KOFFEE BROWN "Weekend"

KUUU/Salt Lake City, UT

 OM: Kayvon Motlis
 MD: Zac Davis
 No Adds

KBFT/San Antonio, TX

 PD: J.D. Gonzalez
 APD: Danny B
 MD: Romeo
 25 JA RULE "Dy"
 22 LIL' MO "Superwoman"
 3 ANGE MARTINEZ "Coast"
 2 LIL' ROMEO "Baby"

KTFM/San Antonio, TX

 PD: Mark T. Jackson
 MD: Steve Chavez
 2 LIL' JOE "But"
 LIL' MO "Superwoman"
 ANGE MARTINEZ "Coast"
 TINSALAND & MAGDOO "Drop"
 SHAGGY "Girl"

XHTZ/San Diego, CA

 OM/Prod: Lisa Karling
 MD: Dale Solivan
 2 LIL' MO "Superwoman"
 1 TINSALAND & MAGDOO "Drop"
 KOFFEE BROWN "Weekend"
 MS "Hit"

KMEL/San Francisco, CA

 VP/Prod: Michael Martin
 APD/MD: Glenn Aue
 7 JIMMY CORDER "Shy's"
 BILLY CANTRELL "Hit"
 ALICIA KEYS "Feather"

R&R **Mix Show Top 30**
 May 4, 2001

- 1 QB FINEST f/NAS Oochie Wally (Columbia)
- 2 MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)
- 3 SNOOP DOGG Lay Low (No Limit/Priority)
- 4 EVE f/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)
- 5 LUDACRIS Southern Hospitality (Def Jam South/IDJMG)
- 6 NELLY Ride Wit Me (Fo'Reel/Universal)
- 7 OUTKAST So Fresh, So Clean (LaFace/Arista)
- 8 JA RULE f/LIL' MO... Put It On Me (Murder Inc./Def Jam/IDJMG)
- 9 JOE f/MYSTIKAL Stutter (Jive)
- 10 R. KELLY Fiesta (Jive)
- 11 112 Peaches And Cream (Bad Boy/Arista)
- 12 MYSTIKAL f/NIVEA Danger (Been So Long) (Jive)
- 13 EVE Who's That Girl (Ruff Ryders/Interscope)
- 14 SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)
- 15 JANET All For You (Virgin)
- 16 CITY HIGH What Would You Do? (Interscope)
- 17 JAY-Z I Just Wanna Love U (Give It...) (Roc-A-Fella/IDJMG)
- 18 DESTINY'S CHILD Survivor (Columbia)
- 19 TYRESE I Like Dem Girls (RCA)
- 20 TRICK DADDY f/SNS EXPRESS Take It To Da House (Slip-N-Slide/Atlantic)
- 21 KURUPT/NATE DOGG Behind The Walls (Avatar)
- 22 ANGIE MARTINEZ Coast To Coast (Suavenmenta) (EastWest/EEG)
- 23 2 PAC f/RL Until The End Of Time (Amaru/Death Row/Interscope)
- 24 112 It's Over Now (Bad Boy/Arista)
- 25 JAY-Z f/R. KELLY Guilty Until Proven Innocent (Roc-A-Fella/IDJMG)
- 26 DR. DRE The Next Episode (Aftermath/Interscope)
- 27 JAGGED EDGE Promise (So So Def/Columbia)
- 28 DAFT PUNK One More Time (Virgin)
- 29 GIGI D'AGOSTINO I'll Fly With You (Arista)
- 30 JAY-Z Change The Game (Roc-A-Fella/IDJMG)



36 CHR/Rhythmic Mix Show Reporters

Contributing Stations

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

ARTIST
BREAKDOWN

RAY-J

Track: "Wait A Minute"
 Label: Atlantic



Ray-J's vocal skills were discovered when he was 14 and quickly landed a record deal. His debut album, *Everything You Want*, helped him get his foot in the door, but it will be his sophomore project, *This Ain't No Game*, that will keep him inside. Brother to singer/actress Brandy and co-star on the hit television sitcom *Moesha*, Ray-J returns to the music scene with a blazin' new joint called "Wait A Minute," featuring the queen mischief of rap, Lil' Kim. The single embraces the work from a couple of the hottest producers in the game — The Neptunes — nurturing their alternative hip-hop trademark. ● The seeds of Ray-J's entertainment career were planted at age 8, when he started receiving phone calls for commercials. By the time he reached 12, his career bloomed with a co-starring role on *The Sinbad Show*. While growing up in the biz, Ray-J wasn't sure of which direction would best suit his future and followed closely in big Sis' path. Now at the age of 20, Ray-J has realized his independence and is focusing more on his goals and dreams. Along with his hosting gig on *The Source Sound Lab*, Ray-J was also very involved in the completion of his album, teaming up with famed producers Rodney Jerkins and The Neptunes. ● His current single, "Wait A Minute" has club deejays and radio mixers going insane. The hip techno beat and Ray-J's subtle vocals earned the single a spot on R&R's Most Added column in its first week at radio. And the sexy video has got me asking, "Is this the same little boy from Sinbad's show?" Yes it is, but he's no little boy. The ladies are wanting a glimpse of just how "grown" he's become. "Hey, isn't that Brandy's brother?" a young lady calls out as he steps into the club. He's got so many women coming at him, he's got to slow their role: "Wait A Minute!" ● Being Brandy's little brother may have given him an edge in the beginning, but now he's got this game completely covered. While pushing his album and hosting *The Source Sound Lab*, Ray-J will continue to co-star on the UPN sitcom *Moesha*. He has proven to be more than capable of choosing his own path and following it, so don't call him Brandy's little brother; just call him Ray-J.

— Renee Bell
 Asst. CHR Editor

INDUSTRY PROFILE

Paco Jacobo, Program Director
 KOHT/Tucson

KOHT has given me the outlet to become a laser focused programmer. Though KOHT has faced its struggles standing against big budget promotions from huge companies, we have come through with our heads held high. My radio career has always found me working for the underdog. I can honestly say that with the proper focus on the community and the backing of a great staff, my career as well as my success with KOHT has shown me that the sky is the limit. KOHT has been a great building block for my future, and I can honestly say that teamwork and true entertainment and great music will *always* prevail over big budget gimmicks. I can also honestly say that the test results from the doctor came in and I have no herpes!

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Most Played Recurrents

- K-CI & JOJO Crazy (MCA)
- OUTKAST Ms. Jackson (LaFace/Arista)
- LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)
- JAY-Z I Just Wanna Love U... (Roc-A-Fella/IDJMG)
- SHAGGY It Wasn't Me (MCA)
- 3LW No More (Baby I'ma Do Right) (Epic)
- MYA Case Of The Ex (Whatcha... (University/Interscope)
- DR. ORE The Next Episode (Aftermath/Interscope)
- JENNIFER LOPEZ Love Don't Cost A Thing (Epic)
- JA RULE F/CHRISTINA MILIAN Between Me And You (Murder Inc./Def Jam/IDJMG)
- NELLY E.I. (Fo' Reel/Universal)
- DESTINY'S CHILD Independent Women Pt. 1 (Columbia)
- JAY-Z Big Pimpin' (Roc-A-Fella/IDJMG)
- DMX Party Up (Up In Here) (Ruff Ryders/IDJMG)
- AALIYAH Try Again (BlackGround/Virgin)
- OREAM He Loves U Not (Bad Boy/Arista)
- MYSTIKAL Shake Ya Ass (Jive)
- NELLY Country Grammar (Fo' Reel/Universal)
- 112 It's Over Now (Bad Boy/Arista)
- JAGGED EDGE Let's Get Married (So So Def/Columbia)
- PINK Most Girls (LaFace/Arista)
- JUVENILE Back That Thang Up (Cash Money/Universal)
- DR. ORE F/EMINEM Forgot About Dre (Aftermath/Interscope)
- CASH MONEY MILLIONAIRES Project Chick (Cash Money/Universal)
- RUFF ENDOZ No More (Epic)

TOP 100 CHR/RHYTHMIC
POWER GOLD

- 1 NEXT Too Close
- 2 NOTORIOUS B.I.G. Hypnotize
- 3 2PAC f/DR. ORE California Love
- 4 GINUWINE Pony
- 5 NOTORIOUS B.I.G. Mo Money Mo Problems
- 6 NOTORIOUS B.I.G. Big Poppa
- 7 LUNIZ I Got 5 On It
- 8 USHER You Make Me Wanna...
- 9 NOTORIOUS B.I.G. One More Chance
- 10 2PAC f/JOEELI How Do You Want It
- 11 112 Only You
- 12 DR. ORE Nuthin' But A 'G' Thang
- 13 FUGEES Killing Me Softly
- 14 K-CI & JOJO All My Life
- 15 PUFF DADDY f/F. EVANS & 112 I'll Be Missing You
- 16 MARY J. BLIGE Real Love
- 17 MONTELL JORDAN This Is How We Do It
- 18 TIMBALAND & MAGOO Luv 2 Luv U
- 19 LIMP BIZKIT N 2 Gether Now
- 20 LL COOL J Doin' It
- 21 BRIAN MCKNIGHT Anytime
- 22 SIR MIX-A-LOT Baby Got Back
- 23 DRU HILL In My Bed
- 24 BLACKSTREET No Diggity
- 25 2PAC Keep Ya Head Up
- 26 FREAK NASTY Da' Dip
- 27 112 Cupid
- 28 NAS If I Ruled The World
- 29 ICE CUBE We Be Clubbin'
- 30 KEITH SWEAT Twisted
- 31 ROB BASE & D.J. E-Z ROCK It Takes Two
- 32 BONE THUGS-N-HARMONY The Crossroads
- 33 LL COOL J Lougin
- 34 USHER Nice And Slow
- 35 BUSTA RHYMES Put Your Hands Where My Eyes...
- 36 SNOOP DOGGY DOG Gin And Juice
- 37 PUFF DADDY f/MASE Can't Nobody Hold Me Down
- 38 2PAC Dear Mama
- 39 NOTORIOUS B.I.G. Juicy
- 40 2PAC I Get Around
- 41 TLC Creep
- 42 WRECKX-N-EFFECT Rump Shaker
- 43 R. KELLY Bump N' Grind
- 44 PAPERBOY Ditty
- 45 METHOD MAN f/M. BLIGE I'll Be There For You/You're...
- 46 D.J. KOOL Let Me Clear My Throat
- 47 INOJ Love You Down
- 48 WARREN G. & NATE OGGG Regulate
- 49 MARK MORRISON Return Of The Mack
- 50 MARIAH CAREY Fantasy
- 51 NOTORIOUS B.I.G. Going Back To Cali
- 52 KEITH SWEAT Nobody
- 53 GHOST TOWN OJ'S My Boo
- 54 SILK Freak Me
- 55 K.P. & ENVYI Swing My Way
- 56 DESTINY'S CHILO No No No
- 57 JUNIOR M.A.F.I.A. Get Money
- 58 BEASTIE BOYS Brass Monkey
- 59 OUTKAST Atiens
- 60 SNOOP DOGGY DOG Who Am I (What's My Name)?
- 61 FUGEES Ready Or Not
- 62 PUFF OADY & FAMILY All About The Benjamins
- 63 MASE What You Want
- 64 TLC Waterfalls
- 65 H-TOWN Knockin' Da Boots
- 66 SHAGGY Boombastic
- 67 DIGITAL UNDERGROUND Humpty Dance
- 68 R. KELLY I Can't Sleep Baby (If I...)
- 69 R. KELLY Your Body's Callin'
- 70 DEBBIE OEB When I Hear Music
- 71 ICE CUBE It Was A Good Day
- 72 FOXY BROWN I'll Be
- 73 SWV Weak
- 74 DIGITAL UNDERGROUND Freaks Of The Industry
- 75 R. KELLY Down Low (Nobody Has To Know)
- 76 SALT-N-PEPA Push It
- 77 WILL SMITH Miami
- 78 QUAD CITY DJ'S C'Mon N' Ride It (The Train)
- 79 BLACKSTREET Don't Leave
- 80 GEORGE CLINTON Atomic Dog
- 81 JON B. They Don't Know
- 82 TONE-LOC Wild Thing
- 83 LIL' KIM & FRIENDS Not Tonight
- 84 LL COOL J I Need Love
- 85 TLC Baby-Baby-Baby
- 86 ROME I Belong To You
- 87 NAUGHTY BY NATURE O.P.P.
- 88 HOUSE OF PAIN Jump Around
- 89 LL COOL J Around The Way Girl
- 90 PLANET SOUL Set U Free
- 91 WILL SMITH Gettin' Jiggy Wit It
- 92 AALIYAH One In A Million
- 93 BOYZ II MEN I'll Make Love To You
- 94 SNOOP DOGGY DOG Ain't No Fun
- 95 CANDYMAN Knockin' Boots
- 96 NAUGHTY BY NATURE Hip Hop Hooray
- 97 GROOVE THEORY Tell Me
- 98 MC SHY D Shake It
- 99 TOTAL What About Us
- 100 LIL SUZY Take Me In Your Arms

CHR/RHYTHMIC **Going For Adds 5/8/01**

- CAMOFLAUGE Cut Friends (Pure Pain/Universal)
- DJ SPILLER Groovejet (If This Ain't Love) (Atlantic)
- FAITH EVANS f/JA RULE, VITA & CADILLAC TAH Good Life (Def Jam/IDJMG)
- JAHEIM Just In Case (Divine Mill/WB)
- JILL SCOTT The Way (Hidden Beach/Epic)
- KOFFEE BROWN Weekend Thing (Arista)
- L-BURNA Listen (Ruthless/Epic)
- LUTHER VANDROSS Take You Out (J)
- TWICE Uh-Uhh (Universal)

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And The Hoodie Goes To....

□ **KKBT's Steve Harvey helps celebrate family businesses in the hood**

Life in the hood is something unique, and it affects people in numerous ways, both positive and negative. KKBT (The Beat)/Los Angeles morning show host Steve Harvey and Rushion McDonald have come up with what I think is the idea of the decade. Here's the deal.

During Harvey's morning show on The Beat, he and McDonald began talking about how there are a lot of negative perceptions about living and growing up in the hood, like all the different types of crime that take place, the drug pushers, the drug addicts and the violence that seems unending, day after day after day.

But they also talked about all the good things that happen in the hood that most people outside of that environment don't know exist — things like the family that helps out the next-door neighbors by watching their children while the parents go for needed medical care or the good Samaritan who makes sure the older lady down the street doesn't get robbed by the local gangbangers.

And there are other good things, like the local soul food restaurant that everybody in the neighborhood knows has the best fried chicken in the whole city, the best barber shop for a great haircut or the place to go to get the best shoeshine. The bottom line is that Harvey and McDonald wanted to help us realize that we should celebrate the good things and people in our neighborhoods. And that was the beginning of the Hoodie Awards.

The Best Of The Hood

The idea took off from there, and McDonald was given the task of put-

KKBT (The Beat)/Los Angeles morning show host Steve Harvey and Rushion McDonald have come up with what I think is the idea of the decade.

ting it all together. What he and Harvey had in mind was a full-blown, first-class awards show — and the first annual Hoodie Awards presentation took place last month at the Aladdin Hotel's Theatre for the Performing Arts in Las Vegas.

How do I know? I was there and took part as a presenter. Harvey and

his wife, Mary Lee, served as host and co-host. Harvey did his comedy bits throughout the evening and was truly funny, and the show had a rule that was honored by all in attendance and that was morally right on target: There was no cursing or profanity allowed.

The most interesting thing about the Hoodies for me was the love and respect that all the folks in the audience had for one another whether they were nominated for awards or won awards or just participated by buying tickets for the show. It was just like being at the Grammys or the Oscars or the NAACP Image Awards, except for one thing: The Hoodies were much more fun. The laughter, love and respect were infectious throughout the show's three hours and 20 minutes.

Powerful Presenters

Considering that it was the first Hoodie Awards show, things ran smoothly. The professional musical performances by Tyrese, Jaheim and Jeff Majors were warmly appreciated by the audience, as were performances by wannabe rap groups from the hood.

Most of the presenters were Harvey's friends and associates from the world of comedy, including Cedric The Entertainer, DC Curry, J. Anthony Brown from *The Tom Joyner Morning Show*, Terri J. Vaughn and Wendy Raquel Robinson from *The Steve Harvey Show*, Malik Yoba and Michael Collier. These are just a few of the folks who had us all screaming with laughter the entire night. When they finished, my face was hurting.

The Aladdin Theatre seats more than 7,000 people, and every seat was sold. The Hoodie Awards were a complete success. I spoke with KKBT VP/GM Nancy Leichter, who said, "The Hoodie Awards were created by Steve Harvey and Rushion McDonald as an opportunity to honor businesses, organizations and young talent in the Los Angeles communities that our listeners feel are deserving of the recognition. The show also turned out to be a family reunion for many people in the community. People from all over the country traveled to Las Vegas to celebrate the accomplishments

of the nominees. The impact in the community has just been tremendous."

I asked Nancy what kind of feedback she's received about the event, and she replied, "I can tell you this: By just being nominated, one local restaurant has had its business in-

It was just like being at the Grammys or the Oscars or the NAACP Image Awards, except for one thing: The Hoodies were much more fun.

crease by 30%; they've noticed it since the awards process started a couple of months ago. Some of the winners have placed their plaques in prominent positions in their places of business. I know that Harold and Bell's, which got the award for Best Soul Food Restaurant, has placed the plaque in a glass case in the restaurant. This has really become a big deal in Los Angeles."

Everyone Comes Together

The best thing about the awards was how all the people in the hood came together to honor one another. Best Hair Salon went to a Latino couple who have a family business in the hood. The award for Best Breakfast went to an African-American family that owns a Denny's franchise in the Watts area of Los Angeles. The gentleman from that family accepted the award with pride and style and spoke articulately about how privileged he feels to be able to train and hire people who live in the community while also running a profitable business. I wish you all could have been there to see and experience it.

God willing, I expect to be back in 2002, presenting two more Hoodie Awards to deserving recipients. "And the Hoodie goes to...." You'll have to be there in person to find out who it goes to, just like Radio One's Cathy Hughes was this year — and I could tell she was enjoying herself.



HERE COMES THAT MAN

If laughter is the best medicine, KKBT/Los Angeles morning man Steve Harvey is an overdose. Here he shares some "medicine" with Hoodie Awards attendees.



I DO ... I DID

Divorce Court Judge Mayblean Ephraim and R&R Urban Editor Rev. Walt "Baby" Love were on hand to present awards during the Hoodie Awards show in Las Vegas. Fortunately, the pair weren't called on to perform their respective services while attending the function — no one got divorced or married.



GETTIN' THEIR CLOWN ON

Two of the funniest men in comedy joined forces to present a Hoodie Award to one lucky winner. Radio personality J. Anthony Brown (l) and television star Cedric The Entertainer had the crowd in stitches during the show.



SCHOOL'S OUT

The Hoodie Award for Best High School is in! The winner was King Drew Medical Magnet. Congratulating a Drew representative (second from right) are (l-r) The Big Bernard, Tyrese and KKBT/Los Angeles' Celessa.

R&R Urban Top 50

May 4, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)	3652	-79	454002	11	86/0
3	2	DESTINY'S CHILD Survivor (Columbia)	3221	-90	385091	8	83/0
2	3	MUSIQ Love (Def Soul/IDJMG)	3195	-118	451822	15	85/0
5	4	MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	3164	+189	401325	10	83/0
4	5	JANET All For You (Virgin)	3002	-140	313793	9	84/0
10	6	R. KELLY Fiesta (Jive)	2837	+365	420085	5	81/0
6	7	CASE Missing You (Def Soul/IDJMG)	2739	-89	376148	14	81/0
14	8	112 Peaches And Cream (Bad Boy/Arista)	2516	+408	339195	7	79/1
7	9	TANK Maybe I Deserve (BlackGround)	2493	-333	406697	20	66/0
12	10	TYRESE I Like Them Girls (RCA)	2479	+254	235254	6	83/0
8	11	GINUWINE There It Is (Epic)	2478	-63	312373	12	79/0
11	12	INDIA.ARIE Video (Motown)	2340	-89	302180	12	76/0
9	13	OUTKAST So Fresh, So Clean (LaFace/Arista)	2304	-234	292982	14	81/0
15	14	TRICK DADDY Take It To Da House (Slip 'N Slide/Atlantic)	2078	+8	203437	12	81/0
16	15	LIL BOW WOW F/JAGGED EDGE Puppy Love (So So Def/Columbia)	1956	+53	243192	10	78/0
13	16	QB FINEST F/NAS Oochie Wally (Columbia)	1913	-236	203723	10	73/0
19	17	EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	1811	+281	209670	4	78/2
18	18	SNOOP DOGG Lay Low (No Limit/Priority)	1621	+70	154067	7	72/0
21	19	2PAC Until The End Of Time (Amaru/Death Row/Interscope)	1566	+132	178841	6	63/0
25	20	ERIC BENET Love Don't Love Me (Warner Bros.)	1491	+116	120347	7	66/0
27	21	FAITH EVANS F/CARL THOMAS Can't Believe (Bad Boy/Arista)	1490	+242	175341	3	73/1
17	22	JA RULE F/LIL' MO AND VITA Put It On Me (Murder Inc./Def Jam/IDJMG)	1433	-191	204749	17	69/0
32	23	LIL' MO Superwoman (Gold Mind/EastWest/EEG)	1387	+276	165116	8	65/3
31	24	SILK We're Callin' U (Elektra/EEG)	1322	+185	113434	4	76/2
34	25	LIL' ROMEO My Baby (Soulja/Priority)	1321	+214	146665	3	70/2
26	26	JAY-Z F/R. KELLY Guilty Until Proven Innocent (Roc-A-Fella/IDJMG)	1278	-31	164908	7	69/0
20	27	LUDACRIS Southern Hospitality (Def Jam South/IDJMG)	1221	-214	166252	16	66/0
Breaker	28	RAY-J Wait A Minute (Atlantic)	1153	+294	114051	3	65/13
33	29	DAVE HOLLISTER Take Care Of Home (Def Squad/DreamWorks)	1139	+31	114415	5	71/1
36	30	CITY HIGH What Would You Do? (Interscope)	1119	+112	80893	4	59/4
23	31	JILL SCOTT A Long Walk (Hidden Beach/Epic)	1110	-285	199987	19	61/0
35	32	JT MONEY Hi-Lo (Freeworld/Priority)	1106	+66	85375	7	57/1
22	33	JOE F/MYSTIKAL Stutter (Jive)	1078	-334	141714	20	69/0
Breaker	34	BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	1037	+449	162538	1	73/10
Breaker	35	SYLEENA JOHNSON I Am Your Woman (Jive)	1022	+97	85344	4	56/3
24	36	KOFFEE BROWN After Party (Arista)	1014	-361	138336	17	65/0
43	37	3LW Playas Gon' Play (Epic)	919	+131	82022	2	68/3
28	38	OLIVIA Bizounce (J)	903	-316	96679	13	58/0
29	39	R. KELLY A Woman's Threat (Jive)	899	-277	135118	9	59/0
30	40	RL Good Love (Warner Bros.)	888	-285	56224	8	55/0
47	41	JIMMY COZIER She's All I Got (J)	865	+210	116652	2	57/3
37	42	JON B Don't Talk (Edmonds/Epic)	834	-157	92118	15	58/0
Debut	43	THREE THE HARD WAY Let's Get It (Arista)	813	+293	96537	1	65/5
48	44	TOYA I Do (Arista)	722	+79	64051	2	42/0
38	45	K-CI & JOJO Wanna Do You Right (MCA)	721	-234	45957	11	41/0
Debut	46	JA RULE I Cry (Murder Inc./Def Jam/IDJMG)	718	+273	127126	1	2/1
Debut	47	ALICIA KEYS Fallin' (J)	691	+272	77111	1	57/4
42	48	EVE Who's That Girl (Ruff Ryders/Interscope)	648	-155	83991	14	52/0
Debut	49	KANE & ABEL Show Dat Work (Shake It...) (MCA)	646	+195	58828	1	55/4
46	50	NELLY Ride Wit Me (Fo' Reel/Universal)	630	-90	60601	11	33/0

Most Added

ARTIST TITLE LABEL(S)	ADDS
JAHEIM Just In Case (Divine Mill/WB)	69
KOFFEE BROWN Weekend Thing (Arista)	45
TIMBALAND & MAGOO Drop (BlackGround)	45
TAMIA Tell Me Who (Elektra/EEG)	43
AZ Problems (Motown)	40
PASTOR TROY This Tha City (Universal)	26
XZIBIT Front 2 Back (Loud)	24
PROOCT G&B Cluck Cluck (Yclef/J)	23
RAY-J Wait A Minute (Atlantic)	13
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	10

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	+449
112 Peaches And Cream (Bad Boy/Arista)	+408
R. KELLY Fiesta (Jive)	+365
RAY-J Wait A Minute (Atlantic)	+294
THREE THE HARD WAY Let's Get It (Arista)	+293
EVE F/GWEN STEFANI Let Me... (Ruff Ryders/Interscope)	+281
LIL' MO Superwoman (Gold Mind/EastWest/EEG)	+276
JA RULE I Cry (Murder Inc./Def Jam/IDJMG)	+273
ALICIA KEYS Fallin' (J)	+272
TYRESE I Like Them Girls (RCA)	+254

Breakers

RAY-J
Wait A Minute (Atlantic)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1153/294	65/13	28

BLU CANTRELL

Hit 'Em Up Style (Oops!) (Arista)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1037/449	73/10	34

SYLEENA JOHNSON
I Am Your Woman (Jive)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1022/97	56/3	35

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



86 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 4/22-Saturday 4/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

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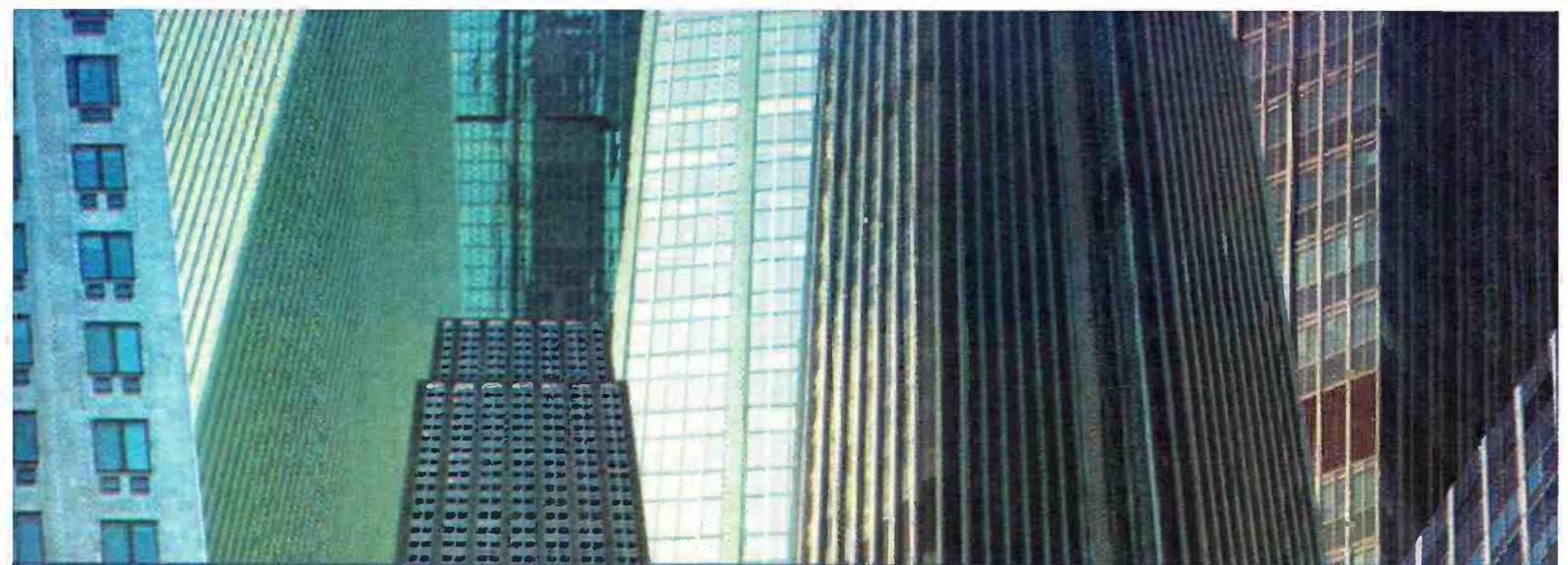
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May 8th	Charlotte, NC	May 19th	Cleveland, OH
May 9th	Greensboro, NC	May 20th	Atlanta, GA
May 10th	Raleigh, NC	May 24th	Jacksonville, FL
May 11th	Norfolk, VA	May 25th	Orlando, FL
May 12th	Richmond, VA	May 26th	Miami, FL
May 14th	Detroit, MI		

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RADIO NETWORKS

ARTIST BREAKDOWN

ARTIST: EVE
f/GWEN STAFANI
SONG: "LET ME
BLOW YA MIND"
LABEL: RUFF RYDERS/
INTERSCOPE

I have to admit, I wondered what sound Eve and No Doubt's Gwen Stefani were trying to share with the world when I received the add date for "Let Me Blow Ya Mind." I love both of these artists individually, but together? What in Sam Hill were the powers that be thinking when they decided to unite these two? A hit!

The first few notes of this hypnotic track will reel you in — unless you're deaf. Incredibly captivating, this track — produced by Dr. Dre and Scott Storch — is not one to be played with. It should just be played — on high!

This debut single from Eve's album, *Scorpion*, also serves as a lyrical validation of the Ruff Ryders' First Lady's emcee skills. "Knew I had to give you more, it's only been a year/ Now I've got my foot through the door, and I ain't going nowhere/It took a while to get me in, and I'm gonna take my time/Don't fight that good **** in your ear, and let me blow your mind," sings Stefani as she shows support for the rapstress' tight skills.

"Let Me..." is definitely a statement from Eve herself. She is neither bragging nor boasting, but rather celebrating her skills — which is perfectly fine with me, 'cause I'm a big fan of music, and I appreciate the musical skills of any artist. But not everybody is like me. As Eve points out: "Now while you're grittin' your teeth/ Frustration, baby, you got to breathe/ Take a lot more than you to get rid of me/ You see I do what they can't do, I just do me."

Speaking from observation, Eve is in the know about who's real and who isn't and who's lovin' and who's hatin'. The fact that she's doing what she loves and making some serious cheddar off it has many in the industry seeing green. "Drop your glasses, shake your asses/Face

screwed up like you having hot flashes," spits this hard-hittin' lyricist. She's basically statin' to just have fun. When a good tune hits you, simply let it; don't stop to critique or dive deeply, searching desperately for some flaw.

"Easy come, easy go, Evie gon' be lastin'/ Jealousy, let it go/Results could be tragic," advises Eve. But if you still wanna trip on her style and attempt to dissect it, she turns the microscope on you: "Some of y'all ain't writing well, too concerned with fashion/None of you ain't Giselle, can't walk and imagine/A lot of y'all Hollywood, drama passed it/Cut the **** camera off, real ****, blast it!"

Not one to be screwed with, Eve doesn't cower under pressure. While the playa haters are out there believing their own s**t, Eve's spending her time developing new relationships. "Sixteen's mine, create my own lines/Love for my word play that's hard to find/Sophomore I ain't scared, one of a kind/And all I do is contemplate ways to make yo' fans mine." And as if that wasn't enough strategic planning, this rapstress pushes the lyrical knife in just a little deeper: "Eyes blush, shot stressin', chills up your spine/Sick to your stomach wishing I wrote your rhymes." (Point made.)

"Let Me Blow Ya Mind" is a slammin' joint! With more than 1,500 R&R spins in three weeks and resting temporarily at a bulletted No. 19, how can it be anything but? Producers Dre and Storch came up with the infectious track, Eve's creative mind penned some hard lyrics, and Gwen Stefani's soft vocals took the catchy chorus right over the top. This team had all that it needed to turn a creative project into a No. 1 hit.

But the best thing about this joint is that it really good! The track, the lyrics and the vocals are all working together, complementing one another. There's *no doubt* (Get it? "No Doubt" — Stefani's group) about it, "Let Me..." is destined for the No. 1 slot. And in the words of Eve: "Beware 'cause I crush anything I land on/ Me here, ain't no mistake, it was planned on." Peace.

— Tanya O'Quinn
Asst. Urban Editor

IN MY OPINION

Babyface
"There She Goes"
Arista

with **Michael St. John**

PD — WKGN/Knoxville, TN

When I first heard the Babyface cut "There She Goes," I thought I was listening to Jay-Z. The track sounded very similar to those that Jay-Z bangs on, as it represents the same energy as "I Just Wanna Love U (Give It to Me)." It's refreshing to hear Babyface's new sound. The marriage of his style and this new sound seems to be one made in heaven (or, according to the CD, California).

As far as fresh material out there, this song is a cut above. I can't wait to hear his new CD on Arista Records. I don't know if this is his "emancipation" from Epic or what, but this single made a great impression on me. "There She Goes" is an uptempo, rhythmic joint. Its presentation is atypical of his previous releases.

Though Babyface is a good balladeer, he accepts this uptempo rhythm with ease. "There She Goes" makes a strong statement for Face. Though he's great at recording tender tunes, he's not uncomfortable with the active verve of lively tracks. His laid-back demeanor doesn't miss a step to this Neptune-produced beat.

ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for odds on Tuesday (5/8).

BABYFACE There She Goes (Arista)

CHARLIE WILSON f/AVANT One Way Street (Major Hits)

FAITH EVANS f/JA RULE... Good Life (Def Jam/IDJMG)

JESSE POWELL I'm Leaving (Silas/MCA)

L-BURNA Listen (Ruthless/Epic)

LUTHER VANDROSS Take You Out (J)

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New & Active

ERYKAH BADU Cleva (<i>Motown</i>) Total Plays: 494, Total Stations: 49, Adds: 1	DONZ Cry No More (<i>Heartless</i>) Total Plays: 156, Total Stations: 23, Adds: 0
QUEEN PEN I Got Cha (<i>Motown</i>) Total Plays: 474, Total Stations: 40, Adds: 0	NERD Laddance (<i>Virgin</i>) Total Plays: 148, Total Stations: 12, Adds: 0
DONNIE MCCLURKIN We Fall Down (<i>Verity</i>) Total Plays: 470, Total Stations: 25, Adds: 1	6 SHOT Itz Ya Dog (<i>Tommy Boy</i>) Total Plays: 141, Total Stations: 13, Adds: 2
ST. LUNATICS Midwest Swing (<i>Fo' Reel/Universal</i>) Total Plays: 449, Total Stations: 47, Adds: 2	NIKKA COSTA Like A Feather (<i>Cheebea Sound/Virgin</i>) Total Plays: 139, Total Stations: 14, Adds: 0
JAHEIM Just In Case (<i>Divine Mill/WB</i>) Total Plays: 412, Total Stations: 69, Adds: 69	MS. TOI Handclap (<i>Universal</i>) Total Plays: 136, Total Stations: 18, Adds: 2
MEMPHIS BLEEK Do My... (<i>Roc-A-Fella/IDJMG</i>) Total Plays: 397, Total Stations: 27, Adds: 0	AZ Problems (<i>Motown</i>) Total Plays: 128, Total Stations: 40, Adds: 40
LIL' JON & THE EASTSIDE BOYZ Bia Bia (<i>TVT</i>) Total Plays: 370, Total Stations: 29, Adds: 3	TWIS Uh-Uhh (<i>Universal</i>) Total Plays: 120, Total Stations: 14, Adds: 2
TURK It's In Me (<i>Universal</i>) Total Plays: 353, Total Stations: 37, Adds: 3	TAMIA Tell Me Who (<i>Elektra/EEG</i>) Total Plays: 118, Total Stations: 44, Adds: 43
PROJECT PAT Don't Save Her (<i>Hypnotize Minds/Loud</i>) Total Plays: 344, Total Stations: 10, Adds: 3	XZIBIT Front 2 Back (<i>Loud</i>) Total Plays: 118, Total Stations: 25, Adds: 24
LIL' O Back Back (<i>Game Face/Atlantic</i>) Total Plays: 279, Total Stations: 23, Adds: 6	RC Slo Burn (<i>Dombrowski & Glasker</i>) Total Plays: 102, Total Stations: 11, Adds: 1
KIRK FRANKLIN Thank You (<i>Gospo Centric/Interscope</i>) Total Plays: 229, Total Stations: 17, Adds: 4	RHONA Satisfied (<i>Epic</i>) Total Plays: 99, Total Stations: 18, Adds: 1
TIMBALANO & MAGOO Drop (<i>BlackGround</i>) Total Plays: 200, Total Stations: 45, Adds: 45	WAYMAN TISDALE When I Opened Up My... (<i>Atlantic</i>) Total Plays: 54, Total Stations: 8, Adds: 1
KOFFEE BROWN Weekend Thing (<i>Arista</i>) Total Plays: 175, Total Stations: 45, Adds: 45	

Songs ranked by total plays

TOP 100 URBAN POWER GOLD

1 MAXWELL This Woman's Work	51 COMMODORES Brick House
2 NOTORIOUS B.I.G. One More Chance	52 R. KELLY Your Body's Callin'
3 NEXT Too Close	53 GAP BAND Outstanding
4 NOTORIDUS B.I.G. Hypnotize	54 TOTAL I/NOTORIOUS B.I.G. Can't You See
5 DRU HILL In My Bed	55 JANET That's The Way Love Goes
6 112 Only You	56 KEITH SWEAT Make It Last Forever
7 BUSTA RHYMES Put Your Hands...	57 CASE/MARY J. BLIGE & FOXY BROWN Touch Me...
8 MARY J. BLIGE Real Love	58 SILK Freak Me
9 USHER You Make Me Wanna...	59 GOD'S PROPERTY Stomp
10 PUFF DADDY & THE FAMILY All About...	60 JON B. They Don't Know
11 NOTORIOUS B.I.G. Mo Money Mo Problems	61 GEORGE CLINTON Atomic Dog
12 JUNIOR M.A.F.I.A. Get Money	62 CHIC Good Times
13 METHOO MAN I/MARY J. BLIGE I'll Be There...	63 GUY Piece Of My Love
14 TLC Creep	64 HEATWAVE Always And Forever
15 NOTORIDUS B.I.G. Big Poppa	65 OEELE Two Occasions
16 K-CI & JOJO All My Life	66 RICK JAMES I/TEENA MARIE Fire And Desire
17 USHER Nice And Slow	67 MONTELL JORDAN This Is How We Do It
18 JOECL Come And Talk To Me	68 MARY J. BLIGE Not Gon' Cry
19 FUGEES Killing Me Softly	69 BLACKSTREET Before I Let You Go
20 2PAC I/K-CI & JOJO How Do U Want It	70 JUNIOR MAFIA Player's Anthem
21 BRIAN MCKNIGHT Anytime	71 BAFFYFACE Whip Appeal
22 IN ESSENCE YouWill Never Find...	72 D'ANGELO Brown Sugar
23 BLACKSTREET No Diggity	73 MINT CONDITION Breaking My Heart...
24 2PAC I Get Around	74 PATRICE RUSHEN Forget Me Nots
25 112 Cupid	75 LUNIZ I Got 5 On It
26 SOUL II SOUL Back To Life	76 MTUME Juicy Fruit
27 GINUWINE Pony	77 AARON HALL I Miss You
28 DESTINY'S CHILD No No No	78 ERYKAH BADU On & On
29 ZAPP Computer Love	79 EMOTIONS Best Of My Love
30 LIL' KIM Crush On You	80 BLACKSTREET Don't Leave Me
31 DR. DRE Ain't Nuthin' But...	81 JANET I Get Lonely
32 SNOOP DOGGY DOGG Gin & Juice	82 MARY J. BLIGE Be Happy
33 REFUGEE CAMP... Sweetest Thing	83 JOHNNY GILL My, My, My
34 MARY J. BLIGE I/LIL' KIM I Can Love You	84 LIL' KIM & FRIENDS Not Tonight
35 LSG My Body	85 CAMEO Word Up
36 2PAC Keep Ya Head Up	86 AL B. SURE! Nite & Day
37 MARY J. BLIGE Love No Limit	87 GAP BAND Yearning For Your Love
38 JOE All The Things...	88 NAS If I Ruled The World
39 D'ANGELO Lady	89 R. KELLY Down Low...
40 MARY J. BLIGE Everything	90 ROB BASE & D.J. E-Z ROCK It Takes Two
41 2PAC I/DR. DRE California Love	91 ZAPP More Bounce...
42 JODECI Forever My Lady	92 PUFF DADDY I/F. EVANS & 112 I'll Be Missing You
43 NEXT Butta Love	93 SOUL II SOUL Keep On Movin'
44 MAXWELL Ascension (Don't Ever Wonder)	94 CAMEO Candy
45 DRU HILL We're Not Making Love No More	95 KEITH SWEAT Nobody
46 ISLEY BROTHERS Between The Sheets	96 2PAC Dear Mama
47 CHERYL LYNN Got To Be Real	97 ICE CUBE We Be Clubbin'
48 R. KELLY Bump N' Grind	98 MAZE Before I Let Go
49 BRANDY I Wanna Be Down	99 GUY Let's Chill
50 MARVIN GAYE Sexual Healing	100 TONY TERRY With You



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on YTD monitored airplay data. © 2001, R&R Inc.

Most Played Recurrents

JAGGED EDGE Promise (<i>So So Def/Columbia</i>)
MYSTIKAL F/NIVEA Danger (Been So Long) (<i>Jive</i>)
JAY-Z I Just Wanna Love U... (<i>Roc-A-Fella/IDJMG</i>)
JAHEIM Could It Be (<i>Divine Mill/WB</i>)
MUSIQ Just Friends (Sunny) (<i>Def Soul/IDJMG</i>)
OUTKAST Ms. Jackson (<i>LaFace/Arista</i>)
TAMIA Stranger In My House (<i>Elektra/EEG</i>)
DAVE HOLLISTER One Woman Man (<i>Def Squad/DreamWorks</i>)
AVANT My First Love (<i>Magic Johnson/MCA</i>)
CARL THOMAS Emotional (<i>Bad Boy/Arista</i>)
MYSTIKAL Shake Ya Ass (<i>Jive</i>)
DESTINY'S CHILD Independent Women Pt. 1 (<i>Columbia</i>)
NELLY E.I. (<i>Fo' Reel/Universal</i>)
JAGGED EDGE Let's Get Married (<i>So So Def/Columbia</i>)
RUFF ENDS No More (<i>Epic</i>)
R. KELLY I Wish (<i>Jive</i>)
NEXT Wifey (<i>Arista</i>)

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MARKET #26

WJZ/Cincinnati
Blue Chip
(513) 763-6000
Dave/Thomas
12+ Cume 175,700



PLAYS	LW	TW	ARTIST/TITLE	GI (988)
12	35	35	TAMK/Maybe I Deserve	4715
13	35	35	CASE/Missing You	3990
14	34	34	LIK R.KELLY/Wish	3676
15	34	34	THYRESE/Like Them Girls	3676
16	34	34	3 K.R.E.L.L.Y./Fiesta	3762
17	33	33	TAMK/Maybe I Deserve	3762
18	33	33	INDIA.ARIE/Video	3762
19	32	32	GIN.WINNE/There It Is	3578
20	31	31	JANET/For You	3534
21	30	30	112/Peaches And Cream	3420
22	30	30	MISSY.ELLIOTT/Get Ur Freak On	3420
23	29	29	ERIC.BENETA/Love Don't Love Me	3378
24	29	29	SYLEENA.JOHNSON/Am Your Woman	3078
25	28	28	BL.CANTRELL/Like Em Up Style...	2954
26	28	28	FATH.EVANS/CARL...Can't Believe	2964
27	27	27	JILL.SCOTT/Long Walk	2964
28	22	22	SILK.WE/Call U	2508
29	21	21	OLIVIA/Roc-A-Fella	2394
30	21	21	JAY.M/Just In Case	2394
31	21	21	DESTINY'S.CHILD/Survivor	2378
32	20	20	3LW/Physes Got Play	2290
33	19	19	ERIKH.BADU/Cheek	2166
34	18	18	TOY.D/Do	2052
35	18	18	BL.CANTRELL/Only Baby	2052
36	18	18	LIK R.KELLY/Wish	2052
37	18	18	AL.FAY/Wish We Had a Resolution	1824
38	12	12	SPIC.NONE/That's How We Roll	1824
39	16	16	BAY.FACE/There She Goes	1824
40	16	16	E.V.G.FWEN/STEFAN/Let Me Blow Ya Mind	1824
41	15	15	DAVE.HOLLISTER/Take Care Of Home	1710

MARKET #30

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PLAYS	LW	TW	ARTIST/TITLE	GI (988)
12	37	37	TAMK/Maybe I Deserve	5632
13	32	32	JANET/For You	5632
14	32	32	MUSIQ/Love	5632
15	32	32	JAY.F/Just In Case	5632
16	30	30	3LW/Physes Got Play	5104
17	29	29	DESTINY'S.CHILD/Survivor	4928
18	28	28	SYLEENA.JOHNSON/Am Your Woman	4928
19	28	28	BL.CANTRELL/Like Em Up Style...	4752
20	27	27	OLIVIA/Roc-A-Fella	4752
21	27	27	TRICK.DADDY/That's How We Roll	4752
22	26	26	DAVE.HOLLISTER/Take Care Of Home	4576
23	26	26	3LW/Physes Got Play	4224
24	26	26	MUSIQ/Love	4576
25	25	25	INDIA.ARIE/Video	4400
26	25	25	CASE/Missing You	4400
27	24	24	OLIVIA/Roc-A-Fella	4224
28	23	23	JARULE/L.I.M.O. Put It On Me	4048
29	23	23	SILK.WE/Call U	4048
30	23	23	THYRESE/Like Them Girls	4048
31	23	23	LIK R.KELLY/Wish	4048
32	22	22	JILL.SCOTT/Long Walk	3872
33	22	22	BAY.FACE/There She Goes	3872
34	22	22	JAGGED.EDGE/Promise	3520
35	22	22	BL.CANTRELL/Only Baby	3520
36	21	21	MISSY.ELLIOTT/Get Ur Freak On	3520
37	20	20	FATH.EVANS/CARL...Can't Believe	3344
38	20	20	LIK R.KELLY/Wish	3344
39	20	20	ERIC.BENETA/Love Don't Love Me	3168
40	18	18	TRICK.DADDY/That's How We Roll	3168
41	17	17	SNOOP.DOGG/Lay Low	2992

MARKET #1

WKRS/New York
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98.7 KISS

PLAYS	LW	TW	ARTIST/TITLE	GI (988)
12	28	28	JANET/For You	30520
13	28	28	MUSIQ/Love	27904
14	28	28	MAXWELL/Get To Know Ya	27032
15	28	28	DESTINY'S.CHILD/Survivor	27032
16	24	24	SUNSHINE.ANDERSON/Heard It All Before	27032
17	29	29	INDIA.ARIE/Video	26180
18	29	29	CASE/Missing You	26180
19	28	28	ERIC.BENETA/Love Don't Love Me	23544
20	24	24	TAMK/Maybe I Deserve	20928
21	22	22	DONNIE.MCCLURKIN/Walk Down	18312
22	20	20	PUBLIC.ANNOUNCEMENT/Man Am't Suppose...	17440
23	19	19	JANET/Just In Case	13900
24	15	15	KORFEE.BROWN/Walk Down	11336
25	16	16	JON.BROWN/Talk	11336
26	12	12	112/Peaches And Cream	10464
27	12	12	ERIC.BENETA/Love Don't Love Me	10464
28	12	12	LIK R.KELLY/Wish	8720
29	14	14	BAY.FACE/There She Goes	8720
30	10	10	BOYZ.II/Beats n Rhymes From The Streets	7720
31	10	10	BL.CANTRELL/Like Em Up Style...	7720
32	9	9	GIN.WINNE/There It Is	7648
33	9	9	SYLEENA.JOHNSON/Am Your Woman	7648
34	9	9	JESSE.POWELL/L.I.	7648
35	9	9	LUTHER.ANDERSON/Heard It All Before	7648
36	13	13	FATH.EVANS/CARL...Can't Believe	6876
37	13	13	JILL.SCOTT/Long Walk	6876
38	7	7	MVA/Case Of The Ex.	6876
39	7	7	CARL.T.HOMAS/Emotional	6104
40	11	11	JANET/Just In Case	6104

MARKET #2

KJLH/Los Angeles
Taxi
(310) 330-5500
Winston
12+ Cume 375,900

KJLH 102.5 FM

PLAYS	LW	TW	ARTIST/TITLE	GI (988)
12	26	26	DONNIE.MCCLURKIN/Walk Down	8750
13	26	26	ERIKH.BADU/Didn't Cha Know	8628
14	26	26	JILL.SCOTT/Long Walk	8076
15	26	26	TAMK/Maybe I Deserve	4500
16	19	19	MUSIQ/Love	4272
17	18	18	SUNSHINE.ANDERSON/Heard It All Before	3372
18	25	25	CARL.T.HOMAS/Emotional	3372
19	25	25	CASE/Missing You	2925
20	13	13	JIMMY.COZZER/She's All Got	2825
21	13	13	GERALD.LEVERT/Dream With No Hope	2825
22	13	13	JEFFREY.OSBORNE/That's For Sure	2325
23	13	13	KEVIN.EDMONDS/24/7	2700
24	12	12	KEVIN.EDMONDS/24/7	2700
25	11	11	MUSIQ/Just Friends (Sunny)	2475
26	8	8	INDIA.ARIE/Video	2475
27	8	8	ERIKH.BADU/Cheek	2475
28	10	10	JANET/Just In Case	2250
29	15	15	BEBE.WHANS...Coming Back Home	2250
30	5	5	WESLEY.SANCHEZ/Just Jesus Children...	2025
31	10	10	R.KELLY/Woman's Threat	1800
32	5	5	SYLEENA.JOHNSON/Am Your Woman	1800
33	4	4	DAVE.HOLLISTER/One Woman Man	1575
34	7	7	VARIOUS.ARTISTS/You	1575
35	6	6	YOLANDA.ADAMS/Open My Heart	1350
36	6	6	KORFEE.BROWN/Walk Down	1350
37	11	11	DAVE.HOLLISTER/One Woman Man	1350
38	6	6	ERIC.BENETA/Love Don't Love Me	1350
39	6	6	SADE/Overs Rock	6104
40	6	6	STEPHEN.SIMMONS/For You	1350

MARKET #3

WVAZ/Chicago
Clear Channel
(312) 360-9000
Smith/Mahammad
12+ Cume 553,500

107.5 KISS

PLAYS	LW	TW	ARTIST/TITLE	GI (988)
12	19	28	BILAL/Soloista	12405
13	25	25	INDIA.ARIE/Video	11075
14	25	25	GERALD.LEVERT/Baby U Are	11075
15	25	25	JILL.SCOTT/Long Walk	11075
16	22	22	ERIKH.BADU/Didn't Cha Know	9746
17	22	22	GERALD.LEVERT/Dream With No Hope	9746
18	22	22	INDIA.ADAMS/Open My Heart	9306
19	21	21	MUSIQ/Love	9306
20	21	21	SUNSHINE.ANDERSON/Heard It All Before	9306
21	21	21	DONNIE.MCCLURKIN/Walk Down	8417
22	21	21	JANET/For You	7374
23	15	15	R.KELLY/Doin' Meant It	6645
24	15	15	CARL.T.HOMAS/V	6645
25	13	13	KORFEE.BROWN/Walk Down	6202
26	11	11	MAXWELL/Get To Know Ya	5316
27	7	7	JIMMY.COZZER/She's All Got	4873
28	7	7	SADE/Overs Rock	4873
29	11	11	PUBLIC.ANNOUNCEMENT/Man Am't Suppose...	4873
30	11	11	ERIC.BENETA/Love Don't Love Me	4420
31	9	9	BETTY.WRIGHT/You A Hoe	4987
32	9	9	CASE/Missing You	3987
33	6	6	FATH.EVANS/CARL...Can't Believe	3987
34	6	6	INDIA.ADAMS/Open My Heart	3987
35	5	5	TAMK/Maybe I Deserve	3987
36	15	15	GERALD.LEVERT/Baby U Are	3544
37	15	15	JILL.SCOTT/Long Walk	3544
38	15	15	INDIA.ARIE/Video	3544
39	15	15	DAVE.HOLLISTER/Take Care Of Home	3544
40	15	15	DAVE.HOLLISTER/Take Care Of Home	3544
41	8	8	CARL.T.HOMAS/Emotional	3101

MARKET #31

WKYC/Columbus, OH
Clear Channel
(614) 261-1007
Young/Love
12+ Cume 221,000

100 JAMZ!

PLAYS	LW	TW	ARTIST/TITLE	GI (988)
12	53	56	TAMK/Maybe I Deserve	8904
13	56	56	MUSIQ/Love	8116
14	54	54	OLIVIA/Roc-A-Fella	8116
15	41	41	SUNSHINE.ANDERSON/Heard It All Before	8109
16	49	49	CASE/Missing You	7791
17	41	41	OB.FRIEST.FRANS/Onechue Way	6718
18	42	42	JAGGED.EDGE/Promise	6678
19	40	40	MISSY.ELLIOTT/Get Ur Freak On	6380
20	39	39	LIK R.KELLY/Wish	6201
21	34	34	KORFEE.BROWN/Walk Down	6201
22	34	34	GIN.WINNE/There It Is	5406
23	38	38	THYRESE/Like Them Girls	5308
24	36	36	FATH.EVANS/CARL...Can't Believe	5308
25	36	36	INDIA.ARIE/Video	4816
26	27	27	R.KELLY/Woman's Threat	4050
27	28	28	LIK R.KELLY/Wish	4134
28	28	28	JOE.FRANZ/Just In Case	3915
29	23	23	DESTINY'S.CHILD/Survivor	3915
30	23	23	LIK R.KELLY/Wish	3915
31	22	22	112/Peaches And Cream	3916
32	22	22	PRINCE.P/Chickadee	3916
33	27	27	BLK.BLACK/Sweet Home Daisies	3743
34	8	8	SILK.WE/Call U	3338
35	11	11	KELLY.PRICE/You Should've...	3338
36	24	24	SYLEENA.JOHNSON/Am Your Woman	3021
37	24	24	TOY.D/Do	2962
38	27	27	JANET/For You	2962
39	17	17	LUDACRIS/Southern Hospitality	2700
40	1	1	LIK R.KELLY/Wish	2644
41	21	21	BLK.BLACK/Sweet Home Daisies	2628
42	1	1	MUSIQ/Just Friends (Sunny)	2628

MARKET #34

WCKV/Columbus, OH
Blue Chip
(614) 481-8500
Strong/Stevens
12+ Cume 188,400

107.5 JAMZ!

PLAYS	LW	TW	ARTIST/TITLE	GI (988)
12	47	45	TAMK/Maybe I Deserve	7665
13	42	42	DONNIE.MCCLURKIN/Walk Down	7200
14	43	43	R.KELLY/Wish	7200
15	41	41	OUTKAST/So Fresh, So Clean	6780
16	40	40	CASE/Missing You	6780
17	39	39	THYRESE/Like Them Girls	6591
18	40	40	DESTINY'S.CHILD/Survivor	6253
19	37	37	INDIA.ARIE/Video	6253
20	36	36	JAGGED.EDGE/Promise	5400
21	35	35	BL.CANTRELL/Like Em Up Style...	5915
22	36	36	LIK R.KELLY/Wish	5577
23	33	33	GIN.WINNE/There It Is	5577
24	33	33	OLIVIA/Roc-A-Fella	4225
25	31	31	MISSY.ELLIOTT/Get Ur Freak On	5239
26	34	34	FATH.EVANS/CARL...Can't Believe	5239
27	25	25	OLIVIA/Roc-A-Fella	4225
28	24	24	TRICK.DADDY/That's How We Roll	4056
29	23	23	E.V.G.FWEN/STEFAN/Let Me Blow Ya Mind	3887
30	23	23	BLK.BLACK/Sweet Home Daisies	3887
31	22	22	JAY.Z/Just Wanna Love U	3549
32	21	21	SNOOP.DOGG/Lay Low	3380
33	15	15	AGUILERA.L/Just Married	3211
34	17	17	R.KELLY/Woman's Threat	2973
35	16	16	2PAC/California Thend.../	2704
36	15	15	SYLEENA.JOHNSON/Am Your Woman	2704
37	15	15	JAGGED.EDGE/Promise	2535

MARKET #5

WDAS/Philadelphia
Clear Channel
(610) 617-8500
Tamburo/Davis
12+ Cume 520,100

103.3 FM

PLAYS	LW	TW	ARTIST/TITLE	GI (988)
12	25	25	JILL.SCOTT/Long Walk	12350
13	25	25	DONNIE.MCCLURKIN/Walk Down	11856
14	24	24	MUSIQ/Love	9386
15	18	18	MUSIQ/Just Friends (Sunny)	9386
16	19	19	ERIKH.BADU/Didn't Cha Know	9386
17	18	18	SUNSHINE.ANDERSON/Heard It All Before	8924
18	17	17	CARL.T.HOMAS/Emotional	8398
19	18	18	JILL.SCOTT/Long Walk	7904
20	15	15	DAVE.HOLLISTER/One Woman Man	7410
21	18	18	JAGGED.EDGE/Promise	6824
22	14	14	CHARLIE.WILSON/Without You	6916
23	10	10	INDIA.ARIE/Video	6422
24	12	12	CASE/Missing You	5628
25	12	12	MUSIQ/Just Friends (Sunny)	5434
26	15	15	PUBLIC.ANNOUNCEMENT/Man Am't Suppose...	5434
27	11	11	JANET/For You	5434
28	12	12	LUTHER.ANDERSON/Heard It All Before	5434

R&R Urban AC Top 30

May 4, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	MUSIQ Love (Def Soul/IDJMG)	1014	+53	148848	9	37/0
3	2	DONNIE MCCLURKIN We Fall Down (Verity)	865	+32	134935	10	38/0
2	3	JILL SCOTT A Long Walk (Hidden Beach/Epic)	824	-95	125623	17	31/0
6	4	SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)	775	+53	122363	8	36/0
5	5	JANET All For You (Virgin)	772	+6	118004	7	39/0
4	6	MAXWELL Get To Know Ya (Columbia)	712	-77	99897	14	39/0
7	7	TANK Maybe I Deserve (BlackGround)	692	+21	91349	15	31/2
11	8	CASE Missing You (Def Soul/IDJMG)	651	+121	96829	6	34/1
9	9	INDIA.ARIE Video (Motown)	622	-18	100718	10	30/1
10	10	PUBLIC ANNOUNCEMENT Man Ain't Suppose To Cry (RCA)	569	-58	65209	12	34/0
8	11	KOFFEE BROWN After Party (Arista)	562	-81	71359	12	34/0
15	12	ERIC BENET Love Don't Love Me (Warner Bros.)	495	+14	59418	7	34/1
13	13	R. KELLY A Woman's Threat (Jive)	495	-13	54261	8	28/0
16	14	SADE King Of Sorrow (Epic)	477	+28	55439	8	33/0
12	15	TAMIA Stranger In My House (Elektra/EEG)	457	-67	62638	24	36/0
14	16	CARL THOMAS Emotional (Bad Boy/Arista)	431	-71	66957	26	33/0
20	17	SYLEENA JOHNSON I Am Your Woman (Jive)	383	0	53709	5	32/1
21	18	AL JARREAU It's How You Say It (GRP/VMG)	378	+19	43610	6	31/1
17	19	DAVE HOLLISTER One Woman Man (Def Squad/DreamWorks)	371	-63	59053	25	34/0
19	20	ERYKAH BADU Didn't Cha Know (Motown)	367	-35	57149	19	26/0
18	21	JAHEIM Could It Be (Divine Mill/WB)	324	-94	41316	16	22/0
28	22	DAVE HOLLISTER Take Care Of Home (Def Squad/DreamWorks)	309	+47	40331	3	29/2
25	23	JIMMY COZIER She's All I Got (J)	305	+10	34526	3	25/2
26	24	CHANTE' MOORE Bitter (Silas/MCA)	254	-30	28352	13	19/0
Debut	25	LUTHER VANDROSS Take You Out (J)	251	+251	52509	1	0/0
27	26	RL Good Love (Warner Bros.)	249	-33	23251	6	19/0
23	27	JAGGED EDGE Promise (So So Def/Columbia)	235	-66	37406	16	17/0
Debut	28	ALICIA KEYS Fallin' (J)	204	+76	33088	1	24/2
29	29	K-CI & JOJO Wanna Do You Right (MCA)	203	-19	24864	3	13/0
22	30	GLADYS KNIGHT If I Were Your Woman II (MCA)	197	-129	19778	12	26/0

Most Added

ARTIST TITLE (LABEL/S)	ADDS
JAHEIM Just In Case (Divine Mill/WB)	21
TAMIA Tell Me Who (Elektra/EEG)	19
CHARLIE WILSON One Way Street (Major Hits)	4
MIKI HOWARD One Day Without You (Peak/Concord)	4
ERYKAH BADU Cleva (Motown)	3
KIM WATERS Love Don't Love Nobody (Shanachie)	3
F. EVANS F/C. THOMAS Can't Believe (Bad Boy/Arista)	3
TANK Maybe I Deserve (BlackGround)	2
DAVE HOLLISTER Take Care... (Def Squad/DreamWorks)	2
JIMMY COZIER She's All I Got (J)	2
ALICIA KEYS Fallin' (J)	2
STEPHEN SIMMONDS For You (Priority)	2
BEBE WINANS F/WONDER & WINANS Jesus... (Motown)	2

Most Increased Plays

ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
LUTHER VANDROSS Take You Out (J)	+251
CASE Missing You (Def Soul/IDJMG)	+121
ERYKAH BADU Cleva (Motown)	+86
ALICIA KEYS Fallin' (J)	+76
CHARLIE WILSON One Way Street (Major Hits)	+71
BEBE WINANS F/WONDER & WINANS Jesus... (Motown)	+61
MUSIQ Love (Def Soul/IDJMG)	+53
SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)	+53
DAVE HOLLISTER Take Care... (Def Squad/DreamWorks)	+47
STEPHEN SIMMONDS For You (Priority)	+35



39 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 4/22-Saturday 4/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 350 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

New & Active

STEPHEN SIMMONDS For You (Priority)

Total Plays: 193, Total Stations: 24, Adds: 2

ERYKAH BADU Cleva (Motown)

Total Plays: 168, Total Stations: 21, Adds: 3

KIRK FRANKLIN Thank You (Gospo Central/Interscope)

Total Plays: 168, Total Stations: 19, Adds: 1

HIL ST. SOUL For Your Love (Dome/Select-O-Hits)

Total Plays: 164, Total Stations: 13, Adds: 0

JON B Don't Talk (Edmonds/Epic)

Total Plays: 153, Total Stations: 9, Adds: 0

RAPHAEL BROWN Maybe (Arista)

Total Plays: 151, Total Stations: 20, Adds: 0

CHARLIE WILSON One Way Street (Major Hits)

Total Plays: 142, Total Stations: 24, Adds: 4

VARIOUS ARTISTS You (Bad Boy/Arista)

Total Plays: 128, Total Stations: 16, Adds: 1

MR. C THE SLIDE MAN Cha-Cha Slide (Universal)

Total Plays: 77, Total Stations: 6, Adds: 0

BEBE WINANS F/WONDER & WINANS Jesus Children Of America (Motown)

Total Plays: 75, Total Stations: 15, Adds: 2

KIM WATERS Love Don't Love Nobody (Shanachie)

Total Plays: 59, Total Stations: 14, Adds: 3

JAHEIM Just In Case (Divine Mill/WB)

Total Plays: 46, Total Stations: 21, Adds: 21

Songs ranked by total plays

Breakers

No Songs Qualified For Breaker Status This Week

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

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mini tote bags

with a custom imprint



{natural duck
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Most Played Recurrents

- CHARLIE WILSON Without You (Major Hits)
- AVANT My First Love (Magic Johnson/MCA)
- YOLANDA AOAMS Open My Heart (Elektra/EEG)
- MUSIQ Just Friends (Sunny) (Def Soul/IDJMG)
- TONI BRAXTON Just Be A Man About It (LaFace/Arista)
- SISQO Incomplete (Dragon/Def Soul/IDJMG)
- SADE By Your Side (Epic)
- CARL THOMAS I Wish (Bad Boy/Arista)
- JILL SCOTT Gettin' In The Way (Hidden Beach/Epic)
- R. KELLY I Wish (Jive)
- JOE I Wanna Know (Jive)
- MAXWELL Fortunate (Rock Land/Interscope/Columbia)
- KEVON EDMONDS 24/7 (RCA)
- ERYKAH BADU Bag Lady (Motown)
- MARY MARY Shackles (Praise You) (Columbia)
- DONELL JONES Where I Wanna Be (Untouchables/LaFace/Arista)
- DONELL JONES U Know What's Up (Untouchables/LaFace/Arista)
- KELLY PRICE You Should've Told Me (T-Neck/Def Soul/IDJMG)
- JOE Treat Her Like A Lady (Jive)
- ANGIE STONE No More Rain (In This Cloud) (Arista)

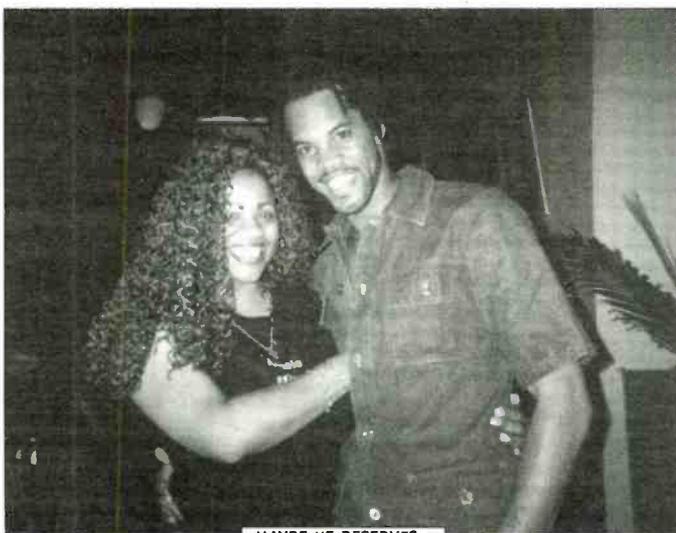
TOP 100 URBAN AC POWER GOLD

- | | |
|---|---|
| <ul style="list-style-type: none"> 1 MAZE Before I Let Go 2 GAP BAND Outstanding 3 MARVIN GAYE Sexual Healing 4 EMOTIONS Best Of My Love 5 MARVIN GAYE Let's Get On 6 LUTHER VANDROSS Never Too Much 7 L.T.D. (Everytime I Turn Around) Back In Love 8 TEMPTATIONS Treat Her Like A Lady 9 EARTH, WIND & FIRE Reasons 10 AL GREEN Let's Stay Together 11 CHERYL LYNN Got To Be Real 12 MAXWELL Ascension (Don't Ever Wonder) 13 MARVIN GAYE Got To Give It Up 14 MAZE I/F. BEVERLY Joy And Pain 15 ISLEY BROTHERS For The Love Of You 16 AL GREEN Love And Happiness 17 GAP BAND Yearning For Your Love 18 RUFUS Sweet Thing 19 L.T.D. Love Ballad 20 FREDDIE JACKSON Jam Tonight 21 PATRICE RUSHEN Forget Me Nots 22 JOHNNY GILL My, My, My 23 CON FUNK SHUN Love's Train 24 WHISPERS And The Beat Goes On 25 BABYFACE Whip Appeal 26 EARTH, WIND & FIRE That's The Way Of... 27 BARRY WHITE It's Ecstasy... 28 FREDDIE JACKSON You Are My Lady 29 SOUL II SOUL Keep On Movin' 30 ISLEY BROTHERS Between The Sheets 31 HEATWAVE Always And Forever 32 RICK JAMES I/TEENA MARIE Fire & Desire 33 KENNY LATTIMORE For You 34 RUFUS I/CHAKA KHAN Ain't Nobody 35 CHERELLE I/A. O'NEAL Saturday Love 36 COMMODORES Brick House 37 MAZE I/F. BEVERLY Happy Feelings 38 TEDDY PENDERGRASS Turn Off The Lights 39 BOBBY CALDWELL What You Won't Do For Love 40 NEXT Too Close 41 CHIC Good Times 42 GQ I Do Love You 43 MIDNIGHT STAR Slow Jam 44 MAZE Can't Get Over You 45 ISLEY BROTHERS Footsteps In The Dark 46 SHALAMAR Second Time 'Round 47 EARTH, WIND & FIRE Love's Holiday 48 TEDDY PENDERGRASS Love T.K.O. 49 TEDDY PENDERGRASS Close The Door 50 TEDDY PENDERGRASS Come On Go... | <ul style="list-style-type: none"> 51 MTUME Juicy Fruit 52 MARVIN GAYE What's Going On 53 PRINCE I Wanna Be Your Lover 54 KEITH SWEAT Make It Last... 55 MARVIN GAYE Mercy Mercy Me... 56 EMOTIONS Don't Ask My Neighbors 57 MAXWELL This Woman's Work 58 STEVIE WONDER That Girl 59 MCFADDEN & WHITEHEAD Ain't No Stoppin'... 60 SHALAMAR For The Lover... 61 ISLEY BROTHERS Groove With You 62 ISLEY BROTHERS Voyage To Atlantis 63 O'JAYS Forever Mine 64 WHISPERS Lady 65 MARVIN GAYE Distant Lover 66 STAPLE SINGERS I'll Take You... 67 PATTI LABELLE If Only You Knew 68 BRICK Dazz 69 SWITCH There'll Never Be 70 SOUNDS OF BLACKNESS Hold On 71 ATLANTIC STARR Send For Me 72 BARRY WHITE Practice What You Preach 73 QUINCY JONES I/EL DEBARGE... The Secret Garden 74 BRIAN MCKNIGHT Anytime 75 FREDDIE JACKSON Rock Me Tonight... 76 LUTHER VANDROSS A House Is Not A Home 77 TOM BROWNE Funkin' For Jamaica 78 O'JAYS Used Ta Be My Girl 79 LUTHER VANDROSS Don't You Know That 80 RICK JAMES Mary Jane 81 DEELE Two Occasions 82 EARTH, WIND & FIRE Devotion 83 LUTHER VANDROSS So Amazing 84 TEDDY PENDERGRASS When Somebody Loves... 85 PARLIAMENT Flashlight 86 STEVIE WONDER Ribbon In The Sky 87 CAMEO Candy 88 SURFACE Happy 89 TONY TERRY With You 90 SOUL II SOUL Back To Life 91 CARL CARLTON She's A Bad Mama... 92 RUFUS Do You Love What You Feel 93 AFTER 7 Ready Or Not 94 ANITA BAKER Sweet Love 95 S.O.S. BAND Tell Me If You Still Care 96 ISLEY/JASPER/ISLEY Caravan Of Love 97 AL. B. SURE! Nite & Day 98 ANITA BAKER Giving You The Best That I Got 99 BARRY WHITE Can't Get Enough Of Your Love 100 O'JAYS For The Love Of Money |
|---|---|

URBAN AC Going For Adds 5/8/01

- BRYAN SAVAGE Zuma Beach (Higher Octave)
- FAITH EVANS I/CARL THOMAS Can't Believe (Bad Boy/Arista)
- LUTHER VANDROSS Take You Out (J)

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MAYBE HE DESERVES...

BlackGround recording artist Tank performed recently at the Knitting Factory. Crowds of females flocked to the trendy Hollywood venue to see Tank perform his hit single, "Maybe I Deserve." One such female was R&R Asst. Urban Editor Tanya O'Quinn, who cornered KKBT/Los Angeles air talent CornDog (r) in the hall. By the way, the pair whispered sweet nothings into one another's ears. I'd say CornDog got exactly what he deserved.



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on YTD monitored airplay data. © 2001, R&R Inc.



LON HELTON
lhelton@rronline.com

CMA Launches Bold Branding Initiative

■ New logo and tagline in first-of-its-kind campaign

Country. Admit It. You Love It." That is the Country Music Association's answer to "Got Milk?" and the cornerstone of a new branding initiative that, if all goes according to plan, will be launched this fall as part of TV, billboard and print campaigns.

The new logo set to accompany the creative for the campaign is pictured on this page. This is the first time in history that any genre of music has attempted a national branding campaign.

Industry Leaders Pull Together For Campaign

The CMA's branding initiative has been in the works for almost two years under the guidance of the organization's Marketing & Communications Committee, chaired by Kitty Moon Emery. It was developed and researched in conjunction with GSD&M, an Austin-based advertising firm responsible for redefining brands for Southwest Airlines, DreamWorks SKG, Chili's Bar & Grill and Wal-Mart, among others. According to the CMA, "The resulting tagline and logo are the first steps toward evolving an enhanced identity for the format that expands the consumer base and solidifies the core audience."

Emery, in a CMA press release, commented, "Country music stands alone in its breadth of support and talent to initiate a campaign of this magnitude and importance. We are

working together as an industry to impact the future. No other genre has the platform and ability to pull its industry leaders together — despite the fact that they are competitors — for a common cause."

Research & Results

Because of the professional audience this column is being written for, I wanted to go beyond the press release just a bit to provide some insight into the process and, hopefully, allay any potential fears or concerns you may have about the tagline.

As Chairman of the Board for the CMA the past two years, I have been quite involved in much of this pro-

cess, in Atlanta, Dallas, Chicago, Los Angeles and Nashville. The goal was to assess current perceptions of country music among consumers and identify the format's most distinctive and compelling aspects.

According to the CMA, the research "was designed to identify the core values of country music, distinguish a unifying theme, erode stereotypes that inhibit some people from sampling country music and differentiate the music from other forms."

A Country Connection

Following the initial research, conducted last September, the tagline and logo were developed and presented to the CMA board in February. Before embarking on the campaign, the CMA board made a decision crucial to the entire process: It sent the tagline and logo back into the field for more research, which was conducted by an independent research firm not affiliated with GSD&M.

The CMA wanted to ensure that the tagline worked with all of country's constituents — from the core to the occasional users. It was truly a monumental task to develop a tagline and ad campaign that worked with a wide range of people. This was instrumental to the branding initiative, and the CMA wanted to make sure that an effort to reach out to occasional users was in no way offensive to the core.

The results were very powerful. In fact, GSD&M reps said it was some of the most positive testing they had ever seen for a new branding concept. The research findings gave the board great confidence in approving the tagline, logo and concept for potential ad campaigns, which were green-lighted in board meetings that took place last week in New York.

According to the CMA, GSD&M's early research yielded the finding that "even with the format's success, country music is often associated with stereotypes that prevent listeners from embracing the music." The CMA went on to say, "With values-based branding, GSD&M and the CMA intend to focus on what's at



DESERT PIRATES

Sons Of The Desert had the honor of performing the national anthem before the first-ever night game at PNC Park, new home of the Pittsburgh Pirates. Later that night the Pirates won their first game of the season. Since the Sons are now considered a good-luck charm, they'll be invited back to Pittsburgh for an encore if the Pirates make it to the playoffs. Pictured are (l-r) bandmembers Tim Womack, Drew Womack and Doug Virden.

the heart of the genre — the powerful connection that all types of people have with the music.

"The resulting tagline is a challenge to everyone who has ever connected with a country song or a specific artist but may not feel a current connection to the format as a whole or who is reluctant to share their enjoyment of the music with others."

The Work Has Just Started

Of course, the development of the tagline and logo is just the first step in what promises to be a long, ongoing campaign to brand country in a positive, unifying manner.

"The tagline and logo are the first steps toward evolving an enhanced identity for the format that expands the consumer base and solidifies the core audience."

Country Music Association

I would remind you of the incredibly innovative and aggressive stance the CMA has taken. It is truly a bold step for a trade organization to even attempt an initiative such as this. As CMA Exec. Director Ed Benson says, "This exciting initiative is a great example of what a trade organization can undertake to expand the base of commerce for its constituents.

"We have looked closely at other campaigns, like 'Got Milk' and Cot-

ton Incorporated's 'The Fabric of Our Lives' and what they have meant for their industries. We are also very fortunate to be working with GSD&M, which has so effectively employed its values-based branding approach for major national clients."

As I said, this is just the first step. A number of other steps need to be undertaken before the campaign's rollout, scheduled for later this year. GSD&M will develop creative for various media while the CMA will secure media and promotional partners to support the campaign. The CMA will also work closely with GSD&M on refining the creative, which will carry the message embodied in the tagline.

Editor's Comment

I ask your indulgence as I remove my R&R editor's hat for a moment and don the CMA chapeau. This is truly a monumental step for the country industry. As one who has followed and been part of the process, I can tell you that the potential is limitless and truly exciting. But to reach its maximum potential, the campaign will ultimately need to be embraced by all of country's stakeholders.

Not only does that include Country radio, it can't be done without it. The concept was researched prior to development, and the results were tested as well. It can work for all of us if we enthusiastically embrace the concept and support its execution.

We'll keep you posted on developments as they happen, including the CMA's plan for funding this campaign. There's a lot to do, and this is just the beginning. But we all know that Country is indeed like the proverbial body of water that, when it rises, lifts all boats. The industry needs you aboard as we embark on one of this format's most exciting journeys.

country^{CM}

Admit it. You love it.

ness, and I can assure you that research has been one of the key components. There was an extensive amount of research done by GSD&M, particularly with its proprietary "values-based branding" approach to the consumer's mindset. GSD&M conducted quantitative national consumer research and 31



STUDIO ROSES

Bluegrass pioneer Ralph Stanley presented Pam Tillis with a bouquet of roses for joining him in the studio to record a duet for his upcoming album, *Clinch Mountain Sweethearts*. Tillis contributed "Will You Miss Me" to the project, which will also feature Stanley performing duets with Chely Wright, Sara Evans, Dolly Parton, Joan Baez, Iris DeMent, Jeannie Seely, Maria Muldaur, Gillian Welch, Gail Davies, Valerie Smith, Lucinda Williams and Melba Montgomery. Pictured at Nashville's Master Link Studios are (l-r) Stanley, Tillis and producer Bil VornDick.

MIKE WALKER

HONEY DO

"I DIG IT LIKE A DOG DIGS DIRT!"

-Stix Franklin/KKCS

"COOL LITTLE SONG, GREAT **POWERFUL VOICE**.

SOUNDS LIKE CONWAY, LOOKS LIKE SWAYZE...

WE ARE INTRIGUED." *-Renee Revett/KXKC*

"**LOVE IT!** DREAMWORKS SCORES AGAIN."

-James Anthony/KRMD

"I LIKE IT SO MUCH I'M GONNA GROW MY SIDEBURNS OUT AGAIN!" *-John Glenn/KXKT*

THE *HOT NEW* DREAMWORKS ARTIST WITH THE
SIZZLIN' HOT *U*PTEMPO SMASH SINGLE - "HONEY DO"

ON TOUR WITH BROOKS & DUNN/TOBY KEITH
AND THE NEON CIRCUS AND WILD WEST SHOW!

WE BELIEVE!





CALVIN GILBERT

gilbert@ronline.com

Ready For Radio

Country Music Hall of Fame building is wired for speed

It wasn't created for the sole benefit of radio. However, when the new Country Music Hall of Fame and Museum opens for business on May 17, you may get the impression that broadcasting was a major consideration from the time the building was first envisioned.

That was the exact idea, says Hall of Fame Deputy Director/Educational Outreach **John Knowles**. The result is a building designed from the ground up with radio and television in mind.

"One of the characteristics of this new building is that the design is based very much on the way we worked in the old building," Knowles says. "We had radio crews in that building all the time, either doing live broadcasts or taping something from a special event. There were even a couple of times when some of us would hold a microphone for a radio person so they could get something done. We've grown up with radio around us as an integral working part of the way we operate."

You Want It, We Got It

In anticipating radio's needs, the biggest goal was to provide easy access to an ISDN line. "In the past it's been a pretty big commotion to set up something like that," Knowles explains. "We've designed the new building with an infrastructure where, if a radio producer gives us enough notice, we can call the phone company, turn up an ISDN line and put it in a place in the museum that corresponds to the program they're producing."

Hall of Fame Director **Kyle Young** adds, "One of the governing principles when designing the building was that it be as flexible as possible. We feel comfortable that we can accommodate virtually anything in almost any area of the museum. We also had television in mind, and there are a number of spaces where people can plug in and do TV."

With the ISDN capabilities, areas easily adaptable to radio include three theaters scattered among the museum galleries. "In addition to the 214-seat Ford Theater and its green room, there really is a lot of flexibility throughout the building," Knowles says. "If you're trying to do something interactive with the public in the conservatory, we've got you covered. Throughout the exhibit galleries themselves there are a number of places where we can connect with the infrastructure so you're able to interview an artist near an artifact that relates to his or her career."

Knowles is especially excited about the potential broadcast locations in the gallery space. "To me, those are interesting places, because each one

has its own personality, in terms of what you're trying to produce," he says. "There are a lot of different ways to tell the story. When you're here as a radio producer, you get to think about how you're interacting with the artist community, the fan base and the history. Every story can have its own unique angle and unique location."

"We've all heard those radio programs where, if you're at the fair, you hear the Ferris wheel in the background. This will be that kind of radio, where you will hear that you're at the Country Music Hall of Fame and Museum."

XM Connects

The Hall of Fame honors the past, but it looks toward the future in the new building by including a state-of-the-art digital studio that will be operated by XM Satellite Radio. "The capability will be here for them to do anything they need to do," Young says. "The initial plan is for them to be doing live programming from here every hour that we're open."

The programming will be a joint effort between XM and the Hall of Fame. "We have a standing committee here that's looking at those programming ideas," Young says. "They run the gamut from things that relate to events or exhibitions to things that are historical in nature to things that will be live. We're dealing with our recorded collection as one jumping-off point. We're dealing with public programming and artists as another jumping-off point."

Young credits MCA/Nashville Chairman and Hall of Fame Chairman **Bruce Hinton** as one of several people who encouraged the inclusion of a satellite radio studio in the new building. "Satellite radio came on their radar screen long before I even knew it was planned," Young says. "They explained what the capabilities were."

Moving Forward

One of the big expenses looming on the horizon involves digitalizing the entire Hall of Fame collection. "It is a monumental task for a number of reasons," Young says. "First of all, the collection is huge — over a million items, and growing every day. Also, technology is changing so quickly. We know what we need to accomplish. The ultimate goal is that everything

here be captured in a digital format, whether it is a sound recording, an archival photograph, a document or a photograph of an object in the museum."

"If we had the funding in place right now, we could do it in about 3 1/2 years at a cost of roughly \$3 million. We've got a start with a \$150,000 donation from the Hewlett Packard Foundation. We've found a couple of other sources for funding, but it's going to be an ongoing deal. We hope that the Hewlett Packard foundation will stay with the project. Now the pressure is on us to do what we said we were going to do. I think we're doing that."

In addition to revenue from the on-site restaurant, the Hall of Fame will be raising money by leasing out the building for private parties. Noting that more than 60 events are already on the books for this year, Young says, "That is an important revenue stream for us. You could do a small reception or a dinner for as few as 25 people. If you wanted to use all the public space and the gallery space, you could accommodate about 3,200 people."

MCA/Nashville has already conducted two private events at the new building, but inquiries are also coming from outside the music industry. "We're getting calls for community-based events," Young says. "We're getting calls from convention groups that want to schedule events. As we had hoped and planned for, there's also a demand for specific music events, TV shows and radio shows."

"Our audience is national. One thing you strive for when you're looking at partners like XM is the ability to get the word out coast-to-coast. We will never have a marketing budget large enough to do media buys all over the country. Our partner, the Ford Motor Company, can, and that's one of the wonderful things about having them in partnership. That, plus the fact that they have a real connection to the music. Their relationship with country music has lasted longer than that of any other corporation in America."

"We have a well-articulated mission and a good vision of where we're going. In the year 2001 museums have to be run like businesses. This museum has to grow. It does, it has, and it will."

Country Music Hall Of Fame Timeline

When the new \$37 million Country Music Hall of Fame and Museum opens May 17, it will become the latest chapter in a 40-year history.

Next week's R&R will feature additional information about the new building in downtown Nashville. In the meantime, here's a look at how the Hall of Fame has progressed over the past four decades.

May 1961: The Country Music Association votes to create the Country Music Hall of Fame.

November 1961: Jimmie Rodgers, Hank Williams and Fred Rose become the first Hall of Fame inductees.

November 1963: The CMA announces plans to erect a building for the Country Music Hall of Fame and Museum on Nashville's Music Row.

April 1964: Broadcasting magnate **Connie B. Gay** pledges the largest single donation to the new Country Music Hall of Fame to date: \$10,000.

August 1964: The Country Music Foundation is chartered by the state of Tennessee as a not-for-profit educational organization designed to operate the Hall of Fame and Museum.

March 1965: The CMA announces the establishment of the Walkway of Stars to recognize country artists who pledge at least \$1,000 to the new museum.

December 1965: The CMA signs the contract with Nashville's W. B. Cambron Co. for the construction of the Hall of Fame building.

March 1966: The groundbreaking ceremony for the Hall of Fame takes place.

November 1966: CMA staff move into the new Hall of Fame building.

April 1967: The Hall of Fame opens to the public. A VIP gala at the museum is attended by **Tex Ritter**, **Eddy Arnold**, **Minnie Pearl**, **Lety Frizzell**, **Faron Young**, **Red Foley** and **Webb Pierce**.

June 1968: The Country Music Foundation Library opens.

August 1971: Folklorist **Bill Ivey** joins the staff as Library Director. By October he's become the new Director of the Country Music Foundation.

June 1972: A new and expanded Country Music Foundation Library and Media Center is dedicated in the downstairs area of the Hall of Fame and Museum.

June 1974: The CMA moves out of the Hall of Fame building, finalizing the official separation of the CMA and the Country Music Foundation.

July 1975: **Thomas Hart Benton's** mural *The Sources of Country Music*, commissioned by the Country Music Foundation, is unveiled to the public at the Hall of Fame.

May 1977: A newly expanded Country Music Hall of Fame and Museum opens. The \$1.2 million addition more than doubles the size of the facility, from 14,000 to 30,000 square feet.

June 1977: RCA's Studio B is opened for public tours by the Country Music Hall of Fame and Museum.

December 1986: **Gaylord Entertainment** turns over the operations of Hatch Show Print, a historic Nashville poster print shop, to the Country Music Foundation in a 10-year loan.

May 1987: The Country Music Hall of Fame and Museum gains accreditation by the American Association of Museums. Fewer than 10% of the museums in the U.S. are accredited.

May 1992: CBS-TV airs *Country Music Hall of Fame: 25*, a special commemorating the 25th anniversary of the museum's opening.

June 1992: Hatch Show Print is reopened in a new location on Broadway in downtown Nashville, and the print shop is donated to the Country Music Foundation by **Gaylord Entertainment**.

June 1997: The Country Music Foundation acquires a 3.2-acre site in downtown Nashville for the new Country Music Hall of Fame and Museum. The CMF also announces that **Ralph Appelbaum Associates** of New York will be the exhibit-design firm for the new Hall of Fame.

Curb Records Chairman **Mike Curb** pledges \$1 million as the first gift in the new Country Music Hall of Fame's fund-raising campaign.

May 1998: The U.S. Senate confirms **Bill Ivey** as Chairman of the National Endowment for the Arts. Assoc. Director **Kyle Young** becomes acting Director of the Hall of Fame and Museum.

January 1999: Acting Director **Kyle Young** is named to succeed **Bill Ivey** as the Hall of Fame's Director.

June 1999: A groundbreaking ceremony is held for the new Country Music Hall of Fame and Museum building. Among the dignitaries on hand are Tennessee Governor **Don Sundquist**, Nashville Mayor **Phil Bredesen**, humorist and *A Prairie Home Companion* host **Garrison Keillor** and entertainers **Marty Stuart**, **Vince Gill**, **Clint Black** and **Kathy Mattea**.

June 2000: **Ford Motor Co.** becomes the founding partner of the new Country Music Hall of Fame and Museum with a \$4 million gift, the largest single contribution to the new facility.

December 2000: On New Year's Eve the Country Music Hall of Fame and Museum permanently closes its original building on Music Row in preparation for the grand opening of the new downtown location.

May 17, 2001: The new Country Music Hall of Fame is set to open.



May 4, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS TW	TOTAL PLAYS TW	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BROOKS & DUNN Ain't Nothing 'Bout You (Arista)	29244	5834	663238	13	147/1
2	2	TRAVIS TRITT It's A Great Day To Be Alive (Columbia)	27467	5475	622152	17	147/0
5	3	TIM MCGRAW Grown Men Don't Cry (Curb)	26292	5245	598490	7	147/0
4	4	KENNY CHESNEY Don't Happen Twice (BNA)	25767	5197	578293	15	147/0
6	5	DIXIE CHICKS If I Fall You're Going With Me (Monument)	25720	5201	573975	11	146/0
3	6	JESSICA ANDREWS Who I Am (DreamWorks)	23570	4636	542077	23	146/0
8	7	MARK MCGUINN Mrs. Steven Rudy (VFR)	20336	4112	454656	14	144/0
9	8	GARY ALLAN Right Where I Need To Be (MCA)	19847	4001	449191	30	143/0
12	9	SARA EVANS I Could Not Ask For More (RCA)	17961	3610	406904	12	144/3
11	10	GEORGE STRAIT If You Can Do Anything Else (MCA)	17542	3508	396776	10	145/0
17	11	LONESTAR I'm Already There (BNA)	16733	3298	386493	5	143/1
13	12	BRAD PAISLEY Two People Fell In Love (Arista)	15504	3113	350570	8	143/0
15	13	ALAN JACKSON When Somebody Loves You (Arista)	14889	3043	329140	10	141/2
10	14	TIM RUSHLOW She Misses Him (Atlantic)	14379	2876	321067	24	144/1
16	15	MONTGOMERY GENTRY She Couldn't Change Me (Columbia)	14378	2971	312582	14	139/1
14	16	PHIL VASSAR Rose Bouquet (Arista)	14238	2886	317000	17	139/0
18	17	AARON TIPPIN People Like Us (Lyric Street)	11418	2356	246087	17	130/1
20	18	LEANN RIMES But I Do Love You (Curb)	11065	2221	250107	11	124/9
21	19	CLAY DAVIDSON Sometimes (Capitol)	10252	2133	221760	15	124/4
23	20	JAMIE O'NEAL When I Think About Angels (Mercury)	9317	1918	204315	7	130/7
28	21	JO DEE MESSINA Downtime (Curb)	9060	1814	207566	5	129/15
24	22	RASCAL FLATTS While You Loved Me (Lyric Street)	8729	1726	202238	7	119/6
25	23	CHRIS CAGLE Laredo (Capitol)	8305	1679	188315	12	116/3
26	24	TERRI CLARK No Fear (Mercury)	7662	1592	166931	13	114/1
27	25	KENNY ROGERS There You Go Again (Dreamcatcher)	7208	1493	157470	15	111/2
29	26	T. BYRO W/M. CHESNUTT A Good Way To Get On My... (RCA)	6796	1408	148232	8	100/5
33	27	KEITH URBAN Where The Blacktop Ends (Capitol)	5899	1170	136364	4	112/20
30	28	TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	5528	1121	124652	6	102/8
22	29	STEVE HOLY The Hunger (Curb)	5404	1123	116710	21	118/0
31	30	DARRYL WORLEY Second Wind (DreamWorks)	5286	1059	120845	5	109/14
32	31	SONS OF THE DESERT What I Did Right (MCA)	4406	923	96632	12	99/3
Breaker	32	CYNDI THOMSON What I Really Meant To Say (Capitol)	3764	780	83035	6	95/12
35	33	TRACY LAWRENCE Unforgiven (Atlantic)	3657	767	79467	7	67/0
36	34	TAMMY COCHRAN Angels In Waiting (Epic)	3459	728	73332	6	85/5
37	35	LEE ANN WOMACK Why They Call It Falling (MCA)	3372	706	72940	4	84/14
45	36	BLAKE SHELTON Austin (Giant/WB)	3002	529	77878	3	48/14
39	37	CHARLIE ROBISON I Want You Bad (Columbia)	2763	566	62678	7	66/6
44	38	CAROLYN DAWN JOHNSON Complicated (Arista)	2266	463	51199	3	65/8
43	39	SHEDAISY Still Holding Out For You (Lyric Street)	2248	456	50762	3	55/10
41	40	3 OF HEARTS Love Is Enough (RCA)	1982	415	44006	4	59/5
42	41	JOHN RICH Forever Loving You (BNA)	1832	395	39175	5	51/0
47	42	MARK WILLS Loving Every Minute (Mercury)	1782	370	37963	3	59/16
40	43	LORRIE MORGAN & SAMMY KERSHAW He Drinks Tequila (RCA)	1416	341	26063	13	32/0
48	44	LILA MCCANN Come A Little Closer (Warner Bros.)	1409	311	28814	2	50/10
Debut	45	ALABAMA Will You Marry Me (RCA)	1353	261	31993	1	32/14
Debut	46	TIM MCGRAW Telluride (Curb)	1189	229	27652	1	0/0
Debut	47	B. DEAN/S. BOGGUSS/JILLIAN Keep Mom... (Dreamcatcher)	1018	192	23394	1	6/6
49	48	SOGGY BOTTOM BOYS I Am A Man Of Constant Sorrow (Mercury)	962	198	21174	9	17/0
Debut	49	TRICK PONY On A Night Like This (H2E/WB)	952	226	18140	1	19/7
Debut	50	TIM MCGRAW Angry All The Time (Curb)	808	151	20205	1	0/0

Most Added®

ARTIST TITLE LABEL(S)	ADDS
KEITH URBAN Where The Blacktop Ends (Capitol)	20
MARK WILLS Loving Every Minute (Mercury)	16
JO DEE MESSINA Downtime (Curb)	15
MEREDITH EDWARDS The Bird Song (Mercury)	15
DARRYL WORLEY Second Wind (DreamWorks)	14
LEE ANN WOMACK Why They Call It Falling (MCA)	14
BLAKE SHELTON Austin (Giant/WB)	14
ALABAMA Will You Marry Me (RCA)	14
CYNDI THOMSON What I Really Meant To Say (Capitol)	12
SHEDAISY Still Holding Out For You (Lyric Street)	10
LILA MCCANN Come A Little Closer (Warner Bros.)	10

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
LONESTAR I'm Already There (BNA)	+2820
JO DEE MESSINA Downtime (Curb)	+2808
KEITH URBAN Where The Blacktop Ends (Capitol)	+1656
SARA EVANS I Could Not Ask For More (RCA)	+1634
GARY ALLAN Right Where I Need To Be (MCA)	+1471
BLAKE SHELTON Austin (Giant/WB)	+1363
TIM MCGRAW Grown Men Don't Cry (Curb)	+1266
MARK MCGUINN Mrs. Steven Rudy (VFR)	+1207
LEANN RIMES But I Do Love You (Curb)	+1093
JAMIE O'NEAL When I Think About Angels (Mercury)	+955

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LONESTAR I'm Already There (BNA)	+571
JO DEE MESSINA Downtime (Curb)	+569
SARA EVANS I Could Not Ask For More (RCA)	+331
KEITH URBAN Where The Blacktop Ends (Capitol)	+299
GARY ALLAN Right Where I Need To Be (MCA)	+290
BLAKE SHELTON Austin (Giant/WB)	+235
MARK MCGUINN Mrs. Steven Rudy (VFR)	+230
TIM MCGRAW Grown Men Don't Cry (Curb)	+229
DIXIE CHICKS If I Fall You're Going With Me (Monument)	+226
JAMIE O'NEAL When I Think About Angels (Mercury)	+202
LEANN RIMES But I Do Love You (Curb)	+202

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What I Really Meant To Say (Capitol)
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 12 Adds • Moves 34-32

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

147 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of Sunday 4/22-Saturday 4/28. Bullets appear on songs gaining points/plays or remaining flat from previous week. If two songs are tied in total points/plays, the song being played on more stations is placed first. Breaker status is assigned to songs achieving airplay at 60% of reporter base for the first time. Songs that are down in points/plays for three consecutive weeks and below No. 1 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.



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R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

ARTIST TITLE (LABEL)	TOTAL STATIONS/ ADDS	TOTAL POINTS	TOTAL PLAYS	50+	40-49	30-39	20-29	10-19	1-9
3 OF HEARTS Love Is Enough (RCA)	9/2	313	93	0	0	0	1	4	4
ALABAMA Will You Marry Me (RCA)	15/4	476	145	0	0	0	1	7	7
GARY ALLAN Right Where I Need To Be (MCA)	34/0	3572	1109	2	6	13	10	2	1
JESSICA ANDREWS Who I Am (DreamWorks)	32/0	2706	868	0	5	9	10	6	2
BROOKS & OUNN Ain't Nothing 'Bout You (Arista)	36/0	4366	1363	3	9	22	2	0	0
MARY CHAPIN CARPENTER Simple Life (Columbia)	3/0	99	32	0	0	0	0	2	1
CLARK FAMILY EXPERIENCE Standin' Still (Curb)	2/2	55	15	0	0	0	0	1	1
TERRI CLARK No Fear (Mercury)	31/1	1714	542	0	0	2	9	15	5
TAMMY COCHRAN Angels In Waiting (Epic)	12/1	445	129	0	0	0	1	7	4
CLAY DAVIDSON Sometimes (Virgin)	33/1	2292	710	0	1	2	19	9	2
DEAN/BOGGUSS/JILLIAN Keep... (Dreamcatcher)	6/4	357	114	0	0	2	0	3	1
DIAMOND RIO Sweet Summer (Arista)	6/5	157	48	0	0	0	1	2	3
DIXIE CHICKS If I Fall You're Going... (Monument)	36/0	4211	1326	3	7	21	5	0	0
MEREDITH EDWARDS The Bird Song (Mercury)	1/1	19	5	0	0	0	0	0	1
SARA EVANS I Could Not Ask For More (RCA)	35/0	3196	1006	1	3	8	21	2	0
KRISTIN GARNER Let's Burn It Down (Atlantic)	3/1	123	29	0	0	0	0	2	1
STEVE HOLY The Hunger (Curb)	12/0	643	197	0	0	0	5	5	2
ALAN JACKSON When Somebody Loves You (Arista)	36/0	2971	927	1	1	8	17	9	0
CAROLYN DAWN JOHNSON Complicated (Arista)	12/1	375	128	0	0	0	0	9	3
HAL KETCHUM She Is (Curb)	2/0	95	25	0	0	0	1	0	1
TRACY LAWRENCE Unforgiven (Atlantic)	19/0	882	259	0	0	0	3	13	3
LONESTAR I'm Already There (BNA)	36/0	2560	800	0	2	2	17	14	1
LILA MCCANN Come A Little Closer (Warner Bros.)	9/2	211	65	0	0	0	0	4	5
TIM MCGRAW Grown Men Don't Cry (Curb)	36/0	4313	1346	3	7	21	5	0	0
MONTGOMERY GENTRY She Couldn't... (Columbia)	36/0	2988	919	0	2	6	22	6	0
MORGAN & KERSHAW He Drinks Tequila (RCA)	5/0	341	96	0	0	0	3	2	0
JAMIE O'NEAL When I Think About Angels (Mercury)	35/2	2041	640	0	0	2	12	18	3
BRAD PAISLEY Two People Fell In Love (Arista)	36/0	2944	909	1	1	7	18	8	1
JOHN RICH Forever Loving You (BNA)	4/0	107	34	0	0	0	0	2	2
CHARLIE ROBISON I Want You Bad (Columbia)	10/1	396	130	0	0	0	1	8	1
KENNY ROGERS There You Go Again (Dreamcatcher)	20/0	1041	315	0	0	0	6	11	3
TIM RUSHLOW She Misses Him (Atlantic)	23/0	1894	612	0	2	7	10	2	2
BLAKE SHELTON Austin (WB/Giant)	5/1	152	45	0	0	0	0	3	2
SONS OF THE DESERT What I Did Right (MCA)	23/0	1208	351	0	0	2	4	15	2
TRICK PONY On A Night Like This (H2E/WB)	8/5	302	94	0	0	0	2	3	3
TRAVIS TRITT It's A Great Day (Columbia)	36/0	4348	1358	3	10	19	3	1	0
KEITH URBAN Where The Blacktop Ends (Capitol)	35/3	1443	442	0	0	1	3	22	9
ELBERT WEST Diddley (Broken Bow)	3/1	89	27	0	0	0	0	2	1
WILKINSONS I Wanna Be That Girl (Giant)	5/0	245	70	0	0	0	2	1	2
LEE ANN WOMACK Why They Call It Falling (MCA)	29/3	1133	357	0	0	0	3	19	7
DARRYL WORLEY Second Wind (DreamWorks)	30/2	1270	391	0	0	1	3	18	8
TRISHA YEARWOOD I Would've Loved You... (MCA)	31/4	1233	378	0	0	1	3	17	10

37 Country Indicator reporters in markets 124-202. Songs ranked alphabetically for the airplay week of Sunday 4/22-Saturday 4/28. © 2001, R&R Inc.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
SHEDAISY Still Holding Out For You (Lyric Street)	5
TRICK PONY On A Night Like This (H2E/WB)	5
DIAMOND RIO Sweet Summer (Arista)	5
TRISHA YEARWOOD I Would've Loved... (MCA)	4
ALABAMA Will You Marry Me (RCA)	4
MARK WILLS Loving Every Minute (Mercury)	4
B. DEAN/S. BOGGUSS/JILLIAN Keep Mom... (Dreamcatcher)	4
KEITH URBAN Where The Blacktop Ends (Capitol)	3
LEE ANN WOMACK Why They Call It Falling (MCA)	3
JAMIE O'NEAL When I Think About Angels (Mercury)	3
T. BYRD W/M. CHESNUTT A Good Way To Get... (RCA)	2
DARRYL WORLEY Second Wind (DreamWorks)	2
3 OF HEARTS Love Is Enough (RCA)	2
LILA MCCANN Come A Little Closer (Warner Bros.)	2
CLARK FAMILY EXPERIENCE Standin' Still (Curb)	2

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
LEE ANN WOMACK Why They Call It Falling (MCA)	+405
JO DEE MESSINA Downtime (Curb)	+365
LONESTAR I'm Already There (BNA)	+322
MARK MCGUINN Mrs. Steven Rudy (VFR)	+311
GARY ALLAN Right Where I Need To Be (MCA)	+308
B. DEAN/S. BOGGUSS/JILLIAN Keep Mom... (Dreamcatcher)	+306
SARA EVANS I Could Not Ask For More (RCA)	+302
JAMIE O'NEAL When I Think About Angels (Mercury)	+275
KEITH URBAN Where The Blacktop Ends (Capitol)	+244
TRICK PONY On A Night Like This (H2E/WB)	+229

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LEE ANN WOMACK Why They Call It Falling (MCA)	+130
JO DEE MESSINA Downtime (Curb)	+116
GARY ALLAN Right Where I Need To Be (MCA)	+101
SARA EVANS I Could Not Ask For More (RCA)	+100
B. DEAN/S. BOGGUSS/JILLIAN Keep Mom... (Dreamcatcher)	+98
LONESTAR I'm Already There (BNA)	+95
MARK MCGUINN Mrs. Steven Rudy (VFR)	+94
JAMIE O'NEAL When I Think About Angels (Mercury)	+90
KEITH URBAN Where The Blacktop Ends (Capitol)	+74
TRICK PONY On A Night Like This (H2E/WB)	+69
DARRYL WORLEY Second Wind (DreamWorks)	+68
RASCAL FLATTS While You Loved Me (Lyric Street)	+65
BRAD PAISLEY Two People Fell In Love (Arista)	+58
SHEDAISY Still Holding Out For You (Lyric Street)	+55
AARON TIPPIN People Like Us (Lyric Street)	+54
CHRIS CAGLE Laredo (Capitol)	+54
GEORGE STRAIT If You Can Do Anything Else (MCA)	+51



EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 4, 2001

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of April 8-14.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
BROOKS & DUNN Ain't Nothing 'Bout You (Arista)	36.5%	77.0%	13.8%	98.3%	4.0%	3.5%
ALAN JACKSON When Somebody Loves You (Arista)	35.0%	73.0%	21.5%	98.3%	2.3%	1.5%
FAITH HILL If My Heart Had Wings (Warner Bros.)	35.0%	70.8%	20.8%	99.0%	3.5%	4.0%
KENNY CHESNEY Don't Happen Twice (BNA)	32.0%	70.8%	20.5%	98.8%	3.8%	3.8%
TIM RUSHLOW She Misses Him (Atlantic)	38.3%	70.3%	17.8%	99.5%	5.5%	6.0%
DIXIE CHICKS If I Fall You're Going Down With Me (Monument)	31.8%	68.8%	23.0%	98.8%	2.5%	4.5%
TIM MCGRAW Grown Men Don't Cry (Curb)	29.3%	68.3%	22.8%	96.3%	3.8%	1.5%
JESSICA ANDREWS Who I Am (DreamWorks)	40.0%	66.8%	19.3%	97.3%	5.8%	5.5%
TRAVIS TRITT It's A Great Day To Be Alive (Columbia)	38.8%	66.5%	21.3%	98.3%	5.8%	4.8%
GEORGE STRAIT If You Can Do Anything Else (MCA)	28.8%	65.0%	23.8%	94.0%	3.5%	1.8%
BRAD PAISLEY Two People Fell In Love (Arista)	23.8%	64.3%	28.5%	96.0%	3.3%	0.0%
MONTGOMERY GENTRY She Couldn't Change Me (Columbia)	23.5%	64.3%	25.8%	95.5%	4.5%	1.0%
AARON TIPPIN People Like Us (Lyric Street)	28.3%	63.5%	28.3%	98.5%	4.3%	2.5%
KENNY ROGERS There You Go Again (Dreamcatcher)	25.0%	62.8%	24.3%	94.8%	7.0%	0.8%
MARK MCGUINN Mrs. Steven Rudy (VFR)	26.3%	62.5%	21.5%	95.5%	7.3%	4.3%
PATTY LOVELESS The Last Thing On My Mind (Epic)	23.0%	61.5%	23.5%	95.0%	8.3%	1.8%
CHRIS CAGLE Laredo (Capitol)	19.8%	60.5%	26.5%	94.3%	6.8%	0.5%
PHIL VASSAR Rose Bouquet (Arista)	24.8%	59.8%	25.8%	94.5%	4.5%	4.5%
TERRI CLARK No Fear (Mercury)	21.8%	59.3%	26.0%	93.0%	6.8%	1.0%
GARY ALLAN Right Where I Need to Be (MCA)	28.0%	58.5%	19.5%	96.5%	13.8%	4.8%
JAMIE O'NEAL When I Think About Angels (Mercury)	23.5%	56.5%	26.0%	91.3%	7.0%	1.8%
SARA EVANS I Could Not Ask For More (RCA)	21.0%	56.3%	25.8%	92.3%	7.5%	2.8%
LEANN RIMES But I Do Love You (Curb)	18.8%	55.8%	25.8%	89.8%	7.8%	0.5%
TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	21.5%	55.3%	26.8%	88.8%	5.3%	1.5%
CLAY DAVIDSON Sometimes (Capitol)	19.0%	52.5%	31.5%	92.8%	6.0%	2.8%
STEVE HOLY The Hunger (Curb)	20.3%	52.3%	27.0%	90.3%	9.0%	2.0%
TRACY LAWRENCE Unforgiven (Atlantic)	17.5%	52.3%	24.0%	82.5%	5.3%	1.0%
LONESTAR I'm Already There (BNA)	23.0%	51.5%	25.0%	84.5%	6.5%	1.5%
RASCAL FLATTS While You Loved Me (Lyric Street)	15.0%	50.0%	32.3%	87.0%	3.5%	1.3%
SONS OF THE DESERT What I Did Right (MCA)	15.5%	49.5%	30.5%	86.0%	5.0%	1.0%
CYNDI THOMPSON What I Really Meant To Say (Capitol)	14.3%	48.8%	24.8%	81.8%	7.3%	1.0%
DARRYL WORLEY Second Wind (DreamWorks)	19.0%	44.5%	29.5%	80.5%	5.8%	0.8%
KEITH URBAN Where The Blacktop Ends (Capitol)	15.5%	43.5%	23.0%	77.5%	9.0%	2.0%
T. BYRD/M. CHESNUTT A Good Way To Get On My Bad Side (RCA)	15.3%	41.8%	29.0%	87.5%	14.8%	2.0%
JO DEE MESSINA Downtime (Curb)	10.5%	34.3%	28.5%	71.0%	6.0%	2.3%



Password of the Week:

Michaels

Question of the Week: Think about the last country album (tape or CD) you purchased for your own personal use. What caused you to make that purchase? Was it...

- A friend told me about it or played it
- I saw the video and wanted the album
- I heard it on the radio and wanted it
- Favorite artist/I always buy their new LPs
- Saw ad or heard LP while in store

Total Sample

Friend told me: 6%
Saw the video: 6%
Heard it on the radio: 59%
Favorite artist: 20%
Ad/heard in store: 9%

P1 Listeners

Friend told me: 8%
Saw the video: 6%
Heard it on the radio: 56%
Favorite artist: 23%
Ad/heard in store: 7%

P2+ Listeners

Friend told me: 3%
Saw the video: 5%
Heard it on the radio: 67%
Favorite artist: 15%
Ad/heard in store: 10%

Male

Friend told me: 4%
Saw the video: 5%
Heard it on the radio: 56%
Favorite artist: 24%
Ad/heard in store: 11%

Female

Friend told me: 7%
Saw the video: 6%
Heard it on the radio: 62%
Favorite artist: 17%
Ad/heard in store: 8%

25-34s

Friend told me: 6%
Saw the video: 9%
Heard it on the radio: 46%
Favorite artist: 25%
Ad/heard in store: 14%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS. MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. WEST: Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2001 R&R Inc. © 2001 Bullseye Marketing Research Inc.

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The New Album Gallery



Billy Gilman

Dare To Dream (Epic)

Billy Gilman's debut album, *One Voice*, is now approaching double-Platinum status. The 12-year-old singer is poised to push his career even higher up the ladder with *Dare to Dream*. He's a genuine phenomenon, with nominations at the May 9 ACM Awards for Top New Male Vocalist, Album of the Year and Song of the Year (for "One Voice"). His Grammy nomination for Best Male Country Performance made him the

youngest artist ever to be considered for the honor. Gilman and Epic are giving *Dare to Dream* a serious promotional push, including the *Billy Gilman Album Showcase* that will be part of Jones Satellite Network's May 4 webcast at www.countrystars.liveonthenet.com and will be broadcast on JRN's 24-hour "CD Country" format, *The Album Showcase* TV special debuts May 8 on Jones' Great American Country cable channel. Gilman also participates in a May 8 listening party and chat on AOL. Judging by the song titles on *Dare to Dream*, Gilman is aware that he may be a best-selling country artist, but he's still a kid. Those titles include "Our First Kiss" and "Shamey, Shamey, Shame."



Mark McGuinn

Mark McGuinn (VFR)

With "Mrs. Steven Rudy," Mark McGuinn and VFR Records beat the odds against a new artist by scoring a top 10 single with their first release on a relatively new independent label. "Mrs. Steven Rudy" climbs to No. 7 on this week's R&R Country Singles chart, and McGuinn is proving that country fans are open to new and different sounds. About recording his debut album, McGuinn says, "No one at VFR has said

anything to me about what we shouldn't do or can't do to get these songs played on the radio. You can't lose a lot of sleep at night trying to second-guess or anticipate what people in different areas of the music business are going to do. All they said to me is, 'Make the best record that you can possibly make, and make sure that it's what you feel.' I really hope that people like this record, but, whatever they say about it, it's a true portrait of my music, and we did it with feeling." VFR, of course, was co-founded by Harold Shedd, who wasn't afraid of exploring different areas of country music during his early involvement in the careers of Alabama, K. T. Oslin, Billy Ray Cyrus, Shania Twain and the Kentucky HeadHunters. Shedd notes, "I've been fortunate to have been involved with the careers of several superstar acts and artists. One thing that is always present with the big ones is great songs performed in a unique way. Mark has that quality." For his debut album McGuinn teamed with producer Shane Decker and wrote songs with several noted writers, including Trey Matthews, Bobby E. Boyd, Billy Davidson, Jim Foster and Don Pfrimmer. McGuinn says, "For me, music's never been about categories. It's about feeling, trying to say something to people that moves them, makes them think and respond and, finally, makes an impression in their lives. When I started writing songs, whatever I've done in music, it's never been an issue about what you were supposed to do or following strict rules or guidelines. If you love what you do, you follow your heart." McGuinn co-wrote 11 of the album's 12 songs.

OUT OF THE BOX

Randy Brooks, PD/MD
WGH/Norfolk

CYNDI THOMSON
"What I Really Meant To Say" (Capitol)

I flat-out love this song! The emotional honesty on display here reveals the truly great songwriting talent of Cyndi Thomson. This song is so well-done it actually hurts to listen to it. What a song. What a performance. What a gigantic start to a career. Welcome to the big leagues, Cyndi!

C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "How Do You Like Me Now?!" — Toby Keith

5 YEARS AGO

• No. 1: "Long As I Live" — John Michael Montgomery

10 YEARS AGO

• No. 1: "If I Know Me" — George Strait

15 YEARS AGO

• No. 1: "Happy Happy Birthday Baby" — Ronnie Milsap (third week)

20 YEARS AGO

• No. 1: "I Loved 'Em Every One" — T.G. Sheppard

25 YEARS AGO

• No. 1: "Together Again" — Emmylou Harris (second week)

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New & Active

MARY CHAPIN CARPENTER *Simple Life* (Columbia)
Total Stations: 17, Adds: 2, Points: 762, Plays: 136 (+16)

DIAMOND RIO *Sweet Summer* (Arista)
Total Stations: 11, Adds: 9, Points: 623, Plays: 114 (+89)

KRISTIN GARNER *Let's Burn It Down* (Atlantic)
Total Stations: 23, Adds: 1, Points: 597, Plays: 129 (+60)

CLARK FAMILY EXPERIENCE *Standin' Still* (Curb)
Total Stations: 14, Adds: 7, Points: 482, Plays: 119 (-60)

ELBERT WEST *Diddley* (Broken Bow)
Total Stations: 11, Adds: 2, Points: 315, Plays: 79 (+19)

MEREDITH EDWARDS *The Bird Song* (Mercury)
Total Stations: 16, Adds: 15, Points: 184, Plays: 41 (+11)

Songs ranked by total points.

National Radio Formats

ABC RADIO NETWORKS

Coast-To-Coast

Mark Edwards • (972) 991-9200

Adds:
DIAMOND RIO *Sweet Summer*
RASCAL FLATTS *While You Loved Me*

Movers:
LONESTAR *I'm Already There*
LEANN RIMES *But I Do Love You*
JAMIE O'NEAL *When I Think About Angels*
CHRIS CAGLE *Laredo*
T. BYRD w/M. CHESNUTT *A Good Way To Get...*

ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818

Gary Knoll

Adds:
KRISTIN GARNER *Let's Burn It Down*
CAROLYN DAWN JOHNSON *Complicated*
SURE SHOT *Country's What I Am*
MARK WILLS *Loving Every Minute*

Hottest:
LEANN RIMES *But I Do Love You*
RASCAL FLATTS *While You Loved Me*

JONES BROADCAST PROGRAMMING

Ken Moultrie • (800) 426-9082

Mainstream Country

Ray Randall/Hank Aaron

Adds:
LILA MCCANN *Come A Little Closer*
LEE ANN WOMACK *Why They Call It Falling*

Hottest:
BROOKS & DUNN *Ain't Nothing 'Bout You*
TIM MCGRAW *Grown Men Don't Cry*
DIXIE CHICKS *If I Fall You're Going Down...*
KENNY CHESNEY *Don't Happen Twice*
MARK MCGUINN Mrs. Steven Rudy

New Country

L.J. Smith/Hank Aaron

Adds:
BLAKE SHELTON *Austin*
TRICK PONY *On A Night Like This*

Hottest:
BROOKS & DUNN *Ain't Nothing 'Bout You*
TIM MCGRAW *Grown Men Don't Cry*
DIXIE CHICKS *If I Fall You're Going Down...*
KENNY CHESNEY *Don't Happen Twice*
MARK MCGUINN Mrs. Steven Rudy

Lia

Ken Moultrie/Hank Aaron

Adds:
JO DEE MESSINA *Downtime*

Hottest:
BROOKS & DUNN *Ain't Nothing 'Bout You*
TIM MCGRAW *Grown Men Don't Cry*
DIXIE CHICKS *If I Fall You're Going Down...*
KENNY CHESNEY *Don't Happen Twice*
MARK MCGUINN Mrs. Steven Rudy

JONES RADIO NETWORK

Jim Murphy • (303) 784-8700

CD COUNTRY

John Hendricks

Adds:
No Adds

Hottest:
ALABAMA *When It All Goes South*
BROOKS & DUNN *Ain't Nothing 'Bout You*
DIAMOND RIO *One More Day*
TRICK PONY *Pour Me*

US COUNTRY

Penny Mitchell

Adds:
BLAKE SHELTON *Austin*
CYNDI THOMSON *What I Really Meant To Say*

Hottest:

TIM MCGRAW *Grown Men Don't Cry*
BROOKS & DUNN *Ain't Nothing 'Bout You*
MARK MCGUINN Mrs. Steven Rudy
GARY ALLAN *Right Where I Need To Be*
DIXIE CHICKS *If I Fall You're Going Down...*

GREAT AMERICAN COUNTRY

John Hendricks

Adds:
TRACTORS *Can't Get Nowhere*
MIKE WALKER *Honey Do*

Elite:

GARY ALLAN *Right Where I Need To Be*
BROOKS & DUNN *Ain't Nothing 'Bout You*
KENNY CHESNEY *Don't Happen Twice*
SARA EVANS *I Could Not Ask For More*
ALAN JACKSON *When Somebody Loves You*
MARK MCGUINN Mrs. Steven Rudy
MONTGOMERY GENTRY *She Couldn't Change Me*
BRAD PAISLEY *Two People Fell In Love*
TRAVIS TRITT *It's A Great Day To Be Alive*
PHIL VASSAR *Rose Bouquet*

PREMIERE RADIO NETWORKS

After Midnight

KELLY ERICKSON • (818) 461-5435

Adds:
CHRIS CAGLE *Laredo*
JO DEE MESSINA *Downtime*

Hots:

TRAVIS TRITT *It's A Great Day To Be Alive*
KENNY CHESNEY *Don't Happen Twice*
BROOKS & DUNN *Ain't Nothing 'Bout You*
DIXIE CHICKS *If I Fall You're Going Down...*
TIM MCGRAW *Grown Men Don't Cry*
MARK MCGUINN Mrs. Steven Rudy
GARY ALLAN *Right Where I Need To Be*

RADIO ONE COUNTRY PLAYLIST

JIM WEST • (970) 949-3339

Adds:
T. BYRD w/M. CHESNUTT *A Good Way To Get...*
AARON TIPPIN *People Like Us*
LEE ANN WOMACK *Why They Call It Falling*

Hottest:

BROOKS & DUNN *Ain't Nothing 'Bout You*
MARK MCGUINN Mrs. Steven Rudy
GARY ALLAN *Right Where I Need To Be*

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (661) 294-9000

Mainstream Country

David Felker

Adds:
No Adds

Hottest:

DIAMOND RIO *One More Day*
JESSICA ANDREWS *Who I Am*
KENNY CHESNEY *Don't Happen Twice*
BROOKS & DUNN *Ain't Nothing 'Bout You*
TRAVIS TRITT *It's A Great Day To Be Alive*

Hot Country

Jim Hays

Adds:
BROOKS & DUNN *Unloved*

Hottest:

BROOKS & DUNN *Ain't Nothing 'Bout You*
KENNY CHESNEY *Don't Happen Twice*
DIXIE CHICKS *If I Fall You're Going Down...*
TIM MCGRAW *Grown Men Don't Cry*
TRAVIS TRITT *It's A Great Day To Be Alive*

Young & Elder

David Felker

Adds:
LEE ANN WOMACK *Why They Call It Falling*

Hottest:

JESSICA ANDREWS *Who I Am*
KENNY CHESNEY *Don't Happen Twice*
DIAMOND RIO *One More Day*
FAITH HILL *If My Heart Had Wings*
TRAVIS TRITT *It's A Great Day To Be Alive*



ADDS

TRACTORS *Can't Get Nowhere*
MIKE WALKER *Honey Do*

TOP 10

SOUTH SIXTY FIVE *The Most Beautiful Girl*
SARA EVANS *I Could Not Ask For More*
MONTGOMERY GENTRY *She Couldn't Change Me*
FAITH HILL *If My Heart Had Wings*
TRISHA YEARWOOD *I Would've Loved You Anyway*
JESSICA ANDREWS *Who I Am*
KENNY CHESNEY *Don't Happen Twice*
BROOKS & DUNN *Ain't Nothing 'Bout You*
CHRIS CAGLE *Laredo*
WILKINSONS *I Wanna Be That Girl*

Information current as of May 3, 2001.



42 million households
Chris Part, Director/Programming
Paul Hastaba, VP/PM

ADDS

TRACTORS *Can't Get Nowhere*

TOP 12

SOGGY BOTTOM BOYS *I Am A Man Of Constant Sorrow*
TRAVIS TRITT *It's A Great Day To Be Alive*
KENNY CHESNEY *Don't Happen Twice*
PATTY LOVELESS *The Last Thing On My Mind*
NICKEL CREEK *When You Come Back Down*
GARY ALLAN *Right Where I Need To Be*
CLAY DAVISON *Sometimes*
MARK MCGUINN Mrs. Steven Rudy
ALAN JACKSON *When Somebody Loves You*
SARA EVANS *I Could Not Ask For More*
MONTGOMERY GENTRY *She Couldn't Change Me*
BROOKS & DUNN *Ain't Nothing 'Bout You*

HEAVY

BROOKS & DUNN *Ain't Nothing 'Bout You*
FAITH HILL *If My Heart Had Wings*
GARY ALLAN *Right Where I Need To Be*
KENNY CHESNEY *Don't Happen Twice*
MARK MCGUINN Mrs. Steven Rudy
PATTY LOVELESS *The Last Thing On My Mind*
SOGGY BOTTOM BOYS *I Am A Man Of Constant Sorrow*
TRAVIS TRITT *It's A Great Day To Be Alive*

HOT SHOTS

BILLY GILMAN *There's A Hero*
ELBERT WEST *Diddley*
JAMIE O'NEAL *When I Think About Angels*
TRISHA YEARWOOD *I Would've Loved You Anyway*

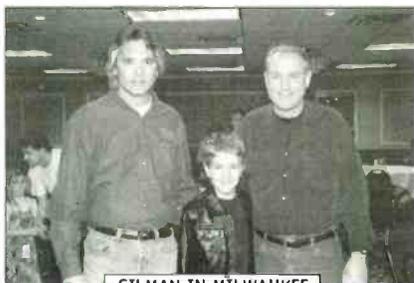
Heavy rotation songs receive 28 plays per week.
Hot Shots receive 21 plays per week.

Information current as of May 2, 2001



GROWN MEN DON'T FORGET THEIR FANS

While promoting his new album, *Set This Circus Down*, Curb recording artist Tim McGraw performed at the House Of Blues in Los Angeles. KZLA/L.A. helped organize the event, which also included a press conference before the show during which McGraw answered questions pertaining to the album. Thousands of McGraw fans and KZLA listeners were extremely excited to be there.



GILMAN IN MILWAUKEE

April is Child Abuse Prevention month, and WMIL (FM 106)/Milwaukee did its part with its FM 106 All Star Jam for Kids benefitting The CAP Fund. Pictured (l-r) in the green room before Epic recording artist Billy Gilman's headline performance are WMIL OM/PD Kerry Wolfe, Gilman and Epic's Mark Westcott.

PLEASE SEND YOUR PHOTOS

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

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

R&R c/o Heidi Van Alstyne:
10100 Santa Monica Blvd., 5th Floor,
Los Angeles, CA 90067

Most Played Recurrents

DIAMOND RIO One More Day (Arista)

TOBY KEITH You Shouldn't Kiss Me Like... (DreamWorks)

FAITH HILL If My Heart Had Wings (Warner Bros.)

KEITH URBAN But For The Grace Of God (Capitol)

TIM MCGRAW My Next Thirty Years (Curb)

PHIL VASSAR Just Another Day In Paradise (Arista)

DIXIE CHICKS Without You (Monument)

PATTY LOVELESS The Last Thing On My Mind (Epic)

JAMIE O'NEAL There Is No Arizona (Mercury)

SARA EVANS Born To Fly (RCA)

BRAD PAISLEY We Danced (Arista)

JO DEE MESSINA Burn (Curb)

LEE ANN WOMACK I Hope You Dance (MCA/Universal)

TRAVIS TRITT Best Of Intentions (Columbia)

FAITH HILL The Way You Love Me (Warner Bros.)

LONESTAR What About Now (BNA)

AARON TIPPIN Kiss This (Lyric Street)

JOHN MICHAEL MONTGOMERY The Little Girl (Atlantic)

TOBY KEITH How Do You Like Me Now? (DreamWorks)

RASCAL FLATTS This Everyday Love (Lyric Street)

COUNTRY

Going For Adds 5/7/01

ANDY GRIGGS How Cool Is That (RCA)

DIAMOND RIO Sweet Summer (Arista)

KORTNEY KAYLE Unbroken By You (Lyric Street)

MIKE WALKER Honey Do (DreamWorks)

TRICK PONY On A Night Like This (H2E/WB)

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

MUSIC MEETING



CREATIVE EXCELLENCE

Lyric Street Records President Randy Goodman was honored recently when his alma mater, Lipscomb University in Nashville, presented him with its Avalon Award for Creative Excellence. University President Stephen Flatt noted, "Encouraging our students to explore and develop their own creativity begins with showing them the excellence that exists around them. Through his work at Lyric Street, in the music industry at large and in his church and community, Randy Goodman has had a major impact on the quality of the day and is a wonderful example for our students." Pictured (l-r) are Goodman and Flatt.

TOP 100 COUNTRY POWER GOLD

- 1 **BROOKS & DUNN** My Maria
- 2 **SAMMY KERSHAW** She Don't Know She's Beautiful
- 3 **FAITH HILL** This Kiss
- 4 **JO DEE MESSINA** Bye Bye
- 5 **JOHN M. MONTGOMERY** Sold (The Grumpy Country...)
- 6 **DIXIE CHICKS** Wide Open Spaces
- 7 **TRISHA YEARWOOD** She's In Love With The Boy
- 8 **GEORGE STRAIT** Check Yes Or No
- 9 **BROOKS & DUNN** Boot Scootin' Boogie
- 10 **TIM MCGRAW** Where The Green Grass Grows
- 11 **TIM MCGRAW** I Like It, I Love It
- 12 **ALAN JACKSON** Chattahoochee
- 13 **DAVID LEE MURPHY** Dust On The Bottle
- 14 **SHANIA TWAIN** Any Man Of Mine
- 15 **ALAN JACKSON** Gone Country
- 16 **GARTH BROOKS** Friends In Low Places
- 17 **JOHN M. MONTGOMERY** Be My Baby Tonight
- 18 **SHANIA TWAIN** (If You're Not ...) I'm Outta ...
- 19 **TOBY KEITH** Should've Been A Cowboy
- 20 **GARTH BROOKS** The Dance
- 21 **TRISHA YEARWOOD** XXX's And 000's (An ...)
- 22 **GARTH BROOKS** Ain't Going Down (Til The ...)
- 23 **ALAN JACKSON** Little Bitty
- 24 **DIXIE CHICKS** There's Your Trouble
- 25 **ALAN JACKSON** Livin' On Love
- 26 **WYONNNA** No One Else On Earth
- 27 **SHANIA TWAIN** Honey, I'm Home
- 28 **FAITH HILL** Wild One
- 29 **SHANIA TWAIN** Whose Bed Have Your Boots...
- 30 **RANDY TRAVIS** Forever And Ever, Amen
- 31 **LITTLE TEXAS** God Blessed Texas
- 32 **SHANIA TWAIN** Love Gets Me Every Time
- 33 **JO DEE MESSINA** I'm Alright
- 34 **TRACY BYRD** I'm From The Country
- 35 **RICOCHE** Daddy's Money
- 36 **SHANIA TWAIN** That Don't Impress Me Much
- 37 **SHANIA TWAIN** You're Still The One
- 38 **GARTH BROOKS** Two Pina Colodas
- 39 **PATTY LOVELESS** Blame It On Your Heart
- 40 **GARTH BROOKS** Rodeo
- 41 **BROOKS & DUNN** Neon Moon
- 42 **MARK CHESNUTT** It's A Little Too Late
- 43 **TIM MCGRAW** Just To See You Smile
- 44 **GARTH BROOKS** Shameless
- 45 **KENNY CHESNEY** She's Got It All
- 46 **GARTH BROOKS** The Thunder Rolls
- 47 **ALAN JACKSON** Who's Cheatin' Who
- 48 **GARTH BROOKS** Two Of A Kind, Working On ...
- 49 **GEORGE STRAIT** Love Without End, Amen
- 50 **GEORGE STRAIT** Carrying Your Love With Me
- 51 **ALAN JACKSON** Don't Rock The Jukebox
- 52 **JOHN M. MONTGOMERY** I Swear
- 53 **PAM TILLIS** Maybe It Was Memphis
- 54 **NEAL MCCOY** The Shake
- 55 **ALABAMA** I'm In A Hurry (And Don't ...)
- 56 **DIXIE CHICKS** I Can Love You Better
- 57 **GEORGE STRAIT** I Cross My Heart
- 58 **ALAN JACKSON** Summertime Blues
- 59 **NEAL MCCOY** Wink
- 60 **CLINT BLACK** Nothin' But The Tailights
- 61 **CLAY WALKER** Then What
- 62 **MARY CHAPIN CARPENTER** Down At The Twist...
- 63 **LEANN RIMES** One Way Ticket (Because I Can)
- 64 **GARTH BROOKS** That Summer
- 65 **TOBY KEITH** Wish I Didn't Know Now
- 66 **JOHN M. MONTGOMERY** Life's A Dance
- 67 **TIM MCGRAW** Don't Take The Girl
- 68 **GARTH BROOKS** Papa Loved Mama
- 69 **SHANIA TWAIN** No One Needs To Know
- 70 **TIM MCGRAW** Down On The Farm
- 71 **TRISHA YEARWOOD** How Do I Live
- 72 **DIAMOND RIO** Meet In The Middle
- 73 **JOHN M. MONTGOMERY** I Can Love You Like That
- 74 **TOBY KEITH** A Little Less Talk And A Lot...
- 75 **ALABAMA** Song Of The South
- 76 **COLLIN RAYE** I Can Still Feel You
- 77 **COLLIN RAYE** Love, Me
- 78 **FAITH HILL & TIM MCGRAW** It's Your Love
- 79 **VINCE GILL** One More Last Chance
- 80 **REBA MCENTIRE** Fancy
- 81 **SAWYER BROWN** Some Girls Do
- 82 **VINCE GILL** Don't Let Our Love Start ...
- 83 **JOHN M. MONTGOMERY** I Love The Way...
- 84 **ALAN JACKSON** Tall, Tall Trees
- 85 **SHANIA TWAIN** Don't Be Stupid (You Know I ...)
- 86 **COLLIN RAYE** That's My Story
- 87 **CLINT BLACK** Better Man
- 88 **STEVE WARINER** Holes In The Floor Of Heaven
- 89 **CLINT BLACK** Desperado
- 90 **GEORGE STRAIT** I Just Want To Dance With You
- 91 **BROOKS & DUNN** That Ain't No Way To Go
- 92 **LILA MCCANN** I Wanna Fall In Love
- 93 **GARTH BROOKS** Unanswered Prayers
- 94 **MARK WILLS** I Do (Cherish You)
- 95 **JOHN ANDERSON** Straight Tequila Night
- 96 **RANDY TRAVIS** Deeper Than The Holler
- 97 **GARTH BROOKS** The River
- 98 **JO DEE MESSINA** Heads Carolina, Tails California
- 99 **NITTY GRITTY OIRT...** Fishin' In The Dark
- 100 **MARTINA MCBRIDE** Independence Day



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 200 Power Gold is based on YTD monitored airplay data. © 2001, R&R Inc.

A

ALABAMA Will You Marry Me (RCA)

Prod: James Stroud, Alabama Wr: Jeffrey Steele, Al Anderson Pub: Songs of Windswept Pacific/My Life's Work Music/Yellow Desert Music/Stairway To Bitner's Music (BMI)

GARY ALLAN Right Where I Need To Be (MCA)

Prod: Tony Brown, Mark Wright Wr: Casey Beathard, Kendall Marvel Pub: ACUFF-Rose Music, Inc./601 Broadway Music (BMI)

JESSICA ANDREWS Who I Am (DreamWorks)

Prod: Byron Gallimore Wr: Brett James, Troy Verges Pub: Sony/ATV Songs LLC dba Tree Publishing Co./Songs Of Teracel (BMI) Songs Of Universal Inc., BMI

C

MARY CHAPIN CARPENTER Simple Life (Columbia)

Prod: Mary Chapin Carpenter, John Jennings, Blake Chancey Wr: Mary Chapin Carpenter Pub: Why Walk Music (ASCAP)

CLARK FAMILY EXPERIENCE Standin' Still (Curb)

Prod: Byron Gallimore, Tim McGraw Wr: Robin Lee Bruce, Christi Dannemiller, Camille Harrison Pub: Dreamin' Upstream Songs/High Steppe Music (ASCAP) All rights administered by WB Music Corp. (ASCAP)/Steel Wheels Music (BMI)

TERRI CLARK No Fear (Mercury)

Prod: Stuart Smith, Terri Clark Wr: Terri Clark, Mary C. Carpenter Pub: Universal-PolyGram Int'l Inc./Terri-ooo Tunes, adm. by Universal PolyGram Int'l Inc.; Why Walk Music (ASCAP)

TAMMY COCHRAN Angels In Waiting (Epic)

Prod: Blake Chancey Wr: Tammy Cochran, Jim McBride, Stewart Harris Pub: WB Music Corp./Cal IV Songs/ O'Shaughnessy Avenue Music (Adm. by Cal IV Ent. Corp.) (ASCAP)/ Wilde Ocean Music/Peermusic III, Ltd.(BMI)

D

CLAY DAVIDSON Sometimes (Virgin)

Prod: Scott Hendricks, Jude Cole Wr: Clay Davidson, Kenny Beard, Casey Beathard Pub: Steel Wheels Music/CLMAT Publishing (BMI) All rights administered by Steel Wheels Music/Milene Music, Inc./Loggy Bayou Music Inc. (ASCAP)/Acuff-Rose Music Inc. (BMI)

DIAMOND RIO Sweet Summer (Arista)

Prod: Michael D. Clute, Diamond Rio Wr: Michael Dulaney, Neil Thrasher Pub: Desert Dreams Music/Michaelhouse Music/Ensign Music Corporation/Rio Bravo Music, Inc. (BMI)

DIXIE CHICKS If I Fall You're Going With Me (Monument)

Prod: Blake Chancey, Paul Worley Wr: Matraca Berg, Annie Roboff Pub: HillBillith Music/Music Corporation of America, Inc./ on behalf of Songs of Sally Sue's Medicine Show (BMI)/ Almo Music Group/ Allwa Music (ASCAP)

E

MEREDITH EDWARDS The Bird Song (Mercury)

Prod: Robin Wiley Wr: Neil Thrasher, Buzz Carson Pub: Major Bob Music Co., Inc. (ASCAP); Buzz Carson Publications, Inc., admin. by Southern Writers Group USA (BMI)

SARA EVANS I Could Not Ask For More (RCA)

Prod: Sara Evans, Paul Worley Wr: Diane Warren Pub: Realsongs (ASCAP)

G

KRISTIN GARNER Let's Burn It Down (Atlantic)

Prod: Kyle Lehning Wr: Roger D. Ferris Pub: House Of Fame, Inc. (ASCAP)

H

STEVE HOLY The Hunger (Curb)

Prod: Wilbur C. Rimes Wr: Billy Montana, David Flint Pub: Curbmagnasong Music Pub./Red Quill Music a division of Moraine Music Group (BMI)

J

ALAN JACKSON When Somebody Loves You (Arista)

Prod: Keith Stegall Wr: Alan Jackson Pub: WB Music Corp./Yee Haw Music (ASCAP) All rights adm. by WB Music Corp.

HAL KETCHUM She Is (Curb)

Prod: Rodney Crowell Wr: Hal Ketchum Pub: Mike Curb Music/Hal Ketchum Music (adm. by Mike Curb Music) (BMI)

L

TRACY LAWRENCE Unforgiven (Atlantic)

Prod: Flip Anderson, Tracy Lawrence, Butch Carr WR: Larry Boone, Paul Nelson, Bobby Pinson Pub: Sony/ATV Tunes LLC dba Cross Keys Publishing Co. (ASCAP)/Sony/ATV Songs LLC dba Tree Publishing co./Asfits Music (BMI)

LONESTAR I'm Already There (BNA)

Prod: Dann Huff Wr: Richie McDonald, Gary Baker, Frank Myers Pub: Sony/ATV Songs LLC (BMI) All rights obo Sony/ATV Music Publishing

M

LILA MCCANN Come A Little Closer (Warner Bros.)

Prod: David Malloy Wr: Tony Marty, Philip Douglas, Jennifer Sherrill Pub: Curb Congregation Songs/Monkids Music/Lil-Stratton Songs SESAC/Curb Songs/Charlie Monk Music/Mick Hits ASCAP

MONTGOMERY GENTRY She Couldn't Change Me (Columbia)

Prod: Joe Scaife Wr: Chris Knight, Gary Nicholson Pub: WB Music Corp. (ASCAP)/Gary Nicholson Music (ASCAP)

L. MORGAN & S. KERSHAW He Drinks Tequila (RCA)

Prod: Norro Wilson, Brian Tankersley Wr: Shawn Camp, Michele McCord Pub: Songs of Universal Inc. (BMI)/WB Music Corp./Shawn Camp Music (ASCAP)

O

JAMIE O'NEAL When I Think About Angels (Mercury)

Prod: Keith Stegall Wr: Jamie O'Neal, Roxie Dean, Sonny Tillis Pub: EMI April Music Inc./Pang Toon Music, admin. by EMI April Music Inc./WB Music Corp. (ASCAP)/Warner Tamerlane Publishing Corp. (BMI)

P

BRAD PAISLEY Two People Fell In Love (Arista)

Prod: Frank Rogers Wr: Brad Paisley, Kelly Lovelace, Tim Owens Pub: EMI April Music Inc./ Sea Gayle Music/ Love Ranch Music (all rights for Sea Gayle Music and Love Ranch Music controlled and adm. by EMI April Music Inc.) (ASCAP)/EMI Blackwood Music Inc./ Songs of Sea Gayle (BMI)

R

JOHN RICH Forever Loving You (BNA)

Prod: John Rich, Sharon Vaughn Wr: John Rich, Kenny Alphin, Vicky McGeehe Pub: Sony/ATV Tunes LLC dba Cross Keys Pub. Co./That's Rich Music (ASCAP)/Warner-Tamerlane Pub. Corp./Biglove Music (BMI)

CHARLIE ROBISON I Want You Bad (Columbia)

Prod: Charlie Robison, Blake Chancey Wr: Terry D. Adams, Phil Crandon Pub: Music Sales Corp. (ASCAP)

R

KENNY ROGERS There You Go Again (Dreamcatcher)

Prod: Kenny Rogers Wr: Tommy Lee James, Jennifer Kimball, Terry McBride Pub: Still Working For The Man Music Inc. Tommy Lee James Songs/EMI Blackwood/Garden Angel Music/Polygram International/Songs Of McBride (BMI)

TIM RUSHLOW She Misses Him (Atlantic)

Prod: David Malloy Wr: Tim Johnson Pub: EMI Blackwood (BMI)

S

SONS OF THE DESERT What I Did Right (MCA)

Prod: Johnny Slate Wr: Drew Womack, Sonny LeMaire Pub: EMI Full Keel Music/Left Foot Music/Womaculate Conceptions/EMI Longitude Music/Barney Building Music/Still Standing Music-ASCAP/BMI

T

CYNDI THOMSON What I Really Meant To Say (Capitol)

Prod: Paul Worley, Tommy Lee James Wr: Cyndi Thomson, Chris Waters, Tommy Lee James Pub: ATV Tunes LLC d/b/a Cross Keys Publishing Co., Inc. (ASCAP)/Sony/ATV Songs LLC d/b/a Tree Music Publishing Co. (BMI)/Chris Waters Music (BMI)/Still Working For The Man Music, Inc. (BMI)/Tommy Lee James Songs (BMI)

3 OF HEARTS Love Is Enough (RCA)

Prod: Byron Gallimore Wr: Jim Varsos, Neil Thrasher Pub: Willdawn Music, a division of Balmur Entertainment (ASCAP)/Rio Bravo Music Inc. (BMI)

TRICK PONY On A Night Like This (H2E/WB)

Prod: Chuck Howard Wr: Karen Staley, Doug Kahan Pub: Warner/Tamerlane Pub. Corp., BMI/Instinct Music ASCAP

TRAVIS TRITT It's A Great Day (Columbia)

Prod: Billy Joe Walker Jr., Travis Tritt Wr: Darrell Scott Pub: EMI April Music Inc./House of Bram (ASCAP)

U

KEITH URBAN Where The Backtop Ends (Capitol)

Prod: Matt Rollings, KU Wr: Steve Wariner, Allen Shamblin Prod: Steve Wariner Music (BMI)/Buit On Rock Music (ASCAP)

W

WILKINSONS I Wanna Be That Girl (Giant)

Prod: Mac McAnally Wr: Walt Aldridge, Brad Crisler Pub: EMI April Music Inc./Waitz Time Music, Inc. (ASCAP)

LEE ANN WOMACK Why They Call It Falling (MCA)

Prod: Mark Wright Wr: Roxie Dean, Don Schlitz Pub: WB Music Corp./Maverick Music Co./New Hayes Music/New Don Songs-ASCAP

DARRYL WORLEY Second Wind (DreamWorks)

Prod: Frank Rogers, James Stroud Wr: Darryl Worley, Steve Leslie Pub: EMI Blackwood Music Inc./Hatley Creek Music (BMI)

Y

TRISHA YEARWOOD I Would've Loved You Anyway (MCA)

Prod: Mark Wright, Trisha Yearwood Wr: Mary Danna, Troy Verges Pub: dannasongs/Ensign Music Corporation/Songs of Universal, Inc.-BMI



MIKE KINOSHIAN

mkinosox@rronline.com

Momentous Numbers In Massive Metros

■ A pair of TSL leaders

It's one thing to draw people to a store, but quite another to entice them to pull out their wallets. The same holds true in radio, of course. Stations fortunate enough to build cume will do their utmost to convert as many cumers as possible to quarter-hours and beef up Time Spent Listening.

The results of my tracking of nearly 100 Hot ACs and well over that number of mainstream and Soft ACs this fall indicate that the two stations profiled here this week were among TSL leaders in their respective target demos. In both cases the stations compete in geographically challenging metros.

Hot AC At Work

"As an AC, we obviously showcase at-work listening," remarks Hot AC KBBY (B95.1)/Oxnard-Ventura, CA OM/PD/morning talent Mark Elliott. The fact that B95.1 is a Hot AC doesn't shake Elliott's belief that his station can compete in that arena. "It's pretty much our bread and butter," he says. "Hot AC's strength is that it's a mass-appeal format.



Mark Elliott

"Well-established acts like Aerosmith, Lenny Kravitz, Madonna, Matchbox Twenty and U2 can be played with new artists like Dido and Uncle Kracker. Dentists, doctors and engineering companies have us on in their offices. Instead of making listeners find us, we try capturing them, and we really believe in customer service."

Just prior to the April 16 tax deadline the Cumulus-owned station did a fax-oriented contest with a \$1,000 grand-prize payoff. "We got about 400 nonduplicated faxes," says Elliott. "At-work listeners know we're going to have something fresh and different on a weekly basis.

"We have a huge campaign that says 'Ventura County works with B95.1.' People who participate are members of the 'B95.1 On The Job Mob.' There's a reason to belong and a reason to listen, but we also want to make our listeners part of something."

The word "mob" was selected because it was catchy. "So many other stations use things like 'At-Work Network,' but that's so plain," opines Elliott, who has overseen B95.1's programming for the past seven years. "It

doesn't stand out and isn't something people would say they're part of. You tend to associate more when you say you're part of a mob. It's different from what everyone else does."

Friday office "takeovers" are part of KBBY's mob mentality. "Everything we do is designed to build top-of-mind awareness and TSL, and that includes taking office parties to lunch," says Elliott. "If we do a good job of branding our identity in a listener's mind, our calls will be written in diaries, and that means higher TSL."

An Australian trip tied to CBS-TV's *Survivor* was B95.1's major fall promotion. "The biggest thing about our contests and promotions is making sure that listeners have instant gratification," remarks Elliott. "It's cool to qualify listeners for trips to Australia and Hawaii, but you should do something else for them. Our prizes have a minimum actual or perceived cash value of \$100."

Shadow Market

In addition to the 15 metro signals within the 113th-largest Arbitron metro, KBBY competes with 33 below-the-line outlets, mostly from nearby Los Angeles. That intimidating factor notwithstanding, the typical 18-34 female listened to the Hot AC 10 hours a week this fall. "If I were the only game in town, we'd have 20 hours a week," Elliott claims.

"[Los Angeles Hot ACs] KBIG and KYSR get in the market, and we have an in-market competitor, the Westwood One affiliate 'The Breeze' [KKBE]. Shares from those stations, as well as from Lite 92.7 [KMLT/Thousand Oaks] and KOST/Los Angeles really add up."

In addition to a booming signal, KBIG has also been known to have a considerable TV budget. "Ventura County residents watch L.A. television and are exposed to what they do, like their current Mercedes promo-

tion," reports Elliott. "We can't compete with them on that level, but we can make certain that our music is focused and that everything we do between the music talks to our audience. This is the station that people need to listen to when they want to know what's happening in Ventura and Santa Barbara."

That shouldn't imply that Elliott disregards the City of Angels. In fact, KBBY customarily has contest winners make the 45-minute drive to Los Angeles. "There's no reason that people here should listen to a station like KBIG unless they really like the music," says Elliott.

"We sent people to see U2 at the Pond in Anaheim, which is easily a 90- to 120-minute drive from here. Those are the only places to see bands like that. The Santa Barbara Bowl will bring in Santana and Sting, but it's just a 5,000-seat venue and sells out within 10 minutes."

Elliott is also OM of Cumulus' other area properties, including Santa Barbara Hot AC KRUZ. So, in effect, he's competing against himself. "It's all about positioning, so you really have to focus your radio stations," he says.

"While KBBY is familiar, it's a bit more current-based than KRUZ, which has one of the biggest signals in the country, stretching to Los Angeles and San Diego. Like KBBY, KRUZ is a mainstream station, but its focus is Santa Barbara."

Team Effort

WSLQ (Q99)/Roanoke, VA was one of AC's most significant all-around fall success stories, placing first across-the-board among women 18-34 (15.1), women 25-54 (21.6) and women 35-64 (22.9).

The only other top-200-market ACs with higher fall women 35-64 shares were WZID/Manchester, NH (35.6); WKY/Evansville, IN (29.0); WHBC-FM/Canton, OH (25.0); WLZW/Utica, NY (23.6); and WKYE/Johnstown, PA (23.5).

WSLQ's nearly 18-hour TSL among women 35-64 is tops among the more than 100 ACs I tracked this fall. "We covered all the basics, but, quite honestly, we didn't anticipate this big of a book," PD Don Mor-

It's About Time

Having tracked more than 100 mainstream and Soft ACs and nearly 100 Hot ACs this fall, here's my list of each format's top-25 stations in terms of Time Spent Listening. Figures shown are in hours and minutes per week. Mainstream and Soft AC numbers are for women 35-64, while Hot AC's demo is women 18-34. Fall 1999 TSL numbers are also noted for comparison.

Adult Contemporary: Women 35-64

Mkt. Calls/City	1999 TSL	2000 TSL
109 WSLQ/Roanoke, VA	13:15	17:45
201 WAFY/Frederick, MD	15:30	16:30
187 WZID/Manchester, NH	16:30	16:15
118 WGYL/Ft. Pierce, FL	11:00	15:45
153 KEZN/Palm Springs, CA	11:15	15:30
90 WMXC/Mobile	11:45	15:00
111 WAHR/Huntsville, AL	11:00	14:30
128 KRNO/Reno, NV	13:15	14:15
149 WPEZ/Macon, GA	11:15	13:45
21 WDUV/Tampa	11:30	13:30
87 KJOY/Stockton	10:15	13:30
114 KZST/Santa Rosa, CA	9:45	13:30
154 WLZW/Utica, NY	11:45	13:30
184 KMAJ-FM/Topoka, KS	12:30	13:30
102 KTDY/Lafayette, LA	12:00	13:15
134 KVKI/Shreveport, LA	9:30	13:15
152 WQHQ/Salisbury, MD	13:15	13:00
176 WKYE/Johnstown, PA	11:45	13:00
7 WMIC/Detroit	11:15	12:45
51 WEAT/West Palm Beach	12:30	12:45
42 WLMG/New Orleans	10:15	12:30
62 KMXX/Tucson	12:15	12:30
68 WMGS/Wilkes Barre	13:15	12:30
94 KISC/Spokane	11:00	12:30
122 WMGN/Madison, WI	10:00	12:30
126 WHBC-FM/Canton, OH	8:45	12:30
141 WSWT/Peoria, IL	9:45	12:30

Hot AC: Women 18-34

Mkt. Calls/City	1999 TSL	2000 TSL
72 WSGF/Ft. Myers	4:45	12:30
51 WRMF/West Palm Beach	8:30	11:45
104 WMMY/Youngstown, OH	8:30	10:45
113 KBBY/Oxnard, CA	9:00	10:00
56 WMMX/Dayton	8:45	9:30
71 WKDD/Akron	8:45	9:30
164 WIKZ/Hagerstown, MD	7:45	9:15
191 WDAQ/Danbury, CT	12:30	9:15
205 WMT-FM/Cedar Rapids, IA	5:00	9:00
38 WPTE/Norfolk	5:45	8:30
73 KSII/El Paso	9:45	8:30
23 KIMN/Denver	9:00	8:00
58 WMMX/Richmond	6:15	7:45
91 KLLY/Bakersfield	6:00	7:45
174 WCGQ/Columbus, GA	8:00	7:45
39 KMXX/Las Vegas	6:45	7:30
45 WMC-FM/Memphis	9:15	7:30
45 KRAY/Tulsa	7:45	7:30
67 KVSU/Fresno	6:00	7:30
82 WHYN-FM/Springfield, MA	9:15	7:30
85 KJRH/Little Rock	7:15	7:30
42 WKZN/New Orleans	9:45	7:15
61 WRVE/Albany, NY	8:15	7:15
81 WWWW/Toledo	7:00	7:15
74 KPEK/Albuquerque	6:00	7:00
103 WMEE/Port Wayne, IN	9:00	7:00
123 KOSO/Modesto, CA	7:45	7:00
133 WRFY/Reading, PA	5:30	7:00
168 KMXX/Anchorage, AK	8:00	7:00

risson admits.

Using the "Best Mix of the '80s, '90s & Today" handle, Q99 plays a nearly equal '80s/'90s percentage and usually blends in one or two '70s songs each hour. "Our music was dead-on and well-researched," Morrison says. "Everything we do is very well thought-out, including our twice-a-year music tests. We have a great team and operate under the theory that 10 heads are better than one. But I can't say our success was based on any one thing."

Consistency Counts

One of Q99's strengths has been its consistency. Dick Daniels has done morning drive for the past 12 years, and Morrison has handled middays for the past 15. Moreover, for the past 25 years WSLQ has been owned by Mel Wheeler Inc.

"In addition to WSLQ, we've recently acquired the heritage CHR [WXLK] and [Country] WSLC [formerly WPVR]," Morrison says.

Continued on Page 127

Didn't
We
Love

Tamara Walker

**MOST ADDED
AGAIN!**

Including:

WNND WFPG WBEB
WLMG WRVR KQXT
KSSK WRMM

Produced by
Don Cook and Chris Waters

Remix by
Bob Parr for OnPar Music

CURB
RECORDS
curb.com

WHUD-Tom Furci: "The song's catchy hook and the fine vocals combine to make 'Didn't We Love' potentially the surprise hit of the spring!"

WLTE-Gary Nolan: "After meeting Tamara at Gavin I could not wait to see how the audience would react to 'Didn't We Love' and they love this new artist and this song!!!"

WDOK-Scott Miller: "We were early but the listeners spoke when the phones lit up."

WTVR-Bill Cahill: "AC needs artists like Tamara who give the format a fresh new sound."

WJXB-Vance Dillard: "Tamara has Celine-like qualities and has a voice you want to sing along with."

WTPI-Steve Cooper: "Getting tons of phones!"

KKLI-Jack Hamilton: "Tamara Walker is an artist with lots of potential and if 'Didn't We Love' is any sign, she will go far!"

WTCB-Brent Johnson: "'Didn't We Love' is a perfect spring AC record, with tempo and a nice hook. I can't wait to hear the rest of her stuff!!!"

WOBM-Liz Jeressi: Tamara Walker's 'Didn't We Love' is a great addition to Soft Rock WOBM music! In fact, we had Tamara on the early Morning Show and debuted her song during morning drive. What a response from the listeners! Let's take this song to #1!"

WOOF-Leigh Simpson: "We're getting great male and female phones on every shift! It's nice to have a love song with a little tempo."

R&R AC Top 30

May 4, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	2596	+6	295667	23	115/0
2	2	'N SYNC This I Promise You (Jive)	2336	+2	267512	29	114/0
5	3	R. MARTIN F/C. AGUILERA Nobody Wants To Be Lonely (Columbia)	2148	+127	240717	14	110/1
3	4	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	2084	+2	249534	20	100/0
7	5	BACKSTREET BOYS Shape Of My Heart (Jive)	1973	+140	232326	28	107/0
4	6	FAITH HILL The Way You Love Me (Warner Bros.)	1957	-98	251532	35	112/0
6	7	LIONEL RICHIE Angel (Island/DJMG)	1933	+95	228849	11	112/3
10	8	DIDO Thankyou (Arista)	1580	+148	199022	9	93/7
11	9	ENYA Only Time (Reprise)	1552	+157	169056	13	109/1
12	10	HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)	1452	+76	171774	31	98/0
8	11	BBMAK Back Here (Hollywood)	1350	-158	142701	36	99/0
9	12	LEANN RIMES I Need You (Sparrow/Curb/Capitol)	1340	-149	152929	56	100/0
14	13	THE CORRS Breathless (143/Lava/Atlantic)	1241	-52	150136	33	83/1
15	14	DON HENLEY Taking You Home (Warner Bros.)	1222	-33	140736	51	97/0
13	15	98 DEGREES My Everything (Universal)	1097	-244	143510	12	92/1
16	16	SAVAGE GARDEN I Knew I Loved You (Columbia)	1069	-99	136525	79	94/0
17	17	MARC ANTHONY My Baby You (Columbia)	921	-234	122054	33	84/0
18	18	PETER CETERA Perfect World (DDE)	751	+18	66727	7	84/4
19	19	STEVIE NICKS Every Day (Reprise)	736	+139	64413	4	85/4
20	20	SHAWN COLVIN Whole New You (Columbia)	590	+23	64197	10	71/3
21	21	BEE GEES This Is Where I Came In (Universal)	568	+60	88468	6	67/9
22	22	JOURNEY All The Way (Columbia)	483	+24	43788	8	58/2
24	23	TAMARA WALKER Didn't We Love (Curb)	474	+62	34369	6	67/6
23	24	SOPHIE B. HAWKINS Walking In My Blue Jeans (Trumpet Swan/Rykodisc)	461	+44	36968	4	65/5
Debut	25	BBMAK Ghost Of You And Me (Hollywood)	388	+206	28528	1	62/8
-	26	DIAMOND RIO One More Day (Arista)	379	+188	38882	2	29/11
29	27	BACKSTREET BOYS More Than That (Jive)	331	+113	63853	2	52/14
26	28	CREED With Arms Wide Open (Wind-up)	325	+7	36454	5	14/1
28	29	NELLY FURTADD I'm Like A Bird (DreamWorks)	294	+73	42223	2	25/4
Debut	30	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	290	+85	28997	1	20/4

Most Added®

ARTIST TITLE LABEL(S)	ADDS
BACKSTREET BOYS More Than That (Jive)	14
DIAMOND RIO One More Day (Arista)	11
MADONNA What It Feels Like For A Girl (Maverick/WB)	10
BEE GEES This Is Where I Came In (Universal)	9
BBMAK Ghost Of You And Me (Hollywood)	8
DIDO Thankyou (Arista)	7
TAMARA WALKER Didn't We Love (Curb)	6
DOOBIE BROTHERS Ordinary Man (Pyramid)	6
S. B. HAWKINS Walking In My... (Trumpet Swan/Rykodisc)	5
STEVIE NICKS Every Day (Reprise)	4
PETER CETERA Perfect World (DDE)	4
NELLY FURTADD I'm Like A Bird (DreamWorks)	4
BRITNEY SPEARS Don't Let Me Be The Last To... (Jive)	4
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	4
L. PURSELL What Only Love Can Do (Netcom Music.com)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BBMAK Ghost Of You And Me (Hollywood)	+206
DIAMOND RIO One More Day (Arista)	+188
ENYA Only Time (Reprise)	+157
DIDO Thankyou (Arista)	+148
MADONNA What It Feels Like For A Girl (Maverick/WB)	+142
BACKSTREET BOYS Shape Of My Heart (Jive)	+140
STEVIE NICKS Every Day (Reprise)	+139
R. MARTIN F/C. AGUILERA Nobody Wants... (Columbia)	+127
BACKSTREET BOYS More Than That (Jive)	+113
LIONEL RICHIE Angel (Island/DJMG)	+95



116 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 4/22-Saturday 4/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 875 plays or more for the first time. Songs that are down in plays for three consecutive weeks and below No. 15 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

New & Active

MADONNA What It Feels Like For A Girl (Maverick/WB)
Total Plays: 232, Total Stations: 44, Adds: 10

DOOBIE BROTHERS Ordinary Man (Pyramid)
Total Plays: 217, Total Stations: 41, Adds: 6

S CLUB 7 Never Had A Dream Come True (A&M/Interscope)
Total Plays: 150, Total Stations: 13, Adds: 2

SADE King Of Sorrow (Epic)
Total Plays: 118, Total Stations: 20, Adds: 0

BRITNEY SPEARS Don't Let Me Be The Last To Know (Jive)
Total Plays: 112, Total Stations: 22, Adds: 4

LAURA PURSELL What Only Love Can Do (Netcom Music.com)
Total Plays: 66, Total Stations: 17, Adds: 4

Songs ranked by total plays

Breakers®

No Songs Qualified For Breaker Status This Week

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

The Baptist Hour

Traditional Christian music with teaching by Frank Pollard.

- WEEKLY PROGRAMS
- FREE!
- FOLLOWED BY A :24 PROMO SPOT
- VOICE OUT 28:00
- COMPACT DISC

ALSO AVAILABLE:

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Most Played Recurrents

- FAITH HILL Breathe (Warner Bros.)
- LONESTAR Amazed (BNA)
- MARC ANTHONY You Sang To Me (Columbia)
- CELINE DION That's The Way It Is (Epic)
- PHIL COLLINS You'll Be In My Heart (Hollywood)
- BRIAN MCKNIGHT Back At One (Motown)
- SANTANA F/ROB THOMAS Smooth (Arista)
- SARAH MCLACHLAN I Will Remember You (Arista)
- BACKSTREET BOYS I Want It That Way (Jive)
- CHER Believe (Warner Bros.)
- BACKSTREET BOYS Show Me The Meaning Of... (Jive)
- CHRISTINA AGUILERA I Turn To You (RCA)
- EDWIN MCCAIN I Could Not Ask For More (Lava/Atlantic)
- 98 DEGREES I Do (Cherish You) (Universal)
- 98 DEGREES The Hardest Thing (Universal)
- 'N SYNC (God...) A Little More Time... (RCA)
- MARC ANTHONY I Need To Know (Columbia)
- SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)
- BON JOVI Thank You For Loving Me (Island/IDJMG)
- SHANIA TWAIN Man! I Feel Like A Woman! (Mercury)
- ENRIQUE IGLESIAS Bailamos (Overbrook/Interscope)
- ROD STEWART I Can't Deny It (Atlantic)
- MACY GRAY I Try (Epic)
- STING Desert Rose (A&M/Interscope)
- EVAN AND JARON Crazy For This Girl (Columbia)

TOP 100 AC POWER GOLD

- 1 MARC ANTHONY You Sang To Me
- 2 SAVAGE GARDEN Truly Madly Deeply
- 3 SHANIA TWAIN You're Still The One
- 4 BRYAN ADAMS (Everything I Do) I Do It...
- 5 CELINE DION Because You Loved Me
- 6 B. MEDLEY & J. WARNES (I've Had)...
- 7 RICHARD MARX Right Here Waiting
- 8 SARAH MCLACHLAN Angel
- 9 LEANN RIMES How Do I Live
- 10 POLICE Every Breath You Take
- 11 MICHAEL BOLTON When A Man...
- 12 ROD STEWART Have I Told You... (Unplugged)
- 13 BONNIE RAITT Something To Talk About
- 14 ERIC CLAPTON Tears In Heaven
- 15 ROD STEWART Forever Young
- 16 BEACH BOYS Kokomo
- 17 EDWIN MCCAIN I'll Be
- 18 R. KELLY I Believe I Can Fly
- 19 AMY GRANT Baby Baby
- 20 TINA TURNER What's Love Got To Do With It
- 21 BETTE MIOLER Wind Beneath My Wings
- 22 JOURNEY Open Arms
- 23 CELINE DION My Heart Will Go On
- 24 JOURNEY Faithfully
- 25 MARIAH CAREY Hero
- 26 FOREIGNER I Want To Know What Love Is
- 27 ALL-4-ONE I Swear
- 28 JIMMY CLIFF I Can See Clearly Now
- 29 SEAL Kiss From A Rose
- 30 BACKSTREET BOYS As Long As You Love Me
- 31 HALL & OATES You've Lost That Lovin' Feelin'
- 32 WHITNEY HOUSTON I Will Always Love You
- 33 VANESSA WILLIAMS Save The Best For Last
- 34 ROXETTE It Must Have Been Love
- 35 ERIC CLAPTON Layla (Unplugged)
- 36 ELTON JOHN Something About The Way You...
- 37 CHICAGO You're The Inspiration
- 38 JOHN WAITE Missing You
- 39 ELTON JOHN Can You Feel The Love Tonight
- 40 ALL-4-ONE I Can Love You Like That
- 41 REO SPEEDOWAGON Can't Fight This Feeling
- 42 ERIC CLAPTON Change The World
- 43 BRYAN ADAMS Please Forgive Me
- 44 MIKE & THE MECHANICS The Living Years
- 45 DES'REE You Gotta Be
- 46 CELINE DION The Power Of Love
- 47 WHAM! Careless Whisper
- 48 PAULA COLE I Don't Want To Wait
- 49 PAUL YOUNG Oh Girl
- 50 PHIL COLLINS Against All Odds (Take A Look...)
- 51 BILLY VERA & THE BEATERS At This Moment
- 52 ERIC CLAPTON Wonderful Tonight
- 53 GENESIS In Too Deep
- 54 SIMPLY RED If You Don't Know Me By Now
- 55 BENNY MARDONES Into The Night
- 56 ERIC CARMEN Hungry Eyes
- 57 BERLIN Take My Breath Away
- 58 SOPHIE B. HAWKINS As I Lay Me Down
- 59 BRYAN ADAMS Have You Ever Really...
- 60 PATRICK SWAYZE She's Like The Wind
- 61 CHRIS DEBURGH The Lady In Red
- 62 ELTON JOHN Candle In The Wind
- 63 TONI BRAXTON Un-break My Heart
- 64 CHICAGO Hard To Say I'm Sorry
- 65 BONNIE RAITT I Can't Make You Love Me
- 66 ELTON JOHN Circle Of Life
- 67 HEART These Dreams
- 68 BACKSTREET BOYS Quit Playing... (With My Heart)
- 69 REO SPEEDOWAGON Keep On Loving You
- 70 CYNOL LAUPER Time After Time
- 71 CHER The Shoop Shoop Song (It's...)
- 72 BACKSTREET BOYS I'll Never Break Your Heart
- 73 BILLY JOEL The River Of Dreams
- 74 CHER If I Could Turn Back Time
- 75 BOYZ II MEN I'll Make Love To You
- 76 ELTON JOHN I Guess That's Why They Call...
- 77 ROD STEWART Rhythm Of My Heart
- 78 BETTE MIOLER From A Distance
- 79 ROD STEWART So Far Away
- 80 ROD STEWART Reason To Believe (Unplugged)
- 81 PHIL COLLINS In The Air Tonight
- 82 PHIL COLLINS You Can't Hurry Love
- 83 WILSON PHILLIPS Hold On
- 84 SELENA I Could Fall In Love
- 85 DONNA LEWIS I Love You Always Forever
- 86 L. RONSTADT & A. NEVILLE Don't Know Much
- 87 IRENE CARA Flashdance (What A Feeling)
- 88 RIGHTEOUS BROTHERS Unchained Melody
- 89 TONY RICH PROJECT Nobody Knows
- 90 MARTINA MCBRIDE & JIM BRICKMAN Valentine
- 91 STING Fields Of Gold
- 92 MARIAH CAREY I'll Be There
- 93 CELINE DION It's All Coming Back To Me Now
- 94 MR. MISTER Broken Wings
- 95 CHICAGO Will You Still Love Me?
- 96 TRACY CHAPMAN Give Me One Reason
- 97 LUTHER VANDROSS Here And Now
- 98 ENGLAND DAN/JF COLEY I'd Really Love To...
- 99 J. COCKER & J. WARNES Up Where We Belong
- 100 ATLANTIC STARR Always



Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on YTD monitored airplay data. © 2001, R&R Inc.

AC Going For Adds 5/7/01

- EDWIN MCCAIN Hearts Fall (Lava/Atlantic)
- POWDERFINGER My Happiness (Republic/Universal)

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Massive Metros

Continued from Page 124

"WSLQ benefited from some of WXLK's evolution. They played some Hot AC-type songs a few years back but have since gone in a true CHR direction."

While describing Q99 as a mainstream AC, Morrison notes, "We do have some tempo and aren't afraid to play artists like Aerosmith and John Mellencamp. But if something doesn't test well, we won't play it."

"Everything we do is designed to build top-of-mind awareness and TSL. If we do a good job of branding our identity in a listener's mind, our calls will be written in diaries, and that means higher TSL."

Mark Elliott

Today's AC offers a lot of variety, but, as Morrison says, "It all comes down to the way a station rotates its music. We're a family oriented station, and the format doesn't appeal only to females. People listening to us know

what they're going to hear and that they won't be slapped in the face."

One Grand Promotion

In conjunction with Valley View Mall, Q99 this fall staged a "Grand a Day" promotion. Listeners responding within 10 minutes of hearing their names called on the air won a \$1,000 shopping spree. The contest aired once each weekday for six weeks.

"It ended close to Thanksgiving, when people are thinking about doing their Christmas shopping," says Morrison. "If you win \$1,000, you just about have it covered. This has become the best promotion that we do. We also did some television and have an in-house database that we use extensively."

Like Oxnard-Ventura, CA, Roanoke is an intriguing market. Arbitron's actual designation is Roanoke-Lynchburg, but the two Virginia cities are about 60 miles apart. "There are many lower-power FMs serving one side of the market without touching the other," explains Morrison. "We're fortunate to be one of the grandfather FMs. We have 200,000 watts of power. But we can still do better by making more Lynchburg appearances. Much of WSLQ's future growth will come from the Lynchburg side."

To that end, a weekly Q99 Friday-afternoon Lynchburg concert series is in the works. "You really have to run back and forth promotionally," says Morrison. "We're looking to be more aggressive in Lynchburg this summer and fall."

Most Played Recurrents

- 3 DOORS DOWN Kryptonite (Republic/Universal)
- MATCHBOX TWENTY Bent (Lava/Atlantic)
- CREED Higher (Wind-up)
- VERTICAL HORIZON Everything You Want (RCA)
- EVERCLEAR Wonderful (Capitol)
- STING Desert Rose (A&M/Interscope)
- SANTANA F/ROB THOMAS Smooth (Arista)
- NINE DAYS Absolutely (Story Of A Girl) (Epic)
- FAITH HILL The Way You Love Me (Warner Bros.)
- VERTICAL HORIZON You're A God (RCA)
- MACY GRAY I Try (Epic)
- DAVID GRAY Babylon (ATO/RCA)
- SMASH MOUTH All Star (Interscope)
- THIRD EYE BLIND Never Let You Go (Elektra/EEG)
- SMASH MOUTH Then The Morning Comes (Interscope)
- SIXPENCE NONE THE RICHER Kiss Me (Squint/Columbia)
- MARC ANTHONY I Need To Know (Columbia)
- TAL BACHMAN She's So High (Columbia)
- GOO GOO DOLLS Black Balloon (Warner Bros.)
- BON JOVI It's My Life (Island/IDJMG)
- FAITH HILL Breathe (Warner Bros.)
- TRAIN Meet Virginia (Aware/Columbia)
- BBMAK Back Here (Hollywood)
- DIDO Here With Me (Arista)
- FASTBALL Out Of My Head (Hollywood)

HOT AC

Going For Adds 5/7/01

- ANDREAS JOHNSON Glorious (Reprise)
- EDWIN MCCAIN Hearts Fall (Lava/Atlantic)
- FATBOY SLIM Weapon Of Choice (Skin/Astralwerks/Virgin)
- POWDERFINGER My Happiness (Republic/Universal)
- PROCLAIMERS There's A Touch (Nettwerk)

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

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 5th Floor, Los Angeles, CA 90067

TOP 100 HOT AC POWER GOLD

- 1 GOO GOO DOLLS Slide
- 2 SUGAR RAY Someday
- 3 THIRD EYE BLIND Semi-Charmed Life
- 4 EAGLE-EYE CHERRY Save Tonight
- 5 SUGAR RAY Fly
- 6 GREEN DAY Time Of Your Life (Good Riddance)
- 7 SMASH MOUTH Walkin' On The Sun
- 8 SISTER HAZEL All For You
- 9 DUNCAN SHEIK Barely Breathing
- 10 NO DOUBT Don't Speak
- 11 BLUES TRAVELER Run-Around
- 12 CHUMBAWUMBA Tubthumping
- 13 EDWIN MCCAIN I'll Be
- 14 BARENAKED LADIES One Week
- 15 SPIN DOCTORS Two Princes
- 16 LENNY KRAVITZ Fly Away
- 17 TONIC If You Could Only See
- 18 CRANBERRIES Dreams
- 19 ALANIS MORISSETTE Ironic
- 20 HOOTIE & THE BLOWFISH Only Wanna Be...
- 21 GOO GOO DOLLS Name
- 22 MATCHBOX 20 3AM
- 23 MODERN ENGLISH I Melt With You
- 24 FASTBALL The Way
- 25 CITIZEN KING Better Days (& The Bottom Drops Out)
- 26 NAKED EYES Always Something There To...
- 27 THIRD EYE BLIND Jumper
- 28 OMD If You Leave
- 29 SIMPLE MINDS Don't You (Forget About Me)
- 30 R.E.M. Losing My Religion
- 31 SHERYL CROW All I Wanna Do
- 32 NATALIE MERCHANT Wonder
- 33 SARAH MCLACHLAN Angel
- 34 MARC ANTHONY You Sang To Me
- 35 ALANIS MORISSETTE You Learn
- 36 MATCHBOX 20 Real World
- 37 PAULA COLE I Don't Want To Wait
- 38 DEL AMITRI Roll To Me
- 39 ALANIS MORISSETTE Head Over Feet
- 40 EURYTHMICS Sweet Dreams (Are Made Of This)
- 41 B-52'S Love Shack
- 42 EVERLAST What It's Like
- 43 POLICE Every Breath You Take
- 44 HOOTIE & THE BLOWFISH I Go Blind
- 45 DEEP BLUE SOMETHING Breakfast At Tiffany's
- 46 WALLFLOWERS One Headlight
- 47 DES'REE You Gotta Be
- 48 JOHN COUGAR Jack & Diane
- 49 PETER GABRIEL In Your Eyes
- 50 UB40 Red Red Wine
- 51 DAVE MATTHEWS BAND Crash Into Me
- 52 MELISSA ETHERIDGE I'm The Only One
- 53 COLLECTIVE SOUL December
- 54 SAVAGE GARDEN Truly Madly Deeply
- 55 RED HOT CHILI PEPPERS Under The Bridge
- 56 BRYAN ADAMS Summer Of '69
- 57 TRACY CHAPMAN Give Me One Reason
- 58 OMC How Bizarre
- 59 ROMANTICS What I Like About You
- 60 BLESSID UNION OF SOULS Hey Leonardo (She...)
- 61 MEREDITH BROOKS Bitch
- 62 JOHN COUGAR Hurts So Good
- 63 POLICE Every Little Thing She Does...
- 64 MELISSA ETHERIDGE Come To My Window
- 65 MARCY PLAYGROUND Sex And Candy
- 66 ALANIS MORISSETTE Hand In My Pocket
- 67 JOHN COUGAR MELLENCAMP Small Town
- 68 U2 I Still Haven't Found What ...
- 69 GIN BLOSSOMS Follow You Down
- 70 HUMAN LEAGUE Don't You Want Me
- 71 TOM PETTY Free Fallin'
- 72 SOFT CELL Tainted Love/Where Did Our...
- 73 ALANIS MORISSETTE You Oughta Know
- 74 COLLECTIVE SOUL The World I Know
- 75 SHERYL CROW If It Makes You Happy
- 76 INXS Need You Tonight
- 77 JEWEL You Were Meant For Me
- 78 BILLY IDDL Mony Mony
- 79 GREEN DAY When I Come Around
- 80 HOOTIE & THE BLOWFISH Let Her Cry
- 81 SHANIA TWAIN You're Still The One
- 82 PRINCE When Doves Cry
- 83 U2 With Or Without You
- 84 DIONNE FARRIS I Know
- 85 SHANIA TWAIN That Don't Impress Me Much
- 86 DONNA LEWIS I Love You Always Forever
- 87 NATALIE MERCHANT Carnival
- 88 SARAH MCLACHLAN Building A Mystery
- 89 PHIL COLLINS In The Air Tonight
- 90 PRETENDERS Brass In Pocket
- 91 HOOTIE & THE BLOWFISH Time
- 92 THIRD EYE BLIND How's It Going To Be
- 93 HOOTIE & THE BLOWFISH Hold My Hand
- 94 TEARS FOR FEARS Shout
- 95 TOAD THE WET SPROCKET All I Want
- 96 TRACY CHAPMAN Fast Car
- 97 CARDIGANS Lovefool
- 98 A-HA Take On Me
- 99 JESUS JONES Right Here, Right Now
- 100 EURYTHMICS Here Comes The Rain Again



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R&R Hot AC Top 30

May 4, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	DIDO Thankyou (Arista)	3449	+27	380317	22	87/0
	2	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	3096	+110	322645	12	84/1
	3	LENNY KRAVITZ Again (Virgin)	2757	-132	304832	27	84/0
	4	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	2690	-134	305770	30	87/0
	7	LIFEHOUSE Hanging By A Moment (DreamWorks)	2581	+147	285659	11	81/2
	5	NELLY FURTADO I'm Like A Bird (DreamWorks)	2510	-17	254741	20	80/0
	9	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	2368	+281	259095	10	81/4
	6	AEROSMITH Jaded (Columbia)	2271	-176	228368	14	77/0
	11	MOBY F/GWEN STEFANI Southside (V2)	2021	+57	227390	16	66/3
	8	MADONNA Don't Tell Me (Maverick/WB)	1846	-252	168509	18	68/0
	10	VERTICAL HORIZON Best I Ever Had (Grey Sky...) (RCA)	1844	-202	205026	16	73/0
	12	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1666	-73	165998	14	55/0
	13	U2 Beautiful Day (Interscope)	1625	-78	181648	28	71/0
	14	COLDPLAY Yellow (Netwerk/Capitol)	1594	+24	162941	11	70/2
	14	CREED With Arms Wide Open (Wind-up)	1591	-18	166214	34	81/0
	16	THE CORRS Breathless (143/Lava/Atlantic)	1434	-39	161850	32	51/0
	17	EVAN AND JARON Crazy For This Girl (Columbia)	1378	-73	172286	36	67/0
	19	MATCHBOX TWENTY Mad Season (Lava/Atlantic)	1266	+176	147565	3	68/5
	18	BARENAKED LADIES Pinch Me (Reprise)	1216	-36	151030	35	71/0
	21	INCUBUS Drive (Immortal/Epic)	1169	+126	111998	7	49/1
	25	R.E.M. Imitation Of Life (Warner Bros.)	943	+152	102277	2	61/5
	29	DAVE MATTHEWS BAND The Space Between (RCA)	934	+249	121082	2	45/4
	23	EVE 6 Here's To The Night (RCA)	907	+32	79063	6	56/4
	22	STING After The Rain Has Fallen (A&M/Interscope)	882	-144	83553	9	57/0
	26	GO-GO'S Unforgiven (Beyond)	871	+120	93706	4	56/3
	27	U2 Walk On (Interscope)	820	+73	100962	3	46/4
	24	FUEL Hemorrhage (In My Hands) (Epic)	799	-15	93854	17	31/0
	28	EVAN AND JARON From My Head To My Heart (Columbia)	718	+30	43065	4	47/2
Debut	29	DAVID GRAY Please Forgive Me (ATO/RCA)	572	+8	48864	1	47/2
Debut	30	JANET All For You (Virgin)	572	+60	55927	1	22/2

Most Added

ARTIST TITLE LABEL(S)	ADDS
SHELBY LYNNE Killin' Kind (Island/IDJMG)	11
DEPECHE MODE Dream On (Mute/Reprise)	10
MADONNA What It Feels Like For A Girl (Maverick/WB)	8
AEROSMITH Fly Away From Here (Columbia)	6
MATCHBOX TWENTY Mad Season (Lava/Atlantic)	5
R.E.M. Imitation Of Life (Warner Bros.)	5
EVERCLEAR Brown Eyed Girl (Capitol)	5
TRAVIS Sing (Independent/Epic)	5
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	4
EVE 6 Here's To The Night (RCA)	4
U2 Walk On (Interscope)	4
DAVE MATTHEWS BAND The Space Between (RCA)	4
FIVE FOR FIGHTING Superman (Aware/Columbia)	4
POE Hey Pretty (FEI/Atlantic)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	+281
DAVE MATTHEWS BAND The Space Between (RCA)	+249
MADONNA What It Feels Like For A Girl (Maverick/WB)	+221
MARC ANTHONY You Sang To Me (Columbia)	+207
DEPECHE MODE Dream On (Mute/Reprise)	+185
MATCHBOX TWENTY Mad Season (Lava/Atlantic)	+176
EVERCLEAR Brown Eyed Girl (Capitol)	+170
R.E.M. Imitation Of Life (Warner Bros.)	+152
SHELBY LYNNE Killin' Kind (Island/IDJMG)	+149
LIFEHOUSE Hanging By A Moment (DreamWorks)	+147



89 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 4/22-Saturday 4/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1300 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

New & Active

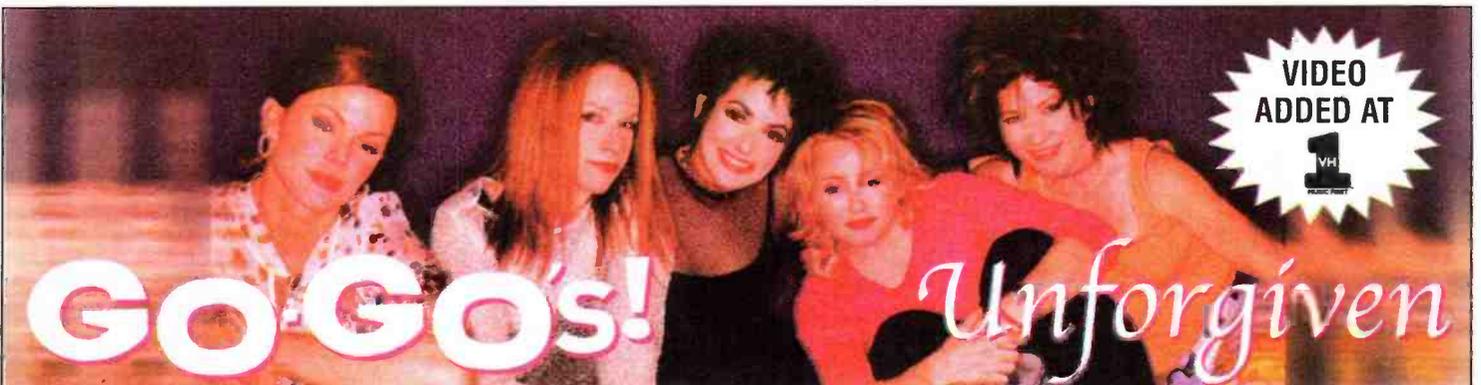
SHAGGY Angel (MCA) Total Plays: 525, Total Stations: 12, Adds: 2	AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG) Total Plays: 377, Total Stations: 23, Adds: 1	ANGIE APARO Cry (Melisma/Arista) Total Plays: 185, Total Stations: 20, Adds: 1
MADONNA What It Feels Like For A Girl (Maverick/WB) Total Plays: 438, Total Stations: 31, Adds: 8	BBMAK Ghost Of You And Me (Hollywood) Total Plays: 331, Total Stations: 25, Adds: 1	SHELBY LYNNE Killin' Kind (Island/IDJMG) Total Plays: 156, Total Stations: 22, Adds: 11
DEPECHE MODE Dream On (Mute/Reprise) Total Plays: 408, Total Stations: 33, Adds: 10	JEFFREY GAINES In Your Eyes (Artemis) Total Plays: 284, Total Stations: 22, Adds: 2	FIVE FOR FIGHTING Superman (Aware/Columbia) Total Plays: 134, Total Stations: 14, Adds: 4
STEVIE NICKS Every Day (Reprise) Total Plays: 397, Total Stations: 39, Adds: 1	CARLY HENNESSY I'm Gonna Blow Your Mind (...) (MCA) Total Plays: 259, Total Stations: 22, Adds: 2	JO DAVIDSON Kiss Me There (Edel) Total Plays: 133, Total Stations: 18, Adds: 3
A. LEWIS OF STAIND W/F. DURST Outside (Rawless/Geffen/Interscope) Total Plays: 388, Total Stations: 16, Adds: 0	EVERCLEAR Brown Eyed Girl (Capitol) Total Plays: 229, Total Stations: 23, Adds: 5	ANGELA AMMONS Big Girl (Abrupt/Universal) Total Plays: 101, Total Stations: 14, Adds: 3

Songs ranked by total plays

Breakers

No Songs Qualified For Breaker Status This Week

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



the new album "God Bless The Go-Go's" in stores May 15th

TOP 20 AT MODERN/HOT AC AND ADULT TOP 40

Modern AC Monitor: 23*
Adult Top 40 Monitor: 26*
R&R Hot AC Chart: 25

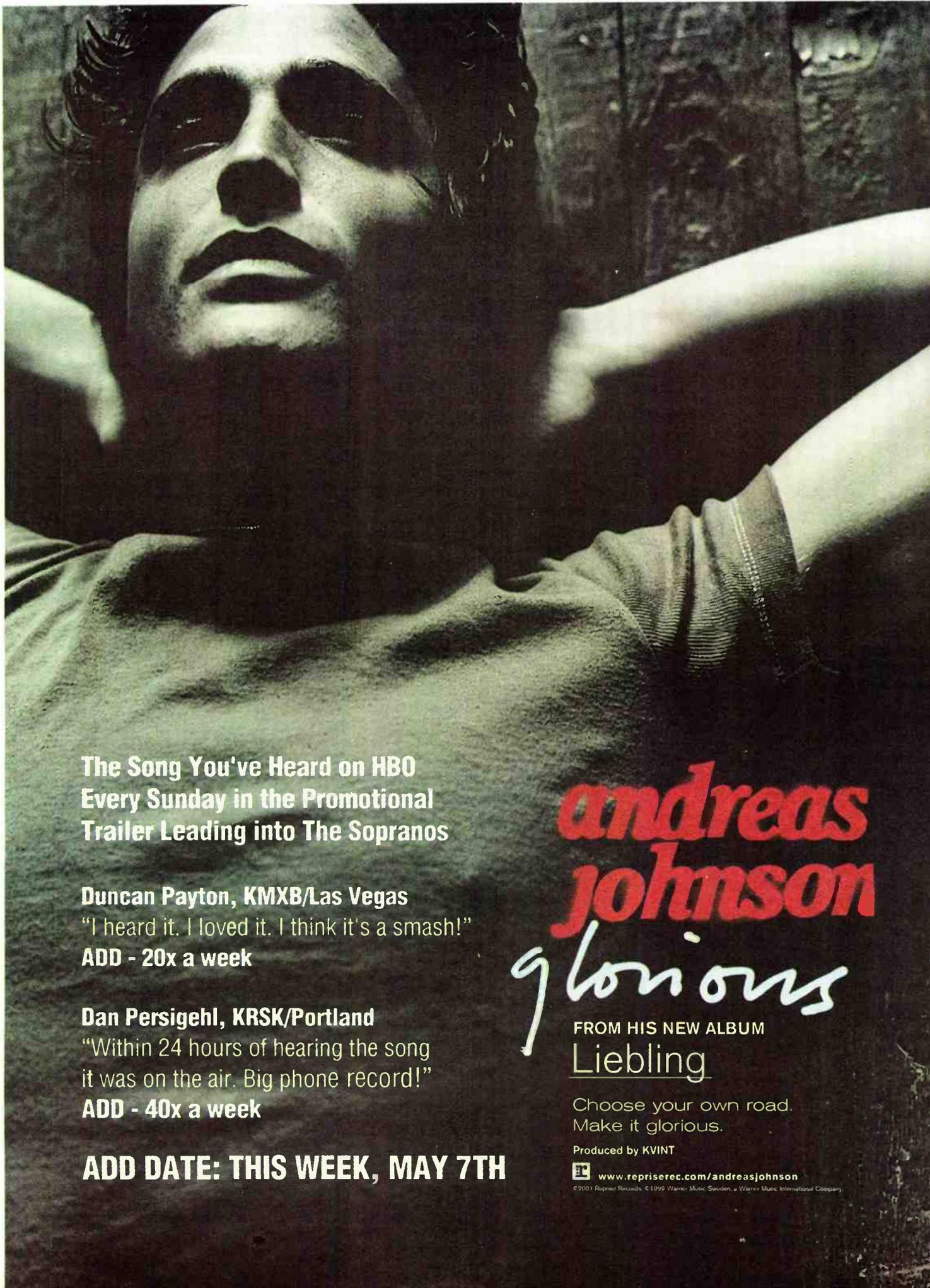
Phones:
Star/LA (25x) Y100/Philly (18x) DC101/DC (32x)
KRSK (25x) Alice (22x) KFMB (20x)
WBMX (16x) KSTP (16x) KYKY (14x)

New This Week:
WTSS/Buffalo Star/Tampa (30x) KKMR/Dallas (14x) KEZR/San Jose (17x)
KZPT/Tucson WPLJ (18x) KZON (18x) WQAL (17x)
KMXS/Anchorage WLIR (12x) KZZO (11x) and more

Produced by Paul Q. Kolderik & Sean Slade; Mixed by Mike Shipley

Summer Tour kicks off July 1st

• 5/7 Tonight Show w/ Jay Leno • 5/14 Good Morning America • 5/15 Late Night w/ Conan O'Brien • 5/17 Rosie O'Donnell Show • 5/17 ESPN/WNBA Special • 5/18 Today Show • June Playboy Cover



**The Song You've Heard on HBO
Every Sunday in the Promotional
Trailer Leading into The Sopranos**

Duncan Payton, KMXB/Las Vegas
"I heard it. I loved it. I think it's a smash!"
ADD - 20x a week

Dan Persigehl, KRSK/Portland
"Within 24 hours of hearing the song
it was on the air. Big phone record!"
ADD - 40x a week

ADD DATE: THIS WEEK, MAY 7TH

**andreas
johnson**
glorious

FROM HIS NEW ALBUM

Liebling

Choose your own road.
Make it glorious.

Produced by KVINT



www.repriserec.com/andreasjohnson

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Hot AC Playlists

FIND COMPLETE PLAYLISTS FOR ALL HOT AC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1

WFLA/New York
Clear Channel
(813) 513-8000
Cuddy/Shannon/Mascaro
12+ Cumc 2,879,888

PLAYS

LTW	ARTIST/TITLE	GI (888)
46	48 LFEHOUSE/Hanging By A Moment	40560
47	48 DIDD/Thankyou	39715
48	47 TRAIN/Drops Of Jupiter...	38025
44	45 AEROSMITH/Dead	38025
45	44 UNCLE KRACKER/Follow Me	38025
44	44 MATCHBOX TWENTY/You're Gone	37120
44	44 LEBNY KRAVITZ/Again	37120
43	43 NELLI FURTADO/In Like A Bird	36325
29	31 MARY FROB THOMAS/Smooth	28185
31	31 VERTICAL HORIZON/Best I Ever Had...	28185
30	31 U2/Rattle And Hum	25250
30	29 BARENWADE LADIES/Pinch Me	24505
29	29 EVAN AND JARON/Crazy For This Girl	24505
28	28 MATCHBOX TWENTY/Ad Season	23880
28	28 LEE ANN WOMACK/Hope You Dance	22815
16	21 DAVE MATTHEWS BAND/The Space Between	17745
20	19 GO-GOS/Unleash	17645
19	19 BBMAK/Back Here	16055
18	18 BEMAK/Back Here	14385
17	17 COLDFPLAY/You	14385
17	17 MARY FROB THOMAS/Smooth	14385
14	14 MADONNA/Don't Tell Me	11830
13	13 R.E.M./Amblition Of Lils	10885
13	13 DEPECHE MOOD/In The End	10885
12	12 MATCHBOX TWENTY/Ad Season	10140
12	12 STING/Desert Rose	10140
10	10 SPENCE...Kiss Me	10140
11	11 MARC ANTHONY/Need To Know	9295

MARKET #2

KISW/Los Angeles
Clear Channel
(818) 255-7000
Prest/Byler
12+ Cumc 1,832,100

PLAYS

LTW	ARTIST/TITLE	GI (888)
35	38 NELLI FURTADO/In Like A Bird	19044
35	35 DIDD/Thankyou	18515
19	31 MOBY FROB THOMAS/Smooth	16380
21	28 LONEL RICH/Again	16380
35	29 MATCHBOX TWENTY/You're Gone	12167
17	22 JENNIFER LOPEZ/Love Don't Cost A Thing	11638
19	21 EVAN AND JARON/Crazy For This Girl	11109
35	21 MARTIN FAGUERA/Nobody Wants...	11109
18	19 JAMIE FOXX/Just A Little Bit	10051
21	19 MADONNA/Don't Tell Me	10051
13	15 VERTICAL HORIZON/Best I Ever Had...	6877
13	13 FAITH HILL/The Way You Love Me	6877
11	13 LEANN RIMES/Need You	6877
11	12 N SYNCRIC/Promise You	6348
12	12 LONESA/Amazed	6348
12	12 MADONNA/What It Feels...	6348
11	11 SOLT/Decisions/Decisions	5819
11	11 LEANN RIMES/Need You	5819
11	11 FAITH HILL/Brave New Girl	5819
11	11 LEBNY KRAVITZ/Again	5819
11	11 BBMAK/Back Here	5819
11	11 SMASH MOUTH/Star	5290
11	11 MARY FROB THOMAS/Smooth	5290
12	11 SARGE GARDEN/Cash And Burn	5290
10	10 MARC ANTHONY/You Sang To Me	5290
9	10 BRIANNE HOLMES/By Your Side	5290
11	10 NELLI FURTADO/In Like A Bird	5290
11	10 RICKY MARTIN/Livin' On A Prayer	5290
11	10 N SYNCRIC/Go Home	5290
10	10 NINE DAYS/Absolutely...	5290

MARKET #3

KYSR/Los Angeles
Clear Channel
(818) 255-7000
Prest/Byler
12+ Cumc 1,221,688

PLAYS

LTW	ARTIST/TITLE	GI (888)
36	33 TRAIN/Drops Of Jupiter...	29150
55	51 DIDD/Thankyou	29050
37	31 MOBY FROB THOMAS/Smooth	29050
56	49 VERTICAL HORIZON/Best I Ever Had...	28650
48	48 EVAN AND JARON/Crazy For This Girl	25300
37	38 LFEHOUSE/Hanging By A Moment	18250
30	34 UNCLE KRACKER/Follow Me	18700
33	33 LEWIS WIDURST/Outside	18150
32	30 DAVID GRAY/Babyton	18050
50	38 MATCHBOX TWENTY/You're Gone	16550
29	36 COLDFPLAY/You	16550
18	29 MATCHBOX TWENTY/Ad Season	15550
29	29 DAVE MATTHEWS BAND/The Space Between	15550
19	27 U2/Rattle And Hum	14850
21	24 UNCLE KRACKER/Follow Me	14300
24	24 BARENWADE LADIES/Pinch Me	13200
24	24 UNCLE KRACKER/Follow Me	13200
22	22 DEPECHE MOOD/In The End	12650
20	22 EVE 6/Here's To The Night	12100
24	22 GO-GOS/Unleash	12100
15	21 3 DOORS DOWN/Kryptonite	11550
24	21 R.E.M./Amblition Of Lils	11000
16	18 DIDD/Here With Me	8900
22	18 LEBNY KRAVITZ/Again	8800
18	18 CRED/With Arms Wide Open	8250
18	18 NELLI FURTADO/In Like A Bird	8250
13	14 MATCHBOX TWENTY/Ad Season	7700
12	13 CRED/High	7150
12	12 NO DOUBT/In The Basement	7150

MARKET #4

WTMX/Chicago
Bonneville
(312) 255-1919
James/Schulze
12+ Cumc 811,688

PLAYS

LTW	ARTIST/TITLE	GI (888)
82	82 EVERCLEAR/Brown Eyed Girl	19812
51	48 TRAIN/Drops Of Jupiter...	19050
50	48 NELLI FURTADO/In Like A Bird	18250
48	44 LFEHOUSE/Hanging By A Moment	16784
54	42 PODE/Hangin' Pretty	16002
40	42 DIDD/Thankyou	16002
42	42 DAVID GRAY/Babyton	16002
42	42 MATCHBOX TWENTY/Ad Season	16002
41	41 R.E.M./Amblition Of Lils	15821
39	39 UNCLE KRACKER/Follow Me	14850
24	24 EVER 6/Here's To The Night	11430
24	24 DAVE MATTHEWS BAND/The Space Between	11049
27	27 INCUBUS/Drive	10287
31	28 THE CORPSES/Brainless	9806
21	21 SOLT/Decisions/Decisions	9225
21	21 COLDFPLAY/You	8001
21	21 EVE 6/Here's To The Night	8001
19	20 U2/Rattle And Hum	7620
20	20 MATCHBOX TWENTY/Ad Season	7239
34	24 LEBNY KRAVITZ/Again	6855
23	23 3 DOORS DOWN/Kryptonite	6855
18	18 BARENWADE LADIES/Too Little Too Late	6855
23	23 DAVE MATTHEWS BAND/The Space Between	6855
13	17 CRED/With Arms Wide Open	6477
23	17 R.E.M./Amblition Of Lils	6477
25	18 COLLECTIVE SOUL/Perfect Day	6036
24	24 NELLI FURTADO/In Like A Bird	6036
14	14 FOOT FIGHTERS/Learn To Fly	5334
18	14 NINE DAYS/Absolutely...	5334
11	13 SUGAR RAY/Falls Apart (Part 1)	4953

MARKET #5

KLLC/San Francisco
Infinity
(415) 431-1187
James/Schulze
12+ Cumc 642,688

PLAYS

LTW	ARTIST/TITLE	GI (888)
38	38 COLDFPLAY/You	9252
38	33 SAGEBY/Your Side	8481
38	33 MATCHBOX TWENTY/Ad Season	7967
38	33 MOBY FROB THOMAS/Smooth	7967
38	33 VERTICAL HORIZON/Best I Ever Had...	7967
31	31 FUEL/Hemorrhage...	7967
31	31 MADONNA/Don't Tell Me	7967
29	29 MATCHBOX TWENTY/You're Gone	7710
29	29 COLDFPLAY/You	7453
29	29 NELLI FURTADO/In Like A Bird	7453
29	29 UNCLE KRACKER/Follow Me	7196
29	29 TRAIN/Drops Of Jupiter...	7196
25	27 U2/Rattle And Hum	6838
31	27 MADONNA/Don't Tell Me	6838
27	27 MACRY GRAY/Why Didn't You...	6699
27	27 THE CORPSES/Brainless	6682
24	24 MATCHBOX TWENTY/Ad Season	6682
24	24 DAVE MATTHEWS BAND/The Space Between	6425
23	23 3 DOORS DOWN/Kryptonite	5911
23	23 DAVE MATTHEWS BAND/The Space Between	5911
23	23 RICKY MARTIN/Livin' On A Prayer	5544
23	23 R.E.M./Amblition Of Lils	5387
21	21 SMASH MOUTH/Star	5140
17	17 VERTICAL HORIZON/Best I Ever Had...	5140
16	16 GO-GOS/Unleash	5140
17	16 JEFFREY GAINES/In Your Eyes	4863
16	16 BARENWADE LADIES/Pinch Me	4369

MARKET #6

KDMX/Dallas-Ft. Worth
Clear Channel
(972) 991-0223
McClendon/Thomas
12+ Cumc 581,488

PLAYS

LTW	ARTIST/TITLE	GI (888)
30	30 EVAN AND JARON/Crazy For This Girl	5700
29	29 MATCHBOX TWENTY/You're Gone	5700
29	29 THE CORPSES/Brainless	5510
29	29 LEE ANN WOMACK/Hope You Dance	5510
24	24 UNCLE KRACKER/Follow Me	4560
24	24 MADONNA/Don't Tell Me	4560
23	23 DIDD/Thankyou	4370
23	23 VERTICAL HORIZON/Best I Ever Had...	4370
21	21 AEROSMITH/Dead	3980
21	21 LFEHOUSE/Hanging By A Moment	3725
19	19 DEKTER FREEMAN/Loving Town	3610
19	19 NINE DAYS/Absolutely...	3610
18	18 SANTANA/FROB THOMAS/Smooth	3420
18	18 LEBNY KRAVITZ/Again	3420
15	15 MATCHBOX TWENTY/Ad Season	2850
14	14 VERTICAL HORIZON/Everything You Want	2880
14	14 MOBY FROB THOMAS/Smooth	2880
14	14 STING/Desert Rose	2880
6	13 CRED/With Arms Wide Open	2470
13	13 STEVE NICK/Every Day	2470
13	13 COLDFPLAY/You	2470
13	13 STING/After The Rain...	2280
11	11 GO-GOS/Unleash	2090
11	11 TAL BACHMANN/She's So High	2090
8	8 VERTICAL HORIZON/Best I Ever Had...	1900
8	8 JEFFREY GAINES/In Your Eyes	1520
8	8 SMASH MOUTH/Star	1520
9	8 CRED/High	1520

MARKET #7

WVDV/Detroit
ABC
(810) 871-3030
O'Brien/Hazleton/Deisi
12+ Cumc 441,388

PLAYS

LTW	ARTIST/TITLE	GI (888)
46	42 MOBY FROB THOMAS/Smooth	7748
46	42 LFEHOUSE/Hanging By A Moment	7748
53	51 LFEHOUSE/Hanging By A Moment	7599
51	51 UNCLE KRACKER/Follow Me	7599
51	51 DIDD/Thankyou	7450
24	24 MATCHBOX TWENTY/You're Gone	4560
34	35 SMASH MOUTH/Star	5215
33	33 VERTICAL HORIZON/Best I Ever Had...	5215
34	33 COLDFPLAY/You	4917
16	14 FUEL/Hemorrhage...	2096
16	14 JOSH JOPLIN GROUP/Camera One	2096
13	13 3 DOORS DOWN/Kryptonite	1937
13	13 EVERCLEAR/Brown Eyed Girl	1937
13	13 STING/Desert Rose	1937
13	13 NINE DAYS/Absolutely...	1937
13	13 FOOT FIGHTERS/Learn To Fly	1937
12	12 CRED/High	1788
12	12 EVAN AND JARON/Crazy For This Girl	1788
12	12 NINE DAYS/Absolutely...	1788
12	12 U2/Rattle And Hum	1788
12	12 CRED/With Arms Wide Open	1788

MARKET #8

WBWX/Boston
Infinity
(617) 778-2000
O'Brien/Hazleton/Deisi
12+ Cumc 718,688

PLAYS

LTW	ARTIST/TITLE	GI (888)
42	42 LFEHOUSE/Hanging By A Moment	17655
47	47 UNCLE KRACKER/Follow Me	17655
47	46 MOBY FROB THOMAS/Smooth	14766
48	45 DIDD/Thankyou	14445
45	45 NELLI FURTADO/In Like A Bird	14445
43	43 MATCHBOX TWENTY/Ad Season	13803
32	37 DAVE MATTHEWS BAND/The Space Between	11877
27	28 SHAGGY/Boombastic	11556
31	32 LEBNY KRAVITZ/Again	10272
38	35 AEROSMITH/Dead	11235
33	33 JEFFREY GAINES/In Your Eyes	10593
26	32 COLDFPLAY/You	10272
26	32 LEBNY KRAVITZ/Again	10272
26	32 TRAIN/Drops Of Jupiter...	8025
7	21 MADONNA/What It Feels...	6741
21	21 FUEL/Hemorrhage...	6741
23	21 CRED/High	6741
18	20 DAVID GRAY/Babyton	6420
15	20 STING/Desert Rose	6420
12	19 ANGEL A BARRON'S/Big Girl	6099
12	19 MATCHBOX TWENTY/Ad Season	5778
15	18 MADONNA/Don't Tell Me	5778
16	18 DAVID GRAY/Pass Forgive Me	5778
17	17 INCUBUS/Drive	5457
23	21 CRED/High	5457
18	18 CRED/With Arms Wide Open	5136
16	16 GO-GOS/Unleash	5136
16	16 TAL BACHMANN/She's So High	4815
16	16 BARENWADE LADIES/Pinch Me	4454

MARKET #9

WRDX/Washington, DC
ABC
(888) 886-3100
Kostner/Parter
12+ Cumc 621,888

PLAYS

LTW	ARTIST/TITLE	GI (888)
24	27 DIDD/Thankyou	10566
24	27 MATCHBOX TWENTY/You're Gone	10566
24	27 BARENWADE LADIES/Pinch Me	10066
22	26 LEBNY KRAVITZ/Again	10368
35	34 CRED/High	9792
24	24 UNCLE KRACKER/Follow Me	9792
23	23 MATCHBOX TWENTY/Ad Season	6924
19	22 LEE ANN WOMACK/Hope You Dance	6336
21	21 VERTICAL HORIZON/Best I Ever Had...	6048
21	21 THE CORPSES/Brainless	6048
18	21 UNCLE KRACKER/Follow Me	6048
21	21 NELLI FURTADO/In Like A Bird	5780
20	20 U2/Rattle And Hum	5780
22	22 CRED/With Arms Wide Open	4496
17	22 STING/Desert Rose	4496
17	22 CRED/With Arms Wide Open	4496
11	13 SPENCE...Kiss Me	3744
11	13 SMASH MOUTH/This Morning...	3744
13	13 MACRY GRAY/Why Didn't You...	3456
13	13 MATCHBOX TWENTY/Ad Season	3168
13	13 NINE DAYS/Absolutely...	3168
11	11 VERTICAL HORIZON/Everything You Want	3168
12	12 THE CORPSES/Brainless	2880
11	11 NINE DAYS/Absolutely...	2880
9	10 STING/Desert Rose	2880
9	10 TAL BACHMANN/She's So High	2880
9	10 SPENCE...Kiss Me	2880

MARKET #10

KHMX/Houston-Galveston
Infinity
(713) 790-0905
Stevens/Bradley
12+ Cumc 498,288

PLAYS

LTW	ARTIST/TITLE	GI (888)
35	35 LEE ANN WOMACK/Hope You Dance	7420
35	35 MATCHBOX TWENTY/Ad Season	7420
30	32 DIDD/Thankyou	6784
32	32 NELLI FURTADO/In Like A Bird	6784
31	31 CRED/High	6572
31	31 MATCHBOX TWENTY/Ad Season	6572
29	29 CRED/With Arms Wide Open	6360
21	21 LEE ANN WOMACK/Hope You Dance	4452
20	20 EVAN AND JARON/Crazy For This Girl	4240
20	20 BARENWADE LADIES/Too Little Too Late	4028
19	19 NELLI FURTADO/In Like A Bird	4028
18	18 MADONNA/Don't Tell Me	3816
18	18 VERTICAL HORIZON/Best I Ever Had...	3816
18	18 AEROSMITH/Dead	3816
17	17 MARTIN FAGUERA/Nobody Wants...	3904
16	16 NELLI FURTADO/In Like A Bird	2968
16	16 MARTIN FAGUERA/Nobody Wants...	2968
14	14 BON JOVIVI/My Life	2968
11	14 SMASH MOUTH/This Morning...	2544
11	14 FAITH HILL/The Way You Love Me	2544
12	12 STING/Desert Rose	2332
9	11 N SYNCRIC/Promise You	2332
11	11 THIRD EYE BLOODMELT/Let You Go	2332
11	11 CRED/With Arms Wide Open	2120
10	10 FAITH HILL/Brave New Girl	2120
10	10 MARC ANTHONY/You Sang To Me	2120
11	10 GO-GOS/Unleash	2120
11	10 DON HENLEY/Taking You Home	2120

MARKET #11

KPLZ/Seattle-Tacoma
Fisher
(206) 223-5700
Phillips/Hazleton
12+ Cumc 356,288

PLAYS

LTW	ARTIST/TITLE	GI (888)
37	37 LEBNY KRAVITZ/Again	5089
37	37 DIDD/Thankyou	5089
33	35 MATCHBOX TWENTY/You're Gone	



CAROL ARCHER
archer@rronline.com

Let's Twist Again!

□ Lee Ritenour and Mark Wexler on their GRP tribute, *A Twist of Marley*

Legendary guitarist-composer-producer Lee Ritenour began recording *A Twist of Marley* two years ago, but he took what seemed like forever to get down to it. As Ritenour explains here, the concept of paying homage to Bob Marley simmered in his imagination for 25 years while he turned his attention to a vast array of other projects, including his wildly successful *A Twist of Jobim*, plus a more recent classical collaboration with Dave Grusin.

Seeds Of Inspiration

Ritenour never met Bob Marley, but he says, "Like so many of us, I first became a fan of his as a teenager. The thing about Marley for me is what an amazing man he became. He grew up living a simple life in Jamaica. There was all that early, raw ska and reggae going on back then, but he was obviously touched by God with this gift for these incredible songs.

"Over the past 25 years, every time I'd hear one of his tunes, I'd say to myself, 'I love this song; I've got to do something with it one of these days.' *A Twist of Marley* was like a movie for me in the sense that the seeds of it were planted many, many years ago.

"Originally, I planned to do a tribute to Bob Marley in 1992, but I couldn't get on track with it. I went on to do the *Wesbound* album instead. On it, I still stole one Marley tune — 'Waiting in Vain' — which I invited Maxi Priest to sing on. I did it in a Wes Montgomery style to fit it into the record.

"The seeds were already planted — that somehow, some way I was going to do the right kind of tribute — but they took nine or 10 years to germinate, because although I respected reggae and thought the world rhythms coming out of Jamaica were fascinating,



Lee Ritenour



Mark Wexler

harmonically and rhythmically it was not the most interesting music to me.

"But Marley always fascinated me, especially his tunes. I also realized there was no way I could recreate The Wailers' parts, which were so magical on those records with him and contributed to the perfect little genius of those tunes."

As is sometimes the case with an individual as creative as Ritenour, what first appeared as an obstacle — how to replicate The Wailers' important role in Marley's music — inspired its own solution through his approach to "casting" the record.

"As I started to put together the tracks, I worked with a 28-year-old Dutch sound designer and arranger, Jochem Van Der Saag," Ritenour says. "In recording the earlier tracks, we borrowed samples of the actual Wailers, although in the final

product they survive only on one song, 'Exodus.'

"I already had a lot of the tracks finished when I started to spice them with various artists. 'Exodus' was an especially hard one to cast, because it had to be done by a certain kind of singer or player. I knew I wanted a strong saxophonist and a strong singer." He hit the jackpot on both counts with Michael Brecker and Lisa Fischer. "Throughout the record I needed people with their own artistic integrity and conviction to live up to Marley's material, like 'Exodus,' which is a very serious song," he explains.

"There's no doubt that Jonathan Butler was perfectly cast, because you can just feel it when you hear him sing 'No Woman, No Cry'; likewise when Will Downing sings 'This Is Love,' because it's a sweet lyric that's perfect for the romantic vibe of his voice. And Lisa Fischer on 'Lights Down Low' hits a magic stride.

"The casting, I must admit, was inspired, but not only by me: I have several producing heroes — Quincy Jones, David Foster, Dave Grusin and Tommy LiPuma. For this record I took more of a page from Quincy's book in finding the right singer and right instrumentalist to bring out a particular track. Production-wise, I think *A Twist of Marley* is my best record, for sure. And as a creation, from top to bottom, it's right up there."

Keep The Creative Story Alive

Marketing and production consultant Mark Wexler, an industry veteran, executive- and associate-produced *A Twist of Marley*, a project that began after i.e. music — of which he was President — and PolyGram parted company. Two years ago Wexler and his partners, Ritenour and Jazziz publisher Michael Fagin, formed a production company. Then they presented Verve Music Group Chairman Tommy LiPuma and President Ron Goldstein with a team to produce records for the label — the first a tribute to Bob Marley.

"So many of Bob Marley's songs will live on as timeless classics, because, like all great songs by great composers, they touch people's lives in the deepest, most profound way. The beauty of this project is that we were able to assemble tremendous collaborations to give even greater expression to his incredible compositions."

Mark Wexler



KSSJ/Sacramento listeners fax or e-mail entries for the station's trip-a-day to Hawaii, then listen to hear their names announced on the air each day at 1:30. KSSJ midday personality Linda Clayton (r) is seen here with one recent winner, Genevieve Gillespie.



It was a day for heavy artistic firepower when this group convened recently in WQCD (CD101.9)/New York's studios. Seen here (l-r) are pianist Bob James, WQCD PD/MD Charley Connolly and OM John Mullen, guitarist Chuck Loeb and Shanachie Entertainment's Bill Cason and Marla Roseman.

Optimism for the concept ran high, since its predecessor, *A Twist of Jobim*, sold 250,000 units worldwide, and Ritenour's track, "Water to Drink," still ranks among the longest-running No. 1 singles in smooth jazz chart history. "Like Jobim, Marley is one of the great masters of songwriting," Wexler observes. "This record pays homage to Marley's skills, and Lee puts it all together as producer in a way that is very user-friendly in the adult marketplace.

"The promotion and marketing of this project will be vast. We'll take it to the mainstream market in the entire adult world of radio — Smooth Jazz, Urban AC and more. And when it comes to retail, Bob Marley's appeal is simply enormous. His music transcends all those things that seem to separate people, like youth from age. Marley's music has attained such a level of respect and renown through the years because it's been paid homage to in endless ways. *A Twist of Marley* is our adult homage.

"So many of Bob Marley's songs will live on as timeless classics, because, like all great songs by great composers, they touch people's lives in the deepest, most

profound way. The beauty of this project is that we were able to assemble tremendous collaborations to give even greater expression to his incredible compositions. It was an extremely gratifying and heart-warming experience for me to work with such exceptionally talented artists on *A Twist of Marley*.

"I anticipate outstanding sales success with this project. I believe very deeply in what GRP's all about, including its effectiveness in marketing, promotion and sales. *A Twist of Jobim* was very well-crafted, and it opened many people's eyes to who Antonio Carlos Jobim really is. With a project such as *A Twist of Marley* — great music done in a great way — it appeals to an even wider audience from the outset, which is a very favorable circumstance for the label on a worldwide basis.

"And that factor also allows us to keep a very creative story alive — the story of our ability to pay homage to some of the greatest composers in the world with the *A Twist of...* series. Of course, some writers are completely sacrosanct, so you'll never see us approach Marvin Gaye or The Beatles with a twist."

R&R Smooth Jazz Top 30

May 4, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (100)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	RICK BRAUN Kisses In The Rain (Warner Bros.)	803	-55	123421	13	40/0
2	2	RIPPINGTONS Caribbean Breeze (Peak/Concord)	753	-21	96850	15	38/2
3	3	JEFF LORBER Snakebite (Samson/Gold Circle)	733	-20	101789	12	39/0
4	4	DAVE KOZ Love Is On The Way (Capitol)	686	-7	75342	19	33/1
5	5	CHUCK LOEB North, South, East And Wes (Shanachie)	586	+60	82269	9	37/1
6	6	RICHARD ELLIOT Who? (Blue Note)	490	-96	66652	19	27/0
7	7	KIM WATERS In The Groove (Shanachie)	485	-141	84061	21	33/0
8	8	MICHAEL LINGTON Sunset (Samson/Gold Circle)	473	+17	61241	8	35/0
9	9	KIRK WHALUM Now Til Forever (Warner Bros.)	445	-86	63442	23	26/0
Breaker	10	HIL ST. SOUL Until You Come Back To Me (Dome/Select-O-Hits)	420	+155	46839	3	30/4
Breaker	11	FREDDIE RAVEL Sunny Side Up (GRP/VMG)	414	+38	59199	9	32/2
10	12	YULARA Flyin' High (Higher Octave)	384	-62	55595	16	31/0
14	13	WAYMAN TISDALE Can't Hide Love (Atlantic)	383	+15	56821	6	32/1
13	14	COUNT BASIC Wes Who? (Instinct)	364	-5	47164	11	31/0
11	15	MICHAEL MCDONALD Open The Door (Ramp)	363	-48	26702	10	25/0
21	16	ERIC CLAPTON Reptile (Duck/Reprise)	307	+52	35777	3	30/4
16	17	JEFF KASHIWA Around The World (Native Language)	294	+8	28421	4	29/1
15	18	CHARLIE WILSON Without You (Major Hits)	287	-1	25600	5	21/1
Debut	19	BRIAN CULBERTSON Get It On (Atlantic)	284	+90	44309	1	28/1
20	20	SADE By Your Side (Epic)	266	+3	39814	29	21/0
17	21	KEN NAVARRO Delicioso (Positive)	262	-8	24255	9	22/0
Debut	22	SADE King Of Sorrow (Epic)	255	+47	31917	1	20/3
25	23	PIECES OF A DREAM R U Ready (Heads Up)	252	+24	40884	5	25/2
22	24	GREGG KARUKAS Chasing The Wind (N-Coded)	235	-8	32300	19	19/0
30	25	BONEY JAMES & RICK BRAUN Shake It Up (Warner Bros.)	227	+18	33012	4	19/1
28	26	GERALD ALBRIGHT Winelight (Q)	221	+6	9648	2	22/2
26	27	FOUR 80 EAST Bumper To Bumper (Higher Octave)	218	-10	17204	4	20/0
27	28	SEAL This Could Be Heaven (London Sire)	218	0	12940	12	15/0
23	29	TIM BOWMAN Smile (Insync)	205	-33	19330	14	19/0
29	30	JOE I Wanna Know (Jive)	197	-17	34463	6	14/1

41 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 4/22-Saturday 4/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

New & Active

DAVID MANN Stone Groove (N-Coded)
Total Plays: 196, Total Stations: 21, Adds: 2

WALTER BEASLEY Tantom (Shanachie)
Total Plays: 166, Total Stations: 21, Adds: 4

DOWN TO THE BONE Righteous Reeds (Internal Bass/Q/Antalica)
Total Plays: 162, Total Stations: 15, Adds: 1

KOMBO Tip Of The Hat (GRP/VMG)
Total Plays: 129, Total Stations: 12, Adds: 0

JEFF GOLUB Dangerous Curves (GRP/VMG)
Total Plays: 127, Total Stations: 15, Adds: 2

PATTI AUSTIN Love's Been Kind To Me Lately (Qwest/WB)
Total Plays: 112, Total Stations: 12, Adds: 3

PAUL JACKSON JR. Bounce Wid' It (Blue Note)
Total Plays: 112, Total Stations: 12, Adds: 1

CHRIS CAMOZZI Curves (Samson/Gold Circle)
Total Plays: 93, Total Stations: 10, Adds: 1

NESTOR TORRES Doesn't Really Matter (Shanachie)
Total Plays: 80, Total Stations: 7, Adds: 0

ENYA Only Time (Reprise)
Total Plays: 78, Total Stations: 7, Adds: 0

DANCING FANTASY Everlasting Pictures (1201)
Total Plays: 76, Total Stations: 8, Adds: 0

Songs ranked by total plays

Most Added

ARTIST TITLE LABEL(S)	ADDS
MARC ANTOINE Mas Que Nada (GRP/VMG)	15
ERIC CLAPTON Reptile (Duck/Reprise)	4
HIL ST. SOUL Until You Come... (Dome/Select-O-Hits)	4
WALTER BEASLEY Tantom (Shanachie)	4
SADE King Of Sorrow (Epic)	3
P. AUSTIN Love's Been Kind To Me Lately (Qwest/WB)	3
EUGE GROOVE Sneak A Peek (Warner Bros.)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
HIL ST. SOUL Until You Come... (Dome/Select-O-Hits)	+155
P. AUSTIN Love's Been Kind To Me Lately (Qwest/WB)	+94
BRIAN CULBERTSON Get It On (Atlantic)	+90
WALTER BEASLEY Tantom (Shanachie)	+70
CHUCK LOEB North, South, East And Wes (Shanachie)	+60
ERIC CLAPTON Reptile (Duck/Reprise)	+52
JEFF GOLUB Dangerous Curves (GRP/VMG)	+48
SADE King Of Sorrow (Epic)	+47
FREDDIE RAVEL Sunny Side Up (GRP/VMG)	+38
LUTHER VANDROSS Take You Out (J)	+34

Breakers

HIL ST. SOUL
Until You Come Back To Me (Dome/Select-O-Hits)
TOTAL PLAYS/INCREASE: 420/155 TOTAL STATIONS/ADDS: 30/4 CHART: 10

FREDDIE RAVEL
Sunny Side Up (GRP/VMG)
TOTAL PLAYS/INCREASE: 414/38 TOTAL STATIONS/ADDS: 32/2 CHART: 11

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

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smooth
Jazz
notes
with Carol Archer

Marc Antoine is back in a big, big way. The debut single, "Mas Que Nada," from his forthcoming CD, *Cruisin'* (GRP/VMG), is by far the week's Most Added track. Blessed with an instant endorsement from Broadcast Architecture, Antoine's breezy rendering of the classic was added by 15 Smooth Jazz reporters this week. Following the lead of KTWV (The Wave)/Los Angeles and KLFM/San Diego last week, heavy hitters WNUA/Chicago, KKSJ/San Francisco, WNWV/Cleveland and KSSJ/Sacramento, along with a host of others, welcomed Antoine back to their playlists.

Rick Braun's "Kisses in the Rain" (Warner Bros.) held on to No. 1 for the fifth straight week. The three tracks just below Braun remain static, but **Chuck Loeb's** "North, South, East & West" (Shanachie) cracks the top five with a move from 8-5* and an increase of 60 plays. For the life of

me, I cannot fathom why any station would hold out on this one.

Hill St. Soul's "Until You Come Back..." (Selecto/Dome) powers 18-10*/Breaker with four new adds — including KJCD/Denver and KKSJ — plus the track is top Most Increased in plays, with 155! It's a hit. Bet on it!

There's nothing creepy about **Eric Clapton's** "Reptile" (Duck/Reprise): With four new adds (including one at KOAI/Dallas, which is now Smooth Jazz's most conservative station when it comes to new music) and a move from 21-16*, "Reptile" tips the "scales."

His chart debut at 19* proves that **Brian Culbertson** sure knows how to "Get It On" (Atlantic), as do impressive rotation increases totaling +90 plays, including 3 to 16 plays on KKJZ/Portland, OR and 9 to 19 plays on WNUA. It's up to 19 plays on The Wave/L.A.

Sade's second smash from *Lovers Rock* (Epic) — and, in my opinion, a track far superior to "By Your Side" — "King of Sorrow," debuts at 22*. But I am mystified by the track's utter lack of acceptance in certain entire regions of the U.S. Isn't Sade a global superstar? If anyone can explain this weird phenomenon, please send me e-mail at archer@rronline.com. Meanwhile, the sultry one is already getting 19 plays at WJZZ/Philadelphia and 16 on The Oasis and KIFM.

The ongoing success of JazzTrax is based on founder and host Art Good's passionate commitment to new music. His syndicated weekly program, in fact, is based almost exclusively on new music, and it always spotlights a new CD. I caught up with Good between his interviews with Spyro Gyra's founder, Jay Beckenstein, and keyboardist Jeff Lorber, both of whom have new releases. I asked Good to comment on his current favorites.

UNDER THE
RADAR
R&R'S EXCLUSIVE BAROMETER FOR NEW MUSIC



Art Good

So much of what I like isn't being played! I like the new **Doc Pwells**, which doesn't hit you in the face right away, but it's been four years since he released a new album. Doc's got such a great groove and melodies; *Life Changes* (Samson/Gold Circle) has four or five songs I'm already on.

I'm very enthusiastic about **Freddie Ravel** too. He's got this spicy, Latin, filled-with-horns flavor; plus, he's got special guests like Marc Antoine and Peter White on a couple of songs each. He's being heard, and I'm glad his first single, "Sunny Side Up" (GRP/VMG) is doing very well. There's another

song, "Conversations," on his self-titled CD that could extend the life of the record.

I love debut artists, so there's **David Mann's Touch** (N-Coded), although, strictly speaking, he's not new because he was in Club 600 a year ago, and he also released a record in 1992. But he's got great melody too, and he is an amazing horn player. I find his work very exciting.

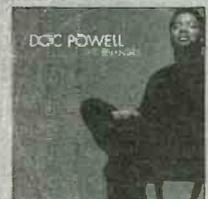
There's a new group that just debuted this past week out of London called **Paprika Soul** that I wasn't expecting too much from. I heard one song, and I thought they were a vocal British band trying to cross over to Smooth Jazz. Then I made a five-hour drive to Mammoth CA last weekend, and I couldn't stop

listening to them. I'm so impressed with them that I'm trying to put something together for a new artist spotlight on Catalina for Paprika Soul this fall.

I sure like **Action Figure Party** (GRP/VMG), and I'm going to play "Where's the Moment." It's such an interesting concept to bring these guys together, and I'd love to present them in Catalina too.

I've just started listening to *A Twist of Marley*, which sounds very smooth. Thinking of Jonathan Butler's version of Marley's "No Woman No Cry" Jonathan should do a best-of albums of songs he's done on other people's albums.

My favorite of the year so far is **Four 30 East's Nocturnal** (Higher Octave). When the songs get going, they are totally different. I like Down To The Bone, to whom they are compared, but DTTB get real funky. Four 30 East are smoother and jazzically easier to play on the radio. I'm six cuts deep on the record.



Heads
Up

Spyro Gyra
In Modern Times
Heads Up

Earlier this week scientists in Antarctica announced the discovery of minute patterns in a glow from primordial gases, which were probably traces of the forces that set the Big Bang into motion and led to creation of the universe. It may seem a stretch, but listening to **Spyro Gyra's** 23rd release — and the quintet's label debut for **Heads Up** — *In Modern Times* gave me a sense of the band's seminal role in what is now called smooth jazz, as well as its creative expansion across time and space. I've always loved Spyro's records, but, to my ear, *In Modern Times* is the group's most fully realized album yet. Top to bottom, *In Modern Times* reflects the group's stunning ability to create exciting, wholly original contemporary music, a tribute to each member's unique gifts as composers and players, as well as to the spirit of brotherhood with which it is made — a spirit that imbues Spyro Gyra's music with timeless appeal.



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IMPACTING SMOOTH JAZZ MAY 21

PROMOTION: ALL THAT JAZZ



Higher Octave
MUSIC

Smooth Jazz Reporters

Stations and their adds listed alphabetically by market

<p>WZMR/Albany, NY PD: Patrick Ryan 2 SADE "Sorrow" MARC ANTOINE "Mas"</p>	<p>KOAI/Dallas-Ft. Worth, TX PD: Maxine Todd APD/MD: Bret Michael ERIC CLAPTON "Reptile"</p>	<p>KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart No Adds</p>	<p>WJCD/Norfolk, VA PD: Jay Lang MD: Larry Hollowell ERIC CLAPTON "Reptile" GERALD ALBRIGHT "Wineflight"</p>	<p>KJZS/Reno, NV PD: Jay Davis MD: LouAnn Travers 11 FREDDIE RAVEL "Sunny"</p>	<p>KJZY/Santa Rosa, CA PD: Gordon Zlot APD/MD: Rob Singleton 2 HIL ST. SOUL "Unit"</p>	<p>WJZW/Washington, DC PD/MD: Kenny King 28 DAVE KOZ "Way" 8 JOE "Wanna" 7 CHARLIE WILSON "Without"</p>
<p>KRQS/Albuquerque, NM PD: Paul Lavoie MD: Jeff Young EUGE GROOVE "Peek" MARC ANTOINE "Mas" STEVE COLE "Start" SPYRO GYRA "Open"</p>	<p>KJCD/Denver-Boulder, CO PD: John St. John MD: Marty Lenz 16 HIL ST. SOUL "Unit" 8 JEFF GOLUB "Dangerous" 6 EVERETTE HARP "Right" 5 FREDDIE RAVEL "Sunny" 5 RIPPINGTONS "Caribbean"</p>	<p>WLVE/Miami, FL PD: Rich McMillan No Adds</p>	<p>WLOQ/Orlando, FL PD: Dave Kosh MD: Patricia James No Adds</p>	<p>KSSJ/Sacramento, CA PD: Steve Williams DAVID MANN "Stone" MARC ANTOINE "Mas"</p>	<p>KWJZ/Seattle-Tacoma, WA PD: Carol Handley MD: Dianna Rose DAVID MANN "Stone" JOE MCBRIDE "Texas"</p>	<p>KWSJ/Wichita, KS PD: Ron Allen MD: Patrick Murphy EUGE GROOVE "Peek" BONA FIDE "Street" CHUCK LOEB "North" PIECES OF A DREAM "Ready"</p>
<p>KNIK/Anchorage, AK OM: Aaron Wallender PD: Dallas Scott MD: Jennifer Summers MARC ANTOINE "Mas"</p>	<p>WVMV/Detroit, MI PD: Tom Steeker MD: Sandy Kovach No Adds</p>	<p>WJZ/Milwaukee, WI OM/MD: Chris Moreau PATTI AUSTIN "Love's" MARC ANTOINE "Mas"</p>	<p>WJPL/Peoria, IL PD/MD: Rick Hirschmann PIECES OF A DREAM "Ready"</p>	<p>WSSM/St. Louis, MO PD: Mike Watermann 5 MARC ANTOINE "Mas" 4 PATTI AUSTIN "Love's"</p>	<p>WEIB/Springfield, MA PD: Ben Casey MD: Darrel Cutting CHRIS CAMOZZI "Curves" MARC ANTOINE "Mas" XL "Night" RIPPINGTONS "Caribbean"</p>	<p>JRN/Jones NAC/National PD: Steve Hibbard MD: Cheri Marquart 12 STEVE COLE "Start" HIL ST. SOUL "Unit" MARC ANTOINE "Mas" V.I.P. CLUB "Light"</p>
<p>WNUA/Chicago, IL PD: Bob Kaake APD/MD: Carl Anderson 9 WAYMAN TISDALE "Casi" 8 KIRK WHALUM "God" 5 MARC ANTOINE "Mas" 4 XL "Night"</p>	<p>KEZL/Fresno, CA PD/MD: J. Weidenheimer No Adds</p>	<p>KSRB/Mission Viejo, CA OM/MD: Terry Wedel MD: Logan Parris EUGE GROOVE "Peek" MARC ANTOINE "Mas"</p>	<p>WJJZ/Philadelphia, PA DM: Anne Gress PD: Michael Tozzi MD: Joe Proke 34 LUTHER VANDROSS "Take" PAUL JACKSON JR. "Bounce"</p>	<p>KBZN/Salt Lake City, UT PD/MD: Rob Riesen MARC ANTOINE "Mas"</p>	<p>WSJT/Tampa, FL PD: Ross Block MD: Kathy Curtis WALTER BEASLEY "Tantam" JEFF KASHIWA "Around"</p>	<p>41 Total Reporters 40 Current Reporters 40 Current Playlists</p>
<p>WNWV/Cleveland, OH PD/MD: Bernie Kimble DOWN TO THE BONE "Righteous" MARC ANTOINE "Mas" SADE "Sorrow"</p>	<p>WYJZ/Indianapolis, IN PD/MD: Carl Frye ERIC CLAPTON "Reptile"</p>	<p>KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff MARC ANTOINE "Mas"</p>	<p>KYOT/Phoenix, AZ PD: Shaun Holly APD/MD: Greg Morgan No Adds</p>	<p>KKSF/San Francisco, CA PD: Paul Goldstein MD: Laurie Cobb 9 JAMES & BRAUN "Shake" GERALD ALBRIGHT "Wineflight" MARC ANTOINE "Mas" HIL ST. SOUL "Unit"</p>	<p>Did Not Report For Two Consecutive Weeks; Data Not Used (1): WJZV/Richmond, VA</p>	
<p>WJZA/Columbus, OH OM/MD: Bill Harman APD: Gary Wolter No Adds</p>	<p>KCIY/Kansas City, MO PD: Steve Wiersman MD: Michelle Chase WALTER BEASLEY "Tantam"</p>	<p>WQCO/New York, NY OM: John Mullen PD/MD: Charley Connolly JEFF GOLUB "Dangerous" WALTER BEASLEY "Tantam"</p>	<p>KKJZ/Portland, OR PD: Chris Miller MD: David Shult APD: Heather Baldwin SADE "Sorrow"</p>	<p>KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer BRIAN CULBERTSON "Get" PATTI AUSTIN "Love's" ERIC CLAPTON "Reptile"</p>		

Most Played Recurrents

- BONA FIDE X-Ray Hip (N-Coded)
- GEORGE BENSON Medicine Man (GRP/VMG)
- CHIELI MINUCCI My Girl Sunday (Shanachie)
- JEFF KASHIWA Hyde Park ("Ah, Oooh" Song) (Native Language)
- WALTER BEASLEY Comin' At Cha (Shanachie)
- CRAIG CHAQUICO Cafe Carnival (Higher Octave)
- MICHAEL LINGTON Twice In A Lifetime (Samson/Gold Circle)
- GROVER WASHINGTON JR. Chameleon (Telarc)
- BONEY JAMES & RICK BRAUN R.S.V.P. (Warner Bros.)
- STEVE COLE Got It Goin' On (Atlantic)
- RONNIE LAWS Old Days/Old Ways (HDH)
- MICHAEL MCDONALD The Meaning Of Love (Ramp)
- DAVE KOZ Can't Let You Go (The Sha...) (Capitol)
- VARIOUS ARTISTS Manenberg (Heads Up)
- JOE MCBRIDE Texas Rhythm Club (Heads Up)
- URBAN KNIGHTS Sweet Home Chicago (Narada)
- BONEY JAMES & RICK BRAUN Grazin' In The Grass (Warner Bros.)
- JEFF GOLUB F/PETER WHITE No Two Ways About It (GRP/VMG)
- DOWN TO THE BONE The Zodiac (Internal Bass)
- BRIAN BROMBERG Relentless (Native Language)

SMOOTH JAZZ Going For Adds

- AL JARREAU It's How You Say It (GRP/VMG)
- BRYAN SAVAGE Zuma Beach (Higher Octave)
- LUIS VILLEGAS La Reyna (Baja/TSR)
- LUTHER VANDROSS Take You Out (J)
- SPYRO GYRA Open Door (Heads Up)

5/7/01

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Mas Que Nada
From The Start

Dave Koz Radio Show

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Sunset

Smooth Jazz Playlists

May 4, 2001 R&R • 137

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10th ANNIVERSARY

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
24	25	KIM WATERS/In The Groove	23850	
23	24	JEFF LOBERG/Sneakabeats	22996	
22	23	RICK BRAUN/Kisses In The Rain	22939	
21	22	COURT BASIC/Weasels On The Wall	21942	
20	21	DAVID MANN/Stone Groove	21942	
19	20	MICHAEL LINGTON/Sunset	21942	
18	19	CHUCK LOEB/North, South...	17172	
17	18	STEVIE COLE/Afterglow	16218	
16	17	KOMBO/Tip Of The Hat	16218	
15	16	FREDDE RAVEL/Sunny Side Up	15024	
14	15	YULIARAFYR/High	15024	
13	14	WAYMAN TSDALE/Carni Hide Love	14310	
12	13	NESTOR TORRES/Doesn't Really...	13356	
11	12	GREGG KARUKAS/Chasing The Wind	8586	
10	11	KEN NAMARRO/Dalcico	7832	
9	10	JAMES & BRAUN/Shake It Up	7832	
8	9	JEFF KASH/WA/Arround The World	7832	
7	8	DOC POWELL/Another To Brother	6878	
6	7	PIECES OF A DREAM/Ur Ready	6878	
5	6	DAVE KOZ/Love Is On The Way	5724	
4	5	BOB BALDWIN/Summertime	5724	
3	4	DIRTY BASS/Back To Back	5724	
2	3	DOWN TO THE BONE/Righteous Reads	5724	
1	2	ERIC CLAPTON/Repals	4770	
0	1	RIPPINGTONS/Caribbean Breeze	4770	
0	0	JEFF GOLDBLUM/Dangerous Curves	0	
0	0	WALTER BEASLEY/Tantam	0	

MARKET #2

KTVW/Los Angeles
Infinity
(310) 840-7100
Brode/Swanart
12+ Cume 908,500

T.E. WAVE
94.7 KTVW

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
26	27	RIPPINGTONS/Caribbean Breeze	14307	
25	26	KIM WATERS/In The Groove	13037	
24	25	RICK BRAUN/Kisses In The Rain	13037	
23	24	JEFF LOBERG/Sneakabeats	13037	
22	23	CHUCK LOEB/North, South...	13037	
21	22	STEVIE COLE/Afterglow	13037	
20	21	JAMES & BRAUN/S.V.P.	13275	
19	20	JEFF LOBERG/Sneakabeats	10620	
18	19	KIM WATERS/In The Groove	10089	
17	18	WAYMAN TSDALE/Carni Hide Love	10089	
16	17	BRIAN CLIBERTSON/Get It On	10089	
15	16	EUGIE GROOVE/Sneak A Peek	10089	
14	15	KIM WATERS/In The Groove	10089	
13	14	RICHARD ELLIOT/Who?	9558	
12	13	CHUCK LOEB/North, South...	9558	
11	12	PAUL JACKSON, JR./Bounce Wit It	9027	
10	11	ERIC CLAPTON/Repals	9027	
9	10	BRYAN SARGENT/Phat! Hut	8486	
8	9	JOE WARRA/Know	7434	
7	8	STEELEY DAN/Jack Of Speed	6903	
6	7	HILL ST. SOUL/Unl! You Come...	6903	
5	6	SAD/By Your Side	6372	
4	5	STING/She Walks This Earth	5841	
3	4	CHARLIE WILSON/Without You	5841	
2	3	CHUCK LOEB/North, South...	531	
1	2	STEVIE COLE/From The Start	531	
0	1	DAVE KOZ/The Bright Side	531	

MARKET #3

WNUA/Chicago
Clear Channel
(312) 945-9550
Kaale/Anderson
12+ Cume 727,400

WNUA 95.5
Smooth Jazz

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
25	26	RICK BRAUN/Kisses In The Rain	12950	
24	25	DAVE KOZ/Love Is On The Way	11914	
23	24	RIPPINGTONS/Caribbean Breeze	9396	
22	23	CHUCK LOEB/North, South...	9396	
21	22	STEVIE COLE/Afterglow	9396	
20	21	RIPPINGTONS/Caribbean Breeze	9324	
19	20	BRIAN CLIBERTSON/Get It On	9324	
18	19	JEFF LOBERG/Sneakabeats	9324	
17	18	STEVIE COLE/From The Start	9324	
16	17	MICHAEL LINGTON/Sunset	8806	
15	16	YULIARAFYR/High	7252	
14	15	KIM WATERS/In The Groove	7252	
13	14	FREDDE RAVEL/Sunny Side Up	6216	
12	13	STEVIE COLE/Afterglow	6216	
11	12	JOE WARRA/Know	6216	
10	11	JAMES & BRAUN/Shake It Up	5198	
9	10	SAD/By Your Side	4682	
8	9	DANCING FANTASY/Verstating Pictures	4682	
7	8	WALTER BEASLEY/Another To Brother	4144	
6	7	JOE WARRA/Know	4144	
5	6	DOWN TO THE BONE/Righteous Reads	4144	
4	5	SADE/Somebody Already...	3108	
3	4	MARC ANTONIO/Meas Que Nada	2540	
2	3	X/In The Night	2072	
1	2	COURT BASIC/Weasels On The Wall	2072	

MARKET #4

KKSF/San Francisco
Clear Channel
(415) 975-5555
Goldstein/Cobb
12+ Cume 538,500

KKSF 103.7
SMOOTH JAZZ

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
21	22	JIM BRISCOM/My Glory	8027	
20	21	DAVE KOZ/Love Is On The Way	7678	
19	20	RIPPINGTONS/Caribbean Breeze	7678	
18	19	CHUCK LOEB/North, South...	7678	
17	18	STEVIE COLE/Afterglow	7678	
16	17	JEFF LOBERG/Sneakabeats	7329	
15	16	BONA FIDE/X-Ray Hip	7329	
14	15	JAZZMASTERS/London Chimes	5584	
13	14	YULIARAFYR/High	5235	
12	13	KIM WATERS/In The Groove	4886	
11	12	BRIAN CLIBERTSON/Get It On	4886	
10	11	FREDDE RAVEL/Sunny Side Up	2354	
9	10	STEVIE COLE/Afterglow	4537	
8	9	ERIC CLAPTON/Repals	4537	
7	8	CHUCK LOEB/North, South...	4188	
6	7	KIM WATERS/In The Groove	4188	
5	6	RICK BRAUN/Kisses In The Rain	3839	
4	5	MICHAEL LINGTON/Twice In A Lifetime	3839	
3	4	MICHAEL MCDONALD/The Meaning Of Love	3430	
2	3	JEFF KASH/WA/Arround The World	3430	
1	2	JAMES & BRAUN/Shake It Up	3141	
0	1	SAD/By Your Side	2443	
0	0	SADE/Somebody Already...	2443	
0	0	MARC ANTONIO/Meas Que Nada	0	
0	0	HILL ST. SOUL/Unl! You Come...	0	

MARKET #5

WJZZ/Philadelphia
Clear Channel
(215) 508-1200
Tozzi
12+ Cume 638,400

Smooth Jazz
WJZZ 106.1

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
34	35	LUTHER WINDROSS/Take You Out	14518	
28	29	WALTER BEASLEY/Saltshower	11956	
28	29	STAFF/PA A Little Love	11956	
28	29	RICK BRAUN/Kisses In The Rain	11956	
28	29	CHUCK LOEB/North, South...	11956	
28	29	HILL ST. SOUL/Unl! You Come...	11956	
28	29	JAMES & BRAUN/Shake It Up	11956	
17	18	HILL ST. SOUL/Unl! You Come...	8113	
17	18	NESTOR TORRES/Doesn't Really...	8113	
13	14	BONA FIDE/X-Ray Hip	5551	
13	14	GARDEN PARTY/Behind Don't L...	5551	
13	14	RICK BRAUN/Kisses In The Rain	5551	
13	14	RICHARD ELLIOT/Who?	5551	
13	14	WALTER BEASLEY/Saltshower	5124	
13	14	TIM BOWMAN/Smile	5124	
12	13	BRIAN CLIBERTSON/Get It On	5124	
12	13	CHUCK LOEB/North, South...	5124	
12	13	FREDDE RAVEL/Sunny Side Up	5124	
12	13	JEFF KASH/WA/Arround The World	5124	
12	13	GEORGE BENSON/Medicine Man	5124	
12	13	WAYMAN TSDALE/Carni Hide Love	4687	
0	0	PAUL JACKSON, JR./Bounce Wit It	0	

MARKET #6

KDAI/Dallas-Ft. Worth
Infinity
(412) 630-3011
Todd/Michael
12+ Cume 312,700

CASIS 107.5
Smooth Jazz

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	29	RICHARD ELLIOT/Who?	7047	
28	29	DAVE KOZ/Love Is On The Way	6904	
28	29	RICK BRAUN/Kisses In The Rain	6904	
27	28	RICK BRAUN/Kisses In The Rain	6561	
26	27	GREGG KARUKAS/Chasing The Wind	6178	
25	26	STEVIE COLE/Afterglow	5589	
18	19	SADE/By Your Side	4374	
17	18	JEFF LOBERG/Sneakabeats	4131	
17	18	MICHAEL MCDONALD/The Meaning Of Love	4131	
17	18	CHARLIE WILSON/Without You	4131	
17	18	SAD/By Your Side	3868	
16	17	PIECES OF A DREAM/Ur Ready	3159	
15	16	RONNIE LAM/So Dayz Old Ways	2916	
15	16	WALTER BEASLEY/Tantam	2916	
15	16	YULIARAFYR/High	2916	
15	16	JEFF LOBERG/Sneakabeats	2916	
15	16	GRAND WASHINGTON...Chatterbox	2916	
15	16	KIM WATERS/In The Groove	2916	
15	16	JOE WARRA/Know	2916	
15	16	CRAIG CHAIQUICO/Car Carnival	2916	
15	16	WARREN HILL/Lambo 2000	2916	
15	16	RIPPINGTONS/Caribbean Breeze	2916	
15	16	BONA FIDE/X-Ray Hip	2916	
15	16	ERIC ESSAY/Rhythm Night...	2916	
0	0	ERIC CLAPTON/Repals	0	

MARKET #7

WYMN/Detroit
Infinity
(482) 855-5100
Sleaker/Kovach
12+ Cume 437,300

98.7
Smooth Jazz

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	29	KIM WATERS/In The Groove	6185	
28	29	DAVE KOZ/Love Is On The Way	5900	
28	29	RICK BRAUN/Kisses In The Rain	5900	
28	29	RIPPINGTONS/Caribbean Breeze	5900	
28	29	CHUCK LOEB/North, South...	5900	
11	12	JEFF LOBERG/Sneakabeats	3540	
11	12	KEN NAMARRO/Dalcico	3540	
11	12	CHUCK LOEB/North, South...	3540	
11	12	YULIARAFYR/High	3540	
11	12	DOWN TO THE BONE/Righteous Reads	3245	
11	12	GREGG KARUKAS/Chasing The Wind	3245	
11	12	COURT BASIC/Weasels On The Wall	3245	
11	12	WAYMAN TSDALE/Carni Hide Love	3245	
11	12	MICHAEL LINGTON/Sunset	2950	
11	12	JOE WARRA/Know	2950	
11	12	WALTER BEASLEY/Comet At A Cra	2950	
11	12	JAZZMASTERS/London Chimes	2950	
11	12	KOZ FJORD/Arround The World	2950	
11	12	BRIAN SARGENT/Phat! Hut	2950	
11	12	BOB BALDWIN/Summertime	2950	
11	12	JEFF KASH/WA/Arround The World	2950	
11	12	RICHARD ELLIOT/Who?	2142	
11	12	JOE WARRA/Know	1904	
11	12	BRIAN CLIBERTSON/Get It On	1904	
11	12	URBAN NIGHTS/Sweet Home Chicago	1904	
11	12	WALTER BEASLEY/Comet At A Cra	1904	
11	12	JEFF KASH/WA/Arround The World	1904	
11	12	KEN NAMARRO/Dalcico	1666	
11	12	LARRY CARLTON/Fingerprints	1666	

MARKET #8

WJZZ/Washington, DC
ABC
(202) 895-2300
King
12+ Cume 347,900

Smooth Jazz
105.9

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	29	RICK BRAUN/Kisses In The Rain	6664	
28	29	RICK BRAUN/Kisses In The Rain	6664	
28	29	DAVE KOZ/Love Is On The Way	6664	
28	29	JEFF LOBERG/Sneakabeats	6664	
28	29	CHUCK LOEB/North, South...	6664	
28	29	RICK BRAUN/Kisses In The Rain	6188	
17	18	SAD/By Your Side	4006	
16	17	MICHAEL MCDONALD/Open The Door	3046	
16	17	HILL ST. SOUL/Unl! You Come...	2380	
16	17	WAYMAN TSDALE/Carni Hide Love	2856	
16	17	BONA FIDE/X-Ray Hip	2618	
16	17	KIM WATERS/In The Groove	2618	
16	17	YULIARAFYR/High	2618	
16	17	MICHAEL LINGTON/Sunset	2618	
16	17	PIECES OF A DREAM/Ur Ready	2380	
16	17	JEFF KASH/WA/Arround The World	2380	
16	17	ERIC CLAPTON/Repals	2380	
16	17	JARED/Weasels On The Wall	2380	
16	17	BOB BALDWIN/Summertime	2380	
16	17	COURT BASIC/Weasels On The Wall	2380	
16	17	RICHARD ELLIOT/Who?	2142	
16	17	JOE WARRA/Know	1904	
16	17	BRIAN CLIBERTSON/Get It On	1904	
16	17	URBAN NIGHTS/Sweet Home Chicago	1904	
16	17	WALTER BEASLEY/Comet At A Cra	1904	
16	17	JEFF KASH/WA/Arround The World	1904	
16	17	KEN NAMARRO/Dalcico	1666	
16	17	LARRY CARLTON/Fingerprints	1666	

MARKET #12

WJZZ/Miami
Clear Channel
(305) 562-5536
McMillan
12+ Cume 336,400

Love 93.7
SMOOTH JAZZ 93.7

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
27	28	DAVE KOZ/Love Is On The Way	5778	
27	28	RICK BRAUN/Kisses In The Rain	5778	
27	28	RICHARD ELLIOT/Who?	5778	
26	27	JEFF LOBERG/Sneakabeats	5564	
26	27	RICK BRAUN/Kisses In The Rain	5564	
26	27	CHUCK LOEB/North, South...	5564	
26	27	STEVIE COLE/Afterglow	5564	
13	14	SCAL/This Could Be Heaven	3424	
16	17	SADE/By Your Side	3424	
16	17	PIECES OF A DREAM/Ur Ready	3210	
16	17	JOE WARRA/Know	3424	
16	17	CHARLIE WILSON/Without You	2996	
16	17	BONA FIDE/X-Ray Hip	2354	
16	17	KIM WATERS/In The Groove	2354	
16	17	CHUCK LOEB/North, South...	2354	
16	17	ERIC CLAPTON/Repals	2354	
16	17	BRIAN CLIBERTSON/Get It On	2354	
16	17	WAYMAN TSDALE/Carni Hide Love	2140	
16	17	JEFF KASH/WA/Arround The World	2140	
16	17	YULIARAFYR/High	2140	
16	17	FREDDE RAVEL/Sunny Side Up	2140	
16	17	COURT BASIC/Weasels On The Wall	2140	
16	17	MICHAEL LINGTON/Sunset	2140	
16	17	ERIC CLAPTON/Repals	1926	
16	17	KIM WATERS/In The Groove	1926	
16	17	PIECES OF A DREAM/Ur Ready	1926	
16	17	DAVID MANN/Stone Groove	1712	

MARKET #14

KWJZ/Seattle-Tacoma
Sundance
(425) 422-5536
Handley/Rose
12+ Cume 241,300

Smooth Jazz
98.1

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	29	RIPPINGTONS/Caribbean Breeze	4528	
28	29	RICK BRAUN/Kisses In The Rain	4528	
28	29	FOUR 80 EAST/Bumper To Bumper	4292	
28	29	GREGG KARUKAS/Chasing The Wind	4292	
28	29	RICK BRAUN/Kisses In The Rain	4292	
28	29	RICHARD ELLIOT/Who?	4292	
13	14	HILL ST. SOUL/Unl! You Come...	2132	
13	14	SADE/By Your Side	2132	
13	14	PIECES OF A DREAM/Ur Ready	1968	
13	14	PAUL JACKSON, JR./Bounce Wit It	1968	
13	14	KIM WATERS/In The Groove	1804	
13	14	KEN NAMARRO/Dalcico</		



CYNDEE MAXWELL

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Rock 'N' Wrestling: True Marketing Muscle

Labels win big by putting their bands in the ring

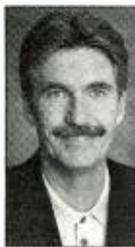
by Frank Correia
Sr. Associate Editor/Music

The connection between pro wrestling and popular music isn't necessarily a new one. Way back in 1985 Cyndi Lauper managed wrestler Wendi Richter in the first-ever *WrestleMania*. Shock rocker Alice Cooper accompanied Jake "The Snake" Roberts to *WMIII*, and everyone from Aretha Franklin to Run DMC has been involved in Vince McMahon's Super Bowl of wrestling. One look at this year's *WrestleMania X-Seven*, held April 1 at Houston's AstroDome, however, and you could tell that the tagteam of rock and wrestling had developed over the years from indie-circuit grapplers into full-fledged superstars.

In short, both camps have developed brains to go along with the brawn. Whereas Hulk Hogan once strutted to the ring to the cheesy strains of the Rick Derringer-penned "Real American," today's wrestlers walk down the ramp to the sounds of Disturbed, Motorhead and Uncle Kracker. And many of them are accompanied by more pyro than a Kiss show.

When WWF wrestler The Undertaker rides to the ring on his custom motorcycle, Limp Bizkit's "Rollin'" blares through stadium speakers to sellout crowds. WWF's television shows — Monday night's *Raw Is War* on the recently revamped The National Network and Thursday night's *Smack Down* on UPN — are consistently among the highest-rated television programs.

So while millions of Undertaker fans are watching at home, they see Bizkit's name and album artwork and the song title appear at the bottom of the screen while the dead man rolls out to "Rollin'." Cultural elitists may snicker all they want, but anyone trying to break a new hard rock act is hitting their demo right between the



Ron McCarrell

eyes and ears. Marketing muscle indeed.

Kings Of The Ring

A wrestling entrance theme or a slot on a wrestling are soundtrack championship gold for rock acts, established or otherwise. Likewise, it has added a hipper edge to wrestling. In the past, such labels as Koch, Columbia, Priority, CMC

and Tommy Boy have hopped into the squared circle with wrestling compilation albums for the WWF, World Championship Wrestling and Extreme Championship Wrestling, racking up sales that floor the competition like a tombstone pile driver.

"The beautiful thing about working with the wrestling companies is that they're so supportive of music," explains Bob Chiappardi, President of Concrete Marketing and executive producer of the latest ECW compilation, *ECW: Anarchy Rocks (V2)*. "They really love the music, the wrestlers love the music, and the audience loves the music — especially the hard stuff."

With ECW recently declaring bankruptcy, Chiappardi's latest

project pretty much died on the launching pad. That was a small bump in the road, however, considering that he also does business with the WWF, which effectively eliminated its competition when it recently purchased its rival, the Ted Turner-owned WCW.

Chiappardi has seen the benefits of marketing bands through the WWF firsthand. "We got Disturbed to cover [WWF wrestler] Steve Austin's theme," he explains. "We did this thing where they recorded the song, they were onstage with Austin, they played on the show, and they took photos. The next week we saw a 25% increase in sales based on that alone. It was a great pop."

"The thing about wrestling fans is that they're probably even more rabid than hard music fans. They've got to have it all. They want to know everything that's going on. If they feel that Steve Austin is friends with the guys from Disturbed, all of a sudden Disturbed is a cool band to them. So it's a great association."

More Platinum

Partnering with other labels, the WWF has sold millions of copies of such releases as *WWF the Music, Volume 4* (Koch), which contained only instrumental versions of the entrance themes written by WWF's in-house composer, Jim Johnson. Stepping outside the rock mold, the WWF teamed with Priority to deliver the successful *WWF Aggression*, where rappers like Snoop Dogg, Run DMC and Wyclef Jean covered wrestlers' entrance themes.

In October 2000 the WWF announced the launch of its own label, SmackDown! Records. "We're wholly owned by the WWF," explains SmackDown President Ron McCarrell, whose resume includes stints at Epic, House Of Blues Music Co. Capitol and, most



WIDESPREAD PANIC ATTACK

It was a Widespread Weekend as Sanctuary Records staff from all over the world descended on Raleigh, NC for Widespread Panic in concert. Before 14,000 Spreadheads made the night electric, the Sanctuary team had a Widespread Picnic, Carolina-style, backstage. Saving room for Jell-o are (l-r) Sanctuary Records Group VP/Sales Bob Cahill, SRG VP/Marketing Cory Brennan, SRG VP/Promo Ray Koob, WSP's John Bell, Sanctuary North America CEO Merck Mercuriadis and SRG South Regional Jordan Zucker.

recently, BMG.

"This is a relatively new business unit of the WWF, and we have outside partners. I have deals with, at this point, three different record companies that provide manufacturing, distribution, marketing, promotion and so forth. *WWF the Music, Volume 5* is the first release with the SmackDown brand."

Volume 5 has added more Platinum to WWF's trophy case — a fact that doesn't surprise McCarrell. "I don't mean to sound arrogant, but both *Volume 3* and *4* had done well over a million," he says. "We knew going in that we had a Platinum-plus project."

The sales are quite impressive, especially considering that the bulk of *Volume 5* consists of instrumental entrance themes. The other two tracks are Motorhead's entrance theme for Triple H, "The Game," and "Pie," the singing debut of WWF wrestler and star of *The Mummy Returns* Dwayne Johnson (a.k.a. "The Rock"). *Volume 6* will be released through Columbia this summer, and McCarrell sees future projects exploring more covers.

"The concept we're working on now is having rock bands — some big-sellers, as well as some newer acts — do cover versions of WWF entrance themes," he says. "We've already got several of these in. Stone Cold Steve Austin's theme is done by Disturbed — whose album is at a million two or something. The Deftones have come in now."

"It looks like we're going to get Monster Magnet. Columbia's putting some of its promising new acts on, like Zebrahead, System Of A Down, Our Lady Peace and several others. Most bands recognize the possible lift that exposure to the WWF audience can provide them."

From Submission Holds To Band Submissions

But don't expect SmackDown to focus just on entrance themes for wrestlers. "I'm actively and aggressively looking for new talent," McCarrell asserts, making note of SmackDown's A&R man, Benjie Gordon, who previously worked in A&R for Geffen and Columbia. "In

fact, we've got a couple of deals in the works now. You'll see new artists released on the SmackDown label later this year."

While the label has yet to build up its promotional staff, there are many advantages to being part of the WWF. McCarrell also notes that SmackDown faces the same challenges as other labels. "It's all about talent," he notes. "It's about artists and artist development — breaking through the clutter in a music consumer's everyday life. When I say clutter, I'm referring to the media assault and trying to get through to consumers with our artists and music."

"We will meet that challenge because the WWF has proprietary media, including nine hours a week of original television programming, two monthly magazines with a combined circulation of more than a million and a half and one of the most active websites in the world. This will give me marketing leverage that no one else will have. Otherwise, I'm just another guy on the street with a good record."

"The way that my company operates with its core product, which is producing the television programming, we sell out 15,000-20,000-seat arenas four and five nights a week, 52 weeks a year. So I have kind of a captive audience, if you will. I can play them music between matches or as they're walking in. I can run videos in the arenas, I can hand out CD samplers as they're leaving, and I can give out fliers offering discounts tied to local retailers."

Chiappardi is also involved with the upcoming *Volume 6* as a music supervisor. He sees a distinct advantage to promoting music at wrestling events. "MTV exposure is great — it sells records — but at a certain point it almost becomes wallpaper because everything is music. You go to a wrestling show, and there aren't a thousand bands playing. All of a sudden you're seeing a promotion with Limp Bizkit or Disturbed or Rob Zombie, and it stands out."

"You're also going into a market that's not exactly the same as an MTV market or a radio market. You

"The thing about wrestling fans is that they're probably even more rabid than hard music fans. They want to know everything that's going on. If they feel that Steve Austin is friends with the guys from Disturbed, all of a sudden Disturbed is a cool band to them."

Bob Chiappardi

Continued on Page 140

May 4, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	1401	+117	88077	6	65/0
1	2	3 DOORS DOWN Duck And Run (Republic/Universal)	1280	-13	77861	16	63/0
2	3	TANTRIC Breakdown (Maverick)	1230	-56	67363	17	63/0
4	4	A. LEWIS OF STAIN'D W.F. DURST Outside (Flawless/Geffen/Interscope)	961	-57	66272	19	48/1
5	5	LIFEHOUSE Hanging By A Moment (DreamWorks)	916	-92	61755	26	52/0
8	6	FUEL Hemorrhage (In My Hands) (Epic)	911	-11	73215	36	56/0
6	7	BUCKCHERRY Ridin' (DreamWorks)	890	-80	52854	12	61/0
9	8	AC/DC Safe In New York City (EastWest/EEG)	860	+6	53024	8	55/0
12	9	BLACK CROWES Lickin' (V2)	853	+93	53624	5	62/3
11	10	OLEANDER Are You There? (Republic/Universal)	822	-10	47345	13	56/0
7	11	AEROSMITH Jaded (Columbia)	816	-121	51955	16	55/0
10	12	FUEL Innocent (Epic)	754	-90	43873	15	51/1
13	13	3 DOORS DOWN Loser (Republic/Universal)	723	-34	58652	46	54/0
14	14	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	701	+5	46793	13	43/0
24	15	AEROSMITH Just Push Play (Columbia)	695	+274	45652	2	55/4
16	16	GODSMACK Greed (Republic/Universal)	646	+49	39945	8	45/1
Breaker	17	SEVEN MARY THREE Wait (Mammoth)	621	+265	38463	2	63/5
15	18	PRIMUS W/OZZY N.I.B. (Divine/Priority)	572	-30	47261	42	44/0
17	19	GODSMACK Awake (Republic/Universal)	558	-18	47827	29	42/0
25	20	U2 Elevation (Interscope)	498	+82	34193	3	45/4
21	21	SALIVA Your Disease (Island/IDJMG)	497	+22	26537	11	39/0
20	22	COLD No One (Flip/Geffen/Interscope)	496	-10	30398	13	42/1
23	23	SINOMATIC Bloom (Rust/Atlantic)	460	+27	27148	5	48/2
18	24	SPACEHOG I Want To Live (Artemis)	458	-101	28258	11	39/0
22	25	ERIC CLAPTON Superman Inside (Duck/Reprise)	397	-74	27253	12	27/0
28	26	MEGADETH Moto Psycho (Sanctuary/SRG)	395	+51	21461	5	42/2
26	27	SYSTEMATIC Beginning Of The End (Music Company/Elektra/EEG)	383	+3	19867	8	40/2
31	28	R.E.M. Imitation Of Life (Warner Bros.)	347	+21	17711	3	30/0
30	29	LIMP BIZKIT My Way (Flip/Interscope)	347	+18	22434	11	21/0
29	30	ECONOLINE CRUSH Make It Right (Restless)	330	-2	14443	6	39/1
Debut	31	CULT Rise (Lava/Atlantic)	302	+281	23122	1	46/46
35	32	TOADIES Push The Hand (Interscope)	273	+1	11748	7	23/0
36	33	BLUES TRAVELER Girl Inside My Head (A&M/Interscope)	270	+3	17030	4	25/1
33	34	MONSTER MAGNET Heads Explode (A&M/Interscope)	269	-42	13905	10	33/0
40	35	LINKIN PARK Crawling (Warner Bros.)	264	+81	16885	2	32/5
38	36	STABBING WESTWARD So Far Away (Koch)	251	+31	10425	3	24/0
32	37	A PERFECT CIRCLE The Hollow (Virgin)	245	-74	17009	13	25/0
39	38	DISTURBED Voices (Giant/Reprise)	219	+4	13116	20	19/0
41	39	STEREOMUD Pain (Loud/Columbia)	210	+29	10694	2	32/4
34	40	DUST FOR LIFE Seed (Wind-up)	179	-103	9027	8	28/0
37	41	DAVE MATTHEWS BAND I Did It (RCA)	163	-90	9406	16	15/0
44	42	AMERICAN PEARL If We Were Kings (Wind-up)	161	+16	6100	4	19/1
43	43	NONPOINT What A Day (MCA)	150	-10	7491	11	19/2
Debut	44	UNION UNDERGROUND Revolution Man (Portrait/Columbia)	137	+69	4344	1	24/6
Debut	45	DROWNING POOL Bodies (Wind-up)	124	+38	4523	1	19/3
Debut	46	OURS Sometimes (DreamWorks)	121	+19	4529	1	16/0
48	47	FROM ZERO Check Ya (Arista)	121	+11	4055	2	16/0
Debut	48	ISLE OF Q Here And Gone (She's Free) (Universal)	115	+19	4780	1	12/0
45	49	SPINESHANK New Disease (Roadrunner)	106	-17	3941	5	11/0
50	50	BRUCE SPRINGSTEEN American Skin (41 Shots) (Columbia)	101	-7	6201	3	12/0

Most Added

ARTIST TITLE LABEL(S)	ADDS
CULT Rise (Lava/Atlantic)	46
DOYLE BRAMHALL II... Green Light Girl (RCA)	20
PRIME STH I'm Stupid (Don't Worry...) (Giant/Reprise)	14
DIFFUSER Tidal (Hollywood)	9
LIFEHOUSE Sick Cycle Carousel (DreamWorks)	7
UNION UNDERGROUND Revolution Man (Portrait/Columbia)	6
SEVEN MARY THREE Wait (Mammoth)	5
LINKIN PARK Crawling (Warner Bros.)	5
AEROSMITH Just Push Play (Columbia)	4
U2 Elevation (Interscope)	4
STEREOMUD Pain (Loud/Columbia)	4
DOUBLE TROUBLE Turn Toward The Mirror (Tone-Cool)	4
SPRUNG MONKEY What's That You Say (Surfdog/Red Line)	4
VALLEJO Over You (Crescent Moon/Epic)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CULT Rise (Lava/Atlantic)	+281
AEROSMITH Just Push Play (Columbia)	+274
SEVEN MARY THREE Wait (Mammoth)	+265
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	+117
BLACK CROWES Lickin' (V2)	+93
LIFEHOUSE Sick Cycle Carousel (DreamWorks)	+90
U2 Elevation (Interscope)	+82
LINKIN PARK Crawling (Warner Bros.)	+81
UNION UNDERGROUND Revolution Man (Portrait/Columbia)	+69
MEGADETH Moto Psycho (Sanctuary/SRG)	+51

Breakers.

SEVEN MARY THREE Wait (Mammoth)

TOTAL PLAYS INCREASE	TOTAL STATIONS/ADDS	CHART
621/265	63/5	17

70 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 4/22-Saturday 4/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

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



WALT

ALBUM IN STORES JUNE 5th

ON TOUR THIS SUMMER WITH 3 DOORS DOWN!

ON OVER 220 ROCK AND ALTERNATIVE STATIONS IN THREE WEEKS!

Top ten phones at: WAVF WARQ WXDX WWDC WZBH WZPC KRTQ

R&R Alternative **46-37**+244

R&R Active Rock **37-29**+258

R&R Rock **27-17**+265 CHART BREAKER!

Mainstream Monitor **37*-24*** (+266)

Active Rock Monitor **40*-29*** (+149)

Heritage Rock Monitor **31*-17*** (+117)

Modern Rock Monitor **D 40*** (+177)

NEW THIS WEEK:

WBRU KROX WMRQ WLRS KMYZ WDYL WEJE KNRQ WGLO
KWHL WXRC WRXR KFMF WRAT KXUS KDKB KRZZ WIYY

REACTING AT:

WXDX 25x (#13) WWDC 18x (#15) WAVF 31x (#7) WARQ 27x (#15)
WXNR 25x (#11) KKND 30x (#10) WRZX 24x (#11) WRAX 22x (#11)
KRTQ 25x (#5) WLUM 15x (#8) WTFX 20x (#9) WMFS 27x (#7)
WQCC 19x (#7) KSHE 17x (#3) WBAB 15x (#9) WTPT 20x (#11)

New & Active

LIFEHOUSE Sick Cycle Carousel (*DreamWorks*)

Total Plays: 91, Total Stations: 21, Adds: 7

STEVIE NICKS Planets Of The Universe (*Reprise*)

Total Plays: 90, Total Stations: 11, Adds: 0

SHADES APART Beat By Beat (*Republic/Universal*)

Total Plays: 87, Total Stations: 17, Adds: 3

MUDVAYNE Dig (*No Name/Epic*)

Total Plays: 82, Total Stations: 11, Adds: 1

SIXTY WATT SHAMEN Roll The Stone (*Spitfire*)

Total Plays: 76, Total Stations: 11, Adds: 0

GEDDY LEE Home On The Strange (*Atlantic*)

Total Plays: 71, Total Stations: 9, Adds: 3

AUNT FLOSSIE For You For Me (*Crown*)

Total Plays: 69, Total Stations: 9, Adds: 1

DOUBLE TROUBLE Turn Toward... (*Tone-Cool*)

Total Plays: 67, Total Stations: 13, Adds: 4

SPRUNG MONKEY What's That... (*Surfdog/Red Line*)

Total Plays: 52, Total Stations: 10, Adds: 4

DOYLE BRAMHALL II... Green Light Girl (*RCA*)

Total Plays: 30, Total Stations: 23, Adds: 20

DIFFUSER Tidal (*Hollywood*)

Total Plays: 2, Total Stations: 9, Adds: 9

PRIME STH I'm Stupid... (*Giant/Reprise*)

Total Plays: 1, Total Stations: 14, Adds: 14

Songs ranked by total plays

Most Played Recurrents

INCUBUS Drive (*Immortal/Epic*)

CREED Are You Ready (*Wind-up*)

3 DOORS DOWN Kryptonite (*Republic/Universal*)

METALLICA I Disappear (*Hollywood*)

LINKIN PARK One Step Closer (*Warner Bros.*)

CREED Higher (*Wind-up*)

CREED With Arms Wide Open (*Wind-up*)

RED HOT CHILI PEPPERS Otherside (*Warner Bros.*)

METALLICA No Leaf Clover (*Elektra/EEG*)

COLLECTIVE SOUL Why Pt. 2 (*Atlantic*)

A PERFECT CIRCLE Judith (*Virgin*)

PAPA ROACH Last Resort (*DreamWorks*)

STONE TEMPLE PILOTS Sour Girl (*Atlantic*)

GODSMACK Voodoo (*Republic/Universal*)

U2 Beautiful Day (*Interscope*)

U.P.O. Godless (*Epic*)

RED HOT CHILI PEPPERS Scar Tissue (*Warner Bros.*)

FOO FIGHTERS Learn To Fly (*Roswell/RCA*)

GODSMACK Keep Away (*Republic/Universal*)

AC/DC Stiff Upper Lip (*EastWest/EEG*)

Dream Life Invades The Diary

■ Nonpoint's Elias Soriano's journaling continues, with some foggy scenes

• **March 30** — WAAF always takes such good care of us. We love Boston. And I don't mean that in a gay way, but in a Viking way. I got to talk to one of my favorite DJs (and by far the hottest one I've met to date), Mistress Carrie. It was 8,000 screaming fans, some old friends of ours (Disturbed and Mudvayne), a few inches of snow, a few thousand gallons of beer, about three dozen pairs of bare breasts (due to the few thousand gallons of beer) and an indoor beach party theme with fully functional bikini models walking around at full attention. The radio play in Boston for us is absolutely sick. So many people know "What a Day." It's creepy how much control you don't know you have until you're standing in front of 8,000 screaming people.

• **March 31** — I share a love-hate relationship with New York (similar to the relationship I share with California). The weather ... love it. The food ... love it. The culture ... love it. The shows scare the shit out of me, though. The crowds are tough. It keeps you humble, I guess.

• **April 1** — I love our record label reps — especially our Boston reps. One of our reps from Boston, Lisa, drove up to Maine to take us out for lobster. The show was way rough, and attendance was light, but it's our first time here so I can't really bitch. Come on, people! Give a little, huh! Sorry, just a joke. But it shows how much we still have to do and how many more places we have to play. It reminds me of the shows when we first got together. Turning on the new faces, almost begging them to like you. Pushing your body past every boundary, through every stomach convulsion. Drinking water onstage like a contestant on *Survivor* and then fighting to keep it down — all for about 50 people, 'cause you know they're gonna tell everybody they know about the show by this band Nonpoint. That feels good.

• **April 2** — The scene is Portland, ME. It's the beginning of spring, but it looks and feels more like the middle of winter. People are walking around bundled up, strolling, shopping and living their lives completely oblivious to the thing that moves through their town. He blends in with an unapproachable comfort that fills a room, but he empties it like a gunshot when need be. He was born Elias of the Druids, but he grew to be known as ... wait a minute ... what am I talking about?

• **April 3** — Asbury Park, NJ. It's not getting any easier.

• **April 4** — The scene is a truck stop somewhere between New Jersey and Virginia. The lady at the counter is staring at me. I can feel it. She picks up the phone and starts to dial with a nervous finger. I can tell it started to ring because she makes eye contact with me and turns to block her face so I can't make out what she's saying. I start for the door when I realize there's another person coming up from behind the counter. He's a lot bigger than the other clerk, and he's pointing a shotgun right at my belly. Before I know it, the Grim Reaper pops out of the beer cooler with his shiny reaping equipment and makes for the door because he knows of the fury I am about to unleash. The bathroom door swings open as an old lady shuffles out, and I see my chance. I toss a can of comed-beef hash in the air. They both look up at tomorrow's breakfast meat without even realizing that they won't be having breakfast tomorrow, or ever again.

• **April 5** — It's so good to be in the South again. Springfield, VA welcomed us with a packed house and an energy that gave the band a second wind. It was a great show. They wanted us to be there, and they showed us that during every single song.

Rock 'N' Wrestling

Continued from Page 138

may not have been that aware of Limp Bizkit, but now that one of their songs is The Undertaker's theme, The Undertaker fans wearing his T-shirts, are going to go out and buy the Limp Bizkit album."

Kindred Spirits

At this year's WrestleMania Chiappardi helped bring Motorhead in to perform "The Game" live while Triple H prepared for his match with The Undertaker. Judging by audience reaction, it's safe to say that Motorhead haven't been that popular with teenagers since the '70s. It was proof positive of the crossover appeal Chiappardi talks about.

At the same time there is a tangible overlap with Active Rock audiences as well, which is a definite benefit for younger bands gracing local airwaves. "Our research tells us that the predominant demographic in our audience is 12-20-year-old males," McCarrell notes. "That's who I want."

McCarrell also realizes that he could be preaching to the chair-shot choir. How does

he plan on selling records outside of his captive audience? "Basically, by signing great artists and great bands. I'm not necessarily limiting my marketing efforts solely to the fans, I'm just using the WWF audience as a launching point. That's step one. It will get us going. It will get that all-important first 100,000 units that will get us on our way."

As someone who's followed wrestling since Cyndi Lauper's managerial debut, McCarrell has witnessed the WWF's evolution for more than 20 years. Now he's part of it. "I've seen the WWF evolve over the years, and now it just feels like it's hotter, stronger and more popular than ever," he says.

With all the testosterone and pyrotechnics of an arena rock show, wrestling seems to be rock's most powerful ally today. "They're both very aggressive," Chiappardi says. "For the most part, they're both male-, youth- and suburban-oriented. You look at wrestlers, and they're kind of like the outcasts. They're grown-ups who were always the kids in the back of the class getting in trouble. The same thing with the rock 'n' rollers. They're the same animal. They're kindred spirits."

ROCK

Going For Adds 5/8/01

BLINK-182 Rock Show (*MCA*)

COLOR Are You With Me? (*Melisma/Arista*)

MATTHEW GOOD BAND Strange Days (*Atlantic*)

MAYFIELD FOUR Eden (Turn The Page) (*Epic*)

MOLLY HATCHET Why Won't You Take Me Home (*CMC/SRG*)

PROFESSIONAL MURDER MUSIC Slow (*Geffen/Interscope*)

SKRAPE Isolated (*RCA*)

TOOL Schism (*Volcano*)

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MUSIC MEETING

Stations and their adds listed alphabetically by market

Rock

WPYX/Albany, NY
OM: John Cooper
No Adds

KZRR/Albuquerque, NM
Dir/Prog: Bill May
MD: Phil Mahoney
MD: Rob Brothers
No Adds

WZZO/Allentown, PA
PD: Robin Lee
MD: Keith Meyer
5 CUL "Rise"
5 MEGAZETH "Mox"
2 AEROSMITH "Push"
SPRING MONKEY "Say"
SHADES APART "Best"
LIFEHOUSE "Sick"

KWHL/Anchorage, AK
PD: Larry Sledge
MD: Kathy Mitchell
10 CUL "Rise"
SEVEN MARY THREE "War"

WAPL/Appleton, WI
PD: Joe Calogero
AP/MD: Cramer
7 CUL "Rise"
DOYLE BRAMHALL II "Green"

WZLX/Atlantic City, NJ
PD/MD: Steve Raymond
12 DOYLE BRAMHALL II "Green"
DOG FASHION DISCO "Headless"
LUNAR PARK "Crawling"
UNION UNDERGROUND "Revolution"
PRIME STH "Stupid"
DOUBLE TROUBLE "Toward"

KLBJ/Austin, TX
OM: Jeff Carroll
MD: Loris Lowe
3 CUL "Rise"
1 VALLEJO "Over"
DIFFUSER "Tid"

KIOC/Beaumont, TX
Dir/Prog: Debbie Hyde
PD/MD: Mike Davis
CUL "Rise"
LUNAR PARK "Crawling"
STEREOMU "Pan"

WKGB/Binghamton, NY
PD: Jim Fine
MD: Tim Boland
CUL "Rise"

WRQK/Canton, OH
PD/MD: Todd Downard
7 CUL "Rise"
PRIME STH "Stupid"

WPXC/Cape Cod, MA
OM: Steve McVie
PD: Suzanne Tonaire
MD: Nick Rivers
DOYLE BRAMHALL II "Green"
LIFEHOUSE "Sick"
CUL "Rise"
DIFFUSER "Tid"

KRNA/Cedar Rapids, IA
PD: Joe Nugent
MD: Tommy Lang
6 CUL "Rise"
MEGAZETH "Mox"

WYBB/Charleston, SC
PD/MD: Mike Allen
CUL "Rise"
PRIME STH "Stupid"

WKLC/Charleston, WV
PD/MD: Mike Reppert
11 CUL "Rise"
DOUBLE TROUBLE "Toward"
DOYLE BRAMHALL II "Green"
UNION UNDERGROUND "Revolution"

WEBN/Cincinnati, OH
OM: Scott Reinhard
PD: Michael Walter
MD: Bob Garrett
PRIME STH "Stupid"

WNMS/Cleveland, OH
OM: Greg Aushan
PD: Tony Thord
MD: Mark Pennington
CUL "Rise"

WVRK/Columbus, GA
OM: Brian Waters
DOYLE BRAMHALL II "Green"
DRAWING POOL "Bodies"
SHADES APART "Best"

KNCN/Corpus Christi, TX
PD: Paula Newell
AP/MD: Big Al Jones
CUL "Rise"

WTUE/Dayton, OH
PD: Mark Thompson
AP/MD: John Beaulieu
4 CUL "Rise"

KLAQ/El Paso, TX
PD: Magic Mike Ramsey
AP/MD: Glenn Garza
11 CUL "Rise"
UNION UNDERGROUND "Revolution"
SPRING MONKEY "Say"

WPHO/Elmira-Coming, NY
GM: George Harris
LUNAR PARK "Crawling"
DOYLE BRAMHALL II "Green"

WRKT/Erie, PA
VPR/Prog: Ron Kline
MD: Sammy Stone
No Adds

WXKE/Fl. Wayne, IN
PD/MD: Doc West
12 CUL "Rise"
SHADES APART "Best"
PRIME STH "Stupid"
DOG FASHION DISCO "Headless"

KLOL/Houston, TX
Dir/Prog: Jim Trapp
MD: Steve Fox
CUL "Rise"

WRTT/Huntsville, AL
OM: Rob Harder
PD: Jimbo Wood
12 GOODSMACK "Greed"
11 RUL "Innocent"
LIFEHOUSE "Sick"
STEREOMU "Pan"
SYSTEMATIC "Tid"

WSTZ/Jackson, MS
PD/MD: Kevin Keith
DOYLE BRAMHALL II "Green"
CUL "Rise"
MAYFIELD FOUR "Eden"
PRIME STH "Stupid"

WRKR/Kalamazoo, MI
PD: Brian Hayes
MD: Jay Deacon
16 CUL "Rise"
DOYLE BRAMHALL II "Green"

KOMP/Las Vegas, NV
PD: John Griffin
MD: Big Marty
11 CUL "Rise"

WKDD/Lexington, KY
PD/MD: Dennis Dillon
CUL "Rise"

WTFX/Louisville, KY
OM: Michael Lee
6 STAND "Outside"

WQBZ/Macon, GA
PD: Chris Hyder
MD: Sarina Scott
AMERICAN PEARL "Tings"
SYSTEMATIC "Tid"
CUL "Rise"
DIFFUSER "Tid"

KFRQ/McAllen, TX
PD: Alex Duran
MD: Keith West
LIFEHOUSE "Sick"
VALLEJO "Over"
DOYLE BRAMHALL II "Green"

WLUM/Milwaukee, WI
PD/MD: Randy Hawke
MD: Sarina Scott
1 U2 "Elevation"
1 CUL "Rise"
DOYLE BRAMHALL II "Green"
PRIME STH "Stupid"
DIFFUSER "Tid"

WCLG/Morgantown, WV
PD: Jeff Miller
MD: Dave Murdock
9 CUL "Rise"
DIFFUSER "Tid"
DRAWING POOL "Bodies"
LIFEHOUSE "Sick"
PRIME STH "Stupid"
SPRING MONKEY "Say"
WEEZER "Yea"

WOHA/Morristown, NJ
PD/MD: Terie Carr
10 CUL "Rise"
2 DOYLE BRAMHALL II "Green"
2 DIFFUSER "Tid"

WBAB/Nassau-Suffolk, NY
PD: Ted Edwards
APD: Ralph Tortora
MD: John Porse
10 CUL "Rise"
DIFFUSER "Tid"
CUL "One"

WPLR/New Haven, CT
PD: John Griffin
MD: Pam Landry
DOUBLE TROUBLE "Toward"

KFZX/Odessa-Midland, TX
PD: Steve Orscoli
MD: Du Dawson
15 AEROSMITH "Push"
14 CUL "Rise"
13 GEDDY LEE "Strangr"
7 UNION UNDERGROUND "Revolution"
5 VALLEJO "Over"
PRIME STH "Stupid"
BOY HITS CAR "Cloud"
LIFEHOUSE "Sick"

KATT/Oklahoma City, OK
OM: Chris Baker
MD: Jake Daniels
17 CUL "Rise"
HEDYWAYE "Dig"
1 SNOOWATCH "Boom"
BLACK CROWES "Ludus"

KEZO/Omaha, NE
PD/MD: Bruce Patrick
No Adds

KCLB/Palm Springs, CA
PD/MD: Tish Lacy
7 SEVEN MARY THREE "War"
CUL "Rise"
GEDDY LEE "Strangr"

WLGJ/Peoria, IL
OM: B.J. Stone
AP/MD: Tim Ylenn
SEVEN MARY THREE "War"
BLACK CROWES "Ludus"

WWCT/Peoria, IL
PD: Jamie Markley
MD: Debbie Hunter
17 CUL "Rise"
PRIME STH "Stupid"
DOYLE BRAMHALL II "Green"

WMMR/Philadelphia, PA
PD: Sam Milkman
AP/MD: Kar Zepeto
No Adds

KOKB/Phoenix, AZ
PD: Joe Bonadonna
MD: Dock Ellis
SEVEN MARY THREE "War"

WDEE/Pittsburgh, PA
OM: John Moschitta
APD: Brian Price
MD: Val Porter
AEROSMITH "Push"

WHEB/Portsmouth, NH
PD: Russa Motta
AP/MD: Kat Kagalery
No Adds

WHJY/Providence, RI
PD: Joe Bevilacqua
APD: Doug Palmieri
MD: John Laurenti
CUL "Rise"
DOYLE BRAMHALL II "Green"

WBWB/Raleigh-Durham, NC
OM: Andy Meyer
CUL "Rise"
U2 "Elevation"
LIFEHOUSE "Sick"
DIFFUSER "Tid"

WRXL/Richmond, VA
PD: John Lassman
MD: Casey Krulowicki
AEROSMITH "Push"
DOYLE BRAMHALL II "Green"
SPRING MONKEY "Say"

KCAL/Riverside, CA
PD: Steve Hoffman
MD: M.J. Matthews
No Adds

WCMF/Rochester, NY
PD: John McCrae
MD: Dave Kane
11 LEVINS WOLFE "Outside"
U2 "Elevation"
DOYLE BRAMHALL II "Green"
PRIME STH "Stupid"

WXRK/Rockford, IL
PD/MD: Jim Stone
8 CUL "Rise"
6 ALINT LOSSE "Yea"
STEREOMU "Pan"

WKQZ/Saginaw, MI
PD: Hunter Scott
AP/MD: Rebel Scott James
CUL "Rise"

KBER/Salt Lake City, UT
OM: Bruce Jones
PD: Kelly Nammer
AP/MD: Helen Powers
1 UNLCOO "Yea"
CUL "Rise"

KSJO/San Francisco, CA
OM: Chris Squires
MD: Sarah Berg
17 CUL "Rise"
4 NONPOINT "What"
ECONOLINE CRUSH "Make"

KZQZ/San Luis Obispo, CA
PD: Todd Martin
AP/MD: Joe Ahvno
LUNAR PARK "Crawling"
UNION UNDERGROUND "Revolution"

KXFX/Santa Rosa, CA
PD: Don Harrison
MD: Howard Friele
1 LUNAR PARK "Crawling"
1 CUL "Rise"

KTUX/Shreveport, LA
PD/MD: Paul Cannell
22 CUL "Rise"
SRAPPE "Isolated"
REARFACTORY "Linchpin"
VALLEJO "Over"

KXUS/Springfield, MO
MD: Mark McClain
SEVEN MARY THREE "War"

WAQX/Syracuse, NY
PD/MD: Job of Dell
APD: Dave Frisina
1 STEREOMU "Pan"
CUL "Rise"
DOUBLE TROUBLE "Toward"

WIOT/Toledo, OH
PD/MD: Don Davis
No Adds

WKLT/Traverse City, MI
PD/MD: Tami Ray
15 CUL "Rise"
DOYLE BRAMHALL II "Green"
PRIME STH "Stupid"
BOY HITS CAR "Cloud"
UNLCOO "Yea"

KMDD/Tulsa, OK
PD/MD: Rob Hurt
DOYLE BRAMHALL II "Green"
CUL "Rise"
U2 "Elevation"

WMMZ/Wausau, WI
PD/MD: Nick Summers
CUL "Rise"

WXBE/Wilkes Barre, PA
PD: Chris Lloyd
MD: Dave Sparks
2 BLACK CROWES "Ludus"
2 BLUES TRAVELER "Get"
CUL "Rise"
GEDDY LEE "Strangr"

WRDR/Wilmington, NC
OM: John Stevens
AP/MD: Gregg Stepp
SHADES APART "Best"
COLOR "Who"
PRIME STH "Stupid"

KATS/Yakima, WA
PD/MD: Ron Harris
REARFACTORY "Linchpin"
DRAWING POOL "Bodies"

WQBK/Albany, NY
PD: Doug Pickett
AP/MD: Troy Hanson
13 CUL "Rise"
1 REV "Dig"
DRAWING POOL "Bodies"
SPRING MONKEY "Say"
SRAPPE "Isolated"

KZRK/Amarillo, TX
PD: Eric Slayter
AP/MD: J. Curry
5 CUL "Rise"
UNION UNDERGROUND "Revolution"

WWWX-WXXW/Appleton-Green Bay, WI
PD: Keith Huotari
MD: AJ
CUL "Rise"
UNION UNDERGROUND "Revolution"
DRAWING POOL "Bodies"
PRIME STH "Stupid"

WCHZ/Augusta, GA
OM: Harley Drew
PD/MD: Chuck Williams
2 UNION UNDERGROUND "Revolution"
CUL "Rise"

KRAB/Bakersfield, CA
OM: Chris Squires
PD/MD: Danny Sparks
No Adds

WIYY/Baltimore, MD
PD: Rick Strauss
AP/MD: Rob Heckman
8 CUL "Rise"
1 LUNAR PARK "Crawling"
SEVEN MARY THREE "War"

WCPR/Biloxi-Gulfport, MS
OM: Kenny Vest
PD: Don Harrison
AP/MD: Scott Fox
2 DIFFUSER "Tid"
CUL "Rise"
U2 "Elevation"
PRIME STH "Stupid"
DOG FASHION DISCO "Headless"
NULL SET "Smilehouse"
DOYLE BRAMHALL II "Green"
PARTON "Best"

WRLR/Birmingham, AL
PD: Brady
STAR-IX "Hot"

WAAB/Boston, MA
PD: Dave Douglas
MD: John O'Connell
No Adds

WXRC/Charlotte, NC
PD: Ron Bowen
SEVEN MARY THREE "War"
LIFEHOUSE "Sick"

WXRK/Chattanooga, TN
PD: Scott Hamilton
MD: Jill Jackson
8 STAND "Outside"
7 CUL "Rise"
DIFFUSER "Tid"
SEVEN MARY THREE "War"
PRIME STH "Stupid"

KFMF/Chico, CA
PD: Marty Griffin
MD: Tim Buc Moore
5 CUL "Rise"
REARFACTORY "Linchpin"
SEVEN MARY THREE "War"

KILO/Colorado Springs, CO
PD: Ross Ford
APD: Matt Gentry
MD: Hill Jordan
PRIME STH "Stupid"

WAZU/Columbus, OH
OM: Charles Lake
PD/MD: Jay Pasternak
No Adds

WBZX/Columbus, OH
PD: Hal Flash
AP/MD: Ronald Hunter
CUL "Rise"
FROM ZERO "Check"
RAMSTEIN "Ludus"

KEGI/Dallas-Ft. Worth, TX
PD: Duane Doherty
APD: Chris Ryan
MD: Cindy Scott
1 CUL "Rise"
1 ECONOLINE CRUSH "Make"
1 LUNAR PARK "Crawling"

KBPI/Denver-Boulder, CO
PD: Bob Richards
AP/MD: Willie B.
DIFFUSER "Tid"

KAZR/Des Moines, IA
PD: Sean Elliott
MD: Jo Michaels
12 CUL "Rise"
1 BOY HITS CAR "Cloud"
DIFFUSER "Tid"
PRIME STH "Stupid"

Active Rock

WRIF/Detroit, MI
OM: Doug Pickett
AP/MD: Troy Hanson
13 CUL "Rise"
1 REV "Dig"
DRAWING POOL "Bodies"
SPRING MONKEY "Say"
SRAPPE "Isolated"

WGBF/Evansville, IN
OM: Mike Sanders
PD: Turner Watson
MD: Fatzboy
PRIME STH "Stupid"

WRQD/Fayetteville, NC
PD/MD: Sydney Scott
6 CUL "Rise"
PRIME STH "Stupid"
UNION UNDERGROUND "Revolution"

WWBN/Fint, MI
PD: Brian Boddow
MD: Chalk Walker
CUL "Rise"
FROM ZERO "Check"

KRZR/Fresno, CA
OM: E. Curtis Johnson
DIFFUSER "Tid"

WBYY/Fl. Wayne, IN
OM: Jim Fox
MD: Shannon Norris
1 CUL "Rise"

WRUF/Gainesville-Ocala, FL
PD: Harry Guacott
MD: Ryan North
17 CUL "Rise"
1 NEW FOUND GLORY "The"
AEROSMITH "Push"

WKLQ/Grand Rapids, MI
OM: Tony Gates
PD/MD: Mark Feunte
11 CUL "Rise"

WXQR/Greenville, NC
PD/MD: Brian Rickman
27 CUL "Rise"
5 BOY HITS CAR "Cloud"

WTPT/Greenville, SC
PD: Zack Tyler
MD: Taylor
PRIME STH "Stupid"
CUL "Rise"
UNION UNDERGROUND "Revolution"
SRAPPE "Isolated"

WQXA/Harrisburg, PA
PD: Claudine DeLorenzo
MD: Nison
6 CUL "Rise"
PRIME STH "Stupid"
DIFFUSER "Tid"

WCCC/Hartford, CT
PD: Michael Picozzi
AP/MD: Mike Karolyi
CUL "Rise"

WAMX/Huntington, WV
OM: Bob Olson
PD/MD: Paul Osland
2 CUL "Rise"

KORC/Kansas City, MO
PD: Vince Richards
AP/MD: Don Jarman
DIFFUSER "Tid"
PRIME STH "Stupid"
CUL "Rise"

KLFX/Killeen-Temple, TX
PD/MD: Bob Fonda
21 CUL "Rise"
VALLEJO "Over"
PRIME STH "Stupid"
SHADES APART "Best"

WJXQ/Lansing, MI
OM: Bob Olson
MD: Kevin Conrad
15 CUL "Rise"
DOYLE BRAMHALL II "Green"
DIFFUSER "Tid"
SHADES APART "Best"

KIBZ/Lincoln, NE
PD: E.J. Marshall
APD: Sparty
MD: Samantha Knight
DOG FASHION DISCO "Headless"
CUL "Rise"
CRASH/PALACE "Perket"
PROFESSIONAL "Slow"

KFMX/Lubbock, TX
OM: Wes Nessman
8 CUL "Rise"
SPRING MONKEY "Say"
UNION UNDERGROUND "Revolution"
DOYLE BRAMHALL II "Green"

WGIR/Manchester, NH
PD: Russ Motta
MD: Meegan Collier
UNLCOO "Yea"

WNFS/Memphis, TN
PD: Mike Kilbrew
CUL "Rise"
LIFEHOUSE "Sick"
STARBIRD WESTWARD "Far"
PETER YORK "Chain"
SRAPPE "Isolated"

WZTA/Miami, FL
OM: Greg Stevie
APD: Les Daniels
MD: Kimba
4 STAND "Outside"
1 CUL "Rise"
UNION UNDERGROUND "Revolution"
SRAPPE "Isolated"
STEREOMU "Pan"

WLZR/Milwaukee, WI
PD: Keith Hastings
MD: Marilyn Nee
23 CUL "Rise"
2 STAND "Outside"
13 PRIME STH "Stupid"

KOCR/Minneapolis, MN
OM: Dave Hamilton
PD: Wade Linder
AP/MD: Ryan Castle
16 CUL "Rise"
STEREOMU "Pan"

WRAT/Monmouth-Ocean, NJ
PD: Carl Craft
AP/MD: Robyn Lane
CUL "Rise"
DOYLE BRAMHALL II "Green"
SEVEN MARY THREE "War"
SHADES APART "Best"
REARFACTORY "Linchpin"

WKZO/Myrtle Beach, SC
OM: Eric Hall
AP/MD: Summer James
5 U2 "Elevation"

WNPL/Nashville, TN
PD/MD: Derek Myers
CUL "Rise"
DRAWING POOL "Bodies"

WNOR/Norfolk, VA
PD: Harvey Kolan
AP/MD: Tim Parker
14 AEROSMITH "Jacks"
8 CUL "Rise"
4 REARFACTORY "Linchpin"
3 SOG "Yesterday"
DOG FASHION DISCO "Headless"
PRIME STH "Stupid"
NINE INCH NAILS "Derp"

KRQC/Omaha, NE
PD: Tim Sheridan
MD: Jon Terry
CUL "Rise"
DIFFUSER "Tid"
MESH "Maybe"

WJRR/Orlando, FL
PD/MD: Pat Lynch
12 CUL "Rise"

WTKX/Pensacola, FL
Dir/Prog: Joel Sampson
AP/MD: Mark "The Shark" Dyea
25 STAND "Outside"
21 CUL "Rise"
SYSTEMATIC "Tid"

WYSP/Philadelphia, PA
OM: Tim Sabean
PD: Neal Mirsky
MD: Nancy Palumbo
No Adds

KUPD/Phoenix, AZ
PD: J.J. Jeffries
MD: Larry McFaulie
14 CUL "Rise"
REARFACTORY "Linchpin"
DIFFUSER "Tid"

KUFO/Portland, OR
OM: Dave Nunne
AP/MD: Al Scott
5 CUL "Rise"
4 DRAWING POOL "Bodies"

KORB/Quad Cities, IA-IL
OM: Steve Gunner
PD/MD: Rick Thames
6 CUL "Rise"
DRAWING POOL "Bodies"
PRIME STH "Stupid"
U2 "Elevation"

KICT/Wichita, KS
PD: Jules Riley
MD: R.J. Davis
12 CUL "Rise"
PRIME STH "Stupid"
U2 "Elevation"

KDOT/Reno, NV
PD: Dave Patterson
MD: Martina Davis
16 CUL "Rise"
5 GILFISH "Castles"
PRIME STH "Stupid"
FROM ZERO "Check"

WNVE/Rochester, NY
PD/MD: Erick Anderson
Prog. Asst.: Dem Jones
Prog. Asst.: Brad Eakins
CUL "Rise"

KRXQ/Sacramento, CA
Stn. Mgr.: Curtiss Johnson
PD: Pat Martin
MD: Paul Marshall
16 CUL "Rise"
4 GODSMACK "Lud"
1 REARFACTORY "Linchpin"
CARVINGS WAITING... "Moment"

WZBH/Salisbury, MD
PD: Shawn Murphy
18 CUL "Rise"
1 REARFACTORY "Linchpin"
PRIME STH "Stupid"
REARFACTORY "Linchpin"
DIFFUSER "Tid"

KISS/San Antonio, TX
OM: Virgil Thompson
PD: Kevin Vargas
MD: C.J. Cruz
16 CUL "Rise"
DIFFUSER "Tid"

KIOZ/San Diego, CA
Dir/Prog: Jim Richards
PD: Shamus Moran
AP/MD: Sharon Lader
6 CUL "Rise"

WRBR/South Bend, IN
PD/MD: Mark McGee
CUL "Rise"
BOY HITS CAR "Cloud"
DOYLE BRAMHALL II "Green"
DIFFUSER "Tid"
PRIME STH "Stupid"

KHTO/Spokane, WA
OM: Brew Michaels
PD: Ken Richards
MD: Yvonne Bennett
AEROSMITH "Push"
DRAWING POOL "Bodies"
PRIME STH "Stupid"

WDLZ/Springfield, IL
PD/MD: Rocky Fifteen
14 CUL "Rise"
WEEZER "Yea"
SHADES APART "Best"

WLZZ/Springfield, MA
PD: Scott Laudani
MD: Trtolo
11 CUL "Rise"
2 PRIME STH "Stupid"
UNION UNDERGROUND "Revolution"
FROM ZERO "Check"

KZRQ/Springfield, MO
OM: Dave DeFranco
MD: George Spanikmeister
33 CUL "Rise"
PRIME STH "Stupid"
CRASH/TONY "Dop"
CRASH/PALACE "Perket"

WXTB/Tampa, FL
OM: Brad Hardin
PD: Rick Schmidt
APD: Carl Harris
MD: Brian Biler
23 DISTURBED "Innoc"
8 STAND "Outside"
CUL "Rise"

WRWK/Toledo, OH
PD: Chris Armet
MD: Murphy
21 CUL "Rise"
UNLCOO "Yea"
UNION UNDERGROUND "Revolution"

KRTO/Tulsa, OK
PD: Chris Kelly
APD: Kelly Garrett
No Adds

*=Mediabase 24/7 monitored

*=Mediabase 24/7 monitored

70 Total Reporters
70 Current Reporters
70 Current Playlists

No Longer A Reporter (1):
KLPX/Tucson, AZ

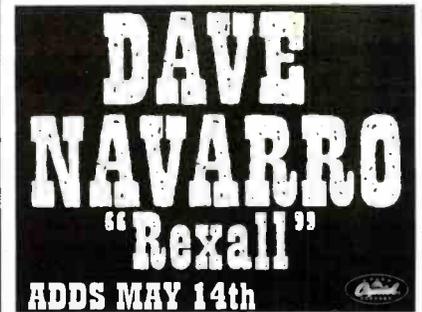
68 Total Reporters
68 Current Reporters
68 Current Playlists

May 4, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (100)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	2190	+95	178824	7	68/0
2	2	LIMP BIZKIT My Way (Flip/Interscope)	1761	+87	132874	12	65/0
4	3	SALIVA Your Disease (Island/IDJMG)	1652	+153	116800	12	68/0
3	4	3 DOORS DOWN Duck And Run (Republic/Universal)	1582	-34	109010	20	59/0
5	5	TANTRIC Breakdown (Maverick)	1433	-34	98068	18	59/0
7	6	GODSMACK Greed (Republic/Universal)	1417	+96	114201	9	68/0
6	7	OLEANDER Are You There? (Republic/Universal)	1258	-78	69537	13	58/0
9	8	LINKIN PARK One Step Closer (Warner Bros.)	1217	-92	103756	34	61/0
8	9	DISTURBED Voices (Giant/Reprise)	1213	-105	97749	22	61/1
13	10	COLD No One (Flip/Geffen/Interscope)	1134	+21	84946	14	63/1
11	11	GODSMACK Awake (Republic/Universal)	1121	-80	117062	29	59/0
12	12	BUCKCHERRY Ridin' (DreamWorks)	1077	-69	68439	13	63/0
10	13	A. LEWIS OF STAIN'D W/F. DURST Outside (Flawless/Geffen/Interscope)	1053	-194	81781	24	60/0
20	14	LINKIN PARK Crawling (Warner Bros.)	998	+159	83431	5	65/2
15	15	ECONOLINE CRUSH Make It Right (Restless)	991	+59	64414	6	63/1
17	16	NONPOINT What A Day (MCA)	923	+27	77191	15	61/0
18	17	SYSTEMATIC Beginning Of The End (Music Company/Elektra/EEG)	916	+44	66568	8	66/1
21	18	STABBING WESTWARD So Far Away (Koch)	887	+116	60110	5	56/1
19	19	FUEL Hemorrhage (In My Hands) (Epic)	802	-48	67068	36	51/0
24	20	BLACK CROWES Lickin' (V2)	772	+109	54184	4	50/0
Breaker	21	STEREOMUD Pain (Loud/Columbia)	729	+133	54325	5	60/2
23	22	MEGADETH Moto Psycho (Sanctuary/SGR)	727	+17	66701	5	56/0
14	23	A PERFECT CIRCLE The Hollow (Virgin)	698	-264	52803	14	48/0
22	24	MONSTER MAGNET Heads Explode (A&M/Interscope)	690	-39	50412	10	54/0
16	25	FUEL Innocent (Epic)	672	-232	49283	15	43/0
26	26	MUDVAYNE Dig (No Name/Epic)	636	+17	53327	10	60/0
32	27	AEROSMITH Just Push Play (Columbia)	568	+207	42808	2	37/2
25	28	SPINESHANK New Disease (Roadrunner)	555	-90	39425	15	52/0
37	29	SEVEN MARY THREE Wait (Mammoth)	546	+258	36586	2	47/5
29	30	TOADIES Push The Hand (Interscope)	508	-22	35892	7	39/0
30	31	SINOMATIC Bloom (Rust/Atlantic)	498	+28	27670	5	46/0
Debut	32	CULT Rise (Lava/Atlantic)	439	+339	37011	1	54/53
41	33	UNION UNDERGROUND Revolution Man (Portrait/Columbia)	401	+161	32973	2	51/8
28	34	SPACEHOG I Want To Live (Artemis)	391	-152	27458	11	34/0
31	35	AC/DC Safe In New York City (EastWest/EEG)	358	-53	27367	7	28/0
42	36	DROWNING POOL Bodies (Wind-up)	335	+108	25475	2	43/6
39	37	FROM ZERO Check Ya (Arista)	326	+61	19014	3	39/4
34	38	CRAZY TOWN Butterfly (Columbia)	315	-13	21996	18	20/0
40	39	STATIC-X This Is Not (Warner Bros.)	314	+64	25575	3	37/2
33	40	DUST FOR LIFE Seed (Wind-up)	253	-106	9609	8	28/0
36	41	AEROSMITH Jaded (Columbia)	252	-51	20132	16	23/1
Debut	42	FEAR FACTORY Linchpin (Roadrunner)	200	+132	16310	1	32/6
Debut	43	STAIN'D Outside (Flip/Elektra/EEG)	200	+139	28335	1	6/5
45	44	LIVING END Roll On (Reprise)	187	+8	9904	6	26/0
Debut	45	UNLOCO Face Down (Maverick)	171	+43	8096	1	22/2
43	46	RAMMSTEIN Links 2 3 4 (Republic/Universal)	166	-43	15531	8	26/1
Debut	47	U2 Elevation (Interscope)	154	+48	15181	1	15/3
Debut	48	BOY HITS CAR I'm A Cloud (Wind-up)	149	+27	7918	1	15/3
49	49	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	147	+1	7972	4	8/0
48	50	AUNT FLOSSIE For You For Me (Crown)	143	-6	6219	6	12/0

Most Added®

ARTIST TITLE LABEL(S)	ADDS
CULT Rise (Lava/Atlantic)	53
PRIME STH I'm Stupid (Don't Worry...) (Giant/Reprise)	23
DIFFUSER Tidal (Hollywood)	15
UNION UNDERGROUND Revolution Man (Portrait/Columbia)	8
DROWNING POOL Bodies (Wind-up)	6
FEAR FACTORY Linchpin (Roadrunner)	6
SEVEN MARY THREE Wait (Mammoth)	5
STAIN'D Outside (Flip/Elektra/EEG)	5
DOYLE BRAMHALL II... Green Light Girl (RCA)	5
FROM ZERO Check Ya (Arista)	4
SKRAPE Isolated (RCA)	4
SHADES APART Beat By Beat (Republic/Universal)	4
DOG FASHION DISCO Headless (Spitfire)	4



Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CULT Rise (Lava/Atlantic)	+339
SEVEN MARY THREE Wait (Mammoth)	+258
AEROSMITH Just Push Play (Columbia)	+207
UNION UNDERGROUND Revolution Man (Portrait/Columbia)	+161
LINKIN PARK Crawling (Warner Bros.)	+159
SALIVA Your Disease (Island/IDJMG)	+153
STAIN'D Outside (Flip/Elektra/EEG)	+139
STEREOMUD Pain (Loud/Columbia)	+133
FEAR FACTORY Linchpin (Roadrunner)	+132
STABBING WESTWARD So Far Away (Koch)	+116

Breakers®

STEREOMUD
Pain (Loud/Columbia)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
729/133	60/2	21

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



68 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 4/22-Saturday 4/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 600 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.



"Headless"

Stations already left "Headless"
WLZR WNOR WXKE KIBZ WCPR WZXL WRXF WEBX
KRRO WOTT KEYJ WBOP and more

"When you listen to Dog Fashion Disco you realize what it's like to be chased by an evil clown with a knife." — Matt Holt, Nothingface

"Dog Fashion Disco equals quirky, nutmetal, it is the soundtrack for a weird circus in your cerebellum." — Serj, System of a Down

www.spitfirerecords.com www.dogfashiondisco.com



Breakers Top 30

LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS		TOTAL STATIONS/ ADDS
			TW	LW	
1	1	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	1797	1719	50/0
2	2	LIMP BIZKIT My Way (Flip/Interscope)	1297	1328	46/0
5	3	LINKIN PARK Crawling (Warner Bros.)	1038	960	49/0
3	4	LINKIN PARK One Step Closer (Warner Bros.)	1002	1063	48/0
4	5	INCUBUS Drive (Immortal/Epic)	986	1012	40/0
6	6	TANTRIC Breakdown (Maverick)	970	959	47/0
8	7	SALIVA Your Disease (Island/IDJMG)	964	893	48/0
7	8	GODSMACK Awake (Republic/Universal)	850	908	45/0
9	9	DISTURBED Voices (Giant/Reprise)	844	842	43/1
14	10	GODSMACK Greed (Republic/Universal)	808	741	41/0
18	11	WEEZER Hash Pipe (Geffen/Interscope)	755	602	33/0
12	12	FUEL Hemorrhage (In My Hands) (Epic)	744	750	48/0
11	13	COLD No One (Flip/Geffen/Interscope)	723	767	44/1
10	14	3 DOORS DOWN Duck And Run (Republic/Universal)	709	788	34/0
13	15	A PERFECT CIRCLE The Hollow (Virgin)	624	743	41/0
24	16	STABBING WESTWARD So Far Away (Koch)	618	460	38/2
19	17	CRAZY TOWN Butterfly (Columbia)	549	571	35/0
17	18	OLEANDER Are You There? (Republic/Universal)	534	661	33/0
—	19	STAIN'D Outside (Flip/Elektra/EEG)	524	308	33/2
15	20	AARON LEW... Outside (Flawless/Geffen/Interscope)	504	701	43/0
20	21	LIFEHOUSE Hanging By A Moment (DreamWorks)	500	562	25/0
21	22	NONPOINT What A Day (MCA)	488	509	34/1
16	23	FUEL Innocent (Epic)	486	687	34/0
22	24	PAPA ROACH Between Angels And Insects (DreamWorks)	439	489	33/0
25	25	MOBY F/GWEN STEFANI Southside (V2)	434	435	22/0
23	26	AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)	430	479	25/0
28	27	SYSTEMATIC Beginning... (Music Company/Elektra/EEG)	422	372	35/0
26	28	MUDVAYNE Dig (No Name/Epic)	400	404	35/0
27	29	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	377	390	15/0
—	30	STEREOMUD Pain (Loud/Columbia)	374	286	31/3

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. 50 Breakers reporters. Songs ranked by total plays for the airplay week Sunday 4/22-Saturday 4/28. © 2001, R&R Inc.

TOP 100 ACTIVE ROCK POWER GOLD

1	NIRVANA Smells Like Teen Spirit	51	JANE'S ADDICTION Been Caught Stealing
2	ALICE IN CHAINS Man In The Box	52	METALLICA Sad But True
3	STONE TEMPLE PILOTS Plush	53	CANDLEBOX Far Behind
4	ROB ZOMBIE Dragula	54	WHITE ZOMBIE Thunder Kiss '65
5	ALICE IN CHAINS Would?	55	GREEN DAY When I Come Around
6	PEARL JAM Eventflow	56	METALLICA Nothing Else Matters
7	PEARL JAM Alive	57	BLACK SABBATH Paranoid
8	METALLICA Enter Sandman	58	NIRVANA Heart-Shaped Box
9	NIRVANA Come As You Are	59	AC/DC Highway To Hell
10	STONE TEMPLE PILOTS Interstate Love Song	60	NINE INCH NAILS Closer
11	STONE TEMPLE PILOTS Vasoline	61	ALICE IN CHAINS Them Bones
12	ALICE IN CHAINS Rooster	62	CREED What's This Life For
13	SOUNDGARDEN Black Hole Sun	63	METALLICA Until It Sleeps
14	BUSH Comedown	64	TEMPLE OF THE DOG Hunger Strike
15	OFFSPRING Self Esteem	65	TOADIES Possum Kingdom
16	STONE TEMPLE PILOTS Sex Type Thing	66	METALLICA Turn The Page
17	CREED My Own Prison	67	FOO FIGHTERS My Hero
18	GUNS N' ROSES Welcome To The Jungle	68	LIVING COLOUR Cult Of Personality
19	PEARL JAM Jeremy	69	LENNY KRAVITZ Fly Away
20	NIRVANA Lithium	70	AC/DC Hell's Bells
21	WHITE ZOMBIE More Human Than Human	71	OFFSPRING Gone Away
22	NIRVANA In Bloom	72	AEROSMITH Sweet Emotion
23	TOOL Sober	73	ALICE IN CHAINS No Excuses
24	SOUNDGARDEN Spoonman	74	SMASHING PUMPKINS Bullet With Butterfly Wings
25	DAYS OF THE NEW Touch, Peel & Stand	75	RED HOT CHILI PEPPERS Give It Away
26	GUNS N' ROSES Sweet Child O' Mine	76	METALLICA Fade To Black
27	SOUNDGARDEN Fell On Black Days	77	SOUNDGARDEN Outshined
28	OZZY OSBOURNE Crazy Train	78	PEARL JAM Better Man
29	AC/DC Back In Black	79	METALLICA King Nothing
30	GUNS N' ROSES Paradise City	80	PEARL JAM Daughter
31	CREED One	81	METALLICA One
32	STONE TEMPLE PILOTS Wicked Garden	82	STONE TEMPLE PILOTS Creep
33	SEVEN MARY THREE Cumbersome	83	AC/DC Dirty Deeds Done Dirt Cheap
34	PEARL JAM Black	84	RUSH Tom Sawyer
35	GREEN DAY Brain Stew	85	OZZY OSBOURNE Flying High Again
36	OFFSPRING Come Out & Play (Keep 'em...)	86	OFFSPRING Gotta Get Away
37	AC/DC You Shook Me All Night Long	87	METALLICA Whiskey In The Jar
38	KORN Freak On A Leash	88	LED ZEPPELIN Black Dog
39	BUSH Machinehead	89	METALLICA Fuel
40	FOO FIGHTERS Everlong	90	BLACK SABBATH Iron Man
41	FILTER Hey Man, Nice Shot	91	DANZIG Mother
42	LENNY KRAVITZ Are You Gonna Go My Way	92	VAN HALEN You Really Got Me
43	CREED Torn	93	METALLICA For Whom The Bell Tolls
44	STONE TEMPLE PILOTS Big Empty	94	VAN HALEN Panama
45	RED HOT CHILI PEPPERS Under The Bridge	95	AC/DC T.N.T.
46	FAITH NO MORE Epic	96	BUSH Little Things
47	METALLICA The Unforgiven	97	AC/DC Shoot To Thrill
48	BUSH Everything Zen	98	OZZY OSBOURNE No More Tears
49	NIRVANA All Apologies	99	AC/DC Thunderstruck
50	METALLICA Wherever I May Roam	100	COLLECTIVE SOUL Heavy

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Top 100 Power Gold is based on YTD monitored airplay data. © 2001, R&R Inc.

Contributing Stations

WQBK/Albany, NY	KTBZ/Houston-Galveston	KUFD/Portland, OR
KTEG/Albuquerque	WRXZ/Indianapolis	WBRU/Providence
WNNX/Atlanta	WNFZ/Knoxville	KRXQ/Sacramento
KROX/Austin	KXTE/Las Vegas	KXRK/Salt Lake City
WRAX/Birmingham	KROQ/Los Angeles	KISS/San Antonio
WRLR/Birmingham	WJJO/Madison	KITS/San Francisco
WAAF/Boston	WMFS/Memphis	KNDD/Seattle
WBCN/Boston	WZTA/Miami	KFNK/Seattle
WKQX/Chicago	KXXR/Minneapolis	KPNT/St. Louis
KILO/Colorado Springs	KKND/New Orleans	WXTB/Tampa
WBZX/Columbus, OH	WXRK/New York	KFMA/Tucson
KDGE/Dallas	WNOR/Norfolk	KMYZ/Tulsa
KBPI/Denver	WJRR/Orlando	KRTQ/Tulsa
WKLO/Grand Rapids	WYSP/Philadelphia	WHFS/Washington, DC
WTPY/Greenville, SC	KEDJ/Phoenix	WWDC/Washington, DC
WQXA/Harrisburg	KUPD/Phoenix	KICT/Wichita
WCCO/Hartford	WXDX/Pittsburgh	

New & Active

SKRAPE Isolated (RCA) Total Plays: 136, Total Stations: 19, Adds: 4	LIFEHOUSE Sick Cycle Carousel (DreamWorks) Total Plays: 91, Total Stations: 12, Adds: 2
OFFSPRING Million Miles Away (Columbia) Total Plays: 135, Total Stations: 8, Adds: 0	SPRUNG MONKEY What's That... (Surfdog/Red Line) Total Plays: 71, Total Stations: 8, Adds: 2
6GIG Yesterday (Ultimatum) Total Plays: 119, Total Stations: 15, Adds: 2	SHADES APART Beat By Beat (Republic/Universal) Total Plays: 52, Total Stations: 10, Adds: 4
NULLSET Smokewood (Grand Royal) Total Plays: 103, Total Stations: 11, Adds: 1	PRIME STH I'm Stupid... (Giant/Reprise) Total Plays: 16, Total Stations: 23, Adds: 23
OURS Sometimes (DreamWorks) Total Plays: 92, Total Stations: 8, Adds: 0	DIFFUSER Tidal (Hollywood) Total Plays: 7, Total Stations: 15, Adds: 15

Songs ranked by total plays

Most Played Recurrents

INCUBUS Drive (Immortal/Epic)
LIFEHOUSE Hanging By A Moment (DreamWorks)
DISTURBED Stupify (Giant/Reprise)
PAPA ROACH Last Resort (DreamWorks)
A PERFECT CIRCLE Judith (Virgin)
3 DOORS DOWN Loser (Republic/Universal)
PRIMUS W/OZZY N.I.B. (Divine/Priority)
INCUBUS Pardon Me (Immortal/Epic)
LIMP BIZKIT Rollin' (Flip/Interscope)
METALLICA I Disappear (Hollywood)

ACTIVE ROCK Going For Adds 5/8/01

- BLINK-182 Rock Show (MCA)
- MATTHEW GOOD BAND Strange Days (Atlantic)
- MAYFIELD FOUR Eden (Turn The Page) (Epic)
- MOLLY HATCHET Why Won't You Take Me Home (CMC/SRG)
- PROFESSIONAL MURDER MUSIC Slow (Geffen/Interscope)
- SKRAPE Isolated (RCA)
- TOOL Schism (Volcano)

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Active Rock Playlists

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Republic
UNIVERSAL
RECORDS

MARKET #6

KEGL/Dallas-Ft. Worth
Clear Channel
(972) 347-0129
Doherty/Ryan/Scul
12+ Cum 429,500

PLAYS	LT	TR	ARTIST/TITLE	GI (999)
28	35	28	GODSMACK/Awale	8065
20	34	28	DISTURBED/Supply	8156
30	30	28	LIMP BIZKIT/My Way	6930
29	27	28	LINON PARK/One Step Closer	6237
19	23	28	3 DOORS DOWN/Duck And Run	5813
22	23	28	TANTRIC/Backseat	5052
20	21	28	BLACK CROWES/Live	4531
22	21	28	STAND!N'S/Been Awale	4851
16	20	28	STAND!N'S/Hot	4820
18	19	28	INCUBUS/Paron Me	4389
16	18	28	METALLICA/Disappear	4158
19	16	28	GODSMACK/Keep Away	3696
12	18	28	RAGE AGAINST.../Rage Against The Machine	3640
18	15	28	LEWIS WURSTS/Outside	3465
18	15	28	STAND!N'S/Outside	3465
14	14	28	GODSMACK/Keep Away	3234
13	14	28	PRIMUS/WOZZY N.I.B.	3234
14	14	28	DISTURBED/Supply	3234
9	13	28	A PERFECT CIRCLE/The Hollow	3003
12	13	28	METALLICA/Whore	3003
11	12	28	BUCKHERRY/Rider	2772
9	11	28	SALVA/Your Disease	2541
19	11	28	SPICE10GI/Want To Live	2541
10	11	28	OLANDE/RV Are You There?	2541
9	10	28	DROWNING POOL/Bodies	2310
12	10	28	TOADES/Push The Hand	2310
10	10	28	MEGADETH/Moto Psycho	2310
10	10	28	MUDVAYNE/Dig	2310
10	10	28	LIMP BIZKIT/My Way	2079

MARKET #7

WRIF/Detroit
Greater Media
(482) 547-0101
Doherty/Hanson
12+ Cum 576,200

PLAYS	LT	TR	ARTIST/TITLE	GI (999)
11	25	23	PERGANDU/Just Push Play	9150
17	15	23	FUEL/Hemorrhage	9150
22	23	23	GODSMACK/Awale	8418
23	23	23	STAND!N'S/Been Awale	8418
15	18	23	CRED/Are You Ready?	6586
15	15	23	DAYS OF THE NEW/A Woman	6586
5	15	23	STAND!N'S/Outside	5140
17	15	23	3 DOORS DOWN/Duck And Run	4950
19	14	23	TANTRIC/Backseat	5424
16	13	23	BLACK CROWES/Live	4392
3	13	23	QUIL/Where	4758
11	14	23	QUIL/Where In New York...	4758
15	12	23	BUCKHERRY/Rider	4032
13	11	23	BLISS 66/Son Of A Luger	4032
10	11	23	LIMP BIZKIT/My Way	4026
11	10	23	LINON PARK/One Step Closer	3660
10	11	23	MEGADETH/Moto Psycho	3660
8	10	23	STARBING WESTWARD/So Far Away	3660
10	10	23	SEVEN MARY THREE/Eat	3660
10	10	23	EVERLONG CRUSH/Make It Right	3660
11	10	23	GODSMACK/Awale	3660
9	10	23	AMERICAN PEARL/If We Were Kings	3254
6	9	23	COLD/No One	3254
8	9	23	SALVA/Your Disease	2924
10	8	23	OLANDE/RV Are You There?	2924
6	7	23	CLUTCH/Pure Rock Fury	2562
7	7	23	QUIL/Where In New York...	2562
6	7	23	LIVING END/On	2562
6	7	23	MUDVAYNE/Dig	2562

MARKET #8

WAAF/Boston
Entertainment
(617) 778-5400
Doherty/Osler
12+ Cum 512,400

PLAYS	LT	TR	ARTIST/TITLE	GI (999)
33	29	27	STAND!N'S/Been Awale	6236
39	34	27	LINON PARK/One Step Closer	6188
30	36	27	GODSMACK/Awale	6184
14	36	27	RAGE AGAINST.../Rage Against The Machine	6184
35	33	27	LIMP BIZKIT/My Way	6062
26	31	27	LINON PARK/One Step Closer	6044
36	30	27	3 DOORS DOWN/Duck And Run	6044
12	18	27	MEGADETH/Moto Psycho	5072
25	27	27	NONPOINT/What A Day	8720
10	24	27	DISTURBED/Supply	8720
22	24	27	HULLSIE/Remember	7776
14	24	27	MEGADETH/Moto Psycho	7776
16	21	27	MUDVAYNE/Dig	6804
20	21	27	STEREOMU/Dan	6804
17	20	27	A PERFECT CIRCLE/The Hollow	6480
17	14	27	FUEL/Hemorrhage	6156
20	18	27	RAMMSTEIN/Live 2.3.4	5832
15	18	27	SYSTEMATIC/Beginning Of The End	5832
30	18	27	LINON PARK/One Step Closer	4154
14	18	27	EVERLONG CRUSH/Make It Right	4860
15	18	27	MONSTER MAGNET/Heads Explode	4860
28	15	27	PAPA ROACH/Last Resort	4860
12	17	27	MEGADETH/Moto Psycho	4860
14	14	27	T-HOUSE/Of.../BSS	4536
24	14	27	LINON UNDERGROUND/Revolution Man	4536
13	13	27	SHOAF/Heads	4212
13	13	27	EVERLONG CRUSH/Make It Right	4212
10	13	27	ECONLINE CRUSH/Make It Right	4212
10	13	27	LIMP BIZKIT/My Way	4212

MARKET #12

WZTA/Atlanta
Clear Channel
(578) 862-2000
Steele/Osler/Kimba
12+ Cum 312,900

PLAYS	LT	TR	ARTIST/TITLE	GI (999)
42	33	28	STAND!N'S/Been Awale	6878
39	34	28	LINON PARK/One Step Closer	6154
37	30	28	LIFEHOUSE/Hanging By A Moment	4587
16	27	28	LINON PARK/One Step Closer	4830
23	26	28	LIMP BIZKIT/My Way	4708
42	23	28	3 DOORS DOWN/Duck And Run	5163
8	22	28	CRAZY TOWN/Butterfly	3982
16	21	28	LEWIS WURSTS/Outside	3801
19	20	28	DISTURBED/Supply	3850
17	19	28	GODSMACK/Awale	3439
16	21	28	NONPOINT/What A Day	3077
17	17	28	TANTRIC/Backseat	3077
14	16	28	DISTURBED/Supply	2886
14	16	28	A PERFECT CIRCLE/Judith	2886
18	16	28	RAGE AGAINST.../Rage Against Of Funk	2886
15	16	28	SPICE10GI/Want To Live	2886
14	15	28	FUEL/Hemorrhage	2534
14	14	28	MEGADETH/Moto Psycho	2534
15	14	28	SALVA/Your Disease	2534
15	14	28	SYSTEMATIC/Beginning Of The End	2534
5	13	28	INCUBUS/Paron Me	2353
11	12	28	(RED) PLANET EARTH/Starliner	2172
14	12	28	OLANDE/RV Are You There?	2172
12	11	28	BLACK CROWES/Live	1991
12	11	28	COLD/No One	1991
14	11	28	GODSMACK/Awale	1891

MARKET #15

KUPD/Phoenix
Sandusky
(602) 945-9211
Bridges/McCabe
12+ Cum 247,900

PLAYS	LT	TR	ARTIST/TITLE	GI (999)
29	33	28	TANTRIC/Backseat	5290
28	33	28	GODSMACK/Awale	4480
29	28	28	STAND!N'S/Been Awale	4480
24	27	28	DISTURBED/Supply	4320
20	27	28	LINON PARK/One Step Closer	3000
19	27	28	A PERFECT CIRCLE/The Hollow	3040
18	27	28	MEGADETH/Moto Psycho	3040
17	27	28	COLD/No One	2720
17	27	28	SALVA/Your Disease	2720
12	17	28	BUCKHERRY/Rider	2080
12	17	28	BLACK CROWES/Live	1820
12	17	28	PAPA ROACH/Last Resort	1820
12	17	28	STEREOMU/Dan	1820
10	17	28	TOADES/Push The Hand	1820
15	11	28	3 DOORS DOWN/Duck And Run	1700
10	11	28	3 DOORS DOWN/One	1700
6	10	28	ECONLINE CRUSH/Make It Right	1600
6	10	28	METALLICA/Disappear	1600
6	10	28	FUEL/Hemorrhage	1600
6	10	28	SEVEN MARY THREE/Eat	1600
6	10	28	STARBING WESTWARD/So Far Away	1600
6	10	28	STATIC-X/This Is Not	1600
6	10	28	CRED/Higher	1440
6	10	28	CRED/What It	1440
7	9	28	DROWNING POOL/Bodies	1440
7	9	28	INCUBUS/Paron Me	1440
9	9	28	LINON PARK/One Step Closer	1440
9	9	28	NONPOINT/What A Day	1440
7	9	28	NONPOINT/What A Day	1440

MARKET #16

KUDZ/San Diego
Clear Channel
(619) 252-2000
Lundberg/Scott
12+ Cum 311,800

PLAYS	LT	TR	ARTIST/TITLE	GI (999)
20	26	28	LINON PARK/One Step Closer	4078
15	25	28	GODSMACK/Awale	4235
15	25	28	STAND!N'S/Been Awale	4235
13	17	28	COLD/No One	2771
10	16	28	MONSTER MAGNET/Heads Explode	2606
10	16	28	GODSMACK/Awale	2606
18	15	28	NONPOINT/What A Day	2445
11	15	28	3 DOORS DOWN/Duck And Run	2445
10	14	28	DROWNING POOL/Bodies	2445
14	14	28	A PERFECT CIRCLE/The Hollow	2282
12	14	28	STARBING WESTWARD/So Far Away	2282
16	14	28	STAND!N'S/Been Awale	2282
14	14	28	FUEL/Hemorrhage	2282
12	13	28	LIMP BIZKIT/My Way	2119
10	11	28	SPRING MONKEY/What's That You Say	1783
3	10	28	LINON PARK/One Step Closer	1630
9	10	28	RED HOT CHILLI.../Parallel Universe	1487
7	9	28	OLANDE/RV Are You There?	1487
2	8	28	CULT/Where	1304
5	8	28	STARBING WESTWARD/So Far Away	1304
5	8	28	GODSMACK/Awale	1141
7	8	28	INCUBUS/Paron Me	1141
5	7	28	RED HOT CHILLI.../Around The World	1141
7	7	28	CRASH/PALACE/Perfect	1141
7	7	28	SYSTEMATIC/Beginning Of The End	1141
7	7	28	3 DOORS DOWN/One	978
7	7	28	RED HOT CHILLI.../Otherside	978
6	7	28	A PERFECT CIRCLE/Judith	826

MARKET #17

KXKR/Minneapolis
ABC
(612) 817-4000
Lundberg/Scott
12+ Cum 388,800

PLAYS	LT	TR	ARTIST/TITLE	GI (999)
37	38	28	SALVA/Your Disease	6532
33	37	28	STAND!N'S/Been Awale	6532
32	33	28	TANTRIC/Backseat	6234
35	32	28	TANTRIC/Backseat	6018
27	31	28	LIMP BIZKIT/My Way	4512
27	31	28	GODSMACK/Awale	4512
24	28	28	LIFEHOUSE/Hanging By A Moment	4138
24	28	28	MEGADETH/Moto Psycho	3948
12	21	28	LINON PARK/One Step Closer	3948
12	21	28	COLD/No One	3294
13	18	28	FUEL/Hemorrhage	3572
13	18	28	NONPOINT/What A Day	3572
25	18	28	OLANDE/RV Are You There?	3294
7	18	28	ACROSMITH/Just Push Play	3294
17	18	28	LINON PARK/One Step Closer	3384
17	18	28	WEezer/From Your Window	3384
17	18	28	AMERICAN PEARL/If We Were Kings	3198
17	18	28	LINON PARK/One Step Closer	3008
12	17	28	CULT/Where	3008
14	18	28	MONSTER MAGNET/Heads Explode	3032
5	14	28	EVERLONG CRUSH/Make It Right	2658
13	13	28	SUN/I Am Not A Scientist	2658
11	12	28	BUCKHERRY/Rider	2244
11	12	28	SYSTEMATIC/Beginning Of The End	2244
11	12	28	ACROSMITH/Just Push Play	2058
12	11	28	MEGADETH/Moto Psycho	2058
11	11	28	RED HOT CHILLI.../Taste	2058
11	11	28	LIMP BIZKIT/My Way	2058
10	11	28	RED HOT CHILLI.../Otherside	2058
13	11	28	TOADES/Push The Hand	2058

MARKET #20

WYYY/Baltimore
Hearst
(410) 899-0098
Cohn/Scott/Biller
12+ Cum 298,100

PLAYS	LT	TR	ARTIST/TITLE	GI (999)
34	34	28	3 DOORS DOWN/Duck And Run	7242
23	33	28	BUCKHERRY/Rider	7029
23	33	28	STAND!N'S/Been Awale	6294
28	31	28	CRED/What It	6603
26	31	28	GODSMACK/Awale	5112
23	31	28	DISTURBED/Supply	5073
22	31	28	COLD/No One	4473
21	31	28	FUEL/Hemorrhage	4473
19	31	28	GODSMACK/Awale	4473
17	31	28	MEGADETH/Hanging By A Moment	4280
12	31	28	EVolution	4280
11	31	28	STAND!N'S/Outside	4047
16	31	28	ACROSMITH/Just Push Play	3834
17	31	28	3 DOORS DOWN/One	3408
18	31	28	LINON PARK/One Step Closer	3408
15	31	28	SALVA/Your Disease	3408
17	31	28	LIMP BIZKIT/My Way	3408
15	31	28	INCUBUS/Paron Me	3195
15	31	28	FUEL/Hemorrhage	3195
14	31	28	A PERFECT CIRCLE/Judith	3144
10	31	28	NONPOINT/What A Day	2982
11	31	28	ECONLINE CRUSH/Make It Right	2769
12	31	28	SYSTEMATIC/Beginning Of The End	2556
7	31	28	SPICE10GI/Want To Live	2343
12	31	28	MONSTER MAGNET/Heads Explode	2130
8	31	28	CULT/Where	1874
8	31	28	CULT/Where	1874

MARKET #21

WXBT/Tampa
Hearst
(813) 852-1000
Cohn/Scott/Biller
12+ Cum 298,100

PLAYS	LT</
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active
INSIGHT

By
Frank Correia
Rock Specialty Show Editor

R&R Top 20 Specialty Artists
May 4, 2001

Loco For Unloco!

It's been said that the best promotion is self-promotion. For Texan rockers **Unloco**, that saying has led to quite the ride. Just this past summer Unloco guitarist Brian Arthur was invited onto Goldfinger's tour bus for a brief meet-and-greet with one of his favorite bands. Arthur had a stack of Goldfinger CDs for autographs, and Finger six-stringer Charlie Paulson was happy to oblige. Arthur also had a copy of his own band's demo. He slipped it to Paulson, who began to sign it before Arthur mentioned that it was Unloco's CD.

Unloco received a pleasant surprise a few weeks later, when Goldfinger lead vocalist John Feldmann—who moonlights as an A&R scout for Maverick—called singer Joey Duenas. A mere four days later the local act was a Maverick act, and they were whisked away to Chicago to record a track, "Nothing," with Disturbed producer Johnny K. The band's story almost seemed like something out of a movie—and they soon found themselves on a movie soundtrack as "Nothing" found its way onto the *Little Nicky* soundtrack beside acts like Deftones and Powerman 5000.

Before this fast-track success Unloco had built up a strong following all across the Lone

Star State, thanks to their intense live shows. Their tight sound is evident on their Maverick debut, *Healing*. With a subtle, almost Cold-like moodiness to its melodic metal, *Healing* is a soothing balm for the bevy of mall metallers who rely on volume rather than substance to get their points across. Written while he was homeless, lead single "Face Down" shows Duenas as both vulnerable and venomous. On driving tracks like "Nothing," Duenas uses his growl more as a percussion instrument than a scare tactic. When he screams, "I'm not God, but I can be," on "Reckoning," anyone who's felt unappreciated can revel in the catharsis.



Unloco

"We love the band, and we're giving them both full-time and specialty-show airplay," enthuses KLFX/Killeen-Temple, TX PD/MD **Bob Fonda**. "One thing I like about music these days is that it's not all the same. Each of these bands out there seems to have something that's a little different. I always look for everything to be unique, with a hook that's not prevalent in everything else. It makes our music-decision process a little bit harder sometimes, but the record's got to stand out, and Unloco are a standout band, no doubt. They're a perfect mix of metal and mainstream, if there is such a thing."

- 1 **FEAR FACTORY** (*Roadrunner*) "Linchpin," "Damaged," "Digimortal"
- 2 **PUYA** (*MCA*) "Numbed," "Ride," "People"
- 3 **OZZFEST: SECOND STAGE** (*Divine/Priority*) "Eye For An Eye," "Angel Of Death"
- 4 **MONSTER MAGNET** (*A&M/Interscope*) "Medicine," "Heads Explode," "Melt"
- 5 **CROSSBREED** (*Artemis*) "Underlined," "Seasons," "Painted Red"
- 6 **STATIC-X** (*Warner Bros.*) "This Is Not," "...In A Bag"
- 7 **FROM ZERO** (*Arista*) "Check Ya," "Erase," "Smack"
- 8 **MEGADETH** (*Sanctuary*) "Return To Hangar," "Moto Psycho"
- 9 **SEPULTURA** (*Roadrunner*) "Sepulnacion," "One Man Army," "Uma Cura"
- 10 **SYSTEMATIC** (*Music Co./Elektra*) "Beginning Of The End," "Dope Sick"
- 11 **CLUTCH** (*Atlantic*) "Pure Rock Fury," "American Sleep," "Spacegrass"
- 12 **MUDVAYNE** (*No Name/Epic*) "Dig," "Death Blooms," "Internal Primates Forever"
- 13 **STEREOMUD** (*Loud/Columbia*) "Lost Your Faith," "Old Man," "Closer Now"
- 14 **DROWNING POOL** (*Wind-up*) "Bodies"
- 15 **SALIVA** (*Island/IDJMG*) "Your Disease," "Click Click Boom," "Superstar"
- 16 **RAMMSTEIN** (*Republic/Universal*) "Links 2-3-4," "Adios," "Ich Will"
- 17 **GOD FORBID** (*Century Media*) "Broken Promise," "Divide My Destiny," "Nothing"
- 18 **DOG FASHION DISCO** (*Spitfire*) "9 To 5...," "Mushroom Cult," "Leper Friend"
- 19 **TREE** (*Wonderdrug*) "Cold And Alone," "Stuck On Stupid"
- 20 **SON OF SAM** (*Nitro*) "Songs From The Earth," "Satiated"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

Specialty Show Reporters

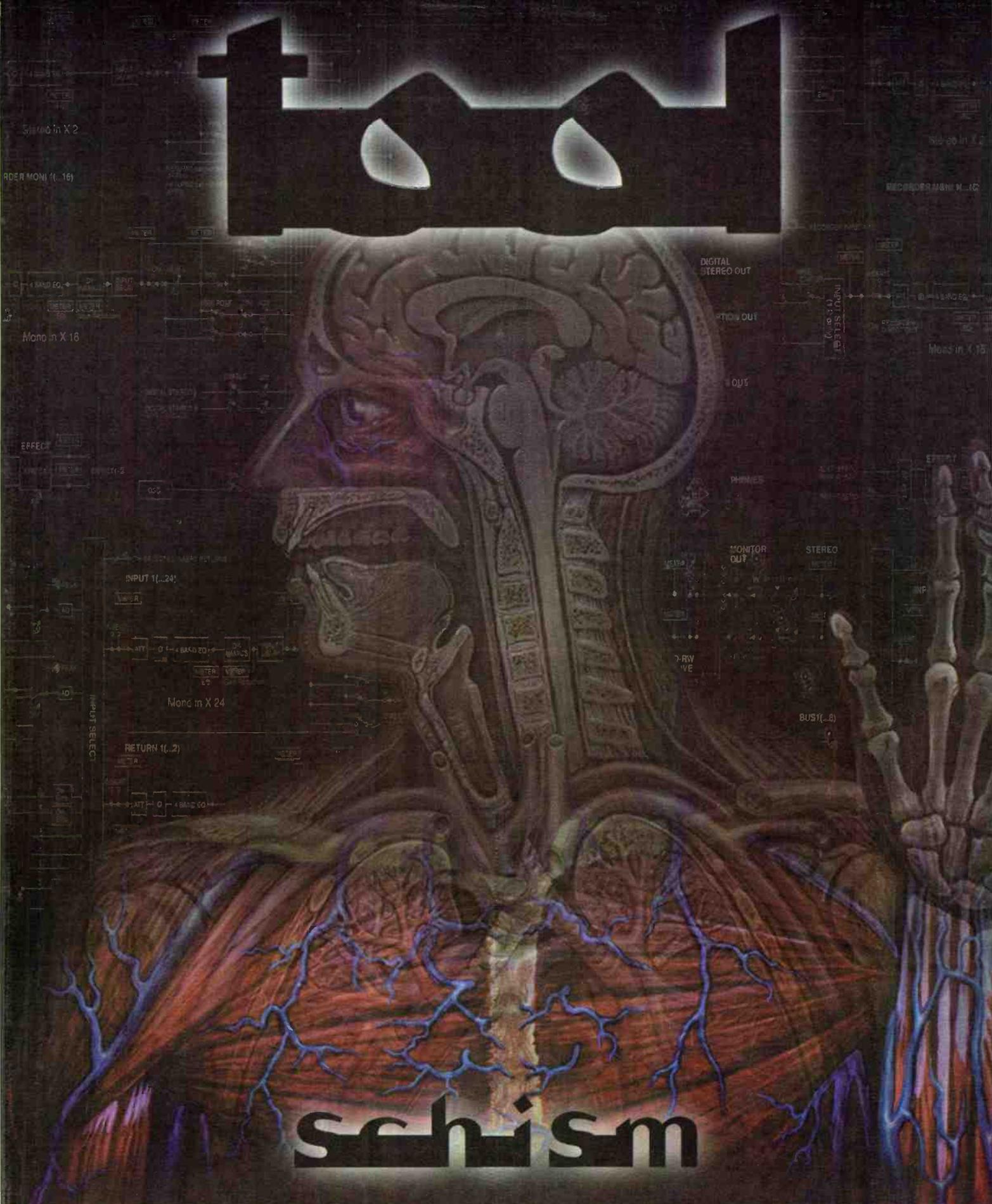
Shows and their Top 5 songs listed alphabetically by market

<p>MJI/Various Piedriver Various Corey Naklo/Mark Razz Sake "Your Disease" Tartus "Breakdown" Linkin Park "Crawling" Mudvayne "Dig" Stand "It's Been Awful"</p>	<p>WPXC/Cape Cod, MA To The Extreme Saturday 10pm-midnight Erik Stratford Godsmack "Spit" Mudvayne "Dig" Puya "Ride" Rage Against The Machine "How I Could..." Drowning Pool "Bodies"</p>	<p>WKLO/Grand Rapids, MI Metal At Midnight Monday midnight-1am Tom "Wiz" Stavrou Chris Allman Fear Factory "Damage" Fear Factory "Digimortal" Dog Fashion Disco "Verdigo Motel" Big Dumb Face "Organ Splitter" Static-X "...In A Bag"</p>	<p>WTFX/Louisville, KY Detour Sunday 8-10pm Chris Allman Depeshmole "Dream On" Fear Factory "Bye Bye Block" Weezer "Hash Pipe" Nofx "Puke On Cops" Everlast "Children's Story"</p>	<p>KATT/Oklahoma City, OK Launch Pad Thursday midnight-1am Joe Mitchell Megadeth "Moto Psycho" Rammstein "Links 2-3-4" Fear Factory "Bye Bye Block" Weezer "Hash Pipe" Nofx "Puke On Cops" Everlast "Children's Story"</p>	<p>WHEB/Portsmouth, NH Whiplash Saturday midnight-1am Roadkill Marilyn A.D. "Broken Mouth" Bouncing Souls "Gone" From Zero "Smack" Systematic "Dope Sick" Waterdown "Impress Me"</p>	<p>KBFR/Salt Lake City, UT Radio Kaos Sunday 9-11pm Daisy Fear Factory "Linchpin" Stereomud "Old Man" Blood Has Been Shed "And A Seraphim Cries" God Forbid "So Your Own War" Sea Of Green "Red Haired Dreams"</p>
<p>US/Various Harddrive Various Roxy Myzal/Lou Brutus Snomatic "Blow" Allen Ant Farm "Smooth Criminal" Nusret "Smoke Hood" 666 "Yesterday" Fear Factory "Linchpin"</p>	<p>KEGL/Dallas, TX The Rubber Room Saturday 11:30pm-12:30am Robber Miguel Flychangel "Casualty" Fear Factory "Linchpin" Poison "Rock Star" Static-X "This Is Not" Unloco "Face Down"</p>	<p>WQXA/Harrisburg, PA The Sunday News Sunday 8-10am Bill Hanson Depeshmole "Dream On" Crosbreed "Underlined" Spoon "Everything Hits" Son Of Sam "Songs From The Earth" Incredible Moses Lamy "Anthem"</p>	<p>KXXR/Minneapolis, MN X-treme Metal Shop Friday 8-10am Nick Duggan Sepultura "One Man Army" Endo "Penicillin" American Head Charge "A Violent Reaction" Rammstein "Ich Will" Static-X "This Is Not"</p>	<p>WYSP/Philadelphia, PA Rockers Friday midnight-2am Matt & Huggy Systematic "Beginning Of The End" Puya "Numbed" Simon Says "Sick Muth" Sepultura "Sepulnacion" Megadeth "Return To Hangar"</p>	<p>WHJY/Providence, RI The Metal Zone Saturday midnight-2am Dr. Metal Savatage "Drive" Clutch "Pure Rock Fury" Fear Factory "Digimortal" Stereomud "Pure" Monster Magnet "God Says No"</p>	<p>KIOZ/San Diego, CA Another State Of Mind Sunday 11pm-midnight Jack "The Ripper" Fear Factory "Suck The Fuck Up" Daemons "Reflection" Monster Magnet "My Little Friend" Suspense "Illusions Of Evil" Hufford "Nailed To... (Live)"</p>
<p>KZRR/Albuquerque, NM Roadkill Sunday 11pm-midnight Tom Sarvo God Forbid "Nothing" Sepultura "Sepulnacion" Puya "Numbed" Aeroglyph "Alone" Candiria "The Obvious..."</p>	<p>KBPI/Denver, CO Metals Saturday midnight-2am Uncle Nasty Union Underground "South Texas Death..." South "Eye For..." (Live) Mudvayne "Dig" Clutch "American Sleep" Clutch "Open Up The Border"</p>	<p>KLFX/Killeen, TX Kul Radio Saturday 10pm-midnight Bob Fonda Sepultura "Sepulnacion" Fear Factory "Linchpin" Stereomud "Lost Your Faith" Sepultura "Uma Cura" Deicest "Exacting My..."</p>	<p>WKZO/Myrtle Beach, SC Women Rule/Chicks Rock Mon-Fri 10-10:23pm Summer/"Music Slave" Rod Wyle Poe "Hey Pretty" Lords Of Acid "I Like It" Jennifer Hendrix Band "Bad Girls Lament" Joan Osborne "Love Is Alive" Guano Apes "Doedel Up"</p>	<p>KUPD/Phoenix, AZ Red Radio Underground Sunday 7-9pm Larry Mac Lords Of Acid "Slave To Love" Dog Fashion Disco "9 To 5 All The Morgue" Sinslave "Triquetra" H.I.S. Orange "Propeller Plane..." BlackFire/Joey Ramone "Living To Misfit"</p>	<p>KRXO/Sacramento, CA Ear Whisks Sunday 8-9:30pm Che Brooks, Papi Wilbur Thursday "A Hole In The World" Hot Rod/Crutch "Fitty Heats..." Ragepower "Balls Of The Sun" Waterdown "Impress Me" Bouncing Souls "True Believers"</p>	<p>KLPX/Tucson, AZ Area 51 Friday 10pm-midnight Bob Bilchin Monster Magnet "Doomsday" Megadeth "Return To Hangar" Drowning Pool "Bodies" Rammstein "Links 2-3-4" Clutch "Rise"</p>
<p>KWHL/Anchorage, AK In The Pit Sunday 8-9pm Bearded Jon Son Of Sam "Satiated" God Forbid "Wicked" Mudvayne "Spit" Static-X "This Is Not" Monster Magnet "Melt"</p>	<p>KLAQ/El Paso, TX The 10:00 News Tues.-Sat. 10-11pm Scott Ronson Gold "No One" Sepultura "Ride (Live)" Toadles "Push The Hand" Unloco "Face Down" Offspring "Want You Bad"</p>	<p>WTFX/Louisville, KY The Attitude Network Saturday 10pm-2am Black Frank Fear Factory "Acres Of Skin" Sepultura "Ride (Live)" Sepultura "One Man Army" Stereomud "Lost Your Faith" Crosbreed "Seasons"</p>	<p>WBAB/Nassau-Suffolk, NY Fingers Metal Shop Sunday 10pm-1am Fingers Fear Factory "Linchpin" Crosbreed "Underlined" Hufford "Screaming... (Live)" Overkill "What I'm Missin'" Catastrophe "Testers Of The..."</p>	<p>KUPD/Phoenix, AZ Into The Pit Sunday 10pm-midnight Larry Mac & The Bezerker Dog Fashion Disco "Leper Friend" Mudvayne "Internal Primates..." Sinslave "Smothered" Fear Factory "Linchpin" Sepultura "Sepulnacion"</p>	<p>26 total reporters from the Active Rock and Rock panels.</p>	



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www.americanradiohistory.com



JIM KERR

jimkerr@rronline.com

Big-City Attitude In Small-Town U.S.A.

Large metros are different ... you should be different, too

While looking over an Interep research study, "Marketing Within the Largest Metros," recently, I came to an interesting and seemingly obvious conclusion that I hadn't considered before: There *are* differences between the top 10 markets and the rest of the country. As I looked over the study, I pondered the implications that may have for Alternative programmers, in terms of both marketing and music.

We've all heard anecdotes and stories about how big or important the large markets are. But exactly how big are they? The Interep study opened by answering that question: "Of the nation's 275 million consumers, one-fifth of them are clustered into just 10 metropolitan areas. Furthermore, the top 25 metros are home to just over one-third of the population."

So the top 10 markets make up a significant chunk of the U.S. population. As I said, however, the jumping-off point here is that not only are the top 10 markets big, they are also different from the rest of the U.S.

In terms of radio, the implication is that marketing, promotions and content geared toward the top 10 markets may not be compatible with smaller markets. Interep addresses this point from a different direction in the introduction to the report: "[The top 10 markets] vary considerably from the rest of the country in demographic composition and lifestyle characteristics. Advertisers may need to adjust their overall plan to match these special attributes."

Big-City Differences

Interep's suggestion to adjust an overall marketing plan to match the larger-market demographic and lifestyle makeup is a peculiar one, primarily because it implies that current "overall marketing plans" are not designed specifically to appeal to the larger metros. I'm not so sure that this is the case. In fact, quite the opposite appears to be true.

While Interep recommends adjusting plans to match large-metro audiences, it has always been my impression that national advertising

and marketing campaigns are, for the most part, already slanted toward the large-market-lifestyle consumer. In fact, I'm willing to bet that national advertising is much more at odds with smaller-market attitudes and mores than it is with those of large-metro consumers.

The best example of this that comes to mind is the Smint commercial where a policeman kisses a man eating Smints whom he has just pulled over. While funny, the male-to-male kiss is certainly not aimed at heartland America. This is an extreme example, but one could easily argue that most commercials promote or embrace a similar large-market mentality, as does network TV.

And what is this mentality? The Interep study lists specific areas where the top 10 markets differ from the rest of the country. Take a look at the following list and watch some prime-time TV. Then ask yourself whether the advertising and content are aimed at this "top 10" profile or not:

Overall, the top 10 markets are:

- Younger: 61% are 18-44, compared to 55% for the total U.S.
- More ethnically diverse: An individual is 57% more likely to be black, 69% more likely to be Hispanic and 57% more likely to be Asian compared to the total U.S.
- Affluent: 50% are more likely to live in \$100,000-plus households
- Educated: 28% hold college degrees or higher, compared to 22% for the total U.S.
- They are also more likely to be single, to rent rather than own, and to live in apartments rather than houses.

I don't think it's a coincidence that the demographic profile of the top 10 markets differs from that of the general population similarly to the way Alternative listeners differ from the general population. Big cities are seen as forward-thinking and aggressive, just like the Alternative format.

Good Strategic Sense

If there are differences between markets one-10 and the rest of the country, and mass-appeal advertising and marketing focus on those larger markets, does that compromise the effectiveness of the marketing to Alternative radio in smaller markets? After all, the top 10 markets, while large, still account for only 20% of the consumer pool.

In musical terms, this kind of pushing the big-city envelope is probably best seen in records that are polarizing: There is strong appeal but also strong resistance.

One answer is that Alternative radio may very well be big-market, no matter what market size you are in. The list of characteristics at left is strikingly similar to the one describing the Alternative listener in Interep's format study from several months ago. In that sense, an Alternative fan in Peoria, IL has more in common with a New York consumer than other Peoria consumers.

Besides the demographic similarities, another reason to focus on large-market attitudes in marketing, no matter what one's market size may be, is that it may very well make the marketing more effective. This is explained in the introduction to Interep's report. Interep points out that the top 10 markets' "importance is also heightened when one considers that most trends in fashion, music, food and a myriad of other consumer goods emerge directly from our largest cities."

In that sense, market to the top of the metropolitan food chain is a good strategic move. If a marketer wants to bring people to his or her product, presenting its appeal in large-market terms not only targets the important top 10 markets, it also adds a cachet to the product for the rest of the coun-



STARTING WITH A BANG!

WSUN/Tampa proves that street credibility, passion and the ability to just plain put on a good event don't need years of preparation. Here's a crowd shot of the huge participation the station garnered for its first free outdoor show, the Freebie Weebie.



BACKSTAGIE AT THE FREEBIE WEEBIE

Hanging out backstage before their performance at WSUN/Tampa's Freebie Weebie are American Hi-Fi, with WSUN PD Shark (front left) and APD/MD Crissy Matrick (front right).

try. Note that the only way this works is if two things are true: The large markets are different, and these differences are seen as alluring by smaller-market consumers.

We've already seen that the top 10 markets are different. The Interep study didn't address whether trends emanate from larger metro areas outward, but trend analysts from Jane Rinzler Buckingham to the firm Look-Look have all found that to be the case.

Alternative Equals Big-City

I don't think it's a coincidence that the demographic profile of the top 10 markets differs from that of the general population similarly to the way Alternative listeners differ from the general population. Big cities are seen as forward-thinking and aggressive, just like the Alternative format.

Keeping all of this in mind, if Madison Avenue's approach is correct — and there is no reason to think that they've been getting it wrong all these years — then there is a very good reason for an Alternative station not to be afraid of being somewhat detached from its local marketplace. This does

not mean that you ignore big local events or stop identifying with local sports teams or working with local charities. What it means is that there may very well be a competitive advantage in pushing the limits of local attitudes and values and identifying more with "big-city" ideas.

In musical terms, this kind of pushing the big-city envelope is probably best seen in records that are polarizing: There is strong appeal but also strong resistance. All in all, there are innumerable ways to image and market yourself with a big-city attitude, but they all have one thing in common: They take courage — courage to push local limits. As in so many aspects of radio, it is up to the program director to practice risk management.

TALK BACK TO R&R!

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

Call me at 214-370-5544 or e-mail:

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KMBY - Monterey - 12x
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R&R Active Rock: **39**

R&R New & Active at Alternative!

Active Rock Monitor: Debut 38*!

New This Week:

KNRK KWOD WAVF WRLR WZBH

Now on Headline Tour
Through Mid-May.

On Tour With Pantera,
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STATIC-X

"This Is Not"

From the new album

Machine

In Stores 05_22_01

The follow-up to their platinum debut album
Wisconsin Death Trip

Produced by Ulrich Wild and Wayne Static
Worldwide Representation: Rob McDermott & Carey Segura for Andy Gould Management

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R&R Alternative Top 50

May 4, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	3220	+131	336381	6	82/0
2	2	INCUBUS Drive (Immortal/Epic)	2573	-12	278293	22	75/0
3	3	TANTRIC Breakdown (Maverick)	2513	+152	206772	11	82/1
4	4	LIMP BIZKIT My Way (Flip/Interscope)	2337	-6	228164	12	73/0
10	5	WEEZER Hash Pipe (Geffen/Interscope)	2175	+598	251854	3	84/1
5	6	AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)	2175	-33	175784	16	77/0
6	7	FUEL Innocent (Epic)	1738	-340	122835	15	71/0
7	8	LIFHOUSE Hanging By A Moment (DreamWorks)	1659	-178	150282	28	63/0
8	9	MOBY F/GWEN STEFANI Southside (V2)	1629	-13	204654	27	66/0
9	10	3 DOORS DOWN Duck And Run (Republic/Universal)	1530	-88	112369	16	56/0
20	11	LINKIN PARK Crawling (Warner Bros.)	1522	+235	173911	8	71/2
11	12	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1519	-45	128110	12	53/1
18	13	POE Hey Pretty (FEI/Atlantic)	1454	+24	104842	9	64/0
26	14	DAVE MATTHEWS BAND The Space Between (RCA)	1429	+295	141511	7	69/0
17	15	COLD No One (Flip/Geffen/Interscope)	1414	-41	103727	12	69/0
12	16	NEW FOUND GLORY Hit Or Miss (Waited Too Long) (Drive-Thru/MCA)	1410	-141	128656	14	73/0
19	17	SALIVA Your Disease (Island/IDJMG)	1405	+78	125833	11	72/2
13	18	LINKIN PARK One Step Closer (Warner Bros.)	1368	-169	168576	32	63/0
15	19	CRAZY TOWN Butterfly (Columbia)	1349	-140	135666	25	69/0
21	20	DEPECHE MODE Dream On (Mute/Reprise)	1340	+84	111319	5	67/0
14	21	A PERFECT CIRCLE The Hollow (Virgin)	1312	-188	90803	13	59/0
27	22	U2 Elevation (Interscope)	1230	+177	108609	4	66/5
28	23	R.E.M. Imitation Of Life (Warner Bros.)	1116	+18	94655	3	58/0
23	24	GREEN DAY Waiting (Reprise)	1102	-127	97664	7	59/0
25	25	PAPA ROACH Between Angels And Insects (DreamWorks)	1039	-139	95136	12	58/0
30	26	REHAB It Don't Matter (Destiny/Epic)	983	+44	89974	6	58/1
31	27	SUM 41 Fat Lip (Island/IDJMG)	965	+63	107059	4	66/5
22	28	ALIEN ANT FARM Movies (DreamWorks)	949	-282	83051	15	57/0
38	29	STABBING WESTWARD So Far Away (Koch)	935	+254	106754	3	57/2
24	30	POWDERFINGER My Happiness (Republic/Universal)	912	-308	60407	11	55/0
32	31	EVE 6 Here's To The Night (RCA)	805	-64	52602	7	51/0
34	32	LUCKY BOYS CONFUSION Fred Astaire (Elektra/EEG)	798	+6	52481	6	57/0
35	33	DISTURBED Voices (Giant/Reprise)	792	+5	71305	20	35/0
36	34	GODSMACK Greed (Republic/Universal)	790	+33	84619	6	49/1
Debut	35	STAIN'D Outside (Flip/Elektra/EEG)	727	+379	157918	1	4/2
29	36	OLEANDER Are You There? (Republic/Universal)	712	-310	50938	13	45/0
46	37	SEVEN MARY THREE Wait (Mammoth)	692	+244	44819	2	52/8
37	38	LIVING END Roll On (Reprise)	666	-82	42889	8	50/0
33	39	OUR LADY PEACE Life (Columbia)	663	-136	50341	14	33/0
39	40	COLDPLAY Shiver (Nettwerk/Capitol)	659	+117	51438	2	53/5
43	41	CRAZY TOWN Revolving Door (Columbia)	524	+65	58417	2	49/2
45	42	SPINESHANK New Disease (Roadrunner)	479	+30	20794	6	33/0
41	43	OFFSPRING Want You Bad (Columbia)	461	-58	51782	17	25/0
49	44	OURS Sometimes (DreamWorks)	455	+81	39899	2	43/6
40	45	DOVES Catch The Sun (Heavenly/Astralwerks/Virgin)	455	-77	34014	9	36/0
42	46	RAGE AGAINST THE MACHINE How I Could Just Kill A Man (Epic)	441	-21	64207	10	18/0
Debut	47	LIFHOUSE Sick Cycle Carousel (DreamWorks)	395	+330	29372	1	45/11
48	48	MONSTER MAGNET Heads Explode (A&M/Interscope)	382	+4	18874	3	30/0
Debut	49	DAVID GRAY Please Forgive Me (ATO/RCA)	361	+29	24914	1	24/0
Debut	50	OFFSPRING Million Miles Away (Columbia)	348	-2	55638	1	19/0

Most Added

ARTIST TITLE LABEL(S)	ADDS
CULT Rise (Lava/Atlantic)	41
RADIOHEAD I Might Be Wrong (Capitol)	41
PRIME STH I'm Stupid (Don't Worry...) (Giant/Reprise)	19
LIFHOUSE Sick Cycle Carousel (DreamWorks)	11
FATBOY SLIM Weapon Of Choice (Skint/Astralwerks/Virgin)	10
TRAVIS Sing (Independiente/Epic)	9
BOY HITS CAR I'm A Cloud (Wind-up)	9
BLINK-182 Rock Show (MCA)	9
NINE INCH NAILS Deep (Elektra/EEG)	9
TRICKY Evolution Revolution Love (Hollywood)	9

saliva "Your Disease"

Two week airplay trend at BDS:
26* - 20* - 15*

R&R: 25 - 19 - 17

Top 5 Active Rock Track
Over 100,000 records sold in 5 weeks!

THE ISLAND DEF JAM MUSIC GROUP
A UNIVERSAL MUSIC COMPANY

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
WEEZER Hash Pipe (Geffen/Interscope)	+598
STAIN'D Outside (Flip/Elektra/EEG)	+379
LIFHOUSE Sick Cycle Carousel (DreamWorks)	+330
DAVE MATTHEWS BAND The Space Between (RCA)	+295
STABBING WESTWARD So Far Away (Koch)	+254
SEVEN MARY THREE Wait (Mammoth)	+244
LINKIN PARK Crawling (Warner Bros.)	+235
CULT Rise (Lava/Atlantic)	+210
TRAVIS Sing (Independiente/Epic)	+201
RADIOHEAD I Might Be Wrong (Capitol)	+194

Breakers

No Songs Qualified For Breaker Status This Week

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

86 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 4/22-Saturday 4/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times-100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

Prime 5th

"I'm Stupid (Don't Worry 'Bout Me)"

From the new album **UNDERNEATH THE SURFACE**
in stores 6/26

www.giantrecords.com

#3 MOST ADDED AT ALTERNATIVE!
#2 MOST ADDED AT ACTIVE ROCK!
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WPBZ	WPLA	WCYY	WKRL
WHRL	KLEC	KMBY	WXSX
WJSE	WWDX	WZZI	WRZX
KQRX	WSFM		

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RADIOHEAD



"THANK YOU
RADIO"

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world's #1
most important
rock band is
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Most Added!

All majors
in--over 80%
of panel
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I Might Be Wrong

The first single from the forthcoming album,
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Break Through

Artist

G. LOVE & SPECIAL SAUCE
Track: "UNIFIED"
LP: *THE ELECTRIC MILE*
Label: OKEH/EPIC

By **Dayna Talley**
Asst. Alternative Editor

essentials: G. Love & Special Sauce have spent their entire musical career opening doors to the future of "real" music and leading their listeners down new paths to the old school. Their music's unforgettable free sound transcends genres and does not fit into any category.

The trio's beginnings go back to Boston in 1993, when G. and drummer Jeffrey "Thunderhouse" Clemens first met. They began to play together as a duo soon afterward, and a few months later they added acoustic bassist Jim "Jimi Jazz" Prescott to the mix to complete their sound.

After signing with the Epic Records Group under the roots label Okeh, they released their self-titled debut album — which includes such unforgettable tracks as "Cold Beverage" and "Blues Music" — in 1994. Even though the album was released almost eight years ago, it continues to sell an average of 1,000 copies a week.

The band released their second album, *Coast to Coast Motel*, in 1995, followed by 1997's *Yeah, It's That Easy* and 1999's *Philadelphonic*. The band have toured extensively throughout the world over that time, and they have developed a huge, dedicated fan base. This extensive touring and the resulting massive following have allowed them to protect their integrity and continue to make the music that feels right to them.

Every album released by this band deserves a listen, and their latest, *The Electric Mile*, is no exception. G. Love & Special Sauce continue to do what they do so well, which is laying down fresh, uplifting grooves mixed with

passion and stellar musicianship. Many guest musicians, such as Billy Conway (Morphine) and John Medeski (Medeski, Martin & Wood), lent their talents to the record. The first single, "Unified" (which was co-written with Ras of The Long Beach Dub Allstars), has a truly recognizable G. Love feel.

This single has already found a home on the playlists of stations all over the panel, and it has also found a home on the Alternative Specialty Chart. With *The Electric Mile* the band continue their journey toward freeing listeners' minds and ears through their unique approach to modern music.

Artist POV: Clemens shares his views on radio: "The state of Alternative radio sucks. Anger music is not uplifting. Program directors seem to be consistently afraid to take chances. Our record is organic music because we don't record under the guidelines of any format. Our organic approach to our live music and recordings is the cause of both our success and our failure — our success with our fans and our failure, to some extent, commercially. We've been lucky to have such a long shelf life, and our fans are loyal. We are very glad to be where we are today."



G. Love & Special Sauce

Ray Seggern, MD
KMYZ/Tulsa

Ray Seggern ON THE RECORD

It's always tough to get an accurate read on your music on the eve of a station festival. As we can all attest, nothing's worse than having to schedule a stiff — long after it has faded from the radar of relevance — just because the band committed themselves to your show three months ago. ■ Well, for the first time — in my career at least — we seem to have a stiff-free lineup for Edge Birthday Bash. The Cult and Weezer are working awesomely. Fuel, Lifehouse, Tantric, Orgy and Oleander all sound great. Even our adventure picks — Alien Ant Farm, Nonpoint and (həd) Planet Earth — have panned out beautifully. Ah, if Selector were only this easy for every show. ■ Sure, it's all about The Bash right now. Beyond that, Poe's huge, which is great because it reminds me of the good old days when Alt radio played (gasp!) females. "Crawling" is my favorite song on the radio right now. Having opened up the dayparts on Saliva, it is starting to look like a keeper. Unloco looms on the horizon as the next record I really want to get on the air (y'know, after the show). ■ OK, that's my 15 minutes for non-festival stuff for this week. Back to the salt mines.

The Most Added column this week is a perfect illustration of how the format's maneuvering away from the all-hard rock position with the help of stars delivering great new stuff. At the top with 41 adds is **Radiohead**, who deliver "I Might Be Wrong," a song that toes the difficult line of being mass-appeal while retaining the band's unique artistic vision. Format stalwarts **The Cult** also garner 41 stations with "Rise," a song that puts the band right back into the format's crosshairs. Not far down the list are **Blink-182**, who have saved the summer with another signature smash, "Rock Show." **Nine Inch Nails** sneak into the Most Added column, thanks to healthy leakage of their song "Deep" from the *Tomb Raider* soundtrack. ...As if all those stars aren't enough, the new music is just awesome. **Tricky**'s "Evolution Revolution Love" and **Fatboy Slim**'s "Weapon of Choice" are hooky and just plain cool, not to mention **Dislocated Styles**' "Liquefied." I could go on and on, but I'll end by once again telling you that **Travis**' time may have come with the wonderful "Sing," and that **Ours** have put together a phenomenal song in "Sometimes" ... Finally, I was looking for secret weapons under the radar and saw the airplay/sales ratio on **Killing Heidi**'s "Mascara" — it has to be one of the highest in the country. You may want to check this one out again. **RECORD OF THE WEEK:** Tool "Schism"

ON THE RADIO

by Jim Kerr

THE CULT

"Rise"

1 Most Added
Alternative & Rock!



Most Played Recurrents

- FUEL Hemorrhage (In My Hands) (Epic)
- GODSMACK Awake (Republic/Universal)
- COLDPLAY Yellow (Nettwerk/Capitol)
- A. LEWIS OF STAIND W/F. DURST Outside (Flawless/Geffen/Interscope)
- DISTURBED Stupify (Giant/Reprise)
- PAPA ROACH Last Resort (DreamWorks)
- 3 DOORS DOWN Loser (Republic/Universal)
- RAGE AGAINST THE MACHINE Renegades Of Funk (Epic)
- U2 Beautiful Day (Interscope)
- INCUBUS Pardon Me (Immortal/Epic)
- SR-71 Right Now (RCA)
- 3 DOORS DOWN Kryptonite (Republic/Universal)
- A PERFECT CIRCLE Judith (Virgin)
- RED HOT CHILI PEPPERS Californication (Warner Bros.)
- INCUBUS Stellar (Immortal/Epic)
- BLINK-182 All The Small Things (MCA)
- RED HOT CHILI PEPPERS Otherside (Warner Bros.)
- CREED Higher (Wind-up)
- LIT My Own Worst Enemy (RCA)
- BLINK-182 Adam's Song (MCA)

TOP 100 ALTERNATIVE POWER GOLD

- 1 FOO FIGHTERS Everlong
- 2 NIRVANA Smells Like Teen Spirit
- 3 BLUR Song 2
- 4 STONE TEMPLE PILOTS Plush
- 5 NINE INCH NAILS Closer
- 6 NIRVANA Come As You Are
- 7 STONE TEMPLE PILOTS Interstate Love Song
- 8 SUBLIME Santeria
- 9 ALICE IN CHAINS Man In The Box
- 10 KORN Freak On A Leash
- 11 JANE'S ADDICTION Been Caught Stealing
- 12 SUBLIME What I Got
- 13 PEARL JAM Evenflow
- 14 PEARL JAM Alive
- 15 SUBLIME Wrong Way
- 16 RADIOHEAD Creep
- 17 CREED My Own Prison
- 18 OFFSPRING Self Esteem
- 19 SMASHING PUMPKINS Today
- 20 BECK Loser
- 21 CREED One
- 22 NIRVANA Lithium
- 23 NIRVANA In Bloom
- 24 BLINK-182 Dammit (Growing Up)
- 25 PEARL JAM Jeremy
- 26 GREEN DAY When I Come Around
- 27 BUSH Comedown
- 28 GREEN DAY Brain Stew
- 29 OFFSPRING Come Out & Play (Keep 'Em...)
- 30 EVE 6 Inside Out
- 31 RED HOT CHILI PEPPERS Under The Bridge
- 32 RED HOT CHILI PEPPERS Give It Away
- 33 STONE TEMPLE PILOTS Vasoline
- 34 STONE TEMPLE PILOTS Big Empty
- 35 FUEL Shimmer
- 36 EVERLAST What It's Like
- 37 BUSH Machinehead
- 38 SOUNDGARDEN Black Hole Sun
- 39 FOO FIGHTERS My Hero
- 40 311 Down
- 41 SMASHING PUMPKINS Bullet With Butterfly Wings
- 42 ALICE IN CHAINS Would?
- 43 LIVE I Alone
- 44 SMASHING PUMPKINS Disarm
- 45 PEARL JAM Daughter
- 46 LENNY KRAVITZ Fly Away
- 47 TOADIES Possum Kingdom
- 48 PEARL JAM Better Man
- 49 NIRVANA All Apologies
- 50 SOUNDGARDEN Fell On Black Days
- 51 JANE'S ADDICTION Jane Says
- 52 EVERCLEAR Santa Monica (Watch The...)
- 53 RED HOT CHILI PEPPERS Soul To Squeeze
- 54 FAITH NO MORE Epic
- 55 PEARL JAM Black
- 56 LENNY KRAVITZ Are You Gonna Go My Way
- 57 FILTER Hey Man, Nice Shot
- 58 BEASTIE BOYS (You Gotta) Fight For Your...
- 59 LIVE Lightning Crashes
- 60 SMASHING PUMPKINS 1979
- 61 GREEN DAY Longview
- 62 311 All Mixed Up
- 63 BUSH Everything Zen
- 64 GREEN DAY Basket Case
- 65 CANDLEBOX Far Behind
- 66 TEMPLE OF THE DOG Hunger Strike
- 67 NINE INCH NAILS Head Like A Hole
- 68 STONE TEMPLE PILOTS Sexy Type Thing
- 69 CREED What's This Life For
- 70 NIRVANA Heart-Shaped Box
- 71 CRACKER Low
- 72 BUSH Glycerine
- 73 CAKE The Distance
- 74 DAYS OF THE NEW Touch, Peel & Stand
- 75 ALICE IN CHAINS Rooster
- 76 STONE TEMPLE PILOTS Creep
- 77 BEASTIE BOYS Sabotage
- 78 LIVE All Over You
- 79 BEASTIE BOYS Brass Monkey
- 80 BECK Where It's At
- 81 SOUNDGARDEN Spoonman
- 82 COLLECTIVE SOUL Heavy
- 83 TOOL Sober
- 84 METALLICA Enter Sandman
- 85 HARVEY DANGER Flagpole Sitta
- 86 STONE TEMPLE PILOTS Wicked Garden
- 87 WHITE ZOMBIE More Human Than Human
- 88 VIOLENT FEMMES Blister In The Sun
- 89 BUTTHOLE SURFERS Pepper
- 90 SEVEN MARY THREE Cumbersome
- 91 GREEN DAY Time Of Your Life (Good Riddance)
- 92 BUSH Little Things
- 93 MARCY PLAYGROUND Sex And Candy
- 94 FLYS Got You (Where I Want You)
- 95 LOCAL H Bound For The Floor
- 96 PEARL JAM Yellow Ledbetter
- 97 STONE TEMPLE PILOTS Trippin' On A Hole In A...
- 98 RDB ZOMBIE Dragula
- 99 BEASTIE BOYS So What'cha Want
- 100 ALICE IN CHAINS No Excuses

ALTERNATIVE Going For Adds 5/7/01

- BICYCLE THIEF Stoned (Artemis)
- BLINK-182 Rock Show (MCA)
- MATTHEW GOOD BAND Strange Days (Atlantic)
- SCAPEGOAT WAX Aisle 10 (Grand Royal/Virgin)
- STEREOMUD Pain (Columbia)
- TOOL Schism (Volcano)

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Stations and their adds listed alphabetically by market

New & Active

NONPOINT What A Day (MCA)

Total Plays: 341, Total Stations: 28, Adds: 1

CULT Rise (Lava/Atlantic)

Total Plays: 283, Total Stations: 43, Adds: 41

FROM ZERO Check Ya (Arista)

Total Plays: 281, Total Stations: 33, Adds: 3

G. LOVE & SPECIAL SAUCE Unified (Okeh/Epic)

Total Plays: 256, Total Stations: 18, Adds: 1

STATIC-X This Is Not (Warner Bros.)

Total Plays: 251, Total Stations: 22, Adds: 3

RADIOHEAD I Might Be Wrong (Capitol)

Total Plays: 246, Total Stations: 52, Adds: 41

BOY HITS CAR I'm A Cloud (Wind-up)

Total Plays: 231, Total Stations: 26, Adds: 9

GUTTERMOUTH She's Got The Look (Epitaph)

Total Plays: 231, Total Stations: 17, Adds: 1

SINOMATIC Bloom (Rust/Atlantic)

Total Plays: 223, Total Stations: 22, Adds: 0

SPRUNG MONKEY What's That You Say (Surfdog/Red Line)

Total Plays: 221, Total Stations: 17, Adds: 2

TRAVIS Sing (Independiente/Epic)

Total Plays: 220, Total Stations: 32, Adds: 9

MUDVAYNE Dig (No Name/Epic)

Total Plays: 218, Total Stations: 15, Adds: 2

FATBOY SLIM Weapon Of Choice (Skin/Astralwerks/Virgin)

Total Plays: 190, Total Stations: 22, Adds: 10

ECONLINE CRUSH Make It Right (Restless)

Total Plays: 190, Total Stations: 19, Adds: 1

Songs ranked by total plays

Reporters

WEDX/Albany, NY

Interim PD/M: Alex Taylor

1 PJ HARVEY "Star"

2 RADIOHEAD "Might"

3 DRASHPALACE "Fretter"

4 BOY HITS CAR "Cloud"

5 FATBOY SLIM "Weapon"

6 CULT "Rise"

7 FROM ZERO "Check Ya"

8 G. LOVE & SPECIAL SAUCE "Unified"

9 STATIC-X "This Is Not"

10 RUST "Bloom"

11 SURFDOG/RED LINE "What's That You Say"

12 TRAVIS "Sing"

13 MUDVAYNE "Dig"

14 SKIN/ASTRALWERKS/VIRGIN "Weapon Of Choice"

15 ECONLINE CRUSH "Make It Right"

16 FIVE FINGER KINGDOM "The Red Hot Chili Peppers"

17 THE VINEYARD "The Red Hot Chili Peppers"

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69 THE VINEYARD "The Red Hot Chili Peppers"

70 THE VINEYARD "The Red Hot Chili Peppers"

WVDC/Columbus, OH

PD: Andy Davis

MD: Jack DeVoss

15 RADIOHEAD "Might"

6 CULT "Rise"

1 GUIDED BY VOICES "Time"

1 FATBOY SLIM "Weapon"

10 CULT "Rise"

WRX/Indianapolis, IN

PD: Scott Jameson

MD: Michael Young

1 RADIOHEAD "Might"

2 STEREOWIND "Pan"

1 CULT "Rise"

1 PRIME 5TH "Shades"

WZPC/Nashville, TN

OM: Jim Patrick

PD: Brian Krysz

APD/M: Russ Schenk

15 KNOXVILLE "The Red Hot Chili Peppers"

New Music Specialty Shows

R&R's Exclusive Look At The Cutting Edge Of Alternative

By
Dayna Talley
Asst. Alternative Editor

Me First!

Check these boys out! Me First & The Gimme Gimmes top the charts once again, as it seems that our panel cannot get enough of "Wild World." This is a smash track, but have you listened to the entire album? "Will You Still Love Me Tomorrow" and "Sloop John B" are also standout cover tracks. Call Jason at Fat Wreck (415-284-1790) for more info on Me First or any of the label's other great bands (such as last week's pick for Record of the Week, Anti-Flag).

Another great album is the Rustic Overtones' album on Tommy Boy. This is a funky new record that should help knock you out of the gloomy norm of "Alternative" sludge. The track from the album that stations are currently focusing on is "C'mon," but there are several other standout tracks on the album, such as "Love Underground" and "Man Without a Mouth." Contact Liz at 212-388-8493 for more info on this fresh new sound.

Keep your eyes and ears peeled for a new record by a band called Moke on Ultimatum.



Rustic Overtones

I was among the fortunate many who were invited to L.A.'s House of Blues a few weeks ago to hear a live intimate preview of a few songs from this record, and this band sounded great! Thanks to Dan and the rest of the great people at the label for including me in the festivities.

Chartwise, Manic Street Preachers vault to No. 2 this week from last week's No. 16 with their new track, "Found That Soul," while Epitaph's Bouncing Souls hold tight to the No. 3 spot for the second week in a row. Skindive find themselves at No. 4 this week, up eight spots from last week. Everlast keeps on going with yet another track from *Eat at Whitey's*. This time around it is his version of Slick Rick's "Children's Story." This cool song debuts

this week at No. 19. Other debuts this week are Radiohead at No. 7, Anti-Flag at No. 8, The Cult at No. 9, Gob at No. 10, Fenix TX at No. 12 and Dislocated Styles at No. 20. Records Of The Week: London Bus Stop and Rustic Overtones

R&R Top 20 Artists

May 4, 2001

1. ME FIRST & THE GIMME GIMMES (Fat Wreck Chords) "Wild World"
2. MANIC STREET PREACHERS (Virgin) "Found That Soul"
3. BOUNCING SOULS (Epitaph) "Gone"
4. SKINDIVE (Palm) "Tranquillizer"
5. CRASHPALACE (Trauma) "Perfect"
6. TRICKY (Hollywood) "Evolution Revolution Love"
7. RADIOHEAD (Capitol) "I Might Be Wrong"
8. ANTI-FLAG (Fat Wreck Chords) "Angry, Young and Poor"
9. CULT (Lava/Atlantic) "Rise"
10. GOB (Nettwerk) "I Hear You Calling"
11. JULIANA THEORY (Tooth & Nail) "Understand The Dream Is Over"
12. FENIX TX (Drive-Thru/MCA) "Threesome"
13. GORILLAZ (Virgin) "Clint Eastwood"
14. TRAVIS (Independiente/Epic) "Sing"
15. IDLEWILD (Odeon/Capitol) "Little Discouragement"
16. STEPHEN MALKMUS (Matador) "Jenny And The Ess-Dog"
17. MY VITRIOL (Infectious) "Always: Your Way"
18. ANDREAS JOHNSON (Reprise) "Glorious"
19. EVERLAST (Tommy Boy) "Children's Story"
20. DISLOCATED STYLES (Roadrunner) "Liquefied"

Ranked by total number of shows reporting artist.

Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

WEQX/Albany, NY Download Sunday 8pm-11pm Alex Taylor Juliana Theory "Understand The..." Charicilla "Gonna Take A Lot..." B.R.M.C. "Love Burns" Super Jesus "Gravel" Tories "Would You Notice"	WARQ/Columbia, SC 7280 Seconds Sunday 8-10 Cataldo Sprung Monkey "What's That You Say" Foster "Buck Rogers" Juliana Theory "Understand The..." Lama Farmers "PVC" Boy Hies Car "I'm A Cloud"	KFTE/Lafayette, LA Now Hear This Sunday 9pm-11pm Dave Habbell Nebula "All The Way" B.R.M.C. "Red Eyes And Tears" Sea Of Green "Breathe" Cult "Rise" Cable Regime "White Sands Buried"	KWDD/Sacramento, CA Alternative Beat Sunday 10pm-2am DJ David X Oleg "Water" Incubus "Privilege" Beastie Boys "Alive" Monk & Cazetta "Enter The Monk" Metallica "King Nothing"
KTEG/Albuquerque, NM Barring Sensations Sunday 9pm-10pm Adam 12 Dashboard Confession "Brilliant Danco" Guided By Voices "Shits Like This" Rocket From The... "Carne Voodoo" Dames "Stevesave" Jimmy Eat World "I'm Don't"	WWCD/Columbus, OH Invisible Hits Hour Sunday 7-9pm Curtis Schieber Living End "Roll On" St. Etienne "Sylvia" Nick Cave & The... "Fellows Get Of..." Go Robot! Co. "Harmalade 69" Red House Painters "Wop-A-Die-Die"	KXTE/Las Vegas, NV R Hours When I Pee Sunday 10pm-midnight El Diablo Deconstructed Styles "Liquefied" Race Car Riot "Raincheck" Bouncing Souls "Gone" Fenix TX "Threesome" Hinge "Asphalt"	KMBY/Salinas, CA Tues., Sat., midnight-12:30am Matt Black Gob "For The Moment" Jeffrey's Fan Club "Milk" Sublime All Stars "Rude Boys" Surgeon General "Prozac" Bouncing Souls "Gone"
WNNX/Atlanta, GA Sunday School Sunday 9pm-10pm Jay Harren Guttermouth "She's Got The Look" Littlehouse "Sick Cycle Carouse" Crapchop "Perfect" Fuel "Bad Day" Black Box Recorder "Facts Of Life"	KDGE/Dallas, TX Adventure Club Sunday 6-9pm Josh Vesabile Limit Of Holywood "Head You Around" Catherine Wheel "Sparks Are Gone..." Gorilla "Clint Eastwood" Foyers "Left Sideways" Ash "The Day"	KROQ/Los Angeles, CA Rodney On The Road Sunday midnight-3am Rodney Bingeheimer Travis "Sing" Echo & The Bunnymen "It's Alright" My Repets "Show Me" Mad Caddies "B-Side" Ash "The Day"	KXRX/Salt Lake City, UT Exposed Monday-Friday 8-9pm Todd Wilson Littlehouse "Sick Cycle Carouse" Lucky Boy Confession "Fred Astaire" Son Of Sam "Songs From The Earth" Push The Hand" Fox "Honest"
WRAX/Birmingham, AL Reg's Coffeehouse Sunday 10am-1pm Scott Register Big Head Todd... "It's Alright" Caddy "Don't Panic" Jack Johnson "Fixin' David Mead "Touch Of Mescalero" Turin Breaks "Underdog"	KTCL/Denver, CO Adventure University Sunday 7:30-8:30pm Professor Kat B.R.M.C. "Red Eyes And Tears" Me First & The... "Kids Off To Larry" Black Box Recorder "Facts Of Life" Badly Drawn Boy "Disillusion" Turin Breaks "Hush Pipe"	WXRK/New York, NY The "Bazz" Sunday midnight-2am Matt Pinfield Cult "Rise" Fanny Slin "Weapon Of Choice" Zoo Story "Mantary" Tracy "Evolution Revolution" Black Box Recorder "Sonic Searching"	KITS/San Francisco, CA Wazebrack Sunday 8pm-10pm Aaron Azeleon Alkaline Trio "Shred Kar" Jimmy Eat World "Sweetness" Back "Lonesome Whistle" Fanny Slin "Weapon Of Choice" John Johnson "Bubble Toes" Sam 41 "Fat Lip"
WBCH/Boston, MA Nectant Emissions Sunday 8-10pm Oedipus/Albert O Cult "Rise" Girls Against Boys "One Dose Of Truth" Star "Gorgeous" Radiohead "I Might Be Wrong" Placebo "Special K"	WEJE/Fort Wayne, IN The Punk Show Sunday 10pm-midnight Matt Jaricha Chacica "Powertrain" Mad Caddies "Mary Melody" Alarm "Sonic Discus" Bouncing Souls "Gone" Five For Fighting "Superman"	WRDX/Norfolk, VA The Punk Show Sunday 10pm-midnight Michelle & Josh Social Distortion "Telling Them" Dropkick Murphys "Caught In A Jar" Fanny Slin "Weapon Of Choice" Less Than Jake "Johnny Dazed" Anti-Flag "Bring Out Your Dead"	KJEE/Santa Barbara, CA New Noise Monday midnight-2am Dave Hanscock Mad Caddies "B-Side" Juliana Theory "Understand The..." Waterdown "Round Two" Rocket From The... "Carne Voodoo" Andreas Johnson "Glorious"
WFNX/Boston, MA The First Contact Sunday 8pm-9:30pm Zach Brooks Travis "Sing" Andreas Johnson "Glorious" Alien Ant Farm "Smooth Criminal" Mint Royale "Take It Easy" Juliana Theory "Understand The..."	WJBF/FL Myers, FL 99 Xtreme Sunday 8-10pm Lincior Fear Factory "Lynchpin" Jesus Gun "Soul Creation" Wax 1 "4 Awhile" Non-Point "Endure" Toodles "Push The Hand"	WXDX/Pittsburgh, PA Edge Of The X Sunday 8pm-midnight Lemmy Diabla Calling "Wherever You Will Go" Drowning Pool "Bodies" Static-X "This Is Not" Littlehouse "Sick Cycle Carouse" Coldroads "Perfect Circle"	KNDD/Seattle, WA Loudspeaker Sunday 11:00pm-midnight Bill Reid Deconstructed Styles "Liquefied" Jason Fahlmer "His Taste" Radiohead "I Might Be Wrong" Stephen Malkmus "Jambler And The..." Fenix TX "Phoebe Cates"
WEDG/Buffalo, NY Next Wave Monday midnight-1am Ryan Patrick Radiohead "I Might Be Wrong" Cult "Rise" Gob "Dude: 2 Days In February" Travis "Sing" Run DMC "Team Girls"	WEED/Hagerstown, MD Now Hear This Sunday 10pm-midnight Austin Davis R.E.M. "Imitation Of Life" Wazebrack "Hush Pipe" Lucky Boy Confession "Fred Astaire" Nelly Furtado "Legend" Dave Matthews Band "Space Between"	KNRK/Portland, OR Something Cool Sunday 9pm-10pm Jaime Cooley Acropolis "I Hope This Makes..." Bouncing Souls "Gone" Deconstructed Styles "Liquefied" Kiewit "These Wooden Ideas"	KPNT/SL, MO New Music Sunday Sunday 7-8:30pm Les Aaron Pytheliza "Widness MF" Stereo MC's "Deep Down & Dirty" Double Frequencies "Hey DJ" Music Street... "Ocean Spray" Depeche Mode "Dream On"
WBTV/Burlington, VT Spinning Urrest Sunday 8-9:30pm Steve Picard Me First & The... "Start By Your Man" Guided By Voices "Twilight Campaigner" Guttermouth "She's Got The Look" Island "Little Discouragement" Orbital "Tide Away"	WMRQ/Hartford, CT Spinning Urrest Sunday 10pm-midnight Cassie Clark Everlast "Children's Story" Deconstructed Styles "Liquefied" Bouncing Souls "Gone" Spoon "Fellows Get Of..." Race Car Riot "Raincheck"	WCRY/Portland, ME Sighout Thursday 7-9pm Shawn Jeffrey Taj Mahal "Slow Lane" Moe "St. Augustine" Radiohead "House Of The Wicked" Cult "Rise" Rocket From The... "Carne Voodoo"	WXRJ/Tallahassee, FL Underground Lounge Sunday 8-10pm Matt Bland Darwin's Wallowing... "Feel So Stupid" Crossroads "Underlines" Bicycle Thief "Shove" Procl. Murder Music "Slow" Wazebrack "Hush Pipe"
WAVF/Charleston, SC Cutting Edge Sunday 8:30-10pm Bryant Shreve Music Street... "Found That Soul" Dames "Stevesave" Tricky "Evolution Revolution" Stereo MC's "Deep Down & Dirty" Back "Lonesome Whistle"	WRZX/Indianapolis, IN Hangover Cafe Sunday 8pm-noon Dave Dugan Backstreet Superheros "A Song For The..." Lloyd Cole "Impossible Girl" Ocean Blue "Denmark" U2 "In A Little While" Kiewit "Let Me Sleep"	WDST/Poughkeepsie, NY Indie Flux Thursday 10:30-11:30pm Justin Haberbert Anti-Flag "Underground Network" Juno "1000 Motors" Ivory Coast "Swope" Spearhead "Shut On The Drum" Seeloo "Ball"	KMYZ/Tulsa, OK New From The Edge Tuesday midnight-1:00am Lynn Barlow Fanny Slin "Weapon Of Choice" Prime 54 "I'm Stupid" Guttermouth "She's Got The Look" Union Underground "Revolution Max" Murder Conspiracy "Fidelity's Surprise"
WAQZ/Cincinnati, OH Waiting Room Sunday midnight-2am Hogan Crapchop "Perfect" Juliana Theory "Understand The..." Stivie "Salt Peter" Hed Pe "Crazy Legs" Shades Apart "Beat By Beat"	WPLA/Jacksonville, FL Forbidden Planet Saturday 8pm-1am Robert Goodman Caddy "Don't Panic" Juliana Theory "Understand The..." Oleg "Water" Stivie "Salt Peter" Stivie "Salt Peter" Deltones "Kale Party"	WBRU/Providence, RI Breaking And Entering Wednesday Midnight-2am Josh Klemme Stereo MC's "Deep Down & Dirty" M. Doughty "The Price, L.A." Danzig "Live Your Life" Jonny Polony "Long Gone" P.J. Harvey "You Said Something"	WHFS/Washington, DC New Hear This Sunday 8:00pm-10:30pm Dave Marsh Garbage "Liss R All Goodbye" Andreas Johnson "Glorious" Music Street... "Ocean Spray" Incredible Muses... "Athens" Echo & The Bunnymen "It's Alright"

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RICK WELKE
rwelke@rronline.com

Music Without Walls

■ A look at Gospel Music Association Week 2001

At this year's GMA Week in Nashville, a new ambiance could be felt as soon as attendees reached the convention center's front door. Unlike many of the GMA's past annual gatherings, this week will be remembered as the beginning of something special in the Christian-music culture.

Some will point out that this year's gathering was very much like those in the past, but I would like to highlight some of the stirring developments that began in the months leading up to the event. These developments, coupled with a sense of urgency about what this sector of the music industry is trying to accomplish, flourished throughout the week of seminars, workshops and panel discussions.

A United Front

For the first time in recent memory a more united front seemed an attainable goal. Several labels joined forces for events and showcases that featured the gamut of artists and genres that make up our musical culture. Although every record label has its own agenda, it was enlightening to see so many events co-sponsored by decisionmakers from all over the country.

One perfect example took place on Saturday evening of GMA Week, when Squint, Gotee and Rocketown Records all came together to share their common goal of reaching this generation with a positive message. No hidden agendas. No "Please buy my record" statements. Just a simple but profound proclamation that these three labels, which have discovered that they have many aspirations in common, are setting out to do some amazing things.

A few years ago activities like that were unheard of during GMA Week or at any other time during the year. But leading up to the April 26 Dove Awards — Christian music's most prestigious honors — that kind of meeting of the minds took place over and over again. Label executives found throughout the week that sharing people, ideas and creative efforts can actually increase exposure, decrease expenses and help solidify their artists' relationships with radio personnel. Attendance at many label showcases saw significant growth over last year's affair.

A New Energy

Seminar after seminar communicated a new fire for moving this industry into the stratosphere. At the numerous concerts artists shared from the heart their desire to raise the bar in their own lives and their quest to encourage those in the industry to

be more focused on the things that count. Workshops and panel discussions kept attendees leaning forward to catch the next words from the people in the know. The sharing of new ideas was far-reaching, affecting every person in attendance at each event.

Optimism for the year 2001 and beyond is very real. Contemporary Christian music sales for the first quarter of this year have jumped 15%

The widespread belief that Christian and gospel music are not one and the same continues to be an obstacle to anyone involved in this industry.

over last year's levels, and the nomination lists for this year's top honors at the Dove Awards share a genuine diversity. Diversity in the industry as a whole is something that has shown steady improvement over the last half-decade.

The labels' plans to introduce quality new artists into the marketplace over the next few months are impressive. All areas of music are represented on the list: The Benjamin Gate (Forefront) jump in from their homeland of South Africa with a passion for music that would be difficult to equal. Tonex (MSS/Tommy Boy/Jive) has electrified the urban-music scene with his incredible production skills and real-life lyrics. Justifide (Ardent) have showed up like hungry lions just waiting in the shadows for their next prey, and Natalie Wilson & The S.O.P. Chorale (GospoCentric) slammed their way onstage to a standing ovation during Tuesday's new-artist matinee. Many other promising groups and singer-songwriters wowed crowds at area nightclubs each and every night of GMA Week.

Vision And Commitment

The enormous outpouring of interest in finding a common ground was articulated at all levels of the indus-

try during the week, dominating conversation. Whether two or 200 were gathered together, it was very evident that a new sense of commitment is reverberating throughout the ranks of this segment of the music culture.

The long-term hope for positive change shot through hallways and meeting rooms like a raging bull. Radio stations, publishers, record labels and promotional personnel cannot rest on their laurels and expect to meet the new expectations for commonality.

The vision of radio ownership groups and their staffs has begun to alter the mind-set of the industry at the core. Several stations have begun to reassess their communities, even to the point of doing extensive research — only to find that they have made little impact within their markets. That has resulted in some rethinking on the part of upper-level management at those stations, and some have decided to follow the research results and take a more aggressive approach to programming. Some are even going the way of CHR-style tight playlists to better touch the younger listener.

Walls Are Crumbling

Looking back at the history of Christian music and the Gospel Music Association, one sees many positive phenomena glittering along the road to the present. And standing in the here-and-now and looking to the future, one can make out many shiny images in the distance. But there are, as in most businesses or organizations, walls that have been built over time that keep our portion of the industry from attaining massive returns. One of the biggest walls is that which separates Christian from gospel music.

The widespread belief that Christian and gospel music are not one and the same continues to be an obstacle to anyone involved in this industry. The rising tide of acceptance of all musical genres should be expressed in Christian music, as it is in the mainstream.

The wall of restriction is tall at the moment, hampering expression at all levels of our culture. Though there were positive efforts at GMA Week 2001, and though many believe that cracks are developing within that formidable wall, there is still much that

32nd Annual Dove Award Winners

The 32nd annual Dove Awards were presented in the following categories at the Grand Ole Opry in Nashville on Thursday, April 26. The awards ceremony will be telecast on WGN on May 4; check your local listings for time and channel.

Song of the Year: "Redeemer" by Nicole C. Mullen
 Songwriter of the Year: Nicole C. Mullen
 Male Vocalist of the Year: Steven Curtis Chapman
 Female Vocalist of the Year: Nichole Nordeman
 Group of the Year: Third Day
 Artist of the Year: Third Day
 New Artist of the Year: Plus One
 Producer of the Year: Brown Bannister
 Rap/Hip-Hop/Dance Recorded Song of the Year: Power, "All Around the World" (Forefront)
 Modern Rock/Alternative Recorded Song of the Year: dc Talk, "Dive" (Forefront)
 Hard Music Recorded Song of the Year: Chevelle, "Point #1" (Squint Entertainment)
 Rock Recorded Song of the Year: Third Day, "Sky Falls Down" (Essential)
 Pop/Contemporary Recorded Song of the Year: Nicole C. Mullen, "Redeemer" (Word)
 Inspirational Recorded Song of the Year: Rachel Lampa, "Blessed" (Word)
 Southern Gospel Recorded Song of the Year: Gaither Vocal Band, "God Is Good All the Time" (Spring Hill Music Group)
 Bluegrass Recorded Song of the Year: Ricky Skaggs & Kentucky Thunder, "Are You Afraid to Die" (Skaggs Family Records)
 Country Recorded Song of the Year: Randy Travis, "Baptism" (Atlantic)
 Urban Recorded Song of the Year: Mary Mary, "Shackles (Praise You)" (Columbia)
 Traditional Gospel Recorded Song of the Year: Donnie McClurkin, "We Fall Down" (Verity)
 Contemporary Gospel Recorded Song of the Year: CeCe Winans, "Alabaster Box" (Sparrow)
 Rap/Hip-Hop/Dance Album of the Year: Raze, *The Plan* (Forefront)
 Modern Rock/Alternative Album of the Year: Kendall Payne, *Jordan's Sister* (Sparrow)
 Hard Music Album of the Year: Pillar, *Above* (Flicker)
 Rock Album of the Year: Tree63, *Tree63* (inpop)
 Pop/Contemporary Album of the Year: Michael W. Smith, *This Is Your Time* (Reunion)
 Inspirational Album of the Year: Fernando Ortega, *Home* (Myrrh)
 Southern Gospel Album of the Year: Gaither Vocal Band, *I Do Believe* (Spring Hill Music Group)
 Bluegrass Album of the Year: Randy Travis, *Inspirational Journey* (Atlantic)
 Urban Album of the Year: Mary Mary, *Thankful* (Columbia)
 Traditional Gospel Album of the Year: Shirley Caesar, *You Can Make It* (Myrrh)
 Contemporary Gospel Album of the Year: Fred Hammond & Radical For Christ, *Purpose by Design* (Verity)
 Instrumental Album of the Year: Phil Keaggy, *Lights of Madrid* (Word/Arisan)
 Praise & Worship Album of the Year: Third Day, *Offerings — A Worship Album* (Essential)
 Children's Music Album of the Year: VeggieTunes, *A Queen, a King, and a Very Blue Berry* (Big Idea Productions)
 Spanish Language Album of the Year: Miguel Angel Guerra, *Solo El Amor* (Word Latin)
 Special Event Album of the Year: Various Artists, *City on a Hill em Songs of Worship and Praise* (Essential)
 Musical of the Year: (tie) *2,000 Decembers Ago* by Joel Lindsey and Russell Mauldin; *Redeemer* by Claire Cloninger and Dave Williamson
 Youth/Children's Musical of the Year: *Friends 4Ever* by Karla Worley, Steven Taylor, Seth Worley, Peter Kipley and Michael W. Smith
 Recorded Music Packaging of the Year: Buddy Jackson, *Roaring Lambs* (Squint Entertainment)
 Short-Form Music Video of the Year: P.O.D., "Rock the Party (Off the Hook)" (Atlantic)
 Long-Form Music Video: *The Cathedrals, A Farewell Celebration* (Spring Hill Music Group)

warrants our attention and exertion. To ignore that fact is to ignore our basic mission.

As we continue to fine-tune the prospects for the future, few would deny that major transformations are taking place within the structure of Christian music. Where they will take this format next is unclear, but what needs to happen over the next several months seems very clear: a renewed focus on the things that matter and an unwavering openness to a new way of thinking, programming and promoting.

If these ideals are attainable, we will see walls begin to crack and split with indescribable force. This format has begun the journey that others are yearning to make, with a renewed passion for the present and the future — while looking to the past for guidance. We know where we have come from and are using the new ideas and technology that are at our fingertips to blaze a new trail into the future. May we stay the course that was set at GMA Week 2001 and blaze a trail beyond our individual expectations.

CHR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
5	1	AUDIO ADRENALINE One Like You (Forefront)	735	+44	2
4	2	RACHEL LAMPA Shaken (Word)	712	-11	2
2	3	REBECCA ST. JAMES Reborn (Forefront)	668	-62	2
3	4	PLUS ONE My Life (143/Atlantic)	556	-167	2
1	5	NEWSBOYS Joy (Sparrow)	547	-192	2
9	6	TEN SHEKEL SHIRT Ocean (Vertical)	527	-10	2
7	7	JACI VELASQUEZ Everytime I Fall (Word)	510	-40	2
13	8	CAEDMON'S CALL Prove Me Wrong (Essential)	458	+22	2
8	9	SWITCHFOOT Love Is The Movement (Sparrow)	448	-98	2
10	10	TRUE VIBE Now And Forever (Essential)	437	-54	2
12	11	AVALON Make It Last Forever (Sparrow)	432	-48	2
22	12	DELIRIOUS? God You Are My God (Sparrow)	371	+143	2
18	13	SONICFLOOD Open The Eyes Of My Heart (Gotee)	334	+25	2
19	14	LINCOLN BREWSTER Power Of Your Love (Vertical)	317	+17	2
16	15	SHINEMK Higher Love (Reunion)	314	-40	2
6	16	THIRD DAY These Thousand Hills (Essential)	295	-272	2
14	17	JARS OF CLAY Can't Erase It (Essential)	295	-137	2
11	18	SMALLTOWN POETS Any Other Love (Ardent/Forefront)	292	-189	2
15	19	MATT BROUWER Water (Reunion)	287	-108	2
20	20	BENJAMIN GATE All Over Me (Forefront)	255	+18	2
17	21	DAMITA Spiritual Love (Atlantic)	223	-104	2
21	22	LARUE Fly (Reunion)	216	-20	2
28	23	STACIE ORRICO Without Love (Forefront)	200	+38	2
24	24	TREE 63 Look What You've Done (Inpop)	197	+18	2
26	25	ZOEGIRL No You (Sparrow)	184	+19	2
Debut	26	TAIT All You Got (Forefront)	164	+79	1
Debut	27	KATINAS It's Real (Gotee)	160	+66	1
Debut	28	ELI Now The News (Forefront)	148	+24	1
25	29	JENNIFER KNAPP Lay It Down (Gotee)	121	-47	2
27	30	ERIN O'DONNELL No Place So Far (Word)	117	-46	2

21 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 4/22-Saturday 4/28. © 2001 Radio & Records.

Rock

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
3	1	PILLAR Live For Him (Flicker)	281	+81	2
1	2	AUDIO ADRENALINE Will Not Fade (Forefront)	269	+36	2
7	3	TOBY MAC Extreme Days (Forefront)	260	+126	2
2	4	BENJAMIN GATE All Over Me (Forefront)	212	0	2
12	5	JUSTIFIDE The Way (Culdesac/Ardent)	189	+75	2
22	6	PAX217 A.M. (Forefront)	185	+91	2
18	7	THOUSAND FOOT KRUTCH Puppet (OGE)	162	+59	2
13	8	BEANBAG Limit Of Shunt (Inpop)	148	+37	2
5	9	EARTHSUIT Against The Grain (Sparrow)	143	-19	2
11	10	SPOKEN Forevermore (Metro Vox)	141	+27	2
10	11	THIRD DAY Never Bow Down (Essential)	135	+16	2
4	12	KJ-52 12th Round Knockout (Essential)	126	-56	2
6	13	REBECCA ST. JAMES For The Love Of God (Forefront)	119	-41	2
17	14	RELIENT K Softer To Me (Gotee)	117	+14	2
Debut	15	SUPERCHICK Barlow Girls (Inpop)	115	+71	1
Debut	16	BY THE TREE Reveal (Fervent)	112	+50	1
Debut	17	BROOMTREE Maybe This Time (Rustproof)	110	+36	1
21	18	P.O.D. Bulleit The Blue Sky (Atlantic)	109	+16	2
19	19	BRIDE Whitehouse (Absolute)	108	-9	2
20	20	ALL TOGETHER SEPARATE Eternal Lifestyle (Ardent)	104	+8	2
Debut	21	JARS OF CLAY Can't Erase It (Essential)	103	+32	1
14	22	METROPOLIS Gravitare (Absolute)	102	-4	2
Debut	23	JODY DAVIS I Believe (Pamplin)	99	+25	1
7	24	O.C. SUPERTONES Jury Duty (BEC)	98	-40	2
Debut	25	GRYP Left Behind (Metro Vox)	92	+61	1
9	26	BLEACH Sun Stands Still (Forefront)	91	-28	2
—	27	THESE 5 DOWN Low (Absolute)	84	+22	1
Debut	28	AMONG THORNS Jesus Christ (Here To Him)	83	+60	1
Debut	29	DISCIPLE God Of Elijah (Rugged)	82	+44	1
26	30	SWITCHFOOT Love Is The Movement (Sparrow)	79	-2	2

38 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 4/22-Saturday 4/28. © 2001 Radio & Records.

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Demos in REAL AUDIO!

R&R The Back Pages.

National Airplay Overview May 4, 2001

CHR/POP

LW	TW	ARTIST	SON	Label
1	1	JANET ALLI	All For You	(Virgin)
2	2	DESTINY'S CHILD	Survivor	(Columbia)
3	3	LIFEHOUSE	Hanging By A Moment	(DreamWorks)
4	4	UNCLE KRACKER	Follow Me	(Top Dog/Lava/Atlantic)
5	5	DIDO	Thankyou	(Arista)
6	6	AGUILERA, LIL' KIM, MYA & PINK	Lady Marmalade	(Interscope)
7	7	NELLY	Ride Wit Me	(Fo' Reel/Universal)
8	8	SHAGGY	Angel	(MCA)
9	9	JENNIFER LOPEZ	Play	(Epic)
10	10	CRAZY TOWN	Butterfly	(Columbia)
11	11	S CLUB 7	Never Had A Dream Come True	(A&M/Interscope)
12	12	NELLY FURTADO	I'm Like A Bird	(DreamWorks)
13	13	JOE F/MYSTIKAL	Stutter	(Jive)
14	14	AEROSMITH	Jaded	(Columbia)
15	15	LENNY KRAVITZ	Again	(Virgin)
16	16	K-CI & JOJO	Crazy	(MCA)
17	17	MOBY F/GWEN STEFANI	Southside	(V2)
18	18	SAMANTHA MUMBA	Baby, Come Over...	(A&M/Interscope)
19	19	DREAM	This Is Me	(Bad Boy/Arista)
20	20	TRAIN	Drops Of Jupiter (Tell Me)	(Columbia)
21	21	MADONNA	What It Feels Like For A Girl	(Maverick/WB)
22	22	COLDPLAY	Yellow	(Nettwerk/Capitol)
23	23	MATCHBOX TWENTY	Mad Season	(Lava/Atlantic)
24	24	JARULE F/LIL' MO AND VITA	Put It... (Murder Inc./Def.Jam/IDJMG)	
25	25	JESSICA SIMPSON	Irresistible	(Columbia)
26	26	AMANDA	Everybody Doesn't	(Maverick)
27	27	3LW	No More (Baby I'ma Do Right)	(Epic)
28	28	BBMAK	Ghost Of You And Me	(Hollywood)
29	29	SARINA PARIS	Look At Us	(Playland/Priority)
30	30	INCUBUS	Drive	(Immortal/Epic)

#1 MOST ADDED

MANDY MOORE In My Pocket (Epic)

#1 MOST INCREASED PLAYS

AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade (Interscope)

TOP 5 NEW & ACTIVE

- WYCLEF JEAN Perfect Gentleman (Ruffhouse/Columbia)
- BROOKE ALLISON The Kiss-Off (Goodbye) (2KSounds/Virgin)
- OLIVIA BIZOUNCE (J)
- OUTKAST So Fresh, So Clean (LaFace/Arista)
- CARLY HENNESSY I'm Gonna Blow Your Mind... (MCA)

CHR begins on Page 83.

AC

LW	TW	ARTIST	SON	Label
1	1	LEE ANN WOMACK	I Hope You Dance	(MCA/Universal)
2	2	'N SYNC	This I Promise You	(Jive)
3	3	R. MARTIN F.C. AGUILERA	Nobody Wants To Be Lonely	(Columbia)
4	4	MATCHBOX TWENTY	If You're Gone	(Lava/Atlantic)
5	5	BACKSTREET BOYS	Shape Of My Heart	(Jive)
6	6	FAITH HILL	The Way You Love Me	(Warner Bros.)
7	7	LIONEL RICHIE	Angel	(Island/IDJMG)
8	8	DIDO	Thankyou	(Arista)
9	9	ENYA	Only Time	(Reprise)
10	10	HUEY LEWIS & GWYNETH PALTROW	Cruisin'	(Hollywood)
11	11	BBMAK	Back Here	(Hollywood)
12	12	LEANN RIMES	I Need You	(Sparrow/Curb/Capitol)
13	13	THE CORRS	Breathless	(143/Lava/Atlantic)
14	14	DON HENLEY	Taking You Home	(Warner Bros.)
15	15	98 DEGREES	My Everything	(Universal)
16	16	SAVAGE GARDEN	I Knew I Loved You	(Columbia)
17	17	MARC ANTHONY	My Baby You	(Columbia)
18	18	PETER CETERA	Perfect World	(DDE)
19	19	STEVIE NICKS	Every Day	(Reprise)
20	20	SHAWN COLVIN	Whole New You	(Columbia)
21	21	BEE GEES	This Is Where I Came In	(Universal)
22	22	JOURNEY	All The Way	(Columbia)
23	23	TAMARA WALKER	Didn't We Love	(Curb)
24	24	SOPHIE B. HAWKINS	Walking In My... (Trumpet Swan/Rykodisc)	
25	25	BBMAK	Ghost Of You And Me	(Hollywood)
26	26	DIAMOND RIO	One More Day	(Arista)
27	27	BACKSTREET BOYS	More Than That	(Jive)
28	28	CREED	With Arms Wide Open	(Wind-up)
29	29	NELLY FURTADO	I'm Like A Bird	(DreamWorks)
30	30	UNCLE KRACKER	Follow Me	(Top Dog/Lava/Atlantic)

#1 MOST ADDED

BACKSTREET BOYS More Than That (Jive)

#1 MOST INCREASED PLAYS

BBMAK Ghost Of You And Me (Hollywood)

TOP 5 NEW & ACTIVE

- MADONNA What It Feels Like For A Girl (Maverick/WB)
- DOOBIE BROTHERS Ordinary Man (Pyramid)
- S CLUB 7 Never Had A Dream Come True (A&M/Interscope)
- SADE King Of Sorrow (Epic)
- BRITNEY SPEARS Don't Let Me Be The Last To... Don't Let Me Be... (Jive)

AC begins on Page 123.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
1	1	DESTINY'S CHILD	Survivor	(Columbia)
2	2	NELLY	Ride Wit Me	(Fo' Reel/Universal)
3	3	JANET ALLI	All For You	(Virgin)
4	4	JARULE F/LIL' MO AND VITA	Put It... (Murder Inc./Def.Jam/IDJMG)	
5	5	JOE F/MYSTIKAL	Stutter	(Jive)
6	6	MISSY ELLIOTT	Get Ur Freak On	(Gold Mind/EastWest/EEG)
7	7	QB FINEST F/NAS	Oochie Wally	(Columbia)
8	8	CITY HIGH	What Would You Do?	(Interscope)
9	9	AGUILERA, LIL' KIM, MYA & PINK	Lady Marmalade	(Interscope)
10	10	OUTKAST	So Fresh, So Clean	(LaFace/Arista)
11	11	JAGGED EDGE	Promise	(So So Def/Columbia)
12	12	EVE F/GWEN STEFANI	Let Me Blow... (Ruff Ryders/Interscope)	
13	13	TRICK DADDY	Take It To Da House	(Slip 'N Slide/Atlantic)
14	14	LUDACRIS	Southern Hospitality	(Def Jam South/IDJMG)
15	15	112	Peaches And Cream	(Bad Boy/Arista)
16	16	SNOOP DOGG	Lay Low	(No Limit/Priority)
17	17	SUNSHINE ANDERSON	Heard It All Before	(Soulife/Atlantic)
18	18	TYRESE I	Like Them Girls	(RCA)
19	19	R. KELLY	Fiesta	(Jive)
20	20	SHAGGY	Angel	(MCA)
21	21	OLIVIA BIZOUNCE	(J)	
22	22	2PAC	Until The End Of Time	(Amaru/Death Row/Interscope)
23	23	CASE	Missing You	(Def Soul/IDJMG)
24	24	JENNIFER LOPEZ	Play	(Epic)
25	25	MYSTIKAL F/NIVEA	Danger	(Been So Long) (Jive)
26	26	MUSIQ	Love	(Def Soul/IDJMG)
27	27	CRAZY TOWN	Butterfly	(Columbia)
28	28	MONICA	Just Another Girl	(Epic)
29	29	EVE	Who's That Girl	(Ruff Ryders/Interscope)
30	30	K-CI & JOJO	All The Things I Should... (MCA)	

#1 MOST ADDED

LIL' MO Superwoman (Gold Mind/EastWest/EEG)

#1 MOST INCREASED PLAYS

AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade (Interscope)

TOP 5 NEW & ACTIVE

- KURUPT F/MATE DOGG Behind The Walls (Avatar)
- SHAGGY Freaky Girl (MCA)
- EDEN'S CRUSH Get Over Yourself (143/London Sire)
- FAITH EVANS F/CARL THOMAS Can't Believe (Bad Boy/Arista)
- STELLA SOLEIL Kiss Kiss (Universal)

CHR begins on Page 83.

HOT AC

LW	TW	ARTIST	SON	Label
1	1	DIDO	Thankyou	(Arista)
2	2	UNCLE KRACKER	Follow Me	(Top Dog/Lava/Atlantic)
3	3	LENNY KRAVITZ	Again	(Virgin)
4	4	MATCHBOX TWENTY	If You're Gone	(Lava/Atlantic)
5	5	LIFEHOUSE	Hanging By A Moment	(DreamWorks)
6	6	NELLY FURTADO	I'm Like A Bird	(DreamWorks)
7	7	TRAIN	Drops Of Jupiter (Tell Me)	(Columbia)
8	8	AEROSMITH	Jaded	(Columbia)
9	9	MOBY F/GWEN STEFANI	Southside	(V2)
10	10	MADONNA	Don't Tell Me	(Maverick/WB)
11	11	VERTICAL HORIZON	Best I Ever Had	(Grey Sky... (RCA)
12	12	LEE ANN WOMACK	I Hope You Dance	(MCA/Universal)
13	13	U2	Beautiful Day	(Interscope)
14	14	COLDPLAY	Yellow	(Nettwerk/Capitol)
15	15	CREED	With Arms Wide Open	(Wind-up)
16	16	THE CORRS	Breathless	(143/Lava/Atlantic)
17	17	EVAN AND JARON	Crazy For This Girl	(Columbia)
18	18	MATCHBOX TWENTY	Mad Season	(Lava/Atlantic)
19	19	BARENAKED LADIES	Pinch Me	(Reprise)
20	20	INCUBUS	Drive	(Immortal/Epic)
21	21	R.E.M.	Imitation Of Life	(Warner Bros.)
22	22	DAVE MATTHEWS BAND	The Space Between	(RCA)
23	23	EVE	6 Here's To The Night	(RCA)
24	24	STING	After The Rain	Has Fallen (A&M/Interscope)
25	25	GO-GO'S	Untergiven	(Beyond)
26	26	U2	Walk On	(Interscope)
27	27	FUEL	Hemorrhage	(In My Hands) (Epic)
28	28	EVAN AND JARON	From My Head To My Heart	(Columbia)
29	29	DAVID GRAY	Please Forgive Me	(ATO/RCA)
30	30	JANET ALLI	All For You	(Virgin)

#1 MOST ADDED

SHELBY LYNNE Killin' Kind (Island/IDJMG)

#1 MOST INCREASED PLAYS

TRAIN Drops Of Jupiter (Tell Me) (Columbia)

TOP 5 NEW & ACTIVE

- SHAGGY Angel (MCA)
- MADONNA What It Feels Like For A Girl (Maverick/WB)
- DEPECHE MODE Dream On (Mute/Reprise)
- STEVIE NICKS Every Day (Reprise)
- A. LEWIS OF STAIN W/F. DURST Outside (Flawless/Geffen/Interscope)

CHR begins on Page 123.

URBAN

LW	TW	ARTIST	SON	Label
1	1	SUNSHINE ANDERSON	Heard It All Before	(Soulife/Atlantic)
2	2	DESTINY'S CHILD	Survivor	(Columbia)
3	3	MUSIQ	Love	(Def Soul/IDJMG)
4	4	MISSY ELLIOTT	Get Ur Freak On	(Gold Mind/EastWest/EEG)
5	5	JANET ALLI	All For You	(Virgin)
6	6	R. KELLY	Fiesta	(Jive)
7	7	CASE	Missing You	(Def Soul/IDJMG)
8	8	112	Peaches And Cream	(Bad Boy/Arista)
9	9	TANK	Maybe I Deserve	(BlackGround)
10	10	TYRESE I	Like Them Girls	(RCA)
11	11	GINUWINE	There It Is	(Epic)
12	12	INDIA.ARIE	Video	(Motown)
13	13	OUTKAST	So Fresh, So Clean	(LaFace/Arista)
14	14	TRICK DADDY	Take It To Da House	(Slip 'N Slide/Atlantic)
15	15	LIL BOW WOW	FJAGGED EDGE Puppy Love	(So So Def/Columbia)
16	16	QB FINEST F/NAS	Oochie Wally	(Columbia)
17	17	EVE F/GWEN STEFANI	Let Me Blow... (Ruff Ryders/Interscope)	
18	18	SNOOP DOGG	Lay Low	(No Limit/Priority)
19	19	2PAC	Until The End Of Time	(Amaru/Death Row/Interscope)
20	20	ERIC BENET	Love Don't Love Me	(Warner Bros.)
21	21	FAITH EVANS F/CARL THOMAS	Can't Believe	(Bad Boy/Arista)
22	22	JARULE F/LIL' MO AND VITA	Put It... (Murder Inc./Def.Jam/IDJMG)	
23	23	LIL' MO	Superwoman	(Gold Mind/EastWest/EEG)
24	24	SILK	We're Callin' U	(Elektra/EEG)
25	25	LIL' ROMEO	My Baby	(Soulja/Priority)
26	26	JAY-Z/F.R. KELLY	Guilty Until Proven Innocent	(Roc-A-Fella/IDJMG)
27	27	LUDACRIS	Southern Hospitality	(Def Jam South/IDJMG)
28	28	RAY-J	Wait A Minute	(Atlantic)
29	29	DAVE HOLLISTER	Take Care Of Home	(Def Squad/DreamWorks)
30	30	CITY HIGH	What Would You Do?	(Interscope)

#1 MOST ADDED

JAHEIM Just In Case (Divine Mill/WB)

#1 MOST INCREASED PLAYS

BLU CANTRELL Hit 'Em Up Style (Dops!) (Arista)

TOP 5 NEW & ACTIVE

- ERYKAH BADU Cleva (Motown)
- QUEEN PEN I Got Cha (Motown)
- DONNIE MCCLURKIN We Fall Down (Verity)
- ST. LUNATICS Midwest Swing (Fo' Reel/Universal)
- JAHEIM Just In Case (Divine Mill/WB)

URBAN begins on Page 97.

ROCK

LW	TW	ARTIST	SON	Label
1	1	STAIN D	It's Been Awhile	(Flip/Elektra/EEG)
2	2	3 DOORS DOWN	Duck And Run	(Republic/Universal)
3	3	TANTRIC	Breakdown	(Maverick)
4	4	A. LEWIS OF STAIN W/F. DURST	Outside	(Flawless/Geffen/Interscope)
5	5	LIFEHOUSE	Hanging By A Moment	(DreamWorks)
6	6	FUEL	Hemorrhage	(In My Hands) (Epic)
7	7	BUCKCHERRY	Ridin'	(DreamWorks)
8	8	AC/DC	Safe In New York City	(EastWest/EEG)
9	9	BLACK CROWES	Lickin' (V2)	
10	10	OLEANDER	Are You There?	(Republic/Universal)
11	11	AEROSMITH	Jaded	(Columbia)
12	12	FUEL	Innocent	(Epic)
13	13	3 DOORS DOWN	Loser	(Republic/Universal)
14	14	TRAIN	Drops Of Jupiter (Tell Me)	(Columbia)
15	15	AEROSMITH	Just Push Play	(Columbia)
16	16	GODSMACK	Greed	(Republic/Universal)
17	17	SEVEN MARY THREE	Wait	(Mammoth)
18	18	PRIMUS W/OZZY N.I.B.	(Divine/Priority)	
19	19	GODSMACK	Awake	(Republic/Universal)
20	20	U2	Elevation	(Interscope)
21	21	SALIVA	Your Disease	(Island/IDJMG)
22	22	COLD	No One	(Flip/Geffen/Interscope)
23	23	SINOMATIC	Bloom	(Rust/Atlantic)
24	24	SPACHOOG	I Want To Live	(Artemis)
25	25	ERIC CLAPTON	Superman Inside	(Duck/Reprise)
26	26	MEGADETH	Moto Psycho	(Sanctuary/SRG)
27	27	SYSTEMATIC	Beginning Of The End	(Music Company/Elektra/EEG)
28	28	R.E.M.	Imitation Of Life	(Warner Bros.)
29	29	LIMP BIZKIT	My Way	(Flip/Interscope)
30	30	ECONOLINE CRUSH	Make It Right	(Restless)

#1 MOST ADDED

CULT Rise (Lava/Atlantic)

#1 MOST INCREASED PLAYS

CULT Rise (Lava/Atlantic)

TOP 5 NEW & ACTIVE

- LIFEHOUSE Sick Cycle Carousel (DreamWorks)
- STEVIE NICKS Planets Of The Universe (Reprise)
- SHADES APART Beat By Beat (Republic/Universal)
- MUDVAYNE Dig (No Name/Epic)
- SIXTY WATT SHAMEN Roll The Stone (Spitfire)

ROCK begins on Page 138.



URBAN AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	MUSIQ	Love (Def Soul/IDJMG)	
3	2	DONNIE MCCLURKIN	We Fall Down (Verity)	
2	3	JILL SCOTT	A Long Walk (Hidden Beach/Epic)	
6	4	SUNSHINE ANDERSON	Heard It All Before (Soulife/Atlantic)	
5	5	JANET	All For You (Virgin)	
4	6	MAXWELL	Get To Know Ya (Columbia)	
7	7	TANK	Maybe I Deserve (BlackGround)	
11	8	CASE	Missing You (Def Soul/IDJMG)	
9	9	INDIA.ARIE	Video (Motown)	
10	10	PUBLIC ANNOUNCEMENT	Man Ain't Suppose To Cry (RCA)	
8	11	KOFFEE BROWN	After Party (Arista)	
15	12	ERIC BENET	Love Don't Love Me (Warner Bros.)	
13	13	R. KELLY	A Woman's Threat (Jive)	
16	14	SADE	King Of Sorrow (Epic)	
12	15	TAMIA	Stranger In My House (Elektra/EEG)	
14	16	CARL THOMAS	Emotional (Bad Boy/Arista)	
20	17	SYLEENA JOHNSON	I Am Your Woman (Jive)	
21	18	AL JARREAU	It's How You Say It (GRP/VMG)	
17	19	DAVE HOLLISTER	One Woman Man (Def Squad/DreamWorks)	
19	20	ERYKAH BADU	Didn't Cha Know (Motown)	
18	21	JAHEIM	Could It Be (Divine Mill/WB)	
28	22	DAVE HOLLISTER	Take Care Of Home (Def Squad/DreamWorks)	
25	23	JIMMY COZIER	She's All I Got (J)	
26	24	CHANTE' MOORE	Bitter (Silas/MCA)	
—	25	LUTHER VANDROSS	Take You Out (J)	
27	26	RL	Good Love (Warner Bros.)	
23	27	JAGGED EDGE	Promise (So So Def/Columbia)	
—	28	ALICIA KEYS	Fallin' (J)	
29	29	K-CI & JOJO	Wanna Do You Right (MCA)	
22	30	GLAODYS KNIGHT	If I Were Your Woman II (MCA)	

#1 MOST ADDED

JAHEIM Just In Case (Divine Mill/WB)

#1 MOST INCREASED PLAYS

LUTHER VANDROSS Take You Out (J)

TOP 5 NEW & ACTIVE

STEPHEN SIMMONDS For You (Priority)

ERYKAH BADU Cleva (Motown)

KIRK FRANKLIN Thank You (Gospo Centric/Interscope)

HIL ST. SOUL For Your Love (Dome/Select-O-Hits)

JON B Don't Talk (Edmonds/Epic)

URBAN begins on Page 97.

ACTIVE ROCK

LW	TW	ARTIST	SON	RECORD LABEL
1	1	STAIN'D	It's Been Awhile (Flip/Elektra/EEG)	
2	2	LIMP BIZKIT	My Way (Flip/Interscope)	
4	3	SALIVA	Your Disease (Island/IDJMG)	
3	4	3 DOORS DOWN	Duck And Run (Republic/Universal)	
5	5	TANTRIC	Breakdown (Maverick)	
7	6	GODSMACK	Greed (Republic/Universal)	
6	7	OLEANDER	Are You There? (Republic/Universal)	
9	8	LINKIN PARK	One Step Closer (Warner Bros.)	
8	9	DISTURBED	Voices (Giant/Reprise)	
13	10	COLD No One	(Flip/Geffen/Interscope)	
11	11	GODSMACK	Awake (Republic/Universal)	
12	12	BUCKCHERRY	Ridin' (DreamWorks)	
10	13	A. LEWIS OF STAIN'D W.F.	DURST Outside (Flawless/Geffen/Interscope)	
20	14	LINKIN PARK	Crawling (Warner Bros.)	
15	15	ECONOLINE	CRUSH Make It Right (Restless)	
17	16	NONPOINT	What A Day (MCA)	
18	17	SYSTEMATIC	Beginning Of The End (Music Company/Elektra/EEG)	
21	18	STABBING WESTWARD	So Far Away (Koch)	
19	19	FUEL	Hemorrhage (In My Hands) (Epic)	
24	20	BLACK CROWES	Lickin' (V2)	
27	21	STEREOMUD	Pain (Loud/Columbia)	
23	22	MEGADETH	Moto Psycho (Sanctuary/SRG)	
14	23	A PERFECT CIRCLE	The Hollow (Virgin)	
22	24	MONSTER MAGNET	Heads Explode (A&M/Interscope)	
16	25	FUEL	Innocent (Epic)	
26	26	MUDWAYNE	Dig (No Name/Epic)	
32	27	AEROSMITH	Just Push Play (Columbia)	
25	28	SPINESHANK	New Disease (Roadrunner)	
37	29	SEVEN MARY THREE	Wait (Mammoth)	
29	30	TOADIES	Push The Hand (Interscope)	

#1 MOST ADDED

CULT Rise (Lava/Atlantic)

#1 MOST INCREASED PLAYS

CULT Rise (Lava/Atlantic)

TOP 5 NEW & ACTIVE

SKRAPE Isolated (RCA)

OFFSPRING Million Miles Away (Columbia)

6GIG Yesterday (Ultimatum)

NULLSET Smokedwood (Grand Royal)

OURS Sometimes (DreamWorks)

ROCK begins on Page 138.

COUNTRY

LW	TW	ARTIST	SON	RECORD LABEL
1	1	BROOKS & DUNN	Ain't Nothing 'Bout You (Arista)	
2	2	TRAVIS TRITT	It's A Great Day To Be Alive (Columbia)	
5	3	TIM MCGRAW	Grown Men Don't Cry (Curb)	
4	4	KENNY CHESNEY	Don't Happen Twice (BNA)	
6	5	DIXIE CHICKS	If I Fall You're Going With Me (Monument)	
3	6	JESSICA ANDREWS	Who I Am (DreamWorks)	
8	7	MARK MCGUINN	Mrs. Steven Rudy (VFR)	
9	8	GARY ALLAN	Right Where I Need To Be (MCA)	
12	9	SARA EVANS	I Could Not Ask For More (RCA)	
11	10	GEORGE STRAIT	If You Can Do Anything Else (MCA)	
17	11	LONESTAR	I'm Already There (BNA)	
13	12	BRAD PAISLEY	Two People Fell In Love (Arista)	
15	13	ALAN JACKSON	When Somebody Loves You (Arista)	
10	14	TIM RUSHLOW	She Misses Him (Atlantic)	
16	15	MONTGOMERY GENTRY	She Couldn't Change Me (Columbia)	
14	16	PHIL VASSAR	Rose Bouquet (Arista)	
18	17	AARON TIPPIN	People Like Us (Lyric Street)	
20	18	LEANN RIMES	But I Do Love You (Curb)	
21	19	CLAY DAVIDSON	Sometimes (Capitol)	
23	20	JAMIE O'NEAL	When I Think About Angels (Mercury)	
28	21	JO DEE MESSINA	Downtime (Curb)	
24	22	RASCAL FLATTS	While You Loved Me (Lyric Street)	
25	23	CHRIS CAGLE	Laredo (Capitol)	
26	24	TERRI CLARK	No Fear (Mercury)	
27	25	KENNY ROGERS	There You Go Again (Dreamcatcher)	
29	26	T. BYRD W.M. CHESNUTT	A Good Way To Get On My... (RCA)	
33	27	KEITH URBAN	Where The Blacktop Ends (Capitol)	
30	28	TRISHA YEARWOOD	I Would've Loved You Anyway (MCA)	
22	29	STEVE HOLY	The Hunger (Curb)	
31	30	DARRYL WORLEY	Sundown Wind (DreamWorks)	

#1 MOST ADDED

KEITH URBAN Where The Blacktop Ends (Capitol)

#1 MOST INCREASED PLAYS

LONESTAR I'm Already There (BNA)

TOP 5 NEW & ACTIVE

MARY CHAPIN CARPENTER Simple Life (Columbia)

DIAMOND RIO Sweet Summer (Arista)

KRISTIN GARNER Let's Burn It Down (Atlantic)

CLARK FAMILY EXPERIENCE Standin' Still (Curb)

ELBERT WEST Diddley (Broken Bow)

COUNTRY begins on Page 110.

ALTERNATIVE

LW	TW	ARTIST	SON	RECORD LABEL
1	1	STAIN'D	It's Been Awhile (Flip/Elektra/EEG)	
2	2	INCUBUS	Drive (Immortal/Epic)	
3	3	TANTRIC	Breakdown (Maverick)	
4	4	LIMP BIZKIT	My Way (Flip/Interscope)	
10	5	WEEZER	Hash Pipe (Geffen/Interscope)	
5	6	AMERICAN HI-FI	Flavor Of The Weak (Island/IDJMG)	
6	7	FUEL	Innocent (Epic)	
7	8	LIFHOUSE	Hanging By A Moment (DreamWorks)	
8	9	MOBY F/GWEN STEFANI	Southside (V2)	
9	10	3 DOORS DOWN	Duck And Run (Republic/Universal)	
20	11	LINKIN PARK	Crawling (Warner Bros.)	
11	12	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
18	13	POE	Hey Pretty (FEI/Atlantic)	
26	14	DAVE MATTHEWS BAND	The Space Between (RCA)	
17	15	COLD No One	(Flip/Geffen/Interscope)	
12	16	NEW FOUND GLORY	Hit Or Miss... (Drive-Thru/MCA)	
19	17	SALIVA	Your Disease (Island/IDJMG)	
13	18	LINKIN PARK	One Step Closer (Warner Bros.)	
15	19	CRAZY TOWN	Butterfly (Columbia)	
21	20	DEPECHE MODE	Dream On (Mute/Reprise)	
14	21	A PERFECT CIRCLE	The Hollow (Virgin)	
28	22	U2	Elevation (Interscope)	
27	23	R.E.M.	Imitation Of Life (Warner Bros.)	
23	24	GREEN DAY	Waiting (Reprise)	
25	25	PAPA ROACH	Between Angels And Insects (DreamWorks)	
30	26	REHAB	I Don't Matter (Destiny/Epic)	
31	27	SUM 41	Fat Lip (Island/IDJMG)	
22	28	ALIEN ANT FARM	Movies (DreamWorks)	
38	29	STABBING WESTWARD	So Far Away (Koch)	
24	30	POWDERFINGER	My Happiness (Republic/Universal)	

#1 MOST ADDED

CULT Rise (Lava/Atlantic)

#1 MOST INCREASED PLAYS

WEEZER Hash Pipe (Geffen/Interscope)

TOP 5 NEW & ACTIVE

NONPOINT What A Day (MCA)

CULT Rise (Lava/Atlantic)

FROM ZERO Check Ya (Arista)

G. LOVE & SPECIAL SAUCE Unified (Okeh/Epic)

STATIC-X This Is Not (Warner Bros.)

ALTERNATIVE begins on Page 108.

SMOOTH JAZZ

LW	TW	ARTIST	SON	RECORD LABEL
1	1	RICK BRAUN	Kisses In The Rain (Warner Bros.)	
2	2	RIPPINGTONS	Caribbean Breeze (Peak/Concord)	
3	3	JEFF LORBER	Snakebite (Samson/Gold Circle)	
4	4	DAVE KOZ	Love Is On The Way (Capitol)	
8	5	CHUCK LOEB	North, South, East And West (Shanachie)	
6	6	RICHARD ELLIOT	Who? (Blue Note)	
5	7	KIM WATERS	In The Groove (Shanachie)	
9	8	MICHAEL LINGTON	Sunset (Samson/Gold Circle)	
7	9	KIRK WHALUM	Now Til Forever (Warner Bros.)	
18	10	HIL ST. SOUL	Until You Come Back To Me (Dome/Select-O-Hits)	
12	11	FREDDIE RAVEL	Sunny Side Up (GRP/VMG)	
10	12	YULARA	Flyin' High (Higher Octave)	
14	13	WAYMAN TISDALE	Can't Hide Love (Atlantic)	
13	14	COUNT BASIC	Was Who? (Instinct)	
11	15	MICHAEL MCDONALD	Open The Door (Ramp)	
21	16	ERIC CLAPTON	Reptile (Duck/Reprise)	
16	17	JEFF KASHIWA	Around The World (Native Language)	
15	18	CHARLIE WILSON	Without You (Major Hits)	
—	19	BRIAN CULBERTSON	Get It On (Atlantic)	
20	20	SADE	By Your Side (Epic)	
17	21	KEN NAVARRO	Delicioso (Positive)	
—	22	SADE	King Of Sorrow (Epic)	
25	23	PIECES OF A DREAM	R U Ready (Heads Up)	
22	24	GREGG KARUKAS	Chasing The Wind (N-Coded)	
30	25	BONEY JAMES & RICK BRAUN	Shake It Up (Warner Bros.)	
28	26	GERALD ALBRIGHT	Winelight (J)	
26	27	FOUR 80 EAST	Bumper To Bumper (Higher Octave)	
27	28	SEAL	This Could Be Heaven (London Sire)	
29	29	TIM BOWMAN	Smile (Insync)	
23	30	JOE I	Wanna Know (Jive)	

#1 MOST ADDED

MARC ANTOINE Mas Que Nada (GRP/VMG)

#1 MOST INCREASED PLAYS

HIL ST. SOUL Until You Come Back To Me (Dome/Select-O-Hits)

TOP 5 NEW & ACTIVE

DAVID MANN Stone Groove (N-Coded)

WALTER BEASLEY Tantom (Shanachie)

DOWN TO THE BONE Righteous Heeds (Internal Bass/O/Atlantic)

KOMBO Tip Of The Hat (GRP/VMG)

JEFF GOLUB Dangerous Curves (GRP/VMG)

NAC begins on Page 133.

TRIPLE A

LW	TW	ARTIST	SON	RECORD LABEL
1	1	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
2	2	R.E.M.	Imitation Of Life (Warner Bros.)	
4	3	DAVE MATTHEWS BAND	The Space Between (RCA)	
3	4	ERIC CLAPTON	Superman Inside (Duck/Reprise)	
7	5	BLUES TRAVELER	Girl Inside My Head (A&M/Interscope)	
11	6	JONATHA BROOKE	Linger (Bad Dog)	
6	7	OLD 97'S	King Of All The World (Elektra/EEG)	
5	8	SHAWN COLVIN	Whole New You (Columbia)	
8	9	COLDPLAY	Yellow (Netwerk/Capitol)	
10	10	JOSH JOPLIN GROUP	Camera One (Artemis)	
14	11	STEVIE NICKS	Planets Of The Universe (Reprise)	
13	12	DEPECHE MODE	Dream On (Mute/Reprise)	
17	13	U2	Elevation (Interscope)	
9	14	SEMISONIC	Chemistry (MCA)	
18	15	JEB LOY NICHOLS	Heaven Right Here (Rykodisc)	
19	16	MARK KNOPFLER	Sailing To Philadelphia (Warner Bros.)	
15	17	WALLFLOWERS	Letters From The Wasteland (Interscope)	
21	18	LIFHOUSE	Hanging By A Moment (DreamWorks)	
20	19	U2	Walk On (Interscope)	
22	20	OAVID BYRNE	Like Humans Do (Luaka Bop/Virgin)	
—	21	LUCINDA WILLIAMS	Essence (Lost Highway/IDJMG)	
24	22	DELBERT MCCLINTON	Livin' It Down (New West/Red Ink)	
25	23	BEN HARPER	Sexual Healing (Virgin)	
23	24	INCUBUS	Drive (Immortal/Epic)	
—	25	BLACK CROWES	Soul Singin' (V2)	
26	26	PETE YORN	Life On A Chain (Columbia)	
—	27	COWBOY JUNKIES	I'm So Open (Latent/Zoe/Rounder)	
27	28	BRUCE SPRINGSTEEN	American Skin (41 Shots) (Columbia)	
—	29	UNCLE KRACKER	Follow Me (Top Dog/Lava/Atlantic)	
—	30	JIM WHITE	Handcuffed To A Fence In... (Luaka Bop/Virgin)	

#1 MOST ADDED

WHISKEYTOWN Don't Be Sad (Lost Highway/IDJMG)

#1 MOST INCREASED PLAYS

TRAVIS Sing (Independiente/Epic)

TOP 5 NEW & ACTIVE

JEFFREY GAINES In Your Eyes (Artemis)

KEB' MO' The Door (Epic)

FISHER Hello It's Me (Farmclub.com/Interscope)

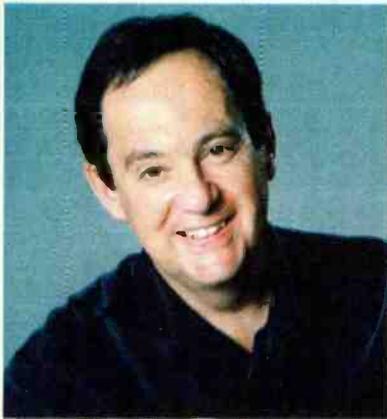
OOVES Catch The Sun (Heavenly/Astralwerks/Virgin)

ANDREAS JOHNSON Glorious (Reprise)

ADULT ALTERNATIVE begins on Page 39.

Publisher's Profile

By Erica Farber



ROBERT HUGHES
President, Compass Radio Group

analysis of the Adams Radio stations. Heller came to us and said that we seemed to understand the challenges and opportunities of those stations and said, "We're going to get a court-appointed receiver involved to protect our assets. Would you be interested in taking over the stations and running them with our backing and financing? That was exactly what we had been hoping would happen. We acquired six stations, two each in St. Louis and Phoenix and two here in San Diego. We operated them for three years, doubled their value, sold them, and, in the process of that part of the deal, we got the station in San Diego we currently own, basically free and clear. Today we have a zero balance on our operating line of credit. We're really proud of that accomplishment."

Long-range plans: "We've had more than our share of offers. Most of them are conditioned on the mistaken belief that we must be in horrible shape and that our wives are yelling at us to sell the station and get into something more sane. Nothing could be further from the truth. We've had some interesting offers, but nobody has come forward with a real understanding of what this station is worth and what it could be worth, and that's fine with us. We'll continue to operate it until and unless that happens. We're beginning to look at expanding. We think there will be some opportunities."

Biggest challenge: "The same challenge that a lot of broadcasters much larger than us face, and that is getting this medium's fair share of the advertising dollar. The news about radio as a medium and as a way to market goods and services has always been good, but I don't think it's ever been any better than it is now. Radio continues to amaze everybody with its staying power in the face of the Internet, MP3s, mobile phones and all the other new technology. Radio's listening managers to stay pretty stable. There's been a little bit of erosion, but it still reaches almost the entire population of every single market every single week. That's remarkable."

State of the industry: "From a revenue and operating-expense point of view, consolidation has been a very good thing for the industry. From a programming point of view and a local-market service point of view, things are not as good as they have been. Operators have emphasized expense control over local service. That's a dangerous path."

His support of the Triple A format: "When you look around at the various indicators of influence on the culture, there isn't a format in all of radio as influential, from a music and entertainment point of view, on the entire American culture as this format is. At the Grammy Awards this year, in the top four categories that everybody in the Academy gets to vote on, all four Grammys went to adult rock artists. Look at the songs included on movie soundtracks that actually drive the movies: *Almost Famous* is full of songs you're most likely to hear on Classic Rock and Triple A stations."

"Television networks like The WB and Showtime are turning to artists like Chris Isaak and Elvis Costello to write, produce and host comedies. Bob Dylan did his thing on *Dharma & Greg*. Eric Clapton, in the current edition of *Guitar Player* magazine, talks about his surprise that *Riding With the King* was such a hugely successful album. That's an amazing story, considering that almost the only format that ever played it was Triple A. Triple A is influential beyond its ratings potential, and the challenge for all of us in this format is to bring home the bacon and make the ratings reflect the influence we think this format has."

Something that might surprise our readers: "I've recently become part of a rock 'n' roll band, Left 4 Dead — all guys about my age. I've always been a closet guitar player. We all have jobs that are way too serious. We got together originally just to play for fun. Because of various contacts we all have, we've done some rather amazing things. We were approached by the San Diego Repertory Theatre company to perform at a benefit where the star performer was going to be Ray Manzarek of The Doors."

This was to kick off a play based on the music and lyrics of The Doors. Ray never showed, but we'd learned all The Doors' songs. Last summer we played the side stage at Coors Amphitheater for the B.B. King Blues Fest. We got a chance to meet B.B. King afterward, which was a real highlight for us."

Most influential individual: "The guy I owe almost everything to since I got out of college is Bill Dalton, my GM at WASH-FM/Washington. He took a big chance when he selected me as PD of that station. George Duncan, the President of the group, wanted the station to be an AOR station like WNEW-FM. Bill said no, this is what's right for the format, and this is the right guy to make it happen. We had a great run there. When Bill left to go manage WNEW in New York, Susan Brakefield, the Sales Manager, became the GM, and we accelerated the station's growth. Those two are people I owe a great debt of gratitude to."

Career highlight: "I'm most proud of the work we did with WASH-FM in DC. The fact that it's still existing in the AC format with the same call letters and in a direction that is, although different than what we were doing back when we started the station, still in keeping with the heritage and legacy of the station is something I'm very proud of. I'm also tremendously proud of what we've accomplished at Sets 102. This is a staff mostly made up of odds and ends after consolidation in the market. We have developed some really talented people in every single area of the station — the sales staff, the on-air team, in programming and in operations. It's been a remarkable thing to see a station that started with nothing. We signed on the air on April 1, 1996. We had no call letters, no format, no building, no staff, no advertisers. It's been great fun."

Career disappointment: "I wish the situation at U.S. Radio had gone differently than it did. We were in a situation where the company had been very aggressive with acquisitions and was overleveraged, and we had a recession. I particularly regret that we were unable to do more to fulfill Ragan Henry's dream to have the kind of company that he wanted, as a black owner-operator. He is a guy with a lot of vision. I learned a lot working with him and had a lot of great times with that company. I just wish we had been able to leave them in a situation where, instead of being essentially out of business and having been consumed by a larger entity, they were still in business today."

Favorite radio format: "Triple A, on Sets 102."

Favorite television show: "The latest is the *Chris Isaak Show*."

Favorite song: "Whatever song I'm trying to learn for my cover band. Right now, 'Prove It All Night' by Bruce Springsteen."

Favorite movie: "Almost Famous."

Favorite book: "Marshall McLuhan's *Understanding Media*."

Favorite restaurant: "Delicias, in Rancho Santa Fe, CA." Beverage of choice: "A good cabernet."

Hobbies: "Music, photography and cooking, and occasionally I get into artistic projects. Particularly, hand-tinting black-and-white photographs."

E-mail address: "bobh@sandiego.com."

Advice to broadcasters: "I struggle with it, and I hear other broadcasters struggling with it: that is, to keep the humanity in radio. We have to keep finding a way to reflect what it means to be a human being in the programming we offer. Find ways to make people's lives a little bit easier just by what we do and say every day. We have an extraordinary opportunity to interact with people on an intimate, one-on-one basis, and we ought to take advantage of that in the most respectful way. Keep the art and the business in proper balance. Sometimes in this format we get a little tilted to the artistic side. I don't believe doing great, artful Triple A radio is in any way inconsistent with having the station be successful, highly rated and profitable."

Bob Hughes is President of Compass Radio Group, which is owned equally by Hughes and his partner, Jonathan Schwartz. Compass is the licensee of KKST-FM, known to its listeners as Sets 102. It is the last locally owned FM station in the San Diego market.

Hughes, with more than 22 years of experience in radio management, programming and sales, serves as the station's General Manager, host of the afternoon drive show and coach and mentor of the programming staff who execute the station's Triple A format.

First job in radio: "My first experience in radio was as an on-air performer in high school. A buddy of mine had built an illegal AM station in his basement. This guy did a very careful rudimentary frequency search and parked the station on a spot where there was nothing else. People in the neighborhood who could hear us, about six to eight blocks from his house, began to depend on our broadcast. We actually had listeners."

"There was a Chevrolet dealer around the corner from his house, and we would go there and do remotes from the window. People would come by, having heard it on the radio. This was in Altoona, PA. The DJs on the big stations caught on to us and began to slip us promo copies of records, so we had a pretty good library. The commercials at that time came on records, and they'd give us the outdated vinyl records with commercials, which we ran for free."

Founding of Compass Radio Group: "It was created by Jonathan Schwartz, my partner, and me — incidentally, he's not the Jonathan Schwartz who used to work at WNEW-FM/New York. Jonathan and I met in DC. I was running U.S. Radio, and he was a banker doing media loans. In the recession following the Gulf War, his bank got taken over by the FDIC because of bad real estate loans. I got fired from the Ragan Henry Companies as they were trying to cut back and do whatever they could to stay in compliance with their loan covenants. We decided we never wanted to be in that situation again, so we made a solemn vow that we were going to be partners and never work for anybody but ourselves for the rest of our lives. That was 10 years ago."

"We moved ourselves, our families and our business from DC to San Diego in 1993. Having made the vow to work together as partners, we needed immediate income. There was quite a bit of operational and financial pain in the radio industry in 1991, and we hung out our shingle as management consultants. We immediately got work with banks, venture capital firms and investors who had invested in stations that were in financial trouble."

"We had a blue-chip list of lender clients for which we were doing confidential projects. One of those projects came to light on behalf of Heller Financial and Aetna Insurance, when they approached us after we had done an

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