

J's Triple Play

J Records lands three No. 1 songs this week, as "Fallin'" by Alicia Keys vaults 6-1 at Urban, while

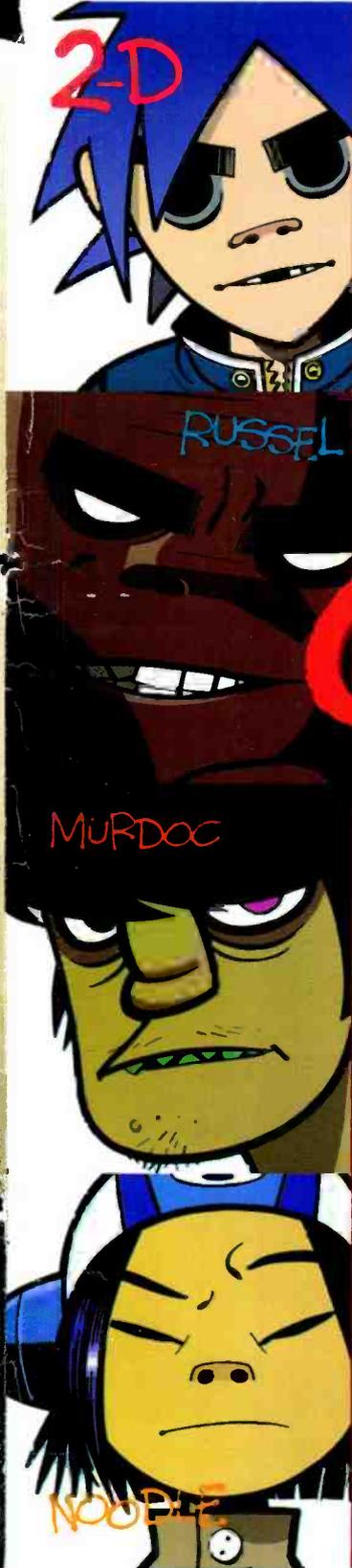


O-Town's "All or Nothing" moves 3-1 at CHR/Pop. These new acts join R&B legend Luther Vandross, who remains atop R&R's Urban AC chart with "Take You Out."



AC: WHAT WOMEN WANT!

Women make up the bulk of Adult Contemporary listeners, so it's appropriate that this year's AC special is called *What Women Want*. AC Editor Mike Kinosian kicks things off with an interview with KYSR/Los Angeles PD Angela Pirelli, then segues into features with Teri Garr, Dr. Joyce Brothers, Kim Komando and Delilah, among others. The special begins on Page 45.



**Don't Over Think It, The Audience Loves It!!
THE EXPLOSIVE SINGLE IMPACTING ALL RADIO 7/30**

GORILLAZ

Clint Eastwood

the first song from their self-titled debut album

THEY COULDN'T WAIT:

- | | | |
|-------------------------|--------------------------|---------------------------|
| KBKS/Seattle 19x | WPOW/Miami | WKST/Pittsburgh |
| WHYI/Miami | WNOU/Indianapolis | WDKF/Dayton |
| WYOY/Jackson | WEZB/New Orleans | KJYO/Oklahoma City |

**SHIPPED OVER 300K IN THREE WEEKS!
MODERN ROCK MONITOR GREATEST GAINER 19* - 15*!**

- | | |
|--|-------------------------------------|
| KROQ/Los Angeles #1 MOST PLAYED SONG | Q101/Chicago HUGE Phones! |
| LIVE 105/San Francisco #2 Phones! | WPLY/Philadelphia #1 Phones! |
| KDGE/Dallas #5 Phones! | 89X/Detroit #3 Phones! |
| KNDD/Seattle #1 MOST PLAYED SONG - Top 5 Phones! | WFNX/Boston #1 Phones! |
| WHFS/Washington DC #2 MOST PLAYED SONG - #1 Phones! | |

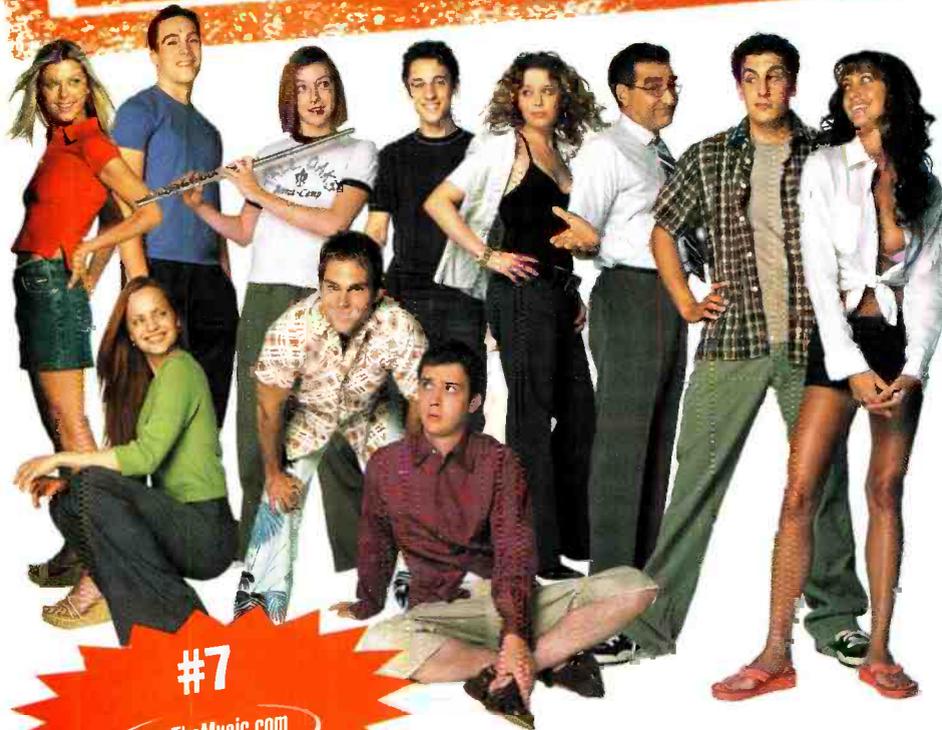
Produced by Dan The Automator Co-Production: Tom Girling & Jason Cox



www.virginrecords.com www.gorillaz.com
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The Soundtrack Album

AMERICAN PIE 2



featuring
blink-182
Green Day
3 Doors Down
Uncle Kracker
Oleander
Sum 41
American Hi-Fi
Alien Ant Farm
...and more!

#7

RateTheMusic.com



3 Doors Down
"Be Like That"

New This Week:

WKST, WRMF, KSII, WQSM

Huge Research!

WTMX KDND WZPL
KRBZ WDCG WPTE
WNNK WZYP WIXX
WABB WKRZ

and many more!

R&R:

CHR/Pop: 31 2849x
Hot AC: 25 - 24 932x
Rock: 5 - 4 1112x
Active Rock: 14 908x
Alternative: 20 - 19 1229x

Sales Highlights:

Best Buy +46%
Musicland +15%
Transworld +17%
Wherehouse +14%

Album In Stores July 31st • Movie In Theatres August 10th

www.americanpiemusic.com • www.americanpiemovie.com • www.universalrecords.com



MMS
management ♦ marketing ♦ sales

In conjunction with this week's AC special, *What Women Want*, Sales & Marketing Editor Pam Baker interviews Lifetime TV Exec. VP Rick Haskins on the cable channel's mission as "Television for Women." Haskins shares with Pam some of the strategies that have helped make Lifetime the No. 1 network with women. (Hint: Some of those strategies use the words *patience, persistence* and "loss leaders.") This week futurist John Parikhal pays a visit to our MMS section to discuss the art of trend-spotting. He points out that, despite the transitory nature of fads, many of them turn into trends that endure and explains the differences between fads and trends. And featured in this week's GM Spotlight: Infinity/Seattle's Lisa Decker

Pages 10-17

LEGENDS
WITH BOB SHANNON

Every night for three decades, as trucks moved their goods on interstates throughout the Midwestern U.S., Bill Mack entertained the whole bunch from his perch at WBAP/Ft. Worth. Soon, courtesy of XM Satellite Radio, Mack will expand his reach throughout the 48 contiguous states. One of nighttime radio's most enduring personalities is the subject of this week's Legends.

Page 33

IN THE NEWS

- Richard Sanders becomes Exec. VP/GM of RCA
- Radio One appoints slate of Regional VPs/Programming

Page 3

THIS #1 WEEK

CHR/POP

- O-TOWN All Or Nothing (J)

CHR/RHYTHMIC

- 112 Peaches & Cream (Bad Boy/Arista)

URBAN

- ALICIA KEYS Fallin' (J)

URBAN AC

- LUTHER VANDROSS Take You Out (J)

COUNTRY

- LONESTAR I'm Already There (BNA)

AC

- FAITH HILL There You'll Be (Warner Bros.)

HOT AC

- LIFEHOUSE Hanging By A Moment (DreamWorks)

SMOOTH JAZZ

- WAYMAN TISDALE Can't Hide Love (Atlantic)

ROCK

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

ACTIVE ROCK

- TOOL Schism (Volcano)

ALTERNATIVE

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

TRIPLE A

- R.E.M. Imitation Of Life (Warner Bros.)

NEWSSTAND PRICE \$6.50

R&R

THE INDUSTRY'S NEWSPAPER

www.rronline.com

Karmazin To Capitol Hill: More Deregulation Needed

By JOE HOWARD
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Despite protests by Senate Commerce Committee Chairman Ernest Hollings that the level of consolidation in the media industry is too high and criticism from Sen. Byron Dorgan that there has been "an orgy of mergers" since passage of the Telecommunications Act of 1996, Viacom President/COO Mel Karmazin told the Commerce Committee why he believes traditional broadcasters need less government interference in order to compete in an ever-changing media landscape.



Karmazin

"There are more choices coming, and the changes are going to be more dramatic," Karmazin told the panel Tuesday morning at a hearing called to review consolidation in the media industry

and discuss whether regulations on broadcasters should be further loosened. In arguing that broadcasters need a longer leash, Karmazin noted that the upcoming launch of satellite radio and the burgeoning technology that will bring Internet service to cars threaten traditional broadcasters. "We need further deregulation in the radio industry to compete with the technology," he said.

According to the July 17 edition of the *Washington Post*, Hollings is expected to introduce legislation aimed at preventing the FCC from eliminating regulations that limit the size of media companies. But Karmazin pointed out that broadcasters shouldn't be singled out, since consolidation is taking place in every industry. "We are competing

KARMAZIN/See Page 32

Wall Street Mixed On Radio Recovery

By KATY DALEY
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Media mogul Barry Diller made some disheartening remarks this week about the future of the advertising industry. Interviewed by CNBC on Monday after his company announced its purchase of the Expedia travel website, the USA Networks Chairman/CEO commented, "Advertising is not going to be robust for a while — I'm afraid a long while."

Unfortunately, many radio analysts share Diller's outlook. Lehman Brothers' Bill Meyers, who released his preview of second-quarter results titled "We've Seen the Bottom — What's Next?" last week, expects "few positive surprises" in the quarter. Meyers said he expects nearly

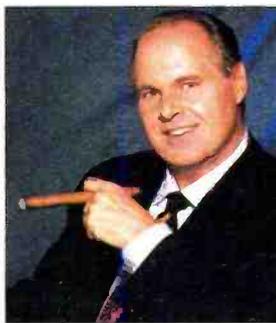
ANALYSTS/See Page 23

Limbaugh Re-Ups In Record-Breaking Deal

■ Premiere to pay Rush \$250M through 2009

By AL PETERSON
R&R NEWS/TALK/SPORTS
EDITOR
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Nationally syndicated radio host Rush Limbaugh, heard by more than 20 million listeners on nearly 600 radio stations nationwide, has renewed his contract with Clear Channel-owned **Premiere Radio Networks** for a reported \$285 million. Along with making Limbaugh the highest-paid talent in the history of radio syndication, the newly inked deal means that Premiere will continue to syndicate the daily three-hour *Rush Limbaugh Show* and 90-second commentary "The Rush Limbaugh Morning Update" through the year 2009. In addition, Premiere and Limbaugh will continue to oversee *The*



Limbaugh

LIMBAUGH/See Page 32

Arrow/L.A. Ditches Rivers In Mornings

■ Moore appointed GM

By ADAM JACOBSON
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Just two weeks after being added to **KCBS-FM (Arrow 93)**/Los Angeles' morning slot, the syndicated *Bob Rivers Show* has been dropped by the Infinity Classic Rocker. The station's website states that "Uncle" Joe Benson's music-intensive morning show has been reinstated "due to overwhelming response." The addition of Rivers earlier this month resulted in Benson's move to



Moore

KCBS-FM/See Page 32

KROQ Reaches No. 1 In L.A.

■ Combined 12+ shares for market's Spanish-language stations down from spring '00 survey

Infinity's KROQ was the No. 1 station in Los Angeles during the spring 2001 Arbitron survey. The feat is remarkable, for KROQ — in its current incarnation as an Alternative station — has been a factor in the market for two decades, yet it has gained strength over the years, to the

point where it is now more popular than it has ever been.

It's also remarkable because KROQ is the first English-language station to reach No. 1 in Los Angeles in nearly six years and the first nonethnic station to reach No. 1 in nine years.

RATINGS/See Page 8

New York

| Station (Format) | Wi '01 | Sp '01 |
|-------------------|--------|--------|
| WLTW-FM (AC) | 5.7 | 6.2 |
| WQHT-FM (CHR/Rhy) | 6.0 | 5.9 |
| WHTZ-FM (CHR/Pop) | 4.4 | 4.3 |
| WCBS-FM (Oldies) | 4.0 | 4.1 |
| WABC-AM (Talk) | 2.9 | 3.9 |

Los Angeles

| Station (Format) | Wi '01 | Sp '01 |
|---------------------|--------|--------|
| KROQ-FM (Alt.) | 4.5 | 5.1 |
| KPWR-FM (CHR/Rhy) | 3.9 | 4.8 |
| KSCA-FM (Reg. Mex.) | 4.8 | 4.8 |
| KIIS/KVVS (CHR/Pop) | 4.6 | 4.7 |
| KLVE-FM (Span. AC) | 4.6 | 4.3 |

COMPLETE RESULTS FROM NINE MAJOR MARKETS: PAGE 31.
RESULTS FROM ALL MARKETS: www.rronline.com

What A Bunch Of Bobbleheads!



Bobblehead dolls are all the rage at the ballparks this year, so it's only natural that radio is worming its way into the fad. At left, 30-year WRIF/Detroit fixture Arthur Penhallow is appropriately enshrined as "Head One," while 20-year KIIS-FM/Los Angeles mainstay Rick Dees gets the leather-bound treatment on the right.

New Adds:

KRBE Houston!!!

WIHT Washington, D.C.

KDWB Minneapolis

KJ103 Oklahoma City

WNOK KSMB WJJS WAYV

Action:

| | | | | |
|-------------|---------------------------------------|-------------|-----------------------|--|
| WNCI | 55x/+23 #1 Potential | | | |
| KKMG | 59x Top 15 Callout | | | |
| KZHT | 30x Top 5 Callout/Top 10 Phone | | Going to Power | |
| WZEE | 44x Top 5 Callout/Top 10 Phone | | Top 10 Album | |
| WZYP | 33x #2 Callout | | | |
| WKTJ | 24x Top 10 Callout | | | |
| WHTZ | 16x Requesting | WBLI | 17x Requesting | |
| WKSE | 17x Requesting | WPRO | 21x Requesting | |
| KQXY | 19x Requesting | WAEZ | 26x Requesting | |

The Build:

| | | | | | |
|-------------|------------|-------------|------------|-------------|------------|
| KIIS | 13x | WDRQ | 15x | KBKS | 13x |
| KZQZ | 18x | KKRZ | 12x | WKRQ | 21x |
| KDND | 15x | WDCG | 18x | WWZZ | 12x |
| KFMD | 21x | WRVW | 21x | | |
| KRQQ | 12x | WNNK | 18x | WVKS | 19x |
| WWHT | 21x | KKRD | 14x | WRVQ | 29x |
| WVSR | 27x | WKXJ | 20x | WZNY | 15x |
| WYOY | 27x | WOMX | 30x | WPLJ | 32x |
| WSSX | 21x | KMXV | | | |

**The Story:
Certified Double
Platinum!**

emina only time

from *A DAY WITHOUT RAIN*
her first album of new music in five years
produced and engineered by NICKY RYAN

R&R CHR/Pop 50 - 44

**Going For Adds Now
at Hot and Modern AC**

Sanders Appointed RCA's Exec. VP/GM

RCA Records has tapped Richard Sanders as Exec. VP/GM.



Sanders

Based in New York, he reports to President Jack Rovner and will oversee creative, marketing and sales activities for all domestic and international releases.

Rovner said, "I am thrilled that Richard is joining the RCA team, and I look forward to working closely with him. Richard is a music man in the truest sense, and I know firsthand the incredible passion, creativity and vision that he brings to a music label."

Sanders most recently served as President of V2 Records North America, having joined the label in 1996 as GM. Prior to that he was VP/Artist Development at Arista Records and oversaw the label's urban roster, including coordination with joint ventures Bad Boy, Rowdy and LaFace.

Before joining the label side of the music industry, Sanders founded and was President of Loud And Proud, an artist-management company that worked with Elektra Entertainment, A&M Records, Geffen Records, Atlantic Records and RCA. He began his career as an independent tour manager, working with Ted Nugent and the Beatlemania tour.

Laird, Isbell Get New Duties At KGB

KHTS/San Diego PD Diana Laird has been named to the newly created OM post at Classic Rock sister KGB/San Diego. Concurrently, KGB Promotions Director and Clear Channel/San Diego Marketing Director Jay Isbell has been elevated to PD of KGB.



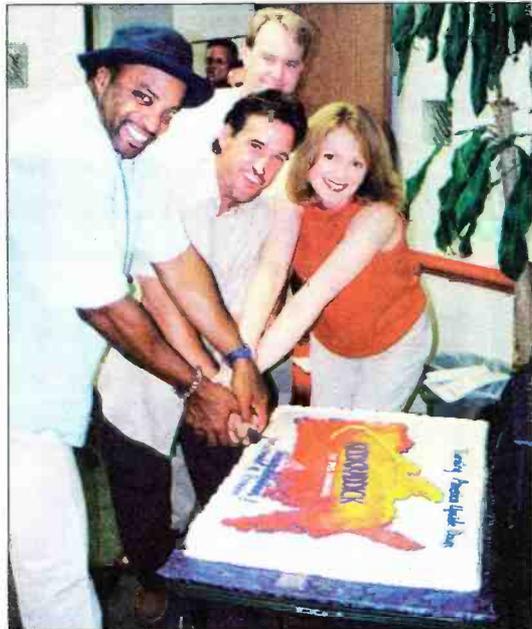
Laird

Clear Channel/San Diego VP/Market Manager Mike Glickenhauz joked, "The combination of Diana and Jay focusing their efforts on KGB will either be awesome or terrifying, depending on if you work inside or outside our building."

Before her stint at CHR/Pop KHTS, Laird worked at KWBR/

KGB/See Page 24

Kidd Wants His Cake And New Affiliates Too



On Monday, July 9, Premiere Radio Networks' Kidd Kraddick in the Morning, hosted by KHKS/Dallas' Kidd Kraddick, launched into national syndication. Cutting a cake to celebrate are (l-r) show talent "Big Al" Mack, Kraddick, producer Scott Robb and show talent Kellie Raspberry.

Radio One Taps Eight VPs/Programming

Radio One has restructured its programming division by naming Regional VPs/Programming for specific stations:

- WWIN-FM/Baltimore OM **Kathy Brown** will oversee WWIN-FM, as well as WOL & WMMJ/Washington and WJMO-FM/Richmond.

- KMJQ/Houston PD **Carl Conner** will oversee KMJQ, as well as WDMK/Detroit, WILD-AM/Boston and KTXQ/Dallas.

- Blue Chip VP/Programming **Tony Fields** will oversee WHHH & WTLC-FM/Indianapolis and WFXC & WQOK/Raleigh, as well as the stable of stations acquired from Blue Chip.



Brown



Fields

- WKYS/Washington PD **Darryl Huckaby** will oversee WKYS, as well as WBOT/Boston, WCHH/Charlotte, WHTA/Atlanta and WERQ/Baltimore.

RADIO ONE/See Page 24

Sirius, XM Add ABC Radio Programming

■ Satellite-radio lineups 'a work in progress'

In a deal announced on Monday, ABC Radio Networks President Traug Keller confirmed that a number of the network's flagship brands — including ESPN Radio, Radio Disney, ABC News Radio and a variety of network talk shows — will be available to subscribers to **XM Satellite Radio** and **Sirius Satellite Radio** when those services launch later this year. While both XM and Sirius will carry pro-

gramming from the aforementioned ABC brands, Sirius will also feature ESPNNews and *The Midnight Cowboy Trucking Show*, ABC's upcoming radio show being developed for the cross-country audience of truckers.

"These new carriage agreements with XM and Sirius are logical steps forward as we continue to tap

ABC/See Page 32

JULY 20, 2001

NEWS & FEATURES

| | | | |
|----------------------------------|----|----------------------------|-----|
| Radio Business | 4 | Legends | 33 |
| Business Briefs | 4 | Street Talk | 35 |
| Transactions | 6 | Sound Decisions | 41 |
| MMS | 10 | Music Meeting | 43 |
| Internet News & Views | 18 | Publisher's Profile | 164 |
| E-Charts | 22 | | |
| Show Prep | 25 | Opportunities | 160 |
| 'Zine Scene | 25 | Marketplace | 161 |
| National Video Charts | 26 | | |
| Ratings | 31 | | |

FORMATS & CHARTS

| | | | |
|---------------------------|-----|----------------------------|---------|
| Oldies | 27 | Country | 112 |
| News/Talk/Sports | 29 | Nashville | 114 |
| Adult Contemporary | | Country Chart | 117 |
| Special | 45 | Country Indicator | 118 |
| AC Chart | 78 | Country Callout | 119 |
| AC RateTheMusic | 80 | Country Action | 120 |
| Hot AC Chart | 82 | Country RateTheMusic | 122 |
| Hot AC RateTheMusic | 83 | Smooth Jazz | 126 |
| CHR | 87 | Smooth Jazz Chart | 127 |
| CHR/Callout America | 88 | Smooth Jazz Action | 128 |
| CHR/Pop Chart | 89 | Rock | 131 |
| CHR/Pop RateTheMusic | 91 | Rock Chart | 132 |
| CHR/Rhythmic Chart | 94 | Active Rock Chart | 136 |
| CHR/Rhythmic RateTheMusic | 98 | Active Rock RateTheMusic | 138 |
| Urban | 102 | Rock Specialty Show | 141 |
| Urban Chart | 104 | Alternative | 142 |
| Urban AC Chart | 109 | Alternative Chart | 144 |
| Urban Action | 111 | Alternative Action | 146 |
| | | Alternative RateTheMusic | 148 |
| | | Alternative Specialty Show | 152 |
| | | Triple A | 153 |
| | | Triple A Chart | 154 |
| | | Christian | 157 |
| | | Christian Charts | 158-159 |

The Back Pages 162

Phillips Becomes PD At 'KSC/Chicago

Rod Phillips has been named PD of Clear Channel's CHR/Pop WKSC (Kiss 103.5)/Chicago. Phillips, who replaces the exiting Jay Beau Jones, most recently held a similar post at Clear Channel's WKFS (Kiss 107.1)/Cincinnati.

"Rod's track record really speaks for itself," Exec. VP/Market Manager Kathy Stinehour told R&R. "Our goal with this CHR in Chicago is to build it up to parity with KIIS-FM/Los Angeles and WHITZ

(Z100)/New York, and we think Rod is the guy to get us there. He's done a tremendous job with Clear Channel in Cincinnati, and we are excited as a company to be able to promote from within and move him up to the No. 3 market. He'll be starting here next week, and we are really stoked about it."

Phillips said, "I am fortunate to have been surrounded by excellent

PHILLIPS/See Page 23

Salem/L.A. Resets Programming Team

Salem Communications has realigned its programming team in Los Angeles. Veteran programmer **Chuck Tyler** is named to the newly created position of Director/Programming for the cluster, which includes Christian Teaching KKLA, Talk KRLA and Christian AC KFSH. KRLA PD **Jason Jeffries** has been upped to Director/Long-Form Programming, and is responsible for developing new programming for all of Salem's Los Angeles radio stations. Additionally, KRLA News Director **Larry Mari-**

no has been named Operations Director for the Talker. Marino and Jeffries report to Tyler.

Salem/Los Angeles VP/GM Dave Armstrong told R&R, "We felt the need to have a stronger focus on developing our Los Angeles station cluster as a whole, so we decided it would be more effective to have one individual like Chuck overseeing and coordinating the programming and promotional efforts of all of our stations."

SALEM/See Page 23

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XM, Yahoo Report Q2 Losses, Real Narrows Loss

By ELIZABETH RAMOS
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XM Satellite Radio's operating loss increased from \$13.9 million to \$42.3 million in the second quarter of 2001, while its net loss expanded from \$5.1 million to \$38.5 million. The loss applicable to common shareholders also worsened, from \$7.3 million, or 15 cents per share, to \$44.3 million, or 76 cents. The results were, however, better than First Call/Thomson Financial's prediction of a \$1.22 per share loss. During Q2 XM launched the second of its two satellites, announced various programming deals and unveiled a new website.

At least one mutual-fund manager has faith in XM: Oppenheimer Funds holds 5.6 million XM shares, a 12.67% stake in the company, according to the funds' Schedule 13G, filed with the Securities & Exchange Commission. About 5.3 million of those shares are held by Oppenheimer's Global Growth and Income Fund.

After XM announced its Q2 results Bear Stearns analyst Robert Peck reiterated the stock as "buy" with a target price of \$49, and Friedman, Billings, Ramsey & Co. analyst Riyad Said reiterated his "accumulate" rating.

Yahoo! this week reported a \$48.5 million loss in the second quarter. CEO Terry Semel said during a conference call that that loss — which

breaks down to 9 cents per share — is down from Q2 2000's profit of \$53.3 million, a 9 cent per share gain. Yahoo's sales were down 33% in Q2, from \$273 million to \$182.2 million, and acquisition-related and restructuring costs, among other items, prevented the company from making a profit of \$8.71 million, or 1 cent per share. Semel also said that Yahoo, which recently acquired Launch Media for \$12 million, will pursue partnerships and joint ventures with other companies.

Additionally, Yahoo forecasts it will break even in Q3, with revenue of between \$160 million and \$180 million. That forecast is more conservative than the consensus Wall Street forecast, as First Call/Thom-

son Financial predicts a 1 cent per share gain on revenue of \$184.5 million. For FY 2001 Yahoo expects to make 2-6 cents per share on revenue of \$700 million to \$775 million.

RealNetworks announced its Q2 results Tuesday, and net revenue for the quarter was \$47.9 million, down from \$62.7 million in Q2 2000. Real reported pro forma net earnings for the quarter of \$2.4 million, or 1 cent per diluted share, compared to pro forma net earnings of \$10.6 million, or 6 cents per share, last year. But Real's net loss for the second quarter narrowed, to \$19.2 million (12 cents), compared to a loss of \$27.2 million (18 cents) last year.

For the six-month period ended June 30, 2001, Real's net revenue was \$98.2 million, compared to \$116.2 million for the comparable period in 2000. Pro forma net earnings for the first half of the year were \$5.9 million, or 4 cents per diluted share, compared to pro forma net earnings of \$19.4 million (11 cents) in 2000. Net loss for the period was \$43.6 million (27 cents), compared to a net loss of \$46.0 million (30 cents) for the same period last year.

Tristani Has High Hopes For LPFM

By KATY DALEY
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Speaking July 13 to the Alliance for Community Media, FCC Commissioner Gloria Tristani said that the commission is creating low-power FM stations to help counter the effects of radio consolidation. She said, "We believed that increased public access to the airwaves could be achieved without harmful interference and would allow smaller, nonprofit groups to speak to their communities over the airwaves."

Tristani continued, "I am hopeful that LPFM licenses will produce the kind of diverse, community-oriented programming that public-, educational- and governmental-access

channel producers have been giving us for years."

While Tristani lamented the fact that Congress modified the FCC's initial LPFM plans, she said she is

pleased that more than 1,800 LPFM applications have been received and applauded the patience of the applicants.

FCC Media Services acting chief Peter Doyle told R&R that during the most recent filing window, June 11-15, the commission received 150 electronically filed applications each day. According to the FCC website, 91 low-power construction permits have been granted to date, including

LPFM/See Page 8

Bloomberg

BUSINESS BRIEFS

Lowry Mays Ordered To Testify In Suit

As reported this week that a Lucas County, OH judge has granted a motion ordering Clear Channel Chairman/CEO Lowry Mays to submit to a deposition in a suit filed in January 2000 by newspaper reporter Sandra Svoboda. Svoboda alleges that she was slandered on the air by Denny Schaffer, a host on Clear Channel-owned WVKV/Toledo, and she claims that Schaffer tried to discredit her employer, the *Toledo Blade*, by saying several times that she was dating the newspaper's co-publisher and Editor-in-Chief, John Robinson Block. Svoboda maintains that Schaffer's statements are false and is seeking damages in excess of \$25,000. In 1999 the *Blade* sued Clear Channel's WSPD/Toledo for using its stories on the air without obtaining permission or giving the newspaper credit. A settlement was reached in which WSPD admitted no wrongdoing.

Hughes Calls Graham A 'Role Model'

Radio One Chairperson Cathy Hughes called Katharine Graham, the former publisher of the *Washington Post*, who died Tuesday, "A role model to all women executives." Hughes went on, "It's a great loss, not just for the world of media, but for the world in general." Hughes met Graham early in her Washington, DC radio career, when Hughes was GM of WHUR-FM. "She used to really, really encourage me to develop the station and myself," Hughes said. "Katharine the Great didn't have to single me out, but she did, because she was that type of human being." Hughes added that she hadn't seen the Washington, DC community so upset over a death since the passing of President John F. Kennedy.

Karmazin Sells \$11.1 Million In WW1 Shares

An SEC document filed last week shows that Viacom President/COO Mel Karmazin is selling 322,298 shares of Westwood One, worth about \$11.1 million. Karmazin serves on WW1's board of directors. *Dow Jones* reported that, as of March 30, the Viacom exec owned more than 2 million WW1 common shares, including options to acquire close to 1.6 million shares.

Pattiz Wants VOA To Expand In Middle East

A feature in the July 14 *Los Angeles Times* detailed Westwood One founder and Chairman Norm Pattiz's crusade to expand Voice of America broadcasts in Arab countries. Audience levels are low in the

Continued on Page 8

R&R Stock Index

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

| | Change Since | | | | |
|-----------------|--------------|-----------|-----------|---------|----------------|
| | 7/13/00 | 7/6/01 | 7/13/01 | 7/13/00 | 7/6/01-7/13/01 |
| R&R Index | 315.28 | 271.94 | 265.49 | -15.7% | -2.3% |
| Dow Industrials | 10,788.71 | 10,252.60 | 10,539.06 | -2.3% | +2.7% |
| S&P 500 | 1495.84 | 1190.59 | 1215.68 | -18.7% | +2.1% |

Gary Burbank's Weekly RearView

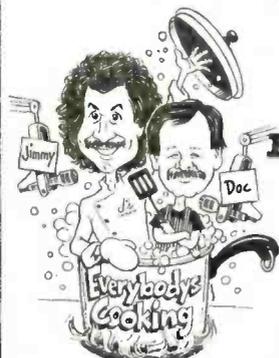
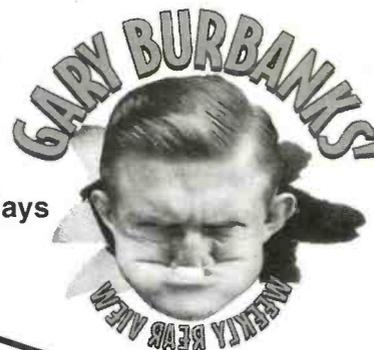
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DEAL OF THE WEEK

- **WJBW-FM/Jupiter (West Palm Beach-Boca Raton), FL**
\$20 million

2001 DEALS TO DATE

Dollars to Date: **\$2,999,310,681**
(Last Year: \$24,934,594,133)

Dollars This Quarter: **\$58,930,145**
(Last Year: \$16,356,392,000)

Stations Traded This Year: **673**
(Last Year: 1,780)

Stations Traded This Quarter: **32**
(Last Year: 493)

TRANSACTIONS AT A GLANCE

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

- **KMTB-FM/Murfreesboro and KBHC-AM & KNAS-FM/Nashville, AR** \$850,000
- **WFTD-AM/Marietta (Atlanta), GA** \$2.1 million
- **KBIH-FM/Coeur D'Alene, ID (Spokane, WA)** \$550,000
- **WTLZ-FM/Saginaw (Saginaw-Bay City-Midland), MI** \$3.75 million
- **WCMP-AM & FM/Pine City, MN** \$1.25 million
- **WWUN-FM/Clarksdale, MS** \$130,000
- **WPWA-AM/Chester (Philadelphia), PA** \$675,000
- **KVTT-FM/Dallas, TX** \$5 million
- **FM CP/Mukwonago (Milwaukee-Racine), WI** \$3.71 million

Infinity Makes It Five In West Palm

Wilks Broadcasting picks up a sixth in Saginaw in Cumulus deal

Deal Of The Week

Florida

WJBW-FM/Jupiter (West Palm Beach-Boca Raton)

PRICE: \$20 million
TERMS: Asset sale for cash
BUYER: Infinity Broadcasting, headed by President/CEO Farid Suleman. Phone: 212-314-9215. It owns 182 other stations, including WEAT-FM, WIRK-FM, WMBX-FM & WPBZ-FM/West Palm Beach-Boca Raton.
SELLER: Rubenstein/Silvers Group, headed by CEO/Director Mitchell Rubenstein. Phone: 561-998-8000
FREQUENCY: 106.3 MHz
POWER: 25kw at 308 feet
FORMAT: Adult Standards

Arkansas

KMTB-FM/Murfreesboro and KBHC-AM & KNAS-FM/Nashville

PRICE: \$850,000
TERMS: Asset sale for cash

BUYER: Jay Bunyard. Phone: 870-642-2446. He owns no other stations.
SELLER: PAG Broadcasting Inc., headed by President Annie Nell Gathright. Phone: 870-845-3601
FREQUENCY: 99.5 MHz; 1260 kHz; 105.5 MHz
POWER: 21kw at 358 feet; 500 watts; 3kw at 85 feet
FORMAT: Country; Adult Standards; Oldies
COMMENT: ARKLATEX Radio is the official licensee of these stations, for which Bunyard serves as President/CEO. He is also head of Bunyard Broadcasting, which owns three other stations.

Georgia

WFTD-AM/Marietta (Atlanta)

PRICE: \$2.1 million
TERMS: Asset sale for cash
BUYER: Prieto Communications, headed by President Filiberto Prieto. Phone: 770-237-9897. It owns one other station, WPLO-AM/Atlanta.
SELLER: Providence Educational Foundation, headed by President Landrum Leavell II.

Phone: 504-816-8000
FREQUENCY: 1080 kHz
POWER: 10kw
FORMAT: Religious
BROKER: Robin Dixon and John Pierce of John Pierce & Co.

Idaho

KBIH-FM/Coeur D'Alene (Spokane, WA)

PRICE: \$550,000
TERMS: Asset sale for cash
BUYER: Blue Sky Broadcasting, headed by President Kim Benfield. Phone: 208-263-4050. It owns four other stations. This represents its entry into the market.
SELLER: Eek Broadcasting. No phone listed.
FREQUENCY: 102.3 MHz
POWER: 170 watts at 1,844 feet
FORMAT: N/A
COMMENT: This transaction originally appeared in the July 13, 2001 issue of R&R with an undisclosed price. This station is currently represented as a construction permit.

Michigan

WTLZ-FM/Saginaw (Bay City-Midland)

PRICE: \$3.75 million

TERMS: Terms unavailable
BUYER: Wilks Broadcasting LLC, headed by CEO Jeff Wilks. Phone: 617-964-9002. It owns 12 other stations, including WSGW-AM, WCEN-AM & FM, WGER-FM & WTCF-FM/Saginaw-Bay City-Midland.
SELLER: Cumulus Broadcasting, headed by President/CEO Lewis Dickey Jr. Phone: 404-949-0700
FREQUENCY: 107.1 MHz
POWER: 5kw at 361 feet
FORMAT: Urban AC

Minnesota

WCMP-AM & FM/Pine City

PRICE: \$1.25 million
TERMS: Asset sale for cash and note: \$50,000 escrow deposit plus \$550,000 in cash and a \$650,000 note at closing.
BUYER: Alan Quarnstrom. Phone: 218-879-4534. He owns six other stations. This represents Quarnstrom's entry into the market.
SELLER: Pine City Broadcasting Co., headed by co-owner Ken Buehler. Phone: 320-629-7575

FREQUENCY: 1350 kHz; 100.9 MHz
POWER: 1kw day/52 watts night; 25kw at 276 feet
FORMAT: Easy Listening; Country

Mississippi

WWUN-FM/Clarksdale

PRICE: \$130,000
TERMS: Asset sale for cash
BUYER: CSN International, headed by President Charles Smith. Phone: 714-979-2026. It owns 13 other stations. This represents its entry into the market.
SELLER: Delta Christian Radio, headed by owner Barbara Gilbert. Phone: 662-627-1113
FREQUENCY: 101.5 MHz
POWER: 6kw at 177 feet
FORMAT: Religious

Pennsylvania

WPWA-AM/Chester (Philadelphia)

PRICE: \$675,000
TERMS: Asset sale for cash,

Continued on Page 8

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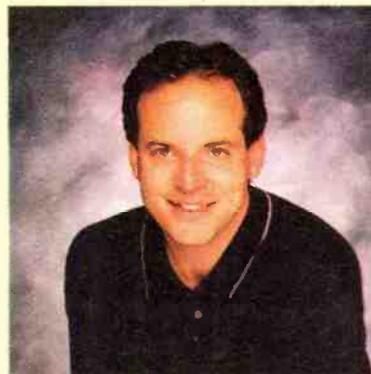


"I'm glad Paragon is on our team."

David Benjamin, President/CEO Triad Broadcasting

One of the most positive outgrowths from consolidation is a healthier breed of medium and small market station owners. Medium and small market radio is now highly competitive, pitting mega-groups in one corner against smaller operators in the other corner. However, the new breed of surviving local operators are applying the same type of intelligence and fire power that has proved so successful in major markets. By providing research, consulting, marketing and top-flight personnel to their multi-station market clusters, these operators are staking claim to more than their fair share of the local market revenue.

One such group is Triad Broadcasting Company. Triad is operated by radio veteran David Benjamin, who previously headed Community Pacific Broadcasting. David reinvested his gains from consolidation into Triad, and he has acquired or assimilated market clusters in Biloxi, Lincoln, Fargo, Rapid City, and subject to FCC approval, Tallahassee, Savannah and Bluefield, West Virginia. In the past year, Triad has attained ownership of 42 stations, and now ranks as the 14th largest radio group in America in terms of number of stations.



As we have seen in radio very recently, it is not hard to buy stations, but it is a greater challenge to operate them successfully. Triad uses research as a strategic tool in two ways:

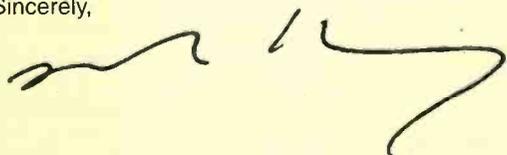
- ◆ Paragon conducts market research on the prospective cluster of stations before the purchase is made. This allows Triad to understand the true potential for each station and the steps required to maximize each station's position in the marketplace. In some cases, after the research is in, Triad has walked from purchases in better judgement. In most cases, Triad enters a new market with a game plan and with confidence in their ability to provide a substantial return on investment.
- ◆ Market studies, lifegroup studies and music research are applied to Triad stations to identify the most lucrative combination of formats, and to maximize ratings and revenue market-wide. With this intelligence in hand, and typically consulting and marketing to back it up, Triad stations are quickly entrenching into the radio marketplace for the long haul.

In Biloxi, Triad improved on a five-station cluster that already dominated males in the market. Classic Rocker WXRG gained over one full share point 12+. After reviewing Paragon's research, Regional Manager Steve Fehder, Operations Director Kenny Vest, Program Director Wayne Watkins and DeMers Programming flipped an under-performing AC to a jammin' Oldies format. The format switch nearly tripled the station's ratings. AOR WCPR and CHR The Monkey maintained their forward momentum as well.

David Benjamin adds, "Paragon has proven to be a vital component of our strategic blueprint for Triad. The research they provide, along with the strategic direction they develop for each station and market cluster, has paid early dividends for Triad. I'm glad Paragon is on our team."

If you would like to consider Paragon for your team, please contact me or Paragon's Vice President/Radio, Michael Henderson. Both of us can be reached at the number below or via email. We look forward to hearing from you!

Sincerely,



Mike Henry
Managing Partner



Michael Henderson
Vice President/Radio
mhenders@paragon-research.com

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Alabama Broadcasters Battle Over Station Sale

Birmingham nonprofit corporation Reality Radio is suing Huntsville, AL-based STG Media over its purchase of WRRS-FM/Cullman, AL, a station now owned by Eddins Broadcasting and operated by STG under an LMA. Reality's suit alleges that STG agreed to pay Reality \$2.5 million for its option to buy the station from Eddins but has not yet come through with the payment. For its part, STG says it is not obligated to pay until it closes on the purchase, which it expects to do later this year.

Reality's suit claims that STG was obligated to pay Reality no later than three business days after the station's license was transferred to STG from Eddins. The FCC approved the transfer on Jan. 6, and Reality says it expected full payment by Jan. 9. STG said in a statement — in which the company also said that it had not yet been provided with a copy of the lawsuit — "STG's financial obligation to Reality is triggered only upon closing the sale with Eddins." A source close to the deal told R&R that STG has until November to close on the sale. Reality's suit alleges that STG has obtained several extensions from the FCC to delay the closing date.

STG has been operating the station since Sept. 1, 2000, and the lawsuit claims, "Under STG's control, the station's ratings have plummeted, key employees have been fired, important advertising accounts have been lost, and the format of the sta-

tion has been changed [from Contemporary Christian]."

STG, which operates radio stations in central and northern Alabama, said in its statement that it changed WRRS's format to Rock in order to attract a broader audience and advertising base and that it has relocated the studios, added new studio equipment and is pursuing a \$500,000 capital-improvement program. STG's statement continued, "STG had advanced funds to Reality for its use up to the closing, including \$140,000 advanced last month." STG Managing Member Mike Linn said, "I am surprised and disappointed that [Reality Radio President] Mike Whitten would take this money and then suggest that we are not negotiating in earnest."

STG President Steve Shelton told R&R, "We have absolutely every intention of paying these people."

—Katy Daley

LPFM

Continued from Page 4

four authorized just last week.

An FCC spokesperson said that, despite Congress' order to the commission to grant only LPFM stations that afford third-adjacent channel protection to existing stations, low-power application processing is "a functioning program."

Media Access Project Deputy Director Cheryl Leanza told R&R that she would have liked to have seen more speed on the FCC's part earlier this year, but she now thinks it's doing a reasonable job. Leanza said, "I think the difficulty is that the Mass Media Bureau and the Audio Services Division don't have enough staff to meet anybody's preferred timetable. But, given the limits of the situation,

I think we're getting equal treatment with other services." Leanza noted that the FCC is mostly granting permits for which there is only a single applicant.

Another factor helping to move the process along is that there have been few protests from existing broadcasters. Leanza said, "Many broadcasters said they supported LPFM, they just didn't support the FCC's decision to put those stations on third-adjacent channels. Congress is preventing the FCC from allowing low-power stations on third-adjacent channels, so, under the broadcasters' own criteria, they should have no cause for complaint." She continued, "I've been gratified to see that there hasn't been a significant number of Petitions to Deny filed with the FCC, at least so far."

Ratings

Continued from Page 1

became No. 1 partially on the strength of Hispanic listeners — who accounted for 35% of the station's quarter-hour listening.

Part and parcel of KROQ's success was its *Kevin & Bean* morning show. The duo have moved to No. 2 in the market — their highest finish ever — behind market morning leader Renan Almendares-Coello on Regional Mexican KSCA. Howard Stern gained a full share on a year-to-year basis and landed third in Los Angeles.

The combined 12+ shares of the market's Spanish-language stations were 23.5 in spring 2001, nearly three points lower than last year. Some of that listening went to English-speak-

ing stations with large numbers of Hispanic listeners, including KROQ, KPWR, KKBT and KCMG. Under the guidance of Bill Tanner and Pio Ferro, SBS's KLAX surged 2.1-3.0 to grab its highest ratings since spring 1999.

In Chicago, Crawford's new Hip-Hop WPWX debuted in the top 10, while heritage Urban WGCI-FM was off 6.9-4.8, its lowest number in 16 years. In the meantime, the sizzling Chicago Cubs have pushed WGN solidly into first place.

Clear Channel nabbed the top three positions in San Diego, leading off with Talk KOGO-AM. The company's Rhythmic Oldies station, XHRM, vaulted 2.9-4.0. And both of San Diego's '80s stations had similar finishes: Clear Channel's KMSX and Jefferson Pilot's KBZT finished 2.4-2.0.

Bloomberg

BUSINESS BRIEFS

Continued from Page 4

region because VOA's Arabic broadcast is in a formal Egyptian dialect that most of the population doesn't understand. As Chairman of the Broadcasting Board of Governors' Middle East subcommittee, Pattiz has asked Congress for \$30 million to implement a plan to appeal to younger listeners in Arab countries by playing music and hiring natives to broadcast programming tailored to local tastes; \$15 million of that amount has already been approved by a House subcommittee. The *Times* noted that the plan to expand VOA is also designed to balance the growing wave of anti-American feeling in the Middle East. "A lot of what we want to do," said Pattiz, "is simply present an accurate view of the United States."

FCC Actions

Newly confirmed FCC Commissioner Kevin Martin attended his first FCC meeting as a commissioner July 12. Referring to the commission's party-line split of three Republicans and two Democrats, Chairman Michael Powell said that Martin's arrival made for a "full house." "I'm not a poker player," Powell said, "but I'm told a full house is a good thing, and we have one. We have all our cards, and I'm happy to welcome Kevin Martin to the commission." Commissioner Gloria Tristani extended Powell's poker analogy, saying, "I am a poker player, and a full house is a good thing ... although [we're] three of a kind and two of a kind."

• Recently confirmed FCC Commissioners Kathleen Abernathy, Michael Copps and Kevin Martin will attend the FCC Policymakers' Breakfast on Sept. 7 at NAB2001 in New Orleans. Commissioner Gloria Tristani declined the NAB's invitation because, her staffers told R&R, she is unable to attend all of the many functions to which she is invited.

• Since Sept. 30, 2000, 108 commercial FMs, 76 noncommercial FMs and 31 new AMs have signed on, according to the FCC. That means that, as of June 30, there were 12,932 radio stations on the air, up from 12,717 in September 2000.

• David Sappington has been named the FCC's new Chief Economist, replacing Gerald Faulhaber. Sappington currently holds the Lanzillotti-McKethan Eminent Scholar Chair of the University of Florida's Economics department. The FCC has also named Jonathan Levy Deputy Chief Economist. Levy, who has been at the FCC since 1980, has served as Acting Deputy Chief Economist for the past six months. Before that he was a senior staff economist at the commission's Office of Plans and Policy.

• On July 15 the FCC launched the first phase of a major renovation of the www.fcc.gov website. Phase one includes enhancements to the homepage, the commissioners' pages and the homepages of the Enforcement, Wireless and International bureaus. Other pages will see design changes between now and the end of September, and an improved search function will be added in the later stages of the site's redesign, which was implemented after an evaluation that included input from the public. The object of the changes is to provide greater uniformity among all the sections and pages, making it easier for users to obtain information.

Bodenchak To Create Hedge Fund

Morgan Stanley media analyst Frank Bodenchak was named one of the top 10 stock-pickers by *Institutional Investor* in 1999 and 2000, and, after 5 1/2 years at Morgan Stanley, he's fulfilling a long-standing career goal of starting a hedge fund. Bodenchak, who plans to invest nearly all of his own money in the fund, said he'll invest in "undervalued companies where I believe there is a high likelihood of achieving above-average risk-adjusted returns." He told R&R that he hopes for 20%-30% annual returns for the fund. Bodenchak will continue to work with Morgan Stanley during a transition period and expects to open an investor fund during the second half of the year.

Jim De Castro Joins MBC Board

Jim De Castro has joined the board of the Museum of Broadcast Communications, which administers the United States' only Radio Hall of Fame. Currently CEO of Nothing But Net, de Castro was co-founder and COO of Evergreen Media and later Vice Chairman of AMFM Inc.

Arbitron Offers Handbook Online

Radio stations can now obtain Arbitron's *Rating Distortion & Rating Bias* handbook in English or Spanish at www.arbitron.com. The handbook gives examples of radio-station activities that should be avoided because they may have rating bias or distortion potential. It also outlines measures for requesting an inquiry into another station's activities and describes how to request a free Arbitron prereview of planned promotional activities. Arbitron Sr. Policy Analyst Dave Willinski describes the prereview process as "the single most effective means of avoiding rating and distortion bias." As a condition of its Media Rating Council accreditation, Arbitron is required to report activities that could potentially distort ratings.

Transactions

Continued from Page 6

including an escrow deposit of \$33,750 with the balance due in cash at closing.

BUYER: Mount Ocean Media LLC, headed by President Sun Young Joo. Phone: 973-697-0063. It owns no other stations.

SELLER: Catholic Radio Network Ken Carter. Phone: 617-423-0210

FREQUENCY: 1590 kHz
POWER: 3kw day/1kw night
FORMAT: Religious Talk

Texas

KVTT-FM/Dallas

PRICE: \$5 million
TERMS: Asset sale for cash
BUYER: The Learning Foundation Inc., headed by President

James Hilliard. Phone: 561-432-5100. It owns no other stations.

SELLER: Research Educational Foundation, headed by Secretary Stanley Thomas. Phone: 214-351-6655

FREQUENCY: 91.7 MHz
POWER: 100kw at 1,099 feet
FORMAT: Christian
BROKER: John Pierce & Co.
COMMENT: The Learning Foundation is purchasing KVTT-FM from Research Educational Foundation for \$5 million, and it is also purchasing real estate valued at \$17 million from KVTT's seller. This transaction was originally reported in the July 13, 2001 issue of R&R as a \$22 million deal.

Wisconsin

FM CP/Mukwonago (Milwaukee-Racine)
PRICE: \$3.71 million

TERMS: Asset sale for cash

BUYER: Salem Communications, headed by President/CEO Edward Atsinger III. Phone: 805-987-0400. It owns 82 other stations, including WYLO-AM/Milwaukee-Racine.

SELLER: Outlook Communications, headed by President Tom Gilligan. Phone: 614-761-9292
FREQUENCY: 105.3 MHz
POWER: 6kw at 328 feet
FORMAT: N/A

BROKER: Donald Bussell of Questcom Media Brokerage
COMMENT: In addition to its payment to Outlook, Salem must pay the FCC \$421,000 for a bidding credit taken by Outlook for which Salem is not qualified. Additionally, Salem will pay Waters Broadcasting its \$2.79 million to downgrade its WCXT/Hart, MI from a C1 to a C2.

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- Lisa Decker in the GM Spotlight, Page 12
- John Parikhal's Competitive Edge, Page 14
- Radio Gets Results, Page 17

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"If men can run the world, why can't they stop wearing neckties? How intelligent is it to start the day by tying a little noose around your neck?"
— Linda Ellerbee

A RELATIONSHIP FOR A LIFETIME

■ The strategy behind cable's 'Television for Women'

By Pam Baker

Sales & Marketing Editor
pambaker@ronline.com



PAM BAKER

Critics were skeptical — would enough people watch a cable channel programmed exclusively for women? Cap Cities/ABC took a risk when it gave its Lifetime channel a face lift and boldly began calling it "Television for Women."

The story of Lifetime begins on Feb. 1, 1984, with the merger of two cable channels — Daytime and Cable Health Network. Daytime was owned by Hearst/ABC Video Services, and Cable Health was operated by Viacom, which sold its share of Lifetime to Hearst and Capital Cities/ABC in 1994. April Fools' Day in 1994 was chosen to introduce the new and improved Lifetime "Television for Women."

The joke ended up being on the critics: Lifetime proudly holds the No. 1 position in all demos among women 18-34, 18-49 and 25-54. A fairy-tale ending for a business now operating as part of the Walt Disney kingdom.

In August 1999 Rick Haskins joined Lifetime Entertainment as Exec. VP/ Lifetime Brand, overseeing brand management, creative direction, promotion, media placement, licensing and merchandising for Lifetime Television, the Lifetime Movie Network and Lifetime Online (www.lifetime.com). In August Lifetime Entertainment will be launching Lifetime Real Women, a reality-based channel featuring documentaries, movies and specials, all presented from women's perspectives.

Since this week's issue celebrates the female-friendly Adult Contemporary format, I thought radio stations might benefit from a sneak peek into the creative mind of Haskins, Lifetime's brand master. Enjoy!

R&R: What are the goals of Lifetime Television?

RH: Our goal is to be No. 1 in the hearts and minds of women. As simple as that sounds, it really is our goal, because we believe that if you can deliver to your consumer audience what they want, your ratings, your ad revenue and everything else will follow. So we really want to be a part of women's lives.

R&R: Several radio stations have tried to create Lifetime-type Talk formats and failed. Why has your female-targeted cable network succeeded?

RH: I think that there are two secrets to our success. One of them is longevity. We are coming up on 18 years [since the Daytime merger], and we've been in it for the long haul. No. 2, in 1994 we made a commitment that we were television for women, and we have not veered from that. What's probably

happening is that there's come a point where people are not patient enough if it doesn't pay off immediately. They look to another thing, or they want to change the format. In building a brand, you have to have persistence and patience.

The decision to program Lifetime as television for women was ultimately based on the demos and the abundance of women watching the network. Lifetime had courage enough to say, "We're going to commit to being television for women because so many women are watching us."

It really was groundbreaking. I think that it's really interesting, because women are 52% of the population, and they control over \$3 trillion in disposable income. So it's the absolutely perfect target audience, because it's so big and so broad and controls so much wealth.

R&R: How important are Lifetime's original series and movies? Has original programming been cost-effective?

RH: It absolutely has. I used to work at Procter & Gamble, and you always have your profit generators and what's called your "loss leaders." Tide detergent is a loss leader because it draws people into the store.

The stores know they're not going to make a lot of money on it, but they also know that it's going to bring people into the store. I think you've got to take that model from packaged goods into programming. Some programs are going to make you a lot of money, and some are going to be loss leaders.

Creating original programming gives us something to talk about and something to promote. Once we bring people in to watch the shows, that gives us an opportunity to promote and showcase all of the other wonderful aspects of Lifetime. So I think it's a very important piece of the brand. But, ultimately, it is just a piece of this very special brand.

R&R: The Intimate Portrait series appears to be a huge success. Your branding efforts seem to have paid off — it's my favorite Lifetime program. What are the top-five programs on Lifetime?

RH: We have the No. 1, No. 2 and No. 3 dramas on basic cable — that's *Strong Medicine*, *The Division* and *Any Day Now*. That's our Sunday lineup, and they're all original programs. Two others that are really big for us are *Golden Girls*, which fits right in with our brand, and *Unsolved Mysteries*, which we just launched with our new season.

R&R: What is your strategy for launching new programs?

RH: I think one of our secrets is that we treat our programming like a product launch. A lot of times what you see in entertainment is that people promote, promote, promote until the day of launch, then you see no more promotion on a particular program. What we

do is try to promote 365 days a year. So, yes, we promote before the launch, but after a show has launched, we continue to support it, and we continue to promote it, and that's one of our secrets for success.

R&R: What types of advertising vehicles do you use?

RH: My favorite is radio. I think that it's a huge connection with our audience. Some of the studies we've read say that radio reaches about 91% of women 18-49, which is a huge, huge reach for us. We also know that radio is the No. 1 medium between 6am and 6pm, so we capture a lot of women there.

Radio is definitely one of our big things.

We also believe that TV drives TV, so we do a lot of cross-channel advertising.

Outdoor is the third tier that

we like to do on some of our special shows, like *Intimate Portrait* or our original programs.

R&R: Who does your advertising buying?

RH: We have the best buying service in the world — Carat. We are very happy with them.

R&R: Has Carat been able to put together promotions with radio stations?

RH: We work with Impact and Splash. In fact, right before this meeting we were talking about a big promotion we're going to be doing in October behind our Women Rock concert, which we're going to be working on with one of those companies. We love radio!

R&R: What has been Lifetime's biggest failure — something that you launched that just didn't work? And what did you learn from that experience?

RH: It's really hard to get traction on daytime programming, and if I had to say one thing that hasn't been as successful as we wish it could be, it's been the launch of some of our daytime programming. It's

"Women are 52% of the population, and they control over \$3 trillion in disposable income. So it's the absolutely perfect target audience, because it's so big and so broad and controls so much wealth."

really, really difficult to change women's habits, particularly in the daytime. I've been disappointed in this area, and it hasn't been as successful as we've wanted it to be.

R&R: I'm very impressed with Lifetime Online. The demographics are fantastic — 33% women 18-34, 47% women 35-54 and 10% women 55+. These numbers are an advertiser's dream. In the past year Lifetime Online has increased its page views by 464% and unique visitors by 372%. How have you marketed your online efforts, and what were your goals?

RH: I took over online about nine months ago, and, really, what I did was go back to the basics. I said, "Online is going to support the brand," and what we

Continued on Page 17

STEVE & DC

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18 - 34 18 - 49 25 - 49
25 - 34 25 - 44

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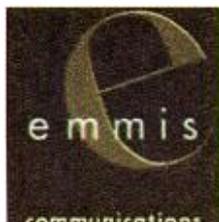
18 - 49 25 - 54 18 - 44
25 - 34 25 - 49 25 - 44

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John Beck, Senior VP
Emmis Saint Louis



Jeff Smulyan, President
Emmis Communications

Contact Rick Wilhelm (314)613-7835 or rwilhelm@stl.emmis.com

R&R GM spotlight

LISA DECKER

VP/GM of KYCW-AM, KBKS-FM, KMPS-FM, KYPT-FM & KZOK-FM/Seattle (Infinity)



■ The pride of Seattle

This week's GM Spotlight honors 20-year radio executive Lisa Decker. "It's great to have a strong, intelligent female leading the troops here in Seattle," e-mails one R&R reader. "Lisa is very committed to the stations and to the Infinity organization," comments a staffer, who adds, "She's a smart woman with a lot of class." Congratulations!

I decided to enter the world of broadcasting because:

"I knew it was the perfect career for me. I went to school at Washington State University, which has an excellent communications department. As part of the program, it offered internships for credits. I did my internship at an ad agency in Seattle, and the media director set me up on a day of sales calls with a female sales rep who sold for



KMPS-AM & FM. At the time Kay Spilker was the top rep in the city. She averaged 2 1/2 new accounts each week. The station's management cut her list by 20% every quarter, and she still made more than the GM. It was an unforgettable day, and I knew then I would work in radio."

First job in broadcasting:

"As a sales assistant for Eastman Radio in Seattle in 1981. My first sales job was a year later, in Portland, OR at a CHR station, KMJK. Infinity now owns it, and it's a Smooth Jazz station."



Career highlights:

"Going on the day of sales calls with Kay Spilker; getting my first radio job; my first sales job; my first order; being hired at KINK/Portland, OR as a sales rep; getting promoted to GSM at KINK; and being promoted to my current position as GM.

"Another great highlight for me is meeting and working with some incredibly smart, thoughtful and fun people. There is no way these highlights could have happened without the help of those people who believed in me and gave me these opportunities."

The most challenging aspect of being a GM:

"This is such a great job, and I work with some wonderful people at these stations and at the corporate level. I feel supported, challenged in a good way and very fortunate to work with these people. Because of them, my challenges are minimal."

My most unforgettable moment at a radio station:

"It was unforgettable and scary. I called on all the concert promoters when I worked at KMJK, and, because of that, I had to work with a nightclub owner. He and I had a meeting in his office one afternoon to discuss upcoming shows and what we needed promotionally. His office was very small and in the back of the club. Nobody was in the club but us. The

client decided he was going to make advances, and he reached over and locked the door. It was an old lock with a skeleton key. He had the key, and I couldn't get out. He was serious, and I was scared to death. I got really tough, and fast. With some fast talking I made him unlock the door and let me out. Needless to say, I would never make a call on him by myself again. This guy was truly scary. Years later he was convicted of murder! I'm just glad it wasn't me."

My favorite album of all-time is....

"John Lee Hooker's *The Healer*."

I'm most proud of:

"The community involvement of the stations I have worked for in Portland and Seattle. All the stations have been and are currently involved in community events and fund-raisers. Radio has a



tremendous impact in these communities, and it is very gratifying to provide your community with such a powerful resource."

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

"Don't quit." My mother taught me that at a very early age and never let me quit anything without giving it my all first. That advice has served me well over the years."

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

"I have a fear of snakes and heights."

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

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How does he get these ratings?

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Adults 18-34 #1

Adults 18-44 #1

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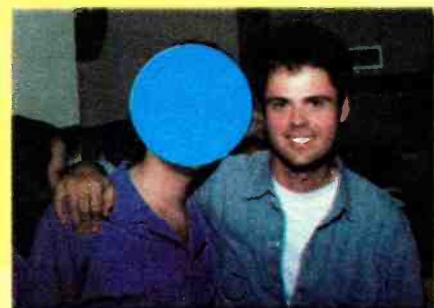
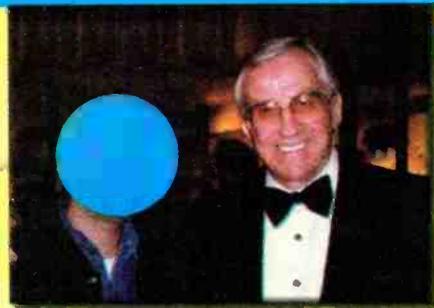
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*Source: Arbitron, WINTER '01 - M-F, Prime Persons 6AM-10AM, MSA

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THE COMPETITIVE EDGE

TREND SPOTTING

By John Parikhal

JOHN
PARIKHAL

If you wore a headband during the '60s, slid into platform shoes during the '70s, bought a time-share vacation during the '80s or day-traded in the '90s, you're probably ready for the next fad. If you had a white disco suit or a pair of Air Jordans, you're already aware of how quickly a fad can fade. Yet, while

fads are short-lived, many of them are harbingers of emerging — and less obvious — trends.

People who got badly hurt during the dot-com craze fell for a speculation fad and the lure of instant wealth. But dot-com speculation masked a growing trend: an increasing demand for personalization by customers for convenience, control and connection.

The relationship between fads and trends isn't always obvious because fads are more exciting, more extreme and more tangible than the trends they represent. For example, deregulation and consolidation are dramatic, ongoing symptoms of a historical trend in American business; that is, the desire of big companies to get bigger so they can crush competition. The other part of this trend is an on-again, off-again battle with regulators trying to maintain fair competition.

TAKE ADVANTAGE OF DEMO TRENDS

Examining large-scale shifts in population is part of the science of demography, and it makes some trends very obvious. Census data show that the population is aging and that the majority of Americans will soon be middle-aged or older. The data also show that America is becoming much more multicultural and ethnic. These are trends.

FADS VS. TRENDS

- You can't miss a fad, but you can miss a trend.
- You can't predict a fad, but you can predict a trend.
- Fads explode, trends emerge.
- A fad is a blip on the surface of a trend.

As people get older, they become slightly more resistant to new ideas and new music. That should mean that the growing older audience will show a general tendency toward oldies, nostalgia and conservatism. And so we see a fad for new Oldies formats, such as '80s stations or hybrid formats like that of Classic Hits WDRV (The Drive)/Chicago.

At the same time, another trend is continuing: the increase in the Hispanic, black and Asian populations. The Hispanic population is growing so quickly that it will affect media and marketing for

| Fad | Trend |
|-------------------------------|--|
| Crocodile Hunter and Survivor | Artificial adventure shows |
| Piercings and tattoos | The body as self-expression |
| Young girl bands | Teen female power |
| Making quarterly numbers | Efficiency through people and innovation |
| Bigger SUVs | A need to feel more powerful on the road |
| '80s formats | More versions of Oldies radio |

years to come. Together, these things suggest that the trend toward a graying population will collide with some of the trends emerging from ethnic changes in America. This will create a flurry of experimentation, tension and new ideas.

In this environment, fads will pop where the two forces meet. The most obvious fads will revolve around food, clothing and health. For instance, fads are still cropping up around baggy clothing, "food-aceuticals" and herbal medicines.

TECHNOLOGY AS TRENDSETTER

Along with demographics, technology shapes trends. The convergence of the Internet, mobile phones and PDAs like the Palm Pilot allows unprecedented opportunities to personalize communications. That convergence also sets up the biggest trend of all: the battle between the consumer and the consolidator for power over the entertainment future.

Consumers want to control their entertainment, repackage it and share it. The consolidation model is designed to provide and distribute content in ways that give consumers very little control.

Technology is also part of a huge trend toward the



Million-dollar fad by Hungarian inventor Enro Rubik.

virtual. Whether it's the Tomb Raider game or Clear Channel's Prophet voicetracking system, the trend is the same: Real people in real time are disappearing from many parts of the entertainment business and being replaced by technology that creates the illusion of reality.

FOLLOW FADS, USE TRENDS

Radio and records can thrive in this environment by following a couple of basic rules. First, if a fad fits your format, jump on it very fast, work it very hard and get off it as quickly as you

Consumers want to control their entertainment, repackage it and share it

can. Don't touch a fad that doesn't fit your marketing and positioning strategy, and if it doesn't fit your station's image, stay away. Some fads to watch out for: *Survivor*-style contests and mean-spirited talk shows.

Some trends to use: any technology that makes you sound better and more entertaining and a station website to provide more detail about your product, connect with listeners and give them control.

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

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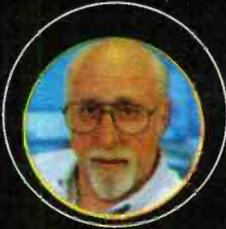
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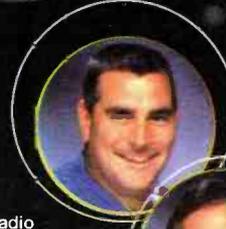
The NAB Radio Show Keynote
Tom Peters
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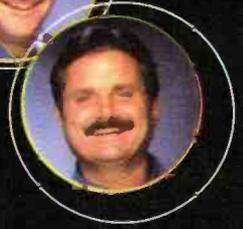
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LIFETIME

Continued from Page 10

did was look at those things that were important and were really ratings-getters on the air. Then we looked at what was important from a brand perspective and really focused on those things.

One of our biggest successes has been *Golden Girls*. So we said, "Golden Girls is really popular for us on-air. How can we take that experience and use it online to give our consumers a like experience?" So we created this game called "Find Your Inner Golden Girl," where you can take a test to find out which Golden Girl you're most like.

Another huge success was in January, when we offered an opportunity for people to lose that 10 pounds they gained over the holidays. They'd watch Denise Austin's *Fit & Lite* at 7am and *Daily Workout* at 7:30 Monday through Friday. Then, going online, on Saturdays and Sundays we had 28-day meal

"A lot of times what you see in entertainment is that people promote, promote, promote till the day of launch, and then you see no more promotion on a particular program. What we do is really try to promote 365 days a year."

plans. Then Denise Austin became users' personal trainer on Sunday nights with live chats. We built a community of people who wanted to lose weight, had a common goal and could support each other. We tied in a couple of advertisers, including Dr. Scholl's and Kodak, and we gave away a grand-prize trip to a top spa. It was a great promotion.

R&R: What has been Lifetime's most successful online promotion?

RH: Our most successful online promotion was

just last month, and it was tied in with our *Weddings of a Lifetime* show. We ran a documentary on million-dollar weddings, then users could go online and get that million-dollar look for less. So they could watch the show, and, for everything that they saw and liked on the show, they could find a price point they could afford for a similar item, whether it was a dress, shoes or cake.

R&R: How did you measure the success of the promotion?

RH: We measured it in two ways: by the ratings of the special — it was our highest-rated *Weddings of a Lifetime* ever, at a 2.3 — and by traffic online. We had our highest level of traffic ever in the month of June.

R&R: As far as generating revenue with that promotion, what were the results?

RH: I think that we got some new sponsors, and we were very, very happy with it. The reason I'm a little bit hesitant here is that we really don't measure success online by revenue; we look at it as a brand-builder, and if the revenue comes, that's great.

R&R: So what are the goals for Lifetime Online?

RH: Our goal online is to build and support the Lifetime brand, simple as that. And that goes back to being No. 1 in the hearts and minds of women. Be an important part of their lives, and everything else will follow.

Lifetime is a really strong and important brand for women. We really want to make a difference in women's lives. It's more than just brand loyalty, it really truly is. We get e-mail from people thanking us for saving their lives because of the breast-cancer messages we give. That's important to us. Carole Black, our CEO, believes deeply in that cause.

We're just launching another cause, violence against women, and we really do want to make a difference in women's lives. I know that it's not a revenue goal. I know that it's not a business goal, but it's something that we, as a brand, can do for our target audience. Yes, we are a business first. But a lot of things we do are based not on business decisions, but on value to our consumers.

RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

FASHION SUCCESS ON THE GEORGIA CATWALK

It's no secret that most women love to shop — young girls, teens, rising executives, moms on the go — and fashion is big business. But one often-overlooked segment is plus-size consumers. Did you know that, according to a study by Marketdata Enterprises, the typical plus-size woman spends \$932 a year on clothing?

Category: Women's Clothing

Market: Atlanta

Submitted by: WHTA/Atlanta

Client: Runway Fashions

Situation: Although Runway Fashions had been in business for almost three months, the suburban Atlanta store had not yet staged its grand-opening ceremonies. Before officially celebrating the opening, Runway Fashions planned to hold an introductory storewide sale to highlight the various lines of women's designer apparel and accessories it carries.

Objective: Runway Fashions wanted to make potential customers aware of the sale, introduce the store to the community and, hopefully, begin building a customer base before the grand opening. The introductory sale was scheduled to run for one weekend.

Campaign: Runway Fashions owners Peaches and Tiba Shepp knew that they would have to stimulate interest among female consumers ages 18 to 34. Fortunately, the demographics of radio station Urban WHTA (Hot 97.5)/Atlanta were a good match. The station arranged a four-day schedule that included five 60-second spots per day. Hot 97.5 was responsible for all ad copy and even created a new slogan for Runway, "New World Fashions for the New World Woman," that was an immediate hit with customers.

Results: The results of the ad campaign promoting the store's pre-grand-opening sale easily surpassed the owners' expectations. "We sold out of much of our merchandise," says Peaches Shepp, "and many of the shoppers who came to the promotional sale have become regular customers. The campaign was successful because Hot 97.5 was able to target the young, fashion-conscious women who respond to the trendy clothes we carry. Our merchandise was also very attractively priced for the sale, which the radio ads effectively emphasized." Runway Fashions has continued to advertise regularly with WHTA, and the station is planning a live remote to highlight the store's upcoming grand opening.

RAB TOOLBOX

More marketing information and resources from the RAB

Here you'll find more marketing information and resources from the RAB. For more information, call the RAB's Member Service HelpLine at 800-232-3131, or log on to RadioLink at www.rab.com.

INSTANT BACKGROUND — WOMEN'S WEAR

Percentages of women in the following age groups who feel they are among the first to try new fashions: 16-19, 54%; 20-24, 37%; 25-34, 32%; 35-55, 26%; 55+, 21%. According to a 2001 survey, the most-important elements in deciding where to buy women's apparel are selection (43%), price (25%) and quality of clothes (17%). (*Cotton Inc. Lifestyle Monitor*, 2001)

FROM THE RAB'S RADIO MARKETING GUIDE AND FACT BOOK

Every week radio reaches 92.5% of those who purchased women's or girls' clothing in the past four weeks. (The Media Audit, January 2000-March 2001 National Report, Radio)



ITSY-BITSY, TEENIE-WEENIE, HOMEMADE LIFESAVER BIKINI

They're crazy from the heat out in Honolulu, where CHR/Rhythmic KXME (XtremeRadio@104.3) hosted the first-ever "Budman & Booger Homemade Bikini Contest." The morning duo held a contest at the World Cafe club, where dozens of young women modeled their homemade creations. Listener Christina Tanaka won the contest by making her bikini out of Lifesavers candy and thread. Now that's some hard candy!

Webcaster eYada Downed By Lack Of Advertiser Support

■ Other factors may also have helped doom the 'Net-only Talker

By Kurt Hanson
& Paul Maloney

RAIN: Radio And Internet
Newsletter



KURT
HANSON

As reported here last week, Internet-only Talk network eYada.com has closed its doors. On July 9, at approximately 6pm CT, *Wrestling Observer Live* host Dave Meltzer explained the situation to his listeners and said goodbye, and the stream went silent. The website at www.eyada.com has been replaced with a single page of contact information for former eYada staffers.



PAUL
MALONEY

Carol Klentner, former eYada VP/Public Relations, confirms to R&R widespread press reports that the company folded because of its inability to sell advertising. She adds, however, that it was the fact that both the advertising and investment markets have slowed that killed eYada. "We could have survived if it was one or the other. We were hit by a 'perfect storm.'"

Hopeful Beginnings

Bob Meyrowitz, creator of the legendary syndicated *King Biscuit Flower Hour*, launched eYada late in 1999, and in March of 2000 the company announced it had received funding of \$25 million from investors Time Warner, Boston Millennia Partners, Chase Capital Entertainment Partners and Credit Suisse First Boston. Its programming, originating from three studios in Times Square, featured such personalities as former WABC/New York talent Lionel, the *New York Post*'s Richard Johnson and *New York Daily News* gossip columnists Rush and Molloy.

But the future began to look bleak for eYada in January of this year, when the company announced a 30% staff reduction and program cancellations that took its lineup from 28 regular shows to 13. The webcaster ranked 40th in Arbitron's January Webcast Ratings, having streamed 91,600 Aggregate Tuning Hours for the month, but it didn't appear in the top 75 in February, the last month for which ratings are available.

The company has confirmed to the press that all

70 employees will lose their jobs, but it's not known what eYada plans to do with its assets, including its streaming hardware and program archives. Klentner issued a release on the day of the shutdown saying that *The Lionel Show*, which is syndicated to broadcast radio, will continue to be produced and distributed without interruption.

Stale Approach, Obscure Ads

Let's think about it: What did eYada offer consumers that was new and different? Talk shows with a national audience? There are dozens of nationally syndicated talk shows already. Interactivity? No more than any broadcast-radio talk show. The hosts' freedom to swear on the air? That's not much of a bonus. About the only real benefit eYada had over traditional Talk radio was that consumers were able to listen to archived shows.

Thinking back — admittedly, with the benefit of 20/20 hindsight — the advertising for eYada, at least in Chicago, was obscure "image advertising." One bus board included an image of a dead fish. More recently, a board showed surgeons in the middle of an operation, with one surgeon saying, "Oops!"

eYada's January ATH of approximately 91,600, divided by the approximately 500 listening hours in a month (Monday-Sunday, 6am-midnight) gives us an AQH audience size for eYada of about 183 listeners. And consider this: If eYada had an AQH of 183 in the U.S., it probably had an AQH of about eight in the Chicago market. Was it ready for obscure image ads? An explicit introductory campaign would have been more appropriate.

The whole thing just didn't make sense. How could eYada afford to maintain street-level studios in the Times Square area and a stable of talent large enough to broadcast from three studios simultaneously when it had so few listeners? Even if it had been growing, say, 10% a month, how long would it have taken to obtain an AQH of even 1,000?

Unfortunately, the answer to each of these questions is simple: eYada offered nothing new, did not create effective advertising and was finally unable to afford to continue. Sadly, that means the once-promising webcaster has become the latest in a long string of Internet-radio concerns to shut down because it was unable to maintain an audience large enough to attract either advertisers or investors.



Beethoven.com's Active Listenership

Finding a good Classical webcast isn't necessarily the easiest thing to do. Generally, the best way to find such a station has been to find an NPR affiliate that streams — and then you'll have to keep tabs on its schedule to make sure you won't be hearing the *BBC World News* when you want to be hearing Mozart.

But there is an alternative: Beethoven.com (www.beethoven.com), an encouraging website that has built up (for a webcaster) a considerable following. In fact, the Beethoven.com stream was No. 1 in Arbitron's Webcast Ratings for February, the most recent month for which ratings are available. Impressive, considering that the site isn't playing hit music and doesn't seem to have a huge marketing campaign to support it.



Beethoven targets, of course, classical-music enthusiasts, and it seems to be doing a very good job of it. In fact, its numbers — as well as, I suspect, the quality of its demographics — seem to have garnered some ad support in the form of audio spots in the stream.

While most of what's played on Beethoven.com is classical (or thereabouts), the programmers do shake things up a bit. Looking through the station log, accessible from the homepage, I see movie scores, Metallica songs as played by the Apocalyptic string quartet and classical composers ranging from Bach and Vivaldi to conservative modern authors. I've also seen a single Stravinsky piece on the playlist, but nary an avant garde composer along the lines of Terry Riley or Philip Glass. Some may very well consider that a blessing, and I imagine that Beethoven.com does well as either a background or a foreground station, with only the occasional "Ride of the Valkyries" to stir things up.

The website has a fair amount of content to go along with the streamed programming, and most of it is vibrant and useful, if not terribly original. There is a form for requests that does have a little touch I've never seen before: It shows a sampling of the cities and countries from which requests have come in. Additionally, the station encourages repeat listening by honoring most requests.

Continued on Page 20

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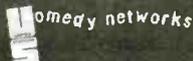
Here's a sampling of this year's topics: **The Show Behind The Show** - The tricks for building healthier, happier and more productive shows before ever turning on a mic. **Crisis Management** - The right steps for recovering from on-air blunders or mishaps **The Executive Roundtable** - Morning radio's future as seen through the eyes of radio's top executives - **Toys for Talent** - The latest gadgets and technology for air-talent **More Talk, Less Music** - The do's and don't's of adding more talk to your show **The Best is Yet to Come** - How to maximize your success in a changing market. Plus, your Boot Camp favorites are back: **Battle of the Bits IV** **The Producer's Forum - The Programming Roundtable** **The Women's Forum** and **Nightly Critique Rooms**.

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Court Orders Napster Off-Line Until Filters Are Perfect

■ Company settles infringement suits with Metallica, Dre

Napster attorney Steven Cohen told the U.S. District Court in San Francisco last week that the file-sharing software provider's audio-fingerprinting system for blocking the trade of copyrighted song files is 99.4% effective. The court's response: That's not good enough.



Napster has been down for what its website calls "service upgrades" since July 1. In her July 11 ruling Judge Marilyn Patel ordered Napster to stay off-line until it shows that it can effectively block all copyrighted files. According to transcripts of the closed-door session, Cohen told Patel, "We are approaching a system that has a zero rate of error ... and, according to what the engineers tell me, you'll never get to a zero, because that would assume human perfection, and humans aren't perfect."

Recording-industry attorney Russell Frackman countered that even one unauthorized song on Napster could harm an artist because of the potential for that song to be distributed to millions of people. Patel agreed and insisted on a 100%-effective filtering system, saying, "There should be no copyright infringement, period." In response to Napster's request for a standard that would allow it to go back online, Patel reiterated, "The standard is to get it down to zero."

A statement on the Napster website from company CEO Hank Berry reads, in part, "Napster will obey this order, as we have every order that the court has issued. We believe the judge's order is inconsistent with the Ninth Circuit's [July 2000] decision [to reverse as too broad Patel's initial injunction against Napster] and wrong on a variety of other grounds." An emergency appeal of the ruling — was filed with the Ninth Circuit Court on July 12.

RIAA President/CEO Hilary Rosen said of the District Court's decision, "Judge Patel's decision that Napster should not resume operations until it can show that it can comply with the court's modified preliminary injunction was inevitable — given its failure to comply with the court's order for so long.

"While we appreciate that Napster is attempting to migrate to a legitimate business model, its failure to prevent copyright infringement from occurring on its system has only hampered the development of the marketplace in which it now hopes to compete. It is difficult for the legitimate online marketplace to compete with free."

Napster Settles With Artists

Details of the District Court's decision hit the media just minutes after Napster announced that it

had reached settlements with two of its most prominent foes in the artist community, Metallica and Dr. Dre. Napster said it has agreed to "continue to refine filtering technology for identifying and blocking access to files that artists and other rights-holders do not want to allow users to share." The company also said that it will follow the guidelines of the February 2001 revised injunction against it and will adhere to the requirements of the Digital Millennium Copyright Act.

Metallica and Dr. Dre have, Napster said, "agreed to allow the sharing of certain of their material from time to time once an acceptable model is in place that ensures payment to artists and publishers for the use of their works." The service also said that Metallica will have a voice in the development of that new model.

Metallica co-founder Lars Ulrich said, "Our beef hasn't been with the concept of sharing music. Everyone knows that we've never objected to our fans trading tapes of our live concert performances. The problem we had with Napster was that they never asked us or other artists if we wanted to participate in their business."

Dr. Dre said of the agreement, "I work hard making music — that's how I earn a living. Now that Napster's agreed to respect that, I don't have any beef with them."

—Paul Maloney



Continued from Page 18

The homepage also sports a "Classical Music News" section, which is not as dreary as it may sound: One top story last week was about protests in Jerusalem over conductor Daniel Barenboim's decision to end a concert at the Israel Festival with a selection from Richard Wagner's *Tristan und Isolde*.

Beethoven.com has one of the most active message boards I've ever seen on an Internet-only station website, and that in itself is a pretty good indication of the station's vitality. Message boards are notoriously difficult to start up and can be even more difficult to maintain. Beethoven.com's boards appear to be largely self-sustaining, with users starting threads and discussing all sorts of things, from individual compositions to Napster to, on the day I visited, "Neuroesthetics and Music."

The site also has most of the little things that keep an Internet-radio critic happy. There's an unobtrusive little "Now Playing" window that can be called up and kept up. As mentioned above, there's an extensive music log, and there's a very nice FAQ to help users along. Most areas on the site are only one or two clicks away from the homepage.

I do have a few little gripes. The most serious is that Beethoven.com streams only in low-fidelity Windows Media, which is a bit disappointing. I can imagine that classical fans might particularly want a high-quality stream. But Beethoven.com does seem to be doing very well without it — while avoiding the high cost of heavy-bandwidth streaming.

On the whole, Beethoven.com is a smallish website that doesn't overreach and that does what it does pretty well. So it is, by webcast standards, quite successful.

—Ralph Sledge

READER FEEDBACK

This week RAIN readers respond to last week's story "Staff Cut Casts Doubt on the Future of Live365."

From Marc Lemay:

While I'm a Live365 user and supporter, the folks there really haven't been open to the users' needs. Rather than developing an inexpensive revenue-generating concept, Live365 went completely the opposite way and went after the big boys with a pricing plan that's way out of the league of those of us who use Live365 for more than just a hobby. A small fee (\$20-\$40 a month) might have discouraged those who were playing radio for fun — and probably would have eliminated half the streams on Live365.

You can't expect to keep dipping into the well and not have it run dry — that's true both on Live365's side and its users'. Further, rather than placing random posts on their message boards at Live365, why haven't the Live365 powers that be posted a message on the front page of the website if things really aren't as grave as they appear? How about an e-mail for the folks who have been using their services, rather than leaving us to find things out from other media? It's a sad state of affairs for many dedicated folks who use and listen to Live365 streams.

From Kén Robinson:

Internet content suppliers have come and gone during the four years my own media website has been online. However, the loss of Live365 would be the most disappointing. It is such a unique service. I think the public would listen if they knew about it.

From a RAIN reader:

Live365 has great offerings, although I have an interest only in stations that are not amateur-produced. To my mind, Live365's biggest stumbling block is its need to first check users' computer systems, then install its own "minibrowser" each time a user changes stations. Even if you have a first-rate computer system, that is way too time-consuming.

As a result of that problem, I haven't gone back to the Live365 website. I can get everything I need on other software, such as the old version 6.0 of MusicMatch or vTuner or Hiwire. If Live365 had a one-time downloadable browser like the ones those services offer, I would be back immediately.

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.

DIGITAL BITS

MusicMatch Reaches RIAA Agreement, Lays Off Staffers

MusicMatch and the Recording Industry Association of America Monday reached a licensing agreement for music performances webcast through the MusicMatch Radio service, establishing terms for the webcaster under the statutory-license provision of the Digital Millennium Copyright Act. MusicMatch President/CEO Dennis Mudd said the agreement will let the company "offer a uniquely compelling music experience to users and provide fair compensation to artists and labels." Concurrently, MusicMatch and several RIAA-member record labels have agreed to drop their pending lawsuits against each other.

In other news from MusicMatch, last week the company laid off 44 employees, about a quarter of its staff. Company spokesman Gary Brotman told R&R that the positions eliminated were nonessential or could be covered by other staffers.

Clear Channel Chooses Globix As Web Host

Clear Channel Interactive Network has selected Globix Corp. to host and manage the systems infrastructure for a large part of its online business. Globix will provide hosting for Clear Channel Interactive software, including monitoring, reporting, management and security. The company will also design and build network architecture for CCIN.

Radio Groups To Launch Video-Capable Websites

NextMedia Group, Pamal Broadcasting, Brill Media and The Cromwell Group have teamed with Yo Network to develop radio-station web-

sites that are able to stream video. Yo's IT Vortal software will allow web users to watch video of station personalities, shows and station events and will expand the participating stations' advertising opportunities into the video arena.

WPTF/Raleigh To Debut AP News 'Net Station

Curtis Media's News/Talk WPTF/Raleigh is set to launch TriangleNewsRadio.com, an Internet-only station based on AP's 24-hour "All News Radio" format. WPTF will couple its own reporting with AP's state and international news and features to create a service targeted to North Carolina's Research Triangle region. The station plans to sell targeted spots on the stream. Bonneville's WTOP/Washington currently uses "All News Radio" as the basis of its Federal News Radio service.

MeasureCast Studies Streaming-Media Usage

Webcast-ratings service MeasureCast recently conducted a study of streaming-media usage and found that 17% of streaming-media users listened to or watched streaming audio or video for 20 hours or more during the 30 days before they were questioned. Of 250 people surveyed, 63% said they had accessed streaming media for more than 30 minutes in the last month, while 20% said they accessed streaming media for five to 30 minutes. Thirty-two percent said they had listened to two to three online radio stations in the past month, 16% said they listened to only one station, 6% said they listened to six to 10 stations, and 4% listened to 11 stations or more. More than half (51%) of respondents access streaming media most often from their home computers, and 40% connect most often from work.

CYBERSPACE

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

Net Chats

- The uncanny **Iggy Pop** discusses his latest, *Beat 'Em Up*, this Friday (7/20) at 2pm ET, 11am PT (www.getmusic.com).
- Catch **Cold** this Monday (7/23) at 8pm PT, 5pm PT (www.yahoo.com).
- On Wednesday (7/25) **Dominic Chianese** (a.k.a. Uncle Junior on HBO's *The Sopranos*) invites you to chat about his latest musical effort, *Hits*. We recommend you show some respect and tune in at 7pm ET, 4pm PT.
- Cartwheelin', thong-lovin' singer **Sisqo** spins a yarn or two this Wednesday (7/25) at 8pm ET, 5pm PT (www.yahoo.com).

On The Web

- **HOB.com** has a myriad of video webcasts from Milwaukee's most recent Summerfest. All webcasts begin at 3pm ET, noon PT. Featured are the following artists: Everclear and The Toadies, Friday (7/20); The Jayhawks, Saturday (7/21); Blues Traveler, Sunday (7/22); Vertical Horizon, Monday (7/23); Big Wreck, Tuesday (7/24); and Joydrop, Flybanger and Finger Eleven, all on Wednesday, (7/25).
- On Thursday (7/26) **The Corrs** join [getmusic.com](http://www.getmusic.com) for a video interview and performance at 6pm ET, 3pm PT.

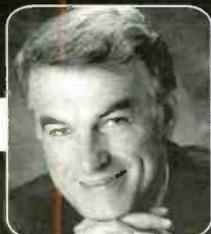
—Frank Correia

'Net-Radio Industry: Ideas Wanted

There's been more bad news for the industry with the closing of eYada.com and downsizing at MusicMatch, not to mention the ongoing questions about Live365. The Internet-radio industry needs new ideas! We at RAIN: Radio And Internet Newsletter always love to hear what you're thinking. Please feel free to share your thoughts with us via e-mail at feedback@kurtthanson.com.



RADIO AMERICA



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Doug hosts one of the most listened-to syndicated morning talk programs in America.



Alan Nathan

Battle Line with Alan Nathan

Alan Nathan, the centrist with teeth, advocates a more biting aggressiveness. "Smart and Fast, this show has a great edge." Tony Blankley, McLaughlin Group Panelist, NBC



Blanquita Cullum

The BQ View

BQ has a lively mix of politics, pop culture, personality and listener call-ins with a conservative edge.



Oliver North

Common Sense Radio with Oliver North

Conservative and compelling, this international icon challenges and entertains as no other can.



Rollye James

The Rollye James Show

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Asking Permission vs. Begging Forgiveness

Even Hank Barry, Napster's CEO, had to admit that not only were Metallica correct, they were also "courageous ... tough and principled" in their stance against Napster, and that in settling with them and Dr. Dre last Thursday, he did so with a better understanding of artists' rights.



David Lawrence

None of this had to happen.

Let's draw a parallel between Napster and Amazon. Both deal in copyrighted, protected works — music and books, respectively. Amazon began its life by going to book publishers and asking them to retail their books on the Internet, but what if it had chosen the Napster model instead?

If the publishers ever caught wind of Amazon allowing text-only versions of best-sellers to be traded freely on its site, there would be mass litigation. If Amazon started hiring lawyers to fight this and yelled at the top of its corporate lungs, "Books want to be free!" we would laugh at it and watch as it went down in flames. And if some high-profile authors decided to sue the company because their works were being "shared" by potential buyers of the retail hardbacks or paperbacks, we'd have no problem understanding those authors' positions.

Napster did all that. From the very beginning, the two college dropouts who decided to spruce up what is essentially an FTP file search and name it after one of themselves spent a great deal of time trying to distract us all from the real issue, one of permission. They simply never asked. Later, they got their uncle to help; after that, some venture-capital dudes and a woman named Eileen Richardson kept avoiding the real issue of piracy. Soon after, Hank Barry and David Boies took up the cry, all the while waving the flag of "copyright balance" rather than "copyright permission."

In the last few months Napster has found itself eating its words over and over in an embarrassing series of legal defeats, lost appeals, technological snafus and monetary settlements. It's sad and expensive and unnecessary. All because it chose the teenager's path of the daring, dirty and illegal activity of music piracy, hoping to be vindicated later when it begged for forgiveness.

There is no doubt in my mind that the new Napster needs to change its name: The word *Napster* now means "broken and defeated" rather than "cool and innovative." The Bertelsmann funding and the move to another well-plowed model — the protected, paid model — is hardly cool or innovative and is hardly proven to work.

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

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

e-charts™

100% EFFECTIVE COPYRIGHT PROTECTION

I've read with amusement the opinions of some "analysts" at Webnoize and other publications who decry the latest ruling by Judge Marilyn Hall Patel that Napster remain dark until it can assure not 99.4% compliance with her order, but 100%. Nothing is 100%, they say. Computers aren't built that way. They're not 100% infallible.

Why don't these analysts just come out and say that they miss being able to get all that music for nothing something fierce and stop with the nonsense? Back to Amazon as an example: I can't imagine that there has ever been a time that a pirated book, CD, DVD, videotape or anything else weaseled its way onto Amazon's database. I don't think there has ever been a time when any of the powers that be at CDNow have ever had to explain how a piece of music got onto its site

by mistake. And I can tell you, as someone who runs a website that deals with the very best music there is, we've never had a problem being anything less than 100% sure that we have no pirated downloads on our site.

Why? Because rather than have to go back and find out whether a work is copyrighted and, if so, having to figure out how to block it, we ask the artists what they want us to do. Streaming only? Fine. A free download? You got it. A link to their site? No problem.

Judge Patel's order is easily complied with if you respect the work and its author. If not, well, you get to be in Napster's shoes. Ick.

— David Lawrence

CHR/Pop

| LW | TW | ARTIST CD/Title |
|----|----|--|
| 1 | 1 | AGUILERA, LIL' KIM, MYA & PINK <i>Moulin Rouge!</i> "Lady" |
| 2 | 2 | NELLY <i>Country Grammar</i> "Ride" |
| 3 | 3 | LIFEHOUSE <i>No Name Face</i> "Hanging" |
| 4 | 4 | STAINED <i>Break The Cycle</i> "Awhlie" |
| 5 | 5 | JANET <i>All For You</i> "Someone," "You" |
| 6 | 6 | DESTINY'S CHILD <i>Survivor!</i> "Booby" |
| 7 | 7 | TRAIN <i>Drops Of Jupiter!</i> "Drops" |
| 8 | 8 | DAVE MATTHEWS BAND <i>Everyday!</i> "Space" |
| 9 | 9 | INCUBUS <i>Make Yourself!</i> "Drive" |
| 10 | 10 | NELLY FURTADO <i>Whoa Nelly!</i> "Bird" |
| 11 | 11 | UNCLE KRACKER <i>Double Wide!</i> "Follow" |
| 12 | 12 | SHAGGY <i>Hot Shot</i> "Angel," "Freaky" |
| 13 | 13 | JESSICA SIMPSON <i>Irresistible!</i> "Irresistible" |
| 14 | 14 | BACKSTREET BOYS <i>Black & Blue!</i> "More" |
| 15 | 15 | SUGAR RAY <i>Sugar Ray!</i> "Over" |
| 16 | 16 | MADONNA <i>Music!</i> "Girl" |
| 17 | 17 | 'N SYNC <i>Celebrity!</i> "Pop" |
| 18 | 18 | FAITH HILL <i>Pearl Harbor!</i> "There" |
| 19 | 19 | EVE <i>6 Horrorscope!</i> "Night" |
| 20 | 20 | 3 ODORS DOWN <i>American Pie 2 Soundtrack!</i> "Like" |

Country

| LW | TW | ARTIST CD/Title |
|----|----|--|
| 1 | 1 | SARA EVANS <i>Born To Fly!</i> "Ask" |
| 2 | 2 | KENNY CHESNEY <i>Greatest Hits!</i> "Happen" |
| 3 | 3 | LONESTAR <i>I'm Already There!</i> "Already" |
| 4 | 4 | GEORGE STRAIT <i>George Strait!</i> "Anything" |
| 5 | 5 | OIXIE CHICKS <i>Fly!</i> "Heartbreak" |
| 6 | 6 | TIM MCGRAW <i>Set This Circus Down!</i> "Grown" |
| 7 | 7 | TRAVIS TRITT <i>Down The Road I Go!</i> "Woman," "Great" |
| 8 | 8 | TRISHA YEARWOOD <i>Inside Out!</i> "Would've" |
| 9 | 9 | FAITH HILL <i>Pearl Harbor!</i> "There" |
| 10 | 10 | MONTGOMERY GENTRY <i>Carrying On!</i> "Change" |
| 11 | 11 | ALAN JACKSON <i>When Somebody Loves You!</i> "Somebody" |
| 12 | 12 | BRAD PAISLEY <i>Part II!</i> "Two" |
| 13 | 13 | KEITH URBAN <i>Keith Urban!</i> "Blacktop" |
| 14 | 14 | JAMIE D'NEAL <i>Shiver!</i> "Angels" |
| 15 | 15 | LEE ANN WOMACK <i>I Hope You Dance!</i> "Call" |
| 16 | 16 | DARRYL WORLEY <i>Hard Rain Don't Last!</i> "Second" |
| 17 | 17 | BROOKS & DUNN <i>Steers & Stripes!</i> "Nothing" |
| 18 | 18 | JO DEE MESSINA <i>Burn!</i> "Downtime" |
| 19 | 19 | AARON TIPPIN <i>People Like Us!</i> "People" |
| 20 | 20 | LEANN RIMES <i>I Need You!</i> "Do" |

Hot AC

| LW | TW | ARTIST CD/Title |
|----|----|--|
| 1 | 1 | DAVE MATTHEWS BAND <i>Everyday!</i> "Space" |
| 2 | 2 | DIDD <i>No Angel!</i> "Thankyou" |
| 3 | 3 | LIFEHOUSE <i>No Name Face!</i> "Hanging" |
| 4 | 4 | TRAIN <i>Drops Of Jupiter!</i> "Drops" |
| 5 | 5 | INCUBUS <i>Make Yourself!</i> "Drive" |
| 6 | 6 | R.E.M. <i>Reveal!</i> "Imitation" |
| 7 | 7 | NELLY FURTADO <i>Whoa Nelly!</i> "Bird" |
| 8 | 8 | COLOPLAY <i>Parachutes!</i> "Yellow" |
| 9 | 9 | AGUILERA, LIL' KIM, MYA & PINK <i>Moulin Rouge!</i> "Lady" |
| 10 | 10 | MATCHBOX TWENTY <i>Mad Season!</i> "Mad," "Gone" |
| 11 | 11 | MOBY <i>Play!</i> "Southside" |
| 12 | 12 | SUGAR RAY <i>Sugar Ray!</i> "Over" |
| 13 | 13 | LENNY KRAVITZ <i>Greatest Hits!</i> "Again" |
| 14 | 14 | DEPECHE MODE <i>Exciter!</i> "Dream" |
| 15 | 15 | 3 ODORS DOWN <i>American Pie 2 Soundtrack!</i> "Like" |
| 16 | 16 | MADONNA <i>Music!</i> "Girl," "Tell" |
| 17 | 17 | EVE <i>6 Horrorscope!</i> "Night" |
| 18 | 18 | UNCLE KRACKER <i>Double Wide!</i> "Follow" |
| 19 | 19 | CREED <i>Human Clay!</i> "Arms" |
| 20 | 20 | JANET <i>All For You!</i> "You" |

Urban

| LW | TW | ARTIST CD/Title |
|----|----|--|
| 1 | 1 | AGUILERA, LIL' KIM, MYA & PINK <i>Moulin Rouge!</i> "Lady" |
| 2 | 2 | DESTINY'S CHILD <i>Survivor!</i> "Booby" |
| 3 | 3 | JANET <i>All For You!</i> "Someone" |
| 4 | 4 | MUSIQ <i>Ajuswanasing!</i> "Love" |
| 5 | 5 | LUTHER VANDROSS <i>Luther Vandross!</i> "Take" |
| 6 | 6 | 112 <i>Part III!</i> "Peaches" |
| 7 | 7 | CARL THOMAS <i>Emotional!</i> "Emotional" |
| 8 | 8 | JILL SCOTT <i>Who Is Jill Scott?</i> "Way" |
| 9 | 9 | MISSY ELLIOTT <i>Miss E...So Addictive!</i> "Freak" |
| 10 | 10 | MAXWELL <i>Get To Know Ya!</i> "Know" |
| 11 | 11 | JA RULE <i>Rule 3:36!</i> "Cry" |
| 12 | 12 | 2PAC <i>Until The End Of Time!</i> "End" |
| 13 | 13 | R. KELLY <i>TP-2.com!</i> "Fiesta" |
| 14 | 14 | CASE <i>Open Letter!</i> "Missing" |
| 15 | 15 | EVE <i>Scorpion!</i> "Blow" |
| 16 | 16 | INDIA ARIE <i>Acoustic Soul!</i> "Brown" |
| 17 | 17 | JIMMY COZIER <i>Jimmy Cozier!</i> "She's" |
| 18 | 18 | USHER <i>8701!</i> "Remind" |
| 19 | 19 | ERIC BENET <i>The Brothers!</i> "Love" |
| 20 | 20 | SUNSHINE ANDERSON <i>Your Woman!</i> "Before" |

Smooth Jazz

| LW | TW | ARTIST CD/Title |
|----|----|---|
| 1 | 1 | ERIC CLAPTON <i>Reptile!</i> "Reptile" |
| 2 | 2 | RICK BRAUN <i>Kisses In The Rain!</i> "Kisses" |
| 3 | 3 | CHUCK LOEB <i>In A Heartbeat!</i> "North" |
| 4 | 4 | DAVE KOZ <i>The Dance!</i> "Bright" |
| 5 | 5 | JEFF KASHIWA <i>Another Door Opens!</i> "Around" |
| 6 | 6 | EUGE GROOVE <i>Euge Groove!</i> "Sneak" |
| 7 | 7 | RIPPINGTONS <i>Life In The Tropics!</i> "Breeze" |
| 8 | 8 | MARC ANTOINE <i>Cruisin'!</i> "Nada" |
| 9 | 9 | JEFF LORBER <i>Kickin' It!</i> "Snakebite" |
| 10 | 10 | WAYMAN TISDALE <i>Face To Face!</i> "Hide" |
| 11 | 11 | WALTER BEASLEY <i>Won't You Let Me Love You!</i> "Tantum" |
| 12 | 12 | LUTHER VANDROSS <i>Luther Vandross!</i> "Take" |
| 13 | 13 | FREDDIE FRELLE <i>Freddie Frelle!</i> "Sunny" |
| 14 | 14 | DAVID MANN <i>Touch!</i> "Stone" |
| 15 | 15 | SADE <i>Lovers Rock!</i> "Sorrow" |
| 16 | 16 | GEORGE BENSON <i>Standing Together!</i> "Fly" |
| 17 | 17 | MICHAEL LINGTON <i>Vivid!</i> "Sunset" |
| 18 | 18 | RICK BRAUN & BONEY JAMES <i>Shake It Up!</i> "Shake" |
| 19 | 19 | JILL SCOTT <i>Who Is Jill Scott?</i> "Loves" |
| 20 | 20 | JOE SAMPLE <i>Old Places, Old Faces!</i> "Hippies" |

Alternative

| LW | TW | ARTIST CD/Title |
|----|----|---|
| 1 | 1 | STAINED <i>Break The Cycle!</i> "Awhlie" |
| 2 | 2 | BLINK-182 <i>Take Off Your Pants And Jacket!</i> "Rock" |
| 3 | 3 | UZ <i>All That You Can't Leave Behind!</i> "Elevation" |
| 4 | 4 | WEEZER <i>Weezer (2001)!</i> "Hash" |
| 5 | 5 | TOOL <i>Lateralus!</i> "Schism" |
| 6 | 6 | RADIOHEAD <i>Amnesiac!</i> "Wrong" |
| 7 | 7 | DAVE MATTHEWS BAND <i>Everyday!</i> "Space" |
| 8 | 8 | LINKIN PARK <i>Hybrid Theory!</i> "Crawling" |
| 9 | 9 | DEPECHE MODE <i>Exciter!</i> "Dream" |
| 10 | 10 | LIMP BIZKIT <i>Chocolate Starfish...!</i> "Way" |
| 11 | 11 | LIFEHOUSE <i>No Name Face!</i> "Cycle" |
| 12 | 12 | TRAIN <i>Drops Of Jupiter!</i> "Drops" |
| 13 | 13 | STONE TEMPLE PILOTS <i>Shangri-La Dee Da!</i> "Week" |
| 14 | 14 | NINE INCH NAILS <i>Tomb Raider!</i> "Deep" |
| 15 | 15 | INCUBUS <i>Make Yourself!</i> "Drive" |
| 16 | 16 | 3 ODORS DOWN <i>Better Life!</i> "That" |
| 17 | 17 | COLOPLAY <i>Parachutes!</i> "Shiver" |
| 18 | 18 | SALIVA <i>Every Six Seconds!</i> "Disease" |
| 19 | 19 | PAPA ROACH <i>Infest!</i> "Angels" |
| 20 | 20 | TANTRIC <i>Tantric!</i> "Breakdown" |

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: All4 Radio, Atlanta: Radio; Amazon.com; Artist Direct.com; BarnesandNoble.com; 30it Radio; B&N Radio; CDNow.com; CDNow Radio; ChoiceRadio.com; City internet Radio; ClevelandRockLive.com; DMAX Music; FreeClub.com; Gracenote.com; iHeartRadio; Lyric Radio; Med/Amazing; MSN-Chat; Music Choice; MusicMatch; Musicplex; NBC Radio; PEEL Radio; Radio Beair.com; Radiowave.com; Radio Free Cash.com; Radio Free Virgin; Radio Juntos; Radio on bay 9; Rolling Stone.com; Spinner.com; TheRadioAMP Network; The WB Radio; and UBL.com. Data is weighted based on traffic reports by web traffic monitor MediaMatrix. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the reporting formats. © 2001 R&R Inc. © 2001 Online Today, Net Music Countdown.

Werth Now VP/GM Of Journal/Tulsa

Industry veteran Jay Werth has been named VP/GM of Journal Broadcast Group's Tulsa operations. He replaces Mike DeMarco in overseeing KCKI and KVOO-AM & FM, all of which air Country formats.



Werth

"Jay is a perfect fit for our employee-owned culture," Journal President/Radio Carl Gardner

said. "His strengths are in developing people and building teams, and he knows how to grow both sales and audience. These are keys to our future in Tulsa."

Werth arrives in Tulsa after serving as GM for South Central Communications' WJXA & WMAK/Nashville. He previously held VP/GM posts at KGBY & KHYL/Sacramento and at three Little Rock stations: KSSN, KMVK and KOLL.

Salem

Continued from Page 3

Additionally, we have a huge need in the area of developing new long-form weekend programming for all of our stations, along with new talk programming for KRLA. Jason Jeffries is extremely gifted in that area, so we saw this entire move as an opportunity to not only fill a need that we have, but also to strengthen our overall position in the market."

The move marks a return to Los Angeles for Tyler, who cut his teeth in Talk radio as Asst. PD at KFI in the late 1980s. His resume also includes stops as PD at KXL-FM/Portland, OR; WVEZ & WWKY/Louisville; and WLAC/Nashville. "I feel strongly that we have some tremendous opportunities for significant growth at these stations," Tyler told R&R. "Salem has given us the tools and the resources to do things right, and we're putting together a team to take full advantage of those opportunities. The most exciting thing for me is the diversity of formats we have here at Salem's Los Angeles cluster. It makes this job mentally stimulating and very challenging at the same time."

Phillips

Continued from Page 3

people on my staff and above me, like Marc Chase and Gene Romano. Tom Owens and Randy Michaels supported me directly out of Cincinnati, and that alone makes me feel like a million bucks. This is an incredible opportunity, and it's almost like the calm before the storm. We've done our homework and believe there is a real opportunity to make a mainstream CHR a very viable player in Chicago. We

'Dove' Plus One



Contemporary Christian artists Plus One have a lot to be thankful for, as they won this year's Dove Award for Best New Artist of the Year. Celebrating the award are (l-r) Plus One's Nathan Walters, Jeremy Mhire and Gabe Combs; producer and 143 Records CEO David Foster; 143 Records President Larry Frazin; and Plus One's Jason Perry and Nate Cole.

WBNS-FM/Columbus, OH Flips To Hot AC

WBNS-FM/Columbus, OH flipped from Oldies to Hot AC on July 11 as "The New Ninety Seven Point One." PD Robert John remains in place at the Zapoleon Media Strategies-consulted Radiohio outlet.

"We did a massive research project to find out what was available," John told R&R. "A format change is a very time-consuming process, but it's the most fun that I've had in radio — even though disenfranchised Oldies listeners are

threatening to kill me. There's nothing that's more fun than launching a new station.

"We just broke with a huge television campaign and had full-page ads in the paper on three successive days. People who've found us love what they hear. Once they find us, they tell us they're staying with us. It's not that I dislike Oldies, but this is the kind of format that I've done for most of my career, and I love it. The music that's out right now sounds great."

Analysts

Continued from Page 1

all public radio companies to generate revenue in Q2, but they will probably rein in their Q3 guidances, because July is off to a slow start "and visibility remains cloudy." "Just because things aren't getting worse doesn't mean they're getting better," he said.

Meyers noted that Q2 seems to be slightly worse than the first quarter. "We had initially thought we were going to see some sequential growth between Q1 and Q2," he said. Still, Meyers looks for positive growth, in the 5%-6% range, in the second half of the year, given easier comps and a forecast of economic improvement. As for 2002, he said, "We view radio as a stable long-term growth business with sustainable 7%-8% top-line growth, double-digit

EBITDA growth and rising free cash flow."

Deutsche Banc Alex. Brown's Drew Marcus told *Dow Jones* last week that radio will "stink less than TV" in Q2, with overall revenue expected to be down 7% for radio and 12% for television. But some analysts are more optimistic, noting that, after March's 10% decline, April and May held steady at drops of 9%. "The fact that May did not go backward, that's a plus," First Union's Jim Boyle said. "And you haven't seen any radio CEOs or CFOs climb back out on the window ledge. The window is closed."

Robert Stephens media analyst James Marsh also believes the worst may be over and said that, after May's 9% declines, "We estimate June should look slightly better, at -7%, while July and August show signs of a moderate recovery." He believes that, at this stage, July is pacing down 4%, while August, though still too early to call, is pacing flat.

Marsh's analysis indicates Q3 radio pacing is down in the mid-single digits and that Q4 recovery is possible. "The news gives investors reason to be cautiously optimistic that the radio industry could experience an ad-revenue rebound in the fourth quarter," he said. "We believe radio stocks, which are starting to reflect a fourth-quarter rebound, should perform well if ad-revenue growth accelerates through the second half of the year."

EXECUTIVE ACTION

Elster: Entercom West Coast Dir./Nat'l Sales

Rachel Elster has been appointed West Coast Director/National Sales for Entercom. She was previously VP/Director of Sales and Office Manager for Interop's D&R Radio in Los Angeles.

Elster spent 11 years working for Interop in various capacities. Her tenure included positions with McGavren Guild, Clear Channel Radio Sales and D&R.

"We are pleased to be able to have Rachel join our team," Entercom Sr. VP/Deborah Kane said. "She is a very talented individual with a wealth of experience in the Los Angeles market."

Scarborough Gives Goldberg SVP Stripes

Scarborough Research has promoted Howard Goldberg from VP/Sports Marketing to Sr. VP/Radio & Sports Marketing. In his new position he will oversee sales initiatives and client services for the company's radio division.

"Howard will work with Arbitron's radio staff and continue to lead Scarborough Sports Marketing's efforts," said Scarborough Exec. VP Steve Seraita. "His added responsibilities are a natural progression for someone who has so successfully advanced this company. Howard brings extensive radio, software and training experience, as well as proven sales and leadership skills, to the company. His enthusiasm and passion for his work make him an excellent asset to Scarborough."

Goldberg began his career at Katz Radio. In 1990 he joined Birch/Scarborough's radio division. He later moved to Tapscan, where he was promoted to GM/Midwest.

In other Scarborough news, Bill Nielson has been promoted from Sr. AE to Director/Sales, Sports Marketing, reporting to Goldberg.

KFWB/L.A. Taps Accatino As Dir./Mktg. & Promo

Rob Accatino has been named Director/Marketing & Promotions at KFWB/Los Angeles. He takes over a position that has been vacant since Whyu Lin exited the Marketing Director post at the Infinity News station late last year. Accatino, whose first day on the job will be July 30, began his radio career at CBS Radio Networks in New York, where he worked from 1988-96 in news and sports marketing. During his tenure with the network he worked his way up from Promotion Coordinator to Asst. Manager/Marketing & Creative Services, then, in 1994, to Manager/Marketing & Creative Services.

In 1996 Accatino moved to the Promotion Manager post at WHTZ-FM (Z100)/New York, where he ultimately rose to the position of Director/Promotion & Client Services. In 1998 he moved to Los Angeles, where he took his most recent position as Marketing Manager for Airplay Monitor/Billboard Music Group.

"Rob's experience in local radio, network radio and marketing to and with radio stations makes him an ideal candidate to lead KFWB's marketing and promotion effort," said KFWB VP/GM Roger Nadel. "He is extremely savvy in media relations and sales promotion and knows how to make both the radio station and its clients top-of-mind with listeners and website users. I'm delighted to have him join this veteran staff."

Marsh estimates that national ads should decline 20% in June; he notes that July is pacing down 15%-20%. "A full recovery will need to be fueled by an increase in new business," he said. "We have yet to hear of much new activity across the country, but we have seen indications of greater activity via a small increase in spending from existing advertisers." He added that cancellations, which had been on the rise through April, appear to be declining in some markets, and that could indicate an increase in confidence by advertisers.

Some analysts expressed increased confidence in some of radio's big-time players, as Merrill Lynch analysts Jessica Reif Cohen and Keith Fawcett reiterated Viacom as near-term and long-term "buy," with a 12-month target price of \$70.

Shawn Feely, who is now focusing on broadcast media at CIBC World Markets, gives new "strong buy" ratings to Clear Channel, with a target price of \$72, and Radio One, at a target price of \$28. Feely issued new "buy" ratings to Beasley (target price: \$18), Cumulus (\$16), Cox (\$30), Emmis (\$42) and Regent (\$10).

Over at Goldman Sachs, analyst Richard Rosenstein maintained Clear Channel's "recommend list" rating but cut the company's full-year 2001 earnings per share estimate from \$1.26 to \$1.20. For Entercom, he maintained a "market outperform" rating and cut the EPS estimates from 58 cents to 48 cents in FY2001 and from 95 cents to 83 cents in FY2002.

R&R Washington Bureau Chief Jeffrey Yorke and Associate Editor Joe Howard contributed to this report.



| Artist/Title | Total Plays |
|---------------------------------------|-------------|
| 'N SYNC Pop | 70 |
| AARON CARTER Oh Aaron... | 66 |
| LIL' ROMEO My Baby | 66 |
| A*TEENS Bouncing Off The Ceiling | 65 |
| BACKSTREET BOYS The Call | 64 |
| O-TOWN All Or Nothing | 56 |
| DESTINY'S CHILD Survivor | 43 |
| 3LW Playas Gon' Play | 43 |
| 3LW No More (Baby I'ma Do Right) | 41 |
| A*TEENS Halfway Around The World | 40 |
| DREAM This Is Me | 34 |
| 'N SYNC Bye Bye Bye | 34 |
| BAHA MEN Who Let The Dogs Out | 33 |
| AARON CARTER That's How I Beat Shaq | 33 |
| BRITNEY SPEARS Oops!...I Did It Again | 33 |
| JESSICA SIMPSON Irresistible | 32 |
| AARON CARTER Bounce | 32 |
| MANDY MOORE In My Pocket | 32 |
| BACKSTREET BOYS Mcree Than That | 26 |
| EFFEL 65 Blue (Da Ba Dee) | 26 |

Playlist for the week ending July 15



Industry

• M STREET PUBLICATIONS has

moved its corporate office to 81 Main St., Suite 2, Littleton, NH 03561. Its new billing address is P.O. Box 442, Littleton, NH 03561.

Changes

National Radio: WXRK/New York picks up Fisher Entertainment's Wireless Flash prep service.

CHR/Pop: KSLZ/St. Louis Programming Assistant Jill Shylanski rises to Promotion Director, and 'SLZ MD/middayer Jana Sutter exits ... WGXL/Hanover, NH afternoon driver Shane Blue joins WRZE/Cape Cod, MA for similar duties ... Jeffrey Mason returns to WDEK & WKIE/Chicago for morning co-host duties ... KYSR/Los Angeles morning drivers Jamie White & Danny Bonaduce can now be heard in mornings on

Clear Channel sister KFMD/Denver ... WBLI/Long Island, NY personality Jo Jo Soprano joins WXLK/Roanoke, VA as Promotion Director/middayer ... WSTO/Evansville, IN Promotion Director Angie Ross adds Promotion Director stripes for crosstown sister WKDQ, replacing Krista Kaye ... Former WSSX/Charleston, SC PD Calvin Hicks joins WFOX/Atlanta as morning show producer ... KTFM/San Antonio late-nighter Rewind exits ... KWTX/Waco, TX PD Jay Charles' midday show will now be voice-tracked on sister KISX/Tyler, TX ... WZYP/Huntsville, AL morning drivers Chris & Dee Dee exit ... Todd Tucker rises from APD to PD at KRUF/Shreveport, LA.

NATIONAL RADIO FORMATS

ADDED THIS WEEK

ABC RADIO NETWORKS
Phil Hali • 972-991-9200

Hot AC

Steve Nichols
DEPECHE MODE Dream On
FIVE FOR FIGHTING Superman (It's Not Easy)

StarStation

Peter Stewart
D-TOWN All Or Nothing

Classic Rock

Chris Miller
No Adds

Touch

Ron Davis
No Adds

Doug Banks Morning Show

Gary Saunders
No Adds

Tom Joyner Morning Show

Vic Clemens
No Adds

ALTERNATIVE PROGRAMMING

Steve Knoll • 800-231-2818
Gary Knoll

Rock

ELECTRIC LIGHT ORCHESTRA Aright
POWERMAN 5000 Bombshell
VAN ZANT At Least I'm Free

Alternative

BRAND NEW IMMORTALS Reasons Why
LIMP BIZKIT Boiler
POWERMAN 5000 Bombshell

Triple A

CPR Katie Did
MATCHBOX TWENTY Mad Season
OELBERT MCCLINTON Squeeze Me In

CHR

MICHELLE BRANCH Everywhere
ENYA Only Time
STELLA SOLEIL Pretty Young Thing

Mainstream AC

POE Hay Pretty

Lite AC

JANN ARDEN Cherry Popsicle

NAC

SPECIAL FX Everyone's A Star
GERALD VEASLEY Do I Do

UC

D12 Purple Hills
LUDACRIS Area Codes
P. DIDDY & FAMILY Bad Boys For Life
SNOOP DOGG I/TYRESE & MR. TAN Just A Baby Boy

JONES RADIO NETWORKS

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

Alternative

Teresa Cook
AMERICAN HI-FI Another Perfect Day
PRIME STH I'm Stupid (Don't Worry...)

Active Rock

Steve Young/Craig Altmaier
SOIL Halo

Heritage Rock

Steve Young/Craig Altmaier
PUDDLE OF MUDD Control

Hot AC

Steve Young/Josh Hosler
MELISSA ETHERIDGE I Want To Be In Love

CHR

Steve Young/Josh Hosler
ENYA Only Time
USHER U Remind Me
WISEGUYS Start The Commotion

Rhythmic CHR

Steve Young/Josh Hosler
LUDACRIS Area Codes

Soft AC

Mike Bettelli
UNCLE KRACKER Follow Me

Mainstream AC

Mike Bettelli
FREEDY JOHNSTON Love Grows

Delilah

Mike Bettelli
No Adds

Dave Wingert Show

Mike Bettelli
FREEDY JOHNSTON Love Grows

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

JJ McKay
ENYA Only Time

Rock Classics

Jon Holiday
No Adds

Adult Contemporary

Rick Brady
ERIC CLAPTON Believe In Life

RADIO ONE NETWORKS

970-949-3339

Choice AC

Yvonne Day
No Adds

New Rock

Steve Leigh
No Adds

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • 661-294-9000
Bob Blackburn

Adult Rock & Roll

Jeff Gonzer
No Adds

Soft AC

Andy Fuller
No Adds

Bright AC

Jim Hays
MICHELLE BRANCH Everywhere

Radio One

Continued from Page 3

• Radio One/Cleveland PD Lance Panton will oversee WENZ & WZAK/Cleveland, WFUN/St. Louis, WCDX & WRHH/Richmond and WAKB, WAEG, WAEJ & WFXA/Augusta, GA.

• KKBT/Los Angeles PD Robert Scorpio will oversee KKBT, as well as WDTJ/Detroit, KBFB/Dallas, WPHI/Philadelphia and KBXX/Houston.

KGB

Continued from Page 3

San Luis Obispo, CA; KJFX/Fresno; and WSHE/Miami. Referring to her new post, Laird quipped, "I only took

• WWIN-AM/Baltimore PD Jeff Majors and WNNL/Raleigh PD Jerry Smith will oversee their current stations along with WCHB-AM/Detroit, WJMO-AM/Cleveland and Radio One's Gospel Network.

the job to meet guys. Seriously, I'm honored to be involved with KGB."

Isbell's resume reflects stints at XHRM/San Diego and in Houston at KLOL, KRBE and KLDE. He will continue as KGB's Promotions Director and noted, "Who knew sleeping your way to the top took so long? Really, this is an incredible opportunity, so I would like to thank a few people for making this happen. Thank you!"

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DATEBOOK

MONDAY, JULY 30

National Cheesecake Day
1956/The words "In God We Trust" are adopted as the U.S. national motto.

1985/Gerry Cooney retires from professional boxing with a 27-1 record. His one loss was to Larry Holmes.

1987/NBC-TV's *L.A. Law* is nominated for 20 Emmy Awards, one nomination shy of the record set by *Hill Street Blues* for its 1981-82 season.

Born: Arnold Schwarzenegger 1947, Laurence Fishburne 1961, Lisa Kudrow 1963, Tom Green 1971, Hilary Swank 1974

In Music History

1954/Elvis Presley plays his first professional show, opening for Slim Whitman in Memphis. Also...The Midnighters record "Annie Had a Baby (Can't Work No More)," the widely banned followup to the widely banned "Work With Me, Annie." Both records (and the third in the trilogy, "Annie's Aunt Fanny") make the top 10 on the R&B charts despite radio's reservations.

Born: Paul Anka 1941, Kate Bush 1958

TUESDAY, JULY 31

National Raspberry Cake Day
1964/*Ranger 7*, an unmanned U.S. lunar probe, takes the first close-up pictures of the moon; 4,308 images are sent back to Earth before the craft impacts with the lunar surface.

1975/Teamsters Union president Jimmy Hoffa is reported missing in Detroit. To this day his fate remains a mystery, although many speculate that he was murdered by organized-crime figures.

Born: Westley Snipes 1962

In Music History

1964/Country singer Jim Reeves, 39, dies in a plane crash south of Nashville.

1995/Courtney Love and Hole end a Pittsburgh Lollapalooza set abruptly when an audience member tosses a shotgun shell onstage. Love's husband, Kurt Cobain, had killed himself with a shotgun the year before.

Born: Bob Welch 1946, Bill Berry (ex-R.E.M.) 1958

WEDNESDAY, AUGUST 1

1876/Colorado officially becomes the 38th U.S. state.

1981/At 12:01am, MTV debuts on cable TV. The network kicks things off with The Buggles' "Video Killed the Radio Star." Years later, *Real World* teruns kill the video stars.

1986/Tennis star John McEnroe marries actress Tatum O'Neal.

Born: Herman Melville 1819-1891, Dom DeLuise 1933, Yves Saint-Laurent 1936

In Music History

1986/Jerry Garcia is released from the hospital after being treated for a diabetic coma. He's told by doctors he can stay off insulin if he monitors his diet carefully.

1996/Aerosmith fire longtime manager Tom Collins, saying they no longer want to participate in his crusades against drugs and for

First Amendment rights. Collins later remarks that the band "hasn't totally chosen sobriety."



Still jaded.

Born: Jerry Garcia 1942-1995, Robert Cray 1953

THURSDAY, AUGUST 2

National Ice Cream Sandwich Day
1823/*The New York Mirror and Ladies Literary Gazette* is founded. The weekly newspaper later becomes the daily *New York Mirror*.

1887/Barbed wire is patented.

1987/The 50-year-old Walt Disney classic *Snow White and the Seven Dwarves* is rereleased. It grosses almost \$20 million in its first two weeks in theaters.



Hi ho, hi ho, it's off to the bank we go...

1997/Actor Kelsey Grammer weds actress Camille Donatucci.

Born: Wes Craven 1939, Butch Patrick 1953, Edward Furlong 1977

In Music History

1974/*Paper Lace's* "The Night Chicago Died" hits No. 1. The English band's only U.S. hit is about a (fictional) battle between gangsters and Chicago cops that leaves "bout a hundred cops" dead.

1987/Dave Stewart of Eurythmics weds Bananarama's Siobhan Fahey in Paris.

Born: Joe Lynn Turner (ex-Rainbow) 1951

FRIDAY, AUGUST 3

National Watermelon Day
1492/Christopher Columbus sets sail from Spain on the *Santa Maria*.

1949/The National Basketball Association is founded.

1966/Controversial comedian Lenny Bruce, 40, is found dead of a drug overdose in his Hollywood, CA home.

Born: Martin Sheen 1940, Martha Stewart 1941, John Landis 1950

In Music History

1971/Paul McCartney announces the formation of a new musical venture: Wings. Their first single is "Uncle Albert," which goes to No. 1.

1974/Then there were two: Guitarist Jeff "Skunk" Baxter and drummer Jim Hodder exit Steely Dan; singer Dan Palmer had left in '73.

1994/After nearly 15 years of tax troubles, Willie Nelson finally comes out even with the I.R.S., settling his tax bill for \$17 million.

Born: Tony Bennett 1926, James Hetfield (Metallica) 1963

SATURDAY, AUGUST 4

National Chocolate Chip Day
1821/*The Saturday Evening Post* is published as a weekly for the first time.

1944/Nazi police discover Anne Frank, 13, and her family hiding in secret quarters above her father's factory in Amsterdam, Holland. Frank dies at the age of 15 in the Bergen-Belsen concentration camp. Her diary is eventually found and later translated into 30 different languages and adapted as a play and two Hollywood films.

Born: Richard Belzer 1944, Billy Bob Thornton 1955, Roger Clemens 1962

In Music History

1957/The Everly Brothers introduce "Wake Up, Little Susie" on *The Ed Sullivan Show*. The song, about a couple who oversleep at a drive-in, is soon banned by a number of radio stations.

1970/A Los Angeles woman finds Jim Morrison drunk and unconscious on her doorstep. The incident begins another set of legal troubles for the embattled Doors frontman, who'll be dead in less than a year.

Born: Rick Derringer 1949, Paul Reynolds (ex-A Flock Of Seagulls) 1962

SUNDAY, AUGUST 5

National Waffle Day
1924/The comic strip *Little Orphan Annie* debuts in the *New York Daily News*.

1962/Actress Marilyn Monroe, 36, dies of a drug overdose in Los Angeles.



Goodbye, Norma Jean.

1964/Director-actor Mel Brooks marries actress Anne Bancroft.

1984/Actor Richard Burton dies of a stroke at the age of 58.

1999/At St. Louis' Busch Stadium, St. Louis Cardinal Mark McGwire hits the 500th home run of his career, reaching the milestone faster than any baseball player before.

2000/Actor Sir Alec Guinness passes away of liver cancer at age 86.

Born: Loni Anderson 1946, Tawny Kitaen 1961, Patrick Ewing 1962

In Music History

1974/Impresario Kim Fowley forms The Runaways, a metal group made up of teenage girls. They break up in '78 after three albums. Rhythm guitarist Joan Jett goes on to solo success.

1983/David Crosby is sentenced to eight years in prison on drug and gun charges; he's paroled in '86.

Born: Pat Smear (Foo Fighters) 1959, Adam Yauch (Beastie Boys) 1967

—Brida Connolly & Frank Correia

'zinescene

Clinton The Homewrecker?

A "lusty" Bill Clinton helped break up Melissa Etheridge and Julie Cypher's relationship! That's according to the *Globe*, which says that the former president's attraction to Cypher was one of the factors that contributed to the recent bust-up of the couple's 12-year union. According to the 'zine, Clinton flipped for Cypher after he met her at a fund-raising event during his 1992 presidential campaign, and afterward he "chased Melissa Etheridge's ex like a hound dog" by telephoning her and sending her e-mail, gifts and flowers. Etheridge and Cypher broke up, the 'zine continues, when Cypher ignored her jealous partner's angry outbursts over Clinton's attention. But by then Hillary Clinton had found out about her hubby's intentions and scared him off.

Take Me Back... Please!

Lisa Marie Presley is torn between two lovers — new boyfriend Nicolas Cage and ex-husband Michael Jackson. It seems her ex-hubby is begging her not to walk down the aisle with Cage and to instead tie the knot with him again. (*Globe*)

According to the *National Enquirer*, Michael's sister Janet revealed during an interview with Larry King on July 2 that she wants to have a baby and be a single mother. However, the 'zine says these plans are not going over very well with her mother, Katherine.

The *Star* reveals that Paul McCartney and Heather Mills have announced their engagement. Speaking of McCartney, all the 'zines are buzzing about his former bandmate George Harrison, who has been receiving further treatments for cancer that has spread to his brain.

"Some of us are looking to become mothers. And we'll be looking for potential fathers. We're going to call it the Looking for Dad Tour. Be warned." — The Go-Go's' Kathy Valentine tells *Rolling Stone* the real reason she and her bandmates are reuniting to tour.

Scandalous!

"Drug-Addict Jessica Simpson Is Caught in Sex Orgy!" screams the *Globe* on its cover. Psych! Seriously, the singer insists in the 'zine that her goody-goody image is no act and vows that she'll never live life in the fast lane. "I promise that you'll never hear of me caught up in a sex or drugs scandal," she says. "I look around at an after-show party and see the pitfalls. I want to avoid all that."



DEDICATION! — Rolling Stone says at least 1,000 fans lined up in sweltering Manhattan heat to get their opening-day copy of *Blink-182's* *Take Off Your Pants and Jacket* autographed. "Some kids had been hanging around since five in the morning," says bassist Mark Hoppus. "This one guy said he had to go piss for five hours, so that shows his dedication. Another guy had us sign his leg, and he was going to go out afterward to get the signatures tattooed. I mean, these people are going to be bummed in a few years when they start to hate our band."

'Crazy' Drug Days

Crazy Town's Epic tells *Rolling Stone*, "This is a band that can teach everybody how to take drugs." Bandmember Trouble says he wound up OD'ing when he went back to Los Angeles after Ozfest one year and was "two minutes from not making it." After a few days in a psych ward and a stint at rehab, he says he's been clean ever since. "I still don't consider myself sane. I just know for sure that I go to a really scary, fierce, terrible place whenever I put anything in my body. But I'm never gonna tell you I regret my past, even a single second of it, because I am what I always wanted to be. I do a lot of what I do today for this band. And this is the great irony: All of our parents are proud of us now."

Follow The Leader

"Thom is constantly testing us," Radiohead guitarist Ed O'Brien tells *Rolling Stone* about frontman Thom Yorke. "You think, 'Do I have to keep proving myself?' Yeah, you do. That's why he's such a great bandleader. He keeps you on your toes. But it is a band. I have no doubt that Thom would make amazing music on his own. But we give him the soul."

"There is this idea of Thom sitting in a corner, being apathetic and annoying," says Radiohead guitarist Jonny Greenwood. "It does not square with the enthusiastic, hungry, musically buzzing person Thom is. Some of his ideas aren't very good, but he wants to see them through to the end. That's typical of Thom. He's the last to give up."

—Deborah Overman

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

72 million households

Tom Calderone
VP/Programming

| | Plays |
|---|-------|
| BLINK-182 The Rock Show | 24 |
| JAGGED EDGE I'NELLY Where The Party At? | 23 |
| DESTINY'S CHILD Bootylicious | 22 |
| SUM 41 Fat Lip | 22 |
| 112 Peaches & Cream | 21 |
| JANET Someone To Call My Lover | 21 |
| ALIEN ANT FARM Smooth Criminal | 21 |
| LINKIN PARK Crawling | 20 |
| STAIN'D It's Been Awhile | 20 |
| CITY HIGH What Would You Do? | 19 |
| EVE 6 Here's To The Night | 19 |
| ALICIA KEYS Fallin' | 19 |
| JENNIFER LOPEZ I'm Real | 18 |
| USHER U Remind Me | 18 |
| 'N SYNC Pop | 17 |
| MARIAH CAREY Loverboy | 17 |
| AALIYAH We Need A Resolution | 16 |
| RAY-J Wait A Minute | 14 |
| VIOLATOR I'GUSTA RHYMES What It Is | 14 |
| MISSY ELLIOTT One Minute Man | 13 |
| GORILLAZ Clint Eastwood | 13 |
| AEROSMITH Fly Away From Here | 13 |
| JESSICA SIMPSON Irresistible | 12 |
| SUGAR RAY When It's Over | 12 |
| BACKSTREET BOYS More Than That | 11 |
| U2 Elevation | 11 |
| DROWNING POOL Bodies | 11 |
| REDMAN Let's Get Dirty | 10 |
| 311 You Wouldn't Believe | 10 |
| CRYSTAL METHOD Name Of The Game | 10 |
| DAVE MATTHEWS BAND The Space Between | 9 |
| CRAIG DAVID Fill Me In | 9 |
| BLU CANTRELL Hit 'Em Up Style (Oops!) | 9 |
| LIL' MO Superwoman | 8 |
| WEEZER Hash Pipe | 8 |
| ERICK SERMON Music | 8 |
| WILLA FORD I Wanna Be Bad | 8 |
| 012 Purple Hills | 8 |
| KURUPT VBLADUE It's Over Now | 8 |
| O-TOWN All Or Nothing | 8 |
| FUEL Bad Day | 7 |
| DAVE NAVARRO Reveal | 7 |
| LFD Every Other Time | 7 |
| EVE I'GWEW STEFANI Let Me Blow Ya Mind | 6 |
| LIL' ROMEO My Baby | 6 |
| DISTURBED Down With The Sickness | 6 |
| CAKE Short Skirt/Long Jacket | 6 |
| 3 ODORS DOWN Be Like That | 6 |
| P. DIDDY & FAMILY Bad Boys For Life | 6 |
| 702 Poodle Tanga | 5 |
| NINE INCH NAILS Deep | 4 |
| SUM 41 Pain For Pleasure | 4 |
| SISOD Dance For Me | 4 |
| NELLY Battered Up | 4 |
| NIVEA Don't Mess With The Radio | 4 |
| TDDL Schism | 3 |
| TOYA I Do | 3 |
| AMERICAN HI-FI Flavor Of The Weak | 3 |
| THREE THE HARD WAY Let's Get It | 3 |
| N.E.R.D. Lapdance | 3 |
| PHILLY'S MOST WANTED Please Don't Mind | 3 |
| NIKKA COSTA Like A Feather | 2 |
| TRAIN Drops Of Jupiter (Tell Me) | 2 |
| ST. LUNATICS Midwest Swing | 2 |
| 3LW Playas Gon' Play | 2 |
| BABYFACE There She Goes | 2 |
| FOXY BROWN Oh Yeah | 2 |
| COLD End Of The World | 2 |
| TRICK DADDY I'm A Thug | 2 |
| LUDACRIS Area Codes | 1 |
| TYRESE I Like Them Girls | 1 |
| DREAM This Is Me | 1 |
| R. KELLY I'AY-Z Fiesta | 1 |
| AGUILERALIL' KIMMYA/PINK Lady Marmalade | 1 |
| MANDY MOORE In My Pocket | 1 |
| R.E.M. Imitation Of Life | 1 |
| SMASH MOUTH I'm A Believer | 1 |
| SISOD Can't Live | 1 |
| PETE YORN Life On A Chain | 1 |
| OURS Sometimes | 1 |
| FAITH HILL There You'll Be | 1 |

Video playlist for the week ending July 15.

75 million households

Paul Marszialek
VP/Music Programming

ADDS:

| | |
|--|----|
| DIDD Hunter | 26 |
| FLICKERSTICK Smite | 26 |
| NELLY FURTADO Turn Off The Light | 22 |
| INDIO.ARIE Brown Skin | 22 |
| SUGAR RAY When It's Over | 26 |
| TRAIN Drops Of Jupiter (Tell Me) | 26 |
| INCUBUS Drive | 25 |
| LIFEHOUSE Hanging By A Moment | 25 |
| JANET Someone To Call My Lover | 24 |
| STAIN'D It's Been Awhile | 21 |
| AEROSMITH Fly Away From Here | 20 |
| MARIAH CAREY Loverboy | 20 |
| DAVE MATTHEWS BAND The Space Between | 18 |
| MELISSA ETHERIDGE I Want To Be In Love | 18 |
| U2 Elevation | 15 |
| FUEL Bad Day | 15 |
| DESTINY'S CHILD Bootylicious | 14 |
| FATBOY SLIM Weapon Of Choice | 14 |
| SMASH MOUTH I'm A Believer | 14 |
| FIVE FOR FIGHTING Superman (It's Not Easy) | 13 |
| STONE TEMPLE PILOTS Days Of The Week | 13 |
| BLACK CROWES Soul Singing | 13 |
| UNCLE KRACKER Follow Me | 9 |
| MATCHBOX TWENTY Mad Season | 8 |
| DEPECHE MODE Dream On | 8 |
| EVE 6 Here's To The Night | 8 |
| BACKSTREET BOYS More Than That | 8 |
| JENNIFER LOPEZ I'm Real | 7 |
| ALICIA KEYS Fallin' | 4 |
| CRAIG DAVID Fill Me In | 3 |
| JEFFREY GAINES In Your Eyes | 2 |
| JILL SCOTT The Way | 2 |
| DOYLE BRAMHALL II... Green Light Girl | 2 |
| THE CORRS All The Love In The World | 2 |
| USHER U Remind Me | 2 |
| NIKKA COSTA Like A Feather | 2 |
| BLU CANTRELL Hit 'Em Up Style (Oops!) | 2 |
| SEVEN MARY THREE Wait | 1 |
| DAVE NAVARRO Reveal | 1 |
| TDDL Schism | 1 |
| CULT Rise | 1 |
| SLASH'S SNAKEPT Shine | 1 |

Video airplay for July 23-29.

36 million households

Cindy Mahmoud
VP/Music Programming & Entertainment

VIDEO PLAYLIST

| | |
|---------------------------------|---|
| ERICK SERMON Music | 112 Peaches & Cream |
| LUDACRIS I'NATE DOGG Area Codes | ISLEY BROTHERS I.R. ISLEY Contagious |
| ALICIA KEYS Fallin' | JAGGED EDGE I'NELLY Where The Party At? |
| USHER U Remind Me | MISSY ELLIOTT One Minute Man |
| DESTINY'S CHILD Bootylicious | RAY-J Wait A Minute |

RAP CITY

| | |
|------------------------------------|--------------------------------------|
| ERICK SERMON Music | SNOP DOGG Loosen' Control |
| LUDACRIS I'NATE DOGG Area Codes | P. DIDDY & FAMILY Bad Boy For Life |
| VIOLATOR I'GUSTA RHYMES What It Is | FOXY BROWN Oh Yeah |
| JUVENILE Set It Off | TRICK DADDY I'm A Thug |
| 012 Purple Hills | LIL' JON & THA EASTSIDE BOYZ Bia Bia |

Video playlist for the week ending July 22.

ALICIA KEYS Fallin'

PETE YORN Life On A Chain

N.E.R.D. Lapdance

GORILLAZ Clint Eastwood

OURS Sometimes

DAVE NAVARRO Reveal

REDMAN Let's Get Dirty

U2 Elevation

PHILLY'S MOST WANTED Please Don't Mind

JAGGED EDGE I'NELLY Where The Party At?

SCAPEGOAT WAX Assie 10...

CRYSTAL METHOD Name Of The Game

CAKE Short Skirt/Long Jacket

DAVID GRAY Please Forgive Me

ERICK SERMON Music

LINKIN PARK Crawling

TRAVIS Sing

2

David Cohn
General Manager

FUEL Bad Day

DROWNING POOL Bodies

ALIEN ANT FARM Smooth Criminal

BLINK-182 The Rock Show

311 You Wouldn't Believe

BLU CANTRELL Hit 'Em Up Style (Oops!)

STONE TEMPLE PILOTS Days Of The Week

SUM 41 Fat Lip

Video playlist for the week of July 16-23.

TELEVISION

TOP TEN SHOWS
JULY 9-15

Total Audience - (95.9 million households)

| Rank | Show | Adults 18-34 |
|------|--|---|
| 1 | FOX Major League Baseball All-Star Game | 1 Fear Factor |
| 2 | Who Wants To Be A Millionaire (Tuesday) | 2 The Weakest Link |
| 3 | Who Wants To Be A Millionaire (Sunday) | 3 FOX Major League Baseball All-Star Game |
| 4 | The Weakest Link | 4 Will & Grace |
| 5 | Primetime Thursday | 5 Just Shoot Me |
| 6 | Fear Factor | (tie) Spy TV |
| 7 | Who Wants To Be A Millionaire (Thursday) | 7 Friends |
| 8 | Dateline (Monday) | 8 The Simpsons |
| 9 | Everybody Loves Raymond | 9 Dateline (Monday) |
| 10 | 60 Minutes | (tie) Primetime Thursday |
| | | (tie) Spy TV (Tuesday) |

Source: Nielsen Media Research

COMING NEXT WEEK

- Friday, 7/20**
- Craig David, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
 - Dolly Parton, *Late Night With Conan O'Brien* (NBC, check local listings for time).
 - Josh Joplin Group, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Tuesday, 7/24**
- Mary Chapin Carpenter, *Jay Leno*.
 - Delbert McClinton sits in with the band on *David Letterman*.
 - Joe Strummer, *Conan O'Brien*.
 - Cake, *Craig Kilborn*.

Saturday, 7/21

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

Sunday, 7/22

- Neil Diamond, *Behind the Music* (VH1, 9pm).

Monday, 7/23

- 'N Sync, *Jay Leno*.
- Widespread Panic, *Late Show With David Letterman* (CBS, check local listings for time).

Wednesday, 7/25

- Aaliyah, *Jay Leno*.
- Tegan & Sara, *David Letterman*.
- Brian Wilson, *Conan O'Brien*.

Thursday, 7/19

- Alan Jackson, *Jay Leno*.
- Afro-Celt Sound System with Peter Gabriel, *David Letterman*.

— Julie Gidlow

BOX BLOCK

55 million households

Peter Cohen,
VP/Programming

Rap Adds
No Adds

Pop Adds
No Adds

Urban Adds
No Adds

Rhythmic Adds
No Adds

Rock Adds
No Adds

Current adds information unavailable.

FILMS

BOX OFFICE TOTALS
July 13-15

| Title | Distributor | Weekend (\$ To Date) |
|-------------------------------------|-------------|----------------------|
| 1 Legally Blonde | MGM/UA* | \$20.37 (\$20.37) |
| 2 The Score | Paramount* | \$19.01 (\$19.01) |
| 3 Cats & Dogs | WB | \$12.03 (\$58.94) |
| 4 Final Fantasy: The Spirits Within | Sony* | \$11.40 (\$19.02) |
| 5 Scary Movie 2 | Miramax | \$9.55 (\$52.97) |
| 6 The Fast And The Furious | Universal | \$8.08 (\$115.61) |
| 7 Dr. Dolittle 2 | FOX | \$7.48 (\$84.73) |
| 8 Kiss Of The Dragon | FOX | \$6.01 (\$24.12) |
| 9 A.I.: Artificial Intelligence | WB | \$5.21 (\$70.09) |
| 10 Lara Croft: Tomb Raider | Paramount | \$3.88 (\$122.51) |

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

COMING ATTRACTIONS:

This week's openers include *America's Sweethearts*, starring Julia Roberts, Billy Crystal and John Cusack. The film's Atlantic soundtrack sports a remix of The Corrs "All the Love in the World," along with Kelly Levesque's "Some Hearts," Geri Halliwell's version of "Perhaps, Perhaps, Perhaps," Mark Knopfler's "Gravy



Train," Bekka Bramlett's "We All Fall Down" and Doyle Bramhall II & Smokestack's "Send Some Love." The ST also contains cuts by Clara's Star ("Walk With Me"), Scapegoat Wax ("Space to Share"), Franky X Perez ("American Classic") and Anika Moe ("Falling in Love Again").

Also opening this week is *Hedwig and the Angry Inch*, starring James Cameron Mitchell in the role he originated off-Broadway. The film's Hybrid soundtrack contains original music composed by Stephen Trask and performed by a band composed of Trask, Mitchell and former Husker Du and Sugar frontman Bob Mould, among others.

— Julie Gidlow

CALVIN GILBERT

gilbert@ronline.com



Hour-By-Hour '80s

Stations in top markets spin different music mixes

What is an '80s-based Oldies station anyway? While the answer may seem obvious, programmers are taking their own unique musical approaches in building the format in their individual markets.

In the case of WZZN/Chicago, that approach means the inclusion of a significant number of currents, which leads to the conclusion that the year a record was recorded or released isn't nearly as important as how it fits into the station's overall music mix.

Granted, some of the current titles on WZZN are from '80s mainstays, including U2 ("Elevation") and Depeche Mode ("Dream On"), but other songs recently racking up 30 or more spins per week at WZZN include Train's "Drops of Jupiter," Lifehouse's "Hanging by a Moment," Moby's

"South Side," Incubus' "Drive" and Uncle Kracker's "Follow Me."

Early next year we'll examine the most-played records at '80s stations. In the meantime, I found it interesting to look at some of the hourly airplay that took place simultaneously at several top-market '80s stations on a date picked at random — July 3, to be exact. As you compare notes, you'll see the similarities — and some big differences — in the way the format is being handled nationally. The year of release of titles that fall outside the '80s proper is in brackets.

KIOI/San Francisco

10am

BRYAN ADAMS Run To You
FRANKIE GOES TO HOLLYWOOD Relax
PRETENDERS Middle Of The Road
PRINCE Little Red Corvette
ROXETTE The Look
TIMBUK 3 The Future's So Bright...
GO-GO'S Our Lips Are Sealed
BLONDIE Call Me
OMO If You Leave
CURE Just Like Heaven

3pm

FOREIGNER Urgent
PET SHOP BOYS West End Girls
TOTO Africa
BODEANS Closer To Free
PRINCE When Doves Cry
PAT BENATAR Shadows Of The Night
YAZ Don't Go
U2 New Year's Day
PEARL JAM Daughter
ERASURE Chains Of Love
CLASH Rock The Casbah
PINK FLOYD ...Brick In The Wall (Pt. 2)

7pm

NATALIE MERCHANT Wonder
STING Fortress Around Your Heart

DUNCAN SHEIK Barely Breathing [1996]
BILLY JOEL It's Still Rock & Roll To Me
EURYTHMICS Who's That Girl
LEVEL 42 Something About You
MICHAEL PENN No Myth
TALKING HEADS Burning Down The...
JOURNEY Lights [1978]
R.E.M. Imitation Of Life [2001]
GARY NUMAN Cars
4 NON BLDNDES What's Up [1992]

KHPT/Houston

10am

BLONDIE Heart Of Glass [1978]
WHAM! Everything She Wants
FALCO Rock Me Amadeus
BILLY IDOL Money Money
PAT BENATAR Love Is A Battlefield
FOREIGNER Double Vision [1978]
MEN WITHOUT HATS Safety Dance
TOM PETTY Free Fallin'
CARS You Might Think
POLICE Wrapped Around Your Finger
VAN HALEN When It's Love

3pm

DEXY'S MIDNIGHT RUNNERS Come On...
BLONDIE One Way Or Another [1979]
STYX The Best Of Times
PAT BENATAR Shadows Of The Night

MIDNIGHT OIL Beds Are Burning
STEVE WINWOOD The Finer Things
AEROSMITH Rag Doll
SLY FOX Let's Go All The Way
BILLY JOEL You May Be Right
FIXX Red Skies
CLUB NOUVEAU Lean On Me
TOM PETTY I Won't Back Down

7pm

ROBERT PALMER Bad Case Of Loving You
STEVE PERRY Foolish Heart
GO-GO'S Head Over Heels
DIRE STRAITS Money For Nothing
JOAN JETT I Love Rock 'N' Roll
OED OR ALIVE Brand New Lover
TOM PETTY The Waiting
U2 I Still Haven't Found...
ROLLING STONES Start Me Up
PHIL COLLINS In The Air Tonight
D.N.A./SUZANNE VEGA Tom's Diner

KYPT/Seattle

10am

JOAN JETT I Love Rock 'N' Roll
NAKED EYES Always Something There...
DEF LEPPARD Hysteria
LOVERBOY Working For The Weekend
NEW ORDER Bizarre Love Triangle
STEVE PERRY Oh Sherrie

Comparing Two San Diego Stations

San Diego is a unique market because it includes two competing '80s-based stations — Jefferson-Pilot's KBZT and Clear Channel's KMSX. Here's a sample hour from each. If you're wondering if one station's programming is superior to the other, keep in mind that both stations scored a 2.4 in the winter 2001 Arbitrons.

KBZT/San Diego

3pm

CARS My Best Friend's Girl
A FLOCK OF SEAGULLS I Ran...
QUEEN/BOWIE Under Pressure
THOMPSON TWINS Lay Your Hands...
DURAN DURAN The Reflex
BENNY BARDONES Into The Night
STEVIE NICKS Stand Back
FINE YOUNG CANNIBALS She Drives...
SOFT CELL Tainted Love
MEN WITHOUT HATS Pop Goes The World
DEXY'S MIDNIGHT RUNNERS Come On...

KMSX/San Diego

3pm

WHEN IN ROME The Promise
U2 I Still Haven't Found...
SEAL Crazy [1991]
DEPECHE MODE Policy Of Truth [1990]
JOAN JETT I Love Rock 'N' Roll
NEW ORDER Blue Monday
POLICE Walking On The Moon [1979]
MADNESS Our House
COREY HART Never Surrender
JOURNEY Wheel In The Sky [1978]

STEREO MC'S Connected [1993]
U2 Where The Streets Have No Name
GENESIS Misunderstanding
FRANKIE GOES TO HOLLYWOOD Relax
HUEY LEWIS Heart And Soul
PAT BENATAR Heartbreaker

3pm

TALKING HEADS Once In A Lifetime
LOVERBOY Lovin' Every Minute Of It
JACKSON BROWNE Somebody's Baby
INXS New Sensation
ROMANTICS What I Like About You
STONE TEMPLE PILOTS Plush [1992]
J. GEILS BAND Centerfold
CARS Drive
MODERN ENGLISH I Melt With You
DON HENLEY Boys Of Summer
THOMPSON TWINS Hold Me Now

7pm

STEVE WINWOOD The Finer Things
GENERAL PUBLIC Tenderness
AC/DC You Shook Me All Night Long
CLASH Train In Vain
PAT BENATAR We Belong
TOM PETTY ...Great Wide Open [1991]
SIMPLE MINDS Don't You (Forget About Me)
YAZ Don't Go
DEF LEPPARD Photograph
ASIA Only Time Will Tell
NEW ORDER True Faith

WZZN/Chicago

10am

CREED With Arms Wide Open [2000]

PETER SHILLING Major Tom...
NO DOUBT Just A Girl [1995]
HDWARD JDNES Things Can Only...
U2 Elevation [2000]
LOVE AND ROCKETS So Alive
10,000 MANIACS Because The Night [1994]
SANTANA Smooth [1999]
A-HA Take On Me
INXS Not Enough Time [1992]
SOFT CELL Tainted Love
LIFEHOUSE Hanging By A Moment [2000]
CUTTING CREW (I Just) Died In Your Arms

3pm

EVERCLEAR AM Radio [2000]
THOMAS DOLBY She Blinded Me...
DEPECHE MODE Personal Jesus
CLASH Train In Vain
LIFEHOUSE Hanging By A Moment [2000]
BLONDIE The Tide Is High
COLOPLAY Yellow [2000]
INXS What You Need
TRACY CHAPMAN ...One Reason [1995]
UB40 Red Red Wine
INCUBUS Drive [2000]
POLICE Roxanne [1979]

7pm

U2 Elevation [2000]
MAONNA Like A Prayer
SUGAR RAY When It's Over [1989]
TALKING HEADS Once In A Lifetime
OASIS Wonderwall [1995]
DAVID BOWIE Modern Love
LIFEHOUSE Hanging By A Moment [2000]
R.E.M. The One I Love
FOO FIGHTERS Learn To Fly [1999]
MARCUS PLAYGROUND Sex & Candy [1997]
PETER GABRIEL Shock The Monkey

Budget Cuts?

Production Department Stressed?

More Work, Less Time?

Strike back with



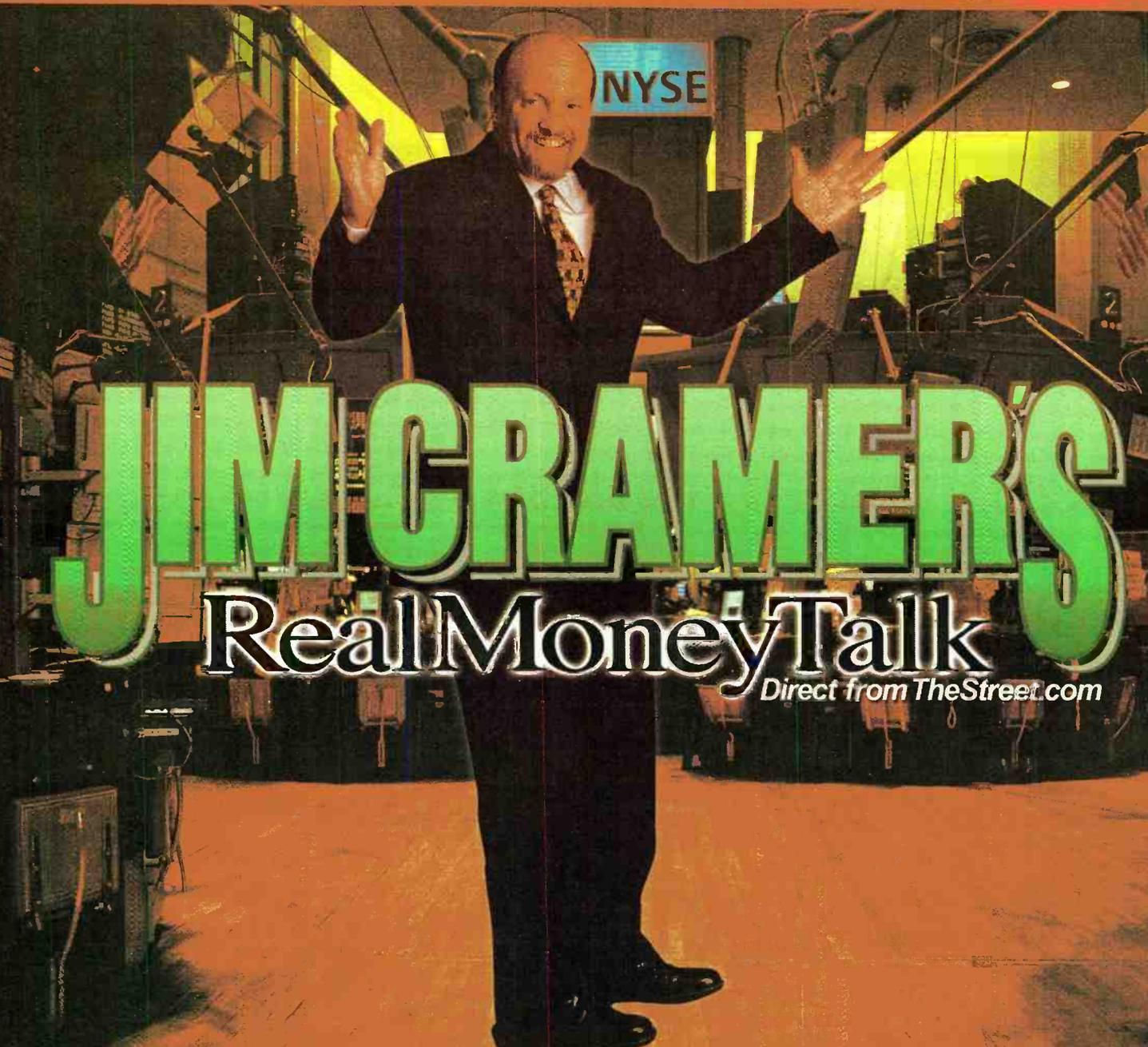
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Conservative, Opinionated And Female!

■ New syndicated host aims to put another crack in Talk's glass ceiling

Whenever a group of Talk radio executives gets together, you can be sure that sooner or later one question will receive some discussion. It's the same question that many have been asking for years: *Why aren't there more successful women in Talk radio?*

That's not to say that there aren't a number of talented women in Talk who have done quite well for themselves both nationally and locally. However, when you consider the number of women hosting their own daily radio talk shows vs. their male counterparts, to say their numbers are pretty thin would be an understatement. But a recent development at the Westwood One Radio Network has added one more soldier to the ranks of women in Talk radio.

Media Newcomer

National talk shows aren't rolled out every week. It's a status that many hosts covet but few will ever gain. The odds against succeeding are intimidating, and the highway of syndicated talk shows is littered with many who have come and gone over the years.

So it was news in and of itself when Westwood One announced in April that it would launch a new, nightly syndicated talk show. But when it also said that the program would be a general-issues talk show

hosted by a woman who had, up until then, limited radio experience, that, as they say, kicked things up a notch.



Laura Ingraham

Laura Ingraham is a relative newcomer to the media scene. Over the past five years she has made countless appearances on all of the major cable and broadcast TV news networks as a host, commentator and political pundit, but the former criminal defense attorney and one-time speechwriter

for President Ronald Reagan is probably best known to radio listeners from her frequent appearances on *Imus in the Morning*.

"I really credit Don Imus, to a large extent, for my career," Ingraham says. "He's the one who first gave me exposure to a national radio audience. As much as we bicker with each other on the air, he really was instrumental in helping me understand what radio is all about and how the medium works. He taught me how to cut through the static that is all too often Talk radio. He is incredibly talented, but he's also tough. That's kind of the attraction of him."

Back in 1996 Ingraham was a practicing criminal defense attorney with a Washington, DC law firm, and she wasn't even thinking about a media career, let alone becoming a radio talk host. "I had done a few TV appearances," she recalls, "when I got a phone call from a guy named [EFM Media Chairman/CEO] Ed McLaughlin. At the time I honestly didn't even know who he was. Then I learned he was the guy who had launched Rush Limbaugh, someone who I think is just a total god in radio.

"Anyway, Ed told me he'd seen me on *The Charlie Rose Show*, *Crossfire* and a couple of other things and asked me if I'd ever thought about doing a radio show. We met a few times, but then NBC was starting this new cable network, MSNBC, and asked me to be a contributor, so nothing really came of the radio idea. I realized I couldn't do TV — or radio, for that matter — and my job at the law firm, so I said, 'What the heck, let's give this a try and see how it goes.'"

OK, Where's The Beehive?

Ingraham is unabashed about her conservative political leanings, but

"Jumping from equal opportunity to requiring that you adopt a whole slate of liberal, left-leaning views in order to be considered a true, thinking woman is just absurd, and it simply doesn't reflect the culture at large."

she says that not fitting the stereotype of a conservative female has probably worked in her favor. "Being a woman and being a conservative probably added somewhat to the novelty of who I was, at least in the beginning," she says. "People would look at me and say, 'Oh my God, there's a woman who is actually a conservative, and she doesn't have a beehive hairdo and isn't talking about how we should be censoring music lyrics.'"

"People thought I was so bizarre. But I know tons of people like that, people who listen to Pearl Jam but who are conservative when it comes to economics and a lot of social issues. I don't see us as being that much of an oddity out there, and if you want to be up to date with the culture — politically and otherwise — then you really should begin incorporating more of those voices into your daily conversation and news coverage."

Given her daily routine, Ingraham is definitely plugged in to what the media is covering on any given day. "I wake up every morning at around 6-6:30 and turn on all of the TVs," she says. "I have four or five of them, and they're all tuned to something different. I instantly begin consuming the day's events — it's a sickness. I even have one of those Walkman televisions that I watch while I'm walking the dog."

Asked if she has always been an "infomaniac," Ingraham replies, "I've always been a news junkie. I think my legal background has something to do with it too. I've always had a voracious appetite for how the media is covering things. And now I'm always looking for stories and material to incorporate into our show, things that I feel we need to critique and comment on or just stories that I find interesting.

"I get stuff from watching everything from C-SPAN to *Blind Date*. I have my eye out for things that are interesting on the entertainment and cultural fronts as much as I do for stories on the political front."

Not 'NOW,' Please!

Ingraham entered the media business without any blinders on and still doesn't underestimate the challenges ahead when asked if she thinks the media boys' club will allow her through the front door. "I guess we'll see," she says, matter-of-factly. "Hey, it's not easy, but I don't have any real complaints. I have been very lucky. Women do have certain advantages in the media, especially in television, but for every advantage that a woman has in the business, there are additional layers of scrutiny and backbiting to deal with.

"It's not hard to count the number
Continued on Page 30

DOT THIS!



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Conservative...

Continued from Page 29

of women who have had lengthy careers in the media; it's still a pretty small number. So, yes, I think it is still tough for a woman to get into the media boys' club, and it probably doesn't make it any easier when you're a conservative woman."

Although the 37-year-old, single Ingraham describes herself as a feminist, don't count her as a card-carrying member of the National Organization for Women. In fact, the author of last year's book *The Hillary Trap: Looking for Power in All the Wrong Places* voices a sort of antifeminism. "I consider myself a feminist, but not in the way that the term has been co-opted in the past few decades," she says.

"We're trying to give listeners something different from what they hear all the time on Talk radio. It's definitely not your father's or your granddaddy's radio show."

"A true feminist is someone who believes that women should have equal opportunities and have the same doors open to them as do men in education, business — in all walks of life, really. However, jumping from equal opportunity to requiring that you adopt a whole slate of liberal, left-leaning views in order to be considered a true, thinking woman is just absurd, and it simply doesn't reflect the culture at large.

"What I don't believe is that wom-

en should, because of their gender, get special treatment or that being pro-woman also means that you must support liberal policies. The National Organization for Women doesn't represent most women I know. It does represent liberal women, and that's fine — but then don't call yourself the National Organization for Women.

"Basically, that group has boiled itself down to two issues: gay rights and abortion. Beyond that, NOW has very little to say. There's a reason why only something like 21% of young women today identify themselves as feminists, and that's not a good sign."

Obvious Camaraderie

When asked to define her new radio show, the blunt and nearly always satirical Ingraham replies, "It's like *Sex and the City* meets *Imus* meets *Rush* — kind of like a variety show on crack. And, finally, we have a woman radio host who gets to order around a bunch of male producers."

Listeners will immediately note an obvious camaraderie between Ingraham and her in-studio crew, which includes, among others, co-producer and on-air sidekick Lee Habeeb and Exec. Producer Kevin Delaney. "We are like a typical, modern, dysfunctional American family," says Ingraham. "We bicker and yell at each other, apologize profusely moments later, laugh about something gross that happened that day, and then we're back at each others' throats again."

Perhaps unfairly, some early critics have suggested that it's mostly Ingraham's conservative politics that got her a shot in Talk radio, a medium known for an audience that is generally friendly to those who lean to the political right.

Answering the charge, Ingraham says, "Anyone who listens to our show for more than about 45 minutes will hear that we do as much on the culture as we do on politics. We're talking about a lot of things, and sometimes it is politics. But more than anything, we try to pop the hy-

pocrisy balloons that float around in the world of politics, Hollywood and the news media."

Ingraham says that one problem she's had because she's appeared so much on TV in the past few years is that the medium tends to typecast people. "Television, by its very nature, has to put someone like me in a box," she explains.

"It's as if I don't have any views on things like kids in daycare or tons of other issues that go way beyond politics — issues that cut to the core of our cultural beliefs and differences. I can talk about bad policy and bad dates in the same show, and I do.

"That's precisely why I am happier now than I have ever been, because doing the radio show has allowed me to get out of that box of just talking about politics. Unlike on television, in radio I can move from talking about the law to the worlds of television, politics, sports and music. I can call on all of my experience with all of those issues. In television, you just can't do that."

Pro Bono

So if the program is not really a political talk show, how would she describe it? "I don't know. How do you describe what a show like *Seinfeld* is all about?" asks Ingraham. "Our show is serious, funny, maddening and frustrating. In that way, it sort of mimics life."

Unlike most people's lives, however, Ingraham's happens to include quite a few famous people. In her first couple of months on the air she has been joined by an eclectic array of guests, like Dr. Henry Kissinger and Senators John Kerry, Fred Thompson, James Inhof. Paul Wellstone and Don Nichols on the one hand and nonpoliticians like *Saturday Night Live*'s Darryl Hammond and U2 lead singer Bono on the other.

Having Bono as a guest on her show is a classic example of why it is hard to pigeonhole Ingraham. Recalling her meeting with the Irish rock star — who is certainly not

**TALK ABOUT BIPARTISAN SPIRIT**

U2 lead singer and well-known political activist Bono gamely took up a position on the right for this Kodak moment with Westwood One's Laura Ingraham. The rock superstar was on a visit to Washington, DC to discuss the HIV/AIDS epidemic, Third World debt relief and other global issues on Ingraham's talk show, as well as with a variety of Capitol Hill heavyweights.

known for anything close to a conservative point of view, politically speaking — Ingraham gushed, "He was great! First of all, I'm a huge music fan, and U2 is absolutely one of my favorite groups.

"The thing about Bono is that he isn't one of those rock stars who just shows up to do photo ops for an issue or a charity. He's really smart, and he studies the issues. He's been to Washington, DC dozens of times, he knows everyone on Capitol Hill, he makes personal phone calls, and he is a really devoted and passionate person.

"More than anything else, that defines the kind of people I want to have on the show — people who are true believers. I like having someone on because they have something interesting to say."

No Illusions

Despite some impressive clearances for her show out of the box on major-market stations throughout the country, Ingraham is has no illusions about the fact that, as a newcomer to radio, she has a rough road ahead of

her if she plans to follow in the footsteps of the hosts she admires, like Imus and Rush. "There are so many pros out there on the radio," she says, "and whenever somebody writes about my radio show, I think to myself, 'Geez, my name doesn't even belong in that group.'

"But, on the other hand, I do think that, to some extent, some of Talk radio has gotten a bit tired. We're just trying to give it a little cattle prod with our program. I like to think of what we do as sort of a caffeine jolt for listeners."

Ingraham also says that the show tries to entice guests into talking about their opinions and knowledge about areas in which they are not usually well known. "A few weeks ago, when Henry Kissinger was on with us, we mostly talked about the Boston Red Sox and sports," she says. "That's what we are trying to do; we're trying to give listeners something different from most of what they hear all the time on Talk radio. It's definitely not your father's or your granddaddy's radio show."

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12+ SPRING 2001 ARBITRON RESULTS

New York - #1

| Station (Format) | Owner | Wi '01 | Sp '01 |
|---------------------|-------------|--------|--------|
| WLTW-FM (AC) | Clear Chan. | 5.7 | 6.2 |
| WQHT-FM (CHR/Rhy) | Emmis | 6.0 | 5.9 |
| WHTZ-FM (CHR/Pop) | Clear Chan. | 4.4 | 4.3 |
| WCBS-FM (Oldies) | Infinity | 4.0 | 4.1 |
| WABC-AM (Talk) | ABC | 2.9 | 3.9 |
| WKTU-FM (CHR/Rhy) | Clear Chan. | 3.9 | 3.9 |
| WSKQ-FM (Tropical) | SBS | 4.4 | 3.8 |
| WBLS-FM (Urban) | Inner City | 3.1 | 3.5 |
| WINS-AM (News) | Infinity | 3.7 | 3.4 |
| WRKS-FM (Urban AC) | Emmis | 3.0 | 3.3 |
| WXRK-FM (Alt.) | Infinity | 3.3 | 3.2 |
| WQCD-FM (Sm. Jazz) | Emmis | 3.6 | 3.0 |
| WAXQ-FM (Cl. Rock) | Clear Chan. | 2.5 | 2.9 |
| WPAT-FM (Span. AC) | SBS | 2.7 | 2.9 |
| WCBS-AM (News) | Infinity | 2.7 | 2.8 |
| WFAN-AM (Sports) | Infinity | 2.5 | 2.6 |
| WQXR-FM (Classical) | NY Times | 3.0 | 2.5 |
| WOR-AM (Talk) | Buckley | 2.8 | 2.4 |
| WPLJ-FM (Hot AC) | ABC | 2.3 | 2.4 |
| WTJM-FM (Rhy/O) | Clear Chan. | 2.7 | 2.4 |
| WCAA-FM (Tropical) | Hispanic | 1.9 | 1.8 |
| WNEW-FM (Talk) | Infinity | 1.5 | 1.7 |
| WADD-AM (Span. N/T) | Hispanic | 1.6 | 1.6 |
| WLIB-AM (N/T) | Inner City | 1.0 | 1.1 |
| WALK-FM (AC) | Clear Chan. | 0.9 | 1.0 |
| WWZY/WYNY (Country) | Big City | 1.2 | 1.0 |

Los Angeles - #2

| Station (Format) | Owner | Wi '01 | Sp '01 |
|------------------------|---------------|--------|--------|
| KROQ-FM (Alt.) | Infinity | 4.5 | 5.1 |
| KPWR-FM (CHR/Rhy) | Emmis | 3.9 | 4.8 |
| KSCA-FM (Reg. Mex.) | Hispanic | 4.8 | 4.8 |
| KIIS/KVUS (CHR/Pop) | Clear Chan. | 4.6 | 4.7 |
| KLVE-FM (Span. AC) | Hispanic | 4.6 | 4.3 |
| KFI-AM (Talk) | Clear Chan. | 3.1 | 3.6 |
| KFMB-FM (Urban) | Radio One | 3.6 | 3.4 |
| KTWV-FM (Sm. Jazz) | Infinity | 3.8 | 3.3 |
| KOST-FM (AC) | Clear Chan. | 3.7 | 3.2 |
| KYSR-FM (Hot AC) | Clear Chan. | 2.5 | 3.2 |
| KLAX-FM (Reg. Mex.) | SBS | 2.1 | 3.0 |
| KRTH-FM (Oldies) | Infinity | 3.1 | 3.0 |
| KBUA/KBUE (Reg. Mex.) | Liberman | 3.0 | 2.6 |
| KCMG-FM (Rhy/O) | Clear Chan. | 2.3 | 2.6 |
| KLOS-FM (Cl. Rock) | ABC | 2.7 | 2.6 |
| KBIG-FM (Hot AC) | Clear Chan. | 2.5 | 2.5 |
| KLSX-FM (Talk) | Infinity | 2.1 | 2.5 |
| KCBS-FM (Cl. Rock) | Infinity | 2.2 | 2.4 |
| KZLA-FM (Country) | Emmis | 2.9 | 2.3 |
| KNX-AM (News) | Infinity | 2.7 | 2.2 |
| KABC-AM (Talk) | ABC | 1.8 | 1.9 |
| KFWB-AM (News) | Infinity | 2.1 | 1.7 |
| KJLH-FM (Urban AC) | Taxi | 1.7 | 1.7 |
| KLAC-AM (Adult Std.) | Clear Chan. | 1.4 | 1.6 |
| KRLA-AM (Talk) | Salem | 1.3 | 1.3 |
| KLYY-FM (Span. Con.) | Big City | 1.6 | 1.2 |
| KMZT-FM (Classical) | Mt. Wilson FM | 1.6 | 1.2 |
| KRCO/KRCV (Spanish/O) | Hispanic | 1.3 | 1.2 |
| KSSC/KSSE (Span. Con.) | Entravision | 1.6 | 1.2 |
| KXOL-FM (Reg. Mex.) | SBS | 0.0 | 1.2 |

*Was KFSG-FM (Religious) until May

Chicago - #3

| Station (Format) | Owner | Wi '01 | Sp '01 |
|----------------------|-------------|--------|--------|
| WGN-AM (N/T) | Tribune | 5.6 | 7.0 |
| WGCI-FM (Urban) | Clear Chan. | 6.9 | 4.8 |
| WBBM-AM (News) | Infinity | 4.8 | 4.6 |
| WNUA-FM (Sm. Jazz) | Clear Chan. | 3.9 | 4.5 |
| WBBM-FM (CHR/Rhy) | Infinity | 5.3 | 4.4 |
| WLS-AM (Talk) | ABC | 4.8 | 4.2 |
| WVAZ-FM (Urban AC) | Clear Chan. | 4.3 | 4.2 |
| WTMX-FM (Hot AC) | Bonneville | 3.5 | 3.5 |
| WJMK-FM (Oldies) | Infinity | 3.2 | 3.0 |
| WLEY-FM (Reg. Mex.) | SBS | 2.7 | 2.9 |
| WPWX-FM (Urban)* | Crawford | 0.8 | 2.9 |
| WUSN-FM (Country) | Infinity | 3.1 | 2.8 |
| WKOX-FM (Alt.) | Emmis | 2.8 | 2.7 |
| WKSC-FM (CHR/Pop) | Clear Chan. | 2.4 | 2.6 |
| WLIT-FM (AC) | Clear Chan. | 2.5 | 2.6 |
| WLUP-FM (Cl. Rock) | Bonneville | 2.5 | 2.5 |
| WXRT-FM (Triple A) | Infinity | 2.6 | 2.4 |
| WDRV-FM (Cl. Hits)** | Bonneville | 1.3 | 2.2 |
| WNNB-FM (AC) | Bonneville | 2.9 | 2.2 |
| WCKG-FM (Talk) | Infinity | 1.8 | 1.9 |
| WMTG-FM (Classical) | Chicago Ed. | 1.9 | 1.9 |
| WQJD-FM (Reg. Mex.) | Hispanic | 1.9 | 1.7 |
| WAIT-AM (Adult Std.) | NextMedia | 2.5 | 1.6 |
| WZZN-FM ('80s) | ABC | 2.2 | 1.6 |
| WDEK/WKIE (CHR/Pop) | Big City | 1.3 | 1.5 |
| WGCI-AM (Gospel) | Clear Chan. | 1.0 | 1.5 |
| WSCR-AM (Sports) | Infinity | 1.6 | 1.5 |
| WMVP-AM (Sports) | ABC | 0.8 | 1.2 |

*Was WYCA-FM (Religious) until April; WVJM-FM (Urban AC) until May

** Was WNIW-FM (Classical) until March 15

San Diego - #16

| Station (Format) | Owner | Wi '01 | Sp '01 |
|----------------------|-------------|--------|--------|
| KOGO-AM (Talk) | Clear Chan. | 6.4 | 6.5 |
| KHTS-FM (CHR/Pop) | Clear Chan. | 4.9 | 5.0 |
| KIOZ-FM (Act. Rock) | Clear Chan. | 4.0 | 4.8 |
| XHTZ-FM (CHR/Rhy) | Califormula | 4.3 | 4.6 |
| KIFM-FM (Sm. Jazz) | Jeff.-Pilot | 4.4 | 4.5 |
| KYXY-FM (AC) | Infinity | 4.7 | 4.4 |
| KSON-FM (Country) | Jeff.-Pilot | 4.0 | 4.3 |
| KFMB-FM (Hot AC) | Midwest TV | 4.7 | 4.2 |
| KLUV-FM (Reg. Mex.) | Hispanic | 3.6 | 4.2 |
| XTRA-FM (Alt.) | XTRA Com | 4.2 | 4.2 |
| XHRM-FM (Rhy/O) | BiNational | 2.9 | 4.0 |
| KJOY-FM (Oldies) | Clear Chan. | 4.4 | 3.9 |
| KGB-FM (Cl. Rock) | Clear Chan. | 3.6 | 3.3 |
| KPOP-AM (Adult Std.) | Clear Chan. | 2.8 | 2.6 |
| KPLN-FM (Cl. Hits) | Infinity | 2.0 | 2.3 |
| KBZT-FM ('80s) | Jeff.-Pilot | 2.4 | 2.0 |
| KMSX-FM ('80s) | Clear Chan. | 2.4 | 2.0 |
| KLOV-FM (Span. AC) | Hispanic | 1.9 | 1.9 |
| XTRA-AM (Sports) | XTRA Com | 1.6 | 1.8 |
| KXST-FM (Triple A) | Compass | 1.4 | 1.6 |
| XHCR-FM (Country) | Califormula | 1.2 | 1.4 |
| KFI-AM (Talk) | Clear Chan. | 1.3 | 1.3 |
| XLTN-FM (Span. AC) | Califormula | 1.1 | 1.3 |
| KFMB-AM (Full Serv.) | Midwest TV | 2.2 | 1.2 |

Monmouth-Ocean - #49

| Station (Format) | Owner | Fa '00 | Sp '01 |
|----------------------|--------------|--------|--------|
| WABC-AM (Talk) | ABC | 5.9 | 6.2 |
| WKXW-FM (Talk) | Press | 5.1 | 5.8 |
| WAXQ-FM (Cl. Rock) | Clear Chan. | 4.7 | 4.4 |
| WXRK-FM (Alt.) | Infinity | 4.4 | 4.0 |
| WOBM-FM (AC) | Seashore | 3.9 | 3.9 |
| WFAN-AM (Sports) | Infinity | 5.2 | 3.7 |
| WLTW-FM (AC) | Clear Chan. | 3.2 | 3.5 |
| WBBO-FM (CHR/Pop) | Nassau | 3.1 | 3.4 |
| WRAT-FM (Act. Rock) | North NJ | 2.7 | 3.4 |
| WWZY-FM (Country) | Big City | 3.5 | 3.3 |
| WHTZ-FM (CHR/Pop) | Clear Chan. | 2.6 | 3.1 |
| WOR-AM (Talk) | Buckley | 3.2 | 3.0 |
| WOBM-AM (Adult Std.) | Seashore | 2.4 | 2.9 |
| WJLK-FM (Hot AC) | Nassau | 3.3 | 2.7 |
| WPLJ-FM (Hot AC) | ABC | 3.0 | 2.7 |
| WJRZ-FM (Country) | Jersey Shore | 3.2 | 2.6 |
| WCBS-AM (News) | Infinity | 2.7 | 2.5 |
| WHTG-FM (Alt.) | WHTG Inc. | 1.7 | 2.4 |
| WKTU-FM (CHR/Rhy) | Clear Chan. | 2.2 | 2.4 |
| WCBS-FM (Oldies) | Infinity | 2.7 | 2.3 |
| WNEW-FM (Talk) | Infinity | 2.6 | 2.3 |
| WQHT-FM (CHR/Rhy) | Emmis | 1.8 | 2.2 |
| WRKS-FM (Urban AC) | Emmis | 1.2 | 1.8 |
| WQCD-FM (Sm. Jazz) | Emmis | 1.7 | 1.7 |
| WQXR-FM (Classical) | NY Times | 1.3 | 1.6 |
| WBLS-FM (Urban) | Inner City | 1.4 | 1.1 |
| WPST-FM (CHR/Pop) | Nassau | 0.3 | 1.1 |
| WTJM-FM (Rhy/O) | Clear Chan. | 1.0 | 1.0 |

Morristown - #100

| Station (Format) | Owner | Fa '00 | Sp '01 |
|----------------------|-------------|--------|--------|
| WLTW-FM (AC) | Clear Chan. | 8.2 | 8.0 |
| WDHA-FM (Rock) | New Jersey | 5.2 | 7.1 |
| WCBS-FM (Oldies) | Infinity | 5.7 | 6.3 |
| WABC-AM (Talk) | ABC | 5.9 | 6.1 |
| WAXQ-FM (Cl. Rock) | Clear Chan. | 5.2 | 5.1 |
| WMTR-AM (Adult Std.) | New Jersey | 3.4 | 4.9 |
| WPLJ-FM (Hot AC) | ABC | 7.9 | 4.9 |
| WXRK-FM (Alt.) | Infinity | 6.8 | 4.8 |
| WHTZ-FM (CHR/Pop) | Clear Chan. | 7.0 | 4.3 |
| WOR-AM (Talk) | Buckley | 4.3 | 3.4 |
| WNEW-FM (Talk) | Infinity | 2.9 | 3.1 |
| WFAN-AM (Sports) | Infinity | 4.5 | 2.7 |
| WSKQ-FM (Tropical) | SBS | 1.6 | 2.7 |
| WKXW-FM (Talk) | Press | 1.3 | 2.6 |
| WQCD-FM (Sm. Jazz) | Emmis | 3.2 | 2.6 |
| WKTU-FM (CHR/Rhy) | Clear Chan. | 1.4 | 2.4 |
| WQXR-FM (Classical) | NY Times | 2.9 | 2.4 |
| WYNY-FM (Country) | Big City | 2.1 | 2.4 |
| WCBS-AM (News) | Infinity | 2.3 | 2.0 |
| WBRR-AM (News) | Bloomberg | 1.3 | 1.4 |
| WPAT-FM (Span. AC) | SBS | 3.6 | 1.4 |
| WINS-AM (News) | Infinity | 1.4 | 1.0 |
| WTJM-FM (Rhy/O) | Clear Chan. | 0.9 | 1.0 |

Nassau-Suffolk - #18

| Station (Format) | Owner | Wi '01 | Sp '01 |
|------------------------|-------------|--------|--------|
| WALK-FM (AC) | Clear Chan. | 5.7 | 5.7 |
| WXRK-FM (Alt.) | Infinity | 4.5 | 4.8 |
| WBLI-FM (CHR/Pop) | Cox | 4.8 | 4.5 |
| WABC-AM (Talk) | ABC | 3.3 | 4.4 |
| WHTZ-FM (CHR/Pop) | Clear Chan. | 5.2 | 4.1 |
| WCBS-FM (Oldies) | Infinity | 3.5 | 3.9 |
| WFAN-AM (Sports) | Infinity | 3.7 | 3.9 |
| WBAB/WHFM (Rock) | Cox | 3.5 | 3.8 |
| WBZO-FM (Oldies) | Barnstable | 2.5 | 3.4 |
| WLTW-FM (AC) | Clear Chan. | 3.8 | 3.4 |
| WCBS-AM (News) | Infinity | 3.7 | 3.3 |
| WQHT-FM (CHR/Rhy) | Emmis | 2.8 | 3.1 |
| WAXQ-FM (Cl. Rock) | Clear Chan. | 2.8 | 3.0 |
| WNEW-FM (Talk) | Infinity | 2.5 | 3.0 |
| WKJY-FM (AC) | Barnstable | 2.5 | 2.8 |
| WINS-AM (News) | Infinity | 2.4 | 2.4 |
| WOR-AM (Talk) | Buckley | 2.4 | 2.4 |
| WQCD-FM (Sm. Jazz) | Emmis | 3.0 | 2.4 |
| WGSN/WHLI (Adult Std.) | Barnstable | 3.5 | 2.3 |
| WPLJ-FM (Hot AC) | ABC | 2.2 | 2.2 |
| WDRE/WLIR (Alt.) | Jarad | 1.8 | 2.1 |
| WKTU-FM (CHR/Rhy) | Clear Chan. | 2.7 | 2.1 |
| WQXR-FM (Classical) | NY Times | 1.7 | 1.9 |
| WWXY/WYNY (Country) | Big City | 1.6 | 1.8 |
| WJMK-FM (Rock AC) | Barnstable | 1.4 | 1.7 |
| WBLS-FM (Urban) | Inner City | 1.5 | 1.6 |
| WPAT-FM (Span. AC) | SBS | 1.3 | 1.3 |
| WTJM-FM (Rhy/O) | Clear Chan. | 1.7 | 1.2 |
| WRCN-FM (Cl. Hits) | Barnstable | 1.0 | 1.1 |
| WRKS-FM (Urban AC) | Emmis | 1.1 | 1.1 |

Riverside-San Bernardino - #29

| Station (Format) | Owner | Wi '01 | Sp '01 |
|-----------------------|----------------|--------|--------|
| KFRG-FM (Country) | Infinity | 8.1 | 8.8 |
| KFI-AM (Talk) | Clear Chan. | 5.2 | 6.3 |
| KGGI-FM (CHR/Rhy) | Clear Chan. | 7.2 | 5.4 |
| KOLA-FM (Oldies) | Anaheim | 5.2 | 4.8 |
| KSSE-FM (Span. Con.) | Entravision | 3.4 | 3.5 |
| KOST-FM (AC) | Clear Chan. | 2.9 | 3.4 |
| KCAL-FM (Rock) | Anaheim | 3.3 | 3.3 |
| KCXX-FM (Alt.) | All Pro | 3.1 | 3.3 |
| KSCA-FM (Reg. Mex.) | Hispanic | 2.9 | 2.9 |
| KWRP-FM (Adult Std.) | Magic Br. | 3.0 | 2.9 |
| KCBS-FM (Cl. Rock) | Infinity | 2.8 | 2.8 |
| KKBT-FM (Urban) | Radio One | 2.3 | 2.8 |
| KLOS-FM (Cl. Rock) | ABC | 2.5 | 2.8 |
| KIIS-FM (CHR/Pop) | Clear Chan. | 4.0 | 2.7 |
| KROQ-FM (Alt.) | Infinity | 2.7 | 2.3 |
| KPWR-FM (CHR/Rhy) | Emmis | 2.3 | 2.1 |
| KBIG-FM (Hot AC) | Clear Chan. | 1.5 | 1.9 |
| KNX-AM (News) | Infinity | 1.9 | 1.9 |
| KTWV-FM (Sm. Jazz) | Infinity | 1.6 | 1.9 |
| KXRS/KXSB (Reg. Mex.) | Lazer | 2.2 | 1.9 |
| KCMG-FM (Rhy/O) | Clear Chan. | 2.1 | 1.8 |
| KLVE-FM (Span. AC) | Hispanic | 1.9 | 1.8 |
| KELT/KLIT (AC) | Amaturo | 1.5 | 1.4 |
| KLAX-FM (Reg. Mex.) | SBS | 0.9 | 1.4 |
| KLSX-FM (Talk) | Infinity | 1.6 | 1.4 |
| KRTH-FM (Oldies) | Infinity | 1.7 | 1.2 |
| KWEV-FM (Rel.) | Calvary Chapel | 1.1 | 1.2 |
| KATY-FM (AC) | All-Pro | 0.7 | 1.1 |

Middlesex-Somerset-Union, NJ - #33

| Station (Format) | Owner | Wi '01 | Sp '01 |
|------------------------|----------------|--------|--------|
| WLTW-FM (AC) | Clear Chan. | 6.0 | 6.1 |
| WKXW-FM (Talk) | Press | 5.1 | 5.6 |
| WCBS-FM (Oldies) | Infinity | 4.7 | 4.7 |
| WAXQ-FM (Cl. Rock) | Clear Chan. | 4.0 | 4.5 |
| WHTZ-FM (CHR/Pop) | Clear Chan. | 4.9 | 4.4 |
| WABC-AM (Talk) | ABC | 3.4 | 4.2 |
| WXRK-FM (Alt.) | Infinity | 4.0 | 4.1 |
| WKTU-FM (CHR/Rhy) | Clear Chan. | 3.8 | 4.0 |
| WMGQ-FM (AC) | Greater Media | 4.8 | 3.8 |
| WPLJ-FM (Hot AC) | ABC | 4.4 | 3.7 |
| WQHT-FM (CHR/Rhy) | Emmis | 4.3 | 3.5 |
| WOR-AM (Talk) | Buckley | 3.7 | 3.1 |
| WSKQ-FM (Tropical) | SBS | 2.1 | 2.9 |
| WBLS-FM (Urban) | Inner City | 2.7 | 2.7 |
| WCBS-AM (News) | Infinity | 2.3 | 2.7 |
| WNEW-FM (Talk) | Infinity | 2.1 | 2.7 |
| WQCD-FM (Sm. Jazz) | Emmis | 2.7 | 2.7 |
| WPAT-FM (Span. AC) | SBS | 2.5 | 2.5 |
| WFAN-AM (Sports) | Infinity | 2.6 | 2.3 |
| WCTC-AM (N/T) | Gr. Media | 2.3 | 2.1 |
| WQXR-FM (Classical) | NY Times | 1.9 | 2.1 |
| WAWZ-FM (Rel.) | Pillar of Fire | 1.5 | 1.7 |
| WMTR/WWTR (Adult Std.) | New Jersey Br. | 1.7 | 1.7 |
| WTJM-FM (Rhy/O) | Clear Chan. | 1.6 | 1.7 |
| WINS-AM (News) | Infinity | 1.5 | 1.6 |
| WRKS-FM (Urban AC) | Emmis | 1.8 | 1.4 |
| WDHA-FM (Rock) | NJ Br. | 1.9 | 1.3 |
| WADD-AM (Span. N/T) | Hispanic | 0.4 | 1.0 |
| WCAA-FM (Tropical) | Hispanic | 0.7 | 1.0 |
| WWZY-FM (Country) | Big City | 1.7 | 1.0 |

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-Classic Hits, Cl. Rock-Classic Rock, Full Serv-Full Service, Hot AC-Hot AC, Misc-Miscellaneous, Reg. Mex-Regional Mexican, Sm. Jazz-Smooth Jazz, Span. AC-Spanish Adult Contemporary, Spanish 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.

**SAME-DAY
RATINGS RESULTS**

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Limbaugh

Continued from Page 1

Limbaugh Letter, a monthly newsletter with a subscriber base reported to be in excess of 400,000, and Rush Limbaugh.com, Limbaugh's hugely successful website that also incorporates Rush247.com, a subscription service.

Although network officials would neither confirm nor deny reports posted Monday by cybercolumnist and fellow Premiere talk host Matt Drudge that Limbaugh's new deal is worth more than a quarter-billion dollars — \$250 million over eight years, plus a \$35 million signing bonus — a release from Premiere char-

acterized the contract as "a nine-figure deal that is the highest-priced distribution deal in the history of radio syndication."

Premiere Radio Networks President/COO Kraig Kitchin commented, "Our agreement with Rush demonstrates our commitment to absolute excellence in broadcasting. Rush's program will continue to be a part of the radio landscape for a long time, and that's great for broadcasters nationwide."

On vacation and unavailable for comment when the story of his new deal broke, Limbaugh instead released a written statement through his network saying, "As I near the start of my 14th year behind the Golden EIB Microphone, I must admit to

feeling tremendously grateful for the opportunities I have been given over the past 13 years. I am frequently asked if I expected this level of success, and the honest answer is yes. At least it was the goal, so why should I feign surprise when it happens?"

"However, expanding on these triumphs is now the objective, and I don't think there is anyone better suited for me to partner with than all the people at Clear Channel and Premiere Radio Networks as we set out together to make that expansion happen. I have said that I shall not retire until all Americans agree with me. That is still operative. So you — you know who you are — have been warned."

Karmazin

Continued from Page 1

for ad dollars from banks that are consolidating, from airlines ... our advertisers and ad agencies have consolidated," he said. "In order for us to compete, we need a stronger, free, over-the-air broadcasting system."

Karmazin also put forth his view that the radio industry isn't as consolidated as its detractors often say it is. "There are a little over 10,000 radio stations in the United States," he said. "One company — not ours — owns a little bit over 1,000. That is 10% of the stations. So the largest company in this industry owns 10%. That may seem like a lot, but, to me, it's not Microsoft as far as a consolidated position."

He also pointed to the Senate's backyard as a place where radio consolidation has actually led to greater diversity. He said that while Washington, DC has the same number of radio stations that it did when the '96 act passed, the diversity of programming has increased. He then called for changes to be made to the government's restrictions so that broadcasters "have a fair seat at the table."

Hollings countered Karmazin's claims by pointing out that, by his

count, Viacom has radio stations in at least 40 cities, with several stations in each. "It's just too much to count," Hollings said. He also said that Viacom's CBS Television division reported profits of over \$755 million, to which Karmazin replied, "I didn't think making a profit is something I should be embarrassed about." Karmazin also noted that the company spent \$3 billion on programming for CBS Television and that the division is enjoying only single-digit growth.

Despite his misgivings about loosening the reins on broadcasters, Hollings praised Karmazin for his business acumen. "If I were running CBS, I'd hire you tomorrow afternoon," he joked.

Hollings had much harsher words for FCC Chairman Michael Powell, criticizing Powell's outlook on market-based economics and his "validate or eliminate" guideline for FCC rules.

Regarding the FCC's biennial review of its rules, Hollings cited Powell's demand that the commission justify the validity of ownership caps. "That, my friends, is not the law," Hollings said. "The biennial review process that we set up in the Telecommunications Act of 1996 did not presume that the ownership limits are no

longer necessary and must be justified to be retained."

Sen. Dorgan, who joined Hollings in speaking out against media consolidation in a June 20 editorial in *The Washington Post*, said "What's happening in broadcasting, in my judgment, is unhealthy," though he acknowledged that there are two valid sides to the issue: "There are competing interests. The private interests of those who are engaged in this business have every right to protect that interest and to want to become bigger."

However, he stressed that public-interest concerns are also vital and called on the FCC to act. "I would say to the FCC that they pay attention to this hearing," Dorgan said. "The FCC has a responsibility to us, a responsibility to this country to understand that the airwaves belong to the American people and that localism is not some old-fashioned notion about what we ought to have as a public policy."

"The FCC somehow seems to suggest that the burden is on Congress to demonstrate whether there should be limits. That's not the case at all, in my judgment. The burden ought to be on the FCC and the broadcasters to demonstrate why the limits should be increased."

KCBS-FM

Continued from Page 1

afternoon to replace Bob Coburn, whose contract was not renewed.

Meanwhile, Arrow 93 has tapped Bob Moore as GM. Moore retains similar duties at co-owned FM Talker KLSX/L.A. and succeeds Dave Van Dyke, who offered his resignation July 12. Van Dyke helped launch Arrow 93 in fall 1993 with its "All Rock 'n' Roll Oldies" approach.

Moore is no stranger to the Classic Rock format: Before adopting a

Talk format in 1995, KLSX was L.A.'s Classic Rock station. He told R&R, "I'm obviously elated about this opportunity, having had a Classic Rock station in L.A. and being proud of it, the heritage and its new position."

Moore added that the appointment was a bit of a surprise to him, "but it made a lot of sense that when Dave decided to leave, I'd take over for him. There are a lot of familiar faces at Arrow. 'Uncle' Joe Benson and lots of the salespeople worked for me at KLSX."

Moore first became involved with KLSX (then KHTZ) and the former KRLA in 1980, when he began an 11-year stint as the stations' GM for Greater Media. From 1991-94 he served as Exec. VP/Radio Group for Westwood One, overseeing WNEW-AM & WYNY/New York and KQLZ (Pirate Radio)/L.A. After a short stint as GM of KIKK & KILT/Houston for Westinghouse, he returned to KRLA & KLSX in December 1994 as GM. He remained with the stations following their 1997 sale from Greater Media to Infinity.

ABC

Continued from Page 3

new audiences, new programming and new technologies," said Keller. "Our participation in promising new growth sectors like satellite radio strengthens ABC Radio Networks' world-class franchise and our leading radio brands."

Asked what specific ABC Radio products will be available to XM and Sirius listeners, ABC Radio Sr. VP/

Programming John McConnell told R&R, "Along with some of ABC News Radio's award-winning programming, you can also expect to hear several of our network talk shows, along with a sprinkling of local talk and news programming originating from our ABC Radio-owned and -operated stations."

Although McConnell declined to name specific talk shows that will be

part of the new deal, he did confirm some of the network's products that will not be heard on the satellite services. "Paul Harvey will not be carried by either XM or Sirius, nor will ABCi or Entertainment Network newscasts," McConnell also characterized ABC Radio's lineup for the satellite-radio services as a work in progress. "More additions will be announced in the coming weeks," he said.



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Bill Mack: True Blue Country

'All these years, it's been like family'

The truck was weaving in and out of its lane. The driver wasn't drunk; he'd had a heart attack. "When they finally got to him," says Bill Mack, "he was already dead."

Even after 30 years at WBAP/Ft. Worth, after talking to millions of late-night listeners, this isn't easy for Mack. "When they opened his cab, they said my radio show was going full blast," he remembers. "I've often wondered what I said that night."

Mack lowers his voice. "You know, in the middle of the night, there's so much loneliness." Then he shifts gears and begins to talk about his new show on XM Satellite Radio.

"We'll be doing it from our studio in Ft. Worth. I'll feed it to Washington, and they'll shoot it to the moon."

It's a long way from Shamrock, TX to the moon.

HANK AND ELVIS

The manager of KEVA/Shamrock, TX was the owner's son-in-law, and Mack should have known that would be a problem. But it was his first job. He did a few livestock reports but mostly just vacuumed the control-room floor, where a picture of the owner's mother stared down at him. He did this for eight months, and then the son-of-a... uh, the *son-in-law* fired him.

Shamrock, 93 miles south of Amarillo, was so small that, when Mack got to Amarillo, it felt like New York City to him. In 1951 he auditioned for and got a job at KLYN. "I wasn't very good, but I worked news until they finally let me do a DJ show," he says.

"I didn't really care for country music," Mack reveals. "I was a big fan of Perry Como and The Mills Brothers. But then I heard Hank Williams sing 'Mansion on the Hill.'"

Or maybe it was the phone call. "Hank called me," Mack recalls. "He said he'd been in his car for over 30 minutes and hadn't heard a Hank Williams song yet." Mack says Williams wasn't joking.

Mack stayed in Amarillo until the end of 1952. "Then I was offered a job at KWFT/Wichita Falls, TX, and that was really my big springboard, my university," he says. KWFT was 5,000 watts of country at 620, and it was there — with total freedom — that Mack began to feel his oats. "They let me play whatever I wanted," he says. "And they allowed me to book shows and didn't ask for a dime. It was there I met Elvis for the first time."

On August 22, 1956, Mack booked Presley and Johnny Horton ("North to Alaska," "Battle of New Orleans") into Spudder Park. "Elvis was third billing,

so he opened the show," Mack recalls. "When we brought Horton on, they were still screaming for Elvis."

Elvis was scared. "I'll never forget the way he looked that night," Mack says. He also remembers that, after the show, Presley went directly to the hospital to meet Mack's new baby, a daughter who'd been born the day before.

Sweet memories.

BUDDY

In 1959, after six years in Wichita Falls, Mack went to KDAV/Lubbock, TX, and, as part of the deal, the station threw in a rental house.

He was moving in. "This tall man walked up and said, 'I live one door down, and I heard on KDAV that you were coming, so I wanted to welcome you,'" Mack says. Mack nodded and said thanks but, in the confusion, missed the guy's name. "What's your name again?" Mack asked.

"Holly," the man responded. As in Buddy's dad.

On Feb. 3, 1959 Mack was on the air when the bulletin sounded. "Wes Youngblood, the PD, ripped the wire and handed it to me," he remembers.

Without thinking, Mack opened the mike: "Richie Valens, The Big Bopper and Buddy Holly were killed today in a plane crash out in the Midwest." He started shaking. It got worse. Youngblood walked back into the studio and said that Mrs. Holly was on the phone. "He told me she was ironing and had heard it on the radio," Mack says. "You can imagine how I felt."

He didn't wait for the show to end; he just got up and drove to the Holly home, where the press was already circling. "I walked in, and Mr. Holly came up, put his arm around my shoulder and said, 'I know this had to be tough on you,'" Mack recalls.

They weren't angry, he says. Hurt, of course, but not angry. "I'll never forget it," say Mack.

No kidding.

BLUE

In 1962 Mack was working in San Antonio.

Patsy Cline was in a mood; Mack was nervous. "Let me hear it," she said, "I don't have much time." They were backstage, four years after Buddy died, and the crowd was getting hungry. "I borrowed Roger Miller's guitar and sang 'Blue' to her," Mack says. It wasn't a CMA-quality performance, and when he finished, all Patsy said was, "Send the damn thing to me."

And that was that — except that it wasn't.

On March 5, 1963 Cline died in a plane crash. She never recorded "Blue," and Mack, who was spooked by the whole thing, put the song away and didn't think about it again for almost 30 years.

MIDNIGHT COWBOY

WBAP stands for We Bring A Program. Named in the '20s by President Herbert Hoover, the station's been around almost as long as country music, but it had little truck with it until Mack arrived.

It was Saturday night, March 2, 1969. Mack rolled his first tune just after midnight. "I got this phone call, one of the first," he remembers. "This guy says, 'I'm listening to you here in Minnesota, and it sounds like we got us a Midnight Cowboy.'"

Mack says that he hadn't planned to do a trucker show, "but they kinda adopted me." Almost overnight the show earned a national audience, but in the ear-conditioned halls of WBAP, he went over like a pregnant pole-vaulter. "The old heads of state at 'BAP' didn't like this hillbilly coming in and messing up their Sinatra music," Mack says.

WBAP was his home for a dozen years, until 1981. "We had a PD who didn't like me," he says. "When I disagreed with him, they axed me." PDs come and go, however, and after a three-year separation, WBAP asked for a reconciliation. In 1984 Mack returned, opened his mike, and said, casually, as if he'd only been on vacation, "Well, as I was saying..."

He thought he'd never leave again, but last fall XM Satellite Radio called. "Bill Mack is the Godfather of 'Over the Road Radio,'" says XM Sr. VP Lee Abrams. "To put him on coast to coast was a no-brainer for us."

BLUE AGAIN

He almost blew off the meeting, but his wife insisted he go. He brought two songs on cassette. One was "Blue."

"Wilbur Rimes, LeAnn's dad, thought 'Blue' was too old for her," says Mack. "But when LeAnn heard it, she begged him to let her do it."

LeAnn Rimes recorded "Blue" in August of 1994. You know what happened next, don't you? "If Patsy Cline had recorded that record," says country legend George Jones, "I'm sure it'd been good, but it's hard to tell if she would have outsold LeAnn Rimes."

And how does Jones feel about Bill Mack?

"I've always loved Bill Mack like a brother," he laughs. "And if he'd been a girl, I'd have probably married him."

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.



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Street Talk®

From Air Talents To Authors

Two well-known radio personalities have taken a break from the studio and briefly traded in their mikes and headphones for keyboards. Available now at your local bookstore is *Love Someone Today*, written by Jones Radio Networks syndicated nighttimer **Delilah**. The book offers a candid look into the AC personality's life, including instances of emotional abuse by her father, who disowned her when she married an African-American man at age 21, the loss of her brother and sister-in-law in a plane crash, and the death of her mother from a brain tumor.

Delilah also writes about her struggle in radio and subsequent success as a Seattle-based host who's now heard in all 50 states. In an interview with Connecticut's *Greenwich Time*, she also offers her opinion on the state of radio today: "Puke. Gag.... One of the biggest sadnesses about radio today is that all the creative passion is programmed out, thanks to research firms." By the way, Delilah just landed another affiliate: WMGC/Detroit.

Another book authored by a radio personality is set to fill Christmas stockings across America. Former child star and current KYSR/Los Angeles morning co-host **Danny Bonaduce** has penned *Random Acts of Badness: My Story*, which is set for November release by Hyperion Books. Among the many secrets revealed by Bonaduce: He earned close to \$1 million a year for simultaneously holding down mornings at WKQI/Detroit and the afternoon shift at WLUP/Chicago. He took over mornings at 'KQI to save upward of \$8 million in advertising threatened when market veteran Dick Puritan departed for crosstown WOMC. According to a review of the book in the *Detroit Free Press*, Bonaduce writes that he suffered from manic-depression during his tenure at 'KQI and comments, "There are a couple of reasons why nothing extraordinary happened to me in Detroit. First, it's Detroit. Nothing that extraordinary happens to anyone."

Gavin CEO **David Dalton**, CFO **Betty Hollars**, Editor-In-Chief **Reed Bunzel** and Art Director **Peter Grame** are slated to exit the publication in the coming weeks. *Gavin* will also discontinue its Jazz/Smooth Jazz section; Editor **Steve Williams** has already accepted the PD post at Urban AC WDAS-FM/Philly.

Recent Infinity Alternative sign-on WXTM (Xtreme Radio)/Cleveland has named KNDD/Seattle MD **Kim Monroe** as the station's first PD. Monroe picks up the reins from KXTE/Las Vegas PD Dave

Wellington, who oversaw the launch of WXTM.

KBIG/Los Angeles morning co-host **Leigh Ann Adam** was going through the mail at her home recently and opened some health- and retirement-fund statements from AFTRA. While Adam expected to see baby shots listed on the statements — her son just celebrated his first birthday — she was stunned to find multiple listings for lab work and a screening test. Upon greater scrutiny, it turned out the statement belonged to someone else. Whose was it? None other than **Regis Philbin's!** "He lives in New York. I live in Stevenson Ranch!" says Adam, who promptly did what most DJs would do — discussed the incident on the air. Adam and morning co-host Charlie Tuna eventually reached Philbin's producer, who was amused by the story, and the statements are on their way to the Big Apple. "The chances of winning the lottery are probably better than having this happen," Adam says.

▶ **Rush Opens His Wallet** ◀

The *New York Post* reports that **Rush Limbaugh**, flush with cash from his fat new contract, has donated \$200,000 to the Astoria, NY Fire Heroes Fund, boosting it past the \$1 million mark in a little more than three weeks.

KISW-FM/Seattle Asst. PD/MD/nighttimer **Cathy Faulkner** is leaving the station after 20 years to raise awareness for the Alzheimer's Association. Faulkner's mother was diagnosed with the disease in 1996. Industry heavyweights will fete Faulkner later this week with a party, the proceeds of which will benefit the association.

Four people who work in the Modesto, CA office of embattled Congressman Gary Condit are threatening to sue KFI/L.A. talk jocks **John Kobylt** and **Ken Chiampou** over what they consider abusive, insulting and offensive treatment. Staffer Jackie Mullen claims that Kobylt confronted her outside Condit's office and asked, "Hey, Jackie, did you sleep with [Condit] to get the job?" The staffers say they have since taken a flurry of abusive calls from fans of the show.

WBAL-AM/Baltimore morning news anchor **Chuck Jackson** trades in his microphone for a lawn mower. The *Baltimore Sun* reports that Jackson's decision came after he earlier this year asked Station Manager Jeff Beauchamp to cut back his hours so that he could spend more time as the head of Lonestar Landscape. That idea didn't pan out, so Jackson has decided to leave radio.

Continued on Page 36

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ARBITRON

Continued from Page 35

GM Ed Kiernan told the *Sun*, "It's tough to do morning-drive news and landscaping. It's one of the more bizarre things that's happened to us." **Bill Vanko**, former News Director of crosstown WPOC/Baltimore, and former Philly-based newtalent **Mellany Armstrong** succeeded Jackson, who rejoined 'BAL three years ago after tours of duty in the '70s and '80s.

A recent article by the *New York Post's* John Mainelli raises the question of why radio doesn't do a better job of telling the listeners the titles and artists of the songs it plays. As R&R previously reported, a recent Edison Media Research study found that two-thirds of radio listeners want every song identified, and a third would be happy with just having new songs identified. Asked by the *Post* for comment, WCBS-FM/New York PD **Joe McCoy** said, "We in radio sometimes feel that you play the song every hour and a half, and most people should know it by now." WHTZ/N.Y. PD Tom Poleman added, "We use research to help us gauge when songs need to be front- and back-announced. With older songs, it's up to the jock's discretion, because a larger portion of our audience is already familiar with it."

It Was Twenty Years Ago Today...

On July 13, 1981, former KHJ/Los Angeles morning host **Rick Dees** took to the airwaves for the very first time at crosstown KIIS-FM, which was just evolving from an AC format to CHR. Since his arrival at KIIS Dees has become one of the world's most popular and best-known air personalities. Interestingly, Laradio.com reports Dees was given the chance in early 1982 to become a "VJ" at a then-fledgling cable channel called MTV. He turned down the offer.

Meanwhile, Laradio.com reports that KLSX/L.A. evening Hot Talkers **Tim Conway Jr.** and **Doug Steckler** were forced to conduct most of July 12's program by telephone. It seems a bank robbery occurred across the street from KLSX's studios just as the hosts were arriving for their shift. After an extra hour of *The Best of Tom Leykis*, Conway and Steckler took to the airwaves via phone from a nearby Radisson Hotel while show assistants Jason Insalaco and Malibu Dan maintained contact with police to find out when they'd be able to enter the building. The four were finally allowed into the studio 20 minutes before the end of the show.

WKLS/Atlanta wakeup-warriors **The Regular Guys** have made listener Dave McMorrough's daily commute a little bit easier: This week he'll be traveling from home to work by helicopter, courtesy of 'KLS.

Johnny Seattle, whose *Shaken, Not Stirred* is heard on Alternative stations

Street Talk

Rumbles

• Nationally syndicated radio financial adviser **Dave Ramsey** will be featured on CNN's *Live at Daybreak* in the 7:30am ET hour for the next four weeks.

• Clear Channel/N.Y. VP/Programming & Operations Frankie Blue elevates WTJM MD **Wayne Mayo** to Asst. PD/MD.

• Former KHFI/Austin afternoon driver **Nick Elliott** joins KKXX/Bakersfield as PD.

• WBFA/Columbus, GA appoints **Miller Robson** PD/afternoon driver and Kim Carson MD.

• WRHC-AM/Miami host **Salvador Lew** exits after 16 years to head the federal government's Office of Cuba Broadcasting, which operates Radio Marti and TV Marti in the Florida Keys. Lew starts his new job in August, reports the *Miami Herald*.

• **Rod Cruise** exits as PD of Urban WMMX (Coast 97.3)/Wilmington, NC. **Brian Paiz** is named MD and interim PD.

• **Mark Mason** departs the PD chair of Triple A KRSH/Santa Rosa, CA. MD **Pam Long** takes interim PD duties.

• **Lauri Pearson** joins *The Big Tortilla Morning Show* at KCJZ/San Antonio as a news anchor.

• Former WBCD/Dothan, AL PD **Todd Chase** is the new Asst. PD/afternoon driver at KZBB/Ft. Smith, AR.

• At WJRR/Orlando, overnight voicetracker **Brian Dickerman** is promoted to MD.

• WEBN/Cincinnati's **Bob Garrett** swaps his MD duties to host the *Nocturnal Transmission* and *Rubber Room* shows. **Rick "The Dude" Vaske** picks up MD chores.

• **Opie & Anthony** will host the 8pm-midnight slot on WCMF/Rochester, NY, beginning July 30.

• At WIBA/Madison, WI, MD **Sue Peterson** exits to pursue a career in nursing; local **Bob & Tom Show** producer **Curtis Gross** is upped to MD/nights.

• Former WZYP/Huntsville, AL PD **Chris Callaway** joins KQID/Alexandria, VA as PD; 'QID PD Hollywood Harrison assumes MD duties.

• Former KBOS/Fresno morning driver **Mike Freeman** joins crosstown KSEK for mornings.

• Former WSKS/N.Y. PD **Kelly K** joins WKRZ/Wilkes Barre, PA as MD, replacing Jennifer Knight, who recently joined Universal as Minneapolis local.

• KBEA/Quad Cities, IA-IL PD **Chuck O'Brien** exits.

nationwide, will premiere his motion-picture directorial debut, *Attack of the Killer Monkey Brain*, in Seattle next month. The horror pic was filmed using a digital camera and produced on a shoestring budget. Seattle's best friends are among the cast and crew.

Forty-year market veteran **Floyd Henderson** and the Music of Your Life-provided Adult Standards format shift from WVBB/Richmond's 1380 kHz facility to that of 4m Communications' **WVNZ/Richmond** at 1320 kHz.

'Hot' Moniker For KISV

American General Media's CHR/Pop **KISV/Bakersfield** has been without a nickname since Clear Channel successfully obtained the rights to the "Kiss" name in the market for its own Pop KKXX. On July 12 KISV selected "Hot 94.1" from a long list of fan suggestions.

Continued on Page 38

Jelleestone

MONEY (PART 1)

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The upcoming debut album

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NEW THIS WEEK:
WKQI, KSLZ, WAKS,
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Getting Phones @:
WPXY, KZZU, KZHT, WXYK,
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Over 100 Stations Already On, Including:

| | | |
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| WKTU | WBLI | WKSC |
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| WBZZ | WKST | KFMD |
| KOND | KBMB | WPRO |
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Street Talk®

Continued from Page 36

Lucky listener Angela Myers won \$5,000 when her idea was picked.

KWHL/Anchorage, AK morning co-host **Rick Sparks** on Tuesday agreed to test the effects of the new male-potency drug Vigorx with his wife — live on the air. Sparks and his wife phoned in at various points during the show to give updates and allow listeners to hear for themselves just how potent the drug is.

KIIC/Osceola, IA recently received an unwanted visitor in its studios and was forced to go on autopilot after the intruder had finally departed. It seems a skunk snuck into the Classic Country FM and left his mark. Staffers were able to return several hours later, after bleach and mothballs had been placed around the station.

If you worked at then-Top 40 **WRUN/Utica-Rome, NY** in 1976, "The Real" Jeff Moulton is looking for you. Moulton is organizing a 25th anniversary 'RUN reunion, and among those already agreeing to take part are air personalities Don Perry, John Carucci, Jimmy Dean and Fred Miller and newsman Bob Burns. The event is set for Aug. 4 at Perry's Rochester, NY home. Those interested in joining the party may contact Moulton at jlmoulton@aol.com.

The **ST Good Samaritan** of the Week Award goes to the listeners of **KGO/San Francisco** and **President/GM Mickey Luckoff**. On July 13 Luckoff presented a check representing more than \$300,000 in

Records

- Sanctuary Music Group lures Restless VP/Rock Promo **Drew Murray** to the newly created post of Sr. VP/Promo, based in New York. Restless is already in talks with a seasoned vet to segue into the vacant position.

- Los Angeles-based indie Gold Circle taps former Hollywood Sr. Director/Alternative Promo **Joel Habbeshaw** as VP/Rock Formats.

- Island Def Jam ups Promo Coordinator **Christine Conte** to Detroit-based regional rep and hires ex-MCA rep **Wayne McManners** as Dallas regional.

- Bertelsmann is offering early retirement to an estimated 200 of its 5,000 employees who are over 50 years old and who have been with the company at least 10 years. It's the first step in a major cost-cutting move at the company's music group.

- Changes at Capitol, as VP/Promo **Michael Becker** and Sr. Director/Pop Promo **Michael Steele** exit. Is another "epic" move in "Hollywood" in the works?

- Netwerk beefs up its promo staff, naming **Keri Vaimassei** Midwest Director/Promo and **Josh Wolf** East Coast Director/Promo.

RADIO & RECORDS



1

- **Mike Dungan** chosen as President of Capitol/Nashville.
- **Arista** sets **Larry Mestel** as Exec. VP/GM, **Jerry Blair** as Exec. VP and **Lionel Ridenour** as Exec. VP/Black Music.
- **Dave Ervin** appointed President of Bonneville/St. Louis.
- **Don Parker** tapped as NextMedia VP/Programming.

5

- **G. Michael Donovan** elevated to President of Entercom/Seattle.
- **Marv Nyren** advances to GM of WFOX/Atlanta.
- **Todd Fisher** rises to Group PD of Capitol Broadcasting, assumes duties at WWMX/Baltimore.
- **Bill Glasser** chosen PD of WFNX/Boston.

10

- Jefferson-Pilot elevates **Clarke Brown** to President/Radio Division.
- **Dan Carelli** chosen GM of KYXY/San Diego.
- **Kevin Methany** advances to Dir./Programming & Operations for KFRC/San Francisco.

15

- **Bill Burton** elected Chairman of the Board for Eastman Radio.
- **Bob Catania** boosted to VP/Promotion for Island Records.
- **Paulette Williams** upped to GM of KMEL/San Francisco.
- **Tom Tradup** named OM of WASH/Washington.
- *Leap o' the week:* PD **Ken Carson** goes from KHTZ/Reno, NV to WHJY/Providence.

20

- **Paul Fiddick** appointed Sr. VP for Multimedia Radio.
- **Dan Walker** tapped as PD of WEFM/Chicago.
- **Rick Dees** joins KIIS-FM/Los Angeles for mornings.

25

- **KNX-FM/Los Angeles** GM **Robert Nelson** given VP stripes.
- **Frank Cody** hired as program consultant/air talent by KBPI/Denver.
- **Dr. Laura Schlessinger** joins KWIZ/Santa Ana, CA to host a Sunday-evening talk show.

listener donations to the family of a 10-year-old boy who was savagely mauled by three pit bulls in June. KGO host **Pete Wilson** spearheaded the fund-raising effort.

Best wishes to 50-year Jazz radio veteran and **KLON/Long Beach-L.A.** afternoon host **Chuck Niles**, who underwent quintuple-bypass heart surgery on July 10. Good wishes can be sent to Niles at **KLON**, 1288 N. Bellflower Blvd., Long Beach, CA 90815.

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



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and HOT AC
JULY 23 and 24

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JR Ammons/WSTR Atlanta

"Just listened to 'These Days' in the meeting. What a great, hip sound!"
Chris Patyk KYSR/Los Angeles

"Now I understand why she's been gone so long—A great follow-up from
an artist that radio knows and loves."
Tim Richards WKQI/Detroit

"We played it on 'The Inside Track' and got a great reaction!
A fun pop record!"
Mary Ellen Kachinske WTMX/Chicago

"A story song like 'These Days' will always strong chord with your female
listeners. Finally, an artist who sounds like she loves what she's doing."
Bill West WZYP/Huntsville

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MANAGEMENT: MAGUS ENTERTAINMENT

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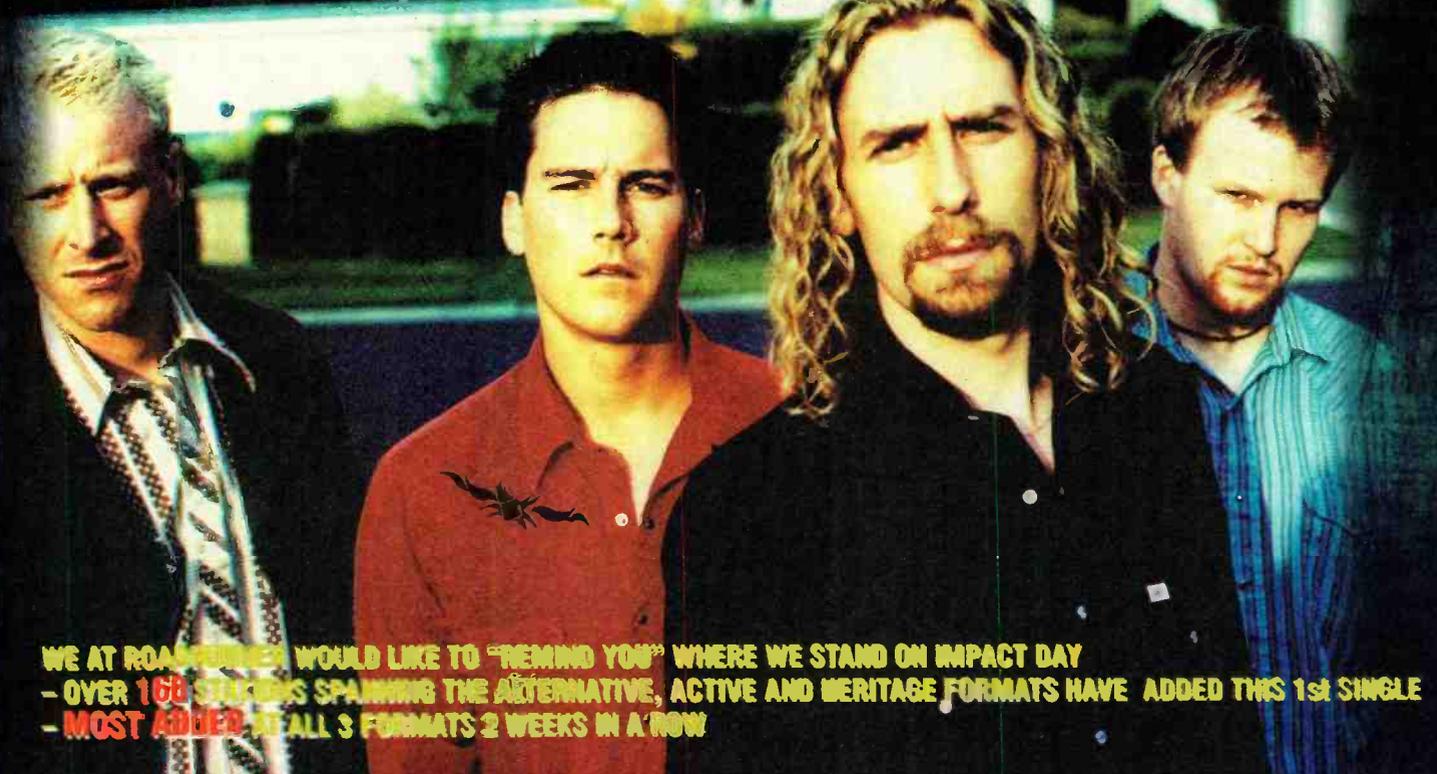
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How You Remind Me

Nickelback

THE FIRST SINGLE FROM THE FORTHCOMING ALBUM SILVER SIDE UP

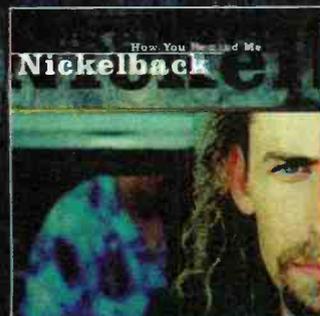


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- OVER 160 STATIONS SPANNING THE ALTERNATIVE, ACTIVE AND HERITAGE FORMATS HAVE ADDED THIS 1st SINGLE
- MOST ADDED AT ALL 3 FORMATS 2 WEEKS IN A ROW

(THE SPACE BELOW ONLY ALLOWS FOR A SAMPLING OF SOME OF THOSE STATIONS)

| | | | | | |
|------|------|------|------|------|------|
| 91X | WRIF | KITS | KUPD | KEDJ | WYSP |
| KNRK | WXTB | KPNT | WLZR | WBRU | WEBN |
| WRAX | KQRC | WGRD | KIOZ | 89X | WMMR |
| KCXX | WMFS | KTEG | WJRR | KTBZ | WHJY |
| KROX | KISS | WPLA | KEGL | KTCL | WNVE |
| WFNX | KRXQ | WSUN | WRQC | WXNR | WLUM |
| WAVF | WCCC | WRZX | KICT | KKND | WRLR |
| KBPI | 93X | WXZZ | WRWK | KWOD | KSJO |

**#1 MOST ADDED
AT ALTERNATIVE**



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Mixed by Randy Staub
Management: Bryan Coleman for Union Entertainment Group
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STEVE WONSIEWICZ
swonz@rronline.com

A Global Entertainment Snapshot

□ PricewaterhouseCoopers report compares music business with other media and entertainment

Curious about how the U.S. music business stacks up against other entertainment media here and abroad? A recently published report by the accountancy and management consulting firm PricewaterhouseCoopers paints a good news-bad news picture.

It is estimated that global consumer spending on recorded music will grow 5.1% annually, to \$49.4 billion, over the next five years, trailing the 7.2% projected rise in total entertainment and media outlays during the same period. PWC forecasts that Latin America will be the fastest-growing region, with sales rising at an 11.8% annual rate, compared to 5.6% for the U.S., 4.2% for Europe/Middle East/Africa, 4.1% for the Asia/Pacific region and 3.9% for Canada.

In this week's column I'll look at how the music industry stacks up against other forms of entertainment. Next week I'll take a more in-depth look at PWC's outlook for the music business in each region.

Global Outlook

PWC projects that the music business will place a dismal 10th out of the 11 entertainment and media categories it monitored for the study (it didn't include video or computer games). The record biz will best only theme park attendance, rank a notch below sports outlays and trail the top sector — TV distribution spending at \$220.6 billion — by over a four-to-one margin.

Overall, global entertainment and media spending will crack the \$1 trillion mark for the first time ever in 2003 and rise to \$1.18 trillion by 2005. The music business, which represented about 4.6% of such spending, will garner 4.2% of the entertainment and media pie by 2005.

Looking at the entertainment and media business from a global perspective, PWC says the economic slowdown that has dogged most of the world, especially the U.S., since the latter part of 2000 won't turn into a recession.

PWC also remains bullish on the Internet's impact, despite the turmoil in that space. In the report's executive summary, the company says that it "believes the Internet is just as compelling a distribution medium in 2001 as it was in 2000." The demand for online music, books, newspapers and magazines is growing, and increasing broadband Internet access will make the online distribution of filmed entertainment feasible.

In its broad outlook for the global music business, PWC says, "The recorded music and book publishing industries will adopt online distribution models that will transform them. Music will be distributed through online subscriptions and consumers will be able to purchase books in electronic formats and at favorable prices. Progress against music piracy will reduce the adverse affect that unauthorized recordings have on the sale of copyrighted material. In book publishing, lower price points and digital distribution will attract younger readers and expand the market."

Here are the PWC highlights as to entertainment and media spending in the major regions.

United States

"The broadcast and cable television industry in the U.S. will be buoyed by digital cable and DBS, which

will expand the number of channels available while enhancing advertising and license fees for cable networks. We expect the TV content segment to grow at a 10.3% rate over the 2001-2005 period.

"A sluggish TV station market will keep TV distribution growth to mid-single-digit levels. Radio and out-of-home advertising will continue to take share away from newspapers and TV stations. Recorded music and books will be distributed online on a paid basis."

Canada

"Growth in DBS and the emergence of digital cable — along with the launch of new pay services — are boosting cable network license fees and subscription spending for multichannel services. TV distribution and TV content — the two largest segments in Canada — will also be the fastest-growing after Internet advertising and access spending. Both segments will increase at rates averaging near double-digit levels, with the largest increases expected in the next three years."

Europe/Middle East/Africa

"After the Internet, theme parks and amusement parks, sports and TV content will be the fastest-growing segments, with each posting average annual increases in excess of 8%. A host of new park openings will bolster spending at theme parks. In the sports category, the introduction of digital TV is increasing channel capacity and increasing demand for sports programming, which will boost rights fees. The easing of ad restrictions will allow broadcast and cable networks to attract more advertising."

Latin America

"We anticipate double-digit growth in each advertising medium, led by the Internet, which will expand at a 47.2% compound annual rate, fueled by rising penetration. TV will be the second-fastest growing medium, with an annual increase of 16.2%. Eased government restrictions are opening the TV market and allowing broadcasters greater freedom. The advertising market in Latin America will increase at a 14.8% compound annual rate, rising to \$38.6 billion in 2005 — twice the \$19.3 billion level in 2000."

Asia/Pacific

Most countries in Asia/Pacific have rebounded from the financial crises of 1998. But Japan, which is the dominant country in the region in entertainment and media spending, remains weak, and near-term spending growth in that country will continue to be sluggish, offsetting double-digit increases in most other countries. The Internet and TV distribution are the two exceptions, as relatively large increases in these two categories are projected in Japan. When combined with strong growth in other countries, both categories will grow at double-digit annual rates. The opening of new theme parks will propel spending in that category, while the remaining segments will expand at mid-single-digit rates."

Global Entertainment/Media Spending (in millions of \$)

| Category | 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | CAGR |
|----------------------------|---------|---------|---------|-----------|-----------|-----------|-------|
| Filmed Entertainment | 67,770 | 72,858 | 78,095 | 83,114 | 88,243 | 93,098 | 6.6% |
| TV Content (B'cast, Cable) | 107,309 | 115,363 | 127,714 | 139,870 | 154,757 | 168,003 | 9.4% |
| TV Distrib. (Cable, DBS) | 151,865 | 162,431 | 177,391 | 191,015 | 206,341 | 220,639 | 7.8% |
| Recorded Music | 38,430 | 39,959 | 41,814 | 43,794 | 46,548 | 49,362 | 5.1% |
| Internet Ads, Access | 40,202 | 50,109 | 59,399 | 69,067 | 79,565 | 90,078 | 17.5% |
| Magazine Publishing | 83,656 | 87,118 | 92,518 | 98,771 | 104,720 | 110,793 | 5.8% |
| Newspaper Publishing | 155,206 | 161,196 | 168,730 | 177,271 | 186,570 | 196,693 | 4.9% |
| Book Publishing | 85,321 | 88,378 | 91,796 | 95,543 | 99,786 | 104,613 | 4.2% |
| Radio, Out-Of-Home Ads | 47,798 | 50,555 | 54,686 | 58,985 | 63,607 | 68,557 | 7.5% |
| Theme Parks | 17,828 | 18,966 | 20,212 | 21,446 | 22,702 | 24,172 | 6.3% |
| Sports | 35,213 | 37,165 | 41,866 | 44,054 | 48,078 | 50,409 | 7.4% |
| Total | 830,598 | 884,095 | 954,222 | 1,022,930 | 1,100,828 | 1,176,416 | 7.2% |

Entertainment/Media Spending By Country (in millions of \$)

| Category | 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | CAGR |
|----------------------------------|---------|---------|---------|---------|---------|---------|-------|
| United States | | | | | | | |
| Filmed Entertainment | 39,165 | 42,479 | 45,630 | 48,536 | 51,636 | 54,534 | 6.8% |
| TV Content (B'cast, Cable) | 36,964 | 39,260 | 44,360 | 48,910 | 55,650 | 60,450 | 10.3% |
| TV Distrib. (Cable, DBS) | 68,127 | 72,528 | 79,667 | 85,110 | 91,337 | 95,310 | 6.9% |
| Recorded Music | 14,324 | 14,935 | 15,555 | 16,247 | 17,447 | 18,831 | 5.6% |
| Internet Ads, Access | 19,920 | 23,964 | 27,292 | 30,914 | 34,580 | 38,354 | 14.0% |
| Magazine Publishing | 35,805 | 36,405 | 38,628 | 41,443 | 44,082 | 46,858 | 5.5% |
| Newspaper Publishing | 59,551 | 61,093 | 64,123 | 67,762 | 71,604 | 75,659 | 4.9% |
| Book Publishing | 30,151 | 31,753 | 33,381 | 34,946 | 36,646 | 38,553 | 5.0% |
| Radio, Out-Of-Home Ads | 24,529 | 25,800 | 28,130 | 30,400 | 32,840 | 35,470 | 7.7% |
| Theme Parks | 9,600 | 10,044 | 10,560 | 11,121 | 11,696 | 12,320 | 5.1% |
| Sports | 14,201 | 14,516 | 16,451 | 17,247 | 19,228 | 19,415 | 6.5% |
| Subtotal | 352,336 | 372,775 | 403,778 | 432,626 | 466,747 | 495,752 | 7.1% |
| Europe/Middle East/Africa | | | | | | | |
| Filmed Entertainment | 13,845 | 14,808 | 15,850 | 16,830 | 17,712 | 18,538 | 6.0% |
| TV Content (B'cast, Cable) | 31,682 | 33,903 | 36,869 | 39,930 | 43,427 | 47,073 | 8.2% |
| TV Distrib. (Cable, DBS) | 54,261 | 57,840 | 61,988 | 66,553 | 71,270 | 76,591 | 7.1% |
| Recorded Music | 13,050 | 13,459 | 14,000 | 14,561 | 15,232 | 15,993 | 4.2% |
| Internet Ads, Access | 13,629 | 17,034 | 20,234 | 23,337 | 27,011 | 30,456 | 17.4% |
| Magazine Publishing | 34,826 | 36,987 | 39,332 | 41,922 | 44,385 | 46,830 | 6.1% |
| Newspaper Publishing | 51,722 | 54,126 | 56,428 | 58,865 | 61,548 | 64,572 | 4.5% |
| Book Publishing | 30,503 | 31,105 | 31,854 | 32,759 | 33,797 | 35,005 | 2.8% |
| Radio, Out-Of-Home Ads | 11,601 | 12,385 | 13,257 | 14,310 | 15,485 | 16,760 | 7.6% |
| Theme Parks | 2,684 | 2,867 | 3,159 | 3,416 | 3,682 | 3,959 | 8.1% |
| Sports | 12,600 | 13,700 | 15,150 | 16,300 | 17,600 | 18,900 | 8.4% |
| Subtotal | 270,404 | 288,214 | 308,121 | 328,782 | 351,149 | 374,677 | 6.7% |
| Latin America | | | | | | | |
| Filmed Entertainment | 1,644 | 1,795 | 1,977 | 2,182 | 2,415 | 2,652 | 10.0% |
| TV Content (B'cast, Cable) | 10,686 | 12,570 | 14,895 | 17,340 | 19,890 | 22,650 | 16.2% |
| TV Distrib. (Cable, DBS) | 5,575 | 6,025 | 7,010 | 7,480 | 8,180 | 9,010 | 10.1% |
| Recorded Music | 2,015 | 2,327 | 2,652 | 2,940 | 3,250 | 3,515 | 11.8% |
| Internet Ads, Access | 341 | 558 | 835 | 1,154 | 1,517 | 1,871 | 40.6% |
| Magazine Publishing | 2,359 | 2,631 | 2,970 | 3,330 | 3,645 | 3,970 | 11.0% |
| Newspaper Publishing | 6,210 | 6,865 | 7,455 | 8,115 | 8,895 | 9,765 | 9.5% |
| Book Publishing | 4,870 | 5,200 | 5,558 | 6,052 | 6,686 | 7,520 | 9.1% |
| Radio, Out-Of-Home Ads | 3,099 | 3,633 | 4,221 | 4,743 | 5,236 | 5,738 | 13.1% |
| Theme Parks | 281 | 311 | 350 | 391 | 434 | 481 | 11.4% |
| Sports | 2,250 | 2,450 | 3,050 | 3,000 | 3,300 | 3,600 | 9.9% |
| Subtotal | 39,329 | 44,365 | 50,973 | 56,727 | 63,448 | 70,772 | 12.5% |
| Asia/Pacific | | | | | | | |
| Filmed Entertainment | 11,300 | 11,843 | 12,577 | 13,381 | 14,163 | 14,925 | 5.7% |
| TV Content (B'cast, Cable) | 25,309 | 26,725 | 28,395 | 30,165 | 31,970 | 33,720 | 5.9% |
| TV Distrib. (Cable, DBS) | 21,582 | 23,518 | 25,981 | 28,897 | 32,359 | 36,308 | 11.0% |
| Recorded Music | 8,258 | 8,438 | 8,782 | 9,186 | 9,629 | 10,073 | 4.1% |
| Internet Ads, Access | 5,602 | 7,711 | 10,058 | 12,536 | 15,195 | 18,002 | 26.3% |
| Magazine Publishing | 9,671 | 10,050 | 10,478 | 10,916 | 11,378 | 11,845 | 4.1% |
| Newspaper Publishing | 35,233 | 36,522 | 38,037 | 39,712 | 41,567 | 43,582 | 4.3% |
| Book Publishing | 18,520 | 19,052 | 19,709 | 20,458 | 21,268 | 22,070 | 3.6% |
| Radio, Out-Of-Home Ads | 7,705 | 7,827 | 8,108 | 8,487 | 8,911 | 9,354 | 4.0% |
| Theme Parks | 4,935 | 5,403 | 5,768 | 6,122 | 6,474 | 6,980 | 7.2% |
| Sports | 5,700 | 6,000 | 6,700 | 6,950 | 7,350 | 7,850 | 6.6% |
| Subtotal | 153,816 | 163,088 | 174,594 | 186,809 | 200,264 | 214,709 | 6.9% |
| Canada | | | | | | | |
| Filmed Entertainment | 1,816 | 1,933 | 2,060 | 2,187 | 2,319 | 2,450 | 6.2% |
| TV Content (B'cast, Cable) | 2,668 | 2,905 | 3,195 | 3,525 | 3,820 | 4,110 | 9.0% |
| TV Distrib. (Cable, DBS) | 2,320 | 2,520 | 2,745 | 2,975 | 3,195 | 3,420 | 8.1% |
| Recorded Music | 783 | 800 | 825 | 860 | 900 | 950 | 3.9% |
| Internet Ads, Access | 710 | 842 | 980 | 1,125 | 1,262 | 1,395 | 14.5% |
| Magazine Publishing | 994 | 1,045 | 1,110 | 1,170 | 1,230 | 1,290 | 5.4% |
| Newspaper Publishing | 2,490 | 2,590 | 2,687 | 2,817 | 2,956 | 3,115 | 4.6% |
| Book Publishing | 1,277 | 1,268 | 1,294 | 1,328 | 1,389 | 1,465 | 2.8% |
| Radio, Out-Of-Home Ads | 864 | 910 | 970 | 1,045 | 1,135 | 1,235 | 7.4% |
| Theme Parks | 329 | 340 | 375 | 397 | 416 | 432 | 5.6% |
| Sports | 462 | 499 | 515 | 557 | 600 | 644 | 6.9% |
| Subtotal | 14,712 | 15,653 | 16,757 | 17,986 | 19,221 | 20,506 | 6.9% |

Regional Entertainment/Media Spending (in millions of \$)

| Territory | 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | CAGR |
|------------------------------------|---------|---------|---------|-----------|-----------|-----------|-------|
| United States | 352,336 | 372,775 | 403,778 | 432,626 | 466,747 | 495,752 | |
| (Percent change) | | 5.8% | 8.3% | 7.1% | 7.9% | 6.2% | 7.1% |
| Canada | 14,712 | 15,653 | 16,757 | 17,986 | 19,221 | 20,506 | |
| (Percent change) | | 6.4% | 7.1% | 7.3% | 6.9% | 6.7% | 6.9% |
| Europe, Middle East, Africa | 270,404 | 288,214 | 308,121 | 328,782 | 351,149 | 374,677 | |
| (Percent change) | | 6.6% | 6.9% | 6.7% | 6.8% | 6.7% | 6.7% |
| Latin America | 39,329 | 44,365 | 50,973 | 56,727 | 63,448 | 70,772 | |
| (Percent change) | | 12.8% | 14.9% | 11.3% | 11.8% | 11.5% | 12.5% |
| Asia/Pacific | 153,816 | 163,088 | 174,594 | 186,809 | 200,264 | 214,709 | |
| (Percent change) | | 6.0% | 7.1% | 7.0% | 7.2% | 7.2% | 6.9% |
| Total | 830,598 | 884,095 | 954,222 | 1,022,930 | 1,100,828 | 1,176,416 | |
| (Percent change) | | 6.4% | 7.9% | 7.2% | 7.6% | 6.9% | 7.2% |

Source: PricewaterhouseCoopers LLP, Wilkofsky Gruen Assoc.



LAUNCHING PAD LAUNCHING PAD

LAUNCHING PAD

MUSIC NEWS & VIEWS

New Dylan Disc Bows On 9/11

Legendary artist **Bob Dylan** will release his 43rd album, *Love and Theft*, on Sept. 11. The disc features 12 new songs Dylan recorded in the spring with his touring band. Dylan's previous album, 1997's *Time Out of Mind*, received three Grammy Awards, including Album of the Year. The new album is already receiving positive reviews. *USA Today* music writer Edna Gundersen writes that the album "finds pop's inscrutable iconoclast breaking new ground while simultaneously mining gloried traditions in American song ... The result is contemporary yet rootsy and an unexpected left turn from the million-selling *Time Out of Mind*." Commenting on the album, Columbia Records President Don Ienner says, "*Love and Theft* is an album for the masses, not just for the core Bob Dylan fans. There are a lot of people who aren't being served by much of the music that they hear today, and this is the kind of record that people are hungry for. Bob Dylan is a one-of-a-kind artist making one-of-a-kind music, and *Love and Theft* proves it again."



Bob Dylan

Edge calls Branch the real deal. "Her live performances are incredible," he says. "She can pull it off with a full band or by herself acoustically. Another big plus is that we are investing in a real artist. The album is deep. The kid's got an old soul. She writes like she's lived a little."

Third Spears Album Set For 11/6

Jive Records says it will release **Britney Spears'** third studio album on Nov. 6. More details about the album are expected to be announced in the near future. In the meantime, *MTV News* reports that the album will feature a cover of the Joan Jett & The Blackhearts hit "I Love Rock 'n' Roll," which was produced by Rodney Jerkins. Jerkins, who also produced several other songs for the as-yet-untitled album, described the album to MTV: "The whole vibe is like Britney to the next level. It's more funkier than ever."

Tour update: Red-hot urban artist **Alicia Keys** will partner with **Maxwell** on a 14-city tour that begins Aug. 13 in New York ... **Jessica Simpson**, **Eden's Crush**, **Toya**, **Plus One** and **Youngstown** have teamed for a national tour that begins Aug. 7 in Corpus Christi, TX ... The **Snoop Dogg/Tha Liks/Kurupt** tour begins July 18 in Portland, OR.

This 'n' that: Arista Records has set Sept. 11 as the release date for **Kenneth "Babyface" Edmonds'** new studio album, *FACE2FACE* ... In a possible harbinger of things to come, multi-Platinum urban singer **Usher's** new album, *8701*, debuted at No. 1 in the U.K. The album hits retail in the U.S. Aug. 7 ... **Toni! Toni! Toni!** and **Lucy Pearl** co-founder and producer **Raphael Saadiq** is in the middle of recording his solo debut album, which is expected to be released in the fall on Universal/Pookie Records ... And lastly, a belated congratulations to Virgin Records America on signing **Teddy Riley** to a worldwide record deal. Riley's first project under the deal will be *BlackRock*, a solo album slated for release in November.

POLSTAR CONCERT PULSE

| Pos. | Artist | Avg. Gross (in 000s) | Among this week's new tours: |
|------|----------------------------|-------------------------|------------------------------|
| 1 | ELTON JOHN/BILLY JOEL | \$2,322.0 | |
| 2 | U2 | \$2,061.6 | |
| 3 | DAVE MATTHEWS BAND | \$1,984.6 | ADEMA |
| 4 | ERIC CLAPTON | \$920.0 | DAVID BYRNE |
| 5 | BACKSTREET BOYS | \$851.4 | MERLE HAGGARD |
| 6 | AC/DC | \$587.1 | PETE. |
| 7 | STING | \$465.7 | RATDOG |
| 8 | ROD STEWART | \$437.2 | YAYHOOS |
| 9 | BROOKS & DUNN | \$348.2 | |
| 10 | MATCHBOX TWENTY | \$293.1 | |
| 11 | WIDESPREAD PANIC | \$229.3 | |
| 12 | JOURNEY | \$189.9 | |
| 13 | LYNYRD SKYNYRD/DEEP PURPLE | \$187.3 | |
| 14 | 98 DEGREES | \$183.9 | |
| 15 | MARK KNOPFLER | \$180.8 | |

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

Branch Sprouts 'Everywhere'

Maverick's belief that teens are ready for a more balanced musical diet could pay big dividends when it comes to singer-songwriter **Michelle Branch**, whose debut song, "Everywhere," has started crossing over from Hot AC to CHR. Last week the song was Most Added at CHR (57 adds) and climbed to No. 21 at Hot AC.



Michelle Branch

Key CHR stations that added "Everywhere" last week include WKXS/Boston, KRBE/Houston, WPRO/Providence, WHYI/Miami, KFMD/Denver, KMXV/Kansas City and WKFS/Cincinnati. That's on top of before-the-box airplay at KBKS/Seattle, KXXM/San Antonio, KZHT/Salt Lake City, WKQR/Cincinnati, WKQI/Detroit, WKSL/Memphis and WRVW/Nashville, among others.

Hot ACs supporting the song in a big way include WCPT/Albany, NY; WMBZ/Memphis; KCDA/Spokane; KKPN/Corpus Christi, TX; KSTP/Minneapolis; KLCA/Reno, NV; KCDU/Monterey; KRBZ/Kansas City; KALZ/Fresno; KLLY/Bakersfield; KEZR/San Jose; and WMBX/West Palm Beach.

Hailing from Sedona, AZ, 18-year-old Branch began writing songs when she was 14. When her friends left high school for college, she began performing in local and regional clubs and putting up her music on her website. But it was a solo, acoustic performance opening for Hanson last August that ultimately led to a record deal with Maverick.

Maverick senior A&R executive Danny Strick recalls, "Her manager convinced me to see her, and there she was, doing a solo acoustic set before thousands of people, mostly young girls, who were there to see Hanson — and she really won over the crowd. She was 17 years old at the time, and you could see that the kids were really receptive to her and her music, that she was striking a chord with them."

Less than two months later Strick, the former President of BMG Songs who joined Maverick in July 2000, made Branch his first signing to the label. From there, says Strick, "Things have gone very smoothly. She stepped up in a big way and really impressed John Shanks, who agreed to produce the record. After we signed her, we had her work with John and a few other songwriters to fine-tune the songs. In January we went into the studio, and by the end of February we had a finished record, one that we couldn't be happier with."

"We believe she's a very unique artist with real long-term potential who is capable of relating to teens who are tiring of mainstream pop and are ready for music with a little more depth. But we also believe she'll appeal to an older demo who grew up listening to rock music."

In setting up Branch and "Everywhere," Maverick elected to take its case directly to radio and organized an extensive promo tour at Hot AC and CHR/Pop. Branch visited about 30 cities in May.

Maverick head of promotion **Ted Volk** comments, "We thought the best thing to do was to get her in front of as many people as we could and let programmers see and hear her and decide for themselves. That really was the catalyst for what's happened at radio so far, because during the process we received great feedback from a lot of different programmers at the two formats."

Maverick then targeted Hot AC as the format to begin "Everywhere" and Branch's career. "CHR is still very rhythmic," Volk says. "About 40% of the panel leans that way, so we knew it would be difficult to get any of those stations early. We thought the best thing we could do was develop a base at another format that's ideal for her music, like Hot AC and Pop/Alternative."

Maverick waited about six weeks before crossing "Everywhere" over to CHR/Pop. "The extra time definitely helped us gain more familiarity in a lot of markets and build word of mouth with a lot of programmers," Volk says. "It really paid off the first week at Pop. We now have a collection of people who are big supporters, and we're thrilled by all of their support. It's very encouraging."

One big fan of "Everywhere" is WDCG (G105)/Raleigh-Durham PD **Chris Edge**. He gives the song high marks for its "incredible hook" and lyrical content. "Michelle is so passionate when she sings, and I think that passion comes through and connects with our audience," he says. "This record is the total package. For a station like G105, which is steeped in pop/alternative roots, 'Everywhere' is a perfect fit for our core."

Edge calls Branch the real deal. "Her live performances are incredible," he says. "She can pull it off with a full band or by herself acoustically. Another big plus is that we are investing in a real artist. The album is deep. The kid's got an old soul. She writes like she's lived a little."

Maverick has placed "Everywhere" on the soundtrack to the movie *American Pie 2* and on the TV show *Dawson's Creek*. In the fall Branch will appear on a tour sponsored by upscale clothier **Kenneth Cole**.

Branch's debut album, *The Spirit Room*, hits retail Aug. 14.

Ready For Takeoff

Mainstream pop rock fans will definitely want to get their hands on Orlando-based band **ATM's** forthcoming album, *Unusual Moments*. The disc contains the track "Maybe," which is receiving airplay at Active Rock WCPR/Biloxi, MS, which added the song two weeks ago and played it 10 times last week, with only three of those plays in overnights.

The group — who were known as 2 Doors Down for about seven years in the late '90s — toured the Southeast and eventually received scattered airplay at Florida stations WJRR/Orlando, WSHM/Miami and WXXL/Orlando. The band also sold a couple thousand copies of their 17-song self-released album. ATM have yet to sign a publishing deal.



ATM

Going forward, manager **Kyle Smith** of KMS Entertainment says the main focus is building on the airplay the band already has and finishing the album. "The guys are in New York, polishing up a few songs for the album, which we hope to release soon," he says. "Once that's finished, we'll get it out and crank it up at radio."

Contact Smith at 419-445-8787 for more information.

— Steve Wonsiewicz

Don't Be 'Left Behind' On Slipknot

We reached a milestone at Music Meeting this week as we registered our 3,000th user for the leading online service for promotional music in the world. In just four months Music Meeting has helped the industry change a 40-year status quo of asking "Where's that record?"

While they haven't grown as fast as Music Meeting, it seems that Slipknot have supplanted corn as Iowa's biggest export. I am afraid of Slipknot, and I don't scare easily. First-week sales? Expect 400k or more. Roadrunner offers "Left Behind" as a download through Music Meeting for those who want it early. Dawn Hood will be telling registrants the details.

Roadrunner deserves major props for making Slipknot a household name. The news that the label will work with IDJMG in delivering the record is really scary. IDJMG has been a force at Alternative and Active Rock with Saliva, and now comes that group's followup, "Click Click Boom." The title pretty much sums up the online action. Big hits are expected for Switched's "Inside" as well.

Mary J. Blige teams with Dr. Dre to deliver "Family Affair" (no, not the Sly classic). This one is gonna scream the streams. Az J/ Joe's "Everything's Everything" has a buzz going as well. The song will see a lot of activity from the Urban community, which, as a whole, has really gotten behind Music Meeting. The Babyface premiere we offered exploded, and now his followup, "What If," will also be available first through Music Meeting. The Urban format is why we are seeing big action on the "Lil'" stars. Lil' Romeo is the hottest of the young 'uns, and "The Girlies" knows its audience. Lil' Wayne isn't giving up many ground though. "The Shine" will get a lot of action online. Last week's biggest hit on Music Meeting was 2Pac's "Letter to My Unborn. #2." It's still getting a ton of activity.

Finally, here goes yet another passionate testimony for Nikka Costa. Ms. Costa rocked R&R Convention 2001, has been rocking the tour circuit for years and is one of 2001's most compelling new artists. Much like Macy Gray before her, Nikka cannot be pigeonholed. It makes sense that Virgin will pursue Triple A and Alternative for airplay on "So Have I for You." You only can claim "I broke Nikka" if you really do it.



Sky Daniels

NEW MEDIA NEWSMAKERS

MusicMatch

MusicMatch, one of several webcasters (including Launch, XACT Radio, MTVi.com and Listen.com) that banded together back in June to sue the RIAA and ask the government for latitude in their consumer-interaction definitions, announced that it had reached a settlement to open doors on its operations. Then the RIAA countersued, and things looked nasty.

Knowing that only the courts move slower than business affairs, Listen.com first agreed to changes to allow it to move forward in securing its licensing. Then Launch managed to work through problems with UMG (leaving the rest of the Big Five to be dealt with). Now MusicMatch aims for compromise. Says Bob Ohlweiler, Sr. VP/Business Development for MusicMatch, "There is no need for future legal action. If you can conclude an agreement rather than going to court, that's preferable."

But is it profitable? There simply isn't any grace period remaining for dot-coms on Wall Street. If you've burned through capitalization, don't expect any second or third rounds to go through. MusicMatch is doing the sensible thing by getting out of court and back to building a revenue model, albeit an altered one. By the company doing so, precedent is set, which will help future cases seeking definition.

When my father discovered that I had dropped out of pre-law to become a disc jockey, he flipped. I told him I wanted to be in the music business. Little did he know how closely the two fields would one day be tied.

NEW RELEASES

The latest songs featured this week on Music Meeting

www.rmmusicmeeting.com

CHR/POP

LUCAS PRATA Wanna Get Witcha (Universal)
VERTICAL HORIZON Send It Up (RCA)

CHR/RHYTHMIC

LUCAS PRATA Wanna Get Witcha (Universal)
THREE 6 MAFIA Baby Mama (Universal)
TURK Freak Da Girls (Universal)

URBAN

AZ Everything's Everything (Motown)
MARY J. BLIGE Family Affair (MCA)
LIL' ROMEO The Girlies (Soulja/Priority)
QUEEN PEN QP Walks (Motown)

URBAN AC

3-2-DA LEF The Vow (Dombrowski/Glasker)
MARY J. BLIGE Family Affair (MCA)

COUNTRY

ANDY GRIGGS How Cool Is That (RCA)
VARIOUS ARTISTS America The Beautiful (DreamWorks)
PHIL VASSAR Six-Pack Summer (Arista)
WARREN BROTHERS Where Does It Hurt (BNA)

ADULT CONTEMPORARY

JESSICA ANDREWS Who I Am (DreamWorks)
VERTICAL HORIZON Send It Up (RCA)

HOT AC

VERTICAL HORIZON Send It Up (RCA)

SMOOTH JAZZ

BRECKER (TAYLOR) Don't Let Me Be (Verve/VMG)
BOZ SCAGGS Payday (Virgin)
SPECIAL FX Everyone's A Star (Shanachie)
GERALD VEASLEY On The Fast (Heads Up)

ROCK

BREAKING POINT Coming Of Age (Virgin)
JEFFREY GAINES In Your Eyes (Artemis)
SALIVA Click Click Boom (Island/IDJMG)
SOIL Halo (J)

ACTIVE ROCK

BREAKING POINT Coming Of Age (Virgin)
IGGY POP Mask (Virgin)
SALIVA Click Click Boom (Island/IDJMG)
SWITCHED Inside (Immortal/Virgin)

ALTERNATIVE

B. R. M. C. Whatever Happened (Virgin)
BREAKING POINT Coming Of Age (Virgin)
IGGY POP Mask (Virgin)
IT'S ME MARGARET So Sorry (Rattlesnake Venom)
IVY Disappointed (Nettwerk)
NIKKA COSTA So Have I For You (Cheeba/Virgin)
SALIVA Click Click Boom (Island/IDJMG)
SWITCHED Inside (Virgin)

TRIPLE A

EMILIANA TORRINI To Be Free (Virgin)
IVY Disappointed (Nettwerk)

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
Selector

Multi - Format Smash!!

| | |
|------------------------------|-------------|
| BDS Modern Adult | 19*! |
| BDS Top 40 Adult | 23*! |
| BDS Top 40 Mainstream | 35*! |
| BDS Modern Rock | 13*! |
| R&R Hot AC | 25! |

Rotation Leaders (Hot/Modern):

| | |
|----------------------------|------------|
| WBMX/Boston | 23x |
| WEJM / Philadelphia | 29x |
| WVRV / St. Louis | 21x |
| KPLZ / Seattle | 18x |
| WDVD / Detroit | 30x |
| KALC / Denver | 35x |
| KIMN / Denver | 22x |
| KRSK / Portland | 32x |

Pop Action.....

| | |
|----------------------------|------------|
| WHTZ/ NY | 26x |
| KBKS / Seattle | 18x |
| WSTR/ Atlanta | 18x |
| WZPL / Indianapolis | 29x |

#4 Research at
RateTheMusic.com



16x



10x



24x

On Tour w/Aerosmith
All Summer Long.

New This Week:

KYSR /LA!!
WTIC/Hartford!!



FUEL

BAD DAY

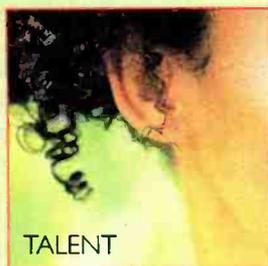
THE NEW SINGLE FROM THEIR ALBUM **SOMETHING LIKE HUMAN**

PRODUCED & MIXED BY BEN GROSSE / CO-PRODUCED BY CARL BELL
MANAGEMENT: GREGORY EPLER AND DAVID SESTAN / MEDIA FIVE ENTERTAINMENT

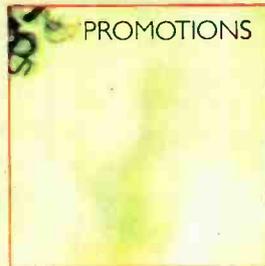


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www.fuelweb.com www.epicrecords.com

Book After Book, It's Clear That **AC** and **Hot AC** Know...



TALENT

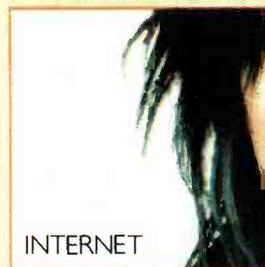


PROMOTIONS

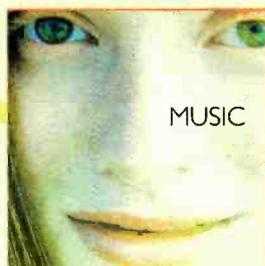
WHAT

WOMEN

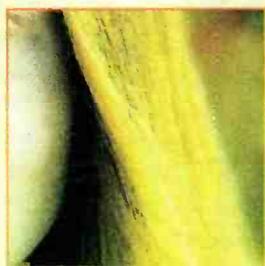
DEMOS



INTERNET



MUSIC



RADIO

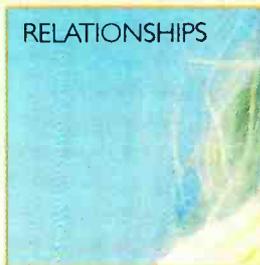
WANT!

If you could read my mind," the Gordon Lightfoot song muses, "what a tale my thoughts would tell." The mystery of what people are thinking and what they truly desire has forever haunted us.

Perhaps more so than any other radio formats, Adult Contemporary and Hot AC appeal to — and primarily target — adult females. Some Hot ACs (KLLC/San Francisco, KALC/Denver, etc.) have even adopted an on-air handle, "Alice," that underscores their intent to communicate directly to a female listener.

It's absolutely imperative that those sitting in AC and Hot AC programming chairs know precisely what women want from their stations. They need to understand what's going on in their minds and their lifestyle. This year's AC special is devoted to exploring what women want (and expect) from their favorite station — and from life.

- It's no accident that Hot AC KYSR (Star 98.7)/Los Angeles VP/Operations/PD Angela Perelli is our leadoff interview (Page 46). It's the height of irony that our female-targeted formats have a shockingly low percentage of women programmers. See how likely it is that ladies occupy AC and Hot AC management positions through the results of my exclusive survey of more than 200 format stations (Page 48).
- A who's who of consultants and researchers lend their insights on the theme. The conclusions of this cross-section of experts are anything but dull (Page 50).
- ACs and Hot ACs love spreading the word about their stations on TV. Oscar-nominated actress Teri Garr discusses her role as a celebrity spokesperson (Page 58).
- To ascertain what women want from relationships and the Internet, we sought out the expertise of



RELATIONSHIPS



Photos: David Raccuglia for Modern Organic Products

noted national authorities Dr. Joyce Brothers, Dr. Drew Pinsky and Kim Komando (Pages 60, 62 and 64).

- My eyes are bleary after having scoured top-150 market fall ratings books, but I think you'll find the exclusive Audience Composition (Page 66) and Demo Share (Page 70) charts were worth the effort. Check out the stacks and stacks of format-oriented data that you won't see anywhere else.
- How does one female air talent manage to bond so well with a national audience? Find out in our one-on-one chat with Delilah (Page 68).
- Discover which AC, Hot AC and CHR/Pop songs from the past 18 months are format-exclusive and which have multiformat appeal (Page 72).
- For equal-time purposes, PDs Randy McCarten (Page 75) and Chris Tyler (Page 76) update us on male-oriented Rock AC.
- Woven throughout these pages are comments from various record label executives about the music that they feel women want.

It's rather obvious that I'm no Mel Gibson, but that minor factor notwithstanding, let's find out "What Women Want."



MIKE KINOSIÁN

AC

WHAT WOMEN WANT!

Woman To Woman

Angela Perelli on women programmers

A glaring paradox about formats like AC and Hot AC, which pack great female punch, is that there are astonishingly few women programming such outlets.

Hot AC KYSR (Star 98.7)/Los Angeles VP/Operations/PD Angela Perelli points out that there aren't many female programmers in any format and offers her theory as to why: "Especially in small markets, the person promoted to PD was the best air talent who showed up on time and was the most responsible. If there aren't any female air talents, how can there be female PDs?"

Role Model

Perelli is proud of her standard-bearer status and has correctly been referred to as a role model for other women in the business. "I'm glad to be that person for them," she says. "There were many female MDs when I was coming up, but not many female PDs. You just have to come to terms with it."

"I used to be more upset and wondered why I was the only female in a meeting, but you have to realize that's just the way it is. Without wanting to make it sound dramatic, there have been hard times being a pioneer, but I hope to make it easier for the next group of women who will follow me."

After realizing what the job entailed, Perelli told herself that she could program a radio station as well as the next person, but she also knows that a programmer's responsibilities are much more detailed than in years past and that the job, in general, is harder.

She says, "I've been goal-oriented my whole life and kept setting my sights higher and higher, but a PD can't go golfing in the afternoon and take long lunches. There's much more pressure to being a programmer today."

Many PDs are expected to generate increased revenue. "It's up to us to schedule more events, and we're under pressure to hit budget," Perelli explains. "The downturn in the economy added another black cloud layer for a while, but it was important to remember that everybody was dealing with the same thing at the same time. We couldn't freak out that it was just happening here — it was the same everywhere. But it's starting to feel like it's getting a little better."

When a man programs an AC or Hot AC, Perelli maintains that it's important that he be flanked by



Angela Perelli

"I USED TO WONDER WHY I WAS THE ONLY FEMALE IN A MEETING, BUT YOU HAVE TO REALIZE THAT'S JUST THE WAY IT IS. THERE HAVE BEEN HARD TIMES BEING A PIONEER, BUT I HOPE TO MAKE IT EASIER FOR THE NEXT GROUP OF WOMEN."

women. "It makes some decisions easier, because then a male programmer doesn't have to go home and ask his wife or call in all the girls from the office," she says. "If I were programming a male-skewed station, I'd be sure there were people in the demo I could talk to, because I wouldn't know myself."

"Male PDs should be wise enough to admit they don't know how women think and to surround themselves with women. If a male programmer wants to do a female mud-wrestling promotion, he's not paying attention to the demo and shouldn't be a PD in the format anyway."

In addition to music that satisfies their

tastes, females listening to Star 98.7 want some kind of escape. "One theme we've noticed is that people are busy with work, their spouse and their home life," says Perelli. "They want to be entertained in their commute and hear their favorite songs. They also want bigger-than-life fantasy prizes, like a trip to Dublin to see U2 and a stay at a five-star hotel."

Getaways like that aren't necessarily geared toward women. In fact, Perelli notes, "We try steering away from giving away prizes, like makeovers, that sound too female-oriented. That would make the station sound like it's for women only, and a man would wonder why he's listening."

Another important element that Perelli feels she should deliver to Star's female partisans is a safe environment. "When women turn us on, they'll never hear two guys talking about the Playmate of the Year," she notes. "We're always programmed with women in mind. Other Los Angeles stations have women listeners, but I can tune in and be really offended."

"We may offend a certain subgroup, but this station doesn't offend women in general; we're always pro-female. It's something they like about us without even knowing they like it. I make sure that we're very positive, and it bleeds through in ways people can't pinpoint."

Fall figures indicate that 54% of Star listeners were women 18+, and 5% were teens, meaning that slightly more than four of every 10 people in the Hot AC's audience (41%) are men 18+. "Hot AC in the late '80s featured a lot of Michael Bolton, Phil Collins and Gloria Estefan and was perceived as being wimpy," Perelli states. "But the music we're playing now by artists like Coldplay, Depeche Mode and Dave Matthews Band isn't wimpy at all."

"Star is very pleasing for men to listen to. We have good books when we get men and bad books when we lose them, but we'll never consciously try to go out and seek men, because it will dilute the product."

Feminine Voices

KYSR is personality-intensive throughout the day, including in morning drive,

where Jamie White and Danny Bonaduce trade barbs. "Danny's very relatable to men, and there's something titillating about Jamie," Perelli says. "Men may hate her, but they tune in to be titillated by a frank woman talking about sex and her experiences. Danny provides a good balance for her."

A widely held notion is that women don't like hearing other women on the air, but, in addition to White, Star's on-air talent roster includes middayer Lara Scott and Ryan Seacrest's afternoon-drive partner, Lisa Fox. "Having these three people is a great thing, but it's also good that we have balance," Perelli says.

Contrasting Star's on-air females, she says "Jamie's outrageous and represents the insecure, neurotic female. Lara's fun, sporty, athletic and like your girlfriend at work. Lisa's positive, supportive, sensitive, down-to-earth and looks for the good in people."

"You also need men on the air to even out the dynamics so it doesn't sound too much like Lifetime."

Finding it easier to communicate with her female on-air personalities, Perelli says, "Men usually expect a boss to be like a basketball coach, but I wasn't raised in that environment, and I am not that style of manager. I'm supportive and empathetic and can have a more natural conversation with female air talents."

With the limited number of full-time on-air shifts, she says, "There just haven't been as many women air personalities as men. In EEO days a woman may have been able to get the overnight shift, but it wasn't a very good springboard to move into programming."

Predicting that the number of female programmers isn't about to rise dramatically anytime soon, Perelli says, "Many women are discouraged by the business, and I don't see a lot of young women moving up through the ranks. Women strive for balance more than men do, and there isn't much of that in radio today. As a result, many women are saying that it isn't worth it and leaving the business."



The Music Women Want

Pete Cosenza, VP/Adult Formats, Columbia

"More often than not, women identify with the lyrics in a song," remarks Cosenza. "They like music with a message, a storyline and deep meaning. They help break songs by artists like Five For Fighting and Train because they get the message in the music."

While lyrics are important to women, Cosenza says, "They're also into other aspects of songs, which is why it's fun to introduce them to new artists and styles of music. Whether due to beat or sound, women are moved by music that makes them feel good, but they'll also get emotional when they hear a song that tugs at the heartstrings."

**IMPACTING AC &
HOT AC RADIO 7/23**

ALREADY ON:

KBIG
KMMN
WFLC
WWWMM

WBMX
WAEV
KSII
KSTZ

KFMB
WKDD
WCGQ
KYOR

R&R CHR/POP: **10 - 9**
Mainstream Top 40 BDS: **10*-8***
Rhythmic Top 40 BDS: **17*-15***
R&R CHR/RHY: **20**

#5 **#4** **#33**

Time
SOMEONE TO CALL MY LOVER

SOLD OUT US TOUR:

| | | | | | |
|------------|---------------|------------|-------------------|---------|----------------|
| 7/21 | COLOMBUS | 8/21-22-23 | NEW YORK CITY | 9/22 | DALLAS |
| 7/22 | LEXINGTON | 8/25-26 | BOSTON | 9/26 | SAN DIEGO |
| 7/24 | MOLINE | 8/28 | PHILADELPHIA | 9/27 | PHOENIX |
| 7/26-27-28 | CHICAGO | 8/29 | CHARLOTTE | 9/29-30 | ANAHEIM |
| 7/30-31 | AUBURN HILLS | 9/7 | NASHVILLE | 10/2-3 | LOS ANGELES |
| 8/2 | TORONTO | 9/8 | ATLANTA | 10/5-6 | LAS VEGAS |
| 8/3 | MONTREAL | 9/9 | GREENSBORO | 10/8 | SAN JOSE |
| 8/5 | CLEVELAND | 9/11 | TAMPA | 10/9 | OAKLAND |
| 8/7 | INDIANAPOLIS | 9/13 | FORT LAUDERDALE | 10/10 | SAN JOSE |
| 8/8 | PITTSBURGH | 9/16 | NEW ORLEANS | 10/11 | SALT LAKE CITY |
| 8/10 | BUFFALO | 9/18 | HOUSTON | 10/13 | DENVER |
| 8/11 | HARTFORD | 9/19 | SAN ANTONIO | | |
| 8/16-17-18 | WASHINGTON DC | 9/21 | NORTH LITTLE ROCK | | |

THE NEW SMASH SONG
FROM THE DOUBLE-PLATINUM ALBUM
ALL FOR YOU



PRODUCED BY JIMMY JAM AND FERRY LEWIS
FOR PLATINUM PRODUCTIONS, INC. AND
JANET JACKSON FOR BLACK DOLL, INC.
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AC: WHAT WOMEN WANT!

Is Charles Or Charlene In Charge?

Where women fit in at AC and Hot AC

In order to ascertain how much influence women really have in our female-targeted formats, I surveyed approximately 200 ACs and Hot ACs (including Rock ACs) and found out who held the GM, OM, PD, Asst. PD, MD and GSM positions.

Here are the exclusive results. I realize, of course, that personnel changes are a rapid and ongoing part of the business and could affect some of the numbers listed below.

Four ACs boasted three females in key management positions:

- KMGA/Albuquerque, where Gayle Shaw is GM, Jenna James MD, and Kathy Salazar GSM.

- KTDY/Lafayette, LA, where the GM is Michele Ezell, the Asst. PD is Debbie Ray, and the GSM is Bonnie Robert.

- WMGF/Orlando, where Linda Byrd is GM, Brenda Matthews Asst. PD/MD and Rochelle Rich GSM.

- WSRW/Worcester, MA, where Katy Sullivan is GM, Jackie Brus'n Asst. PD/MD, and Alison Harris GSM.

In more than a dozen instances an AC had two women in management roles:

- WMJX/Boston: Asst. PD Candy O'Terry and GSM Barbara Jean Scannell

- WLQT/Dayton: OM Mary Fleenor and PD Sandy Collins

- KOSI/Denver: GM Jane Bartsch and GSM Pam Kenny

- WAJI/Fort Wayne, IN: GM Candace Wend and PD Barb Richards

- WAHR/Huntsville, AL: Asst. PD Abby Kay and MD Bonny O'Brien

- WKYE/Johnstown, PA: GM Christine Hillard and GSM Pam Hostetler

- WPEZ/Macon, GA: PD/MD Laura Worth and GSM Vickie Snyder

- KWAV/Monterey: GM Kathy Baker and GSM Sue Clark

- WWLI/Providence: GM Andrea Scott and GSM Barbara Haynes

- KLSY/Seattle: MD Darla Thomas and GSM Susan Hoffman

- WNSN/South Bend, IN: GM Sally Brown and GSM Jill Ferraro

- KGBX-FM/Springfield, MO: GM Donna Baker and GSM Kelli Presley

- KMXX/Tucson: Asst. PD/MD Leslie Lois and GSM Jennifer Nunn

- WLZW/Utica, NY: GM Mary Jo Beach and MD Trudy

- WASH/Washington: GM Catherine Melay and MD Randi Martin

- WARM-FM/York, PA: PD Kelly West and GSM Tina Heim

Most Frequent Responses

These were the responses to the question "How many women are in management positions at your station?"

| | |
|-------|-----|
| One | 42% |
| None | 40% |
| Two | 14% |
| Three | 4% |

- 82% of ACs we surveyed have either one or no women as GM, OM, PD, MD or GSM.

Breakout By Title

At ACs with women in management roles, the position held in 42% of cases is General Sales Manager.

| | |
|--------------|-----|
| GSM | 42% |
| GM and GM/PD | 18% |
| MD | 15% |
| PD and PD/MD | 8% |
| Asst. PD/MD | 8% |
| Asst. PD | 7% |
| OM | 2% |

All Responses Combined*

Based on the complete survey sample, only 6% of ACs are programmed by a woman.

| | |
|--------------|-----|
| GSM | 34% |
| GM and GM/PD | 15% |
| MD | 12% |

| | |
|--------------|----|
| PD and PD/MD | 6% |
| Asst. PD/MD | 6% |
| Asst. PD | 5% |
| OM | 2% |

*Totals are not intended to add up to 100%.

Hot AC

Three was Hot ACs high number as well, however only one station holds the honor, compared to ACs four: WQSM/Fayetteville, NC, where Katy Lollis is GM, Susannah James is Asst. PD, and Martha Walton is GSM.

Hot ACs with two high-ranking ladies include the following:

- KPEK/Albuquerque: GM Cindy Schloss and MD Deeya

- WMT-FM/Cedar Rapids, IA: PD/MD Erin Bristol and GSM Renee Corkery

- KALC/Denver: MD Michelle Matthews and GSM Amy Griesheimer

- KMXX/Las Vegas: MD Charese Fruge and GSM Lori Snyder

- KURB/Little Rock: Asst. PD Carole Kramer and MD Becky Rogers

- KYSR/Los Angeles: VP/Operations & PD Angela Perelli and GSM Cindy Abreu

- WMC-FM/Memphis: GM Kandye Smith and GSM Rondi Atkinson

- KOSO/Modesto, CA: MD Donna Miller and GSM Diane Elkins

- WKZN/New Orleans: GM Connie Macera and Asst. PD/MD Stacey Brady

- WMGX/Portland, ME: PD Randi Kirshbaum and GSM Tina Segerstrom

- KFMB-FM/San Diego: Asst. PD/MD Jen Sewell and GSM Gina Landon

- KLLC/San Francisco: MD Julie Stoeckel and GSM Susan Seifert

- KZPT/Tucson: PD Angie Handa and Asst. PD/MD Leslie Lois

- WRQX/Washington: Asst. PD/MD Carol Parker and GSM Cathy Whissel

Most Frequent Responses

Mirroring AC, 80% of Hot ACs we polled have either one or no women as GM, OM, PD, MD or GSM.

| | |
|-------|-----|
| One | 43% |
| None | 37% |
| Two | 19% |
| Three | 1% |

Breakout By Title

Of Hot ACs with women in management roles, the position held in 41% of cases is General Sales Manager. This is statistically identical to what we found in AC.

| | |
|--------------|-----|
| GSM | 41% |
| MD | 19% |
| GM and GSM | 15% |
| Asst. PD/MD | 11% |
| PD and PD/MD | 8% |
| OM/PD | 3% |
| Asst. PD | 3% |

All Responses Combined*

Based on the sample's total poll, only 7% of Hot ACs are programmed by women.

| | |
|--------------|-----|
| GSM | 35% |
| MD | 16% |
| GM and GM/PD | 12% |
| Asst. PD/MD | 9% |
| PD and PD/MD | 7% |
| OM | 3% |
| Asst. PD | 3% |

*Totals are not intended to add up to 100%.

The Music Women Want

Katie Seidel, National Dir./AC Promotion, Reprise

"It's no secret to programmers that lyrics mean more to female listeners," comments Seidel. "Women connect with a song on many different levels, but you rarely see a woman play air guitar. A song will sometimes express in perfect words what a woman feels, while other times it's a mood or emotion that a song can capture, like Enya's 'Only Time.'

"Music has a special power to reach through a person's walls and touch them, but it's hard to predict these types of records. You can only see the response once it's played. People don't analyze music, they feel it. Women's emotions range from strong to soft and tearful to angry."



Trickside

UNDER YOU

MONITOR: MODERN A/C: 35*-27*
R&R: HOT A/C: NEW & ACTIVE

ADULT TOP 40: 37*-33*
CHR: NEW & ACTIVE

NEW THIS WEEK:

KFMD/Denver
KURB/Little Rock

KZZO/Sacramento
WYCR/York

WKDD/Akron
WMRV/Binghamton

Already Playing:

KLLC **WBMX**
KBEE **KQMB**
WKSL **WDCG**
KIZS **WKRZ**

KPLZ
WKZN
KAMX
WVTI

WSSR
WQZQ
WMBX
KSII

KRSK
WTIC
WCPT
WINK

KRBZ
WMBZ
KRQQ
WKFF

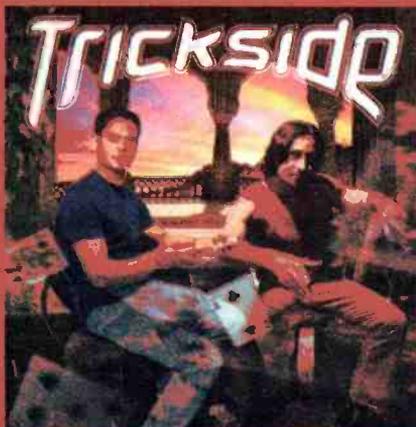
and many more...

"It's already on our Top 10 potential radar with all female demos! This record is on its way to #1!"
– Lisa Adams, APD/KRSK-Portland

"Trickside is a terrific fit with The Buzz and the listeners have really responded. Good early indication in callout – Top 5 phones!" – Valorie Knight, PD/KRBZ-KC

"Can you say secret weapon? Minimal spins and #7 potential with 25-34 females. Perfect summer song that doesn't sound like everything else." – Chris Edge, PD/WDCG-Raleigh

"We believe that this is our secret weapon for this summer. In a time where we're having a hard time getting a reaction from our records, this IS a reaction record." – Jeannine Jersey, MD/WTIC-Hartford



ALBUM OUT
AUGUST 7

trickside.com

Under You Produced by Javel Koller, Oxford House Music and Jeff Birmingham
Additional Production by Chris Johnson
Album Produced by Jim Frank, Dale Elson and Scott McPherson. Released for Final Mix, Inc.
Management: Steven Cohen, Steven Grant, Entertainment, Inc. and Keri. Music Management



Final Mix, Inc.
10000 E. 1st Avenue, Suite 100
Denver, CO 80231

AC



WHAT WOMEN WANT!

Treat Her Like A Lady

Consultants and researchers weigh in on what women want

The value of the national overview enjoyed by radio researchers and consultants should never be minimized. With that in mind, we contacted the best in the business for their insights on what they feel women want from AC and Hot AC. While several common themes were echoed by nearly every participant, it's also interesting to note their distinctively divergent opinions in some areas.

Song-Driven Vs. Artist-Driven

Having conducted some 1,000 auditorium tests, more than 500 AC focus groups and 300 AC perceptuals, Bob Harper & Company's Bob Harper is extremely familiar with musical-preference differences between the sexes. One of the most basic is that women enjoy songs, while men tend to be more partial to artists.

"Most women have a collection of favorite songs they enjoy hearing over and over," he says. "They may be bothered by repetition, but, for the most part, AC women want to listen to songs they already know."

Unlike men, women don't particularly care who sings their favorite tunes. "We'd have debates in Soft AC's earliest days," recalls Harper, who has programmed more than 200 ACs for three syndicators, "about whether a group like Foreigner belonged on the same station with Barbra Streisand and Neil Diamond. The more important question was whether or not Foreigner's 'Waiting for a Girl Like You,' Streisand's 'The Way We Were' and Diamond's 'I Am, I Said' should be on the same station."

"The answer at the time, of course, was yes. But it's always a bunch of out-of-demo guys sitting in a conference room, making programming and music decisions for female-targeted stations."

Another key point Harper makes regarding females' expectations is that they want ACs to be melodic. "If your station isn't paying attention to strong

and memorable melodies when you do your sorting, you'll be in trouble with your target women," he says. "I wonder if wailers like Mariah Carey know how much AC women cringe when they run to the top of the scales. People in focus groups constantly ask why singers have to make such screeching noises."

Claiming that most PDs neither know nor care about lyrics, Harper says, "To them, 'Candle in the Wind' is on the hard drive in position A-773, coded with a 'slow' tempo and has a two-hour separation from other Elton John songs. But for a female AC listener, the song is about the frailty of existence and how those special to us seem most susceptible to life's harming breezes."

It's always critical to know why people tune out a station. "The music gets too sad" was an answer in one Harper research project. "Listeners obviously pay attention to the words," he comments. "Instead of doing something like adding a 'Sad' code to Selector, I suggest that PDs listen to their station like the audience does. Throw away music monitors and rely more on listening to — not reading about — which songs are on the air."

If CHR/Pop is about kids and their moms, Harper opines that AC is just the reverse. "Today's women feel that their children are being bombarded by too much sex, violence and X-rated language," he says. "They're curious about what their kids are listening to. If you want to stay on their good side, keep it clean — especially during dayparts when they're likely to listen with kids by their sides."

No Time For Nonsense

Women certainly want their favorite radio station to be entertaining, but Cleveland-based McVay Media



Mike McVay

"IT'S ALWAYS A BUNCH OF OUT-OF-DEMO GUYS SITTING IN A CONFERENCE ROOM, MAKING PROGRAMMING AND MUSIC DECISIONS FOR FEMALE-TARGETED STATIONS."

Bob Harper

founder and President Mike McVay notes, "There's less tolerance for a high talk level among them. The older and more mature the female, the less likely she is to accept frivolous chatter. They have too many distractions in their lives and just don't have time for it."

That doesn't necessarily mean that these women want talk-free stations. "What they want is meaningful talk," says McVay. "Something as simple as telling a mother that her child needs to take a light raincoat with them as they head out the door to school provides an important service. This is as important — if not more so — as doing a traffic report. Simple comments from on-air talent go a long way to link listeners to a radio station."

Women rely on mainstream AC and Hot AC to create and reinforce certain moods. "Mainstream and Soft ACs create stress-free environments, and Hot ACs pick them up," McVay remarks. "Females who like Hot ACs may use it as an 'agreed-upon' station. Today's women can listen to the music of their children with far fewer objections than their parents had to their own choices. We seem to like the same music."

On the other hand, men are more

information-driven. "They tend to like the companionship of talk on the radio and crave familiarity," states McVay. "The familiarity issue is one that can be linked to women as well, but with men, that familiarity often comes from older songs. Women tend to like both older and newer songs and enjoy gold-based tunes that have some energy."

Strongly believing that all songs a station plays should be identified, McVay comments, "PDs continue to refrain from back-announcing more than one or two songs at a time or interrupting music sweeps to back-announce, but it's something that should be done. Back-announces are important to a female audience; they want to know who sang what."

Having researched the subject, McVay says that the majority of women he's interviewed start their days 30 minutes earlier and go to bed about 30 minutes later than they'd like. "When many male executives are having a two-hour lunch, a working woman is squeezing in a quick trip to the drugstore, picking up dry cleaning and grabbing a bite to eat. Those are the things that AC PDs should share with their mostly male airstaffs. Encourage them to relate to female listeners as best as they can."

Vital Middleman

Successful Hot ACs like KYSR/Los Angeles, WBMX/Boston and WTIC-FM/Hartford rely on Zapoleon Media Strategies and its President, Guy Zapoleon, who strives to understand the role radio plays in a woman's life. "Radio can be

the great middleman in connecting listeners and building successful brands," he says.

Continued on Page 52

The Music Women Want

Cheryl Khaner, VP/Adult Formats & Internet Radio Promotion, RCA

In addition to responding to meaningful lyrics, women — Khaner comments — like songs that allow them to temporarily escape the stress of everyday life. "They want to listen to a radio station that not only gives them the daily information they need — like news weather and traffic — but that also addresses the unique concerns of women without demeaning them," she says. "They want to know how to balance their careers and family and how to enjoy and live life fully."





Melissa Etheridge

I Want to be in Love

*In front of total strangers won't you kiss me
Flowers for no reason but you miss me
I want to be in love*

New This Week:

**WBMX WMYX WKSI KAMX
KVSF KVUU KKPN**

**R&R HOT AC DEBUT (27) 744x (+220)
#2 MOST INCREASED!**

**TOP 40 ADULT MONITOR 30* - 28* 771x (+211)
MODERN AC MONITOR 29* - 25* (+67)**

**BEST 1st IMPRESSION!!
Melissa had the most new stations
at Hot AC and Modern AC to play
her record this week!!**

**TOP 40 ADULT AUDIENCE CHART 29* - 17*!!
2.07 - 5.9 million audience. . . . an increase of
over 54% in JUST ONE WEEK!!**

**MODERN AC AUDIENCE CHART Debut 17*!!
1.4 - 4.3 million audience. . . . an increase of
over 45% in JUST ONE WEEK!!!!**

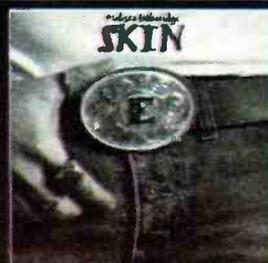
See the Video Featuring Jennifer Aniston on 

On tour all summer

**IN STORES
NOW**

Produced by Melissa Etheridge
Co-produced by David Cole
Mixed by Chris Lord-Alge
Executive Producer John Carter
W.F. Leopold Management

www.melissaetheridge.com



AC: WHAT WOMEN WANT!

Treat Her Like A Lady

Continued from Page 50

Reducing radio to its basics, Zapoleon says, "We come up with entertainment, which includes music, comedy and information; daily survival elements such as news, weather and traffic; relevant family, relationship and fashion tips; and companionship, which is a station's ability to act as an agent to bring people together."

It's been 11 years since GM Clancy Woods, researcher John Parikh and Zapoleon helped launch KHMV/Houston, Hot AC's first "Mix" station. "We built a brand that stood for first-class both on- and off-air," recalls Zapoleon. "Mix used the 'friends with connections' strategy that Houston women were looking for.

"It was John's opinion that we had to be so different that we initially wouldn't do traditional contests. Instead, we gave away opportunities to attend events and found ways that everyone could participate. The station became a personal radio choice for a majority of women 25-34 at the workplace."

Females felt that they were keeping in touch with the entertainment world through "Mixers." These events, Zapoleon says, featured the station's core artists performing for free. "When the opportunity arose to do something important for Houston, we created charity fund-raisers," he says. "We helped fallen policemen, took thousands of gallons of water to flood victims and passed out yellow ribbons to show support for local servicepeople going off to fight in the Gulf War."

These acts, he stresses, made listeners feel connected to the community. "We were creating a brand that our women listeners could join to feel alive and empowered. This strategy still works and can be employed in building radio brands."

"ESPECIALLY WITH WOMEN, LOUD PROMOS ABOUT WHO, WHAT AND WHERE AREN'T NEARLY AS EFFECTIVE AS PROMOS THAT REACH THE OBJECTIVE BY BEING INTERESTING."

Rick Torcasso

A point made in Faith Popcorn's *EVEolution — The Eight Truths of Marketing to Women* is that women are joiners. They're social animals looking for validation through positive association and brands. "It's obvious that women have been so saturated with various forms of marketing that they look to each other for the truth on various aspects of their lives," says Zapoleon.

"We're in a time of crisis for radio in general. Radio can learn a lot about the potential to build its female audience by looking at successful brands outside our industry. We need to wake up and remember that with female — and male — formats, we must construct a narrow product to please the target."

Communicative Techniques

Rather than incessantly talking up a station's benefits, New Research Group President Rick Torcasso suggests that programmers find ways to demonstrate those pluses in humorous ways or with a friendly, tongue-in-cheek attitude. "Especially with women, loud promos about who, what and where aren't nearly as effective as promos that reach the objective by being interesting," he says. "That's an art form that requires a complete understanding of the audience and a production person capable of high-quality communicative techniques."

Underscoring what he's stressed in previous conversations, Torcasso insists that "inducing interest" is extremely important in getting an AC's or Hot AC's message to its female target. "The best way to do that is to open her mind with something relatable. Humanity is a critical area but is often misunderstood or totally lacking.

"AC's and Hot AC's women listeners are mature and can easily relate to content that has to do with their lives. This doesn't mean that stations must talk about what's hot for listeners, but it provides a solid foundation upon which promotions, personality attributes and station character may develop."

When programming WYNY/New York, WBMX/Chicago, WDRQ/Detroit, KSLQ/St. Louis and WMJI/Cleveland, Torcasso believed that competitors hid their PSAs, but he preferred to profile them once an hour as recorded promos. "They were done by a station talent who would personalize the particular event," he says.



Rick Torcasso

"This not only served to humanize our talent, but the on-air substance served to demonstrate what we stood for as a group of people on the station. Women, especially, responded to this character. The profile of doing things for a good reason helped set our talent apart from others in the market."

Torcasso believes that elements that provide strong character through personality, promotion and production and that take humanity into account can furnish stations with the ingredient that can differentiate them. "Theoretical concept never outweighs empirical observation through experience," he says. "Humanity and the basic fabric that makes people believe in you and know what you stand for transcend what research can do for you.

"You must have a keen understanding of what's compatible with your audience through the everyday lives they live. Programmers must be able to demonstrate that important property in a divisible way that's clear and present whenever a listener tunes in your station. It isn't easy, but it separates the good programmers from the mechanics."

Hard & Soft Skews

Both sexes enjoy listening to their favorite music, but Harker Research President Richard Harker maintains that men's music tastes tend to skew toward the harder side, and women's tend to skew softer. "Most ACs don't test their music against men, so AC playlists have drifted more and more away from the center," he says. "Some large-market ACs have resisted the format's conventional wisdom about testing only women and, as a result, continue to generate winning ratings."

Entertainment is a key element of morning-drive listening, but Harker remarks, "Listeners have no preconceived notion of what entertainment is. They know it when they hear it, but there's no magic formula that guarantees listeners will like a morning show.

"Most women say they want a warm and fuzzy morning show, but a surprising number will gravitate toward a PG-13 or even an R-rated show if it's more entertaining than the G-rated alternatives. The greatest difference between genders in morning-show tastes is a male's willingness to admit to liking an R-rated show. Women are more circumspect in admitting their interest."



Richard Harker

After being entertained in morning drive, female AC listeners want to hear music. "AC understands that radio is an unobtrusive companion for this audience," says Harker. "Music sweeps, 'no repeat' pledges and low-key personalities all play into the desires of AC women and help the format generate great in-office listening."

A female AC listener, he claims, wants to be reminded of her past but not completely immersed in it. "She wants to hear her favorite oldies but also wants those balanced with new music that keeps her in touch with today," he says. "ACs usually outperform Oldies stations because there are more 'AC mentality' women than 'Oldies mentality' women. Most women want to be connected with current music."

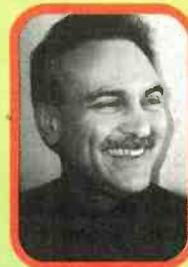
Pop/Alternative enjoyed success for a time, but Harker says, "It ignored the balance that most AC women seek. As the music faded, so did interest in the format. ACs that stayed near the center never lost sight of the need to play a balance between new songs and familiar songs that link women to their past. That's why ACs positioned toward the center continue to perform well while more extreme ACs have faded."

We're 'N Sync

The NAB and yours truly are obviously on the same wave-length, as we've both pondered what women want from radio. The NAB has commissioned Joint Communications to work with Arbitron to reinterview 1,000 females to try to find an answer. Results will be presented at the NAB's September Radio Show in New Orleans.

Pending the outcome of that survey, Joint Communications CEO John Parikh offers insights on the subject as it pertains to AC and Hot AC. His discussion with us is based on research the respected consultant, author and regular R&R contributor has conducted over the past 20 years.

"Words are important, and women want songs that have lyrics they can sing along with and understand," he remarks. "They also like knowing the name of the song and artist. AC and Hot AC work the same way at work but using different music. They keep listeners company, help them get through the day and block out background noise."



John Parikh

Continued on Page 54

Can you relate?

Are you really targeting women or just patronizing them?

Some call it the *dub* factor. Today, more radio stations are targeting the female demographic. It's a smart move. You get the moms. You get their kids. You get half the work force. You get the primary shopper in the family. Add it all up and you get big bucks from advertisers. Simple, right? So why do so many stations fail at it so miserably? The answer is that we aren't giving female listeners enough credit.

It's all in the approach

Let's face facts. Radio is a medium still mostly dominated by men and Mars and Venus don't float in the same orbit. As much as some stations try to provide female-friendly programming, it often comes across as sophonoric sthick. There is more to targeting women than giggly gimmicks and music favorites for your workday.

Most morning shows, for example, miss the mark with female listeners. Either they talk at them, or, even worse, down to them. "Any station manager can say to a morning team 'Hey guys, we need to target women, so do it,'" said Dick Harlow, General Manager of WKSI in Greensboro, NC. "But most men just aren't equipped because they haven't lived the life. It almost never works well."

Don't hire a couple of guys to do a woman's job

Remember when Phil Donahue was everyone's favorite talk show host? Women loved him. He was sensitive, compassionate, in touch. Now, think about what happened to Phil Donahue once Oprah hit the airwaves. The man who pioneered the format was almost an instant has-been. It wasn't that Donahue wasn't talented. It was just that Oprah had been there and gotten the T-shirt. She is smart. She is real. And women instantly connect with her. She could sympathize where Donahue could only empathize.

It's the same with radio. If you want women to listen, then give them a savvy, intelligent woman; the cool sister they always wanted. "You have to talk to women where they live," said Sheri Lynch, cohost of the award-winning syndicated *Bob & Sheri*.

"A lot of shows let the material drive the humor. For us, it's about our relationship with each other and with our listeners. We know people tune in to laugh, but for women, it's about the story, not the punch line."

Bob & Sheri, now in its 5th year of syndication, pioneered smart radio for smart women. The show's cutting edge, real life approach plays well in large and small

markets alike. And station owners say the demographics are the show's biggest appeal.

Smart talk for smart women

"We searched for two years for a show that targets females 25 - 44," said Edward Hoyt, owner of KIBG in Merced, CA. "Since we started carrying *Bob & Sheri* three years ago, the response has grown tremendously. What's different about Sheri is that she doesn't play second banana to Bob. This show approaches topics from a genuine female perspective. That's the reason it resonates so well with our audience."

Bob Lacey and Sheri Lynch take a very conversational approach on the air. "Our listeners, women especially, say they love the show because Sheri and I have lives they can relate to," Bob Lacey explains. "We might include

some of the same topics or guests as other morning shows, but our humor comes out of our relationship with each other, which is very authentic; women instinctually know that."

"It also is just a damn funny show," said Sheri. "Even though our humor essentially comes from a female perspective, there are plenty of men out there who are loyal listeners too. Maybe they are grasping for clues about their wives and girlfriends."

Shock Jocks in Stockings

There are other shows out there with strong, funny women in the hot seat. The problem is that these shows often adopt a raunchy male approach to comedy. The format is based on spectacle, not substance, and it won't play in the majority of markets. Women might tune in for a short time for the shock factor, but in the long run, they turn off and tune out.

You've come a long way, baby

Today's 25 - 44 demographic is nothing like it was a decade ago. The audience is more sophisticated than ever. But has the medium kept pace?

If you want women to listen... then give them the cool sister they always wanted.

"I think women in the 25-44 demo have remarkable limitations on what is available to them," said Rick Jackson, Vice President and General Manager of WLNK in Charlotte, NC. "I still find it shocking that there aren't more shows like *Bob & Sheri* out there. Very few personalities can match their caliber of talent. Their listeners will open up and confide nearly anything. That is a testimony to how in touch they are with their audience."

Today's women expect more than ever; in their personal lives; in their careers. Women with children and mini-vans still want to hear fresh, engaging content on the radio. Smart programmers will recognize that and give it to them. Those who don't will be left outside the proverbial dressing room holding someone's purse. And they still won't have a clue whether it matches the outfit.

Want to know more? Contact Tony Garcia at 704-374-3689 or e-mail tgarcia@jpc.com.

From wise guys to wisecracks: Sheri Lynch has seen it all.

Sheri Lynch almost never had a radio career. In 1991, she was a television producer. Bob Lacey was working in the same building at WBT-FM (now WLNK), searching for a female cohost for a new morning radio show. He listened to dozens of tapes, but no one stood out. Then Sheri Lynch walked into his office. She had wit. She had moxy. She had brains. And she didn't want the job. Bob convinced her: Within a year, the show was number one with women 25-54 and number two overall in the Charlotte market.

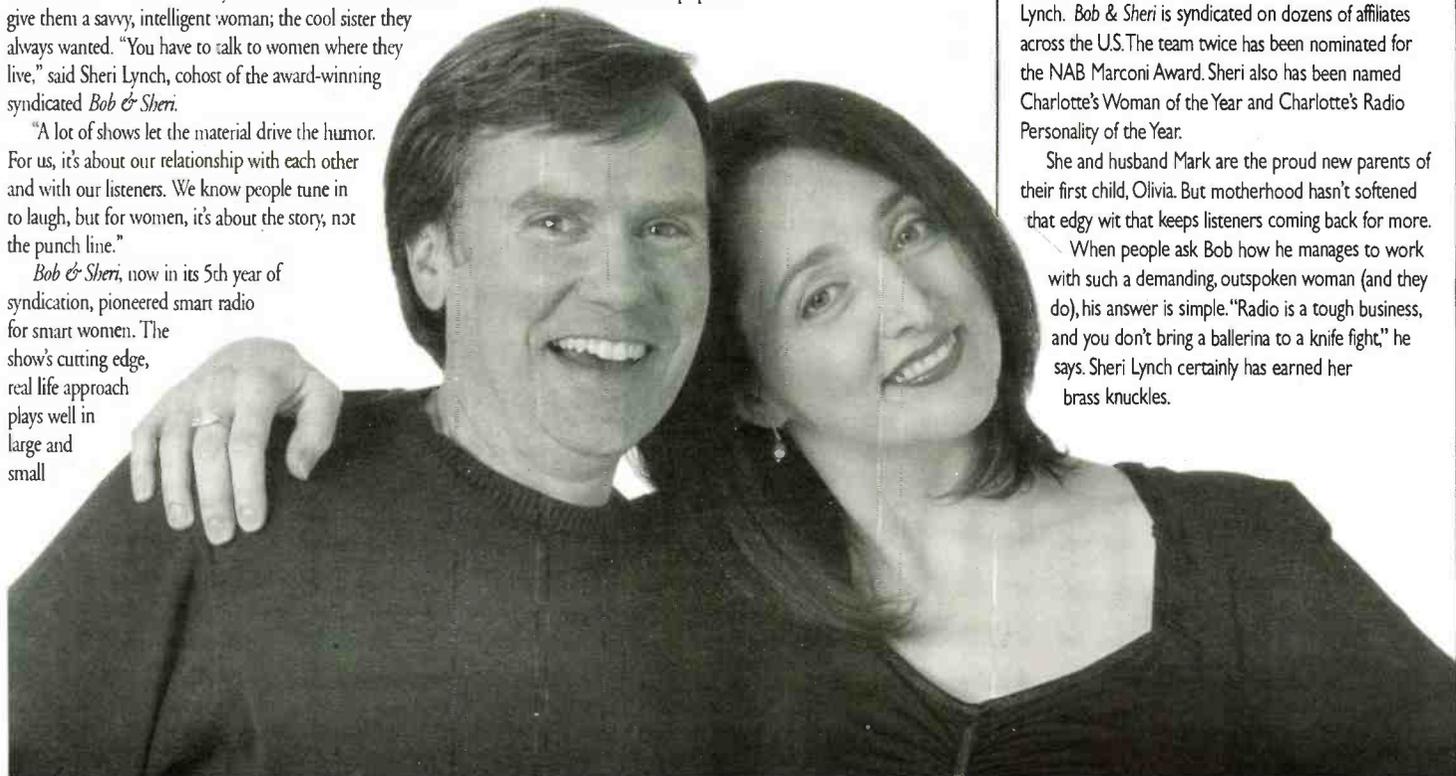
Born in Philadelphia, Sheri Lynch's father was a minor Mafia drug dealer. A straight-laced student who excelled at Catholic school, Sheri did her best to pretend she was a normal teenager. "There were nights when the DEA would raid our house and lift the mattress I was sleeping on to look for drugs," she recalls. "The next day I would be at school in my cheerleading outfit pretending that wasn't my life."

During her senior year, Sheri's father was sent to prison. Sheri went on to put herself through Temple University and graduate with honors.

Life these days is rosy for the half-Irish, half-Italian Lynch. *Bob & Sheri* is syndicated on dozens of affiliates across the U.S. The team twice has been nominated for the NAB Marconi Award. Sheri also has been named Charlotte's Woman of the Year and Charlotte's Radio Personality of the Year.

She and husband Mark are the proud new parents of their first child, Olivia. But motherhood hasn't softened that edgy wit that keeps listeners coming back for more.

When people ask Bob how he manages to work with such a demanding, outspoken woman (and they do), his answer is simple. "Radio is a tough business, and you don't bring a ballerina to a knife fight," he says. Sheri Lynch certainly has earned her brass knuckles.



Treat Her Like A Lady

Continued from Page 52

Familiarity, Parikh says, is important for female AC and Hot AC partisans. "Among women 35+, oldies work very well, either as a flavor category or a significant part of the format. Songs bring back memories, and women relate to them emotionally.

"During the past five years women have started to want more energy from ACs, yet they want to relax at the same time. This apparent contradiction is serviced by playing songs that have energy and intensity, especially if they can sing along with them."

It's a huge plus for air personalities to have a sense of humor, but, Parikh cautions, "It should never be crude or vulgar. Women like naughty boys, because they think they can reform them — think Bruce Willis."

Promotions, he believes, should focus on things that make women feel special. "Make it easy — don't have them jump through hoops. They're too stressed for time, and there are too many demands on them. Do something to acknowledge their long day without asking anything in return."

Foreign Flair

Since he deals with many international ACs, Steve Casey Research President



Steve Casey

Steve Casey is able to offer a slightly different slant to this discussion. "The primary AC target overseas is generally 25-34, and 35-44 is secondary," he notes. "Surprisingly, about 50% of European ACs

target men. Their lack of history plays a role here. There's little in the way of Classic Rock to drain off older men."

Johannesburg, South Africa's No. 1 station is an AC. The station's female listeners, says Casey, are excited about Bryan Adams, The Backstreet Boys, Cher, The Corrs and Shania Twain, while men tend to favor Tom Petty, The Police, R.E.M. and U2. "It's easy to picture how the careful selection of titles by those artists with male appeal can keep the station on-track with women at the same time," he says.

Women in some other countries enjoy English-language artists. "Female listeners to Swedish ACs enjoy The Fugees, Madonna, Ricky Martin, Texas and Robbie Williams," Casey says. "On the other hand, in France, one recent music test found the entire top 10 dominated by French artists performing French-

language songs. Artists there are quite consistent: Mariah Carey, Cher, The Fugees, Whitney Houston, Lionel Richie and Donna Summer."

Women in the United Kingdom show a very strong preference for local artists, rather than those from across the Atlantic. "Greece is another country with a strong following by women for local artists, supplemented by Bryan Adams, Mariah Carey, Phil Collins, George Michael and The Police," Casey says. "An overseas AC of this type is quite likely to be No. 1, since most countries start ratings at age 15 rather than Arbitron's age 12."

European ACs, he opines, are somewhat more aggressive about introducing new music than their U.S. counterparts. "But most also back up their programming decisions with weekly callout," he says. "At the same time, however, they seem happy to wait however long it takes before deciding to increase rotations on new music."

Clutter Concerns

Convinced that many 25-44 females are discouraged with radio, 21-year consultant Donna Halper says it's easier to tell her clients what women don't want these days. "They find it increasingly difficult to find a station they can listen to when their kids are around," she says. "Many women feel morning shows are vulgar, juvenile and insulting and are no longer funny."

Other female concerns involve clutter and on-air talent. "Many women I talk to feel that stations are playing more commercials than ever," notes Halper, whose third book has just been published. "They also think announcers lack personality and sound like machines. Both genders want a station that makes them feel befriended. Talk to your audience, not at them."



Donna Halper

Programmers targeting women should be consistent and avoid extremes. "Women still seem to like songs that aren't too harsh and that have meaningful lyrics," Halper says. "A well-balanced blend of hits — along with new songs in varying tempos — can keep the station from sounding predictable. Sounding consistent isn't the same as sounding predictable."

One should never assume one knows what the typical female cares about. "Go to events, set up a booth at a mall, check out places that employ many women, and meet moms and businesswomen," suggests Halper. "Based on the women in your market, you'll be able to formulate a strategy."

"It's amazing that managers seldom meet the very audience they're programming for. If you want to be their friend, it's nice to get to know who they are. They're not all housewives or career gals or some other neatly defined category."

News and information can only be heard in morning drive on many ACs and Hot ACs, but Halper says, "I don't agree with that approach, because women want to be informed. Afternoon-drive headlines don't do any harm with that audience."

Deeper In Diversity

AC has done a terrific market-by-market job of owning the "variety" position, but, as Alan Burns & Associates President Alan Burns speculates, "I'm not sure we've ever seen this much literal 'variety' before, in terms of both variety on ACs and such a variety of ACs."

Pointing to the fact that the same Hot AC will play Incubus, Faith Hill, Lee Ann Womack and Christina Aguilera and company's updated version of "Lady Marmalade," Burns notes, "We have varieties of non-Soft ACs as diverse as

Hot AC WBMX/Boston, Rock AC KRBZ/Kansas City and mainstream AC WWDE/Norfolk. AC has become a more diverse, less monolithic format because many stations are doing a better job of finding out what works in their particular market and competitive circumstances.

"WBMX was No. 1 among 25-54s this winter and plays both Incubus and Christina Aguilera. Hot AC WTMX/Chicago is top three and plays Incubus but not Aguilera or Faith Hill. WWDE was No. 1 this winter and doesn't play Incubus or Aguilera."

Shaggy's "Angel" was among WMYX/Milwaukee's top-five most-played records recently. In the same week, Burns cites the following top songs on other stations to support his diversity claim: Lee Ann Womack's "I Hope You Dance" on Hot AC WPLJ/New York; Poe's "Hey Pretty" on Hot AC WTMX; Christina Aguilera, Pink, Lil' Kim & Mya's "Lady Marmalade" on Hot AC WBMX; Josh Joplin Group's "Camera One" on Rock AC KRBZ; Janet Jackson's "All for You" on Hot AC WOMX/Orlando; and Jeffrey Gaines' "In Your Eyes" on Hot AC WTIC-FM/Hartford.

The "whatever works" approach is proving to have a positive impact on the format. "It's having a big effect on the diversity of currents being played," Burns says. "This is AC's biggest trend, and it is healthy for the format."

Remaining Faithful

Women are more likely to be faithful to a radio station than men, contends Wimmer-Hudson Research & Development President Matt Hudson, as long as that station continues providing what they want. "Good research will examine many different issues concerning women and



Matt Hudson

Continued on Page 57



The Music Women Want

Lori Holder-Anderson, VP/Promotion, Wind-up

Programmers who bring in female salespeople, assistants, promotion directors and receptionists to listen to new music are on the right track, Anderson opines. "Those women can lead them to songs that connect with women — songs with lyrical significance," she says.

While meaningful lyrics are critical for female listeners, Anderson says, "Most programmers make music decisions based on a variety of factors, like an artist's track record, sales stories, airplay on other market stations, chart position or research from like-programmed stations. Not enough PDs consider who the audience is, what that audience will respond to, or what the right songs are for their audience."

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AC:  WHAT WOMEN WANT!

Treat Her Like A Lady

Continued from Page 54

deliver a solid action plan to provide women what they want on a regular basis," he says.

"Our research indicates that women want a radio station that can follow them through their day. Many women who listen to AC tend to have children with them at least half the time they listen to radio."

That statistic raises an important entertainment concern. "Women often complain about blue humor and inappropriate content on their favorite music stations," notes Wimmer. "While a station might have an entertaining morning show and be a personal favorite for music, women may wish that the station would try to be more careful where and when they push the questionable-content button."

It's important, he says, that sexual issues not be mentioned on the air during morning and afternoon drive. "That's when many mothers are transporting their children to and from school and other activities," he explains.

"A female PI will have no problem turning off your station to protect her young children from hearing what she considers to be off-color discussions. If your morning talent often cross the 'blue' line, ask them to deliver these types of discussions on an innuendo level that can't be understood by young children."

Suggesting that stations routinely schedule perceptual research, Hudson says, "Your audience will gladly share their opinions with you. You can find out what women want by asking them on a regular basis. You can then keep your station growing by giving your listeners what they want."

Today's Hits And Yesterday's Favorites

Convinced that AC's female core is passionate about the format's music, Berkowitz Broadcast Consulting President Gary Berkowitz says, "Women depend on ACs to hear their favorite songs of yesterday and today. They like familiar songs that they can sing along with and songs that won't embarrass them when they're with their kids. Keeping women in touch with today while not forgetting yesterday is a key element of a well-targeted AC."

Many ACs have embraced a family friendly position. "Ask the mom of a teenager, and she'll tell you that they constantly fight over the car radio," Berkowitz notes. "Mom wants her AC, and the kids their CHR. Women see us as a friend and companion."

This is especially evident in am drive. "A strong, fun, entertaining morning show can be a compelling reason to listen to an AC and can set the tone for a station's overall personality," says Berkowitz. "If you relate to women, connect with them and never air embarrassing content, you'll win."

"There's nothing like a great morning show for a woman on an AC. Many women today depend on AC for news and information, such as traffic and weather. That's why more ACs are forming TV alliances to become information providers."

Another reason AC is popular among females, he says, is that they see the format as an "easy listening" outlet. "Some radio people don't like hearing those two words, but I view them positively," he explains. "I know we're doing our job when people refer to my clients as the 'relax' and 'unwind' stations."

The Customer's Always Right

Through research, advisory boards and face-to-face meetings, The Positioning Works' Don Hallett claims to have asked tens of thousands of women what they want. He says that two answers are fairly universal: "They want constant music and to hear songs they know and love."

But he cautions ACs against becoming mere jukeboxes. "Stations that do nothing but pump out long, continuous sets of favorites and that rarely make a bond and connection with listeners don't see much success," he says. "The great ACs have learned their audiences' passions, interests and value systems and have developed ways to satisfy and fulfill them."

"Learn all you can about your customer, and remember that the customer is always right. Your female listener wants to feel noticed and to know that her opinion counts."

Radio, he says, is nothing more than an appliance. "It's like someone popping a slice of bread in the toaster to make toast. If it comes out right, they'll keep punching the button down for more."

Great ACs are reliable, respectful and connect with the audience. This starts with great music that listeners can sing along with.

"Air personalities must fit the station's brand essence. They must know what must and must not be included. Morning shows with the right agenda can be strong hooks. Talk to AC fans, and you'll hear the format described as uplifting, soothing, relaxing, joyful, therapeutic and — when done correctly — fun."

But stations failing to live up to expectations might have to, in Hallett's words, "look over their shoulders and say, 'She's Gone.'"

Cautious Soft ACs

Contemporary music includes both currents and recurrences. But, as Paragon Research VP/Radio Research Larry Johnson explains, "Hot ACs place much more emphasis on currents and recurrences than mainstream ACs. Many Hot ACs won't touch '80s material, leaving this body of music to mainstream and Soft ACs. Mainstream ACs will integrate a percentage of currents and recurrences. A strict Soft AC may only jump on 12 currents a year and play them seemingly forever, but only after they've been firmly established."

Soft ACs, Johnson notes, had been using the same mix of familiar artists for years. "But programmers realized that their current audience didn't want the same diet of music that had seen the stations through so many successful years," he says. "Walking away from what had generated cash and dealing with cultural nuances is very unnerving, yet necessary when the time comes."

Having seen no statistical difference between people in Soft AC and mainstream AC lifegroups, Johnson comments, "It varies by market and a market's competitive history. It's important for stations to research their markets to know how to address factors that go into fine-tuning their ACs' positioning and execution."

"We see 19-24s — especially women — trying out all sorts of music from formats like Soft AC, Hip-Hop, Country and Alternative. It's almost as if they're trying to define who they are by sampling the different tastes and lifestyles that music affords."

Capturing Hearts And Minds

Disagreeing with those who believe that in-office listening represents the only way Soft ACs can win, Vallie-Richards' Dan Vallie states, "ACs must get office listening, but they don't have to settle for being just a usage format. To win big, you have to go beyond just utility. ACs can get passion from listeners."

In addition to looking at research, Vallie advises his clients to "feel" their stations. "You've certainly got to be on a strategic plan, but listener loyalty doesn't come from the number of songs a station plays in a row or at-work sweepers; it comes from emotions felt," he says. "Great ACs work hard to capture a listener's mind, as well as capturing their hearts to gain commitment."

Since females are usually more attentive to song lyrics than men, Vallie suggests that programmers pay attention to which songs play near each other. "AC is a feel-good format," he says. "Music is the primary reason people come to an AC, but we also have to win their hearts."

"That can be done through a variety of programming nuances. Being local is one of the most overlooked ways of connecting with today's listener. It's hard to find a great local station. Stations seldom talk about things like fertilizing the lawn and backyard cookouts with neighbors."

Avoid Shortcuts

Former Research Group VP/Programming Mike Anthony claims that the "sheep mentality" continues to be an industrywide problem.

Someone monitoring highly successful Soft AC WBEB/Philadelphia, for example, might notice that the Jerry Lee-owned station has become more contemporary. "All of a sudden, many other Soft ACs start changing, without doing local work to know if that's what's right for them," says Anthony.

"Take the time and expend the resources to see if women really want a more contemporary, brighter and uptempo music mix. Before cluttering the air with contests to combat the competition's national cash giveaway, make sure you aren't compromising your own station's promises by doing the same thing."

If a consultant suggests that a station do something because it has worked in several other markets, "You're talking to someone who has his own interests at heart, not yours," Anthony declares. "If you want to know what women want, do the work and ask them. Start by working with someone who can gather — then interpret — quality research information and help you turn it into an actionable programming and marketing strategy for success."



Dan Vallie



Don Hallett



Gary Berkowitz

AC:  WHAT WOMEN WANT!

Now Pitching: Teri Garr

AC's stellar spokeswoman

When it comes to having a celebrity spokesperson linked to a set of AC call letters, you simply can't surpass the job that media icon Dick Clark has done for KOST/Los Angeles.

On the national level, however, Oscar nominee (*Tootsie*) Teri Garr has amassed a stellar track record over the past six years, singing the praises of dozens of ACs on Filmhouse-produced television spots.

It's no easy feat for a woman to be the spokesperson for a radio station whose target audience is so heavily female-skewed, but the genuinely delightful Garr has deftly handled the task, managing to appeal to — without alienating — the ladies who comprise the vast majority of AC's audience.

"The commercials I do for AC radio stations go on and off and in and out," says the actress, who appeared in five Elvis movies. "It's nice to have — as they say in the entertainment business — callbacks. I'll go to Nashville and do spots for five or six stations at a time."

Regarding Clark, she jokingly wonders, "When is he ever going to stop? He's an old friend of mine, and whenever I see him, I tell him to please give it up. He could let go of some of that work and give it to me, but he won't."

While she's not exactly sure how she landed the Filmhouse job, Garr describes company President/CEO Curt Hahn as being the engine behind the entire project. "For lack of a better term, he decided on a way of exploiting me," she says. "He must have thought that I have a common-denominator face or popularity, but I really enjoy doing the spots."

Custom Scripts

The importance of having a major personality like Garr as a celebrity endorser can't be overstated, but it's also critical that the spots be tailored for such stars. In that vein, Garr credits former WLTW/New York VP/GM Rhona Landy. "She started writing some spots for me and was uncanny with knowing how I'd be able to use my voice. She really knew how I talk, and they wanted me to tell a story.

"It's completely natural for me to say that I like listening to music without a lot of noise and to an AC station that doesn't have many commercials and interruptions. Many other women, I believe, feel exactly the same way."

Commercial work is hardly new territory for Garr: "I started out many years ago doing spots for all kinds of stuff and have been in advertising a long



Teri Garr

"I'LL ONLY SAY SOMETHING IF I BELIEVE IT'S TRUE. SINCERITY IS VERY IMPORTANT."

time," she says. "Maybe I just have one of those faces. But I do think that it's more than that. I'll only say something if I believe that it's true. Sincerity is very important, and when something is real, it's more compelling to look at.

"I've been very lucky and feel grateful for all the different things I've been able to do. As one gets older, I realize that it thins out in a peculiar way; however, I still appreciate what's happened."

Radio Partisan

Known for her memorable roles in such films as *Close Encounters of the Third Kind*, *Mr. Mom* and *Tootsie*, Garr admits that being a radio spokesperson is a different part of her career but a facet that she clearly enjoys. "It's another form of advertising and certainly hasn't been harsh or bad. In addition, as I grow older, I find that I like radio. Much of what's on television these days is just sappy to me.

"Many of my fellow baby boomers are now really into radio. It's not that I'm associated in some way with radio, I just listen to it like anyone else. If I'm aware of it, everyone else must be as well, which is nice."



Like most other Angelenos, the actress logs a great deal of time in her car; but she warns, "If a radio station doesn't appeal to me, I'll put in tapes or CDs. I'd rather find a nonjarring, pleasant station, though, that plays music that I like.

"I listen quite a bit to [Oldies] K-Earth 101 [KTRH] and, because of my daughter, AM 710 Radio Disney [KDIS]. I also like [News] KNX, [Smooth Jazz] The Wave [KTWW] and [Hot AC] KBIG. That station is actually quite 'big' with me — I like it a lot."

A Different Language

A recent benefit for breast-cancer awareness at UCLA reminded Garr that "there will always be a thing about the differences between men and women; it's very interesting." At the benefit, two women read movie scenes that had been done on-screen by two men. "We did scenes from movies like *The Godfather* and *The Shawshank Redemption*," Garr says.

"After sitting through a whole evening of this, I came to the conclusion that there's no way that women could talk that way to each other. I guess they don't — it's a different language."

No one has been a more anticipated guest on *Late Night With David Letterman* than Garr: "He's a good friend, and I love him," she says. "People thought we were dating or engaged, but we never saw each other outside the show. It was great fun being with him, but he's in New York and I'm in Los Angeles and don't have anything to plug. I have a 7-year-old daughter, and I don't want to go back and forth across the country. We've actually talked about it, and he knows it's a pain to do, especially when you're not plugging anything."

The fact is, however, that Garr does have things to promote. Look for her, for example, in an updated version of the old game show *I've Got a Secret*. But she's quick to point out that the 56 new episodes of the show are more of a hobby than a job. "I also play Phoebe's mom on *Friends* and do some work on *Felicity*," she says. "But there's really stiff competition among women my age for these roles."

Candid Comments

Although she's not particularly fond of terms like *perky* and *spunky*, they happen to apply to the still-youthful Garr: It was a relief to learn that rumors of failing health are completely false.

To set the record straight, she emphasizes, "I'm fine. Like everyone else, I have my own little infirmities. Whatever rumors there are about my health are far exaggerated from the truth. I don't know what to do about the rumors. It's like a bull running out of control. People like to gossip, and I guess this has taken on a life of its own."

It's been incorrectly reported that she asks that her spots be filmed or taped from the waist up. "That's just bizarre," Garr stresses. "I really don't know where this comes from. It's not true, and I happen to have great-looking legs."

When doing television commercials in Nashville, she typically gets a 6am call — which is 4am to her body clock. "I don't schmooze very much, and I sleep during the lunch hour," she says. "Perhaps that's how the rumors may have started. People will believe what they want, but it's appalling that they think I'm in bad health."

More specifically, some thought the actress was suffering from multiple sclerosis. "I've never had an MS diagnosis," Garr flatly states. "Again, I don't know where that started. People come up to me and say they're sorry to hear about my condition, and I have to ask what condition they're talking about."

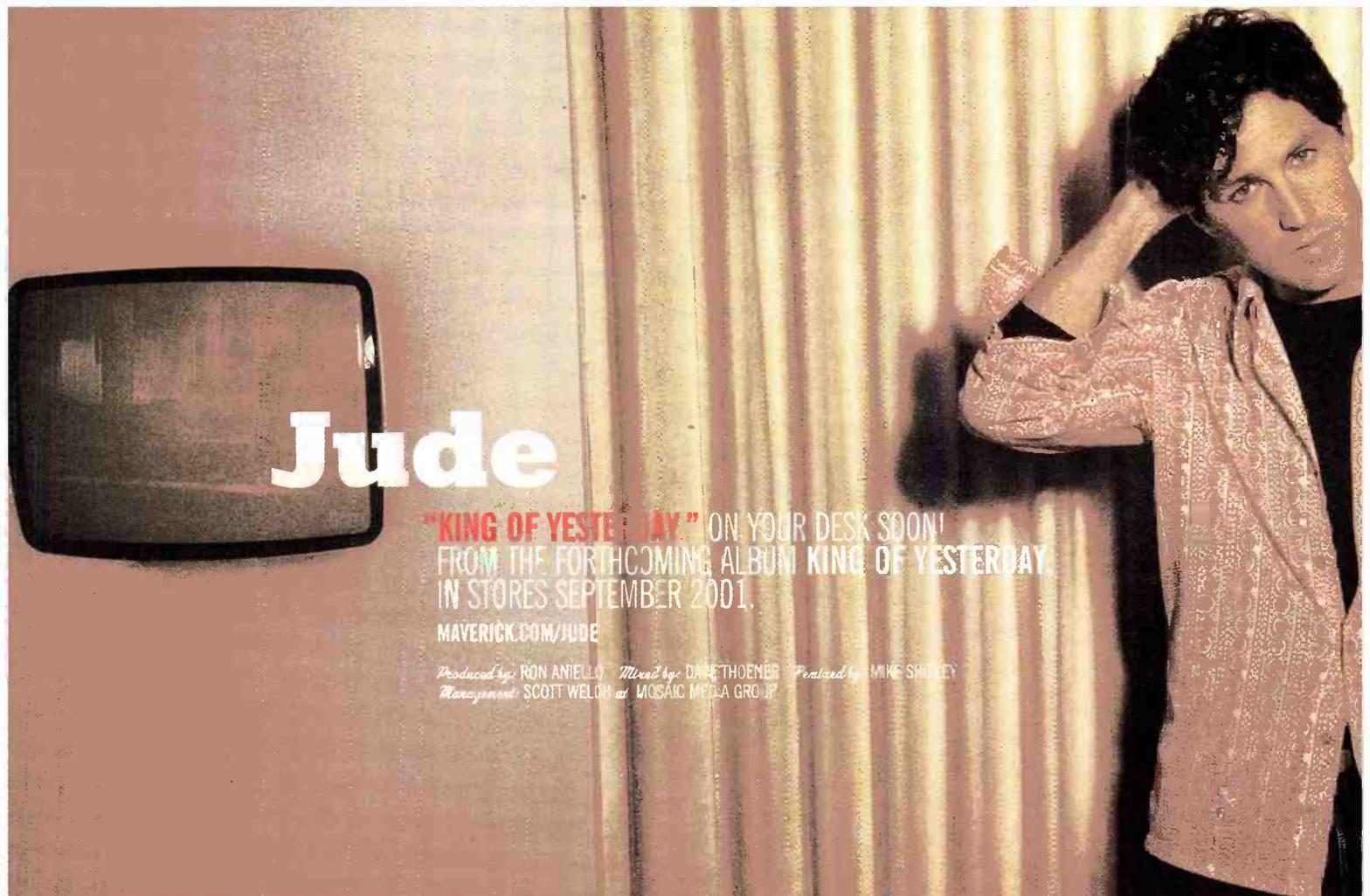
While a trip to a Boston specialist did reveal that the actress has some spinal and neurological problems, Garr says, "They don't know what it is, but it's not very bad. It's sad to hear that people think that I'm in terrible shape."

One theme addressed in this special is what women want in relationships. Proving that her dry sense of humor is still very much intact, Garr deadpans what tops her list: "Lots of money — let's not sugarcoat it. Give them that, and they'll shut up. I'm just kidding. I don't know. It's very difficult, but I think what we all want is respect."

The Music Women Want

Elaine Locatelli, VP/AC Promotion, Columbia

"I'm sure that the first time any woman heard 'You Sang to Me,' she melted," says Locatelli. "Marc Anthony's a true original. His onstage presence makes every woman in the audience fall in love with him. Women relate to each word he sings, and it's as if he's singing directly to them. His warm and genuine personality comes out in his music and comes through on the radio. That's why 'You Sang to Me' remained No. 1 on R&R's AC chart for seven successive weeks." Another Anthony single will be released next month.



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The \$64,000 Question

Dr. Joyce Brothers breaks it down for you

On preceding pages of this special, leading researchers and consultants have expressed their opinions regarding what women want from a radio station. What females desire in relationships, however, is truly life's \$64,000 question. Her unquestioned expertise makes noted New York-based psychologist Dr. Joyce Brothers the most logical choice to address this sensitive, yet intriguing, subject.

Long before there were such catch phrases as "Is that your final answer?" and "You are the weakest link — goodbye," Brothers gained national acclaim in the late 1950s on the popular shows *The \$64,000 Question* and *The \$64,000 Challenge*. Many may remember her association with those television quiz shows, but few recall the category that enabled her to break the bank — boxing.

Emotional Differences

Now heard regularly on Infinity-owned News stations KNX/Los Angeles and WCBS-AM/New York, Brothers maintains that women desire and expect exactly the same things in relationships that men do. "They want love, a good marriage, power, riches, success and exciting sex," she says. "In the early stages a man wants sex for sex's sake. A woman, meanwhile, wants to feel that she's loved to have sex."

As men and women get older, however, Brothers says that they



Dr. Joyce Brothers

"WOMEN WANT LOVE, A GOOD MARRIAGE, POWER, RICHES, SUCCESS AND EXCITING SEX."

experience a role reversal. "He finds that sex is only satisfying if he cares about the person, while she's willing to try sex for sex's sake," she explains.

Women, Brothers claims, understand things better than men. "We have many more connections between both halves of our brain than men do, and we get a lot of information instantaneously," she says.

She further comments that females are much better than males at telling what kind of emotion a person is going through. "Because of the way our brains are structured, women can better understand people's emotions and people's motives," she explains. "But we're also structured in such a way that the ability to deal with spatial relations is a handicap for some — but not all — women. There are just as good female mathematicians as male mathematicians,

but the spatial situation is a little different for men and women."

The two sexes can generally arrive at the same conclusions, even though, as Brothers observes, "We may come down different roads to get there. Chocolate pudding and strawberry shortcake are different, but they're both wonderful and very satisfying desserts."

Unbalanced Loads

Many American households comprise two working partners. Many men in this type of situation claim to share equally in the housework, but, Brothers declares, "That's a straight-out lie. She still does much more than he."

Furthermore, Brothers claims, "If he's had a rough day at work, the woman helps him out when they get home, but if she's had a rough day, he does even less than he'd ordinarily do."

Male readers probably won't want to read what the good doctor says is the reason for their behavior, but she bluntly states "It's because you men are spoiled. If you did an equal share of caring for the children and the housecleaning, we women wouldn't be so tired all the time.

"IF MEN DID AN EQUAL SHARE OF CARING FOR THE CHILDREN AND THE HOUSECLEANING, WE WOMEN WOULDN'T BE SO TIRED ALL THE TIME. WE COULD GET USED TO IT VERY QUICKLY."

"THERE ARE SOME MEN WHO SAY, 'I LOVE YOU,' WHEN THEY MARRY AND THINK IT STAYS IN FORCE UNTIL THEY REVOKE IT."

We could get used to it very quickly.

"We have statistics on how many hours you people take care of kids and do housework and how many hours we spend on those things. Men tend to do the fun stuff. If they do any shopping, they'll do it with the kids. But if the kid throws up on the rug, it's the woman's kid."

According to Brothers, it's just as important and meaningful to women to hear that they are loved and needed as it is to men. "But there are some men who say, 'I love you,' when they marry and think it stays in force until they revoke it."

Spanning The Generations

When it comes to music, "Women are more likely to tie certain songs to events in their lives," explains Brothers, who received her Ph.D. from Columbia University. "It's more likely to evoke certain memories. For them, 'contemporary' is what they're used to. Contemporary music would be different 15 years from now for women, because what will be contemporary for them is Britney Spears.

"Certain groups like The Beatles have hit emotional chords that last many generations, but it's unusual for such things to happen. Frank Sinatra is tied to a number of generations, whereas Vanilla Ice isn't tied to my generation."

"WE HAVE MANY MORE CONNECTIONS BETWEEN BOTH HALVES OF OUR BRAIN THAN MEN DO, AND WE GET A LOT OF INFORMATION"



Marc Ratner, DreamWorks

Any man trying to predict what a woman wants is, as DreamWorks' promotion honcho Ratner says, a fool. "But in my experience, lyrics are the most important thing I look for in songs targeted toward female formats," he continues. "While men are generally addicted to sound, music and melody, women are grabbed by emotional content."

The classic definition of a "turtable hit," Ratner says, is a song with a great sound but, lyrically, no emotional appeal. "They sound great, but people don't buy them," he explains. "That concept is even more pronounced with formats aimed toward female listeners. Great melody is essential for the initial attraction, but it's the lyric that sells."

The Music Women Want

IS YOUR
SOUL SINGING
?

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AC

WHAT WOMEN WANT!

A Desire For The Nonexistent

Dr. Drew diagrams the differences

The solar system has been the source of some humorous relationship-oriented references. In addition to being the title of a recent Garry Shandling movie, "What planet are you from?" is a common — if less than subtle — way of putting down a mate or prospective mate.

And, based on the popularity of a best-selling book, some people strongly subscribe to the theory that men are from one planet and women from another.

Big, Bad Biology

For the past 18 years board-certified internist and addictionologist Dr. Drew Pinsky has hosted Westwood One's *Loveline*, and now he offers his perspective on what women want from relationships.

"They want what they can't have, but they want what they can't have because it doesn't exist in nature," Pinsky remarks. "Men can't deliver what women want. The two sexes are so different, and I must emphasize that, in my opinion, it's a very intense biological difference. The environment comes to bear on that biology, but, fundamentally, we know so much about this biology now and how our brains function.

"Women want the danger and alpha-male stuff of a Russell Crowe, but they also want the sensitivity, warmth and loving presence they perceive in a Tom Hanks-type personality. That combo doesn't exist in nature, so they're always disappointed. Men never quite match up to their fantasy."

Words like *rational* and *sense*, Pinsky opines, don't necessarily come into play in relationships. "Women live much more in a feeling space. Therefore, if it's how they feel, it's valid."

Fantasy Princess

Men and women tend to act out their sexual fantasies on one another, and Pinsky declares that there's no doubt that men are more primitive. "Male sexual fantasies are grown out of an earlier stage of development and are powerfully affected by the biology that the male lives."

On the other hand, he says, "Women really carry a torch for their dads and have a lot of fantasy attached to that. To be the princess of dad is really what they're looking to do in real life. Unfortunately, there are so many inadequate dads out there that their sense of



Dr. Drew Pinsky

"WOMEN REALLY CARRY A TORCH FOR THEIR DADS AND HAVE A LOT OF FANTASY ATTACHED TO THAT. TO BE THE PRINCESS OF DAD IS REALLY WHAT THEY'RE LOOKING TO DO IN REAL LIFE."

themselves is really in relation to that kind of man, so they tend to be attracted to that, and that's where their fantasy resides."

Abusive, belligerent or absent fathers spell nothing but trouble. "The fantasy is that a woman is going to fix it, make it right and restore the 'fantasy dad' they have in their head," explains Pinsky. "Instead, they keep repeating the trauma of the past. They'll seek out that kind of guy and try to restore the magical fantasy."

"Even women having adequate relationships with their fathers still have a dichotomy where they're driven to pursue certain alpha-male types. Most women learn that those alpha-male types don't give them what they need in a relationship, and they abandon that in their 20s.

"But many women carry a torch for that kind of guy while wanting the Tom Hanks type at the same time. That's why men feel like they can't win. We can never get it right and give them what they want."

Sex Vs. Communication

The two sexes also have substantially different needs in a relationship. "Men need sex and want to be desired and have value as males," Pinsky explains. "Communication is the No. 1 thing for a woman. Sex is more like fourth for them. Even then, if you talk to them about what they're looking for in a physical relationship, they'll use words that guys would never say, like *cherish* and *love*."

A common female complaint in relationships is "You don't understand me," but males attempting to comprehend their female mates may actually be throwing gasoline on the fire. "Our trying to understand them is usually on an intellectual level," notes Pinsky. "If men play by women's rules, they'll be OK. But men try to fix things, and women are incensed by that. What women really want is for men to sit there and commune with them on their feelings. They want us to be present while they complain.

"We're very disturbed when our women are upset, and it's in our heads to make things better. We feel inadequate and want to make it right. When men come home, women dump on them. They want us to hear and feel everything they're feeling. We feel attacked and scapegoated, but when we go to the 'fix it' mode, they get more upset."

Conversely, he says that when men come home, "We want to know we've done a good job as males, that we're appreciated, loved and needed. We don't want to be dumped on or made to feel powerless or inadequate."

Still Challenged

Even after 18 years of doing the five-night-a-week *Loveline*, Pinsky finds the highly unpredictable show interesting and exciting. "I know each call will be from a young person who is having an

important experience in his or her life," he says. "They need something, and they come to us, which is pretty exciting. It's part of a physician's job to help people, but hearing stories from these kids propels me to many more weeks of doing the show."

In addition to its roots on Alternative KROQ/Los Angeles and its national Westwood One audience, *Loveline* also had tremendous MTV exposure. "You can't ignore the power of television, but I really love radio," states Pinsky. "It's a more natural medium for what I'm trying to do. Much to my amazement, my life has been dedicated to finding ways to have a positive impact through the media."

Adam Carolla (KROQ, Comedy Central's *The Man Show*) provides the perfect complement to and foil for Dr. Drew. "I'd like to do some stuff alone, but Adam certainly helps, because he takes care of the entertainment pieces," Pinsky explains. "I can be the doctor, which is what I like being. You have to entertain people to keep their interest, and I try to pay more attention to that."

"COMMUNICATION IS THE NO. 1 THING FOR A WOMAN. SEX IS MORE LIKE FOURTH. IF YOU TALK TO THEM ABOUT WHAT THEY'RE LOOKING FOR IN A PHYSICAL RELATIONSHIP, THEY'LL USE WORDS THAT GUYS WOULD NEVER SAY, LIKE *CHERISH* AND *LOVE*."



The Music Women Want

Mary Conroy, VP/AC Promotion, Atlantic

While melody is important, Conroy states, "Lyrics are what grab women. 'I'll be the biggest fan of your life' helped make Edwin McCain one of adult radio's favorite singers. Women want songs that make them feel emotion, be it happy or sad. That's why rock groups like Matchbox Twenty or Creed can cross over and get played on upper-demo radio. A love song is a love song, whether it's sung by Rob Thomas or Phil Collins."

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AC:  WHAT WOMEN WANT!

Kim Komando, Digital Goddess

What women want from the World Wide Web

We've thus far illustrated what females want from their favorite radio station and what they expect from relationships. Now let's see What Women Want from the World Wide Web. No one is more qualified to take us on this fact-finding journey than "Digital Goddess" Kim Komando. Now in its ninth year, her three-hour WestStar TalkRadio Network *Kim Komando Computer Show* is carried weekends on approximately 400 stations.

"If you look at what people want from the Internet, it's probably no different from what they want outside it," says Komando. "The Internet is just an extension of our lifestyle. It doesn't replace it; it's simply meant to augment it."

Women And Technology

Men 25-54 are more likely to gravitate toward technological elements than females in the same demo, Komando says, but she believes that's changing among younger women. "Females 25 and under are becoming more comfortable with technology. Women frequently tell me on the show that their husbands refuse to let them go on the computer because they're afraid they'll screw it up. Others fear they'll do something wrong and their husbands will yell at them."

One of Komando's sisters is a technically literate hospital director, but Komando says, "She doesn't like to touch what her husband has set up in the house because it would be her fault if it breaks. My other sister takes care of everything, since her husband isn't technically inclined. When something breaks, she calls me.

"You really need a lot of patience to work a computer. Despite what's printed on the box, it's never 'three easy steps.' There's always something wrong with it, and you always want something better.

"It all boils down to being a lifestyle thing: Some people like AC, and others don't. Many radio people forget that a station's webpage isn't meant to replace their station; it's just there to make it a little easier for the listener."

Status Quo With Roles

The high number of dual-income couples notwithstanding, the traditional role for females — whether employed



Kim Komando

"IF YOU LOOK AT WHAT PEOPLE WANT FROM THE INTERNET, IT'S PROBABLY NO DIFFERENT FROM WHAT THEY WANT OUTSIDE IT."

or not — hasn't changed very much. "She's still taking care of the kids, she's the one who makes dinner, and she makes sure the kids are doing their homework," says Komando, who herself recently became a proud working mom after giving birth to son Ian. "Dad's there, too, but he might be painting or fixing something."

By the time a typical female is able to log onto the computer, it's close to 10pm, Komando says. "It's then that she wants to check on little Johnny's sniffle. She probably looks into getting a bargain rate for plane tickets so she can see the family over Labor Day. I know that's what she's doing, because that's what I do. I don't have time to get on the computer when I get home."

That may shatter the perception that Komando is online 24 hours a day, seven days a week, but she admits that, up until a year ago, "I didn't even have a computer in the house. I wasn't spending enough time with my husband, and there are more important things to do than checking your e-mail."

A male's Internet use, Komando says, tends to be hobby-related. "My husband's a private pilot," she points out. "When he goes online, he shows me the new plane he wants. But that's this week's hobby — it was something else six months ago. There's a constant churning of things men want to do. Guys tend to do things on the Internet that are news- or sports-

oriented, or they look up old friends."

In contrast, as she was talking with me, Komando e-mailed digital shots of her baby son to one of the youngster's aunts. "My husband wouldn't think of doing something like that," she says. "If I ask, he'll take the pictures, but I'm the one who'll think to send them."

A male listener recently told Komando that he bought a computer for his wife to go along with the one he used in the couple's basement. He wanted to know how to set up a network for the two systems.

"I asked if they wanted to share a printer or the Internet," Komando says. "He said no, but by having a network, they could chat with each other. Some people are weird. I told him he needed a marriage counselor more than a computer network."

Got Milk?

Only eight of the staggering 50,000 calls attempted during each hour of Komando's show reach the air. Estimating that about 60% of those dialing are male, she notes. "Talk radio typically skews more male. After someone's been on hold for 45 minutes, you never really know what they're going to say.

"Guys listen in the car, and women tell them to turn that junk off. But when they hear that I'm a gal, they start tuning in, and he listens."

Our lives were supposed to be made easier when grocery-shopping dot-com companies began surfacing, but Komando says there's a reason those ventures are now struggling: "It's a good thought and helps working moms. It was really cool when I got a coupon to go grocery shopping on the Internet. Three hours after you go online, you have groceries delivered to your house.

"The problem is, you forget half the stuff you wanted. You may walk into a store with five items on your list and walk out with 50. They put milk in the back for a reason. They want to make sure you walk through the whole store. Milk is what they sell the most of, but it's put in the last aisle. Online grocery shopping is something that doesn't replace our lifestyle enough to make the idea work."

Quick Study

Since her father worked for United Airlines, Komando was able to travel the world. Her interest in computers can be traced back to when she was just 6 years old. That's when she accompanied her mother, a Bell Labs systems analyst, to work. "They'd sit me down and tell me to play," recalls Komando. "My mother would bring home computers that would run on

acoustic couplers, where you'd put the actual phone set right in the computer."

Having graduated from high school before turning 16, the blonde, blue-eyed Komando (her real name) is much more than a pretty face. Her parents hoped she'd pursue computers, but, as an act of rebellion, she says she instead studied architecture at Arizona State University, "but wasn't very good at it."

She ultimately changed majors to computer science and landed her first job at IBM. She later worked at AT&T and Unisys.

By the time she was 26, Komando was making a six-figure income but was bored. "I blew through all three of those companies in six years but wasn't a good corporate employee," she concedes. "I didn't have a follow-the-leader mentality, made some waves, and they tried to get rid of me. The problem was that I kept selling. They couldn't fire me, but they didn't make my life easy."

Told that she had a voice for radio, Komando went to KFYI/Phoenix and explained to management that she knew a lot about computers and would like to do a talk show. "They put me on at a time [Saturday at 10pm] when they felt I couldn't do very much damage.

"When I told my parents that I'd quit my job to make \$50 a week in radio, my father asked if there were a drug or alcohol problem that I wasn't telling them about."

Several hundred thousand of her "Computer Tutor" training tapes were sold via late-night infomercials. "Network TV shows have called and asked me to move to New York, but I don't want to be in a position where some sweet young thing will make me history as soon as I get a few bags," Komando says.

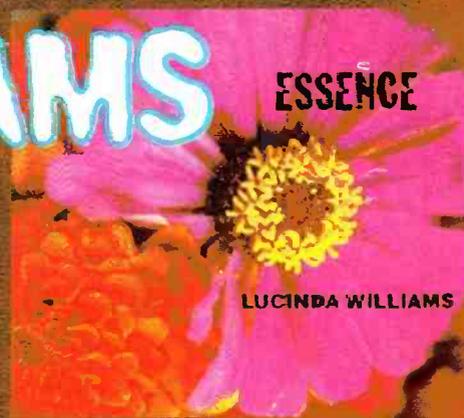
"I've never thought of myself as a woman in business, but rather as a business person. I enjoy being on the air — it's a real kick in the pants."

"WOMEN FREQUENTLY TELL ME THAT THEIR HUSBANDS REFUSE TO LET THEM USE THE COMPUTER BECAUSE THEY'RE AFRAID THEY'LL SCREW IT UP."

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AC: WHAT WOMEN WANT!

Female Magnets

The AC and Hot AC specifics

We've thus far dealt with AC's and Hot AC's female appeal in mostly general terms, but it's time to get more specific.

Music, promotions, presentation and attitude are just a few elements that help distinguish AC from Hot AC, but the chart at the right is perhaps the best visual you'll see of how similar our two formats are to each other.

Women Love Us

Based on top-150 market fall audience composition data, nearly all AC cases (96%) reveal that a female cell represents a particular station's largest audience. The same holds true 90% of the time in Hot AC. This merely serves to underscore the theme of this year's special: The formats are what women want.

Just as significantly, though, are the parallels between AC and Hot AC.

The strongest cell in more than half of the ACs (52%) I followed is women 35-44. A nearly corresponding percentage (59%) reflects that Hot AC's best-performing cell is women 25-34. Look for the runners-up in each category, and the numbers are again fairly close: 34% and 28%.

Strength among upper- and lower-demo females, men and teens is minimal for both formats.

Based on my strongest-cell top-150 market fall research of more than 250 ACs and Hot ACs, 86% of ACs show it

as a 35-54 format, while 87% of Hot ACs define it as a 25-44 format.

Strongest Cell Comparisons

| Demo | AC | Hot AC |
|-------------|-----|--------|
| Women 18-24 | 0% | 3% |
| Women 25-34 | 5% | 59% |
| Women 35-44 | 52% | 28% |
| Women 45-54 | 34% | 0% |
| Women 55-64 | 2% | 0% |
| Women 65+ | 1% | 0% |
| Men 25-34 | 1% | 5% |
| Men 35-44 | 1% | 3% |
| Men 45-54 | 4% | 0% |
| Teens | 0% | 2% |

It is by no means inferred that stations cited here are more likely to perform better than ACs and Hot ACs with a lower percentage of women 18+ listeners. Women 18+ account for between 60%-70% of an AC's audience in more than half our sample (52%). For 44% of Hot ACs the range is between 50%-60%.

Female Composition Range

| Women 18+ | AC | Hot AC |
|-----------|-----|--------|
| 80%-90% | 1% | 0% |
| 70%-80% | 35% | 3% |
| 60%-70% | 52% | 41% |
| 50%-60% | 11% | 44% |
| 40%-50% | 1% | 12% |

Especially in AC, market size isn't an audience-composition factor. Ranges are remarkably consistent: Women 18+ make up 65.5% of AC's audience as a low and 68% as a high.

Hot AC's high/low variances are only a tad higher: 54% to 59%.

Market Size Complexion Breakouts

| Markets | AC | Hot AC |
|---------|-------|--------|
| 1-25 | 66% | 59% |
| 26-50 | 68% | 59% |
| 51-75 | 65.5% | 58% |
| 76-100 | 68% | 54% |
| 101-125 | 67% | 59% |
| 126-150 | 66% | 56% |

BASED ON TOP-150 MARKET FALL AUDIENCE COMPOSITION DATA, NEARLY ALL AC CASES (96%) REVEAL THAT A FEMALE CELL REPRESENTS A PARTICULAR STATION'S LARGEST AUDIENCE.

AC

Highest Female AQH Composition

| Mkt | Calls/City | % Of Audience Women 18+ |
|-----|-------------------------|-------------------------|
| 54 | WULV/Louisville | 84% |
| 114 | KZST/Santa Rosa, CA | 81% |
| 86 | WSUY/Charleston, SC | 79% |
| 145 | WMXS/Montgomery, AL | 79% |
| 27 | KGBY/Sacramento | 78% |
| 122 | WMGN/Madison, WI | 77% |
| 109 | WSLQ/Roanoke, VA | 76% |
| 30 | KSRC/Kansas City | 75% |
| 30 | KUDL/Kansas City | 75% |
| 48 | WRSN/Raleigh | 75% |
| 52 | WEJZ/Jacksonville | 75% |
| 59 | WFAS-FM/Westchester | 75% |
| 66 | WLHT/Grand Rapids | 75% |
| 99 | WTFM/Johnson City | 75% |
| 111 | WAHR/Huntsville, AL | 74% |
| 15 | KKLT/Phoenix | 73% |
| 75 | KEFM/Omaha | 73% |
| 85 | KVLO/Little Rock | 73% |
| 96 | KKLI/Colorado Springs | 73% |
| 7 | WNIC/Detroit | 72% |
| 22 | WLTJ/Pittsburgh | 72% |
| 28 | KARA/San Jose | 72% |
| 38 | WWDE/Norfolk | 72% |
| 36 | KOSY/Salt Lake City | 72% |
| 82 | WMAS-FM/Springfield, MA | 72% |
| 78 | WYYY/Syracuse | 72% |
| 88 | KRBB/Wichita | 72% |
| 94 | KISC/Spokane | 72% |
| 112 | WROZ/Lancaster, PA | 72% |
| 117 | WFMK/Lansing, MI | 72% |
| 147 | KGBX/Springfield, MO | 72% |
| 149 | WPEZ/Macon, GA | 72% |

Potent Female Profiles

- 36% of WDUV/Tampa's audience is women 65+.
 - 32% of KZST/Santa Rosa, CA's audience is women 35-44.
 - 30% of WMXS/Montgomery, AL's audience is women 35-44.
 - 30% of WULV/Louisville's audience is women 35-44.
 - 30% of KMGE/Eugene, OR's audience is women 35-44.
 - 29% of KMGA/Albuquerque's audience is women 35-44.
 - 29% of KJOY/Stockton's audience is women 25-34.
 - 29% of WSLQ/Roanoke, VA's audience is women 45-54.
 - 29% of WFMK/Lansing, MI's audience is women 35-44.
 - 28% of WKJY/Long Island's audience is women 35-44.
 - 28% of KEFM/Omaha's audience is women 35-44.
 - 28% of KISC/Spokane's audience is women 35-44.
 - 28% of WVRZ/Lakeland's audience is women 25-34.
- Monday-Sunday, 6am-mid.

Hot AC

Highest Female AQH Composition

| Mkt | Calls/City | % Of Audience Women 18+ |
|-----|-------------------------|-------------------------|
| 104 | WMXY/Youngstown, OH | 76% |
| 19 | KYKY/St. Louis | 75% |
| 50 | WTSS/Buffalo | 72% |
| 20 | WWMX/Baltimore | 69% |
| 23 | KIMN/Denver | 69% |
| 51 | WRMF/West Palm Beach | 69% |
| 106 | WCDA/Lexington, KY | 69% |
| 26 | WMMX/Cincinnati | 68% |
| 49 | WJLK/Monmouth | 68% |
| 67 | KALZ/Fresno | 68% |
| 71 | WKDD/Akron | 68% |
| 72 | WINK-FM/Fort Myers | 67% |
| 21 | WMTX/Tampa | 66% |
| 45 | WMC-FM/Memphis | 66% |
| 85 | KURB/Little Rock | 66% |
| 110 | WXLO/Worcester, MA | 66% |
| 135 | KMXG/Quad Cities, IA-IL | 66% |
| 21 | WSSR/Tampa | 65% |
| 41 | WOMX/Orlando | 65% |
| 9 | WRQX/Washington | 64% |
| 10 | KHMX/Houston | 64% |
| 17 | KSTP-FM/Minneapolis | 64% |
| 31 | WMYX/Milwaukee | 64% |
| 35 | WSNE/Providence | 64% |
| 37 | WLNK/Charlotte | 64% |
| 73 | KSII/EI Paso | 64% |
| 81 | WWWMM/Toledo | 64% |
| 82 | WHYN-FM/Springfield, MA | 64% |

Potent Female Profiles

- 49% of KSXY/Santa Rosa, CA's audience is teens.
 - 40% of WSGL/Ft. Myers' audience is women 25-34.
 - 35% of WCDA/Lexington, KY's audience is women 25-34.
 - 30% of KZZO/Sacramento's audience is men 35-44.
 - 30% of KQMB/Salt Lake City's audience is teens.
 - 29% of WLNK/Charlotte's audience is women 25-34.
 - 28% of KFMB-FM/San Diego's audience is women 25-34.
 - 28% of WSSR/Tampa's audience is women 25-34.
 - 28% of WVMX/Cincinnati's audience is women 25-34.
 - 28% of KMXB/Las Vegas' audience is women 25-34.
 - 28% of WJLK/Monmouth-Ocean's audience is women 35-44.
- Monday-Sunday, 6am-mid.

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Sleepless In Seattle

Delilah knows what women want

An estimated 7 million people listen to syndicated nighttime sensation Delilah each week. Her Seattle-based Jones Radio Networks' show is heard on 212 affiliates in every state and has also spread to parts of Canada.

Printed ads for the five-hour program boast that Delilah is AC radio at night, and the native Oregonian's track record easily backs up the lofty claim. By way of perspective, Delilah's nighttime impact for the ACs and handful of Hot ACs that air her show is just as significant as Howard Stern's in morning drive on Rock and Alternative outlets.

"Women want romance that's not necessarily sexual, and they want affection in a nurturing way," Delilah says. Nearly echoing something stated earlier by Dr. Joyce Brothers, she adds, "They don't want to do 80% of the housework and 90% of the child-rearing and don't want to be exhausted all the time."

Quick to remark that she has everything she wants "times 1,000," Delilah says, "I have everything I've ever dreamed of both personally and professionally. I have a loving and faithful husband, solid friends and a big family. What I want now is the ability to go to sleep at night knowing that my kids are safe. It's also important that I know that I'm doing my best to provide them with what they need to fulfill their destiny — whatever that might be."

Honor Roll

Flooded with calls each night, Delilah claims there isn't a most-common category or question. "The majority of women tell me that they want to honor someone by bragging about their kid, husband or best friend," she says. "People tend to be much more uplifting than negative."

My conversation with this always-candid personality is even more interesting because it is being conducted while she's doing her show. Reviewing her notes for the program, Delilah says, "A woman's son is going into the Merchant Marines, another woman is missing her husband in the military, a mother wants to say hello to her three boys, and a wife wants to thank her husband for being her support system."

Positive calls from women outnumber negative ones; however, the latter usually originate from females who feel overwhelmed and underappreciated. Delilah has far more women listeners than men, but says, "Believe it or not, we get more calls that get through the screeners from



Delilah

"WOMEN WANT ROMANCE THAT'S NOT NECESSARILY SEXUAL, AND THEY WANT AFFECTION IN A NURTURING WAY. THEY DON'T WANT TO DO 80% OF THE HOUSEWORK AND 90% OF THE CHILD-REARING AND DON'T WANT TO BE EXHAUSTED ALL THE TIME."

men. I keep notes to myself on two separate columns [one for men, the other for women]. We probably air 60% female calls to 40% male calls."

Male callers tend to get quickly to the point and be more straightforward. "They're very tenderhearted but usually have one thing they want to say," Delilah explains. "Women, on the other hand, will talk about life, love and kids."

Cheeseburgers Aren't Paradise

While listener interaction spices up Delilah's show, songs are a major component. The music women want to hear on their favorite AC and Hot AC has been an underlying theme of this special, and the nighttime personality pulls no punches on the subject. "What I say women want and what researchers say women want are two entirely different things," she says.

"Programmers and researchers would love to convince us that women want the same 200 songs puked at them, but that's not true. I don't know who came up with those stupid music tests. Women want songs with lyrics that tie

into their personal situations. Guys are locked into guitar licks and drum beats, but lyrics mean everything to women."

Radio, Delilah says, has become bland, homogenous and preprogrammed over the past 20 years. "This is what women accept, because it's the only thing that's available," she explains. "If McDonald's cheeseburgers are the only thing you've ever eaten, you probably think they're pretty good. But if you venture out and find filet mignon, you might think those cheeseburgers aren't that good."

Addressing one criticism of her show, she says, "People thought it wouldn't work because they feel I play too many weird songs, but those are the songs that get the most requests. After I play Carole King's 'Child of Mine,' we'll get 20 e-mails from people wanting to know where they can buy it."

Edwin McCain's "I Could Not Ask for More" and Natalie Cole's "A Smile Like Yours" are among Delilah's personal favorites. She urges ACs to become more creative, saying, "There are so many good songs from the last 20 years. I hope someone will think that I've done something that no other AC personality has ever done. Maybe they can incorporate the concepts of being real and touching people's hearts in all dayparts."

The specific advice she has for today's programmers is quite simple: "They need to start thinking out of the freaking box. Instead of reading liners like, 'Longer sets of continuous Soft Rock hits,' have someone just say, 'I know you're probably stuck with a boss you don't like and that you're missing your baby in daycare, but I care about you.' A station like that would have incredible success, but programmers are too afraid to take that kind of chance."

Inner Circle

The string of Delilah success stories is truly staggering. It's clearly not a case where the show works in smaller markets rather than larger or in one geographical region over another. Delilah, however, claims that she doesn't concern herself with numbers. "If I were to pay attention to that, I'd freak out," she says.

"There are 40-50 pictures of my family and friends in the studio, so when I'm on the air, I'm talking to them. If I ever thought about how many people were listening, I might start wondering about some of the stupid things I say on the air. But the people who are close to me are who I think about — not the big numbers."

As we discuss ratings further, though, Delilah says, "It's still fun to kick someone's butt; I love that. It's even fun for me to get booted from a station and then watch them slide down in the

ratings. When I was on just one station, I'd go to listeners' weddings and birthday parties, and I miss that aspect of being on a local station. But there are still markets I'm not in, and there are still people I haven't beaten."

Since Delilah has always enjoyed writing, it was logical that a book would be in her future. That's become a reality with the publication of her inspirational tome *Love Someone Today*.

Putting her thoughts on paper is something she'd been kicking around for quite some time. Simon & Schuster recently approached her about putting it all together. "It was God's hand that delivered it at the right time," she says. "Next to my kids, it's the best thing I've ever done. I'm very proud of the way it turned out, and it was a team effort. The stuff that I wrote and shared is really from my heart and soul."

One should know that this book isn't all laughs. Delilah was a single mother for nine years and has wrestled with personal addictions and survived abusive relationships, and the catharsis she experienced while writing the book is attention-grabbing. "Writing it was tough," she says. "I'd work on it after I got off the air. Losing my brother in a plane crash was the most painful thing I've ever gone through. Digging up and reliving those experiences were very hard."

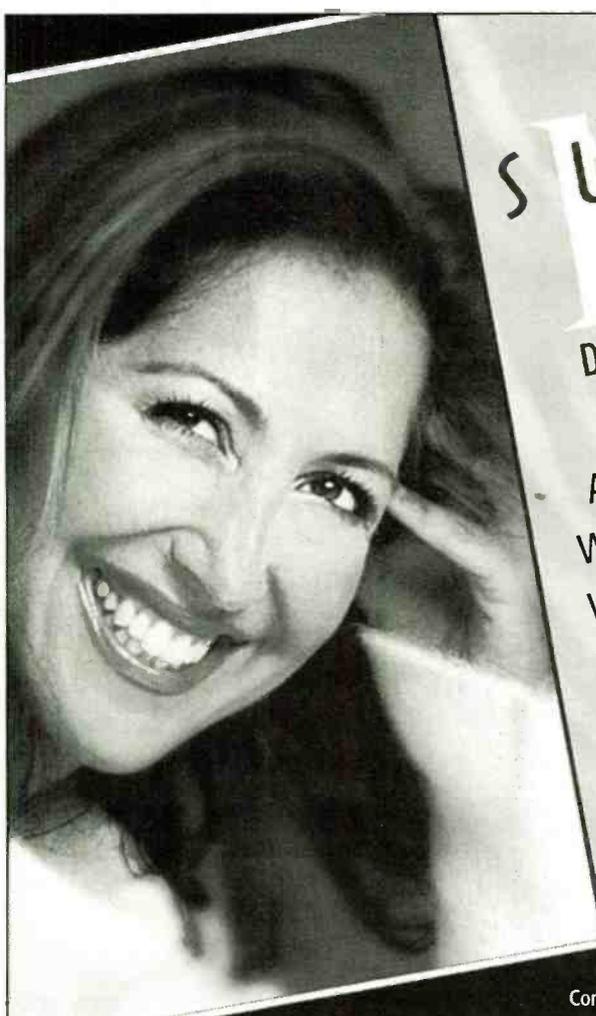
Also covered are the dynamics of the relationship she had with her mother, who died of a brain tumor. "It was especially tough writing about that grief, sadness and loss," she says. "It was like going through it all over again."

Late-Night Survivors

Labeling their nocturnal fare *Love Songs, After Dark, Nite Lite, Pillow Talk* and a host of other titles, ACs have done their best to counterprogram television and attract a nighttime audience.

In addition to Delilah, several other format personalities have cemented strong evening listener associations, including the legendary Alan Almond at WNIC/Detroit, KOST/Los Angeles' very gifted Karen Sharp, WMJX/Boston's David Allan Boucher and WARM-FM/York, PA's Dennis Wagner.

Delilah believes that she's been a survivor because she's unafraid of getting fired. "God has always taken care of me," she says. "You must be bold enough to be real, but you'll get fired if you don't read liners the way they're typed on the card. Unfortunately, that's what has happened in AC radio. You have to take chances and find your niche to be a successful air talent. That can't be done by being safe and reading liner cards."



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WRCH KKMJ
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AC: WHAT WOMEN WANT!

Significant AC accomplishments To Share

A look at who did what where

It's been clearly established that ACs and Hot ACs tend to draw more women than men, but it's now time to see if this translates to winning the vital ratings game. What follows is an extensive overview of how more than 250 top-150 market format stations performed in the fall sweep. All references here are Monday-Sunday 6am-midnight AQH shares for the demos noted.

First up is an apples-to-apples comparison of our two formats in the hotly contested demo of women 25-54. There's good news for both formats, and the stats are remarkably analogous.

Demo Scoreboard

| Women 25-54 | AC | Hot AC |
|-------------------------|-----|--------|
| Improved From Last Year | 54% | 56% |
| Down From Last Year | 42% | 38% |
| Flat From Last Year | 2% | 5% |
| New Markets | 2% | 1% |

Strong cases can be made that this demo is a bit old for Hot AC and a tad young for some ACs. With that in mind, here's what transpired this fall among two different target demos.

AC posts an absolute dead heat in its two prime demos, while Hot AC shows better upper-demo gains.

Adult Contemporary (Women 35-64)

| | |
|-------------------------|-----|
| Improved From Last Year | 53% |
| Down From Last Year | 42% |
| Flat From Last Year | 3% |
| New Markets | 2% |

Hot AC (Women 18-34)

| | |
|-------------------------|-----|
| Improved From Last Year | 47% |
| Down From Last Year | 51% |
| Flat From Last Year | 1% |
| New Markets | 1% |

Those are the cold number of ups and downs, but here's a better look at what the numbers mean in terms of market rank and share.

Market Rank (Women 25-54)

| Rank | AC | Hot AC |
|--------|-----|--------|
| No. 1 | 41% | 12% |
| No. 2 | 22% | 18% |
| No. 3 | 15% | 17% |
| No. 4 | 9% | 14% |
| No. 5 | 5% | 5% |
| No. 6 | 3% | 10% |
| No. 7 | 2% | 9% |
| No. 8 | 1% | 7% |
| Others | 2% | 8% |

- 63% of top-150 market ACs placed first or second this fall among women 25-54, while 35% of Hot ACs were either second or third in the demo.

Women 25-54 Share Range

| Share | AC | Hot AC |
|---------------|-----|--------|
| 20.0+ | 3% | 0% |
| 18.0-19.9 | 4% | 0% |
| 16.0-17.9 | 3% | 2% |
| 14.0-15.9 | 10% | 3% |
| 12.0-13.9 | 10% | 5% |
| 10.0-11.9 | 21% | 6% |
| 8.0-9.9 | 17% | 21% |
| 6.0-7.9 | 21% | 27% |
| 4.0-5.9 | 10% | 28% |
| Less than 3.9 | 1% | 8% |

- 41% of top-150 market ACs had women 25-54 shares somewhere between 10.0-15.9, while 76% of Hot ACs registered between 4.0-9.9.

AC Fall-To-Fall Fluctuations (Women 25-54)

| Mkts. | Fall '99 | Fall '00 | Mkt. Rank |
|---------|----------|----------|-----------|
| 1-25 | 7.7 | 7.8 | No. 3 |
| 26-50 | 8.7 | 8.6 | No. 3 |
| 51-75 | 10.5 | 9.9 | No. 2.5 |
| 76-100 | 10.5 | 10.6 | No. 2.5 |
| 101-125 | 13.1 | 14.8 | No. 2 |
| 126-150 | 12.3 | 13.1 | No. 2 |

- The typical AC in markets 101-125 improved its women 25-54 share 13% this fall, increasing from 13.1 in 1999 to 14.8. It's common that these ACs rank second in their respective markets.

Hot AC Fall-To-Fall Fluctuations (Women 25-54)

| Mkts. | Fall '99 | Fall '00 | Mkt. Rank |
|---------|----------|----------|-----------|
| 1-25 | 6.0 | 5.7 | No. 5 |
| 26-50 | 7.8 | 7.3 | No. 5 |
| 51-75 | 7.6 | 8.4 | No. 3 |
| 76-100 | 6.8 | 7.7 | No. 4 |
| 101-125 | 7.0 | 9.4 | No. 4 |
| 126-150 | 8.5 | 8.2 | No. 5 |

- As we witnessed in AC, Hot AC's best collective gains were found in markets 101-125. The typical Hot AC there improved its women 25-54 share a

whopping 34% this fall, increasing from 7.0 in 1999 to 9.4. These Hot ACs usually rank fourth in their respective markets.

AC Fall-To-Fall Fluctuations (Women 35-64)

| Mkts. | Fall '99 | Fall '00 | Mkt. Rank |
|---------|----------|----------|-----------|
| 1-25 | 8.5 | 8.7 | No. 2 |
| 26-50 | 9.9 | 9.6 | No. 2 |
| 51-75 | 11.1 | 10.4 | No. 2 |
| 76-100 | 10.6 | 11.2 | No. 2 |
| 101-125 | 13.6 | 14.8 | No. 1.5 |
| 126-150 | 11.4 | 12.9 | No. 2 |

- AC's numbers are nothing but impressive. Regardless of market size, expect an AC to rank no worse than second among women 35-64.

AC Market Rank (Women 35-64)

| | |
|-------|-----|
| No. 1 | 47% |
| No. 2 | 28% |
| No. 3 | 12% |
| No. 4 | 4% |
| No. 5 | 4% |
| No. 6 | 3% |
| No. 7 | 1% |
| No. 8 | 1% |

- Precisely three of four (75%) top-150 market ACs ranked first or second this fall among women 35-64.

Adult Contemporary

Markets 1-25

| | W 25-54 | W 35-64 |
|-------------------------|---------|---------|
| Improved From Last Year | 60% | 56% |
| Down From Last Year | 31% | 38% |
| Flat From Last Year | 9% | 6% |

- WJIC/Detroit had the highest women 25-54 (14.4) and women 35-64 (15.2) shares.

Markets 26-50

| | W 25-54 | W 35-64 |
|-------------------------|---------|---------|
| Improved From Last Year | 53% | 50% |
| Down From Last Year | 44% | 44% |
| Flat From Last Year | 0% | 3% |
| New Market This Fall | 3% | 3% |

- WRCH/Hartford topped both the women 25-54 (15.2) and women 35-64 lists (with a whopping 20.7).

Markets 51-75

| | W 25-54 | W 35-64 |
|-------------------------|---------|---------|
| Improved From Last Year | 47% | 44% |
| Down From Last Year | 47% | 47% |
| Flat From Last Year | 0% | 3% |
| New Market This Fall | 6% | 6% |

- WJXB/Knoxville notched the highest female 25-54 share (16.9, yet still finished second), while WTVR-FM/Richmond's 18.0 was best among females 35-64.

Markets 76-100

| | W 25-54 | W 35-64 |
|-------------------------|---------|---------|
| Improved From Last Year | 39% | 52% |
| Down From Last Year | 61% | 48% |
| Flat From Last Year | 0% | 0% |

- WJBR-FM/Wilmington, DE earned bragging rights for highest women 25-54 (17.9) and 35-64 (21.6) shares.

Markets 101-125

| | W 25-54 | W 35-64 |
|-------------------------|---------|---------|
| Improved From Last Year | 73% | 64% |
| Down From Last Year | 27% | 36% |
| Flat From Last Year | 0% | 0% |

- WSLQ/Roanoke, VA and WMGN/Madison, WI tied for top honors among women 25-54 (21.6), while WSLQ's 22.9 was good enough for the women 35-64 title.

Markets 126-150

| | W 25-54 | W 35-64 |
|-------------------------|---------|---------|
| Improved From Last Year | 59% | 59% |
| Down From Last Year | 41% | 41% |
| Flat From Last Year | 0% | 0% |

- There was no catching WHBC-FM/Canton, OH in either the women 25-54 (24.5) or women 35-64 (25.0) races.



Mark Rizzo, VP/Adult Formats, Capitol

"Women listen to music for the lyrics and words," notes Rizzo. "They tune to AC for the more romantic-type love songs and, perhaps, for artists they wouldn't hear on a Hot AC."

Females will listen to Hot AC, he says, "because they'll hear more uptempo songs by newer, modern groups. I don't think they'd be tuning into Hot AC for Delilah-type programming."

The Music Women Want

AC: WHAT WOMEN WANT!

Hot AC Fall-To-Fall Fluctuations (Women 18-34)

| Mkts. | Fall '99 | Fall '00 | Mkt. Rank |
|---------|----------|----------|-----------|
| 1-25 | 7.6 | 7.3 | No. 4 |
| 26-50 | 8.9 | 8.7 | No. 4 |
| 51-75 | 9.7 | 9.9 | No. 4 |
| 76-100 | 8.6 | 9.9 | No. 4 |
| 101-125 | 9.7 | 10.8 | No. 3 |
| 126-150 | 11.3 | 10.2 | No. 3 |

• Hot AC's best share bumps came in markets 51-125. Overall, it's customary to see these stations place third or fourth in their primary target demo.

Hot AC Market Rank (Women 18-34)

| | |
|--------|-----|
| No. 1 | 10% |
| No. 2 | 24% |
| No. 3 | 19% |
| No. 4 | 19% |
| No. 5 | 10% |
| No. 6 | 7% |
| No. 7 | 5% |
| No. 8 | 3% |
| Others | 3% |

• Slightly more than one-third (34%) of top-150 market Hot ACs placed first or second among women 18-34 this fall.

Hot AC

Markets 1-25

| | W 18-34 | W 25-54 |
|-------------------------|---------|---------|
| Improved From Last Year | 33% | 48% |
| Down From Last Year | 67% | 41% |
| Flat From Last Year | 0% | 11% |

• WQAL/Cleveland notched the highest women 18-34 share (14.1), while KYKY/St. Louis did the same among women 25-54 (9.7).

Markets 26-50

| | W 18-34 | W 25-54 |
|-------------------------|---------|---------|
| Improved From Last Year | 54% | 42% |
| Down From Last Year | 38% | 50% |
| Flat From Last Year | 4% | 4% |
| New Market This Fall | 4% | 4% |

• WRCH/Hartford's Infinity sister WTIC-FM had the highest share among women 18-34 (13.5) and females 25-54 (12.3).

Markets 51-75

| | W 18-34 | W 25-54 |
|-------------------------|---------|---------|
| Improved From Last Year | 53% | 69% |
| Down From Last Year | 47% | 26% |
| Flat From Last Year | 0% | 5% |

• WKDD/Akron achieved the highest women 18-34 share (21.1), while fellow

Buckeye WMMX/Dayton's 18.0 was best among females 25-54 (16.3).

Markets 76-100

| | W 18-34 | W 25-54 |
|-------------------------|---------|---------|
| Improved From Last Year | 60% | 30% |
| Down From Last Year | 40% | 70% |
| Flat From Last Year | 0% | 0% |

• KVUU/Colorado Springs' 15.0 was best among women 18-34, and WHYN-FM/Springfield, MA topped the field among females 25-54 (14.7).

Markets 101-125

| | W 18-34 | W 25-54 |
|-------------------------|---------|---------|
| Improved From Last Year | 63% | 100% |
| Down From Last Year | 37% | 0% |
| Flat From Last Year | 0% | 0% |

• There was tremendous year-to-year growth here, with WMXY/Youngstown, OH leading the way among both women 18-34 (16.2) and females 25-54 (16.6).

Markets 126-150

| | W 18-34 | W 25-54 |
|-------------------------|---------|---------|
| Improved From Last Year | 30% | 70% |
| Down From Last Year | 70% | 30% |
| Flat From Last Year | 0% | 0% |

• WRFY/Reading, PA led the field among women 18-34 (13.9) and women 25-54 (15.8).

AC's Top 20 Fall 2000 AQH Leaders (Women 25-54)

| Mkt. | Calls/City | Share | Mkt. Rank |
|------|-------------------------|-------|-----------|
| 126 | WHBC-FM/Canton, OH | 24.5 | No. 1 |
| 109 | WSLQ/Roanoke, VA | 21.6 | No. 1 |
| 122 | WMGN/Madison, WI | 21.6 | No. 1 |
| 114 | KZST/Santa Rosa, CA | 21.1 | No. 1 |
| 110 | WSRS/Worcester, MA | 19.6 | No. 1 |
| 117 | WFMK/Lansing, MI | 18.7 | No. 1 |
| 149 | WPEZ/Macon, GA | 18.7 | No. 1 |
| 134 | KVKI/Shreveport, LA | 18.6 | No. 1 |
| 115 | WEBE/Bridgeport, CT | 18.5 | No. 1 |
| 112 | WROZ/Lancaster, PA | 18.2 | No. 1 |
| 111 | WAHR/Huntsville, AL | 18.1 | No. 2 |
| 76 | WJBR-FM/Wilmington, DE | 17.9 | No. 1 |
| 87 | KJOY/Stockton | 17.8 | No. 1 |
| 128 | KRNO/Reno, NV | 17.0 | No. 1 |
| 70 | WJXB/Knoxville | 16.9 | No. 2 |
| 141 | WSWT/Peoria, IL | 16.8 | No. 1 |
| 107 | WDEF-FM/Chattanooga, TN | 15.8 | No. 2 |
| 120 | WCRZ/Flint, MI | 15.7 | No. 1 |
| 46 | WRCH/Hartford | 15.2 | No. 1 |
| 65 | KVLY/McAllen | 15.2 | No. 1 |
| 82 | WMAS-FM/Springfield, MA | 15.2 | No. 1 |

Hot AC's Top 20 Fall 2000 AQH Leaders (Women 25-54)

| Mkt. | Calls/City | Share | Mkt. Rank |
|------|-------------------------|-------|-----------|
| 104 | WMXY/Youngstown, OH | 16.6 | No. 1 |
| 56 | WMMX/Dayton | 16.3 | No. 1 |
| 133 | WRFY/Reading, PA | 15.8 | No. 1 |
| 82 | WHYN-FM/Springfield, MA | 14.7 | No. 2 |
| 82 | KMXG/Quad Cities, IA-IL | 14.4 | No. 3 |
| 71 | WKDD/Akron | 13.9 | No. 1 |
| 129 | WQSM/Fayetteville, NC | 13.4 | No. 2 |
| 110 | WXLO/Worcester, MA | 13.1 | No. 2 |
| 46 | WTIC-FM/Hartford | 12.3 | No. 2 |
| 103 | WMEE/Fort Wayne, IN | 12.0 | No. 3 |
| 50 | WTSS/Buffalo | 11.5 | No. 2 |
| 61 | WRVE/Albany, NY | 11.4 | No. 3 |
| 51 | WRMF/West Palm Beach | 11.1 | No. 2 |
| 106 | WMXL/Lexington, KY | 10.5 | No. 2 |
| 35 | WSNE/Providence | 10.1 | No. 3 |
| 92 | KSTZ/Des Moines | 10.0 | No. 2 |
| 85 | KURB/Little Rock | 9.9 | No. 1 |
| 73 | KSII/EI Paso | 9.8 | No. 4 |
| 19 | KYKY/St. Louis | 9.7 | No. 2 |
| 40 | WENS/Indianapolis | 9.6 | No. 2 |
| 64 | KRAV/Tulsa | 9.6 | No. 1 |

AC's Biggest Fall Share Increases (Women 25-54)

Stations listed in this section were all either up or down four full shares from last fall.

| | | |
|----------------------|-----------|------|
| KJOY/Stockton | 7.9-17.8 | +9.9 |
| KZST/Santa Rosa, CA | 12.4-21.1 | +8.7 |
| KVKI/Shreveport, LA | 11.0-18.6 | +7.6 |
| WPEZ/Macon, GA | 12.3-18.7 | +6.4 |
| WROZ/Lancaster, PA | 12.5-18.2 | +5.7 |
| WGYL/Fort Pierce, FL | 6.6-11.5 | +4.9 |
| WROE/Appleton, WI | 8.7-13.3 | +4.6 |
| WHBC-FM/Canton, OH | 20.0-24.5 | +4.5 |
| WYYY/Syracuse | 10.0-14.4 | +4.4 |
| WMXS/Montgomery, AL | 5.9-10.3 | +4.4 |

• WMGQ debuted with a 6.6 in Middlesex, NJ's first book.

• WFAS-FM and WHUD each debuted with 5.3 shares in Westchester, NY's first book.

AC's Biggest Fall Share Increases (Women 35-64)

| | | |
|---------------------------|-----------|------|
| KVKI/Shreveport, LA | 8.1-17.6 | +9.5 |
| WHBC-FM/Canton, OH | 16.1-25.0 | +8.9 |
| KZST/Santa Rosa, CA | 11.7-20.3 | +8.6 |
| WSLQ/Roanoke, VA | 15.8-22.9 | +7.1 |
| WFPG-FM/Atlantic City, NJ | 9.5-15.5 | +6.0 |
| WROZ/Lancaster, PA | 12.2-18.1 | +5.9 |
| WMXS/Montgomery, AL | 5.1-10.4 | +5.3 |
| KTDY/Lancaster, LA | 9.3-14.5 | +5.2 |
| WGYL/Fort Pierce, FL | 6.3-11.3 | +5.0 |
| WROE/Appleton, WI | 9.7-14.4 | +4.7 |
| WSWT/Peoria, IL | 13.0-17.6 | +4.6 |
| WJBR-FM/Wilmington, DE | 17.1-21.6 | +4.5 |
| WAHR/Huntsville, AL | 13.3-17.5 | +4.2 |

• WMGQ debuted with a 7.3 in Middlesex, NJ's first book.

• WHUD registered a 7.6 and WFAS-FM a 5.6 in Westchester, NY's first book.

AC's Biggest Fall Share Declines (Women 25-54)

| | | |
|----------------------|-----------|------|
| KGBX/Springfield, MO | 20.4-12.8 | -7.6 |
| KOOI/Tyler, TX | 14.0-6.6 | -7.4 |
| WLTU/Syracuse | 11.4-6.0 | -5.4 |
| WSRS/Worcester, MA | 25.0-19.6 | -5.4 |
| WRMM/Rochester, NY | 13.6-8.5 | -5.1 |
| WGFB/Rockford, IL | 14.7-9.8 | -4.9 |

AC's Biggest Fall Share Declines (Women 35-64)

| | | |
|---------------------|-----------|-------|
| WSRS/Worcester, MA | 30.8-20.8 | -10.0 |
| KOOI/Tyler, TX | 14.4-7.7 | -6.7 |
| KRTR-FM/Honolulu | 9.4-4.7 | -4.7 |
| WRMM/Rochester, NY | 14.8-10.2 | -4.6 |
| WMYI/Greenville, SC | 10.3-6.1 | -4.2 |
| WEZN/Bridgeport, CT | 18.7-14.6 | -4.1 |
| WQKL/Ann Arbor, MI | 10.3-6.3 | -4.0 |
| WMEZ/Pensacola, FL | 16.1-12.1 | -4.0 |

Hot AC's Biggest Fall Share Increases (Women 18-34)

| | | |
|-------------------------|-----------|------|
| WZKL/Canton, OH | 1.9-10.3 | +8.4 |
| KMXW/Wichita | 1.0-8.9 | +7.9 |
| WSGL/Fort Myers | 1.9-8.9 | +7.0 |
| WMXY/Youngstown, OH | 10.5-16.2 | +5.7 |
| KVUU/Colorado Springs | 10.0-15.0 | +5.0 |
| KMXG/Quad Cities, IA-IL | 8.9-13.7 | +4.8 |
| WKOE/Atlantic City, NJ | 3.8-8.5 | +4.7 |
| KEZE/Spokane | 5.7-10.1 | +4.4 |
| WCDA/Lexington, KY | 5.6-9.8 | +4.2 |
| WRMF/West Palm Beach | 7.6-11.6 | +4.0 |

• Rock AC KRBZ/Kansas City signed on with a 10.8 share.

Hot AC's Biggest Fall Share Increases (Women 25-54)

| | | |
|--|-----------|------|
| WMXY/Youngstown, OH | 10.3-16.6 | +6.3 |
| KVUU/Colorado Springs | 5.4-9.4 | +4.0 |
| • Rock AC KRBZ/Kansas City signed on with a 4.9 share. | | |

Hot AC's Biggest Fall Share Declines (Women 18-34)

| | | |
|-----------------------|-----------|------|
| WSNE/Providence | 13.7-6.1 | -7.6 |
| KLCA/Reno, NV | 13.8-6.8 | -7.0 |
| WQSM/Fayetteville, NC | 21.6-15.3 | -6.3 |
| WTCF/Saginaw, MI | 15.3-9.8 | -5.5 |
| KUCD/Honolulu | 8.8-3.9 | -4.9 |
| KALZ/Fresno | 8.0-3.7 | -4.3 |
| WXLO/Worcester, MA | 15.5-11.2 | -4.3 |
| WRFY/Reading, PA | 18.2-13.9 | -4.3 |

Hot AC's Biggest Fall Share Declines (Women 25-54)

| | | |
|------------------|-----------|------|
| WRFY/Reading, PA | 21.5-15.8 | -5.7 |
|------------------|-----------|------|

AC: WHAT WOMEN WANT!

Let's Go Cruisin' For The Hits

It's all about the music

Several consultants and researchers have stressed in this special that women who listen to AC expect a steady diet of familiar songs they can sing along with. That pertains to both library material and currents and recurrenents. Let's see what's made an impression on AC and Hot AC partisans, as well as on listeners to another format with strong female numbers.

Nearly 300 different titles debuted on R&R's AC, Hot AC and CHR/Pop charts in the 18-month period that began Jan. 7, 2000 and ended June 29, 2001. Information in this section is intended to help shed light on current product nuances that exist among these three formats.

R&R has 30-song AC and Hot AC charts and a 50-song CHR/Pop chart. For purposes of this comparison, however, we only considered songs that reached CHR/Pop's top 30.

AC's 18-Month Chart History

| | |
|------------------------|-----|
| AC Exclusive | 51% |
| AC, Hot AC and CHR/Pop | 29% |
| AC and CHR/Pop | 13% |
| AC and Hot AC | 7% |

• Slightly more than half (51%) of the songs that have debuted on our AC chart over the past 18 months haven't crossed over to the Hot AC chart or made CHR/Pop's top 30.

Hot AC's 18-Month Chart History

| | |
|------------------------|-----|
| Hot AC and CHR/Pop | 42% |
| Hot AC Exclusive | 27% |
| Hot AC, AC and CHR/Pop | 25% |
| Hot AC & AC | 6% |

• Four of 10 (42%) songs that have debuted on our Hot AC chart the past 18 months have also been in CHR/Pop's top 30 but haven't crossed over to the AC chart.

CHR/Pop's 18-Month Top 30 Chart History

| | |
|------------------------|-----|
| CHR/Pop Exclusive | 44% |
| CHR/Pop and Hot AC | 30% |
| CHR/Pop, AC and Hot AC | 18% |
| CHR/Pop and AC | 8% |

• Just under one of every two (44%) songs debuting within CHR/Pop's top 30 the past 18 months didn't cross over to our AC or Hot AC chart.

AC-Exclusive

The following songs hit the AC chart but not the Hot AC or CHR/Pop top 30. Each tune's chart debut date and ultimate

peak position are also noted. Songs appear in high-low order of peak finish. Songs still moving upward as of 6/29/01 are indicated by an asterisk.

HUEY LEWIS & GWYNETH PALTROW
Cruisin' 9/22/00 (No. 2)

LIONEL RICHIE
Angel 2/23/01 (No. 4*)

ENYA
Only Time 2/9/01 (No. 5*)

ELTON JOHN
Someday Out Of The Blue 2/25/00 (No. 5)

MARC ANTHONY
My Baby You 9/8/00 (No. 6)

DIAMOND RIO
One More Day 4/20/01 (No. 8*)

CELINE DION
I Want You To Need Me 4/21/00 (No. 11)

MARTINA McBRIDE
There You Are 8/4/00 (No. 12)

JIM BRICKMAN
The Love I Found In You 8/4/00 (No. 14)

NATALIE COLE
Angel On My Shoulder 11/10/00 (No. 14)

NEWSONG
The Christmas Shoes 12/15/00 (No. 14)

STEVIE NICKS
Every Day 4/13/01 (No. 15*)

LeANN RIMES
Can't Fight The Moonlight 9/29/00 (No. 15)



PETER CETERA
Perfect World 3/23/01 (No. 17)

ROD STEWART
I Can't Deny It 2/2/01 (No. 18)

SHAWN COLVIN
Whole New You 3/2/01 (No. 19)

JOHN TESH #RICHARD PAGE
When She Loved Me 3/24/00 (No. 19)

GLORIA ESTEFAN
You Can't Walk Away From Love 2/2/01 (No. 20)

SADE
By Your Side 11/3/00 (No. 20)

TAMARA WALKER
Didn't We Love 3/30/01 (No. 20*)

SASHA ALEXANDER
If You Believe 6/2/00 (No. 21)

BEE GEES

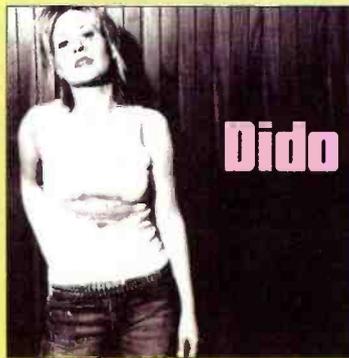
This Is Where I Came In 3/30/01 (No. 21)

SOPHIE B. HAWKINS
Walking In My Blue Jeans 4/13/01 (No. 21*)

ELTON JOHN
Friends Never Say Goodbye 9/1/00 (No. 21)

TONI BRAXTON
Spanish Guitar 11/10/00 (No. 22)

OSCAR DE LA HOYA
Run To Me 10/13/00 (No. 22)



JOURNEY

All The Way 3/16/01 (No. 22)

MARK SCHULTZ
He's My Son 6/23/00 (No. 22)

SEAL
This Could Be Heaven 1/19/01 (No. 22)

MICHAEL W. SMITH
This Is Your Time 3/31/00 (No. 22)

ERIC CLAPTON
Believe In Life 6/22/01 (No. 23*)

DON HENLEY
Everything Is Different Now 12/15/00 (No. 23)

BETH NIELSEN CHAPMAN
Shake My Soul 6/2/00 (No. 24)

AL JARREAU
Just To Be Loved 3/24/00 (No. 24)

SHELBY LYNNE
Gotta Get Back 9/1/00 (No. 24)

JO DEE MESSINA
Burn 6/8/01 (No. 24*)

STEELY DAN
Cousin Dupree 4/7/00 (No. 24)

GARTH BROOKS AS CHRIS GAINES
That's The Way I Remember It 2/4/00 (No. 25)

DAVE KOZ
Know You By Heart 5/19/00 (No. 25)

RICHARD MARX
Days In Avalon 10/27/00 (No. 25)

SASHA ALEXANDER
Let Me Be The One 3/16/01 (No. 26)

SUZY K w/DONNY OSMOND
Now I Know 6/30/00 (No. 26)

ALISON KRAUSS
Stay 1/21/00 (No. 26)

EDWIN McCAIN
Hearts Fall 6/8/01 (No. 26*)

ROXETTE

Wish I Could Fly 8/25/00 (No. 26)

STING
My Funny Friend And Me 12/1/00 (No. 26)

DOOBIE BROTHERS
Ordinary Man 4/27/01 (No. 27*)

LINDA EDER
Vienna 5/12/00 (No. 27)

LARA FABIAN
Love By Grace 11/3/00 (No. 27)

DAVE KOZ #MONTELL JORDAN
Careless Whisper 9/8/00 (No. 27)

MARIAH CAREY
Can't Take That Away (Mariah's Theme) 5/19/00 (No. 29)

BILLY GILMAN
One Voice 9/22/00 (No. 29)

FAITH HILL
Where Are You Christmas? 12/22/00 (No. 29)

GERALD LEVERT
Mr. Too Damn Good 5/26/00 (No. 29)

BETTE MIDLER
Love TKO 3/30/01 (No. 29)

ROD STEWART
Don't Come Around Here 6/15/01 (No. 29*)

JOHN MELLENCAMP
Yours Forever 7/28/00 (No. 30)

KENNY ROGERS
Buy Me A Rose 6/30/00 (No. 30)

These songs were on AC's 1/7/00 chart, but not on that date's Hot AC or CHR/Pop charts. That week's chart position is in parentheses: 98 DEGREES I Do (Cherish You) (3); 'N SYNC w/GLORIA ESTEFAN Music Of My Heart (4); BACKSTREET BOYS I Want It That Way (5); EDWIN McCAIN I Could Not Ask For More (8); PHIL COLLINS You'll Be In My Heart (9); RICKY MARTIN She's All I Ever Had (10); PHIL COLLINS Strangers Like Me (11); 98 DEGREES The Hardest Thing (12); SARAH McLACHLAN I Will Remember You (13); CHER Believe (14); SIXPENCE NONE THE RICHER Kiss Me (15); 'N SYNC (God Must Have Spent) A Little More Time On You (16); SHANIA TWAIN Man! I Feel Like A Woman! (17); JIM BRICKMAN #MICHELLE WRIGHT Your Love (19); WHITNEY HOUSTON I Learned From The Best (22); MICHAEL BOLTON Sexual Healing (26); ENRIQUE IGLESIAS Bailamos (27); TINA TURNER When The Heartache Is Over (29) and DAVE KOZ Together Again (30).

Hot AC-Exclusive

The following songs hit the Hot AC chart but not the AC or CHR/Pop top 30. Each tune's chart debut date and ultimate peak position are also noted. Songs appear in high-low order of peak finish. Songs still moving upward as of 6/29/01 are indicated by an asterisk.

TRACY CHAPMAN
Telling Stories 2/18/00 (No. 8)

NINA GORDON
Tonight And The Rest Of My Life 6/30/00 (No. 8)

AC: WHAT WOMEN WANT!



BARENAKED LADIES
Too Little Too Late 1/26/01 (No. 13)

SHAWN MULLINS
Everywhere I Go 10/6/00 (No. 13)

BEN HARPER
Steal My Kisses 4/28/00 (No. 14)

LENNY KRAVITZ
I Belong To You 3/10/00 (No. 16)

DEPECHE MODE
Dream On 5/18/01 (No. 17*)
R.E.M.
Imitation Of Life 4/27/01 (No. 18)

MELISSA ETHERIDGE
Enough Of Me 2/11/00 (No. 19)

DIDO
Here With Me 7/14/00 (No. 20)

STING
After The Rain Has Fallen
3/9/01 (No. 20)

FIVE FOR FIGHTING
Superman 6/8/01 (No. 21*)

U2
Walk On 4/20/01 (No. 21)

DAVE MATTHEWS BAND
I Did It 1/19/01 (No. 22)

DELERIUM f/SARAH McLACHLAN
Silence 2/23/01 (No. 23)

GO-GO'S
Unforgiven 4/13/01 (No. 23)

JEFFREY GAINES
In Your Eyes 6/8/01 (No. 24*)

NEVE
It's Over Now 7/28/00 (No. 24)

SISTER HAZEL
Champagne High 12/11/00 (No. 24)

DAVID GRAY
Please Forgive Me 5/4/01 (No. 25)

GUSTER
Fa Fa (Never Be The Same)
5/19/00 (No. 25)

JOSH JOPLIN GROUP
Camera One 2/16/01 (No. 25)

MOBY
Porcelain 7/14/00 (No. 26)

SMASH MOUTH
I'm A Believer 6/29/01 (No. 26*)

EVAN AND JARON
From My Head To My Heart
4/13/01 (No. 27)

EVERCLEAR
Brown Eyed Girl 6/1/01 (No. 27*)

RED HOT CHILI PEPPERS
Californication 10/6/00 (No. 27)

3 DOORS DOWN
Be Like That 6/29/01 (No. 27*)

MICHELLE BRANCH
Everywhere 6/29/01 (No. 28*)

COLLECTIVE SOUL
Perfect Day 3/23/01 (No. 28)

SHELBY LYNNE
Killin' Kind 6/8/01 (No. 28)

LEONA NAESS
Charm Attack 4/14/00 (No. 28)

JESSICA RIDDLE
Even Angels Fall 3/31/00 (No. 28)

EVE 6
Promise 9/22/00 (29)

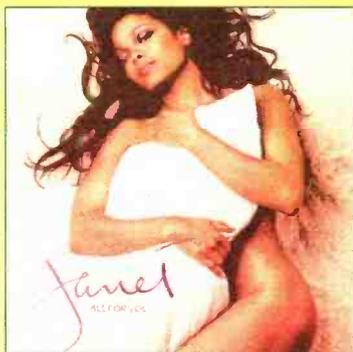
EDWIN McCAIN
Go Be Young 2/11/00 (No. 29)

FIVE FOR FIGHTING
Easy Tonight 2/9/01 (No. 30)

TRINKET
Boom 5/26/00 (No. 30)

These songs were on Hot AC's 1/7/00 chart but not on that date's AC or CHR/Pop charts. That week's chart position is in parentheses.

GOO GOO DOLLS Black Balloon (2); **SUGAR RAY** Someday (4); **TAL BACHMAN** She's So High (5); **FASTBALL** Out Of My Head (8); **BETH HART** L.A. Song (13); **SMASH MOUTH** All Star (14); **SARAH McLACHLAN** Ice Cream (15); **R.E.M.** The Great Beyond (17); **GOO GOO DOLLS** Slide (20); **MELISSA ETHERIDGE** Angels Would Fall (24); **BARENAKED LADIES** Get In Line (25); **SPLENDER** Yeah, Whatever (28); **ALANIS MORISSETTE** That I Would Be (29) and **TONIC** You Wanted More (30).



Common To Hot AC And CHR/Pop

Songs are ranked by highest (to lowest) Hot AC peak chart performance. Hot AC information is on the top line. Songs with bolded numbers in place of debut dates reflect titles on the 1/7/00 chart.

LENNY KRAVITZ Again
10/20/00 (No. 1)
11/24/00

LIFEHOUSE Hanging By A Moment
2/23/01 (No. 1)
3/2/01

MATCHBOX TWENTY Bent
4/21/00 (No. 1)
4/28/00

VERTICAL HORIZON Everything You Want
26 (No. 1)
1/14/00

BARENAKED LADIES Pinch Me
8/25/00 (No. 2)
9/8/00

NINE DAYS Absolutely (Story Of A Girl)
5/5/00 (No. 2)
5/26/00

SMASH MOUTH
Then The Morning Comes
7 (No. 2)
6

TRAIN Drops Of Jupiter (Tell Me)
3/2/01 (No. 2*)
4/20/01

TRAIN Meet Virginia
3 (No. 2)
10

EVERCLEAR Wonderful
7/7/00 (No. 3)
7/14/00

3 DOORS DOWN Kryptonite
7/21/00 (No. 3)
7/7/00

GOO GOO DOLLS Broadway
4/14/00 (No. 4)
4/21/00

MADONNA Don't Tell Me
12/22/00 (No. 4)
12/8/00

THIRD EYE BLIND Never Let You Go
1/14/00 (No. 4)
1/21/00

AEROSMITH Jaded
2/2/01 (No. 5)
1/26/01

CREED Higher
3/10/00 (No. 5)
3/3/00

INCUBUS Drive
3/23/01 (No. 5*)
4/5/01

LEN Steal My Sunshine
6 (No. 5)
11

SISTER HAZEL Change Your Mind
6/2/00 (No. 5)
6/23/00

U2 Beautiful Day
10/13/00 (No. 5)
12/15/00

VERTICAL HORIZON You're A God
7/21/00 (No. 5)
8/11/00

COUNTING CROWS Hangin'around
11 (No. 6)
20

MATCHBOX TWENTY Mad Season
4/20/01 (No. 6*)
4/20/01

SUGAR RAY When It's Over
5/25/01 (No. 6*)
6/11/01

DAVE MATTHEWS BAND
The Space Between
4/27/01 (No. 8*)
6/22/01

MOBY f/GWEN STEFANI Southside
1/19/01 (No. 8)
3/2/01

VERTICAL HORIZON Best I Ever Had (Grey Sky Morning)
1/19/01 (No. 8)
2/16/01

FILTER Take A Picture
23 (No. 9)
28

RED HOT CHILI PEPPERS Otherside
3/31/00 (No. 10)
4/28/00

BON JOVI It's My Life
8/4/00 (No. 11)
7/21/00

COLDPLAY Yellow
2/23/01 (No. 11)
4/13/01

SPLENDER I Think God Can Explain
3/24/00 (No. 11)
5/19/00

EVE 6 Here's To The Night
3/30/01 (No. 12*)
6/1/01

SANTANA f/PRODUCT G&B
Maria Maria

4/14/00 (No. 12)
2/4/00

FOO FIGHTERS Learn To Fly
21 (No. 13)
24

MADONNA Music
9/1/00 (No. 14)
8/11/00

EVERCLEAR AM Radio
11/17/00 (No. 15)
12/15/00

FASTBALL You're An Ocean
8/18/00 (No. 16)
9/1/00

DEXTER FREEBISH Leaving Town
10/13/00 (No. 16)
2/9/01

NINE DAYS If I Am
11/3/00 (No. 18)
11/3/00

NO DOUBT Simple Kind Of Life
6/2/00 (No. 18)
8/4/00

THIRD EYE BLIND Deep Inside Of You
8/11/00 (No. 18)
8/4/00

FUEL Hemorrhage (In My Hands)
1/12/01 (No. 21)
1/19/01

WALLFLOWERS Sleepwalker
9/22/00 (No. 21)
10/27/00

CHRISTINA AGUILERA, LIL' KIM, MYA & PINK Lady Marmalade
6/22/01 (No. 22*)
4/13/01

EIFTEL 65 Blue (Da Ba Dee)
1/28/00 (No. 22)
5



RICKY MARTIN She Bangs
10/27/00 (No. 22)
10/6/00

MACY GRAY Why Didn't You Call Me?
8/4/00 (No. 23)
8/4/00

JANET (JACKSON) All For You
5/4/01 (No. 23*)
3/9/01

KID ROCK Only God Knows Why
3/3/00 (No. 24)
2/11/00

'N SYNC It's Gonna Be Me
8/18/00 (No. 24)
5/12/00

BRITNEY SPEARS Oops ... I Did It Again
5/26/00 (No. 24)
4/21/00

Continued on Page 74

AC:  WHAT WOMEN WANT!

Let's Go Cruisin' For The Hits

Continued from Page 73

SOULDECISION Faded

1/10/00 (No. 25)

6/30/00

CHRISTINA AGUILERA Come On

Over (All I Want)

10/13/00 (No. 28)

7/21/00

CHRISTINA AGUILERA What A Girl

Wants

2/18/00 (No. 29)

4

BLINK-182 All The Small Things

3/10/00 (No. 29)

26

Common To AC & Hot AC

Songs are listed alphabetically by artist. AC data is on the top line and Hot AC info on the second. Songs with bolded dates in place of debut dates reflect titles on the 1/7/00 chart.

KENNY G Auld Lang Syne

(The Millennium Mix)

7 (No. 7)

27 (No. 20)

DAVID GRAY Babylon

2/2/01 (No. 24)

10/20/00 (No. 9)

DON HENLEY Taking You Home

5/ 5/00 (No. 1)

5/26/00 (No. 14)

LEIGH NASH Need To Be Next To You

10/27/00 (No. 21)

1/10/00 (No. 27)

LeANN RIMES I Need You

3/31/00 (No. 3)

9/8/00 (No. 29)

SIXPENCE NONE THE RICHER

There She Goes

21 (No. 16)

12 (No. 6)

STING Brand New Day

2/11/00 (No. 27)

16 (No. 8)

ROBBIE WILLIAMS Angels

18 (No. 6)

22 (No. 21)

Common To Adult**Contemporary And CHR/Pop**

Songs are ranked by highest (to lowest) AC peak chart performance. AC information is on the top line. Songs with bolded numbers in place of debut dates reflect titles on the 1/7/00 chart.

W. HOUSTON & E. IGLESIAS Could I

Have This Kiss Forever

5/26/00 (No. 8)

6/16/00

BACKSTREET BOYS More Than That

4/27/01 (No. 10*)

5/11/01

LARA FABIAN I Will Love Again

5/26/00 (No. 10)

7/7/00

BBMAK Ghost Of You And Me

5/4/01 (No. 12*)

5/4/01

98 DEGREES My Everything

2/16/01 (No. 13)

1/124/00

BACKSTREET BOYS The One

6/16/00 (No. 15)

5/12/00

RICKY MARTIN #MEJA Private Emotion

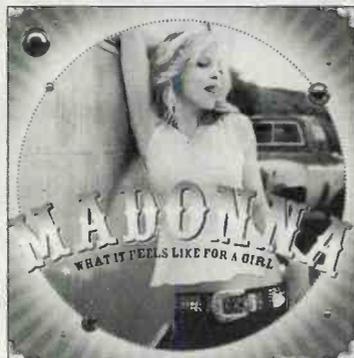
2/18/00 (No. 17)

3/10/00

JOE I Wanna Know

7/21/00 (No. 21)

5/19/00

**JESSICA SIMPSON** w/NICK LACHEY

Where You Are

3/17/00 (No. 21)

3/17/00

WESTLIFE Swear It Again

4/21/00 (No. 21)

4/14/00

JESSICA SIMPSON

I Wanna Love You Forever

24 (No. 23)

14

S CLUB 7

Never Had A Dream Come True

6/15/01 (No. 25*)

2/23/01

JESSICA SIMPSON

I Think I'm In Love With You

7/28/00 (No. 25)

6/16/00

O-TOWN All Or Nothing

6/29/01 (No. 29*)

5/18/01

BRITNEY SPEARS From The Bottom Of

My Broken Heart

3/10/00 (No. 30)

1/21/00

Common To AC, Hot AC And CHR/Pop

Songs are listed in alphabetical order by artist. AC data is on the top line, Hot AC info on line two and CHR/Pop's chart debut dates are on the third line. Songs with bolded numbers in place of debut dates reflect titles on the 1/7/00 chart.

CHRISTINA AGUILERA I Turn To You

5/5/00 (No. 4)

5/19/00 (No. 25)

4/7/00

MARC ANTHONY I Need To Know

25 (No. 21)

18 (No. 5)

7

MARC ANTHONY You Sang To Me

2/25/00 (No. 1)

4/7/00 (No. 17)

3/10/00

BACKSTREET BOYS Shape Of My Heart

10/13/00 (No. 2)

1/10/00 (No. 22)

10/13/00

BACKSTREET BOYS Show Me The

Meaning Of Being Lonely

1/28/00 (No. 2)

2/4/00 (No. 14)

16

BBMAK Back Here

8/4/00 (No. 1)

5/26/00 (No. 11)

4/28/00

LOU BEGA Mambo No. 5

(A Little Bit Of...)

28 (No. 23)

9 (No. 2)

18

BON JOVI Thank You For Loving Me

1/12/01 (No. 15)

1/12/01 (No. 21)

2/2/01

THE CORRS Breathless

9/8/00 (No. 11)

9/15/00 (No. 8)

3/2/01

CREED With Arms Wide Open

4/6/01 (No. 26)

9/1/00 (No. 1)

8/25/00

DIDO Thankyou

3/9/01 (No. 1)

11/24/00 (No. 1)

2/2/01

CELINE DION That's The Way It Is

2 (No. 2)

19 (No. 5)

15

EVAN AND JARON Crazy For This Girl

9/15/00 (No. 28)

8/18/00 (No. 4)

9/15/00

NELLY FURTADO I'm Like A Bird

4/27/01 (No. 24)

12/8/00 (No. 5)

3/2/01

MACY GRAY I Try

4/7/00 (No. 17)

1/28/00 (No. 2)

2/25/00

FAITH HILL Breathe

1/21/00 (No. 1)

2/4/00 (No. 1)

2/25/00

FAITH HILL There You'll Be

5/25/01 (No. 2*)

5/25/01 (No. 13*)

6/1/01

FAITH HILL The Way You Love Me

8/25/00 (No. 3)

9/15/00 (No. 8)

9/29/00

ENRIQUE IGLESIAS Be With You

7/14/00 (No. 28)

6/9/00 (No. 25)

3/24/00

LONESTAR Amazed

6 (No. 2)

1/28/00 (No. 7)

1/28/00

MADONNA American Pie

2/18/00 (No. 20)

2/11/00 (No. 19)

2/18/00

MADONNA What It Feels Like For A Girl

5/11/01 (No. 22*)

5/18/01 (No. 22)

4/27/01

RICKY MARTIN #CHRISTINA

AGUILERA Nobody Wants To Be Lonely

2/2/01 (No. 3)

3/16/01 (No. 26)

2/2/01

MATCHBOX TWENTY If You're Gone

12/8/00 (No. 3*)

9/29/00 (No. 1)

10/6/00

BRIAN MCKNIGHT Back At One

23 (No. 4)

1/28/00 (No. 26)

3

'N SYNC Bye Bye Bye

4/14/00 (No. 24)

3/24/00 (No. 16)

1/28/00

'N SYNC This I Promise You

9/29/00 (No. 1)

11/24/00 (No. 23)

9/22/00

SANTANA #ROB THOMAS Smooth

20 (No. 11)

1 (No. 1)

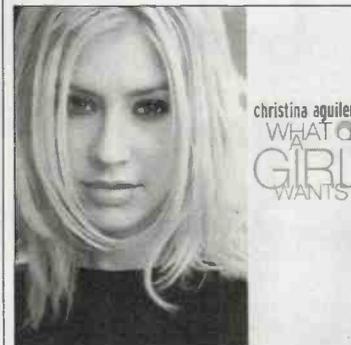
2

SAVAGE GARDEN Crash And Burn

3/31/00 (No. 9)

4/14/00 (No. 11)

3/31/00

**SAVAGE GARDEN** I Knew I Loved You

1 (No. 1)

10 (No. 3)

1

STING Desert Rose

8/18/00 (No. 21)

4/28/00 (No. 3)

6/23/00

UNCLE KRACKER Follow Me

5/4/01 (No. 18*)

2/16/01 (No. 1)

2/16/01

LEE ANN WOMACK I Hope You Dance

11/17/00 (No. 1)

2/2/01 (No. 12)

3/2/01

AC:  WHAT WOMEN WANT!

Rock AC Rolls With The Flow

How it's done in Albany

In the interest of fairness, we conclude this year's female-oriented special with a look at a format faction that historically performs better among men. WMMO/Orlando, WRVV (The River)/Harrisburg and WRVE (The River)/Albany, NY are among stations that have achieved success as Rock ACs.

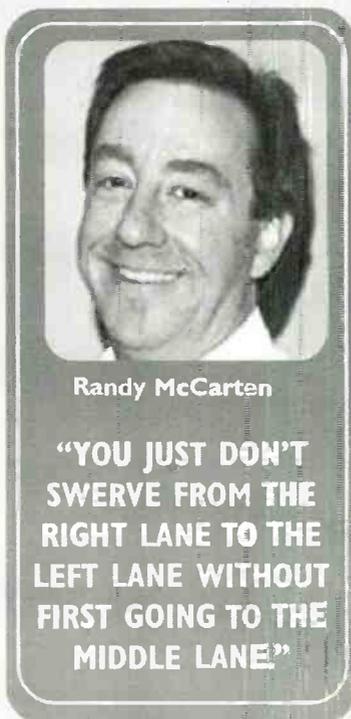
Newer permutations of the format have popped up on stations like WZPT/Pittsburgh, and Entercom has created considerable "buzz" with its Kansas City [KRBZ (The Buzz)] and Memphis [WMBZ (The Buzz)] properties.

"It's a great format, because it's in between so many others," states WRVE OM/VP Randy McCarten. "We share with CHR, mainstream AC, Hot AC and Rock, and a little with Alternative. There's not a lot of filler. When you turn on a Rock AC, you'll always hear a great song."

Bad Company In Good Company

One element that distinguishes Rock ACs from mainstream Hot ACs like WPLJ/New York, WTMX/Chicago, WBMX/Boston and WRQX/Washington is '70s and early '80s crossover rock product. "Artists like Boston, John Mellencamp, REO Speedwagon and Fleetwood Mac pretty much lean more toward the late '80s and '90s," says McCarten. "But there's a lot of '70s material that brings it all back together. We'll play some Bad Company and Steve Miller Band, as well as Styx's 'Fooling Yourself,' which you won't ever hear on a mainstream Hot AC."

"IN ORDER TO BE SUCCESSFUL, WRVE HAS TO APPEAL TO BOTH MEN AND WOMEN. A SOFT AC CAN WIN BY JUST ATTRACTING FEMALES, BUT YOU CAN'T DO THAT WITH A ROCK AC."



Pat Benatar, The Eagles, Billy Joel, Elton John, Journey, John Mellencamp and Bruce Springsteen are among WRVE's core artists.

Called The River because the Hudson and Mohawk Rivers flow through the Empire State's capital city, WRVE launched about seven years ago. At first it was quite similar to its Clear Channel Harrisburg sister with the same handle. "WRVV is a heritage station that has done well since Day One," says McCarten.

But as WRVE's five-year PD points out, his River made some modifications about two years ago: "We're a little more of a traditional Hot AC than WRVV. We tried to copy what they were doing in Harrisburg, and it didn't work. If they tried to do the same with us, it probably wouldn't work there either."



"We shifted from a larger, classic-based Rock AC library to become a bit more current-based. WRVV is broader musically than we are. They go back into the '60s and don't play as much current material as we do, but they've always had huge success."

Rock-Solid Protection

Perhaps the toughest challenge facing programmers like McCarten is integrating currents and recurrences with a station's Rock AC library. "A lot of the pop/alternative stuff fits in very well," he claims. "We have a bit more difficulty with artists like Faith Hill and Sugar Ray. They get played, but we protect them from going up against something by a group like Boston. You just don't swerve from the right lane to the left lane without first going to the middle lane."

Noting that WRVE has been leaning more female recently than it did in previous years, McCarten says, "Playing an artist like Faith Hill makes more sense for us than it did a year ago. Rock WPYX had been one of our main competitors, but following a merger, we're now both on the same team. We still share a lot of audience, but this way we can lean a little more female, and they can possibly go a bit more male."

If he were able to control such things, McCarten says that WRVE's ideal audience composition split would be 55% female-45% male. "In order to be successful, WRVE has to appeal to both men and women," he explains. "A Soft AC can win by just attracting females, but you can't do that with a Rock AC."

"Our audience has traditionally been focused on 25-45s. There's not very much on either side of those two cells. Rock AC is very much an adult format, and we've always done well 35+. We'll take anyone under 25 as an added bonus."

When McCarten previously studied his music research, questionable calls

would be decided by how a particular song performed among males. "Instead of doing that now, we check on songs based on their female numbers," he says. "But it hasn't made a huge difference."

Songs played on Rock ACs must be family friendly, according to McCarten. "A big part of this audience has children in the car, but I also don't want the music to be too soft and gooeey," he says. "If we do something near the edge in morning drive, our morning team will fling it over the kids' heads. We won't be a boring-sounding radio station — we'll still have fun."

Journey To At-Work

WRVE placed third this fall among females 25-54 (11.4) and 35-64 (9.2). One of the country's most successful Soft ACs — WYJB — was first in both cases. "It's soft and easy to listen to, and many people immediately think of it as an at-work station," says McCarten. "But a Rock AC can also be part of the workplace."

"If my listeners don't hear Genesis, John Mellencamp or Journey in a 20-minute period, I'm doing something wrong. Rock AC is based around real strong material from those types of artists. The River plays a steady diet of them, mixed with Goo Goo Dolls and Matchbox Twenty. It's very good, mainstream music that tests well."

Two elements from WRVE's earliest days that have disappeared are its "No contests" and "No repeat days" policies. "We're now very promotionally active and aren't afraid to play currents that we believe in a few times a day," says McCarten.

"Our latest contest was for a speedboat and \$50,000; we did a snowmobile giveaway last winter. It's important that our promotions be exciting and that we're giving away something that our target audience wants to win. When we put a contest on the air, it is bigger than life, and our ratings are stronger than ever."

The Music Women Want

Dave Reynolds, National Dir./Pop Promotion, Universal

"Women want music that reminds them of their lives before the job, the kid and the husband," Reynolds opines. "It should take them back to a time when they had no responsibilities — when they were the No. 1 priority. A song from any other format can do that, but it has to touch them emotionally."

AC:  WHAT WOMEN WANT!

More Testing, Less Gut

WRVV/Harrisburg tries something new

Until a recent shift to CHR, Clear Channel's WLCE (Alice)/Philadelphia referred to itself as Rock AC, but WRVV (The River)/Harrisburg PD Chris Tyler comments, "It wasn't very close at all to what we do here."

WRVV is aiming for 35-44s, and Tyler says it would be ideal to have a 50/50 male-female split. The station's 8.3 share this fall placed it second among women 25-54 — exactly 50% behind market-leading CHR/Pop WNNK. For the first time in The River's nine-year history, the station conducted a music test this past February. "When we originally signed the station on, we put together what we considered a safe list," recalls Tyler. "After that, we basically went on my gut decisions."

The extensive test included WRVV's entire library and, as Tyler explains, "200 songs beyond that to see if there was anything missing that we could be playing."

"Testing as many titles as we did is really unheard of in this business," he says. "We'd been a little nervous about how the station sounded, so we had to get a grip on where we were and where we were going."

Closest To 50/50

Compare the AC and Hot AC fall 2000 women 18+ percentages shown below with comparable figures for format stations on page 66.

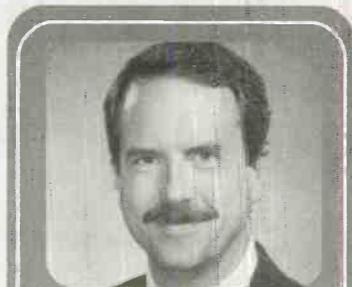
Stations listed here have the lowest female percentages of the more than 150 ACs and approximately 100 Hot ACs I followed. Also noteworthy is the fact that four Honolulu stations appear on this page. Rock ACs are indicated by an asterisk.

Adult Contemporary

| Mkt. | Calls/City | Women 18+ |
|------|---------------------|-----------|
| 39 | KMZQ/Las Vegas | 56% |
| 57 | WYSF/Birmingham | 56% |
| 91 | KGFM/Bakersfield | 56% |
| 63 | KUMU-FM/Honolulu | 55% |
| 115 | WEZN/Bridgeport, CT | 53% |
| 63 | KRTR-FM/Honolulu | 50% |
| 63 | KSSK-FM/Honolulu | 49% |

Hot AC

| Mkt. | Calls/City | Women 18+ |
|------|---------------------|-----------|
| 63 | KUCD/Honolulu | 44% |
| 30 | KRBZ/Kansas City* | 43% |
| 61 | WRVE/Albany, NY* | 42% |
| 79 | WRVV/Harrisburg* | 41% |
| 114 | KSXY/Santa Rosa, CA | 40% |



Chris Tyler

"WHEN WE ORIGINALY SIGNED THE STATION ON, WE PUT TOGETHER WHAT WE CONSIDERED A SAFE LIST. AFTER THAT, WE BASICALLY WENT ON MY GUT DECISIONS."

Not surprisingly, deeper album product didn't test as well as hit-oriented material. "We did eliminate some titles that were dead wood, but we didn't want to change the station dramatically by cutting the playlist in half," Tyler says. "After having some real, tangible evidence, we realized there were quite a few songs that it didn't make sense to play anymore. Many songs we played in lunar rotation tested very well."

Although reluctant to reveal the actual number of titles in WRVV's library, Tyler says, "It's at least 2 1/2 to three times the size of a typical Hot AC's."

Limited Currents

Current artists like Dave Matthews Band, R.E.M., Train and U2 are heard on The River, but Tyler notes, "We avoid

poppy stuff from people like Uncle Kracker, Madonna and Faith Hill. My listeners say they want to hear enough new music to know what's going on, but their favorite music is still '70s- and '80s-based. We take new music a little more seriously than we did before, but I'm only playing five currents."

WRVV's biggest competition these days is supplied by Cumulus' WTPA, which changed to Classic Rock about 18 months ago. "Their goal was to come right after my core and take it away," Tyler says. "They play 325 titles and have definitely done some damage. We took the spring book very seriously and did a direct-mail piece."

In addition to music-testing, there's been another "first" at WRVV: The station has been dipping its toes into on-air contesting. "That's always been a no-no for us," explains Tyler. "We've given away things in the past, but it was via postcard or through our website. I asked members of our listener advisory board if they thought we should give away music-related prizes like concert tickets on the air, and they felt it made sense."

"EVERYBODY HAS A DIFFERENT DEFINITION OF IT, BUT I THINK WE'RE ONE OF THE LAST TRUE ROCK ACS LEFT IN THE COUNTRY."

In its music, formatics, packaging and presentation, WRVV walks many fine lines. "It's very hard to do, which is why more people aren't doing this format," Tyler contends. "Stations trying to do it can't be successful without first understanding the attitude that the station must have. Everybody has a different definition of it, but I think we're one of the last true Rock ACs left in the country."

ACknowledgments

R&R employees are uniquely fortunate to work with an incredibly dedicated perfectionist, Publisher/CEO Erica Farber. More important than knowing what she wants, Erica knows what our readers want. She has my sincere thanks for her ongoing support and encouragement and for providing such a creative working environment.

Managing Editor Richard Lange's hands-on and unbelievable attention-to-detail approach in dealing with each format editor's special is truly magical and noteworthy, and Director/Charts & Formats Kevin McCabe's always positive attitude is a wonderful inspiration. They both have my utmost appreciation, as do Editor-In-Chief Ron Rodrigues, News Editor Julie Gidlow, Assistant Managing Editor Brida Connolly, Senior Associate Editor Frank Correia, Radio Editor Adam Jacobson and Associate Editor Debbie Overman.

The eye-catching graphics, layout and visuals on these pages are the result of terrific efforts from a talented team, including Carl Harmon, Tim Kummerow and Gary van der Steur.

Congratulations Al, Carol, Lon, Jim, Calvin and Adam, John and Walt on your 2001 specials, and best of luck to Cyndee (August) and Tony (September) on yours. It's an honor to know and work with all of you.

A special tip of my Bosox cap goes to my parents, who continue teaching me life's vital lessons, none of which is more important than treating everyone with respect. And thanks to my wife, Rhonda, for again displaying patience the last several months as this special was being written.

Paul Colbert, Kristy Reeves, Missy Haffley, Gary Nuell, Sky Daniels and Henry Mowry are part of the sales staff that makes these supplements a reality, but none of our printed words would matter if our subscribers didn't take time to read them. Your thirst for information inspires us to continue. Thanks to the advertisers and participants in this year's special.



The Music Women Want

Scott Emerson, Interscope

In just four quick chart weeks Smash Mouth's remake of The Monkees' "I'm a Believer" is already Hot AC's No. 12 song. "It's funny how *Shrek* [on the soundtrack of which the song appears] has gone from a kid-oriented movie to a date movie," says Emerson. "That particular song has the perfect combination for a hit. Smash Mouth has been embraced at Hot AC; the song's familiar, up and happy for summer; and it's from a popular movie."

"Women want music on a Hot AC that they can feel comfortable with and that they can sing along with in their car. More specifically, they want enjoyable music that isn't slow or dirgy-sounding."

FIND COMPLETE PLAYLISTS FOR ALL AC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1

WLTW/New York
Clear Channel
(212) 693-4600
Ryan
12+ Cume 2,562,700

106.7
Lifefm

PLAYS

| LT | WT | ARTIST/TITLE | GI (000) |
|----|----|--------------------------------------|----------|
| 26 | 27 | FAITH HILL/There You'll Be | 46994 |
| 24 | 28 | LIONEL RICHIE/Angel | 42975 |
| 25 | 29 | SCUBA/Never Had A Dream | 42975 |
| 25 | 30 | MATCHBOX TWENTY/You're Gone | 42975 |
| 25 | 31 | LEE ANN WOMACK/Hope You Dance | 42975 |
| 25 | 32 | DIAMOND RIO/One More Day | 41520 |
| 25 | 33 | ELTON JOHN/Behind The Closed Doors | 34380 |
| 19 | 0 | O-TOWN/No No Nothing | 32861 |
| 19 | 1 | DIDD/Thankyou | 30942 |
| 18 | 2 | ENYA/Only Time | 27504 |
| 15 | 13 | LIONEL RICHIE/Underneath | 25786 |
| 9 | 11 | NSYNC/This I Promise You | 18909 |
| 12 | 10 | STEVIE NICKS/Every Day | 17190 |
| 10 | 14 | MARC ANTHONY/You Sang To Me | 17190 |
| 10 | 15 | MARC ANTHONY/My Baby You | 17190 |
| 7 | 18 | PHIL COLLINS/You're In My Heart | 17190 |
| 9 | 8 | HOUSTON & IGLESIAS/Could I Have This | 17190 |
| 9 | 9 | SAVAGE GARDEN/When I Loved You | 17190 |
| 9 | 10 | 98 DEGREES/My Everything | 15471 |
| 9 | 11 | SHANE WATMAN/Am I Feel Like... | 15471 |
| 9 | 12 | DON HENLEY/Talking Your Home | 15471 |
| 9 | 13 | FAITH HILL/There You'll Be | 15471 |
| 9 | 14 | THE CORPUS/Beethoven | 15471 |
| 9 | 15 | FAITH HILL/Breathe | 15471 |
| 9 | 16 | MARTIN FAGULERA/Nobody Wants... | 15471 |
| 9 | 17 | BRIAN MCKENNA/Am I Remember You | 13752 |
| 9 | 18 | SANTANA/FROB THOMAS/Smooth | 13752 |

MARKET #2

KOST/Los Angeles
Clear Channel
(818) 546-1035
Kaye/Schwartz
12+ Cume 1,276,800

KOST
103.5FM

PLAYS

| LT | WT | ARTIST/TITLE | GI (000) |
|----|----|------------------------------------|----------|
| 26 | 25 | MATCHBOX TWENTY/You're Gone | 16235 |
| 24 | 24 | LIONEL RICHIE/Angel | 16235 |
| 23 | 25 | LEE ANN WOMACK/Hope You Dance | 16235 |
| 23 | 26 | SCUBA/Never Had A Dream | 16235 |
| 23 | 27 | FAITH HILL/There You'll Be | 15672 |
| 23 | 28 | DIDD/Thankyou | 15019 |
| 23 | 29 | LIONEL RICHIE/Angel | 14386 |
| 15 | 16 | BRMACK/Ghost Of You And Me | 10448 |
| 15 | 17 | MARTIN FAGULERA/Nobody Wants... | 9795 |
| 15 | 18 | EVAN AND JARON/Crazy For This Girl | 9795 |
| 15 | 19 | MARTIN FAGULERA/Nobody Wants... | 9795 |
| 15 | 20 | BACKSTREET BOYS/Shape Of My Heart | 9795 |
| 14 | 14 | 98 DEGREES/My Everything | 9142 |
| 14 | 15 | FAITH HILL/There You'll Be | 9142 |
| 14 | 16 | ENRYA/Only Time | 9142 |
| 12 | 13 | MADONNA/What I Feel... | 8489 |
| 12 | 14 | DON HENLEY/Talking Your Home | 7836 |
| 11 | 11 | STEVIE NICKS/Every Day | 7183 |
| 9 | 9 | NSYNC/This I Promise You | 6530 |
| 9 | 10 | BRIAN MCKENNA/Am I Remember You | 5224 |
| 8 | 8 | BRMACK/Ghost Of You And Me | 5224 |
| 8 | 7 | BRIAN MCKENNA/Am I Remember You | 4571 |
| 8 | 6 | SAVAGE GARDEN/When I Loved You | 4571 |
| 8 | 5 | PHIL COLLINS/You're In My Heart | 3918 |
| 8 | 4 | ENRYA/Only Time | 3918 |
| 8 | 3 | ENRYA/Only Time | 3918 |
| 7 | 7 | BACKSTREET BOYS/Shape Of My Heart | 3918 |
| 7 | 6 | BACKSTREET BOYS/Shape Of My Heart | 3918 |
| 7 | 5 | LONGSTAR/Amazed | 26121 |
| 7 | 4 | LEWIS & PALTRON/Cruisin' | 1959 |

MARKET #3

WLTW/Chicago
Clear Channel
(312) 393-9002
Cochran
12+ Cume 590,380

93.9 WLTW
1370 AM

PLAYS

| LT | WT | ARTIST/TITLE | GI (000) |
|----|----|-----------------------------------|----------|
| 21 | 22 | MATCHBOX TWENTY/You're Gone | 9367 |
| 20 | 23 | DIDD/Thankyou | 9367 |
| 19 | 24 | LEE ANN WOMACK/Hope You Dance | 9367 |
| 19 | 25 | FAITH HILL/There You'll Be | 8721 |
| 16 | 17 | NSYNC/This I Promise You | 8562 |
| 16 | 18 | ENYA/Only Time | 5168 |
| 15 | 16 | BACKSTREET BOYS/Shape Of My Heart | 4845 |
| 15 | 17 | BRMACK/Ghost Of You And Me | 4845 |
| 15 | 18 | MARTIN FAGULERA/Nobody Wants... | 4845 |
| 14 | 14 | MARC ANTHONY/You Sang To Me | 3876 |
| 14 | 15 | MARC ANTHONY/You Sang To Me | 3876 |
| 14 | 16 | DIAMOND RIO/One More Day | 3876 |
| 14 | 17 | LONGSTAR/Amazed | 3876 |
| 12 | 12 | LIONEL RICHIE/Angel | 3876 |
| 12 | 13 | STING/Desert Rose | 3876 |
| 11 | 11 | BACKSTREET BOYS/Want It That Way | 3553 |
| 11 | 12 | SANTANA/FROB THOMAS/Smooth | 3553 |
| 11 | 13 | SAVAGE GARDEN/When I Loved You | 3553 |
| 10 | 10 | FAITH HILL/There You'll Be | 3230 |
| 10 | 11 | NSYNC/This I Promise You | 3230 |
| 8 | 8 | SOPIE B. HAWKINS/Walking In My... | 2584 |
| 8 | 7 | THE CORPUS/Beethoven | 2584 |
| 8 | 6 | FAITH HILL/Breathe | 2584 |
| 8 | 5 | CELINE DION/That's The Way It Is | 2584 |
| 8 | 4 | PHIL COLLINS/You're In My Heart | 2261 |
| 8 | 3 | CELINE DION/That's The Way It Is | 1938 |
| 5 | 5 | DON HENLEY/Talking Your Home | 1615 |
| 5 | 4 | LEWIS & PALTRON/Cruisin' | 1615 |
| 3 | 3 | ERIC CLAPTON/Believe In Life | 969 |

MARKET #4

WVND/Chicago
Bonnieville
(312) 297-5100
Hamin/Jones
12+ Cume 682,600

Windy
100.7FM

PLAYS

| LT | WT | ARTIST/TITLE | GI (000) |
|----|----|------------------------------------|----------|
| 33 | 32 | ARTIST/TITLE | 11628 |
| 33 | 33 | NSYNC/This I Promise You | 11286 |
| 34 | 34 | DIAMOND RIO/One More Day | 11286 |
| 27 | 28 | LIONEL RICHIE/Angel | 8562 |
| 27 | 29 | LEE ANN WOMACK/Hope You Dance | 8562 |
| 25 | 27 | BRMACK/Ghost Of You And Me | 8234 |
| 26 | 26 | ENYA/Only Time | 8234 |
| 25 | 25 | BACKSTREET BOYS/Want It That Way | 8562 |
| 25 | 26 | BACKSTREET BOYS/Want It That Way | 8562 |
| 21 | 21 | PHIL COLLINS/You're In My Heart | 7182 |
| 20 | 21 | MARTIN FAGULERA/Nobody Wants... | 6182 |
| 21 | 22 | SARAH MACLACHLAN/Am I Remember You | 7182 |
| 23 | 20 | THE CORPUS/Beethoven | 6940 |
| 20 | 20 | SAVAGE GARDEN/When I Loved You | 6940 |
| 18 | 18 | FAITH HILL/There You'll Be | 6486 |
| 17 | 18 | BACKSTREET BOYS/Want It That Way | 6166 |
| 17 | 19 | SANTANA/FROB THOMAS/Smooth | 5814 |
| 17 | 15 | SAVAGE GARDEN/When I Loved You | 5130 |
| 14 | 14 | FAITH HILL/Breathe | 4138 |
| 14 | 15 | NSYNC/This I Promise You | 4730 |
| 14 | 16 | STEVE NICKS/Every Day | 5130 |
| 14 | 13 | SHANIA TWAIN/Am I Feel Like... | 4446 |
| 13 | 13 | THE CORPUS/Beethoven | 4446 |
| 13 | 14 | SHANIA TWAIN/Am I Feel Like... | 4446 |
| 13 | 12 | DIAMOND RIO/One More Day | 4446 |
| 13 | 11 | SOPIE B. HAWKINS/Walking In My... | 4104 |
| 13 | 11 | DIAMOND RIO/One More Day | 3762 |
| 9 | 9 | MARC ANTHONY/You Sang To Me | 3078 |
| 9 | 8 | LEWIS & PALTRON/Cruisin' | 2378 |
| 5 | 7 | CELINE DION/That's The Way It Is | 2378 |
| 7 | 7 | MARC ANTHONY/You Sang To Me | 2378 |

MARKET #5

WBEB/Philadelphia
WEAZ Radio Inc
(610) 538-1223
Conley
12+ Cume 752,300

B*101.1

PLAYS

| LT | WT | ARTIST/TITLE | GI (000) |
|----|----|------------------------------------|----------|
| 29 | 29 | LEE ANN WOMACK/Hope You Dance | 14210 |
| 28 | 28 | SCUBA/Never Had A Dream | 13720 |
| 28 | 27 | DIDD/Thankyou | 13200 |
| 27 | 26 | DIAMOND RIO/One More Day | 12740 |
| 24 | 24 | FAITH HILL/There You'll Be | 11760 |
| 10 | 10 | FAITH HILL/There You'll Be | 10280 |
| 10 | 11 | SAVAGE GARDEN/When I Loved You | 7360 |
| 13 | 13 | BRMACK/Ghost Of You And Me | 8562 |
| 13 | 13 | PHIL COLLINS/You're In My Heart | 6370 |
| 13 | 13 | MACY GRAY/Try | 6370 |
| 14 | 12 | MARC ANTHONY/You Sang To Me | 5680 |
| 12 | 12 | LONGSTAR/Amazed | 5680 |
| 11 | 11 | SANTANA/FROB THOMAS/Smooth | 5380 |
| 8 | 11 | CHER/Beethoven | 5380 |
| 11 | 11 | CELINE DION/That's The Way It Is | 5380 |
| 12 | 10 | SARAH MACLACHLAN/Am I Remember You | 4900 |
| 10 | 10 | CHER/Strong Enough | 4900 |
| 10 | 10 | BACKSTREET BOYS/Shape Of My Heart | 4900 |
| 10 | 10 | LEANN RIMES/Need You | 4410 |
| 10 | 9 | NSYNC/This I Promise You | 4410 |
| 9 | 8 | SHANIA TWAIN/Am I Feel Like... | 4410 |
| 9 | 8 | LEWIS & PALTRON/Cruisin' | 3820 |
| 7 | 7 | BACKSTREET BOYS/Want It That Way | 3430 |
| 7 | 7 | THE CORPUS/Beethoven | 3430 |
| 7 | 7 | MARC ANTHONY/You Sang To Me | 3430 |
| 7 | 7 | BACKSTREET BOYS/Shape Of My Heart | 3430 |
| 7 | 7 | SOPIE B. HAWKINS/Walking In My... | 3430 |

MARKET #6

KVIL/Dallas-Ft. Worth
Infinity
(214) 961-1037
Johnson/King
12+ Cume 433,200

103.7
KVIL

PLAYS

| LT | WT | ARTIST/TITLE | GI (000) |
|----|----|------------------------------------|----------|
| 26 | 27 | FAITH HILL/There You'll Be | 6075 |
| 24 | 26 | LIONEL RICHIE/Follow Me | 5850 |
| 24 | 25 | MARTIN FAGULERA/Nobody Wants... | 5850 |
| 25 | 25 | MATCHBOX TWENTY/You're Gone | 5825 |
| 25 | 26 | LIONEL RICHIE/Angel | 5825 |
| 24 | 24 | DON HENLEY/Talking Your Home | 4950 |
| 24 | 25 | DIAMOND RIO/One More Day | 4950 |
| 22 | 22 | DIDD/Thankyou | 4500 |
| 18 | 20 | BRMACK/Ghost Of You And Me | 4500 |
| 18 | 19 | PETER DINKLAGE/Perfect World | 4500 |
| 16 | 18 | SCUBA/Never Had A Dream | 4050 |
| 17 | 17 | NSYNC/This I Promise You | 3825 |
| 17 | 18 | BACKSTREET BOYS/More Than That | 3825 |
| 17 | 19 | MARC ANTHONY/You Sang To Me | 3375 |
| 17 | 15 | ERIC CLAPTON/Believe In Life | 3375 |
| 17 | 14 | BACKSTREET BOYS/Shape Of My Heart | 3150 |
| 13 | 13 | MACY GRAY/Try | 2925 |
| 12 | 12 | SAVAGE GARDEN/When I Loved You | 2925 |
| 11 | 11 | FAITH HILL/There You'll Be | 2475 |
| 11 | 12 | LEANN RIMES/Need You | 2475 |
| 11 | 11 | PHIL COLLINS/You're In My Heart | 2475 |
| 11 | 10 | NSYNC/This I Promise You | 2025 |
| 9 | 9 | MARC ANTHONY/Need To Know | 2025 |
| 9 | 9 | THE CORPUS/Beethoven | 2025 |
| 9 | 9 | LIONEL RICHIE/Beethoven | 2025 |
| 9 | 9 | LONGSTAR/Amazed | 2025 |
| 9 | 9 | SAVAGE GARDEN/When I Loved You | 2025 |
| 9 | 9 | SARAH MACLACHLAN/Am I Remember You | 2025 |
| 9 | 9 | SAVAGE GARDEN/When I Loved You | 2025 |

MARKET #7

WMLJ/Boston
Greater Media
(617) 822-9494
Kellay/Bry-Laurence
12+ Cume 583,100

MAGIC 106.7

PLAYS

| LT | WT | ARTIST/TITLE | GI (000) |
|----|----|------------------------------------|----------|
| 26 | 26 | LEWIS & PALTRON/Cruisin' | 8008 |
| 26 | 27 | FAITH HILL/There You'll Be | 8008 |
| 26 | 28 | MARTIN FAGULERA/Nobody Wants... | 8008 |
| 26 | 29 | MATCHBOX TWENTY/You're Gone | 8008 |
| 26 | 30 | DIDD/Thankyou | 7700 |
| 24 | 24 | LEE ANN WOMACK/Hope You Dance | 7700 |
| 24 | 25 | MARTIN FAGULERA/Nobody Wants... | 7700 |
| 24 | 26 | MATCHBOX TWENTY/You're Gone | 7700 |
| 24 | 27 | DIAMOND RIO/One More Day | 7700 |
| 24 | 28 | LARA FABIAN/Am I Feel Like... | 3696 |
| 18 | 18 | UNCLERACKE/Follow Me | 3696 |
| 11 | 11 | SARAH MACLACHLAN/Am I Remember You | 3150 |
| 11 | 12 | SOPIE B. HAWKINS/Walking In My... | 2772 |
| 9 | 9 | STEVIE NICKS/Every Day | 2772 |
| 9 | 9 | BACKSTREET BOYS/More Than That | 2772 |
| 9 | 9 | BACKSTREET BOYS/Shape Of My Heart | 2772 |
| 9 | 9 | THE CORPUS/Beethoven | 2772 |
| 9 | 9 | ENYA/Only Time | 2772 |
| 9 | 9 | BRIAN MCKENNA/Am I Remember You | 2772 |
| 9 | 9 | MARC ANTHONY/You Sang To Me | 2464 |
| 9 | 9 | CHER/Beethoven | 2464 |
| 9 | 9 | BACKSTREET BOYS/More Than That | 2464 |
| 9 | 9 | PHIL COLLINS/You're In My Heart | 2464 |
| 9 | 9 | DON HENLEY/Talking Your Home | 2156 |
| 7 | 7 | ROD STEWART/Don't Come Around... | 2156 |
| 6 | 6 | MACY GRAY/Try | 1848 |
| 6 | 6 | MARC ANTHONY/Need To Know | 1848 |
| 6 | 6 | ENRYA/Only Time | 1848 |
| 6 | 6 | MADONNA/What I Feel... | 1848 |
| 6 | 6 | ERIC CLAPTON/Believe In Life | 1848 |
| 6 | 6 | FAITH HILL/Breathe | 1540 |

MARKET #8

WASH/Washington, DC
Clear Channel
(202) 984-9710
Alban/Alban
12+ Cume 443,500

Soft Rock 97.1
WASH-FM

PLAYS

| LT | WT | ARTIST/TITLE | GI (000) |
|----|----|--------------------------------------|----------|
| 27 | 27 | SCUBA/Never Had A Dream | 5574 |
| 26 | 28 | ENYA/Only Time | 5574 |
| 26 | 29 | MATCHBOX TWENTY/You're Gone | 5574 |
| 24 | 24 | LIONEL RICHIE/Angel | 5136 |
| 24 | 25 | DIDD/Thankyou | 4708 |
| 22 | 22 | LEE ANN WOMACK/Hope You Dance | 4494 |
| 22 | 23 | FAITH HILL/There You'll Be | 4494 |
| 19 | 19 | LIONEL RICHIE/Angel | 4066 |
| 14 | 17 | THE CORPUS/Beethoven | 3638 |
| 14 | 18 | NSYNC/This I Promise You | 3638 |
| 16 | 16 | JOE DEE/MESSIAH/Burn | 3424 |
| 16 | 16 | STEVIE NICKS/Every Day | 3424 |
| 16 | 16 | BRMACK/Ghost Of You And Me | 3210 |
| 16 | 16 | BACKSTREET BOYS/Walking In My... | 3210 |
| 15 | 15 | SADE/By Your Side | 3210 |
| 15 | 14 | ROD STEWART/Don't Come Around... | 2996 |
| 9 | 9 | O-TOWN/No No Nothing | 2554 |
| 9 | 11 | PHIL COLLINS/You're In My Heart | 2554 |
| 6 | 6 | MARC ANTHONY/You Sang To Me | 2354 |
| 6 | 6 | EDWIN MCCAIN/Could Not Ask... | 2354 |
| 6 | 6 | NSYNC/This I Promise You | 2354 |
| 6 | 6 | PHIL COLLINS/You're In My Heart | 2140 |
| 6 | 6 | LEANN RIMES/Need You | 2140 |
| 9 | 9 | ENRYA/Only Time | 1926 |
| 9 | 9 | HOUSTON & IGLESIAS/Could I Have This | 1926 |
| 9 | 9 | MARTIN FAGULERA/Nobody Wants... | 1926 |
| 9 | 9 | SAVAGE GARDEN/When I Loved You | 1926 |
| 9 | 9 | CHER/Beethoven | 1926 |
| 9 | 9 | FAITH HILL/There You'll Be | 1926 |
| 9 | 9 | LEWIS & PALTRON/Cruisin' | 1926 |

MARKET #9

WPCW/Atlanta
Clear Channel
(404) 367-9494
Shaw/Cooper
12+ Cume 393,000

peach 94.9

PLAYS

| LT | WT | ARTIST/TITLE | GI (000) |
|----|----|-----------------------------------|----------|
| 19 | 23 | MATCHBOX TWENTY/You're Gone | 4945 |
| 20 | 22 | BACKSTREET BOYS/More Than That | 4730 |
| 20 | 24 | MARTIN FAGULERA/Nobody Wants... | 4730 |
| 21 | 22 | FAITH HILL/There You'll Be | 4730 |
| 20 | 20 | ENYA/Only Time | 4300 |
| 22 | 18 | LEE ANN WOMACK/Hope You Dance | 4300 |
| 22 | 18 | DIDD/Thankyou | 3870 |
| 22 | 18 | LIONEL RICHIE/Angel | 3870 |
| 13 | 13 | DON HENLEY/Talking Your Home | 2750 |
| 13 | 13 | NSYNC/This I Promise You | 2586 |
| 14 | 12 | LEWIS & PALTRON/Cruisin' | 2586 |
| 8 | 11 | BRMACK/Ghost Of You And Me | 2365 |
| 8 | 11 | SAVAGE GARDEN/When I Loved You | 2365 |
| 8 | 11 | BACKSTREET BOYS/Shape Of My Heart | 2150 |
| 8 | 10 | MARC ANTHONY/You Sang To Me | 2150 |
| 8 | 10 | CHER/Beethoven | 1835 |
| 8 | 9 | LONGSTAR/Amazed | 1835 |
| 8 | 9 | EDWIN MCCAIN/Could Not Ask... | 1835 |
| 11 | 8 | BRIAN MCKENNA/Am I Remember You | 1700 |
| 11 | 8 | PHIL COLLINS/You're In My Heart | 1700 |
| 11 | 8 | SANTANA/FROB THOMAS/Smooth | 1505 |
| 11 | 8 | NSYNC/This I Promise You | 1505 |
| 16 | 7 | LIONEL RICHIE/Follow Me | |

July 20, 2001

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | GROSS IMPRESSIONS ('00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|----------------|-----------|--|-------------|-----------|-------------------------|----------------|---------------------|
| 2 | 1 | FAITH HILL There You'll Be (Warner Bros.) | 2493 | -74 | 298931 | 9 | 114/0 |
| 1 | 2 | DIDO Thankyou (Arista) | 2442 | -169 | 289170 | 20 | 106/0 |
| 4 | 3 | MATCHBOX TWENTY If You're Gone (Lava/Atlantic) | 2366 | +3 | 294933 | 31 | 104/1 |
| 3 | 4 | LEE ANN WOMACK I Hope You Dance (MCA/Universal) | 2179 | -266 | 280701 | 34 | 112/0 |
| 5 | 5 | ENYA Only Time (Reprise) | 2034 | -64 | 228614 | 24 | 111/0 |
| 7 | 6 | DIAMOND RIO One More Day (Arista) | 1713 | +37 | 155372 | 13 | 103/0 |
| 8 | 7 | BACKSTREET BOYS More Than That (Jive) | 1704 | +88 | 204557 | 13 | 108/2 |
| 6 | 8 | LIONEL RICHIE Angel (Island/IDJMG) | 1590 | -136 | 207808 | 22 | 104/0 |
| 9 | 9 | 'N SYNC This I Promise You (Jive) | 1587 | +3 | 191322 | 40 | 109/0 |
| 10 | 10 | BBMAK Ghost Of You And Me (Hollywood) | 1485 | +167 | 141875 | 12 | 104/1 |
| 13 | 11 | UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic) | 1162 | +70 | 129128 | 12 | 62/3 |
| 16 | 12 | DON HENLEY Taking You Home (Warner Bros.) | 1103 | +68 | 128571 | 62 | 90/0 |
| 12 | 13 | BACKSTREET BOYS Shape Of My Heart (Jive) | 1096 | +1 | 130440 | 39 | 97/0 |
| 15 | 14 | LEANN RIMES I Need You (Sparrow/Curb/Capitol) | 1066 | +29 | 125399 | 67 | 89/0 |
| 17 | 15 | HUEY LEWIS & GWYNETH PALTRQW Cruisin' (Hollywood) | 1065 | +60 | 116581 | 42 | 91/0 |
| 14 | 16 | FAITH HILL The Way You Love Me (Warner Bros.) | 1041 | -46 | 140752 | 46 | 101/0 |
| 11 | 17 | R. MARTIN F.C. AGUILERA Nobody Wants To Be Lonely (Columbia) | 1034 | -234 | 127331 | 25 | 97/0 |
| Breaker | 18 | ERIC CLAPTON Believe In Life (Duck/Reprise) | 1000 | +162 | 83915 | 5 | 96/9 |
| 18 | 19 | STEVIE NICKS Every Day (Reprise) | 854 | -125 | 103748 | 15 | 93/0 |
| 20 | 20 | BBMAK Back Here (Hollywood) | 854 | +64 | 91804 | 47 | 87/0 |
| 22 | 21 | JO DEE MESSINA Burn (Curb) | 707 | +22 | 60121 | 7 | 82/3 |
| 25 | 22 | O-TOWN All Or Nothing (J) | 645 | +144 | 92200 | 4 | 75/6 |
| 24 | 23 | S CLUB 7 Never Had A Dream Come True (A&M/Interscope) | 623 | +31 | 130053 | 6 | 38/1 |
| 21 | 24 | TAMARA WALKER Didn't We Love (Curb) | 601 | -146 | 49845 | 17 | 70/0 |
| 23 | 25 | SOPHIE B. HAWKINS Walking In My Blue Jeans (Trumpet Swan/Rykodisc) | 550 | -45 | 53890 | 15 | 71/2 |
| 26 | 26 | EDWIN MCCAIN Hearts Fall (Lava/Atlantic) | 448 | -27 | 33028 | 7 | 53/0 |
| 30 | 27 | TRAIN Drops Of Jupiter (Tell Me) (Columbia) | 398 | +72 | 35270 | 2 | 39/10 |
| 27 | 28 | MADONNA What It Feels Like For A Girl (Maverick/WB) | 372 | -101 | 35534 | 11 | 53/0 |
| 29 | 29 | ROD STEWART Don't Come Around Here (Atlantic) | 353 | -11 | 36333 | 6 | 48/0 |
| 28 | 30 | DOOBIE BROTHERS Ordinary Man (Pyramid) | 337 | -97 | 28027 | 8 | 55/0 |

Most Added

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| FREEDY JOHNSTON Love Grows (Elektra/EEG) | 17 |
| SHAWN COLVIN Bound To You (Columbia) | 11 |
| TRAIN Drops Of Jupiter (Tell Me) (Columbia) | 10 |
| ERIC CLAPTON Believe In Life (Duck/Reprise) | 9 |
| LUTHER VANDROSS Take You Out (J) | 9 |
| JESSICA ANDREWS Who I Am (DreamWorks) | 7 |
| O-TOWN All Or Nothing (J) | 6 |
| SUZY K Dive Deep (Vellum) | 6 |
| PETER CETERA I'm Coming Home (DDE) | 6 |
| THE CORRS All The Love In The World (143/Lava/Atlantic) | 5 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| BBMAK Ghost Of You And Me (Hollywood) | +167 |
| ERIC CLAPTON Believe In Life (Duck/Reprise) | +162 |
| O-TOWN All Or Nothing (J) | +144 |
| CHRISTINA AGUILERA I Turn To You (RCA) | +131 |
| SAVAGE GARDEN I Knew I Loved You (Columbia) | +128 |
| STEVE TYRELL The Way You Look Tonight (Atlantic) | +124 |
| FREEDY JOHNSTON Love Grows (Elektra/EEG) | +115 |
| JIM BRICKMAN The Simple Things (Windham Hill) | +101 |
| BACKSTREET BOYS More Than That (Jive) | +88 |
| EDWIN MCCAIN I Could Not Ask For More (Lava/Atlantic) | +75 |



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 7/8-Saturday 7/14. 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

THE CORRS All The Love In The World (143/Lava/Atlantic)
Total Plays: 228, Total Stations: 39, Adds: 5

CHARLIE WILSON Without You (Major Hits)
Total Plays: 163, Total Stations: 30, Adds: 4

FREEDY JOHNSTON Love Grows (Elektra/EEG)
Total Plays: 158, Total Stations: 41, Adds: 17

SUGAR RAY When It's Over (Lava/Atlantic)
Total Plays: 150, Total Stations: 12, Adds: 2

EVA CASSIDY (Somewhere) Over The Rainbow (Blix Street)
Total Plays: 148, Total Stations: 23, Adds: 2

JESSICA ANDREWS Who I Am (DreamWorks)
Total Plays: 125, Total Stations: 25, Adds: 7

MYA Where The Dream Takes You (Walt Disney/A&M/Interscope)
Total Plays: 77, Total Stations: 15, Adds: 0

SUZY K Dive Deep (Vellum)
Total Plays: 75, Total Stations: 24, Adds: 6

BOND Victory (Decca/Universal)
Total Plays: 75, Total Stations: 19, Adds: 4

PETER CETERA I'm Coming Home (DDE)
Total Plays: 44, Total Stations: 14, Adds: 6

Songs ranked by total plays

Breakers

ERIC CLAPTON
Believe In Life (Duck/Reprise)

TOTAL PLAYS/INCREASE: 1000/162
TOTAL STATIONS/ADDS: 96/9
CHART: 18

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



Eva Cassidy

"Over The Rainbow"

The Song of The Century... The Story of The Year



WTPI WMJX KKCW WLTE
WWLI WSRS WRCH WYJB KMGA KRBB WEAT
WAJI WAHR KWAV KSBL WJXB WLZW WLRQ
WSPA WIKY WOOF KVLV KXLY

The dreams that you dare to dream...Really do come true

a peer pressure promotion: Roger Lifeset 818 - 991 - 7668 pppromo@webtv.net

ERIC CLAPTON

BELIEVE IN LIFE

The new single from

Reptile

WOMEN WANT ERIC CLAPTON!

R&R AC 19-18 BREAKER

MOST ADDED 6TH WEEK IN A ROW!

New This Week:

WPCH KGBY WSNY KMXZ KRTR
KVLV WRVF KLTJ WGFB and many more

Majors Include:

WLIT WNND KVIL WMJX KRWM KESZ
WLTE WALK KEZK WSHH KOSI WDOK

On Tour Now

CRAWL INSIDE @
WWW.REPRISEREC.COM

PRODUCED BY ERIC CLAPTON & SIMON CLIMIE
MANAGEMENT: BUSH BRANCH

| Artist Title (Label) | TW | LW | Familiarity | Burn | TD | Familiarity | Burn |
|---|------|------|-------------|------|------|-------------|------|
| FAITH HILL There You'll Be(Warner Bros.) | 4.01 | 4.04 | 90% | 16% | 3.98 | 90% | 17% |
| MATCHBOX TWENTY If You're Gone(Lava/Atlantic) | 3.85 | 3.79 | 96% | 24% | 3.91 | 96% | 20% |
| ENYA Only Time(Reprise) | 3.81 | 3.68 | 77% | 17% | 3.70 | 82% | 22% |
| LEANN RIMES I Need You(Sparrow/Curb/Capitol) | 3.77 | 3.69 | 92% | 32% | 3.70 | 94% | 38% |
| LIONEL RICHIE Angel(Island/IDJMG) | 3.76 | 3.67 | 87% | 18% | 3.79 | 89% | 20% |
| LEE ANN WOMACK I Hope You Dance(MCA/Universal) | 3.76 | 3.81 | 95% | 35% | 3.71 | 95% | 40% |
| FAITH HILL The Way You Love Me(Warner Bros.) | 3.74 | 3.83 | 98% | 39% | 3.81 | 98% | 39% |
| DON HENLEY Taking You Home(Warner Bros.) | 3.72 | 3.55 | 91% | 28% | 3.80 | 95% | 27% |
| DIAMOND RIO One More Day(Arista) | 3.70 | 3.57 | 67% | 14% | 3.75 | 70% | 14% |
| BBMAK Back Here(Hollywood) | 3.69 | 3.75 | 83% | 27% | 3.75 | 83% | 25% |
| TRAIN Drops Of Jupiter (Tell Me)(Columbia) | 3.69 | 3.60 | 68% | 14% | 3.59 | 64% | 11% |
| UNCLE KRACKER Follow Me(Top Dog/Lava/Atlantic) | 3.68 | 3.54 | 92% | 27% | 3.83 | 90% | 22% |
| BACKSTREET BOYS Shape Of My Heart(Jive) | 3.65 | 3.65 | 94% | 37% | 3.81 | 95% | 38% |
| EDWIN MCCAIN Hearts Fall(Lava/Atlantic) | 3.61 | 3.53 | 48% | 7% | 3.64 | 54% | 7% |
| HUEY LEWIS W/GWYNETH PALTROW Cruisin' (Hollywood) | 3.58 | 3.40 | 91% | 32% | 3.69 | 93% | 28% |
| S CLUB 7 Never Had A Dream Come True(A&M/Interscope) | 3.58 | 3.63 | 72% | 16% | 3.66 | 70% | 13% |
| TAMARA WALKER Didn't We Love(Curb) | 3.56 | 3.67 | 52% | 11% | 3.52 | 55% | 12% |
| BACKSTREET BOYS More Than That(Jive) | 3.55 | 3.64 | 88% | 25% | 3.69 | 88% | 25% |
| ERIC CLAPTON Believe In Life(Duck/Reprise) | 3.52 | 3.42 | 46% | 6% | 3.57 | 51% | 7% |
| BBMAK Ghost Of You And Me(Hollywood) | 3.51 | 3.69 | 71% | 16% | 3.51 | 68% | 14% |
| 'N SYNC This I Promise You(Jive) | 3.44 | 3.38 | 97% | 44% | 3.60 | 98% | 39% |
| ROD STEWART Don't Come Around Here(Atlantic) | 3.43 | 3.36 | 66% | 16% | 3.43 | 72% | 20% |
| JO DEE MESSINA Burn(Curb) | 3.41 | 3.34 | 55% | 12% | 3.26 | 56% | 14% |
| DIDO Thankyou(Arista) | 3.41 | 3.38 | 91% | 35% | 3.40 | 89% | 37% |
| RICKY MARTIN W/C. AGUILERA Nobody Wants To Be Lonely(Columbia) | 3.40 | 3.45 | 94% | 31% | 3.39 | 95% | 35% |
| DOOBIE BROTHERS Ordinary Man(Pyramid) | 3.39 | 3.23 | 53% | 13% | 3.44 | 59% | 15% |
| O-TOWN All Or Nothing(J) | 3.37 | 3.35 | 58% | 14% | 3.28 | 53% | 13% |
| STEVIE NICKS Everyday(Reprise) | 3.24 | 3.12 | 72% | 20% | 3.17 | 77% | 27% |
| SOPHIE B. HAWKINS Walking In My Blue Jeans(Trumpet Swan/Rykodisc) | 3.21 | 3.09 | 54% | 17% | 3.16 | 56% | 22% |
| MADONNA What It Feels Like For A Girl(Maverick/WB) | 2.86 | 2.86 | 77% | 32% | 2.81 | 75% | 35% |

Total sample size is 222 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 25-54). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Most Played Recurrents

SAVAGE GARDEN I Knew I Loved You(Columbia)

THE CORRS Breathless(143/Lava/Atlantic)

BRIAN MCKNIGHT Back At One(Motown/Universal)

LONESTAR Amazed(BNA)

PHIL COLLINS You'll Be In My Heart(Hollywood)

MARC ANTHONY You Sang To Me(Columbia)

CELINE DION That's The Way It Is(Epic)

FAITH HILL Breathe(Warner Bros.)

SANTANA F/ROB THOMAS Smooth(Arista)

SARAH MCLACHLAN I Will Remember You(Arista)

BACKSTREET BOYS Show Me The Meaning Of...(Jive)

CHER Believe(Warner Bros.)

MARC ANTHONY My Baby You(Columbia)

BACKSTREET BOYS I Want It That Way(Jive)

EDWIN MCCAIN I Could Not Ask For More(Lava/Atlantic)

CHRISTINA AGUILERA I Turn To You(RCA)

MARC ANTHONY I Need To Know(Columbia)

NELLY FURTADO I'm Like A Bird(DreamWorks)

ENRIQUE IGLESIAS Bailamos(Overbrook/Interscope)

MACY GRAY I Try(Epic)

AC

Going For Adds 7/23/01

NEIL DIAMOND You Are The Best Part Of Me (Columbia)

SERAH I'm Not In Love (Great Northern)

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

R&R c/o Mike Kinosian:
10100 Santa Monica Blvd.,
5th Floor, Los Angeles, CA 90067

R&R Hot AC Top 30

July 20, 2001

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | GROSS IMPRESSIONS (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|---|-------------|-----------|------------------------|----------------|----------------------|
| 1 | 1 | LIFEHOUSE Hanging By A Moment (DreamWorks) | 3446 | +21 | 360169 | 22 | 85/0 |
| 2 | 2 | TRAIN Drops Of Jupiter (Tell Me) (Columbia) | 3383 | +46 | 352982 | 21 | 85/0 |
| 4 | 3 | SUGAR RAY When It's Over (Lava/Atlantic) | 2963 | +174 | 310446 | 9 | 87/1 |
| 3 | 4 | UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic) | 2952 | -45 | 310664 | 23 | 87/0 |
| 5 | 5 | INCUBUS Drive (Immortal/Epic) | 2792 | +131 | 276710 | 18 | 80/0 |
| 6 | 6 | DAVE MATTHEWS BAND The Space Between (RCA) | 2424 | +181 | 269719 | 13 | 81/0 |
| 9 | 7 | EVE 6 Here's To The Night (RCA) | 2090 | +183 | 217378 | 17 | 79/2 |
| 8 | 8 | DIDO Thankyou (Arista) | 1991 | -101 | 222639 | 33 | 81/0 |
| 7 | 9 | MATCHBOX TWENTY Mad Season (Lava/Atlantic) | 1985 | -140 | 195337 | 14 | 71/1 |
| 11 | 10 | MATCHBOX TWENTY If You're Gone (Lava/Atlantic) | 1725 | -46 | 197777 | 41 | 83/0 |
| 10 | 11 | LENNY KRAVITZ Again (Virgin) | 1686 | -96 | 177884 | 38 | 83/0 |
| 15 | 12 | SMASH MOUTH I'm A Believer (Interscope) | 1669 | +286 | 181342 | 4 | 78/9 |
| 12 | 13 | NELLY FURTADO I'm Like A Bird (DreamWorks) | 1654 | -86 | 158999 | 31 | 69/0 |
| 13 | 14 | MOBY F/GWEN STEFANI Southside (V2) | 1423 | -69 | 165701 | 27 | 57/0 |
| Breaker | 15 | FIVE FOR FIGHTING Superman (Aware/Columbia) | 1406 | +165 | 140632 | 7 | 71/2 |
| 16 | 16 | DEPECHE MODE Dream On (Mute/Reprise) | 1392 | +31 | 128899 | 10 | 69/2 |
| 14 | 17 | FAITH HILL There You'll Be (Warner Bros.) | 1267 | -182 | 106934 | 9 | 59/0 |
| 21 | 18 | MICHELLE BRANCH Everywhere (Maverick) | 1204 | +159 | 105970 | 4 | 66/1 |
| 18 | 19 | MADONNA Don't Tell Me (Maverick/WB) | 1101 | -61 | 120885 | 29 | 58/0 |
| 23 | 20 | DIDO Hunter (Arista) | 1084 | +157 | 119982 | 3 | 61/4 |
| 24 | 21 | STAINED It's Been Awhile (Flip/Elektra/EEG) | 1001 | +102 | 116236 | 3 | 38/6 |
| 26 | 22 | BARENAKED LADIES Falling For The First Time (Reprise) | 981 | +145 | 114964 | 3 | 63/6 |
| 22 | 23 | C. AGUILERA/LIL' KIM/MYA/PINK Lady Marmalade (Interscope) | 975 | +37 | 109317 | 5 | 31/3 |
| 25 | 24 | 3 DOORS DOWN Be Like That (Republic/Universal) | 932 | +57 | 69846 | 4 | 52/2 |
| 28 | 25 | FUEL Bad Day (Epic) | 863 | +82 | 70208 | 3 | 41/2 |
| 27 | 26 | JEFFREY GAINES In Your Eyes (Artemis) | 855 | +50 | 82576 | 7 | 36/0 |
| Debut | 27 | MELISSA ETHERIDGE I Want To Be In Love (Island/IDJMG) | 744 | +220 | 99225 | 1 | 51/7 |
| Debut | 28 | BETTER THAN EZRA Extra Ordinary (Beyond) | 598 | +123 | 86252 | 1 | 33/2 |
| 30 | 29 | POE Hey Pretty (FEI/Atlantic) | 557 | +6 | 56881 | 2 | 23/0 |
| 29 | 30 | JANET All For You (Virgin) | 553 | -17 | 71725 | 12 | 22/0 |



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 7/8-Saturday 7/14. 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

VERVE PIPE Never Let You Down (RCA)
Total Plays: 512, Total Stations: 35, Adds: 4

WISEGUYS Start The Commotion (Ideal/Mammoth/Hollywood)
Total Plays: 490, Total Stations: 29, Adds: 11

BACKSTREET BOYS More Than That (Jive)
Total Plays: 413, Total Stations: 16, Adds: 1

TRICKSIDE Under You (Wind-up)
Total Plays: 361, Total Stations: 27, Adds: 3

AEROSMITH Fly Away From Here (Columbia)
Total Plays: 335, Total Stations: 23, Adds: 0

AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)
Total Plays: 335, Total Stations: 14, Adds: 1

ENYA Only Time (Reprise)
Total Plays: 262, Total Stations: 13, Adds: 2

O-TOWN All Or Nothing (J)
Total Plays: 242, Total Stations: 11, Adds: 2

JANET Someone To Call My Lover (Virgin)
Total Plays: 224, Total Stations: 15, Adds: 3

NINA GORDON 2003 (Warner Bros.)
Total Plays: 207, Total Stations: 21, Adds: 2

AFRO-CELT... F/PETER GABRIEL When... (Real World/Virgin)
Total Plays: 164, Total Stations: 10, Adds: 1

RONAN KEATING Lovin' Each Day (A&M/Interscope)
Total Plays: 144, Total Stations: 15, Adds: 4

THE CORRS All The Love In The World (143/Lava/Atlantic)
Total Plays: 97, Total Stations: 9, Adds: 0

NELLY FURTADO Turn Off The Light (DreamWorks)
Total Plays: 58, Total Stations: 26, Adds: 25

PETE YORN Life On A Chain (Columbia)
Total Plays: 41, Total Stations: 9, Adds: 8

Songs ranked by total plays

Most Added

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| NELLY FURTADO Turn Off The Light (DreamWorks) | 25 |
| WISEGUYS Start The... (Ideal/Mammoth/Hollywood) | 11 |
| SMASH MOUTH I'm A Believer (Interscope) | 9 |
| PETE YORN Life On A Chain (Columbia) | 8 |
| MELISSA ETHERIDGE I Want To Be In... (Island/IDJMG) | 7 |
| BARENAKED LADIES Falling For The First Time (Reprise) | 6 |
| STAINED It's Been Awhile (Flip/Elektra/EEG) | 6 |
| ALANA DAVIS I Want You (Elektra/EEG) | 5 |
| DIDO Hunter (Arista) | 4 |
| VERVE PIPE Never Let You Down (RCA) | 4 |
| RONAN KEATING Lovin' Each Day (A&M/Interscope) | 4 |
| MACY GRAY Sweet Baby (Epic) | 4 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| SMASH MOUTH I'm A Believer (Interscope) | +286 |
| MELISSA ETHERIDGE I Want To Be In... (Island/IDJMG) | +220 |
| VERVE PIPE Never Let You Down (RCA) | +185 |
| EVE 6 Here's To The Night (RCA) | +183 |
| DAVE MATTHEWS BAND The Space Between (RCA) | +181 |
| SUGAR RAY When It's Over (Lava/Atlantic) | +174 |
| FIVE FOR FIGHTING Superman (Aware/Columbia) | +165 |
| WISEGUYS Start The... (Ideal/Mammoth/Hollywood) | +165 |
| MICHELLE BRANCH Everywhere (Maverick) | +159 |
| DIDO Hunter (Arista) | +157 |

Breakers

FIVE FOR FIGHTING
Superman (Aware/Columbia)

TOTAL PLAYS/INCREASE TOTAL STATIONS/ADDS
1406/165 71/2

CHART
15

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



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July 20, 2001



America's Best Testing Hot AC Songs 12+ For The Week Ending 7/20/01.

| Artist Title (Label) | TW | LW | Familiarity | Burn | TD | Familiarity | Burn |
|--|------|------|-------------|------|------|-------------|------|
| TRAIN Drops Of Jupiter (Tell Me)(Columbia) | 4.19 | 4.15 | 97% | 23% | 4.17 | 97% | 23% |
| LIFEHOUSE Hanging By A Moment(DreamWorks) | 4.19 | 4.17 | 97% | 31% | 4.21 | 96% | 33% |
| INCUBUS Drive(Immortal/Epic) | 4.07 | 4.10 | 92% | 22% | 4.03 | 93% | 25% |
| FUEL Bad Day(Epic) | 4.06 | 3.99 | 57% | 5% | 4.07 | 56% | 5% |
| EVE 6 Here's To The Night(RCA) | 4.02 | 4.07 | 87% | 12% | 3.91 | 83% | 13% |
| STAINO It's Been Awhile(Flip/Elektra/EEG) | 4.00 | 4.07 | 77% | 15% | 4.09 | 76% | 15% |
| 3 DOORS DOWN Be Like That(Republic/Universal) | 3.96 | 3.94 | 65% | 5% | 3.98 | 65% | 4% |
| DAVE MATTHEWS BAND The Space Between(RCA) | 3.93 | 3.98 | 91% | 19% | 3.97 | 93% | 18% |
| VERTICAL HORIZON Best I Ever Had (Grey Sky Morning)(RCA) | 3.92 | 3.90 | 86% | 19% | 3.93 | 87% | 19% |
| MATCHBOX TWENTY Mad Season(Lava/Atlantic) | 3.91 | 3.90 | 92% | 22% | 3.94 | 94% | 23% |
| MATCHBOX TWENTY If You're Gone(Lava/Atlantic) | 3.84 | 3.86 | 97% | 42% | 3.84 | 98% | 46% |
| FIVE FOR FIGHTING Superman (It's Not Easy)(Aware/Columbia) | 3.83 | 3.73 | 51% | 7% | 3.81 | 56% | 8% |
| SUGAR RAY When It's Over(Lava/Atlantic) | 3.83 | 3.87 | 92% | 20% | 3.65 | 91% | 25% |
| BARENAKED LADIES Falling For The First Time(Reprise) | 3.77 | 3.73 | 47% | 7% | 3.73 | 48% | 7% |
| SMASH MOUTH I'm A Believer(Interscope) | 3.68 | 3.70 | 77% | 11% | 3.62 | 75% | 11% |
| DIDO Hunter(Arista) | 3.50 | 3.58 | 42% | 7% | 3.44 | 43% | 7% |
| MDBY F/GWEN STEFANI Southside(V2) | 3.49 | 3.53 | 95% | 46% | 3.48 | 97% | 47% |
| DEXTER FREEBISH My Madonna(Capitol) | 3.47 | 3.56 | 39% | 7% | 3.29 | 38% | 8% |
| JEFFREY GAINES In Your Eyes(Artemis) | 3.45 | 3.39 | 49% | 11% | 3.47 | 55% | 13% |
| LENNY KRAVITZ Again(Virgin) | 3.40 | 3.29 | 94% | 55% | 3.51 | 94% | 55% |
| CREED With Arms Wide Open(Wind-up) | 3.40 | 3.43 | 99% | 63% | 3.47 | 99% | 66% |
| DEPECHE MODE Dream On(Mute/Reprise) | 3.39 | 3.41 | 62% | 15% | 3.25 | 66% | 19% |
| UNCLE KRACKER Follow Me(Top Dog/Lava/Atlantic) | 3.36 | 3.36 | 97% | 55% | 3.35 | 97% | 56% |
| DIDO Thankyou(Arista) | 3.36 | 3.42 | 96% | 57% | 3.37 | 97% | 60% |
| FAITH HILL There You'll Be(Warner Bros.) | 3.29 | 3.28 | 77% | 26% | 3.28 | 76% | 24% |
| NELLY FURTADO I'm Like A Bird(DreamWorks) | 3.06 | 3.19 | 92% | 55% | 2.98 | 90% | 58% |
| MADONNA Don't Tell Me(Maverick/WB) | 2.99 | 3.11 | 88% | 49% | 3.02 | 88% | 50% |

Total sample size is 872 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Women 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Most Played Recurrents

- LEE ANN WOMACK I Hope You Dance (MCA/Universal)
- CREED With Arms Wide Open (Wind-up)
- EVAN AND JARON Crazy For This Girl (Columbia)
- U2 Beautiful Day (Interscope)
- VERTICAL HORIZON Best I Ever Had (Grey Sky...) (RCA)
- AEROSMITH Jaded (Columbia)
- VERTICAL HORIZON Everything You Want (RCA)
- BARENAKED LADIES Pinch Me (Reprise)
- 3 DOORS DOWN Kryptonite (Republic/Universal)
- SANTANA F/ROB THOMAS Smooth (Arista)
- MATCHBOX TWENTY Bent (Lava/Atlantic)
- COLDPLAY Yellow (Nettwerk/Capitol)
- THE CORRS Breathless (143/Lava/Atlantic)
- EVERCLEAR Wonderful (Capitol)
- CREED Higher (Wind-up)
- STING Desert Rose (A&M/Interscope)
- NINE DAYS Absolutely (Story Of A Girl) (Epic)
- FUEL Hemorrhage (In My Hands) (Epic)
- MACY GRAY I Try (Epic)
- VERTICAL HORIZON You're A God (RCA)
- THIRD EYE BLIND Never Let You Go (Elektra/EEG)
- SMASH MOUTH All Star (Interscope)
- DAVID GRAY Babylon (ATO/RCA)
- SMASH MOUTH Then The Morning Comes (Interscope)
- FAITH HILL The Way You Love Me (Warner Bros.)

HOT AC

Going For Adds 7/23/01

- ALANA DAVIS I Want You (Elektra/EEG)
- GORILLAZ Clint Eastwood (Virgin)
- HUEY LEWIS & THE NEWS Let Her Go And Start Over (Silvertone/Jive)
- JANET Someone To Call My Lover (Virgin)
- PAULINA RUBIO Sexual Lover (Universal)
- STEREOPHONICS Have A Nice Day (V2)
- STONE TEMPLE PILOTS Days Of The Week (Atlantic)

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TONY NOVIA
tnovia@rronline.com

Has Your Radio Station Lost Its Soul?

□ Getting back to basics, getting local

During a recent road trip, while I was listening to a powerhouse heritage CHR, a question suddenly hit me between the eyes: Have radio stations lost their soul? Between attending conventions and artist showcases and having family on the East Coast, I am fortunate to do a good amount of traveling. One benefit of this is that it allows me to listen to a lot of radio stations across this great land.

While I will never profess to being able to listen to a radio station the same way a listener does — you lose that ability the very first day you program a station — I always try to keep my bias in perspective. I like arriving in a city, picking up my rental car and tuning in to all of the local radio stations. Being there provides you with a feeling you cannot get when listening to web streaming or to an air-check.

I typically listen for the hits, but, even more importantly, I also listen to see how the hometown station delivers that special emotion that combines all of radio's great elements with localism. While I listen, I like to look outside at the locals to see how they dress, what they do and what kind of cars they drive, and I also like to take a stroll through their neighborhoods. Within a very short period of time I can determine whether or not the station reflects its town and its listeners' lifestyle.

Facing The Problem

Great radio stations — no matter their size or format — always seem to reflect the pulse of the town in which they're located. Unfortunately, in city after city and town after town, that vibe — that special connection with the listeners — that great local radio stations have seems to be going the way of the eight-track.

The question begs to be asked: What has happened to local radio? Why can I listen for hours at a time and not know what town or city I'm in? It is embarrassing, and, in the long run, it will not help turn around radio's declining TSL.

Many point the finger at consolidation, cyberjocking, time management and marketing cutbacks rather than at themselves. It is time for programmers to look in the mirror and face the fact that they are solely responsible for the soul of their radio stations. And at its root, its very foundation, that soul is localism. When it is done properly, localism creates excitement, localism is personal, localism creates a bond, localism creates a brand, and localism creates loyalty that brings your station listeners.

Have you ever asked yourself why most people choose the local news over the national newscasts and most

other shows on TV? Can you imagine for a moment your reaction if you turned on your local news at 6pm only to find no reports on local stories anymore? You'd be out of there in a minute, and the program would be history very quickly. So why is radio headed down this path?

Listeners Want Local

The truth of the matter is, listeners care deeply about their communities and want to know what is going on. They want to be in touch, and they want you to be in touch. They want to know that you care and that your

Now, more than ever, many stations have great tools to help ensure that they play the right music, but who is overseeing localism these days? Who is teaching today's personalities how to be local?

radio station cares. It's all about that emotional bond. A radio station should be like a person — alive with energy, excitement and the ability to communicate effectively.

Winning radio stations create excitement on the air with personalities who deliver local content. Whether or not the personalities are live or local is irrelevant. Great personalities always sound like they are plugged in, even though they may be 3,000 miles away. Whether you are in the local studio or cyberjocking, it simply takes a commitment of time and knowledge to get local. Localism is on the air and off the air; and, for radio, local commitment can and should be a part of everything we do.

What radio programmers do for a living is not brain surgery: Find the best 110 or so songs for your music

library, supplement them each week with the next new hits, and play the living hell out of them. Add to that formula a strong morning show and good personalities, throw in a little marketing, and we are off to the top of the ratings races, right? Wrong!

Now, more than ever, many stations have great tools to help ensure that they play the right music, but who is overseeing localism these days? Who is teaching today's personalities how to be local? Browse the annual reports of companies like Clear Channel and Viacom/Infinity, and you will find glowing words about the importance of being local, the companies' commitment to being local and how what sets them apart is being local.

Are these companies delivering on these commitments? Not on the majority of radio stations I listen to. And when I do hear an attempt to be local, it sounds more like a chore or an obligation than a necessity. As I stated previously, I do not fault any CEO or COO except to say that they need to do a better job of overseeing their stations' mission to deliver on their commitment to providing localism. Blame lies solely with the local programmers.

Here Comes Competition

If you put 100 programmers in a room and ask them why radio, as a medium, is successful, I hope they will tell you that portability and localism are two of the primary reasons that, since the days of Marconi, radio has held its own against the onslaught of newspapers, TV, cable and cable radio.

So if we know that localism is such an asset, why do we continue to do such a poor job of fulfilling that need? Add to this the threat of the wireless web and satellite radio breathing down our necks, and, in my estimation, it's time for a wakeup call.

If you have not been listening, the enemy has been giving us its game plan for the past few years. For example, whether or not you believe that satellite radio is going to be a threat to terrestrial radio, you have to agree with XM Satellite VP/Radio Programming Lee Abrams, who said he was inspired to kick radio's ass when, during a cross-country trip, he



HANGING WITH LIFEHOUSE

DreamWorks recording group Lifehouse recently visited with WKSE (Kiss 98.5) staffers during the band's visit to Buffalo, NY. Seen here are (l-r) WKSE overnight jock Shy Guy Shawn, midday gal Chrissy Cavotta and afternoon jock Donny Walker; Lifehouse's Rick; WKSE weekend jock Keith Kelly; Lifehouse's Stewart, Jason and Sergio; DreamWorks rep Kevin Kay; and WKSE PD Dave Universal and MD Brian B. Wilde.

basically could not tell one radio station from another. Abrams said that throughout the trip he heard essentially the same music, production, contests and liners from town to town, city to city and state to state.

He pointed out that, as a former successful radio programmer, he thought that many of the radio stations he listened to had lost their soul, their excitement, their creativity and their sense of being local.

XM will attempt to tap into some of these disenfranchised listeners by being more cutting-edge and by offering a plethora of formats that radio cannot deliver because of financial restrictions. Will it work? Who knows? But why give them any more than we have to? We should be pointing the finger at them for not being able to superserve a local community and send them the way of cable radio.

It is time for programmers to look in the mirror and face the fact that they are solely responsible for the soul of their radio stations. And at its root, its very foundation, that soul is localism.

It's funny: When a new radio station comes on the air across the street from us, we monitor their music, their personalities and their contests; but when is the last time you did that to your own radio station?

Searching For And Finding The Cure

So what the hell are we doing? At many radio stations across the country, from the largest to the smallest, there is a cancer growing, and programmers need to seek immediate treatment. The good news is, there is

a cure. It will probably come as a shock to some, but being local is not something you can test. You are going to have to use gut and common sense. It has to start with you as the programmer, the supreme commander of your ship, believing in the power of local radio.

It doesn't matter if every one of your airshifts is cyberjocked; your radio station can be and sound local. It's just going to take some extra work. Take a moment and think back to when and why you first decided to get into this business. As a listener, how many times did you try to win a contest, go out to an event to see a personality or see a local air talent at your school dance? Remember that feeling the first time you called in a request and heard yourself on the air? Where did you turn when there was a hurricane off the coast and the electricity was out?

How about those summer beach reports, in which you heard about the best places to park and call-ins from everyone who was partying on the sand? Ditto for ski reports. Remember how proud you felt when you heard your school's name on the air or when your favorite air talent showed up at your high-school football games in the station van?

As you grew up, your favorite station showed up on the local college campus for open house, and when you got a job, personnel from the station delivered you free lunch and hosted your employer's staff Christmas party.

How can we forget the T-shirt for our favorite radio station, sized to fit a newborn, that was part of the package that all new parents receive at the local hospital? Talk about reaching someone at an emotional moment that they will never forget! Remember when the kid down the street desperately needed money for that kidney transplant and your favorite radio station helped raise funds for the successful operation? Get the message? It's a 24/7 local commitment to your audience, and if you do it right, it adds up like frequent-flyer miles.

Satellite radio, Internet radio and cable radio cannot compete with this.

Continued on Page 90

HP = Hit Potential

CHR/POP

| 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 (DreamWorks) | 3.98 | 3.99 | 3.83 | 3.96 | 76.9 | 16.9 | 4.09 | 4.03 | 3.80 | 4.13 | 3.94 | 4.00 | 3.84 |
| EVE F/GWEN STEFANI Let Me Blow... (Ruff Ryders/Interscope) | 3.87 | 3.83 | — | — | 72.1 | 15.7 | 3.88 | 4.04 | 3.64 | 3.78 | 3.81 | 3.88 | 4.03 |
| AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG) | 3.84 | 3.83 | 3.76 | 3.72 | 60.7 | 12.2 | 3.99 | 3.78 | 3.68 | 4.07 | 3.61 | 3.83 | 3.78 |
| HP 112 Peaches & Cream (Bad Boy/Arista) | 3.81 | 3.93 | 4.09 | 3.81 | 54.2 | 14.2 | 3.91 | 3.89 | 3.40 | 3.92 | 3.75 | 3.90 | 3.68 |
| EVE 6 Here's To The Night (RCA) | 3.81 | 3.67 | 3.48 | 3.79 | 54.2 | 10.7 | 4.04 | 3.90 | 3.27 | 4.00 | 3.59 | 3.83 | 3.77 |
| HP JENNIFER LOPEZ I'm Real (Epic) | 3.80 | — | — | — | 46.5 | 8.2 | 3.95 | 3.95 | 3.24 | 3.94 | 3.96 | 3.64 | 3.64 |
| HP BLU CANTRELL Hit 'Em Up Style... (Arista) | 3.77 | — | — | — | 52.5 | 12.9 | 3.78 | 3.87 | 3.59 | 3.90 | 3.93 | 3.75 | 3.43 |
| CITY HIGH What Would You Do? (Interscope) | 3.75 | 3.74 | 3.78 | 3.81 | 67.7 | 19.2 | 4.15 | 3.57 | 3.22 | 3.83 | 3.90 | 3.63 | 3.64 |
| STAINED It's Been Awhile (Flip/Elektra/EEG) | 3.75 | 3.69 | 3.71 | 3.77 | 63.7 | 15.2 | 3.72 | 3.92 | 3.57 | 3.97 | 3.77 | 3.57 | 3.67 |
| TRAIN Drops Of Jupiter... (Columbia) | 3.72 | 3.73 | 3.60 | 3.65 | 72.1 | 19.7 | 3.80 | 3.81 | 3.53 | 3.97 | 3.60 | 3.59 | 3.69 |
| HP BLINK-182 The Rock Show (MCA) | 3.68 | 3.74 | 3.69 | 3.69 | 45.5 | 8.2 | 3.97 | 3.56 | 3.16 | 4.02 | 3.60 | 3.28 | 3.67 |
| INCUBUS Drive (Immortal/Epic) | 3.65 | 3.70 | 3.65 | 3.71 | 72.4 | 20.9 | 3.88 | 3.69 | 3.30 | 3.68 | 3.78 | 3.63 | 3.55 |
| O-TOWN All Or Nothing (J) | 3.64 | 3.63 | 3.70 | 3.70 | 58.7 | 18.7 | 3.97 | 3.44 | 3.36 | 3.43 | 3.96 | 3.52 | 3.69 |
| SUGAR RAY When It's Over (Lava/Atlantic) | 3.62 | 3.71 | 3.40 | 3.66 | 69.7 | 20.9 | 3.81 | 3.55 | 3.43 | 3.77 | 3.57 | 3.74 | 3.38 |
| NELLY Ride Wit Me... (Fo' Reel/Universal) | 3.59 | 3.67 | 3.65 | 3.67 | 82.3 | 33.1 | 3.67 | 3.66 | 3.40 | 3.48 | 3.69 | 3.84 | 3.34 |
| HP DIAMOND RIO One More Day (Arista) | 3.57 | 3.61 | 3.53 | 3.68 | 40.5 | 8.0 | 3.71 | 3.48 | 3.51 | 3.26 | 3.60 | 3.70 | 3.62 |
| HP ENYA Only Time (Reprise) | 3.57 | 3.54 | 3.50 | 3.59 | 47.8 | 9.2 | 3.47 | 3.47 | 3.78 | 3.58 | 3.87 | 3.28 | 3.68 |
| UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic) | 3.57 | 3.59 | 3.49 | 3.55 | 84.6 | 33.6 | 3.53 | 3.39 | 3.80 | 3.24 | 3.64 | 3.57 | 3.83 |
| AGUILERA/LIL' KIM... Lady Marmalade (Interscope) | 3.55 | 3.60 | 3.62 | 3.66 | 88.1 | 41.0 | 3.60 | 3.65 | 3.38 | 3.46 | 3.31 | 3.79 | 3.65 |
| 'N SYNC Pop (Jive) | 3.54 | 3.31 | 3.36 | 3.28 | 62.7 | 19.4 | 3.73 | 3.24 | 3.56 | 3.50 | 3.61 | 3.72 | 3.32 |
| BACKSTREET BOYS More Than That (Jive) | 3.46 | 3.29 | 3.47 | 3.35 | 62.4 | 16.7 | 3.62 | 3.20 | 3.52 | 3.41 | 3.34 | 3.53 | 3.56 |
| DREAM This Is Me (Bad Boy/Arista) | 3.39 | 3.46 | 3.63 | 3.48 | 59.0 | 21.6 | 3.53 | 3.15 | 3.43 | 3.23 | 3.60 | 3.56 | 3.21 |
| HP MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG) | 3.39 | 3.45 | 3.46 | 3.46 | 69.2 | 26.4 | 3.53 | 3.45 | 3.03 | 3.29 | 3.60 | 3.58 | 3.11 |
| JESSICA SIMPSON Irresistible (Columbia) | 3.37 | 3.49 | 3.45 | 3.48 | 73.1 | 24.4 | 3.59 | 3.29 | 3.13 | 3.29 | 3.49 | 3.22 | 3.47 |
| NELLY FURTADO I'm Like A Bird (DreamWorks) | 3.37 | 3.42 | 3.37 | 3.44 | 80.6 | 34.8 | 3.25 | 3.25 | 3.67 | 3.48 | 3.30 | 3.29 | 3.42 |
| JANET Someone To Call My Lover (Virgin) | 3.33 | 3.34 | 3.38 | — | 58.7 | 15.9 | 3.36 | 3.27 | 3.38 | 3.12 | 3.24 | 3.45 | 3.56 |
| DESTINY'S CHILD Bootylicious (Columbia) | 3.30 | 3.44 | 3.46 | 3.51 | 72.4 | 30.1 | 3.46 | 3.26 | 3.10 | 3.18 | 3.41 | 3.51 | 3.13 |
| DAVE MATTHEWS BAND The Space Between (RCA) | 3.27 | — | — | — | 41.0 | 10.9 | 3.35 | 3.29 | 3.13 | 3.20 | 3.29 | 3.29 | 3.33 |
| JANET All For You (Virgin) | 3.24 | 3.21 | 3.30 | 3.33 | 77.9 | 39.8 | 3.09 | 3.22 | 3.49 | 3.01 | 3.17 | 3.40 | 3.42 |
| MANDY MOORE In My Pocket (Epic) | 3.22 | 3.11 | — | — | 43.8 | 12.4 | 3.28 | 3.03 | 3.39 | 3.25 | 3.12 | 3.15 | 3.36 |
| JENNIFER LOPEZ Play (Epic) | 3.07 | 3.26 | 3.20 | 3.18 | 72.4 | 36.6 | 2.97 | 3.06 | 3.22 | 2.96 | 3.11 | 3.16 | 3.04 |

CalloUT AMERICA® Hot Scores

By TONY NOVIA

Two songs debut in the top 10 this week in Callout America — R&R's exclusive survey of 400 women ages 12-34.

Jennifer Lopez debuts at No. 6 overall this week with "I'm Real" (Epic). The third single from the *J. Lo* album, this may Lopez's biggest hit to date. "Real" ranks seventh with teens and third 18-24.

Newcomer Blu Cantrell enters the survey at a solid No. 7 this week with her debut effort, "Hit 'Em Up Style (Oops!)" (Arista). "Style" ranks seventh in the 18-24 and 25-34 cells as well.

While Lifehouse (DreamWorks) continue to hold on to the spot with a 3.98 total favorability score, the rest of the top five has become extremely competitive:

Eve climbs to No. 2 with her duet with No Doubt's Gwen Stefani, "Let Me Blow Ya Mind" (Ruff Ryders/Interscope). "Mind" ranks ninth with teens, first 18-24 and a strong sixth 25-34.

For the fourth consecutive week, American Hi-Fi are up in score as "Flavor Of The Weak" (Island/IDJMG) trends 3.83-3.84 — ranking third overall, fourth with teens, ninth 18-24 and fourth 25-34.

"Peaches & Cream" by 112 (Bad Boy/Arista) and "Here's To The Night" by Eve 6 (RCA) tie for fourth overall. "Peaches" is eighth with teens and sixth 18-24, while "Night" ranks third with teens and fifth 18-24.

One song that continues to score remarkably well in the 25-34 demo is Enya's "Only Time" (Reprise).

One song that was tested but didn't hit 40% familiarity was LFO's "Every Other Time" (J). "Every" would've placed 12th this week with a 3.66 total favorability score while ranking ninth with teens and 10th 18-24.

Total sample size is 400 respondents with a +/- margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) represents songs that have yet to chart in the top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. SOUTH: Atlanta, Dallas, Houston, Miami, San Antonio, Tampa. MIDWEST: Chicago, Cincinnati, Cleveland, Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Los Angeles, Phoenix, Portland, Sacramento, San Diego, San Francisco, Seattle. © 2001, R&R Inc.

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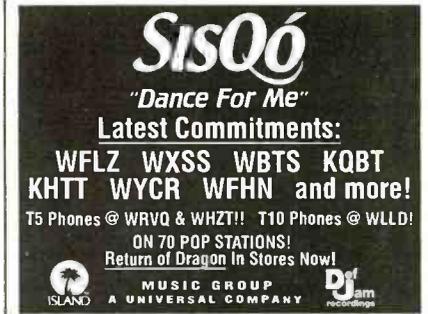
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July 20, 2001

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | GROSS IMPRESSIONS (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|----------------|-----------|---|-------------|-----------|------------------------|----------------|---------------------|
| | 1 | O-TOWN All Or Nothing (J) | 9752 | +326 | 1005131 | 14 | 171/0 |
| 1 | 2 | AGUILERA/LIL' KIM/MYA/PINK Lady Marmalade (Interscope) | 9300 | -1187 | 882227 | 16 | 172/1 |
| 4 | 3 | JESSICA SIMPSON Irresistible (Columbia) | 9126 | +40 | 869061 | 13 | 175/0 |
| 3 | 4 | LIFEHOUSE Hanging By A Moment (DreamWorks) | 8990 | -359 | 932293 | 23 | 169/0 |
| 5 | 5 | TRAIN Drops Of Jupiter (Tell Me) (Columbia) | 8890 | -105 | 839899 | 19 | 169/1 |
| 7 | 6 | CITY HIGH What Would You Do? (Interscope) | 8386 | +822 | 895676 | 9 | 162/1 |
| 8 | 7 | DESTINY'S CHILD Bootylicious (Columbia) | 7726 | +430 | 755058 | 8 | 165/0 |
| 9 | 8 | INCUBUS Drive (Immortal/Epic) | 7504 | +212 | 737914 | 17 | 159/0 |
| 10 | 9 | JANET Someone To Call My Lover (Virgin) | 7395 | +429 | 717872 | 6 | 177/1 |
| 6 | 10 | NELLY Ride Wit Me (Fo' Reel/Universal) | 7146 | -901 | 735233 | 21 | 153/0 |
| 15 | 11 | EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope) | 6750 | +954 | 813074 | 6 | 155/2 |
| 13 | 12 | SUGAR RAY When It's Over (Lava/Atlantic) | 6671 | +293 | 692783 | 9 | 165/1 |
| 12 | 13 | UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic) | 5587 | -902 | 525830 | 29 | 159/0 |
| 16 | 14 | EVE 6 Here's To The Night (RCA) | 5572 | +83 | 546158 | 12 | 157/5 |
| 11 | 15 | 'N SYNC Pop (Jive) | 5497 | -1214 | 502642 | 9 | 163/0 |
| 18 | 16 | STAINO It's Been Awhile (Flip/Elektra/EEG) | 5435 | +583 | 523530 | 7 | 156/5 |
| 14 | 17 | NELLY FURTAO I'm Like A Bird (DreamWorks) | 5297 | -666 | 490688 | 30 | 150/0 |
| 19 | 18 | AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG) | 4667 | +104 | 564804 | 17 | 156/0 |
| 17 | 19 | BACKSTREET BOYS More Than That (Jive) | 4192 | -1053 | 481082 | 13 | 157/0 |
| 21 | 20 | MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG) | 4023 | +365 | 465296 | 8 | 132/4 |
| 20 | 21 | JANET All For You (Virgin) | 3963 | -526 | 432125 | 20 | 149/0 |
| 23 | 22 | DAVE MATTHEWS BAND The Space Between (RCA) | 3688 | +210 | 348973 | 6 | 128/3 |
| 25 | 23 | WILLA FORD I Wanna Be Bad (Lava/Atlantic) | 3523 | +450 | 361636 | 10 | 154/8 |
| Breaker | 24 | BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista) | 3427 | +1507 | 494927 | 3 | 157/25 |
| 26 | 25 | SMASH MOUTH I'm A Believer (Interscope) | 3342 | +532 | 263731 | 4 | 137/4 |
| 31 | 26 | JENNIFER LOPEZ I'm Real (Epic) | 3199 | +691 | 320806 | 3 | 156/5 |
| 28 | 27 | LFO Every Other Time (J) | 3183 | +542 | 285060 | 6 | 148/6 |
| 24 | 28 | AEROSMITH Fly Away From Here (Columbia) | 2996 | -155 | 303221 | 11 | 140/0 |
| 22 | 29 | JENNIFER LOPEZ Play (Epic) | 2940 | -620 | 323491 | 17 | 137/0 |
| Breaker | 30 | 112 Peaches & Cream (Bad Boy/Arista) | 2892 | +680 | 350425 | 5 | 106/10 |
| 29 | 31 | 3 DOORS DOWN Be Like That (Republic/Universal) | 2849 | +247 | 203658 | 7 | 138/1 |
| 30 | 32 | DANTE THOMAS F/PRAS Miss California (Rat Pack/EastWest/EEG) | 2619 | +97 | 202825 | 10 | 125/5 |
| 27 | 33 | TRICK DADDY Take It To Da House (Slip 'N Slide/Atlantic) | 2123 | -636 | 208012 | 12 | 107/0 |
| 35 | 34 | FUEL Bad Day (Epic) | 2107 | +103 | 179821 | 5 | 113/7 |
| 39 | 35 | MARIAH CAREY Loverboy (Virgin) | 1957 | +43 | 197250 | 4 | 119/3 |
| 44 | 36 | USHER U Remind Me (LaFace/Arista) | 1870 | +464 | 189851 | 4 | 105/8 |
| 40 | 37 | BLINK-182 The Rock Show (MCA) | 1851 | +336 | 163193 | 3 | 125/10 |
| 32 | 38 | DREAM This Is Me (Bad Boy/Arista) | 1764 | -686 | 198635 | 19 | 124/0 |
| 36 | 39 | DESTINY'S CHILD Survivor (Columbia) | 1750 | -241 | 173396 | 20 | 122/0 |
| 47 | 40 | WISEGUYS Start The Commotion (Mammoth/Hollywood) | 1733 | +607 | 209418 | 2 | 117/33 |
| 42 | 41 | CRAIG DAVID Fill Me In (Wildside/Atlantic) | 1721 | +253 | 201768 | 4 | 115/8 |
| 45 | 42 | TYRESE I Like Them Girls (RCA) | 1512 | +171 | 159579 | 3 | 87/6 |
| 48 | 43 | DARUDE Sandstorm (Groovilicious/Strictly Rhythm) | 1288 | +179 | 159661 | 4 | 52/6 |
| 50 | 44 | ENYA Only Time (Reprise) | 1279 | +271 | 133133 | 2 | 91/8 |
| Debut | 45 | JAGGED EDGE Where The Party At (So So Def/Columbia) | 1255 | +274 | 123240 | 1 | 84/13 |
| 37 | 46 | FAITH HILL There You'll Be (Warner Bros.) | 1193 | -785 | 135518 | 9 | 109/0 |
| 49 | 47 | RONAN KEATING Lovin' Each Day (A&M/Interscope) | 1108 | +5 | 76884 | 5 | 85/3 |
| Debut | 48 | JELLESTONE Money (Part 1) (Warner Bros.) | 1096 | +101 | 89257 | 1 | 92/5 |
| Debut | 49 | MICHELLE BRANCH Everywhere (Maverick) | 1007 | +606 | 71954 | 1 | 101/26 |
| 46 | 50 | MATCHBOX TWENTY Mad Season (Lava/Atlantic) | 1004 | -218 | 104709 | 15 | 41/0 |

Most Added

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| NELLY FURTAO Turn Off The Light (DreamWorks) | 101 |
| MANDY MOORE Crush (Epic) | 52 |
| D12 Purple Hills (Shady/Interscope) | 35 |
| WISEGUYS Start The Commotion (Mammoth/Hollywood) | 33 |
| MICHELLE BRANCH Everywhere (Maverick) | 26 |
| BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista) | 25 |
| FIVE FOR FIGHTING Superman (Aware/Columbia) | 25 |
| JAGGED EDGE Where The Party At (So So Def/Columbia) | 13 |
| STELLA SOLEIL Pretty Young Thing (Universal) | 13 |
| TOYA I Do (Arista) | 12 |



Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista) | +1507 |
| EVE F/GWEN STEFANI Let Me... (Ruff Ryders/Interscope) | +954 |
| CITY HIGH What Would You Do? (Interscope) | +822 |
| JENNIFER LOPEZ I'm Real (Epic) | +691 |
| 112 Peaches & Cream (Bad Boy/Arista) | +680 |
| WISEGUYS Start The Commotion (Mammoth/Hollywood) | +607 |
| MICHELLE BRANCH Everywhere (Maverick) | +606 |
| STAINO It's Been Awhile (Flip/Elektra/EEG) | +583 |
| LFO Every Other Time (J) | +542 |
| SMASH MOUTH I'm A Believer (Interscope) | +532 |

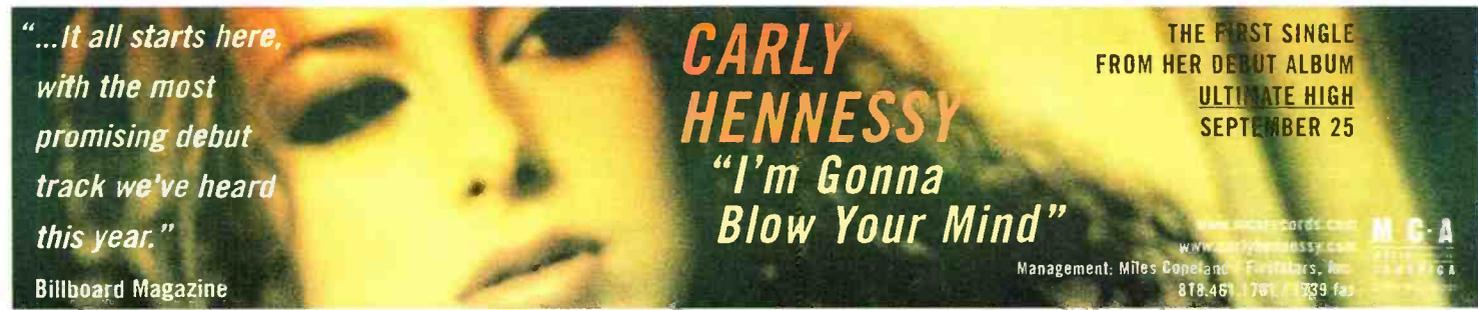
Breakers

| ARTIST TITLE LABEL(S) | TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART INCREASE |
|--|----------------------|---------------------|----------------|
| BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista) | 3427/1507 | 157/25 | 23 |
| 112 Peaches & Cream (Bad Boy/Arista) | 2892/680 | 106/10 | 30 |

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



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 7/8-Saturday 7/14. 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.



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Billboard Magazine

New & Active

LIL' ROMEO My Baby (*Soulja/Priority*)
Total Plays: 920, Total Stations: 55, Adds: 1

SVALA The Real Me (*Priority*)
Total Plays: 883, Total Stations: 70, Adds: 4

012 Purple Hills (*Shady/Interscope*)
Total Plays: 680, Total Stations: 59, Adds: 25

GIGI D'AGOSTINO I'll Fly With You (*Arista*)
Total Plays: 670, Total Stations: 26, Adds: 2

SISQO Dance... (*Dragon/Def Soul/IDJMG*)
Total Plays: 649, Total Stations: 64, Adds: 5

TRICKSIDE Under You (*Wind-up*)
Total Plays: 575, Total Stations: 47, Adds: 3

TOYA I Do (*Arista*)
Total Plays: 479, Total Stations: 26, Adds: 12

DEBORAH COX Absolutely Not (*J*)
Total Plays: 400, Total Stations: 44, Adds: 5

JESSICA ANDREWS Who I Am (*DreamWorks*)
Total Plays: 348, Total Stations: 25, Adds: 7

LIL' MO Superwoman (*Gold Mind/EastWest/EEG*)
Total Plays: 334, Total Stations: 30, Adds: 5

HOKU Perfect Day (*A&M/Interscope*)
Total Plays: 324, Total Stations: 27, Adds: 1

STELLA SOLEIL Pretty Young Thing (*Universal*)
Total Plays: 251, Total Stations: 53, Adds: 13

REHAB It Don't Matter (*Destiny/Epic*)
Total Plays: 226, Total Stations: 24, Adds: 0

NELLY FURTADO Turn Off The Light (*DreamWorks*)
Total Plays: 173, Total Stations: 105, Adds: 101

FIVE FOR FIGHTING Superman (*Aware/Columbia*)
Total Plays: 132, Total Stations: 34, Adds: 25

ALICIA KEYS Fallin' (*J*)
Total Plays: 94, Total Stations: 18, Adds: 10

MANDY MOORE Crush (*Epic*)
Total Plays: 63, Total Stations: 53, Adds: 52

Songs ranked by total plays

Radio Station Lost Its Soul?

Continued from Page 87

I promise that if your radio station combines Total commitment with great music and marketing and a great morning show, it will be an unstoppable force. It's your map to building a heritage radio station or ensuring the future of an already-existing heritage station.

Make an appointment with yourself to take some time to listen to your radio station. How long does it take you to figure out where it's broadcasting from? Does it sound like it could be plugged into any market or does it sound plugged into your market? Take the time to train and encourage your personalities to be local and to be real. After all, in most cases the majority of them are still residents.

Encourage them to read the local paper, watch the local newscasts, and get out on the town. This should not be a chore or a requirement; it needs to be a commitment from top to bottom. If your station cyber-jocks, make sure the producers of these shows are doing their job to be local. Don't settle for mediocrity or search for excuses.

I can't think of a better way to end this than to quote the Chairman of the Millennium Radio Group and President of Mercury Radio Partners, **Charlie Banta**, who was profited recently by R&R Publisher Erica Farber in her weekly Publisher's Profile (7/6). Answering the question of what advice he would offer to broadcasters, Banta said, "When I started my company, I had a good partner, Community Pacific Broadcasting. We had smaller-market stations that today wouldn't be considered such small markets.

"The whole concept of serving your community properly, interfacing with your

community, supporting your community from a promotion and charitable standpoint and understanding what localism is all about were invaluable lessons. That's what made those stations survive. Probably over 90% of their business was local retail.

It will probably come as a shock to some, but being local is not something you can test. You are going to have to use gut and common sense. It has to start with you as the programmer, the supreme commander of your ship, believing in the power of local radio.

"As I got into larger markets, I carried the value of that lesson with me. At every employee presentation I've made, I talk about the importance of community involvement. It used to be a legal obligation; now I feel it's a moral obligation. People sometimes lose sight of that, and that's easy to do, with all of the financial pressures in the industry. But at the end of the day, not only do I think it's ethically important, but it's really good business."

Will you take the time to find your radio station's soul?



DREAM STREET

Edel Entertainment pop superstars Dream Street recently performed at WHZ (Z100)/NY's Trendfest/Zootopia at Nassau Coliseum. Pictured here (l-r) are Edel Exec. VP/GM David Leach; Dream Street's Frankie Galasso, Matt Balinger and Greg Raposo; Clear Channel Sr. VP/Programming and WHZ/NY PD Tom Poleman; Dream Street's Jesse McCartney and Chris Trousdale; and Edel's Maria Aronis.



SECOND CHANCE PROM

WJYY/Concord, NH's *Breakfast Jam* morning show hosts held "Kid Cruise and Sammie's Second Chance Prom" on June 29. It was a night for listeners to relive or, for some, experience for the first time their high school prom. 200 people showed up at the ballroom of the Holiday Inn and stepped back in time to dance the night away to DJ Jeff Fisher and a live performance by '80s singing sensation Tommy Page. Pictured (l-r) are hosts Kid Cruise and Sammie.



MEMORIES TO LAST A LIFETIME

Radio One CEO Alfred Liggins is presented with a Lifetime Achievement award backstage at R&R Convention 2001. Pictured here (l-r) are R&R CHR Editor Tony Novia, Columbia promo chief Charlie Walk, Liggins, Columbia rhythmic co-chief Lisa Ellis, indie kingpin Greg Lawley and Columbia rhythmic co-chief Andrea Forman.

July 20, 2001



America's Best Testing CHR/Pop Songs 12+ For The Week Ending 7/20/01.

| Artist Title (Label) | TW | LW | Familiarity | Burn | TD | Familiarity | Burn |
|---|------|------|-------------|------|------|-------------|------|
| LIFEHOUSE Hanging By A Moment(DreamWorks) | 3.99 | 4.07 | 95% | 33% | 4.02 | 96% | 34% |
| O-TOWN All Or Nothing(J) | 3.98 | 3.94 | 93% | 21% | 4.04 | 93% | 21% |
| EVE F/GWEN STEFANI Let Me Blow Ya Mind(Ruff Ryders/Interscope) | 3.90 | 3.86 | 88% | 17% | 3.95 | 87% | 16% |
| EVE 6 Here's To The Night(RCA) | 3.88 | 3.89 | 86% | 17% | 3.79 | 86% | 19% |
| JESSICA SIMPSON Irresistible(Columbia) | 3.85 | 3.89 | 96% | 22% | 3.78 | 96% | 25% |
| INCUBUS Drive(Immortal/Epic) | 3.84 | 3.83 | 83% | 20% | 3.81 | 87% | 22% |
| SUGAR RAY When It's Over(Lava/Atlantic) | 3.83 | 3.81 | 94% | 18% | 3.80 | 95% | 18% |
| TRAIN Drops Of Jupiter (Tell Me)(Columbia) | 3.79 | 3.80 | 92% | 28% | 3.77 | 94% | 29% |
| CHRISTINA AGUILERA/LIL' KIM/MYA/PINK Lady Marmalade(Interscope) | 3.79 | 3.76 | 99% | 49% | 3.85 | 100% | 48% |
| CITY HIGH What Would You Do?(Interscope) | 3.79 | 3.87 | 81% | 21% | 3.65 | 82% | 25% |
| AMERICAN HI-FI Flavor Of The Weak(Island/IDJMG) | 3.76 | 3.79 | 84% | 19% | 3.63 | 82% | 20% |
| BACKSTREET BOYS More Than That(Jive) | 3.75 | 3.81 | 94% | 26% | 3.90 | 95% | 21% |
| STAIN'D It's Been Awhile(Flip/Elektra/EEG) | 3.72 | 3.73 | 76% | 18% | 3.76 | 78% | 17% |
| LFO Every Other Time(J) | 3.71 | 3.74 | 62% | 8% | 3.58 | 62% | 11% |
| DREAM This Is Me(Bad Boy/Arista) | 3.70 | 3.79 | 92% | 28% | 3.61 | 93% | 29% |
| 'N SYNC Pop(Jive) | 3.69 | 3.77 | 96% | 26% | 3.66 | 96% | 27% |
| 3 DOORS DOWN Be Like That(Republic/Universal) | 3.67 | 3.71 | 49% | 6% | 3.70 | 51% | 6% |
| JANET Someone To Call My Lover(Virgin) | 3.66 | 3.61 | 83% | 18% | 3.68 | 83% | 18% |
| FUEL Bad Day(Epic) | 3.63 | - | 49% | 8% | 3.70 | 49% | 7% |
| UNCLE KRACKER Follow Me(Top Dog/Lava/Atlantic) | 3.58 | 3.63 | 97% | 47% | 3.67 | 97% | 45% |
| NELLY Ride Wit Me(Fo' Reel/Universal) | 3.58 | 3.64 | 96% | 47% | 3.59 | 95% | 47% |
| JANET All For You(Virgin) | 3.57 | 3.47 | 98% | 49% | 3.66 | 98% | 45% |
| WILLA FORD I Wanna Be Bad(Lava/Atlantic) | 3.54 | - | 72% | 15% | 3.44 | 72% | 17% |
| AEROSMITH Fly Away From Here(Columbia) | 3.50 | 3.49 | 78% | 17% | 3.58 | 81% | 15% |
| DAVE MATTHEWS BAND The Space Between(RCA) | 3.48 | 3.46 | 77% | 18% | 3.51 | 81% | 19% |
| DESTINY'S CHILD Bootylicious(Columbia) | 3.39 | 3.48 | 95% | 33% | 3.24 | 95% | 36% |
| MISSY ELLIOTT Get Ur Freak On(Goldmind/EastWest/EEG) | 3.33 | 3.30 | 83% | 30% | 3.38 | 80% | 28% |
| SHAGGY Angel(MCA) | 3.32 | 3.37 | 98% | 61% | 3.45 | 99% | 58% |
| JENNIFER LOPEZ Play(Epic) | 3.32 | 3.34 | 95% | 46% | 3.27 | 96% | 46% |
| NELLY FURTADO I'm Like A Bird(DreamWorks) | 3.20 | 3.24 | 98% | 59% | 3.19 | 98% | 63% |

Total sample size is 891 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Most Played Recurrents

- DIDO Thankyou (Arista)
- SHAGGY Angel (MCA)
- CRAZY TOWN Butterfly (Columbia)
- LENNY KRAVITZ Again (Virgin)
- MOBY F/GWEN STEFANI Southside (V2)
- JOE F/MYSTIKAL Stutter (Jive)
- AEROSMITH Jaded (Columbia)
- JA RULE F/LIL' MO AND VITA Put It On Me (Murder Inc./Def Jam/IDJMG)
- DREAM He Loves U Not (Bad Boy/Arista)
- K-CI & JOJO Crazy (MCA)
- MADONNA Music (Maverick/WB)
- SAMANTHA MUMBA Baby, Come Over (This Is...) (A&M/Interscope)
- JENNIFER LOPEZ Love Don't Cost A Thing (Epic)
- S CLUB 7 Never Had A Dream Come True (A&M/Interscope)
- MYA Case Of The Ex (Whatcha...) (University/Interscope)
- MADONNA Don't Tell Me (Maverick/WB)
- SOULDECISION Faded (MCA)
- SHAGGY It Wasn't Me (MCA)
- MATCHBOX TWENTY If You're Gone (Lava/Atlantic)
- 3 DOORS DOWN Kryptonite (Republic/Universal)

CHR/POP Going For Adds 7/24/01

- CHRISTINA MILIAN AM To PM (Def Soul/IDJMG)
- JIVE JONES Me, Myself And I (Jive)
- LEFT EYE The Block Party (Arista)
- PAULINA RUBIO Sexual Lover (Universal)
- STONE TEMPLE PILOTS Days Of The Week (Atlantic)

Listen now to these and other hot/new releases on Music Meeting, the industry's No. 1 online destination for new music. www.rrmusicmeeting.com



TAKE ME OUT FOR A BEER, MAN

New KIIS/Los Angeles PD John Ivey and R&R CHR Editor Tony Novia celebrate Ivey's new gig with a tall Guinness. Pictured (l-r) are: Tony Novia and John Ivey.

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

MARKET #1

WHTZ/New York
Clear Channel
(212) 239-3200
Potomac/Kelly/Bryant

12+ Cumc 3,389,800

PLAYS

| LTW | ARTIST/TITLE | GI (888) |
|-----|--|----------|
| 64 | 01 CITY HIGH/What Would You Do? | 136891 |
| 90 | 08 EVE FOWEN STEFANI/Let Me Blow Ya Mind | 132008 |
| 78 | 08 BLU CANTRELL/R'n'Em Up Style... | 132088 |
| 82 | 80 D-TOWN/W/4 Dr Hothing | 132088 |
| 84 | 84 AMERICAN HI-FI/Flavor Of The Week | 126094 |
| 57 | 84 MISSY ELLIOTT/Get Ur Freak On | 90064 |
| 57 | 80 INCUBUS/Drive | 90064 |
| 59 | 59 TRAIN/Drops Of Jupiter... | 88559 |
| 33 | 54 SUSAN RAY/When It's Over | 81054 |
| 43 | 54 DESTINY'S CHILD/Bodyicious | 81054 |
| 45 | 45 TAMIA/Stranger In My House | 87545 |
| 85 | 45 EVE 6/Here's To The Night | 86904 |
| 42 | 42 LIFHOUSE/Hanging By A Moment | 83042 |
| 54 | 41 JAY-Z/Black Album | 81541 |
| 41 | 41 112/Peaches & Cream | 81541 |
| 33 | 38 WLLA FORD/When It's Over | 57038 |
| 33 | 38 JESSICA SIMPSON/Vibrant | 55537 |
| 40 | 33 BACKSTREET BOYS/More Than That | 49533 |
| 31 | 31 JENIFER LOPEZ/In Real Life | 46531 |
| 35 | 31 SAMANTHA MUMBA/Body, Come Over... | 46531 |
| 30 | 30 SARINA PARIS/Look At Us | 45030 |
| 30 | 30 DEBORAH ODEN/My New Knew | 45030 |
| 27 | 27 STANHOPE BEN AWILE | 45030 |
| 23 | 23 AEROSMITH/Away From Here | 45030 |
| 24 | 24 JAY RULÉ/L.I.M.O., Pt.1 On Me | 40527 |
| 24 | 24 DAVE MATTHEWS BAND/The Space Between | 37525 |
| 4 | 25 WISEGUYS/Start The Commotion | 37525 |
| 15 | 15 FUEL/Bed Day | 31521 |
| 18 | 15 LFO/Every Other Time | 28519 |
| 25 | 19 MARIAN CAREY/Loveboy | 28519 |
| 18 | 18 CRAIG DADDY/Take It To Da House | 27018 |
| 12 | 18 ENYA/Only Time | 25537 |
| 12 | 15 MARY/Mary Jane | 22515 |
| 1 | 15 IAN VAN WAGEN/Castles In The Sky | 22514 |
| 12 | 14 BLINK-182/The Rock Show | 21014 |
| 14 | 14 PINK/Just Deep Inside | 21014 |
| 14 | 14 SAMANTHA MUMBA/Gotta Tell You | 21014 |
| 14 | 14 CHRISTINA AGUILERA/Come On Over... | 19113 |
| 13 | 13 N'SYNC/Pop | 19513 |

MARKET #2

KIIS/Los Angeles
Clear Channel
(818) 846-1027
Ivey/Steale

12+ Cumc 2,015,800

PLAYS

| LTW | ARTIST/TITLE | GI (888) |
|-----|---|----------|
| 75 | 75 JENIFER LOPEZ/In Real Life | 87580 |
| 74 | 74 Nelly/Ride W/4 Me | 86452 |
| 76 | 72 BACKSTREET BOYS/More Than That | 84658 |
| 78 | 78 AMERICAN HI-FI/Flavor Of The Week | 82680 |
| 71 | 65 AGUILERA/L.I.M.O., Lady Marmalade | 85370 |
| 44 | 44 SUGAR RAY/When It's Over | 39512 |
| 34 | 34 SAMANTHA MUMBA/Body, Come Over... | 37716 |
| 39 | 42 JANET/For You | 37716 |
| 35 | 41 N'SYNC/Pop | 36818 |
| 41 | 40 DAFT PUNK/One More Time | 35920 |
| 32 | 38 TRIN/03/03/Get It Up... | 34124 |
| 34 | 38 LIFHOUSE/Hanging By A Moment | 32328 |
| 35 | 38 JAY-Z/Black Album | 32328 |
| 32 | 35 D-TOWN/W/4 Dr Hothing | 31430 |
| 34 | 35 SHAGGY/Angel | 31430 |
| 33 | 35 Nelly/Furtado/In Like A Bird | 31430 |
| 33 | 34 JESSICA SIMPSON/Vibrant | 30532 |
| 33 | 34 BACKSTREET BOYS/More Than That | 30532 |
| 32 | 33 JAY-Z/Black Album | 29834 |
| 32 | 32 DREAM/This Is Me | 28738 |
| 27 | 28 JAY-Z/Black Album | 25328 |
| 36 | 29 AEROSMITH/Away From Here | 26042 |
| 28 | 28 EVE 6/Here's To The Night | 26042 |
| 25 | 28 CRAIG DADDY/Take It To Da House | 25144 |
| 28 | 28 JAY-Z/Black Album | 25144 |
| 9 | 25 CITY HIGH/What Would You Do? | 22450 |
| 17 | 24 DIDD/Thankyou | 21522 |
| 24 | 24 LIFHOUSE/Hanging By A Moment | 21522 |
| 7 | 22 LIL' ROMEO/My Baby | 19756 |
| 15 | 21 AT/Around The World... | 18858 |
| 18 | 20 DAVE MATTHEWS BAND/The Space Between | 17950 |
| 32 | 34 JENIFER LOPEZ/In Real Life | 17950 |
| 13 | 13 SONOUE/In Feels So Good | 14368 |
| 15 | 16 ALICE DEAN/Beat Off Alone | 14368 |
| 17 | 16 112/Peaches & Cream | 13470 |
| 21 | 14 LEMMY/KRAMPTON | 13470 |
| 9 | 15 SAMANTHA MUMBA/Gotta Tell You | 13470 |
| 9 | 15 N'SYNC/Pop | 13470 |
| 14 | 15 L2/Beautiful Day | 13470 |

MARKET #3

WKIE/Chicago
Big City
(312) 573-8400
Shibel/Lapp

12+ Cumc 453,900

PLAYS

| LTW | ARTIST/TITLE | GI (888) |
|-----|---|----------|
| 62 | 63 PLUME/Daddy | 6428 |
| 63 | 62 SAFRI DUBOZ/Song | 62116 |
| 63 | 62 KM SOZZO/Real Me | 6324 |
| 63 | 62 UNDERGROUND PROJECT/Summer Jam | 6324 |
| 65 | 59 GIBI D'AGOSTINI/Get Ur Freak On | 6018 |
| 59 | 59 ROCKWELL/What U Did 2 Me | 6018 |
| 41 | 57 FRAGMA/You Are Always | 5814 |
| 48 | 49 ALI DAMASS/Begin 2 Rise | 5100 |
| 48 | 48 PINK/Just Deep Inside | 4822 |
| 48 | 48 KM ENGLISH/Sampler 'And Jumpin' | 4822 |
| 48 | 48 DAFT PUNK/One More Time | 4822 |
| 29 | 43 TRIN/03/03/Get It Up... | 4386 |
| 45 | 42 SARINA PARIS/Look At Us | 4282 |
| 41 | 41 BACKSTREET BOYS/More Than That | 4182 |
| 43 | 41 VANESSA AMOROSI/Absolutely Everybody | 4182 |
| 43 | 41 JANET/Somewhere To Call | 4182 |
| 41 | 41 AURORA/Ordinary World | 4080 |
| 41 | 41 SUGAR RAY/When It's Over | 4080 |
| 30 | 35 D-DEVIL/Ride W/4 Me | 3570 |
| 27 | 31 MADISON AVENUE/Everything You Need | 3182 |
| 26 | 30 SUI/Only You | 3182 |
| 28 | 28 PINK/Just Deep Inside | 2244 |
| 12 | 22 PUSKA/You're The Worst... | 2754 |
| 28 | 28 DAFT PUNK/Digital Love | 2652 |
| 10 | 22 DA BUZZ/Do You Want Me | 2244 |
| 18 | 18 JAY-Z/Black Album | 2244 |
| 10 | 18 CELESTE/PRINCE/Unlove Your Secret | 1938 |
| 45 | 18 FRAGMA/Everytime You... | 1832 |
| 13 | 13 AT/Around The World... | 1832 |
| 12 | 12 NEW LIFE/CRISIS/Da Light | 1224 |
| 6 | 12 ATHENA CAGE/Hey Hey | 1224 |
| 11 | 11 THRU/LESERFS/Synthesista | 1122 |
| 11 | 11 JENIFER STEFANI/Remind Me | 1122 |
| 3 | 11 JANET/For You | 1122 |
| 11 | 11 TAMIA/Stranger In My House | 1020 |
| 29 | 10 JESSICA SIMPSON/Vibrant | 1020 |
| 10 | 10 PINK/Just Deep Inside | 1020 |
| 9 | 10 AT/Around The World... | 918 |
| 28 | 9 FATBOY SLM/Weapon Of Choice | 918 |
| 9 | 9 MADONNA/Don't Tell Me | 918 |

MARKET #4

WKSC/Chicago
Clear Channel
(312) 255-5100
Pallas/Rivers

12+ Cumc 630,700

PLAYS

| LTW | ARTIST/TITLE | GI (888) |
|-----|--|----------|
| 94 | 93 CITY HIGH/What Would You Do? | 23118 |
| 98 | 99 TRAIN/Drops Of Jupiter... | 22816 |
| 98 | 98 LIFHOUSE/Hanging By A Moment | 27322 |
| 96 | 96 D-TOWN/W/4 Dr Hothing | 27264 |
| 67 | 67 EVE FOWEN STEFANI/Let Me Blow Ya Mind | 20468 |
| 78 | 78 JESSICA SIMPSON/Vibrant | 19880 |
| 48 | 48 INCUBUS/Drive | 18744 |
| 99 | 81 UNCLE KRACKER/Follow Me | 17324 |
| 99 | 81 SUGAR RAY/When It's Over | 16758 |
| 33 | 33 Nelly/Furtado/In Like A Bird | 15052 |
| 30 | 31 DESTINY'S CHILD/Bodyicious | 11644 |
| 38 | 41 WLLA FORD/When It's Over | 11644 |
| 42 | 42 JAY-Z/Black Album | 11644 |
| 33 | 38 SAMANTHA MUMBA/Body, Come Over... | 10782 |
| 35 | 38 DREAM/This Is Me | 10782 |
| 34 | 38 MISSY ELLIOTT/Get Ur Freak On | 10782 |
| 42 | 42 AT/Around The World... | 10224 |
| 41 | 41 Nelly/Ride W/4 Me | 10224 |
| 31 | 31 JOE FAYRSTAL/Slutter | 10224 |
| 11 | 11 SOL/DECISION/Confide | 9940 |
| 34 | 34 SAMANTHA MUMBA/Gotta Tell You | 9940 |
| 33 | 33 JANET/Somewhere To Call | 9372 |
| 40 | 42 AGUILERA/L.I.M.O., Lady Marmalade | 9088 |
| 29 | 31 BACKSTREET BOYS/More Than That | 8804 |
| 31 | 31 PINK/Just Deep Inside | 8804 |
| 26 | 24 MANDY MOORE/In My Pocket | 6816 |
| 22 | 22 AEROSMITH/Away From Here | 6816 |
| 22 | 22 EVE 6/Here's To The Night | 6248 |
| 21 | 21 AMERICAN HI-FI/Flavor Of The Week | 5984 |
| 21 | 21 CRAZY TOWN/Butterfly | 5984 |
| 19 | 19 JENIFER STEFANI/Remind Me | 5984 |
| 19 | 19 LEMMY/KRAMPTON | 5386 |
| 18 | 18 UNCLE KRACKER/Follow Me (Part 1) | 5312 |
| 18 | 18 JAY-Z/Black Album | 5312 |
| 18 | 18 JENIFER LOPEZ/In Real Life | 4544 |
| 17 | 15 Nelly/E | 4260 |
| 14 | 14 112/Peaches & Cream | 3976 |

MARKET #5

KQZZ/San Francisco
Bonnieville
(415) 957-0657
Kostanz/Roy

12+ Cumc 781,900

PLAYS

| LTW | ARTIST/TITLE | GI (888) |
|-----|--|----------|
| 74 | 78 Nelly/Ride W/4 Me | 20228 |
| 82 | 73 AGUILERA/L.I.M.O., Lady Marmalade | 22116 |
| 69 | 65 UNCLE KRACKER/Follow Me | 18986 |
| 64 | 64 DESTINY'S CHILD/Bodyicious | 18986 |
| 84 | 84 N'SYNC/Pop | 18982 |
| 66 | 62 BACKSTREET BOYS/More Than That | 18786 |
| 57 | 57 BLU CANTRELL/R'n'Em Up Style... | 17874 |
| 50 | 50 EVE FOWEN STEFANI/Let Me Blow Ya Mind | 17274 |
| 58 | 58 JESSICA SIMPSON/Vibrant | 17274 |
| 57 | 57 SUGAR RAY/When It's Over | 17274 |
| 22 | 22 JON B/Don't Talk | 16866 |
| 68 | 62 JESSICA SIMPSON/Vibrant | 15756 |
| 49 | 49 LIFHOUSE/Hanging By A Moment | 15228 |
| 28 | 44 JIMMY/For You | 14544 |
| 44 | 44 112/Peaches & Cream | 13332 |
| 2 | 2 49 TOY/D | 13028 |
| 2 | 2 49 MATCHBOX TWENTY/Faded Season | 12628 |
| 2 | 2 49 LIFHOUSE/Hanging By A Moment | 11617 |
| 68 | 38 MARIAN CAREY/Loveboy | 11617 |
| 68 | 38 JENIFER LOPEZ/In Real Life | 11614 |
| 68 | 38 JENIFER LOPEZ/In Real Life | 11614 |
| 35 | 35 D-TOWN/W/4 Dr Hothing | 10606 |
| 34 | 34 JAGGED EDGE/Where's Your Mind | 10302 |
| 35 | 32 CRAZY TOWN/Butterfly | 9936 |
| 32 | 32 AEROSMITH/Away From Here | 9936 |
| 31 | 31 SMASH MOUTH/My All Believer | 9804 |
| 38 | 38 MISSY ELLIOTT/Get Ur Freak On | 9780 |
| 35 | 35 AMERICAN HI-FI/Flavor Of The Week | 8780 |
| 27 | 27 AEROSMITH/Away From Here | 8780 |
| 59 | 59 UNCLE KRACKER/Follow Me | 8780 |
| 24 | 24 YOUNGSTOWN/Sugar | 7272 |
| 29 | 29 SHAGGY/In Real Life | 6980 |
| 29 | 29 LFO/Every Other Time | 6980 |
| 29 | 29 JENIFER LOPEZ/In Real Life | 6980 |
| 29 | 29 LFO/Every Other Time | 6980 |
| 12 | 12 K-C & J/JUD/Crazy | 4518 |
| 12 | 12 JAY-Z/Black Album | 4518 |
| 12 | 12 JENIFER LOPEZ/In Real Life | 4518 |
| 15 | 15 ENYA/Only Time | 4542 |
| 13 | 14 JENIFER LOPEZ/In Real Life | 4246 |
| 9 | 13 DR. DRE/FIREM/Forget About Dre | 3939 |

MARKET #6

WIOQ/Philadelphia
Clear Channel
(610) 987-8700
Brigman/Newsome

12+ Cumc 978,500

PLAYS

| LTW | ARTIST/TITLE | GI (888) |
|-----|--|----------|
| 78 | 78 D-TOWN/W/4 Dr Hothing | 34788 |
| 84 | 84 EVE FOWEN STEFANI/Let Me Blow Ya Mind | 33988 |
| 84 | 84 CITY HIGH/What Would You Do? | 33004 |
| 43 | 43 JESSICA SIMPSON/Vibrant | 28088 |
| 43 | 43 STANHOPE BEN AWILE | 27928 |
| 43 | 43 Nelly/Ride W/4 Me | 21408 |
| 31 | 47 BLU CANTRELL/R'n'Em Up Style... | 21082 |
| 61 | 44 LIFHOUSE/Hanging By A Moment | 19624 |
| 48 | 48 BACKSTREET BOYS/More Than That | 18948 |
| 28 | 28 TRAIN/Drops Of Jupiter... | 18288 |
| 65 | 67 MISSY ELLIOTT/Get Ur Freak On | 16502 |
| 38 | 38 112/Peaches & Cream | 16056 |
| 34 | 34 DESTINY'S CHILD/Bodyicious | 15164 |
| 32 | 32 LIMP BIZKIT/My Way | 14718 |
| 25 | 25 SAMANTHA MUMBA/Body, Come Over... | 14272 |
| 31 | 31 JOE FAYRSTAL/Slutter | 13828 |
| 31 | 31 JENIFER LOPEZ/In Real Life | 13828 |
| 38 | 38 TAMIA/Stranger In My House | 12468 |
| 42 | 42 TRICK DADDY/Take It To Da House | 12468 |
| 20 | 20 AGUILERA/L.I.M.O., Lady Marmalade | 11596 |
| 31 | 31 JANET/For You | 9288 |
| 21 | 21 DAVE MATTHEWS BAND/The Space Between | 9108 |
| 33 | 31 JAY RULÉ/L.I.M.O., Pt.1 On Me | 9306 |
| 23 | 23 EVE 6/Here's To The Night | 8926 |
| 18 | 18 UNCLE KRACKER/Follow Me | 8926 |
| 18 | 18 JANET/Somewhere To Call | 8474 |
| 24 | 24 SUGAR RAY/When It's Over | 8474 |
| 20 | 19 LEWIS WOLFE/Start The Commotion | 8474 |
| 16 | 16 CREDIV/When It's Over | 7982 |
| 16 | 16 WLLA FORD/When It's Over | 7436 |
| 15 | 15 MELANIE C/It's A Party To You | 8244 |
| 16 | 14 D12/Purple Hills | 8660 |
| 14 | 14 LFO/Every Other Time | 8244 |
| 12 | 12 LFO/Every Other Time | 5708 |
| 13 | 13 AT/Around The World... | 5798 |
| 16 | 13 SHAGGY/In Real Life | 5798 |
| 12 | 12 FAITH HILL/There You'll Be | 5352 |
| 11 | 11 N'SYNC/Pop | 5352 |
| 1 | 1 USHER/Remember Me | 5352 |
| 11 | 11 N'SYNC/Pop | 4906 |

MARKET #7

KHKS/Dallas-Ft. Worth
Clear Channel
(214) 881-3400
Shannon/Morales

12+ Cumc 736,900

PLAYS

| LTW | ARTIST/TITLE | GI (888) |
|-----|--|----------|
| 98 | 98 D-TOWN/W/4 Dr Hothing | 26050 |
| 94 | 92 AGUILERA/L.I.M.O., Lady Marmalade | 23700 |
| 93 | 92 EVE FOWEN STEFANI/Let Me Blow Ya Mind | 23700 |
| 93 | 92 Nelly/Ride W/4 Me | 27850 |
| 83 | 72 Nelly/Furtado/In Like A Bird | 25200 |
| 85 | 72 Nelly/Furtado/In Like A Bird | 25200 |
| 81 | 72 UNCLE KRACKER/Follow Me | 24850 |
| 53 | 50 CITY HIGH/What Would You Do? | 17950 |
| 47 | 47 DARRUC/Sandstorm | 16450 |
| 27 | 28 JANET/Somewhere To Call | 14000 |
| 50 | 51 MISSY ELLIOTT/Get Ur Freak On | 13650 |
| 50 | 51 112/Peaches & Cream | 13300 |
| 47 | 47 TRICK DADDY/Take It To Da House | 12950 |
| 38 | 38 JANET/For You | 12950 |
| 38 | 38 JESSICA SIMPSON/Vibrant | 12950 |
| 22 | 22 BLU CANTRELL/R'n'Em Up Style... | 12250 |
| 34 | 34 WLLA FORD/When It's Over | 11900 |
| 34 | 34 JENIFER LOPEZ/In Real Life | 11900 |
| 31 | 31 PINK/Just Deep Inside | 10850 |
| 32 | 31 MADONNA/Don't Tell Me | 10150 |
| 28 | 28 MY/Case Of The Ex... | 10150 |
| 27 | 28 MARY/KRAMPTON | 9100 |
| 28 | 28 DESTINY'S CHILD/Bodyicious | 9100 |
| 26 | 26 N'SYNC/This I Promise You | 8750 |
| 30 | 30 MADONNA/Don't Tell Me | 8750 |
| 21 | 21 JENIFER LOPEZ/In Real Life | 8750 |
| 31 | 31 N'SYNC/Pop | 8050 |
| 21 | 21 CITY HIGH/What Would You Do? | 7350 |
| 40 | 20 JENIFER LOPEZ/In Real Life | 7000 |
| 16 | 16 CREDIV/When It's Over | 6200 |
| 11 | 16 DREAM/Here You're Real | 5800 |
| 14 | 15 TRAIN/Drops Of Jupiter... | 5250 |
| 14 | 14 LFO/Every Other Time | 4900 |
| 15 | 15 ENYA/Only Time | 4500 |
| 13 | 13 MARIAN CAREY/Loveboy | 4500 |
| 14 | 13 PINK/Just Deep Inside | 4500 |
| 13 | 13 N'SYNC/Pop | 4500 |
| 14 | 13 JAY-Z/Pop | 4500 |
| 12 | 12 TONI BRAXTON/Here I Am | 3850 |

MARKET #8

KRSV/Dallas-Ft. Worth
Infinity
(214) 830-3011
Cool/Vandena

12+ Cumc 494,000

PLAYS

| LTW | ARTIST/TITLE | GI (888) |
|-----|--|----------|
| 51 | 59 112/Peaches & Cream | 29948 |
| 51 | 59 JAY-Z/Black Album | 29948 |
| 38 | 38 CITY HIGH/What Would You Do? | 32088 |
| 98 | 98 EVE FOWEN STEFANI/Let Me Blow Ya Mind | 22818 |
| 89 | 88 OB/FRESH FRENCH/Coconut Juice | 37088 |
| 41 | 41 N'SYNC/Pop | 17448 |
| 46 | 46 BLU CANTRELL/R'n'Em Up Style... | 19000 |
| 52 | 52 N'SYNC/Pop | 13000 |
| 54 | 54 DARRUC/Sandstorm | 10178 |
| 48 | 48 LIMP BIZKIT/My Way | 10178 |
| 42 | 42 JAY RULÉ/L.I.M.O., Pt.1 On Me | 9648 |
| 42 | 42 USHER/Remember Me | 9648 |
| 48 | 48 AGUILERA/L.I.M.O., Lady Marmalade | 9108 |
| 28 | 28 JESSICA SIMPSON/Vibrant | 8708 |
| 28 | 28 D12/Purple Hills | 8708 |
| 45 | 45 JAGGED EDGE/Promiscue | 8164 |

CHR/Pop Playlists

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

MARKET #11

WWW/Atlanta

Clear Channel
(404) 266-0397
Philipp/McL/Ed/Land
12+ Cum 531,600



PLAYS

| LTW | RTW | ARTIST/TITLE | GI (0000) |
|-----|-----|---------------------------------------|-----------|
| 94 | 82 | AGUILERA/LIL' KIM...Lady Marmalade | 0 |
| 84 | 82 | EVE FOWEN STEFFAN/Let Me Blow Ya Mind | 0 |
| 89 | 82 | EVE FOWEN STEFFAN/Let Me Blow Ya Mind | 0 |
| 87 | 89 | JANET/For You | 0 |
| 64 | 78 | DESTINY'S CHILD/Bodyicious | 0 |
| 68 | 69 | NSYNC/Pop | 0 |
| 55 | 60 | MADONNA/Don't Call Me Baby | 0 |
| 51 | 39 | NSYNC/Pop | 0 |
| 53 | 80 | T-O-W-N-A-I/Nothing | 0 |
| 83 | 57 | UNICE KRACKER/Follow Me | 0 |
| 52 | 56 | SARINA PARIS/Look At Us | 0 |
| 54 | 54 | TRICK DADDY/Take It To Da House | 0 |
| 46 | 48 | DARUDE/Sandstorm | 0 |
| 44 | 44 | 112/Peaches & Cream | 0 |
| 39 | 44 | JAGGED EDGE/Premiere | 0 |
| 38 | 39 | DD/D/Thankyou | 0 |
| 43 | 38 | JANET/Someone To Call... | 0 |
| 47 | 37 | LIFFHOUSE/Hanging By A Moment | 0 |
| 37 | 37 | TRAM/Drops Of Juggles... | 0 |
| 34 | 34 | BLU CANTRELL/It's Em Up Style... | 0 |
| 26 | 32 | JARULE/LIL' MO...Put It On Me | 0 |
| 35 | 31 | DESTINY'S CHILD/Bodyicious | 0 |
| 29 | 29 | D12/Purple Hills | 0 |
| 28 | 28 | STANIM'S Been Awhile | 0 |
| 26 | 26 | NSYNC/Pop | 0 |
| 25 | 25 | SHAGGY/Angel | 0 |
| 24 | 24 | JENNIFER LOPEZ/Love Don't Cost... | 0 |
| 25 | 25 | SHAGGY/Wannabe | 0 |
| 22 | 22 | JAGGED EDGE/When The Party At | 0 |
| 10 | 23 | JENNIFER LOPEZ/It's Real | 0 |
| 23 | 23 | MADONNA/Don't Call Me Baby | 0 |
| 22 | 22 | MYA/Case Of The Ex... | 0 |
| 20 | 20 | EVE FOWEN STEFFAN/Let Me Blow Ya Mind | 0 |
| 16 | 20 | LENNY KRAMITZ/Again | 0 |
| 20 | 20 | SAMANTHA MUMBA/Body, Come Over... | 0 |
| 19 | 19 | TONI BRAXTON/Don't Get Me Starting | 0 |
| 19 | 19 | JANET/For You | 0 |
| 19 | 19 | MADONNA/Alucida | 0 |
| 18 | 18 | ALLY/Anybody's Feels So Good | 0 |
| 18 | 18 | SONIQUE/R.I. Feels So Good | 0 |
| 16 | 17 | DREAM/He Loves U Not | 0 |

MARKET #12

WHYY/Miami

Clear Channel
(305) 862-2000
Lorenson/Pickitt
12+ Cum 531,600



PLAYS

| LTW | RTW | ARTIST/TITLE | GI (0000) |
|-----|-----|---------------------------------------|-----------|
| 81 | 81 | AGUILERA/LIL' KIM...Lady Marmalade | 18564 |
| 73 | 77 | SUGAR RAY/When It's Over | 17954 |
| 77 | 77 | JESSICA SIMPSON/Wannabe | 17754 |
| 76 | 72 | JESSICA SIMPSON/Wannabe | 16864 |
| 71 | 71 | NELLY/FURTDADDY/It's A Bird | 16614 |
| 74 | 78 | UNICE KRACKER/Follow Me | 16390 |
| 74 | 69 | LIFFHOUSE/Hanging By A Moment | 16146 |
| 68 | 68 | NSYNC/Pop | 11222 |
| 45 | 45 | EVE FOWEN STEFFAN/Let Me Blow Ya Mind | 10530 |
| 45 | 41 | JANET/Someone To Call... | 9594 |
| 39 | 39 | BLU CANTRELL/It's Em Up Style... | 9126 |
| 50 | 39 | DESTINY'S CHILD/Bodyicious | 9126 |
| 42 | 37 | T-O-W-N-A-I/Nothing | 8658 |
| 44 | 35 | SADE/By Your Side | 8190 |
| 24 | 34 | MADONNA/Whore's Feel... | 7956 |
| 48 | 34 | INCLUBS/Drive | 7652 |
| 26 | 31 | JANET/For You | 6552 |
| 25 | 27 | CITY HIGH/What Would You Do? | 6318 |
| 21 | 26 | JENNIFER LOPEZ/It's Real | 6064 |
| 15 | 25 | LIFFHOUSE/Hanging By A Moment | 5850 |
| 2 | 25 | 112/Peaches & Cream | 5810 |
| 42 | 25 | IAN MURRAY/Da...Castles In The Sky | 5850 |
| 24 | 24 | MISSY ELLIOTT/Get U Frak On | 5616 |
| 21 | 24 | NSYNC/Pop | 4814 |
| 31 | 24 | NELLY/Ride Wit Me | 5616 |
| 25 | 23 | CHAZZ TOWN/Butterfly | 5382 |
| 23 | 24 | ALICE DEE/Jarvis' Better Off Alone | 5148 |
| 9 | 22 | JENNIFER LOPEZ/It's Real | 4914 |
| 17 | 21 | SMASH MOUTH/It's A Believer | 4914 |
| 20 | 20 | 3 DOORS DOWN/Wagon Ride | 4680 |
| 20 | 20 | EVE FOWEN STEFFAN/Let Me Blow Ya Mind | 4680 |
| 20 | 20 | MATCHBOX 20/It's Not You're Gone | 4680 |
| 22 | 20 | AEROSMITH/Just | 4680 |
| 20 | 20 | LENNY KRAMITZ/Again | 4680 |
| 14 | 19 | BACKSTREET BOYS/More Than That | 4212 |
| 14 | 19 | CRAYZ TOWN/Butterfly | 4212 |
| 10 | 18 | CRED/With Arms Wide Open | 3978 |
| 17 | 17 | GIORGIO ARMANI/It's With You | 3978 |
| 18 | 17 | BLK & BLUE/It's The Small Things | 3744 |
| 25 | 16 | SAMANTHA MUMBA/Gotta Tell You | 3744 |

MARKET #14

KBSZ/Seattle-Tacoma

Clear Channel
(206) 825-1061
Lorenson/Pickitt
12+ Cum 419,480



PLAYS

| LTW | RTW | ARTIST/TITLE | GI (0000) |
|-----|-----|---------------------------------------|-----------|
| 76 | 77 | AGUILERA/LIL' KIM...Lady Marmalade | 12782 |
| 69 | 78 | AMERICAN HI-FI/Favor Of The Week | 12616 |
| 55 | 74 | DAVE MATTHEWS BAND/The Space Between | 12284 |
| 75 | 72 | NELLY/FURTDADDY/It's A Bird | 11952 |
| 70 | 72 | LIFFHOUSE/Hanging By A Moment | 11952 |
| 45 | 63 | CITY HIGH/What Would You Do? | 10458 |
| 45 | 60 | STANIM'S Been Awhile | 10458 |
| 45 | 58 | CRAG DAVID/It's In Me | 8054 |
| 56 | 53 | EVE FOWEN STEFFAN/Let Me Blow Ya Mind | 8790 |
| 46 | 50 | LIFFHOUSE/Hanging By A Moment | 8790 |
| 47 | 47 | EVE FOWEN STEFFAN/Let Me Blow Ya Mind | 7952 |
| 43 | 45 | BLK & BLUE/It's The Small Things | 7138 |
| 45 | 43 | JANET/Someone To Call... | 7138 |
| 46 | 43 | SARINA PARIS/Look At Us | 7138 |
| 41 | 42 | NELLY/Ride Wit Me | 6972 |
| 52 | 41 | UNICE KRACKER/Follow Me | 6540 |
| 44 | 40 | JANET/For You | 6540 |
| 38 | 38 | JENNIFER LOPEZ/It's Real | 6040 |
| 41 | 38 | NSYNC/Pop | 5976 |
| 35 | 38 | SUGAR RAY/When It's Over | 5810 |
| 32 | 35 | 112/Peaches & Cream | 5810 |
| 20 | 33 | BLU CANTRELL/It's Em Up Style... | 5476 |
| 31 | 33 | DESTINY'S CHILD/Bodyicious | 5148 |
| 16 | 28 | WESGUY'S Start The Commotion | 4316 |
| 24 | 26 | ATC/Around The World... | 4316 |
| 23 | 23 | WILLA FORDI/Wanna Be Bad | 3816 |
| 22 | 22 | SHAGGY/Wannabe | 3652 |
| 22 | 22 | DREAM/He Loves U Not | 3652 |
| 22 | 22 | GIORGIO ARMANI/It's With You | 3486 |
| 19 | 21 | MICHELLE BRANCH/Everywhere | 3486 |
| 26 | 21 | CRAYZ TOWN/Butterfly | 3486 |
| 18 | 21 | 3 DOORS DOWN/Wagon Ride | 3154 |
| 18 | 20 | JENNIFER LOPEZ/Love Don't Cost... | 2962 |
| 18 | 17 | MISSY ELLIOTT/Get U Frak On | 2822 |
| 20 | 17 | R.I. Feels So Good | 2822 |

MARKET #15

KZZP/Phoenix

Clear Channel
(602) 278-5707
Lorenson/Pickitt
12+ Cum 382,500



PLAYS

| LTW | RTW | ARTIST/TITLE | GI (0000) |
|-----|-----|---------------------------------------|-----------|
| 78 | 68 | CITY HIGH/What Would You Do? | 8080 |
| 78 | 68 | EVE FOWEN STEFFAN/Let Me Blow Ya Mind | 7575 |
| 51 | 72 | 112/Peaches & Cream | 7272 |
| 63 | 67 | NELLY/Ride Wit Me | 6767 |
| 65 | 65 | JESSICA SIMPSON/Wannabe | 6565 |
| 51 | 62 | DESTINY'S CHILD/Bodyicious | 6262 |
| 55 | 55 | NELLY/Ride Wit Me | 4545 |
| 54 | 54 | LIFFHOUSE/Hanging By A Moment | 4545 |
| 48 | 48 | GIGI D'AGOSTINO/It's Real | 4848 |
| 44 | 48 | JENNIFER LOPEZ/It's Real | 4848 |
| 44 | 44 | JANET/Someone To Call... | 4545 |
| 44 | 44 | MISSY ELLIOTT/Get U Frak On | 4444 |
| 43 | 43 | TR. LUNATIC/Sandstorm | 4343 |
| 39 | 41 | JANET/For You | 4141 |
| 39 | 39 | JAGGED EDGE/When The Party At | 3939 |
| 37 | 38 | NELLY/Ride Wit Me | 3838 |
| 37 | 36 | JOE FAYSTIKAL/Slut | 3636 |
| 28 | 35 | NSYNC/Pop | 3535 |
| 16 | 34 | BLU CANTRELL/It's Em Up Style... | 3434 |
| 42 | 33 | NELLY/Ride Wit Me | 3333 |
| 33 | 33 | OLIVIA/Bliss | 3333 |
| 22 | 33 | LIL' HOME/Only Baby | 3333 |
| 22 | 32 | JAGGED EDGE/When The Party At | 3232 |
| 17 | 29 | NSYNC/Pop | 2929 |
| 17 | 27 | AGUILERA/LIL' KIM...Lady Marmalade | 2727 |
| 20 | 25 | TOYAH/Do | 2525 |
| 14 | 24 | SISQO/Don't Stop | 2424 |
| 15 | 21 | CRAYZ TOWN/Butterfly | 2424 |
| 12 | 22 | UNICE KRACKER/Follow Me | 2222 |
| 22 | 22 | MARAH CAREY/Loveboy | 2222 |
| 11 | 18 | NELLY/Ride Wit Me | 1818 |
| 18 | 18 | D12/Purple Hills | 1818 |
| 17 | 17 | ATC/Around The World... | 1717 |
| 16 | 17 | JENNIFER KRAMITZ/Again | 1717 |
| 16 | 17 | JENNIFER KRAMITZ/Again | 1717 |
| 17 | 17 | K-C & JUDY/Case Of The Ex... | 1717 |
| 15 | 17 | LIFFHOUSE/Hanging By A Moment | 1515 |
| 15 | 14 | LUDACRIS/What's Your Fantasy | 1414 |
| 15 | 14 | EVE FOWEN STEFFAN/Let Me Blow Ya Mind | 1414 |
| 12 | 14 | JARULE/LIL' MO...Put It On Me | 1313 |

MARKET #16

KHTS/San Diego

Clear Channel
(619) 292-2000
Lorenson/Pickitt
12+ Cum 444,200



PLAYS

| LTW | RTW | ARTIST/TITLE | GI (0000) |
|-----|-----|---------------------------------------|-----------|
| 65 | 82 | TYRESSE/Like Them Girls | 14188 |
| 87 | 81 | NELLY/Ride Wit Me | 14013 |
| 87 | 81 | JESSICA SIMPSON/Wannabe | 14013 |
| 67 | 83 | NSYNC/Pop | 10959 |
| 60 | 81 | CITY HIGH/What Would You Do? | 10553 |
| 52 | 80 | DESTINY'S CHILD/Bodyicious | 10380 |
| 35 | 34 | SAMANTHA MUMBA/Body, Come Over... | 8823 |
| 17 | 50 | JANET/For You | 8650 |
| 63 | 48 | BLU CANTRELL/It's Em Up Style... | 8304 |
| 37 | 41 | 112/Peaches & Cream | 7093 |
| 60 | 38 | SAMANTHA MUMBA/Body, Come Over... | 6441 |
| 47 | 37 | JENNIFER KRAMITZ/Again | 6228 |
| 36 | 35 | TRICK DADDY/Take It To Da House | 6055 |
| 35 | 34 | EVE FOWEN STEFFAN/Let Me Blow Ya Mind | 5582 |
| 56 | 32 | AGUILERA/LIL' MO...Put It On Me | 5536 |
| 49 | 28 | T-O-W-N-A-I/Nothing | 5017 |
| 31 | 28 | JENNIFER LOPEZ/It's Real | 4844 |
| 18 | 27 | TOYAH/Do | 4582 |
| 33 | 27 | LIFFHOUSE/Hanging By A Moment | 4198 |
| 23 | 25 | SUGAR RAY/When It's Over | 4325 |
| 18 | 25 | JENNIFER LOPEZ/It's Real | 4325 |
| 25 | 24 | EVE FOWEN STEFFAN/Let Me Blow Ya Mind | 4152 |
| 20 | 22 | MISSY ELLIOTT/Get U Frak On | 3806 |
| 20 | 22 | MYA/Free | 3806 |
| 15 | 21 | 21/21/21 | 3806 |
| 15 | 21 | NELLY/Ride Wit Me | 3806 |
| 22 | 20 | DESTINY'S CHILD/Bodyicious | 3490 |
| 17 | 20 | CARLY SIMON/You're So Vain... | 3490 |
| 14 | 19 | JESSICA SIMPSON/Wannabe (Part 1) | 3287 |
| 19 | 19 | BLU CANTRELL/It's Em Up Style... | 3287 |
| 17 | 19 | USHER/Remind Me | 3287 |
| 16 | 17 | LIL' HOME/Only Baby | 3114 |
| 16 | 17 | JESSICA SIMPSON/Wannabe | 2911 |
| 17 | 17 | AMERICAN HI-FI/Favor Of The Week | 2941 |
| 19 | 17 | HOLLY/Perfect Day | 2941 |
| 18 | 16 | LIL' HOME/Only Baby | 2788 |
| 18 | 16 | EVE FOWEN STEFFAN/Let Me Blow Ya Mind | 2788 |
| 12 | 16 | DANTE THOMAS/FRAPS/Miss California | 2788 |

MARKET #17

KDWB/Minneapolis

Clear Channel
(612) 340-9000
Morris/Moran
12+ Cum 537,900



PLAYS

| LTW | RTW | ARTIST/TITLE | GI (0000) |
|-----|-----|---------------------------------------|-----------|
| 72 | 85 | T-O-W-N-A-I/Nothing | 23306 |
| 85 | 82 | EVE FOWEN STEFFAN/Let Me Blow Ya Mind | 22035 |
| 76 | 77 | LIFFHOUSE/Hanging By A Moment | 21291 |
| 60 | 72 | AMERICAN HI-FI/Favor Of The Week | 19566 |
| 45 | 61 | JESSICA SIMPSON/Wannabe | 18261 |
| 84 | 81 | AGUILERA/LIL' KIM...Lady Marmalade | 16653 |
| 55 | 85 | 112/Peaches & Cream | 16515 |
| 54 | 85 | CITY HIGH/What Would You Do? | 16515 |
| 54 | 84 | MISSY ELLIOTT/Get U Frak On | 14372 |
| 49 | 49 | DESTINY'S CHILD/Bodyicious | 13747 |
| 49 | 49 | INCLUBS/Drive | 13104 |
| 44 | 48 | TRAM/Drops Of Juggles... | 11729 |
| 36 | 42 | BLU CANTRELL/It's Em Up Style... | 11466 |
| 29 | 40 | JAGGED EDGE/When The Party At | 10920 |
| 34 | 40 | EVE FOWEN STEFFAN/Let Me Blow Ya Mind | 9282 |
| 34 | 40 | JANET/Someone To Call... | 9282 |
| 36 | 32 | TYRESSE/Like Them Girls | 8736 |
| 30 | 31 | SUGAR RAY/When It's Over | 8463 |
| 31 | 31 | NSYNC/Pop | 8190 |
| 19 | 27 | SWOP DOGG/Let It Be | 7371 |
| 39 | 27 | SHAGGY/Freely Girl | 7371 |
| 21 | 27 | STANIM'S Been Awhile | 7371 |
| 16 | 22 | NELLY/Ride Wit Me | 6929 |
| 18 | 22 | D12/Purple Hills | 6906 |
| 33 | 21 | MARAH CAREY/Loveboy | 5733 |
| 28 | 20 | SQUEL/Don't Get Me Starting | 5480 |
| 28 | 20 | TRICK DADDY/Take It To Da House | 5167 |
| 28 | 19 | USHER/Remind Me | 5167 |
| 16 | 18 | CHRISTINA AGUILERA/Come On Over... | 4914 |
| 17 | 18 | JOE FAYSTIKAL/Slut | 4641 |
| 25 | 17 | LIFFHOUSE/Hanging By A Moment | 4641 |
| 14 | 18 | CRAG DAVID/It's In Me | 4368 |
| 15 | 17 | EVE FOWEN STEFFAN/Let Me Blow Ya Mind | 4096 |
| 14 | 17 | DREAM/He Loves U Not | 3822 |
| 13 | 17 | NSYNC/Pop | 3576 |
| 18 | 12 | DD/D/Thankyou | 3249 |
| 13 | 12 | SHAGGY/Angel | 3249 |

MARKET #18

WBLI/Nassau-Suffolk

Clear Channel
(516) 692-9254
Rico/Livino
12+ Cum 494,900



PLAYS

| LTW | RTW | ARTIST/TITLE | GI (0000) |
|-----|-----|---------------------------------------|-----------|
| 92 | 92 | TRAM/Drops Of Juggles... | 17388 |
| 71 | 90 | DESTINY'S CHILD/Bodyicious | 17010 |
| 87 | 84 | LEWIS WURDUST/Outrage | 15876 |
| 65 | 71 | EVE FOWEN STEFFAN/Let Me Blow Ya Mind | 15687 |
| 55 | 71 | CITY HIGH/What Would You Do? | 13419 |
| 90 | 59 | NELLY/Ride Wit Me | 11151 |
| 52 | 52 | EVE FOWEN STEFFAN/Let Me Blow Ya Mind | 9628 |
| 41 | 48 | STANIM'S Been Awhile | 9450 |
| 41 | 48 | DESTINY'S CHILD/Bodyicious | 9316 |
| 40 | 42 | BLU CANTRELL/It's Em Up Style... | 7938 |
| 40 | 42 | LIFFHOUSE/Hanging By A Moment | 7938 |
| 41 | 40 | T-O-W-N-A-I/Nothing | 7749 |
| 39 | 40 | NELLY/FURTDADDY/It's A Bird | 7182 |
| 43 | 38 | SUGAR RAY/When It's Over | 7182 |
| 38 | 38 | AMERICAN HI-FI/Favor Of The Week | 6904 |
| 30 | 31 | AMASTAG/It's Outta Love | 5858 |
| 32 | 30 | KACI/Paradise | 5796 |
| 26 | 26 | JANET/Someone To Call... | 4914 |
| 31 | 26 | JANET/Someone To Call... | 4914 |
| 15 | 26 | WILLA FORDI/Wanna Be Bad | 4725 |
| 22 | 22 | 112/Peaches & Cream | 4158 |
| 22 | 22 | SONIQUE/R.I. Feels So Good | 4158 |
| 22 | 22 | AGUILERA/LIL' KIM...Lady Marmalade | 3969 |
| 22 | 21 | MADONNA/Alucida | 3969 |
| 21 | 21 | TRICK DADDY/Take It To Da House | 3780 |
| 19 | 20 | NSYNC/Pop | 3780 |
| 20 | 20 | AMBER/Seussal (I Do Di) | 3780 |
| 10 | 19 | JENNIFER LOPEZ/Love Don't Cost... | 3591 |
| 12 | 19 | AGUILERA/LIL' KIM...Lady Marmalade | 3402 |
| 16 | 18 | MISSY ELLIOTT/Get U Frak On | 3402 |
| 17 | 17 | DESTINY'S CHILD/Independent Women... | 3213 |
| 17 | 17 | DESTINY'S CHILD/Jumpin' Jumpin' | 3213 |
| 17 | 17 | DAVE MATTHEWS BAND/The Space Between | 3213 |
| 11 | 17 | JELLESTON/Alone (Part 1) | 3213 |
| 11 | 17 | LIFFHOUSE/Hanging By A Moment | 3213 |
| 11 | 17 | DANTE THOMAS/FRAPS/Miss California | 3213 |
| 14 | 16 | JARULE/LIL' MO...Put It On Me | 3024 |

MARKET #19

KSLZ/St. Louis

Clear Channel
(314) 692-5100
Whelan/Boomer
12+ Cum 356

R&R CHR/Rhythmic Top 50

July 20, 2001

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | GROSS IMPRESSIONS (00) | WEEKS ON CHART | TOTAL STATIONS ADDED |
|-----------|-----------|--|-------------|-----------|------------------------|----------------|----------------------|
| 1 | 1 | 112 Peaches & Cream (<i>Bad Boy/Arista</i>) | 4728 | -72 | 702937 | 16 | 69/0 |
| 2 | 2 | EVE F/GWEN STEFANI Let Me Blow Ya Mind (<i>Ruff Ryders/Interscope</i>) | 3835 | -164 | 559588 | 16 | 68/0 |
| 4 | 3 | JAGGED EDGE Where The Party At (<i>So So Def/Columbia</i>) | 3523 | +291 | 547268 | 10 | 66/0 |
| 5 | 4 | USHER U Remind Me (<i>LaFace/Arista</i>) | 3422 | +215 | 546449 | 8 | 70/2 |
| 3 | 5 | MISSY ELLIOTT Get Ur Freak On (<i>Gold Mind/EastWest/EEG</i>) | 3132 | -134 | 441344 | 20 | 66/1 |
| 7 | 6 | D12 Purple Hills (<i>Shady/Interscope</i>) | 2902 | +126 | 340917 | 8 | 64/1 |
| 6 | 7 | LIL' MO Superwoman (<i>Gold Mind/EastWest/EEG</i>) | 2815 | +34 | 427916 | 12 | 67/0 |
| 9 | 8 | JENNIFER LOPEZ I'm Real (<i>Epic</i>) | 2801 | +434 | 421291 | 4 | 68/3 |
| 8 | 9 | CITY HIGH What Would You Do? (<i>Interscope</i>) | 2411 | -254 | 300275 | 16 | 54/1 |
| 10 | 10 | DESTINY'S CHILD Bootylicious (<i>Columbia</i>) | 2110 | -104 | 311971 | 10 | 57/1 |
| 11 | 11 | RAY-J Wait A Minute (<i>Atlantic</i>) | 2042 | -17 | 352556 | 9 | 62/1 |
| 13 | 12 | TOYA I Do (<i>Arista</i>) | 1999 | -3 | 185355 | 15 | 49/0 |
| 15 | 13 | BLU CANTRELL Hit 'Em Up Style (Oops!) (<i>Arista</i>) | 1965 | +183 | 304641 | 12 | 58/4 |
| 22 | 14 | MISSY ELLIOTT One Minute Man (<i>Gold Mind/EastWest/EEG</i>) | 1875 | +411 | 318636 | 6 | 64/7 |
| 30 | 15 | ALICIA KEYS Fallin' (<i>J</i>) | 1821 | +776 | 308767 | 4 | 53/13 |
| 12 | 16 | R. KELLY Fiesta (<i>Jive</i>) | 1629 | -430 | 304013 | 18 | 58/0 |
| 18 | 17 | CRAIG DAVID Fill Me In (<i>Wildside/Atlantic</i>) | 1627 | +80 | 182661 | 8 | 53/1 |
| 14 | 18 | AGUILERA/LIL' KIM/MYA/PINK Lady Marmalade (<i>Interscope</i>) | 1572 | -424 | 175125 | 15 | 48/0 |
| 31 | 19 | LUDACRIS Area Codes (<i>Murder Inc./Def Jam/IDJMG</i>) | 1571 | +537 | 246833 | 4 | 63/6 |
| 20 | 20 | JANET Someone To Call My Lover (<i>Virgin</i>) | 1533 | +18 | 190299 | 6 | 53/0 |
| 21 | 21 | ERICK SERMON Music (<i>Interscope</i>) | 1421 | -77 | 261388 | 8 | 50/0 |
| 16 | 22 | LIL' ROMEO My Baby (<i>Soulja/Priority</i>) | 1412 | -280 | 182860 | 13 | 51/0 |
| 17 | 23 | TYRESE I Like Them Girls (<i>RCA</i>) | 1401 | -254 | 202076 | 17 | 52/0 |
| 24 | 24 | JESSICA SIMPSON Irresistible (<i>Columbia</i>) | 1256 | -62 | 120222 | 12 | 37/0 |
| 27 | 25 | JUVENILE Set It Off (<i>Cash Money/Universal</i>) | 1248 | +125 | 132435 | 5 | 50/3 |
| 25 | 26 | ST. LUNATICS Midwest Swing (<i>Fo' Reel/Universal</i>) | 1173 | -93 | 129306 | 13 | 49/0 |
| 23 | 27 | MARIAH CAREY Loverboy (<i>Virgin</i>) | 1165 | -197 | 150182 | 6 | 55/0 |
| 26 | 28 | JA RULE I Cry (<i>Murder Inc./Def Jam/IDJMG</i>) | 918 | -259 | 132093 | 12 | 41/0 |
| 32 | 29 | 2PAC Until The End Of Time (<i>Amaru/Death Row/Interscope</i>) | 834 | -66 | 118162 | 18 | 32/0 |
| 38 | 30 | VIOLATOR F/BUSTA RHYMES What It Is (<i>Violator/Loud/Columbia</i>) | 818 | +94 | 166017 | 5 | 37/3 |
| 28 | 31 | 3LW Playas Gon' Play (<i>Epic</i>) | 789 | -271 | 69954 | 13 | 38/0 |
| 34 | 32 | SNOOP DOGG F/TYRESE & MR. TAN Just A Baby Boy (<i>Universal</i>) | 784 | -12 | 134132 | 8 | 36/0 |
| 33 | 33 | AALIYAH We Need A Resolution (<i>BlackGround</i>) | 745 | -121 | 149292 | 11 | 31/0 |
| 43 | 34 | TRICK DADDY I'm A Thug (<i>Slip 'N Slide/Atlantic</i>) | 705 | +131 | 96704 | 3 | 32/2 |
| 42 | 35 | NIVEA Don't Mess With The Radio (<i>Jive</i>) | 701 | +117 | 45882 | 2 | 45/4 |
| 40 | 36 | SISQO Dance For Me (<i>Dragon/Def Soul/IDJMG</i>) | 686 | +17 | 68845 | 3 | 49/2 |
| 35 | 37 | KURUPT F/BLAQUE It's Over (<i>Antra/Artemis</i>) | 675 | -91 | 81115 | 4 | 40/3 |
| 36 | 38 | JANET All For You (<i>Virgin</i>) | 639 | -108 | 92000 | 20 | 42/0 |
| 41 | 39 | LIL' JON & THE EASTSIDE BOYZ Bia Bia (<i>TVT</i>) | 635 | +31 | 88003 | 8 | 26/2 |
| Debut | 40 | JAY-Z Izzo (H.O.V.A.) (<i>Roc-A-Fella/IDJMG</i>) | 635 | +471 | 194328 | 1 | 5/5 |
| 37 | 41 | 'N SYNC Pop (<i>Jive</i>) | 570 | -166 | 51566 | 9 | 21/0 |
| Debut | 42 | ISLEY BROTHERS F/RONALD ISLEY Contagious (<i>DreamWorks</i>) | 565 | +256 | 85624 | 1 | 35/12 |
| 47 | 43 | ATHENA CAGE Hey Hey (<i>Priority</i>) | 552 | +44 | 55460 | 4 | 37/1 |
| 50 | 44 | P. DIDDY & THE FAMILY Bad Boys For Life (<i>Bad Boy/Arista</i>) | 539 | +115 | 161754 | 2 | 44/11 |
| 45 | 45 | GIGI D'AGOSTINO I'll Fly With You (<i>Arista</i>) | 521 | -37 | 113402 | 7 | 15/0 |
| 48 | 46 | JAHEIM Just In Case (<i>Divine Mill/WB</i>) | 493 | +40 | 92222 | 5 | 23/2 |
| 49 | 47 | FAITH EVANS F/CARL THOMAS Can't Believe (<i>Bad Boy/Arista</i>) | 480 | +55 | 124162 | 5 | 11/0 |
| 46 | 48 | SUNSHINE ANDERSON Heard It All Before (<i>Soulife/Atlantic</i>) | 479 | -63 | 70583 | 19 | 29/0 |
| 44 | 49 | DESTINY'S CHILD Survivor (<i>Columbia</i>) | 473 | -86 | 65126 | 20 | 43/0 |
| Debut | 50 | GINUWINE Differences (<i>Epic</i>) | 460 | +110 | 74870 | 1 | 25/4 |

Most Added

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| ALLURE Enjoy Yourself (<i>MCA</i>) | 19 |
| LIL' WAYNE Shine (<i>Cash Money/Universal</i>) | 17 |
| TANK Slowly (<i>BlackGround</i>) | 15 |
| ALICIA KEYS Fallin' (<i>J</i>) | 13 |
| ISLEY BROTHERS F/RONALD ISLEY Contagious (<i>DreamWorks</i>) | 12 |
| P. DIDDY & THE FAMILY Bad Boys For Life (<i>Bad Boy/Arista</i>) | 11 |
| MUSIQ Girl Next Door (<i>Def Soul/IDJMG</i>) | 11 |
| MISSY ELLIOTT One Minute... (<i>Gold Mind/EastWest/EEG</i>) | 7 |
| 2PAC Letter 2 My Unborn (<i>Amaru/Death Row/Interscope</i>) | 7 |
| NELLY Batter Up (<i>Fo' Reel/Universal</i>) | 7 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| ALICIA KEYS Fallin' (<i>J</i>) | +776 |
| LUDACRIS Area Codes (<i>Murder Inc./Def Jam/IDJMG</i>) | +537 |
| JAY-Z Izzo (H.O.V.A.) (<i>Roc-A-Fella/IDJMG</i>) | +471 |
| JENNIFER LOPEZ I'm Real (<i>Epic</i>) | +434 |
| MISSY ELLIOTT One Minute... (<i>Gold Mind/EastWest/EEG</i>) | +411 |
| JAGGED EDGE Where The Party At (<i>So So Def/Columbia</i>) | +291 |
| MARY J. BLIGE Family Affair (<i>MCA</i>) | +276 |
| ISLEY BROTHERS F/RONALD ISLEY Contagious (<i>DreamWorks</i>) | +256 |
| USHER U Remind Me (<i>LaFace/Arista</i>) | +215 |
| BLU CANTRELL Hit 'Em Up Style (Oops!) (<i>Arista</i>) | +183 |

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.

71 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 7/8-Saturday 7/14. 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.

Come and golf with
LPGA professional
Jan Stephenson
and a host of
broadcasting and
sports celebrities.



Monday, October 1, 2001
The Ardsley on Hudson Country Club
Ardsley, New York

Contact Gordon Hastings at 203-862-8577

TEE IT UP FOR THE BROADCASTERS' FOUNDATION

LUDACRIS

IS BACK WITH HIS 3RD SMASH RECORD

AREA CODES

THE HOTTEST SONG OF THE SUMMER

FROM

(FEATURING NATE DOGG)

DEF JAM'S
RUSH HOUR
A BRETT RATNER FILM **2** SOUNDTRACK

IN STORES JULY 31ST

LUDACRIS "AREA CODES" HUGE at
65 Stations in 2 Weeks!!!!

Closeout Adds at:

KQBT KBAT KKWD KQCH
Kddb KBTT WQSL KDGS

R&R Rhythmic **31** - **19** +537x!! #2 Most Increased!

Crossover Monitor 21* - 15* AIRPOWER +403x!!
A Greatest Gainer AGAIN!!

Rhythm Monitor Debut 25* +325x!!
#3 Greatest Gainer!!

Top 5 Phones Already at:

KPWR KPRR WPGC WJWZ KTHT
KKUU KTFM KMEL KTTB

Already Over 28 Million in Audience



ADD!



NEW



NEW

THE NEW LUDACRIS ALBUM

"WORD OF MOUT" COMING SOON

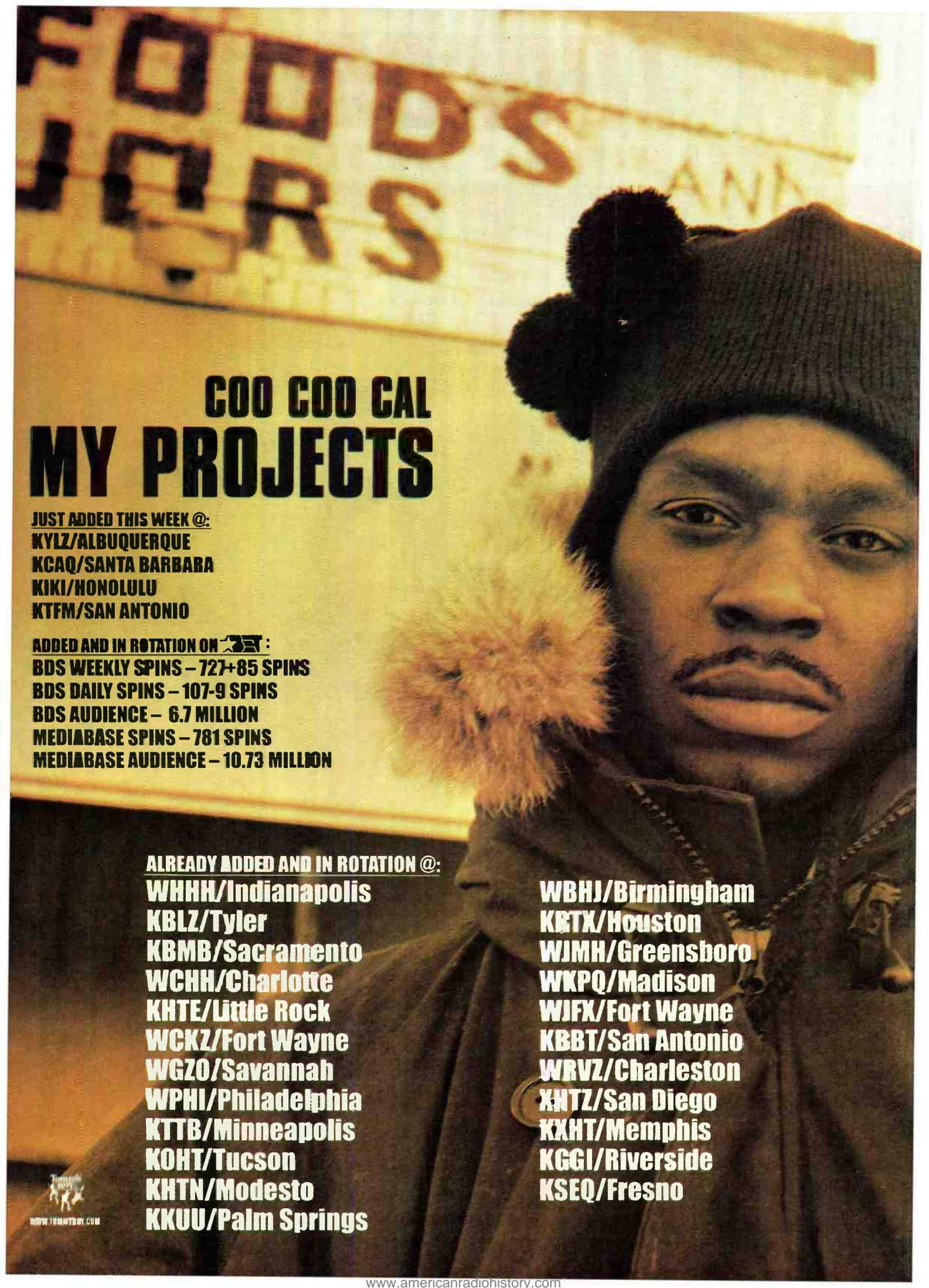


PARENTAL
ADVISORY
EXPLICIT CONTENT

EDITED
VERSION ALSO
AVAILABLE.



WWW.DEFIAM.COM



COO COO CAL MY PROJECTS

JUST ADDED THIS WEEK @:

**KYLZ/ALBUQUERQUE
KCAQ/SANTA BARBARA
KIKI/HONOLULU
KTFM/SAN ANTONIO**

ADDED AND IN ROTATION ON :

**BDS WEEKLY SPINS - 727+85 SPINS
BDS DAILY SPINS - 107-9 SPINS
BDS AUDIENCE - 6.7 MILLION
MEDIABASE SPINS - 781 SPINS
MEDIABASE AUDIENCE - 10.73 MILLION**

ALREADY ADDED AND IN ROTATION @:

**WHHH/Indianapolis
KBLZ/Tyler
KBMB/Sacramento
WCHH/Charlotte
KHTE/Little Rock
WCKZ/Fort Wayne
WGZO/Savannah
WPHI/Philadelphia
KTTB/Minneapolis
KOHT/Tucson
KHTN/Modesto
KKUU/Palm Springs**

**WBHJ/Birmingham
KRTX/Houston
WJMH/Greensboro
WKPQ/Madison
WJFX/Fort Wayne
KBBT/San Antonio
WRVZ/Charleston
XNTZ/San Diego
KXHT/Memphis
KGGI/Riverside
KSEQ/Fresno**



Hip Hop Top 20

July 20, 2001

| LW | TW | ARTIST TITLE LABEL(S) | TOTAL PLAYS | | TOTAL STATIONS/ ADDS |
|----|----|---|-------------|------|----------------------|
| | | | TW | LW | |
| 1 | 1 | EVE F/GWEN STEFANI Let Me... (Ruff Ryders/Interscope) | 4638 | 4797 | 125/0 |
| 2 | 2 | ERICK SERMON Music (Interscope) | 4276 | 4515 | 132/0 |
| 3 | 3 | MISSY ELLIOTT ...Freak On (Gold Mind/EastWest/EEG) | 4248 | 4487 | 125/0 |
| 4 | 4 | JENNIFER LOPEZ I'm Real (Epic) | 4110 | 3425 | 134/2 |
| 5 | 5 | D12 Purple Hills (Shady/Interscope) | 3195 | 2864 | 115/3 |
| 6 | 6 | MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG) | 2890 | 2239 | 132/7 |
| 7 | 7 | CITY HIGH What Would You Do? (Interscope) | 2637 | 2881 | 87/0 |
| 8 | 8 | LUDACRIS Area Codes (Murder Inc./Def Jam/IDJMG) | 2486 | 1687 | 126/9 |
| 9 | 9 | JUVENILE Set It Off (Cash Money/Universal) | 2391 | 2155 | 123/5 |
| 10 | 10 | VIOLATOR... What It Is (Violator/Loud/Columbia) | 2195 | 2173 | 129/2 |
| 11 | 11 | LIL' ROMEO My Baby (Soulja/Priority) | 1930 | 2452 | 106/0 |
| 12 | 12 | JA RULE I Cry (Murder Inc./Def Jam/IDJMG) | 1834 | 2249 | 106/0 |
| 13 | 13 | TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic) | 1726 | 1260 | 101/3 |
| 14 | 14 | P. DIDDY... Bad Boys For Life (Bad Boy/Arista) | 1708 | 1353 | 118/13 |
| 15 | 15 | ST. LUNATICS Midwest Swing (Fo' Reel/Universal) | 1607 | 1759 | 101/1 |
| 16 | 16 | NELLY Ride Wit Me (Fo' Reel/Universal) | 1532 | 1700 | 79/0 |
| 17 | 17 | SNOOP DOGG... Just A Baby Boy (Universal) | 1432 | 1505 | 93/0 |
| 18 | 18 | JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG) | 1423 | 478 | 71/5 |
| 19 | 19 | JA RULE... Put It On Me (Murder Inc./Def Jam/IDJMG) | 1255 | 1403 | 104/0 |
| 20 | 20 | LIL' JON & THE EASTSIDE BOYZ Bia Bia (TVT) | 1169 | 1135 | 82/3 |



71 CHR/Rhythmic and 82 Urban reporters combine into a custom chart. Hip Hop titles are ranked by total plays for the airplay week of Sunday 7/8-Saturday 7/14. For complete reporter lists refer to CHR/Rhythmic and Urban sections. © 2001, R&R Inc.

New & Active

2PAC Letter 2 My... (Amaru/Death Row/Interscope)
 Total Plays: 381, Total Stations: 39, Adds: 7

EASTSIDAZ I Luv It (Doghouse/TVT)
 Total Plays: 367, Total Stations: 27, Adds: 5

FABOLOUS FN. DOGG Can't... (Desert Storm/Elektra/EEG)
 Total Plays: 358, Total Stations: 13, Adds: 5

O-TOWN All Or Nothing (J)
 Total Plays: 313, Total Stations: 8, Adds: 1

OLIVIA Are U Capable (J)
 Total Plays: 290, Total Stations: 19, Adds: 0

LIL' D Back Back (Game Face/Atlantic)
 Total Plays: 279, Total Stations: 13, Adds: 2

DREAM This Is Me (Bad Boy/Arista)
 Total Plays: 271, Total Stations: 11, Adds: 0

INDIA ARIE Brown Skin (Motown)
 Total Plays: 267, Total Stations: 28, Adds: 0

RL/SNOOP DOGG/LIL' KIM Do U Wanna Roll (J)
 Total Plays: 259, Total Stations: 23, Adds: 4

DARUDE Sandstorm (Groovious/Strictly Rhythm)
 Total Plays: 251, Total Stations: 11, Adds: 1

BAD AZZ F.S. DOGG Wrong Idea (Doggy Style/Priority)
 Total Plays: 244, Total Stations: 13, Adds: 0

IAN VAN DAHL Castles In The Sky (Robbins)
 Total Plays: 241, Total Stations: 8, Adds: 1

IMX Clap Your Hands (New Line)
 Total Plays: 226, Total Stations: 31, Adds: 2

COO COO CAL My Projects (Tommy Boy)
 Total Plays: 215, Total Stations: 20, Adds: 4

NELLY Batter Up (Fo' Reel/Universal)
 Total Plays: 207, Total Stations: 23, Adds: 7

JILL SCOTT The Way (Hidden Beach/Epic)
 Total Plays: 152, Total Stations: 8, Adds: 0

KRAYZIE BONE Hard Time... (Loud/Columbia)
 Total Plays: 151, Total Stations: 18, Adds: 2

TANK Slowly (BlackGround)
 Total Plays: 145, Total Stations: 17, Adds: 15

SVALA The Real Me (Priority)
 Total Plays: 118, Total Stations: 8, Adds: 1

PROPHET JONES Wool (University/Motown)
 Total Plays: 116, Total Stations: 17, Adds: 0

Songs ranked by total plays

CHR/Rhythmic Reporters

Stations and their adds listed alphabetically by market

KYL/Albuquerque, NM *
 PD: Rob Royale
 MD: DJ Lopez
 APD: M. Clean
 1. MISSY ELLIOTT "Freak"
 2. DOGG COO CAL "Projects"
 3. TRICK DADDY "I'm A Thug"
 4. LIL' WAYNE "Shine"
 5. RUSNOOP DOGG "Wanna"
 6. ALLURE "You're It"
 7. MISSY ELLIOTT "Minuts"
 8. MISSY ELLIOTT "Minuts"
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WBBM-FM/Chicago, IL *
 PD: Todd Cavanah
 MD: Eric Bradley
 1. ERICK SERMON "Music"
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WJMH/Greensboro, NC *
 DM/MD: Brian Douglas
 MD: Tom Mosey
 1. JAY-Z "Izzo"
 2. P. DIDDY "Bad"
 3. P. DIDDY "Bad"
 4. P. DIDDY "Bad"
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KHTE/Little Rock, AR *
 Dir/Prog: Larry LeBlanc
 MD: Peter Gann
 1. 2PAC "Letter"
 2. ERICK SERMON "Music"
 3. ERICK SERMON "Music"
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WOHT/New York, NY *
 PD: Tracy Kiberty
 1. JAY-Z "Izzo"
 2. ERICK SERMON "Music"
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KXJM/Portland, OR *
 Dir/Prog: Mark Adams
 APD: Mario Devoe
 MD: Pretty Boy Donlay
 1. MISSY ELLIOTT "Freak"
 2. MISSY ELLIOTT "Minuts"
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KTFM/San Antonio, TX *
 PD: Mark T. Jackson
 MD: Steve Chavez
 1. MISSY ELLIOTT "Freak"
 2. MISSY ELLIOTT "Minuts"
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KBTT/Shreveport, LA *
 PD/MD: Durren Echols
 1. MISSY ELLIOTT "Freak"
 2. MISSY ELLIOTT "Minuts"
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KFAT/Anchorage, AK
 DM: Mark Carlson
 PD: Steve Kichlighter
 APD/MD: Marvin Nugent
 1. MISSY ELLIOTT "Freak"
 2. MISSY ELLIOTT "Minuts"
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KZFM/Corpus Christi, TX *
 PD: Ed O'Connell
 MD: Ariene Madali
 1. MISSY ELLIOTT "Freak"
 2. MISSY ELLIOTT "Minuts"
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WZMX/Hartford, CT *
 DM: Steve Sathany
 APD/MD: David Simpson
 1. MISSY ELLIOTT "Freak"
 2. MISSY ELLIOTT "Minuts"
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KPWR/Los Angeles, CA *
 MD: Peter Gann
 APD: Damien Young
 MD: E-Man
 No Adds

WNVZ/Norfolk, VA *
 PD: Don Leonard
 MD: Bradley Ryan
 1. MISSY ELLIOTT "Freak"
 2. MISSY ELLIOTT "Minuts"
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WWKX/Providence, RI *
 PD: Jerry McKenna
 MD: Bradley Ryan
 1. MISSY ELLIOTT "Freak"
 2. MISSY ELLIOTT "Minuts"
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XHTZ/San Diego, CA *
 OMPD: Lisa Karsting
 MD: Dale Solivan
 1. MISSY ELLIOTT "Freak"
 2. MISSY ELLIOTT "Minuts"
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KWIN/Stockton, CA *
 VP/Prog: John Christian
 MD: Lisa Karsting
 1. MISSY ELLIOTT "Freak"
 2. MISSY ELLIOTT "Minuts"
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WBTS/Atlanta, GA *
 PD: Dale O'Brian
 APD/MD: Jeff Miles
 1. MISSY ELLIOTT "Freak"
 2. MISSY ELLIOTT "Minuts"
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KOKS/Denver-Boulder, CO *
 PD: Cat Collins
 MD: John E. Kaga
 1. MISSY ELLIOTT "Freak"
 2. MISSY ELLIOTT "Minuts"
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KIXI/Honolulu, HI *
 PD: Fred Rico
 MD: Pablo Sato
 1. MISSY ELLIOTT "Freak"
 2. MISSY ELLIOTT "Minuts"
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KLZK/Lubbock, TX
 PD: Tony Manero
 MD: Jackie James
 1. MISSY ELLIOTT "Freak"
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KBAT/Odessa-Midland, TX
 PD: Leo Caro
 MD: DJ Ste-Motion
 1. MISSY ELLIOTT "Freak"
 2. MISSY ELLIOTT "Minuts"
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KNWZ/Reno, NV *
 PD: Bill Schultz
 1. MISSY ELLIOTT "Freak"
 2. MISSY ELLIOTT "Minuts"
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KGGI/Riverside, CA *
 PD: Jesse Duran
 Interim MD: ODM
 1. MISSY ELLIOTT "Freak"
 2. MISSY ELLIOTT "Minuts"
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 12. MISSY E

July 20, 2001

RateTheMusic.com
 BY MEDIABASE™

America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 7/20/01.

| Artist Title (Label) | TW | LW | Familiarity | Burn | TD | Familiarity | Burn |
|--|------|------|-------------|------|------|-------------|------|
| JAGGED EDGE Where The Party At?(So So Def/Columbia) | 4.13 | 4.12 | 88% | 11% | 4.21 | 86% | 9% |
| 112 Peaches & Cream(Bad Boy/Arista) | 4.11 | 4.01 | 96% | 21% | 4.21 | 95% | 19% |
| EVE F/GWEN STEFANI Let Me Blow Ya Mind(Ruff Ryders/Interscope) | 4.10 | 4.10 | 97% | 28% | 4.11 | 97% | 28% |
| USHER U Remind Me(LaFace/Arista) | 4.05 | 4.03 | 87% | 10% | 4.10 | 87% | 10% |
| JA RULE F/LIL' MO AND VITA Put It On Me(Murder Inc./Def Jam/IDJMG) | 3.96 | 3.92 | 97% | 39% | 4.01 | 97% | 39% |
| RAY-J F/LIL' KIM Wait A Minute(Atlantic) | 3.96 | 3.94 | 72% | 11% | 3.98 | 70% | 9% |
| BLU CANTRELL Hit 'Em Up Style (Oops!)(Arista) | 3.91 | 3.91 | 78% | 14% | 3.95 | 76% | 14% |
| ST. LUNATICS Midwest Swing(Fo' Reel/Universal) | 3.91 | 3.94 | 78% | 12% | 3.99 | 75% | 10% |
| NELLY Ride Wit Me(Fo' Reel/Universal) | 3.90 | 3.95 | 99% | 49% | 3.91 | 99% | 51% |
| CITY HIGH What Would You Do?(Interscope) | 3.90 | 3.89 | 95% | 33% | 4.02 | 96% | 31% |
| MISSY ELLIOTT One Minute Man(Gold Mind/EastWest/EEG) | 3.87 | - | 70% | 8% | 3.88 | 70% | 8% |
| O12 Purple Hills(Shady/Interscope) | 3.85 | 3.91 | 79% | 13% | 4.01 | 79% | 10% |
| CRAIG DAVIO Fill Me In(Wildstar/Atlantic) | 3.83 | 3.92 | 59% | 10% | 3.86 | 58% | 10% |
| MISSY ELLIOTT Get Ur Freak On(Gold Mind/EastWest/EEG) | 3.81 | 3.88 | 98% | 36% | 3.78 | 98% | 36% |
| LIL' MO Superwoman(Eastwest/EEG) | 3.79 | 3.80 | 84% | 19% | 3.83 | 83% | 17% |
| JOE F/MYSTIKAL Stutter (Jive) | 3.78 | 3.88 | 98% | 48% | 3.74 | 98% | 51% |
| R. KELLY Fiesta(Jive) | 3.77 | 3.81 | 91% | 27% | 3.75 | 90% | 27% |
| SNOOP DOGG Lay Low(No Limit/Priority) | 3.76 | 3.76 | 86% | 24% | 3.74 | 85% | 25% |
| JA RULE I Cry(Murder Inc./Def Jam/IDJMG) | 3.71 | 3.67 | 89% | 24% | 3.77 | 89% | 22% |
| TOYA I Do(Arista) | 3.71 | 3.78 | 61% | 13% | 3.72 | 57% | 11% |
| TYRESE I Like Them Girls(RCA) | 3.69 | 3.71 | 87% | 18% | 3.74 | 87% | 16% |
| ERICK SERMON F/MARVIN GAYE Music(Interscope) | 3.62 | 3.62 | 64% | 14% | 3.44 | 59% | 15% |
| JANET Someone To Call My Lover(Virgin) | 3.62 | 3.65 | 84% | 20% | 3.60 | 84% | 20% |
| DESTINY'S CHILD Bootylicious(Columbia) | 3.50 | 3.55 | 99% | 37% | 3.54 | 99% | 37% |
| 3LW Playas Gon' Play(Epic) | 3.47 | 3.50 | 91% | 27% | 3.49 | 92% | 26% |
| JESSICA SIMPSON Irresistible(Columbia) | 3.40 | 3.46 | 90% | 33% | 3.46 | 93% | 34% |
| LIL ROMEO My Baby(Soulja/Priority) | 3.39 | 3.33 | 89% | 32% | 3.53 | 89% | 29% |
| CHRISTINA AGUILERA/LIL' KIM/MYA/PINK Lady Marmalade(Interscope) | 3.38 | 3.56 | 100% | 62% | 3.31 | 100% | 66% |
| JENNIFER LOPEZ I'm Real(Epic) | 3.25 | 3.34 | 72% | 19% | 3.21 | 70% | 20% |
| MARIAH CAREY Loverboy(Virgin) | 3.03 | 2.99 | 84% | 30% | 3.06 | 84% | 30% |

Total sample size is 537 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 12-24). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Most Played Recurrents

| |
|---|
| NELLY Ride Wit Me, (Fo' Reel/Universal) |
| SNOOP DOGG Lay Low (No Limit/Priority) |
| JA RULE F/LIL' MO AND VITA Put It On Me (Murder Inc./Def Jam/IDJMG) |
| JOE F/MYSTIKAL Stutter (Jive) |
| LUDACRIS Southern Hospitality (Def Jam South/IDJMG) |
| CASE Missing You (Def Soul/IDJMG) |
| OUTKAST Ms. Jackson (LaFace/Arista) |
| TRICK DADDY Take It To Da House (Slip 'N Slide/Atlantic) |
| QB FINEST F/NAS Oochie Wally (Columbia) |
| OUTKAST So Fresh, So Clean (LaFace/Arista) |
| K-CI & JOJO Crazy (MCA) |
| LUDACRIS What's Your Fantasy (Def Jam South/IDJMG) |
| DR. DRE The Next Episode (Aftermath/Interscope) |
| JAY-Z I Just Wanna Love U... (Roc-A-Fella/IDJMG) |
| MYSTIKAL F/NIVEA Danger (Been So Long) (Jive) |
| JAGGED EDGE Promise (So So Def/Columbia) |
| JA RULE F/CHRISTINA MILIAN Between... (Murder Inc./Def Jam/IDJMG) |
| DMX Party Up (Up In Here) (Ruff Ryders/IDJMG) |
| NELLY Country Grammar (Fo' Reel/Universal) |
| JUVENILE Back That Thang Up (Cash Money/Universal) |

CHR/RHYTHMIC Going For Adds

| | |
|---|---------|
| CHRISTINA MILIAN AM To PM (Def Soul/IDJMG) | 7/24/01 |
| DAMIAN "JR. GONG" MARLEY Still Searchin' (Motown/Universal) | |
| JIVE JONES Me, Myself And I (Jive) | |
| LEFT EYE The Block Party (Arista) | |
| LITTLE T AND ONE TRACK MIKE Shaniqua (Lava/Atlantic) | |
| MARY J. BLIGE Family Affair (MCA) | |
| MAXWELL Lifetime (Columbia) | |
| RASHEEDA Get It On (Motown/Universal) | |
| THREE 6 MAFIA Baby Mama (Universal) | |
| TURK Freak Da Girls (Universal) | |

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MUSIC MEETING

ALL SMILES AT THE FAMILYFEST

KQAR's Familyfest 2001 drew nearly 30,000+ for the Friday night opening show featuring Dexter Freebish, Billy Crawford, Amanda, O-Town, & Lionel Richie. Pictured (l-r) after Lionel Richie's performance are: KQAR PD Gary Robinson, Lionel Richie, & Gary's wife Wendy.

THE HIT SINGLE

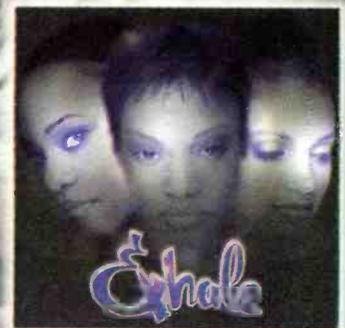
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ON YOUR DESK NOW!

Exhale

HOLYFIELD'S
REAL 2 REAL
RECORDS

Album in stores August 2001



SAISON "Reminiscent" featuring CeCe Peniston currently #33 on Billboard's Hot Dance Chart

CHR/Rhythmic Playlists

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

MARKET #1 WKUT/New York Clear Channel (112) 649-5300... K105.5

MARKET #1 WQHT/New York City (68) 629-9797... HOT 97

MARKET #2 KPWR/Los Angeles Infinity (611) 653-4200... POWER 106-FM

MARKET #3 WBBM/Chicago Infinity (615) 338-6000... B96

MARKET #4 KMEL/San Francisco Clear Channel (415) 338-1061... KMELJAMS

MARKET #4 KYLD/San Francisco Clear Channel (415) 358-0949... WILD 94.9

MARKET #6 WJMN/Boston Clear Channel (781) 858-2500... JMN 94.5

MARKET #8 WPGC/Washington, DC Infinity (703) 918-0955... WPGC JAZZ 93.5-FM

MARKET #10 KBXX/Houston-Galveston Clear Channel (713) 823-2108... 97.9 FM

MARKET #10 KTHY/Houston-Galveston Clear Channel (409) 933-1200... HOT 97.1

MARKET #1 WBTS/Atlanta Cox (404) 857-7500... 95.5 THE BEAT

MARKET #12 WPOW/Miami Beasley (305) 653-6796... 95.7

MARKET #13 KUBE/Seattle-Tacoma Ackerly (206) 225-2295... KUBE 93fm

MARKET #15 KKFR/Phoenix Emory (602) 258-6161... POWER 93.5

MARKET #16 XHTZ/San Diego California (619) 575-9000... Z100



Mix Show Top 30

July 20, 2001

- 1 112 Peaches & Cream (Arista)
- 2 JAGGED EDGE f/NELLY Where The Party At? (So So Def/Columbia)
- 3 LIL' MO Superwoman (EastWest/EEG)
- 4 MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)
- 5 EVE f/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)
- 6 MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)
- 7 R. KELLY Fiesta (Jive)
- 8 JENNIFER LOPEZ I'm Real (Epic)
- 9 RAY-J Wait A Minute (Atlantic)
- 10 USHER U Remind Me (LaFace/Arista)
- 11 ERICK SERMON Music (Interscope)
- 12 DESTINY'S CHILD Bootylicious (Columbia)
- 13 BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)
- 14 VIOLATOR f/BUSTA RHYMES What It Is (Violator/Loud/Columbia)
- 15 LUDACRIS Area Codes (Murder Inc./Def Jam/IDJMG)
- 16 LUDACRIS Southern Hospitality (Def Jam South/IDJMG)
- 17 SNOOP DOGG f/TYRESE Just A Baby Boy (Universal)
- 18 TOYA I Do (Arista)
- 19 TYRESE I Like Them Girls (RCA)
- 20 D12 Purple Hills (Shady/Interscope)
- 21 SNOOP DOGG Lay Low (No Limit/Priority)
- 22 FABOLOUS f/NATE DOGG Ya'll Can't Deny It (DS/Elektra/EEG)
- 23 JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)
- 24 CITY HIGH What Would You Do (Interscope)
- 25 KURUPT f/NATE DOGG Behind The Walls (Avatar)
- 26 QB FINEST f/NAS Oochie Wally (Columbia)
- 27 NELLY Ride Wit Me (Fo'Reel/Universal)
- 28 P. DIDDY & THE FAMILY Bad Boys For Life (Bad Boy/Arista)
- 29 MARIAH CAREY Loverboy (Virgin)
- 30 ST. LUNATICS Midwest Swing (Fo'Reel/Universal)



37 CHR/Rhythmic Mix Show Reporters

ARTIST
BREAKDOWN

BASEMENT JAXX

Album: *Rooty*
Label: *Astralwerks*



I'm very excited to be writing the Breakdown section for the first time, and I'm anxious to talk about this week's artist, Astralwerks' Basement Jaxx. Sound familiar? If not, think back to a recent Coke commercial where a fat kid dances in front of his friends at an outdoor party. He then goes running off into the woods, arms flailing. The bumping, trancelike song he's grooving to is Basement Jaxx's "Red Alert." • Basement Jaxx is Felix Buxton and Simon Ratcliffe's fusion of unique and original sounds. In 1999 the duo won *Q* magazine's Best Newcomer award, and they also snagged Best New Artist or Album at the Muzik Awards. Furthermore, their debut album, *Remedy*, was declared one of the best dance albums ever by *Alternative Press*, *Urb* and others. • Honestly, I didn't know what to expect from their sophomore release, *Rooty*. Dance, rap, hip-hop? It turns out that it's all the above and so much more. I was shocked at the range of beats on various tracks. The first single, "Romeo," includes fast beats with a club-type feel. I can definitely see people jamming to it on club dance floors. Guest vocalist Kele Le Roc tells her man off throughout the song: "You used to be my Romeo." Not anymore buddy! • With lyrics like "I gotta get away/I'm living the same old shit each and every day," "Breakaway" is the type of song we can all relate to. My absolute favorite song from *Rooty* is "Get Me Off." It hit me immediately and made me want to get up and dance. This should be the body-shaking club anthem of this summer. Can you say *sexy*? How about lyrics like "I wanna undress you/Wanna caress you"? Sounds good to me! • "SFM," which stands for "Sexy Feline Machine," moves to the funky tip. Comparing women to cats, it implies that you can't mess with these girls, or they will "chew you up and make you meat." The chorus says it best: "She's a sexy feline machine/Crazy cat inside your dream/She's a honey/She stings like a bee/You're the punk, and she's the queen." • Employing various sounds throughout the album, Basement Jaxx are great at making each track its own. In my opinion, there are hints of Prince & The Revolution on "Crazy Girl" and almost a Beastie Boy feel on "Where's Your Head At?" "All I Know" has a "dance-swing" taste to it, if I may use the terms together. • With amazing sounds and instruments, distinctive lead vocalists, clublike features and awesome talent, Basement Jaxx are redefining the way dance music moves today.

— Rob Agnoletti
Charts Coordinator

Contributing Stations

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



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Three Stations, One Goal

Citadel's Baton Rouge cluster creates harmony in the ratings

In looking around the country at cluster operations, I noticed that Citadel's Baton Rouge stations each rank in the top five in the market. In the trends before the winter 2001 book, the stations ranked 1-2-3. Then, in the winter results, Urban WEMX (Max 94-1) was first, Gospel WXOK was second, and Urban AC KQXL (Q106dot5) was fifth — still a pretty good showing.

Citadel Market OM James Alexander is responsible for not only these three Urban outlets, but also three others in nearby Lafayette, LA: Urban KRRQ, Urban AC KNEK and Gospel KFXZ. He's been OM since November 2000, and his professionalism is well-known industrywide.

His resume reads like a list of radio's greatest stations, with stints at WBMX/Chicago, WJLB/Detroit, WGCI-FM/Chicago and KKDA/Dallas. He was also National PD for the Davis Broadcasting Group stations in Augusta, GA prior to their sale to Radio One. Alexander's wife is a Louisiana native, so when the opportunity arose in Baton Rouge, it was a perfect fit.

Working Together

I ask how the three Baton Rouge stations manage to rate so high and not knock each other off when it comes to listeners. "I'd say one of the most important things is having very good people working with me at various levels," Alexander says. "That's always a positive asset. We've focused each station clearly in line with or toward its own specific demographic and audience appeal. That has been the key to things.

"Also, you have to take a particular radio station, which is no more than a product, and consider the expectation level of your

potential audience. Whether you are involved in radio stations or restaurants, it's a product. You try to increase the positive expectation level of that product in your potential audience.

"That's what we have done here. When listeners turn on the individual stations, they know what it is they are listening to. It's clearly defined for them, and they are comfortable with it. We're making sure that each of our radio stations is presented in the best possible light for the demographic audience that we want to reach."

How does Alexander make marketing and promotions work for the three facilities? "We get them all involved," he says. "For example, we just had our annual 'Family Day in the Park' May 27. All three stations were involved, but each station had its own particular segment of the program.

"We had the hip-hop and rap artists in the 'Max' area on their stage, and we had some adult artists like S.O.S Band, Confunkshun and Lakeside on the KQXL agenda. Then we had several local gospel acts who represented WXOK.

"Again, each station appealed to its own audience and did it very well. We're able to bring the people together for the totality of the equation, whether it's on the radio or in the park. And when it comes to marketing, each station has its own marketing scheme, which is put into action to accom-

plish its individual goals. The marketing is done together only when we're all working on a joint project that we want to be a positive show of Citadel unity in our marketplace."

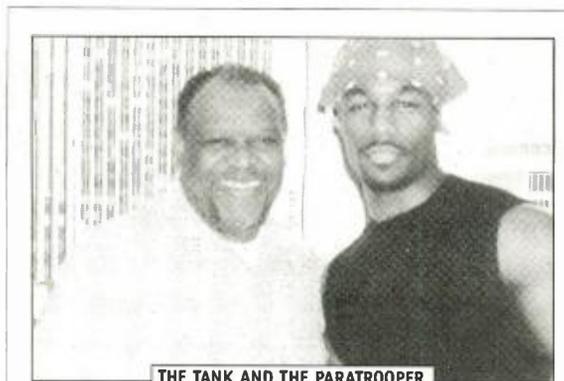
"Whether you are involved in radio stations or restaurants, it's a product. You try to increase the positive expectation level of that product in your potential audience."

Serving The Audience

Let's take a quick look at each of the Baton Rouge Urban properties and get a feel for them through Alexander's eyes. "WEMX is our flagship station," he begins. "It's ranked No. 1 in the market in winter 2001 among persons 12+, with an 8.7 share, and among persons 18-34, which is the station's primary target demographic." WEMX's 18-34 share is 16.1.

"Max 94-1 has positively impacted the 18-24, 18-34 and 25-34 audiences in this market," Alexander continues. "The station theme is 'Blazin Hip-Hop and R&B,' and we've found the best music that the audience wants to hear. We have personalities on the air who relate well to that particular audience.

"We've worked with our jocks to help them better relate to their audience from the perspective of their content and presentation, which is extremely important and helps to put you in a winning position."



THE TANK AND THE PARATROOPER

Recently Background recording artist Tank stopped by R&R for a visit. The well-built stud chatted with staffers, autographed pictures and experimented with R&R's newest feature, Music Meeting. Seen here (l-r) are former paratrooper in the 82nd Airborne division Urban Editor Walt Love and Tank.

Moving on, I ask Alexander to tell me a little about KQXL. "Our target demo for that station is 25-54. The design there was to set up a clear line of demarcation between Max and Q106dot5. KQXL's slogan is 'The Best Variety of Hits and Dusties,' and my thought when I got here was, 'We should make sure that Q is doing exactly what the station slogan says it's doing. Let's make sure we are playing the best variety of hits and that we have the best Dusties that folks will enjoy.'

"Our next move was to make sure that we had personalities on the air who the public could relate to and who were relating to the music and their audience. Since you have a strong presentation, all you need is strong content.

"Once again, we want a good product, no matter what the product is. Then we want strong content, and after that we want it to be presented better than anything else trying to compete with us. We want the best presentation."

Kicking It Live

Are there live staffs on all three stations? "We have a live staff on WEMX," Alexander explains. "Q106dot5 has a live staff in all dayparts except mornings, when we have *The Tom Joyner Morning Show*, and evenings from 7-11pm, when we have the Mel Devoe program from the ABC Touch format.

"The rest of the staff is local, including PD/middayer Mya Vernon. We also have the legendary E. Rodney Jones of Chicago fame, who does our noon-3pm shift and has a mixture of blues in his presentation of hits and Dusties. In afternoons is a gentleman from Augusta, GA named MoJo. All of these people match the potential Q106dot5 audience.

"There's a similar scenario as far as WEMX is concerned. We have Guy Brody in mornings, Adrian Long in middays, Jewel Jackson in afternoons, Joshua James in evenings and Cat Daddy in overnights. Again, they match

the audience we're looking to attract on WEMX."

WXOK has a very unique and special presentation, as most Gospel stations do. This format needs special care to truly serve its purpose. Alexander says, "We have only two live programs on 'XOK. One is in the mornings, which is Carolyn George. In afternoons we have Curwin Felling, who is also Asst. PD.

"This is a station that flipped formats to Gospel about a month or two before I got here. We've just made sure we're playing the proper music, doing the proper imaging and moving along with the reputations and expertise of the people who are on the air to maximize that audience.

"What we have found with this AM station doing full-time Gospel is that we have grown the market for this particular product. We have gotten people who probably would not be listening to the radio as much listening to our Gospel presentation, which is helping to grow the WXOK weekly cume."

Among persons 25-54 in winter 2001, WXOK is No. 2, with a 7.2 share; KQXL is tied for third, with a seven share. That means Citadel has two of the top-three stations in that demo, which is both stations' target.

"WXOK has a secondary target of persons 35-54," Alexander notes. "This is an adult Gospel AC radio station. This is a Gospel station where traditional gospel music leads the way, as opposed to the contemporary stylings that some other stations focus on. This area and its people are into the more traditional approach. We supplement our local programming with the ABC Rejoice Network, and it complements our local people."

Per Arbitron, Baton Rouge's persons 12+ black population estimate is 30%, which means there are plenty of African-American consumer dollars in this market. Citadel is right on target not only to win, but to keep winning in a big way for a long time.

"When it comes to marketing, each station has its own marketing scheme, which is put into action to accomplish its individual goals. The marketing is done together only when we're all working on a joint project that we want to be a positive show of Citadel unity in our marketplace."

#2 Most Requested WUSL & WKYS
Top 5 Requests WGCI & WPHI
Top 10 Requests WERO

Myron Fears MD KPRS
"Ginuwine *Differences*
is going through the roof!"

Jay Allen PD WPWX
"Ginuwine *Differences*
is major and growing in power!"

Minnesota Fattz PD WPRW
"Ginuwine *Differences*...
Radio has been waiting for a
R&B hit like this! For all my fellow
PDs, DON'T SLEEP on this one!"

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|-------|------|-------|
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| WGPR | WMGL | WRBV |
| WMMJ | WLXC | WL VH |
| WV KL | WYBC | |

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R&R Urban Top 50

July 20, 2001

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | GROSS IMPRESSIONS (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|---|-------------|-----------|------------------------|----------------|---------------------|
| 6 | 1 | ALICIA KEYS Fallin' (J) | 3474 | +536 | 473579 | 12 | 76/1 |
| 3 | 2 | USHER U Remind Me (LaFace/Arista) | 3387 | +226 | 435888 | 9 | 81/0 |
| 2 | 3 | JAGGED EDGE Where The Party At (So So Def/Columbia) | 3372 | +159 | 418721 | 9 | 79/0 |
| 1 | 4 | ERICK SERMON Music (Interscope) | 3235 | -155 | 451043 | 10 | 80/0 |
| 10 | 5 | ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks) | 2793 | +500 | 361976 | 4 | 78/1 |
| 4 | 6 | 112 Peaches & Cream (Bad Boy/Arista) | 2758 | -309 | 397389 | 18 | 78/0 |
| 5 | 7 | RAY-J Wait A Minute (Atlantic) | 2627 | -340 | 335054 | 14 | 80/0 |
| 7 | 8 | DESTINY'S CHILD Bootylicious (Columbia) | 2363 | 0 | 257022 | 7 | 79/1 |
| 11 | 9 | JAHEIM Just In Case (Divine Mill/WB) | 2254 | +7 | 229385 | 11 | 75/0 |
| 8 | 10 | AALIYAH We Need A Resolution (BlackGround) | 2243 | -107 | 262888 | 11 | 78/0 |
| 14 | 11 | JILL SCOTT The Way (Hidden Beach/Epic) | 1951 | +127 | 238717 | 9 | 68/0 |
| 18 | 12 | JENNIFER LOPEZ I'm Real (Epic) | 1941 | +300 | 248717 | 4 | 78/1 |
| 9 | 13 | LIL' MO Superwoman (Gold Mind/EastWest/EEG) | 1933 | -387 | 236400 | 19 | 70/0 |
| 16 | 14 | JIMMY COZIER She's All I Got (J) | 1924 | +181 | 284365 | 13 | 75/2 |
| 12 | 15 | R. KELLY Fiesta (Jive) | 1772 | -285 | 276061 | 16 | 70/0 |
| 20 | 16 | GINUWINE Differences (Epic) | 1765 | +163 | 235067 | 5 | 75/1 |
| 17 | 17 | VIOLATOR F/BUSTA RHYMES What It Is (Violator/Loud/Columbia) | 1653 | -72 | 187796 | 7 | 75/1 |
| 15 | 18 | MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG) | 1624 | -169 | 244890 | 21 | 67/0 |
| 13 | 19 | BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista) | 1603 | -333 | 171369 | 12 | 71/0 |
| 23 | 20 | MARIAH CAREY Loverboy (Virgin) | 1585 | +118 | 165431 | 5 | 76/0 |
| 19 | 21 | FAITH EVANS F/CARL THOMAS Can't Believe (Bad Boy/Arista) | 1579 | -28 | 290580 | 14 | 62/0 |
| 27 | 22 | JUVENILE Set It Off (Cash Money/Universal) | 1557 | +163 | 158889 | 5 | 71/3 |
| 26 | 23 | PUBLIC ANNOUNCEMENT John Doe (RCA) | 1527 | +122 | 114156 | 6 | 71/2 |
| 31 | 24 | MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG) | 1526 | +402 | 193122 | 3 | 78/2 |
| 25 | 25 | CRAIG DAVID Fill Me In (Wildside/Atlantic) | 1525 | +93 | 148547 | 7 | 61/0 |
| 21 | 26 | EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope) | 1470 | -83 | 235054 | 15 | 64/0 |
| 29 | 27 | JANET Someone To Call My Lover (Virgin) | 1437 | +121 | 119482 | 5 | 70/0 |
| 24 | 28 | LUTHER VANDROSS Take You Out (J) | 1386 | -73 | 131654 | 10 | 60/2 |
| 32 | 29 | P. DIDDY & THE FAMILY Bad Boys For Life (Bad Boy/Arista) | 1334 | +251 | 179887 | 3 | 70/5 |
| Breaker | 30 | LUDACRIS Area Codes (Murder Inc./Def Jam/IDJMG) | 1325 | +458 | 162100 | 2 | 70/4 |
| 22 | 31 | JA RULE I Cry (Murder Inc./Def Jam/IDJMG) | 1295 | -197 | 148986 | 12 | 71/0 |
| 30 | 32 | INDIA.ARIE Brown Skin (Motown) | 1253 | +76 | 143835 | 5 | 68/0 |
| Breaker | 33 | TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic) | 1190 | +365 | 125663 | 2 | 67/3 |
| Breaker | 34 | TANK Slowly (BlackGround) | 1060 | +181 | 116813 | 3 | 68/1 |
| Breaker | 35 | D12 Purple Hills (Shady/Interscope) | 1012 | +257 | 110376 | 2 | 50/2 |
| 28 | 36 | LIL' ROMEO My Baby (Soulja/Priority) | 1003 | -320 | 112390 | 14 | 58/0 |
| 38 | 37 | LIL BOW WOW Ghetto Girls (So So Def/Columbia) | 986 | +184 | 117537 | 2 | 60/1 |
| Debut | 38 | JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG) | 929 | +596 | 172682 | 1 | 0/0 |
| 33 | 39 | SNOOP DOGG F/TYRESE & MR. TAN Just A Baby Boy (Universal) | 853 | -75 | 89705 | 8 | 47/0 |
| 39 | 40 | COO COO CAL My Projects (Tommy Boy) | 819 | +58 | 70433 | 4 | 49/3 |
| 34 | 41 | ST. LUNATICS Midwest Swing (Fo' Reel/Universal) | 810 | -73 | 78449 | 10 | 41/0 |
| 41 | 42 | CASE Not Your Friend (Def Jam/Island) | 763 | +84 | 84482 | 3 | 50/2 |
| 42 | 43 | LIL' JON & THE EASTSIDE BOYZ Bia Bia (TVT) | 776 | +85 | 78558 | 6 | 32/2 |
| Debut | 44 | MARY J. BLIGE Family Affair (MCA) | 644 | +546 | 140275 | 1 | 1/0 |
| 48 | 45 | FOXY BROWN Oh Yeah (Violator/IDJMG) | 620 | +9 | 51693 | 2 | 38/1 |
| 46 | 46 | OAVE HOLLISTER Take Care Of Home (Def Squad/DreamWorks) | 593 | -34 | 94147 | 16 | 38/0 |
| Debut | 47 | PHILLY'S MOST WANTED Please Don't Mind (Atlantic) | 588 | +151 | 59490 | 1 | 44/4 |
| Debut | 48 | BAD AZZ F/SNOOP DOGG Wrong Idea (Doggy Style/Priority) | 561 | +52 | 38680 | 1 | 35/1 |
| 47 | 49 | TYRESE I Like Them Girls (RCA) | 546 | -78 | 40185 | 17 | 44/0 |
| 44 | 50 | CITY HIGH What Would You Do? (Interscope) | 545 | -94 | 36012 | 15 | 31/0 |

Most Added

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| MAXWELL Lifetime (Columbia) | 75 |
| BRIAN MCKNIGHT Love Of My Life (Motown) | 70 |
| MUSIQ Girl Next Door (Def Soul/IDJMG) | 64 |
| SUNSHINE ANDERSON Lunch Or Dinner (Soulife/Arista) | 57 |
| LIL' WAYNE Shine (Cash Money/Universal) | 45 |
| 2PAC Letter 2 My Unborn (Amaru/Death Row/Interscope) | 40 |
| 112 Dance With Me (Bad Boy/Arista) | 39 |
| DANTE Lawdy, Lawdy (RCA) | 34 |
| PETEY PABLO Raise Up (Jive) | 9 |
| NELLY Batter Up (Fo' Reel/Universal) | 7 |
| BISHOP U Know U Gheffor (Edel) | 7 |
| TONY TERRY Freaky Little Game (Golden Boy) | 7 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG) | +596 |
| MARY J. BLIGE Family Affair (MCA) | +546 |
| ALICIA KEYS Fallin' (J) | +536 |
| ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks) | +500 |
| LUDACRIS Area Codes (Murder Inc./Def Jam/IDJMG) | +458 |
| MAXWELL Lifetime (Columbia) | +431 |
| MISSY ELLIOTT One... (Gold Mind/EastWest/EEG) | +402 |
| TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic) | +365 |
| JENNIFER LOPEZ I'm Real (Epic) | +300 |

Breakers

LUDACRIS
Area Codes (Murder Inc./Def Jam/IDJMG)

| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
|----------------------|---------------------|-------|
| 1325/458 | 70/4 | 30 |

TRICK DADDY
I'm A Thug (Slip 'N Slide/Atlantic)

| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
|----------------------|---------------------|-------|
| 1190/365 | 67/3 | 33 |

TANK
Slowly (BlackGround)

| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
|----------------------|---------------------|-------|
| 1060/181 | 68/1 | 34 |

D12
Purple Hills (Shady/Interscope)

| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
|----------------------|---------------------|-------|
| 1012/257 | 50/2 | 35 |

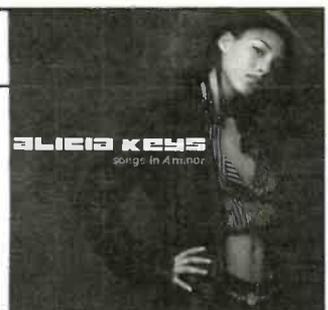
Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on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



82 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 7/8-Saturday 7/14. 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.

Thanks Black Radio For Making Alicia Keys "Fallen" #1

| July 13, 2001 | | | July 20, 2001 | | |
|---------------|-----------|---|---------------|-----------|---|
| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) |
| 1 | 1 | ERICK SERMON Music (Interscope) | 3 | 1 | ALICIA KEYS Fallin' (J) |
| 5 | 2 | JAGGED EDGE Where The Party At (So So Def/Columbia) | 6 | 2 | USHER U Remind Me (LaFace/Arista) |
| 4 | 3 | USHER U Remind Me (LaFace/Arista) | 2 | 3 | JAGGED EDGE Where The Party At (So So Def/Columbia) |
| 2 | 4 | 112 Peaches & Cream (Bad Boy/Arista) | 1 | 4 | ERICK SERMON Music (Interscope) |
| 3 | 5 | RAY-J Wait A Minute (Atlantic) | 10 | 5 | ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks) |
| 7 | 6 | ALICIA KEYS Fallin' (J) | | | |



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O N T O U R N O W !

| | | | | | | | |
|------|-----------------|------|-----------------------|------|-----------------|------|-------------------|
| 7/20 | Newark, NJ | 7/28 | Anaheim, CA | 8/5 | Birmingham, AL | 8/16 | Columbus, OH |
| 7/21 | New York, NY | 7/29 | Concord, CA | 8/9 | Greensboro, NC | 8/17 | Atlantic City, NJ |
| 7/22 | New York, NY | 8/1 | Dallas, TX | 8/10 | Columbus, OH | 8/18 | Washington, DC |
| 7/25 | Las Vegas, NV | 8/2 | Memphis, TN (tbc) | 8/11 | Chicago, IL | 8/19 | Washington, DC |
| 7/26 | San Diego, CA | 8/3 | Little Rock, AR (tbc) | 8/13 | Kansas City, MO | | |
| 7/27 | Los Angeles, CA | 8/4 | New Orleans, LA | 8/15 | Cleveland, OH | | |

Stations and their adds listed alphabetically by market

Urban

WAJZ/Albany, NY *
 PD: Mike Sugar Bear
 APD: Marie Cristal
 13 SUNSHINE ANDERSON "Lunch"
 10 H TEX "Round"
 3 MAXWELL "Lime"
 1 DANTE "Lucky"
 BRIAN MCKNIGHT "Lil"
 112 "Dance"

KBCB/Alexandria, LA
 PD: Roger Moore
 MD: R. J. Polk
 10 MUSIQ "Grt"
 10 MAXWELL "Lime"
 10 BRIAN MCKNIGHT "Lil"
 10 SUNSHINE ANDERSON "Lunch"
 10 112 "Dance"
 10 PETER PABLO "Rase"
 10 2PAC "Leter"

WHTA/Atlanta, GA *
 PD: Jerry Smolin
 APD: Ryan Cameron
 MD: Ramona Debraux
 20 ALICIA KEYS "Fatin"
 13 AROSS "Cats"
 2 112 "Dance"

WVEE/Atlanta, GA *
 PD: Tony Brown
 MD: Tosha Love
 4 BRIAN MCKNIGHT "Lil"
 GINAMWE "Difference"
 MAXWELL "Lime"

WFXA/Augusta, GA *
 DM/ PD: Kevin Fitz
 11 2PAC "Leter"
 9 MAXWELL "Lime"
 6 MUSIQ "Grt"
 6 SUNSHINE ANDERSON "Lunch"
 4 LIL WAYNE "Shine"
 4 112 "Dance"
 4 KRAVZE BONE "Hard"
 4 EXALC "Dance"
 BRIAN MCKNIGHT "Lil"
 DANTE "Lucky"

WPRW/Augusta, GA *
 PD: Tim Snel
 MD: Nightrun
 11 MAXWELL "Lime"
 11 LIL WAYNE "Shine"
 1 BRIAN MCKNIGHT "Lil"
 MUSIQ "Grt"
 112 "Dance"
 SUNSHINE ANDERSON "Lunch"
 2PAC "Leter"

WEMX/Baton Rouge, LA *
 DM: James Alexander
 PD: Mya Vernon
 APD/MD: Adrian Long
 2 LIL WAYNE "Shine"
 1 MAXWELL "Lime"
 1 SUNSHINE ANDERSON "Lunch"
 CASE "Friend"
 BRIAN MCKNIGHT "Lil"
 MUSIQ "Grt"

KTCX/Beaumont, TX
 PD/MD: Chris Clay
 25 BRIAN MCKNIGHT "Lil"
 24 MAXWELL "Lime"
 MUSIQ "Grt"
 SUNSHINE ANDERSON "Lunch"
 MUSIQ "Grt"

WJZZ/Biloxi-Gulfport, MS
 PD: Rob Neal
 MD: Taban Daniels
 20 DANTE "Lucky"
 20 2PAC "Leter"
 15 MAXWELL "Lime"
 14 112 "Dance"
 13 BRIAN MCKNIGHT "Lil"
 10 MUSIQ "Grt"
 10 SUNSHINE ANDERSON "Lunch"
 8 LIL WAYNE "Shine"

WALR/Atlanta, GA *
 PD: Jim Kennedy
 9 MAXWELL "Lime"

WWIN/Baltimore, MD *
 PD: Tim Watts
 MD: Keith Fisher
 No Adds

KOXL/Baton Rouge, LA *
 DM: James Alexander
 PD/MD: Mya Vernon
 5 ERICK SERMON "Music"
 2 BRIAN MCKNIGHT "Lil"
 MAXWELL "Lime"

WBHK/Birmingham, AL *
 PD: Jay Dixon
 MD: Darryl Johnson
 No Adds

WZAK/Cleveland, OH *
 PD/MD: Lance Pantan
 16 BRIAN MCKNIGHT "Lil"
 14 MAXWELL "Lime"
 3 CHARLIE WILSON "Street"

WILD/Boston, MA
 PD: Steve Gosby
 MD: Nik Harris
 5 BRIAN MCKNIGHT "Lil"
 5 MAXWELL "Lime"
 CHARLIE WILSON "Street"
 CECE WINANS "More"

WBOT/Boston, MA *
 PD: Steve Gosby
 APD: Lamar Robinson
 MD: T. Clark
 17 LUTHER VANDROSS "Take"
 7 MAXWELL "Lime"
 6 2PAC "Leter"
 6 BRIAN MCKNIGHT "Lil"
 5 112 "Dance"
 MUSIQ "Grt"
 SUNSHINE ANDERSON "Lunch"

WBLK/Buffalo, NY *
 PD/MD: Skip Dillard
 23 BRIAN MCKNIGHT "Lil"
 16 MAXWELL "Lime"
 10 SUNSHINE ANDERSON "Lunch"
 MUSIQ "Grt"
 LIL WAYNE "Shine"
 SUNSHINE ANDERSON "Lunch"
 DANTE "Lucky"
 2PAC "Leter"

WWWZ/Charleston, SC *
 DM/ PD: Terry Bass
 MD: Ron Spalackareille
 10 BRIAN MCKNIGHT "Lil"
 9 LIL WAYNE "Shine"
 3 MUSIQ "Grt"
 1 2PAC "Leter"
 MAXWELL "Lime"
 EASTSIDAZ "Lil"
 112 "Dance"
 SUNSHINE ANDERSON "Lunch"
 DANTE "Lucky"

WFCG/Charlotte, NC *
 PD: Andre Carson
 MD: Nate Quick
 9 BISHOP "Ghetto"
 2 112 "Dance"
 1 2PAC "Leter"
 1 MUSIQ "Grt"
 MAXWELL "Lime"
 SUNSHINE ANDERSON "Lunch"
 BRIAN MCKNIGHT "Lil"

WJTT/Chattanooga, TN *
 PD: Keith Landecker
 MD: Magic
 7 LIL WAYNE "Shine"
 5 BRIAN MCKNIGHT "Lil"
 4 MAXWELL "Lime"
 2PAC "Leter"
 1 MUSIQ "Grt"
 112 "Dance"
 SUNSHINE ANDERSON "Lunch"
 DANTE "Lucky"

WGPC/Chicago, IL *
 DM/ PD: Eroy Smith
 APD/MD: Carla Boatner
 16 BRIAN MCKNIGHT "Lil"
 6 FONY BROUW "Real"
 5 MUSIQ "Grt"
 4 MAXWELL "Lime"
 3 JUVENILE "Set"

WPMX/Chicago, IL *
 PD: Jay Alan
 MD: Traci Reynolds
 22 112 "Dance"
 18 2PAC "Leter"
 12 BISHOP "Ghetto"
 9 MUSIQ "Grt"
 7 MAXWELL "Lime"
 BRIAN MCKNIGHT "Lil"
 2 NELLY "Bater"

WIFZ/Cincinnati, OH *
 VP/Prog.: Tony Fields
 MD: Terri Thomas
 17 BRIAN MCKNIGHT "Lil"
 3 MAXWELL "Lime"

WENZ/Cleveland, OH *
 PD: Lance Pantan
 MD: Sam Sym
 4 LUDACRIS "Arca"
 1 LIL JOHNNY "Bad"
 MAXWELL "Lime"
 MUSIQ "Grt"
 BISHOP "Ghetto"
 112 "Dance"

WGLL/Charleston, SC
 PD: Terry Bass
 APD/MD: Belinda Parker
 5 BRIAN MCKNIGHT "Lil"
 MAXWELL "Lime"
 GRUBINWE "Difference"
 RICK BRAUN "Song"
 TONY TERRY "Freaky"
 BRIAN CULBERTSON "Nice"

WBAW/Charlotte, NC *
 PD: Terri Avery
 MD: DC
 9 MAXWELL "Lime"
 1 BRIAN MCKNIGHT "Lil"
 BRIAN CULBERTSON "Nice"
 MAXWELL "Lime"

WVAZ/Chicago, IL *
 PD: Eroy Smith
 APD/MD: Carla Boatner
 No Adds

WZAK/Cleveland, OH *
 PD/MD: Lance Pantan
 16 BRIAN MCKNIGHT "Lil"
 14 MAXWELL "Lime"
 3 CHARLIE WILSON "Street"

WLXC/Columbia, SC *
 PD/MD: Portia
 10 BRIAN MCKNIGHT "Lil"
 GINAMWE "Difference"
 MAXWELL "Lime"
 TONY TERRY "Freaky"

WHXT/Columbia, SC *
 PD: Chris Conner
 MD: Bill Black
 9 SUNSHINE ANDERSON "Lunch"
 2PAC "Leter"
 6 DAZE "MOST WANTED" "Pleas"
 5 LIL WAYNE "Shine"
 MUSIQ "Grt"
 RUSKOP DOGG "Warm"
 5 112 "Dance"
 MAXWELL "Lime"

WDMO/Columbia, SC *
 PD/MD: Mike Love
 APD: Verneesa Pendegrass
 4 LIL JOHNNY "Bad"
 2 BRIAN MCKNIGHT "Lil"
 2 MAXWELL "Lime"
 1 MYSTIC "Lil"
 1 RELL "Baby"
 MUSIQ "Grt"
 SUNSHINE ANDERSON "Lunch"
 DANTE "Lucky"
 LIL WAYNE "Shine"
 DAZE "MOST WANTED" "Pleas"

WFKE/Columbus, GA
 Int. PD: Michael Soul
 MD: Al Irwin
 5 2PAC "Leter"
 3 BRIAN MCKNIGHT "Lil"
 3 DANTE "Lucky"
 3 LIL WAYNE "Shine"
 3 MAXWELL "Lime"
 3 MUSIQ "Grt"
 3 112 "Dance"
 3 SUNSHINE ANDERSON "Lunch"

WCOX/Columbus, OH *
 VP/Prog.: Tony Fields
 PD: Paul Strong
 14 MAXWELL "Lime"
 1 2PAC "Leter"
 1 MUSIQ "Grt"
 3 RELL "Baby"
 3 BRIAN MCKNIGHT "Lil"
 SUNSHINE ANDERSON "Lunch"
 DANTE "Lucky"
 LIL WAYNE "Shine"
 MUSIQ "Grt"
 KURUPPT FBAJQUE "Over"

KBFR/Dallas-Ft. Worth, TX *
 MD: Marie Kelly
 17 LIL SON WOV "Ghetto"
 12 BRIAN MCKNIGHT "Lil"
 8 DESTINY'S CHILD "bodylike"
 1 PETER PABLO "Rase"
 PUBLIC ANNOUNCEMENT "John"
 112 "Dance"

KDA/Dallas-Ft. Worth, TX *
 PD: Skip Cheatham
 31 2PAC "Leter"
 7 MAXWELL "Lime"
 2 LIL WAYNE "Shine"
 2 DANTE "Lucky"
 2 P. DIDDY "Bad"
 BRIAN MCKNIGHT "Lil"
 MAXWELL "Lime"
 112 "Dance"
 PETER PABLO "Rase"
 MUSIQ "Grt"

WRDU/Dayton, OH *
 MD: Marco Simmons
 22 112 "Dance"
 2 LUDACRIS "Arca"
 2 BENIFERLOPEZ "Real"
 1 TRICK DADDY "Thug"
 BRIAN MCKNIGHT "Lil"
 MAXWELL "Lime"
 TONY TERRY "Freaky"

WOTJ/Detroit, MI *
 DM: Monica Starr
 PD/MD: Spurr
 25 2PAC "Leter"
 14 112 "Dance"
 3 LIL WAYNE "Shine"
 2 TRICK DADDY "Thug"
 1 MAXWELL "Lime"

WJLB/Detroit, MI *
 APD/MD: Kris Kelley
 1 PETER PABLO "Rase"
 NELLY "Bater"
 PHILLIPS MOST WANTED "Pleas"
 GINAMWE "Difference"

WAGH/Columbus, GA
 PD: Raehewa
 MD: Ed Lewis
 BRIAN CULBERTSON "Nice"
 BRIAN MCKNIGHT "Lil"
 MAXWELL "Lime"
 RICK BRAUN "Song"

KRNB/Dallas-Ft. Worth, TX *
 MD: Al Payne
 25 BRIAN MCKNIGHT "Lil"
 9 MAXWELL "Lime"
 1 BLU CANTRELL "Lit"
 TONY TERRY "Freaky"

KTQJ/Dallas-Ft. Worth, TX *
 PD: Garry Leigh
 No Adds

WDMK/Detroit, MI *
 APD/MD: Monica Starr
 APD: Benita "Lady B" Gray
 MD: Sunny Anderson
 10 BRIAN MCKNIGHT "Lil"
 TONY TERRY "Freaky"

WGPR/Detroit, MI *
 PD/MD: Rosetta Hines
 14 MENTORICE "Seas"
 9 BRIAN MCKNIGHT "Lil"
 3 RICK BRAUN "Song"
 2 MAXWELL "Lime"
 BRIAN CULBERTSON "Nice"
 GINAMWE "Difference"

WJWN/Doham, AL
 PD/MD: Tony Black
 12 MUSIQ "Grt"
 10 DANTE "Lucky"
 10 BRIAN MCKNIGHT "Lil"
 10 2PAC "Leter"
 10 SUNSHINE ANDERSON "Lunch"
 7 LIL WAYNE "Shine"
 7 ALLURE "Yourself"
 5 112 "Dance"
 5 MAXWELL "Lime"

WZFX/Fayetteville, NC *
 PD: Bobby Jay
 APD: Garrett Davis
 MD: Taylor Morgan
 15 PUBLIC ANNOUNCEMENT "John"
 15 SUNSHINE ANDERSON "Lunch"
 7 RELL "Baby"
 6 MUSIQ "Grt"
 2 2PAC "Leter"
 BRIAN MCKNIGHT "Lil"
 11 DANZEL "Everyday's"

WDDZ/Fint, MI
 PD/MD: Chris Reynolds
 15 BRIAN MCKNIGHT "Lil"
 10 SUNSHINE ANDERSON "Lunch"
 6 LUDACRIS "Arca"
 1 SUNSHINE ANDERSON "Lunch"
 1 MAXWELL "Lime"
 LIL WAYNE "Shine"

WYNN/Florence, SC
 DM: Matt Scary
 PD/MD: Gerald McSwain
 11 LIL WAYNE "Shine"
 10 BRIAN MCKNIGHT "Lil"
 9 MAXWELL "Lime"
 6 BRIAN MCKNIGHT "Lil"
 3 MUSIQ "Grt"
 2 MYSTIC "Lil"

WTMG/Gainesville-Ocala, FL *
 PD/MD: Dwayne
 7 LIL WAYNE "Shine"
 3 MUSIQ "Grt"
 1 ALLURE "Yourself"
 112 "Dance"
 MAXWELL "Lime"
 BRIAN MCKNIGHT "Lil"
 2PAC "Leter"
 SUNSHINE ANDERSON "Lunch"
 DANTE "Lucky"
 TONY TERRY "Freaky"

WIKS/Greenville, NC *
 PD/MD: B. K. Kirkland
 MAXWELL "Lime"
 LUDACRIS "Arca"
 PETER PABLO "Rase"

WJMJ/Greenville, SC *
 PD/MD: Doug Davis
 23 JUVENILE "Set"
 6 DANTE "Lucky"
 3 112 "Dance"
 2 BRIAN MCKNIGHT "Lil"
 SUNSHINE ANDERSON "Lunch"
 112 "Dance"

WEUP/Huntsville, AL *
 PD/MD: Steve Murry
 61 ISLEY BROS. "ISLEY CAMPUS"
 5 DANTE "Lucky"
 4 P. DIDDY "Bad"
 PETER PABLO "Rase"
 JIMMY COZZER "Shes"

WJMI/Jackson, MS *
 PD: Stan Branson
 18 2PAC "Leter"
 6 MAXWELL "Lime"
 LIL WAYNE "Shine"
 DANTE "Lucky"
 BRIAN MCKNIGHT "Lil"
 TONY TERRY "Freaky"
 MUSIQ "Grt"
 ALLURE "Yourself"
 TYGA "Southside"
 SUNSHINE ANDERSON "Lunch"

WRJH/Jackson, MS
 PD: Steve Poston
 MD: Lil Horne
 MUSIQ "Grt"
 112 "Dance"
 SUNSHINE ANDERSON "Lunch"
 LIL WAYNE "Shine"
 MAXWELL "Lime"
 DANTE "Lucky"
 BRIAN MCKNIGHT "Lil"
 2PAC "Leter"

WMXO/Detroit, MI *
 PD: Janet D
 APD: Onel Stevens
 MD: Sheila Little
 MAXWELL "Lime"
 JESSE POWELL "Fast"

WUKS/Fayetteville, NC *
 PD: Bobby Jay
 APD: Garrett Davis
 MD: Calvin Pe
 13 ALICIA KEYS "Fatin"
 5 JILL SCOTT "Way"

WFLM/Ft. Pierce, FL *
 PD/MD: Michael James
 4 BRIAN MCKNIGHT "Lil"
 2 MAXWELL "Lime"
 GINAMWE "Difference"
 RICK BRAUN "Song"
 BRIAN CULBERTSON "Nice"

WOMG/Greensboro, NC *
 PD: Alvin Stowe
 BRIAN MCKNIGHT "Lil"
 MAXWELL "Lime"

KPRS/Kansas City, MO *
 PD: Sam Weaver
 APD/MD: Myron Fears
 12 BRIAN MCKNIGHT "Lil"
 8 MAXWELL "Lime"
 8 MUSIQ "Grt"
 4 EASTSIDAZ "Lil"
 DANTE "Lucky"
 2PAC "Leter"
 SUNSHINE ANDERSON "Lunch"
 112 "Dance"

KIIZ/Killeen-Temple, TX
 PD/MD: Mychal Maguire
 BRIAN MCKNIGHT "Lil"
 PHOENIX JONES "Lime"
 DANTE "Lucky"
 PHILLIPS MOST WANTED "Pleas"
 MAXWELL "Lime"
 SUNSHINE ANDERSON "Lunch"
 LIL WAYNE "Shine"
 KURUPPT FBAJQUE "Over"
 2PAC "Leter"

WKNX/Knoxville, TN
 PD: Michael St John
 MD: Dewayne Bragg
 20 DANTE "Lucky"
 10 SUNSHINE ANDERSON "Lunch"
 10 MUSIQ "Grt"
 10 MAXWELL "Lime"
 10 BRIAN MCKNIGHT "Lil"
 12 "Dance"
 3 MAXWELL "Lime"
 1 LIL WAYNE "Shine"

KRRQ/Lafayette, LA *
 MD: James Alexander
 PD/MD: Darlene Prajean
 6 BRIAN MCKNIGHT "Lil"
 5 MAXWELL "Lime"
 1 LIL WAYNE "Shine"
 SUNSHINE ANDERSON "Lunch"
 CASE "Friend"
 MUSIQ "Grt"

WHNR/Lakeland-Winter Haven, FL
 MD: Frankie Grover
 PD: Terry Hill
 MD: Ki
 5 MAXWELL "Lime"
 4 BRIAN MCKNIGHT "Lil"
 4 MUSIQ "Grt"
 4 SUNSHINE ANDERSON "Lunch"
 4 112 "Dance"
 4 DANTE "Lucky"
 4 LIL WAYNE "Shine"
 4 2PAC "Leter"
 4 ALLURE "Yourself"

WQHH/Lansing, MI
 PD/MD: Brent Johnson
 10 MUSIQ "Grt"
 7 MAXWELL "Lime"
 7 2PAC "Leter"
 5 BRIAN MCKNIGHT "Lil"
 5 LIL WAYNE "Shine"
 SUNSHINE ANDERSON "Lunch"
 TONY TERRY "Freaky"
 112 "Dance"
 DANTE "Lucky"

WEDR/Miami, FL *
 DM: James Thomas
 PD/MD: Cedric Hollywood
 22 MAXWELL "Lime"
 8 LIL WAYNE "Shine"
 4 BRIAN MCKNIGHT "Lil"
 5 112 "Dance"
 1 2PAC "Leter"
 1 SUNSHINE ANDERSON "Lunch"
 MUSIQ "Grt"
 MYSTIC "Lil"

WBTF/Lexington-Fayette, KY *
 VP/Prog.: Tony Fields
 PD: Karen Jordan
 MD: Gerald Harrison
 8 MAXWELL "Lime"
 GERALD LEVERT "Made"
 SUNSHINE ANDERSON "Lunch"
 TONY TERRY "Freaky"
 112 "Dance"
 1 2PAC "Leter"
 1 SUNSHINE ANDERSON "Lunch"
 MUSIQ "Grt"

KIPR/Little Rock, AR *
 DM/ PD/MD: Joe Booker
 6 MAXWELL "Lime"
 2 2PAC "Leter"
 2 LIL WAYNE "Shine"
 112 "Dance"
 MUSIQ "Grt"
 SUNSHINE ANDERSON "Lunch"
 DANTE "Lucky"

WBLX/Mobile, AL *
 PD/MD: Myranda Reuben
 11 MAXWELL "Lime"
 12 BRIAN MCKNIGHT "Lil"
 8 LIL WAYNE "Shine"
 4 BRIAN MCKNIGHT "Lil"
 MUSIQ "Grt"
 SUNSHINE ANDERSON "Lunch"

WTLN/Indianapolis, IN *
 PD: Wayne Schmidt
 12 MAXWELL "Lime"
 11 BRIAN MCKNIGHT "Lil"
 PUBLIC ANNOUNCEMENT "John"
 GINAMWE "Difference"
 BEE WILSON "More"

WKOI/Jackson, MS
 PD/MD: Stan Branson
 3 MAXWELL "Lime"
 GINAMWE "Difference"
 RICK BRAUN "Song"
 BRIAN CULBERTSON "Nice"

WSDJ/Jacksonville, FL *
 PD: Aaron Maxwell
 APD/MD: K.J.
 5 JAHMED "Fatin"
 5 ALICIA KEYS "Fatin"
 MAXWELL "Lime"
 BRIAN MCKNIGHT "Lil"

KOKY/Little Rock, AR
 PD: Mark Dylan
 MD: Jamal Quates
 MAXWELL "Lime"
 GINAMWE "Difference"
 RICK BRAUN "Song"
 BRIAN CULBERTSON "Nice"
 ALICIA KEYS "Fatin"
 BRIAN MCKNIGHT "Lil"

KBKT/Los Angeles, CA *
 PD: Rob Scorpio
 MD: Dorsey Fuller
 9 P. DIDDY "Bad"
 2 MAXWELL "Lime"

WBLO/Louisville, KY *
 VP/Prog.: Tony Fields
 MD: Karen Jordan
 MD: Gerald Harrison
 MUSIQ "Grt"
 LIL WAYNE "Shine"
 MAXWELL "Lime"
 BRIAN MCKNIGHT "Lil"
 DANTE "Lucky"

WGZB/Louisville, KY *
 VP/Prog.: Tony Fields
 MD: Karen Jordan
 MD: Gerald Harrison
 MUSIQ "Grt"
 LIL WAYNE "Shine"
 MAXWELL "Lime"
 BRIAN MCKNIGHT "Lil"
 DANTE "Lucky"

WFXM/Macon, GA
 PD/MD: Derek Harper
 33 112 "Dance"
 MAXWELL "Lime"
 MUSIQ "Grt"
 2PAC "Leter"
 112 "Dance"
 DANTE "Lucky"
 LIL WAYNE "Shine"
 SUNSHINE ANDERSON "Lunch"

WIBG/Macon, GA
 PD/MD: Greg Roberts
 15 JIMMY COZZER "Shes"
 5 2PAC "Leter"
 MAXWELL "Lime"
 LIL WAYNE "Shine"
 LIL WAYNE "Shine"
 SUNSHINE ANDERSON "Lunch"
 DANTE "Lucky"
 BRIAN MCKNIGHT "Lil"

WHRK/Memphis, TN *
 APD/MD: Eileen Nathaniel
 60 NELLY "Bater"
 9 DIZ "Trance"
 7 MISSY ELLIOTT "Minut"
 5 LIL JOHNNY "Bad"
 3 GERALD LEVERT "Made"
 2 BISHOP "Ghetto"
 2 QUEEN PINK "Yaks"
 1 4X SODDIER "Soldier"
 2PAC "Leter"
 LIL WAYNE "Shine"
 MAXWELL "Lime"
 BRIAN MCKNIGHT "Lil"
 MUSIQ "Grt"

WEDR/Miami, FL *
 DM: James Thomas
 PD/MD: Cedric Hollywood
 22 MAXWELL "Lime"
 8 LIL WAYNE "Shine"
 4 BRIAN MCKNIGHT "Lil"
 5 112 "Dance"
 1 2PAC "Leter"
 1 SUNSHINE ANDERSON "Lunch"
 MUSIQ "Grt"
 MYSTIC "Lil"

WKKW/Milwaukee, WI *
 PD: Jamillah Muhammad
 MD: Doc Love
 27 2PAC "Leter"
 6 MUSIQ "Grt"
 4 LIL WAYNE "Shine"
 2 SUNSHINE ANDERSON "Lunch"
 BRIAN MCKNIGHT "Lil"

WYLD/Myrtle Beach, SC
 PD/MD: Jerald Jackson
 27 SUNSHINE ANDERSON "Lunch"
 27 SUNSHINE ANDERSON "Lunch"
 19 MAXWELL "Lime"
 TONY TERRY "Freaky"
 MUSIQ "Grt"

WQDK/Nashville, TN *
 MUSIQ "Grt"
 16 SUNSHINE ANDERSON "Lunch"
 12 BRIAN MCKNIGHT "Lil"
 3 MAXWELL "Lime"
 2 MUSIQ "Grt"

WQWE/New Orleans, LA *
 PD: Angela Watson
 24 LUTHER VANDROSS "Take"
 19 MUSIQ "Grt"
 4 CORNELL "Projects"
 3 MAXWELL "Lime"
 BRIAN MCKNIGHT "Lil"

WDBS/New York, NY *
 PD: Vinny Brown
 MD: Benen Womack
 10 SUNSHINE ANDERSON "Lunch"
 11 DANTE "Lucky"
 4 112 "Dance"
 4 MAXWELL "Lime"
 3 MUSIQ "Grt"

WDDI/Norfolk, VA *
 PD: N. J. Heltay
 MD: Michael Mazono
 10 MUSIQ "Grt"
 1 BISHOP "Ghetto"
 1 DANTE "Lucky"
 SUNSHINE ANDERSON "Lunch"
 MAXWELL "Lime"
 BRIAN MCKNIGHT "Lil"

WYBC/Nov Haven, CT *
 DM: Wayne Schmidt
 PD: Juan Castillo
 APD: Steven Richardson
 MD: Doc P
 4 BRIAN MCKNIGHT "Lil"
 1 GINAMWE "Difference"
 RICK BRAUN "Song"
 BRIAN CULBERTSON "Nice"

WZHT/Montgomery, AL
 PD: Daryl Elliott
 MD: Michael Long
 20 MAXWELL "Lime"
 12 MUSIQ "Grt"
 11 SUNSHINE ANDERSON "Lunch"
 5 BRIAN MCKNIGHT "Lil"
 2PAC "Leter"
 LIL WAY

FIND COMPLETE PLAYLISTS FOR ALL URBAN AC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #24 WJZZ/Cincinnati Blue Chip (513) 763-9000 Dave/Thomas 12+ Cumc 173,788

WJZZ logo and 'HOT 103 JAMZ!' logo

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, and a list of songs and artists.

MARKET #1 WKRS/New York Emmis (212) 942-9670 Bessley/Bustines 12+ Cumc 1,845,888

WKRS logo and '98.7 THE KISS' logo

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, and a list of songs and artists.

MARKET #3 WVAZ/Chicago Clear Channel (312) 369-9000 Smith/Boatner 12+ Cumc 553,880

WVAZ logo and 'MAGIC 94.5' logo

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, and a list of songs and artists.

MARKET #31 WKYC/Milwaukee Clear Channel (414) 321-1007 Nardimmi/Daloz 12+ Cumc 221,888

WKYC logo and 'HOT 107 JAMZ!' logo

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, and a list of songs and artists.

MARKET #5 WDAS/Philadelphia Clear Channel (610) 617-8500 Williams/Barnabe 12+ Cumc 226,188

WDAS logo and '103.3 FM' logo

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, and a list of songs and artists.

MARKET #6 KRNB/Dallas-Ft. Worth (972) 263-9811 Pappas 12+ Cumc 172,888

KRNB logo and 'MAGIC 94.5' logo

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, and a list of songs and artists.

MARKET #37 WPEF/Charlotte Infinity (704) 342-2644 Carson/Dick 12+ Cumc 243,188

WPEF logo and 'Power 98 WPEF-FM 98' logo

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, and a list of songs and artists.

MARKET #38 WQOW/Norfolk Clear Channel (757) 465-2700 Holiday/Mason 12+ Cumc 258,288

WQOW logo and 'HOT 103 JAMZ!' logo

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, and a list of songs and artists.

MARKET #7 WDMK/Detroit Radio One (313) 925-2000 Sam/Gray 12+ Cumc 148,788

WDMK logo and '107.5 fm THE RHYTHM WGP' logo

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, and a list of songs and artists.

MARKET #42 WQOW/Norfolk Clear Channel (757) 465-2700 Holiday/Mason 12+ Cumc 258,288

WQOW logo and '99.3 WQOW-FM 99.3' logo

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, and a list of songs and artists.

MARKET #4 WILD/Boston Radio One (617) 427-2222 Gostly/Harris 12+ Cumc 82,880

WILD logo and '92.0 WILD-FM 92.0' logo

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, and a list of songs and artists.

MARKET #9 WHUR/Washington, DC Howard University (202) 805-3500 Hannibal/Dickson 12+ Cumc 538,880

WHUR logo and '96.3 WHUR-FM 96.3' logo

Table with columns: PLAYS, LW, TW, ARTIST/TITLE, and a list of songs and artists.

July 20, 2001

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | GROSS IMPRESSIONS ('00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|--------------|-----------|---|-------------|-----------|-------------------------|----------------|---------------------|
| | 1 | LUTHER VANDROSS Take You Out (J) | 1159 | 0 | 168538 | 12 | 42/0 |
| 5 | 2 | ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks) | 929 | +170 | 138827 | 5 | 42/0 |
| 2 | 3 | MUSIQ Love (Def Soul/IDJMG) | 897 | -47 | 129254 | 20 | 37/0 |
| 3 | 4 | JILL SCOTT The Way (Hidden Beach/Epic) | 871 | +64 | 145019 | 8 | 41/1 |
| 8 | 5 | ALICIA KEYS Fallin' (J) | 856 | +176 | 140887 | 12 | 39/4 |
| 4 | 6 | SYLEENA JOHNSON I Am Your Woman (Jive) | 775 | -26 | 78757 | 16 | 41/0 |
| 7 | 7 | JAHEIM Just In Case (Divine Mill/WB) | 721 | +23 | 105219 | 10 | 37/1 |
| 11 | 8 | ERICK SERMON Music (Interscope) | 707 | +118 | 113110 | 5 | 34/1 |
| 12 | 9 | DAVE HOLLISTER Take Care Of Home (Def Squad/DreamWorks) | 590 | +5 | 65482 | 14 | 37/0 |
| 10 | 10 | DOONIE MCCLURKIN We Fall Down (Verity) | 564 | -71 | 79732 | 21 | 38/0 |
| 9 | 11 | CASE Missing You (Def Soul/IDJMG) | 556 | -82 | 79937 | 17 | 33/0 |
| 6 | 12 | SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic) | 554 | -148 | 87835 | 19 | 37/0 |
| 13 | 13 | INDIA.ARIE Brown Skin (Motown) | 537 | +59 | 75587 | 5 | 38/0 |
| 15 | 14 | CHARLIE WILSON One Way Street (Major Hits) | 485 | +22 | 46553 | 11 | 35/4 |
| 17 | 15 | STEPHEN SIMMONDS 4U (Priority) | 459 | +23 | 46869 | 11 | 29/0 |
| 14 | 16 | JIMMY COZIER She's All I Got (J) | 442 | -34 | 67813 | 14 | 31/0 |
| 20 | 17 | WILL DOWNING Is This Love (GRP/VMG) | 419 | +35 | 47562 | 7 | 29/0 |
| 19 | 18 | JILL SCOTT A Long Walk (Hidden Beach/Epic) | 409 | +5 | 70775 | 28 | 28/0 |
| 16 | 19 | BABYFACE There She Goes (Arista) | 394 | -66 | 47674 | 10 | 31/0 |
| 18 | 20 | INDIA.ARIE Video (Motown) | 362 | -74 | 58354 | 21 | 28/0 |
| 21 | 21 | TAMIA Tell Me Who (Elektra/EEG) | 346 | -18 | 28901 | 10 | 22/0 |
| 25 | 22 | GERALD LEVERT Made To Love Ya (EastWest/EEG) | 310 | +79 | 33076 | 2 | 35/2 |
| 26 | 23 | KOFFEE BROWN Weekend Thing (Arista) | 283 | +57 | 37555 | 3 | 22/1 |
| 24 | 24 | PUBLIC ANNOUNCEMENT John Doe (RCA) | 263 | +18 | 17679 | 5 | 27/2 |
| Debut | 25 | BRIAN MCKNIGHT Love Of My Life (Motown) | 261 | +111 | 37935 | 1 | 37/33 |
| 23 | 26 | GLADYS KNIGHT I Said You Lied (MCA) | 252 | -24 | 22873 | 6 | 25/0 |
| 28 | 27 | FULL FORCE Float On With Us (Forceful/TVT) | 222 | +22 | 22348 | 2 | 18/0 |
| 29 | 28 | JESSE POWELL Something In The Past (Silas/MCA) | 219 | +21 | 21822 | 2 | 12/1 |
| 22 | 29 | ERIC BENET Love Don't Love Me (Warner Bros.) | 207 | -70 | 27033 | 18 | 28/0 |
| Debut | 30 | USHER U Remind Me (LaFace/Arista) | 198 | +35 | 55858 | 1 | 5/0 |

Most Added

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| BRIAN MCKNIGHT Love Of My Life (Motown) | 33 |
| MAXWELL Lifetime (Columbia) | 33 |
| GINUWINE Differences (Epic) | 13 |
| BRIAN CULBERTSON Nice And Slow (Atlantic) | 13 |
| RICK BRAUN Song For You (Warner Bros.) | 11 |
| TONY TERRY Freaky Little Game (Golden Boy) | 6 |
| ALICIA KEYS Fallin' (J) | 4 |
| CHARLIE WILSON One Way Street (Major Hits) | 4 |
| CECE WINANS More Than What I... (Wellspring/Capitol) | 4 |
| GERALD LEVERT Made To Love Ya (EastWest/EEG) | 2 |
| PUBLIC ANNOUNCEMENT John Doe (RCA) | 2 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| ALICIA KEYS Fallin' (J) | +176 |
| ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks) | +170 |
| ERICK SERMON Music (Interscope) | +118 |
| BRIAN MCKNIGHT Love Of My Life (Motown) | +111 |
| CECE WINANS More Than What I... (Wellspring/Capitol) | +110 |
| GERALD LEVERT Made To Love Ya (EastWest/EEG) | +79 |
| MAXWELL Lifetime (Columbia) | +74 |
| JILL SCOTT The Way (Hidden Beach/Epic) | +64 |
| MUSIQ Just Friends (Sunny) (Def Soul/IDJMG) | +62 |
| INDIA.ARIE Brown Skin (Motown) | +59 |



42 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 7/8-Saturday 7/14. 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

CECE WINANS More Than What I Wanted... (Wellspring/Capitol)

Total Plays: 185, Total Stations: 30, Adds: 4

FAITH EVANS F/CARL THOMAS Can't Believe (Bad Boy/Arista)

Total Plays: 165, Total Stations: 9, Adds: 0

TANK Slowly (BlackGround)

Total Plays: 152, Total Stations: 19, Adds: 1

MICHAEL COOPER Your Face (Major Hits)

Total Plays: 146, Total Stations: 18, Adds: 0

JON B Don't Talk (Edmonds/Epic)

Total Plays: 133, Total Stations: 6, Adds: 0

MAXWELL Lifetime (Columbia)

Total Plays: 132, Total Stations: 34, Adds: 33

SILK We're Callin' U (Elektra/EEG)

Total Plays: 110, Total Stations: 4, Adds: 0

MIKI HOWARD One Day Without You (Peak/Concord)

Total Plays: 65, Total Stations: 8, Adds: 0

KIRK FRANKLIN Thank You (Gospo Centric/Interscope)

Total Plays: 65, Total Stations: 9, Adds: 0

JEFF MAJORS Wade In The Water (Independent)

Total Plays: 79, Total Stations: 4, Adds: 0

LEXI Conversation (Real Deal)

Total Plays: 74, Total Stations: 5, Adds: 0

METHRONE Sexin Me (Clatown)

Total Plays: 71, Total Stations: 6, Adds: 1

JIMMY SOMMERS Let's Go Party (Higher Octave)

Total Plays: 68, Total Stations: 8, Adds: 0

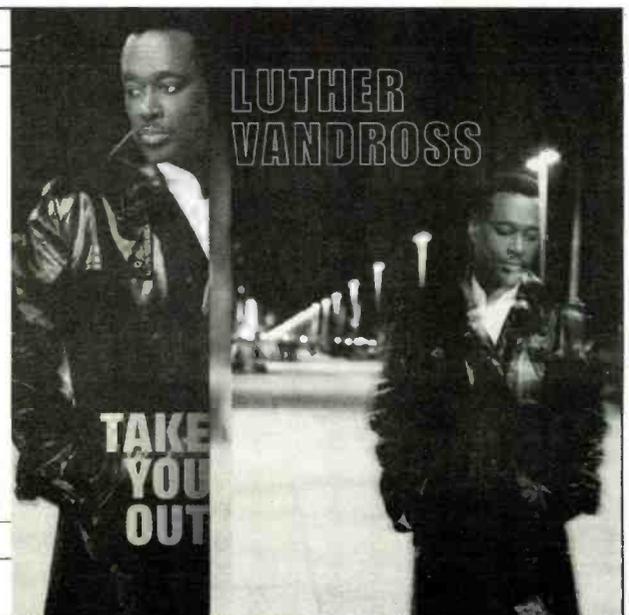
Songs ranked by total plays

Breakers

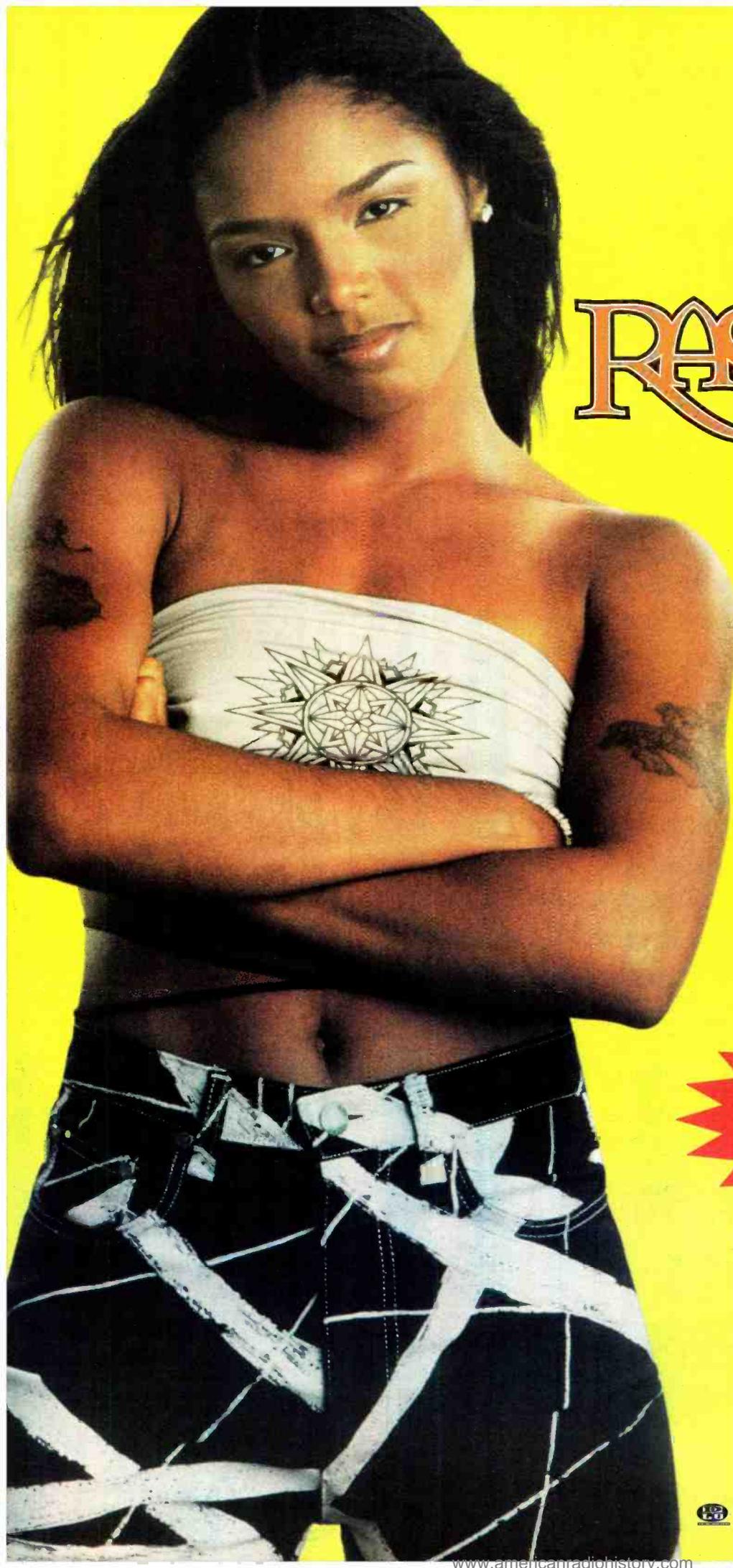
No Songs Qualified For Breaker Status This Week

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.

Thanks Black Radio
For Making
Luther Vandross #1
6 Consecutive Weeks!!!



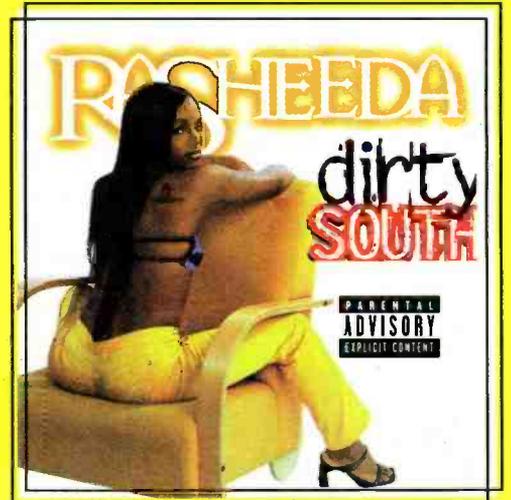
in Partnership with Radio



RASHEEDA

GET IT ON

F/SLIM OF 112



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**ARTIST
BREAKDOWN**

ARTIST: **112**
ALBUM: **ONE TWELVE
PART III**
LABEL: **BAD BOY/ARISTA**

"You know what CD I'm feeling?" I say to a certain label executive who was willing to treat me to a scrumptious dinner at Mr. Chow's in Beverly Hills. "Jagged Edge. There must be subliminal messages in this CD. 'cause I can't stop listening to it." Obviously astounded by my use of such a big word as *subliminal*, dude pauses for a moment, then replies. "Oh, really? I'll have to listen to it again. But what I'm feeling right now is 112. That CD is hot."

Now I pause, because I admire a person who can give props to an artist who isn't on their label. So many times at dinners, events, office visits, rendezvous, etc., peeps want to hype their joints, even

if they really don't believe in them themselves. Dude catches me off-guard: 112 is *not* on his label. I need a drink.

After finishing our dinner (try the tofu stew — talk about good eating!), we exchanged the traditional "industry" hug and went on our merry ways. While driving through L.A., I reflected over the night's conversation. 112. Their second single, "Peaches & Cream," is the s**t! And I had (the operative word being "had") two copies of their CD on my desk but never got around to reviewing it. Now, at the dawn of the release of a third single, "Dance With Me," I'm breaking down the joint.

One Twelve Part III is a 16-track joint complete with an intro and two interludes. The impassioned finale, "It's Over Now," instantly seized our attention with its hypnotic beat and tender yet straight-to-the-point lyrics. The appetizing and nutritionally rewarding "Peaches & Cream" made those who are not usually dessert-eaters more likely to sample the tasty treat and those who aren't used to serving it eagerly willing to oblige. The third single, "Dance With Me," is a very rhythmic invitation whose bangin' beat makes it hard to deny. This beat-dominated tune is lyrically sparse. It's

definitely a tune to sweat to — I feel a good work-out coming on.

One of my favorite songs is "Don't Hate Me." Featuring Twista's rapid rhyming, its beat is just as quick as Twista's flow — OK, not *as* quick, but pretty fast. In this tale, homegirl is trying hard to get at dude. Dude thinks she's cool and doesn't mind her advances until he finds out that she already has a man. (Some people just can't be happy with one sponsor.) Whoa!

Check out the bluesy "Player." Dude tells dudette she knew he was a player when they first hooked up. He says he has some growing to do, but when he's ready to settle down, she'll be the first one he'll call. (My thing is, who is the second one?) If you know me, you know I'm feeling the sensual "Sweet Love." "I'm gonna make your body drip all over me," was enough for me to program this erotic intention to repeat. Ahhh, what a sweet declaration!

"Smile" contains a promise that every woman wants to hear but won't. It warms the heart to hear babyboy say he won't ever make his lady cry, but then the mind steps in and pimp-slaps the heart back into reality.

The next two songs I want to spotlight seem to

be the flip side of one another. When you're in a relationship and your man cheats, one of two things can happen: 1. He can regret his actions and confess to you his adulterous activity, possibly after the fatal attraction has already briefed you in detail; or 2. He finds that the new person is who he really wants to be with, and, though he regrets hurting you, he's happy to be in love with Miss Happy Homewrecker. "Caught Up" has dude feeling guilty and remorseful, buying roses, candy and expensive gifts; "Do What You Gotta Do" has homegirl re-evaluating her self-esteem, crying herself to sleep at night and ordering takeout for one.

One Twelve Part III is a very good sequel. If it wasn't for my meal ticket, I probably wouldn't have paid much attention to this joint. Though I did like the first two singles (and lusted after Daron when I saw 112 perform at an awards banquet), I hadn't been captivated enough to look for the album. (Hey, I got a lot of s**t on my desk!) But as luck, fate and hunger would have it, *One Twelve Part III* found its way to my CD player and, ultimately, to this issue of R&R. Peace.

— Tanya O'Quinn
Asst. Urban Editor

Urban

Most Played Recurrents

- MUSIQ Love (Def Soul/IDJMG)
- SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)
- OUTKAST So Fresh, So Clean (LaFace/Arista)
- CASE Missing You (Def Soul/IDJMG)
- TANK Maybe I Deserve (BlackGround)
- INDIA.ARIE Video (Motown)
- JAY-Z I Just Wanna Love U... (Roc-A-Fella/IDJMG)
- JA RULE f/LIL' MO AND VITA Put It On Me (Murder Inc./Def Jam/IDJMG)

Urban AC

Most Played Recurrents

- TANK Maybe I Deserve (BlackGround)
- DAVE HOLLISTER One Woman Man (Def Squad/DreamWorks)
- CHARLIE WILSON Without You (Major Hits)
- YOLANDA ADAMS Open My Heart (Elektra/EEG)
- CARL THOMAS Emotional (Bad Boy/Arista)
- TAMIA Stranger In My House (Elektra/EEG)
- KOFFEE BROWN After Party (Arista)
- MUSIQ Just Friends (Sunny) (Def Soul/IDJMG)
- MAXWELL Get To Know Ya (Columbia)
- ERYKAH BADU Didn't Cha Know (Motown)
- AVANT My First Love (Magic Johnson/MCA)
- CARL THOMAS I Wish (Bad Boy/Arista)
- TONI BRAXTON Just Be A Man About It (LaFace/Arista)
- MARY MARY Shackles (Praise You) (Columbia)
- JAGGED EDGE Promise (So So Def/Columbia)

URBAN

Going For Adds 7/24/01

- BILAL Fast Lane (Moyo/Interscope)
- DAMIAN "JR. GONG" MARLEY Still Searchin' (Motown)
- FABOLOUS f/NATE DOGG Can't Deny It (Desert Storm/Elektra/EEG)
- LEFT EYE Block Party (Arista)
- MARY J. BLIGE Family Affair (MCA)
- RASHEEDA f/SLIM Get It On (Motown)
- REDMAN Smash Sumthin' (Def Jam/IDJMG)
- TURK Freak Da Girls (Universal)

Listen now to these and other hot/new releases on Music Meeting, the industry's No. 1 online destination for new music. www.rrmusicmeeting.com



URBAN AC

Going For Adds 7/24/01

- KENNY LATTIMORE Weekend (Arista)

Listen now to these and other hot/new releases on Music Meeting, the industry's No. 1 online destination for new music. www.rrmusicmeeting.com



Urban New & Active

- GERALD LEVERT Made To Love Ya (EastWest/EEG)
Total Plays: 509, Total Stations: 40, Adds: 2
- KEKE WYATT Used To Love (MCA)
Total Plays: 495, Total Stations: 45, Adds: 1
- LIL' JOHNNY I Got You (Warner Bros.)
Total Plays: 486, Total Stations: 47, Adds: 3
- PETEY PABLO Raise Up (Jive)
Total Plays: 473, Total Stations: 45, Adds: 9
- NICOLE I'm Lookin' (Gold Mind/EastWest/EEG)
Total Plays: 466, Total Stations: 38, Adds: 0

- ATHENA CAGE Hey Hey (Priority)
Total Plays: 452, Total Stations: 39, Adds: 0
- MAXWELL Lifetime (Columbia)
Total Plays: 444, Total Stations: 75, Adds: 75
- OLIVIA Are U Capable (J)
Total Plays: 426, Total Stations: 40, Adds: 0
- JON B Now I'm With You (Edmonds/Epic)
Total Plays: 405, Total Stations: 48, Adds: 1
- BEANIE SIGEL Beanie (Mack B****) (Roc-A-Fella/IDJMG)
Total Plays: 397, Total Stations: 27, Adds: 0

- BRIAN MCKNIGHT Love Of My Life (Motown)
Total Plays: 374, Total Stations: 70, Adds: 70
- HI TEK Round & Round (Rawkus/Priority)
Total Plays: 349, Total Stations: 20, Adds: 2
- NELLY Batter Up (Fo' Reel/Universal)
Total Plays: 343, Total Stations: 42, Adds: 7
- RL/SNOOP DOGG/LIL' KIM Do U Wanna Roll (J)
Total Plays: 282, Total Stations: 27, Adds: 1
- MYSTIC The Life (Good Vibe/Jcor)
Total Plays: 272, Total Stations: 33, Adds: 6

- MUSIQ Girl Next Door (Def Soul/IDJMG)
Total Plays: 267, Total Stations: 64, Adds: 64
- SUNSHINE ANDERSON Lunch Or Dinner (Soulife/Atlantic)
Total Plays: 250, Total Stations: 57, Adds: 57
- DAMOZEL Everyday's A Party (MCA)
Total Plays: 244, Total Stations: 29, Adds: 3
- 2PAC Letter... (Amaru/Death Row/Interscope)
Total Plays: 241, Total Stations: 40, Adds: 40

Songs ranked by total plays



LON HELTON

lhelton@rronline.com

The 'Pop' In Country Crossover

■ A real look at country plays on AC stations

In honor of Mike Kinoshian's must-read AC special in this week's R&R, I thought it might be interesting to go beyond the label hype and behind the Country-radio angst for a look at the actual airplay that country records get on AC radio.

It seems that every Country radio get-together features at least one panel of programmers bemoaning the way AC radio is "stealing" our acts. But what's the reality of crossover play?

Whenever it's time to check actual plays, I turn to the current, recurrent and gold information provided by R&R's partners at Mediabase. For the purposes of this discussion, and for comparison, I ran the airplay on AC and Hot AC, as well as on combined airplay, from Jan. 1, 2001 to July 9, 2001.

Overall AC

When combining the overall play at mainstream AC and Hot AC, five country acts contribute nine songs to the entire top-150 library of currents and recurrences. In fact, all nine rank in the top 75 on that list. It's also interesting to note that six of the songs rank in the top 30. Faith Hill posts four tunes in the top 150: Shania Twain has a pair; and Lee Ann Womack, LeAnn Rimes and Lonestar each have one song on the list. (See the accompanying charts, which also show the plays that each song has received thus far this year.)

For comparison purposes, checking overall AC current airplay, Matchbox Twenty's "If You're Gone" is No. 1 with 123,062 plays, and SoulDecision's "Faded" is at No. 150 with 4,831 plays.

On the overall AC gold list, only two country artists have tunes in the top 150 — and one of them makes the grade with a song that wasn't a country hit. The overall AC top 150 includes two cuts from Twain: "You're Still the One" at No. 5 and "That Don't Impress Me Much" at No. 67. The only other country artist appearing in the top 150 is Rimes, with "How Do I Live."

As you may recall, Rimes and Trisha Yearwood had concurrent versions of "How Do I Live," with Rimes' rendition airing on CHR/Pop radio and Yearwood's on Country. Rimes' cut comes in at No. 7 on the mainstream AC top 150.

Just for a frame of reference, the No. 1 overall AC song thus far this year is Sixpence None The Richer's "Kiss Me" at 28,580 plays. Twain's No. 5 song has 24,771 plays, Rimes is at 18,231, and Twain's "Impress Me" logs in at 14,014 plays. The No. 150 tune, Bonnie Tyler's "Total

Eclipse of the Heart" (from 1983!) had 10,493 spins.

Mainstream AC

There are 16 country songs from 10 artists on the mainstream AC list of the top 150 currents and recurrences. Faith Hill leads the way with four cuts; LeAnn Rimes follows with three; Shania Twain has two; and next, with one each, are Lonestar, Diamond Rio, Martina McBride, Jo Dee Messina, Kenny Rogers, Lee Ann Womack and Trisha Yearwood.

Again, check the accompanying charts for the titles of and airplay for each of these songs. For comparison, 'N Sync is at No. 1 with "This I Promise You," and Fisher's "I Will Love You" is No. 150 with 434 plays.

Looking at the mainstream AC gold library, I was surprised to see that there were only two country artists with three songs in the top 150. Shania Twain has two cuts — "You're Still the One" at No. 2 and "That Don't Impress Me Much" at No. 114. LeAnn Rimes' "How Do I Live" comes in at No. 7.

For comparison's sake, the No. 1 mainstream AC record was Savage Garden's "Truly Madly Deeply" with 21,758 plays. At No. 150 is Toni Braxton's "Breathe Again" with 7,465 plays.

We thought it might be fun to try to gauge the overall amount of country airplay on AC. To do that, we tabulated the number of plays garnered by the top-150 currents and recurrences and divided by the number of plays the country records received (including Rimes' "How Do I Live"). That figure is 17.5%. While this provides a fairly accurate ballpark figure, the real percentage is probably lower, since the deeper you go on the current and recurrent list, the fewer country titles you find.

Calculating the percentage of gold airplay for country songs, we came up with 3%.

And, overall for AC, counting current and recurrent and gold country airplay, the total is 9.8%.

Hot AC

Shifting to the Hot AC list of currents and recurrences, only three country artists placed songs in the top 100, while two more contributed hits when we extend our view to the top 150. Once again, Hill leads the pack, with three songs in the top 150, while Lee

Country Airplay: Overall AC

Here's an overview of country artists getting airplay at AC and Hot AC radio combined.

Current And Recurrent

| ARTIST Title | Rank | Plays |
|---------------------------------------|--------|--------|
| LEE ANN WOMACK I Hope You Dance | No. 3 | 87,850 |
| FAITH HILL The Way You Love Me | No. 4 | 78,101 |
| LeANN RIMES I Need You | No. 18 | 46,901 |
| FAITH HILL Breathe | No. 19 | 46,215 |
| LONESTAR Amazed | No. 29 | 40,335 |
| FAITH HILL There You'll Be | No. 47 | 26,587 |
| FAITH HILL This Kiss | No. 58 | 20,414 |
| SHANIA TWAIN From This Moment | No. 63 | 16,672 |
| SHANIA TWAIN Man! I Feel Like A Woman | No. 75 | 14,531 |

Gold

| ARTIST Title | Rank | Plays |
|---|--------|--------|
| SHANIA TWAIN You're Still The One | No. 5 | 24,771 |
| LeANN RIMES How Do I Live | No. 21 | 18,231 |
| SHANIA TWAIN That Don't Impress Me Much | No. 67 | 14,014 |

Ann Womack and Lonestar each have one. Stretching down to the top 150 yields Rimes at No. 119 with "I Need You" and Twain at No. 119 with "Man! I Feel Like A Woman."

For perspective, Dido is No. 1 with "Thankyou" at 77,093 plays, and Brian McKnight's "Back at One" is No. 150 with 3,055 plays.

The Hot AC gold chart is even more bereft of country artists, with only two songs — both from Twain — making the cut. Her "Impress Me" ranks No. 85, while "You're Still the One" is at No. 93.

For perspective, The Goo Goo Dolls "Slide" is No. 1 with 19,566 plays, and Joan Jett's "I Love Rock 'n' Roll" (from 1982!) is No. 150 with 3,938 plays.

Doing the same country percentages exercise we did for AC, we found that on Hot AC, 4.3% of the current and recurrent airplay is country, and 1% of the gold airplay is country. The total percent of all country airplay on Hot AC stations is 3.3%.

Conclusions

Although not surprising, it's interesting to note the disparity between country play on AC and Hot AC, both in titles and artists. Certainly, tempo is a big factor in the differences in titles.

I'll let you draw the rest of your own conclusions. But, frankly, it

seems as if Country radio's concern about country music airplay on AC is much ado about nothing. At the very least, crossover play is confined to a handful of artists, which should make it a bit easier to claim "ownership" of them.

Finally, just for grins, I decided to see how far this crossover thing has gone and checked country airplay at CHR/Pop radio.

In the top 150 current and recurrent titles there are three country songs: Lee Ann Womack's "I Hope You Dance" at No. 49 (36,991 plays), Faith Hill's "The Way You Love Me" at No. 63 (27,444 plays) and Hill's "There You'll Be" at No. 100 (15,844 plays).

As for the cracking the CHR/Pop gold library, only Shania Twain makes this list. "That Don't Impress Me Much" is No. 108 with 2,081 plays, and "You're Still the One" is No. 125 with 1,662 plays.

Let me know your thoughts about Country play on AC radio.

TALK BACK TO R&R!

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

Call me at 615-244-8822 or e-mail: lhelton@rronline.com

Country Airplay: AC

Here's an overview of country artists getting airplay on AC radio.

Current And Recurrent

| ARTIST Title | Rank | Plays |
|---------------------------------------|---------|--------|
| LEE ANN WOMACK I Hope You Dance | No. 2 | 57,784 |
| FAITH HILL The Way You Love Me | No. 4 | 49,788 |
| LeANN RIMES I Need You | No. 7 | 41,400 |
| FAITH HILL Breathe | No. 12 | 34,561 |
| LONESTAR Amazed | No. 13 | 32,736 |
| SHANIA TWAIN From This Moment | No. 28 | 17,723 |
| FAITH HILL There You'll Be | No. 30 | 15,977 |
| FAITH HILL This Kiss | No. 33 | 14,563 |
| DIAMOND RIO One More Day | No. 37 | 12,031 |
| SHANIA TWAIN Man! I Feel Like A Woman | No. 42 | 9,787 |
| LeANN RIMES Can't Fight The Moonlight | No. 73 | 3,546 |
| JO DEE MESSINA Burn | No. 79 | 2,636 |
| MARTINA MCBRIDE There You Are | No. 88 | 1,934 |
| KENNY ROGERS Buy Me A Rose | No. 101 | 1,275 |
| LeANN RIMES Looking Through Your Eyes | No. 108 | 1,106 |
| TRISHA YEARWOOD You're Where I Belong | No. 149 | 434 |

Gold

| ARTIST Title | Rank | Plays |
|---|---------|--------|
| SHANIA TWAIN You're Still The One | No. 2 | 19,654 |
| LeANN RIMES How Do I Live | No. 7 | 15,970 |
| SHANIA TWAIN That Don't Impress Me Much | No. 114 | 8,656 |

Country Airplay: Hot AC

Here's an overview of country artists getting airplay on Hot AC radio.

Current And Recurrent

| ARTIST Title | Rank | Plays |
|---------------------------------------|---------|--------|
| LEE ANN WOMACK I Hope You Dance | No. 19 | 30,014 |
| FAITH HILL The Way You Love Me | No. 24 | 28,192 |
| FAITH HILL There You'll Be | No. 59 | 10,610 |
| LONESTAR Amazed | No. 78 | 7,578 |
| FAITH HILL This Kiss | No. 100 | 5,840 |
| LeANN RIMES I Need You | No. 105 | 5,501 |
| SHANIA TWAIN Man! I Feel Like A Woman | No. 119 | 4,727 |

Gold

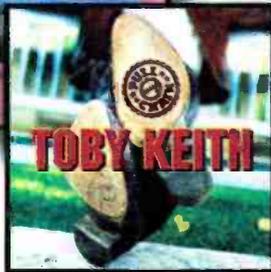
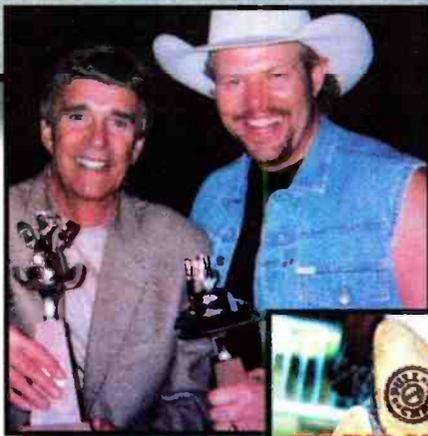
| ARTIST Title | Rank | Plays |
|---|--------|-------|
| SHANIA TWAIN That Don't Impress Me Much | No. 85 | 5,341 |
| SHANIA TWAIN You're Still The One | No. 93 | 5,096 |

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K.T. Is Alive and Well

□ Oslin writes and records according to her own clock

In the official bio for *Live Close By, Visit Often*, K.T. Oslin jokes, "It's been so long between albums that we were gonna call it *Oh, I Thought She Was Dead*." Oslin has spent her entire recording career with the RCA Label Group, moving from RCA to sister label BNA for the new album.

During a recent interview at the RLG offices, Oslin was quick to admit that she never bothered to formulate a cohesive career plan, even after the Platinum success of her 1987 album, '80s *Ladies*. Fourteen years after that breakthrough Oslin seems a little amazed that RLG Chairman Joe Galante allows her to follow her own muse — at her own pace, no less.

"I have an eight-album deal, and I think I've done six of them," Oslin says. "I don't think Joe ever thought it was going to take 20 years to do it. Not that you're held contractually to it. If you don't want to do an album, they're not going to force you to. He just lets me do the music that I hear because he knows that's pretty much all I can do. I can't go up and down Music Row and find songs to sing that are hits for other people; that would never be right for me.

"Joe has always given me leeway to do the albums that I wanted to do. It's astonishing that I'm still with the same company. People in town go, 'Oh, you've got a record coming out. What label are you on?' They're expecting me to be on some weird little independent label."

Finding Her Place

Oslin underwent heart bypass surgery in 1995, and it's been five years since she released her previous album, *My Roots Are Showing*, which paid tribute to her wide range of musical influences. So what has she been doing during that half decade? "Anything I wanted, including starting at my feet or the ceiling," she says.

"I've done some charity work. I did some things with the sympho-

ny here. I've monitored the business. I thought I'd retired after my heart problems. The business is changing so rapidly — and getting younger and younger and younger with a vengeance."

Oslin was already in her 40s when "'80s Ladies" became a hit. Acknowledging that she's an artist who never fit neatly within any single radio format, she says 1987 was an interesting time at Country radio. "The '80s were pretty



K.T. Oslin

eclectic with music, and there was a wide variety of styles.

"Alabama were roaring along. Reba McEntire was winning everything every year, but she was still more country than she became. There was just a mix of things in the format. It had been one thing, and it was sort of simmering and waiting to go somewhere else. Then it went neotraditional. It went from having everybody and everything to, 'No, you have to be a hat act and play neotraditional country music.'"

Oslin doesn't hesitate when asked if she considers herself a country artist. "I'm an artist that

some country-music listeners like, but, no, I'm not country — never tried to be, never said I was. I just sort of got accepted there, and it always kind of dumbfounded me."

The Perfect Collaboration

During the time between albums Oslin didn't even write songs. "I lost interest," she admits. "I just didn't want to write. I never sat down and tried to. It never occurred to me. It was as if I had never written. It was probably longer than six years."

Her interest in recording a new album was sparked by Galante, who suggested that she consider collaborating with Mavericks frontman Raul Malo. Oslin and Malo co-produced her current album and co-wrote four of the songs. Although Oslin and Malo had met only briefly at industry events around Nashville, she was intrigued by his previous work.

"I liked Raul because, first of all, he was younger than I," she says. "He is a writer and an artist. That could have been a train wreck, but it really meshed with us. Raul knew the players and the studio and the engineer. Other than that, it was always us thinking in tandem. The song ideas are all mine. The way we did them was ours — and mine. It was equal on different playing fields."

Oslin had no desire to be the album's sole producer. "I wouldn't want to be the producer alone, working with totally strange players," she says. "I think that's like trying to direct yourself in a film. There's a lot of detail that sometimes you don't have objectivity about. I don't know if I would be scared to do it, but it would be more fun to do it with someone."

Although she had done very little collaborating in the past, this album also found her working with several other songwriters, including Kostas, Al Anderson and Michael Smotherman.

A Radio Realist

BNA will be releasing a new single within the next two months.



Chris Visits Dallas

After moving from the Virgin/Nashville roster to EMI sister Capitol/Nashville, Chris Cagle recently relaunched his debut album, *Play It Loud*, as an enhanced CD with two new songs and new artwork. Cagle's promotion included a visit to the set of GAC's *Country Request Live*. Seen here are (l-r) *Country Request Live* host Dallas Turner and Cagle.

Radio didn't exactly embrace the first one, the album's title track. "On the stations that played it — which were a handful — it did great," Oslin says. "It just kicked butt. But, by and large, radio did not play it at all. Radio didn't pay attention to the record. The consultants around right now don't know me from Adam."

She laughs and says, "I think they see me as an older artist and put me in the category of George Jones and all those people. Chronologically, yes, I am old, but I haven't put out 40 albums. I'm a fairly new artist in that respect. Maybe the horns scared them. Maybe it isn't typically country, but I never did make typical country records."

"What works for radio is not necessarily good or bad, it's just what works for them."

A realist when it comes to radio, Oslin isn't prone to criticize programmers. "What works for radio is not necessarily good or bad, it's just what works for them," she says. "And I'm over here somewhere, thinking, 'I'm just going to put out the music that I hear, I feel, I like and that I would feel like singing over and over if it were a hit.' Why would you try to compete with the same kind of record they're already playing?"

In terms of making her audience aware of the new album, she says, "You get through to people with print, but radio is ultimately the

best advertising tool you can have — absolutely."

Dance Hit

Live Close By, Visit Often has some surprises, including a medley of three musical standards — "If You Were the Only Boy in the World," "Mean to Me" and "What Is This Thing Called Love." The album contains some solid country material, but it has also spawned a dance hit — a remake of Rosemary Clooney's pop classic, "Come on-a My House."

Just as Oslin didn't necessarily plan to make a country album, she says, "We didn't set out to make a dance record. When I finished the track, I said, 'That's almost a dance record.' Not that I'm a big dance-record expert."

Galante played it for the company executives responsible for dance music, and the result is a 12-inch vinyl version targeted at dance clubs. "They did three different mixes, and they're totally different from mine," Oslin says.

"It was such an interesting process. I was blown away. They took my vocals and built their own tracks around it. After I heard it, I thought, 'This is as competitive as anything.' Some of those dance records I've heard have one line in it from the original record. One of them was 'What the hell is that.' And I'm thinking, 'I could've written that.'

"I went to a club in New York. They were playing one of the mixes. I got up on the floor and danced. I felt like my mother, but I did get up there. It was a hoot. I mean, why not?"

TELL US WHAT YOU THINK!

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July 20, 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 | LONESTAR I'm Already There (BNA) | 30719 | 6131 | 697524 | 16 | 150/0 |
| 2 | 2 | MONTGOMERY GENTRY She Couldn't Change Me (Columbia) | 27677 | 5599 | 619003 | 25 | 151/0 |
| 3 | 3 | JAMIE O'NEAL When I Think About Angels (Mercury) | 26550 | 5407 | 591161 | 18 | 150/1 |
| 7 | 4 | BLAKE SHELTON Austin (Warner Bros.) | 24522 | 4989 | 546695 | 14 | 149/0 |
| 8 | 5 | TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks) | 24294 | 4883 | 548235 | 10 | 150/0 |
| 5 | 6 | BRAD PAISLEY Two People Fell In Love (Arista) | 23280 | 4767 | 515520 | 19 | 150/0 |
| 9 | 7 | KEITH URBAN Where The Blacktop Ends (Capitol) | 21972 | 4455 | 494568 | 15 | 149/1 |
| 11 | 8 | JO DEE MESSINA Downtime (Curb) | 19140 | 3887 | 431462 | 16 | 150/1 |
| 12 | 9 | CHRIS CAGLE Laredo (Capitol) | 17132 | 3551 | 375653 | 23 | 146/1 |
| 13 | 10 | RASCAL FLATTS While You Loved Me (Lyric Street) | 15745 | 3229 | 352459 | 18 | 145/0 |
| 14 | 11 | CYNDI THOMSON What I Really Meant To Say (Capitol) | 15074 | 3061 | 338287 | 17 | 141/4 |
| 17 | 12 | BROOKS & DUNN Only In America (Arista) | 14827 | 2950 | 341560 | 5 | 143/5 |
| 15 | 13 | LEE ANN WOMACK Why They Call It Falling (MCA) | 14507 | 2965 | 323419 | 15 | 145/1 |
| 16 | 14 | TRISHA YEARWOOD I Would've Loved You Anyway (MCA) | 14464 | 2991 | 320021 | 17 | 138/1 |
| 18 | 15 | DARRYL WORLEY Second Wind (DreamWorks) | 11553 | 2415 | 249011 | 16 | 135/1 |
| 19 | 16 | DIAMONO RIO Sweet Summer (Arista) | 11385 | 2360 | 250416 | 11 | 129/3 |
| 20 | 17 | CAROLYN DAWN JOHNSON Complicated (Arista) | 11139 | 2349 | 242048 | 14 | 123/1 |
| 21 | 18 | PHIL VASSAR Six-Pack Summer (Arista) | 11042 | 2248 | 246245 | 7 | 132/4 |
| 22 | 19 | SONS OF THE DESERT What I Did Right (MCA) | 9563 | 2025 | 205704 | 23 | 125/2 |
| 23 | 20 | TAMMY COCHRAN Angels In Waiting (Epic) | 9039 | 1906 | 191458 | 17 | 122/1 |
| 24 | 21 | SHEDAISY Still Holding Out For You (Lyric Street) | 8563 | 1788 | 188556 | 14 | 123/0 |
| 25 | 22 | TRICK PONY On A Night Like This (H2E/WB) | 7846 | 1664 | 165140 | 12 | 115/7 |
| 26 | 23 | MARK WILLS Loving Every Minute (Mercury) | 7219 | 1536 | 156042 | 14 | 116/2 |
| 35 | 24 | MARTINA MCBRIDE When God Fearin' Women Get... (RCA) | 6813 | 1438 | 148564 | 5 | 110/10 |
| 27 | 25 | TRAVIS TRITT Love Of A Woman (Columbia) | 6500 | 1312 | 148045 | 6 | 104/6 |
| Breaker | 26 | DIXIE CHICKS Heartbreak Town (Monument) | 6481 | 1337 | 143069 | 4 | 102/14 |
| 28 | 27 | ANDY GRIGGS How Cool Is That (RCA) | 6359 | 1404 | 129843 | 11 | 106/5 |
| 34 | 28 | JEFF CARSON Real Life (I Never Was...) (Curb) | 5769 | 1186 | 127400 | 10 | 106/6 |
| 32 | 29 | WARREN BROTHERS Where Does It Hurt (BNA) | 5714 | 1206 | 123042 | 9 | 107/1 |
| 30 | 30 | CHELY WRIGHT Never Love You Enough (MCA) | 5660 | 1181 | 126031 | 9 | 105/5 |
| 31 | 31 | CLARK FAMILY EXPERIENCE Standin' Still (Curb) | 5172 | 1070 | 113048 | 11 | 99/2 |
| 33 | 32 | CHARLIE ROBISON I Want You Bad (Columbia) | 4379 | 896 | 99057 | 18 | 91/0 |
| 36 | 33 | MIKE WALKER Honey Do (DreamWorks) | 3626 | 740 | 83252 | 10 | 71/0 |
| 37 | 34 | JESSICA ANDREWS Helplessly, Hopelessly (DreamWorks) | 3309 | 690 | 73499 | 7 | 79/6 |
| 44 | 35 | TRACE ADKINS I'm Tryin' (Capitol) | 2982 | 586 | 69353 | 2 | 69/9 |
| 49 | 36 | ALAN JACKSON Where I Come From (Arista) | 2741 | 525 | 62835 | 2 | 66/50 |
| 40 | 37 | GARY ALLAN Man Of Me (MCA) | 2596 | 561 | 54858 | 4 | 70/16 |
| 39 | 38 | MARK MCGUINN That's A Plan (VFR) | 2559 | 590 | 50503 | 6 | 66/5 |
| 38 | 39 | BILLY RAY CYRUS Southern Rain (Monument) | 2140 | 498 | 41838 | 8 | 61/0 |
| — | 40 | TIM MCGRAW Angry All The Time (Curb) | 2130 | 389 | 54962 | 2 | 67/64 |
| 42 | 41 | TERRI CLARK Getting There (Mercury) | 1851 | 400 | 40076 | 3 | 53/4 |
| 43 | 42 | CLAY WALKER If You Ever Feel Like Lovin' (Giant/WB) | 1583 | 332 | 33152 | 3 | 43/9 |
| Debut | 43 | REBA MCENTIRE I'm A Survivor (MCA) | 1561 | 285 | 38305 | 1 | 33/24 |
| 46 | 44 | RADNEY FOSTER W/PAT GREEN Texas In 1880 (Dualtone) | 1532 | 242 | 45108 | 5 | 9/2 |
| 48 | 45 | MARSHALL DYLLON She Ain't Gonna Cry (Dreamcatcher) | 1322 | 305 | 26318 | 2 | 58/6 |
| 45 | 46 | KORTNEY KAYLE Unbroken By You (Lyric Street) | 1319 | 293 | 27863 | 7 | 44/1 |
| Debut | 47 | TIM RUSHLOW Crazy Life (Scream) | 962 | 203 | 20616 | 1 | 22/6 |
| Debut | 48 | STEVE HOLY Good Morning Beautiful (Curb) | 913 | 162 | 23740 | 1 | 4/2 |
| Debut | 49 | JOE DIFFIE In Another World (Monument) | 891 | 188 | 19406 | 1 | 35/13 |
| — | 50 | NICKEL CREEK When You Come Back Down (Sugar Hill/Vanguard) | 881 | 187 | 18965 | 2 | 15/0 |

Most Added

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| TIM MCGRAW Angry All The Time (Curb) | 64 |
| ALAN JACKSON Where I Come From (Arista) | 50 |
| REBA MCENTIRE I'm A Survivor (MCA) | 24 |
| AARON TIPPIN Always Was (Lyric Street) | 19 |
| GARY ALLAN Man Of Me (MCA) | 16 |
| DIXIE CHICKS Heartbreak Town (Monument) | 14 |
| JOE DIFFIE In Another World (Monument) | 13 |
| MARTINA MCBRIDE When God Fearin' Women... (RCA) | 10 |
| TRACE ADKINS I'm Tryin' (Capitol) | 9 |
| CLAY WALKER If You Ever Feel Like Lovin' (Giant/WB) | 9 |

Most Increased Points

| ARTIST TITLE LABEL(S) | TOTAL POINT INCREASE |
|---|----------------------|
| TOBY KEITH I'm Just Talkin' About... (DreamWorks) | +3356 |
| BLAKE SHELTON Austin (Warner Bros.) | +3107 |
| BROOKS & DUNN Only In America (Arista) | +2337 |
| TIM MCGRAW Angry All The Time (Curb) | +1817 |
| ALAN JACKSON Where I Come From (Arista) | +1809 |
| MARTINA MCBRIDE When God Fearin' Women... (RCA) | +1802 |
| KEITH URBAN Where The Blacktop Ends (Capitol) | +1706 |
| TRACE ADKINS I'm Tryin' (Capitol) | +1638 |
| PHIL VASSAR Six-Pack Summer (Arista) | +1342 |
| JAMIE O'NEAL When I Think About Angels (Mercury) | +1293 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| TOBY KEITH I'm Just Talkin' About... (DreamWorks) | +709 |
| BLAKE SHELTON Austin (Warner Bros.) | +646 |
| BROOKS & DUNN Only In America (Arista) | +508 |
| MARTINA MCBRIDE When God Fearin' Women... (RCA) | +392 |
| KEITH URBAN Where The Blacktop Ends (Capitol) | +362 |
| ALAN JACKSON Where I Come From (Arista) | +345 |
| TIM MCGRAW Angry All The Time (Curb) | +338 |
| TRACE ADKINS I'm Tryin' (Capitol) | +318 |
| PHIL VASSAR Six-Pack Summer (Arista) | +298 |
| CAROLYN DAWN JOHNSON Complicated (Arista) | +265 |
| JAMIE O'NEAL When I Think About Angels (Mercury) | +243 |
| TRISHA YEARWOOD I Would've Loved You... (MCA) | +226 |

Breakers

DIXIE CHICKS
Heartbreak Town (Monument)
 68% of our reporters on it (102 stations)
 14 Adds • Moves 29-26

151 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 7/8-Saturday 7/14. Bullets appear on songs gaining points/plays or remaining flat from previous week. If two songs are tied in total points/plays, the song being played on more stations is placed first. Breaker status is assigned to songs achieving airplay at 60% of reporter base for the first time. Songs that are down in points/plays for three consecutive weeks and below No. 1 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

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

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R&R'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 |
|--|-------------------------|-----------------|----------------|-----|-------|-------|-------|-------|-----|
| TRACE ADKINS I'm Tryin' (Capitol) | 16/2 | 537 | 166 | 0 | 0 | 1 | 0 | 8 | 7 |
| GARY ALLAN Man Of Me (MCA) | 19/2 | 770 | 227 | 0 | 0 | 0 | 2 | 11 | 6 |
| JESSICA ANDREWS Helplessly... (DreamWorks) | 22/0 | 833 | 252 | 0 | 0 | 0 | 2 | 15 | 5 |
| BROOKS & DUNN Only In America (Arista) | 31/0 | 2218 | 685 | 0 | 2 | 2 | 16 | 10 | 1 |
| KENNY CHESNEY The Tin Man (BNA) | 3/2 | 88 | 29 | 0 | 0 | 0 | 0 | 2 | 1 |
| CLARK FAMILY EXPERIENCE Standin' Still (Curb) | 15/1 | 726 | 207 | 0 | 0 | 0 | 3 | 8 | 4 |
| TERRI CLARK Getting There (Mercury) | 10/2 | 335 | 99 | 0 | 0 | 0 | 1 | 6 | 3 |
| TAMMY COCHRAN Angels In Waiting (Epic) | 23/0 | 1238 | 391 | 0 | 0 | 2 | 5 | 14 | 2 |
| NEAL COTY Right Down... (Mercury) | 2/0 | 37 | 10 | 0 | 0 | 0 | 0 | 0 | 2 |
| DIAMOND RIO Sweet Summer (Arista) | 31/0 | 2218 | 676 | 0 | 0 | 4 | 16 | 11 | 0 |
| JOE DIFFIE In Another World (Monument) | 8/2 | 177 | 60 | 0 | 0 | 0 | 0 | 3 | 5 |
| DIXIE CHICKS Heartbreak Town (Monument) | 29/2 | 1375 | 421 | 0 | 0 | 1 | 5 | 18 | 5 |
| MARSHALL DYLLON She Ain't... (Dreamcatcher) | 6/5 | 119 | 41 | 0 | 0 | 0 | 0 | 3 | 3 |
| RADNEY FOSTER/PAT GREEN Texas... (Dualtone) | 1/0 | 14 | 4 | 0 | 0 | 0 | 0 | 0 | 1 |
| BILLY GILMAN She's My Girl (Epic) | 1/0 | 19 | 5 | 0 | 0 | 0 | 0 | 0 | 1 |
| ANDY GRIGGS How Cool Is That (RCA) | 24/0 | 1184 | 360 | 0 | 0 | 1 | 5 | 14 | 4 |
| ALAN JACKSON Where I Come From (Arista) | 18/10 | 658 | 202 | 0 | 0 | 1 | 1 | 9 | 7 |
| CAROLYN DAWN JOHNSON Complicated (Arista) | 29/1 | 1751 | 539 | 0 | 1 | 2 | 10 | 14 | 2 |
| GEORGE JONES The Man He Was (Bandit/BNA) | 4/0 | 193 | 56 | 0 | 0 | 0 | 1 | 3 | 0 |
| KORTNEY KAYLE Unbroken By You (Lyric Street) | 4/0 | 75 | 22 | 0 | 0 | 0 | 0 | 0 | 4 |
| TOBY KEITH I'm Just Talkin'... (DreamWorks) | 31/0 | 3292 | 1020 | 2 | 4 | 15 | 9 | 1 | 0 |
| KINLEYS You're Still Here (Epic) | 2/0 | 56 | 15 | 0 | 0 | 0 | 0 | 1 | 1 |
| LONESTAR I'm Already There (BNA) | 30/0 | 3501 | 1087 | 3 | 8 | 15 | 2 | 2 | 0 |
| MARTINA MCBRIDE When God Fearin'... (RCA) | 29/1 | 1430 | 445 | 0 | 0 | 0 | 7 | 18 | 4 |
| MARK MCGUINN That's A Plan (VFR) | 13/0 | 512 | 156 | 0 | 0 | 0 | 2 | 7 | 4 |
| MONTGOMERY GENTRY She Couldn't... (Columbia) | 31/0 | 3636 | 1125 | 3 | 7 | 15 | 5 | 1 | 0 |
| NICKEL CREEK When You Come ... (Vanguard) | 1/0 | 68 | 18 | 0 | 0 | 0 | 0 | 1 | 0 |
| JAMIE O'NEAL When I Think About Angels (Mercury) | 31/0 | 3680 | 1139 | 3 | 6 | 18 | 3 | 1 | 0 |
| BRAD PAISLEY Two People Fell In Love (Arista) | 31/0 | 3553 | 1103 | 3 | 6 | 15 | 7 | 0 | 0 |
| CHARLIE ROBISON I Want You Bad (Columbia) | 9/0 | 348 | 115 | 0 | 0 | 0 | 2 | 5 | 2 |
| TIM RUSHLOW Crazy Life (Scream) | 1/0 | 68 | 18 | 0 | 0 | 0 | 0 | 1 | 0 |
| BLAKE SHELTON Austin (Warner Bros.) | 31/0 | 3434 | 1067 | 3 | 7 | 12 | 7 | 2 | 0 |
| SONS OF THE DESERT What I Did Right (MCA) | 29/0 | 1974 | 611 | 1 | 0 | 4 | 9 | 14 | 1 |
| AARON TIPPIN Always Was (Lyric Street) | 3/1 | 76 | 22 | 0 | 0 | 0 | 0 | 1 | 2 |
| TRICK PONY On A Night Like This (H2EWB) | 24/0 | 1478 | 442 | 0 | 0 | 2 | 9 | 11 | 2 |
| TRAVIS TRITT Love Of A Woman (Columbia) | 25/1 | 1227 | 371 | 0 | 0 | 1 | 6 | 12 | 6 |
| KEITH URBAN Where The Blacktop Ends (Capitol) | 31/0 | 3348 | 1029 | 2 | 4 | 17 | 4 | 4 | 0 |
| PHIL VASSAR Six-Pack Summer (Arista) | 31/0 | 2165 | 665 | 0 | 2 | 1 | 15 | 12 | 1 |
| CLAY WALKER If You Ever Feel... (Warner Bros.) | 10/3 | 473 | 141 | 0 | 1 | 0 | 0 | 5 | 4 |
| MIKE WALKER Honey Do (DreamWorks) | 9/0 | 379 | 112 | 0 | 0 | 0 | 1 | 6 | 2 |
| WARREN BROTHERS Where Does It Hurt (BNA) | 19/0 | 858 | 258 | 0 | 0 | 0 | 5 | 8 | 6 |
| ELBERT WEST Diddy (Broken Bow) | 6/0 | 230 | 64 | 0 | 0 | 0 | 0 | 4 | 2 |
| MARK WILLS Loving Every Minute (Mercury) | 27/3 | 1176 | 352 | 0 | 0 | 1 | 6 | 12 | 8 |
| LEE ANN WOMACK Why They Call It Falling (MCA) | 30/0 | 2346 | 715 | 0 | 2 | 3 | 18 | 7 | 0 |
| DARRYL WORLEY Second Wind (DreamWorks) | 30/1 | 1983 | 599 | 0 | 1 | 4 | 9 | 13 | 3 |
| CHELY WRIGHT Never Love You... (MCA) | 27/3 | 1235 | 376 | 0 | 0 | 0 | 5 | 18 | 4 |
| BILLY YATES Shadows (Columbia) | 2/0 | 35 | 13 | 0 | 0 | 0 | 0 | 0 | 2 |
| TRISHA YEARWOOD I Would've Loved You... (MCA) | 31/1 | 2337 | 722 | 0 | 2 | 4 | 15 | 9 | 1 |
| DWIGHT YOAKAM I Want You To... (Reprise/WB) | 4/0 | 243 | 71 | 0 | 0 | 0 | 1 | 3 | 0 |

Most Added®

| ARTIST/TITLE (LABEL) | ADDS |
|---|------|
| REBA MCENTIRE I'm A Survivor (MCA) | 13 |
| ALAN JACKSON Where I Come From (Arista) | 10 |
| TIM MCGRAW Angry All The Time (Curb) | 9 |
| MARSHALL DYLLON She Ain't Gonna Cry (Dreamcatcher) | 5 |
| MARK WILLS Loving Every Minute (Mercury) | 3 |
| CHELY WRIGHT Never Love You Enough (MCA) | 3 |
| CLAY WALKER If You Ever Feel Like Lovin' (Giant/WB) | 3 |
| DIXIE CHICKS Heartbreak Town (Monument) | 2 |
| GARY ALLAN Man Of Me (MCA) | 2 |
| TRACE ADKINS I'm Tryin' (Capitol) | 2 |
| TERRI CLARK Getting There (Mercury) | 2 |
| JOE DIFFIE In Another World (Monument) | 2 |
| KENNY CHESNEY The Tin Man (BNA) | 2 |

Most Increased Points

| ARTIST/TITLE (LABEL) | TOTAL POINT INCREASE |
|---|----------------------|
| ALAN JACKSON Where I Come From (Arista) | +410 |
| REBA MCENTIRE I'm A Survivor (MCA) | +328 |
| DIXIE CHICKS Heartbreak Town (Monument) | +243 |
| BROOKS & DUNN Only In America (Arista) | +198 |
| CAROLYN DAWN JOHNSON Complicated (Arista) | +189 |
| TOBY KEITH I'm Just Talkin' About... (DreamWorks) | +186 |
| GARY ALLAN Man Of Me (MCA) | +180 |
| BLAKE SHELTON Austin (Warner Bros.) | +179 |
| PHIL VASSAR Six-Pack Summer (Arista) | +154 |
| TAMMY COCHRAN Angels In Waiting (Epic) | +143 |

Most Increased Plays

| ARTIST/TITLE (LABEL) | TOTAL PLAY INCREASE |
|---|---------------------|
| ALAN JACKSON Where I Come From (Arista) | +120 |
| REBA MCENTIRE I'm A Survivor (MCA) | +95 |
| DIXIE CHICKS Heartbreak Town (Monument) | +70 |
| TOBY KEITH I'm Just Talkin' About... (DreamWorks) | +68 |
| BROOKS & DUNN Only In America (Arista) | +57 |
| TAMMY COCHRAN Angels In Waiting (Epic) | +52 |
| CAROLYN DAWN JOHNSON Complicated (Arista) | +51 |
| PHIL VASSAR Six-Pack Summer (Arista) | +45 |
| JOE DIFFIE In Another World (Monument) | +45 |
| BLAKE SHELTON Austin (Warner Bros.) | +44 |
| GARY ALLAN Man Of Me (MCA) | +44 |
| MARSHALL DYLLON She Ain't Gonna... (Dreamcatcher) | +41 |
| DIAMOND RIO Sweet Summer (Arista) | +38 |
| TRACE ADKINS I'm Tryin' (Capitol) | +35 |
| RASCAL FLATTS This Everyday Love (Lyric Street) | +35 |
| KEITH URBAN Where The Blacktop Ends (Capitol) | +28 |
| MARTINA MCBRIDE When God Fearin'... (RCA) | +28 |

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES July 20, 2001

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of June 24-30.

| ARTIST Title (Label) | LIKE A LOT | TOTAL POSITIVE | NEUTRAL | FAMILIARITY | DISLIKE | BURN |
|--|------------|----------------|---------|-------------|---------|------|
| LONESTAR I'm Already There (BNA) | 36.0% | 71.8% | 16.3% | 96.5% | 3.5% | 5.0% |
| BLAKE SHELTON Austin (Warner Bros.) | 31.0% | 68.5% | 21.8% | 95.5% | 2.8% | 2.5% |
| TRISHA YEARWOOD I Would've Loved You Anyway (MCA) | 28.8% | 66.0% | 22.3% | 95.8% | 3.8% | 3.8% |
| TAMMY COCHRAN Angels In Waiting (Epic) | 25.8% | 65.8% | 21.5% | 95.3% | 4.8% | 3.3% |
| CHRIS CAGLE Laredo (Capitol) | 19.5% | 65.8% | 22.3% | 94.8% | 2.3% | 4.5% |
| BRAD PAISLEY Two People Fell In Love (Arista) | 28.0% | 64.8% | 26.5% | 96.8% | 4.3% | 1.3% |
| JAMIE O'NEAL When I Think About Angels (Mercury) | 23.8% | 63.8% | 23.8% | 96.0% | 2.3% | 6.3% |
| ALAN JACKSON When Somebody Loves You (Arista) | 30.5% | 62.5% | 25.8% | 98.5% | 4.0% | 6.3% |
| GEORGE STRAIT If You Can Do Anything Else (MCA) | 24.3% | 61.3% | 32.0% | 96.8% | 1.0% | 2.5% |
| CYNDI THOMSON What I Really Meant To Say (Capitol) | 22.0% | 61.0% | 24.0% | 91.0% | 4.5% | 1.5% |
| DARRYL WORLEY Second Wind (DreamWorks) | 25.5% | 60.8% | 22.0% | 89.5% | 5.8% | 1.0% |
| SARA EVANS I Could Not Ask For More (RCA) | 26.0% | 58.3% | 27.0% | 95.3% | 4.3% | 5.8% |
| RASCAL FLATTS While You Loved Me (Lyric Street) | 20.5% | 58.3% | 25.3% | 89.3% | 2.5% | 3.3% |
| TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks) | 24.8% | 58.0% | 21.8% | 93.8% | 12.3% | 1.8% |
| KEITH URBAN Where The Blacktop Ends (Capitol) | 23.0% | 57.5% | 24.5% | 94.5% | 9.0% | 3.5% |
| MONTGOMERY GENTRY She Couldn't Change Me (Columbia) | 21.5% | 57.5% | 29.5% | 93.5% | 4.0% | 2.5% |
| SONS OF THE DESERT What I Did Right (MCA) | 17.5% | 54.8% | 26.0% | 87.0% | 4.0% | 2.3% |
| TRICK PONY On A Night Like This (Warner Bros.) | 20.3% | 53.3% | 26.0% | 82.3% | 2.5% | 0.5% |
| JO DEE MESSINA Downtime (Curb) | 22.8% | 52.8% | 30.0% | 92.8% | 5.0% | 5.0% |
| DIAMOND RIO Sweet Summer (Arista) | 17.8% | 51.5% | 26.5% | 82.3% | 4.3% | 0.0% |
| MARK WILLS Loving Every Minute (Mercury) | 17.3% | 51.3% | 28.0% | 92.8% | 11.5% | 2.0% |
| SHEDAISY Still Holding Out For You (Lyric Street) | 19.5% | 51.0% | 23.8% | 81.8% | 4.8% | 2.3% |
| THE CLARK FAMILY EXPERIENCE Standin' Still (Curb) | 18.0% | 50.8% | 20.5% | 74.8% | 2.8% | 0.8% |
| ANDY GRIGGS How Cool Is That (RCA) | 17.5% | 50.8% | 17.0% | 73.8% | 5.3% | 0.8% |
| LEE ANN WOMACK Why They Call It Falling (MCA) | 20.5% | 50.3% | 26.5% | 87.3% | 7.8% | 2.8% |
| CHARLIE ROBISON I Want You Bad (Columbia) | 20.8% | 49.8% | 26.8% | 82.5% | 5.0% | 1.0% |
| TRAVIS TRITT Love Of A Woman (Columbia) | 20.3% | 47.3% | 21.3% | 71.8% | 2.0% | 1.3% |
| CAROLYN DAWN JOHNSON Complicated (Arista) | 20.0% | 44.8% | 27.8% | 83.0% | 8.0% | 2.5% |
| PHIL VASSAR Six-Pack Summer (Arista) | 15.0% | 42.0% | 30.8% | 78.3% | 4.0% | 1.5% |
| WARREN BROTHERS Where Does It Hurt (BNA) | 14.3% | 39.5% | 24.0% | 68.0% | 3.8% | 0.8% |
| MARTINA MCBRIDE When God-Fearin' Women... (RCA) | 14.3% | 37.3% | 15.5% | 59.0% | 5.3% | 1.0% |
| CHELY WRIGHT Never Love You Enough (MCA) | 13.3% | 36.8% | 20.5% | 66.0% | 7.0% | 1.8% |
| DIXIE CHICKS Heartbreak Town (Monument) | 14.5% | 35.3% | 21.0% | 59.0% | 2.5% | 0.3% |
| JEFF CARSON Real Life (Curb) | 11.3% | 34.8% | 18.3% | 59.3% | 4.5% | 1.8% |
| BROOKS & DUNN Only In America (Arista) | 11.0% | 34.3% | 21.3% | 60.3% | 4.0% | 0.8% |



Password of the Week:

Question of the Week: Did you watch the 2001 TNN/CMT Country Weekly Awards Show on TNN or CMT? If so, on a scale of 1 to 5 — with "1" meaning you thought it was a bad show and "5" meaning you liked the show a lot — how would you rate the show's overall appeal? *Note: This is wave two, with 400 country listeners.*

Total Sample
 Yes, I watched: 35%
 Total positives (4 & 5): 65%
 Neutral/just ok (3): 20%
 I did not like it (2): 8%
 It was a bad show (1): 7%

P1 Listeners
 Yes, I watched: 35%
 Total positives (4 & 5): 62%
 Neutral/just ok (3): 21%
 I did not like it (2): 8%
 It was a bad show (1): 9%

P2+ Listeners
 Yes, I watched: 32%
 Total positives (4 & 5): 68%
 Neutral/just ok (3): 18%
 I did not like it (2): 9%
 It was a bad show (1): 5%

Male
 Yes, I watched: 29%
 Total positives (4 & 5): 66%
 Neutral/just ok (3): 21%
 I did not like it (2): 6%
 It was a bad show (1): 3%

Female
 Yes, I watched: 39%
 Total positives (4 & 5): 64%
 Neutral/just ok (3): 16%
 I did not like it (2): 8%
 It was a bad show (1): 12%

25-34s
 Yes, I watched: 33%
 Total positives (4 & 5): 63%
 Neutral/just ok (3): 19%
 I did not like it (2): 8%
 It was a bad show (1): 10%

35-44s
 Yes, I watched: 35%
 Total positives (4 & 5): 68%
 Neutral/just ok (3): 19%
 I did not like it (2): 9%
 It was a bad show (1): 4%

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-Gaiveston, 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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3 Of Hearts

3 Of Hearts (RCA)

The arrival of 3 Of Hearts' debut album coincides with the add date for their new single, "Arizona Rain." The vocal trio consists of Blaire Stroud, Katie McNeill and Deserea Wasdin, who recently graduated from a Ft. Worth high school. 3 Of Hearts got their deal with RCA after their homemade video made its way to record promoter Peter Svendsen. The trio's debut album was produced by Byron Gallimore, who is best-known for his work

with Faith Hill, Phil Vassar, Jo Dee Messina and Tim McGraw. McNeill says, "It was nerve-racking at first, knowing he'd worked with people like Faith Hill, but he's so laid-back, so down-to-earth, everything worked out. We developed a strong friendship with him." In marketing the album, RCA is emphasizing a young demographic, with the trio featured in an eight-page advertorial spread in *YM* magazine and a two-page "Back to School" spread in the August and September issues of *Seventeen* magazine. They're also featured on 12 million boxes of Kellogg's cereal, and they're about to embark on a 20-city tour of Wal-Mart stores as part of a national ad campaign with Gillette's Soft & Dri products.



Dale Watson

Every Song I Write Is For You (Audium)

When singer-songwriter Dale Watson signed with Audium Records, his initial plan was to release a holiday project and a concert album recorded in London. That changed after Watson composed the material for *Every Song I Write Is for You*. The songs were inspired by Watson's fiancée, who died last September in a car accident. Despondent over the loss, Watson committed himself to a state hospital after being rescued from a potentially

lethal combination of alcohol and drugs. After getting himself straight, Watson explains, "The songs flooded in, and I wasn't even thinking about putting them out. These are the best songs I've ever written, but I recorded them for me." As you might expect, some of the songs are depressing. However, Watson also celebrates the joy of their relationship. "Each song is a testament to the power of love when it's in bloom and when it's lost — the highest highs and the lowest lows," he says. "I hope these songs touch the hearts of those who've known love, and that those who've loved and lost realize they're not alone."



Various Artists

Down From The... (Lost Highways)

Down From the Mountain is a film documentary of last year's concert of music inspired by another film, *O Brother, Where Art Thou?* The concert at Nashville's Ryman Auditorium took place long before anyone could have predicted The Soggy Bottom Boys' surprise hit. "I Am a Man of Constant Sorrow." Considering that song's popularity, the powers at Lost Highway should be commended for not attempting to exploit the success. Indeed, the

song is nowhere to be found on the *Down From the Mountain* soundtrack. It features Alison Krauss on four songs — three with her band, Union Station, and another with Gillian Welch. Other performers include The Fairfield Four, Emmylou Harris, The Whites, The Cox Family and bluesman Chris Thomas King. Among the highlights is John Hartford's version of "Big Rock Candy Mountain," one of his last public performances before his death this year.

The New Album Gallery



Tracy Byrd

Ten Rounds (RCA)

Tracy Byrd was ready to take some chances on his eighth album, *Ten Rounds*. He explains, "I wanted to do something different. I don't think we made any drastic changes, but we've got a little more rockin' stuff on there and some more great ballads. I went in with the frame of mind of trying to give people a little bit of Tracy Byrd that people may have never heard before." Byrd also admits that co-producing his albums with Billy Joe Walker Jr.

has made him more relaxed in the studio. "I used to look at it more like a work environment — a stressful situation," he says. "I think sometimes that limited me. When I go in now, I just try to have a good time with the musicians and try to lay down some tracks that sound live." The album's highlights include "A Good Way to Get on My Bad Side" (the Mark Chesnutt duet that served as the first single) and "Ten Rounds of Jose Cuervo" (an upbeat, humorous song that's destined to become a honky-tonk favorite). At his wife's insistence, Byrd also recorded a new version of the Michael Martin Murphey classic "Wildfire." Byrd says, "I've been doing the song in my shows since the club days — and have never stopped for 12 years."

**C O U N T R Y
FLASHBACK**

1

YEAR AGO

• No. 1: "I Hope You Dance" — Lee Ann Womack (third week)

5

YEARS AGO

• No. 1: "Treat Her Right" — Sawyer Brown

10

YEARS AGO

• No. 1: "Here's A Quarter (Call Someone...)" — Travis Tritt

15

YEARS AGO

• No. 1: "Nobody In His Right..." — George Strait (second week)

20

YEARS AGO

• No. 1: "Feels So Right" — Alabama (third week)

25

YEARS AGO

• No. 1: "Teddy Bear" — Red Sovine (second week)

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New & Active

KENNY CHESNEY The Tin Man (BNA)
Total Stations: 10, Adds: 4, Points: 880, Plays: 153 (+91)

GEORGE JONES The Man He Was (Bandit/BNA)
Total Stations: 15, Adds: 2, Points: 581, Plays: 124 (+8)

AARON TIPPIN Always Was (Lyric Street)
Total Stations: 21, Adds: 19, Points: 154, Plays: 29 (-5)

Songs ranked by total points.

National Radio Formats

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Adds:
JEFF CARSON Real Life
ALAN JACKSON Where I Come From

Movers:
CAROLYN DAWN JOHNSON Complicated
BROOKS & DUNN Only In America
ANDY GRIGGS How Cool Is That
PHIL VASSAR Six-Pack Summer

ALTERNATIVE PROGRAMMING

Steve Knoll • 800-231-2818

Gary Knoll

Adds:
TRACE AOKINS I'm Tryin'
JOE O'NEAL In Another World
ALAN JACKSON Where I Come From
RAONEY FOSTER w/PAT GREEN Texas In 1880

Hottest:
BRAD PAISLEY Two People Fell In Love
BROOKS & DUNN Only In America

JONES RADIO NETWORKS

Music Programming/Consulting

Ken Moultrie • 800-426-9082

Mainstream Country

Ray Randall/Hank Aaron

Adds:
CAROLYN DAWN JOHNSON Complicated
TIM MCGRAW Angry All The Time

Hottest:
MONTGOMERY GENTRY She Couldn't Change Me
JAMIE O'NEAL When I Think About Angels
BLAKE SHELTON Austin
TOBY KEITH I'm Just Talkin' About Tonight
KEITH URBAN Where The Blacktop Ends

New Country

L.J. Smith/Hank Aaron

Adds:
CAROLYN DAWN JOHNSON Complicated
TIM MCGRAW Angry All The Time
ALAN JACKSON Where I Come From
SONS OF THE DESERT What I Did Right

Hottest:
MONTGOMERY GENTRY She Couldn't Change Me
JAMIE O'NEAL When I Think About Angels
BLAKE SHELTON Austin
TOBY KEITH I'm Just Talkin' About Tonight
KEITH URBAN Where The Blacktop Ends

Lia

Ken Moultrie/Hank Aaron

Adds:
DIAMOND RIO Sweet Summer
TIM MCGRAW Angry All The Time

Hottest:
MONTGOMERY GENTRY She Couldn't Change Me
JAMIE O'NEAL When I Think About Angels
BLAKE SHELTON Austin
TOBY KEITH I'm Just Talkin' About Tonight
KEITH URBAN Where The Blacktop Ends

24 HOUR FORMATS

Jim Murphy • 303-784-8700

US COUNTRY

Penny Mitchell

Adds:
GARY ALLAN Man Of Me
KENNY CHESNEY The Tin Man
REBA MCENTIRE I'm A Survivor
TIM MCGRAW Angry All The Time

Hottest:
LONESTAR I'm Already There
MONTGOMERY GENTRY She Couldn't Change Me
KEITH URBAN Where The Blacktop Ends
TOBY KEITH I'm Just Talkin' About Tonight
BLAKE SHELTON Austin

GREAT AMERICAN COUNTRY

John Hendricks

Adds:
JESSICA ANDREWS Helplessly, Hopelessly
TRAVIS TRITT Love Of A Woman

Elite:
CHRIS CAGLE Laredo
ALAN JACKSON When Somebody Loves You
TOBY KEITH I'm Just Talkin' About Tonight
LONESTAR I'm Already There
MONTGOMERY GENTRY She Couldn't Change Me
JAMIE O'NEAL When I Think About Angels
BRAD PAISLEY Two People Fell In Love
RASCAL FLATTS While You Loved Me
CYNDI THOMSON What I Really Meant To Say
KEITH URBAN Where The Blacktop Ends
TRISHA YEARWOOD I Would've Loved You Anyway

PREMIERE RADIO NETWORKS

After Midnight

KELLY ERICKSON • 818-461-5435

Adds:

No Adds

Hots:

LONESTAR I'm Already There
MONTGOMERY GENTRY She Couldn't Change Me
JAMIE O'NEAL When I Think About Angels
BRAD PAISLEY Two People Fell In Love
KEITH URBAN Where The Blacktop Ends
TOBY KEITH I'm Just Talkin' About Tonight
BLAKE SHELTON Austin

RADIO ONE COUNTRY PLAYLIST

JIM WEST • 970-949-3339

Adds:

TRACE AOKINS I'm Tryin'
TAMMY COCHRAN Angels In Waiting
DIAMOND RIO Sweet Summer
MARTINA MCBRIDE When God Fearsin' Women Get...
SHEAOSY Still Holding Out For You

Hottest:

BLAKE SHELTON Austin
TOBY KEITH I'm Just Talkin' About Tonight
LONESTAR I'm Already There

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • 661-294-9000

Mainstream Country

David Felker

Adds:
REBA MCENTIRE I'm A Survivor
TIM MCGRAW Angry All The Time

Hottest:

LONESTAR I'm Already There
JAMIE O'NEAL When I Think About Angels
BLAKE SHELTON Austin
MONTGOMERY GENTRY She Couldn't Change Me
BRAD PAISLEY Two People Fell In Love

Hot Country

Jim Hays

Adds:
TIM MCGRAW Angry All The Time

Hottest:

LONESTAR I'm Already There
MONTGOMERY GENTRY She Couldn't Change Me
JAMIE O'NEAL When I Think About Angels
KEITH URBAN Where The Blacktop Ends
TOBY KEITH I'm Just Talkin' About Tonight

Young & Elder

David Felker

Adds:
CAROLYN DAWN JOHNSON Complicated
ALAN JACKSON Where I Come From
TIM MCGRAW Angry All The Time

Hottest:

LONESTAR I'm Already There
JO DEE MESSINA Downtime
MONTGOMERY GENTRY She Couldn't Change Me
TOBY KEITH I'm Just Talkin' About Tonight
JAMIE O'NEAL When I Think About Angels



14.3 million households

ADDS

JESSICA ANDREWS Helplessly, Hopelessly

TRAVIS TRITT Love Of A Woman

TOP 10

CHELY WRIGHT Never Love You Enough

FAITH HILL There You'll Be

TRICK PONY On A Night Like This

LONESTAR I'm Already There

SARA EVANS I Could Not Ask For More

TOBY KEITH I'm Just Talkin' About Tonight

BILLY GILMAN She's My Girl

CYNDI THOMSON What I Really Meant To Say

TRISHA YEARWOOD I Would've Loved You Anyway

JAMIE O'NEAL When I Think About Angels

Information current as of July 20, 2001.



48.3 million households
Paul Hastaba, Sr. VP/GM
Chris Part, VP/Music & Talent

ADDS

JESSICA ANDREWS Helplessly, Hopelessly

TRAVIS TRITT Love Of A Woman

PHIL VASSAR Six-Pack Summer

MIKE WALKER Honey Do

TOP 12

CHRIS CAGLE Laredo

TRISHA YEARWOOD I Would've Loved You Anyway

BRAD PAISLEY Two People Fell In Love

JAMIE O'NEAL When I Think About Angels

SARA EVANS I Could Not Ask For More

DARRYL WORLEY Second Wind

CYNDI THOMSON What I Really Meant To Say

MONTGOMERY GENTRY She Couldn't Change Me

FAITH HILL There You'll Be

TAMMY COCHRAN Angels In Waiting

TOBY KEITH I'm Just Talkin' About Tonight

CHARLIE ROBINSON I Want You Bad

HEAVY

BRAD PAISLEY Two People Fell In Love

CHRIS CAGLE Laredo

FAITH HILL There You'll Be

JAMIE O'NEAL When I Think About Angels

KEITH URBAN Where The Blacktop Ends

LONESTAR I'm Already There

TRISHA YEARWOOD I Would've Loved You Anyway

TOBY KEITH I'm Just Talkin' About Tonight

HOT SHOTS

BROOKS & DUNN Only In America

MARTINA MCBRIDE When God Fearsin' Women Get The Blues

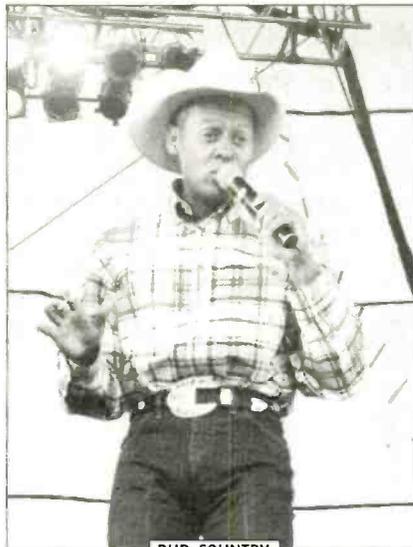
JESSICA ANDREWS Helplessly, Hopelessly

TRAVIS TRITT Love Of A Woman

Heavy rotation songs receive 28 plays per week.

Hot Shots receive 21 plays per week.

Information current as of July 18, 2001



BUD COUNTRY

Formula Bud Country, the biggest outdoor party in the Peace Country, took place from June 28 to July 1, 2001 in Grande Prairie, Alberta, Canada. The event featured many artists such as Tracy Byrd, Steve Fox, Charlie Major, the Johner Brothers, Brad Paisley, Neal McCoy (pictured here taking the stage) and many others.



THERE HE GOES AGAIN

Dreamcatcher recording artist Kenny Rogers is still captivating audiences everywhere, as he proves with his show at the Del Mar Fair in San Diego recently. Pictured here (L-R) are KSON/San Diego APD/MD Greg Frey, Rogers and 'SON Promotions Manager Chris Turner.

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

July 20, 2001

RateTheMusic.com
 BY MEDIABASE™

America's Best Testing Country Songs 12+ For The Week Ending 7/20/01.

| Artist Title (Label) | TW | LW | Familiarity | Burn | TD | Familiarity | Burn |
|--|------|------|-------------|------|------|-------------|------|
| BLAKE SHELTON Austin (Warner Bros.) | 4.11 | 4.14 | 89% | 12% | 4.03 | 88% | 13% |
| LONESTAR I'm Already There (BNA) | 4.08 | 4.11 | 99% | 30% | 4.02 | 99% | 34% |
| BROOKS & DUNN Ain't Nothing 'Bout You (Arista) | 4.06 | 3.99 | 97% | 26% | 4.13 | 99% | 24% |
| MONTGOMERY GENTRY She Couldn't Change Me (Columbia) | 4.03 | 3.97 | 97% | 22% | 4.11 | 97% | 19% |
| TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks) | 3.99 | 3.91 | 94% | 15% | 4.17 | 95% | 12% |
| RASCAL FLATTS While You Loved Me (Lyric Street) | 3.97 | 3.97 | 87% | 14% | 3.92 | 86% | 16% |
| SARA EVANS I Could Not Ask For More (RCA) | 3.95 | 3.96 | 98% | 29% | 3.98 | 97% | 26% |
| SONS OF THE DESERT What I Did Right (MCA) | 3.93 | 3.92 | 70% | 7% | 3.80 | 72% | 9% |
| CHRIS CAGLE Laredo (Capitol) | 3.92 | 3.94 | 94% | 19% | 3.79 | 95% | 21% |
| BROOKS & DUNN Only In America (Arista) | 3.89 | - | 74% | 7% | 3.82 | 78% | 7% |
| CYNDI THOMSON What I Really Meant To Say (Capitol) | 3.89 | 3.84 | 82% | 11% | 3.80 | 83% | 12% |
| KEITH URBAN Where The Blacktop Ends (Capitol) | 3.89 | 3.85 | 94% | 16% | 3.84 | 95% | 17% |
| JAMIE D'NEAL When I Think About Angels (Mercury) | 3.85 | 3.92 | 97% | 25% | 3.82 | 96% | 23% |
| DIAMOND RIO Sweet Summer (Arista) | 3.84 | 3.78 | 79% | 10% | 3.82 | 79% | 11% |
| BRAD PAISLEY Two People Fell In Love (Arista) | 3.84 | 3.82 | 98% | 31% | 3.89 | 98% | 28% |
| PHIL VASSAR Six-Pack Summer (Arista) | 3.83 | 3.75 | 75% | 9% | 3.84 | 73% | 9% |
| SHEDAISY Still Holding Out For You (Lyric Street) | 3.83 | 3.79 | 77% | 13% | 3.67 | 74% | 16% |
| LEE ANN WOMACK Why They Call It Falling (MCA) | 3.82 | 3.86 | 92% | 19% | 3.79 | 92% | 20% |
| TRISHA YEARWOOD I Would've Loved You Anyway (MCA) | 3.79 | 3.78 | 93% | 18% | 3.89 | 93% | 13% |
| MARK WILLS Loving Every Minute (Mercury) | 3.74 | 3.76 | 65% | 7% | 3.70 | 66% | 8% |
| CAROLYN DAWN JOHNSON Complicated (Arista) | 3.71 | 3.70 | 71% | 12% | 3.65 | 67% | 11% |
| CHELY WRIGHT Never Love You Enough (MCA) | 3.71 | 3.78 | 62% | 7% | 3.71 | 60% | 6% |
| DARRYL WORLEY Second Wind (DreamWorks) | 3.68 | 3.70 | 80% | 14% | 3.76 | 77% | 10% |
| TIM MCGRAW Grown Men Don't Cry (Curb) | 3.65 | 3.77 | 99% | 42% | 3.76 | 99% | 43% |
| TRICK PONY On A Night Like This (Warner Bros.) | 3.65 | 3.65 | 71% | 13% | 3.62 | 72% | 12% |
| ALAN JACKSON When Somebody Loves You (Arista) | 3.63 | 3.67 | 96% | 33% | 3.82 | 98% | 31% |
| JO DEE MESSINA Downtime (Curb) | 3.60 | 3.64 | 94% | 28% | 3.71 | 95% | 26% |
| CLARK FAMILY EXPERIENCE Standin' Still (Curb) | 3.59 | - | 47% | 7% | 3.53 | 53% | 8% |
| TAMMY COCHRAN Angels In Waiting (Epic) | 3.57 | 3.65 | 78% | 18% | 3.63 | 77% | 17% |
| CHARLIE ROBISON I Want You Bad (Columbia) | 3.40 | 3.36 | 58% | 13% | 3.42 | 55% | 12% |

Total sample size is 830 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 25-54). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiere Radio Networks.

Most Played Recurrents

SARA EVANS I Could Not Ask For More (RCA)

TIM MCGRAW Grown Men Don't Cry (Curb)

BROOKS & DUNN Ain't Nothing 'Bout You (Arista)

ALAN JACKSON When Somebody Loves You (Arista)

KENNY CHESNEY Don't Happen Twice (BNA)

TRAVIS TRITT It's A Great Day To Be Alive (Columbia)

GEORGE STRAIT If You Can Do Anything Else (MCA)

DIAMOND RIO One More Day (Arista)

TOBY KEITH You Shouldn't Kiss Me Like... (DreamWorks)

JESSICA ANDREWS Who I Am (DreamWorks)

GARY ALLAN Right Where I Need To Be (MCA)

FAITH HILL There You'll Be (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 If I Fall You're Going Down... (Monument)

SARA EVANS Born To Fly (RCA)

FAITH HILL The Way You Love Me (Warner Bros.)

MARK MCGUINN Mrs. Steven Rudy (VFR)

LEE ANN WOMACK I Hope You Dance (MCA/Universal)

COUNTRY

Going For Adds 7/23/01

3 OF HEARTS Arizona Rain (RCA)

ALISON KRAUSS Lucky One (Rounder)

COLLIN RAYE Ain't Nobody (Gonna Take That From Me) (Epic)

DAVID FRIZZELL I Ain't Going If There Ain't No Hank (Nashville America)

KENNY CHESNEY The Tin Man (BNA)

RADNEY FOSTER w/PAT GREEN Texas In 1880 (Dualtone)

REBA MCENTIRE I'm A Survivor (MCA)

Listen now to these and other hot/new releases on Music Meeting, the industry's No. 1 online destination for new music. www.rmmusicmeeting.com

MUSIC MEETING


HE'S THE MAN

Epic recording artist Billy Gilman is caught here being interviewed during MJI Broadcasting's Fan Fair remote broadcast. Pictured (l-r) are WFMS/Indianapolis' *The Morning Show* hosts Kevin Freeman and Trapper John with Gilman.

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE MUSIC TRACKING

| MARKET #12 | | | |
|---|--------------|--|------|
| WKIS/Miami | | | |
| Clear Channel (954) 431-8200 Wendell/Coy/Finns 12+ Cum 348,900 | | | |
| PLAYS | ARTIST/TITLE | GI (800) | |
| 39 | 38 | MONTGOMERY GENTRY/She Couldn't | 9158 |
| 39 | 37 | LONGSTAR/Im Already There | 8917 |
| 37 | 37 | JODEE MESSENA/Where Do I Go | 8917 |
| 37 | 37 | GEORGE STRAIT/You Can Do | 8917 |
| 37 | 37 | BLAKE SHELTON/Austin | 8917 |
| 38 | 38 | SARA EVANS/Could Not Ask... | 8676 |
| 38 | 38 | JAMIE O'NEAL/When I Think About... | 8676 |
| 38 | 38 | BROAD PASLEY/You're People Fall | 8676 |
| 38 | 38 | KEITH URBAN/Where The Backstop... | 8676 |
| 18 | 24 | TRISHA YEARWOOD/You'd Love Me | 5784 |
| 22 | 23 | TOBY KETH/You're Just Talkin' | 5543 |
| 16 | 22 | TAMMY COCHRAN/Angels in Waiting | 5302 |
| 22 | 22 | TIM MCGRAW/Grown Men Don't Cry | 5302 |
| 17 | 22 | LEE ANN WOODACK/Why They Call It | 5302 |
| 17 | 22 | RASCAL FLATTS/Where You Loved Me | 5302 |
| 18 | 22 | PHIL VASSAR/Carlene | 4820 |
| 18 | 22 | CYNTHI THOMSON/What I Really... | 4579 |
| 20 | 18 | CHRIS CAGLE/Land | 4338 |
| 18 | 20 | SONS OF THE DESERT/What I Did Right | 4338 |
| 17 | 20 | MARK MCGURU/When I Love You | 4280 |
| 20 | 17 | BROOKS & DUNN/You're In America | 4097 |
| 17 | 20 | DIAMOND RIO/Sweet Summer | 4097 |
| 18 | 18 | JESSICA ANDREWS/Who I Am | 3856 |
| 15 | 18 | CLARK FAMILY/Standin' Still | 3615 |
| 15 | 15 | TRAVIS TRITTA/You're A Great Day | 3615 |
| 14 | 15 | SHEDDAYS/Just Holding Out | 3374 |
| 14 | 14 | CHAD BROCK/Yes | 3374 |
| 8 | 13 | BROOKS & DUNN/You're In America | 3123 |
| 20 | 13 | TRICK PONY/On A Night Like This | 3123 |
| 12 | 17 | BYRD WORTH/You're A Good Day To Get... | 2892 |
| 9 | 12 | LEE ANN WOODACK/Hope You Dance | 2892 |
| 9 | 12 | JOHN M. MONTGOMERY/The Little Girl | 2892 |
| 8 | 11 | GARY ALLAN/Right Where I... | 2651 |
| 8 | 11 | JESSICA ANDREWS/Who I Am | 2651 |
| 8 | 11 | BROOKS & DUNN/You're In America | 2651 |
| 9 | 11 | ALAN JACKSON/When I Think About... | 2651 |
| 11 | 11 | TIM MCGRAW/Where I Love You | 2651 |
| 9 | 11 | RASCAL FLATTS/Where You Loved Me | 2651 |

| MARKET #14 | | | |
|---|--------------|--|------|
| KMPX/Seattle-Tacoma | | | |
| Infinity (206) 805-8941 Brad/Steve/Finns 12+ Cum 398,300 | | | |
| PLAYS | ARTIST/TITLE | GI (800) | |
| 41 | 38 | LONGSTAR/Im Already There | 9630 |
| 31 | 37 | ALAN JACKSON/When I Think About... | 9435 |
| 38 | 37 | JAMIE O'NEAL/When I Think About... | 9435 |
| 38 | 38 | BLAKE SHELTON/Austin | 9180 |
| 35 | 33 | TOBY KETH/You're Just Talkin' | 8145 |
| 23 | 33 | MONTGOMERY GENTRY/She Couldn't | 8145 |
| 24 | 32 | BROAD PASLEY/You're People Fall | 8145 |
| 27 | 29 | JODEE MESSENA/Where Do I Go | 7935 |
| 31 | 28 | KEITH URBAN/Where The Backstop... | 7170 |
| 26 | 25 | CHRIS CAGLE/Land | 6340 |
| 20 | 24 | TRISHA YEARWOOD/You'd Love Me | 6120 |
| 21 | 23 | RASCAL FLATTS/Where You Loved Me | 5865 |
| 23 | 23 | CYNTHI THOMSON/What I Really... | 5610 |
| 22 | 22 | BROOKS & DUNN/You're In America | 5610 |
| 19 | 28 | JEFF CARSON/Real Life | 5100 |
| 18 | 28 | PHIL VASSAR/Carlene | 5100 |
| 18 | 28 | CYNTHI THOMSON/What I Really... | 5100 |
| 18 | 28 | SONS OF THE DESERT/What I Did Right | 4845 |
| 18 | 28 | DIAMOND RIO/Sweet Summer | 4845 |
| 18 | 28 | WARRNE BROTHERS/Where Does It Hurt | 4335 |
| 18 | 28 | MARK MCGURU/When I Love You | 4335 |
| 14 | 17 | BYRD WORTH/You're A Good Day To Get... | 3315 |
| 14 | 17 | TRAVIS TRITTA/You're A Great Day | 3315 |
| 14 | 17 | SHEDDAYS/Just Holding Out | 3315 |
| 14 | 17 | CHAD BROCK/Yes | 3315 |
| 14 | 17 | TRICK PONY/On A Night Like This | 3315 |
| 13 | 16 | BYRD WORTH/You're A Good Day To Get... | 3315 |
| 13 | 16 | TRAVIS TRITTA/You're A Great Day | 3315 |
| 13 | 16 | SHEDDAYS/Just Holding Out | 3315 |
| 13 | 16 | CHAD BROCK/Yes | 3315 |
| 13 | 16 | TRICK PONY/On A Night Like This | 3315 |
| 13 | 16 | BYRD WORTH/You're A Good Day To Get... | 3315 |
| 13 | 16 | TRAVIS TRITTA/You're A Great Day | 3315 |
| 13 | 16 | SHEDDAYS/Just Holding Out | 3315 |
| 13 | 16 | CHAD BROCK/Yes | 3315 |
| 13 | 16 | TRICK PONY/On A Night Like This | 3315 |
| 13 | 16 | BYRD WORTH/You're A Good Day To Get... | 3315 |
| 13 | 16 | TRAVIS TRITTA/You're A Great Day | 3315 |
| 13 | 16 | SHEDDAYS/Just Holding Out | 3315 |
| 13 | 16 | CHAD BROCK/Yes | 3315 |
| 13 | 16 | TRICK PONY/On A Night Like This | 3315 |

| MARKET #15 | | | |
|--|--------------|-------------------------------------|------|
| KMLP/Phoenix | | | |
| Infinity (602) 258-8161 Gardner/Finns 12+ Cum 382,850 | | | |
| PLAYS | ARTIST/TITLE | GI (800) | |
| 55 | 55 | LONGSTAR/Im Already There | 8580 |
| 42 | 55 | TOBY KETH/You're Just Talkin' | 8580 |
| 55 | 56 | BLAKE SHELTON/Austin | 8580 |
| 55 | 56 | JAMIE O'NEAL/When I Think About... | 8112 |
| 50 | 51 | TOBY KETH/You're Just Talkin' | 7956 |
| 41 | 41 | TIM MCGRAW/Grown Men Don't Cry | 6396 |
| 41 | 41 | CYNTHI THOMSON/What I Really... | 6396 |
| 41 | 41 | RASCAL FLATTS/Where You Loved Me | 6396 |
| 36 | 31 | TRAVIS TRITTA/You're A Great Day | 4836 |
| 38 | 31 | FAITH HILL/There You'll Be | 4680 |
| 35 | 37 | TIM MCGRAW/Grown Men Don't Cry | 4274 |
| 35 | 37 | SHEDDAYS/Just Holding Out | 4274 |
| 35 | 37 | DIAMOND RIO/Sweet Summer | 4274 |
| 28 | 29 | TIM MCGRAW/Where You Loved Me | 4107 |
| 29 | 29 | BROOKS & DUNN/You're In America | 4107 |
| 29 | 29 | KEITH URBAN/Where The Backstop... | 4107 |
| 29 | 29 | LEE ANN WOODACK/Why They Call It... | 4107 |
| 29 | 29 | CHRIS CAGLE/Land | 4107 |
| 29 | 29 | DARRYL WORLEY/Second Wind | 4107 |
| 29 | 29 | DIAMOND RIO/Sweet Summer | 4107 |
| 29 | 29 | TIM MCGRAW/Where You Loved Me | 4107 |
| 29 | 29 | BROOKS & DUNN/You're In America | 4107 |
| 29 | 29 | KEITH URBAN/Where The Backstop... | 4107 |
| 29 | 29 | LEE ANN WOODACK/Why They Call It... | 4107 |
| 29 | 29 | CHRIS CAGLE/Land | 4107 |
| 29 | 29 | DARRYL WORLEY/Second Wind | 4107 |
| 29 | 29 | DIAMOND RIO/Sweet Summer | 4107 |
| 29 | 29 | TIM MCGRAW/Where You Loved Me | 4107 |
| 29 | 29 | BROOKS & DUNN/You're In America | 4107 |
| 29 | 29 | KEITH URBAN/Where The Backstop... | 4107 |
| 29 | 29 | LEE ANN WOODACK/Why They Call It... | 4107 |
| 29 | 29 | CHRIS CAGLE/Land | 4107 |
| 29 | 29 | DARRYL WORLEY/Second Wind | 4107 |
| 29 | 29 | DIAMOND RIO/Sweet Summer | 4107 |
| 29 | 29 | TIM MCGRAW/Where You Loved Me | 4107 |
| 29 | 29 | BROOKS & DUNN/You're In America | 4107 |
| 29 | 29 | KEITH URBAN/Where The Backstop... | 4107 |
| 29 | 29 | LEE ANN WOODACK/Why They Call It... | 4107 |
| 29 | 29 | CHRIS CAGLE/Land | 4107 |
| 29 | 29 | DARRYL WORLEY/Second Wind | 4107 |
| 29 | 29 | DIAMOND RIO/Sweet Summer | 4107 |
| 29 | 29 | TIM MCGRAW/Where You Loved Me | 4107 |
| 29 | 29 | BROOKS & DUNN/You're In America | 4107 |
| 29 | 29 | KEITH URBAN/Where The Backstop... | 4107 |
| 29 | 29 | LEE ANN WOODACK/Why They Call It... | 4107 |
| 29 | 29 | CHRIS CAGLE/Land | 4107 |
| 29 | 29 | DARRYL WORLEY/Second Wind | 4107 |
| 29 | 29 | DIAMOND RIO/Sweet Summer | 4107 |
| 29 | 29 | TIM MCGRAW/Where You Loved Me | 4107 |
| 29 | 29 | BROOKS & DUNN/You're In America | 4107 |
| 29 | 29 | KEITH URBAN/Where The Backstop... | 4107 |
| 29 | 29 | LEE ANN WOODACK/Why They Call It... | 4107 |
| 29 | 29 | CHRIS CAGLE/Land | 4107 |
| 29 | 29 | DARRYL WORLEY/Second Wind | 4107 |
| 29 | 29 | DIAMOND RIO/Sweet Summer | 4107 |
| 29 | 29 | TIM MCGRAW/Where You Loved Me | 4107 |
| 29 | 29 | BROOKS & DUNN/You're In America | 4107 |
| 29 | 29 | KEITH URBAN/Where The Backstop... | 4107 |
| 29 | 29 | LEE ANN WOODACK/Why They Call It... | 4107 |
| 29 | 29 | CHRIS CAGLE/Land | 4107 |
| 29 | 29 | DARRYL WORLEY/Second Wind | 4107 |
| 29 | 29 | DIAMOND RIO/Sweet Summer | 4107 |
| 29 | 29 | TIM MCGRAW/Where You Loved Me | 4107 |
| 29 | 29 | BROOKS & DUNN/You're In America | 4107 |
| 29 | 29 | KEITH URBAN/Where The Backstop... | 4107 |
| 29 | 29 | LEE ANN WOODACK/Why They Call It... | 4107 |
| 29 | 29 | CHRIS CAGLE/Land | 4107 |
| 29 | 29 | DARRYL WORLEY/Second Wind | 4107 |
| 29 | 29 | DIAMOND RIO/Sweet Summer | 4107 |
| 29 | 29 | TIM MCGRAW/Where You Loved Me | 4107 |
| 29 | 29 | BROOKS & DUNN/You're In America | 4107 |
| 29 | 29 | KEITH URBAN/Where The Backstop... | 4107 |
| 29 | 29 | LEE ANN WOODACK/Why They Call It... | 4107 |
| 29 | 29 | CHRIS CAGLE/Land | 4107 |
| 29 | 29 | DARRYL WORLEY/Second Wind | 4107 |
| 29 | 29 | DIAMOND RIO/Sweet Summer | 4107 |
| 29 | 29 | TIM MCGRAW/Where You Loved Me | 4107 |
| 29 | 29 | BROOKS & DUNN/You're In America | 4107 |
| 29 | 29 | KEITH URBAN/Where The Backstop... | 4107 |
| 29 | 29 | LEE ANN WOODACK/Why They Call It... | 4107 |
| 29 | 29 | CHRIS CAGLE/Land | 4107 |
| 29 | 29 | DARRYL WORLEY/Second Wind | 4107 |
| 29 | 29 | DIAMOND RIO/Sweet Summer | 4107 |
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| 29 | 29 | KEITH URB | |



CAROL ARCHER

archer@rronline.com

A Great Day In Midtown

■ Jazz Alliance International marks a milestone in jazz evolution

The idea of forming an organization to further jazz's goals, just as the Country Music Association has so successfully advanced country's, has been alive for a number of years. That idea finally came to fruition when the newly chartered nonprofit Jazz Alliance International assembled its prestigious board of directors at the Manhattan offices of Jazz at Lincoln Center earlier this year. The formation of JAI is seen industrywide as a watershed event that will prove key to the future of all forms of jazz.

This momentous occasion, brought into being by senior personnel representing all sectors of the jazz community, will raise awareness of jazz and foster improved relations among industry groups. The interests and enterprises represented by JAI's membership include artists,

record labels, educators, broadcasters, writers, publishers, managers, agents, publicists, retailers and trade specialists — in sum, a comprehensive gathering of jazz supporters. JAI's first initiative will be a focused audience survey.

"Banding together in this way signals an important turning point for jazz," states JAI President **Chuck Iwanusa**. "At last we can present ourselves as a unified group, tapping the considerable resources within our community."

Blue Note President **Bruce Lundvall**, a respected jazz veteran, told **R&R**, "I am extraordinarily excited about this opportunity to raise awareness of America's greatest art form."

Watch for the Aug. 3 Smooth Jazz column, in which Iwanusa traces JAI's genesis and details its mission.



JAI LAUNCHES WITH FIRST BOARD OF DIRECTORS MEETING

Standing, back row (l-r): Don Lucoff, DL Media; Matt Pierson, Warner Bros. Records; Jeff Jones, Columbia Legacy Records; and Andrew Sanders, JAI legal counsel. Standing, center (l-r): Laura Johnson, Jazz at Lincoln Center; Jeff Levinson, at large; Ron Goldstein, Verve Music Group; Tim Jackson, Monterey Jazz Festival; Geri Allen, musician; Jean Banks, BMI; Elliot Groffman, Cotikow, Carroll. Guido & Groffman; Linda Lawrence, SESAC; Michael Cuscuna, Mosaic Records; Bob Karcy, Arkadia Records; Ann Marie Wilkins, Wilkins Management; Joshua Redman, musician; Frances Richard, ASCAP; Scott Southard, International Music Network; Bob Blumenthal, *Boston Globe*; Dr. William F. Lee, co-founder, IAJE; Randall Kline, San Francisco Jazz; and Barry Robinson, RIAA. Seated, back row (l-r): Carol Archer, R&R; Glen Barros, Concord Records; Sue Bryan, J&R Int.; Kevin Cassidy, Tower Records; Paxton Baker, *BET on Jazz*. Seated, in front (l-r): Chuck Iwanusa, JAI; Bruce Lundvall, Blue Note Records; Frank Cody, Broadcast Architecture; Frank Allyer, *Downbeat*; and Lee Mergner, *JazzTimes*. Not pictured: Theo van den Hoek, North Sea Jazz Festival; Holly Rosum, NARM; David Sanborn and Paquito d'Rivera, musicians; Tom Carter, Thelonius Monk Institute; Bill MvFarlin, IAJE; Michael Greene, NARAS; Michael Davenport, The Merlin Co.; Len Cosimano, Borders Books & Music; Michael Fagien, *Jazziz*; and Michael Dorf, Knit Media.

July 20, 2001

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | GROSS IMPRESSIONS (x) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|---|-------------|-----------|-----------------------|----------------|----------------------|
| 3 | 1 | WAYMAN TISDALE Can't Hide Love (Atlantic) | 794 | +21 | 120707 | 17 | 37/1 |
| 4 | 2 | MARC ANTOINE Mas Que Nada (GRP/VMG) | 790 | +87 | 97727 | 10 | 40/0 |
| 1 | 3 | BRIAN CULBERTSON Get It On (Atlantic) | 780 | -30 | 106078 | 12 | 39/0 |
| 2 | 4 | FREDDIE RAVEL Sunny Side Up (GRP/VMG) | 775 | -35 | 103471 | 20 | 37/0 |
| 6 | 5 | LEE RITENOUR F/DAVE GRUSIN Get Up Stand Up (GRP/VMG) | 700 | +66 | 98602 | 9 | 40/0 |
| 7 | 6 | PIECES OF A DREAM R U Ready (Heads Up) | 691 | +122 | 89810 | 16 | 38/0 |
| 5 | 7 | CHUCK LOEB North, South, East And Wes (Shanachie) | 552 | -117 | 67911 | 20 | 33/0 |
| 9 | 8 | JEFF KASHIWA Around The World (Native Language) | 517 | +46 | 60911 | 15 | 35/0 |
| 8 | 9 | HIL ST. SOUL Until You Come Back To Me (Dome/Select-O-Hits) | 499 | -18 | 55503 | 14 | 36/1 |
| 10 | 10 | DAVE KOZ The Bright Side (Capitol) | 449 | +11 | 53741 | 6 | 36/1 |
| 11 | 11 | EUGE GROOVE Sneak A Peek (Warner Bros.) | 435 | -2 | 58169 | 8 | 36/1 |
| 12 | 12 | LUTHER VANDROSS Take You Out (J) | 432 | -2 | 48874 | 10 | 29/0 |
| 15 | 13 | AL JARREAU It's How You Say It (GRP/VMG) | 428 | +17 | 39129 | 6 | 30/0 |
| 16 | 14 | SADE King Of Sorrow (Epic) | 406 | +11 | 50461 | 12 | 32/1 |
| 17 | 15 | GERALD ALBRIGHT Winelight (Q/Atlantic) | 384 | -2 | 26935 | 13 | 29/0 |
| 14 | 16 | ERIC CLAPTON Reptile (Duck/Reprise) | 378 | -37 | 60171 | 14 | 30/0 |
| 18 | 17 | STEVE COLE From The Start (Atlantic) | 376 | +13 | 55521 | 6 | 33/1 |
| 13 | 18 | MICHAEL LINGTON Sunset (Samson/Gold Circle) | 355 | -76 | 36842 | 19 | 27/0 |
| 22 | 19 | SPYRO GYRA Open Door (Heads Up) | 346 | +38 | 28455 | 6 | 32/1 |
| 21 | 20 | JIMMY SOMMERS 360 Groove (Higher Octave) | 345 | +36 | 38521 | 3 | 33/5 |
| 24 | 21 | FATBURGER Evil Ways (Shanachie) | 268 | -16 | 46100 | 6 | 23/0 |
| 25 | 22 | CHARLIE WILSON Without You (Major Hits) | 259 | -2 | 29038 | 16 | 18/0 |
| 23 | 23 | JEFF GOLUB Dangerous Curves (GRP/VMG) | 235 | -57 | 18631 | 9 | 18/0 |
| 27 | 24 | BONEY JAMES & RICK BRAUN Shake It Up (Warner Bros.) | 225 | -9 | 25653 | 15 | 20/0 |
| 26 | 25 | WALTER BEASLEY Tantam (Shanachie) | 219 | -22 | 27760 | 11 | 19/0 |
| 30 | 26 | ERIC MARIENTHAL One Day In Venice (Peak/Concord) | 200 | +24 | 17056 | 3 | 20/2 |
| 28 | 27 | DAVID MANN Stone Groove (N-Coded) | 200 | -21 | 16216 | 11 | 17/0 |
| - | 28 | PATTI AUSTIN Love's Been Kind To Me Lately (Qwest/WB) | 161 | -13 | 7463 | 4 | 11/0 |
| Debut | 29 | KIM WATERS Until Dawn (Shanachie) | 159 | +38 | 19840 | 1 | 18/1 |
| Debut | 30 | DIDO Thankyou (Arista) | 135 | -3 | 7055 | 1 | 10/0 |

41 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 7/8-Saturday 7/14. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

Most Added®

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| URBAN KNIGHTS High Heel Sneakers (Narada) | 16 |
| JIMMY SOMMERS 360 Groove (Higher Octave) | 5 |
| SPECIAL EFX Everyone's A Star (Shanachie) | 5 |
| RUSS FREEMAN East River Drive (Q/Atlantic) | 3 |
| RANDY CRAWFORD Permanent (Warner Bros.) | 3 |
| ERIC MARIENTHAL One Day In Venice (Peak/Concord) | 2 |
| JEFF LORBER Ain't Nobody (Samson/Gold Circle) | 2 |
| KEIKO MATSUI Across The Sun (Narada) | 2 |
| WILL DOWNING Is This Love (GRP/VMG) | 2 |
| CHRIS CAMOZZI Snack Shack (Samson/Gold Circle) | 2 |
| PAUL JACKSON JR. Rock Steady (Blue Note) | 2 |
| ERIC ESSIX People Get Ready (Zebra) | 2 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| PIECES OF A DREAM R U Ready (Heads Up) | +122 |
| MARC ANTOINE Mas Que Nada (GRP/VMG) | +87 |
| URBAN KNIGHTS High Heel Sneakers (Narada) | +70 |
| LEE RITENOUR F/DAVE GRUSIN Get Up... (GRP/VMG) | +66 |
| JEFF KASHIWA Around The World (Native Language) | +46 |
| SPYRO GYRA Open Door (Heads Up) | +38 |
| KIM WATERS Until Dawn (Shanachie) | +38 |
| GERALD VEASLEY Do I Do (Heads Up) | +38 |
| JIMMY SOMMERS 360 Groove (Higher Octave) | +36 |
| RUSS FREEMAN East River Drive (Q/Atlantic) | +35 |

New & Active

RIPPINGTONS Club Paradiso (Peak/Concord)
Total Plays: 134, Total Stations: 15, Adds: 1

JEFF LORBER Ain't Nobody (Samson/Gold Circle)
Total Plays: 132, Total Stations: 12, Adds: 2

YULARA Om Namah Shivaya (Higher Octave)
Total Plays: 117, Total Stations: 12, Adds: 0

RUSS FREEMAN East River Drive (Q/Atlantic)
Total Plays: 94, Total Stations: 12, Adds: 3

KEIKO MATSUI Across The Sun (Narada)
Total Plays: 92, Total Stations: 11, Adds: 2

URBAN KNIGHTS High Heel Sneakers (Narada)
Total Plays: 86, Total Stations: 21, Adds: 16

BOBBY CALDWELL Rain (Sin-Drome)
Total Plays: 83, Total Stations: 7, Adds: 1

EVA CASSIDY (Somewhere) Over The Rainbow (Blix Street)
Total Plays: 81, Total Stations: 5, Adds: 0

LAO TIZER Her Poetry (Frat House)
Total Plays: 75, Total Stations: 7, Adds: 0

JEFFREY GAINES In Your Eyes (Artemis)
Total Plays: 74, Total Stations: 7, Adds: 0

LUIS VILLEGAS La Reyna (Baja/TSR)
Total Plays: 73, Total Stations: 7, Adds: 0

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.

URBAN KNIGHTS IV

"High Heel Sneakers"

the new single by Urban Knights from their highly anticipated Narada Jazz album **URBAN KNIGHTS IV**

#1 MOST ADDED

Including:

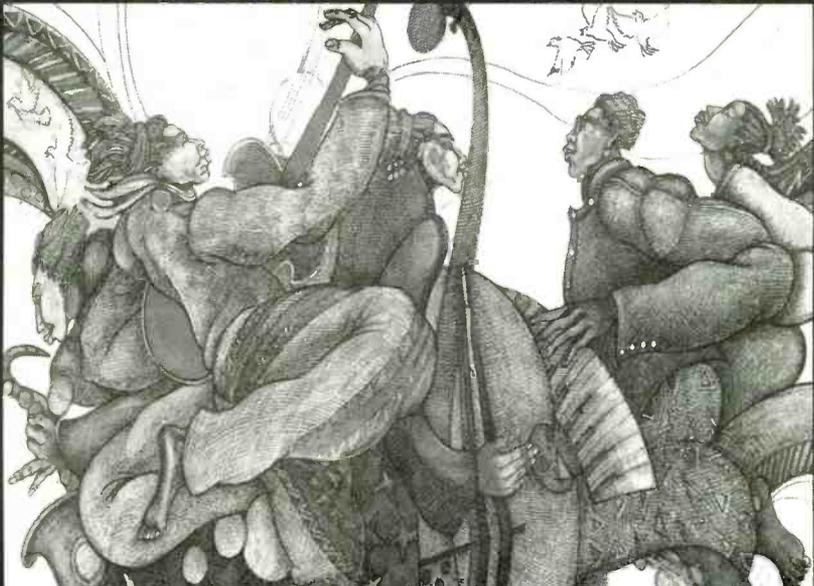
KTWW WNUA KKSF WLVE WSSM
WNWV KKJZ KSSJ KCIY WJZI

For more info, contact: Sue at Narada Jazz • 414-961-8350
All That Jazz • 310-395-6995

www.naradajazz.com

NARADA JAZZ

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smooth Jazz notes with Carol Archer

Wayman Tisdale is so big that in his hands a bass looks like a ukulele. Congratulations to the former NBA star, whose "Can't Hide Love" (Atlantic) takes over the No. 1 slot, as well as to Atlantic's Erica Linderholm and All That Jazz's promotion juggernaut.

Most Added by far this week is **Urban Knights'** rollicking "High Heel Sneakers" (Narada), which earns 16 adds, including KKSJ/San Francisco with 10 plays, WLVE/Miami, WLOQ/Orlando, WNWV/Cleveland, WSSM/St. Louis, KCIY/Kansas City and JRN.

Jimmy Sommers' "360 Groove" (Higher Octave) ties with **Special EFX's** "Everyone's a Star" (Shanachie) for second Most Added with five. "Groove" picks up adds on WLVE; WSSM; KKJZ/Portland, OR; WSMJ/Knoxville; and KEZL/Fresno; "Everyone's" an add on WQCD/New York; WJZV/Richmond; KRQS/Albuquerque; WEIB/Springfield, MA; and KRVR/Modesto, CA.

Dave Koz has made chart history once again. His latest CD, *The Dance* (Capitol), has been on the national sales chart for 93 weeks (it's currently the No. 7 best-selling contemporary jazz album) — and it's also the first smooth jazz album ever to yield five top-10 singles on R&R's Smooth Jazz Top 30 — "Together Again," "Surrender," "Can't Let You Go," "Love Is on the Way" and, currently, "The Bright Side." The first four tracks went to No. 1. Not only that, Koz is poised for huge mainstream success as the host, along with smooth jazz goddess Pat Prescott, of KTWV (The Wave)/Los Angeles' morning show. The station is about to launch billboards and 100 bus backs in support of the show — which sounds great! — so its real impact in the market should be seen in the summer book. Meanwhile, if audience response to the Dave Koz &

Friends concert at L.A.'s Greek Theater last Saturday is any indication, the numbers should be impressive. Koz, along with Michael McDonald (yes, pop crossover vocals made sense in the show's mix, just as they do on the radio), Brian Culbertson (he *burned!*) and the perennially cool-but-hot Norman

Brown tore up the Greek. Surprise guest James Ingram joined McDonald on "Yah Mo B There," and McDonald brought the house down again with his soul-stirring version of Garth Brooks' "The Dance." R&R Publisher/CEO Erica Farber and I almost quit our jobs on the spot to join the tour as backup singers on "The She La La Song," recreating Luther Vandross' part. (Koz pleaded with us shamelessly, but we had to rethink the impulse, since we have important work to do here at R&R).

Newly returned from vacation, Broadcast Architecture CEO **Frank Cody** says he's aghast at the recent dearth of adds on Smooth Jazz stations, especially when there is so much great music available right now. "What's wrong with them?" he asks, meaning Smooth Jazz programmers. And he doesn't just mean adds on **Jeffrey Gaines'** "In Your Eyes" (Artemis), which Cody A&R'd, but in general. Waiting in the wings: **Rick Braun's** "Use Me" (Warner Bros.). **Leo Gandelman's** "Living on Sand" (Jazzateria). **Karl Denson's** "Flute Down" (Blue Note).



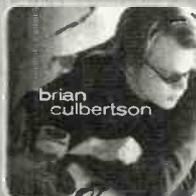
Steve Williams

Duncan Millar's "Brite Life" (Instinct) and **Brenda Russell's** "Walkin' in New York" (Hidden Beach).

Lastly, I want to thank WDAS/Philadelphia PD **Steve Williams** for his inestimable contributions to Jazz and Smooth Jazz throughout his career, most recently during his tenure as Editor of those formats at *Gavin* before both were abandoned by that publication last week. Jazz radio without a chart? What a shame!

On my most recent trip to the East Coast I had a chance to spend some time with the gang at WJZ/Philadelphia, including MD **Joe Proke**. He struck me as particularly passionate and knowledgeable about Smooth Jazz, so I asked him to discuss his favorites among current releases, especially in terms of how they fit into WJZ's programming philosophy.

Brian Culbertson's "Get It On" (Atlantic) is doing very well for us, and I'm already warming up to another track from the album, "All About You." It's a little different for him. It shows that he has talent beyond the smooth jazz artists whose records all sound the same. When you have hits that sound different each time, that proves how valuable you are. When Brian puts out records with great vocal tracks that can be worked to Urban AC, that's a strong album. Atlantic hasn't decided which track will be the next single, plus we're not ready to play whatever's next, because "Get It On" is still so strong, but if we do have two currents from an artist, we can do it as long as they're in the same category. ■ I'm really enjoying the new **Randy Crawford** track, "Permanent" (Warner Bros.). I've always been a big fan of hers, and this one sharpens her up a bit and makes her fresher-sounding. The track is very positive lyrically, and her vocal style can sell the message in the song. She makes you believe it, and the arrangement overall has a good feeling. ■ I just received **Duncan Millar's** "Brite Life" (Instinct). In the past there weren't enough people in the format who understood what he's about or believed in him. He's got all different instrumentation, and it all sounds good. It's almost like an old-fashioned call-and-response pattern, with the melody, hook and bridge. This is much stronger than his original solo album. He's going to give a good run to some records out there now — and there are some good ones. This record represents our market well. It's the kind of record that sounds good the first time and like it belongs on WJZ. ■ There are so many covers out now, and covers have to be handpicked. If we could embrace them all, we probably would, but we're forced to pick the best ones. **Paul Jackson Jr.'s** "Rocksteady" (Blue Note) has great potential. The Whispers' original was a big East Coast song and a hit in the Philadelphia market. Jackson does a great version of it, especially with his guitar style and the background singers. It's not just like he plays an instrumental version of an old song; he does it justice in his own style. I want to add records that will become recurrents later; this one will. ■ Another cover is the best that's out there, even though it's not a single yet — **Jimmy Sommers'** "Lowdown" (Higher Octave). It's got a happy, constant, steady beat and little bells going off. It's like getting on a ride! I'm excited about it, because it's another that sounds right for us. I like that covers are going from rock to soul to pop, coming from a variety of formats. ■ Another is **Special EFX's** "Everyone's a Star" (Shanachie). It's straight down the middle, especially for WJZ. It also has pop and urban appeal; it's the kind of record that brings everyone together. It's a great edit too. Shanachie's putting out some great product. **Chieli Minucci** has always produced great-sounding records. He's very talented. ■ I really like **Eric Clapton's** *Reptile* (Duck/Reprise), and I love his version of "Don't Let Me Be Lonely Tonight," which is familiar and mainstream and doesn't need an edit.

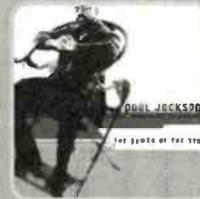


brian culbertson

ment overall has a good feeling. ■ I just received **Duncan Millar's** "Brite Life" (Instinct). In the past there weren't enough people in the format who understood what he's about or believed in him. He's got all different instrumentation, and it all sounds good. It's almost like an old-fashioned call-and-response pattern, with the melody, hook and bridge. This is much stronger than his original solo album. He's going to give a good run to some records out there now — and there are some good ones. This record represents our market well. It's the kind of record that sounds good the first time and like it belongs on WJZ. ■ There are so many covers out now, and covers have to be handpicked. If we could embrace them all, we probably would, but we're forced to pick the best ones. **Paul Jackson Jr.'s** "Rocksteady" (Blue Note) has great potential. The Whispers' original was a big East Coast song and a hit in the Philadelphia market. Jackson does a great version of it, especially with his guitar style and the background singers. It's not just like he plays an instrumental version of an old song; he does it justice in his own style. I want to add records that will become recurrents later; this one will. ■ Another cover is the best that's out there, even though it's not a single yet — **Jimmy Sommers'** "Lowdown" (Higher Octave). It's got a happy, constant, steady beat and little bells going off. It's like getting on a ride! I'm excited about it, because it's another that sounds right for us. I like that covers are going from rock to soul to pop, coming from a variety of formats. ■ Another is **Special EFX's** "Everyone's a Star" (Shanachie). It's straight down the middle, especially for WJZ. It also has pop and urban appeal; it's the kind of record that brings everyone together. It's a great edit too. Shanachie's putting out some great product. **Chieli Minucci** has always produced great-sounding records. He's very talented. ■ I really like **Eric Clapton's** *Reptile* (Duck/Reprise), and I love his version of "Don't Let Me Be Lonely Tonight," which is familiar and mainstream and doesn't need an edit.



also has pop and urban appeal; it's the kind of record that brings everyone together. It's a great edit too. Shanachie's putting out some great product. **Chieli Minucci** has always produced great-sounding records. He's very talented. ■ I really like **Eric Clapton's** *Reptile* (Duck/Reprise), and I love his version of "Don't Let Me Be Lonely Tonight," which is familiar and mainstream and doesn't need an edit.



360 urban groove

jimmy sommers

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jimmy sommers

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Stations and their adds listed alphabetically by market

| | | | | | | |
|---|---|---|---|---|--|---|
| WZMR/Albany, NY PD: Patrick Ryan 5 PAUL JACKSON JR. "Bounce" | KJCD/Denver-Boulder, CO PD: John St. John MD: Marty Lenz No Adds | WLVE/Miami, FL PD: Rich McMillan URBAN KNIGHTS "Sneakers" JIMMY SOMMERS "Groove" TIM BOWMAN "Watch" | WLOQ/Orlando, FL PD: Dave Kosh MD: Patricia James 2 URBAN KNIGHTS "Sneakers" 2 JEFF LORBER "Nobody" 2 STEVE COLE "Start" 2 KEIKO MATSUI "Across" 2 ERIC MARIENTHAL "Venice" | KJZS/Reno, NV PD: Jay Davis MD: LouAnn Travers No Adds | KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer URBAN KNIGHTS "Sneakers" BRECKER F/TAYLOR "Let" KEIKO MATSUI "Across" | WEIB/Springfield, MA PD: Ben Casey MD: Darrel Cutting 18 BRIAN MCKNIGHT "Life" 13 STEVE REID "Pilotball" SPECIAL EFX "Everyone's" PAUL JACKSON JR. "Steady" ERIC ESSIX "People" |
| KRQS/Albuquerque, NM PD: Paul Lavoie MD: Jeff Young PAUL JACKSON JR. "Steady" RANDY CRAWFORD "Permanent" SPECIAL EFX "Everyone's" MAX GROOVE "Palmetto" ERIC ESSIX "People" | WVMV/Detroit, MI PD: Tom Sleeker MD: Sandy Kovach 6 KIM WATERS "Dawn" | WJZI/Milwaukee, WI OM/MD: Chris Moreau URBAN KNIGHTS "Sneakers" | WJPL/Peoria, IL PD/MD: Rick Hirschmann 12 RANDY CRAWFORD "Permanent" 12 ERIC MARIENTHAL "Venice" URBAN KNIGHTS "Sneakers" GERALD VEASLEY "Do" | WJZV/Richmond, VA OM/MD: Tommy Fleming SPECIAL EFX "Everyone's" | KJZY/Santa Rosa, CA PD: Gordon Zlot APD/MD: Rob Singleton 2 URBAN KNIGHTS "Sneakers" 2 WAYMAN TISDALE "Can't" 2 JIM BRICKMAN "Glory" | WJZW/Washington, DC PD/MD: Kenny King No Adds |
| KNHK/Anchorage, AK OM: Aaron Wallender PD: J.J. Michaels MD: Jennifer Summers No Adds | KEZL/Fresno, CA PD/MD: J. Weidenheimer 1 RUSS FREEMAN "East" 1 JIMMY SOMMERS "Groove" 1 URBAN KNIGHTS "Sneakers" | KSBR/Mission Viejo, CA OM/MD: Terry Wedel MD: Logan Parris RANDY CRAWFORD "Permanent" BOBBY CALDWELL "Rain" | WJZJ/Philadelphia, PA OM: Anne Gress PD: Michael Tozzi MD: Joe Proke No Adds | KSSJ/Sacramento, CA PD: Lee Hanson No Adds | KWJZ/Seattle-Tacoma, WA PD: Dianna Rose WILL DOWNING "The" JEFF LORBER "Nobody" | KWSJ/Wichita, KS PD: Ron Allen MD: Patrick Murphy No Adds |
| WNJA/Chicago, IL PD: Bob Kaake APD/MD: Carl Anderson No Adds | WYJZ/Indianapolis, IN PD/MD: Carl Frye URBAN KNIGHTS "Sneakers" | KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff RUSS FREEMAN "East" RIPPINGTONS "Paradise" SPECIAL EFX "Everyone's" URBAN KNIGHTS "Sneakers" | WSSM/St. Louis, MO PD: Mike Watermann URBAN KNIGHTS "Sneakers" JIMMY SOMMERS "Groove" | KBZN/Salt Lake City, UT PD/MD: Rob Riesen CHRIS CAMOZZI "Snack" | JRN/(Jones NAC)/National PD: Steve Hibbard MD: Cheri Marquart 2 URBAN KNIGHTS "Sneakers" 2 WILL DOWNING "The" | |
| WNWV/Cleveland, OH PD/MD: Bernie Kimble 5 URBAN KNIGHTS "Sneakers" | KCIY/Kansas City, MO PD: Steve Wiersman MD: Michelle Chase URBAN KNIGHTS "Sneakers" | WQCD/New York, NY OM: John Mullen PD/MD: Charley Connolly SPECIAL EFX "Everyone's" | KYOT/Phoenix, AZ PD: Shaun Holly APD/MD: Greg Morgan 15 ENYA "Only" 9 CHRIS CAMOZZI "Snack" 8 RUSS FREEMAN "East" | KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole No Adds | 41 Total Reporters 41 Current Reporters 40 Current Playlists | |
| WJZA/Columbus, OH OM/MD: Bill Harman APD: Gary Wolter No Adds | WSMJ/Knoxville, TN PD/MD: Tom Miller 12 SPYRO GYRA "Open" 11 JIMMY SOMMERS "Groove" | WSJZ/New Orleans, LA PD: Jeff Trepagnier 5 URBAN KNIGHTS "Sneakers" 4 HL ST. SOUL "Unit" | KKJZ/Portland, OR PD: Chris Miller MD: David Shult 6 ELUGE GROOVE "Peak" 6 DAVE KOZ "Bright" 5 JIMMY SOMMERS "Groove" 4 URBAN KNIGHTS "Sneakers" 4 SADE "Sorrow" | KKSF/San Francisco, CA PD: Paul Goldstein MD: Laurie Cobb 10 URBAN KNIGHTS "Sneakers" | Did Not Report, Playlist Frozen (1): WSJT/Tampa, FL | |
| KOAI/Dallas-Ft. Worth, TX PD: Maxine Todd APD/MD: Bret Michael JARED "Lovers" | KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart No Adds | WJCD/Norfolk, VA PD: Jay Lang MD: Larry Hollowell No Adds | | | | |

Most Played Recurrents

- JEFF LORBER Snakebite (*Samson/Gold Circle*)
- RIPPINGTONS Caribbean Breeze (*Peak/Concord*)
- RICK BRAUN Kisses In The Rain (*Warner Bros.*)
- MICHAEL MCDONALD Open The Door (*Ramp*)
- KIRK WHALUM Now Til Forever (*Warner Bros.*)
- KIM WATERS In The Groove (*Shanachie*)
- DAVE KOZ Love Is On The Way (*Capitol*)
- RICHARD ELLIOT Who? (*Blue Note*)
- BONA FIDE X-Ray Hip (*N-Coded*)
- GEORGE BENSON Medicine Man (*GRP/VMG*)
- CRAIG CHAQUICO Cafe Carnival (*Higher Octave*)
- BONEY JAMES & RICK BRAUN Grazin' In The Grass (*Warner Bros.*)
- WALTER BEASLEY Comin' At Cha (*Shanachie*)
- CHIELI MINUCCI My Girl Sunday (*Shanachie*)
- SADE By Your Side (*Epic*)
- DOWN TO THE BONE The Zodiac (*Internal Bass*)
- JEFF KASHIWA Hyde Park ("Ah, Oooh" Song) (*Native Language*)
- STEVE COLE Got It Goin' On (*Atlantic*)
- URBAN KNIGHTS Sweet Home Chicago (*Narada*)
- GROVER WASHINGTON JR. Chameleon (*Telarc*)

SMOOTH JAZZ Going For Adds

- BRENDA RUSSELL Walkin' In New York (*Hidden Beach/Epic*) **7/23/01**
- JIM WILSON Can't Find My Way Home (*Hillsbord*)
- KARL DENSON Flute Down (*Blue Note*)
- KENNY POLSON Uncle Famous (*No Slop*)
- LEO GANDELMAN Living On Sand (*Jazzateria*)
- MARTIN TAYLOR That's The Way Of The World (*Columbia*)
- RICK BRAUN Use Me (*Warner Bros.*)

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Netradio.com

ROB MOORE
952-259-6734

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Martin Taylor

Do I Do
The Way of the World

Dave Koz Radio Show

Renee DePuy
reneradio@aol.com

Al Jarreau
Steve Cole

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From The Start.

Smooth Jazz Playlists

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MARKET #1

WQCD/New York
Emmis
(212) 352-1019
Connelly
12+ Cume 1,598,600

Smooth Jazz
CD 21019
10th ANNIVERSARY

| PLAYS | LW | TW | ARTIST/TITLE | GI (698) |
|-------|----|----|----------------------------------|----------|
| 24 | 25 | 24 | ERIC CLAPTON/Veggie | 23850 |
| 23 | 24 | 23 | WAYMAN TSDALE/Can't Hide Love | 22866 |
| 8 | 24 | 24 | PIECES OF A DREAM/Ur Ready | 22866 |
| 23 | 24 | 23 | RITENOUR FGRUSIN/Get Up Stand Up | 22866 |
| 24 | 23 | 24 | FREDDIE RAVEL/Sunny Side Up | 21942 |
| 24 | 23 | 24 | BRIAN CULBERTSON/Get It On | 21942 |
| 23 | 22 | 23 | RITENOUR FGRUSIN/Get Up Stand Up | 20988 |
| 15 | 24 | 15 | WALTER BEASLEY/Tarant | 14310 |
| 16 | 14 | 16 | JEFF LORBER/Sneak A Peak | 13536 |
| 16 | 14 | 16 | JEFF KASH/WA/Around The World | 13536 |
| 6 | 14 | 6 | ELUGE GROOVE/Sneak A Peak | 13536 |
| 14 | 14 | 14 | MARC ANTONIO/Ases Que Nada | 13536 |
| 13 | 14 | 13 | GARDEN PARTY/Descent Blue | 13536 |
| 6 | 8 | 6 | BOB BALDWIN/Busines Fall | 7632 |
| 6 | 8 | 6 | KIRK WHALIM/Just A Little... | 7632 |
| 7 | 7 | 7 | KIM JACKSON/Ur Around Wld | 6878 |
| 8 | 7 | 8 | JAMIE WATERS/Unl'd Dawn | 6878 |
| 7 | 7 | 7 | ERIC CLAPTON/Veggie | 6878 |
| 6 | 7 | 6 | KOMBO/Slow Rider | 5724 |
| 7 | 6 | 7 | STEVE COLE/From The Start | 5724 |
| 8 | 6 | 8 | DAVE KOZ/The Bright Side | 5724 |
| 8 | 6 | 8 | DOC POWELL/Unl'd Dawn | 5724 |
| 8 | 6 | 8 | GERALD WILSON/Without You | 5724 |
| 8 | 6 | 8 | JIMMY SOMMERS/360 Groove | 4770 |
| 7 | 7 | 7 | SPYRO GYRA/Open Door | 4770 |
| 7 | 7 | 7 | SPECIAL EPX/Everyone's A Star | 0 |

MARKET #2

KTWV/Los Angeles
Infinity
(310) 840-7100
Brooks/Stewart
12+ Cume 988,500

THE WAVE
94.7 KTWV

| PLAYS | LW | TW | ARTIST/TITLE | GI (698) |
|-------|----|----|----------------------------------|----------|
| 26 | 28 | 28 | RICK BRAUN/Kisses In The Rain | 14968 |
| 27 | 27 | 27 | PIECES OF A DREAM/Ur Ready | 14337 |
| 25 | 27 | 25 | RITENOUR FGRUSIN/Get Up Stand Up | 13275 |
| 25 | 27 | 25 | MARC ANTONIO/Ases Que Nada | 13275 |
| 25 | 27 | 25 | HIPPINGTONS/Caribbean Breeze | 13275 |
| 24 | 27 | 24 | WAYMAN TSDALE/Can't Hide Love | 11982 |
| 20 | 19 | 20 | CHUCK LOEB/Worth, South... | 10099 |
| 18 | 19 | 18 | JEFF LORBER/Sneak A Peak | 9558 |
| 18 | 19 | 18 | FREDDIE RAVEL/Sunny Side Up | 9558 |
| 17 | 18 | 17 | ERIC CLAPTON/Veggie | 9558 |
| 17 | 18 | 17 | JIMMY SOMMERS/360 Groove | 9558 |
| 16 | 18 | 16 | URBAN KNIGHTS/High Heat Sneakers | 9027 |
| 16 | 18 | 16 | DAVE KOZ/The Bright Side | 9027 |
| 15 | 17 | 15 | JEFF LORBER/Sneak A Peak | 9027 |
| 15 | 17 | 15 | JEFF KASH/WA/Around The World | 9027 |
| 15 | 17 | 15 | ERIC CLAPTON/Veggie | 8496 |
| 15 | 17 | 15 | PAUL JACKSON/Ur Around Wld | 8496 |
| 15 | 17 | 15 | DAVE KOZ/The Bright Side | 7895 |
| 15 | 17 | 15 | JEFF LORBER/Sneak A Peak | 7895 |
| 15 | 17 | 15 | HIL ST. SOUL/Unl'd You Come... | 7434 |
| 14 | 17 | 14 | LUTHER VANDROSS/Take You Out | 6878 |
| 13 | 17 | 13 | MICHAEL LINGTON/Sunset | 6878 |
| 13 | 17 | 13 | SADE/King Of Sorrow | 6878 |
| 12 | 17 | 12 | CHARLIE WILSON/Without You | 6372 |
| 12 | 17 | 12 | GERALD WILSON/Without You | 6372 |
| 12 | 17 | 12 | WALTER BEASLEY/Tarant | 3171 |
| 11 | 17 | 11 | WILL DOWNING/Chasing The Wind | 2655 |

MARKET #3

WNJA/Chicago
Clear Channel
(312) 465-9550
Kaske/Anderson
12+ Cume 727,480

Smooth Jazz
95.5 WNJA

| PLAYS | LW | TW | ARTIST/TITLE | GI (698) |
|-------|----|----|----------------------------------|----------|
| 23 | 28 | 28 | WAYMAN TSDALE/Can't Hide Love | 11914 |
| 25 | 21 | 25 | BRIAN CULBERTSON/Get It On | 10878 |
| 25 | 21 | 25 | PIECES OF A DREAM/Ur Ready | 10878 |
| 25 | 21 | 25 | MARC ANTONIO/Ases Que Nada | 10878 |
| 25 | 21 | 25 | ELUGE GROOVE/Sneak A Peak | 9842 |
| 19 | 18 | 19 | XL/In The Night | 9324 |
| 18 | 18 | 18 | RITENOUR FGRUSIN/Get Up Stand Up | 9324 |
| 17 | 18 | 17 | RUSS FREEMAN/Get River Drive | 8906 |
| 17 | 18 | 17 | JIMMY SOMMERS/360 Groove | 7770 |
| 15 | 15 | 15 | STEVE COLE/From The Start | 7770 |
| 12 | 12 | 12 | LUTHER VANDROSS/Take You Out | 6216 |
| 12 | 12 | 12 | AL JARREAU/In The Groove | 5698 |
| 12 | 12 | 12 | HIL ST. SOUL/Unl'd You Come... | 5698 |
| 10 | 10 | 10 | URBAN KNIGHTS/High Heat Sneakers | 4682 |
| 11 | 9 | 11 | SADE/King Of Sorrow | 4682 |
| 10 | 9 | 10 | JEFFREY GAINES/In Your Eyes | 4682 |
| 10 | 9 | 10 | KIM WATERS/Unl'd Dawn | 4144 |
| 9 | 7 | 9 | YULIAR/After High | 3828 |
| 7 | 7 | 7 | PIECES OF A DREAM/Ur Ready | 3828 |
| 7 | 7 | 7 | DOC POWELL/Unl'd Dawn | 3108 |
| 6 | 6 | 6 | DAVE KOZ/The Bright Side | 3108 |
| 5 | 5 | 5 | DOWN TO THE BONE/Righteous Reads | 2590 |

MARKET #4

KKSF/San Francisco
Clear Channel
(415) 975-5554
Goldstein/Cobb
12+ Cume 638,580

Smooth Jazz
103.7 KKSF

| PLAYS | LW | TW | ARTIST/TITLE | GI (698) |
|-------|----|----|--------------------------------------|----------|
| 23 | 28 | 28 | DAVE KOZ/The Bright Side | 8980 |
| 14 | 22 | 14 | MARC ANTONIO/Ases Que Nada | 7878 |
| 22 | 22 | 22 | JEFF LORBER/Unl'd Dawn | 7878 |
| 22 | 22 | 22 | BRIAN CULBERTSON/Get It On | 7878 |
| 22 | 22 | 22 | FREDDIE RAVEL/Sunny Side Up | 7878 |
| 22 | 22 | 22 | WAYMAN TSDALE/Can't Hide Love | 7878 |
| 22 | 21 | 22 | RITENOUR FGRUSIN/Get Up Stand Up | 7329 |
| 12 | 15 | 12 | YULIAR/After High | 5235 |
| 14 | 15 | 14 | STEVE COLE/From The Start | 5235 |
| 10 | 13 | 10 | KOMBO/Slow Rider | 4857 |
| 10 | 13 | 10 | ERIC CLAPTON/Veggie | 4186 |
| 12 | 12 | 12 | KIM WATERS/Unl'd Dawn | 4188 |
| 13 | 11 | 13 | KIRK WHALIM/Just A Little... | 3839 |
| 10 | 11 | 10 | FATBURGER/Unl'd Dawn | 3839 |
| 10 | 11 | 10 | URBAN KNIGHTS/High Heat Sneakers | 3469 |
| 24 | 18 | 24 | JEFF LORBER/Sneak A Peak | 3469 |
| 11 | 8 | 11 | PIECES OF A DREAM/Ur Ready | 3141 |
| 10 | 8 | 10 | GERALD WILSON/Without You | 3141 |
| 10 | 8 | 10 | DAVE KOZ/The Bright Side | 3141 |
| 9 | 8 | 9 | JAMES & BRAUN/Shake It Up | 2782 |
| 7 | 8 | 7 | JEFFREY GAINES/In Your Eyes | 2782 |
| 7 | 8 | 7 | MICHAEL MCDONALD/The Meaning Of Love | 2043 |
| 7 | 8 | 7 | HIL ST. SOUL/Unl'd You Come... | 2043 |
| 8 | 8 | 8 | SADE/Somebody's Amore... | 2043 |

MARKET #5

WJZ/Philadelphia
Clear Channel
(215) 508-1200
Gross/Tozzi/Probs
12+ Cume 638,480

Smooth Jazz
WJZ 106.1

| PLAYS | LW | TW | ARTIST/TITLE | GI (698) |
|-------|----|----|----------------------------------|----------|
| 23 | 28 | 28 | JAMES & BRAUN/Shake It Up | 11956 |
| 28 | 28 | 28 | RICK BRAUN/Kisses In The Rain | 11956 |
| 28 | 28 | 28 | FREDDIE RAVEL/Sunny Side Up | 11956 |
| 28 | 28 | 28 | WAYMAN TSDALE/Can't Hide Love | 11956 |
| 28 | 28 | 28 | JEFF KASH/WA/Around The World | 11956 |
| 28 | 28 | 28 | JEFF LORBER/Sneak A Peak | 11529 |
| 20 | 20 | 20 | SAD/King Of Sorrow | 8540 |
| 20 | 19 | 20 | LUTHER VANDROSS/Take You Out | 8132 |
| 19 | 17 | 19 | HIL ST. SOUL/Unl'd You Come... | 7259 |
| 13 | 13 | 13 | ERIC CLAPTON/Veggie | 5551 |
| 13 | 13 | 13 | PAUL JACKSON/Ur Around Wld | 5551 |
| 11 | 13 | 11 | DAVE KOZ/The Bright Side | 5551 |
| 11 | 13 | 11 | GERALD WILSON/Without You | 5551 |
| 12 | 13 | 12 | CHUCK LOEB/Worth, South... | 5551 |
| 13 | 12 | 13 | RITENOUR FGRUSIN/Get Up Stand Up | 5551 |
| 13 | 12 | 13 | BRIAN CULBERTSON/Get It On | 5551 |
| 14 | 12 | 14 | FATBURGER/Unl'd Dawn | 5124 |
| 14 | 12 | 14 | BONA FIDE/Play Hip | 5124 |
| 12 | 12 | 12 | STEVE COLE/From The Start | 5124 |
| 12 | 12 | 12 | DAVE KOZ/The Bright Side | 5124 |
| 12 | 12 | 12 | GEORGE BENSON/One Medicine Man | 5124 |
| 12 | 12 | 12 | ERIC MARSHALL/One Day In Venice | 4697 |

MARKET #6

KOAI/Dallas-Ft. Worth
Infinity
(214) 630-3011
Todd/Michael
12+ Cume 312,780

Smooth Jazz
107.5 KOAI

| PLAYS | LW | TW | ARTIST/TITLE | GI (698) |
|-------|----|----|----------------------------------|----------|
| 28 | 30 | 30 | STEVE COLE/From The Start | 7280 |
| 29 | 29 | 29 | RIPPINGTONS/Caribbean Breeze | 7047 |
| 29 | 29 | 29 | RICK BRAUN/Kisses In The Rain | 7047 |
| 29 | 29 | 29 | JEFF LORBER/Sneak A Peak | 6880 |
| 27 | 29 | 27 | DAVE KOZ/Lo In The Way | 6561 |
| 12 | 28 | 12 | PIECES OF A DREAM/Ur Ready | 4817 |
| 17 | 19 | 17 | KIRK WHALIM/Just A Little... | 4131 |
| 17 | 19 | 17 | LUTHER VANDROSS/Take You Out | 4131 |
| 17 | 19 | 17 | HIL ST. SOUL/Unl'd You Come... | 4131 |
| 12 | 18 | 12 | JEFF LORBER/Sneak A Peak | 3918 |
| 12 | 18 | 12 | RITENOUR FGRUSIN/Get Up Stand Up | 3402 |
| 12 | 18 | 12 | WAYMAN TSDALE/Can't Hide Love | 3158 |
| 12 | 18 | 12 | ERIC CLAPTON/Veggie | 2916 |
| 12 | 18 | 12 | MARC ANTONIO/Ases Que Nada | 2916 |
| 12 | 18 | 12 | CHUCK LOEB/Worth, South... | 2916 |
| 12 | 18 | 12 | ELUGE GROOVE/Sneak A Peak | 2916 |
| 12 | 18 | 12 | MICHAEL LINGTON/Sunset | 2916 |
| 12 | 18 | 12 | WALTER BEASLEY/Tarant | 2914 |
| 13 | 11 | 13 | JAZZMASTERS/Sha | 2873 |
| 11 | 11 | 11 | JAMES & BRAUN/Shake It Up | 2873 |
| 12 | 11 | 12 | FREDDIE RAVEL/Sunny Side Up | 2873 |
| 12 | 11 | 12 | DAVID MANN/Strom Groove | 1701 |
| 12 | 11 | 12 | JAMIE WATERS/Unl'd Dawn | 1701 |

MARKET #7

WJMV/Detroit
Infinity
(248) 855-5100
Steiner/Kovach
12+ Cume 439,380

Smooth Jazz
98.7 WJMV

| PLAYS | LW | TW | ARTIST/TITLE | GI (698) |
|-------|----|----|--------------------------------------|----------|
| 23 | 28 | 28 | GERALD WILSON/Without You | 6785 |
| 20 | 23 | 20 | PIECES OF A DREAM/Ur Ready | 6785 |
| 20 | 23 | 20 | JEFF KASH/WA/Around The World | 6490 |
| 20 | 23 | 20 | FREDDIE RAVEL/Sunny Side Up | 6490 |
| 20 | 23 | 20 | BRIAN CULBERTSON/Get It On | 5900 |
| 13 | 24 | 13 | TIM BOWMAN/Watch Out | 4130 |
| 9 | 14 | 9 | JEFF LORBER/Sneak A Peak | 4130 |
| 12 | 14 | 12 | MARC ANTONIO/Ases Que Nada | 3245 |
| 13 | 14 | 13 | RIPPINGTONS/Caribbean Breeze | 3835 |
| 13 | 14 | 13 | RICK BRAUN/Kisses In The Rain | 3835 |
| 13 | 14 | 13 | GEORGE BENSON/One Medicine Man | 3835 |
| 13 | 14 | 13 | RITENOUR FGRUSIN/Get Up Stand Up | 3835 |
| 12 | 12 | 12 | KIRK WHALIM/Just A Little... | 3540 |
| 12 | 12 | 12 | KIM WATERS/Unl'd Dawn | 3540 |
| 15 | 12 | 15 | GREGG KARUKAS/Chasing The Wind | 3540 |
| 12 | 12 | 12 | MICHAEL LINGTON/Sunset | 3245 |
| 11 | 12 | 11 | MARC ANTONIO/Ases Que Nada | 3245 |
| 10 | 12 | 10 | AL JARREAU/In The Groove | 2850 |
| 10 | 12 | 10 | DAVE KOZ/The Bright Side | 2950 |
| 12 | 10 | 12 | JEFF LORBER/Sneak A Peak | 2950 |
| 9 | 10 | 9 | YULIAR/After High | 2850 |
| 9 | 10 | 9 | SADE/King Of Sorrow | 2850 |
| 10 | 9 | 10 | ELUGE GROOVE/Sneak A Peak | 2950 |
| 10 | 9 | 10 | DAVE KOZ/The Bright Side | 2950 |
| 11 | 9 | 11 | JIMMY SOMMERS/360 Groove | 2855 |
| 8 | 9 | 8 | KIRK WHALIM/Just A Little... | 2380 |
| 8 | 9 | 8 | PAUL JACKSON/Ur Around Wld | 2380 |
| 8 | 9 | 8 | MICHAEL MCDONALD/The Meaning Of Love | 2380 |
| 8 | 9 | 8 | KIM WATERS/Unl'd Dawn | 1770 |

MARKET #8

WJWZ/Washington, DC
ABC
(202) 895-2300
King
12+ Cume 347,980

Smooth Jazz
105.9 WJWZ

| PLAYS | LW | TW | ARTIST/TITLE | GI (698) |
|-------|----|----|----------------------------------|----------|
| 28 | 28 | 28 | BRIAN CULBERTSON/Get It On | 6984 |
| 28 | 28 | 28 | PIECES OF A DREAM/Ur Ready | 6984 |
| 28 | 28 | 28 | WAYMAN TSDALE/Can't Hide Love | 6984 |
| 28 | 28 | 28 | FREDDIE RAVEL/Sunny Side Up | 6984 |
| 28 | 28 | 28 | MICHAEL LINGTON/Sunset | 6664 |
| 28 | 28 | 28 | CHUCK LOEB/Worth, South... | 6664 |
| 16 | 17 | 16 | SADE/King Of Sorrow | 4970 |
| 15 | 17 | 15 | LUTHER VANDROSS/Take You Out | 3570 |
| 11 | 17 | 11 | JEFF KASH/WA/Around The World | 2818 |
| 11 | 17 | 11 | JIMMY SOMMERS/360 Groove | 2818 |
| 11 | 17 | 11 | DOC POWELL/Unl'd Dawn | 2818 |
| 9 | 11 | 9 | DAVID MANN/Strom Groove | 2618 |
| 11 | 11 | 11 | FATBURGER/Unl'd Dawn | 2618 |
| 10 | 11 | 10 | SPYRO GYRA/Open Door | 2618 |
| 8 | 10 | 8 | STEVE COLE/From The Start | 2390 |
| 10 | 10 | 10 | RITENOUR FGRUSIN/Get Up Stand Up | 2380 |
| 10 | 10 | 10 | JAMES & BRAUN/Shake It Up | 2380 |
| 10 | 10 | 10 | JEFF KASH/WA/Around The World | 2380 |
| 10 | 10 | 10 | JEFFREY GAINES/In Your Eyes | 2142 |
| 9 | 10 | 9 | JEFF LORBER/Unl'd Dawn | 2142 |
| 9 | 10 | 9 | ERIC CLAPTON/Veggie | 2142 |
| 9 | 10 | 9 | MARC ANTONIO/Ases Que Nada | 2142 |
| 9 | 10 | 9 | KIM WATERS/Unl'd Dawn | 2142 |
| 11 | 8 | 11 | GERALD WILSON/Without You | 1904 |
| 11 | 8 | 11 | RIPPINGTONS/Caribbean Breeze | 1904 |
| 7 | 11 | 7 | DAVE KOZ/The Bright Side | 1666 |
| 7 | 11 | 7 | HIL ST. SOUL/Unl'd You Come... | 1666 |
| 7 | 11 | 7 | DOWN TO THE BONE/Righteous Reads | 1666 |

MARKET #12

WJVE/Wiomi
Clear Channel
(954) 862-2000
Michien
12+ Cume 338,480

Smooth Jazz
love94 WJVE

| PLAYS | LW | TW | ARTIST/TITLE | GI (698) |
|-------|----|----|----------------------------------|----------|
| 28 | 28 | 28 | MARC ANTONIO/Ases Que Nada | 6982 |
| 27 | 27 | 27 | WAYMAN TSDALE/Can't Hide Love | 5778 |
| 27 | 27 | 27 | BRIAN CULBERTSON/Get It On | 5778 |
| 27 | 27 | 27 | PIECES OF A DREAM/Ur Ready | 5778 |
| 27 | 27 | 27 | FREDDIE RAVEL/Sunny Side Up | 5778 |
| 17 | 17 | 17 | SAD/King Of Sorrow | 3638 |
| 16 | 17 | 16 | CHARLIE WILSON/Without You | 3424 |
| 16 | 17 | 16 | AL JARREAU/In The Groove | 3370 |
| 12 | 15 | 12 | PATTI AUSTIN/Unl'd You Come... | 3214 |
| 11 | 11 | 11 | MICHAEL LINGTON/Sunset | 2354 |
| 11 | 11 | 11 | THAT'S THE WAY/Unl'd Dawn | 2354 |
| 11 | 11 | 11 | ELUGE GROOVE/Sneak A Peak | 2140 |
| 8 | 10 | 8 | SPYRO GYRA/Open Door | 2140 |
| 10 | 10 | 10 | RITENOUR FGRUSIN/Get Up Stand Up | 2140 |
| 10 | 10 | 10 | PIECES OF A DREAM/Ur Ready | 2140 |
| 10 | | | | |



CYNDEE MAXWELL

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Chad Kroeger, In His Own Words

□ Nickelback's *Silver Side Up*

You're in high school, and all your friends are out partying, getting laid and basically doing what most kids do when their hormones are raging with nowhere to go," says Nickelback lead singer and guitarist Chad Kroeger. But he had no time for such diversions; he was too busy perfecting his fingertapping skills on his guitar.

"I really just wanted to play my guitar," the Canadian-horn Kroeger admits. "And this is long before I ever started singing. I would skip school. I wouldn't do my homework. There were a lot of Friday and Saturday nights when my friends were out partying and drinking and chasing chicks, and I was in my bedroom playing scales.

"Now I look back and think, 'Why did you go and spend what must have been a year of your life dedicated to fingertapping alone when you don't even use that stuff anymore?' I could have been getting laid!"

True. But there's also the chance that he wouldn't have made his mark in the rock world if he had succumbed to the temptations of wild youth. To say that Kroeger and his brother, Mike, who plays bass in Nickelback, "pursued" a career in the music business would be an understatement. Kroeger's passion for playing is surpassed only by his tenacity and desire to make his way in the industry on his and the band's terms. Even the most jaded people in the business have to concede that Nickelback's doggedness is admirable.

A Good Wrist

Their passion and determination continue to be acknowledged, most recently with a Juno award for Best New Group earlier this year, although Kroeger is a bit baffled by the accolade. "It was a little odd for a band that's been around Canada for probably five years to win Best New Group," he says. "But I guess it's better late than never."

Nickelback's new single, "How You Remind Me," is proof that the band is in it for the long run. But then Kroeger had already figured that out while spending those long, lonely nights in his bedroom, aspiring to become the same caliber of musician as the guitarists he grew up listening to.

"Metallica's *And Justice for All* was definitely a staple," he says. "Anthrax, Megadeth, Testament and a lot of bands that require a good wrist if you're going to play along with them.



Chad Kroeger

You weren't just kind of flopping some chords around. You had to be a half-decent guitar player if you were going to play along, and I think that was a great asset to my guitar playing."

Kroeger is relieved that he didn't become what he calls a "sloppy guitar player," which was the trend when the Seattle movement dominated the charts. "I had already been playing my guitar for five years, so that whole grunge thing didn't influence me at all. I watched a lot of my younger peers start playing the guitar, and they couldn't play little lead licks. They were not very proficient guitar players. So I definitely thank the boys in Metallica."

While the younger Kroeger was struggling to get into bands at 16 and 17, older brother Mike was already playing. "Just by being older by 2 1/2 years, he got lucky," Kroeger says. "The whole world is looking for bass players. No one is looking for guitar players. There are a million of those, and just about as many drummers and singers. Bass players are really tricky to find. You pretty much have to steal them from other bands."

Kroeger waited impatiently to turn 18, when he'd finally be able to get into the bars where Mike had been playing. He says that the second he graduated from high school, the brothers started a band. "I was just playing lead guitar. We had a singer who taught me everything I know about being a frontman. He was phenomenal. He could sing. He had this attitude of, 'You might not like the song we're singing or you might not like the band, but you are going to pay attention.'

"If we showed up someplace and we just couldn't get people to watch us, he would — short of lighting himself on fire — do anything it took to get their attention. Nine times out of 10 he would win them over by just absolutely losing his mind onstage. I find myself slipping into that mode once in a while."

Hasty Demo Session

Nickelback's journey to their current incarnation and association with

one of the more admirable and successful independent labels, Roadrunner, is like a fairy tale. It started around 1996, when the cover band the brothers were in broke up and Kroeger decided he would try singing. He wrote some songs, grabbed rhythm guitarist Ryan Peake and his cousin Brandon, who was the band's original drummer — Ryan Vekedal is now Nickelback's drummer — and headed to Vancouver to bang out seven songs.

"I really just wanted to play my guitar. I would skip school. I wouldn't do my homework. There were a lot of Friday and Saturday nights when my friends were out partying and drinking and chasing chicks, and I was in my bedroom playing scales."

"We didn't really have a game plan," he recalls. "None of us had any business savvy at the time. We just decided to make a demo so that we could say we did it. We had no expectations."

Their seven-song demo CD, *Hesher* (the title is the slurred words "Hey, sure"), got the attention of some local managers who liked one of the songs. "The next thing I knew, we were getting spun 14 times a week on the radio in Vancouver, and I was still living at home," Kroeger says.

Chad, Mike and the rest of the band packed their bags and left Alberta for Vancouver. "It was nice because we got to bypass all these really shitty gigs where you were



Nickelback

more likely to get a bottle thrown at your teeth than you were to get applause," Kroeger says.

"We went straight onto a stage where tons of bands who had played their whole lives never got to play. It was a club called the Town Pump, and it was the first gig that Nickelback ever did. We got onstage and did pretty well for ourselves."

Learning The Business

As well as getting the proverbial ball rolling musically, Nickelback knew it was time to learn the other side of the business. They began asking questions and paying close attention to the managers who took their single to radio stations. Kroeger soon realized that the band had learned everything it could from these managers.

"There came a time when I knew more about managing a band than they did," he says. "They were really just glorified booking agents. So I went to Rob Robson, the local programmer for Rock station CFOX, and picked his brain about everything."

Nickelback then headed back to the studio to record their first full-length CD, *Curb*. "We got a grant from the government called a FACTOR grant, where you can borrow up to \$20,000," Kroeger says. "I think we only got \$5,000. You only had to pay back 50% of the loan, or something like that, over five years, but if you didn't sell enough CDs, you didn't have to pay back the loan at all.

"They lent us the \$5,000, and we chipped in another \$2,500 of our own, and the music sounded so much better than the demo. Instead of having a weekend, we had 2 1/2 weeks. It was a far cry from the first one, but we could still see the limitations. I wasn't an accomplished enough singer to really pull off what I wanted to pull off, and we just didn't have enough time to fix every little thing that we wanted to fix."

Turning Point

After touring and supporting *Curb* for close to two years, Kroeger knew the band was at a turning point. "We had to either take this to an entirely new level or just pack it in. And we knew that we had to borrow a ton of

money. We came up with \$30,000 to do *The State*. We actually hired a producer and did a back-end deal with him.

"We got GGGarth Richardson to mix it, which was nice. He produced the first Rage Against The Machine album, and he worked on the Red Hot Chili Peppers' *Mother's Milk* and tons of phenomenal albums. He lived in Vancouver, and he'd been off for a while. That was really nice, to get some talent working on the album, and it was cool to still be independent and be able to pull in that caliber of talent."

Kroeger himself began working the CD to radio in Canada. With a project they were proud of, the band thought, "What better time to get the new CD into the stores than in time for Christmas?" Kroeger recalls, "Rob Robson said, 'No. Don't release in the fourth quarter.' We're like, 'Fourth quarter, what's that?'"

"Rob said if we released it at that time, we weren't going to get anybody to play it, because there are so many major-label acts trying to get played on the radio to try and cash in for the fourth quarter. He told us to release it in the first quarter, when there's a huge pocket in radio, because people are looking for new acts to play. During that conversation many lights started to click on."

The Game Plan

Kroeger began to lay out a serious game plan for the band. "We have something in Canada called CanCon, which is Canadian Content," he says. "Of everything that gets played on television and radio, 35% has to be Canadian. So when they have a 35% quota to fill and it's the first quarter — I know now — there are so many slots available. I mean, there are only so many times you can play Tragically Hip. The stations need new material."

That new material, if Kroeger had anything to say about it, was going to be Nickelback. Taking advantage of a two-year stint spent selling advertising over the phone, he decided he would sell radio stations on what a great idea it would be to play Nickelback.

Continued on Page 133

R&R Rock Top 50

July 20, 2001

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | GROSS IMPRESSIONS (X100) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|---|-------------|-----------|--------------------------|----------------|---------------------|
| 1 | 1 | STAIND It's Been Awhile (Flip/Elektra/EEG) | 1751 | +10 | 130243 | 17 | 67/1 |
| 2 | 2 | STONE TEMPLE PILOTS Days Of The Week (Atlantic) | 1325 | +41 | 74222 | 7 | 66/0 |
| 3 | 3 | CULT Rise (Lava/Atlantic) | 1205 | -28 | 71227 | 12 | 61/0 |
| 5 | 4 | 3 DOORS DOWN Be Like That (Republic/Universal) | 1112 | +160 | 71774 | 8 | 61/0 |
| 7 | 5 | BLACK CROWES Soul Singing (V2) | 950 | +90 | 52738 | 6 | 60/0 |
| 4 | 6 | SEVEN MARY THREE Wait (Mammoth) | 948 | -131 | 53517 | 13 | 53/0 |
| 6 | 7 | TOOL Schism (Volcano) | 934 | +41 | 65096 | 11 | 50/0 |
| 9 | 8 | FUEL Bad Day (Epic) | 912 | +82 | 57520 | 7 | 59/0 |
| 8 | 9 | TRAIN Drops Of Jupiter (Tell Me) (Columbia) | 843 | -3 | 64289 | 24 | 40/0 |
| 10 | 10 | TANTRIC Astounded (Maverick) | 813 | +87 | 42109 | 7 | 55/2 |
| 12 | 11 | DAVE NAVARRO Rexall (Capitol) | 751 | +35 | 47986 | 9 | 55/0 |
| 13 | 12 | SALIVA Your Disease (Island/IDJMG) | 701 | +15 | 44075 | 22 | 37/0 |
| 15 | 13 | LINKIN PARK Crawling (Warner Bros.) | 629 | +11 | 38470 | 13 | 40/1 |
| 14 | 14 | FUEL Hemorrhage (In My Hands) (Epic) | 617 | -33 | 45440 | 47 | 49/0 |
| 16 | 15 | STAIND Outside (Flip/Elektra/EEG) | 564 | -48 | 39132 | 10 | 29/0 |
| 17 | 16 | GODSMACK Greed (Republic/Universal) | 539 | -61 | 42879 | 19 | 37/0 |
| 11 | 17 | AEROSMITH Just Push Play (Columbia) | 526 | -192 | 34206 | 13 | 43/0 |
| 20 | 18 | TANTRIC Breakdown (Maverick) | 525 | -6 | 33922 | 28 | 36/0 |
| 21 | 19 | STEREOMUD Pain (Loud/Columbia) | 515 | +17 | 30511 | 13 | 49/1 |
| 23 | 20 | PUDDLE OF MUDD Control (Flawless/Geffen/Interscope) | 514 | +96 | 35562 | 4 | 53/3 |
| 23 | 21 | DROWNING POOL Bodies (Wind-up) | 406 | +69 | 21402 | 12 | 36/2 |
| 26 | 22 | PRIME STH I'm Stupid (Don't Worry...) (Giant/Reprise) | 397 | +46 | 21316 | 10 | 42/1 |
| 25 | 23 | PETE. Sweet Daze (Warner Bros.) | 390 | +33 | 23275 | 6 | 42/0 |
| 24 | 24 | DOYLE BRAMHALL II... Green Light Girl (RCA) | 385 | -19 | 24171 | 11 | 35/0 |
| 22 | 25 | U2 Elevation (Interscope) | 347 | -93 | 30957 | 14 | 28/0 |
| 29 | 26 | CALLING Wherever You Will Go (RCA) | 340 | +63 | 19012 | 7 | 38/1 |
| 28 | 27 | DISTURBED Down With The Sickness (Giant/Reprise) | 330 | +40 | 18562 | 6 | 35/0 |
| 30 | 28 | CLUTCH Careful With That Mic... (Atlantic) | 312 | +44 | 16945 | 5 | 28/0 |
| 35 | 29 | ECONOLINE CRUSH You Don't Know What It's... (Restless) | 271 | +70 | 14817 | 3 | 36/2 |
| 31 | 30 | MAYFIELD FOUR Eden (Turn The Page) (Epic) | 259 | +1 | 16291 | 9 | 32/1 |
| 32 | 31 | COLD End Of The World (Flip/Geffen/Interscope) | 241 | +15 | 12705 | 4 | 30/0 |
| 36 | 32 | WEEZER Hash Pipe (Geffen/Interscope) | 230 | +53 | 12248 | 4 | 19/2 |
| 34 | 33 | OLEANDER Benign (Republic/Universal) | 212 | -1 | 10434 | 5 | 27/1 |
| 33 | 34 | LIFHOUSE Sick Cycle Carousel (DreamWorks) | 193 | -28 | 20999 | 11 | 21/0 |
| 49 | 35 | MOKE My Degeneration (Ultimatum) | 167 | +79 | 7369 | 2 | 24/1 |
| 37 | 36 | BRAND NEW IMMORTALS Reasons Why (Music Company/Elektra/EEG) | 161 | +6 | 13086 | 5 | 19/0 |
| 42 | 37 | ADEMA Giving In (Arista) | 159 | +30 | 8677 | 2 | 22/1 |
| 46 | 38 | NICKELBACK How You Remind Me (Roadrunner) | 154 | +143 | 10059 | 1 | 49/41 |
| 46 | 39 | CALIFORNIA Kid From California (Trauma) | 141 | +39 | 6773 | 2 | 20/0 |
| 45 | 40 | BUCKCHERRY Porno Star (DreamWorks) | 138 | +19 | 5227 | 2 | 14/1 |
| 40 | 41 | BLACK CROWES Lickin' (V2) | 136 | -14 | 6996 | 16 | 17/0 |
| 41 | 42 | ERIC GALES Hand Writing On The Wall (Nightbird/MCA) | 120 | -24 | 5688 | 8 | 16/0 |
| 44 | 43 | ERIC CLAPTON Travelin' Light (Duck/Reprise) | 115 | -8 | 7127 | 5 | 11/0 |
| 38 | 44 | UNION UNOERGROUND Revolution Man (Portrait/Columbia) | 107 | -45 | 5729 | 12 | 11/0 |
| 45 | 45 | SINOMATIC You're Mine (Rust/Atlantic) | 105 | +26 | 7769 | 1 | 16/1 |
| 46 | 46 | NONPOINT Endure (MCA) | 104 | +35 | 3495 | 1 | 13/1 |
| 47 | 47 | POWERMAN 5000 Bombshell (DreamWorks) | 93 | +71 | 4059 | 1 | 18/3 |
| 43 | 48 | ZOO STORY Mantaray (3.33/Universal) | 82 | -41 | 3456 | 7 | 14/0 |
| 49 | 49 | SYSTEMATIC Deep Colors Bleed (Music Company/Elektra/EEG) | 82 | +41 | 2897 | 1 | 13/2 |
| 50 | 50 | SEVEN CHANNELS Breathe (Palm Pictures) | 81 | +56 | 3624 | 1 | 21/7 |

Most Added

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| NICKELBACK How You Remind Me (Roadrunner) | 41 |
| BEAUTIFUL CREATURES Wasted (Warner Bros.) | 13 |
| SOIL Halo (J) | 9 |
| SYSTEM OF A DOWN Chop Suey (American/Columbia) | 9 |
| LIFER Boring (Republic/Universal) | 8 |
| SEVEN CHANNELS Breathe (Palm Pictures) | 7 |
| PRIMER 55 This Life (Island/IDJMG) | 5 |
| PUDDLE OF MUDD Control (Flawless/Geffen/Interscope) | 3 |
| POWERMAN 5000 Bombshell (DreamWorks) | 3 |
| TANTRIC Astounded (Maverick) | 2 |
| DROWNING POOL Bodies (Wind-up) | 2 |
| ECONOLINE CRUSH You Don't Know What It's... (Restless) | 2 |
| WEEZER Hash Pipe (Geffen/Interscope) | 2 |
| SYSTEMATIC Deep Colors... (Music Company/Elektra/EEG) | 2 |
| LIMP BIZKIT Boiler (Flip/Interscope) | 2 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| 3 DOORS DOWN Be Like That (Republic/Universal) | +160 |
| NICKELBACK How You Remind Me (Roadrunner) | +143 |
| PUDDLE OF MUDD Control (Flawless/Geffen/Interscope) | +96 |
| BLACK CROWES Soul Singing (V2) | +90 |
| TANTRIC Astounded (Maverick) | +87 |
| FUEL Bad Day (Epic) | +82 |
| MOKE My Degeneration (Ultimatum) | +79 |
| POWERMAN 5000 Bombshell (DreamWorks) | +71 |

Breakers

DROWNING POOL Bodies (Wind-up)

| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
|----------------------|---------------------|-------|
| 406/69 | 36/2 | 21 |



69 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 7/8-Saturday 7/14. 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.



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July 20, 2001

New & Active

| | |
|--|--|
| VAN ZANT At Least I'm Free (CMC/SRG) Total Plays: 77, Total Stations: 8, Adds: 1 | BEAUTIFUL CREATURES Wasted (Warner Bros.) Total Plays: 49, Total Stations: 19, Adds: 13 |
| GODHEAD Eleanor Rigby (Posthumus/Priority) Total Plays: 76, Total Stations: 8, Adds: 0 | 311 You Wouldn't Believe (Volcano) Total Plays: 48, Total Stations: 9, Adds: 1 |
| MUDVAYNE Death Blooms (No Name/Epic) Total Plays: 65, Total Stations: 7, Adds: 0 | LIMP BIZKIT Boiler (Flip/Interscope) Total Plays: 47, Total Stations: 10, Adds: 2 |
| CRASHPALACE Perfect (Trauma) Total Plays: 57, Total Stations: 7, Adds: 1 | SDIL Halo (J) Total Plays: 32, Total Stations: 12, Adds: 9 |
| ELECTRIC LIGHT ORCHESTRA Alright (Epic) Total Plays: 56, Total Stations: 9, Adds: 1 | SYSTEM OF A DOWN Chop Suey (American/Columbia) Total Plays: 23, Total Stations: 9, Adds: 9 |
| NO ONE Chemical (Immortal/Virgin) Total Plays: 56, Total Stations: 7, Adds: 0 | LIFER Boring (Republic/Universal) Total Plays: 0, Total Stations: 8, Adds: 8 |

Songs ranked by total plays

Most Played Recurrents

| |
|---|
| LIFEHOUSE Hanging By A Moment (DreamWorks) |
| 3 DOORS DOWN Duck And Run (Republic/Universal) |
| GODSMACK Awake (Republic/Universal) |
| 3 DOORS DOWN Loser (Republic/Universal) |
| PRIMUS W/OZZY N.I.B. (Divine/Priority) |
| INCUBUS Drive (Immortal/Epic) |
| 3 DOORS DOWN Kryptonite (Republic/Universal) |
| AEROSMITH Jaded (Columbia) |
| CREED Higher (Wind-up) |
| LIMP BIZKIT My Way (Flip/Interscope) |
| CREED With Arms Wide Open (Wind-up) |
| METALLICA I Disappear (Hollywood) |
| RED HOT CHILI PEPPERS Otherside (Warner Bros.) |
| LINKIN PARK One Step Closer (Warner Bros.) |
| CREED Are You Ready (Wind-up) |
| PAPA ROACH Last Resort (DreamWorks) |
| METALLICA No Leaf Clover (Elektra/EEG) |
| GODSMACK Voodoo (Republic/Universal) |
| A. LEWIS OF STAIND W/F. DURST Outside (Flawless/Geffen/Interscope) |
| U2 Beautiful Day (Interscope) |

Chad Kroeger: In His Own Words

Continued from Page 131

"I developed this sort of script and a technique, and I found out what to say and what not to say," he says. "I told them the bands we'd toured with in Canada and who was booking the band and the direction things were going. I got them excited and made them think that if they didn't jump on the Nickelback train when everybody else did, they'd really be missing something."

It's not hard to picture that scenario. By this time the band was making enough money gigging to put Chad on the payroll. "I think they paid me something like \$400 a week to just sit on the phone," he says. "When I was calling the Maritime Provinces, I'd have to get up at 6:00 in the morning and stay on the phone all day.

"Every time I'd get an add, I'd go out in the living room and say, 'Guys, we just got added in Winnipeg!' They're all sitting on my couch playing video games. 'Cool! When do we get Toronto?' I was like, 'Jesus!' So I'd go back in my bedroom and start making more and more phone calls. They're out there smoking dope and playing video games, and I'm in my room biting my fingernails.

"The next thing I knew, we'd cracked the top 20 in Canada. My brother was handling all the distribution. There was this upwelling going on in Canada, this underground thing. Nickelback is this totally independent band that's getting played on the radio everywhere, and everybody just has to have the CD. We started selling so many records that we could not keep up.

"That's the only reason we signed a record deal — because we started to run out of money. We got an operating loan with a bank that fluctuated as high as \$25,000. We would buy 1,000 CDs, which would cost us about \$2,400. We would ship them across the country. The next week the stores would need another 1,000 CDs, but they don't clear their accounts for 60 to 90 days, so we needed some way of floating. It just became impossible. It was a nice problem to have, but a problem nonetheless."

Labels Come Calling

Kroeger says it was at around that time that record companies started showing interest. He knew Nickelback was attractive to labels, because if a band can sell 10,000 records on their own, the labels think, "Imagine what they could sell with the power of a major label behind them." Except that Kroeger knew a major label wasn't going to fit the band.

"When I was working this to radio, I knew that it never went 'boom,'" he explains. "There was no point where it just caught on like wildfire and exploded, but it was constant and steady growth. One thing I had learned was that there is no room for constant and steady growth at the larger labels. You've got four weeks, and if you don't explode, you get passed over, and it's on to the next band. You don't get the money, you don't get the focus, you don't get the priority.

"With an independent label, they can't afford to just sign bands. If they do sign a band, they have to work it really, really hard, because they're trying to get their money back. Our first week with Roadrunner I think we sold 1,000 records. Everyone said it wasn't bad: 'You guys aren't even from this place, so there's no center where you're going to sell a lot of records right off the bat. There is no home, no fan base, nothing in America. So we're just going to start building. We're not going to stop.'

"I think Roadrunner spent some ridiculous

amount of money on us; they just kept throwing money at us. They kept getting us these great tours. We made really good friends with 3 Doors Down, and they kept taking us on the road. We constantly played to full houses everywhere we went. We got on big festivals, with Godsmack, Stone Temple Pilots, Foo Fighters and The Deftones. We played with just about everybody last year and started selling more and more records. But it never really exploded."

Kroeger is realistic about the band's

"One thing I had learned was that there is no room for constant and steady growth at the larger labels. You've got four weeks, and if you don't explode, you get passed over, and it's on to the next band."

record sales. "I think now we've sold about 300,000 and change, which is pretty good for a first crack at America," he says. "Because a lot of the bands that we were out with — Full Devil Jacket, UPO, Dust For Life, Isle Of Q, I could list a thousand bands we were out there with — these guys just weren't selling any records at all.

"They were on majors, but the only guys who were getting the big push when we were out there were 3 Doors Down and Papa Roach. Everybody else was getting swept under the carpet. We thank our lucky stars every single day that we went with a large independent company."

Personal Inspiration

The lyrical inspiration for Nickelback's songs come from stories Kroeger has heard, as well as his own experience. In fact, "How You Remind Me" was the result of a nasty fight he had with his girlfriend. He explains, "The lyrics 'Never made it as a wise man/Couldn't cut it as a poor man stealing/Tired of living like a blind man/I'm sick of sight without a sense of feeling/And this is how you remind me/Of what I really am' came as a direct result of that fight. I went downstairs and picked up my guitar, and it all came right out."

He says that the songs on the new record, *Silver Side Up*, have various topics. "'Never Again' is about living in an abusive environment from a child's perspective. There are songs about my grandmother passing away. There are songs just about life. I really enjoy writing songs about life."

Kroeger credits the staying power of recent ballads with giving him the freedom to express himself. "Look at what's been topping the charts in the last year: Fuel's 'Hemorrhage,' Staind's 'Outside,' Lifehouse's 'Hanging by a Moment,'" he says. "It's suddenly become OK to write songs like that. We've done tons of rock songs, and the closest thing we've ever done to a song like that is 'Leader of Men,' and that made the most noise for us. So I realized that I could finally write a song like that. That was the first time I really tried to put my heart on the table. I think it worked really well."

ROCK

Going For Adds 7/24/01

| |
|---|
| COLOR Are You With Me? (Melisma/Arista) |
| ENDO Suffer (DVB/Columbia) |
| JUDAS PRIEST Feed On Me (Atlantic) |
| LIVE Simple Creed (MCA) |
| MEGADETH Dread And The Fugitive Mind (Sanctuary/SRG) |

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FIND COMPLETE PLAYLISTS FOR ALL ROCK REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #4

KSJO/San Francisco
Clear Channel
(408) 453-5400
Stevens/Berg
12+ Cumc 535,000

| PLAYS | LW | TW | ARTIST/TITLE | GI (899) |
|-------|----|----|--------------------------------------|----------|
| 37 | 35 | | GODSMACK/Greed | 10780 |
| 38 | 35 | | STAND!N'S Been Avault | 10780 |
| 35 | 31 | | PRIMUS/WOZZY/V.L.B. | 9548 |
| 4 | 31 | | TOOL/Schlam | 4212 |
| 22 | 25 | | LININ PARK/Crawling | 7700 |
| 24 | 21 | | CULT/Rise | 6468 |
| 21 | 21 | | SALVA/Your Disease | 6468 |
| 19 | 20 | | CLEANDER/Why I'm Here | 6468 |
| 22 | 19 | | DAVE NAVARRO/Recall | 5852 |
| 15 | 18 | | PUDLE OF MUDD/Control | 4620 |
| 10 | 14 | | STEREOMU/Pain | 4312 |
| 4 | 14 | | FUEL/Red Day | 4312 |
| 19 | 10 | | LIMP BIZKIT/My Way | 3080 |
| 3 | 9 | | DISTURBED/Down With... | 2772 |
| 10 | 9 | | DROWNING POOL/Bodies | 2772 |
| 2 | 8 | | ECONOLMIE CRUSH/You Don't Know... | 2464 |
| 2 | 8 | | SYSTEM OF A DOW/Chop Suey | 2464 |
| 6 | 7 | | GODSMACK/Voodoo | 2464 |
| 8 | 7 | | 3 DOORS DOWN/Kryptonite | 2156 |
| 9 | 7 | | LUTCH/Carroll With That... | 2156 |
| 4 | 7 | | PETE/Sweet Daze | 2156 |
| 7 | 7 | | NEWMAN/Giving In | 2156 |
| 7 | 7 | | LIMP BIZKIT/My Way | 2156 |
| 10 | 7 | | STONE TEMPLE PILOTS/Days Of The Week | 2156 |
| 6 | 6 | | GODSMACK/Whisper | 1848 |
| 6 | 6 | | NONPOINT/What A Day | 1848 |
| 6 | 6 | | GODSMACK/Krupp Ahead | 1540 |
| 4 | 6 | | LIMP BIZKIT/My Way | 1540 |
| 5 | 6 | | SALVA/Click Click Boom | 1540 |
| 6 | 5 | | 3 DOORS DOWN/Like | 1540 |

MARKET #5

WMMR/Philadelphia
Greater Media
(610) 771-9533
Mills/Pollock
12+ Cumc 615,000

| PLAYS | LW | TW | ARTIST/TITLE | GI (899) |
|-------|----|----|--------------------------------------|----------|
| 16 | 32 | | STAND!N'S Been Avault | 9408 |
| 10 | 31 | | 3 DOORS DOWN/Like That | 9120 |
| 16 | 30 | | OLDFATHER/Who's Your Man? | 8844 |
| 16 | 31 | | TOOL/Schlam | 6528 |
| 9 | 22 | | LIMP BIZKIT/My Way | 6468 |
| 11 | 22 | | SEVEN MARY THREE/Wait | 6468 |
| 11 | 21 | | FUEL/Red Day | 6174 |
| 12 | 17 | | BRAND NEW IMMORTALS/Reasons Why | 4938 |
| 13 | 18 | | BLACK CROWES/Soul Singing | 4704 |
| 15 | 18 | | JIMMY PAGE/BLACK...What Is & What... | 4410 |
| 7 | 18 | | FUEL/Hemorrhage... | 4112 |
| 7 | 18 | | CRED/Higer | 2940 |
| 8 | 17 | | METALLICA/Last Clover | 2646 |
| 4 | 17 | | STAND!N'S Been Avault | 2646 |
| 8 | 17 | | METALLICA/Disaster | 2646 |
| 6 | 17 | | PEARL JAM/Baba O'Riley | 2646 |
| 6 | 17 | | 3 DOORS DOWN/Like | 2058 |
| 4 | 17 | | MAFFIELD FOUR/Eden (Turn The Page) | 2058 |
| 4 | 17 | | TOOL/Talk A Walk | 2058 |
| 4 | 17 | | PRIMUS/WOZZY/V.L.B. | 2058 |
| 3 | 17 | | PUDLE OF MUDD/Control | 2058 |
| 3 | 17 | | TOOL/Schlam | 2058 |
| 3 | 17 | | STEREOMU/Pain | 2058 |
| 3 | 17 | | DAVE NAVARRO/Recall | 1784 |
| 3 | 17 | | STONE TEMPLE PILOTS/Sour Grit | 1784 |
| 3 | 17 | | GOLDEN/Of The World | 1470 |
| 3 | 17 | | FOUR FIGHTERS/Outburst | 1470 |
| 6 | 17 | | KEVIN WYKIN.../A2 Deep | 1005 |
| 6 | 17 | | GODSMACK/Keep Away | 1005 |
| 6 | 17 | | NUCK/BACK/How You Remind Me | 1176 |
| 6 | 17 | | BUCK/CHERRY/Lit Up | 1176 |

MARKET #10

KLOL/Houston-Galveston
Clear Channel
(713) 830-0000
Trapp/Fox
12+ Cumc 389,100

| PLAYS | LW | TW | ARTIST/TITLE | GI (899) |
|-------|----|----|--------------------------------------|----------|
| 28 | 29 | | STAND!N'S Been Avault | 5829 |
| 25 | 25 | | LIFEHOUSE/Hanging By A Moment | 5025 |
| 12 | 24 | | OLDFATHER/Who's Your Man? | 4824 |
| 24 | 23 | | TRAMP/Over Dr. Jekyll... | 4628 |
| 10 | 22 | | 3 DOORS DOWN/Duck And Run | 4422 |
| 12 | 17 | | GODSMACK/Voodoo | 3417 |
| 9 | 16 | | 3 DOORS DOWN/Like That | 2010 |
| 6 | 16 | | SEVEN MARY THREE/Wait | 2010 |
| 6 | 16 | | TOOL/Schlam | 2010 |
| 6 | 16 | | BLACK CROWES/Soul Singing | 1809 |
| 6 | 16 | | TANTRIX/Ascendant | 1809 |
| 4 | 16 | | TOOL/Schlam | 1407 |
| 10 | 16 | | CULT/Rise | 1608 |
| 9 | 16 | | STONE TEMPLE PILOTS/Days Of The Week | 1608 |
| 7 | 16 | | BUCK/CHERRY/Lit Up | 1407 |
| 11 | 15 | | CRED/Higer | 1407 |
| 15 | 15 | | METALLICA/Last Clover | 1407 |
| 4 | 15 | | CRED/Higer | 1407 |
| 20 | 14 | | TALKALIA/Disappear | 1407 |
| 8 | 14 | | PRIMUS/WOZZY/V.L.B. | 1407 |
| 16 | 14 | | 3 DOORS DOWN/Like | 1208 |
| 7 | 14 | | LIMP BIZKIT/My Way | 1208 |
| 6 | 14 | | GODSMACK/Voodoo | 1208 |
| 6 | 14 | | BUCK/CHERRY/Lit Up | 1005 |
| 6 | 14 | | CRED/Higer | 1005 |
| 6 | 14 | | KEVIN WYKIN.../A2 Deep | 1005 |
| 6 | 14 | | GODSMACK/Keep Away | 1005 |
| 1 | 14 | | MUD/WYVING/Og | 201 |

MARKET #15

KDWB/Phoenix
Sandusky
(480) 897-9300
Edwards/Purvis
12+ Cumc 228,000

| PLAYS | LW | TW | ARTIST/TITLE | GI (899) |
|-------|----|----|---------------------------------------|----------|
| 23 | 23 | | U2/Elevation | 2628 |
| 24 | 18 | | AEROSMITH/Just Push Play | 2628 |
| 24 | 18 | | LIFEHOUSE/Hanging By A Moment | 2628 |
| 17 | 17 | | 3 DOORS DOWN/Duck And Run | 2628 |
| 10 | 17 | | BLACK CROWES/Soul Singing | 2628 |
| 12 | 17 | | FUEL/Hemorrhage... | 2628 |
| 10 | 17 | | SEVEN MARY THREE/Wait | 2498 |
| 10 | 16 | | TOOL/Schlam | 2498 |
| 18 | 16 | | AC/DC/Satellite Blues | 2340 |
| 18 | 16 | | PRIMUS/WOZZY/V.L.B. | 2340 |
| 18 | 16 | | FOUR FIGHTERS/Outburst | 2184 |
| 18 | 16 | | MATCHBOX TWENTY/What | 2184 |
| 13 | 16 | | SPACEHOG/Want To Live | 2028 |
| 12 | 16 | | STAND!N'S Been Avault | 1872 |
| 10 | 16 | | STONE TEMPLE PILOTS/Days Of The Week | 1872 |
| 11 | 16 | | DOYLE BRAMHALL.../Green Light Girl | 1872 |
| 10 | 16 | | AEROSMITH/Jaded | 1716 |
| 10 | 16 | | CRED/Higer | 1716 |
| 10 | 16 | | BUCK/CHERRY/Lit Up | 1716 |
| 3 | 16 | | SEVEN MARY THREE/Wait | 1608 |
| 3 | 16 | | RED HOT CHILLI.../California | 1608 |
| 3 | 16 | | RED HOT CHILLI.../Scar Tissue | 1608 |
| 3 | 16 | | 3 DOORS DOWN/Duck And Run | 1608 |
| 3 | 16 | | DAVE NAVARRO/Recall | 1608 |
| 3 | 16 | | MOTLEY CREEK/October 13th Anniversary | 1608 |
| 3 | 16 | | 3 DOORS DOWN/Kryptonite | 1608 |
| 3 | 16 | | CRED/Higer | 1608 |
| 3 | 16 | | SAMMY HAGAR/Serious | 1608 |
| 3 | 16 | | MOTLEY CREEK/October 13th Anniversary | 1608 |
| 3 | 16 | | RED HOT CHILLI.../Scar Tissue | 1608 |
| 3 | 16 | | RED HOT CHILLI.../California | 1608 |
| 3 | 16 | | STYVEDORE/SPEEDWAY/Red With... | 1608 |
| 3 | 16 | | JOE ROGAN/Voodoo Punnery | 1608 |

MARKET #18

WBAB/Wesau-Suffolk
Coax
(531) 587-1033
Edwards/Purvis
12+ Cumc 234,000

| PLAYS | LW | TW | ARTIST/TITLE | GI (899) |
|-------|----|----|--------------------------------------|----------|
| 31 | 31 | | STAND!N'S Been Avault | 4526 |
| 32 | 31 | | STAND!N'S Been Avault | 4086 |
| 29 | 31 | | STAND!N'S Been Avault | 1898 |
| 15 | 31 | | SEVEN MARY THREE/Wait | 2190 |
| 15 | 31 | | FUEL/Red Day | 2190 |
| 12 | 31 | | BLACK CROWES/Soul Singing | 2044 |
| 12 | 31 | | STONE TEMPLE PILOTS/Days Of The Week | 2044 |
| 9 | 31 | | 3 DOORS DOWN/Duck And Run | 1998 |
| 13 | 31 | | AEROSMITH/Jaded | 1998 |
| 11 | 31 | | METALLICA/No Leaf Clover | 1898 |
| 11 | 31 | | SEVEN MARY THREE/Wait | 1898 |
| 11 | 31 | | FUEL/Red Day | 1898 |
| 12 | 31 | | AC/DC/Satellite Blues | 1752 |
| 11 | 31 | | MAYFIELD FOUR/Eden (Turn The Page) | 1752 |
| 12 | 31 | | CULT/Rise | 1752 |
| 12 | 31 | | PRIMUS/WOZZY/V.L.B. | 1752 |
| 9 | 31 | | TRAMP/Over Dr. Jekyll... | 1752 |
| 11 | 31 | | CRED/Higer | 1608 |
| 9 | 31 | | GODSMACK/Voodoo | 1608 |
| 12 | 31 | | RED HOT CHILLI.../California | 1608 |
| 9 | 31 | | METALLICA/Disappear | 1608 |
| 7 | 31 | | TANTRIX/Ascendant | 1460 |
| 11 | 31 | | RED HOT CHILLI.../Scar Tissue | 1460 |
| 11 | 31 | | RED HOT CHILLI.../California | 1460 |
| 9 | 31 | | JIMMY PAGE/BLACK...What Is & What... | 1314 |
| 9 | 31 | | DAVE NAVARRO/Recall | 1314 |
| 9 | 31 | | SEVEN MARY THREE/Wait | 1208 |
| 9 | 31 | | DAVE NAVARRO/Recall | 1168 |
| 5 | 31 | | SANTANA/FROB THOMAS/Smooth | 730 |
| 15 | 31 | | U2/Elevation | 438 |

MARKET #22

WDVE/Pittsburgh
Clear Channel
(412) 587-1441
Mazzotta/Proffer
12+ Cumc 356,700

| PLAYS | LW | TW | ARTIST/TITLE | GI (899) |
|-------|----|----|------------------------------------|----------|
| 20 | 20 | | CLARIS/Boom Too Late | 5040 |
| 19 | 20 | | 3 DOORS DOWN/Like | 4708 |
| 19 | 20 | | TRAMP/Over Dr. Jekyll... | 4708 |
| 17 | 20 | | FUEL/Hemorrhage... | 4284 |
| 17 | 20 | | LIFEHOUSE/Hanging By A Moment | 4284 |
| 11 | 20 | | SEVEN MARY THREE/Wait | 3024 |
| 10 | 20 | | CALLING/Wherever You Will Go | 2772 |
| 5 | 20 | | STAND!N'S Been Avault | 2520 |
| 10 | 18 | | DOYLE BRAMHALL.../Green Light Girl | 2520 |
| 8 | 18 | | FUEL/Red Day | 2268 |
| 9 | 18 | | LIFEHOUSE/Hanging By A Moment | 2268 |
| 3 | 18 | | 3 DOORS DOWN/Kryptonite | 2016 |
| 5 | 18 | | CLARIS/Snowman | 2016 |
| 7 | 18 | | CRED/Higer | 1784 |
| 7 | 18 | | CULT/Rise | 1784 |
| 7 | 18 | | CLEANDER/Why I'm Here | 1784 |
| 4 | 18 | | CLARIS/Sister Oh | 1008 |
| 4 | 18 | | CRED/Higer | 1008 |
| 3 | 18 | | SANTANA/FROB THOMAS/Smooth | 1008 |
| 1 | 18 | | ROGER WATERS/Welcome To... | 252 |

MARKET #24

WMMR/Cleveland
Clear Channel
(216) 781-8666
Mazzotta/Proffer
12+ Cumc 384,000

| PLAYS | LW | TW | ARTIST/TITLE | GI (899) |
|-------|----|----|--------------------------------------|----------|
| 32 | 37 | | LIMP BIZKIT/My Way | 8398 |
| 40 | 37 | | STAND!N'S Been Avault | 8398 |
| 40 | 37 | | STAND!N'S Been Avault | 8398 |
| 36 | 28 | | TOOL/Schlam | 6583 |
| 24 | 28 | | DAVE NAVARRO/Recall | 4540 |
| 9 | 18 | | 3 DOORS DOWN/Like That | 4040 |
| 28 | 18 | | STONE TEMPLE PILOTS/Hollywood Blitch | 2487 |
| 21 | 18 | | TANTRIX/Ascendant | 2487 |
| 17 | 18 | | FUEL/Red Day | 3859 |
| 17 | 18 | | CULT/Rise | 3405 |
| 17 | 18 | | LININ PARK/One Step Closer | 2968 |
| 12 | 18 | | SALVA/Your Disease | 2961 |
| 12 | 18 | | JERRY CANTRELL/Angel Eyes | 2724 |
| 12 | 18 | | GODSMACK/Greed | 2724 |
| 10 | 18 | | 3 DOORS DOWN/Duck And Run | 2487 |
| 10 | 18 | | PAPA ROACH/Last Resort | 2487 |
| 9 | 18 | | STEREOMU/Pain | 2487 |
| 11 | 18 | | FUEL/Hemorrhage... | 2270 |
| 11 | 18 | | CLEANDER/Why I'm Here | 2270 |
| 8 | 18 | | PETE/Sweet Daze | 2043 |
| 12 | 18 | | URBON UNDERGROUND/Revolution Men | 2043 |
| 9 | 18 | | 3 DOORS DOWN/Like | 2043 |
| 9 | 18 | | INCUBUS/Pardon Me | 2043 |
| 8 | 18 | | DISTURBED/Down With... | 1816 |
| 8 | 18 | | FACTORY/Over Dr. Jekyll... | 1816 |
| 8 | 18 | | RAISE AGAINST.../Phenomenal | 1816 |
| 7 | 18 | | BUCK/CHERRY/Lit Up | 1816 |
| 7 | 18 | | LININ PARK/Crawling | 1816 |
| 7 | 18 | | LIVE/No Doubt/In The | 1816 |

MARKET #28

WEBN/Cincinnati
Clear Channel
(513) 621-8256
Mazzotta/Proffer
12+ Cumc 286,200

| PLAYS | LW | TW | ARTIST/TITLE | GI (899) |
|-------|----|----|--------------------------------------|----------|
| 27 | 31 | | 3 DOORS DOWN/Like Of My Own | 5487 |
| 29 | 29 | | STAND!N'S Been Avault | 5153 |
| 29 | 29 | | STAND!N'S Been Avault | 4872 |
| 17 | 22 | | 3 DOORS DOWN/Like That | 4071 |
| 19 | 22 | | 3 DOORS DOWN/Duck And Run | 3884 |
| 13 | 21 | | LIMP BIZKIT/My Way | 4237 |
| 13 | 21 | | STAND!N'S Been Avault | 3717 |
| 20 | 18 | | PETE/Sweet Daze | 3363 |
| 18 | 18 | | NUCK/BACK/How You Remind Me | 3118 |
| 31 | 18 | | DAVE NAVARRO/Recall | 2487 |
| 16 | 18 | | PRIME ST/H'm Stagid... | 2832 |
| 14 | 18 | | BUSS/66/Spencer Or Later | 2832 |
| 12 | 18 | | LIFEHOUSE/Hanging By A Moment | 2655 |
| 12 | 18 | | FOUR FIGHTERS/Outburst | 2655 |
| 12 | 18 | | PUDLE OF MUDD/Control | 2655 |
| 13 | 18 | | STEREOMU/Pain | 2655 |
| 13 | 18 | | TANTRIX/Ascendant | 2301 |
| 11 | 18 | | DISTURBED/Down With... | 2124 |
| 11 | 18 | | LININ PARK/Crawling | 1770 |
| 4 | 18 | | SAMMY HAGAR/Serious | 1770 |
| 11 | 18 | | FUEL/Red Day | 1583 |
| 11 | 18 | | RED HOT CHILLI.../California | 1583 |
| 9 | 18 | | LININ PARK/One Step Closer | 1239 |
| 5 | 18 | | STONE TEMPLE PILOTS/Days Of The Week | 1239 |
| 7 | 18 | | DISTURBED/Down With... | 1239 |
| 18 | 18 | | SALVA/Your Disease | 895 |
| 3 | 18 | | BUCK/CHERRY/Lit Up | 708 |
| 2 | 18 | | 31/You Wouldn't Believe | 708 |
| 3 | 18 | | DROWNING POOL/Bodies | 309 |
| 3 | 18 | | METALLICA/No Leaf Clover | 531 |

MARKET #26

KCAL/Riverside
Anahim
(909) 783-3554
Mazzotta/Proffer
12+ Cumc 182,200

| PLAYS | LW | TW | ARTIST/TITLE | GI (899) |
|-------|----|----|-----------------------|----------|
| 43 | 45 | | LININ PARK/Crawling | 5487 |
| 37 | 44 | | GODSMACK/Greed | 5436 |
| 37 | 44 | | STAND!N'S Been Avault | 5436 |
| 43 | 43 | | GODSMACK/Voodoo | 5332 |

Stations and their adds listed alphabetically by market

Rock

WPXY/Albany, NY *
Dir/Prog: Bill May
PD: Phil Mahoney
MD: Rob Brothers
NO ADDS

KZRR/Albuquerque, NM *
Dir/Prog: Phil May
PD: Phil Mahoney
MD: Rob Brothers
NO ADDS

WZZQ/Allentown, PA *
PD: Robin Lee
MD: Keith Meyer
1 NOCKELBACK "Remind"

KWHL/Anchorage, AK
PD: Larry Snider
MD: Kathy Mitchell
8 DROWNING POOL "Bodies"
NOCKELBACK "Remind"
PUDDLE OF MUDD "Control"

WAPL/Appleton, WI *
PD: Joe Calogaro
APD/MD: Cramer
No Adds

WZXL/Atlantic City, NJ *
PD/MD: Steve Raymond
NOCKELBACK "Remind"
SYSTEM OF A DOWN "Chop"

KLBJ/Austin, TX *
OM: Jeff Carroll
MD: Loris Lowe
1 NOCKELBACK "Remind"

KWOC/Beaumont, TX *
Dir/Prog: Debbie Wyde
PD/MD: Mike Davis
6 NOCKELBACK "Remind"

WKGB/Binghamton, NY
PD: Jim Free
MD: Tim Boland
POWERMAN 5000 "Bombshell"
NOCKELBACK "Remind"

WRQK/Canton, OH *
PD/MD: Todd Downard
4 NOCKELBACK "Remind"
2 ECHOLINE CRUSH "Don't"
1 LUMP BIZKIT "Boler"

WPXC/Cape Cod, MA
OM: Suzanne McVie
PD: Stivane Tonarelli
MD: Nick Rivers
10 SYSTEM OF A DOWN "Chop"
8 NOCKELBACK "Remind"

KRNA/Cedar Rapids, IA
PD: Joe Nugent
MD: Tommy Lang
4 LINN PARK "Craving"
NOCKELBACK "Remind"

WYBB/Charleston, SC *
PD/MD: Mike Allen
ELECTRIC LIGHT "Alright"
VAN ZANT "Last"
NOCKELBACK "Remind"
LIFER "Boring"

WKLC/Charleston, WV
PD/MD: Mike Rapoport
3 NOCKELBACK "Remind"
LIFER "Boring"

WEBN/Cincinnati, OH *
OM: Scott Reinhart
PD: Michael Walter
MD: Rick "The Dude" Vaska
CLEANER "Sleep"

WMMB/Cleveland, OH *
OM: Greg Asakam
PD: Tony Tilford
MD: Mark Pennington
1 SOL "Halo"

WWRK/Columbus, GA
OM: Brian Waters
SEVEN CHANNELS "Breath"
NOCKELBACK "Remind"

KNCN/Corpus Christi, TX *
PD: Paula Newell
CRASH PALAZZ "Perfect"
NOCKELBACK "Remind"
SINCRITIC "Me"

WTUE/Dayton, OH *
APD/MD: John Beaulieu
NOCKELBACK "Remind"

KLAQ/EI Paso, TX *
PD: Magic Mike Ramsey
APD/MD: Glenn Garza
RAMMSTEIN "Sonne"
NOCKELBACK "Remind"

WPHD/Elimra-Coming, NY
GM: George Harris
SYSTEM OF A DOWN "Chop"
BEAUTIFUL CREATURES "Wasted"
PRIMER 55 "Lil"
NOCKELBACK "Remind"

WRKT/Erie, PA
VP/Prog: Ron Kline
MD: Sammy Stone
No Adds

WXKE/Ft. Wayne, IN *
PD/MD: Doc West
NOCKELBACK "Remind"

KLOL/Houston, TX *
Dir/Prog: Jim Trapp
MD: Steve Fitz
JUDAS PRIEST "Feed"

WRTT/Huntsville, AL *
OM: Rob Harder
PD/MD: Jimbo Wood
1 WEEZER "Halo"
NOCKELBACK "Remind"

WRKR/Kalamazoo, MI
PD: Brian Hayes
MD: Jay Deacon
NOCKELBACK "Remind"

KOMP/Las Vegas, NV *
PD: John Griffin
MD: Big Marty
NOCKELBACK "Remind"

WKQQ/Lexington, KY *
PD/MD: Dennis Dillon
NOCKELBACK "Remind"

WTFX/Louisville, KY *
OM: Michael Lee
Interim MD: Frank Webb
No Adds

WQBZ/Macon, GA
PD: Chris Ryder
MD: Sanica Scott
NO ADDS

KFRQ/McAllen, TX *
PD: Alex Duran
MD: Keith West
1 SOL "Halo"
311 "Bleed"
PRIMER 55 "Lil"
NOCKELBACK "Remind"
BEAUTIFUL CREATURES "Wasted"
LIFER "Boring"
SYSTEM OF A DOWN "Chop"

WLUM/Milwaukee, WI *
PD/MD: Randy Hawke
4 DROWNING POOL "Bodies"
3 SYSTEM OF A DOWN "Chop"
3 NOCKELBACK "Remind"
2 CRAWLING THEO "Slump"
SOL "Halo"

WRXL/Richmond, VA *
PD: John Lassman
MD: Casey Krukowski
PUDDLE OF MUDD "Control"

WCLG/Morgantown, WV
PD: Jeff Miller
MD: Dave Murdock
NOCKELBACK "Remind"
SEVEN CHANNELS "Breath"
VISION OF DISORDER "Southbound"

WDHA/Morristown, NJ
PD/MD: Terrie Carr
No Adds

WBAB/Massau-Suffolk, NY *
PD: Ted Edwards
APD: Ralph Tortora
MD: John Parise
No Adds

WPLR/New Haven, CT *
PD: John Griffin
MD: Pam Landry
No Adds

KFXZ/Odessa-Midland, TX
PD/MD: Steve Ortao
LUMP BIZKIT "Boler"
SYSTEM OF A DOWN "Chop"
SOL "Halo"
PRIMER 55 "Lil"
PENNYWISE "Autobry"
NOCKELBACK "Remind"
LIFER "Boring"

KATT/Oklahoma City, OK *
OM: Chris Baker
MD: Jake Daniels
No Adds

KEZO/Omaha, NE *
PD/MD: Bruce Patrick
NOCKELBACK "Remind"
BUCK-HERRY "Star"

KCLB/Palm Springs, CA
PD/MD: Tim Lacy
9 NOCKELBACK "Remind"
DUST TO DUST "Low"
MORFE "My"
BEAUTIFUL CREATURES "Wasted"

WGLO/Peoria, IL
OM: B.J. Stohr
APD/MD: Tim Vilken
NOCKELBACK "Remind"

WWCT/Peoria, IL
PD: Jamie Marley
MD: Debbie Hunter
BEAUTIFUL CREATURES "Wasted"
NOCKELBACK "Remind"

WMMR/Philadelphia, PA *
PD: Sam Milkam
APD/MD: Ken Zepeto
No Adds

KOKB/Phoenix, AZ *
PD: Joe Bonadonna
MD: Dock Ellis
No Adds

WQVE/Pittsburgh, PA *
OM: John Moschitta
APD: Brian Price
MD: Val Porter
No Adds

WHEB/Portsmouth, NH *
PD: Russa Motta
No Adds

WHJY/Providence, RI *
PD: Joe Bevilacqua
APD: Doug Palmieri
MD: John Laurent
6 NOCKELBACK "Remind"
1 STEREO MUD "Pan"
TANTIC "Accusard"
SOL "Halo"

WBBS/Raleigh-Durham, NC *
OM: Andy Meyer
No Adds

WRXL/Richmond, VA *
PD: John Lassman
MD: Casey Krukowski
PUDDLE OF MUDD "Control"

KCAL/Riverside, CA *
PD: Steve Hoffman
MD: M.J. Matthews
No Adds

WRON/Roanoke-Lynchburg, VA *
OM: Buzz Casey
MD: Heidi Krummet
SYSTEMATIC "Deep"
SEVEN CHANNELS "Breath"

WCMF/Rochester, NY *
PD: John McCree
MD: Dave Kane
NOCKELBACK "Remind"
BEAUTIFUL CREATURES "Wasted"

WXRK/Rockford, IL
PD/MD: Jim Stone
NOCKPOINT "Endure"
PRIME 55 "Lil"
SEVEN CHANNELS "Breath"
SYSTEMATIC "Deep"

WKQZ/Saginaw, MI *
PD: Hunter Scott
APD/MD: Rebel Scott James
7 BEAUTIFUL CREATURES "Wasted"
NOCKELBACK "Remind"
SEVEN CHANNELS "Breath"
MAYFIELD FOUR "Eden"

KBER/Salt Lake City, UT *
OM: Bruce Jones
PD: Kelly Hammer
APD/MD: Helen Powers
BEAUTIFUL CREATURES "Wasted"

KSJO/San Francisco, CA *
1 SOL "Halo"
8 SYSTEM OF A DOWN "Chop"
NOCKELBACK "Remind"

KZOO/San Luis Obispo, CA
PD: Donna James
ADEMA "Ging"
ECHO LINE CRUSH "Don't"

KXFX/Santa Rosa, CA *
PD: Don Harrison
MD: Howard Freite
1 SOL "Halo"
BEAUTIFUL CREATURES "Wasted"
LIFER "Boring"

KTUX/Shreveport, LA *
PD/MD: Paul Cannell
22 NOCKELBACK "Remind"
13 SOL "Halo"
4 BEAUTIFUL CREATURES "Wasted"
1 PRIMER 55 "Lil"
1 SYSTEM OF A DOWN "Chop"
LIFER "Boring"
SEVEN CHANNELS "Breath"

KXUS/Springfield, MO
PD: Tony Hajelec
MD: Mark McMillan
No Adds

WAQX/Syracuse, NY *
PD/MD: Bob O' Dell
APD: Dave Frisina
SOL "Halo"

WIOT/Toledo, OH *
PD/MD: Don Davis
No Adds

WKLT/Traverse City, MI
PD/MD: Terry Ray
LIFER "Boring"
SEVEN CHANNELS "Breath"
PRIMER 55 "Lil"
POWERMAN 5000 "Bombshell"
NOCKELBACK "Remind"

KMOD/Tulsa, OK *
PD/MD: Bob Hurt
3 STAINED "Awile"
NOCKELBACK "Remind"

WMZK/Wausau, WI
PD/MD: Nick Summers
NOCKELBACK "Remind"
CALLING "Whereas"

WXBE/Wilkes Barre, PA *
PD: Chris Lloyd
MD: Dave Sparks
1 BEAUTIFUL CREATURES "Wasted"
NOCKELBACK "Remind"

WRQR/Wilmington, NC
OM: John Stevens
APD/MD: Gregg Stepp
BEAUTIFUL CREATURES "Wasted"

KATS/Yakima, WA
PD/MD: Ron Harris
32 WEEZER "Halo"
PUDDLE OF MUDD "Control"
NOCKELBACK "Remind"
BEAUTIFUL CREATURES "Wasted"

WNCD/Youngstown, OH *
PD: Chris Patrick
MD: Dom Nardella
LIFER "Boring"
NOCKELBACK "Remind"
POWERMAN 5000 "Bombshell"
SOL "Halo"
SYSTEM OF A DOWN "Chop"

Active Rock

WOBK/Albany, NY *
PD/MD: Dave Hill
14 SYSTEM OF A DOWN "Chop"
3 SALIVA "Dues"
1 PRIMER 55 "Lil"
LIFER "Boring"
BEAUTIFUL CREATURES "Wasted"

KZRM/Amarillo, TX
MD: Eric Slayter
18 NOCKELBACK "Remind"
SYSTEMATIC "Deep"
PRIME 55 "Super"

WWWX/WXWV/Appleton-Green Bay, WI *
PD: Keith Huotari
MD: AJ
2 LIFER "Boring"
SOL "Halo"
BLACK CROWES "Soul"

WCHZ/Augusta, GA *
OM: Harley Drew
MD: Chuck Williams
NOCKELBACK "Remind"
SYSTEMATIC "Deep"

KRAB/Bakersfield, CA *
PD/MD: Danny Spanka
8 PUDDLE OF MUDD "Control"
1 ALLEN ANT FARM "Criminal"
2 MUYAYNE "Death"

WIYY/Baltimore, MD *
PD: Rick Stearns
APD/MD: Rob Heckman
SYSTEM OF A DOWN "Chop"

WCPR/Biloxi-Gulfport, MS *
OM: Kenny Vest
PD: Scot Fox
APD: Wayne Watkins
MD: A.J. Fantastic
1 SOL "Halo"
1 BEAUTIFUL CREATURES "Wasted"
NOCKELBACK "Remind"
PRIMER 55 "Lil"
SYSTEM OF A DOWN "Chop"
LIFER "Boring"

WRLE/Birmingham, AL *
PD: Ryan Castle
APD: John Olsen
MD: Murphy
NOCKELBACK "Remind"
SYSTEM OF A DOWN "Chop"
LIFER "Boring"

WAAF/Boston, MA *
PD: Dave Douglas
MD: Mike Brangiforte
14 SYSTEM OF A DOWN "Chop"
3 POWERMAN 5000 "Bombshell"
1 SOL "Halo"
NO ONE "Chemical"

WRRR/Chattanooga, TN *
PD: Boner
APD/MD: Jill Jackson
4 SHIVAREE "Alive"
SOL "Halo"
SYSTEM OF A DOWN "Chop"

KFMF/Chico, CA
PD: Marty Griffin
MD: Tim Buc Moore
NOCKELBACK "Remind"
SYSTEM OF A DOWN "Chop"
PRIMER 55 "Lil"
MUYAYNE "Death"
BEAUTIFUL CREATURES "Wasted"

KILO/Colorado Springs, CO *
PD: Ross Ford
APD: Matt Gentry
MD: Hil Jordan
15 SYSTEM OF A DOWN "Chop"
15 NOCKELBACK "Remind"
P.D.D. "Alive"

WAZU/Columbus, OH *
OM: Charley Lake
PD/MD: Joe Pasternak
RUE "Halo"
SYSTEM OF A DOWN "Chop"

WBZC/Columbus, OH *
PD: Hal Fish
APD/MD: Ronni Hunter
2 SYSTEM OF A DOWN "Chop"
1 ASHBA "Giving"
SYSTEMATIC "Deep"
NOCKELBACK "Remind"

KEGL/Dallas-Ft. Worth, TX *
PD: Duane Doherty
APD: Chris Ryan
MD: Chevy Chase
SYSTEM OF A DOWN "Chop"

KBPJ/Denver-Boulder, CO *
PD: Bob Richards
APD/MD: Willie B.
12 SYSTEM OF A DOWN "Chop"
NOCKELBACK "Remind"
PRIME 55 "Super"

KAZR/Des Moines, IA *
PD: Sean Elliott
MD: Joe Michaels
9 SYSTEM OF A DOWN "Chop"
NOCKELBACK "Remind"
PRIMER 55 "Lil"

WRIF/Detroit, MI *
OM: Doug Podell
APD/MD: Troy Hanson
11 STAINED "Awile"
8 STONE TEMPLE PILOTS "Hollywood"
1 SYSTEM OF A DOWN "Chop"
SALIVA "Dues"
BUCK-HERRY "Star"

WGBF/Evansville, IN
OM: Mike Watson
PD: Turner Watson
MD: Fatboy
ALLEN ANT FARM "Criminal"
SEVEN CHANNELS "Breath"
NOCKELBACK "Remind"
TRANSNATURAL "Come"

WRCC/Fayetteville, NC *
PD/MD: Sydney Scott
No Adds

WBBN/Flint, MI *
PD: Brian Beddow
MD: Chli Walker
NOCKELBACK "Remind"

KRZR/Fresno, CA *
OM: E. Curtis Johnson
No Adds

WBYR/Ft. Wayne, IN *
OM: Jim Fox
MD: Shannon Nomis
1 SYSTEM OF A DOWN "Chop"
1 ALUMA "Giving"
1 NOCKELBACK "Remind"

WRUF/Gainesville-Ocala, FL *
PD: Harry Guscott
MD: Ryan North
No Adds

WKLG/Grand Rapids, MI *
OM: Tony Gates
PD/MD: Mark Feunte
2 SYSTEM OF A DOWN "Chop"

WXQR/Greenville, NC
PD: Brian Rickman
MD: Wes Adams
10 NOCKELBACK "Remind"
2 SOL "Halo"
1 SYSTEM OF A DOWN "Chop"
PRIMER 55 "Lil"
LIFER "Boring"

WRRR/Hartford, CT *
PD: Michael Picozzi
APD/MD: Mike Keryth
5 SYSTEM OF A DOWN "Chop"
1 BEAUTIFUL CREATURES "Wasted"
1 LIFER "Boring"

WQXA/Harrisburg, PA *
PD: Claudine DeLorenzo
MD: Nixon
3 MUYAYNE "Death"
2 SYSTEM OF A DOWN "Chop"
LUMP BIZKIT "Boler"
CLUTCH "Carful"

WCCC/Hartford, CT *
PD: Michael Picozzi
APD/MD: Mike Keryth
5 SYSTEM OF A DOWN "Chop"
1 BEAUTIFUL CREATURES "Wasted"
1 LIFER "Boring"

WAMX/Huntington, WV
PD/MD: Paul Ostlund
1 SYSTEM OF A DOWN "Chop"
SOL "Halo"
PRIMER 55 "Lil"
SEVEN CHANNELS "Breath"

KORC/Kansas City, MO *
PD: Vince Richards
APD/MD: Don Jantzen
1 NOCKPOINT "Endure"
POWERMAN 5000 "Bombshell"
SYSTEM OF A DOWN "Chop"
SEVEN MARY THREE "Sleepyvak"

KLFX/Killeen-Temple, TX
PD/MD: Bob Fonda
RUE "Halo"
SYSTEM OF A DOWN "Chop"

WJXL/Lansing, MI *
OM: Bob Olson
MD: Kevin Conrad
NOCKELBACK "Remind"
SYSTEM OF A DOWN "Chop"

KIBZ/Lincoln, NE
PD: E.J. Marshall
APD: Sparky
MD: Sarmenite Knight
RIVA "Ride"
SYSTEM OF A DOWN "Chop"
PRIMER 55 "Lil"
MUYAYNE "Death"
NOCKELBACK "Remind"

KFMX/Lubbock, TX
OM: Wes Nessmann
SOL "Halo"
PRIMER 55 "Lil"
SEVEN CHANNELS "Breath"
NOCKELBACK "Remind"

WJLD/Madison, WI *
OM: Glen Gardner
APD/MD: Blake Patton
19 SYSTEM OF A DOWN "Chop"
LIFER "Boring"
PRIMER 55 "Lil"

WGIR/Manchester, NH
PD: Russ Motta
MD: Megan Collier
KID ROCK "Dues"
LUMP BIZKIT "Boler"
BEAUTIFUL CREATURES "Wasted"
SYSTEMATIC "Deep"
LIFER "Boring"

WMFS/Memphis, TN *
PD: Rob Cressman
MD: Mike Killbrew
2 ALLEN ANT FARM "Criminal"
SOL "Halo"
BLINK-182 "Rock"

WZTA/Miami, FL *
OM: Gregg Steele
APD: Lee Daniels
MD: Kimba
3 SYSTEM OF A DOWN "Chop"
DUST "Super"

WLZR/Milwaukee, WI *
PD: Keith Hastings
MD: Marilyn Kee
PD: A.J.
SEVEN CHANNELS "Breath"
PRIMER 55 "Lil"
SYSTEM OF A DOWN "Chop"
MUYAYNE "Death"
LUMP BIZKIT "Boler"

KOXR/Minneapolis, MN *
OM: Wade Hamilton
PD: Dave Under
27 LUMP BIZKIT "Way"
13 SYSTEM OF A DOWN "Chop"
1 SYSTEMATIC "Deep"
NOCKELBACK "Remind"
NO ONE "Chemical"
ALLEN ANT FARM "Criminal"

WRAT/Monmouth-Ocean, NJ *
PD: Carl Craft
APD/MD: Robyn Lane
3 SYSTEM OF A DOWN "Chop"

WKZQ/Myrtle Beach, SC
OM: Eric Hall
APD/MD: Summer James
NOCKELBACK "Remind"

WNPL/Nashville, TN *
PD/MD: Derek Myers
LUMP BIZKIT "Boler"
NOCKELBACK "Remind"

WNOR/Norfolk, VA *
PD: Harvey Kojan
APD/MD: Tim Parker
NOCKELBACK "Remind"
BEAUTIFUL CREATURES "Wasted"
SYSTEMATIC "Deep"

KRQC/Omaha, NE *
PD: Tim Sheridan
MD: Jon Terry
6 NOCKELBACK "Remind"
VISION OF DISORDER "Southbound"
LUMP BIZKIT "Boler"
CLUTCH "Carful"

WJRR/Olando, FL *
PD: Rick Taylor
MD: Dickerman
NOCKELBACK "Remind"
SYSTEM OF A DOWN "Chop"

WTKX/Pensacola, FL *
Dir/Prog: Joel Sampson
APD/MD: Mark "The Shark" Dyea
17 NOCKELBACK "Remind"
9 SYSTEM OF A DOWN "Chop"

WYSP/Philadelphia, PA *
OM: Tim Sabean
PD: Neal Minsky
APD: MD: Nancy Palumbo
5 NOCKELBACK "Remind"
SYSTEM OF A DOWN "Chop"

KUPD/Phoenix, AZ *
PD: J.J. Jeffries
MD: Larry McFeeffe
PRIMER 55 "Lil"
NOCKPOINT "Endure"

KUFO/Portland, OR *
OM: Dave Numme
APD/MD: Al Scott
6 SYSTEM OF A DOWN "Chop"

KORB/Quad Cities, IA-IL *
OM: Steve Gunner
PD/MD: Rick Thomas
1 SYSTEM OF A DOWN "Chop"
NOCKELBACK "Remind"

KDOT/Reno, NV *
PD: Jave Paterson
MD: Martina Davis
1 NOCKELBACK "Remind"
SYSTEM OF A DOWN "Chop"

KRTO/Tulsa, OK *
PD: Chris Kelly
APD: Kelly Garrett
MUYAYNE "Death"
SOL "Halo"
BEAUTIFUL CREATURES "Wasted"
VISION OF DISORDER "Southbound"
NOCKELBACK "Remind"
SEVEN CHANNELS "Breath"
SYSTEM OF A DOWN "Chop"

KICT/Wichita, KS *
PD: Jules Riley
MD: R.J. Davis
NOCKELBACK "Remind"
SALIVA "Dues"
SEVEN CHANNELS "Breath"
VISION OF DISORDER "Southbound"

WVNE/Rochester, NY *
PD: Erik Anderson
MD: Don Vincent
SYSTEM OF A DOWN "Chop"
LIFER "Boring"

KRXQ/Sacramento, CA *
Srh. Mgr.: Curtiss Johnson
PD: Pat Martin
MD: Paul Marshall
5 NOCKELBACK "Remind"
3 P.D.D. "Alive"

WZBH/Salisbury, MD
PD: Shawn Murphy
BEAUTIFUL CREATURES "Wasted"
VISION OF DISORDER "Southbound"
LUMP BIZKIT "Boler"
SYSTEM OF A DOWN "Chop"
CROSSBRED "Underheat"

KISS/San Antonio, TX *
OM: Harry Thompson
PD: Kevin Vargas
MD: C.J. Cruz
10 SYSTEM OF A DOWN "Chop"
2 PRIME 55 "Super"
NOCKELBACK "Remind"

KIOZ/San Diego, CA *
Dir/Prog: Jim Richards
APD/MD: Shauna Moran
APD/MD: Shannon Leder
1 SOL "Halo"

KFNK/Seattle, WA *
GM/PD: Bob Case
OM/MD: Jake Kaplan
SYSTEM OF A DOWN "Chop"
NO ONE "Chemical"

WRBR/South Bend, IN
PD/MD: Mark McGill
BEAUTIFUL CREATURES "Wasted"
LIFER "Boring"
NOCKELBACK "Remind"
SOL "Halo"
SYSTEM OF A DOWN "Chop"

KHTQ/Spokane, WA *
OM: Brew Michaels
PD: Ken Richards
MD: Barry Bennett
NOCKELBACK "Remind"
SYSTEM OF A DOWN "Chop"
PRIMER 55 "Lil"
LIFER "Boring"
BEAUTIFUL CREATURES "Wasted"

WQLZ/Springfield, IL
PD/MD: Rocky Finen
NOCKELBACK "Remind"
BEAUTIFUL CREATURES "Wasted"
NOCKELBACK "Remind"

WLZZ/Springfield, MA *
PD: Scott Laudani
MD: Trisle
1 SYSTEMATIC "Deep"
NOCKELBACK "Remind"
SYSTEM OF A DOWN "Chop"

KZRO/Springfield, MO
OM: Dave DeFranco
APD: George Spanmeister
7 PRIMER 55 "Lil"
LIFER "Boring"
BEAUTIFUL CREATURES "Wasted"
SOL "Halo"
SYSTEM OF A DOWN "Chop"
NOCKELBACK "Remind"

WXTB/Tampa, FL *
OM: Brad Hardin
PD: Rick Schmidt
APD: Carl Harris
MD: Brian Baker
GOODHEAD "Ezaro"
NOCKELBACK "Remind"
SYSTEM OF A DOWN "Chop"

WRWK/Toledo, OH *
PD: Chris Amelio
17 NOCKELBACK "Remind"
ADEMA "Ging"
SOL "Halo"
SYSTEM OF A DOWN "Chop"

KRTO/Tulsa, OK *
PD: Chris Kelly
APD: Kelly Garrett
MUYAYNE "Death"
SOL "Halo"
BEAUTIFUL CREATURES "Wasted"
VISION OF DISORDER "Southbound"
NOCKELBACK "Remind"
SEVEN CHANNELS "Breath"
SYSTEM OF A DOWN "Chop"

69 Total Reporters
69 Current Reporters
69 Current Playlists

68 Total Reporters
68 Current Reporters
68 Current Playlists

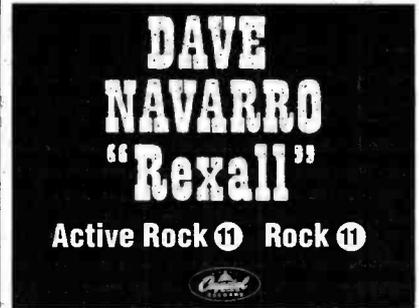
R&R Active Rock Top 50

July 20, 2001

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | GROSS IMPRESSIONS (0) | WEEKS ON CHART | TOTAL STATIONS ADDS |
|--------------|-----------|--|-------------|-----------|-----------------------|----------------|---------------------|
| 1 | 1 | TOOL Schism (Volcano) | 2196 | -42 | 188775 | 11 | 68/0 |
| 2 | 2 | STAIN'D It's Been Awhile (Flip/Elektra/EEG) | 2167 | -39 | 185155 | 18 | 68/0 |
| 3 | 3 | LINKIN PARK Crawling (Warner Bros.) | 1951 | +10 | 148662 | 16 | 67/0 |
| 4 | 4 | SALIVA Your Disease (Island/DJMG) | 1796 | -118 | 142187 | 23 | 68/0 |
| 5 | 5 | GODSMACK Greed (Republic/Universal) | 1661 | -48 | 143133 | 20 | 66/0 |
| 7 | 6 | STEREOMUD Pain (Loud/Columbia) | 1382 | -30 | 104374 | 16 | 67/0 |
| 9 | 7 | DISTURBED Down With The Sickness (Giant/Reprise) | 1350 | +108 | 109798 | 8 | 68/0 |
| 11 | 8 | DROWNING POOL Bodies (Wind-up) | 1305 | +133 | 106203 | 13 | 68/0 |
| 6 | 9 | CULT Rise (Lava/Atlantic) | 1296 | -231 | 84152 | 12 | 61/0 |
| 13 | 10 | PUDDLE OF MUDD Control (Flawless/Geffen/Interscope) | 1220 | +209 | 104001 | 4 | 67/1 |
| 10 | 11 | DAVE NAVARRO Rexall (Capitol) | 1187 | -48 | 76510 | 9 | 63/0 |
| 8 | 12 | STONE TEMPLE PILOTS Days Of The Week (Atlantic) | 1170 | -113 | 76036 | 7 | 63/0 |
| 12 | 13 | TANTRIC Astounded (Maverick) | 1103 | +85 | 75147 | 7 | 59/0 |
| 14 | 14 | 3 DOORS DOWN Be Like That (Republic/Universal) | 908 | -4 | 66186 | 8 | 50/0 |
| 16 | 15 | CLUTCH Careful With That Mic... (Atlantic) | 875 | +51 | 63530 | 10 | 53/1 |
| 15 | 16 | LIMP BIZKIT My Way (Flip/Interscope) | 793 | -81 | 64439 | 23 | 52/1 |
| 17 | 17 | WEEZER Hash Pipe (Geffen/Interscope) | 784 | +44 | 59072 | 10 | 39/0 |
| 20 | 18 | COLD End Of The World (Flip/Geffen/Interscope) | 706 | +18 | 52671 | 5 | 61/0 |
| 22 | 19 | PETE. Sweet Daze (Warner Bros.) | 681 | +44 | 50033 | 6 | 61/0 |
| 21 | 20 | PRIME STH I'm Stupid (Don't Worry...) (Giant/Reprise) | 651 | +8 | 31885 | 11 | 45/3 |
| 23 | 21 | FUEL Bad Day (Epic) | 644 | +21 | 33553 | 7 | 40/1 |
| 29 | 22 | ECONOLINE CRUSH You Don't Know What It's... (Restless) | 579 | +155 | 38391 | 3 | 47/0 |
| 24 | 23 | STAIN'D Outside (Flip/Elektra/EEG) | 552 | -56 | 56114 | 12 | 30/0 |
| 27 | 24 | 311 You Wouldn't Believe (Volcano) | 537 | +30 | 32655 | 6 | 40/0 |
| 30 | 25 | ADEMA Giving In (Arista) | 531 | +125 | 42011 | 3 | 52/3 |
| 28 | 26 | SIMON SAYS Blister (Hollywood) | 526 | +26 | 38887 | 7 | 56/0 |
| Debut | 27 | POWERMAN 5000 Bombshell (DreamWorks) | 427 | +291 | 37118 | 1 | 48/2 |
| 19 | 28 | STABBING WESTWARD So Far Away (Koch) | 384 | -336 | 25967 | 16 | 32/0 |
| 48 | 29 | LIMP BIZKIT Boiler (Flip/Interscope) | 355 | +212 | 29128 | 2 | 42/5 |
| 32 | 30 | MUDVAYNE Death Blooms (No Name/Epic) | 353 | +63 | 32217 | 3 | 44/7 |
| 35 | 31 | BLACK CROWES Soul Singing (V2) | 322 | +47 | 16939 | 4 | 28/1 |
| 26 | 32 | FEAR FACTORY Linchpin (Roadrunner) | 303 | -225 | 25992 | 12 | 37/0 |
| 36 | 33 | NONPOINT Endure (MCA) | 302 | +63 | 23985 | 3 | 32/2 |
| 33 | 34 | OLEANDER Benign (Republic/Universal) | 292 | +13 | 11057 | 5 | 24/0 |
| 38 | 35 | MOKE My Degeneration (Ultimatum) | 283 | +72 | 17361 | 2 | 27/0 |
| Debut | 36 | NICKELBACK How You Remind Me (Roadrunner) | 250 | +237 | 24334 | 1 | 52/40 |
| 45 | 37 | SOIL Halo (J) | 231 | +53 | 32580 | 3 | 36/14 |
| 37 | 38 | DARWIN'S WAITING ROOM Feel So Stupid (Table 9) (MCA) | 231 | -1 | 16102 | 3 | 26/0 |
| 25 | 39 | SEVEN MARY THREE Wait (Mammoth) | 231 | -323 | 10921 | 13 | 22/0 |
| 40 | 40 | ALIEN ANT FARM Smooth Criminal (DreamWorks) | 231 | +31 | 18640 | 3 | 19/4 |
| 39 | 41 | CRASHPALACE Perfect (Trauma) | 226 | +22 | 19387 | 5 | 26/0 |
| 44 | 42 | BLINK-182 The Rock Show (MCA) | 210 | +31 | 15262 | 6 | 11/1 |
| 46 | 43 | INSOLENCE Poison Well (Maverick) | 197 | +21 | 10384 | 3 | 21/0 |
| 43 | 44 | MAYFIELD FOUR Eden (Turn The Page) (Epic) | 184 | +2 | 8547 | 6 | 14/0 |
| 31 | 45 | UNION UNDERGROUND Revolution Man (Portrait/Columbia) | 182 | -212 | 16770 | 13 | 21/0 |
| Debut | 46 | SYSTEM OF A DOWN Chop Suey (American/Columbia) | 181 | +118 | 20341 | 1 | 50/47 |
| Debut | 47 | CAKE Short Skirt/Long Jacket (Columbia) | 170 | +37 | 8047 | 1 | 8/0 |
| Debut | 48 | NO ONE Chemical (Immortal/Virgin) | 164 | +34 | 8627 | 1 | 25/3 |
| Debut | 49 | SEVEN CHANNELS Breathe (Palm Pictures) | 154 | +78 | 13092 | 1 | 23/6 |
| Debut | 50 | SYSTEMATIC Deep Colors Bleed (Music Company/Elektra/EEG) | 151 | +51 | 9269 | 1 | 26/7 |

Most Added

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| SYSTEM OF A DOWN Chop Suey (American/Columbia) | 47 |
| NICKELBACK How You Remind Me (Roadrunner) | 40 |
| SOIL Halo (J) | 14 |
| BEAUTIFUL CREATURES Wasted (Warner Bros.) | 12 |
| LIFER Boring (Republic/Universal) | 12 |
| PRIMER 55 This Life (Island/DJMG) | 12 |
| MUDVAYNE Death Blooms (No Name/Epic) | 7 |
| SYSTEMATIC Deep Colors... (Music Company/Elektra/EEG) | 7 |
| SEVEN CHANNELS Breathe (Palm Pictures) | 6 |
| LIMP BIZKIT Boiler (Flip/Interscope) | 5 |



Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| POWERMAN 5000 Bombshell (DreamWorks) | +291 |
| NICKELBACK How You Remind Me (Roadrunner) | +237 |
| LIMP BIZKIT Boiler (Flip/Interscope) | +212 |
| PUDDLE OF MUDD Control (Flawless/Geffen/Interscope) | +209 |
| ECONOLINE CRUSH You Don't Know What... (Restless) | +155 |
| DROWNING POOL Bodies (Wind-up) | +133 |
| ADEMA Giving In (Arista) | +125 |
| SYSTEM OF A DOWN Chop Suey (American/Columbia) | +118 |
| DISTURBED Down With The Sickness (Giant/Reprise) | +108 |
| TANTRIC Astounded (Maverick) | +85 |

Breakers

No Songs Qualified For Breaker Status This Week

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

68 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/8-Saturday 7/14. 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.



ALTITUDE

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image with attitude

adding a little attitude to:

| | |
|--------------------------|------------------|
| WXDX - Pittsburgh | WWWX - Green Bay |
| KWOD - Sacramento | WIOT - Toledo |
| WXBE/WXAR - Wilkes Barre | KFMA - Tucson |

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america listens to abc

Primer 55

"This Life"



**MOST
ADDED!**

WTFX

KUPD

WLZR

WQBK

KAZR

KHTQ

WJJO

**and many
more!**



www.primer55.com
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Produced by Eddie Wohl and Tom Salta for Scrap 60 Productions.
Co-Produced by Bobby Burns.
Managed by Warren Entner for Warren Entner Mgmt.

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July 20, 2001

RateTheMusic.com
 BY MEDIABASE™

America's Best Testing Active Rock Songs 12+ For The Week Ending 7/20/01.

| Artist Title (Label) | TW | LW | Familiarity | Burn | TD | Familiarity | Burn |
|---|------|------|-------------|------|------|-------------|------|
| TOOL Schism (Volcano) | 4.13 | 4.12 | 91% | 18% | 4.12 | 92% | 19% |
| DISTURBED Down With The Sickness (Giant/Reprise) | 3.99 | 3.97 | 84% | 15% | 3.95 | 86% | 19% |
| STAINED It's Been Awhile (Flip/Elektra/EEG) | 3.96 | 3.98 | 97% | 36% | 3.84 | 98% | 39% |
| GODSMACK Awake (Republic/Universal) | 3.89 | 3.87 | 97% | 36% | 3.94 | 98% | 40% |
| GODSMACK Greed (Republic/Universal) | 3.84 | 3.81 | 93% | 28% | 3.82 | 95% | 33% |
| FEAR FACTORY Linchpin (Roadrunner) | 3.83 | 3.92 | 56% | 6% | 3.78 | 63% | 7% |
| COLD End Of The World (Flip/Geffen/Interscope) | 3.80 | 3.85 | 52% | 7% | 3.70 | 56% | 11% |
| UNION UNDERGROUND Revolution Man (Portrait/Columbia) | 3.80 | 3.79 | 65% | 9% | 3.70 | 72% | 13% |
| STEREOMUD Pain (Loud/Columbia) | 3.78 | 3.86 | 65% | 9% | 3.74 | 74% | 10% |
| DROWNING POOL Bodies (Wind-up) | 3.76 | 3.77 | 74% | 14% | 3.73 | 78% | 16% |
| STAINED Outside (Flip/Elektra/EEG) | 3.76 | 3.83 | 96% | 41% | 3.66 | 97% | 48% |
| CULT Rise (Lava/Atlantic) | 3.75 | 3.75 | 74% | 12% | 3.72 | 80% | 14% |
| LINKIN PARK Crawling (Warner Bros.) | 3.72 | 3.81 | 93% | 25% | 3.52 | 94% | 31% |
| TANTRIC Breakdown (Maverick) | 3.70 | 3.73 | 90% | 29% | 3.67 | 91% | 30% |
| SALIVA Your Disease (Island/IDJMG) | 3.68 | 3.62 | 89% | 24% | 3.67 | 90% | 24% |
| LINKIN PARK One Step Closer (Warner Bros.) | 3.64 | 3.71 | 96% | 43% | 3.59 | 98% | 48% |
| STABBING WESTWARD So Far Away (Koch) | 3.59 | 3.66 | 74% | 13% | 3.48 | 81% | 19% |
| TANTRIC Astounded (Maverick) | 3.55 | 3.55 | 58% | 10% | 3.51 | 65% | 13% |
| FUEL Hemorrhage (In My Hands) (Epic) | 3.50 | 3.54 | 93% | 46% | 3.39 | 94% | 52% |
| PUDDLE OF MUDD Control (Flawless/Geffen/Interscope) | 3.48 | 3.56 | 46% | 6% | 3.42 | 49% | 8% |
| WEEZER Hash Pipe (Geffen/Interscope) | 3.44 | 3.56 | 80% | 24% | 3.38 | 80% | 24% |
| FUEL Bad Day (Epic) | 3.38 | 3.40 | 75% | 19% | 3.20 | 78% | 24% |
| 311 You Wouldn't Believe (Volcano) | 3.35 | 3.38 | 61% | 14% | 3.16 | 65% | 19% |
| 3 DOORS DOWN Be Like That (Republic/Universal) | 3.32 | 3.33 | 77% | 21% | 3.24 | 83% | 26% |
| DAVE NAVARRO Rexall (Capitol) | 3.26 | 3.28 | 67% | 15% | 3.12 | 76% | 20% |
| SEVEN MARY THREE Wait (Mammoth) | 3.26 | 3.26 | 65% | 16% | 3.11 | 73% | 23% |
| STONE TEMPLE PILOTS Days Of The Week (Atlantic) | 3.25 | 3.31 | 83% | 22% | 3.14 | 86% | 26% |
| CLUTCH Careful With That Mic (Atlantic) | 3.16 | 3.39 | 43% | 11% | 3.24 | 51% | 12% |
| PRIME STH I'm Stupid (Don't Worry 'Bout Me) (Giant/Reprise) | 3.16 | 3.00 | 41% | 9% | 3.09 | 48% | 12% |
| LIMP BIZKIT My Way (Flip/Interscope) | 2.98 | 3.03 | 97% | 58% | 3.07 | 98% | 61% |

Total sample size is 737 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Most Played Recurrents

LINKIN PARK One Step Closer (Warner Bros.)

GODSMACK Awake (Republic/Universal)

TANTRIC Breakdown (Maverick)

INCUBUS Drive (Immortal/Epic)

PAPA ROACH Last Resort (DreamWorks)

FUEL Hemorrhage (In My Hands) ~3(Epic)

DISTURBED Voices (Giant/Reprise)

A PERFECT CIRCLE Judith (Virgin)

DISTURBED Stupify (Giant/Reprise)

3 DOORS DOWN Loser (Republic/Universal)

3 DOORS DOWN Duck And Run (Republic/Universal)

INCUBUS Pardon Me (Immortal/Epic)

PRIMUS W/OZZY N.I.B. (Divine/Priority)

METALLICA I Disappear (Hollywood)

3 DOORS DOWN Kryptonite (Republic/Universal)

GODSMACK Whatever (Republic/Universal)

GODSMACK Keep Away (Republic/Universal)

GODSMACK Voodoo (Republic/Universal)

RAGE AGAINST THE MACHINE Renegades Of Funk (Epic)

CREED Are You Ready (Wind-up)

New & Active

BUCKCHERRY Porno Star (DreamWorks)
 Total Plays: 137, Total Stations: 15, Adds: 1

CROSSBREED Underlined (Artemis)
 Total Plays: 134, Total Stations: 17, Adds: 1

GODHEAD Eleanor Rigby (Posthuman/Priority)
 Total Plays: 123, Total Stations: 12, Adds: 1

CRAVING THEO Stomp (Columbia)
 Total Plays: 102, Total Stations: 10, Adds: 0

SINOMATIC You're Mine (Rust/Atlantic)
 Total Plays: 86, Total Stations: 8, Adds: 1

BEAUTIFUL CREATURES Wasted (Warner Bros.)
 Total Plays: 74, Total Stations: 16, Adds: 12

VISION OF DISORDER Southbound (TVT)
 Total Plays: 52, Total Stations: 13, Adds: 4

LIFER Boring (Republic/Universal)
 Total Plays: 33, Total Stations: 15, Adds: 12

PRIMER 55 This Life (Island/IDJMG)
 Total Plays: 19, Total Stations: 13, Adds: 12

Songs ranked by total plays

ACTIVE ROCK

Going For Adds 7/24/01

COLOR Are You With Me? (Melisma/Arista)

ENDO Suffer (DVB/Columbia)

JUDAS PRIEST Feed On Me (Atlantic)

LIVE Simple Creed (MCA)

MEGADETH Dread And The Fugitive Mind (Sanctuary/SRG)

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SINGLE WRITTEN BY ED KOWALCZYK PRODUCED BY LIVE, ALAIN JOHANNES, AND MICHAEL RAILO MANAGEMENT: KURFIRST-BLACKWELL MANAGEMENT



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active INSIGHT

By
Frank Correia
Rock Specialty Show Editor

Get Your Vision Checked

It takes a certain amount of courage to sign a recording deal with a major label. It definitely takes balls to ask to be released from one. After two full-length albums on Roadrunner — a self-titled debut in 1997 and '98's *Imprint* — Long Island's **Vision Of Disorder** had built up a devoted following in the East Coast hardcore scene. But what followed was a two-year metamorphosis during which the band not only shed their label, but their management as well. During the turmoil the group helped quell break-up rumors with a stopgap EP titled *For the Bleeders* on the indie label Go Kart Records. But adversity often fuels creativity, and the results in V.O.D.'s case can be found on their incredible TVT debut, *From Bliss to Devastation*.



Vision Of Disorder

With *Devastation*, V.O.D. bridge the gap between East Coast hardcore and Seattle's grungy past. Admittedly influenced by Soundgarden and Black Sabbath, Vision Of Disorder tap into the dark ambience of such great albums as *Louder Than Love* and *Dirt*. Frontman Tim Williams has his howl down pat (think The Deftones' Chino Moreno with more extroverted rage), but his singing skills are showcased throughout the album, particularly on tracks like "Sunshine" and the lead single, "Southbound." Guitarists Matt Baumbach and Mike Kennedy

are an absolutely deadly duo, slinking along with murderous low-end chugging on the title track and killing with knife-edged riffs on cuts like "Itchin' to Bleed." Mike Fleischman anchors the fury with a bass low enough to dredge a harbor, while drummer Brendon Cohen can navigate tempo shifts with the best of them. While some hardcore purists may cry foul, V.O.D. have successfully evolved from hardcore to hard rock, mixing their angst-driven past with a wised-up sense of melody and songwriting that make them contenders for this year's breakout artists at Rock radio.

"With a name like Vision Of Disorder, I wasn't sure what to expect when I plugged in 'Southbound,'" admits R&R Rock Editor Cyndee Maxwell. "Was I surprised! Don't overlook this gem. It sounds to me like it would fit virtually any Rock or Active Rock station."

Programmers should take a cue from their specialty-show hosts, who have given V.O.D. a healthy reign in the No. 1 spot on the Rock Specialty chart. If you've been lamenting the absence of Alice In Chains or need something to bridge the gap between Godsmack and Slipknot, V.O.D. could be the fix you're looking for. Hands down, *From Bliss to Devastation* is one of this year's best hard rock releases.

R&R Top 20 Specialty Artists July 20, 2001

1. VISION OF DISORDER (TVT) "Southbound," "Living To Die," "Sunshine"
2. PRIMER 55 (Island/IDJMG) "This Life," "Growing"
3. STATIC-X (Warner Bros.) "Permanence," "Machine," "Burn To Burn"
4. DRY KILL LOGIC (Roadrunner) "Nightmare," "Feel The Break," "Weight"
5. NO ONE (Immortal/Virgin) "Chemical," "Mindless"
6. ADEMA (Arista) "Giving In," "Blow It Away"
7. SOIL (J Records) "Halo"
8. JUDAS PRIEST (Atlantic) "Bloodsuckers"
9. ICED EARTH (Century Media) "Jack," "Wolf"
10. OTEP (Capitol) "Filthee," "T.R.I.C." "The Lord..."
11. CRADLE OF FILTH (Spitfire) "Summer Dying...", "Suicide...", "Scorched..."
12. GROOVENICS (Spitfire) "Just Right," "Teach Me," "Ram"
13. SPEAK NO EVIL (Universal) "15 (Live My Life)," "Pass The Power"
14. PUYA (MCA) "Ride," "Numbed"
15. RAMMSTEIN (Republic/Universal) "Sonne"
16. DROWNING POOL (Wind-up) "Bodies," "Reminded," "Sinner"
17. SPIKE 1000 (Portrait/Columbia) "Make Me Suffer"
18. POWERMAN 5000 (DreamWorks) "Bombshell"
19. ENDO (DVB/Columbia) "Suffer," "Leave Us Alone"
20. SYSTEMATIC (Music Co./Elektra/EEG) "Deep Colors Bleed," "Dopesick"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

| | | | | | | |
|--|---|--|--|--|---|---|
| MJI Piledriver Various Corey Nalco/Mark Razz "Disturbed" Down With The Bazz Drowning Pool "Bodies" Clutch "Careful With That..." Tool "Schism" Godsmack "Lead" | WKGB/Binghamton, NY Incoming Monday 10-11:30pm Tim Boland Husker Du "Overtones" "C'mon" Nine Inch Nails "Closer" Marilyn Manson "The Nobodies" Spite 1000 "Make Me Suffer" Disco Inferno "My Destination" | KIBZ/Lincoln, NE Sunday Night Buzz Sunday 10pm-midnight Samantha Knight Adema "Giving In" Judas Priest "Bloodsuckers" Armored Saint "Crespy Feelings" Godhead "Inside You" Steerhead "What" | WMFS/Memphis, TN 16 Songs Sunday midnight-1am Jake Logan Royal School "Travel By Telephone" Alyx "Belt Curve" Tire "Cold And Alone" Punchline "Major Motion Picture" Cixy "Disenpage The..." | KATT/Oklahoma City, OK Launch Pad Thursday midnight-1am Joe Mitchell Endo "Leave Us Alone" Armored Saint "Unstable" It's Me Margaret "So Sorry" Dry Kill Logic "Weight" Static-X "Machine" | KRXQ/Sacramento, CA Ear Whacks Sunday 8-9:30pm Che Brooks, Paul Wilbur System Of A Down "Chop Suey" Hawkkick "Subsonic" Dog Fashion Disco "Valley Girl..." Saves The Day "As Your Ghost..." Sisterna "The Setup" | KIDZ/San Diego, CA Another State Of Mind Sunday 11pm-midnight Jack "The Ripper" Primer 55 "This Life" Mushroom "Time & Death & God" Dry Kill Logic "Nightmare" Puya "Ride" Iced Earth "Jack" |
| NBG Tour Bus Saturday 8-9pm Rasp & Sutton/Matt Murray Backcherry "Primo Star" American Faith "I'll Be Here Kings" Sine Va "Giant Balls Of Gold" W.A.S.P. "Hate To Love Me" Hades "Out The Window" | KBPI/Denver, CO Metal Shop Saturday midnight-2am Uncle Nasly Karma To Burn "Five" Reverend "Believe In Nothing" Otep "Filthee" Revelle "Inside Out" Cradle Of Filth "No Time To Dry" | WTFX/Louisville, KY The Alliance Network Saturday 10pm-2am Black Frank Primer 55 "This Life" Dry Kill Logic "Feel The Break" Static-X "Permanence" Soil "Halo" Otep "The Lord Is My..." | KXXR/Minneapolis, MN X-reme Metal Shop Friday 1-4am Nick Davis In Mind "If You Still Hate Me" Spite-X "Burn To Burn" Destroyed By Anger "Withdrawal Of..." Revelle "Modified Lie" American Head Charge "Shut Down" | WYSP/Philadelphia, PA Rockers Friday midnight-2am Matt & Huggy Judas Priest "Bloodsuckers" Cradle Of Filth "Scorched Earth..." Iced Earth "Jack" Soil "Halo" Otep "Filthee" | KBER/Salt Lake City, UT Radio Kaos Sunday 9-11pm Darby Vision Of Disorder "Sunshine" Cradle Of Filth "Scorched Earth..." Iced Earth "Jack" Groovenics "Scratch My Snail" Slipknot "Heretic Song" | KXFX/Santa Rosa, CA The New Music Show Sunday 8-10pm Hojo Speak No Evil "15 (Live My Life)" Insolence "Rippen Weir" Darwin's Waiting Room "Feel So Stupid" Puya "Ride" Cixy "96 Quite Bitter..." |
| US Hardrive Various Rosy Myzal/Lou Brutus America's Next Top Model "A Violent Reaction" No One "Chemical" Larkin Park "Runaway" Pure Rubbish "You're Mental" Beautiful Creatures "Wasted" | WQXA/Harrisburg, PA The Sunday News Sunday 8-10am Bill Hanson Cake "Shout Back..." Better Than Ezra "Extraordinary" Crystal Method "Name Of The Game" Ily "Double Dutch" Waterdown "Round 2" | WTFX/Louisville, KY Delour Sunday 8-10pm Chris Altman Primer 55 "This Life" Crystal Method "Name Of The Game" Powerman 5000 "Bombshell" H2O "Role Model" Bouncing Souls "Gone" | WKZQ/Myrtle Beach, SC Delour Monday 10pm-12am Summer "Music Slave" Rod Wyler Joy Drop "Sometimes Wanna Die" Donnas "Midnight Soap" Killing Heidi "Massara" Nika Costa "So Have I For You" Spite 1000 "Make Me Suffer" | KUPD/Phoenix, AZ Red Radio Underground Sunday 7-9pm Larry Mac Clutch "Guitar Of The..." Crystal Method "Name Of The Game" Betty Blaylock "Size Queen" Minsbury "What About Us?" Godhead "Eleanor Rigby" | 24 total reporters from the Active Rock and Rock panels. | |
| KWHL/Anchorage, AK In The Pill Sunday 8-9pm Bearded Jon Dry Kill Logic "Nightmare" Soil "Halo" Boko "Suffer" Chaos Theory "Pressure Situation" Earthtone 9 "P.R.D. Chaos" | KLFX/Killeen, TX Kut Radio Saturday 10pm-midnight Bob Fonda (Head) Planet Earth "Feel Good" Spite 1000 "Make Me Suffer" Static-X "Get To The Bone" Systematic "Deep Colors Bleed" Theocracy "Hard Hitting" | KFMX/Lubbock, TX FMXreme Monday 10pm-midnight Psycho Cyd Tool "Solitude" Larkin Park "Crawling" Steerhead "Paint" Disturbed "Down With The Sick..." Drowning Pool "Bodies" | WBAB/Nassau-Suffolk, NY Fingers Metal Shop Sunday 10pm-1am Fingers Megadeth "1000 Times Goodbye" Adema "Spitting In" Primer 55 "This Life" Iced Earth "Jack" Destroyed By Anger "Withdrawal Of..." | WHJY/Providence, RI The Metal Zone Saturday midnight-2am Dr. Melai Fear Factory "Digmortal" Starbuck "Pain" Megadeth "The World Needs..." Dry Kill Logic "Nightmare" Static-X "Machine" | | |

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The Ratings Cycle In Action

Alternative's ratings peaked in summer 2000. Why?

I was reading an item in R&R last week about how overall radio Time Spent Listening was down, with listening from teens showing the most precipitous drop. This drop in teen listening echoed a lot of the comments that were made at the R&R/Jacobs Media Alternative Summit by Look-Look President Sharon Lee, who had reams of data showing that today's youth are finding radio less and less relevant to their lives.

This week I thought I'd take a detailed look at the ratings of Alternative over the past four years and see if these trends were occurring in the format. Little did I know that the explosive popularity of hard rock in the format would be the dominant trend revealed in the data.

To trend the format's data I decided to concentrate on the winter books from 1998 to 2001 and the stations that have been in existence for all of those books in the top-25 markets.

I thought that these were reasonable compromises to make. While I would be looking at only one book per year, it would be the same book, so seasonal variations would be taken out. Also, going back four years would still give us a good idea of long-term trends if we compared 1998 to 2001. Concentrating on the top-25 markets would certainly affect the data, but the sample would still be quite significant: More than 25% of the entire panel is represented in those markets.

Hypotheses

My immediate assumption when looking at the data was that the format would show a decreasing trend in TSL, echoing the industry data that I men-

We have a clear indication that the format experienced a cume surge in 1999 and 2000, a surge so strong that it blew away the industry trend of decreasing TSL that has now hit this format as well.

tioned earlier. I certainly expected to see that teen TSL would trend lower.

While I was compiling data, I also remembered that I had stated in print that the summer 2000 Arbitron book may have been the format's best ever. So I decided to also pull up this data and compare it to the four-year trends I had. If my statement last year was correct, we should see a ratings peak in the summer book.

There were a couple of things that I couldn't hypothesize about but that I thought would be interesting to examine. One of these was whether the format's cume was growing. There is nothing that better illustrates the health of a format or a station over the long term than increasing cume. Additionally, if the format has been adding listeners, the TSL losses I expected to see could be offset by this.

Related to this is the fact that TSL and cume combine to form a key piece of data called Average Quarter Hour persons, or AQH. In the face of declining TSL, a steady AQH would show that our cume gains (if any) are making up for it.

The worst-case scenario would be that the format shows erosion in every listening element: TSL, cume and AQH. A significant drop in the number of persons listening to the format in an Average Quarter Hour would indicate that, in general, the format isn't as popular today as it was in 1998. As I mentioned above, a drop in cume would be the worst thing to see. It would show that listeners aren't just listening less — they aren't listening at all.

Little did I know that all of my hypotheses would take a back seat to an overwhelming fact that jumped out of the data: The format has gone through a complete ratings cycle over the past four years.

Four-Year Trends

First, let's look at the data and various assumptions I made. As expected, the format's TSL, as represented by the top-25 markets, is indeed down. In winter 1998 the average TSL for Alternative stations in the top-25 markets was 5 hours, 45 minutes. In 2001 TSL decreased to 5 hours, 30 minutes.

The four-year trend is a slow but steady decline, with the drop looking like this: 5:45, 5:45, 5:40 and then the 5:30 from 2001. Teen TSL was down as well, from 5 hours, 10 minutes in 1998 to 4 hours, 49 minutes in 2001. Again, as expected, this drop was greater than the overall drop.

Fifteen minutes isn't a whole lot of TSL erosion, so I had high hopes that this was the result of a cume gain. In fact, I was hoping we'd see enough of a cume gain that the format's AQH

It appears that the 1998-2001 cycle indicates the rise and fall of the popularity of hip-hop-influenced rock and harder rock within the format.

audience would actually have increased.

As I looked at the numbers, I was glad to see that the format's cume had indeed increased, but that it was too little of an increase to counteract the TSL loss. In 1998 the average cume in the top-25 markets for an Alternative station was 476,174. In 2001 this increased slightly to 481,753. As I said, this increase did not overcome the TSL loss, and the format's AQH was lower in winter 2001 than in winter 1998.

Best Book Ever

While the four-year trend from 1998 to 2001 data showed a slight increase in cume, an interesting thing happens when you look at each of the four years individually: The format appears to have hit a peak in 1999-2000 and is on its way back down to the level it was at in 1998.

We already saw that the format's TSL erosion was slight and gradual over the four years, but in terms of cume, the numbers for the format jumped significantly in parts of 1999 and 2000. Here's the four-year cume winter trend from 1998 to 2001: 476,174-510,237-490,542-481,753. Sometime in mid- to late 1998 the format began to trend significantly upward.

The TSL and cume data above are echoed in the AQH numbers. The format averaged slightly more than 23,000 listeners in an Average Quarter Hour in 1998 (23,279). As I mentioned, due to the TSL loss this number has fallen slightly over the past four years to 22,411. However, the AQH numbers in winter of 1999 and 2000 were significantly higher, thanks to the cume gains. Winter 1999 showed an AQH of 24,752, while winter 2000 showed an AQH of 23,942.

Seeing that there was indeed a trend upward over 1999 and 2000, I wondered if the summer 2000 numbers would confirm my statement that this was perhaps the format's best book ever. It appears so. This past summer the format not only showed an all-time high average cume of 513,953 and an AQH of 25,163, it also bucked the TSL trend and showed a slight increase of six minutes to 5 hours, 51 minutes. If you compare these numbers to winter 1998 and winter 2001, you see a significant spike upward.

So we have a clear indication that the format experienced a cume surge in 1999 and 2000, a surge so strong that it blew away the industry trend of decreasing TSL that has now hit this format as well. In fact, this surge was so strong that we can reasonably state that summer 2000 was, indeed, the format's best book ever.

Unfortunately, after this summer 2000 peak, the upward trend immediately began to reverse. In the past two books the format has lost all of the ground it gained in the previous 2 1/2 years. In terms of average cume and TSL, the format is basically back to where it started in 1998.

Why Is This Happening To Us?

It's been stated again and again that contemporary music stations are cyclical, and it should be clear that the cume parabola you see from 1998 to 2001 is indicative of a complete ratings cycle. Cycles like this are almost exclusively due to the popularity of the music that the format plays. For this reason, it appears that the 1998-2001 cycle indicates the rise and fall of the passion for hip-hop-influenced rock and harder rock within the format.

One reason that music is considered the critical force in format trends is that it is one of the few things that stations share across an entire format. Generally speaking, stations differ from market to market in just about every broad element except music, including air talents, imaging, production, promotion budgets, etc.

While the music is certainly different from station to station, a look at the number of stations sharing the top-10 songs on the R&R chart should be a clear indication that the format has a pretty consistent approach to new music. In other words, everyone plays the hits.

From 1998 to 2000 those hit records were hard-edged and influenced by rhythmic elements. They also evoked a tremendous amount of passion and loyalty from the audience. This galvanizing new music style drove listeners to our stations and kept them there. For all intents and purposes, the music apparently peaked with Papa Roach's "Last Resort" at No. 1 and the meteoric rise of Linkin Park's "One Step Closer" into the top five.

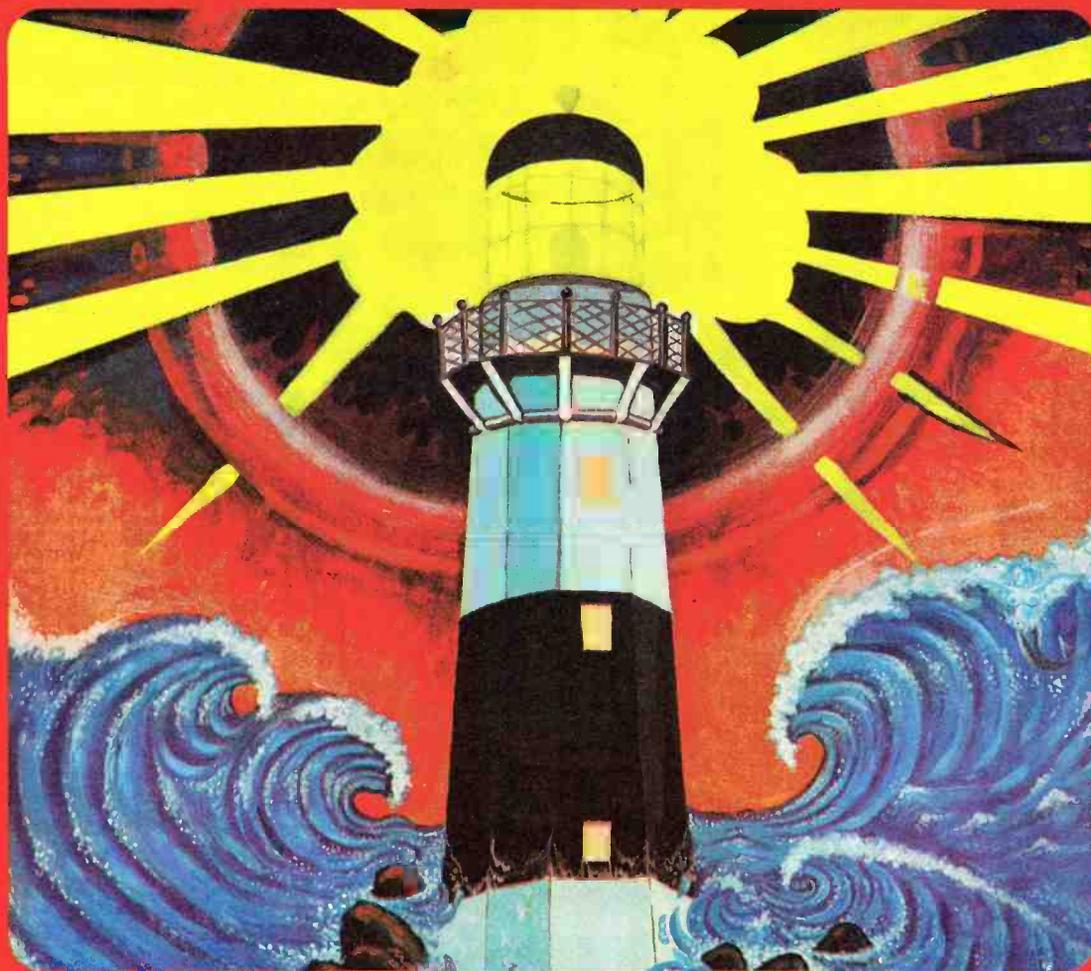
Perhaps the most surprising element as you look over the ratings data is how fast this surge in popularity has bottomed out. In a mere two books we've gone from a historical high to the same ratings level that the format had in the beginning of 1998. I don't have access to the detailed ratings data from the grunge era, but I don't remember the grunge-fueled format ratings dropping off the table like that.

The good news, of course, is that there is a good chance that the format's ratings won't fall much further. The format has hit its "down" cycle and is looking for the next galvanizing musical force to drive it to the top again. While it may take some time to get to that point, the cyclical nature of radio indicates that it will happen.



PETE'S REVERBERATING PERFORMANCE

Alternative rockers Pete's recently recorded a special performance for an upcoming episode of the HBO music series *Reverb*. Pictured back-stage (l-r) are Pete's Lars Alverson and David Terrana, manager Vinny Rich, Warner Bros. Records President Phil Quartararo and Dir./A&R and staff producer Brad Kaplan and Pete's Scott Anderson and Rich Andruska.



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R&R Alternative Top 50

July 20, 2001

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | GROSS IMPRESSIONS (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|----------------|-----------|---|-------------|-----------|------------------------|----------------|---------------------|
| 1 | 1 | STAIN'D It's Been Awhile (Flip/Elektra/EEG) | 3169 | -116 | 334145 | 17 | 85/0 |
| 2 | 2 | BLINK-182 The Rock Show (MCA) | 3045 | -27 | 279778 | 11 | 84/0 |
| 3 | 3 | WEEZER Hash Pipe (Geffen/Interscope) | 2869 | -108 | 271889 | 14 | 83/0 |
| 4 | 4 | TOOL Schism (Volcano) | 2709 | +52 | 296676 | 11 | 82/0 |
| 5 | 5 | STONE TEMPLE PILOTS Days Of The Week (Atlantic) | 2494 | +27 | 229995 | 7 | 84/0 |
| 7 | 6 | SUM 41 Fat Lip (Island/IDJMG) | 2433 | +143 | 234374 | 15 | 84/2 |
| 6 | 7 | 311 You Wouldn't Believe (Volcano) | 2369 | +50 | 221062 | 8 | 84/1 |
| 8 | 8 | LINKIN PARK Crawling (Warner Bros.) | 2313 | +42 | 233900 | 19 | 76/0 |
| 9 | 9 | CAKE Short Skirt/Long Jacket (Columbia) | 2148 | +57 | 175238 | 5 | 82/1 |
| 11 | 10 | ALIEN ANT FARM Smooth Criminal (DreamWorks) | 2037 | +277 | 187932 | 8 | 76/4 |
| 10 | 11 | SALIVA Your Disease (Island/IDJMG) | 1734 | -137 | 147177 | 22 | 66/0 |
| 14 | 12 | FUEL Bad Day (Epic) | 1726 | +99 | 147042 | 7 | 75/0 |
| 13 | 13 | DAVE NAVARRO Rexall (Capitol) | 1716 | +86 | 142378 | 8 | 87/0 |
| 12 | 14 | INCUBUS Drive (Immortal/Epic) | 1656 | -7 | 201037 | 33 | 73/0 |
| 18 | 15 | GORILLAZ Clint Eastwood (Virgin) | 1547 | +353 | 180284 | 5 | 76/6 |
| 21 | 16 | PUDDLE OF MUDD Control (Flawless/Geffen/Interscope) | 1417 | +277 | 169370 | 4 | 73/3 |
| 15 | 17 | TANTRIC Breakdown (Maverick) | 1411 | -131 | 126142 | 22 | 58/0 |
| 22 | 18 | CALLING Wherever You Will Go (RCA) | 1318 | +181 | 86455 | 7 | 61/4 |
| 20 | 19 | 3 DOORS DOWN Be Like That (Republic/Universal) | 1229 | +56 | 82254 | 7 | 59/0 |
| 24 | 20 | DISTURBED Down With The Sick (Giant/Reprise) | 1205 | +168 | 100862 | 6 | 65/3 |
| 16 | 21 | LIFEHOUSE Sick Cycle Carousel (DreamWorks) | 1175 | -22 | 75985 | 12 | 62/0 |
| 17 | 22 | DAVE MATTHEWS BAND The Space Between (RCA) | 1124 | -72 | 93318 | 18 | 51/0 |
| Breaker | 23 | ADEMA Giving In (Arista) | 1042 | +231 | 128069 | 4 | 67/5 |
| 19 | 24 | U2 Elevation (Interscope) | 1024 | -168 | 84923 | 15 | 56/0 |
| 23 | 25 | STAIN'D Outside (Flip/Elektra/EEG) | 992 | -123 | 143125 | 12 | 12/0 |
| 25 | 26 | PRIME STH I'm Stupid (Don't Worry...) (Giant/Reprise) | 944 | +37 | 51862 | 10 | 53/1 |
| 26 | 27 | GODSMACK Greed (Republic/Universal) | 846 | +1 | 88458 | 17 | 38/0 |
| 30 | 28 | CRYSTAL METHOD Name Of The Game (Outpost/Geffen/Interscope) | 792 | +112 | 61937 | 4 | 56/1 |
| 32 | 29 | BETTER THAN EZRA Extra Ordinary (Beyond) | 781 | +135 | 47334 | 3 | 41/3 |
| 36 | 30 | WEEZER Island In The Sun (Geffen/Interscope) | 746 | +198 | 111980 | 3 | 44/14 |
| 33 | 31 | JIMMY EAT WORLD Bleed American (DreamWorks) | 711 | -70 | 54841 | 5 | 55/2 |
| 29 | 32 | TRICKY Evolution Revolution Love (Hollywood) | 697 | -8 | 61928 | 9 | 45/0 |
| 28 | 33 | DEPECHE MODE Dream On (Mute/Reprise) | 685 | -112 | 57242 | 16 | 50/0 |
| 37 | 34 | DROWNING POOL Bodies (Wind-up) | 669 | +144 | 72361 | 3 | 56/12 |
| 34 | 35 | SCAPEGOAT WAX Aisle 10 (Grand Royal/Virgin) | 659 | +29 | 62643 | 6 | 40/0 |
| 41 | 36 | AMERICAN HI-FI Another Perfect Day (Island/IDJMG) | 600 | +137 | 40865 | 2 | 54/7 |
| Debut | 37 | STROKE9 Kick Some Ass (Universal) | 543 | +252 | 34592 | 1 | 42/6 |
| 35 | 38 | STEREOMUD Pain (Loud/Columbia) | 528 | -62 | 28836 | 8 | 40/0 |
| 44 | 39 | FENIX TX Threesome (Drive-Thru/MCA) | 485 | +52 | 47193 | 3 | 42/3 |
| 31 | 40 | NINE INCH NAILS Deep (Elektra/EEG) | 471 | -193 | 24759 | 11 | 37/0 |
| 42 | 41 | PENNYWISE Fuck Authority (Epitaph) | 459 | +4 | 63039 | 4 | 28/1 |
| 45 | 42 | LINKIN PARK In The End (Warner Bros.) | 451 | +18 | 81114 | 2 | 11/2 |
| Debut | 43 | RADIOHEAD Knives Out (Capitol) | 428 | +115 | 39549 | 1 | 40/4 |
| 47 | 44 | COLD End Of The World (Flip/Geffen/Interscope) | 424 | +20 | 15512 | 2 | 29/0 |
| 43 | 45 | PETE YORN Life On A Chain (Columbia) | 422 | -18 | 26240 | 7 | 21/0 |
| 38 | 46 | CULT Rise (Lava/Atlantic) | 389 | -106 | 43344 | 11 | 30/0 |
| Debut | 47 | VERVE PIPE Never Let You Down (RCA) | 382 | +63 | 22581 | 1 | 28/1 |
| 48 | 48 | SUGAR RAY When It's Over (Lava/Atlantic) | 372 | -20 | 22896 | 8 | 16/0 |
| Debut | 49 | GOOD CHARLOTTE Festival Song (Epic) | 361 | +80 | 22455 | 1 | 34/2 |
| 49 | 50 | POE Hey Pretty (FEI/Atlantic) | 346 | -10 | 33780 | 20 | 25/0 |

Most Added

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| NICKELBACK How You Remind Me (Roadrunner) | 42 |
| TANTRIC Astounded (Maverick) | 29 |
| SYSTEM OF A DOWN Chop Suey (American/Columbia) | 28 |
| BEN FOLDS Rockin' The Suburbs (Epic) | 22 |
| WEEZER Island In The Sun (Geffen/Interscope) | 14 |
| DROWNING POOL Bodies (Wind-up) | 12 |
| POWERMAN 5000 Bombshell (DreamWorks) | 12 |
| AMERICAN HI-FI Another Perfect Day (Island/IDJMG) | 7 |
| LIFER Boring (Republic/Universal) | 7 |
| BUTTHOLE SURFERS The Shame... (Surfdog/Hollywood) | 7 |

AMERICAN HI-FI
 "Another Perfect Day"
 R&R Alternative 41 - 36
 600x (+137)
 Debut 39* Modern Rock Monitor
 460x (+90)
 On tour with Everclear

Island Def Jam Music Group A Universal Music Company

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| GORILLAZ Clint Eastwood (Virgin) | +353 |
| ALIEN ANT FARM Smooth Criminal (DreamWorks) | +277 |
| PUDDLE OF MUDD Control (Flawless/Geffen/Interscope) | +277 |
| STROKE9 Kick Some Ass (Universal) | +252 |
| ADEMA Giving In (Arista) | +231 |
| WEEZER Island In The Sun (Geffen/Interscope) | +198 |
| NICKELBACK How You Remind Me (Roadrunner) | +197 |
| CALLING Wherever You Will Go (RCA) | +181 |
| SYSTEM OF A DOWN Chop Suey (American/Columbia) | +179 |
| LIMP-BIZKIT Boiler (Flip/Interscope) | +173 |

Breakers

| ADEMA Giving In (Arista) | | CHART |
|--------------------------|---------------------|-------|
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | |
| 1042/231 | 67/5 | 23 |



87 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 7/8-Saturday 7/14. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

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

Butterfly Jones

"Anywhere But Now"

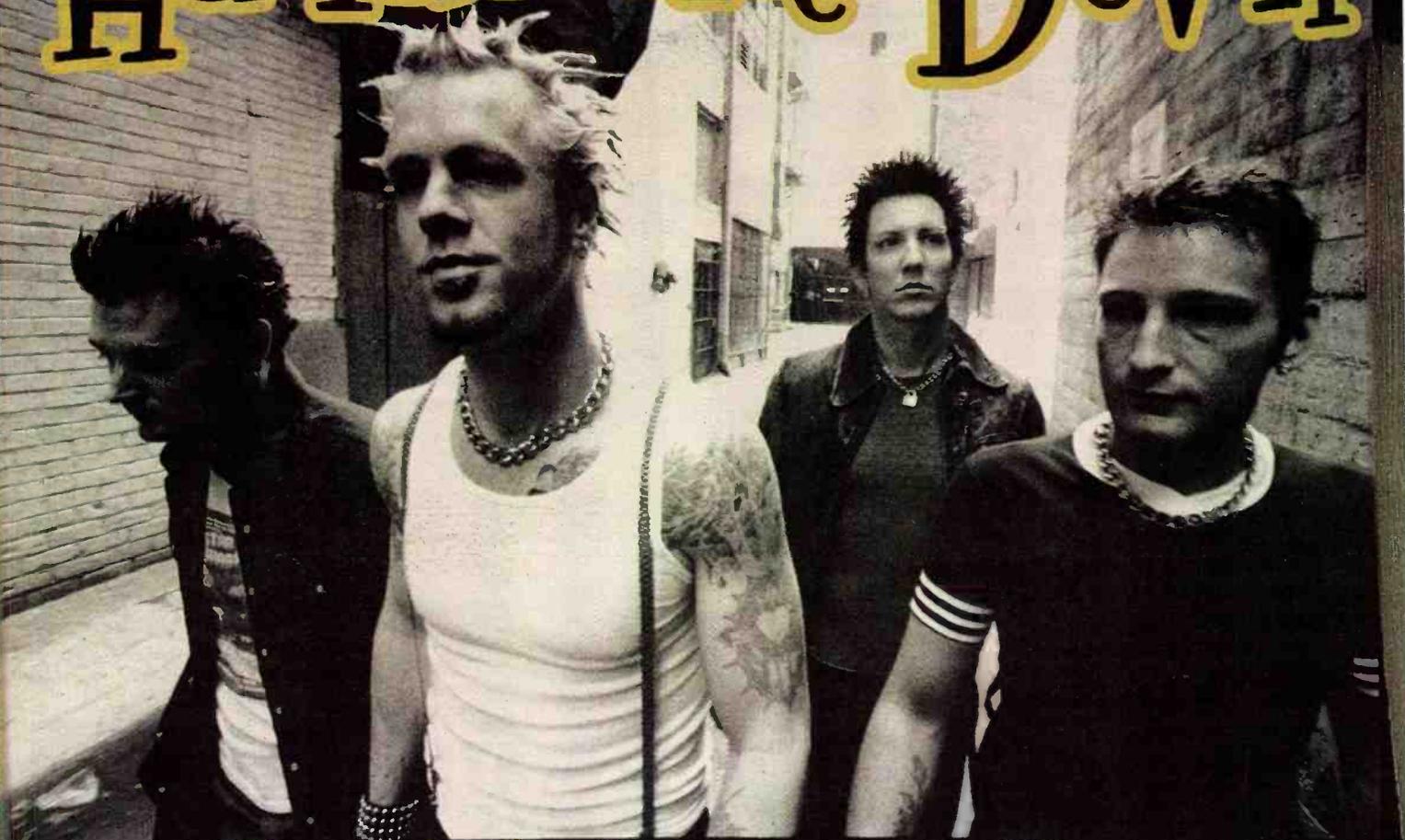
Taking flight!

- KTBZ • Houston
- KZON • Phoenix
- WRAX • Birmingham
- KENZ • Salt Lake City
- KAEP • Spokane
- KMBY • Monterey
- KWOD • Sacramento
- KCTY • Omaha



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"makin' money"

produced by jeremy popoff and handsome devil

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from their debut album **LOVE & KISSES FROM THE UNDERGROUND**
produced by jeremy popoff (of lit), ed stasium and handsome devil

"Makin' Money" Mixed by Brian Malouf / A&R: Bruce Flohr & Jeremy Popoff
Management: Spivak Sobol Entertainment - Stu Sobol and Jo In Witherspoon

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Break Through

Artist

CLUTCH
Track: "CAREFUL WITH THAT MIC"
LP: *PURE ROCK FURY*
Label: ATLANTIC

By **Dayna Talley**
Asst. Alternative Editor

e Essentials: *Pure Rock Fury* is an appropriate title for the most-recent record put out by the Germantown, MD foursome Clutch. The band began in August 1991 as something that the foursome — straight out of high school — could do together in days and years to come. Vocalist Neil Fallon, guitarist Tim Sult, bassist Dan Maines and drummer Jean Paul Gaster spared no time in beginning their journey toward musical success.

While working on their first recording, they started to build a solid following through constant touring. In 1992 they put out their seven-inch debut, *Pitchfork*, on Inner Journey Records. The records kept on coming and the labels kept on changing as the band's sound progressed and matured. In 1993 they released *Transnational Speedway: Anthems, Anecdotes and Undeniable Truths* on East West, in 1995 they released a self-titled album on Elektra, and in 1998 they put out *The Elephant Riders* on Columbia.

The band's most recent release, the highly infectious *Pure Rock Fury* on Atlantic, is considered to be their best effort yet. With the guidance of producer Uncle Punchy (Chuck Brown, R.L. Burnside) and the mixing skills of Jason Corsaro (Jeff Beck, Buckcherry), they have managed to corral all

of their influences and turn them into something different for the alternative rock audience's ears.

Clutch have a unique, hard-driving sound that occasionally spurs critics to slam them into a genre loosely referred to as alternative metal. However, the band seem to have much more up their sleeves, as evidenced by the long and growing list of stations that are adding their record.



They manage to add funky-groove guitar riffs to a hard-rock base and come out with something that should prove to be truly appealing to our format. Stations such as WXRK/New York, KROX/Austin, WAQZ/Cincinnati, KPNT/St. Louis and WDXD/Pittsburgh are already catching on to the latest single from the record, "Careful With That Mic."

Artist POV: Fallon, on his unusual approach to songwriting: "I always try to tell a story. I make up some kind of fiction and then act like I know what I'm talking about. I don't really know about UFO's or monster trucks, but I would rather tell a story instead of trying to sing about my life or how I feel."

Tommy Mattern, PD
KPNT/St. Louis

Tommy Mattern ON THE RECORD

Gorillaz's "Clint Eastwood" is by far our biggest-requesting record. Rounding out the top five are tracks by Cake, Puddle Of Mudd, System Of A Down and Disturbed. ■ The new Nickelback song "How You Remind Me," is awesome. This could be the song that breaks this band. I'm also into System Of A Down, (hed) pe, P.O.D. and Ben Folds. ■ The Gorillaz's song has been the biggest surprise on the station. It came back top 10 in callout. The Puddle Of Mudd song, "Control," has reacted quickly. ■ I'm interested to hear the new Live record, as well as the new Bush record. It's going to be interesting to see how much passion there still is for these bands.

There's something about a great rock song that is marked by passionate vocals and filled with killer hooks. It just seems to reach out and be immediately embraced by the listeners, especially if they can sense the sincerity of the vocalist. That's certainly the case with this week's No. 1 Most Added song, Nickelback's "How You Remind Me," which pulls in a huge 42 adds this week ... The fight for No. 2 was intense between System Of A Down's "Chop Spleen" and Tantric's "Astounded." Tantric comes out on top, even with the band still getting serious airplay behind "Breakdown." That didn't stop 29 stations from adding "Astounded," including WBCN/Boston and WDXD/Pittsburgh. System Of A Down pulled in a similarly strong 28 adds with what looks like their breakout single ... One indication that the format has broadened considerably has to be the support behind Ben Folds' "Rockin' the Suburbs," which receives 22 adds. Great music like this used to be Most Added on programmers' home stereos, and that would be about it. It's nice to see that music by a songwriter of the caliber of Ben Folds is once again being embraced ... The gap between Staind's "It's Been Awhile" and Blink-182's "The Rock Show" is getting closer — two great songs. I still can't believe the luck of Blink-182 though.

ON THE RADIO

by Jim Kerr

Do you remember when "What's My Name Again" was stuck at No. 2 behind Red Hot Chili Peppers' "Scar Tissue" for, like, three months? Now it's happened all over again, only with "It's Been Awhile." Bad luck or no, Blink-182 continue to be a dominant core act for the format ... Finally, Adema make a nice move and are on the verge of the top 20 with "Giving In," one of the better edgy songs out there right now. **RECORD OF THE WEEK:** Long Beach Dub Allstars "Sunny Hours"



Touring all summer!

2 Accepted!
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On tour all summer!

Prime

"I'm Stupid (Don't Worry 'Bout Me)"

R&R Alternative **26** 944x, +37!
R&R Active Rock **20** 651x, +8!
R&R Rock **22** 397x, +46!

Modern Rock Monitor 27* 717x, +50!
Active Rock Monitor #29 294x!
Mainstream Rock Monitor 28* 503x +29!

New This Week: **KISS, KZRK, WXRJ!**

Great Phones: WBRU, KMYZ, WLZR, WHTG, WNOR, WAVF, WWV, WXNR!

Alternative Highlights:

WSUN 31x KXRK 27x WRZX 22x KPNT 20x WMRQ 24x
WBRU 22x KKND 15x WWDC 14x WAVF 16x WEND 16x

Rock Highlights:

WNOR 17x WLZR 25x KRQC 25x WMFS 22x WEBN 17x
WNPL 20x KLBK 18x WRXR 26x WWBN 26x WRAT 16x

I LOVE THE GIRLS AND THE MONEY AND THE SHAME OF LIFE



IMPACTING
7/24

EARLY ADDS:

KROQ
WBCN
KINDO
KNRK
WFNX
KPNT
KKNO
WECX

SPINNING AT:

KDGE
KUOD
KXTE
WPLY
WXDX

ALBUM IN STORES AUGUST 28

BUTTHOLE SURFERS: BRIGHT TUES

THE SHAME OF LIFE

PRODUCED BY: ROB CAVALLO AND PAUL LEARY ADDITIONAL PRODUCTION BY: MICHAEL BRADFORD MIXED BY: CHRIS LORD-ALGE MANAGEMENT: DAVE KAPLAN MANAGEMENT
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July 20, 2001

RateTheMusic.com
BY MEDIABASE™

America's Best Testing Alternative Songs
12+ For The Week Ending 7/20/01.

| Artist Title (Label) | TW | LW | Familiarity | Burn | TD | Familiarity | Burn |
|--|------|------|-------------|------|------|-------------|------|
| STAIN'D It's Been Awhile (Flip/Elektra/EEG) | 4.11 | 4.19 | 96% | 30% | 4.05 | 97% | 35% |
| STAIN'D Outside (Flip/Elektra/EEG) | 4.05 | 4.01 | 93% | 33% | 3.99 | 95% | 39% |
| INCUBUS Drive (Immortal/Epic) | 4.04 | 4.01 | 97% | 36% | 3.96 | 97% | 38% |
| LINKIN PARK Crawling (Warner Bros.) | 4.01 | 4.04 | 91% | 20% | 3.85 | 91% | 23% |
| SUM 41 Fat Lip (Island/IDJMG) | 3.91 | 3.94 | 78% | 14% | 3.64 | 75% | 17% |
| WEEZER Hash Pipe (Geffen/Interscope) | 3.89 | 3.85 | 88% | 20% | 3.80 | 89% | 22% |
| BLINK-182 The Rock Show (MCA) | 3.84 | 3.79 | 92% | 17% | 3.66 | 90% | 20% |
| TOOL Schism (Volcano) | 3.83 | 3.77 | 79% | 17% | 3.81 | 84% | 19% |
| TANTRIC Breakdown (Maverick) | 3.82 | 3.79 | 85% | 24% | 3.69 | 89% | 30% |
| FUEL Bad Day (Epic) | 3.79 | 3.82 | 78% | 12% | 3.70 | 79% | 15% |
| ALIEN ANT FARM Smooth Criminal (DreamWorks) | 3.79 | 3.74 | 65% | 11% | 3.67 | 68% | 14% |
| LIFEHOUSE Hanging By A Moment (DreamWorks) | 3.77 | 3.81 | 97% | 52% | 3.67 | 97% | 52% |
| 311 You Wouldn't Believe (Volcano) | 3.75 | 3.65 | 67% | 8% | 3.62 | 70% | 10% |
| SALIVA Your Disease (Island/IDJMG) | 3.74 | 3.78 | 81% | 19% | 3.70 | 85% | 22% |
| 3 DOORS DOWN Be Like That (Republic/Universal) | 3.73 | 3.77 | 76% | 14% | 3.61 | 79% | 18% |
| LIFEHOUSE Sick Cycle Carousel (DreamWorks) | 3.73 | 3.79 | 69% | 11% | 3.56 | 68% | 14% |
| DISTURBED Down With The Sick (Giant/Reprise) | 3.68 | 3.75 | 68% | 14% | 3.63 | 72% | 15% |
| AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG) | 3.63 | 3.64 | 94% | 35% | 3.45 | 93% | 37% |
| LIMP BIZKIT My Way (Flip/Interscope) | 3.59 | 3.58 | 98% | 44% | 3.50 | 98% | 49% |
| TRAIN Drops Of Jupiter (Tell Me) (Columbia) | 3.57 | 3.65 | 93% | 39% | 3.53 | 94% | 43% |
| STONE TEMPLE PILOTS Days Of The Week (Atlantic) | 3.56 | 3.60 | 75% | 12% | 3.49 | 78% | 14% |
| GORILLAZ Clint Eastwood (Virgin) | 3.55 | 3.51 | 47% | 10% | 3.63 | 45% | 9% |
| NINE INCH NAILS Deep (Elektra/EEG) | 3.45 | 3.56 | 63% | 12% | 3.56 | 68% | 13% |
| CAKE Short Skirt/Long Jacket (Columbia) | 3.44 | 3.44 | 51% | 10% | 3.48 | 55% | 10% |
| DAVE NAVARRO Rexall (Capitol) | 3.40 | 3.50 | 56% | 12% | 3.38 | 62% | 14% |
| DAVE MATTHEWS BAND The Space Between (RCA) | 3.36 | 3.43 | 91% | 31% | 3.35 | 92% | 31% |
| DEPECHE MODE Dream On (Mute/Reprise) | 3.32 | 3.33 | 70% | 23% | 3.40 | 73% | 25% |
| U2 Elevation (Interscope) | 3.20 | 3.21 | 78% | 29% | 3.23 | 82% | 30% |

Total sample size is 779 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Most Played Recurrents

LIFEHOUSE Hanging By A Moment (DreamWorks)

LIMP BIZKIT My Way (Flip/Interscope)

TRAIN Drops Of Jupiter (Tell Me) (Columbia)

FUEL Hemorrhage (In My Hands) (Epic)

AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)

PAPA ROACH Last Resort (DreamWorks)

MOBY F/GWEN STEFANI Southside (V2)

LINKIN PARK One Step Closer (Warner Bros.)

INCUBUS Pardon Me (Immortal/Epic)

GODSMACK Awake (Republic/Universal)

3 DOORS DOWN Duck And Run (Republic/Universal)

CRAZY TOWN Butterfly (Columbia)

3 DOORS DOWN Loser (Republic/Universal)

A PERFECT CIRCLE Judith (Virgin)

DISTURBED Stupify (Giant/Reprise)

COLDPLAY Yellow (Netwerk/Capitol)

3 DOORS DOWN Kryptonite (Republic/Universal)

U2 Beautiful Day (Interscope)

INCUBUS Stellar (Immortal/Epic)

RAGE AGAINST THE MACHINE Renegades Of Funk (Epic)

ALTERNATIVE

Going For Adds

7/24/01

BUTTHOLE SURFERS The Shame Of Life (Hollywood)

HANDSOME DEVIL Makin' Money (Dirty Martini/RCA)

LONG BEACH DUB ALLSTARS Sunny Hours (DreamWorks)

STAIN'D Fade (Flip/Elektra/EEG)

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WWWX - Green Bay

WIOT - Toledo
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Stations and their adds listed alphabetically by market

New & Active

LIMP BIZKIT Boiler (*Flip/Interscope*)
Total Plays: 341, Total Stations: 37, Adds: 4

INSOLENCE Polson Well (*Maverick*)
Total Plays: 332, Total Stations: 33, Adds: 2

GRAND THEFT AUDIO As Good As It Gets (*London Sire*)
Total Plays: 294, Total Stations: 20, Adds: 2

JOYDROP Sometimes Wanna Die (*Tommy Boy*)
Total Plays: 283, Total Stations: 17, Adds: 0

SYSTEM OF A DOWN Chop Suey (*American/Columbia*)
Total Plays: 269, Total Stations: 38, Adds: 28

POWERMAN 5000 Bombshell (*DreamWorks*)
Total Plays: 268, Total Stations: 37, Adds: 12

CRASHPALACE Perfect (*Trauma*)
Total Plays: 265, Total Stations: 20, Adds: 0

CLUTCH Careful With That Mic... (*Atlantic*)
Total Plays: 263, Total Stations: 21, Adds: 1

PETE Sweet Daze (*Warner Bros.*)
Total Plays: 226, Total Stations: 21, Adds: 1

NICKELBACK How You Remind Me (*Roadrunner*)
Total Plays: 218, Total Stations: 50, Adds: 42

ECONLINE CRUSH You Don't Know What It's... (*Restless*)
Total Plays: 215, Total Stations: 26, Adds: 4

STAIN'D Fade (*Flip/Elektra/EEG*)
Total Plays: 193, Total Stations: 10, Adds: 6

SEVEN CHANNELS Breathe (*Palm Pictures*)
Total Plays: 170, Total Stations: 17, Adds: 2

BEN FOLDS Rockin' The Suburbs (*Epic*)
Total Plays: 161, Total Stations: 29, Adds: 22

LONG BEACH DUB ALLSTARS Sunny Hours (*DreamWorks*)
Total Plays: 161, Total Stations: 9, Adds: 3

START Gorgeous! (*143/Label/Geffen/Interscope*)
Total Plays: 157, Total Stations: 9, Adds: 0

TANTRIC Astounded (*Maverick*)
Total Plays: 135, Total Stations: 34, Adds: 29

Songs ranked by total plays

Reporters

WEOX/Albany, NY
PD: Alexia Tobin
MD: Alex Taylor
11 "Great Day"
12 "CORALLAZ 'Chop"
13 "CORALLAZ 'Chop"
14 "CORALLAZ 'Chop"
15 "CORALLAZ 'Chop"
16 "CORALLAZ 'Chop"
17 "CORALLAZ 'Chop"
18 "CORALLAZ 'Chop"
19 "CORALLAZ 'Chop"
20 "CORALLAZ 'Chop"

WHR/Albany, NY
OM/MD: Susan Graves
APD/MD: Lisa Biello
1 "TANTRIC 'Astounded"
2 "TANTRIC 'Astounded"
3 "TANTRIC 'Astounded"
4 "TANTRIC 'Astounded"
5 "TANTRIC 'Astounded"
6 "TANTRIC 'Astounded"
7 "TANTRIC 'Astounded"
8 "TANTRIC 'Astounded"
9 "TANTRIC 'Astounded"
10 "TANTRIC 'Astounded"

KTEG/Albuquerque, NM
PD: Ellen Flaherty
13 "NICKELBACK 'Remind'
14 "NICKELBACK 'Remind'
15 "NICKELBACK 'Remind'
16 "NICKELBACK 'Remind'
17 "NICKELBACK 'Remind'
18 "NICKELBACK 'Remind'
19 "NICKELBACK 'Remind'
20 "NICKELBACK 'Remind'"

WNXX/Atlanta, GA
OM: Brian Phillips
PD: Leslie Fram
APD/MD: Chris Williams
1 "ADRENALIN 'Remix"
2 "ADRENALIN 'Remix"
3 "ADRENALIN 'Remix"
4 "ADRENALIN 'Remix"
5 "ADRENALIN 'Remix"
6 "ADRENALIN 'Remix"
7 "ADRENALIN 'Remix"
8 "ADRENALIN 'Remix"
9 "ADRENALIN 'Remix"
10 "ADRENALIN 'Remix"

WJSE/Atlantic City, NJ
PD: Al Panfiliello
MD: Jason Ulanet
8 "WEEZER 'Sun"
9 "WEEZER 'Sun"
10 "WEEZER 'Sun"
11 "WEEZER 'Sun"
12 "WEEZER 'Sun"
13 "WEEZER 'Sun"
14 "WEEZER 'Sun"
15 "WEEZER 'Sun"
16 "WEEZER 'Sun"
17 "WEEZER 'Sun"

KRDQ/Austin, TX
PD: Melissa Lee
MD: Toby Ryan
1 "ECONLINE CRUSH 'Dovey"
2 "ECONLINE CRUSH 'Dovey"
3 "ECONLINE CRUSH 'Dovey"
4 "ECONLINE CRUSH 'Dovey"
5 "ECONLINE CRUSH 'Dovey"
6 "ECONLINE CRUSH 'Dovey"
7 "ECONLINE CRUSH 'Dovey"
8 "ECONLINE CRUSH 'Dovey"
9 "ECONLINE CRUSH 'Dovey"
10 "ECONLINE CRUSH 'Dovey"

WRAX/Birmingham, AL
PD: Dave Rossi
APD: Hurricane Shane
MD: Mark Lindsey
ADMA 'Giving'

KQKR/Boise, ID
PD: Jacent Jackson
MD: Pete Schieck
1 "NICKELBACK 'Remind'
2 "NICKELBACK 'Remind'
3 "NICKELBACK 'Remind'
4 "NICKELBACK 'Remind'
5 "NICKELBACK 'Remind'"

WBZN/Boston, MA
VP/Programming: Deidpus
APD/MD: Steven Strick
1 "NICKELBACK 'Remind'
2 "NICKELBACK 'Remind'
3 "NICKELBACK 'Remind'
4 "NICKELBACK 'Remind'
5 "NICKELBACK 'Remind'"

WFAX/Boston, MA
PD: Cruze
APD/MD: Kevin Mays
1 "NICKELBACK 'Remind'
2 "NICKELBACK 'Remind'
3 "NICKELBACK 'Remind'"

WEOG/Buffalo, NY
PD/MD: Rich Wall
MD: Ryan Patrick
1 "CORALLAZ 'Chop"
2 "CORALLAZ 'Chop"
3 "CORALLAZ 'Chop"
4 "CORALLAZ 'Chop"
5 "CORALLAZ 'Chop"

WAUF/Charleston, SC
PD: Greg Patrick
APD/MD: Danny Villalobos
1 "NICKELBACK 'Remind'
2 "NICKELBACK 'Remind'"

WEND/Charlotte, NC
PD: Jack Daniel
APD/MD: Kristen Honeycutt
1 "BEN FOLDS 'Suburbs"
2 "BEN FOLDS 'Suburbs"
3 "BEN FOLDS 'Suburbs"

WKQX/Chicago, IL
PD: Dave Richards
APD/MD: Mary Shuminas
1 "LIMP BIZKIT 'Boiler"
2 "LIMP BIZKIT 'Boiler"
3 "LIMP BIZKIT 'Boiler"
4 "LIMP BIZKIT 'Boiler"
5 "LIMP BIZKIT 'Boiler"

WAQZ/Cincinnati, OH
PD/MD: Rick Jamies
1 "SYSTEM OF A DOWN 'Chop"
2 "SYSTEM OF A DOWN 'Chop"
3 "SYSTEM OF A DOWN 'Chop"

WRTM/Cleveland, OH
PD: Dave Wellington
1 "SUM 41 'Up"
2 "SUM 41 'Up"
3 "SUM 41 'Up"

WARD/Columbia, SC
PD: Gina Juliana
1 "BEN FOLDS 'Suburbs"
2 "BEN FOLDS 'Suburbs"
3 "BEN FOLDS 'Suburbs"

WWCO/Columbus, OH
PD: Andy Davis
MD: Jack DeVoss
No Adds

KDGE/Dallas-Ft. Worth, TX
PD: Duane Doherty
APD/MD: Alan App
1 "ALLEN AMY FARM 'Curtain"
2 "ALLEN AMY FARM 'Curtain"

WXEG/Dayton, OH
PD: Steve Kramer
MD: Steve Kramer
1 "CORALLAZ 'Chop"
2 "CORALLAZ 'Chop"
3 "CORALLAZ 'Chop"

KTCJ/Denver-Boulder, CO
PD: Mike O'Connor
MD: Sabrina Saunders
1 "ALLEN AMY FARM 'Curtain"
2 "ALLEN AMY FARM 'Curtain"
3 "ALLEN AMY FARM 'Curtain"

CIMX/Detroit, MI
PD: Murray Brookshaw
APD: Vince Cannova
MD: Matt Finkova
No Adds

KNRQ/Eugene-Springfield, OR
PD/MD: Stu Allen
MD: BJ
1 "NICKELBACK 'Remind'
2 "NICKELBACK 'Remind'"

KXNA/Fayetteville, AR
PD: Margot Smith
MD: Ned Thomas
1 "NICKELBACK 'Remind'
2 "NICKELBACK 'Remind'"

WJXB/Ft. Myers, FL
PD: John Rozi
MD: Lane
1 "NICKELBACK 'Remind'
2 "NICKELBACK 'Remind'"

WEJE/Ft. Wayne, IN
PD: MD: JJ Fabeli
1 "WEEZER 'Sun"
2 "WEEZER 'Sun"
3 "WEEZER 'Sun"

WNRQ/Hartford, CT
PD: Todd Thomas
MD: Chaz Kelly
1 "SYSTEM OF A DOWN 'Chop"
2 "SYSTEM OF A DOWN 'Chop"
3 "SYSTEM OF A DOWN 'Chop"

KTBS/Houston-Galveston, TX
OM: Jim Trapp
PD/MD: Steve Robison
1 "311 'Hypnotic"
2 "311 'Hypnotic"
3 "311 'Hypnotic"

WRZ/Indianapolis, IN
PD: Scott Jameson
MD: Michael Young
1 "NICKELBACK 'Remind'
2 "NICKELBACK 'Remind'"

WPLA/Jacksonville, FL
PD: Scott Peibone
APD/MD: Chad Chumley
1 "SYSTEM OF A DOWN 'Chop"
2 "SYSTEM OF A DOWN 'Chop"
3 "SYSTEM OF A DOWN 'Chop"

WRZK/Johnson City, TN
PD/MD: Mark E. McKinney
1 "POWERMAN 5000 'Bombshell"
2 "POWERMAN 5000 'Bombshell"
3 "POWERMAN 5000 'Bombshell"

WNFZ/Knoxville, TN
APD/MD: Bone
1 "CORALLAZ 'Chop"
2 "CORALLAZ 'Chop"
3 "CORALLAZ 'Chop"

KFTE/Lafayette, LA
PD: Rob Summers
MD: Scott Fartin
1 "POWERMAN 5000 'Bombshell"
2 "POWERMAN 5000 'Bombshell"
3 "POWERMAN 5000 'Bombshell"

WWOX/Lansing, MI
PD: Jeff Welling
MD: Ty Donakowski
1 "WEEZER 'Sun"
2 "WEEZER 'Sun"
3 "WEEZER 'Sun"

KXTE/Las Vegas, NV
PD: Dave Wellington
APD/MD: Chris Ripley
1 "DROWNING POOL 'Bodies"
2 "DROWNING POOL 'Bodies"
3 "DROWNING POOL 'Bodies"

WXZZ/Lexington-Fayette, KY
PD: B.J. Kinard
MD: Suzie Bee
1 "LONG BEACH DUB 'Stems"
2 "LONG BEACH DUB 'Stems"
3 "LONG BEACH DUB 'Stems"

KLEC/Little Rock, AR
PD: John Rizz
MD: Peter Gunn
1 "LIMP BIZKIT 'Boiler"
2 "LIMP BIZKIT 'Boiler"
3 "LIMP BIZKIT 'Boiler"

KROQ/Los Angeles, CA
VP/Prog.: Kevin Weatherly
APD: Gene Sandblom
MD: Lisa Worden
No Adds

WLRS/Louisville, KY
PD: Shane Collins
APD/MD: Biscuithead
1 "NICKELBACK 'Remind'
2 "NICKELBACK 'Remind'"

WZPC/Nashville, TN
OM: Jim Patrick
PD: Brian Krysz
APD/MD: Russ Schenck
1 "BEN FOLDS 'Suburbs"
2 "BEN FOLDS 'Suburbs"
3 "BEN FOLDS 'Suburbs"

WRRR/Newburgh, NY
PD: Greg D'Brien
MD: Andrew Boris
1 "WEEZER 'Sun"
2 "WEEZER 'Sun"
3 "WEEZER 'Sun"

KNKO/New Orleans, LA
OM/MD: Dave Stewart
MD: Stu
1 "NICKELBACK 'Remind'
2 "NICKELBACK 'Remind'"

WXRK/New York, NY
PD: Steve Kingston
MD: Mike Peer
1 "PENNY LAMARRE 'Song"
2 "PENNY LAMARRE 'Song"
3 "PENNY LAMARRE 'Song"

WROX/Norfolk, VA
PD: Michele Diamond
MD: Mike Powers
1 "NICKELBACK 'Remind'
2 "NICKELBACK 'Remind'"

KORK/Odesa-Midland, TX
PD/MD: Michael Todd Mobley
1 "TANTRIC 'Astounded"
2 "TANTRIC 'Astounded"
3 "TANTRIC 'Astounded"

WOCJ/Orlando, FL
PD: Alan Smith
MD: Bobby Smith
No Adds

WIXD/Peoria, IL
OM/MD: Matt Bahan
1 "NICKELBACK 'Remind'
2 "NICKELBACK 'Remind'"

WPLY/Philadelphia, PA
PD: Jim McNamee
APD: Suzie Dunn
MD: Dan Finn
1 "LONG BEACH DUB 'Stems"
2 "LONG BEACH DUB 'Stems"
3 "LONG BEACH DUB 'Stems"

KEDJ/Phoenix, AZ
PD: Nancy Stevens
APD: Dead Air Dave
MD: Robin Nash
1 "NICKELBACK 'Remind'
2 "NICKELBACK 'Remind'"

KZON/Phoenix, AZ
PD: Tim Maranville
MD: Kevin Marnon
1 "NICKELBACK 'Remind'
2 "NICKELBACK 'Remind'"

WDXD/Pittsburgh, PA
PD: John Moschella
APD/MD: Lenny Diana
1 "TANTRIC 'Astounded"
2 "TANTRIC 'Astounded"

WCYU/Portland, ME
PD: Herb Ivy
MD: Brian James
1 "NICKELBACK 'Remind'
2 "NICKELBACK 'Remind'"

KRZQ/Reno, NV
PD: Wendy Rollins
APD/MD: Guy Dark
1 "NICKELBACK 'Remind'
2 "NICKELBACK 'Remind'"

WDYL/Richmond, VA
PD: Mike Murphy
MD: Keith Dunn
1 "SYSTEM OF A DOWN 'Chop"
2 "SYSTEM OF A DOWN 'Chop"
3 "SYSTEM OF A DOWN 'Chop"

KCXX/Riverside, CA
OM/MD: Kelli Clague
APD: John DeSantis
MD: Dary James
1 "STATION 'Blay"
2 "STATION 'Blay"

WZZI/Roanoke-Lynchburg, VA
PD: Don Walker
MD: Greg Travis
1 "TANTRIC 'Astounded"
2 "TANTRIC 'Astounded"

WZME/Rochester, NY
PD: Mike Danger
APD/MD: Norm On The Barstool
1 "BEN FOLDS 'Suburbs"
2 "BEN FOLDS 'Suburbs"

KPNT/St. Louis, MO
PD: Dan Boyer
MD: Denny Mueller
1 "SYSTEM OF A DOWN 'Chop"
2 "SYSTEM OF A DOWN 'Chop"

KWOD/Sacramento, CA
PD: Ron Bunce
MD: Boomer
1 "TANTRIC 'Astounded"
2 "TANTRIC 'Astounded"

KFSD/San Diego, CA
PD: Mike Halloran
MD: Marco Collins
APD: Randy Dewitt
1 "KALE TO SPILL 'Strange"
2 "KALE TO SPILL 'Strange"

XTRA/San Diego, CA
PD: Bryan Schock
MD: Chris Mackley
1 "BEN FOLDS 'Suburbs"
2 "BEN FOLDS 'Suburbs"

KCNL/San Francisco, CA
PD: Greg Stevens
APD/MD: Sarah Berg
No Adds

KITS/San Francisco, CA
PD: Jay Taylor
MD: Aaron Aesthen
1 "BLINK-182 'Stay"
2 "BLINK-182 'Stay"

KJEE/Santa Barbara, CA
GM/MD: Eddie Gutierrez
MD: Davita
1 "STONIS TEMPLE PILOTS 'Holywood"
2 "STONIS TEMPLE PILOTS 'Holywood"

WWWV/Savannah, GA
PD/MD: Phil Conn
1 "DEERAY'S HAMMER 'Tina"
2 "DEERAY'S HAMMER 'Tina"

KNDZ/Seattle-Tacoma, WA
PD: Phil Manning
MD: Kim Monroe
1 "ALLEN AMY FARM 'Curtain"
2 "ALLEN AMY FARM 'Curtain"
3 "ALLEN AMY FARM 'Curtain"

KAEP/Spokane, WA
PD: Scott Shannon
MD: Ken Bushman
1 "DEEP BLUE SEAMTHING 'The"
2 "DEEP BLUE SEAMTHING 'The"

WKRL/Syracuse, NY
OM/MD: Mimi Griswold
1 "SYSTEM OF A DOWN 'Chop"
2 "SYSTEM OF A DOWN 'Chop"

WXSX/Tallahassee, FL
PD: Steve King
MD: Kenzie
1 "SUM 41 'Up"
2 "SUM 41 'Up"

WSUN/Tampa, FL
OM: Chuck Beck
PD: Shark
MD: Crazy
1 "TANTRIC 'Astounded"
2 "TANTRIC 'Astounded"

WZZO/Terre Haute, IN
Interim PD: David Kirsch
1 "ECONLINE CRUSH 'Dovey"
2 "ECONLINE CRUSH 'Dovey"

KFMA/Tucson, AZ
PD: John Michael
1 "SYSTEM OF A DOWN 'Chop"
2 "SYSTEM OF A DOWN 'Chop"

KMYZ/Tulsa, OK
PD: Lynn Barstow
MD: Ray Sautter
1 "TANTRIC 'Astounded"
2 "TANTRIC 'Astounded"

WHFS/Washington, DC
PD: Robert Benjamin
1 "STAND 'Fast"
2 "STAND 'Fast"

WWDG/Washington, DC
PD: Buddy Riter
MD: LeeAnn Curtis
1 "AFROMAN 'Beats"
2 "AFROMAN 'Beats"

WPBZ/West Palm Beach, FL
OM: John O'Connell
APD/MD: Dan O'Brian
1 "SYSTEM OF A DOWN 'Chop"
2 "SYSTEM OF A DOWN 'Chop"

WSFM/Wilmington, NC
PD: Chris Schaff
MD: Janice Sutter
1 "GRAND THEFT AUDIO 'Good"
2 "GRAND THEFT AUDIO 'Good"

87 Total Reporters
87 Current Reporters
87 Current Playlists

Alternative Playlists

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #21
WXTV/Tampa
Clear Channel
(813) 577-1131
Shari/Crissy
12x Cum 141,500



| PLAYS | LW | TW | ARTIST/TITLE | GI (888) |
|-------|----|----|--------------------------------------|----------|
| 51 | 53 | | SALVA/Your Disease | 3604 |
| 41 | 43 | | SUM 41/Fat Lip | 3604 |
| 52 | 52 | | WEZERR/Hash Pipe | 3636 |
| 52 | 52 | | STANDM/Been Awfully | 3636 |
| 51 | 51 | | LINKIN PARK/Crawling | 3468 |
| 49 | 49 | | BLINK-182/The Rock Show | 3332 |
| 46 | 46 | | ALIEN ANT FARM/Smooth Criminal | 3128 |
| 43 | 43 | | TATRIC/Getoutdown | 2924 |
| 41 | 41 | | 11/You Wouldn't Believe | 2788 |
| 37 | 37 | | CAKE/Short Skirt/Long... | 2788 |
| 40 | 40 | | TOOL/Schlam | 2720 |
| 39 | 39 | | STONE TEMPLE PILOTS/Days Of The Week | 2652 |
| 37 | 37 | | FUEL/Red Day | 2516 |
| 32 | 32 | | LIFEHOUSE/Six Cycle Carousel | 2176 |
| 31 | 31 | | PRIME STR/Mr. Stapud... | 2108 |
| 29 | 29 | | COL DINO One | 1972 |
| 28 | 28 | | DAVE NAVARRO/Reckless | 1972 |
| 28 | 28 | | NEW FOUND GLOWRY/H On Mes... | 1904 |
| 27 | 27 | | BLISS GG/Sooner Or Later | 836 |
| 27 | 27 | | CALLING/Wherever You Will Go | 1836 |
| 25 | 25 | | DISTURBED/Down With... | 1700 |
| 25 | 25 | | LOFID/IT ALL STARS/Battle Flag | 1700 |
| 23 | 23 | | WINE INC/HAZ/Don't Waste | 1564 |
| 23 | 23 | | WINE INC/HAZ/Don't Waste | 1564 |
| 22 | 22 | | A PERFECT CIRCLE/Judith | 1496 |
| 22 | 22 | | GOODSACK/Good | 1428 |
| 21 | 21 | | LIMP BIZKIT/My Way | 1428 |
| 20 | 20 | | FUEL/Remortgage... | 1360 |

MARKET #22
WXDQ/Pittsburgh
Clear Channel
(412) 713-1441
Mosheta/Dana
12x Cum 233,200



| PLAYS | LW | TW | ARTIST/TITLE | GI (888) |
|-------|----|----|--------------------------------------|----------|
| 41 | 43 | | DROWNING POOL/Bodies | 9116 |
| 40 | 40 | | STANDM/Been Awfully | 9100 |
| 40 | 40 | | SALVA/Your Disease | 9024 |
| 40 | 40 | | LINKIN PARK/Crawling | 8948 |
| 36 | 36 | | STANDM/Been Awfully | 6988 |
| 41 | 41 | | BLINK-182/The Rock Show | 6572 |
| 26 | 30 | | STONE TEMPLE PILOTS/Days Of The Week | 6148 |
| 23 | 23 | | GOODSACK/Good | 6148 |
| 23 | 23 | | CALLING/Wherever You Will Go | 5724 |
| 22 | 22 | | SUM 41/Fat Lip | 5724 |
| 22 | 22 | | TOOL/Schlam | 5612 |
| 22 | 22 | | DROWNING POOL/Bodies | 5300 |
| 22 | 22 | | LIFEHOUSE/Six Cycle Carousel | 5300 |
| 20 | 20 | | CLARKS/Born To Lose | 5300 |
| 19 | 19 | | GORILLAZ/Don't Give Up On Us | 5300 |
| 25 | 25 | | SEVEN MARY THREE/Eat | 5008 |
| 24 | 24 | | ALIEN ANT FARM/Smooth Criminal | 5008 |
| 24 | 24 | | SEVEN MARY THREE/Eat | 5008 |
| 20 | 20 | | CAKE/Short Skirt/Long... | 4876 |
| 25 | 25 | | 11/You Wouldn't Believe | 4876 |
| 23 | 23 | | CLUTCH/Careful With That... | 4652 |
| 18 | 22 | | STABBING WOUNDS/It's Not Easy | 4652 |
| 16 | 22 | | MORY F/WEZERR/Hash Pipe | 4652 |
| 12 | 21 | | FLUCKE/Wherever You Will Go | 4452 |
| 18 | 18 | | FLUCKE/Wherever You Will Go | 4452 |
| 14 | 20 | | ADAM/Giving In | 4240 |
| 14 | 14 | | GOODSACK/Good | 4028 |
| 16 | 16 | | JULIANA/The Off/In The Dark | 4028 |
| 24 | 19 | | TRICKY/Evolution... | 4028 |

MARKET #23
KTCJ/Denver-Boulder
Clear Channel
(303) 913-9000
O'Connor/Saunders
12x Cum 212,800



| PLAYS | LW | TW | ARTIST/TITLE | GI (888) |
|-------|----|----|--------------------------------------|----------|
| 43 | 44 | | DAVE MATTHEWS BAND/The Space Between | 4240 |
| 43 | 43 | | STANDM/Been Awfully | 4228 |
| 34 | 40 | | MORY F/Hash Pipe | 3840 |
| 46 | 40 | | TRAIN/Drops Of Jupiter... | 3840 |
| 41 | 38 | | UZ2/In A Little While | 3840 |
| 42 | 38 | | DISTURBED/Down With... | 3168 |
| 21 | 33 | | 3 DOORS DOWN/Duck And Run | 3168 |
| 33 | 33 | | CAKE/Short Skirt/Long... | 3168 |
| 32 | 32 | | WEZERR/Hash Pipe | 2880 |
| 29 | 29 | | 11/You Wouldn't Believe | 2880 |
| 25 | 24 | | POEY/Play It | 2804 |
| 16 | 20 | | BLINK-182/The Rock Show | 1820 |
| 19 | 20 | | GOODSACK/Good | 1820 |
| 15 | 19 | | LIFEHOUSE/Six Cycle Carousel | 1820 |
| 6 | 17 | | BETTER THAN EZRA/Extra Ordinary | 1632 |
| 21 | 16 | | LOFID/IT ALL STARS/Battle Flag | 1536 |
| 14 | 16 | | SUM 41/Fat Lip | 1536 |
| 12 | 11 | | INCUBUS/Pardon Me | 1048 |
| 6 | 11 | | LIVE/The Dolphin's Cry | 1056 |
| 17 | 10 | | DISTURBED/Down With... | 1056 |
| 9 | 9 | | GRAND THEFT AUDIO/As Good As It Gets | 864 |
| 9 | 9 | | JAVA THE CAT/Man You With Me? | 864 |
| 3 | 8 | | MORY F/WEZERR/Hash Pipe | 784 |
| 6 | 8 | | CRUSH/Wherever You Will Go | 784 |
| 9 | 7 | | BUSH/Losing The Cabes... | 672 |
| 10 | 7 | | GOODSACK/Good | 672 |
| 17 | 6 | | RADIOHEAD/In Rain Or Shine | 672 |
| 2 | 7 | | TRICKY/Evolution... | 672 |

MARKET #24
WTKR/Cleveland
Infinity
(216) 223-1100
Wellington
12x Cum 206,500



| PLAYS | LW | TW | ARTIST/TITLE | GI (888) |
|-------|----|----|---------------------------------|----------|
| 40 | 43 | | LIMP BIZKIT/My Way | 4680 |
| 42 | 43 | | BLINK-182/The Rock Show | 4680 |
| 42 | 42 | | WEZERR/Hash Pipe | 4320 |
| 40 | 40 | | DISTURBED/Down With... | 4320 |
| 38 | 38 | | SALVA/Your Disease | 4142 |
| 43 | 38 | | TOOL/Schlam | 4142 |
| 38 | 38 | | LINKIN PARK/Crawling | 4142 |
| 38 | 38 | | ALIEN ANT FARM/Smooth Criminal | 3924 |
| 42 | 35 | | BLINK-182/The Rock Show | 3924 |
| 28 | 28 | | DAVE NAVARRO/Reckless | 2880 |
| 28 | 28 | | 11/You Wouldn't Believe | 2943 |
| 27 | 27 | | STATIC-X/This Is Not | 2052 |
| 24 | 25 | | PAPA ROACH/Dead On Arrival | 2288 |
| 24 | 24 | | PAPA ROACH/Dead On Arrival | 2288 |
| 24 | 24 | | PUDDLE OF MUDD/Control | 2288 |
| 21 | 21 | | ADAM/Giving In | 2289 |
| 22 | 21 | | CRYSTAL METHOD/Name Of The Game | 2289 |
| 20 | 20 | | PAPA ROACH/Dead On Arrival | 2507 |
| 18 | 18 | | POWERMAN 5000/Bombast! | 2071 |
| 12 | 19 | | SEVEN MARY THREE/Eat | 2071 |
| 26 | 19 | | LINKIN PARK/Crawling | 1853 |
| 20 | 19 | | BLINK-182/The Rock Show | 1853 |
| 16 | 16 | | CRASH/Wherever You Will Go | 1853 |
| 14 | 14 | | DISTURBED/Down With... | 1526 |
| 14 | 14 | | DISTURBED/Down With... | 1526 |

MARKET #25
KNR/Portland, OR
Clear Channel
(503) 223-1441
Hamilton/Jayn
12x Cum 189,800



| PLAYS | LW | TW | ARTIST/TITLE | GI (888) |
|-------|----|----|--------------------------------------|----------|
| 44 | 45 | | TOOL/Schlam | 3625 |
| 47 | 47 | | BLINK-182/The Rock Show | 3740 |
| 42 | 42 | | WEZERR/Hash Pipe | 3570 |
| 42 | 41 | | LINKIN PARK/Crawling | 3486 |
| 40 | 40 | | LINKIN PARK/Crawling | 3460 |
| 38 | 38 | | PUDDLE OF MUDD/Control | 3230 |
| 34 | 34 | | SUM 41/Fat Lip | 2720 |
| 26 | 32 | | GORILLAZ/Climt Eastwood | 2720 |
| 20 | 30 | | ALIEN ANT FARM/Smooth Criminal | 2550 |
| 30 | 29 | | BLINK-182/The Rock Show | 2550 |
| 29 | 29 | | OFFSPRING/Million Miles Away | 2406 |
| 26 | 26 | | DAVE NAVARRO/Reckless | 2380 |
| 30 | 23 | | CRYSTAL METHOD/Name Of The Game | 1853 |
| 22 | 22 | | FUEL/Red Day | 1952 |
| 22 | 22 | | STONE TEMPLE PILOTS/Days Of The Week | 1870 |
| 26 | 22 | | 11/You Wouldn't Believe | 1870 |
| 25 | 22 | | MARY ELIZABETH MCGEE/Canon | 1870 |
| 24 | 22 | | SPRING MURDER/What's That You Say | 1870 |
| 22 | 22 | | ADAM/Giving In | 1700 |
| 12 | 18 | | GOOD CHARLOTTE/Festive! Song | 1530 |
| 25 | 17 | | DISTURBED/Down With... | 1530 |
| 16 | 16 | | NICKELBACK/How You Remind Me | 1360 |
| 12 | 16 | | SALVA/Your Disease | 1360 |
| 14 | 15 | | INCUBUS/Drive | 1275 |
| 14 | 15 | | INCUBUS/Drive | 1275 |
| 14 | 15 | | AMERICAN HI-FI/Favor Of The Week | 1190 |
| 14 | 14 | | MORY F/WEZERR/Hash Pipe | 1190 |
| 14 | 14 | | POEY/Play It | 1106 |
| 25 | 13 | | STABBING WESTWARD/So Far Away | 1105 |

MARKET #26
WAZD/Cincinnati
Infinity
(513) 699-1102
Janie
12x Cum 111,000



| PLAYS | LW | TW | ARTIST/TITLE | GI (888) |
|-------|----|----|--------------------------------------|----------|
| 41 | 42 | | STANDM/Been Awfully | 2646 |
| 40 | 40 | | DISTURBED/Down With... | 2520 |
| 40 | 40 | | TOOL/Schlam | 2520 |
| 39 | 39 | | STATIC-X/This Is Not | 2457 |
| 30 | 30 | | BLINK-182/The Rock Show | 2394 |
| 30 | 30 | | GOODSACK/Good | 2394 |
| 25 | 25 | | 31/You Wouldn't Believe | 1575 |
| 25 | 25 | | PENNYWISE/Fuck Authority | 1575 |
| 25 | 25 | | SUM 41/Fat Lip | 1575 |
| 24 | 24 | | CLUTCH/Careful With That... | 1512 |
| 24 | 24 | | WINE INC/HAZ/Don't Waste | 1512 |
| 24 | 24 | | WINE INC/HAZ/Don't Waste | 1512 |
| 24 | 24 | | TOOL/Schlam | 1512 |
| 23 | 23 | | WEZERR/Hash Pipe | 1449 |
| 23 | 23 | | ALIEN ANT FARM/Smooth Criminal | 1449 |
| 23 | 23 | | PAPA ROACH/Dead On Arrival | 1449 |
| 23 | 23 | | REAR WINDOW/Judith | 1260 |
| 21 | 21 | | LINKIN PARK/Crawling | 1260 |
| 21 | 21 | | LINKIN PARK/In The End | 1197 |
| 21 | 21 | | DROWNING POOL/Bodies | 1197 |
| 15 | 14 | | PETE D'AVELLA/Die | 882 |
| 15 | 14 | | P.O.D./School Of Hard... | 819 |
| 12 | 12 | | INCUBUS/Drive | 756 |
| 12 | 12 | | LIMP BIZKIT/My Way | 756 |
| 10 | 12 | | RAGE AGAINST.../Rage/Against Of Funk | 756 |
| 11 | 12 | | CRYSTAL METHOD/Name Of The Game | 756 |
| 11 | 12 | | A PERFECT CIRCLE/Judith | 756 |
| 12 | 11 | | RAGE AGAINST.../Rage/Against | 756 |
| 12 | 11 | | SALVA/Your Disease | 693 |

MARKET #27
KWOD/Sacramento
Royce
(916) 448-5000
Brent/Chris/James
12x Cum 232,400



| PLAYS | LW | TW | ARTIST/TITLE | GI (888) |
|-------|----|----|--------------------------------------|----------|
| 51 | 51 | | CAKE/Short Skirt/Long... | 5100 |
| 46 | 46 | | SUM 41/Fat Lip | 4600 |
| 43 | 43 | | STONE TEMPLE PILOTS/Days Of The Week | 4600 |
| 31 | 31 | | STANDM/Been Awfully | 4600 |
| 45 | 45 | | LINKIN PARK/Crawling | 4500 |
| 44 | 44 | | LINKIN PARK/Crawling | 4400 |
| 40 | 43 | | ALIEN ANT FARM/Smooth Criminal | 4400 |
| 42 | 42 | | LINKIN PARK/In The End | 4200 |
| 42 | 42 | | DISTURBED/Down With... | 4200 |
| 30 | 34 | | STANDM/Been Awfully | 3000 |
| 26 | 30 | | DISTURBED/Down With... | 3000 |
| 28 | 28 | | PUDDLE OF MUDD/Control | 3000 |
| 27 | 28 | | WEZERR/Hash Pipe | 2900 |
| 31 | 28 | | 11/You Wouldn't Believe | 2800 |
| 11 | 27 | | ADAM/Giving In | 2700 |
| 15 | 26 | | JIMMY EAT WORLD/Bed American | 2600 |
| 28 | 26 | | PRIME STR/Mr. Stapud... | 2600 |
| 28 | 26 | | BLINK-182/Stay Together For... | 2500 |
| 24 | 24 | | INCUBUS/Drive | 2400 |
| 21 | 23 | | DISTURBED/Down With... | 2300 |
| 21 | 23 | | WEZERR/Hash Pipe | 2300 |
| 18 | 21 | | 3 DOORS DOWN/Duck And Run | 2300 |
| 21 | 21 | | TRICKY/Evolution... | 2100 |
| 15 | 21 | | CALLING/Wherever You Will Go | 2100 |
| 20 | 20 | | STONE TEMPLE PILOTS/Days Of The Week | 2000 |
| 23 | 19 | | LIVE/Simple Good | 1900 |
| 14 | 19 | | FENIX TX/Threesome | 1800 |
| 17 | 19 | | 11/You Wouldn't Believe | 1700 |
| 17 | 19 | | RAGE AGAINST.../How I Could Just... | 1700 |

MARKET #29
KKXK/Riverside
All Pro
(951) 384-1038
Chris/Dave/James
12x Cum 132,100



| PLAYS | LW | TW | ARTIST/TITLE | GI (888) |
|-------|----|----|--------------------------------------|----------|
| 31 | 34 | | ALIEN ANT FARM/Smooth Criminal | 2440 |
| 34 | 33 | | LINKIN PARK/Crawling | 2372 |
| 42 | 34 | | STONE TEMPLE PILOTS/Days Of The Week | 2372 |
| 31 | 31 | | STANDM/Been Awfully | 2276 |
| 30 | 31 | | BLINK-182/The Rock Show | 2276 |
| 28 | 28 | | LINKIN PARK/Crawling | 2244 |
| 27 | 27 | | FUEL/Red Day | 2192 |
| 28 | 27 | | TOOL/Schlam | 1844 |
| 24 | 28 | | CAKE/Short Skirt/Long... | 1844 |
| 20 | 28 | | BLINK-182/The Rock Show | 1844 |
| 26 | 26 | | 31/You Wouldn't Believe | 1872 |
| 26 | 25 | | SEVEN MARY THREE/Eat | 1800 |
| 24 | 24 | | DAVE NAVARRO/Reckless | 1656 |
| 24 | 23 | | WEZERR/Hash Pipe | 1656 |
| 31 | 22 | | TATRIC/Getoutdown | 1512 |
| 23 | 21 | | 3 DOORS DOWN/Duck And Run | 1512 |
| 20 | 20 | | SUM 41/Fat Lip | 1460 |
| 20 | 19 | | DISTURBED/Down With... | 1368 |
| 14 | 19 | | LIFEHOUSE/Six Cycle Carousel | 1368 |
| 30 | 18 | | GOODSACK/Good | 1368 |
| 20 | 18 | | DISTURBED/Down With... | 1224 |
| 16 | 18 | | SR-71/Right Now | 1224 |
| 16 | 17 | | CRAZY TOWN/Butterfly | 1224 |
| 12 | 17 | | DISTURBED/Down With... | 1224 |
| 12 | 17 | | CALLING/Wherever You Will Go | 1224 |
| 10 | 16 | | ADAM/Giving In | 1152 |
| 10 | 15 | | JIMMY EAT WORLD/Bed American | 1152 |
| 12 | 15 | | PAPA ROACH/Dead On Arrival | 1152 |
| 21 | 15 | | SALVA/Your Disease | 1152 |

MARKET #34
WCDC/Columbus, OH
Infinity
(614) 221-9923
Schwartz/Chris/James
12x Cum 88,400



| PLAYS | LW | TW | ARTIST/TITLE | GI (888) |
|-------|----|----|--|----------|
| 32 | 32 | | DEPECHE MODE/Dream On | 1280 |
| 30 | 32 | | WEZERR/Hash Pipe | 1280 |
| 32 | 32 | | 31/You Wouldn't Believe | 1280 |
| 27 | 27 | | TOOL/Schlam | 1280 |
| 21 | 24 | | RADIOHEAD/In Rain Or Shine | 960 |
| 22 | 24 | | ACTON FIGURE PARTY/Action Figure Party | 960 |
| 22 | 24 | | FATBOY SLIM/Weapon Of Choice | 880 |
| 22 | 22 | | STONE TEMPLE PILOTS/Days Of The Week | 880 |
| 18 | 22 | | BLINK-182/The Rock Show | 880 |
| 23 | 22 | | COLDPLAY/River | 880 |

New Music Specialty Shows

R&R's Exclusive Look At The Cutting Edge Of Alternative

Summer Assignment

By
Dayna Talley
Asst. Alternative Editor

OK, kids, the lazy days of summer are upon us, and the heat and festive weekends are wearing us all down. In order to keep your minds sharp over these sweltering summer months, I have decided to throw an assignment your way. It will take a bit of effort, but it will pay off in the long run. Homework for this week is to put your ears to your speakers and pump out some great tunes from a couple of new bands that I think deserve your attention.

The first band I want to bring to your attention are **Butterfly Jones** on Vanguard Records. This inventive new group features the huge talents of former dada guitarist Michael Gurley and drummer Phil Leavitt, who combine to keep a keen pop sensibility and create a retro-vision of alternative music's future.

I first heard a sample of this record a few months back when their manager, Michael Scurlock, visited the R&R offices. The record instantly caught the attention of everyone who passed by the office's open door. The single he played, "Anywhere But Now," is a fantastic introduction to the band, but it was not until I received the entire album, *Napalm Springs*, last week that I truly got an idea of what this band is about.

They seem to pull from every possible musical inspiration on the record, and they also enlist the talents of guest artists — everyone from former dada bandmate Joie Calio to Mark De Gli Antoni of Soul Couching and even world champion surfer Kelly Slater. My favorite tracks so far are "Are We in Love Again," "When People Are Mean" and "It's Cool Dude."

This album is pleasantly all over the place, and I hope that this gives you a little background to spur some interest and, perhaps, some airplay. Contact Art Phillips at 310-829-9355, or e-mail him at aphillips@vanguardrecords.com.

The other group that I think deserves some specialty love is the Island act Cky and their album, *Volume 1*. I have seen some spins for the rocking track "96 Quite Bitter Beings" popping up on several shows recently, but I am not quite sure if this record has entered the CD players of *everyone* on our panel. It is truly a great record.

R&R Rock Specialty Editor Frank Correia was the first to insist that I rummage through my towers of music to find this jewel, and I'm sure glad I did. Suggested tracks are "Rio Bravo," "Knee Deep" and "To All of You." You might even recognize a couple of the tracks from the hit MTV show *Jackass*. Contact Island's Howie Miura at 310-288-5304, or e-mail him at howie.miura@umusic.com to receive a copy of this awesome record.



Butterfly Jones

R&R Top 20 Artists

July 20, 2001

1. **BEN FOLDS** (*Epic*) "Rockin' The Suburbs"
2. **FAITHLESS** (*Arista*) "We Come 1"
3. **BUILT TO SPILL** (*Wamer Bros.*) "Strange"
4. **GORILLAZ** (*Virgin*) "19-2000"
5. **SYSTEM OF A DOWN** (*American/Columbia*) "Chop Suey"
6. **LONG BEACH DUB ALLSTARS** (*DreamWorks*) "Sunny Hours"
7. **PENNYWISE** (*Epitaph*) "Fuck Authority"
8. **CRYSTAL METHOD** (*Outpost/Geffen/Interscope*) "Name Of The Game"
9. **SMARTBOMB** (*Razor & Tie*) "50 In My Wallet"
10. **PERRY FARRELL** (*Virgin*) "Song Yet To Be Sung"
11. **GOOD RIDDANCE** (*Fat Wreck Chords*) "Yesterday's Headlines"
12. **BETA BAND** (*Astralwerks*) "Squares"
13. **POWERMAN 5000** (*DreamWorks*) "Bombshell"
14. **DUB PISTOLS** (*Geffen/Interscope*) "Official Chemical"
15. **IVY** (*Nettwerk*) "Disappointed"
16. **STROKE 9** (*Universal*) "Kick Some Ass"
17. **SMOOTHER** (*Nettwerk*) "East Side"
18. **NO ONE** (*Immortal/Virgin*) "Chemical"
19. **BODY JAR** (*Nitro*) "Not The Same"
20. **CROSSBREED** (*Artemis*) "Underlined"

Ranked by total number of shows reporting artist.

Record Of The Week

Record Of The Week: **Sugarcult**
Album: *Start Static*
Label: Ultimatum/Artemis

Are any of you reading this curious to hear the next band to hit Alternative radio? A massive buzz has been building around this Santa Barbara-based alt-rock band since its inception in 1998. Since then, the band has released two independent albums and built a nice following in the West. Now they are looking to spread their sweetness to the rest of the world by putting out *Start Static*, their debut LP on Ultimatum/Artemis. They are also currently part of the lineup for the Warped Tour and are opening for Blink-182 later this month. Their energized punk-pop rock sound simply will not allow listeners to sit still, and they will surely keep the audiences going.

I was fortunate to see the band perform live recently in a venue in Hollywood, and I found their energy to be amazing. Although I highly recommend that you try to catch them live, I'm convinced that if all you do is give the record a listen, you will be hooked too. Contact Sherri Trahan or Dan Kauffman at 310-558-0555.



Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

| | | | |
|---|--|--|--|
| <p>WEO/Albany, NY Download Sunday 8pm-11pm Alex Taylor Ben Folds "Rockin' The Suburbs" Benjamins "Sophia On The Stereo" Buzz Poole "Parasite" Adams "Giving It" Action Figure Party "Action Figure Party"</p> | <p>WARQ/Columbia, SC 7200 Seconds Sunday 8-10 Catalie Ben Folds "Rockin' The Suburbs" Farrar "Living For The..." Mr. Jones "Right Hand Man" Dead Milkmen "Takin' Records To..." Other "Stranger"</p> | <p>WROX/Norfolk, VA The Punk Show Sunday 10pm-midnight Nichole & Jessie Ben Folds "Rockin' The Suburbs" MDFX "What's The Matter..." Mr. Jones "Right Hand Man" Dead Milkmen "Takin' Records To..." Other "Bring Out Your Dead"</p> | <p>KXRX/Salt Lake City, UT Exposed Monday-Friday 8-9pm Todd Heston Ben Folds "Rockin' The Suburbs" Pennywise "Authority Song" Dun "Sometimes" New Found Glory "Dressed To Kill" Better Than Ezra "Last Orderly"</p> |
| <p>KTEG/Albuquerque, NM Burning Sensations Sunday 8pm-10pm Adam 12 Shins "Caring to Cray" Mogwai "Dull Revenge" Unleash/Scrub "Parasite" Last Days Of April "We The Usual..." Heaven "It's The End"</p> | <p>WEJE/Fort Wayne, IN The Living Room Sunday 8pm-9pm Matt Ariche Bodyjar "Not The Same" Weezer "Island In The Sun" Benjamins "Sophia On The Stereo" Jedidiah "Chestnut" Rosemary Gates "Shining Rain"</p> | <p>WPLY/Philadelphia, PA Y-Net Sunday 9pm-10:30pm Dan Fain Ben Folds "Rockin' The Suburbs" Built To Spill "Iris (Remix And Burning)" Catalie "In My Place" Gorilla "Rock The House" Mr First & The... "Who Put The..."</p> | <p>KCCX/San Bernardino, CA Xtreme X Saturday 9pm-3am Dave Denny/Darryl James No One "Chemical" Crossbreed "Squares" Insomnium "Pistol Weir" Dry Kill Logic "Highness" Dislocated Styles "Liquified"</p> |
| <p>WNNX/Atlanta, GA Sunday School Sunday 9pm-10pm Jay Harmon Smoother "East Side" Stone Temple Pilots "Come" Long Beach Dub... "Sunny Hours" Yank "Sick" Smartbomb "50 In My Wallet"</p> | <p>WJBX/Fl. Myers, FL 99 Xtreme Sunday 8-10pm Lancey Hed Pe "Feel Good" Static-X "This Is Not" Mogwai "Dull Revenge" Sloven "Hercule Song" Good Riddance "Fire Engine Red"</p> | <p>WDX/Pittsburgh, PA Edge Of The X Sunday 9pm-midnight Lancey Glass Salve "Click Click Boom" Drowning Pool "Far Away" Juliana "Theory 'We're In The Top..." Powerman 5000 "Bombshell" Whitman "A Little Respect"</p> | <p>XTRA/San Diego, CA The Lab Sunday 9pm-1am Acid/DJ History Jack Johnson "Bubble Ties" Ben Folds "Rockin' The Suburbs" 311 "Amber" Incubus "Hesitant"... "Anthem" Unleash/Scrub "Parasite"</p> |
| <p>WRAX/Birmingham, AL Rag's Coffeehouse Sunday 10pm-11pm Scott Register David Garza "Say Baby" Chris Whitley "Scrapyard Lullaby" Brand New "Inseparable" The Roots "Whores Why" Bee Hiver "Barn Old Down" Butterfly Jones "It's Cool Dude"</p> | <p>WMRQ/Hartford, CT Spinning Unrest Sunday 10pm-midnight Cecilia Register 2 Sannas "It's '88" System Of A Down "Chop Suey" Fadettes "We Come" RX Bandits "This Time" Herf Herder "High School"</p> | <p>KNRK/Portland, OR Something Cool Sunday 9pm-10pm Jaime Cooley Ash "Barn Baby Burn" Crosby Lapoint "Blatantville" Faithless "We Come" RV Bandits "This Time" Jimmy Eat World "Bleed America"</p> | <p>KNDD/Seattle, WA Loopsstar Sunday 11:00pm-midnight Chris Reid White Stripes "Tell It To Love..." Stone "Killer Queen" Long Beach Dub... "Sunny Hours" Sparklehorse "Pigs" Butterfly Jones "It's Cool Dude"</p> |
| <p>WBCN/Boston, MA Hungover Cafe Sunday 8pm-10pm Dedee/Albert O Ben Folds "Rockin' The Suburbs" Long Beach Dub... "Sunny Hours" Pum Rubbish "Electric Heart" Heaven "It's The End" American Hi-Fi "Another Perfect Day"</p> | <p>WRZX/Indianapolis, IN Hungover Cafe Sunday 8pm-10pm Dave Degan Herf Herder "Hotel California" HQ "Like A Prayer" Smoother "50 In My Wallet" Benjamins "Couch" Jersey "All Rise"</p> | <p>WOST/Poughkeepsie, NY Indie Flare Thursday 10:30-11:30pm Jessie Halverson Caroline "Sink To The Beach" Faithless "2" Applesauce "Spies Of Rock" Mogwai "You Don't Know" Old Time Religion "Head"</p> | <p>WXSX/Tallahassee, FL Underground Lounge Sunday 8-10pm Meathead Smartbomb "50 In My Wallet" Rim "Chemical Warfare" Shins "Caring In Crew" Unleash/Scrub "Parasite" Ily "Bitcha Bitcha"</p> |
| <p>WFIX/Boston, MA The First Coast Sunday 8pm-9:30pm Zach Brooks X-Ecutioners "X-Executioners Theme" Dulcize "So Fresh So Clean" Ash "Barn Baby Burn" Ben Folds "Rockin' The Suburbs" Shins "Caring to Cray"</p> | <p>WFLA/Jacksonville, FL Fidelix's Planet Saturday 8pm-1am Robert Goodman Weezer "Island In The Sun" Tool "Title And Luchas" Sloven "Hercule Song" Gorilla "19-2000" Cardigans "My Favourite Game"</p> | <p>WBRU/Providence, RI Breaking And Entering Wednesday 10pm-2am Annie Shapiro Our Lady Peace "Right Behind You" Treat "Killer Queen" Ben Folds "Rockin' The Suburbs" Nicksback "How You Remind Me" Orkut "I Wanna Make You"</p> | <p>KMYZ/Tulsa, OK New From The Edge Tuesday midnight-1:00am Lynn Barstow Systematic "Deep Colours Bleed" Salve "Click Click Boom" Bad Ronald "Lift Sledge" Tastic "Ascendence" Crossbreed "Underlined"</p> |
| <p>WEDG/Buffalo, NY Next Wave Monday midnight-1am Ryan Patrick Powerman 5000 "Bombshell" Dun "Parasite" Official Chemical "Killer 'I Am" Seven Chants "Breathin" Pearl Jam "Kids Are Alright"</p> | <p>KFTE/Lafayette, LA New Hear This Sunday 9pm-11pm Dave Hobbell Ben Folds "Rockin' The Suburbs" My Morning Jacket "Honey Man" Yorlbin "Six Pack" System Of A Down "Chop Suey" Sigar Ros "Svens 8-Englar"</p> | <p>WOYL/Richmond, VA Under Exposed Sunday 10pm-11pm Charlie Padgett Peta Yoni "For Nancy" Ben Folds "Rockin' The Suburbs" David Garza "Golds Hands" System Of A Down "Chop Suey" Despiche Mode "I Feel Love"</p> | <p>WHSR/Washington, DC How Hear This Sunday 8:00pm-10:30pm Dave Marsh Blowing Smoke "Private Radio" Shins "Girl In Your Mind" Ily "Disappointed" Smartbomb "50 In My Wallet" Echo & The Bunnymen "Barbed Alive"</p> |
| <p>WBTV/Burlington, VT Spinning Unrest Sunday 8-9:30pm Steve Picard Red House Painters "Crusher" Action Figure Party "Action Figure Party" Pennywise "Land Of The Free" Guided By Voices "Twilight Campfire" Built To Spill "Strange"</p> | <p>KCTE/Las Vegas, NV It Hurts When I Pee Sunday 10pm-midnight EI Diablo System Of A Down "Chop Suey" P.O.D. "Jarhead" Saves The Day "Your Favorite" Sloven "Hercule Song" Long Beach Dub... "Sunny Hours"</p> | <p>KWOD/Sacramento, CA Alternative Beat Sunday 10pm-2am DJ David X Ricky "Evolution Revolution" Cale "Bitch Chick Love..." Gorilla "Click Eastwood" Stereo MC's "Deep Down & Dirty" Faithless "We Come"</p> | <p>KRDQ/Los Angeles, CA Reddy On The RDO Sunday midnight-3am Reddy Bagnoni/Chavez Outrageous Cherry "Shadows Of My..." Ivy "Shame It On Yourself" Smoother "East Side" Marilyn Librarian "Vilms, Strong Heart" Gene "Let Me Move On"</p> |

33 Total Reporters





JOHN SCHOENBERGER

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New Ideas For New Artist Exposure

□ Palm Records tries a different approach to marketing music

It is no secret that it's getting tougher for radio to give a label a shot on a new artist. Palm Records, owned by music-industry legend Chris Blackwell, is one label that's trying out some new ideas in developing their artists to the point where radio will take notice.

I recently talked with Palm's VP/Marketing, Nadine Gelineau, and the company's head of promotion, Paul Langton, to gain some insight into the label's innovative approach.



Nadine Gelineau Paul Langton

A New Means To The Same End

In spite of all the avenues used to expose new music to the public, there's still nothing like good-ol' commercial radio airplay to sell records. But, as I mentioned, the old approach of getting the airplay and then plugging in the marketing effort is becoming less reliable. In this modern age, a lot of front-end work needs to be done before the full-court press at radio can begin.

In particular, over the past few months Palm has been developing a story on the U.K.-based band Cousteau, who have already enjoyed commercial success in Britain, as well as throughout Europe. To the label decisionmakers, marketing the band using a psychographic, or lifestyle, approach — as opposed to the standard demographic plan — seemed to make a lot of sense.

"When Palm became interested in hiring me, it became a real natural process," says Gelineau. "Many of my lifestyle-marketing ideas were exactly what Chris Blackwell was looking for. I had already stumbled across Cousteau on my own — I saw the band's video on the Internet. So when I walked in, I said, 'Last Good Day of the Year' is a hot song, and if I were to work this record, here's what I'd do."

"I felt we needed to use marketing methods that would reach a person of any age who fits a certain lifestyle and has certain tastes in music, art, film, clothing and so on. It's all about understanding, and then reaching, people who have an affinity for a certain type of music."

According to Gelineau, there are many ways to reach these seekers besides radio: Tastemaker music,

clothing and other types of retail stores; nightclubs; websites; alternative press; music samplers (which, she says, are extremely important); and cross-marketing can all serve important purposes. The initiative is meant to reach a certain type of person, turn him or her onto the act and motivate them to buy the record. The next step would be to take this developing story and run with it.

Getting Started

Gelineau says it's important to do some research before deciding where to begin. With a band like Cousteau, you don't want to put your money everywhere in the beginning. One should pick a few potential hot spots and build from there. A good place to start is to take a look at the Sound-Scan information on a similar artist and see which markets were most active for that artist.

"I chose Air — not because Cousteau sound like Air, but because I felt that if a person likes Air, they'll also like Cousteau. The sophistication and the coolness are similar. Nick Cave & The Bad Seeds would have been a good choice, too, but the real goal is to hit those kinds of fans and then go beyond them."

In addition, Gelineau happened to know the people who were involved with Air, in terms of lifestyle marketing, and figured that would help in the process. "The idea is to do research on who was involved on a certain successful project that you want to emulate," she says.

"In this case, it was a company called Passionate, but there are quite a few companies that do this type of marketing, and you really have the luxury of choosing the one that best suits the type of project you have and that will best complement your own, in-house efforts."

Through this process, Gelineau, Langton and others in the company chose New York; Los Angeles; Philadelphia; Denver; Portland, OR; and Seattle as their target markets. "These are all markets that have an arts-driven public with sophisticated tastes in music," explains Gelineau. "They also have radio outlets for Paul to go on the Triple A or Public Radio level. Furthermore, we had a great U.K. press story on the band, and these are all good press markets too."

"The phase-one approach for us

was to stay focused in our own efforts and direct the lifestyle-marketing company we'd chosen to saturate those cities. It's really all about micromarketing and setting up some tastemaker cities to build upon."

Phase One

According to Langton, even though his real push at commercial radio was still a ways off, the target markets for the project allowed him to tie in the more adventurous Public Radio stations from the beginning. "They like to be involved early on a project like this — that's what noncommercial radio is all about," he says. "I didn't have to push very hard to get them to come on board, either, because they were already very aware of Cousteau and the success they had enjoyed overseas."

Early on Cousteau came to the U.S. to do one showcase gig in New York, which was mainly geared toward press and retail. But while the band was in the States, the label also had them appear on WXP/Philadelphia's *World Café*, pay a visit to WFUV/New York

"My goal was to get them to wrap their arms around the record and learn to personally love it first and think about playing it later."

Paul Langton

and make a "long distance" appearance on KCRW/Los Angeles' *Morning Becomes Eclectic* with Nic Harcourt.

As a result of this radio exposure, Gelineau started getting calls from cross-marketing people. "They are natural fans of new music on their own and search out potential clients from these early buzz efforts," she says. "Even though we were not ready to do anything with them yet, that's when I knew we were on to something."

"Most are people I've worked with over the years, so we already have a deep understanding of what can and needs to be done and when it's the right time. They're certainly looking to do some business with me, but they

"There are quite a few companies that do this type of lifestyle marketing, and you really have the luxury of choosing the one that best suits the type of project you have and that will best complement your own, in-house efforts."

Nadine Gelineau

are also music fans and are calling me with passion in their voice.

"That excitement is extremely important, and our early efforts helped to generate that in them. Each step you take hopefully sets you up for the next one. It's a building process. Ideally, all the right people are hearing about Cousteau from many different directions."

Commercial Radio Interest

With an artist like Cousteau, Langton knew he would have to be patient in terms of the way he approached commercial radio. He would start to work the project from the beginning — he could go to WXP/Philadelphia, KCRW, WFUV and other tastemaker stations early — but for the more mainstream stations his tactic would be to first make them fans of the band.

"In Portland I asked KINK PD Dennis Constantine and MD Kevin Welch to just spend some time with the record," he says. "My goal was to get them to wrap their arms around it and learn to personally love it first and think about playing it later."

While he nurtured the staff's interest in the music, Langton hoped the station was starting to feel a pulse in the market thanks to Gelineau's marketing efforts, as well as the label's more traditional sales efforts. "For example," Langton says, "they would check out what was happening at Music Millennium and find that the record was positioned well in the store, that it was getting some listening-station action and that people were biting off it and buying it."

"Ideally, Dennis and Kevin have learned to love the record and have discovered a genuine buzz in the market. They start to think that maybe this artist does have commercial potential on their station. The next step is to get them to give us the shot by educating them about what our efforts have been in their particular market, as well as what we are doing nationally. The result is that KINK did add 'Last Good Day of the Year.'"

Total setup time was close to three months. Now others are being led down the same path. Clearly, the folks at Palm are not doing what you usually do with a commercial project, which is get radio to add it and then initiate all of your marketing and sales efforts. With an act like Cousteau, you really need a groundswell of interest first. This helps radio feel more comfortable about playing something that's a little adventurous.

"Whenever I'm putting together a

marketing plan, I make the extra effort to point everybody in the same direction," says Gelineau. "Several of our initial target markets allowed us to get some radio early, like L.A., New York and Philly. But Portland is a good example of what we can do together by staying focused and informed."

Real Results

Palm took a similar approach with Supreme Beings Of Leisure. The marketing efforts for that group have resulted in sales of more than 160,000 copies of their debut album. The band is clearly primed to go to the next level.

"We were over 100,000 units nationally before we convinced KBCO to give us a shot on that project," says Langton. "KBCO PD Scott Arbour liked it because it reached out to a younger audience yet still fit his sound. Plus, there was a definite street buzz in the market for him to feed off."

Langton and Gelineau both feel that one aspect that really helped SBOL in the early stages — and Cousteau now — is the album's striking packaging. They've found that both projects do very well in listening stations. The packaging gets potential buyers' attention, and when they listen, they like what they hear and buy the record.

The product's packaging is crucial to Gelineau. "You have to send out a message that the music speaks to a certain lifestyle," she says. "In both cases, the albums have a certain sound from beginning to end, and the look reflects that sound. In the case of Supreme Beings Of Leisure, it's a sophisticated pop sound, and with Cousteau, a more romantic, poetic feel."

"This lifestyle approach will be the norm for us, mainly because Palm has developed its niche as mostly presenting artists who are somewhat left-of-center. It's important, although not easy, to get past an age-group mentality when you're formulating your marketing plans."

"But no matter your angle, the ultimate goal is to achieve significant recognition from radio and other mainstream media outlets. Ultimately, the joy of success when one of these kinds of artists breaks all the way through is something the whole company shares."

If you'd like to talk further with either Nadine Gelineau or Paul Langton, they can be reached at 212-320-3600, or at nadine.gelineau@palmpictures.com and paul.langton@palmpictures.com.

R&R Triple A Top 30

July 20, 2001

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | GROSS IMPRESSIONS (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-----------|------------------------|----------------|----------------------|
| 1 | 1 | AFRO-CELT... F/PETER GABRIEL When You're Falling (Real World/Virgin) | 586 | +2 | 41899 | 8 | 32/0 |
| 2 | 2 | DAVE MATTHEWS BAND The Space Between (RCA) | 481 | -33 | 42062 | 14 | 28/0 |
| 3 | 3 | R.E.M. Imitation Of Life (Warner Bros.) | 461 | -23 | 35967 | 15 | 30/0 |
| 4 | 4 | PETE YORN Life On A Chain (Columbia) | 454 | -3 | 29484 | 13 | 30/0 |
| 6 | 5 | ERIC CLAPTON Travelin' Light (Duck/Reprise) | 442 | +9 | 32573 | 7 | 30/0 |
| 5 | 6 | TRAIN Drops Of Jupiter (Tell Me) (Columbia) | 409 | -34 | 35420 | 24 | 24/0 |
| 8 | 7 | BLACK CROWES Soul Singing (V2) | 405 | -8 | 22209 | 12 | 25/0 |
| 7 | 8 | LUCINDA WILLIAMS Essence (Lost Highway/IDJMG) | 403 | -12 | 23758 | 12 | 30/0 |
| 11 | 9 | MELISSA ETHERIDGE I Want To Be In Love (Island/IDJMG) | 397 | +73 | 28440 | 4 | 26/1 |
| 9 | 10 | U2 Elevation (Interscope) | 385 | -26 | 24042 | 14 | 23/0 |
| 10 | 11 | DEPECHE MODE Dream On (Mute/Reprise) | 338 | -22 | 19646 | 16 | 22/0 |
| 12 | 12 | INCUBUS Drive (Immortal/Epic) | 326 | +4 | 27353 | 17 | 16/1 |
| 14 | 13 | FIVE FOR FIGHTING Superman (Aware/Columbia) | 302 | +28 | 16244 | 8 | 20/0 |
| 15 | 14 | LIFEHOUSE Hanging By A Moment (DreamWorks) | 283 | +23 | 30375 | 22 | 16/1 |
| 16 | 15 | TRAVIS Sing (Independiente/Epic) | 277 | +23 | 18137 | 6 | 24/0 |
| Breaker | 16 | BETTER THAN EZRA Extra Ordinary (Beyond) | 277 | +50 | 19469 | 3 | 20/0 |
| 13 | 17 | WIDESPREAD PANIC This Part Of Town (Widespread/SRG) | 274 | -4 | 12801 | 8 | 24/0 |
| 17 | 18 | COLDPLAY Yellow (Nettwerk/Capitol) | 248 | +1 | 27102 | 29 | 20/0 |
| 30 | 19 | BLUES TRAVELER Back In The Day (A&M/Interscope) | 240 | +88 | 18817 | 2 | 22/1 |
| 18 | 20 | JOSH JOPLIN GROUP Gravity (Artemis) | 236 | +1 | 13011 | 7 | 22/0 |
| 22 | 21 | SUGAR RAY When It's Over (Lava/Atlantic) | 225 | +12 | 19599 | 6 | 11/0 |
| 21 | 22 | COLDPLAY Shiver (Nettwerk/Capitol) | 224 | +2 | 12539 | 5 | 16/0 |
| 26 | 23 | CAKE Short Skirt/Long Jacket (Columbia) | 207 | +24 | 12958 | 4 | 14/0 |
| 20 | 24 | COWBOY JUNKIES I'm So Open (Latent/Zoe/Rounder) | 197 | -25 | 10105 | 12 | 20/0 |
| 28 | 25 | OLD 97'S Designs On You (Elektra/EEG) | 180 | +16 | 12211 | 2 | 23/1 |
| 27 | 26 | CPR Katie Did (Samson/Gold Circle) | 178 | +13 | 10118 | 3 | 18/0 |
| 23 | 27 | ROBERT CRAY BAND Baby's Arms (Rykodisc) | 172 | -31 | 7267 | 8 | 19/0 |
| Debut | 28 | NANCI GRIFFITH Where Would I Be (Elektra/EEG) | 156 | +18 | 7526 | 1 | 18/0 |
| 25 | 29 | DAVID BYRNE Like Humans Do (Luaka Bop/Virgin) | 152 | -31 | 11265 | 16 | 16/0 |
| Debut | 30 | 3 DOORS DOWN Be Like That (Republic/Universal) | 147 | +5 | 8737 | 1 | 5/0 |

Most Added

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| SHAWN COLVIN Bound To You (Columbia) | 13 |
| DELBERT MCCLINTON Squeeze Me In (New West/Red Ink) | 5 |
| AZISON KRAUSS The Lucky One (Rounder) | 5 |
| GRANT LEE PHILLIPS Spring Released (Zoe/Rounder) | 4 |
| ACTUAL TIGERS Standing By (Nettwerk) | 4 |
| RUFUS WAINRIGHT California (DreamWorks/Geffen) | 2 |
| JOHNNY A. Oh Yeah (Favored Nations/Red Ink) | 2 |
| BUILT TO SPILL Strange (Warner Bros.) | 2 |
| GEGGY TAH One Zero (Luaka Bop/Virgin) | 2 |
| STEVIE NICKS Sorcerer (Reprise) | 2 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| BLUES TRAVELER Back In The Day (A&M/Interscope) | +88 |
| DELBERT MCCLINTON Squeeze Me In (New West/Red Ink) | +78 |
| MELISSA ETHERIDGE I Want To Be In... (Island/IDJMG) | +73 |
| JIM WHITE 10 Miles To Go On A... (Luaka Bop/Virgin) | +71 |
| BETTER THAN EZRA Extra Ordinary (Beyond) | +50 |
| GRANT-LEE PHILLIPS Spring Released (Zoe/Rounder) | +40 |
| FIVE FOR FIGHTING Superman (Aware/Columbia) | +28 |
| VERVE PIPE Never Let You Down (RCA) | +27 |
| SEVEN MARY THREE Wait (Mammoth) | +26 |
| CAKE Short Skirt/Long Jacket (Columbia) | +24 |
| TRAVIS Sing (Independiente/Epic) | +23 |
| LIFEHOUSE Hanging By A Moment (DreamWorks) | +23 |
| SHAWN COLVIN Bound To You (Columbia) | +22 |



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 7/8-Saturday 7/14. 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

| | |
|---|---|
| ACTION FIGURE PARTY Action Figure Party (Blue Thumb) Total Plays: 142, Total Stations: 14, Adds: 0 | KIRSTY MACCOLL In These Shoes (Instinct/V2) Total Plays: 125, Total Stations: 11, Adds: 0 |
| BARENAKED LADIES Falling For The First Time (Reprise) Total Plays: 139, Total Stations: 12, Adds: 0 | JIM WHITE 10 Miles To Go On A Nine... (Luaka Bop/Virgin) Total Plays: 122, Total Stations: 15, Adds: 1 |
| STONE TEMPLE PILOTS Days Of The Week (Atlantic) Total Plays: 134, Total Stations: 9, Adds: 0 | JOHN MAYER No Such Thing (Aware) Total Plays: 105, Total Stations: 13, Adds: 1 |
| VERVE PIPE Never Let You Down (RCA) Total Plays: 130, Total Stations: 12, Adds: 0 | STEVE EARLE I Don't Want To Lose You Yet (E-Squared/Artemis) Total Plays: 93, Total Stations: 11, Adds: 0 |
| CHRIS WHITLEY To Joy (Revolution Of...) (ATO/RCA) Total Plays: 129, Total Stations: 15, Adds: 0 | RADIOHEAD Knives Out (Capitol) Total Plays: 90, Total Stations: 13, Adds: 1 |

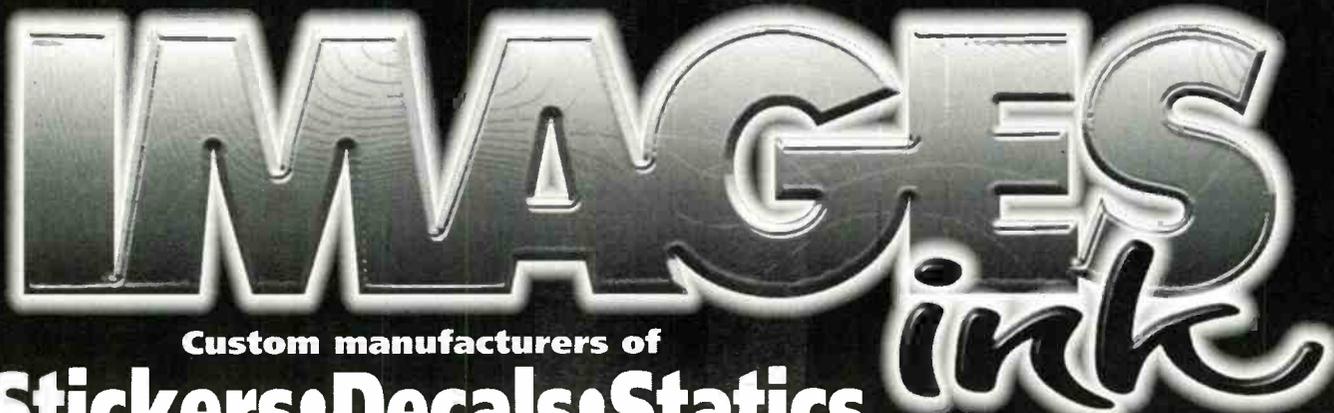
Songs ranked by total plays

Breakers

BETTER THAN EZRA
Extra Ordinary (Beyond)

| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
|----------------------|---------------------|-------|
| 277/50 | 20/0 | 16 |

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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Stations and their adds listed alphabetically by market

| | | | | | | |
|---|---|--|---|--|--|---|
| KBCA/Albuquerque, NM PD/MD: Ira Gordon NY "Desapoina" SHAWN COLVIN "Bound" DELBERT MCCLINTON "Squeeze" DEBORAH COLEMAN "Love" BLACK MORE'S NIGHTS "Fires" | WXRW/Boston, MA * PD: Joanne Doody MD: Dana Marshall SHAWN COLVIN "Bound" | KBCO/Denver-Boulder, CO * PD: Scott Arbough MD: Keefer 3 SHAWN COLVIN "Bound" | KTCZ/Minneapolis, MN * PD: Lauren MacLeash APD/MD: Mike Wolf No Adds | KCTY/Omaha, NE * PD: Max Bumgardner MD: Christopher Dean 18 WEEZER "Sun" BUTTERFLY JONES "Anywhere" | KTHX/Reno, NV * PD: Harry Reynolds MD: Dave Harold 1 RUFUS WAINWRIGHT "California" SHAWN COLVIN "Bound" CURTIS SALGADO "Summertime" JERRY JEFF WALKER "Hangin" ROD PIAZZA... "Who" | KOTR/San Luis Obispo, CA PD: Drew Ross MD: Rick Williams 7 DELBERT MCCLINTON "Squeeze" 6 TOMMY MALONE "Virginia" |
| KGSR/Austin, TX * PD: Jody Denberg MD: Susan Castle 8 SHAWN COLVIN "Bound" 8 DELBERT MCCLINTON "Squeeze" 7 PINKETON PERKINS "Heat" 30 000 FOOT OF... "Sal" | CKEY/Buffalo, NY * PD/MD: Rob White No Adds | WDET/Detroit, MI PD: Judy Adams MD: Martin Bandyke AMD: Chuck Horn 3 MELISSA ETHERIDGE "Want" 3 SHAWN COLVIN "Bound" 3 DELBERT MCCLINTON "Squeeze" 3 ALISON KRAUSS "Lucky" | WZEW/Mobile, AL * PD: Brian Hart MD: Linda Woodworth OLD 97'S "Designs" | WXPW/Philadelphia, PA PD: Bruce Warren APD/MD: Helen Leicht 9 CARTER & GROSSMAN "Ordinary" 6 LUCINDA WILLIAMS "Touch" 6 ELZA CARTHRY "Summer" 5 R.E.M. "Way" 5 JEB LOY NICHOLS "Goodbye" 5 MATTHEW JAY "Shoulder" 4 GRANT-LEE PHILLIPS "Spring" ACTUAL TIGERS "Standing" AFRO-CELTA PLANT "Life" SHAWN COLVIN "Bound" ALANA DAVIS "Heat" STEVIE NICKS "Sorcerer" ALISON KRAUSS "Lucky" RUSTIC OVERTONES "Hardest" | KENZ/Salt Lake City, UT * OM/MD: Bruce Jones MD: Kari Bushman No Adds | KRSH/Santa Rosa, CA * PD/MD: Pam Long GRANT-LEE PHILLIPS "Spring" DAVID GARZA "Say" HABIB KOITE & BAWANDA "Batoumamba" FREEDY JOHNSTON "Grows" BUILT TO SPILL "Stranger" |
| WRNR/Baltimore, MD OM: Jon Peterson PD: Alex Cortright MD: Damian Einstein 5 SHAWN COLVIN "Bound" 3 BOB SCHWEDER "Bulls" DELBERT MCCLINTON "Squeeze" RADIOHEAD "Kisses" JOHNNY A. "Yeah" | WMVY/Cape Cod, MA PD/MD: Barbara Dacey ALISON KRAUSS "Lucky" COUSTEAU "Last" | WTTW/Indianapolis, IN * PD: Jim Ziegler APD/MD: Marie McCallister No Adds | KPIG/Monterey, CA PD/MD: Laura Ellen Hopper ALISON KRAUSS "Lucky" | WYEP/Pittsburgh, PA PD: Rosemary Welsch APD/MD: Chris Griffin SHAWN COLVIN "Bound" CASH BROTHERS "Hobnob" KATE RUSBY "Saller" ACTUAL TIGERS "Standing" ALISON KRAUSS "Lucky" | KXST/San Diego, CA * PD/MD: Dona Shaieb JOHN MAYER "Such" | KMTT/Seattle-Tacoma, WA * GM/MD: Chris Mays APD/MD: Shawn Stewart 2 BLUES TRAVELER "Back" 2 ACTUAL TIGERS "Standing" |
| KRVB/Boise, ID * PD/MD: Brandon Dawson INCUBUS "Drive" | WQOD/Chattanooga, TN * OM/MD: Danny Howard PETER STUART "Take" | WFPK/Louisville, KY PD/MD: Dan Reed APD: Stacy Owen BUILT TO SPILL "Stranger" JOHNNY A. "Yeah" ROBERT EARL KEEN "Waltin" DELBERT MCCLINTON "Squeeze" SIGUR ROS "Staccato" | WFUV/New York, NY PD: Chuck Singleton MD: Rita Houston ACTUAL TIGERS "Standing" SHAWN COLVIN "Bound" MIKE "Tambourine" CLARENCE G. BROWN "Folks" | WFOG/San Francisco, CA * PD: Dave Benson MD: Haley Jones SHAWN COLVIN "Bound" | WRNX/Springfield, MA * GM/MD: Tom Davis MD: Donnie Moorhouse JIM WHITE "10" GEGGY TAH "Zero" RUFUS WAINWRIGHT "Callin'" | |
| WBOS/Boston, MA * MD: Amy Brooks No Adds | KKMR/Dallas-Ft. Worth, TX * PD: Scott Strong MD: Jeff K CALLING "Wherever" JOYDROP "Sometimes" | WMMM/Madison, WI * PD/MD: Tom Teuber SCOTT MILLER... "Mess" | WKOC/Norfolk, VA * PD: Paul Shugrue MD: Kristen Croot GRANT-LEE PHILLIPS "Spring" | KINK/Portland, OR * PD: Dennis Constantine MD: Kevin Welch 6 LIFEHOUSE "Hanging" | 35 Total Reporters 35 Current Reporters 35 Current Playlists | |

Most Played Recurrents

DAVID GRAY Babylon (ATO/RCA)
JOSH JOPLIN GROUP Camera One (Artemis)
JONATHA BROOKE Linger (Bad Dog)
U2 Beautiful Day (Interscope)
JEB LOY NICHOLS Heaven Right Here (Rykodisc)

National Programming

Added This Week


World Cafe
Bruce Warren 215-898-6677
ALISON KRAUSS
GRANT-LEE PHILLIPS
ORBITAL & DAVID GRAY

 The Lucky One
 Spring Released
 Illumination

Acoustic Cafe
Rob Reinhart 734-761-2043
LLOYD COLE
TRAVIS

 I'm Gone
 Dear Diary

BTE AND STUDIO C

Beyond recording artists Better Than Ezra recently stopped by KBCO/Denver-Boulder to do a Studio C performance. Pictured here are (l-r) Beyond's Liz Healy; KBCO's Scott Arbough; BTE's Kevin Griffin, Tom Drummond and Travis McNabb; and KBCO's Keefer.

TRIPLE A Going For Adds 7/23/01

ALANA DAVIS I Want You (Elektra/EEG)
DAVID GRAY Sail Away (RCA)
EMILIANA TORRINI To Be Free (Virgin)
MIKE PLUME BAND Dreamer (Steel Belted)
NATHAN LARSON Just Because A Man Expects Me To (Artemis)
SAM PHILLIPS Five Colors (Nonesuch/Atlantic)
STEVIE NICKS Sorcerer (Reprise)
TINDERSTICKS People Keep Comin' Around (Beggars Banquet)
TRAIN Something More (Columbia)
VARIOUS ARTISTS Down From The Mountain (Lost Highway/IDJMG)
WEEZER Island In The Sun (Geffen/Interscope)

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RICK WELKE
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AC Radio Giants

□ Community involvement is key to success

Adult Contemporary radio has grown significantly over the past three years among Christian formats, and two stations in particular stand out: KXOJ/Tulsa and KSBJ/Houston. Their programming philosophies are quite different, but they share a common goal: to be involved in the lives of their listeners. R&R asked KXOJ Station Manager **Bob Thornton** and KSBJ PD **John Hull** how they're achieving that goal and what they believe will work in the future.

KXOJ's Parade

Thornton says, "Doug Harris of Creative Animal in Houston has a great line: 'Find a parade, and get in front of it.' We've really focused on getting into the lives of the listeners — not always by making them come to us, but by going out and showing up at chili cook-offs, fall festivals, home shows, the state fair, etc.

"When we can take our music to events where the family already is, it's a win-win situation. We average 20,000 people at a small suburban festival every May, and we just had 50,000 people at our first-ever Freedom Live event and made the cover of *Newsweek*. Community and listener involvement are first and foremost for us.

"Second, we've invested in a staff that is the best I've ever worked with, mainstream or Christian. Christian radio gets a bad rap for underpaying its talent, and maybe that's justified, but we've gone to Christians in mainstream and shown them a vision they can buy into. We have people on the air who have worked with Scott Shannon in New York, Philly and San Diego and people who have topped the rankings locally as well.

"Third is leadership. [GM] David Stephens and I have discovered our visions are about 99.9% the same. At the same time, David has the ability to keep the staff and myself challenged and always reaching for more. We're both extremely competitive and focused on how we can better use this station to impact people. When your staff believes in the vision and the leadership, they will take a bullet for you."

It's All About Them

Thornton is not a big believer in research. "Most forms of testing music, be they auditorium or callout, are flawed psychologically and emotionally," he explains. "For example, there is a big trend by consultants right now to push a larger percentage of gold songs in the format. I understand the familiarity principle, but sometimes common sense prevails.

"How many people in Blockbuster are crowded around the classics section? The carpet is brand-new in the middle of the store because everyone stays on that outside wall, where the new releases are. People like consis-

tency, but they like new things inside those consistent parameters.

"A programmer can learn so much more by talking to listeners at events and by listening to his staff and receptionist. You don't make decisions based on the vocal few, but if you approach everyday people who would never volunteer their opinions, you can really find out a lot. But the only way that works is if you're grounded in your vision. Otherwise, you'll sway

"We just had 50,000 people at our first-ever Freedom Live event and made the cover of *Newsweek*."

Bob Thornton

back and forth as your identity is touched by the vocal. You have to believe in what you're doing, then accept the good and bad feedback in balance.

"Since our target audience member is a thirtysomething, mostly stay-at-home mom, we try to do things to either give her a break or give her something she can do with the children. Every quarter we host an event on our 60th-floor ballroom, where moms and dads can enjoy a nice banquet dinner with an intimate concert from one of our family oriented artists.

"We're doing one in August with Cheri Keaggy. She's a mom, and she'll tell great stories and sing great songs about kids while the parents are sitting there munching cheesecake and enjoying their night out.

Everybody Wins

"Freedom Live was perhaps the biggest nonalcoholic outdoor Fourth of July event in Oklahoma history," Thornton continues. "It's a huge relief for parents to know where to go without having to worry about drunks or bad lyrics. We also do the stock-in-trade promotions — give away family vacations, sticker cash and the like.

"One other promotion that grew

out of the 'It's all about them' philosophy was something we call 'Everybody Wins Day' on Wednesdays. For 18 hours everyone who can get through on the request line is guaranteed to win something. It may be a CD, a free dinner or even cash, but all the prizes are good, and everybody wins. By the way, 'Everybody Wins Day' is copyrighted!"

Thornton is optimistic about the future. "With even more consolidation on the horizon, there is a real opportunity for Christian radio to gain some ground. Audiences don't care about consolidation or who's giving away the most money; all they really care about is how relevant a station is to their lives. As our stations focus on solid programming and compelling radio, we can capitalize on the freedom we have outside these conglomerates to pursue the audience in more creative ways.

"At the same time, we're about to see more splitting of the Christian format. The AC format has been the bread-and-butter for years, but now we're seeing stations that are going to the more defined ends of the spectrum, such as CHR or Soft AC.

"We'll see more mainstream companies dabbling with their fourth and fifth cluster stations in the Christian format, creating temporary competition and fragmentation. I say 'temporary' because, without vision, these companies just won't stay committed to the format and the paradigm shift entailed in selling it."

KSBJ Leads

John Hull explains what helps KSBJ succeed. "First, focus. For more than 10 years there's been a strong internal focus on fulfilling our mission statement. We're living by a commitment to analyze every promotion, every song and every personality in light of how effective it is in fulfilling our broadcast mission. We've systematically let go of the things that don't fit.

"Years ago we created a personality profile of who our core listener is and made a commitment to target everything we do to her. We gave her a name, Becky, and a location in town where she lives. We found out what her day was like and made sure all of our staff understand that she is our target. Everything is done with an eye toward meeting Becky's needs.

"Second, we've been doing Chris-

"We have an active, giving audience. The promotions they like most are the ones that allow them to give back to the community."

John Hull

tian AC for the past 19 years. Any time you build a musical heritage in your community over that length of time, reaching as many listeners as we do, you're viewed as a leader.

"Finally, we've concentrated on those parts of our mission statement that focus on promoting unity and moving listeners to action. That means we've been diligent at getting out into the community and mobilizing listeners to make a difference. For too many years Christian radio stations and their listeners seem to have been content to stay in our own little 'holy huddles' rather than rolling up our sleeves and becoming agents of change. Our goal has been to change that perception of Christians and Christian radio."

Creating A Vision

Hull explains how the station's vision was born: "Ten years ago, when GM Tim McDermott came on board, he brought with him a vision for doing radio that reached beyond the Christian community and impacted the community at large.

"Unlike many GMs, Tim came from a programming rather than a sales background, so he understood that the best way to see KSBJ's vision realized was to create compelling programming that would act as a calling card for the station and, ultimately, for God.

"A second area that caused a growth spurt was a board of directors who were willing to give the staff the necessary tools to reach our potential. As a noncommercial educational licensee, we're governed by a board of directors. Our board is made up of men and women who work at growing, thriving corporations in the greater Houston area. Because they're already part of winning teams in their businesses, they bring a winning mind-set to the table when helping to make plans for our future growth. But, unlike many nonprofit boards, they take a hands-off approach to the day-to-day operations of the station."

Listener involvement is crucial, according to Hull. "We have an active, giving audience," he says. "The promotions they like most are the ones that allow them to give back to the community. In the past year KSBJ listeners have helped refurbish 15 homes of elderly residents in the inner city; given more than 7,000 towels, 4,500 bed sheets and 2,000 blankets to help local AIDS-relief organizations; adopted 338 needy families at Christmas; donated almost 2,500 units of blood — more than the audience of any other radio or TV station in Houston; and provided more than 1,500 teddy bears for the Houston Police Department to give to kids in crisis.

"During the last month KSBJ lis-

teners have been mobilized to help with disaster relief because of the flooding caused by tropical storm Allison. That's not to say that our listeners don't enjoy promotions where they win things. We give away lots of trips, dinners, concert packages, shopping sprees, swimming pools and furniture. But the promotions that get the biggest response are the ones where listeners have fun giving rather than just receiving.

"Last year 152,000 people attended KSBJ special events. A few weeks ago we had record attendance for our multiartist anniversary concert — more than 14,000. We've even created our own ticketing system to better serve the market. We're within months of signing on a full-time terrestrial format here in Houston targeted to teens and young adults. Our web-based format, PlanetLight Force.com [www.planetlightforce.com] is already up and running."

Opportunity Knocks

Hull is bullish on the Christian AC format and its potential for the future. "I firmly believe in what consultant Mike McVay says: 'Nobody likes AC radio. Nobody, that is, except the listeners.' AC radio, and Christian AC in particular, is a format listeners love. The majority of the Christian-radio audience listens to AC. It seems like we've done a good job of identifying and superserving our core audience. Christian AC radio is making a big impact in some major markets across the country.

"Marketing is certainly a key to our future growth. Now that the product sounds good, we need to do a better job of marketing it to potential P1s. It's also important that we penetrate the at-work-listening bubble. There's still a stigma attached to playing Christian music in the workplace, although it's decreasing. As that stigma decreases and Christian radio becomes more accepted by the masses, I believe a more accurate picture of Christian radio's impact will emerge.

"I also believe there's an opportunity staring us in the face right now: As more and more of our mainstream competitors are facing consolidation, many of the community projects they have historically been involved with are being abandoned because they don't add enough to the bottom line. This presents a unique opportunity for those stations whose listeners are the bottom line to step forward and fill the gap that's been created.

"If we can show our markets how much we care by becoming involved in the life of the community, we'll have the potential to impact lives in a way we never have before. I just hope that Christian broadcasters will step forward and walk our talk."

CHR Top 30

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART |
|-----------|-----------|---|-------------|-----------|----------------|
| 1 | 1 | TAIT All You Got (Forefront) | 778 | +12 | 12 |
| 2 | 2 | TREE 63 Look What You've Done (Inpop) | 770 | +43 | 13 |
| 4 | 3 | ELMS Hey, Hey (Sparrow) | 713 | +9 | 12 |
| 3 | 4 | BENJAMIN GATE All Over Me (Forefront) | 686 | -31 | 13 |
| 5 | 5 | LARUE Fly (Reunion) | 646 | +11 | 13 |
| 6 | 6 | NEWSBOYS Who? (Sparrow) | 606 | +5 | 7 |
| 13 | 7 | ZOEGIRL No You (Sparrow) | 583 | +78 | 13 |
| 12 | 8 | PFR Missing Love (Squint) | 549 | +36 | 8 |
| 7 | 9 | STACIE ORRICO Without Love (Forefront) | 538 | -12 | 13 |
| 17 | 10 | FFH Watching Over Me (Essential) | 443 | +55 | 6 |
| 9 | 11 | TRUE VIBE Now And Forever (Essential) | 430 | -106 | 13 |
| 10 | 12 | MATT BROUWER Water (Reunion) | 424 | -106 | 13 |
| 8 | 13 | TEN SHEKEL SHIRT Ocean (Vertical) | 413 | -135 | 13 |
| 11 | 14 | SONICFLOOD Open The Eyes Of My Heart (Gotee) | 406 | -120 | 13 |
| 19 | 15 | PLUS ONE Soul Tattoo (143/Atlantic) | 387 | +51 | 3 |
| 21 | 16 | JOY WILLIAMS Serious (Reunion) | 377 | +50 | 4 |
| 20 | 17 | SUPERCHICK Barlow Girls (Inpop) | 359 | +30 | 6 |
| 24 | 18 | REBECCA ST. JAMES Wait For Me (Forefront) | 347 | +61 | 3 |
| 14 | 19 | AVALON Make It Last Forever (Sparrow) | 339 | -148 | 13 |
| 23 | 20 | BY THE TREE Reveal (Fervent) | 337 | +13 | 9 |
| 27 | 21 | APT. CORE 1/GINNY OWENS 40 (Rocketown) | 326 | +72 | 5 |
| 28 | 22 | STEVEN CURTIS CHAPMAN Live Out Loud (Sparrow) | 324 | +78 | 2 |
| 16 | 23 | DAMITA Spirit Inside (Atlantic) | 320 | -112 | 13 |
| 15 | 24 | K. FRANKLIN & MARY MARY Thank You (Gospo Centric) | 315 | -129 | 7 |
| 25 | 25 | JAKE The One (Reunion) | 305 | +23 | 10 |
| 22 | 26 | CIRCACIAN RHYTHM Beautiful Savior (40) | 283 | -42 | 7 |
| 18 | 27 | AUDIO ADRENALINE One Like You (Forefront) | 277 | -85 | 16 |
| - | 28 | LIFEHOUSE Hanging By A Moment (DreamWorks) | 208 | +24 | 2 |
| 30 | 29 | KEVIN MAX Be (Forefront) | 207 | +2 | 3 |
| Debut | 30 | RACHEL LAMPA You Lift Me Up (Word) | 205 | +73 | 1 |

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 7/8-Saturday 7/14. ©2001 Radio & Records.

Rock Top 30

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART |
|-----------|-----------|---|-------------|-----------|----------------|
| 1 | 1 | SUPERCHICK Barlow Girls (Inpop) | 351 | +6 | 12 |
| 2 | 2 | BENJAMIN GATE All Over Me (Forefront) | 326 | 0 | 13 |
| 5 | 3 | SKILLET Alien Youth (Ardent) | 309 | +47 | 4 |
| 4 | 4 | EARTHSUIT Do You Enjoy The Distortion (Sparrow) | 288 | +21 | 8 |
| 9 | 5 | PAX217 Sandbox Praise (Forefront) | 280 | +64 | 6 |
| 3 | 6 | ELMS Hey, Hey (Sparrow) | 260 | -43 | 11 |
| 6 | 7 | SWITCHFOOT Poparazzi (Sparrow) | 222 | -24 | 8 |
| 8 | 8 | DISCIPLE God Of Elijah (Rugged) | 205 | -15 | 12 |
| 7 | 9 | GRYP Left Behind (Independent) | 184 | -40 | 11 |
| 10 | 10 | JUSTIFIDE The Way (Cuidesac/Ardent) | 182 | -29 | 13 |
| 11 | 11 | BEANBAG Limit Of Shunt (Inpop) | 172 | -25 | 13 |
| 15 | 12 | 8:28 Nature Against God (316) | 154 | +14 | 3 |
| 30 | 13 | THOUSAND FOOT KRUTCH Unbelievable (OGE) | 146 | +46 | 2 |
| 12 | 14 | DELIRIOUS? My Glorious (Sparrow) | 144 | -26 | 9 |
| 16 | 15 | 40DT Go (Diverse) | 140 | +1 | 6 |
| Debut | 16 | SMALLTOWN POETS Firefly (Ardent/Forefront) | 138 | +62 | 1 |
| 17 | 17 | PHIL JOEL Be Number One (Inpop) | 132 | +1 | 11 |
| 27 | 18 | RELIENT K Softer To Me (Gotee) | 130 | +21 | 13 |
| 20 | 19 | MCCLURG FAMILY SINGERS Freedom (Word Of Mouth) | 119 | -4 | 5 |
| 21 | 20 | BUCK ENT. Got To Get You Into My Life (Galaxy 21) | 115 | -3 | 6 |
| 13 | 21 | PLANKEYE The Meaning Of It All (BEC) | 114 | -30 | 6 |
| 25 | 22 | WATERDEEP My God Has Come To Save Me (Squint) | 114 | +2 | 2 |
| Debut | 23 | NORMALS Every Moment (Forefront) | 113 | +49 | 1 |
| 8 | 24 | HANGNAIL Wrong Is Wrong (Tooth & Nail) | 110 | -15 | 4 |
| 28 | 25 | LIFEHOUSE Hanging By A Moment (DreamWorks) | 105 | -3 | 10 |
| 24 | 26 | BLEACH Asleep In The Light (BEC) | 102 | -10 | 5 |
| - | 27 | 77'S Related (Galaxy 21) | 101 | +19 | 2 |
| Debut | 28 | PFR Amsterdam (Squint) | 98 | +21 | 1 |
| Debut | 29 | EDL Jetstream (Fashion Pop) | 97 | +7 | 1 |
| Debut | 30 | MICHAEL KNOTT Sorry (Metro One) | 95 | +3 | 1 |

47 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 7/8-Saturday 7/14. ©2001 Radio & Records.

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email: fnradio@namb.net

AC Top 30

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART |
|-----------|-----------|--|-------------|-----------|----------------|
| 1 | 1 | KATINAS Thank You (Gotee) | 1069 | -8 | 9 |
| 2 | 2 | SHAUN GROVES Welcome Home (Rocketown) | 1015 | +106 | 8 |
| 5 | 3 | FFH Watching Over Me (Essential) | 1009 | +167 | 6 |
| 7 | 4 | NATALIE GRANT Keep On Shining (Pamplin) | 885 | +87 | 9 |
| 9 | 5 | JACI VELASQUEZ Adore (Word) | 828 | +68 | 7 |
| 3 | 6 | POINT OF GRACE Blue Skies (Word) | 820 | -81 | 9 |
| 8 | 7 | TAIT All You Got (Forefront) | 807 | +38 | 9 |
| 6 | 8 | WATERMARK Good For Me (Rocketown) | 788 | -12 | 9 |
| 14 | 9 | STEVEN CURTIS CHAPMAN Live Out Loud (Sparrow) | 763 | +256 | 3 |
| 4 | 10 | PHILLIPS, CRAIG & DEAN Let My Words... (Sparrow) | 700 | -174 | 9 |
| 12 | 11 | CECE WINANS Say A Prayer (WellSpring/Sparrow) | 639 | +29 | 4 |
| 19 | 12 | PFR Missing Love (Squint) | 621 | +181 | 7 |
| 10 | 13 | SCOTT KRIPPAYNE What Breaks Your Heart (Spring Hill) | 619 | -120 | 9 |
| 15 | 14 | ERIN O'DONNELL Hold On To Jesus (Word) | 614 | +116 | 5 |
| 22 | 15 | JOY WILLIAMS I Believe In You (Reunion) | 572 | +201 | 9 |
| 16 | 16 | MARK SHULTZ I/GINNY OWENS Remember Me (Word) | 542 | +73 | 9 |
| 20 | 17 | RACHEL LAMPA You Lift Me Up (Word) | 540 | +149 | 2 |
| 11 | 18 | ZOEGIRL No You (Sparrow) | 530 | -82 | 9 |
| 24 | 19 | GREG LONG In The Waiting (Word) | 477 | +119 | 6 |
| 21 | 20 | CHERI KEAGGY I Like (M2.0) | 476 | +104 | 5 |
| 23 | 21 | NEWSONG Wonderful One (Word) | 427 | +65 | 9 |
| 13 | 22 | AVALON The Glory (Sparrow) | 426 | -171 | 9 |
| 27 | 23 | PLUS ONE Soul Tattoo (143/Atlantic) | 425 | +167 | 3 |
| 17 | 24 | STACIE ORRICO Without Love (Forefront) | 398 | -64 | 9 |
| 18 | 25 | TRUE VIBE Now And Forever (Essential) | 376 | -72 | 9 |
| Debut | 26 | NEWSBOYS Who? (Sparrow) | 320 | +109 | 1 |
| 25 | 27 | JAKE Believer (Reunion) | 319 | +37 | 9 |
| 28 | 28 | REBECCA ST. JAMES In Me (Forefront) | 282 | +47 | 9 |
| 29 | 29 | BEN GLOVER 26 Letters (Word) | 253 | +39 | 9 |
| Debut | 30 | OUT OF THE GREY Shine Like Crazy (Rocketown) | 247 | +131 | 1 |

57 AC reporters. Songs ranked by total plays for the airplay week of Sunday 7/8-Saturday 7/14.
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Specialty Programming

Rhythmic

| RANK | ARTIST TITLE LABEL(S) |
|------|---|
| 1 | KIRK FRANKLIN & MARY MARY Thank You (Gospo Centric) |
| 2 | DJ MAJ I/NEW BREED What's My Name (Gotee) |
| 3 | STACIE ORRICO Without Love (Forefront) |
| 4 | T-BONE Ride Wit' Me (Flicker) |
| 5 | JOHN REUBEN Divine Inspiration (Gotee) |
| 6 | SMOOTH Get Your Praise On (Metro One) |
| 7 | URBAN D We Go Together Like (Seventh Street) |
| 8 | CROSS MOVEMENT Know Me (Huh What?) (Cross Movement) |
| 9 | UNITY KLAN Rida (Eternal Funk) |
| 10 | L.A. SYMPHONY Broken Tape Decks (Squint) |
| 11 | APT.CORE I/GINNY OWENS 40 (Rocketown) |
| 12 | MARS ILL Sphere Oh Hip-Hop (Uprok/BEC) |
| 13 | KNOWDAVERBS Plane Scared (Gotee) |
| 14 | CECE WINANS Say A Prayer (WellSpring/Sparrow) |
| 15 | COLEON Squanderin' (Syntax) |
| 16 | DAMITA Spirit Inside (Atlantic) |
| 17 | RACHEL LAMPA Shaken (Word) |
| 18 | ILL HARMONICS Woe Is We (Uprok/BEC) |
| 19 | DJ MAJ I/OUT OF EDEN Spirit Moves (Gotee) |
| 20 | REBECCA ST. JAMES Reborn (Forefront) |

Reporters

CHR

| | | |
|---|---|---|
| KLYT/Albuquerque, NM WHMX/Bangor, ME KWOF/Cedar Rapids, IA WCFL/Chicago, IL KYIX/Chico, CA WUFM/Columbus, OH KZZQ/Des Moines, IA WJLF/Gainesville, FL WORQ/Green Bay, WI KAIM/Honolulu, HI | WAYK/Kalamazoo, MI WYLV/Knoxville, TN WLGH/Lansing, MI WNCB/Minneapolis, MN WAYM/Nashville, TN KOKF/Oklahoma City, OK KSFBS/San Francisco, CA KLFF/San Luis Obispo, CA KTSL/Spokane, WA KADJ/Springfield, MO | WBVM/Tampa, FL WYSZ/Toledo, OH KTWY/Tri-Cities, WA KMRX/Tulsa, OK KDUV/Visalia, CA WCLQ/Wausau, WI AIR1/Network KNMI/Network 28 Reporters |
|---|---|---|

Rock

| | | |
|--|---|---|
| WDCD/Albany, NY KLYT/Albuquerque, NM WFEV/Atlanta, GA WVOF/Bridgeport, CT WBNY/Buttalo, NY WCFL/Chicago, IL WONC/Chicago, IL KYIX/Chico, CA WUFM/Columbus, OH KZZQ/Des Moines, IA WSNL/Flint, MI WKLO/Grand Rapids, MI WORQ/Green Bay, WI WRGX/Green Bay, WI WROQ/Greenville, SC WPTP/Greenville, SC WBOP/Harrisonburg, VA | WMUL/Huntington, WV WQME/Indianapolis, IN WNCM/Jacksonville, FL WYLV/Knoxville, TN WLGH/Lansing, MI KSLJ/Lincoln, NE WOML/Marion, IL WCWP/Nassau-Suffolk, NY WVCP/Nashville, TN WCNI/New London, CT KOKF/Oklahoma City, OK WZZD/Philadelphia, PA WMSJ/Portland, ME WITR/Rochester, NY KWNO/Springfield, MO WTRK/Saginaw, MI WJIS/Sarasota, FL | KCLC/St. Louis, MO KYMC/St. Louis, MO WLFJ/Spartansburg, SC WBVM/Tampa, FL WYSZ/Toledo, OH KM00/Tulsa, OK KMRX/Tulsa, OK WCLQ/Wasau, WI WAYF/West Palm Beach, FL KZZD/Wichita, KS WPAO/Youngstown, OH KAOU/Network KNMI/Network 47 Reporters |
|--|---|---|

AC

| | | |
|---|--|--|
| KAEZ/Amarillo, TX KAFK/Anchorage, AK WFSH/Atlanta, GA WVFA/Atlanta, GA KTFB/Beaumont, TX KTSY/Boise, ID WCVK/Bowling Green, KY WBGJ/Champaign, IL WRGM/Charlotte, NC WBDX/Chattanooga, TN WONU/Chicago, IL WZFS/Chicago, IL WAKW/Cincinnati, OH KBIQ/Colorado Springs, CO WMHK/Columbia, SC WCVO/Columbus, OH KLTU/Dallas, TX WMUZ/Detroit, MI WCTL/Erie, PA KYTT/Eugene, OR | KLRC/Fayetteville, AR WPSM/Ft. Walton Beach, FL WLAB/Ft. Wayne, IN WCSG/Grand Rapids, MI WBFJ/Greensboro, NC KSBJ/Houston-Galveston, TX WQME/Indianapolis, IN WBGJ/Jacksonville, FL WCQR/Johnson City, TN KOBK/Joplin, MO KFSL/Los Angeles, CA WJIE/Louisville, KY KOFR/Lubbock, TX WMCU/Miami, FL WZTO/Nashville, TN WPOZ/Oriando, FL WZZD/Philadelphia, PA KBVM/Portland, OR KSLT/Rapid City, SD WPAR/Roanoke, VA | WRXT/Roanoke, VA WXPZ/Salisbury, DE WJIS/Sarasota, FL KCMS/Seattle-Tacoma, WA WHPZ/South Bend, IN WBI/Springfield, IL KWNO/Springfield, MO WBGJ/Terre Haute, IN KXOJ/Tulsa, OK KTLI/Wichita, KS WGRC/Williamsport, PA WXHL/Wilmington, DE WPER/Winchester, VA HIS RADIO/Network SALEM/Network KLOVE/Network KJIL/Network 57 Reporters |
|---|--|--|

Specialty Programming

Loud

| RANK | ARTIST TITLE LABEL(S) |
|------|---------------------------------|
| 1 | DISCIPLE God Of Elijah (Rugged) |
| 2 | GRYP Left Behind (Independent) |
| 3 | JUSTIFIDE The Way (Ardent) |
| 4 | 8:28 Nature Against God (316) |
| 5 | BROKEN Stand (Mercy Street) |
| 6 | SPOKEN Forevermore (Metro Vox) |
| 7 | GS MICROPHONE Use Me (Spindust) |
| 8 | BRIDE White House (Absolute) |
| 9 | EDL Jetstream (Fashion Pop) |
| 10 | OIL Struggle (Kalbone) |

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WEST

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R&R The Back Pages.

National Airplay Overview July 20, 2001

CHR/POP

| LW | TW | ARTIST | SON | Label |
|----|----|---------------------------|--|-------|
| 2 | 1 | O-TOWN | All Or Nothing (J) | |
| 1 | 2 | AGUILERA/LIL' KIM/MYAPINK | Lady Marmalade (Interscope) | |
| 4 | 3 | JESSICA SIMPSON | Irresistible (Columbia) | |
| 3 | 4 | LIFEHOUSE | Hanging By A Moment (DreamWorks) | |
| 5 | 5 | TRAIN | Drops Of Jupiter (Tell Me) (Columbia) | |
| 7 | 6 | CITY HIGH | What Would You Do? (Interscope) | |
| 8 | 7 | DESTINY'S CHILD | Bootylicious (Columbia) | |
| 9 | 8 | INCUBUS | Drive (Immortal/Epic) | |
| 10 | 9 | JANET | Someone To Call My Lover (Virgin) | |
| 6 | 10 | NELLY | Ride Wit Me (Fo' Reel/Universal) | |
| 15 | 11 | EVE F/GWEN STEFANI | Let Me Blow... (Ruff Ryders/Interscope) | |
| 13 | 12 | SUGAR RAY | When It's Over (Lava/Atlantic) | |
| 12 | 13 | UNCLE KRACKER | Follow Me (Top Dog/Lava/Atlantic) | |
| 16 | 14 | EVE 6 | Here's To The Night (RCA) | |
| 11 | 15 | 'N SYNC | Pop (Jive) | |
| 18 | 16 | STAINED | It's Been Awhile (Flip/Elektra/EEG) | |
| 14 | 17 | NELLY FURTADO | I'm Like A Bird (DreamWorks) | |
| 19 | 18 | AMERICAN HI-FI | Flavor Of The Weak (Island/IDJMG) | |
| 17 | 19 | BACKSTREET BOYS | More Than That (Jive) | |
| 21 | 20 | MISSY ELLIOTT | Get Ur Freak On (Gold Mind/EastWest/EEG) | |
| 20 | 21 | JANET | All For You (Virgin) | |
| 23 | 22 | DAVE MATTHEWS BAND | The Space Between (RCA) | |
| 25 | 23 | WILLA FORD | I Wanna Be Bad (Lava/Atlantic) | |
| 38 | 24 | BLU CANTRELL | Hit 'Em Up Style (Oops!) (Arista) | |
| 26 | 25 | SMASH MOUTH | I'm A Believer (Interscope) | |
| 31 | 26 | JENNIFER LOPEZ | I'm Real (Epic) | |
| 28 | 27 | LFO | Every Other Time (J) | |
| 24 | 28 | AEROSMITH | Fly Away From Here (Columbia) | |
| 22 | 29 | JENNIFER LOPEZ | Play (Epic) | |
| 33 | 30 | 112 | Peaches & Cream (Bad Boy/Arista) | |

#1 MOST ADDED

NELLY FURTADO Turn Off The Light (DreamWorks)

#1 MOST INCREASED PLAYS

BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)

TOP 5 NEW & ACTIVE

LIL' ROMEO My Baby (Souja/Priority)

SVALA The Real Me (Priority)

012 Purple Hills (Shady/Interscope)

GIGI D'AGOSTINO I'll Fly With You (Arista)

SISQO Dance For Me (Dragon/Def Sou/IDJMG)

CHR begins on Page 85.

CHR/RHYTHMIC

| LW | TW | ARTIST | SON | Label |
|----|----|---------------------------|--|-------|
| 1 | 1 | 112 | Peaches & Cream (Bad Boy/Arista) | |
| 2 | 2 | EVE F/GWEN STEFANI | Let Me Blow... (Ruff Ryders/Interscope) | |
| 4 | 3 | JAGGED EDGE | Where The Party At (So So Def/Columbia) | |
| 5 | 4 | USHER U | Remind Me (LaFace/Arista) | |
| 3 | 5 | MISSY ELLIOTT | Get Ur Freak On (Gold Mind/EastWest/EEG) | |
| 7 | 6 | 012 | Purple Hills (Shady/Interscope) | |
| 6 | 7 | LIL' MO | Superwoman (Gold Mind/EastWest/EEG) | |
| 9 | 8 | JENNIFER LOPEZ | I'm Real (Epic) | |
| 8 | 9 | CITY HIGH | What Would You Do? (Interscope) | |
| 10 | 10 | DESTINY'S CHILD | Bootylicious (Columbia) | |
| 11 | 11 | RAY-J | Wait A Minute (Atlantic) | |
| 13 | 12 | TOYA I | Do (Arista) | |
| 15 | 13 | BLU CANTRELL | Hit 'Em Up Style (Oops!) (Arista) | |
| 22 | 14 | MISSY ELLIOTT | One Minute Man (Gold Mind/EastWest/EEG) | |
| 30 | 15 | ALICIA KEYS | Fallin' (J) | |
| 12 | 16 | R. KELLY | Fiesta (Jive) | |
| 18 | 17 | CRAIG DAVID | Fill Me In (Wildside/Atlantic) | |
| 14 | 18 | AGUILERA/LIL' KIM/MYAPINK | Lady Marmalade (Interscope) | |
| 31 | 19 | LUDACRIS | Area Codes (Murder Inc./Def Jam/IDJMG) | |
| 20 | 20 | JANET | Someone To Call My Lover (Virgin) | |
| 21 | 21 | ERICK SERMON | MUSIC (Interscope) | |
| 16 | 22 | LIL' ROMEO | My Baby (Souja/Priority) | |
| 17 | 23 | TYRESE I | Like Them Girls (RCA) | |
| 24 | 24 | JESSICA SIMPSON | Irresistible (Columbia) | |
| 27 | 25 | JUVENILE | Set It Off (Cash Money/Universal) | |
| 25 | 26 | ST. LUNATICS | Midwest Swing (Fo' Reel/Universal) | |
| 23 | 27 | MARIAH CAREY | Loverboy (Virgin) | |
| 26 | 28 | JA RULE I | Cry (Murder Inc./Def Jam/IDJMG) | |
| 32 | 29 | 2PAC | Until The End Of Time (Amaru/Death Row/Interscope) | |
| 38 | 30 | VIOLATOR F/BUSTA RHYMES | What It Is (Violator/Loud/Columbia) | |

#1 MOST ADDED

ALLURE Enjoy Yourself (MCA)

#1 MOST INCREASED PLAYS

ALICIA KEYS Fallin' (J)

TOP 5 NEW & ACTIVE

2PAC Letter 2 My Unborn (Amaru/Death Row/Interscope)

EASTSIDAZ I Luv It (Doghouse/TVT)

FABOLOUS F/MATE DOGG Can't Deny It (Desert Storm/Elektra/EEG)

O-TOWN All Or Nothing (J)

OLVIA Are U Capable (J)

CHR begins on Page 85.

URBAN

| LW | TW | ARTIST | SON | Label |
|----|----|-------------------------------|--|-------|
| 6 | 1 | ALICIA KEYS | Fallin' (J) | |
| 3 | 2 | USHER U | Remind Me (LaFace/Arista) | |
| 2 | 3 | JAGGED EDGE | Where The Party At (So So Def/Columbia) | |
| 1 | 4 | ERICK SERMON | MUSIC (Interscope) | |
| 10 | 5 | ISLEY BROTHERS F/RONALD ISLEY | Contagious (DreamWorks) | |
| 4 | 6 | 112 | Peaches & Cream (Bad Boy/Arista) | |
| 5 | 7 | RAY-J | Wait A Minute (Atlantic) | |
| 7 | 8 | DESTINY'S CHILD | Bootylicious (Columbia) | |
| 11 | 9 | JAHMEIM | Just In Case (Divine Mill/WB) | |
| 8 | 10 | AALIYAH | We Need A Resolution (BlackGround) | |
| 14 | 11 | JILL SCOTT | The Way (Hidden Beach/Epic) | |
| 18 | 12 | JENNIFER LOPEZ | I'm Real (Epic) | |
| 9 | 13 | LIL' MO | Superwoman (Gold Mind/EastWest/EEG) | |
| 16 | 14 | JIMMY COZIER | She's All I Got (J) | |
| 12 | 15 | R. KELLY | Fiesta (Jive) | |
| 20 | 16 | GINUWINE | Differences (Epic) | |
| 17 | 17 | VIOLATOR F/BUSTA RHYMES | What It Is (Violator/Loud/Columbia) | |
| 15 | 18 | MISSY ELLIOTT | Get Ur Freak On (Gold Mind/EastWest/EEG) | |
| 13 | 19 | BLU CANTRELL | Hit 'Em Up Style (Oops!) (Arista) | |
| 23 | 20 | MARIAH CAREY | Loverboy (Virgin) | |
| 19 | 21 | FAITH EVANS F/CARL THOMAS | Can't Believe (Bad Boy/Arista) | |
| 27 | 22 | JUVENILE | Set It Off (Cash Money/Universal) | |
| 26 | 23 | PUBLIC ANNOUNCEMENT | John Doe (RCA) | |
| 31 | 24 | MISSY ELLIOTT | One Minute Man (Gold Mind/EastWest/EEG) | |
| 25 | 25 | CRAIG DAVID | Fill Me In (Wildside/Atlantic) | |
| 21 | 26 | EVE F/GWEN STEFANI | Let Me Blow... (Ruff Ryders/Interscope) | |
| 29 | 27 | JANET | Someone To Call My Lover (Virgin) | |
| 24 | 28 | LUTHER VANDROSS | Take You Out (J) | |
| 32 | 29 | P. DIDDY & THE FAMILY | Bad Boys For Life (Bad Boy/Arista) | |
| 36 | 30 | LUDACRIS | Area Codes (Murder Inc./Def Jam/IDJMG) | |

#1 MOST ADDED

MAXWELL Lifetime (Columbia)

#1 MOST INCREASED PLAYS

JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)

TOP 5 NEW & ACTIVE

GERALD LEVERT Made To Love Ya (EastWest/EEG)

KEKE WYATT Used To Love (MCA)

LIL' JOHNNY I Got You (Warner Bros.)

PETEY PABLO Raise Up (Jive)

NICOLE I'm Lookin' (Gold Mind/EastWest/EEG)

URBAN begins on Page 102.

AC

| LW | TW | ARTIST | SON | Label |
|----|----|------------------------------|--|-------|
| 2 | 1 | FAITH HILL | There You'll Be (Warner Bros.) | |
| 1 | 2 | DIDO | Thankyou (Arista) | |
| 4 | 3 | MATCHBOX TWENTY | If You're Gone (Lava/Atlantic) | |
| 3 | 4 | LEE ANN WOMACK I | Hope You Dance (MCA/Universal) | |
| 5 | 5 | ENYA | Only Time (Reprise) | |
| 7 | 6 | DIAMOND RIO | One More Day (Arista) | |
| 8 | 7 | BACKSTREET BOYS | More Than That (Jive) | |
| 6 | 8 | LIONEL RICHIE | Angel (Island/IDJMG) | |
| 9 | 9 | 'N SYNC | This I Promise You (Jive) | |
| 10 | 10 | BBMAK | Ghost Of You And Me (Hollywood) | |
| 13 | 11 | UNCLE KRACKER | Follow Me (Top Dog/Lava/Atlantic) | |
| 16 | 12 | ON HENLEY | Taking You Home (Warner Bros.) | |
| 12 | 13 | BACKSTREET BOYS | Shape Of My Heart (Jive) | |
| 15 | 14 | LEANN RIMES I | Need You (Sparrow/Curb/Capitol) | |
| 17 | 15 | HUEY LEWIS & GWYNETH PALTROW | Cruisin' (Hollywood) | |
| 14 | 16 | FAITH HILL | The Way You Love Me (Warner Bros.) | |
| 11 | 17 | R. MARTIN F.C. AGUILERA | Nobody Wants To Be Lonely (Columbia) | |
| 19 | 18 | ERIC CLAPTON | Believe In Life (Duck/Reprise) | |
| 18 | 19 | STEVIE NICKS | Every Day (Reprise) | |
| 20 | 20 | BBMAK | Back Here (Hollywood) | |
| 22 | 21 | JO DEE MESSINA | Burn (Curb) | |
| 25 | 22 | O-TOWN | All Or Nothing (J) | |
| 24 | 23 | S CLUB 7 | Never Had A Dream Come True (A&M/Interscope) | |
| 21 | 24 | TAMARA WALKER | Didn't We Love (Curb) | |
| 23 | 25 | SOPHIE B. HAWKINS | Walking In My... (Trumpet Swan/Rykodisc) | |
| 26 | 26 | EOWIN MCCAIN | Hearts Fall (Lava/Atlantic) | |
| 30 | 27 | TRAIN | Drops Of Jupiter (Tell Me) (Columbia) | |
| 27 | 28 | MADONNA | What It Feels Like For A Girl (Maverick/WB) | |
| 29 | 29 | ROD STEWART | Don't Come Around Here (Atlantic) | |
| 28 | 30 | DOOBIE BROTHERS | Ordinary Man (Pyramid) | |

#1 MOST ADDED

FREEDY JOHNSTON Love Grows (Elektra/EEG)

#1 MOST INCREASED PLAYS

BBMAK Ghost Of You And Me (Hollywood)

TOP 5 NEW & ACTIVE

CORRS All The Love In The World (143/Lava/Atlantic)

CHARLIE WILSON Without You (Major Hits)

FREEDY JOHNSTON Love Grows (Elektra/EEG)

SUGAR RAY When It's Over (Lava/Atlantic)

EVA CASSIDY (Somewhere) Over The Rainbow (Blix Street)

AC begins on Page 45.

HOT AC

| LW | TW | ARTIST | SON | Label |
|----|----|---------------------------|---------------------------------------|-------|
| 1 | 1 | LIFEHOUSE | Hanging By A Moment (DreamWorks) | |
| 2 | 2 | TRAIN | Drops Of Jupiter (Tell Me) (Columbia) | |
| 4 | 3 | SUGAR RAY | When It's Over (Lava/Atlantic) | |
| 3 | 4 | UNCLE KRACKER | Follow Me (Top Dog/Lava/Atlantic) | |
| 5 | 5 | INCUBUS | Drive (Immortal/Epic) | |
| 6 | 6 | DAVE MATTHEWS BAND | The Space Between (RCA) | |
| 9 | 7 | EVE 6 | Here's To The Night (RCA) | |
| 8 | 8 | OIDD | Thankyou (Arista) | |
| 7 | 9 | MATCHBOX TWENTY | Mad Season (Lava/Atlantic) | |
| 11 | 10 | MATCHBOX TWENTY | If You're Gone (Lava/Atlantic) | |
| 10 | 11 | LENNY KRAVITZ | Again (Virgin) | |
| 12 | 12 | SMASH MOUTH | I'm A Believer (Interscope) | |
| 12 | 13 | NELLY FURTADO | I'm Like A Bird (DreamWorks) | |
| 13 | 14 | MOBY F/GWEN STEFANI | Southside (V2) | |
| 17 | 15 | FIVE FOR FIGHTING | Superman (Aware/Columbia) | |
| 16 | 16 | DEPECHE MODE | Dream On (Mute/Reprise) | |
| 14 | 17 | FAITH HILL | There You'll Be (Warner Bros.) | |
| 21 | 18 | MICHELLE BRANCH | Everywhere (Maverick) | |
| 18 | 19 | MADONNA | Don't Tell Me (Maverick/WB) | |
| 23 | 20 | OIDD | Hunter (Arista) | |
| 24 | 21 | STAINED | It's Been Awhile (Flip/Elektra/EEG) | |
| 26 | 22 | BARENAKED LADIES | Falling For The First Time (Reprise) | |
| 22 | 23 | AGUILERA/LIL' KIM/MYAPINK | Lady Marmalade (Interscope) | |
| 25 | 24 | 3 DOORS DOWN | Be Like That (Republic/Universal) | |
| 28 | 25 | FUEL | Bad Day (Epic) | |
| 27 | 26 | JEFFREY GAINES | In Your Eyes (Artemis) | |
| — | 27 | MELISSA THERIOGE | I Want To Be In Love (Island/IDJMG) | |
| — | 28 | BETTER THAN EZRA | Extra Ordinary (Beyond) | |
| 30 | 29 | POE | Hey Pretty (FEI/Atlantic) | |
| 29 | 30 | JANET | All For You (Virgin) | |

#1 MOST ADDED

NELLY FURTADO Turn Off The Light (DreamWorks)

#1 MOST INCREASED PLAYS

SMASH MOUTH I'm A Believer (Interscope)

TOP 5 NEW & ACTIVE

VERVE PIPE Never Let You Down (RCA)

WISEGUYS Start The Commotion (Ideal/Mammoth/Hollywood)

BACKSTREET BOYS More Than That (Jive)

TRICKSIDE Under You (Wind-up)

AEROSMITH Fly Away From Here (Columbia)

AC begins on Page 45.

ROCK

| LW | TW | ARTIST | SON | Label |
|----|----|----------------------|---|-------|
| 1 | 1 | STAINED | It's Been Awhile (Flip/Elektra/EEG) | |
| 2 | 2 | STONE TEMPLE PILOTS | Days Of The Week (Atlantic) | |
| 3 | 3 | CULT | Rise (Lava/Atlantic) | |
| 5 | 4 | 3 DOORS DOWN | Be Like That (Republic/Universal) | |
| 7 | 5 | BLACK CROWES | Soul Singing (V2) | |
| 4 | 6 | SEVEN MARY THREE | Wait (Mammoth) | |
| 6 | 7 | TOOL | Schism (Volcano) | |
| 9 | 8 | FUEL | Bad Day (Epic) | |
| 8 | 9 | TRAIN | Drops Of Jupiter (Tell Me) (Columbia) | |
| 10 | 10 | TANTRIC | Astounded (Maverick) | |
| 12 | 11 | DAVE NAVARRO | Rexall (Capitol) | |
| 13 | 12 | SALIVA | Your Disease (Island/IDJMG) | |
| 15 | 13 | LINKIN PARK | Crawling (Warner Bros.) | |
| 14 | 14 | FUEL | Hemorrhage (In My Hands) (Epic) | |
| 16 | 15 | STAINED | Outside (Flip/Elektra/EEG) | |
| 17 | 16 | GODSMACK | Greed (Republic/Universal) | |
| 11 | 17 | AEROSMITH | Just Push Play (Columbia) | |
| 20 | 18 | TANTRIC | Breakdown (Maverick) | |
| 21 | 19 | STEREOMUD | Pain (Loud/Columbia) | |
| 23 | 20 | PUDDLE OF MUDD | Control (Flawless/Geffen/Interscope) | |
| 27 | 21 | DROWNING POOL | Bodies (Wind-up) | |
| 26 | 22 | PRIME STH | I'm Stupid (Don't Worry...) (Giant/Reprise) | |
| 25 | 23 | PETE. | Sweet Daze (Warner Bros.) | |
| 24 | 24 | DOYLE BRAMHALL II... | Green Light Girl (RCA) | |
| 22 | 25 | E2 | Elevation (Interscope) | |
| 29 | 26 | CALLING | Wherever You Will Go (RCA) | |
| 28 | 27 | DISTURBED | Down With The Sickness (Giant/Reprise) | |
| 30 | 28 | CLUTCH | Careful With That Mic... (Atlantic) | |
| 35 | 29 | ECONLINE CRUSH | You Don't Know What It's... (Restless) | |
| 31 | 30 | MAYFIELD FOUR | Eden (Turn The Page) (Epic) | |

#1 MOST ADDED

NICKELBACK How You Remind Me (Roadrunner)

#1 MOST INCREASED PLAYS

3 DOORS DOWN Be Like That (Republic/Universal)

TOP 5 NEW & ACTIVE

VAN ZANT At Least I'm Free (CMC/SRG)

GODHEAD Eleanor Rigby (Posthuman/Priority)

MUOVAYNE Death Blooms (No Name/Epic)

CRASHPALACE Perfect (Trauma)

ELECTRIC LIGHT ORCHESTRA Alright (Epic)

ROCK begins on Page 131.

National Airplay Overview July 20, 2001

URBAN AC

| LW | TW | |
|----|----|--|
| 1 | 1 | LUTHER VANDROSS Take You Out (J) |
| 5 | 2 | ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks) |
| 2 | 3 | MUSIQ Love (Def Soul/IDJMG) |
| 3 | 4 | JILL SCOTT The Way (Hidden Beach/Epic) |
| 8 | 5 | ALICIA KEYS Fallin' (J) |
| 4 | 6 | SYLEENA JOHNSON I Am Your Woman (Jive) |
| 7 | 7 | JAHEIM Just In Case (Divine Mill/WB) |
| 11 | 8 | ERICK SERMON Music (Interscope) |
| 12 | 9 | DAVE HOLLISTER Take Care Of Home (Def Squad/DreamWorks) |
| 10 | 10 | DONNIE MCCLURKIN We Fall Down (Verity) |
| 9 | 11 | CASE Missing You (Def Soul/IDJMG) |
| 6 | 12 | SUNSHINE ANDERSON Heard It All Before (Soulife/Antiatic) |
| 13 | 13 | INDIA.ARIE Brown Skin (Motown) |
| 15 | 14 | CHARLIE WILSON One Way Street (Major Hits) |
| 17 | 15 | STEPHEN SIMMONDS 4U (Priority) |
| 14 | 16 | JIMMY COZIER She's All I Got (J) |
| 20 | 17 | WILL DOWNING Is This Love (GRP/VMG) |
| 19 | 18 | JILL SCOTT A Long Walk (Hidden Beach/Epic) |
| 16 | 19 | BABYFACE There She Goes (Arista) |
| 18 | 20 | INDIA.ARIE Video (Motown) |
| 21 | 21 | TAMIA Tell Me Who (Elektra/EEG) |
| 25 | 22 | GERALD LEVERT Made To Love Ya (EastWest/EEG) |
| 26 | 23 | KOFFEE BROWN Weekend Thing (Arista) |
| 24 | 24 | PUBLIC ANNOUNCEMENT John Doe (RCA) |
| — | 25 | BRIAN MCKNIGHT Love Of My Life (Motown) |
| 23 | 26 | GLADYS KNIGHT I Said You Lied (MCA) |
| 28 | 27 | FULL FORCE Float On With Us (Forceful/TVT) |
| 29 | 28 | JESSE POWELL Something In The Past (Silas/MCA) |
| 22 | 29 | ERIC BENET Love Don't Love Me (Warner Bros.) |
| — | 30 | USHER U Remind Me (LaFace/Arista) |

#1 MOST ADDED

BRIAN MCKNIGHT Love Of My Life (Motown)

#1 MOST INCREASED PLAYS

ALICIA KEYS Fallin' (J)

TOP 5 NEW & ACTIVE

CECE WINANS More Than What I Wanted... (Wellspring/Capitol)

FAITH EVANS F/CARL THOMAS Can't Believe (Bad Boy/Arista)

TANK Slowly (BlackGround)

MICHAEL COOPER Your Face (Major Hits)

JON B Don't Talk (Edmonds/Epic)

URBAN begins on Page 102.

ACTIVE ROCK

| LW | TW | |
|----|----|--|
| 1 | 1 | TOOL Schism (Volcano) |
| 2 | 2 | STAIN'D It's Been Awhile (Flip/Elektra/EEG) |
| 3 | 3 | LINKIN PARK Crawling (Warner Bros.) |
| 4 | 4 | SALIVA Your Disease (Island/IDJMG) |
| 5 | 5 | GODSMACK Greed (Republic/Universal) |
| 7 | 6 | STEREOMUD Pain (Loud/Columbia) |
| 9 | 7 | DISTURBED Down With The Sickness (Giant/Reprise) |
| 11 | 8 | DROWNING POOL Bodies (Wind-up) |
| 6 | 9 | CULT Rise (Lava/Antiatic) |
| 13 | 10 | PUDDLE OF MUDD Control (Flawless/Geffen/Interscope) |
| 10 | 11 | DAVE NAVARRO Rexall (Capitol) |
| 8 | 12 | STONE TEMPLE PILOTS Days Of The Week (Atlantic) |
| 12 | 13 | TANTRIC Astounded (Maverick) |
| 14 | 14 | 3 DOORS DOWN Be Like That (Republic/Universal) |
| 16 | 15 | CLUTCH Careful With That Mic... (Atlantic) |
| 15 | 16 | LIMP BIZKIT My Way (Flip/Interscope) |
| 17 | 17 | WEEZER Hash Pipe (Geffen/Interscope) |
| 20 | 18 | COLD End Of The World (Flip/Geffen/Interscope) |
| 22 | 19 | PETE. Sweet Daze (Warner Bros.) |
| 21 | 20 | PRIME STH I'm Stupid (Don't Worry...) (Giant/Reprise) |
| 23 | 21 | FUEL Bad Day (Epic) |
| 29 | 22 | ECONOLINE CRUSH You Don't Know What It's... (Restless) |
| 24 | 23 | STAIN'D Outside (Flip/Elektra/EEG) |
| 27 | 24 | 311 You Wouldn't Believe (Volcano) |
| 30 | 25 | ADEMA Giving In (Arista) |
| 28 | 26 | SIMON SAYS Blister (Hollywood) |
| — | 27 | POWERMAN 5000 Bombshell (DreamWorks) |
| 19 | 28 | STABBING WESTWARD So Far Away (Koch) |
| 48 | 29 | LIMP BIZKIT Boiler (Flip/Interscope) |
| 32 | 30 | MUDVAYNE Death Blooms (No Name/Epic) |

#1 MOST ADDED

SYSTEM OF A DOWN Chop Suey (American/Columbia)

#1 MOST INCREASED PLAYS

POWERMAN 5000 Bombshell (DreamWorks)

TOP 5 NEW & ACTIVE

BUCKCHERRY Porno Star (DreamWorks)

CROSSBREED Underlined (Artemis)

GODHEAD Eleanor Rigby (Posthuman/Priority)

CRAWLING THE SLOMP (Columbia)

SINOMATIC You're Mine (Pust/Antiatic)

ROCK begins on Page 131.

COUNTRY

| LW | TW | |
|----|----|--|
| 1 | 1 | LONESTAR I'm Already There (BNA) |
| 2 | 2 | MONTGOMERY GENTRY She Couldn't Change Me (Columbia) |
| 3 | 3 | JAMIE O'NEAL When I Think About Angels (Mercury) |
| 7 | 4 | BLAKE SHELTON Austin (Warner Bros.) |
| 8 | 5 | TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks) |
| 5 | 6 | BRAD PAISLEY Two People Fell In Love (Arista) |
| 9 | 7 | KEITH URBAN Where The Blacktop Ends (Capitol) |
| 11 | 8 | JO DEE MESSINA Downtime (Curb) |
| 12 | 9 | CHRIS CAGLE Laredo (Capitol) |
| 13 | 10 | RASCAL FLATTS While You Loved Me (Lyric Street) |
| 14 | 11 | CYNDI THOMSON What I Really Meant To Say (Capitol) |
| 17 | 12 | BROOKS & DUNN Only In America (Arista) |
| 15 | 13 | LEE ANN WOMACK Why They Call It Falling (MCA) |
| 16 | 14 | TRISHA YEARWOOD I Would've Loved You Anyway (MCA) |
| 18 | 15 | DARRYL WORLEY Second Wind (DreamWorks) |
| 19 | 16 | DIAMOND RIO Sweet Summer (Arista) |
| 20 | 17 | CAROLYN DAWN JOHNSON Complicated (Arista) |
| 21 | 18 | PHIL VASSAR Six-Pack Summer (Arista) |
| 22 | 19 | SONS OF THE DESERT What I Did Right (MCA) |
| 23 | 20 | TAMMY COCHRAN Angels In Waiting (Epic) |
| 24 | 21 | SHEDDISY Still Holding Out For You (Lyric Street) |
| 25 | 22 | TRICK PONY On A Night Like This (H2E/WB) |
| 26 | 23 | MARK WILLS Loving Every Minute (Mercury) |
| 35 | 24 | MARTINA MCBRIDE When God Fears 'n Women Get... (RCA) |
| 27 | 25 | TRAVIS TRITT Love Of A Woman (Columbia) |
| 29 | 26 | DICIE CHICKS Heartbreak Town (Monument) |
| 28 | 27 | ANDY GRIGGS How Cool Is That (RCA) |
| 32 | 28 | JEFF CARSON Real Life (I Never Was...) (Curb) |
| 34 | 29 | WARREN BROTHERS Where Does It Hurt (BNA) |
| 30 | 30 | CHELY WRIGHT Never Love You Enough (MCA) |

#1 MOST ADDED

TIM MCGRAW Angry All The Time (Curb)

#1 MOST INCREASED PLAYS

TOBY KEITH I'm Just Talkin' About Tonight... (DreamWorks)

NEW & ACTIVE

KENNY CHESNEY The Tin Man (BNA)

GEORGE JONES The Man He Was (Bandit/BNA)

AARON TIPPIN Always Was (Lyric Street)

COUNTRY begins on Page 112.

ALTERNATIVE

| LW | TW | |
|----|----|---|
| 1 | 1 | STAIN'D It's Been Awhile (Flip/Elektra/EEG) |
| 2 | 2 | BLINK-182 The Rock Show (MCA) |
| 3 | 3 | WEEZER Hash Pipe (Geffen/Interscope) |
| 4 | 4 | TOOL Schism (Volcano) |
| 5 | 5 | STONE TEMPLE PILOTS Days Of The Week (Atlantic) |
| 7 | 6 | SUM 41 Fat Lip (Island/IDJMG) |
| 6 | 7 | 311 You Wouldn't Believe (Volcano) |
| 8 | 8 | LINKIN PARK Crawling (Warner Bros.) |
| 9 | 9 | CAKE Short Skirt/Long Jacket (Columbia) |
| 11 | 10 | ALIEN ANT FARM Smooth Criminal (DreamWorks) |
| 10 | 11 | SALIVA Your Disease (Island/IDJMG) |
| 14 | 12 | FUEL Bad Day (Epic) |
| 13 | 13 | DAVE NAVARRO Rexall (Capitol) |
| 12 | 14 | INCUBUS Drive (Immortal/Epic) |
| 18 | 15 | GORILLAZ Clint Eastwood (Virgin) |
| 21 | 16 | PUDDLE OF MUDD Control (Flawless/Geffen/Interscope) |
| 15 | 17 | TANTRIC Breakdown (Maverick) |
| 22 | 18 | CALLING Wherever You Will Go (RCA) |
| 20 | 19 | 3 DOORS DOWN Be Like That (Republic/Universal) |
| 24 | 20 | DISTURBED Down With The Sickness (Giant/Reprise) |
| 16 | 21 | LIFESHOE Sick Cycle Carousel (DreamWorks) |
| 17 | 22 | DAVE MATTHEWS BAND The Space Between (RCA) |
| 27 | 23 | ADEMA Giving In (Arista) |
| 19 | 24 | U2 Elevation (Interscope) |
| 23 | 25 | STAIN'D Outside (Flip/Elektra/EEG) |
| 25 | 26 | PRIME STH I'm Stupid (Don't Worry...) (Giant/Reprise) |
| 26 | 27 | GODSMACK Greed (Republic/Universal) |
| 30 | 28 | CRYSTAL METHOD Name Of The Game (Outpost/Geffen/Interscope) |
| 29 | 29 | BETTER THAN EZRA Extra Ordinary (Beyond) |
| 36 | 30 | WEEZER Island In The Sun (Geffen/Interscope) |

#1 MOST ADDED

NICKELBACK How You Remind Me (Roadrunner)

#1 MOST INCREASED PLAYS

GORILLAZ Clint Eastwood (Virgin)

TOP 5 NEW & ACTIVE

LIMP BIZKIT Boiler (Flip/Interscope)

INSOLENCE Poison Well (Mavenck)

GRAND THEFT AUDIO As Good As It Gets (London Sire)

JOYDROP Sometimes Wanna Die (Tommy Boy)

SYSTEM OF A DOWN Chop Suey (American/Columbia)

ALTERNATIVE begins on Page 142.

SMOOTH JAZZ

| LW | TW | |
|----|----|---|
| 3 | 1 | WAYMAN TISDALE Can't Hide Love (Atlantic) |
| 4 | 2 | MARC ANTOINE Mas Que Nada (GRP/VMG) |
| 1 | 3 | BRIAN CULBERTSON Get It On (Atlantic) |
| 2 | 4 | FREDDIE RAVEL Sunny Side Up (GRP/VMG) |
| 6 | 5 | LEE RITENOUR F/DAVE GRUSIN Get Up Stand Up (GRP/VMG) |
| 7 | 6 | PIECES OF A DREAM R U Ready (Heads Up) |
| 5 | 7 | CHUCK LOEB North, South, East And Wes (Shanachie) |
| 9 | 8 | JEFF KASHIWA Around The World (Native Language) |
| 8 | 9 | HIL ST. SOUL Until You Come Back To Me (Dome/Select-O-Hits) |
| 10 | 10 | DAVE KOZ The Bright Side (Capitol) |
| 11 | 11 | EUGE GROOVE Sneak A Peek (Warner Bros.) |
| 12 | 12 | LUTHER VANDROSS Take You Out (J) |
| 15 | 13 | AL JARREAU It's How You Say It (GRP/VMG) |
| 16 | 14 | SADE King Of Sorrow (Epic) |
| 17 | 15 | GERALD ALBRIGHT Winelight (Q/Antiatic) |
| 14 | 16 | ERIC CLAPTON Reptile (Duck/Reprise) |
| 18 | 17 | STEVE COLE From The Start (Atlantic) |
| 13 | 18 | MICHAEL LINGTON Sunset (Samson/Gold Circle) |
| 22 | 19 | SPYRO GYRA Open Door (Heads Up) |
| 21 | 20 | JIMMY SOMMERS 360 Groove (Higher Octave) |
| 24 | 21 | FATBURGER Evil Ways (Shanachie) |
| 25 | 22 | CHARLIE WILSON Without You (Major Hits) |
| 23 | 23 | JEFF GOLUB Dangerous Curves (GRP/VMG) |
| 27 | 24 | BONEY JAMES & RICK BRAUN Shake It Up (Warner Bros.) |
| 26 | 25 | WALTER BEASLEY Tantom (Shanachie) |
| 30 | 26 | ERIC MARIENTHAL One Day In Venice (Peak/Concord) |
| 28 | 27 | DAVID MANN Stone Groove (N-Coded) |
| — | 28 | PATTI AUSTIN Love's Been Kind To Me Lately (Qwest/WB) |
| — | 29 | KIM WATERS Until Dawn (Shanachie) |
| — | 30 | DIDD Thankyou (Arista) |

#1 MOST ADDED

URBAN KNIGHTS High Heel Sneakers (Narada)

#1 MOST INCREASED PLAYS

PIECES OF A DREAM R U Ready (Heads Up)

TOP 5 NEW & ACTIVE

RIPPINGTONS Club Paradiso (Peak/Concord)

JEFF LORBER Ain't Nobody (Samson/Gold Circle)

YULARA Om Namah Shivaya (Higher Octave)

RUSS FREEMAN East River Drive (Q/Antiatic)

KEIKO MATSUI Across The Sun (Narada)

Smooth Jazz begins on Page 126.

TRIPLE A

| LW | TW | |
|----|----|---|
| 1 | 1 | AFRO-CELT... F/P. GABRIEL When You're Falling (Real World/Virgin) |
| 2 | 2 | DAVE MATTHEWS BAND The Space Between (RCA) |
| 3 | 3 | R.E.M. Imitation Of Life (Warner Bros.) |
| 4 | 4 | PETE YORN Life On A Chain (Columbia) |
| 6 | 5 | ERIC CLAPTON Travelin' Light (Duck/Reprise) |
| 5 | 6 | TRAIN Drops Of Jupiter (Tell Me) (Columbia) |
| 8 | 7 | BLACK CROWES Sooty Singing (V2) |
| 7 | 8 | LUCINDA WILLIAMS Essence (Lost Highway/IDJMG) |
| 11 | 9 | MELISSA ETHERIDGE I Want To Be In Love (Island/IDJMG) |
| 9 | 10 | U2 Elevation (Interscope) |
| 10 | 11 | DEPECHE MODE Dream On (Mute/Reprise) |
| 12 | 12 | INCUBUS Drive (Immortal/Epic) |
| 14 | 13 | FIVE FOR FIGHTING Superman (Aware/Columbia) |
| 15 | 14 | LIFESHOE Hanging By A Moment (DreamWorks) |
| 16 | 15 | TRAVIS Sing (Independiente/Epic) |
| 19 | 16 | BETTER THAN EZRA Extra Ordinary (Beyond) |
| 13 | 17 | WIDESPREAD PANIC This Part Of Town (Widespread/SRG) |
| 17 | 18 | COLDPLAY Yellow (Nettwerk/Capitol) |
| 30 | 19 | BLUES TRAVELER Back In The Day (A&M/Interscope) |
| 18 | 20 | JOSH JOPLIN GROUP Gravity (Artemis) |
| 22 | 21 | SUGAR RAY When It's Over (Lava/Antiatic) |
| 21 | 22 | COLDPLAY Shiver (Nettwerk/Capitol) |
| 26 | 23 | CAKE Short Skirt/Long Jacket (Columbia) |
| 20 | 24 | COWBOY JUNKIES I'm So Open (Latent/Zoe/Rounder) |
| 28 | 25 | OLD 97'S Designs On You (Elektra/EEG) |
| 27 | 26 | CPR Katie Did (Samson/Gold Circle) |
| 23 | 27 | ROBERT CRAY BAND Baby's Arms (Rykodisc) |
| — | 28 | NANCI GRIFFITH Where Would I Be (Elektra/EEG) |
| 25 | 29 | DAVID BYRNE Like Humans Do (Luaka Bop/Virgin) |
| — | 30 | 3 DOORS DOWN Be Like That (Republic/Universal) |

#1 MOST ADDED

SHAWN COLVIN Bound To You (Columbia)

#1 MOST INCREASED PLAYS

BLUES TRAVELER Back In The Day (A&M/Interscope)

TOP 5 NEW & ACTIVE

ACTION FIGURE PARTY Action Figure Party (Blue Thumb)

BARENAXED LADIES Falling For The First Time (Reprise)

STONE TEMPLE PILOTS Days Of The Week (Atlantic)

VERVE PIPE Never Let You Down (RCA)

CHRIS WHITLEY To Joy (Revolution Of.) (ATO/RCA)

TRIPLE A begins on Page 153.

Publisher's Profile

By Erica Farber



CAROLINE DEVINE

Vice President & General Manager, Cox Radio Properties KISS & KSMG/San Antonio

Continuing our series on successful radio stations, this week we are profiling Caroline Devine, Vice President and General Manager of the radio station our readers selected as Station of the Year in markets 26-100, KISS/San Antonio.

Devine has made her home in San Antonio since 1988, when she was named the first female GM in the market, a distinction she still holds today.

Getting into the business: "I was languishing at an excellent Fortune 500 company. I was doing well, but I wasn't having any fun. I became associated with someone in the radio business and attended a lot of the station functions and thought, 'This must be the best job ever.' I became enamored of the business and wanted to make a change.

"I walked into the GM's office at KYKR/Belmont, TX. The Hicks family owned it at the time. I had on my Fortune 500 suit and closed-toe pumps. He took one look at me and said, 'This will never work out.' I said, 'I'm as uncertain of whether this will work as you may be, because this is a big change. Let's give each other 30 days and see if it works out.' He said, 'That's fair.' Radio was a perfect fit, and I moved from sales into sales management and, eventually, into general management."

Her management style: "It's very participatory. First, I hire the most talented, committed and hard-working people I can find. Then I develop a strategic team. Within Cox, that's easy to do. Even before I came into Cox, I developed a strategic team of people who could be resources, a core group of key department heads. We try to approach the radio business in all the right ways fundamentally and then integrate creativity and challenge ourselves to be better all the time.

"If you ask people about my style, they'd say I was fair but tough and eager to get the best out of everybody. The bottom line is, I have a high degree of respect for the people — all the people — in the company, and I certainly depend on the key department heads to help us be successful."

A description of KISS: "It's an Active Rock station targeted to men 25-35. It plays current music that fits the target, as well as the gold music they love."

Why the station's been so successful: "It's a combination of elements. We have great research to develop a strategic plan. Cox provides us with great resources to get that done. We have a firm, concise plan for the product. Second, we market KISS extremely creatively. Third, we have a team of people who are the very best. They're a very integrated team, so all the functions of the radio station fit together well. It's a symbiotic, synergistic kind of integration that builds momentum and success and that is obviously working.

"I have rarely seen teamwork like the KISS people have. We have it on the other station too. I've always thought that it was important that one department understand the other departments' needs and goals and objectives. The KISS team is phenomenal in that way. They saw success very early when we relaunched the station. It had been a Rock station for a long time. Another company ditched the format and took it Oldies for about 18 months, but that didn't work very well. We took the station over and relaunched it in the Rock format.

"Out of the box, it was successful with ratings. Right behind that came strong revenue. Our challenge has always been to have a renewed spirit, to never take ourselves for granted, to certainly never take the audience for granted and to work every day to reinvent ourselves as the audience wants to hear us. This is a unique group of people. You can't be with them for five minutes without realizing their passion for this station, the people they work with and their audience. It's fun to come to work with people like that."

Business this year: "Texas — and San Antonio, in particular — did not feel the brunt of the economic slowdown for a while. We thought for a short time that we might be insulated and just sail on through, but as the second quarter hit, there was a little bit of a slowdown. The third quarter may be that way too. We have never really fallen too far and are certainly faring better than many, many other markets. We see the light at the end of the tunnel at the end of the third quarter, and our fourth quarter should be good. The truth is, we really haven't suffered all that much. Part of that is the strong Texas economy, and part is that San Antonio is less dependent on some of the more mercurial economic ups and downs. We're a pretty steady market."

Biggest challenges: "To keep things in balance — work and personal life, the economic issues vs. keeping our product strong. We are staying focused on keeping the product the way it should be and marketing it properly. In a slow time the challenge becomes making sure that you have your priorities straight and eliminating the things that aren't critical. That is a process that could take a long time, and yet you don't have that much time. Everything happens so quickly now. You have to make judgments on a daily or weekly basis that you don't have a whole lot of time to consider. When your team understands the priorities, it makes it a lot easier.

"I find that people are working harder all the time and finding it more difficult to balance family life. I am always looking for ways to keep the focus on their jobs without sacrificing that balance. If I had the magic answer, I would certainly provide it. It's on an individual basis, but we do talk about it a lot and try to be understanding. We are humane about it, yet we need that commitment to what keeps the stations going."

State of the industry: "We are settling down from the first phase of consolidation and going into a second phase of managing our consolidated markets. We've all been through this economic situation before; we've just never been through it with a consolidation perspective. The good companies and good managers will manage their way through it. No one has all the answers. It goes back to what your company is all about and staying true to those principles and operating based on that. I believe our company is going to emerge as one of those that managed its consolidation well."

On KISS being selected Station of the Year: "OM Virgil Thompson and PD Kevin Vargas were at the convention. On Thursday they called and said that we had not won Rock Station of the Year. We talked about how it was still wonderful to be nominated. We shared that information at the station and went on about our business. On Friday, about the same time of day, we got the call with Kevin shouting into the phone. He was holding the award. When I finally understood what he was saying, I said, 'I can't believe it. How did this happen? Where were you standing? What did you do?'"

"Everybody started gathering around, knowing I was getting some kind of exciting information. Everyone stopped what they were doing, stood up from their computers or whatever and gathered in the hallways. It was so exciting. There was an electricity about it that's hard to describe. We were excited, thrilled and surprised. The surprise was the best part, because we had lost the expectation that something was going to happen. It came out of the blue."

Most influential individual: "I have been the most fortunate person to have been mentored by people in our industry who were the very best. I never take that for granted. I always want to remember how someone put a hand out to help me or made sure I was learning all that I should or gave me opportunities when I might not have been the most obvious selection. I call them my board of directors, and there are at least 10 or 12. The other half of that is, having had that experience, I try to do it for other people at every opportunity."

Career highlight: "Bringing KISS back from no ratings, just the signal, to the success it is today."

Career disappointment: "The way I see it, doors open, doors close; paths cross, or you can take the right lane or the left lane. I took the one I thought was best at the time. I don't have any regrets. Everything seemed to work out."

Favorite radio format: "I don't have a favorite. I like to keep up with the newest music and enjoy the music that's not so new. I like it all. The only music I don't like — because I don't know anything about it — is opera, and you don't get much of that on radio."

Favorite television show: "The West Wing."

Favorite song: "I don't have one, but my favorite artist is Faith Hill."

Favorite movie: "Out of Africa."

Favorite book: "Tuesdays With Morrie is a book that I always keep going back to."

Favorite restaurant: "Biga on the Banks, on the Riverwalk in San Antonio."

Beverage of choice: "Merlot."

Hobbies: "Someday my hobby will be painting, but I don't have time for it right now. Very early on in my career, before radio, I did some painting. It's held out there for whenever I get around to it. I love to entertain at home. It gives me a creative outlet that I like."

E-mail address: "caroline.devine@cox.com."

Advice to broadcasters: "Let's pay attention to the people — don't forget them. In our quest to keep our products pristine and our financial statements in line, we have to remember that it's the people who get the job done every day. I wouldn't like to lose that focus. I believe Cox puts a high value on the individual, and I respect that about our company."

blink-182



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| KDWB | KSLZ | WFLZ |
| WAKS | WKRQ | WFKS |

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