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AC Loves Elton

The legendary **Elton John** captivates AC radio this week with 86 out-of-the-box adds on "I Want Love" (Rocket/Universal). Elton's *Songs From the West Coast* has already earned a five-star review from *Rolling Stone*.



R&R

RADIO & RECORDS

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AUGUST 24, 2001

Rock Of Ages

R&R Rock Editor **Cyndee Maxwell** has slaved over her computer keyboard for the last several months to produce *Passport to Rock*, this year's tribute to the music and radio sides of the venerable Rock and Active Rock formats. The 60-page special begins on Page 35.



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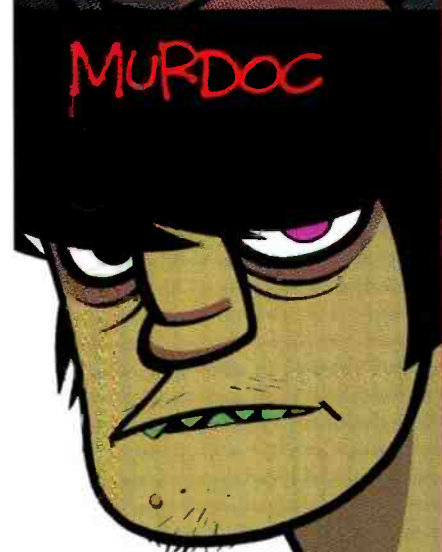
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-Rod Phillips, PD/WKSC

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R&R ALTERNATIVE 5 - 4

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What makes a commercial valuable to your client? According to Dan O'Day, "good" advertising produces the kind of results the client wants. Thus, radio salespeople must ensure that their clients know how to measure the financial effectiveness of an ad campaign. How do you do that? Turn to our Management, Marketing & Sales section, and Dan will give you the full skinny in his Commercial Copy Makeover. This week's MMS section also identifies the value of a "dot-com database" and shows how WMMS/Cleveland struck gold with a musical-instruments retailer. We also throw the spotlight on Cox/San Antonio VP/GM Caroline Devine.

Pages 10-13

ROCK 'N' ROLL ALL NIGHT!

In conjunction with this week's *Passport to Rock* special, several R&R editors contribute rock-related columns of their own. Sales & Marketing Editor Pam Baker hooks up with Incubus to showcase the benefits of tour sponsorship. Christian Editor Rick Welke surveys several prominent Christian Rock PDs to gauge the current state of the format. And our very own Publisher/CEO, Erica Farber, interviews talk stars Opie & Anthony, whose roots are firmly planted in Rock radio.

Pages 10, 181, 188

IN THE NEWS

- Allen Kepler becomes Exec.VP/GM of Broadcast Architecture as Frank Cody, Brian Stone step down
- Brian Philips appointed Sr. VP/GM of CMT video channel; Leslie Fram to succeed Philips as Dir./Programming for WNNX & WWWQ/Atlanta

Page 3

THIS #1 WEEK

- CHR/POP**
 - BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)
- CHR/RHYTHMIC**
 - JENNIFER LOPEZ I'm Real (Epic)
- URBAN**
 - ALICIA KEYS Fallin' (J)
- URBAN AC**
 - ALICIA KEYS Fallin' (J)
- COUNTRY**
 - BLAKE SHELTON Austin (Warner Bros.)
- AC**
 - DIDD Thankyou (Arista)
- HOT AC**
 - TRAIN Drops Of Jupiter (Tell Me) (Columbia)
- SMOOTH JAZZ**
 - LEE RITENOUR /DAVE GRUSIN Get Up ... (GRP/VMG)
- ROCK**
 - STAINED It's Been Awhile (Flip/Elektra/EEG)
- ACTIVE ROCK**
 - TOOL Schism (Volcano)
- ALTERNATIVE**
 - ALIEN ANT FARM Smooth Criminal (DreamWorks)
- TRIPLE A**
 - AFRO-CELT /P. GABRIEL When ... (Real World/Virgin)

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www.ronline.com

'Good Morning, Americans!'

Harvey returns after three-month absence

By AL PETERSON
R&R NEWS/TALK/SPORTS EDITOR
alpeter@rronline.com

After complications from a severe case of laryngitis sidelined him for more than three months, venerable ABC News Radio commentator Paul Harvey returned to the airwaves on Monday to anchor his highly rated network newscast, as well as his daily feature, *The Rest of the Story*. Harvey's 15-minute midday newscast will continue to feature prominent guest-hosts until doctors say that the legendary newsman's voice is fully recovered.



Harvey

HARVEY/See Page 17

Recorded-Music Sales Are In Midyear Funk

Rosen says RIAA is confident that year-end numbers will be strong

By STEVE WONSIEWICZ
R&R MUSIC EDITOR
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The economic slowdown in the U.S. continued to dog the record industry, as shipments of recorded music decreased 9.4%, to 442.7 million copies, during the first half of the year, according to the RIAA. The retail value slumped 4.4%, to \$5.92 billion, during the same period.

The most telling sign is the dampening demand for full-length CDs. After holding firm during all of 2000 in the face of an overall weak retail environment, CD-album shipments — which comprise the lion's share of music-industry revenue — slipped 5.3%, to 397.9 million units. Those units were worth \$5.53 billion, a 2.7% decline. Full-length-cassette shipments continued their downward spiral, with trade deliveries plummeting 42.9%, to 22 million copies. Those copies were worth \$176 million, down

41.9%. Total single shipments (all configurations) fell 38.3%, to 14 million units that were worth \$70 million, a 25.1% drop.

The one bright spot was the burgeoning Music-DVD market, where unit shipments leaped

RIAA Mid-Year Stats: Units Shipped

Units shipped, in millions (net after returns)

Configuration	Jan.-June '00	Jan.-June '01	% Change
CDs	420.0	397.9	-5.3
Cassettes	38.6	22.0	-42.9
Vinyl LPs/EPs	1.0	1.0	—
CD Singles	19.4	11.7	-39.5
Cassette Singles	1.0	-0.8	-181.0
Vinyl Singles	2.3	3.1	+30.9
Music Video	5.1	4.8	-5.9
Music DVD	1.4	3.0	+115.9
Totals	488.7	442.7	-9.4

Source: RIAA

115.9%, to 3 million copies. Those units were worth \$70.1 million, a 99.2% jump.

For full-year 2000, unit shipments slipped 9.3%, to 788.6 million copies. They were valued at \$12.71 billion, a 2.6% decline. CD-album shipments during the same period were virtually unchanged at 942.5 million copies worth \$13.21 billion, an increase of 3.1%.

Despite the current climate, the RIAA believes the second half of the year will reverse the negative sales trend. The RIAA says forthcoming releases from Mary J. Blige, Andrea Bocelli, Brandy, The Goo Goo Dolls, Macy

RIAA/See Page 17

HBC Resets Execs In Three Markets

By ADAM JACOBSON
R&R RADIO EDITOR
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Hispanic Broadcasting has appointed Bryan Melendez PD of Tropical WCAA (Latino-Mix)/New York; Jerry Ryan GM of Spanish News/Talk WIND, Regional Mexican WOJO (Que Buena) and Tropical WLXX (La "X" Tropical) in Chicago; and Michelle Faló GM of Regional Mexican KHOT/Phoenix.

Melendez was previously VP/Programming for Spanish Broadcasting System's 11 Puerto Rico FMs and oversaw SBS's five *cadena*s, or networks, airing throughout the American territory: Tropical "Z93," Spanish AC "Estereotempo," '80s "Cima," CHR/Pop "Mega" and Spanish Rock "Cosmos."

HBC/See Page 17

Emmis Faces 'A Challenging Year'

Company looks at taxable spinoff of TV div.

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

Emmis' forever-optimistic CEO, Jeff Smulyan, had to acknowledge on Tuesday that this is "a challenging year" for advertising-dependent businesses ... and that there's little light at the end of the tunnel.

"When we will be coming out of it, we're not clear," he said right after the company revised its earnings outlook. Fiscal Q2 net revenue for the radio division is expected to be down 4%-6%, while radio BCF will drop 9%-11%. Q2 after-tax cash flow per share is forecast to be 45 cent to 46 cents,

and full-year ATCF is targeted to hit \$1.58.

"The economy has not improved as most people originally predicted, and our guidance needed to reflect that," Smulyan told an investors' teleconference. "Our markets are clearly moving. They are better. There's no question that they have grown gradually, but it's not the dramatic growth that we had hoped for at the beginning of the year. September should be a bellwether month, but it's still a little early to tell." Smulyan added that September last year was a month



Smulyan

EMMIS/See Page 34

SBS Taps Visotcky To Manage L.A. Duo

Bob Visotcky, a 22-year radio veteran who helped launch

KCMG/Los Angeles as the nation's first "Jammin' Oldies" station in 1997, has been named VP/GM of Spanish Broadcasting System's Los Angeles properties: hit-oriented Regional Mexican KLAX (La Raza) and AC-based Regional Mexican KXOL (El Sol 96.3). Visotcky succeeds Luis Diaz-Albertini, who has left the company.

SBS President/CEO Raul Alarcon commented, "A year ago we clearly stated the



Visotcky

VISOTCKY/See Page 34

aaroma PRU

The self-titled, debut album
featuring the new single, "aaroma," in stores now.

"Artful...stunning...sexy" PEOPLE MAGAZINE


"Remarkable depth...with a vision" USA TODAY

"Bristling with pop charms...madness, love and genius" VILLAGE VOICE

IMPACTING
8/27

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Rick Williams, The Characters
and Ben Garrison
(for Abolitionist Productions)

Management and Direction:
Jack Ponti, Nikki Ponti
for CazyDog Management
cazzydog.com

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Philips Now SVP/GM For Viacom's CMT



Philips

Susquehanna Director/FM Programming and KPLX (The Wolf)/Dallas PD Brian Philips has been named Sr. VP/GM for Viacom's Country Music Television. He succeeds Paul Hastaba, who was named CMT's VP/GM in 1995 and has been Sr. VP/GM since January 2001.

Philips will be responsible for the day-to-day management of the network, including all programming, production, talent relations, marketing and promotional strategies. He will start his new job in a couple of weeks and relocate to Nashville, but will continue working with Susquehanna's Atlanta and Dallas properties as a consultant.

CMT and VHI President John Sykes commented, "Brian is a brilliant programmer and leader in the radio business. He reinvented the

PHILIPS/See Page 34

Susquehanna Ups Fram In Atlanta

■ Williams to 99X PD



Fram

WNNX (99X)/Atlanta PD Leslie Fram has been elevated to Director/Programming for Susquehanna/Atlanta, which includes Alternative 99X and CHR/Pop WWWQ (Q100). At the same time, 99X

Asst. PD/MD Chris Williams has been promoted to PD of that station. The moves follow the departure of Susquehanna Director/Programming, Atlanta/Dallas Brian Philips, who has been named Sr. VP/GM of CMT (see story, above).

"It was a natural transition for Leslie to take over the role of Director/Programming for the Atlanta market," said Susquehanna Sr. VP/Regional Manager Mark Renier.

FRAM/See Page 17

R&R Observes Labor Day

In observance of the Labor Day holiday, R&R's Los Angeles, Nashville and Washington, DC offices will be closed Monday, Sept. 3.

Radio Roundup



At a gathering of Citadel general managers during the first week of August, Citadel Communications CEO Larry Wilson welcomes fellow rancher Sam Donaldson and ABC Radio executives to River Bend Ranch in Bigfork, MT. Corralled here for the picture (l-r) are Wilson, Donaldson, ABC Radio Networks EVP Darryl Brown, Citadel Communications COO Bob Proffitt and ABC News Radio VP Chris Berry.

BA Elevates Kepler To EVP/GM

■ Cody, Stone exit top posts at Broadcast Architecture and tackle new media ventures

Princeton, NJ-based consultancy Broadcast Architecture has elevated VP/Programming Allen Kepler to its top post of Exec. VP/GM. The move follows the departures of company co-founder and CEO Frank Cody



Kepler



Cody



Stone

Cody will retain an ongoing involvement with BA as consultant to its Smooth Jazz and international clients. He has joined recording artist-radio personality Dave Koz and veteran record executive Hyman

Katz to lead a new Los Angeles-based media company as CEO. Stone has formed a Boston-based consulting service, Brian Stone Media Interests.

BA/See Page 16

Houston Says ¡Que Buena! To KQBU

■ KRTX's 'House Party' shifts to downtown signal

A series of signal swaps among Hispanic Broadcasting's Houston properties has yielded the market's third Regional Mexican station. As a result, Regional Mexican lovers might be saying the Spanish equivalent of "How wonderful!": *Que buena*.

On Aug. 18 HBC completed the relocation of Spanish AC simulcast KOVA & KOVE to its newly acquired 106.5 MHz facility (the former home of El Dorado's KQQK, now at 107.9 MHz) by switching KOVE to KQBU as "Que Buena 93.3." KQBU features a diverse format that combines ballads and the banda, norteño and vallenato music styles.

Concurrently, the 104.9 MHz facility that had been home to KOVA has begun simulcasting suburban

CHR/Rhythmic sister KRTX-FM (The House Party). The simulcast will continue for two months, at which point KRTX will permanently assume the 104.9 FM facility. A transmitter move from a rural location west of the city to downtown Houston is also expected for KRTX.

HBC/Houston OM Arnulfo Ramirez is overseeing the launch of KQBU. While Ramirez told R&R that Que Buena's direct competitor is Liberman simulcast KJOJ & KTJM (La Raza), he explained that KQBU will differ from its market-leading Regional Mexican sister, KLTN (Estereo Latino). "There is no banda music on KLTN," Ramirez said. "The difference is

KQBU/See Page 17

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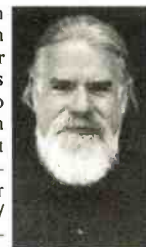
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Ayeroff Takes Warner Creative Posts

Record-industry veteran Jeff Ayeroff has been tapped as Creative Director for Warner Bros. Records and Creative Consultant to Warner Music Group. In addition to his duties at Warner Bros. Records — where he reports to Warner Bros. Records Chairman/CEO Tom Whalley — Ayeroff will consult WMG Chairman/CEO Roger Ames and represent the company in select



Ayeroff

AOL, Time Warner cross-divisional initiatives. Ayeroff is based in Los Angeles.

"I couldn't be happier to be working with an executive who has the range of talents Jeff brings to the label," Whalley remarked. "Creativity has been the cornerstone of everything he's done in the music

AYEROFF/See Page 34

Rushin Adds WHQT/Miami VP/GM Duties

Jerry Rushin, a South Florida radio veteran who has managed market-leading Cox Radio Urban WEDR/Miami for more than 25 years, has agreed to add similar duties at crosstown Urban AC sister WHQT (Hot 105). He'll officially assume those duties when WEDR joins WHQT in Cox's new Hollywood, FL facility, set to open Oct. 1. "It has been my privilege to work with Jerry for the past 18 months," Cox Radio Group VP Bob Green said. "His tenure at WEDR has

been marked by unprecedented success in ratings and revenue and a relationship with the community that most managers only dream of. He is truly an outstanding manager who will now have the opportunity to lead two superior staffs. Hot 105 will be in great hands."

Rushin said, "I'm looking forward to working with a great team of people. Hopefully, I can grow as a general manager and build upon the successes that the station has had over many years."

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NAB Petitions FCC To Stop XM, Sirius Repeaters

□ Calls repeaters 'a crutch' for technology

By JEFFREY YORKE
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The NAB on Tuesday filed a 23-page petition with the FCC asking the commission to deny requests by XM Satellite Radio and Sirius Satellite Radio to establish terrestrial repeater networks intended to fill the gaps in their extensive satellite systems. Declaring, "The time for subterfuge by XM and Sirius is over," NAB President/CEO Eddie Fritts called on the FCC to deny the Special Temporary Authorities that would allow the satellite broadcasters to operate terrestrial networks.

In its filing with the commission the NAB said that Sirius' and XM's STA requests "do not demonstrate any need for such a large number of high-powered terrestrial repeaters." The filing continues, "Because XM and Sirius have a long and well-documented history of being less than forthcoming about the use of terrestrial repeaters to support satellite-based service, the commission should, at a minimum, require that the satellite-radio licensees justify their sudden and marked increased 'need' for so many high-powered terrestrial repeaters."

Those repeaters, contends the NAB, are "a crutch for a technology that is not up to the task of providing the seamless mobile coverage promised by proponents."

Fritts was even blunter in his assessment: "These companies must come clean with regulators and the American people on their true intentions for making satellite radio a viable business."

XM has asked the FCC for approval of almost 1,100 repeaters, nearly 800 of which would be as powerful as 2 kilowatts — considered "high-powered" by general engineer-

ing standards. Sirius has asked for approval of 104 repeaters, none of which are believed to be as powerful as 2kw. Both companies are expected to use the repeaters in urban settings where glass, steel, concrete and other obstructions block satellite signals and impede high-quality reception.

The NAB contends in its filing that the extensive repeater networks "represent a disturbing and serious potential threat to radio broadcasters' service." The petition says that the terrestrial digital-radio networks have the potential to operate separately from the satellite systems and adds, "Local broadcasters are concerned that XM and Sirius will not only have the technology to zone programming and newscasts, but that they also intend to do so."

The NAB filing also observes that the satellite-radio licensees have proposed service rules that would allow local origination of programming or

SATELLITE/See Page 8

Bloomberg

BUSINESS BRIEFS

Disney Files \$6.4 Billion Shelf Registration

Earlier this week Disney filed a \$6.4 billion shelf registration with the Securities and Exchange Commission. Disney spokeswoman Christine Castro told R&R that this is the first such filing for the company since a \$5 billion registration in 1998 and noted that Disney makes the filings "infrequently, but with the capacity to last a period of years." The latest filing includes almost \$1.1 billion in previously registered but unsold securities, bringing Disney's total shelf to \$7.5 billion. Shelf filings allow companies to register securities, such as stocks and warrants, to be sold at a later date.

Tribune Expects Millions In Restructuring Charges

Tribune Co. expects to incur between \$125 million and \$150 million in pretax restructuring charges, according to an SEC filing. Most of the charges will be in Q3 and will be due to a voluntary retirement plan offered to about 1,400 Tribune employees; the company is also, it said, pursuing other initiatives to reduce its work force. Tribune recorded \$14.3 million in restructuring charges during the second quarter, \$200,000 of which was in its broadcasting segment.

Ackerley Gets \$120 Million Credit Line, Waiver Extension

Seattle-based Ackerley Group has been granted a new \$120 million line of credit. The deal, led by Credit Suisse First Boston, includes a \$100 million five-year term loan and a \$20 million three-year revolving credit facility.

Last week Ackerley's waiver of noncompliance, which allows it to waive certain restrictive covenants and requirements under its line of credit, was extended to Sept. 15; it had been set to expire Aug. 14. Ackerley, which in April sold the NBA SuperSonics basketball team for \$200 million, also reported that on Aug. 2 it closed on the \$6.2 million sale of the team's Boeing 727 to an unidentified buyer.

Continued on Page 8

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R&R Stock Index

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

	8/17/00	8/10/01	8/17/01	Change Since	
	8/17/00	8/10/01	8/17/01	8/10/01	8/17/01
R&R Index	341.64	254.97	238.59	-30.1%	-6.4%
Dow Industrials	11,053.44	10,416.25	10,240.78	-7.3%	-1.6%
S&P 500	1496.07	1190.16	1161.97	-22.3%	-2.3%

Clear Channel Keeps On Growing

□ Rumors of promo-company purchase swirl

By JOE HOWARD
R&R WASHINGTON BUREAU
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Clear Channel Communications has added six radio stations to its already industry-leading tally — and a rumor that it may also bolster its concert-promotions business has surfaced as well.

Increasing its Hudson Valley holdings to 11, Clear Channel is buying WCKL-AM & WCTW-FM/Catskill, NY and WHUC-AM & WZCR-FM/Hudson, NY from Concord Media Group for \$4.3 million. The deal gives Clear Channel the dominant presence in New York's Hudson Valley; it also operates nearby WRKW/Saugerties, five stations in the Poughkeepsie market and an FM in Middletown-Newburgh.

Concord President Mark Jorgenson told R&R that his company does not intend to sell its remaining property in the region, WBPM/Poughkeepsie, and added that the Catskill and Hudson stations have always been operated independently from WBPM.

Clear Channel also completed a buy in Illinois, paying \$2.8 million to Union Broadcasting for WXAJ-FM/Hillsboro. Greg Guy of Patrick Communications brokered the sale. Union is in the process of selling its sole remaining station, WKIB-FM/Anna, IL,

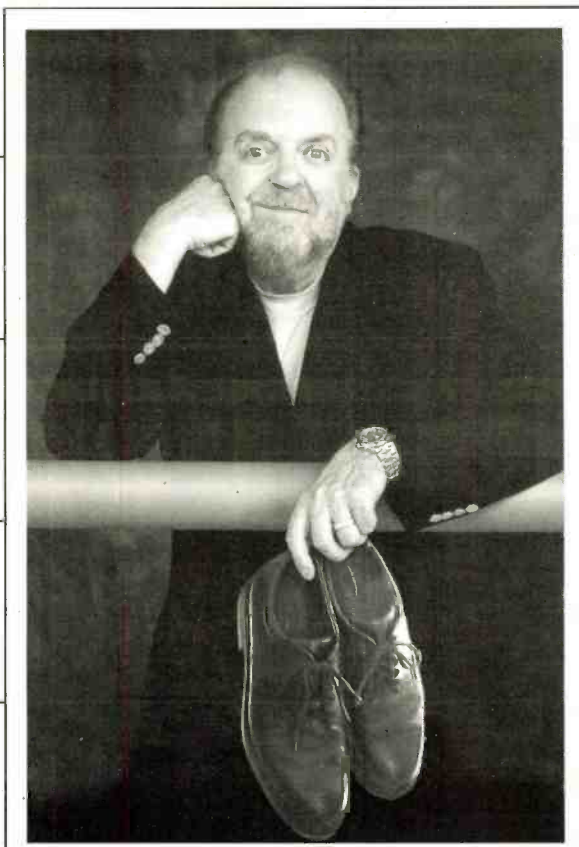
to Withers Broadcasting.

Clear Channel expanded its Mississippi holdings as well, purchasing WBIP-FM/Tupelo from Community Broadcasting Services of Mississippi for \$700,000 on Aug. 20. George Reed of Media Services Group, representing the seller, brokered the deal. Clear Channel already owns five stations in the Tupelo market. For its part, Community retains WBIP-AM/Tupelo.

Analyst Cites 'Challenges'

Despite its recent — and characteristic — barrage of radio-station purchases, at least one Wall Street analyst said Clear Channel has "its own set of challenges" to face in what is still a tough advertising environment. Barrington Research analyst James Goss pointed out that while all advertising-driven companies still face economic challenges, Clear Channel is in a unique situation

CLEAR CHANNEL/See Page 8



RON CHAPMAN

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DEAL OF THE WEEK

- **WABY-AM & WCPT-FM/Albany, WKLI-FM/Ravena and WKBE-FM/Warrensburg (Albany-Schenectady-Troy), NY \$7 million**

2001 DEALS TO DATE

- Dollars to Date: \$3,125,000,462**
(Last Year: \$24,931,819,133)
- Dollars This Quarter: \$183,804,925**
(Last Year: \$16,355,617,000)
- Stations Traded This Year: 763**
(Last Year: 1,782)
- Stations Traded This Quarter: 126**
(Last Year: 496)

TRANSACTIONS AT A GLANCE

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

- **WMGG-FM/Dade City (Tampa-St. Petersburg), FL \$3.86 million**
- **WRHB-AM/Kendall (Miami-Ft. Lauderdale-Hollywood), FL \$260,000**
- **WSLE-FM/Cairo, GA \$1.53 million**
- **WBBK-AM & FM/Blakely and WSEM-AM & WGMK-FM Donalsonville, GA Undisclosed**
- **WEGF-FM/Montezuma, GA \$4 million**
- **WLOV-AM & WXKT-FM/Washington, GA \$635,000**
- **KSRX-AMEI Dorado (Wichita), KS \$375,000**
- **KRUS-AM, KNBB-FM & KXKZ-FM/Ruston (Monroe), LA \$2.97 million**
- **WSAG-FM/Pinconning (Saginaw-Bay City-Midland), MI \$250,000**
- **WBIP-FM/Booneville (Tupelo), MS \$700,000**
- **WCKL-AM & WCTW-FM/Catskill (Hudson) and WHUC-AM & WZCR-FM/Hudson, NY \$4.3 million**
- **WEAV-AM/Plattsburgh, NY (Burlington, VT) \$150,000**
- **WABY-AM/Albany and WKLI-FM/Ravena (Albany-Schenectady-Troy), NY \$3.5 million**
- **WBRJ-AM/Marietta, OH (Parkersburg, WV) \$450,000**
- **KLIS-FM/Coalgate and KTLS-FM/Holdenville, OK \$405,000**
- **WGNS-AM/Murfreesboro (Nashville), TN \$300,000**
- **KTFA-FM/Groves (Beaumont-Port Arthur), TX \$4.5 million**
- **KLFX-FM/Nolanville (Killeen-Temple), TX \$2.6 million**
- **KZEE-AM/Weatherford, TX \$800,000**
- **KASX-FM/Pine Bluffs, WY \$425,000**

Albany Bulks Up In Capitaland

Buyers Tele-Media quartet, spins off WABY & WKLI to Galaxy; Clear Channel makes it 11 in NY's Hudson Valley

Deal Of The Week

New York

WABY-AM & WCPT-FM/Albany, WKLI-FM/Ravena and WKBE-FM/Warrensburg (Albany-Schenectady-Troy)

PRICE: \$7 million
TERMS: Asset sale for cash
BUYER: Albany Broadcasting Co., headed by President Jim Morrell. Phone: 606-387-5186. It owns five other radio stations: WROW-AM, WAJZ-FM, WFLY-FM, WYJB-FM & WZMR-FM/Albany-Schenectady-Troy.
SELLER: Tele-Media Broadcasting Co., headed by VP/COO Radio Ira Rosenblatt. Phone: 603-889-1063
FREQUENCY: 1400 kHz; 100.9 MHz; 94.5 MHz; 100.3 MHz
POWER: 1kw; 6kw at 299 feet; 3kw at 328 feet; 1kw at 1,312 feet
FORMAT: News; Hot AC; Soft AC; Hot AC
BROKER: Frank Boyle & Co.
COMMENT: Albany Broadcasting is a wholly owned subsidiary of Pamal Broadcasting.

Florida

WMGG-FM/Dade City (Tampa-St. Petersburg)
PRICE: \$3.86 million

TERMS: Asset sale for cash
BUYER: TAMA Group, headed by President Glenn Cherry. Phone: 813-620-1300. It owns four other stations, including WTMP-AM/Tampa-St. Petersburg.
SELLER: Mega Communications Inc., headed by President/CEO Alfredo Alonso. Phone: 301-588-6200
FREQUENCY: 96.1 MHz
POWER: 3kw at 482 feet
FORMAT: Tropical
BROKER: Doyle Hadden of Hadden & Assoc. Media Brokers

WRHB-AM/Kendall (Miami-Ft. Lauderdale-Hollywood)

PRICE: \$260,000
TERMS: Asset sale for cash
BUYER: New World Broadcasting, headed by President Adib Eden. Phone: 305-448-4232. It owns no other stations.
SELLER: Baja Florida Radio, headed by President Richard Bowers. Phone: 408-264-9882
FREQUENCY: 1020 kHz
POWER: 9kw day/980 watts night
FORMAT: Ethnic

Georgia

WSLE-FM/Cairo
PRICE: \$1.53 million
TERMS: Asset sale for cash

BUYER: Cumulus Broadcasting, headed by President/CEO Lewis Dickey Jr. Phone: 404-949-0700. It owns 221 other stations. This represents its entry into the market.

SELLER: Lovett Communications, headed by President Jeff Lovett. Phone: 229-377-4392
FREQUENCY: 102.3 MHz
POWER: 50kw at 492 feet
FORMAT: AC
COMMENT: Cumulus originally announced that it would purchase WSLE in November 2000 for \$1.5 million but backed out of the asset purchase agreement. The additional \$28,000 in the revised purchase price reflects Cumulus' breach of the APA.

WBBK-AM & FM/Blakely and WSEM-AM & WGMK-FM/Donalsonville

PRICE: Undisclosed
TERMS: Unavailable
BUYER: Small Town Radio Inc., headed by President Don Boyd. Phone: 678-762-3295. It owns no other stations.
SELLER: Merchants Broadcasting System of GA, headed by President Gilbert Kelley Sr. Phone: 229-723-2677
FREQUENCY: 1260 kHz; 93.1 MHz; 1500 kHz; 106.3 MHz
POWER: 1kw; 25kw at 328 feet; 1kw; 6kw at 331 feet

FORMAT: Country/Talk; Country; Country/Talk; Hot AC

WEGF-FM/Montezuma

PRICE: \$4 million
TERMS: Asset sale for cash
BUYER: U.S. Broadcasting LP, headed by President Don McCoy. Phone: 478-746-6286. It owns eight other stations. This represents its entry into the market.
SELLER: Broadcast Equities Corp., headed by President James Popwell Sr. Phone: 478-783-1109
FREQUENCY: 95.1 MHz
POWER: 46kw at 390 feet
FORMAT: N/A
COMMENT: WEGF is presently represented as a construction permit. U.S. Broadcasting is wholly owned by Magic Broadcasting.

WLOV-AM & WXKT-FM/Washington

PRICE: \$635,000
TERMS: Asset sale for cash

BUYER: Southern Broadcasting Cos., headed by owner/President Paul Stone. Phone: 706-549-6222. It owns nine other stations. This represents its entry into the market.

SELLER: Cumulus Broadcasting Inc., headed by President/CEO Lewis Dickey Jr. Phone: 404-949-0700
FREQUENCY: 1370 kHz; 100.1 MHz
POWER: 1kw; 2kw at 322 feet
FORMAT: Sports/Talk; Soft AC

Kansas

KSRX-AMEI Dorado (Wichita)

PRICE: \$375,000
TERMS: Asset sale for cash
BUYER: T&T Communications LLC, headed by LLC Member Francisco Trevino. Phone: 918-664-0800. It owns no other stations.
SELLER: Reunion Broadcasting LLC, headed by owner Stanley Tacker. Phone: 918-496-7700
FREQUENCY: 1360 kHz

Continued on Page 8

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Transactions

Continued from Page 6

POWER: 500 watts
FORMAT: Christian Talk

Louisiana

KRUS-AM, KNBB-FM & KXKZ-FM/Ruston (Monroe)

PRICE: \$2.97 million
TERMS: Asset sale for cash
BUYER: Communications Capital Managers LLC, headed by Manager Michael Oesterle. Phone: 517-351-3222. It owns no other stations.
SELLER: Ruston Broadcasting Co., headed by owner Dan Hollingsworth. Phone: 318-255-2530
FREQUENCY: 1490 kHz; 99.3 MHz; 107.5 MHz
POWER: 1kw; 16kw at 328 feet; 100kw at 1,066 feet
FORMAT: Urban; Hot AC; Country

Michigan

WSAG-FM/Pinconning (Saginaw-Bay City-Midland)

PRICE: \$250,000
TERMS: Asset sale for cash
BUYER: Roy Henderson. Phone: 281-336-6770. He owns 18 other stations. This represents Henderson's entry into the market.
SELLER: Russell Lafave. Phone: 517-879-2211
FREQUENCY: 104.1 MHz
POWER: 4kw at 367 feet
FORMAT: N/A
COMMENT: This station is currently represented as a construction permit.

Mississippi

WBIP-FM/Booneville (Tupelo)

PRICE: \$700,000
TERMS: Asset sale for cash
BUYER: Clear Channel Communications, headed by President/COO John Hogan. Phone: 706-278-5511. It owns 1,198 other stations, including WKMQ-AM, WTUP-AM, WESE-FM, WVKZ-FM & WWZD-FM/Tupelo.
SELLER: Community Broadcasting Services of Mississippi Inc., headed by President Larry Melton. Phone: 662-

728-5301
FREQUENCY: 99.3 MHz
POWER: 6kw at 299 feet
FORMAT: Gospel
BROKER: George Reed of Media Services Group

New York

WCKL-AM & WCTW-FM/Catskill (Hudson) and WHUC-AM & WZCR-FM/Hudson

PRICE: \$4.3 million
TERMS: Asset sale for cash
BUYER: Clear Channel Communications, headed by President/COO John Hogan. Phone: 706-278-5511. It owns 1,198 other stations. This represents its entry into the market.
SELLER: Concord Media Group, headed by President Mark Jorgenson. Phone: 813-926-9260
FREQUENCY: 560 kHz; 98.5 MHz; 1230 kHz; 93.5 MHz
POWER: 1kw day/43 watts night; 5kw at 374 feet; 1kw; 6kw at -3 feet
FORMAT: Adult Standards; Hot AC; Adult Standards; Oldies

WEAV-AM/Plattsburgh (Burlington, VT)

PRICE: \$150,000
TERMS: Asset sale for cash
BUYER: Clear Channel Communications, headed by President/COO John Hogan. Phone: 706-278-5511. It owns 1,198 other stations, including WCPV-FM, WEZF-FM, WJVT-FM & WXZO-FM/Burlington, VT.
SELLER: Burlington Broadcasters, headed by GM Jenny McCann. Phone: 802-860-2465
FREQUENCY: 960 kHz
POWER: 5kw
FORMAT: Talk/Sports

WABY-AM/Albany and WKLI-FM/Ravena (Albany-Schenectady-Troy)

PRICE: \$3.5 million
TERMS: Asset sale for cash
BUYER: Galaxy Communications, headed by Chairman/CEO Ed Levine. Phone: 315-633-0047. It owns 12 other stations. This represents its entry into the market.

Satellite

Continued from Page 4

the insertion of locally targeted programming and notes that the rule originally proposed by the FCC required that signals carried by terrestrial repeaters originate from operating satellites. The filing says the commission "should ensure that terrestrial repeaters are used only to retransmit the complete signal from the primary station, intended for the consumer satellite receivers, at the time it is transmitted ... NAB has always maintained that SDARS [satellite digital

audio radio service] terrestrial repeaters must be explicitly prohibited from transmitting any locally originated programming, lest SDARS become, to any extent, a terrestrial-fed network."

The petition was filed on the last day that the FCC was accepting such comments. XM spokesman Chance Patterson dismissed the NAB's petition and told R&R, "The FCC has always acknowledged and understood that the terrestrial system is an integral and fundamental part of DARS. Period. Based on our discussions with the FCC, we have every confidence that we'll have all the necessary ap-

provals to launch our service."

Patterson did, however, decline to speculate on whether the FCC will act quickly enough to give XM clearance in time to meet its scheduled Sept. 12 service launch in the Dallas-Ft. Worth and San Diego markets. R&R's calls to Sirius were not returned by press time.

Earlier this month a group of five major wireless companies filed a petition with the FCC asking it to deny the satellite-radio broadcasters licenses, based on the potential for their terrestrial repeaters to interfere with cell communications.

Clear Channel and said his target price of \$72 per share presumes a 22-times multiple based on 2002 earnings-per-share estimates. "Upside to this target is more than 25%," he added.

Among all of this, a rumor about Clear Channel's possible purchase of concert-promotions company Metropolitan Entertainment has surfaced in the *New York Daily News*. Newly

appointed Metropolitan Entertainment CEO Scott Mackin told R&R that Clear Channel is one of "seven viable bidders" he has spoken with about an interest in his company, but Clear Channel VP/Investor Relations Randy Palmer told R&R, "As with a number of potential deals with entertainment companies and venues, this is merely speculation."

Bloomberg

BUSINESS BRIEFS

Continued from Page 4

FCC Actions

The FCC has reduced its proposed fine of \$15,000 against Hancock Broadcasting's WBSL-AM/Biloxi, MS to \$3,000. The penalty, for failure to have EAS equipment properly installed and for not having a proper enclosure around a tower structure, was cut after the commission reviewed Hancock's tax returns. Hancock also argued that it did not willfully violate EAS rules because the equipment was present but not hooked up correctly, but the FCC rejected that argument. The broadcaster also said that its tower has a locked gate on its fence but acknowledged that it could be forced open; the FCC countered that, on its inspection, the gate was not just unlocked, but open.

• FCC Commissioner Michael Copps has moved his interim staff into permanent posts. Jordan Goldstein rises from interim Sr. Legal Advisor to Sr. Legal Advisor; he will also serve as Legal Advisor for Competition & Universal Service. Interim Legal Advisor Susanna Zwerling becomes Media & Consumer Protection Legal Advisor, advising Copps on all media issues. Carolyn Conyers is appointed Copps' Confidential Assistant.

Clear Channel, Weststar Respond To KRXS Accusations

KRXS/Globe, AZ GM Rich Potyka told R&R last week that Weststar Talk Network had backed out of a deal to provide *The Kim Komando Computer Show* to his station because of a "special arrangement" Weststar has with Clear Channel Communications, which owns *Komando* affiliate KFYI/Phoenix. Potyka alleged that the arrangement arose from Clear Channel's having redefined its Arbitron market to include any station that could have an impact in Phoenix, including KRXS. But Weststar President/CEO Barry young said that Potyka's allegations are "wholly untrue, completely ludicrous and without merit." Arbitron VP/Communications Thom Mocarisky and Clear Channel VP/Investor Relations Randy Palmer told R&R that no markets have been redrawn, and Palmer added that Clear Channel's agreement with Arbitron "simply allows sellers to match the footprint of a signal with an advertiser's market" and that syndication should be unaffected.

SELLER: Albany Broadcasting Co., headed by President Jim Morrell. Phone: 606-387-5186
FREQUENCY: 1400 kHz; 94.5 MHz
POWER: 1kw; 3kw at 328 feet
FORMAT: News; Soft AC
BROKER: Frank Boyle & Co.
COMMENT: These stations will be sold to Galaxy immediately following their purchase by Albany Broadcasting from Tele-Media.

Ohio

WBRJ-AM/Marietta (Parkersburg, WV)

PRICE: \$450,000
TERMS: Asset sale for cash
BUYER: Clear Channel Communications, headed by President/COO John Hogan. Phone: 706-278-5511. It owns 1,198 other stations, including WLTP-AM, WDMX-FM, WNUS-FM, WRVB-FM & WRZZ-FM/Parkersburg-Marietta.
SELLER: Daugherty Broadcasting Co., headed by Managing Member Teresa Daugherty. Phone: 304-295-6466
FREQUENCY: 910 kHz

POWER: 5kw day/61 watts night
FORMAT: Sports
COMMENT: Clear Channel will begin operating the station immediately under an LMA.

Oklahoma

KLIS-FM/Coalgate and KTLS-FM/Holdenville

PRICE: \$405,000
TERMS: Asset sale for cash
BUYER: Woodstone Broadcasting Inc., headed by President Rick Woodward. Phone: 580-421-8068. It owns no other stations.
SELLER: Witko Broadcasting LLC, headed by President Dick Wilkowski. Phone: 903-657-4528
FREQUENCY: 105.5 MHz; 106.5 MHz
POWER: 25kw at 328 feet; 25kw at 328 feet
FORMAT: N/A; Classic Rock

Tennessee

WGN5-AM/Murfreesboro (Nashville)

PRICE: \$300,000
TERMS: Stock purchase for 100% interest. Bart Walker is buying out Raymond Kallil's 50% stake in WGN5. Kallil is also refinancing \$100,000 in debt.
BUYER: Bart Walker, President of Rutherford Group Inc. Phone: 615-893-5373
SELLER: Raymond Kallil. Phone: 615-893-5373
FREQUENCY: 1450 kHz
POWER: 1kw
FORMAT: Talk

Texas

KTFA-FM/Groves (Beaumont-Port Arthur)

PRICE: \$4.5 million
TERMS: Asset sale for cash
BUYER: Clear Channel Communications, headed by President/COO John Hogan. Phone: 706-278-5511. It owns 1,198 other stations, including KLVJ-AM, KIOG-FM, KKMV-FM & KYKR-FM/Beaumont-Port Arthur.
SELLER: Voice in the Wilderness Broadcasting, headed by President Ralph McBride. Phone: 409-832-9250

FREQUENCY: 92.5 MHz
POWER: 50kw at 440 feet
FORMAT: Christian CHR

KLFX-FM/Nolanville (Killeen-Temple)

PRICE: \$2.6 million
TERMS: Asset sale for cash
BUYER: Clear Channel Communications, headed by President/COO John Hogan. Phone: 706-278-5511. It owns 1,198 other stations, including KLIJ-FM/Killeen-Temple.
SELLER: Sheldon Communications Inc., headed by President Don Grabowski. Phone: 254-771-5550
FREQUENCY: 107.3 MHz
POWER: 2kw at 525 feet
FORMAT: Rock

KZEE-AM/Weatherford

PRICE: \$800,000
TERMS: Asset sale for cash
BUYER: Tarrant Radio Broadcasting Inc., headed by President Parvez Mailik. Phone: 817-379-4777. It owns no other stations.
SELLER: Granbury Communications Inc., headed by President Charles Beard. Phone: 817-594-6767
FREQUENCY: 1220 kHz
POWER: 500 watts day/8 watts night
FORMAT: Oldies/Sports
BROKER: Holt Corp.

Wyoming

KASX-FM/Pine Bluffs

PRICE: \$425,000
TERMS: Asset sale for cash
BUYER: Mountain States Radio, headed by President Victor Michael. Phone: 307-778-9318. It owns four other stations. This represents its entry into the market.
SELLER: Tracy Broadcasting Corp., headed by President Michael Tracy. Phone: 308-632-5667
FREQUENCY: 105.3 MHz
POWER: 23kw at 728 feet
FORMAT: N/A
BROKER: Star Media Group Inc.
COMMENT: This station is currently represented as a construction permit. This deal originally appeared in the July 27, 2001 issue of R&R with an undisclosed price.

Clear Channel

Continued from Page 4

because it blends large broadcasting and outdoor franchises.

However, he said in a research report, "We feel confident that management will be able to benefit from the expected rebound in advertising." Goss maintains a "buy" rating on

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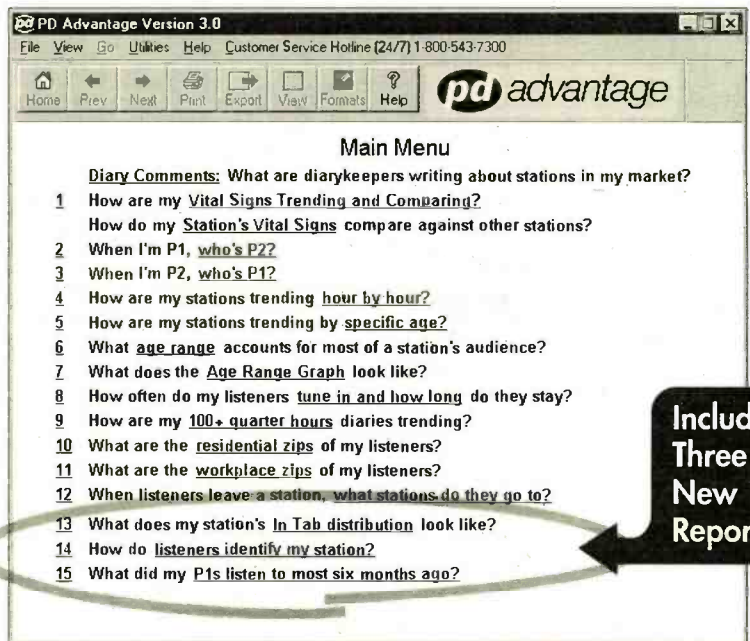
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- 2 How are my **Vital Signs Trending and Comparing?**
- 3 How do my **Station's Vital Signs** compare against other stations?
- 4 When I'm P1, **who's P2?**
- 5 When I'm P2, **who's P1?**
- 6 How are my stations trending **hour by hour?**
- 7 How are my stations trending by **specific age?**
- 8 What **age range** accounts for most of a station's audience?
- 9 What does the **Age Range Graph** look like?
- 10 How often do my listeners **tune in and how long** do they stay?
- 11 How are my **100+ quarter hours** diaries trending?
- 12 What are the **residential zips** of my listeners?
- 13 What are the **workplace zips** of my listeners?
- 14 When listeners leave a station, **what stations do they go to?**
- 15 What does my station's **In Tab distribution** look like?
- 16 How do **listeners identify my station?**
- 17 What did my P1s listen to **most six months ago?**

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- San Antonio's Caroline Devine in the GM Spotlight, Page 11
- Dan O'Day's Commercial Copy Makeover, Page 12
- AEs: Do you have a dot-com database? Page 13

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ON TOUR AND ONLINE WITH INCUBUS

Sponsorships benefit the band, the fans and the clients

By Pam Baker

Sales & Marketing Editor
pambaker@ronline.com



PAM
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When Epic recording artists Incubus met with executives to plan a headlining tour in conjunction with the release of their upcoming CD, the band wanted ticket prices to be affordable. "This is our first headlining tour in more than two years," says Incubus guitarist Mike Einziger. "We wanted to do it right, and that meant delivering a great show for our fans at a reasonable

ticket price."

To help underwrite the costs and keep the top ticket price at \$25, Incubus' U.S. tour is being sponsored by ARTISTdirect and AT&T Wireless. "The seeds of this promotion started last year, when I was working at ARTISTdirect," explains Incubus manager Steve Rennie. "We had put together an online promotional series with AT&T Wireless called *The AT&T Wireless Acoustic Webcast Series*, where artists came into the ARTISTdirect studios in Los Angeles and performed for an hour in front of a small group of fans, and the sets were webcast over the Internet. The artists who participated in the promotion were Incubus, Foo Fighters and Beck. It was hugely successful, and that was the start of Incubus' relationship with AT&T."

The success of that promotion, coupled with AT&T's desire to be associated with a music tour, led ARTISTdirect and AT&T Wireless to team up again, for an Incubus promotion offering fans the opportunity to meet the band in 30 of the tour's 43 stops. Fans who purchase a wireless phone and activate a qualified AT&T Wireless service plan online can take advantage of a limited number of "VIP aXess Packs." The VIP aXess Pack consists of two tickets to any of the 30 featured concerts on the tour (travel costs not included) and two VIP passes to meet the band backstage at special meet-and-greets.

Another element of the promotion is an online contest offering fans the chance to be treated like VIPs by winning two tickets to the final show of the tour, set for Dec. 1 at the Universal Amphitheatre in Los Angeles. The package includes airfare, hotel accommodations, limo service and an escorted backstage tour with a private meet-and-greet with the band. For more details, visit the event website at www.attws.com/thehookup.

The Calabasas, CA-bred Incubus kick off their tour Sept. 14 in Gilford, NH, and *Morning View*, the eagerly awaited followup to the double-Platinum *Make Yourself*, is slated for release on Oct. 23.

Since many radio stations will want to tie in with the Incubus tour and CD release, I asked Rennie if he likes to work directly with stations. "I like to work closely with Epic," he says. "I like to make sure that the label is involved, because there are always political ramifications — like one station getting preference over another — which, for a band like Incubus, who have actually had some success across more than one format, becomes more of an issue."

So, with the ARTISTdirect-AT&T Wireless promotion set for most of the tour's cities, can radio stations tap into the meet-and-greets? "We always do any type of promotion before the show," says Rennie. "We like to do things at the gig. That is the best scenario. We will typically do promotion stuff between 2-4pm at the tour site. After that the band has a sound check and dinner, and they need to prepare for the show. What most people don't realize is that Incubus have been on the road since June 1, touring in Europe, Australia, New Zealand and Japan. So

they've had a pretty packed schedule, most of which has been invisible to the American music industry because they've been outside the country. If we were to get the band out of their routine, we'd only be asking for trouble."

Most radio stations ask for bands to come into the station — preferably during morning drive — but that doesn't work for most bands on tour. "When a band is out on the road, they are going from place to place," explains Rennie. "Everything happens really fast. The best way to keep everybody sane is

to get into a routine. Where you'll have a conflict sometimes is when a radio station wants the band to come into the studio on the day of a show. It's in the band's long-term interest — for their mental and physical health — to just play the gig and not be running around playing miniperformances."

When Incubus come to your town, why don't you offer to broadcast live from the arena during afternoon drive and create a sales-sponsorship package for the remote? Have your morning personality make a special appearance on the afternoon show to conduct a live interview with the band. Be flexible, and be creative!

"The things that work best for us when we're doing performances for radio stations is when it's more of a promotion tour instead of a concert tour," says Rennie. "If you pack too many things in one day, you just end up with problems."

So here's another idea: Why don't you contact the marketing reps at Universal Studios Hollywood about that final show of the tour — remember, it's at the Universal Amphitheatre in Los Angeles — and submit a proposal to give away a trip for two to the theme park along with tickets to the show? Or why not have your morning team broadcast live from Universal Studios or the Los Angeles Universal CityWalk in exchange for promotional trip giveaways?



COLLECTIVE CONTESTING TO THE RESCUE?

Many radio groups participate in collective contesting, where stations combine their resources to offer bigger prizes. Some say that such contesting gives smaller stations a competitive edge, but others ask if it's helping those stations mislead their listeners.

Rainmaker Media, an entertainment marketing company, has developed a turnkey collective-contesting service for radio with the launch of Thunderbird Thursday, an October promotion to let stations award the hottest must-have car of 2002: the new Ford Thunderbird.

"The economies of scale are too attractive for radio groups to ignore," says Rainmaker Media President Beau Phillips, "but there are negatives associated with collective contesting, including the generic national feel. Our model gives partner stations the ability to localize their promotions, giving them a strong competitive advantage."

Instead of cash prizes or trips, Rainmaker's focus is on offering prizes that listeners want but can't buy. Ford is producing a very limited number of 2002 T-Birds, and that makes the cars a coveted radio prize. Phillips says, "Radio programmers know that only 5% of listeners play radio contests. We're looking beyond active contest players to create top-of-mind awareness with the other 95%."

Thunderbird Thursday will run in a maximum of 40 markets, and Rainmaker is now securing market-exclusive radio partners. The promotion is designed to drive listeners to their area's participating station every day, reinforce the station's music image and give each listener who registers an equal chance to win one of four limited-edition 2002 Thunderbirds.

"Our collective-contesting models is very different, in that we allow listeners to register 24 hours a day, either online or via a toll-free number," Phillips says. "The daily 'T-Bird Key Words' that listeners need to know to register for the contest will be related to core artists who are only heard on your station. Each day Rainmaker Media will forward a list of the listeners who entered the contest so the station can draw daily winners from its area and award secondary prizes from local sponsors."

Rainmaker Media will deliver an entire promotion program, including the major prizes, legal clearances, winner fulfillment, website development and station coordination. If your station creates local sales-sponsorship packages, the promotion becomes self-liquidating and can generate a substantial amount of nonspot revenue.

Offering listeners a chance to win smaller, local prizes in addition to the big grand prize is strategically a good idea — especially because many people feel that collective contesting misleads listeners by not revealing the infinitesimal odds of winning. The fact is, most listeners don't expect to win and won't participate in contests. But when listeners hear lots of prizes being given away on your station, they may become motivated to participate, and the wins bring credibility to your contest.

Fees are based on Arbitron market size and vary depending on the number of stations that take part in the contest. See the chart below for how the price per station drops as more stations sign up.

MARKET SIZE

	1 To 20 Stations	21 To 30 Stations	31 To 40 Stations
1-25	\$21,000	\$17,000	\$13,000
26-50	\$16,000	\$13,000	\$10,000
51-100	\$11,500	\$8,500	\$7,500
100-plus	\$7,000	\$5,000	\$5,000

For more information regarding Thunderbird Thursday, contact Beau Phillips at 203-256-9347 or beauphillips@aol.com.

MMS

management • marketing • sales

R&R GM spotlight

CAROLINE DEVINE
VP/GM of KISS-FM & KSMG-FM/
San Antonio (Cox)



■ Dancing her way to success

This week's GM Spotlight recognizes Cox Radio/San Antonio's **Caroline Devine**. "She's the best — a very energetic and dynamic leader," e-mails one of her colleagues. An R&R reader writes, "Caroline is able to take a difficult situation, evaluate it objectively and come up with a plan to solve the problem. She's patient, strategic and a great motivator." Congratulations!

First job in broadcasting:

"I started selling Country radio at KYKR/Beaumont, TX. Because I was recruited from a Fortune 500 company, I dressed 'by the book.' My new GM announced in my first meeting with him, 'You'll never make it in this business.' We agreed to give it a try for 90 days, and neither of us ever looked back. It was a good excuse for a new wardrobe too. I still have a collection of cowboy boots!"

Career highlights:

"I was promoted from account manager to sales manager and spent six great years in Austin. Then Jesse Jones made a big leap of faith and hired me as GM of KSMG (Magic 105.3) in San Antonio. We acquired KISS-FM and KLUP-AM and were eventually purchased by Cox. My radio career has been challenging — and rewarding, in that our company has provided the resources to recruit, train and develop a group of people who can survive and thrive regardless of economic or ratings ups and downs."

The most challenging aspect of being a GM:

"Keeping all the plates spinning and determining which area needs the most focus at any moment."

My most unforgettable moment at a radio station:

"When the KISS morning team asked the listeners what they would do for a rock concert that was sold out, I was the person at the station who met them at the door. They demonstrated or proposed unmentionable, unprintable stunts to win the contest. At the end of the day we sent flowers and apologies to every office in our building, but some tenants were thrilled at the spectacle."

What news story or event generated the most attention, and why?

"When we relaunched KISS as a Rock format, there

was a ground swell of support and passion from the disenfranchised listeners. With no marketing budget whatsoever, we generated a lot of buzz about KISS's return."

My favorite album of all-time is...

"The Eagles' *Hell Freezes Over*."

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

"In real estate, because I can see the possibilities in a house, even an ugly one, and it's another good business for customer-focused sellers."

I'm most proud of:

"My family, who have been proud of my profession even when they didn't understand it and have supported me every step of the way."

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

"This is what [Cox Radio President/CEO] Bob Neil says he learned from Nick Trigony about being a manager: 'Trust and verify.' Great words of wisdom."

You'd be surprised to know that...

"I love to dance and hope I always will."



I decided to enter the world of broadcasting because:

"Radio is my third career, and it seems to be a good fit for my talents and skills. I liked the congruence of creativity and vital synergies within the framework of a strong business model and a place to work hard, make money and have fun. I can honestly say I've never had a boring day since I began in radio. Isn't that great?"

"Just out of college, I was an elementary school teacher. My husband was moved around a lot, but there was always a job for me. But, after becoming disenchanted with the teaching profession (rewarding, but low pay), I ventured into sales with a Fortune 500 company, selling computers and business forms to banks. The sales manager at a radio station subtly recruited me by regularly inviting me to radio promotions, and I was intrigued by the dynamic interaction of the seller and the client. Sold!"



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

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HOW TO MEASURE ADVERTISING SUCCESS



An R&R reader writes: *I know from your seminars that a "good" commercial is one that sells, and if a client sees his business (that is, his sales) go up, he will most likely consider those commercials successful.*

For example, the local State Farm agencies wanted to run some commercials announcing that they now carry health insurance, in addition to the car, life and home insurance they're so well-known for. We put together a decent schedule for them, produced some corporate-scripted spots and have apparently done a good job in driving a lot of people to them inquiring about the health insurance.

The problem is that the underwriter of the health insurance has very strict guidelines with regard to the people who qualify for the insurance. Hundreds of people have been turned away because they don't meet the restrictions that have been imposed on State Farm by the underwriter.

My dilemma: The commercials have been 'good,' in the sense that they've sold people on the idea of getting health insurance through State Farm, but some corporate bigwig may look at the bottom line and say they haven't been successful because his sales aren't up.

My question is: Can I, as the salesperson, politely tell the client that the job of the commercials is to get people through the doors (or on the phone), and that's it? If they don't have enough — or the right — salespeople or product line to satisfy those people coming through the door and consequently don't make any money off them, that's not my fault! The commercials were still successful, even if his business isn't.

Granted, in some instances, businesses like this may not be in business for very long. But, in the case of State Farm, those agents are still going to be around serving the public with their auto, home and life insurance, and I don't want to jeopardize my future in promoting those policies.

Isn't it my job to convince people to consider this agent to the extent that they fill out an application or call for a quote? If they don't qualify, if the quote is too high, that's not my fault, right?

DAN REPLIES

If you don't think the commercial campaign will achieve the client's objectives, you owe it to the client to say so — and, if you can, to help the client craft a sales message that will serve their needs. If they still insist on running the wrongheaded commercials, at least you'll have warned them.

But can't commercials be "good" and still not translate into success when the bottom line is the determining factor? "Good" advertising produces the kind of result the client wants. An insurance company does not expect advertising to make sales; it expects advertising to produce qualified leads.

You need to make sure that any insurance client knows how to measure the financial effectiveness of

an ad campaign. They should not simply compare the total advertising cost with the total collected premiums from new policies sold. Before you even allow the client to go on the air, you

should find out the average lifetime value of a health insurance policy.

This is a new product for State Farm, so it will have to rely on industry averages rather than its own in-house statistics. I have no idea what those industry averages are, so I'll just make them up. Let's say the average health insurance policy carries a monthly premium of \$80, and the average client renews his or her policy for a total of 12 consecutive years. That's \$80, times 12 months, times 12 years: \$11,520. Then let's say the insurance company spends \$36,000 on your station over the next year. Once the campaign has resulted in just four new clients, the advertising has paid for itself.

I have oversimplified this, of course. The costs of servicing those policies over 12 years — paying claims, invoicing, processing premiums, etc. — have to be deducted from that \$36,000. But one thing that any insurance company has is an abundance of statistics, and it will be able to tell you the exact value of each new policy it sells after all related expenses are deducted.

One of the most effective ways for a company to increase its profits is to increase its conversion rate — to have a larger percentage of potential customers say yes.

When you say "corporate-scripted spots," I assume you mean they were written in-house by State Farm. So the odds are those spots are bad, although probably not as bad as if they were written by a national agency. But tell the client that if the policies being marketed have very strict qualifying guidelines, the commercials should say so. That will cause fewer unqualified people to respond to the spots, which will make the ad campaign more profitable for State Farm. How can fewer respondents equal more profit? Because State Farm's agents will spend less time talking to people who cannot possibly become customers and more time talking to people who can, and their conversion rate will go up.

(My sixth sense tells me someone is reading this and thinking, "Maybe they could sell them auto or home insurance instead." But if the commercials entice the listener to call to obtain health insurance, and then the listener is told, "Sorry, we didn't mean you," that person is unlikely to feel like giving other business to State Farm at that time.)

The conversion rate is the number of leads (that is, phone calls from prospective customers) divided by the number of sales made from those leads. One of the most effective ways for a company to increase its profits is to increase its conversion rate — to have a larger percentage of potential customers say yes.

Let's say you're a radio advertising salesperson. You convert 14% of your prospects into paying clients, and you want to double your income. You can do this in three ways:

1. Make your presentation to twice as many people as you do now.

2. Sell twice as much to your current client base, through larger and more frequent schedules and additional types of advertising.

3. Increase your 14% conversion rate to 28%.

Method No. 1 is the least effective way to increase your income. For one thing, if you're working full-times, it's very unlikely you are physically able to double your number of presentations.

Method No. 2 is a very smart approach to take.

Method No. 3 is the most potent of all: If you can double your conversion rate, you will make twice as much money while talking to the same number of prospects and without having to do any upselling.

And what are the only three ways to increase your conversion rate?

1. Become twice as effective at presenting and closing.

2. Make an offer that is twice as appealing as the one you now make; that is, offer twice the value.

3. Talk to the same number of people as always, but have that number include twice as many qualified prospects.

By not clearly identifying the insurance's restrictions in the commercial, State Farm is lowering its conversion rate instead of increasing it. Let's use an analogy: You're a heterosexual female who hopes to meet a single, gainfully employed, dog- and opera-loving nonsmoking heterosexual male with a college education; between the ages of 35 and 45; at least five feet, 10 inches tall; trim build; full head of hair (his own); and residing in your city.

So you take out a personal ad that says, "Female seeks mate." And then you have to plow through tons of worthless responses from wonderful people who, for your tastes, are too short, too old, too young, too fat, undereducated, unemployed, bald, gay, opera-hating, allergic to dogs or some combination thereof. What a waste of your time! If an advertiser can profit only by talking to certain types of people, make that clear in the commercial. (And remember this: Nothing kills a bad product faster than good advertising.)

You ask, "Can I tell the client that the job of the commercials is to get people through their doors or on their phone, and that's it?" No, because you are not supposed to sell just commercials. You are supposed to assist the client to devise a campaign that produces the specifically defined results it is seeking.

Now if a client hands you a commercial that has been written elsewhere and tells you to produce it as-is, your job is to give advice on where during the week and day to place the commercials, how often and for how long, then simply produce and play the spots as ordered.

But if the client's goal is to gain a larger number of qualified leads, then that is the target you shoot for. If their salespeople can't convert those qualified leads, that's another problem altogether. But your job is not simply to make the client's telephone or doorbell ring indiscriminately.

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

HOW'S YOUR DOT-COM DATABASE?

By Rich Carr



RICH
CARR

One of the gospels we preach at Radio Web Network is that of the dot-com database, or DCD. A DCD is the radio salesperson's new Rolodex. It's a living document, housed in a spreadsheet, that grows each and every day in both size and importance. The DCD is knowledge, prospects and efficiency, all rolled into a simple file you feed every day. It lets you sort potential customers by name, location, category and business size.

The Mishmah, in "Sayings of the Fathers," says, "Where there is no knowledge, there can be no insight, and where there is no insight, there can be no knowledge."

One would naturally assume that, to sell a radio station's website, one would first need to know what clients to approach. But peruse any AE's account list, then ask that AE which clients have websites. More times than not, the AE won't be able to tell you. It's truly amazing. And the question is, why don't they know?

The answer is simple: because accountability has not been demanded. I have yet to talk to any radio AE who has a bona fide quota for selling a station website. Though spots on a website are usually among the offerings any radio station has for its advertisers these days, AEs are not held accountable

for web sales in the way they are for the station's other products. Why, then, would any AE make an effort to include the website in a proposal?

If commission structures were based on hitting quotas for every part of a station's revenue — so much for spots, so much for NTR, so much for the website — with higher commissions available for AEs who meet all of their quotas, we would probably see website revenue start to climb.

To prepare for selling a website, you need to know who you can sell. Knowledge about the marketplace — in this case, local businesses that operate websites — can only improve your lead generation. You also need to know the size of each client's market, how difficult it will be to reach that market and whether or

not your station is a good match for the client's customers. After all, if you sell a client who then doesn't get results, all you've accomplished is adding to the cynicism about website advertising.

The use of a careful strategy, fed by your dot-com database, will have great benefits for your web-selling future. Craft a strategy specific to your format and your demographics. To do that, you'll need to thoroughly understand your own product and its relationship to your potential advertisers.

Rich Carr is VP of Radio Web Network (www.radiowebnetwork.com), a radio-website sales, management and promotional network headquartered in Portland, OR. Carr can be reached at 503-612-0517 or rcarr@radiowebnetwork.com.



RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

ATTACK OF THE KILLER PROMOTION

Many smaller retailers become paranoid when megastores come tearing into town. But instead of fighting back with a shot in the dark, think about breaking all the rules and strategizing. Soon you'll be flying high again! A recent Gallup poll shows that 43% of all U.S. households own at least one musical instrument. Thirty-five percent of Americans over the age of 12 are active music makers, and 28% are former musicians. (Though that doesn't necessarily mean that everyone's a bona fide rock star.)

Category: Musical Instruments
Market: Cleveland
Submitted by: WMMS-FM/Cleveland
Client: Lentine's

Situation: Even in times of economic uncertainty, no market is safe from the expansion of megaretailers that threaten to steal market share from smaller, established stores. Many mom-and-pop shops find that the best strategy is to accept that the megastores' arrival is inevitable, then prepare to fight by increasing their own marketing efforts. Lentine's is a locally owned musical-instruments retailer with two stores in Cleveland and one in Akron. When it learned that a megaretailer, Guitar-Center, would soon be opening stores in Cleveland, Lentine's launched a preemptive strike.

Objective: Lentine's objectives were to increase sales and store traffic, as well as to promote its stores more heavily and establish them as the premier music retailers in Cleveland before the new Guitar Centers opened.

Campaign: Working with the marketing consultants at Clear Channel/Cleveland, Lentine's created a 20th-anniversary sale, featuring attractive prices and gift-with-purchase incentives. Rock WMMS-FM supported the event with a one-week advertising schedule and a live broadcast from a Lentine's location. Urban AC WZAK-FM and Adult Standards WONE-AM conducted remotes from the other two stores. In addition to the advertising and remotes, WMMS tied in vendors, including Yamaha, Tascam and Audio Technica, with a contest to give away a \$20,000 "Dream Studio." WMMS supported the Dream Studio campaign with two weeks of on-air promotion and registration.

Results: The radio exposure and creative marketing by WMMS rocked the house at Lentine's! The sale attracted thousands of people and generated television coverage, and sales were so brisk that Lentine's was cleaned out of some merchandise. One attendee said, "It was totally mobbed. Two lines out the door — mayhem, like Ozzy Osbourne was in there." While Lentine's shares the retail musical-instrument market with a hefty competitor and some other, smaller independents, it has decided that the key to maintaining its share and fighting for more is to capitalize on the power of radio.

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 — MUSICAL INSTRUMENTS

A 2000 survey of the top 200 music-products retailers found that 41% sell products through their own websites, while 55% sell merchandise through web-based auction sites. Overall sales in the music-products industry climbed 4% in 2000, to \$7.10 billion, up from \$6.80 billion in 1999 and \$6.42 billion in 1998. (*Music Trades*, 2001)



MAN-DONNA MANIA!

Bert Weiss of *The Bert Show* at CHR/Pop WWWQ-FM (Q100)/Atlanta e-mails this photo from a morning-show promotion awarding front-row tickets to see Madonna in concert. For the Man-donna Contest, 30 male listeners dressed up like the Material Girl and performed karaoke versions of Madonna hits. "The highlight," says Weiss, "was when the tallest of the Man-donnas chipped a nail on the Q100 sign-up table and was so upset that he bailed out of the competition before the second round." Pictured (l-r) are Q100 listener Michael Brockdrove, contest winner Trey "Boy Toy" Lyda and listeners Scott Golden, Randall Carpenter, Rick Dubursson and Keith Hollifield. To see video of the winner, visit the Q100 site at www.q100atlanta.com/bertshow/mandonna.

MP3.com Goes Ad-Free, For A Fee

■ **AudioBase offers MP3-streaming freeware**

By **Brida Connolly**

bconnolly@ironline.com

In these days when most online music businesses are struggling to sell advertising, MP3.com (www.mp3.com) is offering its users a way around the ads. For \$2.99 a month or \$29.99 a year, music fans can get a banner- and pop-up-free version of MP3.com.

The MP3.com website does not, at the moment, have an overwhelming number of ads, and there are other benefits to signing up for the ad-free version. The spot-free site is part of MP3.com's Premium Listener Service, which includes a drag-and-drop software package for music management and offers, it says, 1 million songs — some for streaming only, some for download and some only as short "pre-view" clips. The software also supports CD-burning from downloadable tracks and direct transfer to MP3 players.

MP3.com is perhaps best known for having spent most of last year having lawsuits filed against it by almost every major record label over its MyMP3.com music-storage service, which let users access MP3 files of their own CDs through the MyMP3 site. Most of the legal disputes have been settled — there's a page on the MP3.com website devoted to the status of the suits at <http://progress.mp3.com> — and BeamIt, a new music-locker system, is now online. But, because of the many copyright issues still unresolved, CDs

archived through BeamIt may have some or all tracks blocked to listening.

New MP3-Streaming Software

Audiobase, a provider of streaming-audio technology, has released to web developers the new AB3, a free applet that streams MP3s with no player download required. The applet is available for download from www.audiobase.com/developer.

The last player-free streaming software to make a ripple was Emblaze's Java-based streaming system, used by affiliates of Emblaze subsidiary WebRadio. But Emblaze streaming — which was, in any event, notorious for connectivity problems and mediocre sound quality — presumably ends with the shutdown of WebRadio; the streaming provider is set to close up shop in the next month or two as its parent company refocuses on wireless technology.

Judging by the demo pages created by independent AB3 users, the applet is impressive. MP3s stream directly from web pages with virtually no delay and excellent sound quality. The AB3 platform handles only a file at a time at the moment, but Audiobase Chairman/CEO David Haynes tells R&R that the company has already received inquiries about a version that can handle continuous streams.

Haynes says, "We're releasing this to developers so they'll be able to build applications on top of the core technology. We want to give people the flexibility, on top of our platform, to develop at will."



▶ **audiobase**

Site Of The Week

Papa Roach's Fan-Friendly Website

The first thing visitors see on DreamWorks artists Papa Roach's website at www.paparoch.com is a demand: "Request 'Dead Cell.'" But also on the plain-html homepage are a polite Flash warning and download link, and that's nice to see. Warnings about required plug-ins should be standard procedure, but it's becoming more usual for sites to fling visitors headfirst into long — and, too often, unskippable — animated intros.

With Flash 5 in place, visitors can enter the site's main page, which loads in a new window. That window is about 450 by 650 pixels and, oddly, it's not resizable, so it can't be set to fill the screen at any resolution.

"Last Resort" plays as the main page opens at the "News" section, which features a request for fans to send in video footage of Papa Roach "backstage, live or candid" or, in line with the band's teen-friendly attitude, tapes of fans themselves describing what Papa Roach mean to them.

"News" and the site's other sections are designed around photos of the bandmembers, and the black, red and white interface generally looks good, though the "Tour" page is difficult to read. Navigation is by means of plain text buttons at the top of each page — they produce an odd little chirp on mouseover — and the

clever sliding Flash page transitions run smoothly.

Under "Multimedia" there are videos for "Between Angels & Insects," "Broken Home" and "Last Resort." The first is available in downloadable QuickTime or streaming Windows Media or Real, but the other two are offered only in streaming RealVideo. Songs are bleeped for language — but only on the videos. The audio of "Last Resort" that runs when the site is opened is uncensored, as are the words on the "Lyrics" page. Also filed under "Multimedia" are desktop wallpaper, screen savers and a discography that's just a list, not clickable for either track listings or song clips.

The site's skimpy on content in other ways as well. Only two of the four bandmembers' bio pages are finished, "Lyrics" has words for the *Infest* album only, and the "Photos" section has just half a dozen or so pictures under each heading. "Photos" is also rather clunky, with some pics loading slowly or not at all. (One picture of frontman Coby Dick tossed me off the site entirely.) There's no music available in the "Merchandise" section, just T-shirts.

So what Papa Roach have right now is a good-looking start. With more content and a bit of debugging, this could be a fine artist website.

— Brida Connolly



DIGITAL BITS

NetRadio Names Deacon President/CEO

Webcaster NetRadio has named Cary Deacon its new President/CEO. He succeeds Eric Paulson, who remains as Chairman. Paulson said, "We are obviously excited about tapping into Cary's depth of experience and leadership, especially his proven track record of developing and building strategic alliances to fuel growth." Deacon, who was most recently President/COO of Skymall, said, "NetRadio has the best content and programming talent in the market, and I'm looking forward to working with the NetRadio team to deliver content to people and advertisers when and where they want it." NetRadio programs more than 100 channels of original content and is a consistent webcast-ratings leader.

Musicmusicmusic To Launch Pay Streaming

Musicmusicmusic is set to launch a subscription-based streaming-music service this fall. The company is in negotiations with major labels and plans to offer hundreds of songs in such genres as pop, heavy metal, world music and jazz. Users will be able to create on-demand playlists from genre catalogs, which will change monthly. Musicmusicmusic operates RadioMOI, which was the first streaming-music site to be licensed by the RIAA.

CYBERSPACE

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

'Net Chats

- On Monday (8/27) Spitfire artists Dog Fashion Disco discuss everything from John Travolta to Milk Bones. Catch 'em at 8pm ET, 5pm PT (www.rockonline.com).

- Also on Monday, Flawless/Interscope upstarts Puddle Of Mudd talk about their ever-so-ironic debut, *Come Clean*, at 7pm ET, 4pm PT (<http://chat.yahoo.com>).

- Country star Gary Allan joins GetMusic this Wednesday (8/29) for a chat at 6pm ET, 3pm PT (www.getmusic.com).

On The Web

- On Friday (8/24) a 24-hour video webcast of a recent Eve 6 show starts at 3pm ET, noon PT (www.hob.com).

- Also on Friday, jazz pianist Diana Krall joins the A*List at GetMusic for an interview at 2pm ET, 11am PT (www.getmusic.com).

- J Records artist Alicia Keys sits down with GetMusic for a video interview and performance this Thursday (8/30) at 6pm ET, 3pm PT (www.getmusic.com).

— Frank Correia



Eve 6

Just An Urban Legend?

I either received or created this e-mail last week — I can't remember which.

PLEASE read the following carefully, then forward this e-mail to everyone you know who loves music.

I need to bring something very serious to your attention because of something happening right now in Congress that could be very expensive if you don't act.

Please pass this on to everyone you know. Don't let a friend or loved one be fined or arrested for not knowing the rules!

Here's the deal: The Recording Industry Association of America, along with ASCAP, BMI and SESAC, have recently formalized new regulations and have asked Congress to pass a new music-surcharge law, "The Personal Music Performance Act of 2001," that affects all public performances of recorded works. These organizations have extended their fee structure — to you!

It affects what these groups are collectively calling "personal public performances." Everyone in the United States will be required to pay appropriate licensing fees for performing music — and the penalties for not doing so will be severe!

The bottom line: If you sing in public, you are now considered a "public performer" by the RIAA and the federal government. Under the new rules, all of your public performances of "copyrighted musical compositions" ("songs" to you and me) including singing the melody, the harmony or any backup vocals, including, but not limited to, "yeah, yeah," "oooh" and "baby, baby, baby," are subject to licensing under this new legislation, as are what the law classifies as "instrumentalizations," such as whistling, humming and drumming or snapping one's fingers. **IT'S TRUE!**

Under this law you will be required to register with all of the organizations in the RIAA and licensing consortium on a per-performance basis — their proposed fee structure is 10 cents per "substantially performed song" — or obtain a blanket yearly license for \$49.95 per person or \$129 per family.

And get this: The law even applies if you make no sound at all! For example, if you are performing with what is commonly known as an "air guitar," you will be subject to this law at one-half the regular license rate — unless you act now!

The recording and publishing industries have successfully defended their copyrights in all other areas of performance, and individuals are at last going to be asked to pay fees.

Please do not take this lightly! This is serious and affects the last frontier of free music enjoyment. Send this e-mail now to everyone you know!

And then I woke up.

Questions? Comments? david@netmusiccountdown.com, or post to the "Internet" folder on the www.rnline.com Message Boards.

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.



David Lawrence

e-charts™

'Personal Music Performance Act' FAQ

Q: Is this for real?

A: Absolutely. Look it up on the 'Net. You'll find the legislation, the bill as introduced, even the debate in Congress over the "in-car" and "in-shower" exemptions as noted below.

Q: What about singing in the car or in the shower?

A: There is specific language in the act that covers what are called "private performances" — those in which you are the only one present, such as "in-shower" or "in-car" singing. Please note, though, that if you are car-singing and a group of people pull up next to you and are in any way entertained by your activity, that is then considered a personal public performance and is covered under the licensing provisions. A similar situation exists if someone joins you in the shower.

Q: What if I can't sing?

A: If you send a form to 15 of your closest friends, and they return it to a government registration center with their sworn declarations that you absolutely cannot carry a tune, there is a provision in the act by which you will be given a one-year exemption. You'll be required to send a .WAV or MP3 file of your singing if there is any controversy, and you will have to re-audition every year.

Q: What if I'm hearing-impaired?

A: Under the ADA (Americans With Disabilities Act) it is unlawful to treat you any differently than those who have perfectly normal hearing or voices. Because you can pretend to sing and may therefore possibly entertain others in a public venue, you are not exempt from PMPA licensing.

— David Lawrence

CHR/Pop

LW	TW	ARTIST	CD/Title
1	1	LIFEHOUSE	No Name Face/"Hanging"
2	2	DESTINY'S CHILD	Survivor/"Booby"
3	3	AGUILERA, LIL' KIM, MYA & PINK	Moulin Rouge/"Lady"
15	4	"N SYNC	Celebrity/"Pop"
4	5	JANET	All For You/"Someone"
5	6	STAINO	Break The Cycle/"Awhile"
8	7	TRAIN	Drops Of Jupiter/"Drops"
6	8	NELLY	Country Grammar/"Ride"
—	9	ALICIA KEYS	Songs In A Minor/"Fallin'"
7	10	DAVE MATTHEWS BAND	Everyday/"Space"
11	11	CITY HIGH	City High/"Would"
12	12	EVE	Scorpion/"Blow"
9	13	BLINK 182	Take Off Your Pants And Jacket/"Rock"
10	14	INCUBUS	Make Yourself/"Drive"
18	15	O-TOWN	O-Town/"Nothing"
14	16	ENYA	A Day Without Rain/"Time"
13	17	D12	Devil's Night/"Purple"
—	18	AMERICAN HI FI	American Hi Fi/"Flavor"
17	19	112	112 part III/"Peaches"
19	20	SUGAR RAY	Sugar Ray/"Over"

Country

LW	TW	ARTIST	CD/Title
1	1	DIXIE CHICKS	Fly/"Heartbreak"
—	2	GEORGE STRAIT	George Strait/"Anything"
2	3	LONESTAR	I'm Already There/"Already"
—	4	ALAN JACKSON	When Somebody Loves You/"Somebody"
3	5	LEE ANN WOMACK	I Hope You Dance/"Call"
5	6	MONTGOMERY GENTRY	Carrying On/"Change"
4	7	BOBY KEITH	Pull My Chain/"Talkin'"
15	8	KENNY CHESNEY	Greatest Hits/"Happen"
20	9	RASCAL FLATTS	Rascal Flatts/"While"
8	10	BROOKS & DUNN	Steers & Stripes/"America"
14	11	TAMMY COCHRAN	Tammy Cochran/"Waiting"
10	12	JO DEE MESSINA	Burn/"Downtown"
—	13	JEFF CARSON	Real Life/"Real"
—	14	CHELY WRIGHT	Never Love You Enough/"Never"
7	15	BRAD PAISLEY	Part IV/"Two"
6	16	BLAKE SHELTON	Blake Shelton/"Austin"
11	17	JAMIE O'NEAL	Shiver/"Angels"
17	18	NICKEL CREEK	Nickel Creek/"Down"
13	19	CHRIS CAGLE	Play It Loud/"Laredo"
18	20	SARA EVANS	Born To Fly/"Ask"

Hot AC

LW	TW	ARTIST	CD/Title
1	1	LIFEHOUSE	No Name Face/"Hanging"
2	2	DAVE MATTHEWS BAND	Everyday/"Space"
3	3	D12	No Angel/"Thankyou," "Hunter"
4	4	TRAIN	Drops Of Jupiter/"Drops"
5	5	STAINO	Break The Cycle/"Awhile"
7	6	INCUBUS	Make Yourself/"Drive"
8	7	MOBY	Play/"Southside"
6	8	SUGAR RAY	Sugar Ray/"Over"
12	9	SMASH MOUTH	Shrek/"Believer"
10	10	3 DOORS DOWN	The Better Life/"That"
9	11	AGUILERA, LIL' KIM, MYA & PINK	Moulin Rouge/"Lady"
11	12	EVE	Scorpion/"Night"
14	13	FIVE FOR FIGHTING	America Town/"Superman"
15	14	BARENAKED LADIES	Maroon/"Falling"
16	15	LENNY KRAVITZ	Greatest Hits/"Again"
18	16	NELLY FURTADO	Whoa Nelly/"Bird"
17	17	MELISSA ETHERIDGE	Skin/"Love"
19	18	FUEL	Something Like Human/"Bad"
13	19	MATCHBOX TWENTY	Mad Season/"Mad," "Gone"
—	20	UNCLE KRACKER	Double Wide/"Follow"

Urban

LW	TW	ARTIST	CD/Title
1	1	ALICIA KEYS	Songs In A Minor/"Fallin'"
2	2	DESTINY'S CHILD	Survivor/"Booby"
11	3	R. KELLY	TP-2.com/"Fiesta"
4	4	JILL SCOTT	Who Is Jill Scott?/"Way"
15	5	EVE	Scorpion/"Blow"
4	6	D12	Devil's Night/"Purple"
10	7	112	Part III/"Peaches"
5	8	JANET	All For You/"Someone"
9	9	CASE	Open Letter/"Friend," "Missing"
12	10	INDIA, ARIE	Acoustic Soul/"Brown"
16	11	CRAIG DAVID	Born To Do It/"Fill"
20	12	USHER	8701/"Remind"
—	13	NELLY	Country Grammar/"Batter"
—	14	ERICK SERMON	What's The Worst That Could Happen/"Music"
7	15	AALIYAH	Aaliyah/"Resolution"
—	16	MISSY ELLIOTT	Miss E... So Addictive/"Minute"
—	17	ISLEY BROTHERS	Eternal/"Contagious"
8	18	LUTHER VANDROSS	Luther Vandross/"Take"
14	19	JAHEIM	Just In Case/"Case"
—	20	JIMMY COZIER	Jimmy Cozier/"Got"

Smooth Jazz

LW	TW	ARTIST	CD/Title
1	1	DAVE KOZ	The Dancer/"Bright"
2	2	JEFF KASHIWA	Another Door Opens/"Around"
6	3	MARC ANTOINE	Cruisin'/"Mas"
5	4	EUGE GROOVE	Euge Groove/"Sneak"
10	5	SADE	Lovers Rock/"Sorrow"
16	6	PIECES OF A DREAM	Acquainted/"Ready"
—	7	WAYMAN TISOALE	Face To Face/"Hide"
8	8	FREDDIE RAVEL	Freddie Ravel/"Sunny"
7	9	CHUCK LOEB	In A Heartbeat/"North"
9	10	STEVE COLE	Between Us/"Start"
14	11	GEORGE BENSON	Absolute Benson/"Medicine"
13	12	RICK BRAUN	Kisses In The Rain/"Kisses"
—	13	FATBURGER	T.G.I.F./"Evil"
—	14	LEE RITENOUR & OAVE GRUBIN	A Twist Of Marley/"Stand"
—	15	JIMMY SOMMERS	360 Urban Groove/"Groove"
3	16	BRIAN CULBERTSON	Nice And Slow/"Get"
18	17	CRAIG CHAQUICO	Panorama/"Cafe"
12	18	LUTHER VANDROSS	Luther Vandross/"Take"
4	19	GERALD ALBRIGHT	To Grover With Love/"Wineflight"
15	20	SPYRO GYRA	In Modern Times/"Open"

Alternative

LW	TW	ARTIST	CD/Title
1	1	STAINO	Break The Cycle/"Awhile"
4	2	LIMP BIZKIT	Chocolate Starfish and the Hot Dog.../"Boiler"
2	3	BLINK-182	Take Off Your Pants And Jacket/"Rock"
5	4	WEEZER	Weezer (2001)/"Hash," "Island"
3	5	TOOL	Lateralus/"Schism"
6	6	GORILLAZ	Gorillaz/"Clint"
15	7	CAKE	Comfort Eagle/"Short"
7	8	U2	All That You Can't Leave Behind/"Elevation"
9	9	LIFEHOUSE	No Name Face/"Cycle"
10	10	SUM 41	All Killer No Filler/"Lip"
8	11	DAVE MATTHEWS BAND	Everyday/"Space"
16	12	ALIEN ANT FARM	Anthology/"Smooth"
12	13	LIMP BIZKIT	Chocolate Starfish and the Hot Dog.../"Boiler"
14	14	311	From Chaos/"Wouldn't"
17	15	STONE TEMPLE PILOTS	Shangri-La Dee Da/"Days"
20	16	FUEL	Something Like Human/"Bad"
19	17	INCUBUS	Make Yourself/"Drive"
11	18	3 DOORS DOWN	Better Life/"That"
18	19	DISTURBED	Sickness/"Down"
13	20	RADIOHEAD	Amnesiac/"Knives"

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: Ally Radio, Amazon.com, Artist Direct, BarnesandNoble.com, boot Radio, bored.com, B&N Radio, CDNow.com, CDNow Radio, ChoiceRadio.com, City Internet, Radio, ClevelandRockLive.com, DMX Music, FreeClub.com, Gracenet.com, Groove Cycle, iWonRadio, Kinetic Radio, MediAmazng, MSN-Chat, Music Choice, MusicMatch, Musicplex, PEEL Radio, RadioBeant, RadioFree.com, RadioFree.Cash.com, RadioFree.Virgin, RadioJuntos, Radio on bay 9, Rolling Stone.com, Skaletboard.com, Spinner.com, the.jamz.com, The RadioAMP Network, The WB Radio, UBL.com, and vvvv.com Radio. 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 six reporting formats. © 2001 R&R Inc. © 2001 Online Today, Net Music Countdown.

Universal Ups Perl To Nat'l Dir./Rock

Universal Records has elevated **Suzanne Perl** to National Director/Rock Formats. Based in New York, she reports to Sr. VP/Promotion Steve Leeds and VP/Rock Formats Howard Leon. She will coordinate the label's promotion activities at Alternative, Active Rock and



Perl

Rock and head up its efforts at Triple A.

"When you combine Suzanne's experience and her extensive relationships at radio, you have one of the most talented players in the business," Leeds said. "We are pleased to expand the Rock department and have someone with her expertise involved not only in Rock, but in leading the charge at the adult formats."

Leon said, "We are pleased to have Suzanne actively involved in our continued pursuit of promotion excellence and artist development."

Perl was previously the company's New York Regional Promotion Director. Prior to joining Universal last year she served as East Coast Director/Rock and head of video for Beyond Records. She was also Director/Artist Development at Jeff McClusky & Associates.

Smith Set As GM Of Extasy Records

Extasy Records International, the Los Angeles-based record company founded by multi-Platinum Japanese artist-songwriter-producer Yoshiaki, has appointed **Robert Smith** GM. Smith will oversee the day-to-day operations of Extasy Records, including sales, marketing, promotion, video, creative and publicity.



Smith

"Throughout his long-standing career in the music industry, Robert has continually displayed the uncanny ability to balance business acumen with a creative vision," ERI CEO/President Yoshiaki said. "With his proven track record, he will play a vital role in shaping the future of Extasy Records."

Prior to joining Extasy, Smith was President/COO of Musician.com, a company providing services to professional and amateur musicians. From 1990-99 Smith served as head of marketing for Geffen Records. From 1988-89 he was VP/Marketing & Artist Development for EMI, and in 1987 he served as Uni Records VP/Marketing. Before that he was Director/Product Management for Epic Records.

Pressplay Taps Trio For Executive Team

■ **Kaino, Newman, Luke** join online-music svc.

Pressplay, the online-music joint venture between Sony Music Entertainment and Universal Music Group, has beefed up its executive team, appointing Los Angeles-based **Glenn Kaino** Exec. VP, head of programming and Creative Director; New York-based **Deborah Newman** Sr. VP/Marketing; and L.A.-based **Alex Luke** VP/Music Programming. Kaino and Newman report to pressplay President/CEO Andy Schuon, while Luke reports to Kaino.

"We worked very hard to find the right blend of industry experts who could help us provide pressplay users with a compelling online-music experience," Schuon said. "This team of proven leaders has a combination of creative, technical and marketing experience, as well as vast music-industry expertise that will translate into online-music programming unparalleled in the industry."

Kaino — who is responsible for pressplay's overall programming, including both creative and technical aspects of the service — was most recently Exec. VP, head of program-

ming and Creative Director for Jimmy and Doug's Farmclub.com. Prior to that he was CEO of Commwerks, an Internet development company specializing in advanced technology and websites. He has also served as a consultant for FOX Broadcasting.

Newman — who will oversee pressplay's marketing program, including its joint efforts with pressplay affiliates such as MSN, MP3.com and Yahoo! — has served as VP/Marketing & Sales at N2K Entertainment. She was most recently acting VP/Strategic Marketing for FullAudio, a Chicago-based start-up that is developing a digital music-subscription service.

Luke — who will be responsible for artist, artist-management and record-label relations for pressplay, as well as the oversight of the company's music library — has spent a decade as PD or MD for a variety of radio stations, including KPNT/St. Louis, KDGE/Dallas and WKQX/Chicago. He also helped launched Spun.com, an online entertainment trading platform that is

KHYL/Sacramento Hires Foxx As PD

Terry Foxx, most recently PD of WQQK/Nashville, has been named PD of Clear Channel's **KHYL (V101.1)/Sacramento**, which recently adopted an "R&B and Old School" presentation.

Foxx reports to Clear Channel/Sacramento VP/Market Manager Jerry DelCore, who told R&R, "I am absolutely delighted to have Terry on board. If we have half



Foxx

the success that he had in Nashville at these stations, we'll have a home run. WQQK got almost a 12 share there. And you know what? I'd be elated with a 6.0! The commitment and drive that Terry has brought to the station will really help propel the new V101.1 to the heights it needs to achieve."

Foxx will also host KHYL's midday shift.

BA

Continued from Page 3

Cody says that Kepler is the rightful heir to BA's Smooth Jazz crown. "Allen has been personally involved with more Smooth Jazz stations than anyone," Cody told R&R. "Since 1990 he's been influential in programming FM Japan's J-Wave and in the creation of BA's enormously successful 26-station Smooth Jazz Network, and he provided research interpretation and consultation services, along with sales, promotion and programming seminars for our clients. He has also overseen several format flips to Smooth Jazz, including recent ones in Atlanta and Memphis."

Kepler told R&R, "Broadcast Architecture's strength has always been its wonderful team. We've never enjoyed more success with our Smooth Jazz and our international portfolio than we do today. Our plan is to continue to provide quality services for our clients and to expand our worldwide business. How can I adequately express my

gratitude to Frank and Brian, my mentors for 14 years, for opening this incredible new opportunity to me?"

Cody has served as an executive at both NBC Radio and ABC Radio, as well as at several major AOR stations, over a career spanning more than 35 years. After he guided the development and launch of the format now known as Smooth Jazz at KTUV (The Wave)/Los Angeles in 1987, he and Owen Leach founded Broadcast Architecture.

Cody quoted author Joseph Campbell when he described the motivation behind his decision to embark on his new endeavor: "We must be willing to get rid of the life we planned, so as to have the life that is waiting for us. Follow your bliss."

Cody's as-yet-unnamed media company will specialize in music, television, film, entertainment and new media. Koz is Chairman, and Katz is President of the new venture's music label. "It's bittersweet to leave behind the team

EXECUTIVE ACTION

Buckley Becomes DMR VP/Marketing Strategy

Debbie Buckley has been named VP/Marketing Strategy at **DMR**, which provides strategic marketing consulting and services for the broadcast industry. Buckley spent seven years as GSM of Clear Channel's WKSC/Chicago (and the station's predecessors at 103.5) and 12 years as Director of Arbitron's Chicago and Atlanta offices.

DMR President Tripp Eldredge said, "Today's successful marketing campaigns combine strong ratings gains with major revenue opportunities. Debbie brings DMR clients a unique combination of revenue-generating experience and marketing understanding."

Buckley will be part of DMR's Marketing Strategy team, reporting to Sr. VP/Marketing Strategy Mark Panetta.

Arbitron Appoints Ogren Customer Service Rep

Judy Ogren has been named Customer Service Representative for **Arbitron**. She will act as a general liaison for the Western Region — which includes California, Colorado, Arizona, Washington, Oregon, Idaho, Montana, Utah, Wyoming, New Mexico, Alaska and Hawaii — from her base in Los Angeles.

A 23-year radio veteran, Ogren was Director/Research for Clear Channel/San Francisco from 1999-2001. She has also worked in national sales, traffic, promotions and programming at such companies as AMFM Inc., Chancellor Media, Evergreen Media, Brown Broadcasting and Capital Cities/ABC.

Jordan Joins Citadel/Syracuse As VP/GM

Former Clear Channel/Richmond VP/Market Manager **Reggie Jordan** has joined Citadel Communications as VP/GM in Syracuse. He oversees Sports WNSS, Rock WAQX, AC WLTI and CHR WNTQ and succeeds Ed Kilgore, who remains Station Manager and Director/Sales.

Jordan told R&R, "I've been talking with Citadel since February, and everyone has been incredible to deal with. This is a great company, a growing company that really cares for its people, and it's one I am really looking forward to working with."

Jordan began his radio career as PD of WKIN & WZXY/Tri-Cities, TN. He has served as Group VP for Bahakel Communications and VP/GM of KISS/San Antonio, WGCX/Mobile and KKUV/Wichita Falls, TX. He moved to Richmond in 1993.

Fletcher Manages CC's McAllen Duo

Danny Fletcher has been named Market Manager of Clear Channel's McAllen stations and assumes GM duties for CHR/Pop **KBFM** and Country **KTEX**. He succeeds John Greider, who exits.

"I'm excited to be back in the Rio Grande Valley of Texas," Fletcher told R&R. "This is a great market, and I'm looking forward to growing these two stations while we look to acquire more. I started as a Country jock 20 years ago in Las Cruces, NM and, as a card-carrying member of the Professional Rodeo Cowboy's Association, have been around Country all my life. It's been 10 years since I left the format, and I am excited to be back in Country. We want to return KTEX to its place as one of the best Country stations anywhere."

A market veteran, Fletcher previously served as VP/GM of KFRQ, KKPS & KVLV/McAllen under Sunburst Media. When those stations were sold to Entravision in March 2000, Fletcher transferred to Dallas, where he worked for Sunburst's KDGE as GSM before it was sold. He went on to work for KTBK & KTCK (The Ticket)/Dallas before starting his own management and sales-training company in March. His background includes stints as VP/GM of KGRT/Las Cruces (1988-91) and Sr. AE for Country **KIIM/Tucson** (1992).

Brian, Allen and I assembled," Cody said. "BA has been astoundingly successful and a positive, influential force in radio and music; it's poised for even greater accomplishments. Every member of the BA family has a bright future. I'm just pleased I can still be involved."

"Dave's invitation to join him, Hyman Katz and Candace Elliott [Director of the 'Join the Koz' fan club] is one of the highest moments of my career. I'm honored and thrilled to team up with these high-

minded, high-spirited professionals whom I've admired for so long."

One of the founders of Pyramid Broadcasting and later a key member of the corporate structures of Evergreen, Chancellor and AMFM, Stone told R&R, "This is a logical succession plan. The timing is right for BA, our people and myself. I'm looking forward to new projects on the horizon, but it will be hard to eclipse the success we achieved building BA into one of the top companies in the industry."

National Radio

• **ESPN RADIO** adds John Riggins, D'Marco Farr, Milt May and Kevin Gilbride as part of its NFL coverage. Riggins, Farr and May join Merrill Hoge as analysts for *The NFL on ESPN Radio*, hosted by Trey Wingo and airing Sundays from 1-7pm throughout the NFL's regular season, beginning Sept. 2. Gilbride will provide twice-weekly analysis for the daily *GameDay on ESPN Radio* and *GameNight on ESPN Radio*. Riggins appears weekly on *GameNight*. For more information, con-

tact Patrick Ferguson at 972-448-3351.

• **GLENN FISHER ENTERTAINMENT** signs a multiyear agreement with KFMB/San Diego to syndicate 'FMB's Talk program *Love Soup*. The show will debut nationally Sept. 4 on 11 stations, including KARA/San Jose, KKL/Phoenix, WENS/Indianapolis and KQMB/Salt Lake City. For more information, contact Gina DeWitt at 503-802-4624, ext. 784.

• **RCS's Anita Bonita** segues from Selector tech support to Music Manager. Since RCS provides turnkey music and audio solutions to thousands of clients worldwide via Master Control, iSelector

CHRONICLE

BIRTHS

Producer **Steve Lillywhite** and Patti Galluzzi, daughter Juliette Lillywhite, Aug. 15.

Recording artist **Shanla Twain**, husband John "Mut" Lange, son Eja, Aug. 12.

and RadioShow, she needs label service ASAP. Get your goodies, old and new, to Bonita at RCS, 12 Water St., White Plains, NY 10601. For more information, contact Tom Zarecki at 914-428-4600, ext. 143.

RIAA

Continued from Page 1

Gray, Enrique Iglesias, Jewel, Natalie Merchant and Alanis Morissette should provide the necessary sales stimulus.

RIAA President/CEO Hilary Rosen said, "Consumer loyalty to the physical product still dominates, and we are committed to providing the quality product that listeners desire. Our companies recognize the fact that more consumers are looking to get music online and are experimenting with a number of approaches, including legitimate subscription ser-

vices. We are committed to delivering the music that consumers love when they want it and how they want it. We are confident that our year-end numbers will be strong."

That may be a stretch, as evidenced by recent statements by the Federal Reserve, which cut interest rates by a quarter of a point on Tuesday. In its official statement the Fed noted that "although long-term prospects for productivity growth and the economy remain favorable, the [Federal Open Market Committee] continues to believe that, against the background of its long-run goals of

price stability and sustainable economic growth and of the information currently available, the risks are weighted mainly toward conditions that may generate economic weakness in the foreseeable future."

That's not good news, especially since the RIAA remains convinced that file-sharing services like Napster and its clones have put a marked dent in recorded-music purchases. The RIAA thinks the tide may turn, however, when legit subscription services like MusicNet and pressplay launch later this year.

Rosen summed up, "Many in the music community are concerned about the continued use of CD-Rs [compact disc recordables], and we believe this issue deserves further analysis. A preliminary survey of tech-savvy online-music enthusiasts recently conducted for the RIAA showed that nearly one out of two consumers surveyed downloaded [music] in the past month, and nearly 70% burned the music they downloaded. All of this activity continues to show the passion of the consumer for music and the need for both legal protection and legitimate alternatives."

HBC

Continued from Page 1

Ryan is promoted from the GM post at KHOT. Before joining 'HOT in 1999, Ryan spent 13 years as GM of AC KESZ/Phoenix. He began his career in 1977 as an AE for WJJD/Chicago. Ryan said, "It's great to be home and continuing to be part of the HBC family. In addition, I look forward to the challenge in Chicago."

Falo, who takes on Ryan's former duties, had been GSM of Regional Mexican simulcast KSOL & KZOL/San Francisco-San Jose since 1996. She began her radio career in 1984

as a sales assistant and has served as Sales Manager for stations owned by both Crescent Communications and Infinity. She said, "I'm thrilled to be the new GM for KHOT. It's a terrific opportunity, and I look forward to working with the entire staff."

Of Ryan and Falo, HBC COO Gary Stone said, "Jerry and Michelle have distinguished themselves in the Phoenix and San Francisco radio markets. Their outstanding reputations and proven abilities to motivate and lead were key in our decision in naming Jerry GM for HBC in Chicago and Michelle GM for HBC in Phoenix."



Artist/Title	Total Plays
'N SYNC Pop	72
DREAM STREET It Happens Every Time	67
AARON CARTER Not Too Young, Not Too Old	67
'N SYNC Tell Me, Tell Me...Baby	64
AARON CARTER Oh Aaron...	64
3LW No More (Baby I'ma Do Right)	64
A*TEENS Halfway Around The World	64
KRYSTAL HARRIS Supergirl	63
LIL' ROMED My Baby	63
AARON CARTER That's How I Beat Shaq	34
JESSICA SIMPSON Irresistible	33
BRITNEY SPEARS Oops!...I Did It Again	33
A*TEENS Sugar Rush	32
A*TEENS Bouncing Off The Ceiling...	31
DESTINY'S CHILD Survivor	31
BRITNEY SPEARS Lucky	31
BACKSTREET BOYS The Call	30
3LW Playas Gon' Play	30
MYRA Miracles Happen	20
KACI Paradise	20

Playlist for the week ending August 19.

National Radio Formats will appear in next week's issue of R&R.

Harvey

Continued from Page 1

Still somewhat hoarse on his first day back, Harvey greeted listeners with a familiar, "Good morning, Americans!" and later broke into song. "It's been a long winter without you," he sang to the tune of "Blue Christmas." He then chuckled and offered that "the voice is still undergoing restoration" but confirmed that he was "feeling fine" and "so glad to be back."

The lengthy ordeal began in May, when Harvey, who recently signed a new 10-year deal with ABC Radio, developed a bad case of laryngitis, forcing him to take off what he thought would be only a few days. Rumors began circulating about the 82-year-old newsman as his absence turned from days to weeks, prompting ABC News Radio VP Chris Berry to deny reports that Harvey was in poor health and might not return.

By early June, when a firm date for his return was still not established, Harvey himself issued a written statement to quell the speculation. He told affiliates, "All of the medical examinations have ruled out anything serious in connection with this prolonged bout of laryngitis. However, doctors' orders are for

complete voice rest. For someone who uses his voice professionally, this time out is ultimately frustrating, thank you for bearing with me."

After weeks of silence, Harvey took to the airwaves last week and, in a recorded statement, told listeners that "the rusty pipes are being renewed, the flaccid vocal muscle is being exercised, the long weeks are ending, and I'm so eager to return." Following consultations and treatments at the prestigious Mayo Clinic and a recent outpatient procedure at a Chicago medical facility to strengthen a weakened vocal cord, Harvey was finally cleared by doctors to return to the air on Monday.

"He is very excited to be back," Berry told R&R after Harvey's first full broadcast earlier this week. "He's never been off the air for any extended period of time in his 50 years with ABC, so this has really been a tough thing for him to take. He couldn't wait to get back on the air, and we're all very glad he's back."

"Paul will be back on middays just as soon as he feels good enough to do that. It might be a matter of a couple of days or a couple of weeks, but you can be sure that he is very eager to get back to hosting all of his daily programs as soon as possible."

Fram

Continued from Page 3

"She has been the spiritual backbone of the station and a driving force behind putting 99X on the map while consistently setting new standards in the radio industry. Her vision is destined to do the same for Q100 as it grows."

"This is an extraordinary opportunity to help build another Atlanta franchise with Mark Renier that will expand Susquehanna's 18-34 market share," said Fram.

Williams worked his way up from programming assistant to MD to his most recent post. "I am

equally excited by Chris Williams' promotion," enthused Fram, "because he possesses all the qualities of a dynamic program director. I'm looking forward to our continued collaboration and to maintaining 99X as one of the format innovators and market leaders."

Fram is one of the most honored programmers in the industry, having won numerous awards over the past 10 years, including the R&R Alternative Program Director of the Year award in 2000. That same year she was the first and only female ever to be honored by the T.J. Martell Foundation in its annual roast.

Ayeroff

Continued from Page 3

business. His experience with building the careers of world-class artists, combined with his natural talent, make a perfect fit for the future of Warner Bros. Records."

Ayeroff said, "I'm incredibly pleased by the opportunity to return to Warner Bros. Records, where I spent some of my best years and did some of my finest creative work. I've had the privilege to work in many capacities in the music industry — lawyer, art director, label president — and alongside numerous extraordinary visual and musical artists. It's a remarkable journey, and I'm looking forward to continuing it with

Tom Whalley at the premier label in the business."

Ayeroff began his music-industry career as an entertainment attorney and in 1974 joined A&M Records as assistant to President Gil Friesen; he was promoted to Creative Director shortly thereafter. He joined Warner Bros. Records in 1983 as Sr. VP/Creative Director. In 1986 Ayeroff and partner Jordan Harris joined Richard Branson and founded Virgin Records America; Ayeroff served as co-Chairman with Harris. He left VRA with Harris in 1994 to co-found The WORK Group. In 1998 Ayeroff became an independent consultant and worked with Apple Records President Neil Aspinall on the U.S. marketing campaign for the highly successful *The Beatles 1* album.

DATEBOOK

MONDAY, SEPTEMBER 3

1783/A treaty is signed by Great Britain and the United States in Paris, ending the Revolutionary War.

1939/Britain's prime minister, **Neville Chamberlain**, declares war on Germany.

1954/After 2,956 episodes spanning 21 years, *The Lone Ranger* is heard on radio for the last time.

Born: **Charlie Sheen** 1965

In Music History

1942/**Frank Sinatra** bids adieu to The Tommy Dorsey Band and starts his solo singing career.

1987/**Barry Manilow's** *20 Classic Hits* collection goes Gold.

1992/**Prince** inks a \$100 million deal with Warner Bros. that makes him a company VP.

Born: **Steve Jones** (Sex Pistols) 1955, **Todd Lewis** (Toadies) 1965

TUESDAY, SEPTEMBER 4

Newspaper Carrier Day

1964/*Gilligan's Island* airs for the first time, on CBS-TV. The "three-hour tour" winds up being a 98-show run.



Just sit right back, and you'll hear a tale....

1971/*The Lawrence Welk Show* airs for the last time on ABC-TV. The network had determined that the show attracted too old an audience and wasn't good for advertisers.

Born: **Dr. Drew Pinsky** 1958, **Damon Wayans** 1960

In Music History

1954/**Elvis Presley** makes his first and only Grand Ole Opry appearance.

1959/WCBS radio in New York bans "Mack the Knife" following a rash of teenage stabbings in the city.

1996/**Smashing Pumpkins** win seven MTV Video Music Awards, including Best Video for "Tonight, Tonight."

Born: **Kim Thayil** (ex-Soundgarden) 1960, **Igor Cavalera** (Sepultura) 1970, **Beyonce Knowles** (Destiny's Child) 1981

WEDNESDAY, SEPTEMBER 5

National Cheese Pizza Day

1960/At the Olympic Games in Rome, **Cassius Clay** wins the gold medal in light-heavyweight boxing. Clay later changes his name to Muhammad Ali and becomes a boxing legend.

1997/**Mother Theresa**, 87, dies of heart failure.

Born: **Bob Newhart** 1929, **Raquel Welch** 1940, **Rose McGowan** 1973

In Music History

1990/**B.B. King** receives a star on the Hollywood Walk of Fame.

1991/**Pee Wee Herman** opens the MTV Video Music Awards by asking, "Have you heard any good jokes lately?" Prince per-

forms bottomless, and R.E.M. pick up six VMAs, including Best Video for "Losing My Religion."

1994/**Rod Stewart** and wife **Rachel Hunter** become parents to son **Liam McAllister**.

Born: **Freddie Mercury** 1946-1991, **Brad Wilk** (Rage Against The Machine) 1968, **Dweezil Zappa** 1969

THURSDAY, SEPTEMBER 6

Read A Book Day

1959/The first Barbie Doll is sold by Mattel Toy Corp.



The birth of Barbie.

1997/Actor **William H. Macy** weds actress **Felicity Huffman**.

1998/Acclaimed film director **Akira Kurosawa**, 88, dies of a stroke.

Born: **Jane Curtin** 1947, **Jeff Foxworthy** 1958

In Music History

1984/Country music star **Ernest Tubb**, 70, dies. Tubb had been a member of the Grand Ole Opry since 1943 and was elected to the Country Music Hall of Fame in 1965.

1997/**Elton John** performs a rewritten version of "Candle in the Wind" as a tribute to **Princess Diana** at her funeral at Westminster Abbey.

Born: **Roger Waters** 1943, **Foxy Brown** 1979

FRIDAY, SEPTEMBER 7

1921/The first Miss America pageant is held, in Atlantic City, NJ. The first winner: Miss Washington, DC.

1943/Actor **Orson Welles** weds actress **Rita Hayworth**.

1963/The Pro Football Hall of Fame is dedicated, in Canton, OH.

1971/After nine years and 216 shows, *The Beverly Hillbillies* airs for the final time on CBS-TV.

Born: **Angie Everhart** 1969, **Devon Sawa** 1978

In Music History

1978/Who drummer **Keith Moon**, 32, dies of an overdose.

1991/*Hammerman* — a cartoon based on **MC Hammer** — premieres on ABC-TV.

1994/**Steve Earle** is sentenced to one year in a Nashville jail for possession of heroin.

1996/In Las Vegas, **Tupac Shakur** and **Marion "Suge" Knight** are shot while riding in Knight's Mercedes. Shakur is hit several times and dies six days later.

Born: **Buddy Holly** 1936-1959, **Chrissie Hynde** 1951, **Benmont Tench** (Tom Petty & The Heartbreakers) 1954, **Easy E** 1964-1995

SATURDAY, SEPTEMBER 8

1892/The Pledge of Allegiance is written by former Baptist preacher

Francis Bellamy in honor of the 400th anniversary of Christopher Columbus' discovery of America.

1966/NBC-TV airs the first episode of *Star Trek*

Born: **David Arquette** 1971

In Music History

1992/The NFL announces that it has signed **Michael Jackson** to do a 30-minute set for the Super Bowl halftime show. FOX-TV had attempted to sign **Madonna** for the show, but she backed out when Jackson signed the deal.

1994/**Aerosmith's** "Cryin'" wins Best Video at the MTV Video Music Awards.

2000/Rage Against The Machine bassist **Tim Commerford** pleads guilty to disorderly conduct and is released after a night in a New York jail. He was arrested the night before at the MTV Video Music Awards, where he climbed a stage prop during **Limp Bizkit's** acceptance speech for Best Rock Video and refused police orders to come down.



Rage within the machine.

Born: **Patsy Kline** 1932-1963, **Aimee Mann** 1960, **Pink** 1979

SUNDAY, SEPTEMBER 9

1850/California officially becomes the 31st U.S. state.

1971/Hockey legend **Gordie Howe** of the Detroit Red Wings retires from the NHL.

1982/**Princess Grace of Monaco**, born **Grace Kelly**, dies from injuries suffered when her car plunged off a mountain road.

1986/**Ted Turner** presents the first colorized film on his superstation, WTBS/Atlanta. *Yankee Doodle Dandy* was the first black-and-white film to get a color makeover.

1997/Actor **Burgess Meredith**, 89, dies of Alzheimer's disease.

Born: **Michael Keaton** 1951, **Hugh Grant** 1960, **Adam Sandler** 1966, **Rachel Hunter** 1969

In Music History

1956/A 21-year old **Elvis Presley** appears, from the waist up, on *The Ed Sullivan Show*; 54 million viewers tune in.

1987/**Andy Gibb**, citing debts of \$1 million and assets of \$50,000, files for bankruptcy in Miami.

1992/**Van Halen** win Best Video at the MTV Video Music Awards for "Right Now." **Nirvana** win Best New Group.

Born: **Otis Redding** 1941-1967, **Macy Gray** 1970

Frank Correia

Zinescene

Mr. And Mrs. Brown's Wild Drug Ride!



HOW DUMB IS HE? — "He's not dumb," says **Sheryl Crow** to *Esquire* about her former boyfriend **Kid Rock**. "He has an overview of what entertainment is that just blows my mind, a great scope of what people want and what's considered kind of challenging to the audience. The other thing is, he's wildly talented."

So, **Whitney Houston**: You have just signed a new contract with **Arista Records** worth \$100 million. What will you do to celebrate? Go to Disneyland? Um, no, apparently. According to the tabs' cover stories, she and her husband, **Bobby Brown**, toasted the new deal by getting toasted on a massive cocaine binge that resulted in Brown's near-death from an overdose. *People* says Brown was rushed to a Morristown hospital on Aug. 8 after he was overcome by heat and exhaustion. He was treated and released.

The tabs, however, say that's just the official statement — and they provide, to quote **Paul Harvey**, "the rest of the story." The *Globe* says "the diva's hubby collapses with brain seizure after cocaine binge and furious fight over home sex video with other woman," and the *National Enquirer* says the couple "plunged into a cocaine, crack and marijuana hell at the very time that Bobby was under court orders to clean up his act." According to the 'zine, Brown refused to provide blood or urine samples while at the hospital because he was afraid that drugs would be found.

Pothead Mama And Papa

Michelle Phillips tells the *Globe* that she's proud to be a pothead. "Marijuana should definitely be legalized. I think we should let everyone smoke it legally and without fear of being thrown in jail. It's the greatest drug in the world!"

Tell that to the cops who busted **Carlos Leon**, the father of **Madonna's** daughter, **Lourdes**, for smoking pot in a New York City park. The *Star* says Leon spent the night in jail, but he faced worse punishment later, when Madonna lit into him for setting a bad example for their daughter. *People* explains how, for "Mommy Madonna," her 2001 tour is "sex, diapers and rock and roll."

Atroman tells *Time* he also likes marijuana — and he recorded a tribute to pot, "Because I Got High," to prove it. "I made this tape for all my homeboys," he says. "I'm a little worried about **Rush Limbaugh** and **Newt Gingrich**. I don't want to get anybody riled up. I just figured, since I'm a pothead, why can't me and the other potheads have a little joke between ourselves?"

That's Weird

"The weirdest thing about me is that I like to walk around naked," **Jennifer Lopez** tells the *National Enquirer*. "I grew up walking around naked in my house. My mom was like that — and my sis-

ters. I'll be sitting at the breakfast table, and everyone's dressed except me. All the people around me are either girls or they're gay, so it doesn't matter!" A fully clothed (kinda-sorta) **J.Lo** shows why she's considered "officially the galaxy's most beautiful woman" in a photo spread in *Stuff*.

Marilyn Manson tells the *National Enquirer* that people call him a freak because he collects glass eyes, he has the skeleton of a 7-year-old Asian boy that he might make into a chandelier, and he adores his huge stash of prosthetic limbs. He says his favorite prosthetic limb is a fan's artificial leg and hip. "A guy came up after a show, took it off and said, 'I want you to have this.' Then he walked away on crutches ... which was really moving."

No Close-Ups For Stevie

The *Globe* says **Stevie Nicks** is telling her concert promoters to instruct photographers to bring extra-long lenses because she doesn't want pics taken anywhere near the stage. Why? The 'zine says she has packed on the pounds lately and fears that she looks too old and wrinkled at age 53.

Nicks' former high-school classmate **Elaine Apton Kolowich** remembers in the *National Enquirer* that Nicks always carried her guitar with her and would break into song whenever she had the chance. "She even sang in the locker room. While the rest of us were changing for gym class, Stevie would serenade us." High school was where Nicks met **Lindsey Buckingham**, Kolowich remembers. "He was a year behind us. They got together at a party, when Stevie heard him singing *The Mamas & The Papas'* hit "California Dreamin'." Lindsey was a handsome hunk and a star on the swim team."

— 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	Plays
ALIEN ANT FARM Smooth Criminal 37	TRAIN Drops Of Jupiter (Tell Me) 25
SUM 41 Fat Lip 35	JANET Someone To Call My Lover 24
JENNIFER LOPEZ I'm Real 33	STAINED It's Been Awhile 24
P. DIDDY & THE FAMILY Bad Boys For Life 32	SUGAR RAY When It's Over 23
ALICIA KEYS Fallin' 32	DAVE MATTHEWS BAND The Space Between 22
JAGGED EDGE (Nelly) Where The Party At? 31	NELLY FURTADO Turn Off The Light 22
BLU CANTRELL Hit 'Em Up Style (Oops!) 26	FIVE FOR FIGHTING Superman (It's Not Easy) 18
LIMP BIZKIT Boiler 25	ODD Hunter 18
USHER U Remind Me 24	STEVIE NICKS Sorcerer 18
MICHELLE BRANCH Everywhere 24	JENNIFER LOPEZ I'm Real 18
MISSY ELLIOTT One Minute Man 23	SMASH MOUTH I'm A Believer 17
VIOLATOR (Busta Rhymes) What It Is 22	ALIEN ANT FARM Smooth Criminal 17
LITTLE & ONE TRACK MIND Shaniqua 22	ALICIA KEYS Fallin' 16
MARY J. BLIGE Family Affair 20	MACY GRAY Sweet Baby 16
LINKIN PARK Crawling 19	FUEL Bad Day 15
WISEGUYS Start The Commotion 18	MELISSA ETHERIDGE I Want To Be In Love 14
DREAM This Is Me 18	AEROSMITH Fly Away From Here 14
CAKE Short Skirt/Long Jacket 17	JOHN MELLENCAMP Peaceful World 12
JANET Someone To Call My Lover 17	FLICKERSTICK Smile 11
DROWNING POOL Bodies 17	BARENAKED LADIES Falling For The First Time 10
PUDDLE OF MUDD Control 16	WISEGUYS Start The Commotion 9
GORILLAZ Clint Eastwood 16	STONE TEMPLE PILOTS Days Of The Week 8
LUDACRIS Area Codes 16	CRAIG DAVID Fill Me In 7
WEEZER Island In The Sun 16	AFRO-CELT (P. Gabriel) When You're Falling 7
D12 Purple Hills 15	MICHELLE BRANCH Everywhere 7
MACY GRAY Sweet Baby 15	BLACK CRDWES Soul Singing 7
JESSICA SIMPSON Irresistible 13	CAKE Short Skirt/Long Jacket 7
BAD RONALD Let's Begin (Shoot...) 13	3 ODORS DOWN Be Like That 4
FABOLOUS (Nate Dogg) Can't Deny It 11	RADIOHEAD Knives Out 4
'N SYNC Pop 11	INDIA ARIE Brown Skin 3
BLINK-182 The Rock Show 10	PETE DORN Life On A Chain 3
NELLY Batter Up 10	BLU CANTRELL Hit 'Em Up Style (Oops!) 3
TRICK DADDY I'm A Thug 10	USHER U Remind Me 3
BACKSTREET BOYS More Than That 10	MARY J. BLIGE Family Affair 1
R. KELLY Feelin' On Your Booty 10	LIVE Simple Creed 1
CRYSTAL METHOD Name Of The Game 9	BRIAN MCKNIGHT Love Of My Life 1
CRAIG DAVID Fill Me In 9	HAL FORD Made In Hell 1
MANDY MOORE Crush 9	MARIAH CAREY Never Too Far 1
FUEL Bad Day 8	MAXWELL Lifetime 1
DISTURBED Down With The Sickness 8	
JUVENILE Set It Off 8	
SMASH MOUTH I'm A Believer 8	
ADEMA Giving In 6	
3 ODORS DOWN Be Like That 5	
KURUPT/BLAQUE It's Over Now 5	
DESTINY'S CHILD Bootylicious 4	
EASTSIDAZ I Luv It 4	
CITY HIGH What Would You Do? 4	
LIL BOW WOW Ghetto Girls 4	
112 Peaches & Cream 3	
LFO Every Other Time 3	
NIVEA Don't Mess With The Radio 3	
GINUWINE Differences 3	
BUBBA SPARROX Ugly 3	
D-TOWN All Or Nothing 2	
LIVE Simple Creed 2	
MARIAH CAREY Loverboy 2	
LIL JON & EASTSIDE BOYS Da Ba 2	
RAY-J Wait A Minute 2	
ST. LUNATICS Midwest Swing 2	
TOY A I Do 2	
311 You Wouldn't Believe 1	
MARIAH CAREY Never Too Far 1	
OLIVIA R U Capable 1	
SUGAR RAY When It's Over 1	
RADIOHEAD Knives Out 1	

Video playlist for the week ending August 19.

75 million households


 Paul Marszalek
VP/Music Programming

ADDS

TORI AMOS Strange Little Girl	25
ELTON JOHN I Want Love	24
R.E.M. All The Way To Reno	22
TRAVIS Side	22
TRAIN Drops Of Jupiter (Tell Me)	25
JANET Someone To Call My Lover	24
STAINED It's Been Awhile	24
SUGAR RAY When It's Over	23
DAVE MATTHEWS BAND The Space Between	22
NELLY FURTADO Turn Off The Light	22
FIVE FOR FIGHTING Superman (It's Not Easy)	18
ODD Hunter	18
STEVIE NICKS Sorcerer	18
JENNIFER LOPEZ I'm Real	18
SMASH MOUTH I'm A Believer	17
ALIEN ANT FARM Smooth Criminal	17
ALICIA KEYS Fallin'	16
MACY GRAY Sweet Baby	16
FUEL Bad Day	15
MELISSA ETHERIDGE I Want To Be In Love	14
AEROSMITH Fly Away From Here	14
JOHN MELLENCAMP Peaceful World	12
FLICKERSTICK Smile	11
BARENAKED LADIES Falling For The First Time	10
WISEGUYS Start The Commotion	9
STONE TEMPLE PILOTS Days Of The Week	8
CRAIG DAVID Fill Me In	7
AFRO-CELT (P. Gabriel) When You're Falling	7
MICHELLE BRANCH Everywhere	7
BLACK CRDWES Soul Singing	7
CAKE Short Skirt/Long Jacket	7
3 ODORS DOWN Be Like That	4
RADIOHEAD Knives Out	4
INDIA ARIE Brown Skin	3
PETE DORN Life On A Chain	3
BLU CANTRELL Hit 'Em Up Style (Oops!)	3
USHER U Remind Me	3
MARY J. BLIGE Family Affair	1
LIVE Simple Creed	1
BRIAN MCKNIGHT Love Of My Life	1
HAL FORD Made In Hell	1
MARIAH CAREY Never Too Far	1
MAXWELL Lifetime	1

Video airplay for August 27-September 2.

36 million households


 Cindy Mahmood
VP/Music Programming & Entertainment

VIDEO PLAYLIST

LUDACRIS (Nate Dogg) Area Codes
ISLEY BROTHERS (R. Isley) Contagious
ALICIA KEYS Fallin'
JAGGED EDGE (Nelly) Where The Party At?
USHER U Remind Me
GINUWINE Differences
MISSY ELLIOTT One Minute Man
FABOLOUS (Nate Dogg) Can't Deny It
P. DIDDY & THE FAMILY Bad Boy For Life
JAY-Z Izzo (H.O.V.A.)
REDMAN Smash Sumthin'
LUDACRIS (Nate Dogg) Area Codes
P. DIDDY & FAMILY Bad Boy For Life
DMX We Right Here
JA RULE I CASE Live It Up
JUVENILE Set It Off
TRICK DADDY I'm A Thug
JADAKISS Knock Yourself Out
JAY-Z Izzo (H.O.V.A.)
FABOLOUS (Nate Dogg) Can't Deny It

RAP CITY

RES Golden Boys
START Gorgeous!
DISTURBED Down With The Sickness
REDMAN Smash Something
FUEL Bad Day
MARY J. BLIGE Family Affair
MYSTIC The Life
SUM 41 Fat Lip

Video playlist for the week ending August 26.

TELEVISION

TOP TEN SHOWS AUGUST 13-19

Total Audience (95.9 million households)	Adults 18-49
1 <i>Who Wants To Be A Millionaire</i> (Sunday)	1 <i>Will & Grace</i>
2 <i>Who Wants To Be A Millionaire</i> (Tuesday)	2 <i>Friends</i>
3 <i>Who Wants To Be A Millionaire</i> (Thursday)	(tie) <i>Law & Order</i>
4 <i>Law & Order</i>	(tie) <i>Will & Grace</i>
5 <i>Everybody Loves Raymond</i> (Monday, 9 pm)	(Thursday, 9:30pm)
6 <i>Everybody Loves Raymond</i> (Monday, 9:30 pm)	5 <i>Will & Grace</i>
7 <i>CSI</i>	(Thursday, 8:30pm)
8 <i>60 Minutes</i>	6 <i>CSI</i>
9 <i>20/20</i> (Friday)	7 <i>Everybody Loves Raymond</i>
10 <i>Primetime Thursday</i>	(Monday, 9:30pm)
	(tie) <i>The Simpsons</i>
	9 <i>Big Brother II</i>
	10 <i>Everybody Loves Raymond</i>
	(Monday, 9pm)
	(tie) <i>Malcolm In The Middle</i>

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Mary J. Blige, P. Diddy, DMX, D12, Eminem, Ja Rule, Nelly and Jagged Edge with Lil Bow Wow are slated to perform from Miami Beach's Jackie Gleason Theater when UPN presents the two-hour *Source Hip-Hop Music Awards*, hosted by Busta Rhymes (Tuesday, 8/28, 8pm).

Friday, 8/24

• Five For Fighting, *The Tonight Show With Jay Leno* (NBC, check local listings for time).

Saturday, 8/25

• Destiny's Child, *Saturday Night Live* (NBC, 11:30pm).
• 112 and Sinck, *Showtime at the Apollo* (check local listings for time and channel).

Sunday, 8/26

• Lil Bow Wow is set to perform for *Arthur Ashe Kids' Day* during the U.S. Open tennis tournament (CBS, noon ET/9am PT).
• HBO presents *Madonna: Drowned World Tour*, a two-hour performance special live from Michigan's Palace of Auburn Hills (9pm).

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

Monday, 8/27

• Buddy Guy, *Jay Leno*.

Tuesday, 8/28

• Etta James, *Late Show With David Letterman* (CBS, check local listings for time).
• Travis, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

Wednesday, 8/29

• Poe and Good Charlotte perform from Cleveland on MTV's *Live at the Rock and Roll Hall of Fame* (8pm).
• Staind perform from Philadelphia's Electric Factory on HBO's *Reverb* (8pm).
• Brian Setzer Orchestra, *Jay Leno*.
• Spearhead, *David Letterman*.
• Tyrese, *Craig Kilborn*.

Thursday, 8/30

• *This Is Destiny's Child*, an hour-long concert performance taped in February at Houston's Reliant Astrodome, airs on FOX (8pm).
• Lyle Lovett, *Jay Leno*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS August 17-19

Title Distributor	\$ Weekend (\$ To Date)
1 <i>American Pie 2</i> Universal	\$21.10 (\$87.28)
2 <i>Rush Hour 2</i> New Line	\$19.02 (\$164.65)
3 <i>Rat Race</i> Paramount*	\$11.66 (\$11.66)
4 <i>The Others</i> Miramax	\$10.90 (\$32.16)
5 <i>The Princess Diaries</i> Buena Vista	\$9.61 (\$70.24)
6 <i>Captain Corelli's Mandolin</i> Universal*	\$7.20 (\$7.20)
7 <i>Planet Of The Apes</i> FOX	\$7.14 (\$161.23)
8 <i>American Outlaws</i> WB*	\$4.85 (\$4.85)
9 <i>Jurassic Park 3</i> Universal	\$4.44 (\$168.32)
10 <i>Legally Blonde</i> MGM/UA	\$2.57 (\$83.34)

*First week in release

All figures in millions

Source: ACNielsen EDI

COMING ATTRACTIONS:

This week's openers include *Jay and Silent Bob Strike Back*, starring the film's writer-director, Kevin Smith. The movie's *Cherry/Universal* soundtrack sports Afroman's "Because I Got High," Stroke 9's "Kick Some Ass," PJ Harvey's "This Is Love," Marcy Playground's "The Devil's Song," Bloodhound Gang's "Jackass," Bob Schneider's "Bullets" and Minibar's "Choked Up," as well as "Tube of Wonderfl" by Soul Asylum's Dave Pirner and "Hiphopper" by Swedish hip-hop artist Thomas Rusiak. Classic tunes by Steppenwolf's "Magic Carpet Ride," Bon Jovi ("Bad Medicine"), Run-D.M.C. ("Tougher Than Leather") and Morris Day & The Time ("Jungle Love") complete the ST.

Another opener this week is *Summer Catch*, starring Freddie Prinze Jr. The film's *Hollywood* soundtrack contains such previously unreleased tracks as Semisonic's "Over My Head," Nine Days' "Another Day," Youngstown's "Anything and Everything," Radford's "Sweet Summer," Uncle Kracker's "Mr. Hawkins," Fastball's "Every Time She Walks" and Harmon, O'Brian & Gerrard's "Wild Blue Night." The ST also features Collective Soul's "Skin," The Dandy Warhols' "Bohemian Like You," Diffuser's "Tell Her This," Sum 41's "Makes No Difference," Sugababes' "Soul Sound," Touch & Go's "Straight To ... Number One (Duck's Radio Mix)" and Tarsha Vega's "What It Beez Like."

Rounding out this week's openers is *John Carpenter's Ghosts of Mars*, starring recording artist Ice Cube.

— Julie Gidlow

ALICIA KEYS Fallin'
ALIEN ANT FARM Smooth Criminal
KENNA Hell Bent
PUDDLE OF MUDD Control
TRICK DADDY I'm A Thug
CRYSTAL METHOD Name Of The Game
DROWNING POOL Bodies
JIMMY EAT WORLD Bleed American
PETE DORN Life On A Chain
MISSY ELLIOTT One Minute Man
NELLY FURTADO Turn Off The Light
ADEMA Giving In
BLU CANTRELL Hit 'Em Up Style (Oops!)
RADIOHEAD Knives Out
R. KELLY Feelin' On Your Booty
JANET Someone To Call My Lover
FABOLOUS (Nate Dogg) Can't Deny It

Video playlist for the week ending August 26.

55 million households

 Peter Cohen,
VP/Programming

Rap Adds

JA RULE Living It Up
JAY-Z Izzo (H.O.V.A.)
BUBBA SPARROX Ugly

Pop Adds

ALIEN ANT FARM Smooth Criminal
MICHELLE BRANCH Everywhere
MARIAH CAREY Never Too Far
FUEL Bad Day
MARY J. BLIGE Family Affair
MYSTIC The Life
SUM 41 Fat Lip

BOX BLOCK

Urban Adds

R. KELLY Feelin' On Your Booty

Rhythmic Adds

MARY J. BLIGE Family Affair

Rock Adds

BEAUTIFUL CREATURES Wasted
BLINK-182 Anthem Part II
COLD Blood
LENNON Brake Of Your Car
LINKIN PARK In The End
ROLLINS BAND Your Number Is One
SALIVA Click Click Boom
STAINED Fade

Adds for the week of August 27.



AL PETERSON
alpeterson@rronline.com

San Diego's Radio Mayor

With a passion for politics Roger Hedgecock has become a local radio legend

Nearly every city has, at one time or another, a personality who becomes known to all as the "Radio Mayor." It's a title usually given to a veteran local personality, someone who's been around town for many years, who's developed strong ties to the community and who has a willingness to take a stand on hometown issues.

By that definition, few would disagree that KOGO/San Diego's Roger Hedgecock can rightfully lay claim to the honor. With more than 16 years on local airwaves and nearly a decade of public service to California's southernmost city, Hedgecock has truly earned the title of "San Diego's Radio Mayor."



Roger Hedgecock

Unlike most radio mayors, however, Hedgecock really was the mayor of San Diego. But a scandal at city hall — something Hedgecock refers to as "a lot of political machinations" — ended with him being ousted from office and suddenly looking for a new gig.

Enter former KSDO/San Diego GM Jim Price, who casually suggested that the former mayor should consider becoming a Talk radio host. Along with the suggestion, Hedgecock recalls, was a job offer at then-Gannett-owned KSDO. Although the idea of being a talk host had never occurred to the now-self-proclaimed "recovering politician," Hedgecock found the business to be very much to

his liking. And the rest, as they say, is history.

Hedgecock was still glowing after his recent five-year contract extension with Clear Channel's market-leading News/Talker when I talked with him. The politically connected host was preparing to welcome Speaker of the House Dennis Hastert to his afternoon-drive show. The leader of

the U.S. House of Representatives was in town to personally thank San Diego's Radio Mayor and his listeners for their support of recent federal tax-cut legislation.

R&R: What does the recent contract extension that will keep you on the air at KOGO through at least 2006 mean to you after all these years?

RH: In radio, as you know, these five-year contracts are pretty rare. So to get two of them back-to-back, with an amazing amount of money attached to them, is really an incredible experience. To have achieved this level of success in the marketplace

with something that people told me, in the beginning, would never fly — that I wouldn't last three weeks at — is certainly gratifying.

R&R: You didn't exactly plan on a radio career, did you?

"People aren't turning to the Internet because it's the Internet. They're turning to it because of what's on the Internet. What's on is always crucial."

RH: When I was getting bounced as mayor of San Diego, I got a call from Jim Price, who was then managing KSDO. He told me that he hoped the best happened for me, but just in case the worst happened, he wanted me to think about being a talk



DEBATING THE ISSUES

WERC/Birmingham PD/morning show host Kevin Miller (r) was invited to join NAACP head Kweisi Mfume to discuss and debate a number of issues on Mfume's regular weekly television show.

show host. After eight years in politics and four years before that as a trial attorney, being a talk host was the furthest thing from my mind. I didn't have any training or background, so I just went in, sat down and started talking.

R&R: What advice were you given before going on the air?

RH: Jim told me to just be myself, and I thought, "Gee, now that's refreshing!" I'm a guy who likes to surf and drink a beer. I like hot cars and going out into the countryside to go fishing. I'm a serious guy, and I bring up a lot of serious subjects on the show, but I like a lot of other stuff too. The mix of things that I try to bring to the radio program is the mix that I have in my own life.

R&R: How was that first show?

RH: I have a tape of the very first show I ever did, and I will never listen to it again. People have told me that I sounded like a scared rabbit. I have a lot of gratitude toward the people of this city for seeing through all the political machinations that got me tossed out as mayor and for really supporting my efforts on the radio, however clumsy they might have

been. I just wanted to express my concerns about our area and give people access to information that they weren't going to get anywhere else and that could help them to take action.

R&R: What was hardest about the transition from politician to talk host?

RH: I didn't have an audience. For me, as a trial attorney and as a politician, connecting with the audience visually was a necessary part of the transmission of my ideas and emotions and a part of the impact that I was trying to have on them as a speaker. You don't have that visual connection in radio, so I began looking at the engineer or looking through the window at people in the newsroom, which sort of startled them, I think. But what I needed at first, to feel comfortable, was to connect with people visually.

I got over that long ago, but I still really enjoy going out and doing remotes. I like to be in front of a live audience and have that connection and interaction with people who are

Continued on Page 22

What's Next?

78 million boomers are asking.

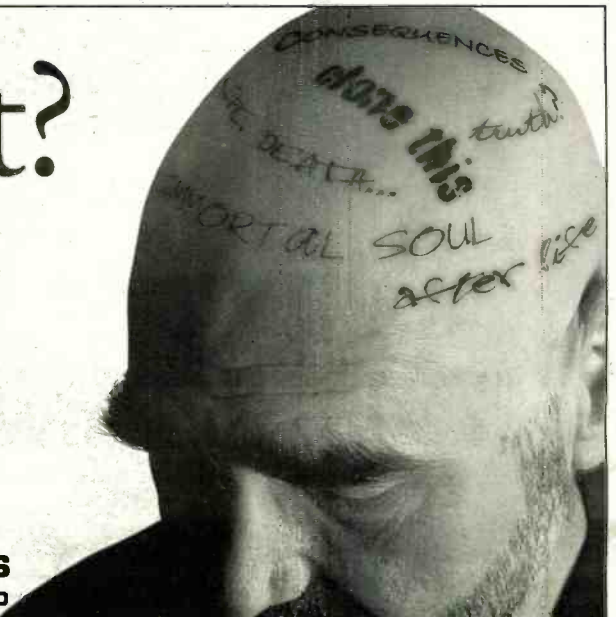
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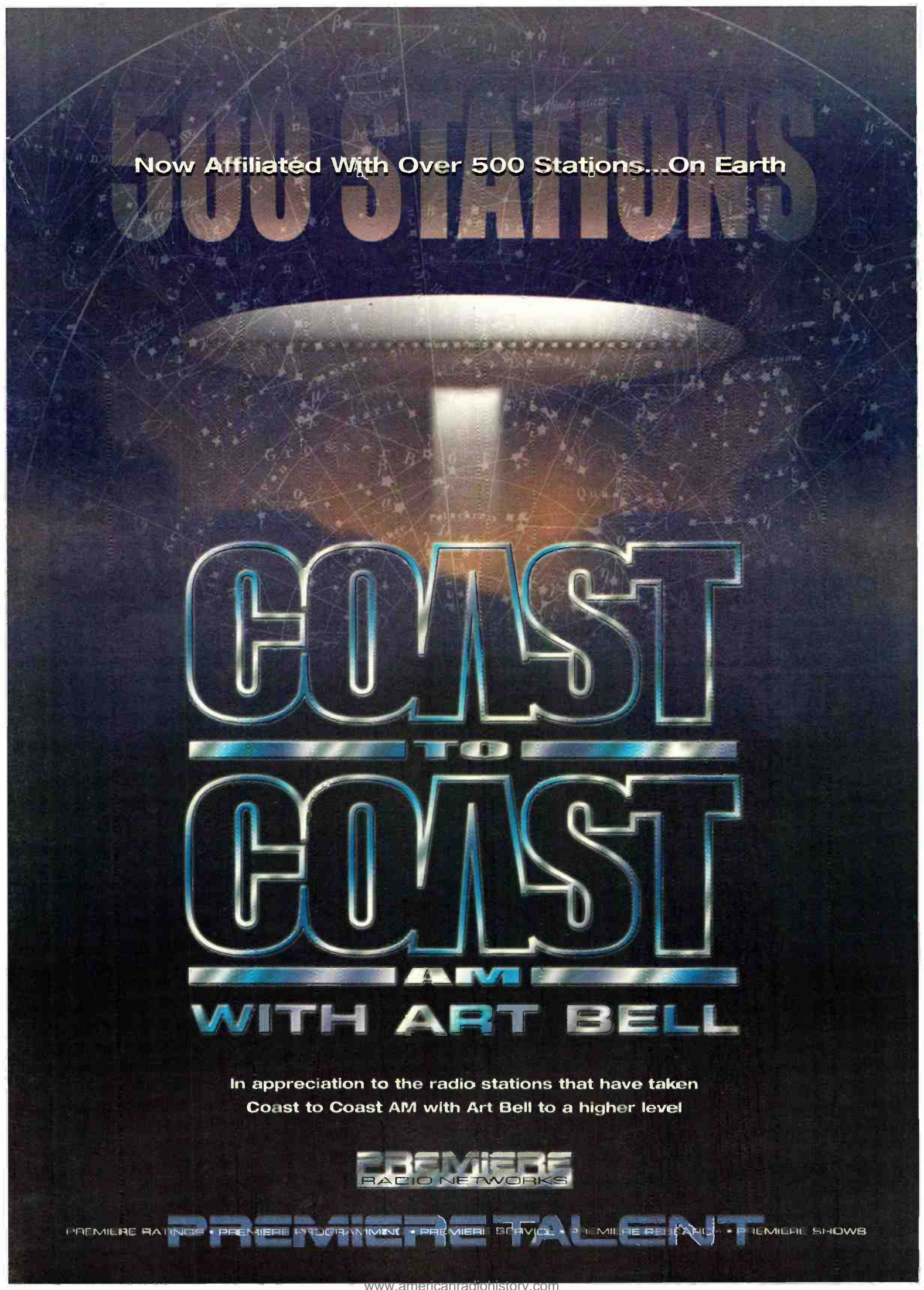
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San Diego's Radio Mayor

Continued from Page 20

physically right there. I like that live-radio feeling and that party atmosphere that you can only get when you're outside of the studio.

R&R: *With the notoriety and popularity that you've built in San Diego over the past 16 years on the air, would you ever consider going back into political life?*

RH: No. I am not ever going to run for office again. The system here, as long as Copley Press [owner of the *San Diego Union-Tribune*] is so dominant, is ultimately corrupt, and it has

"TV is a straitjacket medium. It's more of a Kabuki play than it is the kind of spontaneous conversation and debate that I think I do best and that my listeners expect to hear from me."

a corrupting influence that I never want to expose myself to again.

Issues like fighting against the higher cost of gasoline here in San Diego, fighting against the photo-enforcement cameras, cleaning up Mission Bay and holding the city accountable for its stewardship of our parks — those are the kinds of issues that I have cared about and continue to care about. Those are the things on which I can make an impact, perhaps even more so on the radio than I could as a politician. I'm content to make a lot more money and have a lot more privacy in my life doing it this way.

R&R: *You've guest-hosted on a few national radio shows and produced the kind of local ratings that*

people notice. Do you have aspirations to be syndicated?

RH: I don't have that aspiration, to tell you the truth. As you said, I have done it a few times, and I think I've done a good job when I did. I enjoyed it, but I really like doing the local show.

The reason I got into politics was because I think San Diego is the best place in the world to live. But we have problems associated with the rapid growth of this area that still haven't been very well addressed. I just want to leave a better place for my kids and grandchildren and to be able to point to some things that I did, together with our radio audience, to make things better here.

R&R: *A lot of local hosts have come and gone in town since you started in '86. What is it about your show that resonates with listeners in a way that has allowed you to outlast virtually all of your Talk contemporaries in San Diego?*

RH: Listeners trust me because they've known me for a long time. They know that I tell them the truth even when it hurts their ears or mine. That's a rare quality in American life, period, much less coming from the media. People know me and know that I have been here forever and that, as the bus sides we had last year said so famously, "He's right — just ask him."

And that's true. I don't go off half-cocked and just say stuff on the radio. The things that I say are true. If, occasionally, someone challenges something I say and they turn out to be right, I'm just as comfortable saying that I was wrong. But that doesn't happen too often.

R&R: *You've done TV, written a few books and done your radio show. Which do you like doing most?*

RH: Radio is where I fit best. That's because it's — to use the McLuhan analysis — the hot medium. It is a place where I can be attaching layers of emotional importance to the rational content that is going down. I can give you a range of emotions on radio that I can't trans-

mit credibly in television. TV is a straitjacket medium. It's more of a Kabuki play than it is the kind of spontaneous conversation and debate that I think I do best and that my listeners expect to hear from me.

The books were unsatisfying. They weren't as good as I could have made them. Yet, looking back now, maybe they were as good as I could do. I can write, but the spontaneity of simply talking about an issue and discussing it and bringing into play all that I know about something in a conversational way is much more comfortable for me.

R&R: *Tell me about your support staff and their contributions to the show.*

RH: Well, the show doesn't happen without my Producer, Jimmy Valentine. It's one of those relationships that now goes back seven years. I only had one other producer before Jimmy, so that's not bad for 16 years.

"I'm a serious guy, and I bring up a lot of serious subjects on the show, but I like a lot of other stuff too. The mix of things that I try to bring to the radio program is the mix that I have in my own life."

You can't keep changing producers; it's not good for the show. As a host, I think you have to have an alter ego, a sidekick, a confidant and a buddy to bounce things off of in order to make the show have the kind of sparkle that it should.

I honestly don't think the show could come out the way it does if it

"To have achieved this level of success in the marketplace with something that people told me, in the beginning, would never fly — that I wouldn't last three weeks at — is certainly gratifying."

had to come just out of me. It sounds corny, but we call it "Team Hedgecock," because it really is a team effort. Jimmy fills in with so many things that make the show better. Megan Hapholdt, a.k.a. "The Macarena," screens all the calls and does a lot of other work on the show as an associate producer. Even though I get all the credit — or the blame — the show without these folks working on it would not be the same.

R&R: *Along with being a talk host, you are also an entrepreneur, as the owner of a restaurant, Rogers on Fifth, in San Diego's rather trendy downtown Gaslamp District. There's an old adage that the best advice for someone who wants to run a restaurant is "don't." So why would you do it?*

RH: That's still good advice. But, seriously, I have very strong partners and a very strong location, and I had a very strong concept for a restaurant presented to me. I've always seen the restaurant as another outlet for people to access me and as a marketing tool for the radio show. I'm there six nights a week; I greet people and get feedback from them. I get daily feedback on what's going right with the show and what's not.

I'm also a guy who enjoys good food and good wine, so getting into the restaurant business was a natural extension. Food played an integral part in the entertainment content of the show long before I owned the restaurant. I've always said that *free* and *food* are my two favorite "f-words." It's been financially successful, and we're now into our second year. It's

been a lot of fun and a great opportunity to talk to a lot of listeners.

R&R: *That's pretty open access for a talk host. Have you ever had to endure any public incidents with your critics at the restaurant?*

RH: We've never had any big problems. There was a guy once who was picketing outside because I wouldn't include him in a candidates' debate that we were having on the show — he was one of the fringe candidates for mayor — and we got into a bit of an altercation there on the street. But, in general, people are very pleasant and very kind. They know I'm just hanging out there. I don't have bodyguards; I'm just sitting out on the patio, talking with people.

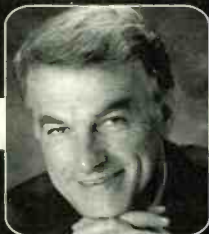
R&R: *Any advice for aspiring talk hosts?*

RH: Content is king. People aren't turning to the Internet because it's the Internet. They're turning to it because of what's on the Internet. What's on is always crucial. People who have something to offer and who have an interesting and entertaining way to offer it are always going to be the kings, no matter what the medium or delivery system is.

R&R: *What's the mission of The Roger Hedgecock Show?*

RH: Every day we raise issues that count with people. We have them think about how they can participate in finding answers and solutions to problems in their own lives, and we want them to walk away from the program maybe disagreeing, but still thinking about what we've brought up and talked about.

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Dr. Don Is In The House

More than just a funny voice

A single mom at the end of her rope.

She lived with her two kids in a tiny one-room flat in San Jose. The room had no stove, so she cooked over Sterno. It wasn't a pretty picture. "I decided the world would be better off without me," she said. Her plan was simple: Get in the car, hit the accelerator, close her eyes, and ram into a freeway overpass.

The streets were slick in the Bay Area that morning. *Just makes it easier*, she thought. For some reason — she can't recall why — she turned on KFRC/San Francisco. "You said something that snapped me out of it," she wrote to Dr. Don Rose later. "I don't remember what, but it gave me the strength to keep trying."

As he recounts this story, Rose is very low-key. "A couple of things like that make it all seem worthwhile," he says. He speaks very softly; maybe it's his recent surgery.

More likely, it's his humanity.

MIDWEST VALUES

Buffalo Bill and Don Rosenberg had one thing in common: They were both from North Platte, NE, where elephants go to die, where hitchhikers hold up signs that plead "Anywhere but here."

Rosenberg — long before he became Dr. Don Rose — was 15 and needed a couple hundred bucks to go to a Boy Scout National Jamboree in Valley Forge, PA. The local newspaper held a contest, which Rosenberg won. He would report on the Jamboree for the paper. Not to be outdone, the local radio station jumped into the fray. It gave him a choice: report for the paper or the station. "I was a terrible speller," admits Rose. "So I decided to go for radio. I swear, that's the only reason."

And so it was that young Don Rosenberg got his first taste of radio. By the way, while he was at the Jamboree, he got to interview Dwight Eisenhower, not too long before Ike became president.

The station's calls were KODY (surprised?). When Rosenberg came home from scouting, he did some weekend and hang-around stuff and then headed off to the University of Nebraska in Lincoln to study accounting and look for a real radio job. There were no offers, though, so he spent his freshman and sophomore years at the campus station, KNUS. He says he was the only person at the station to notice that KNUS spelled backward was SUNK.

In the middle of Rosenberg's junior year his friend Al Canyon scored a real radio job in Lincoln. Rosenberg, sensing opportunity, auditioned for Canyon's old

position at KWBE/Beatrice, NE and got it. "Al had a very unfortunate habit," remembers Rose. "When he came to a word he couldn't pronounce, he'd just jiggle the mike switch." Eventually KLMN/Lincoln caught on and fired Canyon, and Rosenberg took over for him again.

In 1955 Rosenberg, a few hours short of graduation, got a call from Chick Crabtree at KOIL/Omaha and went for it. "Four years, but no degree," Rose says.

A ROSENBERG, BY ANY OTHER NAME

Don Burden, KOIL's owner, told Crabtree that he was crazy for hiring the kid, and, after only four weeks, they gave Rosenberg the axe. But all was not lost. Crabtree had told Rosenberg, "Look, your name is too long. Shorten it to Rose ... and, gee, your initials are D.R. We'll call you Dr. Don."

"It was better than Gary Owens," laughs Rose. "They called him 'the GO man.'"

How Rose got hired by Don Keyes at KTSA/San Antonio, which happened next, is a bit hazy. What's not is who fired him: One month into Rose's new job, Gordon McLendon heard him on the air and gave Keyes the word.

Tail between his legs, Rose headed home to Nebraska. His heart was set on working for Todd Storz in Omaha. Bill Stewart, Storz's right hand, told him he wasn't ready but helped him find work at KRNY/Kearney, NE.

"It was really a big step backward," Rose says. Fifteen months later he was fired again. It would be the last time.

He couldn't find work. For a few months he pounded spikes for the Union Pacific Railroad. His parents didn't say a word.

When he got back to radio, it was at KWMT in Fort Dodge, IA, where he did the morning show ("Did you wake up grouchy, or is she still in bed?"), programmed for the first time and met Kae, his wife for life.

After a year, still determined to join the Storz organization, he moved to KTUL/Tulsa, OK, hoping it'd be close enough to Oklahoma City and KOMA for someone to take notice. But no one did, so, in 1959, he accepted a job at WEBC in Duluth, MN. "Kae was watching the news when I called," says Rose. "It was close to 40 below zero."

THE BIG TIME

Rose settled down in Duluth. "Those five years were

a killer for Kae," he says. "But, professionally, it worked out extremely well for me."

He was programming, and, as it is for most PDs, his biggest challenge was morning drive. "I finally thought, 'If I can't find a morning man, I'll become one myself.'" Rose told corny Finlander jokes, got a cowbell and was generally crazy. The show began to evolve into what he'd eventually do in Philly and San Francisco. He stuck it out for three cold years, and then WQXI/Atlanta called.

He bought a white Buick convertible, packed up the family and motored south.

He was hired to do 9 to noon, but while 'QXI's PD was on vacation, GM Kent Burkhardt moved Rose to morning drive. "I was up for the challenge," says Rose. Reverber, energy, goofy, funny. He conquered Atlanta. WQXI was No. 1 in morning drive.

And then along came WFIL/Philadelphia. It was 1968. Philly embraced him. Same ingredients, but even better. "I'm not sure I ever got to be a solid No. 1," he recalls, "but WFIL was the No. 1 music station."

Stop.

In 1972 Dr. Don suffered a heart attack. "Open-heart surgery and some pretty horrible complications," he explains. He was off the air from Oct. 3, 1972 until June the next year. When he returned, his WFIL show was different.

"Instead of the rapid-fire, move-move-move thing, sometimes I'd just stop and say, 'You know, we have to talk about this.'" He brought up his home life and had his family on the air at Christmas. "I started to be more Don Rosenberg on the air and less Dr. Don Rose."

THE SAN FRANCISCO TREAT

Still, WFIL execs weren't exactly thrilled by his nine-month absence. For now, that's all I'll say.

In 1973 *Billboard* named Rose Disc Jockey of the Year. While in Los Angeles to accept the award, he ran into his old friend, RKO's Paul Drew. When Drew discovered that Rose wasn't married to Philly, things went into motion.

Shortly thereafter Rose became the morning man at KFRC/San Francisco. How and why the city fell in love with him and came to consider him family deserves a column of its own. Truly.

"I don't think it's the zaniness people remember me for," Rose says today. "I think it's basically one line: 'If nobody's said it to you, I'd like to be the first — good morning!'"

That, and his humanity.

NEXT WEEK: Michael Scott Shannon

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.



Dr. Don Rose

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Street Talk.

Mancow Settles Dahl Defamation Suit

WKQX/Chicago and syndicated morning talent **Mancow Muller** has settled a \$100 million defamation lawsuit filed by Janet Dahl, wife of WCKG/Chicago afternoon talker **Steve Dahl**. In the lawsuit Janet Dahl claimed that Muller "repeatedly and falsely referred to [her] as engaging in adultery, fornication and sexual promiscuity in the vilest of terms." Stephen Novack, Muller's attorney, refused to discuss the terms of the settlement, agreed to Aug. 17, with the *Chicago Sun-Times*. He did tell the newspaper, however, that the lawsuit was resolved amicably and to the parties' mutual satisfaction. Muller claimed that Mrs. Dahl was a public figure, which gave him the right to make comments about her. The Cook County Circuit Court Judge hearing the case disagreed.

Monday wasn't a very good day for South Florida's convention and tourism industry. First, the Latin Academy of Recording Arts & Sciences announced that, "Due to serious concerns for the safety and dignity of our 10,000 guests, nominees, performers and sponsors from across the globe," it has moved the Second Annual Latin Grammy Awards from Miami's American Airlines Arena to the Great Western Forum in suburban Los Angeles. According to the academy, the City of Miami last week granted more than 100 Cuban-American groups the right to demonstrate the inclusion of Cuba-based recording acts within a high-traffic area for Grammy activities, although the city and the academy had previously agreed on a security perimeter around the arena. Furthermore, the academy claims that some protesters had secured tickets to the event and planned to disrupt the live TV broadcast, scheduled for Sept. 11 on CBS-TV. Although the academy attempted to keep the awards in South Florida by seeking a change in venue to the National Car Rental Center in nearby Broward County, local law enforcement said it could not guarantee the safety of attendees.

Later Monday evening The Source Hip-Hop Music Awards went off without a hitch at the Jackie Gleason Theater in Miami Beach. However, an after-party at hot nightclub Level turned ugly when two individuals were reportedly stabbed during an argument outside the nightclub. Hundreds of other partygoers scattered throughout South Beach, with some getting trampled in the process, WPLG-TV reports. By 4am local police in riot gear appeared to have restored calm to the area. It was not known if the incident was connected to the awards. The 2000 Source awards, held in Pasadena, CA, ended prematurely after a bottle-throwing brawl broke out among attendees.

Though no official word has come from Westwood One or talk host **G. Gordon Liddy** concerning a new deal, Liddy's syndicated show debuted on WTNT/Washington Monday

after a two-week delay. However, DC listeners will have to wait one more week for fresh programs. Liddy is enjoying a listener cruise this week and is scheduled to return to the studio Aug. 27.

Guess what radio star is featured in the current issue of *TV Guide*? **Art Bell**. The magazine devotes a feature story to the Premiere Radio Networks late-night talker and notes that his book, *The Coming Global Superstorm*, is being adapted into a made-for-cable movie by TBS. "The book is based on the premise that global warming will begin to affect the weather, and, ultimately, there'll be a gigantic storm," Bell tells the publication. "It's a great idea for a movie." Bell also says that he has no interest in TV: "What you can do in five free hours of radio is a world away from what television is."

News production assistants at Infinity's **KFWB/Los Angeles** on Aug. 16 authorized a strike against the station. AFTRA's L.A. office says that station management refused to bargain in good faith and offered "insulting, inadequate" wages. KFWB's temporary and "casual" NPAs earn \$10 an hour without benefits, while full-timers reportedly average close to \$32,000 per year. AFTRA claims that Infinity wants to reduce starting hourly pay for casual employees to \$9, with no wage increases in the first year and 2% raises thereafter, and to have the contractual right to replace full-timers with casual workers. "I'm sorry the AFTRA news production assistants unit has taken this action," KFWB VP/GM Roger Nadel tells *ST*. "Our offers to this unit have been and will remain fair. No one has been asked to take any kind of cut in compensation. We hope this will be resolved quickly and that the focus will return to doing L.A.'s best job of covering news."

A transmitter glitch forced Clear Channel Hot AC **KYSR/Los Angeles** off the air for about 30 minutes Aug. 16. The station returned to the air just before 1:30pm as midday host **Lara Scott** joked with listeners that she'd been "stuck in the bathroom." She then explained that the station had experienced technical problems possibly caused by extreme heat. Asst. PD/MD Chris Patyk tells *ST* that the station suffered a mechanical error at its transmitter site. Commercials that failed to air during the outage were added to stopsets later in the day.

Regular Guys Too Blue For Bar

An Aug. 17 remote at a Conyers, GA bar hosted by WKLS (96 Rock)/Atlanta's **Regular Guys** ended 30 minutes earlier than scheduled after the bar's owner expressed outrage over a fake bit involving a sexual act with a watermelon. According to an eyewitness

Continued on Page 26

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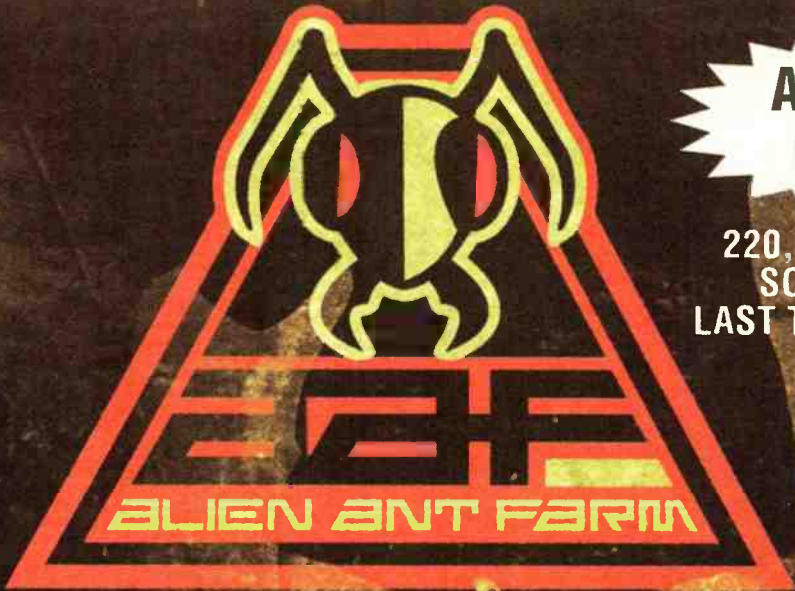
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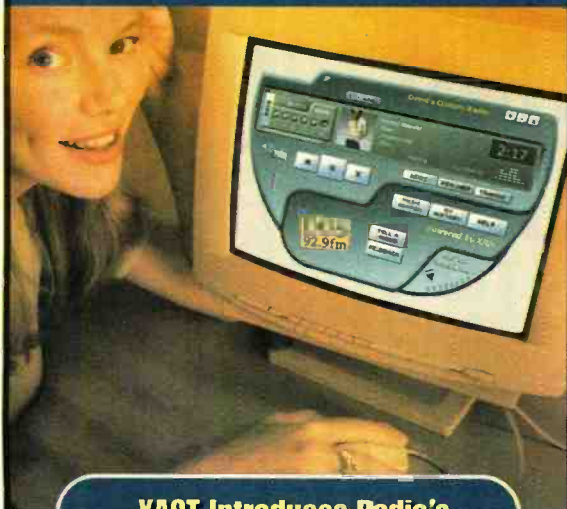
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Street Talk

Continued from Page 24

account provided to **ST**, 'KLS morning hosts **Larry Wachs** and **Eric Von Haessler** also conducted a contest in which any homosexual man who was willing to visit the show and have sex with a woman would score a pair of Madonna concert tickets. To prove his homosexuality, the Guys wanted one gay man to kiss another gay man and rub his groin. As police stood outside the bar, the Guys relented and instead had the two men engage in a warm embrace for the tickets. Bar owner Rich Young says he pulled the plug on Wachs and Von Haessler after failing to convince the show's producers to tone them down. However, the *Atlanta Journal-Constitution* reports that Wachs cited pressure from local police as the reason 'KLS producers prematurely ended the live broadcast. Although the show is known for controversy, Young tells the newspaper that he never listened to it and thought bringing in a couple of celebrities would be good publicity.

UPDATE: WLW/Cincinnati on Aug. 16 killed *The Last Contest You'll Ever Need*, in which the city's 100th shooting victim of 2001 was to receive a casket emblazoned with the WLW logo if they died from the gunshot. The "contest" began earlier in the week as a tongue-in-cheek response to a recent rash of shootings in the city. By the way, WLW continues to announce the number of people shot since riots in Cincinnati earlier this year with a drumroll, about which PD Darryl Parks has received no complaints.

NBG Radio Network's Fisher Entertainment has ceased offering *The Ed Tyll Show* to affiliates. The program's future has been in doubt since mid-June, when former KEGL/Dallas pranksters Kramer and Twitch took Tyll's midday slot at what had been the host's flagship station, WKRK/Detroit. Tyll is currently hosting a locally based 10am-noon shift on KOTK/Portland, OR and tells **ST** that he's considering several options and will have more to report soon.

Carson Daly, host of Premiere Radio Networks' *Carson Daly Most Requested* and MTV's *Total Request Live*, has signed on to host a new version of NBC-TV's late-night talk program *Later*. The show has not aired for almost a year since it was hosted, in separate stints, by Bob Costas and Greg Kinnear. AP reports that Daly had been offered several TV appearances within MTV parent company Viacom, but he thought

Rock promotion vet **Bill Carroll** was recently named VP/Alternative Rock Promotion at New York-based JCOR Records (**R&R** 8/3). Unfortunately, an incorrect photo appeared with the article. Here's what Mr. Carroll really looks like.



Bill Carroll

Records

- After two decades in the business Elektra VP/Adult Formats Dana Keil resigns to pursue opportunities outside of the record industry.
- Capitol lures former Hollywood Sr. VP/GM Mark DiDia as its new Sr. VP.
- Multibillionaire Philip Anschutz expands his entertainment empire by forming L.A.-based W Recordings. Former Squint VP Stephen Pendergast will head the label, while former Universal exec Kyle Wong comes aboard as VP/Rock & Alternative Promotion.
- ARTISTdirect names former All Access Nat'l Director/Rock Promo Jimmy Barnes to the Sr. Director/Rock Promo post. He reports to VP/Promo Dawn Hood.
- Jive VP/West Coast Promo Patricia Bock leaves the label. An announcement about her next move is expected shortly.

more opportunity lay with NBC. Premiere spokesperson Amir Forester tells **ST** that the NBC deal "does not affect Carson Daly's long-term commitment" to the radio network. Daly's MTV contract expires in September 2002.

Topless Trot Scores Madonna Tix!

WXKB/Ft. Myers-Naples last week conducted a contest to see who would perform the most shocking stunt to score a pair of tickets to Madonna's Sunrise, FL concert. LaBelle, FL resident Beverly King knew that she had to do something that would attract the station's attention and make her one of two contest winners. What did she do? Hop on her horse Cinnamon at popular San Carlos Park, FL restaurant Beef O'Brady's and ride around the parking lot — in the nude! "People were calling in with some pretty lame ideas. Then I said, 'I should do a Lady Godiva thing. That would be wild, and it would close the deal to get the tickets,'" King told the *Bonita Daily News*. Jeff Hickcox, Promotions Director for the Beasley-owned CHR/Pop outlet, told the newspaper that 'XKB offered to let King cover her nipples and genitalia with station bumper stickers in order to avoid getting into any legal trouble. King says all was fine until one of the straps on her G-string broke. A Lee County sheriff's deputy ticketed King for the public display following the stunt, and she could face up to a year in jail and a \$1,000 fine. By the way, King got round-trip transportation to the concert and admission to an after-show party. The contest's other winner was a woman who ate a bowl of mealworms mixed with dog food and had her head shaved.

In other Madonna-related news, **KKRZ (Z100)/Portland, OR** on Aug. 16 gave away a 1987 Mercedes 560 SL given to the singer by then-husband Sean Penn. After three weeks of giving listeners daily clues about where the car's keys were stashed, one lucky listener got through to the station and proudly said the keys were hidden in the vase of flowers at Marilyn Monroe's gravesite in Los Angeles. Turns out she was absolutely correct! Z100's Dan Clark found the car on a website based in Germany and spent six months trying to import the vehicle to the U.S.

KPLZ (Star 101.5)/Seattle morning stars Kent and Alan staged their fifth annual

Continued on Page 28

★ NSYNC Gone

Z100/NY #1
Most Requested after
One Week of Airplay

The NEW single from
the brand new album *Celebrity*

THE #1 MOST ADDED RECORD IN THE COUNTRY

R&R CHR/Pop Debut **47** Breaker

Already added to:

WFTZ KHIS
WKSC KZQZ
WTOQ KHKS
WKQI WDRQ
WXKS WWZZ
KRBE WWWQ
WHYI KBKS
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and more

The follow-up to the #1 requested single "Pop"



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Street Talk®

Continued from Page 26

Wiener Dog Races on Aug. 17 at Emerald Downs racetrack. Twenty-two randomly selected purebred dachshunds competed for a spa treatment and personalized sports jersey, and the winning owner received a grand-prize spa package for two at pet-friendly Willows Lodge in Woodinville, WA.

Conrad's Garage Gone

A garage used by Frank Conrad during the 1910s to conduct radio-transmission experiments has been torn down. The *Pittsburgh Post-Gazette* reports that fast-food hamburger chain Wendy's has purchased the property where Conrad's home and garage once stood but that individual pieces of the garage have been saved. Radio history buffs shouldn't mourn the loss, however: Thanks to a \$50,000 donation by Interep CEO Ralph Guild, the structure was dismantled brick-by-brick and has been placed in storage. The garage will eventually be reconstructed on a new site and used as a museum of broadcast history.

WRVW/Nashville's newly syndicated *Woody & Jim* lands its first affiliate: WKKF/Albany, NY. The morning duo previously worked at WKKF's crosstown rival, WFLY. A 90-minute commercial-free music block follows the duo on 'KKF at 10am, and the rest of the station's lineup remains the same. Woody and Jim replace the syndicated Valentine.

WBZA/Rochester, NY morning hosts **Kimberly Ray** and **Barry Beck** are the latest duo to enter the world of syndication. *The Breakfast Buzz With Kimberly and Beck* is being offered by the Entercom '80s station to potential affiliates, and four stations have already signed up for the program.

Does that voice on Buckley's WDRB-FM/Hartford sound familiar? It may very well be that of RCS Marketing and Public Relations guru **Tom Zarecki!** Zarecki recently joined the Oldies station as a fill-in host.

After 11 years as WRCH/Hartford's morning co-host, **Kathy Wiler** decides to retire. **Allison Demers** takes Wiler's former duties on an interim basis.

KANR/Wichita drops CHR/Rhythmic for Alternative. PD **Steve Dorrell** exits.

R&R Head Is No. 1!

Congrats to our very own Publisher/CEO, **Erica Farber**, who tops *Radio Ink's* annual list of the 20 Most Influential Women in Radio. Farber also topped the list in 1999. "R&R, under Farber's leadership, continues to take the high road in reporting industry-related news," *Radio Ink* writes. "She says, 'When we print something in R&R, people take it very seriously. That is an amazing responsibility, and it's one I don't take lightly.'" Farber also comments on nearing her 10th anniversary at R&R by saying, "I can't believe I've survived. First of all, I can't even believe it's been 10 years." More details on the *Radio Ink* list will be found in the MMS section of next week's R&R.

RADIO & RECORDS



1

- **Tom Bracamontes** upped to SVP for Virgin Records Urban.
- KLAC & KBIG/Los Angeles VP/GM **Ed Krampf** adds similar duties at KOST.
- **Jerry DelCore** named GM for AMFM/Sacramento.

5

- **A.D. Washington** joins Warner Bros. as Sr. VP/Marketing & Promotion, Black Music.
- **Mary June Rose** picked as PD for WGN/Chicago.
- **Bill Pugh** recruited as PD of KZON/Phoenix.

10

- **Gerry DeFrancesco** returns to KIIS/Los Angeles as VP/Station Manager & Exec. VP/Gannett Radio.
- **Dennis Constantine** captures VP/Programming post at KBCO/Denver.
- **Chuck DuCoty** appointed GM of WISN & WLTV/Milwaukee.
- AC WYST/Baltimore becomes WERQ (92Q) under PD **Jeff Ballentine**.
- **Hurricane Dave Smith** blows into WAMO/Pittsburgh for PD duties.

15

- Interep promotes **Erica Farber** to Exec. VP/Radio Development Director and **Marc Guild** to Exec. VP/GM of "Internet."
- **Bob Case** joins WZGC/Atlanta as OM.
- WAPP/New York becomes WQHT as dance-oriented CHR "Hot 103.5."
- **Howard Stern's** morning show lands its first syndicated market as WYSP/Philadelphia goes Classic Rock.

20

- **ABC Networks** to go digital on satellite.
- **Dick Carr** appointed VP/Programming for Mutual.
- **David Graves** advances to VP/GM at WIND/Chicago.

25

- RKO Radio sets **Rick Devlin** as VP/GM of WOR/New York and **Erica Farber** as GM of WXLO (99X)/New York.

ST wishes a speedy recovery to BMI's **Nancy Hogan**, who also serves as National President of American Women in Radio and Television. Hogan recently had neurosurgery to remove a large bone tumor in addition to surgery on her optic canal. She's recuperating at home and expects to be back on her feet shortly.

ST sends its condolences to the family and friends of Perry Capital Corp. head **Richard Perry**, whose father, **Arnold Perry**, died Aug. 17 following a battle with pancreatic cancer. He was 76.

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

NEW ADDS:

KYSR WQAL WXSS
KSTP WPTE WDVD
WMBX WVMX KVUU
WKDD KZZU WYCR
WMGX WCGQ KSAS

ALREADY PLAYING:

WHTZ 24x	WIHT 15x
WRVW 20x	WZPL 52x
KKRZ 44x	KFMD 27x
ProFM 52x	G105 57x
WRVQ 26x	WPLJ 42x
KBIG 27x	WNNK 20x
WVKS 20x	WKQI 16x
WNKS 17x	KXXM 29x
WOMX 52x	KFMB 24x
KPLZ 35x	WRAL 32x
KRSK 39x	WMYX 28x
WMTX 13x	KBEE 40x
KIMN 44x	WQEE 44x
KMXV 34x	WKTI 24x
WKRQ 30x	KJYO 29x
KMXB 50x	WWHT 13x
WZEE 44x	KZHT 65x
KKMG 61x	

2.6 MILLION
SOLD!
50,000 SOLD
THIS WEEK!

only time

R&R CHR/POP: 30

R&R HOT AC: 17

#1 MOST INCREASED! #2 MOST ADDED!

MONITOR MAINSTREAM TOP 40: 33*

MONITOR ADULT TOP 40: 21* GREATEST GAINER!

MONITOR MODERN AC: 24* GREATEST GAINER!

MONITOR AC: 4*

from *A DAY WITHOUT RAIN*

her first album of new music in five years

produced and engineered by NICKY RYAN

CALLING OUT:

KKRZ #1	44x	KMXV TOP 10	34x
WZEE TOP 5	44x	ProFM #1	52x
KZHT TOP 5	65x	KKMG TOP 5	61x
G105 TOP 5	57x	WZPL TOP 10	52x
WKQI TOP 10	PHONES		

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STEVE WONSIEWICZ

swonz@rronline.com

Music Biz Evolution

■ Spys4Darwin out to prove there's life after the majors

DIY. That acronym has always been at the heart of the music business. But in today's climate of eroding profits and smaller artist rosters at nearly every major label, it has taken on greater significance for the growing legion of acts who have been cut loose by the majors but who are still gamely plying their trade.

One rock band traveling the DIY route is Seattle-based Spys4Darwin, which is made up of former Queensryche guitarist Chris DeGarmo, Sponge lead singer Vin Dombroski and the Alice In Chains rhythm section of drummer Sean Kinney and bassist Mike Inez.

Challenges And Opportunities

The group — whose previous bands are either on indefinite hold or pretty much broken up — got together informally in Seattle during the late '90s. Those meetings subsequently turned into jam sessions, which in turn resulted in a boatload of music. The net result was the recording of the six-song EP *microfish*, which was released on May 18, 2001, on the Pied Viper imprint (Pied Viper is a partnership between DeGarmo and Kinney).

Soon thereafter the band picked up airplay at hometown heavyweight Alternative KNDD/Seattle for the song "Dashboard Jesus." What started as a labor of love somehow morphed into a full-fledged campaign to get music to fans and radio.

What Spys4Darwin are undertaking has been done before and will be done again in the years to come. Yet the challenges facing the band make for an interesting case study in artist development, especially since there are opportunities being afforded Spys4Darwin that weren't available to other acts in the past.

For one, there's the Internet, which has reshaped the dissemination and flow of information to fans. Secondly, there's the vastly superior — and far less expensive — recording

equipment available to bands. These two developments have increased the odds — still astronomically slim — of success.

Jammin' In The Basement

It all began with a studio and some great recording equipment. DeGarmo recalls, "When I was in Queensryche, I paid pretty close attention to how our records were made, and over time I started acquiring recording equip-

Dombroski agrees. "Nobody was breathing down our backs about the music or hounding us about deadlines," he says. "It was all pretty natural, and that was because we had access to great equipment."

Both artists stress that the band isn't out to make a statement by going it alone and that the EP isn't a glorified demo that the band is shopping. "We're not doing this to slam the major record companies," DeGarmo says. "There are a lot of pros and cons to being with a major label. The major-label aspect is wonderful from the standpoint of the resources available from any given department at any given time. But on the other side, we're using some of the experience we've gained over the years."

"There certainly hasn't been any agenda, if that's what you mean," Dombroski says. "What we're doing is what any musician who has the gear to make music would naturally do."

The Road Well Traveled

Both artists believe that more unsigned, established bands will undertake similar efforts. "More established bands are going to do something like this, because the model works in their favor," DeGarmo says. "Guys in a new band, who are 18 or 19 years old, are just excited as hell to be recording for a major label. They need the help. It's no different from my early days in Queensryche. New bands don't have the experience we now have and the resources and networks that we can tap into."

"But I do believe — because of how all the mergers and acquisitions have changed the landscape and how technology has improved — that there's not just one path that bands have to travel. There used to be only one way to go. There were some paths through the bushes, but it was a pretty tough way to travel."

"A major label is not a prerequisite for what we're doing," says Dombroski. "We certainly didn't need the help of one for what we've done. A major can be integral for many musicians on a certain level or

"I often thought about how life was going to be after the majors and what I was going to do to make money. Now I'm out here making a living and making the kind of music I want to make. Who'd have thought?"

Vin Dombroski

at certain points in time, but not for us right now."

Additionally, the band's efforts are also laying a firm foundation for the possible expansion of Pied Viper as an independent label. "As everyone's aware, there's a lot of questioning going on about the current major-label system," DeGarmo says. "What we're doing kind of slices through all of that red tape and allows us to cut our own deal and hang onto everything."

"People can debate the merits of getting a small piece of a big pie or a huge piece of a much smaller pie. If it's only about the pie, then a strong case can be made for one over the other, but that's not what this is about. We did all of this as a way to get our music to fans. Should this take off, it would be wonderful to access the additional resources of another company so we could keep Pied Viper intact."

'Radio Is Still It'

Despite previous successes with other bands, the members of Spys4Darwin realize that they still have to win over radio programmers. "Radio is still at the core," DeGarmo says. "I don't care what technology is in favor at the moment or is coming down the road, the bottom line is that radio is still it. There's still that wonderful concept that, if you have a killer song, people will respond. But I don't care how much money you have, if the song doesn't react, it's not gonna happen."

To that end, the band and Pied Viper have signed on former KISW/Seattle Asst. PD/MD Cathy Faulkner as a consultant. "The business aspect is significant," DeGarmo says. "We understand that. I can't fathom trying to get adds at radio. There's a tremendous amount of work required in connecting the dots. It's a huge network of relationships, and Cathy understands all of it. And we have other friends, like Susan Silver, who's been very supportive."

But it's Faulkner — who left KISW to help her parents while her mother battles Alzheimer's — who's leading the radio charge. Her game plan? "To provide them with marketing and promotion support to

expose the band locally, nationally and internationally," she says.

"The EP is a great way for the guys to get their feet wet, to get their name out there, and to let people get a taste of the music. The full-on assault begins when the album is finished and released, which could happen by the end of this year. All we want right now is to get a nice little buzz going."

Small Fish, Big Pond

Faulkner fully understands the challenges ahead. "There's no question that breaking a record in this day and age is a very daunting task — let alone working it at home," she says. "But we always try to keep in mind that this is the beginning. We're in it for the long haul, and we like how it has grown organically so far."

"We're already starting to see little victories. KOZE/Lewiston, ID put 'Dashboard Jesus' on the air, and it has become one of its most-requested songs. We also have a lot of other people testing the record. We know it's naive to think that we can move major projects out of the way. The band has to earn those playlist slots."

While the band's music remains central to any future success, Faulkner says one thing that's helped tremendously are the bandmembers' track records and their willingness to work with radio. "There's no question there's a certain cache and curiosity value that's helping us along," she says. "That's just fine. But people are returning my calls and want to work with us because of the band, and the band's willing to reciprocate."

"This isn't a situation where the guys threw something together in a makeshift studio, burned some CDs and threw it out there hoping to get a deal or some airplay. They're professional musicians, and they're doing everything in a professional manner." In the end, the bandmembers have learned a lot from their efforts to date. Dombroski says that the biggest surprise was how easy it has been. "It's still a lot of hard work, but the process has been relatively easy," he explains. "We recorded so much material and had so much fun that it didn't even feel like work."

"Before all of this I often thought about how life was going to be after the majors and what I was going to do to make money. Now I'm out here making a living and making the kind of music that I want to make. I've been doing this for the past few years, and I'm having a pretty great time. Who'd have thought?"



Spys4Darwin

ment so I could record quality records to give to my pals. Now I'm sitting on a pretty beautiful rig.

"Sean and I also have a studio in a warehouse, where we recorded the EP. Put them together, and we had the capability to make the kinds of records that we used to have to travel and spend huge amounts of cash to get done."

"What we're doing with Pied Viper and Spys4Darwin builds on that. Certainly, great records will continue to be made at the tremendous studios that are out there, but we can also do it in our basement and on our schedule. And our disc is sonically and visually equal to what the majors can put out."

"We know it's naive to think that we can move major projects out of the way. The band has to earn those playlist slots."

Cathy Faulkner



Cathy Faulkner



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WKRL KWOD KMBY

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Produced by Paul Q. Kolderie and Sean Stade,
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**TOP 5 MOST
ADDED!**



LAUNCHING PAD LAUNCHING PAD LAUNCHING PAD LAUNCHING PAD LAUNCHING PAD LAUNCHING PAD LAUNCHING PAD LAUNCHING PAD LAUNCHING PAD

LAUNCHING PAD

Jumping All Over JIVEjones

From acclaimed producer-songwriter to proud owner of the Most Added song last week at CHR/Pop — that's the career track Jive Records artist JIVEjones has traveled over past year. The next stop will undoubtedly be an impressive debut on the CHR/Pop chart in the forthcoming weeks for the track "Me, Myself & I," which two weeks ago racked up 46 adds its first week at radio.



JIVEjones

Key pop stations that have added the song include WPRO/Providence; WBZZ and WKST in Pittsburgh; WHYI/Miami; WFLZ/Tampa; WWWQ/Atlanta; WNCI/Columbus, OH; WKFS/Cincinnati; WNOU/Indianapolis; WKSC/Chicago; WQZQ/Nashville; KCHZ/Kansas City; KSLZ/St. Louis; KRBE/Houston; KZZP/Phoenix; and KHKS/Dallas. The top three stations in terms of weekly plays from 8/14-8/20, according to Mediabase, were WYOY/Jackson, MS (45); WKFS (30); and WKST (24).

It's an understatement to say JIVEjones has had a varied career to this point. A native of Florida, he began writing his first songs when he was 12 years old. He then spent his teens, as his bio says, "firmly ensconced" in the Miami club scene.

Unlike other club vets, JIVEjones didn't limit himself to dance music. Over the past three years he has been a writer or producer for Mandy Moore ("Candy"), Anastacia ("Cowboys and Kisses," "Wishing Well") and Rachid ("Shining Star," "Sweet Charity"), as well as hip-hop act PM Dawn and metal band Biohazard. That resume caught the attention of nearly every major label, including Columbia and, ultimately, Jive, which officially signed JIVEjones around April of this year.

In setting up JIVEjones and "Me, Myself & I," Jive took its case directly to radio in the form of an extensive six-week promo trip, which began in July and hit nearly every major market. Sr. VP/Pop Promotion Joe Riccitelli comments, "He is so personable and intense and has such a will to win that we had to get him in front of programmers so they could see that energy firsthand. And based on the tremendous early response at radio, I think he won a lot of people over."

Jive caught a glimpse of the song's potential when stations like WYOY and WZYP/Huntsville, AL jumped on the song before the official add date. Riccitelli notes,

"Those stations and WBAM/Montgomery all added it early and immediately started getting very positive reaction from listeners. It gave us a good clue that we had a winner."

While Jive naturally has its sights firmly set on CHR/Pop, it's also aggressively working Pop/Alternative reporters. Riccitelli continues, "We really felt there was an opportunity at radio and that the song filled a void, because it's not one-dimensional at all. It has great elements of rock, rhythm and pop that are missing on a lot of records today."

On the marketing front, Jive has been using the video — which was added to MTV this week — as its main tool. Dir./Marketing Kim Kaiman comments, "[Director] Nigel Dick, whom we've worked with extensively with artists like Britney Spears and The Backstreet Boys — really captured JIVEjones' wonderful creative energy and the fun atmosphere of the song. The video has been a great introductory piece and marketing tool in lining up everything from cross-promotional partnerships and publicity efforts to international deals."

Those arrangements have yet to be finalized, as have additional marketing and advertising campaigns, says Kaiman, because everything has been happening so fast. Additionally, Jive plans to line up several radio shows. "We want to follow the airplay, and we'll really support the local breakout markets," Kaiman says. "We already have a good idea where some of those are, but it's still too early to put everything in place. We're very thrilled at what's happened so far, but this is the time when all of the major labels bring out the big guns. We believe JIVEjones will have a very long career with us, so we want to make sure that we're doing the right thing before we commit."

Meantime, Jive will capitalize on the street teams JIVEjones already has in place. "When he signed with us, he already had something like 350 kids on his street team," Kaiman says. "We're feeding them with postcards and music and such and setting up more contests and sweepstakes. The advertising campaign will follow the online promotions and airplay."

JIVEjones' debut album, *Me, Myself & I*, hits retail Oct. 9.

Ready For Takeoff

Fans of melodic rock with a jam band feel might want to take a close look at the group **Second Left**, whose new song "Think About It" has been receiving support from



Second Left

Triple A WRNX/Springfield, MA. The station played the song four times between 8/14 and 8/20, according to Mediabase, with one play each during middays and PM drive and a pair during evenings.

The song is from Second Left's debut album, *Fruitful Abyss*, which was released last September on the quintet's own label, Silica Records. According to guitarist-songwriter Mike Galesi, the New Jersey-based band has been "focusing most of its efforts in Connecticut, New York, Pennsylvania and our own state, where we do most of our touring. Now we're starting to get a little more airplay, so we'll probably expand our efforts and work those markets."

Contact Silica at 212-201-1451 for more information, or visit the band's website at www.silicarecords.com.

— Steve Wonsiewicz

MUSIC NEWS & VIEWS

Custom Deal For ARTISTdirect

Multimedia company ARTISTdirect continues to beef up the roster for its new label, ARTISTdirect Records, with the signing New York-based rock artist Custom. The act's debut album, *Fast*, is slated to hit retail later this year, making it the first project to be released by the label since Chairman/CEO Ted Field joined the company. Custom wrote, arranged and produced the 13-song disc and played most of the instruments. The first single, "Hey Mister," will be serviced to Alternative, Active Rock and Rock on Aug. 31. Commenting on the signing, Field said, "Custom is one of the most gifted artists to come along in many years. He has made an exceptional album, and I'm thrilled that ARTISTdirect will be an intricate part of his career."

Boyz II Arista

Arista Records has signed multi-Platinum R&B vocal group **Boyz II Men**. No word yet on when the group's new album will be released. In a written statement commenting on the deal, Arista President/CEO Antonio "L.A." Reid said, "Signing Boyz II Men is a dream come true. I have worked with them creatively over the years, as both a songwriter and a producer, and since then I have had an obsession to be in business with the group. I look forward to working closely with the guys on their upcoming album, and I wholeheartedly welcome them to the Arista family." The group have sold over 60 million album worldwide since their debut album, *Cooleyhighharmony*, was released in 1992.



Boyz II Men

Recording artists Beck, Macy Gray, Mos Def, Dave Grohl, Aimee Mann, Trent Reznor, Lucinda Williams and ?uestlove have signed on to help choose winners for the first annual Shortlist Prize for Artistic Achievement in Music, an awards organization modeled after the Mercury Prize in the U.K. The acts join a group that includes noted record producers Steve Lillywhite and Ross Robinson and *New York Times* journalist Neil Strauss. The organization was founded by MCA Records Sr. VP/A&R Tom Sarig and artist manager Greg Spotts. Top 10 winners will be announced Sept. 14, and the grand prize will be presented Oct. 30.

This 'n' that: Columbia Records began offering on Aug. 20 a free download of the new Bob Dylan song "Po' Boy" at Microsoft's WindowMedia.com website. The song is from Dylan's forthcoming studio album, *Love and Theft*, which will be released Sept. 11 ... Multi-Platinum alt pop band No Doubt will release their fourth album, *Rock Steady*, Dec. 18 ... Arista will release R&B vocalist Kenny Lattimore's new album, *Weekend*, Sept. 25, the same day MCA will drop female vocal quartet Allure's new set, *Sunny Days* ... Hollywood/Mammoth will release skate-rock outfit Fu Manchu's new album, *California Crossing*, Oct. 23.

Tour update: Multi-Platinum alt pop band Weezer kick off their national headlining tour Sept. 11 in San Jose ... Platinum-plus hard rock groups System Of A Down and Slipknot embark on a co-headlining tour that begins Sept. 14 in Chicago ... MCA rock bands Nonpoint and Darwin's Waiting Room begin a national tour Aug. 28 in Columbus, OH.

POLSTAR

CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
1	N SYNC	\$2,838.3	
2	U2	\$2,385.0	
3	DAVE MATTHEWS BAND	\$1,992.5	TORI AMOS
4	AEROSMITH	\$947.5	CROWBAR
5	ERIC CLAPTON	\$941.3	L.A. GUNS
6	OZZFEST 2001	\$890.7	MONTE MONTGOMERY
7	BACKSTREET BOYS	\$794.9	QUASI
8	MICHAEL FLATLEY	\$657.8	WILCO
9	TIM MCGRAW	\$595.5	
10	T. PETTY & THE HEARTBREAKERS	\$490.1	
11	STEVIE NICKS	\$471.6	
12	STING	\$465.7	
13	ROD STEWART	\$444.1	
14	DEPECHE MODE	\$418.4	
15	JAMES TAYLOR	\$413.6	

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

Smooth Sailing For Aaliyah

Action? You want online action? Aaliyah is causing quite a stir with her download of "Rock the Boat" through Music Meeting. MM programmers know they get the edge on their competition by grabbing downloads from Music Meeting rather than waiting for a delivery truck. Plenty of Pop, Rhythmic, Urban and Urban AC programmers did that earlier this week. Have you registered yet? The service is free to programmers of all commercially licensed broadcast stations in the U.S., and all use is totally confidential. Over 2,400 radio programmers are changing old habits and becoming the first to receive new music.

We wrote about **Elton John's** forthcoming concert webcast a few weeks ago, and we are excited that "I Want Love" is being delivered through Music Meeting to AC and Hot AC programmers this week. Elton is another icon who recognizes broadband's potential (see Bob Dylan, below).

Last time around a ton of Hot AC programmers thanked Music Meeting for being their source for the world premiere of 'N Sync's "Pop." Our friends at Jive felt the reach of MM and have enlisted us to insure that "Gone" reaches the same aggressive programmers at Pop, Rhythmic and Hot AC who downloaded "Pop" last time out.

While on the subject of appreciation, thanks to the kind folks at Mercury/Nashville for their words this weekend at the CRS in Hartford. They were thrilled with the buzz that Music Meeting had created through our download of **Steve Azar**, and they let everyone know it. Country programmers are also flocking to the latest from **Sara Evans**. "Saints and Angels," so log on and check it out.

At Smooth Jazz, MM's Jay Levy tells me there is a building buzz around **Joyce Cooling's** "Mm-Mm Good." Smooth Jazz programmers are really tapping the potential of MM. We appreciate their commitment. Maybe they'll give **Ken Navarro's** "Wake-up Call" a listen. A good guy (who just happens to be married to one of the format's stalwart supporters).

Wrapping it up, the forthcoming **Denzel Washington** flick, *Training Day*, features a soundtrack with **Nelly** at the helm. MM has "Nelly #1" waiting for Urban and Rhythmic programmers to stream. Log on now.



Sky Daniels

NEW MEDIA NEWSMAKERS

Bob Dylan "Po' Boy"

While it has been 40 years since the lad from Hibbing, MN caught the attention of Columbia Records (and the world), **Bob Dylan** remains an influential and trendsetting artist. His recent Oscar and Grammy victories demonstrate that his impact still resonates strongly, both critically and commercially.

Dylan's place as a trendsetter is about to be felt yet again, this time in the world of digital distribution. Columbia Records and Sony have offered a free digital download of "Po' Boy," a track from the forthcoming Dylan release *Love and Theft* (www.bobdylan.com). The idea of a free download may not seem that revolutionary, but it does mark a significant shift in the ideology of Sony Music, which has been very selective in its approach to online music. Dylan's download is a major step, and it reinforces his pioneering image (again).

Sony's targeting of Dylan's audience is compelling on another level as well. While most focus on digital distribution targets the dorm-room computer, this download aims for the nester demographic of 35-54. Studies have shown that this demo is interested in digital distribution, provided the delivery systems are not complex. The fact that this is a free download eliminates any price-point considerations as well.

Throw out all preconceived notions, though, of demographics and habits when it comes to Bob Dylan. Sony will be sure to watch the adoption of this download closely. Will Dylan once again impact corporate core culture as he did in the mid-'60s? The times, apparently, are still a'changin'.

NEW RELEASES

The latest songs featured this week on Music Meeting

www.rmmusicmeeting.com

CHR/POP

'N SYNC *Gone (Jive)*
 ALIEN ANT FARM *Smooth Criminal (DreamWorks)*
 COLONY *Happy (Beyond)*
 ELTON JOHN *I Want Love (Rocket/Universal)*
 JAY-Z *Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)*
 JOY ENRIQUEZ *What Do You Want (LaFace/Arista)*
 VANESSA AMOROSI *Shine (Universal)*

CHR/RHYTHMIC

'N SYNC *Gone (Jive)*
 BENZINO *Boottee (Rumpshaker 2K1) (Motown/Universal)*
 DJ ENCORE *I See Right Through You (MCA)*
 DRUNKEN MASTER *50 Playaz Deep (FB/Universal)*
 JOY ENRIQUEZ *What Do You Want (LaFace/Arista)*
 MR. CHEEKS *Lights, Camera... (Universal)*
 REDMAN *Smash Sumthin' (Def Jam/IDJMG)*
 SWERVE *Are You Down (Antra/Artemis)*

URBAN

112 *Dance With Me (Bad Boy/Arista)*
 BENZINO *Boottee (Rumpshaker 2K1) (Motown)*
 CANELA *Everything (Goodfellas/DreamWorks)*
 DAZZ BAND *You Are My Starship (Major Hits)*
 DRUNKEN MASTER *50 Playaz Deep (FB/Universal)*
 FIVE STAR *I Get Such A High (Tent)*
 NELLY *#1 (Priority)*
 USHER *U Got It Bad (LaFace/Arista)*
 REDMAN *Smash Sumthin' (Def Jam/IDJMG)*

URBAN AC

CASE *Not Your Friend (Def Jam/IDJMG)*
 DAZZ BAND *You Are My Starship (Major Hits)*
 FIVE STAR *I Get Such A High (Tent)*
 USHER *U Got It Bad (LaFace/Arista)*

COUNTRY

STEVE AZAR *I Don't Have To... (Mercury)*

ADULT CONTEMPORARY

'N SYNC *Gone (Jive)*
 ELTON JOHN *I Want Love (Rocket/Universal)*

HOT AC

'N SYNC *Gone (Jive)*
 AFRO-CELT/P. GABRIEL *When You're... (Real World/Virgin)*
 BETTER THAN EZRA *Extra Ordinary (Beyond)*
 ROLAND ORZABAL *Low Life (Gold Circle)*
 WEEZER *Island In The Sun (Geffen/Interscope)*

SMOOTH JAZZ

FOUR 80 EAST *Drive Time (Higher Octave)*
 JOYCE COOLING *Mm-Mm Good (GRP/MMG)*
 NATURAL HIGH *Pacific (Higher Octave)*
 PAUL JACKSON, JR. *Rock Steady (Blue Note)*
 YULARA *Om Namah Shivaya (Higher Octave)*

ROCK

BOY HITS CAR *Man Without Skin (Wind-up)*
 EVERCLEAR *Rock Star (Post Human/Priority)*
 PRESSURE 4-5 *Beat The World (DreamWorks)*

ACTIVE ROCK

EVERCLEAR *Rock Star (Post Human/Priority)*
 PRESSURE 4-5 *Beat The World (DreamWorks)*

ALTERNATIVE

COLONY *Happy (Beyond)*
 EVERCLEAR *Rock Star (Post Human/Priority)*

TRIPLE A

SUZANNE VEGA *Widow's Walk (A&M/Interscope)*

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

LPFM

Continued from Page 1

that industry closed down."

These days, the church says, tourism brings visitors to the region seasonally, with rodeos and local scenic attractions enticing sightseers to the area. But it adds that there are also businesses and schools in the area it will serve. As for programming, the church plans to air weekly worship services and religious classes, music featuring local musicians, talk shows aimed at youth and classes in cooking, health and parenting.

"A radio outreach that can address community needs, provide ongoing educational programming and allow members to develop their own skills in broadcasting would increase the positive impact of the church in its efforts to aid its community," Honokaa Seventh-Day Adventist says. It also lists the station's potential for "distributing specific distance-learning" as a reason for its interest in an LPFM station.

Several state government agencies are also seeking LPFM licenses, with one asking the FCC for a waiver of its ownership rules. The Delaware Department of Transportation wants the FCC to allow it to operate several LPFMs, even though it already owns a terrestrial radio station. In one of its applications DELDOT says it intends to use its proposed LPFM facilities to "disseminate public-safety information to the motoring public on a state-wide basis." DELDOT says none of its proposed LPFMs will affect the coverage area of WTCM-AM/Wilmington, a terrestrial station it already operates. DELDOT points out that the commission's LPFM order allows for "flexibility of ownership rules" for government, transportation and public-safety entities.

Community-outreach programs are also well-represented among LPFM applicants. One in particular, M&M Community Development, has filed 22 applications for its various branches around the country. The

Dayton branch seeks a station in Englewood, OH on 97.9 MHz. In its application M&M/Dayton says it intends to provide the Dayton community with 24-hour programming that "is otherwise unavailable through commercial radio stations." It adds, "Most importantly, our low-power station will educate local Dayton, OH high school and college students in all aspects of radio-station operations."

M&M describes itself as a non-profit organization that provides "economic, political and social empowerment to underrepresented people through community programs." M&M says that in 1995 it helped raise money to rehabilitate burned churches in the South.

The number of LPFM licenses that will actually be granted remains to be seen; there is still ample opportunity for terrestrial broadcasters and other parties to voice objections. Petitions to deny any of the recently accepted applications are due at the FCC by Sept. 17.

Emmis

Continued from Page 1

in which business in the radio industry "stalled pretty dramatically."

CFO Walter Berger noted that Emmis has seen significant growth in the current quarter despite an industry-wide slide in ad revenues. He pointed to such large markets as New York — where the industry was off almost 11% year to year and Emmis is off about 6% — and Los Angeles, where the market is off 6% and Emmis is up 1%.

"All of us had hoped that the second half of the year would be a little brighter than it looks," Smulyan said. "While we are cautiously optimistic that things are getting better — and, on a month-to-month basis, they are

— we believe that scaling back expectations is reasonable at this point. We are going to do what we think we do best, which is batten down the hatches, focus on our businesses and focus on our people."

Meanwhile, the broadcast and publishing giant is continuing to pursue a plan to separate its TV operation from the senior radio division, and Smulyan believes that can be completed without significant tax consequences to Emmis or its shareholders. He added that it is a little premature to say how much impact a separation would have on the company, but he dismissed the idea of selling the TV group outright. "We will probably take on some partners," he said during this morning's investors' teleconference. "We would like to see this through with some investors who see

what we do, somebody who can see some opportunities in TV that intrigue us."

Later Tuesday Robertson Stephens analyst James Marsh lowered his price target on Emmis from \$38 to \$35 and dropped his earnings forecasts while holding on to his "buy" rating. Marsh said that although Emmis' exposure to the largest U.S. markets and national advertising will hurt the group this year during the ad downturn, it will also mean a faster recovery than the rest of the industry.

"Emmis will sustain better-than-average long-term BCF growth," Marsh predicted. He believes that splitting the radio and TV divisions into separately tracked stocks "should unlock the value of Emmis' faster-growing radio operations and act as a catalyst for the EMMS shares."

Visotcky

Continued from Page 1

company's objectives in Los Angeles: to improve our market share and to achieve revenue and rate parity with general-market radio. According to the most recent Arbitron survey reports, we have met and are continuing to exceed our goals from a ratings

perspective. I am confident that Bob's expertise in L.A. radio, combined with his bold strategic approach to our medium, will ensure our operational superiority in the nation's most important Hispanic market."

Visotcky said, "SBS has afforded me an opportunity to do what I do best. I see the staggering potential of Hispanic radio in Southern California, and I am eager to get started. Our

team will be second to none."

Visotcky most recently worked with Sonicbox.com (now iM Networks) and prior to that was Los Angeles Market Manager for AMFM Inc. He began his career in 1979 as an AE at WPLJ/New York and has served as VP/GM of KKEY/San Diego, KHII/Denver and WMJL/Cleveland and GM of KSFO & KYA/San Francisco and KRFX/Denver.

Philips

Continued from Page 3

format of Country radio, taking KPLX/Dallas to No. 1 in the market, and his unmatched talents will be critical in shaping a new and exciting CMT. CMT has experienced tremendous growth and success over the past year, and, as we move closer to the 50 million-subscriber milestone, Brian's keen sense of programming and brand marketing will bring the network to the next level. I have the ultimate confidence that Brian will be able to use his incredible knowledge of the business to make CMT a major player."

Philips told R&R, "The Susquehanna people are, without exaggeration, professionally and personally the finest people I've ever worked with. They made it possible for me to

do this and still keep my connection with the Susquehanna people and properties. I had a great time at The Wolf, and it hasn't peaked yet.

"CMT will give me an opportunity, aside from learning a new world, to see if, on a larger, national platform, we can make some inroads and innovations like we did in Texas with The Wolf. The resources available, the great creative teams at VH1 and CMT and the Viacom engine driving the whole thing make this an amazing place to be. I'll be doing what I've always done — just with more to work with."

Philips joined Susquehanna's WNNX (99X)/Atlanta as PD in 1993 and was elevated to Director/FM Programming and added KPLX PD duties when that station was relaunched as The Wolf in July 1998. He also

oversaw the launch of the company's CHR/Pop WWWQ/Atlanta in spring 2001.

Philips is the architect behind The Wolf, arguably the most talked about Country station and certainly the biggest Country turnaround story of the past few years. He was the recipient of this year's R&R Industry Achievement award for Country Radio Program Director of the Year. KPLX was also named Country Station of the Year.

As for The Wolf's programming future, Philips would only say, "There's great depth on The Wolf's team, and they've been handling a lot of the day-to-day duties when I've spent time in Atlanta. The depth of personnel there suggests that the PD position will be filled by internal re-arrangement."



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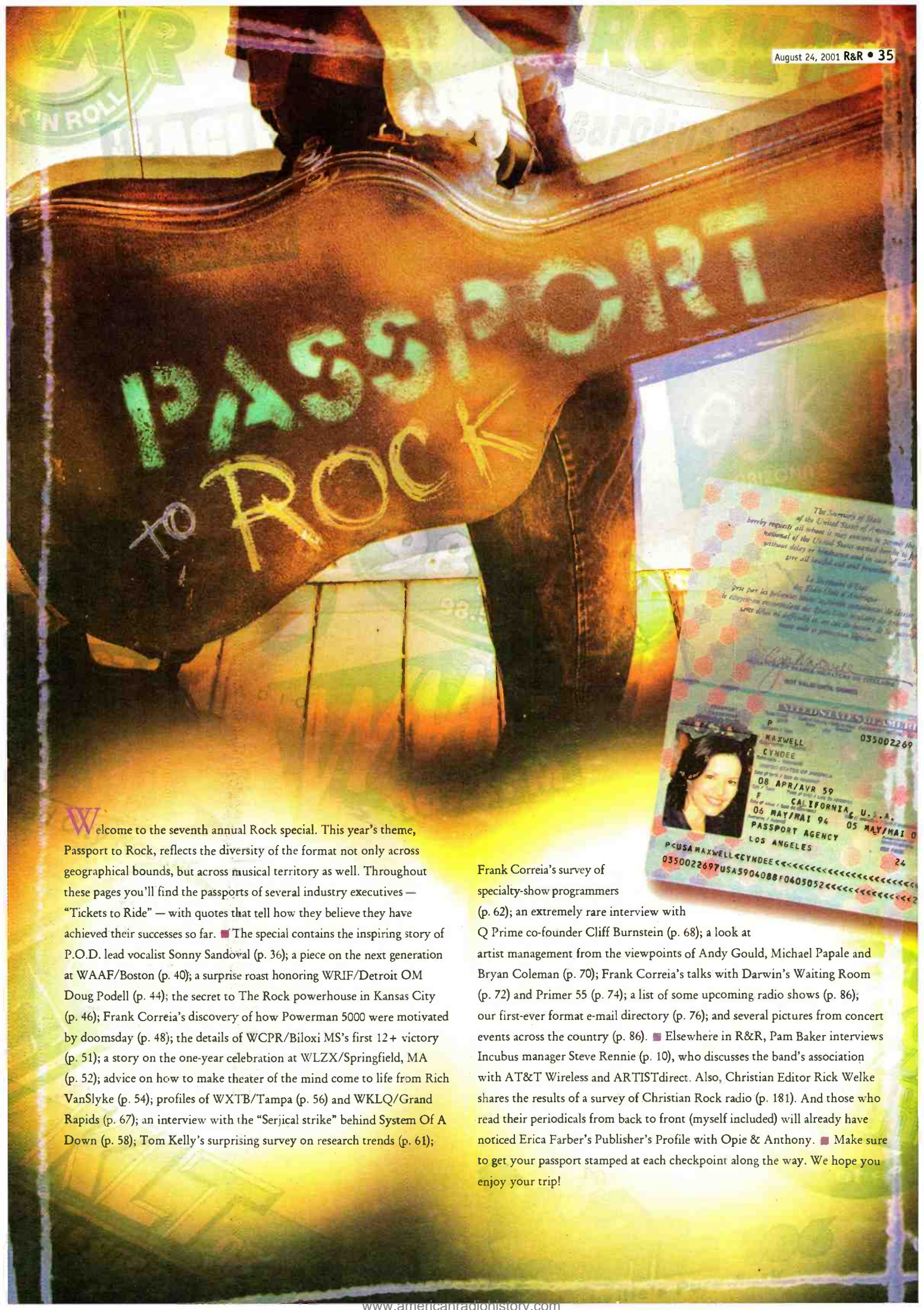
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PASSPORT TO ROCK

Welcome to the seventh annual Rock special. This year's theme, Passport to Rock, reflects the diversity of the format not only across geographical bounds, but across musical territory as well. Throughout these pages you'll find the passports of several industry executives — "Tickets to Ride" — with quotes that tell how they believe they have achieved their successes so far. ■ The special contains the inspiring story of P.O.D. lead vocalist Sonny Sandoval (p. 36); a piece on the next generation at WAAF/Boston (p. 40); a surprise roast honoring WRIF/Detroit OM Doug Podell (p. 44); the secret to The Rock powerhouse in Kansas City (p. 46); Frank Correia's discovery of how Powerman 5000 were motivated by doomsday (p. 48); the details of WCPR/Biloxi MS's first 12+ victory (p. 51); a story on the one-year celebration at WLZX/Springfield, MA (p. 52); advice on how to make theater of the mind come to life from Rich VanSlyke (p. 54); profiles of WXTB/Tampa (p. 56) and WKLQ/Grand Rapids (p. 67); an interview with the "Serjical strike" behind System Of A Down (p. 58); Tom Kelly's surprising survey on research trends (p. 61);

Frank Correia's survey of specialty-show programmers (p. 62); an extremely rare interview with Q Prime co-founder Cliff Burnstein (p. 68); a look at artist management from the viewpoints of Andy Gould, Michael Papale and Bryan Coleman (p. 70); Frank Correia's talks with Darwin's Waiting Room (p. 72) and Primer 55 (p. 74); a list of some upcoming radio shows (p. 86); our first-ever format e-mail directory (p. 76); and several pictures from concert events across the country (p. 86). ■ Elsewhere in R&R, Pam Baker interviews Incubus manager Steve Rennie (p. 10), who discusses the band's association with AT&T Wireless and ARTISTdirect. Also, Christian Editor Rick Welke shares the results of a survey of Christian Rock radio (p. 181). And those who read their periodicals from back to front (myself included) will already have noticed Erica Farber's Publisher's Profile with Opie & Anthony. ■ Make sure to get your passport stamped at each checkpoint along the way. We hope you enjoy your trip!



P.O.D. COME 'ALIVE'

There's no denying the determination, focus and unwavering belief of lead singer Sonny Sandoval

When was the last time the media described The Beastie Boys as "Buddhist hip-hop" or "Buddhist rap"? P.O.D. lead singer Sonny Sandoval asks this question to point out the absurdity of the Christian rock tag that dogs his group at every opportunity. He admits that he cringes when he hears the label.

"When I'm talking to kids who are Christians, they're like, 'Man, it's so good to see a Christian band do as well as you're doing,'" Sandoval says. "I realize we're on the same field, and I understand what they mean, but you go to a radio show, and it's like, 'So, are you guys Christian rockers?'"

"It's like they're sending a message out there: 'If you're not a Christian, don't listen to these guys.' We're just trying to go out there and live our lives and what we believe in, and hopefully someone will see that and say, 'I'm down with those guys. Maybe I should look into what they're all about.' It's just the way you approach it."

A Blessed Man

Christian-formatted radio faces the same challenges and prejudices as P.O.D. However, the power of the listeners and the caliber of music falling under the Christian umbrella — whether it's rock, CHR or AC — are pushing the entire genre into the mainstream. There's a reason Christian music was the subject of a cover story in a recent issue of *Newsweek*. Programmers of the format are finding that they need to market their stations as aggressively as any programmer in Rock, Alternative or CHR.

"When I became a Christian, and I started playing with these guys, we were playing the clubs and the bars," Sandoval says. "I never knew that there was 'Christian music' or a 'Christian industry.' We were playing where all the other bands played. We started getting approached by people saying, 'Come play at my church,' and, 'Play this Christian festival,' and it was, 'OK, cool. We're Christians. Why not?'"

"Then you start to realize that it is kind of separate. The Bible says that we should separate ourselves from this world, but sometimes we take it to such an extreme and separate ourselves so much that we're no good to anybody. No one can see us anymore; we're not visible. We're living in our own Christian world, and who's that good for?"

"I want people to know that I'm a blessed man. I want people to see that

I love the Lord. I want people to realize that I wasn't always this way, but now I am, because I love God, and I know that God loves me. Whether I play music or I'm a plumber or in sports or I collect garbage for a living, I can't always wear my 'Hey, I'm a Christian — look at me' thing. I'm me, and whoever I can reach where I'm at, that's what I want to do."

Deal With It

While Sandoval doesn't shy away from talking about his deep faith, he acknowledges the double-edged sword of taking a stand. For P.O.D., it's all about making the music they love. The band's energetic union of metal, punk, hip-hop and Latin and the steadfast loyalty of their young fans quickly attracted the attention of Atlantic Records, which signed them in 1998.

"In the last couple of years the mainstream press has been intrigued by our faith and what we believe in," Sandoval says. "We've answered all the questions. It's undeniable what we believe in, who we serve and where our faith lies."

Sandoval is suspicious of the Christian rock label because he doesn't want kids to think that if they're not Christian, they can't listen — or enjoy — P.O.D. "For us, we're making rock 'n'

"IF ALL THESE OTHER GROUPS HAVE THE RIGHT TO SING ABOUT WHAT THEY WANT TO SING ABOUT, WHAT'S THE DIFFERENCE IF WE SING ABOUT A LOVE THAT WE BELIEVE IN?"

roll music," he says. "This is what we do for a living. It just so happens that what we sing about is different from what the norm sings about."

"We're singing about what we know, and that is the way that we live our lives. Whether it's our struggles, our past lives, standing up for what we believe in or straight-out love of God, we're going to sing it. So we have to deal with that."

"We've never forced anything. We've learned as we've grown. When I became a Christian, I was sent to the battlefield without ever getting basic



P.O.D.

training. We'd go out in bars and say, 'Hey, you'd better believe in Jesus! Hey, He's the only way!' You just turn people off. They're at this little bar just trying to hang out and listen to some music. You learn. We burned a lot of bridges doing that, and through the years God has shown us that we don't have to fight for Him."

In The Beginning

Sandoval has overcome challenges before. "All these articles I read, where everybody is depressed and has these abandonment issues. I'm like, 'Gosh, that seems better than it was for us,'" he says.

"Eut I'm not struggling because of it; I'm not going crazy over it. We grew up in a young family, and divorce is rampant where we're from. I grew up with a lot of good friends, and it was like you either do the right thing or the wrong thing."

"I love listening to reggae music, so I've always been a peacemaker. I just happened to be in an area that sometimes wasn't so peaceful. No matter what my family was going through, we definitely had love for one another. It wasn't until certain people in my family became Christians that I actually started to see who God was."

Sandoval is the first to admit that he never had plans to

be in a band. P.O.D. drummer Wuv, who is Sandoval's cousin, and guitarist Marcos first got together at a friend's urging. Sandoval would go with his cousin when they performed to make sure that he didn't get in trouble. Wuv decided to get Sandoval involved in the band to keep Sandoval's mind off the loss of his mother, who had recently passed away from cancer.

"They would play all these keg parties, and they would sit up there and sing songs of love through this heavy music," Sandoval recalls. "That was something that caught my attention:

Continued on Page 38



ROCK

LIVES

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P.O.D. COME 'ALIVE'

Continued from Page 36

"These guys are pretty crazy, yet they have a good message.' When my mom passed and I got saved, my cousin asked me to join, so we formed P.O.D."

Sandoval explains how the band chose their name: "My cousin's girlfriend at the time [she's his wife now]

"NOW THAT WE'VE FOUND LOVE AND IT MEANS SOMETHING TO US AND IT'S CHANGED OUR LIVES, IT WOULD BE WRONG FOR US NOT TO SHARE IT."

was working at a bank. They have a term, P.O.D., payable on death, and it relates to when a person passes on, what they leave behind. We came to the conclusion that that's kind of like our faith in Christ. He's paid the price for the ultimate sin, and if you believe in that, you gain it all.

"At the time a lot of bands we were into had one name, so we thought, 'Let's do a few different words and make it a longer title.' It's actually a lot heavier-sounding than we are. Everybody thinks we're some death metal group. We stuck to it more for the meaning."

The Warriors

P.O.D. have built a strong fan base, some of whom are known as "The Warriors." "It was never a plan," Sandoval says. "We were playing for years, and we had some songs that were kind of tribal songs and others that had a warrior-type of theme. When I was onstage, I would tell these kids that they were warriors because they were standing up for what they believed. We played for

a lot of Christian-based audiences at that time, and I encouraged them to stay strong in what they were doing and to stick to what they knew, whether it was serving God or going against the crowd."

The loyalty of P.O.D.'s fans is admirable. Sandoval says that they put together their own grass-roots marketing campaign for the band. "They would make their own posters and T-shirts, because they were proud that there was a band out there that was standing up for something," he explains.

"They did it themselves, and we just kind of organized it a little bit and said, 'If this is the deal, let's do it together.' Everything we've done to this point has been teamwork. It's because of these kids going out and standing up for us and for what we believe in. They've made themselves known."

P.O.D.'s unwavering faith in the message of their music made it easier for them to say no to record companies that wanted to sign them but suggested that they change their lyrical content. "We had done it for six years on our own, selling CDs out of the back of our truck," Sandoval says. "But there was one point when we really felt that it was time to step it up a notch."

The band was impressed when Atlantic flew an A&R rep to Lake Michigan on a Tuesday night to watch them perform. "There were 700 kids going crazy, and he was like, 'Who the heck are these guys?'" Sandoval says. "We were doing it before any major label or press, and that caught their interest."

"We sat down and shared our hearts with our A&R at the label. We told them, 'This is what we're about, and we've always done this. We're basically using this label to reach a bigger audience, but our message isn't going to change. If all these other groups have the right to sing about what they want to sing about, what's the difference if we come out and sing about a love that we believe in?' They were down with it."

"We don't want to overdo it. We just want to give kids enough so that they say, 'There's love all about these guys.' We've battled everybody for 10 years. Now it's a wisdom I believe that God has put in front of us to do things in a way that people are going to see it."

Early Influences

P.O.D.'s rise on the charts and constant touring have en-

abled them to meet other musicians and given them the opportunity to work with artists they admire. HR, from the hardcore band Bad Brains, and reggae artist Eek-a-Mouse joined them while they were in the studio working on their forthcoming project, *Satellite*.

Who would Sandoval like to work with in the future? "It would have to be the perfect time and the perfect setting, but I would want to do stuff with Lauryn Hill and Bjork," he says. "There are some heavy artists whom we'd love to collaborate with."

"HR was an absolute dream for us, because that's someone I grew up listening to. He remembered us, and he was down for what we believe in. He dropped in while we were recording *Satellite* and dropped a few lines in. It was great."

While he was growing up, Sandoval's family listened to Led Zeppelin, AC/DC, The Cars and Cheap Trick. When he came into his own, however, his music of choice was reggae and hip-hop. "I was a reggae junkie for years," he says. "I still listen to a lot of reggae music and things like The Gipsy Kings, Latin and jazz."

"I like a lot of those more laid-back bands, like the ones who play at Hard Rock Cafe, and you can go and have dinner and watch them. They're so talented. It's nice just to get some mellow music once in a while. Here we are, thrashing around all the time. It's nice to hear something quiet."

"I listen to all kinds of stuff, but, in all honesty, my baby chooses my music. I have to listen to what she can listen to. Most of the time it's something instrumental, but she likes The Gipsy Kings and music like that."

Sharing The Love

P.O.D. are not the only band with Christian beliefs. "I've been hearing about all kinds of bands coming up who are Christians and who are being looked at," says Sandoval. "When our label signed us, all of a sudden they started researching the Christian industry. They even formed their own Christian department at Atlantic."

"We're going to start our own label. We've already done some demos with bands, and we're trying to shop

them around. There are bands that we believe in. They have the heart, and they need to be heard."

If the mainstream press has been inquisitive about P.O.D.'s faith, the Chris-

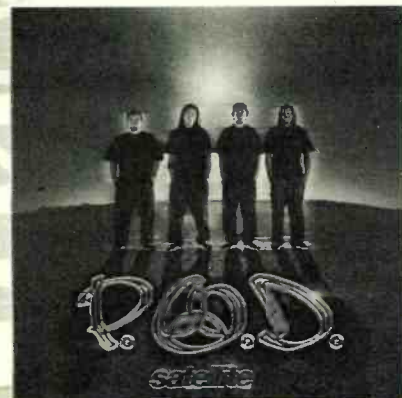
"WE'VE NEVER TRIED TO PLEASE ANYBODY. WE JUST WANT TO SING THE SONG THAT GOD PUT IN OUR HEARTS."

tian press, unfortunately, has been censored. "You have those who encourage you and love you and bless you and pray for you, and you have those who are just waiting to see you fall so they can point their fingers," Sandoval explains. "But we've never tried to please anybody. We just want to sing the song that God put in our hearts."

"We weren't trying to be the next dc Talk or Michael W. Smith. That was never our world. I don't know one of their songs from an Iron Maiden song. I just don't know that music on either end."

"Now that we've found love and it means something to us and it's changed our lives, it would be wrong for us not to share it. How can we share it? We can sing about it. And hopefully someone is listening. If there's one person who sees the love we have for God and it impacts their life, that's what it's all about."

Margo Tone contributed to this article.



Slipknot

left behind

"At OZZFEST I saw more SLIPKNOT t-shirts in the crowd than OZZY & MARILYN MANSON shirts combined. These are the kind of things you can't pick up on, sitting in your office"
- Neal Mirsky - WYSP

"Top 5 Phones!" - Nancy Palumbo / WYSP

"#3 Phones This Week!"

- KROQ

"#1 Phones This Week!"

- Aaron Axelson / LIVE 105

"The absolute right night record for us"

- KNDD

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- Kevin Vargas / KISS

"They are a bunch of A*!@#s!... and we love 'em! It's a very powerful night record for the edge."

- Nancy Stevens / KEDJ

"This F#!@KIN! record gives me a boner!"

- Don Jantzen / KQRC

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#1 R&R Specialty Chart

R&R Active **26**

R&R Alternative **42**

Monitor Active Rock 29*

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WAAF: THE NEXT GENERATION

A station with personality-plus

Earlier this year WAAF/Boston won its third consecutive R&R Industry Achievement Award for Active Rock Station of the Year. Under the leadership of PD Dave Douglas, the station has worked hard in a very competitive Rock market to continually serve the needs of its audience. While Douglas is usually the one interviewed for articles, he always shares the glory with his team. So for this special we decided to learn more about those who Douglas says are the real stars: the station's personalities.

Greg Hill (Hillman) has been rocking mornings since 1990, Mistress Carrie recently invested in a great alarm clock for her new midday gig, afternoon Rocko hits his stride with new partner Matty Blake, and Mike Brangiforte rises to MD while continuing in overnights.

Great Chemistry

Hill joined 'AAF in 1986, at the tender age of 19. He was determined to do mornings and four years later got his wish. "I really wanted to be on the air," he says. "I basically bothered then-PD Cindy Slater until she put me on weekends. Then I just kept bothering



GREG HILL.

enough people until I got mornings."

Overall, the station has been on a nice winning streak ranking No. 1 in men 18-34 for the last three books. "In mornings we're No. 2 behind Howard Stern," Hill says. "He's still got us by three or four points. That's the bane of my existence."

Assisting Hill is Lyndon Byers, a former pro hockey player who has been on air with him for some five years. "He's on the air all the time, not just during sports," Hill says. "He's not mentally there all the time, but he's physically there. Mike Shu is the News Director. He's phenomenal. Kevin

Barbare is a sidekick. He's the most talented, funniest voice producer I've ever met."

Hill describes the morning show as four or five guys sitting around chatting. "Chemistry is the main thing that makes morning shows successful, and we have the greatest chemistry that I've ever seen," he declares. "We all get along, and we all like to talk about the same things. We like to rag on each other."

"Women call all the time and say, 'I love to listen to you guys because I get to hear what it must be like when a bunch of guys get together and talk.' We had a woman fill in for Mike on the news while he was gone, and a lot of women didn't like it, because they felt we weren't doing our normal guy talk."

Promotional Prowess

To stay on top in Boston's competitive Rock market, Hill looks for concepts and events that are different. One example of this is what happened with hockey great Ray Bourque, who played for the Bruins and was a repeat visitor to the show many times.

Hill explains, "He was traded to Colorado, so we got a bunch of listeners to donate five or ten bucks, and we bought a billboard in Colorado that read 'Ray, bring the cup back to Boston.' The station was able to galvanize the listeners to do something for Ray Bourque. It was a cool, moving thing, and we ended up getting press on it too."

Even better, says Hill, Bourque mentioned it on the national NHL radio broadcast before game seven of the Stanley Cup playoffs. "They asked him what was the best thing that had happened during the playoffs, and he mentioned the billboard," Hill says. "That was awesome. We played the drop of him saying that about 487 times."

As far as promotional bits, Hill recalls his stint as Santa Claus as one of his favorites. "Basically, we were trying to get top-of-mind awareness for me as a morning-show host. So, for about a week I took \$10,000 cash and went out in Boston dressed as Santa Claus and gave \$50 bills to people.

"It was one of those things where everything came together and worked out perfectly. There were only two people at the radio station who knew about it. We were watching coverage grow in the newspapers. They started to make a big deal of it: 'Who's the Secret Santa?'"

"The best part was when 'AAF held a press conference to reveal the identity of the "Secret Santa." "You know how it is with TV and newspapers: They don't want to cover radio. But we forced them into it. They had to give a payoff to ev-

eryone who had been watching their news and reading their papers the whole time. People still mention it to me 12 years later."

Hill doesn't subscribe to the traditional viewpoint that a station's overall success starts with mornings. Consequently, he doesn't feel any pressure. "We have such a great radio station around the clock," he says. "If I was working at a station



MISTRESS CARRIE

where they had a gigantic morning show, and then the rest of the dayparts played music and didn't do anything, I think I would feel the pressure. But if we have a bad day, Carrie is coming in after us, and she's going to have a great day. I put pressure on myself just because I want to be the No. 1 morning show in Boston, 12+, before I die."

Truck Driver, Roadie, DJ

When longtime WAAF MD/midday personality John Osterlind chose to segue to Talk radio at sister station WRKO earlier this year, Mistress Carrie won the midday gig after proving herself in nights. "I was a roadie before 'AAF, and I think the reason why I was hired was my personality," says the one-time truck driver, who thinks nothing of doing appearances in strip clubs and loves heavy music.

"I've always been a very tough girl, but a girl nonetheless. My whole idea is to be the one girl the guys can turn to to find out exactly what's going on inside women's heads. I'm going to be the one who tells them what women are looking for and to tell them when they're being jerks. It's like I've got backstage passes to the female psyche.

"I had no formal training as a DJ, so when I started, I

spent a lot of one-on-one time with Dave in aircheck meetings. The one thing that he really tried to instill in me was just be yourself. Be real. Be approachable. Say what you would normally say, and don't try to be a DJ.

"I've worked with all guys for a very long time, so I was used to being the only girl around. You have to have thick skin. But, at the same time, once you become accepted into a boys' club, they're more protective of you than they are of any other woman."

Everybody's Mistress

When Douglas asked Carrie to take over nights to replace Rocko, who was moving to afternoons, she reacted like any good truck driver or roadie would: "I asked Dave, 'Are you smoking crack?' He said, 'Carrie, don't ever again ask me if I'm smoking crack. No, I'm not smoking crack. What do you think?'"

The Mistress moniker came about after listeners confessed to Carrie, "I feel like I'm cheating on my wife because I spend every night with you. I feel like I have a mistress, but it's OK with my wife."

"A lot of people think I was going for the whole dominatrix angle, and that wasn't where it came from," Carrie says. "It was me saying that I wanted to be the other woman in the listeners' lives besides their girlfriends or their wives. I wanted to be the one girl they could turn to who wasn't going to tell them to take out the trash.

"The station picked up on it, and the next thing you know, I have T-shirts, they printed bumper stickers,

Continued on Page 42



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KTUX 24x	WKQX 35x	WRUF 22x	WXRK 34x	WCPR 22x	WQXA 20x

On Tour in September





WAAF: THE NEXT GENERATION

Continued from Page 40

and it just kind of took off. Now, three years later, even my dad calls me Mistress Carrie."

Girl Power

Carrie tries to keep her talk about guys as fair as possible and won't get personal about her own love life because she doesn't want any guy to feel they aren't her type. "Although I do have a uniform fetish, which has become a topic of conversation on the air — cop uniforms, firefighters and military uniforms," she admits.

"We started this new bumper-sticker campaign, 'Mistress Carrie Gets You Off.' I've asked all my boys and girls in blue to give leniency to Mistress Carrie slaves who have my bumper sticker on their cars. It's actually working. People are being pulled over by cops, and when the cops notice that they have a 'Property of Mistress Carrie' bumper sticker, they're letting them off with warnings instead of giving them tickets. The cops

scribes his show as being "on the edge and in your face." "My motto is 'Running 100 miles an hour with our hair on fire,'" he says. "I've been at AAF six years, and the last eight ratings periods we've been No. 1 in afternoons, men 18-34. We bounce between second and third for adults. That's never been done before."

Having just signed a deal for another three years, Rocko's always ready for the next challenge, including developing new on-air partnerships. New co-host Matty Blake was the morning-show producer at WAAF's sister station, WQXS. His transition from a "Star" format to Rock will make for good radio, according to Rocko.

"Matty is a very good idea guy," Rocko says. "He does unbelievable impersonations. He's a stand-up comic. On the air right now he's a clean-cut guy, and I'm molding him into a hard-core rocker. I'm out at rock clubs every night; he's in bed by 11:00 and up at 6:00 to hit the golf course.

"We have a bit going on now where

swearing machine. I said, 'Sully, it's Rocko from WAAF. I found your CD in our office, and I'm going to start playing it on our *Nightly News*. Get back with me.' He called me back and was ecstatic."

Rocko played "Keep Away" and started getting calls — lots of calls. "I moved them into the *Top Nine at Nine* because I was getting so many calls," he says. "Dave was very cool to give me the freedom to do that. That is what is so unique about WAAF: They let you be you on the air. If you cross the line, Dave will say something to you, but they totally want you to be you. That's what makes the station work."

Rock Missionary

Rocko was on a mission. Godsmack was his project, and he began promoting them hard. "Dave was behind me," he says. "I ended up playing five songs from the CD. I went to all their gigs, and more and more people started showing up.

"New Year's Eve of 1998, I was sitting with Sully. They had played a gig in Lawrence, MA. He said, 'Dude, I'm getting burned out. I'm getting tired. I don't think anything is going to happen.' I said, 'Sully, don't give up now. This is your year. I know it. I feel it.' They recorded 'Whatever,' I started playing it, and that was it. They exploded."

Godsmack did a showcase at CBGB's in New York. Paul Geary came aboard as their manager. "He worked a deal and got them signed for huge money," Rocko says. "What made the labels take notice is that they were outselling Tool, Korn and Limp Bizkit in Boston. This is a local band that was exploding.

"They played our indoor beach party for us right after they got signed, in 1999. I was sitting up in our skybox, looking down. It was sold out. There were like 10,000 people there. It was one of the proudest moments in my life. I looked at my girlfriend and said, 'It's like having a baby and watching him grow.'"

Rocko's efforts were certainly not lost on the members of Godsmack. Sully flew him to Canada a few months ago for a show they were doing. "He kept telling me all weekend, 'I have to talk to you.' So that Sunday we were in the hotel lounge, and I got up to go get us drinks. When I came back, there was an envelope on the table. It said, 'To Rocko: You are the true hidden hero behind the success of Godsmack. I'll never forget what you did for us. Thank you for always being there. Love you.'"

Right Place, Right Time

When John Osterlind left to join WRKO, his MD duties fell to Mike Brangiforte, one of those guys who was in the right place at the right time. He got his first chance to be on the air while an intern at WCGY/Lawrence,

MA. He was doing the usual intern duties but knew that he wanted more. His tactic of sending the PD fake tapes on which he acted like he was on the radio just wasn't cutting it.

"Finally it came down the point where they had a rough situation," Brangiforte says. "There was a weekend overnigher who either got fired or quit. They called me that day and said, 'Our overnight person is gone. We need you to try it.'"

Brangiforte wasn't sure if the PD had listened to his tapes, but he was offered overnights on Fridays and Saturdays. He moved up to better shifts, and then the company was sold, and he was fired. "It's kind of a weird turn of events, but now the station is right down the hall from us," Brangiforte says. "They changed their format twice. They went to Classic Rock, and then they turned into what is now 'The Rhythm of Boston, Star 93.7.'"

Brangiforte wanted to remain in radio, so he began targeting then-WAAF PD Ron Valeri, who eventually hired him as a part-timer. After three years he rose to full-time overnights, a move he credits to Dave Douglas, when he became PD.

Brangiforte describes himself as the geek who hangs around the station just to learn things. He had learned Selector at 'CGY and began attending the Thursday music meetings at 'AAF. "Basically, I just wanted to be a sponge and absorb everything that I could," he says. "I was coming in and helping John Osterlind. I told him that I knew how to schedule music, and that's all he needed to hear. 'Great! Come on in and help out.' Who would say no?"

Persistence Pays Off

Douglas promoted Brangiforte to Asst. MD. "Actually, I was starting to schedule more music while I was doing my airshifts," Brangiforte says. "I basically ended up scheduling 90% of the music, and John got all the credit, that lucky bastard! But it paid off, because eventually I learned all this stuff from John, who was obviously a great music director. The station did very well with him, and now he's on to bigger and better things. I followed in his footsteps and luckily got to fall into his position when he left."

Douglas taught Brangiforte his music-scheduling philosophy. "Dave is very strict about his philosophy," Brangiforte says. "I've been scheduling music under Dave for four or five years now, and I think I've got his philosophy down."

The secret to WAAF's success lies in the station's ability to continually stay fresh and relevant to the audience, both with its music and its personalities. A solid management structure that hires, supports and promotes creative air talent provides the strength for it to weather storms, as well as make headway when the sailing is smooth.



ROCKO & MATTY

are doing it because they know that I think they're sexy in their uniforms."

Mistress Carrie has both male and female fans. "At first the women were a little skeptical about me," she says. "Girls are really catty. They like to be the only girl in a room. But now I get a ton of support from the female listeners because they know that I'm going to go on the air and tell it like it really is. They feel that I'm representing them.

"Sometimes they'll call and say, 'I wish I had the balls to say some of the things you do.' I take it as a greater compliment when a girl says that she likes my show, because then I know that I'm portraying my sex in a positive way. If the girls will listen, the guys will definitely listen."

Carrie has been in the minority at all of her jobs. "It's important that women who are going to do nontraditional jobs do them well," she says. "Never once have I had to apologize for being a girl. I'm proud to be a woman, and I'm proud of the fact that I work at a station like WAAF. There are a couple more doors that I want to break down, but that's all right, I've got time."

The Next Challenge

Rocko has been WAAF's afternoon-drive staple for three years now. He de-

scribes his show as being "on the edge and in your face." "My motto is 'Running 100 miles an hour with our hair on fire,'" he says. "I've been at AAF six years, and the last eight ratings periods we've been No. 1 in afternoons, men 18-34. We bounce between second and third for adults. That's never been done before."

Music Is Essential

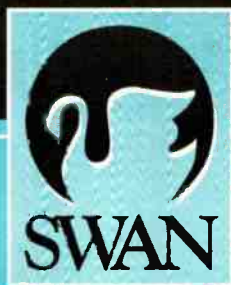
Rocko maintains that ego is low at WAAF, which is why he knows that personality is only part of the reason that the station rules in Boston. The music is also essential. "I love the bands," he says. "It's not an act. I live it. I'm in the clubs with the bands."

Rocko is also proud of the fact that he discovered Godsmack. "I was doing nights, and I was in the music office, where there are thousands of CDs," he says. "I was going through them, and I came across Godsmack's first demo. They produced it for under \$3,000. I popped it in because I liked the cover, tracked through it and brought it home. My girlfriend was there, and I said, 'You've got to hear this.' I played the whole thing. She said, 'That's good.' And I said, 'These guys are going to be stars. I guarantee it.'"

"It was such straight-ahead, kick-ass rock 'n' roll. There was no filler, no bullshit. I called Sully, because his number was on the CD, and I got his an-



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IN PRAISE OF PODELL

A tribute to one of the industry's programming heroes

WRIF/Detroit OM Doug Podell is a favorite on convention panels because he is outspoken without appearing to be a jerk and he enjoys making controversial statements. Nothing livens up a dreary panel faster than Doug Podell on the mike!

The Detroit native has been at WRIF for five years. Previously, he logged time at WNCX/Cleveland; WLLZ/Detroit; KQRS/Minneapolis; WWWW/Detroit; WWCK/Flint, MI; and WABX/Detroit. Podell is

WHETHER YOU AGREE OR DISAGREE WITH PODELL'S VARIOUS PHILOSOPHIES, THERE IS NO DOUBT THAT HE HAS EARNED THE INDUSTRY'S RESPECT.

one of those people who, though his notoriety has spread in the industry, remains approachable and friendly, with his head set squarely on his shoulders.

Whether you agree or disagree with Podell's various philosophies, there is no doubt that he has earned the industry's respect. This column is a surprise tribute to one of the format's most unique and respected characters.

Troy Hanson, Asst. PD/MD, WRIF

First of all, I'd like to commend Doug on not hearing a record since "Love Me Do." Everyone loves to give it to Doug about not spinning records, and I say, "Au contraire." I happen to know that The Dave Clark 5 have been getting heavy rotation in his car for years now. Henny Youngman, ladies and gentleman, thank you.

Seriously, though, if you look up the word *passion* in the dictionary, there is a passage that just says: "Go to Detroit, see Doug Podell, picture at right." Doug makes it exciting to go to work every day and to work hard at the dream of being No. 1, being the best, being a winner — and, man, I love that! You're the best, Duggie. It's an honor to work with and for you.

Arthur Penhallow, Afternoons, WRIF

He's only been here five years, but it feels like 20. If he'd stop listening to Herman's Hermits, maybe his hair would grow a little faster. You know, he claims to have lost weight via Body Solutions, but I think it was really liposuction. But, seriously, Doug, you are a great guy who gives me lots of time off and makes my life easier. Good luck and God bless you, Doug ... BABY!

Ray Gmeiner, Virgin Records

What I admire most about Doug is that he pulls a five-hour airshift, programs one of the biggest Rock stations in the United States, has been doing it for all these years and has had all these different competitors come at him, attacking him from different sides, and they're all gone. WRIF is still standing, Doug is still there, and they're bigger than ever. You've got to have a lot of respect for somebody who's done that over all these years.

Lee Arnold, Lee Arnold Marketing & Promotions

I believe that Doug Podell is the finest Rock PD in radio today. Since Doug started programming WLLZ in Detroit, back in 1986, through his years in Cleveland at WNCX, and with his return to Detroit at WRIF, he has never lost to his direct Rock competitor once.

That would be 60 or so consecutive victories. He is the consummate "street" programmer. He knows more about the market that he's in than anyone else. The body bags of those who thought they could beat him lie all over Detroit.

At one time in Detroit he had five format competitors going against him. Three of them no longer exist, and the one that's left still trails by at least a 2:1 margin. Doug goes to almost every show that comes to town, does a minimum of three personal appearances each week and, remarkably, does a top-rated five-hour airshift five days a week. The next time you're in Detroit, simply scan across the radio dial. When you hear one station that sounds bigger, brighter, louder, prouder and more exciting than all the others, you'll be on WRIF.

Fred Jacobs, Jacobs Media

My favorite Doug story happened when he was finishing up his storied

career with WLLZ. He and I had been staunch competitors in Detroit and had never really spoken to one an-



DOUG PODELL

other. I was consulting 'NCX in Cleveland, and they needed a fire-brand PD to shake up their Classic Rock station. I thought of Doug and arranged an interview with him and WNCX's GM, Kim Colebrook, in Northwest's World Club room at the Detroit airport.

If there is a world record for a guy getting a PD job, it happened in that meeting, Doug stormed into the room and told Kim how he was going to destroy WMMS, right down to the fine details. If Kim could have shut Doug up, he would have hired him in 60 seconds. By the way, 'NCX under Doug had spectacular success, and everyone knows the story since then. I have worked with Doug ever since and have truly come to value the unique energy and excitement that he brings to radio. Anyone who thinks that programmers don't have passion and energy anymore should spend 10 minutes with Doug.

George Cappellini, Elektra Entertainment

Doug, I guess we are here to roast you. I would, but they roasted you, years ago in Cleveland. What can I say about you, other than that you are a survivor and a leg-

end in Detroit? You haven't changed in all the years I have known you, and you are truly one of the premier programmers in our industry. I guess the highlight for me was how we pulled off the Metallica show at the State Theater in Detroit. You were the only one who did what he was supposed to do. And to watch them play "Turn the Page" in Detroit was a classic. All the best, and keep the Motor City rockin', as you do so well.

Steve Leeds, Universal Records

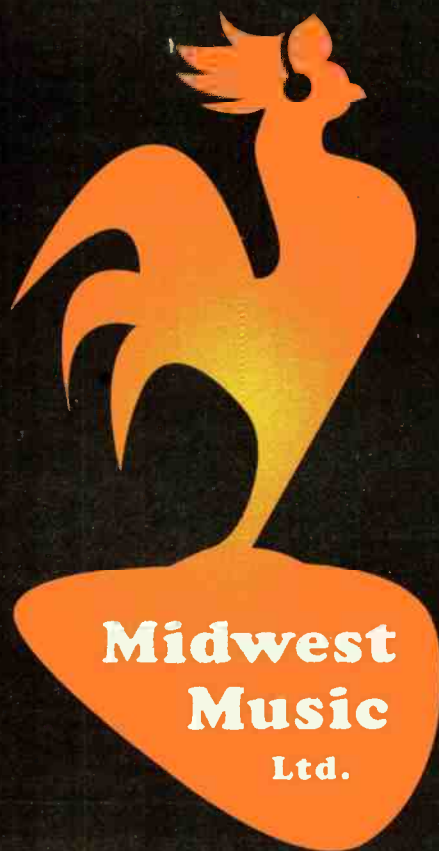
What sets Doug Podell apart from other programmers in the Rock universe is his undying passion. Today it's a rare scenario to find a program-

"ANYONE WHO THINKS THAT PROGRAMMERS DON'T HAVE PASSION AND ENERGY ANYMORE SHOULD SPEND 10 MINUTES WITH DOUG."

FRED JACOBS

mer who can set aside the business and maintain a high level of musical passion. How his passion impacts WRIF can best be reflected by the statement "A radio station reflects the personality of the program director."





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THE ROCK POWERHOUSE

KQRC/Kansas City thinks out of the box

Kansas City could teach the West and East Coasts a thing or two about rocking. It seems that the closer one gets to Middle America, the more the people like to rock. Part of what feeds that enthusiasm are radio stations that are passionate about the music and keep listeners excited about rock.

Vince Richards has been programming KQRC (The Rock)/Kansas City for four years. Even though he is exiting for a gig in Houston, he is focused on keeping KQRC at the top until he walks out the door. "You know what I love about radio," he says. "You never know what the day is going to hold; I truly love that.

"I've had some of the most incredible experiences here, between overseeing The Fox [KCFX] and knowing that it was going to be sold off and managing that situation while knowing that The Rock was going to Entercom.

"My market manager now, Bob Zuroweste, ran into me at lunch before the sale. The book had just come out. He said, 'Hey, nice job with The Fox, asshole.' To me, that was a compliment. There was no real benefit for me to have a station do well that I knew was going to wind up going to the com-

petition, but my name was stamped onto it, and it was important to me to do the best job that I could."

Rock Share Advantage

One advantage Richards had when he joined The Rock was that there was an appetite for the music the station played. "Basically, the research showed that there was a lot of upside as far as being a mainstream Rock station," he says. "If you look at the top 30 or 40 markets, Kansas City has more Rock shares than a lot of other markets.

"It's also a meat-and-potatoes market. Anything off the beaten path is hard for listeners to accept. So we had to be conservative in the way we approached the radio station musically. There was a lot of positioning.

"And, quite frankly, there was a lot of smoke and mirrors as well. We had to create our own little niche in the market. To have what I consider to be one of the best morning shows in the country accelerating your come and recycling it through the other dayparts was also a challenge. We were able to do that."

Richards is quick to emphasize that it was the late Doug Sorensen who laid the foundation for the station 10 years ago. Richards' job was to keep the station the way the listeners want it and

feed their voracious appetite for rock. "Doug hired the entire staff," Richards says. "For the most part, a lot of the major players are still together. The

challenge, but we did it in a creative way. Everybody's marketing budgets are getting cut. Instead of complaining about it, how are we going to maximize what we have? That's the mentality of this radio station.

"Everybody's like, 'Active rock is this. Active rock is that.' Active rock is market-specific. We are the Active Rock station in Kansas City. If you go to our sister station in Boston, WAAF, which is also Active Rock, it's a totally different station in a totally different market. We don't really look at what everyone else is doing and worry about how we're labeled. Label us a winner, and we're happy with that."

Richards firmly believes in formulating a game plan and is convinced that is what keeps the station in the top position in the market. "It's also empowering the people who work for you to execute the game plan and making them understand where the station's going," he says. "A total team effort.

"When I have my morning guy in the promotion meeting, brainstorming ideas, it's a team effort. Everybody has a piece of the action in terms of the success of the radio station."



VINCE RICHARDS

morning show has been together for seven years now.

"Of course, markets change as far as competition and everything else, so as the market changed, I came in. Basically, the concept was, let's maximize as much as we can in the position that we're in. Our main competitor was KYYS. It's now our sister station, ironically. Crazy radio world."

Brand Manager

Positioning. Richards mastered it, and with a smaller budget than one might think. "When you look at it, four or five stations will be playing the same songs," he says. "It's what you do with the jocks, the entertainment value and how you position.

"We positioned the station and created a brand. I'm very protective of the radio station. As a result, because I'm the Brand Manager, it's important for me to make sure the station is pointed in the right direction, especially when it comes to imaging. We basically repackaged the radio station when I got here, and it's been very successful.

"Quite frankly, we haven't had a huge marketing budget. We marketed this station for less this year than we did last year, and we actually have better numbers. That's because we had to get more creative; we were being tested.

"We sat down, and not only did we answer the

Listener Enthusiasm

Don Jantzen was pretty content as PD at KILO/Colorado Springs, but when the afternoon airshift and MD position opened up KQRC, he couldn't resist. "I really wanted to be here," he says. "This is the only station I applied to. It's been the best decision I've made in my entire life. You know when you're at a place, and you're like, 'This is the way radio should be. If I was running this place, this is the way it would be?' Well, that's the way it is here."

The listeners have pleasantly surprised Jantzen, who is KQRC's Asst. PD/MD. "This could just be a Midwest thing, but the listeners in this market are probably some of the most passionate listeners I've ever worked with," he says. "When you have a good show, you feel great not only because you had a good show, but because you gave them your best. The listeners here are just awesome."

In fact, when Jantzen arrived in Kansas City six months ago, listeners were calling up and offering to help his wife find a job. They even called him to tell him they were glad he was at the station. Jantzen thought that, since it was a bigger market than Colorado Springs, the reception would be just the opposite. "It's really weird," he says. "I try to explain it to people, but nobody believes me."

Jantzen uses this example to illustrate the difference between KILO and KQRC: "At KILO they would call and ask, 'Can you play Mudvayne's 'Dig'?' It's like 3pm, so I say, 'No, I can't.' The response? 'Well, you guys fucking suck! Click. Here it's, 'Hey, can you play Mudvayne's 'Dig'?' 'No, I can't play it until after 7pm.' 'All right, can you play 'Dirty Deeds' by AC/DC then?' That just cracks me up. It doesn't bother them."



Don Jantzen

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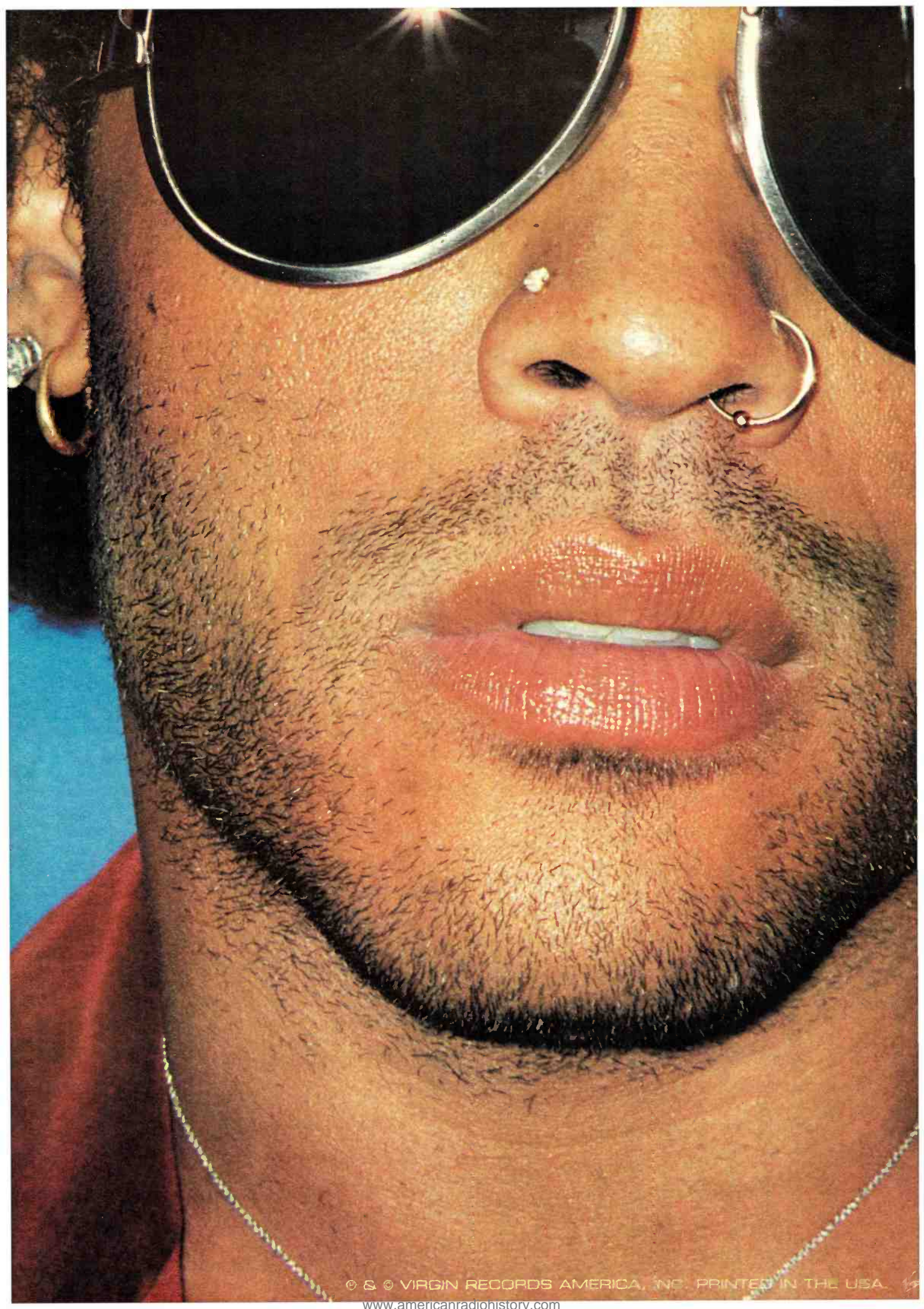
Personalities Communicate

Of course, the station's success also springs from the talent and their ability to think out of the box. "I have a great staff, and everybody understands where we're going," Richards says. "Communication is really big.

"I was lucky enough to have worked

Continued on Page 91







THE END OF THE WORLD AS WE KNOW IT

Powerman 5000 look to level rock with *Anyone for Doomsday?*

by Frank Correia

Oftentimes, leaders obsessed with doomsday are the ones you want to keep an eye on. But before you worry about Powerman 5000 frontman Spider One having some sort of Branch Davidian complex, rest easy knowing that the tongue-in-cheek title of the group's new DreamWorks album, *Anyone for Doomsday?*, was inspired by an old magazine article from the 1940s.

"The big headline on it was 'Anyone for Doomsday? Not you, not me, but it could happen!'" explains Spider, imitating the classic voice-over style found in B movies from the '50s. "I thought it was so funny. It was basically talking about the end of the world, but it sounded so lighthearted, like somebody asking you if you want to play tennis. Tennis anyone?"

The End!

Nevertheless, the whole idea of "the end" was the launching pad for *Doomsday*. "The whole idea of doomsday ended up being a positive thing instead of a negative thing," Spider says. "Kind of like a new start, a new beginning of something — not necessarily the band or music, just sort of a general philosophy of not being afraid of one thing

"IT SEEMS LIKE RIGHT NOW THERE'S THIS TREND — 'HERE'S THE WORLD. IT SUCKS. AND LET ME TELL YOU, IT'S EVEN WORSE THAN YOU THOUGHT IT WAS.' I GET TIRED OF IT."

ending and something better coming along."

And as the life cycle of rap-rock replicants winds down, PM5K could be the next evolved mecha, ready for world domination. "Look, I'm a sucker for a good sad song every once in awhile," Spider says of the current rock scene. "But for me, having been such a music fan from a very early age, I always drew inspiration from music. I would look to my favorite bands to give me an option to everyday life. When I would listen to my favorite bands, it would offer me a whole other world.

"It seems like right now there's this trend — 'Here's the world. It sucks. And

let me tell you, it's even worse than you thought it was.' I get tired of it. It seems like a lot of people relate to that attitude, but I was never one to sit around and cry and bitch and moan about everything. 'Poor, pitiful me. Look, I'm selling millions of records, and my parents didn't pay attention to me.'

"It's weird, because it's so personal on the surface. But in a weird way it almost seems fake to me. I'm down with the big rock anthems. Get some people stirred up. That's more what I'm into."

Fish Out Of Water

Doomsday's first single, the energetic "Bombshell," is exactly the type of fun rock anthem that could level the lithium ballads and tortured tales populating playlists everywhere. Spider One refers to PM5K as "the 21st-century killing machine," and it's not hard to imagine him leading an army of android assassins into battle against self-pitying rock stars.

Whereas his famous monster of a brother, Rob Zombie, culled his image from the crypt, Spider opted for the stars. The sci-fi image is totally appropriate when you consider PM5K's history: Powerman 5000 were like an away team beamed down from an orbiting alien mothership into the Boston music scene of the early '90s.

"We were a fish out of water," Spider concedes. "The scene was very garage-rock and bar-band oriented. There were a bunch of bands becoming popular that were very different from what we were trying to do. We were just a big mess of styles, combining heavy rock and rap-style vocals before it became this big phenomenon.

"We didn't know what we were doing, but people were into it. Kids responded, I think, because it was so different from what was going on there. We definitely weren't your typical college bar band, that's for sure."

The Early Days

Before earning Platinum spacesuits for 1999's *Tonight the Stars Revolt*, Powerman 5000 carved out their niche on the Boston indie label Curve of the Earth Records with 1994's *True Force* EP and 1995's *Blood Splat Rating System*, earning Best Album honors in a local poll and building a solid following in the Beantown underground.

"Those were some of the best times," Spider says of his Curve of the Earth days. "I wouldn't trade where I am now, but on the other hand, back then it was all about having fun. You made records, and you had no idea what you were



POWERMAN 5000

doing or why you were doing it. You just knew you wanted to. There was no pressure. It was just about having fun.

"When you get to be a bigger band, you get swept up into other things. Sometimes you have to keep reminding yourself that it's all about that — trying to have fun, being in it just for making music and hanging out and trying to have a good time and not worrying if this radio station is playing it and all that other stuff that gets in the way of being in a band. I definitely look back on all those times with great fondness."

Although growing up 35 miles north of Boston in the town of Haverhill, MA is something the frontman doesn't recall with much fondness, a teenage Spider used to launch his own expeditions to find the punk rock he craved. "I used to jump on the train every Sunday and go to Boston," he says. "They used to have these all-ages hardcore shows. For that Sunday afternoon, I felt like I was in New York or London.

"When you're that young, it's so exciting to get a glimpse of this whole other world. Then you'd get off the train, and you're back in Haverhill, and nothing is going on. For that afternoon, I knew that I'd found something more, that there was something else going on."

Attitude Is Everything

Spider readily admits that PM5K's sound couldn't be farther from punk, yet he likes to think the attitude is still there. One thing that PM5K certainly have down is the ability to seamlessly fuse electronic sounds with hard rock — a task that makes many bands malfunction.

"What we try to do is make sure that, at the end of the process, it still sounds like a real band," Spider says. "Sometimes you can get caught up in the electronic side of things, and it sucks the life out of the band. That's been our one rule: Anything goes, but, at the end of the day, it's still got to sound like us playing a song."

While some may consider PM5K's sci-fi image campy, it can be quite useful. "Something I've always loved about science fiction was that you could tackle social issues in a way that wasn't blatantly obvious," Spider says. "A lot of the good sci-fi did that. A giant monster could be looked at as just entertainment, or is it a statement on the atom bomb? Is it a statement on society?"

"That's how I've always approached lyrics, with that dual meaning. It could just be looked at on the surface level, which is entertainment, or you could

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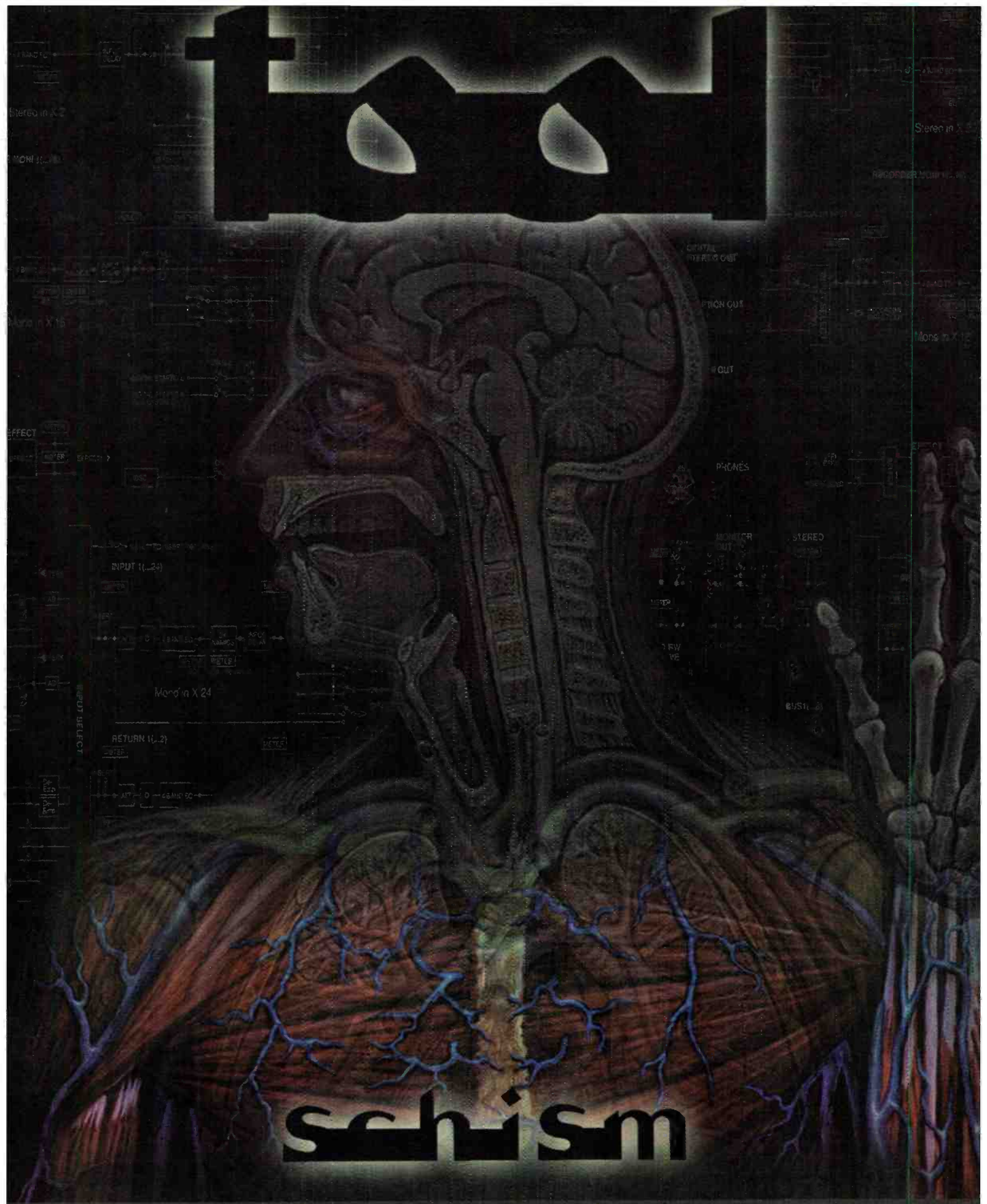
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WCPR ROCKS THE DEEP SOUTH

OM Kenny Vest and his staff celebrate their first No. 1 book

They might like country in the deep South, but there is a surprising — and large — rock contingent. However, when Kenny Vest and Scot Fox first ventured to Biloxi, MS to turn a floundering Country station into Active Rocker WCPR, a few vocal natives were definitely not happy.

Vest and Fox had both worked at WZRH (The Zephyr)/New Orleans, along with Buddy Burch, who was The Zephyr's GM. "We all came over pretty much as a team," says Vest, who is OM at 'CPR. "There were two other Country stations in the market. It took some convincing to get then-owner Jack White to let us make the switch. But he looked at what we had done elsewhere, and he gave us an opportunity that exploded pretty quickly."

In 1995 Biloxi was CPR'd back to life with Rock. That was the good news. The bad news was that the community didn't embrace these intruders. "We felt like we were about to get run out of town," recalls Vest. "It was unbelievable. I had politicians calling me. Nearly every client pulled off."

"When we came on, we were the devil coming into town. I expected some negativity, just because this was a total Country market. I think the No. 1 station had like a 20 share when we came in — it was a Country station."

Ground Swell Of Support

Rock listeners, however, are a passionate group. As soon as the format was

"EVERYBODY SAYS THEIR MARKET IS UNIQUE, BUT WE ARE A LITTLE DIFFERENT FROM MOST ACTIVE ROCKS. WE'RE EVERYWHERE. WE'RE EASILY THE MOST VISIBLE STATION IN THE MARKET."

switched, "We could feel from the phones and from everywhere that we went that it was really just a small, vocal group in town who were against us," Vest says. "Our target audience embraced us immediately. They were waiting for something like this for years, and finally they had it. We knew that when the book came out, we'd be pretty strong."

Vest is quick to clarify that the Biloxi

market is really very progressive. "With gaming now, there's an influx of people from all over the country," he says. "We have 10 or 12 major casinos here. And there are out-of-market signals that come in. There are KKND/New Orleans and WTKX/Pensacola, FL. Obviously, we've proven a lot of people wrong. The community that's into this music has embraced 'CPR.'"

The station has the advantage of being the first Rock station in a market dominated by Country and AC. "There was no outlet for people who are into



KIENNY VEST

Active Rock or Alternative music until we came along," Vest says.

"Everybody says their market is unique, but we are a little different from most Active Rocks. We're everywhere: We're on television, we're in the newspaper — we're easily the most visible station in the market. We host pretty much everything at the Coast Coliseum. We just did a two-day 'CPR festival with 16 bands there. This is our sixth year doing it."

Got 'CPR!

Recent proof of the station's success was its impressive 12+ No. 1 ranking and 7.4 share in the spring 2001 Arbitron. WCPR is also first 18-34 (14.4 share) and men 18-34 (18.3 share).

Vest attributes those great numbers to the station's being very aggressive in the market, including launching a controversial billboard campaign. "It was a picture of a girl in a bikini, and she had a white milk mustache," he says. "There was a cow behind her with milk dripping from its udder. It said, 'Got Milk?' and we had marked out 'milk' and put 'CPR over it. We received hundreds of calls. We had people accusing us of promoting bestiality. It was really ridiculous. We got a cease and desist from the Got Milk people."

Vest also credits some of the station's success to the support of Triad VP Steve

Fehder, who's come up with a lot of the promotional ideas the station has used over the years. "He loves the kind of stunts we do," Vest explains. "He has a great promotional mind with really wacky ideas. It fits well with 'CPR.'"

The milk billboards garnered the station the kind of press that other stations dream about. "We put a lot of focus on imaging," explains Vest. "I'd put our imaging up against anybody's. It's really a major-market-sounding station."

"Scot, who is now PD, and [former PD and now Asst. PD] 'Weerd' Wayne Watkins are really in touch with the music, and they made all the right decisions. We were really consistent musically and promotionally."

WCPR Finds 3 Doors Down

It was Vest's focus on music that brought 3 Doors Down to his attention. He first heard them on a commercial for a local bar. "The spot had the hook from 'Kryptonite' in it," he says. "I heard it, and later that night it was stuck in my head. The next morning I'm making the 45-minute drive to work, and I'm thinking, 'What is that song I'm singing?' It was just a quick, five-second hook in the commercial."

"I realized what it was, so I called the morning show and said, 'Pop that local band on.' He played it, and the phones went crazy immediately. I was doing middays at the time, and I played it again. The response was unbelievable. I had Scot Fox play it that afternoon, then we played it again that night. People called the office line asking about it, so we put it in heavy rotation immediately. It exploded from there."

"I talked to several record people about it and said, 'The requests are unbelievable. You've got to come see this.' And they started coming in. Monte Lipman from Universal actually flew down himself and met with the band. They were all pretty excited and ready to sign right there, but I was the middle guy and guided them in the right direction. They had an attorney, and they did it right. Everything's worked out really well for them."

WCPR has gone through some air-talent changes, and Vest says that he currently has a

strong, talented stable of personalities. Cruise and Rebecca do mornings, AJ Fantastic is the middayer, Fox does afternoons, and Puddin is the newest recruit, for nights.

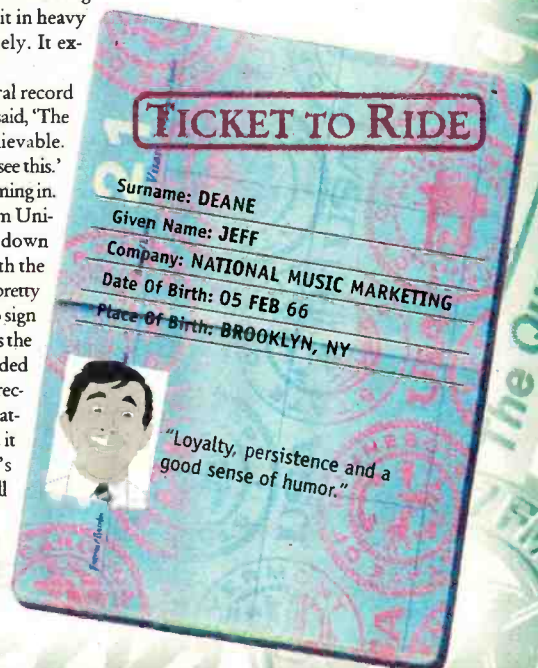
WCPR found its overnight host in Fergie, who was initially the station

"WE PUT A LOT OF FOCUS ON IMAGING. I'D PUT OUR IMAGING UP AGAINST ANYBODY'S. IT'S REALLY A MAJOR-MARKET-SOUNDING STATION."

stunt boy. "We named him the world's fattest DJ," Vest says. "He weighed in at 502 pounds. We would have Fergie Feedings on the air, where we'd go out in the van with remote girls to a Taco Bell and order \$150 worth of food. He'd pull over at a park and eat with 50 people following him. Now we're on a campaign where he's losing weight."

"We are really an aggressive radio station. We make fun of ourselves. I guess it's a confident cockiness. You wouldn't expect it in this market. If you hear 'Biloxi, MS,' you wouldn't expect us to do some of the things that we do, and much less for them to work. But they pretty much work for us."

Margo Tone contributed to this article.





LAZER 99.3 RISES TO THE CHALLENGE

WLZX/Springfield, MA PD Scott Laudani relied on friends and gusto for an Active launch

In New England, particularly Massachusetts, Rock radio flourishes. But could an upstart Active Rock station stake its claim in Springfield, a market dominated by nearby major-market powerhouses whose strong signals beam into the area with no problem? WLZX (Lazer 99.3) PD Scott Laudani thought so.

He surrounded himself with the right people and relied on his experience. After all, he'd spent 16 years as MD at WHEB/Portsmouth, NH and then rebranded a crosstown Classic Hits station to a harder-edged Classic Rock [WXBB & WXBP, now WSHK & WSAB]. His challenge in Springfield was to take over an underperforming Alternative owned by Clear Channel that was going to become Saga's Active Rocker.

"I had to take that previous experience of rebranding over a two-month period and narrow it down to one week — right before the fall book," Laudani recalls. "Sept. 11, 2000 we flipped the switch and went Active Rock."

"Changing everything around was really quite amazing. Walking into the building and meeting the staff a week before we launched, getting all the music ready, changing all the clocks, hiring the voice talent, doing all the imaging, and just learning all the equipment and what they have here was really quite a challenge."

Local Connection

"There have certainly been a lot of growing pains," Laudani says. "I'm learning from the best under [Saga VP/Programming] Steve Goldstein and [Saga Active Rock Specialist] Keith Hastings — they're brilliant programmers. I've learned more this year than I have in the last 10 years, especially about programming. I'm learning how to save money and how to put out an incredible product."

"The ratings have been amazing. We've really built it up from that first book until now. We're No. 1 men 18-34 in the Springfield metro. We're No. 1 men 25-34, and we're No. 2 men 25-54. To show up all of a sudden and be this little 6,000-watt stick and do as well as we've done so quickly is really a tribute to all my people, and Saga as well."

Listeners appreciated that the radio station was local. Lazer 99.3 maintains a strong presence in the community, particularly at the five colleges that surround the outlet. "There's a huge influx of young people here, people who want to learn, who are intelligent and want to exercise their brains and not just rock out all the time," says Laudani.

If one can characterize the golden days of Rock radio as the era when the airstaff, sales staff and office staff were tight and hung out together constantly, Laudani certainly had that experience at WHEB. When it was sold and the new owner let him go within a year, he took a certain amount of satisfaction in crossing the street to program a competitor.

"It was very difficult knowing I was trying to do in my pals whom I had worked so closely with and become so close to, but it was a matter of survival," Laudani says. "They understood it, and I understood it. I did the best job I could. I was a thorn in their side, no question."

He maintained his personal friendship with many of his 'HEB pals, which proved to be beneficial when he called a few of them in to help launch WLZX.

Staffing Up

Laudani met the staff of his new station a week before they launched. "Over the times that I was being interviewed, I'd come to the area and spend time listening," he says. "I had an idea of our strong points and our weak points. I had good ideas about how to

make the station stronger immediately.

"I revamped the morning show and brought in Steve Cantara, whom I'd



SCOTT LAUDANI

"THOSE 99-MINUTE PURE ROCK BLOCKS ARE A GREAT SELLING POINT FOR US. LISTENERS ARE NOT GETTING THAT QUANTITATIVE MUSIC ANYWHERE ELSE. IT'S BEEN VERY SUCCESSFUL FOR US."

worked with at WHEB. He's great out on the street. He's real hip and has good radio sense. Quinn, his morning-show partner, was already at the station when it was WHMP."

Next came Damon Oaks for nights and station imaging. But a superstar talent like Oaks didn't stay long. "He went from market 188 to market 82 to market 8 in less than a year," Laudani says. "The bastard left me. But he's still imaging the station for us, which I appreciate." Oaks was replaced in nights by Omar, formerly from WMRQ/Hartford.

Another 'MRQ alumnae, Trixie, joined as MD/middays, and Boomer, who had been at WLZX under its previous format, became Promotions Director and overnight host. In

addition to programming, Laudani had been hired to do afternoons, but he convinced management to let Haze do the shift. "He was doing part-time and had been underutilized," Laudani says. "He's the hippest guy on the station. He talks the talk, walks the walk. He knows the music intimately, the people in this town, the local bands. He's ranking No. 1 across the board."

"It's very exciting to watch the staff. They're all fairly young, and they're all energetic. We get along great. Everybody hangs out. It reminds me of the old days at 'HEB. You don't see that in too many radio stations these days. Between egos and voicetracking and everything else, people don't hang anymore."

"We had Clutch in town recently, and just about the entire airstaff and sales staff were not only at the show, they were also at my house having a good time before and after the show."

Pure Rock Block

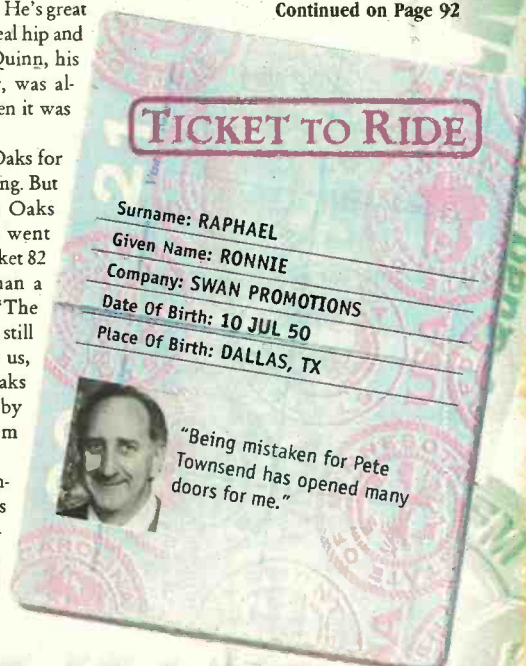
Laudani credits his staff, the station's local focus and its music programming for WLZX's forward momentum. "Listeners can get a lot of the music that we play elsewhere, but we're extremely local," he says. "We're also doing 99-minute pure rock blocks, which nobody around is doing."

"There's a lot of talk on 'CCC and a lot of yacking on 'AAF. Those 99-minute pure rock blocks are a great

Continued on Page 92



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IMAGING GURU TAKES THE AUDIENCE FOR A RIDE

Theater of the mind comes to life in Rich VanSlyke's capable hands

It's one thing for your jocks to encourage listeners to tune in to your station; it's something else entirely to have an indelible image associated with your station. That is the craft that Rich VanSlyke has spent his career honing, the last nine years at WKLS/Atlanta.

"You try to paint a picture," he explains. "That was one of the first things I learned. You try to think of a scene that expresses an idea, such as staying loyal to your station. 'We want you as a listener.' The whole idea is to sell the radio station in a subtle way."

In April VanSlyke took a leap of faith and started his own production company. He had a great reputation

there for five years. Then I went to a Top Forty station in Buffalo and worked there for two years."

He finally got his dream job at



RICH VAN SLYKE

WCMF/Rochester, NY and was there for two years, fully intending to stay forever. "But Michael Hughes, who was at that time the PD of WKLS/Atlanta, called me and asked me to send a tape," he says. VanSlyke sent a tape and then got a call from Hughes asking if he'd like to come down to Atlanta. VanSlyke, who just happened to be going on a cruise that would take him through Atlanta, said he'd stop by.

Scoring A Victory

Nine successful years later VanSlyke, who had been slowly building up his home studio, made the big move from 'KLS to freelancer. "I left on the best possible terms," he says. "I was ready to do this. I had all of my tools assembled, and I had a significant number of clients lined up, the biggest one being MJJ.

"It's been 15 weeks, and I'm already up to the salary that I had at the radio station. It's been incredibly nerve-racking. There have been many

sleepless nights, and it's not over yet. Working for yourself is a whole new ballgame. But the way it looks right now, it's going to work out.

"It's scary, but it's tremendously exciting. You know that whatever successes you have are completely your doing, your responsibility. You're not absolutely sure that there's going to be a paycheck at the end of the month, but taking the risk and then scoring a victory is the greatest thrill in the world."

And VanSlyke does have a secret weapon: his wife, who helps with billing, faxing and other office duties that keep the business running smoothly.

His first Monday on his own he received a call from a car dealership to produce commercials for 'KLS. "My biggest client is MJJ Broadcasting, which is owned by Clear Channel," he says. "I am a producer for the Rock Image Kit. I'm also a producer for the News/Talk Image Kit. I'm voicing three stations right now: WNOR/Norfolk — PD Harvey Kojan is a great guy — I'm the secondary promo voice for WIMZ/Knoxville, TN; and I'm the only imaging voice for WRQK/Canton, OH.

"I am talking to an Alternative station right now. I believe that my voice is very appropriate for Alternative, but my background is in mainstream Rock. There are some harder-leaning Alternatives that I would be perfect for.

"The most exciting part for me is the fact that radio production keeps changing. What was not allowed or not considered effective 10 years ago is considered very effective today. There was a time when I was told, 'You can't be the voice of the station. Your voice isn't deep enough.' Alternative radio completely changed that. I'm voicing an Active Rock station, which I think is absolutely wonderful. That's what I've always wanted to do."

Ideas Are Everywhere

Networking has been essential for VanSlyke. It has enabled him

to learn techniques and exchange a lot of sound bites. "One guy who has helped me out tremendously is Paul Barr, who actually took over as creative director at WKLS," he says. "Another guy who has helped me a

"ANOTHER PLACE I GET IDEAS FROM IS JUST LISTENING TO THE MUSIC. THAT CAN GET YOU JAZZED. AFTER ALL, THAT'S WHAT IT'S ALL ABOUT — THE MUSIC."

great deal is Jim Cook, who is with Clear Channel."

VanSlyke finds ideas for his work everywhere, including TV, the Internet and movies. "Another place I get ideas from is just listening to the music," he says. "That can get you jazzed. After all, that's what it's all about — the music. You listen to the music, and you realize how much you love it. That motivates you to express your passion for and love of the music. That's why people are listening. If you start there, you're on the right track."

Rich VanSlyke can be reached at 770-962-4788 or via e-mail at richvs@bellsouth.net.

Margo Tone contributed to this article.

"RADIO PRODUCTION KEEPS CHANGING. WHAT WAS NOT ALLOWED OR NOT CONSIDERED EFFECTIVE 10 YEARS AGO IS CONSIDERED VERY EFFECTIVE TODAY."

to build upon. He also had an armful of awards, including Creative Director of the Year (which he won three times), Best Promo, Best Commercial, Best Jingle. He also won *Radio & Production* magazine's Best Commercial and Best Promo (large markets) awards in the same year. Along with that, "I had a great run at WKLS," he says.

For a production guy known for his work in Rock, it's interesting to discover that VanSlyke got his start at a Country station in Buffalo. "It was the only job I could find straight out of college," he says. "I worked

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WXTB'S SELECTIVE AGGRESSION

Team approach helps Florida Active Rocker achieve winning goal

Down South at WXTB (98 Rock)/Tampa, OM Brad Hardin and PD Rick Schmidt have kept their listeners happy by keeping the music tight and having the personalities test the limits. Schmidt is the new kid in the 'XTB halls, having joined the station four months ago. When Ted Kamikaze — who had been the longtime middayer on 98 Rock and PD for Classic Rock sister station WTBT (Thunder) — decided to retire, Hardin took his time replacing him.

Hardin's plate was already full, as he was Clear Channel's Rock Brand Manager over WJRR/Orlando; WYNF/Sarasota; WTUE & WXEG/Dayton; WTFX & WQMF/Louisville; WTKS/Pensacola, FL; WRKH/Mobile; and WNRQ/Nashville.

"I wanted to find the best possible person out there," says Hardin. "Rick happened to be that person. I really didn't find a Classic Rock PD that I felt comfortable with. Rick was the best person for the job. At the same time, we had put Bubba's show on in Jacksonville. That was key. Whoever I brought in here would have to get along with Bubba. Rick was the first person to put his syndicated show on, so Bubba loves him."

Perfect Fit

Schmidt's programming experience is primarily in Alternative: He came from WPLA/Jacksonville and was at WXXR/Tallahassee, FL previously. He's also worked AC, Classic Rock and Jazz. He is also Clear Channel's Brand Manager for Alternative stations WPLA, WXXR and WRLX/West Palm Beach.

What's more important, according to Hardin, is Schmidt's approach to music selection. "That was something else that was key in the hire," says Hardin. "I never thought I'd find anybody who was tighter than me."

The station has managed to maintain the precarious balance between being musically aggressive and breaking new music and maintaining a tight playlist. "Greg Mull put the station on, and his passion was the music," Hardin says. "That's the way the station was. Also, when it first went on, 'YNF was here. It was very classic-leaning. So the natural role for 'XTB was to be aggressive with music."

"The station's always done that to a certain extent. When Jacor bought the station and I got here, I tightened things up quite a bit. That's what the research indicated that we needed to do. I took some flak from record people and people in the industry for that, but it

was what needed to be done at the time."

Selectively Aggressive

"Now we're selectively aggressive," Schmidt says. "I think Gene Romano said it, and Brad told me this: There are five or six records out there at any given point that are hits. If you play 100 bands and break 20 of them, even if that's 15 more than anybody else broke, you still played 80 stiffs. I'd just rather take a chance on things we really believe in."

"Soil is a good example. We were early on that record, and it's working for us. I hope it's going to continue to work and that we can develop them. Creed and 3 Doors Down broke through here. Brad was early on those bands."

"Our list expands and contracts," Hardin says. "If there's a lot of good stuff out there, you're going to play more. If there's not a whole lot of good stuff, you're not. We will find and break music for lots of bands. We run a very tight and conservative list, but we play our records a lot. We're going to give it a chance to happen or not happen. We hang on to things longer than a lot of people, but that's what the audience wants."

"That's the good thing about this radio station," Schmidt says. "If you tell people to go somewhere, they go there. If you tell them to like a certain band,



BRAD HARDIN

I'd be surprised if they didn't buy into it. The jocks buy into it, and they trust the jocks. They trust the station. The station has developed that relationship with the audience."

With his experience in Alternative radio, Schmidt admits that Alternative stations still get the most goodies from record companies. "It's not because they've got more impact on the industry or anything," he says. "It's just because they add a lot more records. The lists are usually lengthy."

"I can tell you right now, just looking at what we're playing vs. what they're playing across the street, we share titles, but there are a lot of things that they're playing that we're never going to touch. So maybe they do get some

more things than us because they're taking more risks. They're being more current than we are. But, again, it may come down to the amount of music that you're playing."

"98 Rock has never had a problem getting things from record companies,"



RICK SCHMIDT

Hardin interjects. "If you're in a smaller market, an Alternative is going to get more stuff."

Team 'XTB

Morning host Bubba The Love Sponge has been getting a lot of press recently for the slaughtered-pig stunt. What is it like to work with him? "It really is a team here," Schmidt says. "Bubba's the quarterback, but everybody gets along. I've been amazed walking in here, because there are so many strong personalities, but everybody sees what the goal is, which is winning."

"I've been with Bubba a long time," says Hardin. "Before I took this job Jacor decided that Bubba was going to do mornings on 'XTB when we closed on the station. That was a decision that Greg Mull and those guys knew about. When I came, we had a month before Bubba launched, so we tried to craft the show. The first year and a half was kind of rough. He was trying to do everything he was doing at night in the mornings. But over the years he's mainstreamed somewhat, believe it or not."

"There's a lot more to the show than sex and naked girls. There's a lot of sports and politics and things like that. Bubba is different off the air from how he is on the air. On the air, he plays the badass. Off the air, he's one of the nicest people you'll ever meet. He's a very giving person. He's like a big kid. He does what you tell him to for a while, then he goes back, and you have to remind him."

As for the pig incident, Hardin says

that, despite the negative local press, the staff is undaunted. "The staff has been united in what we've done, even the sales staff," he explains. "We've had a few cancellations. Most of those advertisers have returned. But from Day One we decided that we were going to be in this together. There haven't been any morale problems at all."

WXTB has undergone some changes in the last year, with a few longtime staffers exiting. The changes were successful because Hardin says he found the right people. "We were so consistent for so long, then I lost three people in a six-to-eight-month period," he says. "So we had a few roles to fill. We went to people we were familiar with, who had worked on the station before. That's why we went with Launa and Ron Michaels."

"Launa, who does middays now, was part-time for us. She's taking off big-time. Ron Michaels did nights on 98 Rock from '91-'95, then he went to 'YNF/Sarasota for mornings. I brought him back to do afternoons a year ago. He's well-rounded and a great player on the team."

"With the competitive battle that we have now with Alternative WSUN, it's good to have someone with an Alternative background," Hardin says of Schmidt. "I've been here nearly five years. I may be missing something that someone with fresh eyes and ears can pick up on. Rick's brought all kinds of ideas to the table."

"I grew up in Tampa, and I'm a good dancer," says Schmidt. "That should come in handy in the lap dance capital of the world."

Margo Tone contributed to this article.

TICKET TO RIDE

Surname: **BROSIO**

Given Name: **HILAIRE**

Company: **PRIORITY RECORDS**

Date Of Birth: **12 JAN 64**

Place Of Birth: **PASADENA, CA**



"Some of the greatest teachers — like George Cappellini, Sean Coakley, Mark Kates, Dana Jang and Curtiss Johnson — to show me the way and illuminate the path. I also have the work ethic of a plow horse on amphetamines. Last man standing at night, first man up in the morning. I love being a promotions person. It's like being in the cavalry. We're the first ones out of the gate with the music, and, generally, all of the other departments (or ground forces) wait for us to penetrate the ranks of the public."

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SYSTEM OF A DOWN STRIKE AGAIN

A new breed of original, eclectic rock music unfolds

Serj Tankian, frontman for System Of A Down, represents the independent approach that many up-and-coming bands are adopting when it comes to their musical careers. "I can tell you that when I was 19 or 20 years old, I decided that I wanted to be more involved in music," he says. "When I was around 22, I decided that music should be my mainstay, and since then I've worked up to it in designing my own career.

"What I mean is that I didn't want to work under a corporate infrastructure. I wanted to do my own thing. So I started my own software company, which was pretty successful. It allowed me the financial ability to support having a studio for the band and other things. Eventually, I had to let the software company go, because it was only a means to an end."

Struggle And Independence

That end was the beginning of the band's success. System's hard-core sound vibrates with the intensity of metal but has the added texture of Middle-Eastern melodies — a result of the bandmembers' Armenian heritage — and a sprinkling of jazz.

Tankian found his kindred spirit in music, guitarist Daron Malakian, when the two of them were rehearsing at the same studio with their own respective bands. They joined forces in 1993 to form Soil. Shavo Odadjian started out managing Soil but soon connected with the band as its bass player instead. In 1995 John Dolmayan joined the group as drummer, and Soil became System Of A Down.

Born in Beirut, Lebanon, Tankian migrated to Los Angeles with his parents when he was a young boy. He doesn't feel that his background was that different from any other adolescent's growing up in America. "There were probably certain unique things, as well as very common, mainstream aspects," he says.

"Whether you live in America or any place in the world, if you live in a city, you pretty much have a metropolitan mind and all the things that go along with that. If you live in the country, you're living on another planet, whether it's the Midwest or a village in Armenia. Living in any type of major city, no matter how distinct you might be culturally, you still flow with the stream somewhat."

Unlike many musicians, the desire for a career in music did not strike Tankian in his formative years, though he did possess natural musical ability. "My parents encouraged me to take up the piano and guitar at a young age, but I was never into it, I don't know why," he says. "It just wasn't my time. In my late teens and early 20s I took it up and became obsessed by it. Now I play almost everything except the full-on drums."

Historic Tragedy

System's lyrics cover a diverse spectrum that includes political and social commentary. While Tankian insists that each song is open to interpretation, he doesn't deny his passion for certain issues, particularly the Armenian genocide. "Growing up, I was heavily into Armenian revolutionary songs, which were very inspiring songs about feats of struggle and independence," he says.

In the years since the band was signed to American/Columbia, System's growing fame has opened the door for a wider audience to learn about the massacre, which occurred in 1915 and was perpetrated by the Ottoman Turks, the government of Turkey at the time. "One and a half million people perished," Tankian says. "Most of the population was deported, and our lands have been under Turkish rule for 600 years or so and remain that way.

"It was the first major genocide of the 20th century. During the Treaty of Sevres U.S. President Wilson drew out borders for a new Armenia after World War I, when Turkey was defeated alongside Germany. The New Republic of Turkey at the time, led by President Kemal Atatürk, made some back-door deals with Western nations and with the people who were the beginning of what we now know as the CIA. Basically, Turkey gave oil rights to what is now Iraq and Saudi Arabia, and the genocide issue was brushed aside.

"Last year there was a resolution going through Congress to officially recognize the Armenian genocide as a genocide. A letter from President Clinton to Representative Hanford, the House Speaker, defeated it. The bill basically had a majority and was about to pass on the House floor, and it was killed for economic reasons or because of the U.S.'s military alliance with Turkey — whatever you want to call it.

"They're going to try to come up with another resolution in this Congress, which will probably be even

harder. Maybe radio can help when that happens by just talking about it or mentioning it."

Reaching Out

Tankian adds that the U.S. ambassador to Turkey at the time of the genocide, Henry Morgenthau, wrote a detailed description of the tragedy and its perpetrators. "It's really interesting that the U.S. ambassador wrote a major book about the genocide that is still in print and the U.S. still doesn't officially recognize the genocide," he says.

He spreads the word about the Armenian genocide at shows but admits, "We've got a ton of songs that we play, so you can't just sit there and preach, and it's not something I really like doing much. I say certain things between songs, but not necessarily just about Armenians.

"The Armenian cause, to me, was the opening of the door to all injustices that exist based on global economic gain. So, I see a lot of things, and I say one or two things, and most people, it doesn't even hit them. But some people listen, and that's cool.

"We had a benefit last year to raise awareness for the Armenian genocide, and we had brochures with pictures and quotes and the names of books and links so that people can research it if they like."

Serjical Strike

Tankian began thinking of ways to help friends who had bands that he really liked and decided to start what he calls "a mini web-based record company" called Serjical Strike Records. "I put up three bands," he says. "I'm working on the release of one of their upcoming LPs. I co-produced my band Kittens For Christian. Right now I'm looking for a label partner, if I can find one. If not, I'm just going to get a distribution deal, so I can have all the records in stores."

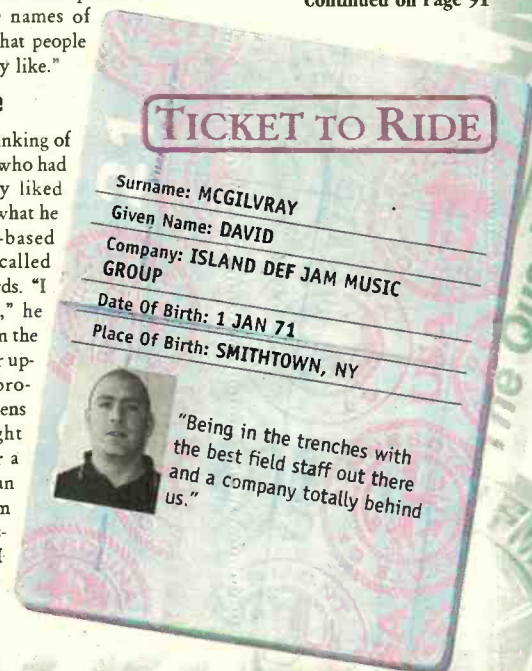


SYSTEM OF A DOWN

Another side to Tankian is his poetry, which he published in a book called *Cool Gardens*. "I've always wanted to release a book of poems," he says. "And so I thought, 'What's the best way that I can market this?' I decided I would put it on a website and start that way, the simple way. I still haven't really pushed it to retail stores, even though I get specialty orders from Barnes & Noble here and there."

In terms of lyrics, Tankian's themes include religious imagery. "I'm anti-organized religion but pro-spiritual beliefs

Continued on Page 91





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RESEARCH PROVIDES A HEALTHY PHYSICAL

Regular exams of the audience keep both station and listeners fit

By Tom Kelly

Nice to see you again. How do you feel?"

The ritual of music research — conducted week after week, month after month, year after year — is a lot like ongoing visits to your family doctor. We don't ask listeners to undress, but we do ask "How do you feel?" quite a lot. We probe the audience, take its pulse, read its temperature and then do whatever we can to make it feel even better.

What most of us find so refreshing about the business of music and radio is that it is constantly changing. Audience preferences change, music styles change, programming and formats change. Then, after every adjustment we make, audience opinion changes again. I re-

"I HAVE A SIGN IN THE STUDIO THAT READS 'YOU ARE TALKING TO A 25-TO-35-YEAR-OLD MAN WITH A SENSE OF HUMOR.'"

CARL CRAFT

cently asked a few clients to share some observations about what trends they are seeing in the latest research.

Listen To The Listeners

Industry vet Steve Rivers, currently Sr. VP/Chief Programming Officer for RadioCentral, a company that provides customized audio programming for websites, reports similar themes coming up in all of his research: too many commercials, too much needless talk.

Rivers says, "By the way, listeners don't mind talk, as long as it's on-point and, most of all, truly entertaining. Opie & Anthony, Howard Stern, Don & Mike, etc., continue to prove this

book after book." There are plenty of examples of Talkers with poor ratings, however. The message from the audience is clear: Quality is more important than quantity.

Carl Craft, PD of Active Rock WRAT/Monmouth, believes that the quality of the talk between songs is critically important to his success. He continually reminds his staff to whom they are talking. "I have a sign in the studio that reads 'You are talking to a 25-to-35-year-old man with a sense of humor,'" he says. He has his jocks visualize their target listener and thus keeps them from straying too far in the wrong direction.

Smart programmers follow their research closely to keep their stations synchronized with the audience. Rob Lipshutz, PD of heritage Rock WEZZ/Wilkes Barre says, "Music research reveals what listeners love most — and, more importantly, what they hate most. It's typical for there to be less than half a dozen top-testing records that aren't recurrent."

Many stations with aggressive new-music positions are finding that less than half of the music in current rotation survives and makes it to a recurrent category. The percentage is even smaller for tracks that ultimately make it into the station's library.

Upper-Demo Acceptance

An interesting development that has caught our attention in Kelly Music Research's weekly All-Market Call-Out is what appears to be greater acceptance among upper-demographic age groups for bands that had traditionally only scored well with the young end. The chart below shows a few examples of callout comparisons from April 2001 and August 2001.

Not only are the songs scoring better in the 18-24 and 25-34 age groups in August, we're noticing significantly higher scores among 35-44s for some titles. In these comparisons, the 35-44

demo scored the Godsmack, Linkin Park and Staind tracks an average of 40% higher in August than in April.



TOM KELLY

Only the Tantric track is trending on a "normal" path, showing gains among 18-34s but remaining flat 35-44.

Erin Grant, PD at Active Rock WKTG/Madisonville, KY, is finding that research reveals growing popularity for songs as they cross format lines. She says, "The trend is generally toward songs that have become mainstream, like Incubus' 'Drive,' Staind's 'It's Been Awhile,' Sum 41's 'Fat Lip' and American Hi-Fi's 'Flavor of the Weak,' just to name a few."

Rock and Alternative stations lose exclusivity as songs cross over. "I get frustrated because these songs are on CHR stations and MTV," Grant laments. Heavy exposure on multiple sources can increase burn scores in the callout and, ultimately, shorten a song's life on the station that got it started.

As vital a tool as research has become, it is still necessary to take a proactive approach to music, particularly in the Rock format. Here, PDs with strong instincts have a clear advantage. "Some music will test 'just OK' at first," Lipshutz says. "Of these, a few important songs may eventually emerge. But belief always precedes research. It can take time. Some of our best, most-evergreen music didn't test immediately, so it's important to have a very sharp idea of what your listeners want and don't want."

Educate Your Gut

What will research tell us next for Rockers? Craft counts on his strong intuitive feel for the audience. "I use research only to educate my gut," he

says. "On the whole rap rock genre, I see a cutoff age of around 29 or 30 for men, a bit younger for women."

Pushing the envelope too much can push the audience to a competitor. Craft adds that being too aggressive with new music can damage TSL above a station's natural cutoff age. "In a few years the cutoff might not matter so much, but for now it is my perception that it is something I need to be wary of," he says.

When it comes to adding new music on WRAT, Craft adds, "We try to find stuff that fits the rock genre without alienating the core. I suppose that's been the struggle from the beginning."

Grant has seen enough research to know that musical styles are cyclical, but for now patience is prudent. "I can't wait until the pop pendulum swings the way of rock again and away from bubble gum pop," she says.

As Rivers looks out on the horizon, he sees another new format opportunity whose time may be near: "In terms of rock-music research, it ap-

"SOME OF OUR BEST, MOST-EVERGREEN MUSIC DIDN'T TEST IMMEDIATELY, SO IT'S IMPORTANT TO HAVE A VERY SHARP IDEA OF WHAT YOUR LISTENERS WANT AND DON'T WANT."

ROB LIPSHUTZ

pears that 'Classic Alternative' might be coming into its own as a format in some markets."

When you use research regularly, you are less likely to be victimized by surprises. With frequent checkups you can avoid mistakes that might otherwise leave you clutching your heart in a panic. Research can help you see exactly what is happening to you now and offer enough of a glimpse into the future to keep you healthy until your next physical.

"Nice to see you again. How do you feel?"

Tom Kelly is the CEO/President of Kelly Music Research. He can be reached at 610-446-0318 or via e-mail at kelly.mus@bellatlantic.net.

Callout Comparisons

ARTIST Title	April 2001			August 2001		
	18-24	25-34	35-44	18-24	25-34	35-44
GODSMACK Greed	3.63	3.78	3.45	3.96	3.97	4.05
LINKIN PARK Crawling	3.01	3.00	2.27	4.64	3.73	3.90
STAIND It's Been Awhile	4.14	3.24	2.94	3.55	4.51	3.98
TANTRIC Breakdown	3.29	3.17	2.93	4.24	3.64	2.95



ON THE FRONT LINES

Rock specialty show hosts discuss their markets and the state of rock music

By Frank Correia

An anyone trying to build up a following for a baby band knows that specialty shows can be ground zero for tomorrow's superstars. As R&R Rock Specialty Show Editor, I get to experience a lot of these bands before everyone hops on the bandwagon. Likewise, specialty show hosts are often on the front lines of any rock revolution.

Since starting my weekly column, Active Insight, and R&R's Rock Specialty Show page in 1999, I have written about bands such as System Of A Down, Static-X, Staind, Slipknot and a host of others who have become playlist staples. For this year's Rock special, I reached out to some of my specialty brethren to get their take on their respective music scenes, the state of rock music and local talent in their markets. Warning: These guys pull no punches, and their opinions do not necessarily reflect those of R&R.

Name: Darby

Show: *Radio Kaos*

Station: *KBER/Salt Lake City*

You'd think our local music scene would be rather weak (what with our 12 wives taking up so much of our time and all). Unfortunately, you'd be correct. While there are legions of loyal metal fans, the club owners tend to ignore that. We have more strip clubs than rock clubs in Utah.

The standout local bands would be The Street and Dead Man's Hand.

"AS FAR AS THE CURRENT STATE OF MUSIC GOES, IT SUCKS GENERALLY. THE FACT IS THAT IT ALWAYS DOES."

DARBY

Anyone interested should drop me a line at darby@webkaos.net.

A band that everyone should look out for is Sick. They are out of Denver and are now getting some label attention. They will be appearing on HBO's *Reverb* shortly, and they just played our summer concert and kicked many asses.

As far as the current state of music goes, it sucks generally. The fact is that

it always does. Mainstream music is not supposed to be groundbreaking and risky. That would make it no longer mainstream. There are always a few breakouts or exceptions (Tool ... I know there are some others). If we didn't have Creed, how would we know what sucked? Listen to Creed, then listen to the new V.O.D., record or the new S.O.A.D. (I only endorse bands that can be abbreviated easily). See? Creed helps you realize how good good music is.

Thankfully the rap thing seems to be curtailing. As with every genre, there are bands that excel in the rap-metal arena. Most don't. And, as with everything else, the shitty ones will be installing vinyl siding by this time next year. Negativity aside, the metal scene is as strong as ever. It cannot and will not be stopped ... ever!

Name: Nick Davis

Show: *93X-Treme Metalshop*

Station: *KXXR (93X)/Minneapolis*

The music scene in Minneapolis is alive and well, especially when it comes to the aggro scene. There are more bands here that are more deserving and talented than half the bands whose CDs come across my desk. One band in particular that is slowly vomiting in each of your mouths, making you swallow it and forcing you to take notice (not to mention that I have been telling you all about for a long time now) is American Head Charge. I really can't describe them in words that would make you understand. You just have to see them live and experience the new CD, *War of Art* (due Aug. 28 and produced by Rick Rubin). I'm glad they are finally getting the recognition they deserve.

93X sponsors a weekly local band showcase called "The Quest for Mayhem" at the Minneapolis venue the Quest. This is usually a five-to-10-band, two-room showcase of local bands. It runs every Friday night and consistently draws anywhere from 600-1,300 people. 93X also hosts a five-week-long Battle of the Bands in the spring and gives one lucky local band the chance to be the opening act on the first night of the three-day rager called 93X-Fest. We usually invite the other finalists to play on different days of the festival as well.

Two bands in Minneapolis right now that people should check into are 2 Ton Crutch and Sub-Level. Both are

amazing. Once again, I can't put into words a description that would make you understand the talent and dedication of these bands. 2 Ton Crutch just signed with the same management company as Mudvayne.

There are also so many concerts that come to town — at least two big shows per week. The Minneapolis scene is definitely alive and well and not going anywhere anytime soon. Any band that overlooks Minneapolis or St. Paul on its tour schedule is missing out on a lot of potential listeners. If you have any specific questions, please e-mail me at xtrememetalshop@93xrocks.com.

Name: Scott Ronson

Show: *The 10 O'Clock News*

Station: *KLAQ/El Paso*

El Paso is much different from anywhere else in the USA. We get comfortable with what we have rather than what we need or what is good for us.

I will change this! El Paso has always had a great local scene with great bands like Pissing Razors.

You have to give this a spin to find out what you're missing (oh God, I sound like one of those damn trade magazines).

I would have to say that Drowning Pool are keeping the lights lit right now, but not far behind are Clutch and P.O.D.

What is up with rock? We went through the grunge scene, which was great, but after Kurt took his life, I don't believe it was ever the same. We floated over to rap-rock, but I believe that scene all but ended with Woodstock '99.

Now we are back to power rock with bands like Linkin Park, Disturbed and Drowning Pool. We can only hope this scene stays with us. (I forgot about "love rock." Thank the rock gods for moving that in and out quick!)

Name: Jake Logan

Show: *16 Songs*

Station: *WMFS/Memphis*

Since this is a ROKK SPECIAL, I would be doing the readers a disservice if I was not forthright and honest about the shape of ROKK today. Memphis radio listeners are no different from any other listeners

in the country. While I wish they were different, eccentric and intelligent about what they buy and request, they are not. The phones here blow up with requests for the new-school "mullet rock": Godsmack, Mudvayne, Pantera and Drowning Pool. There is also a constituency representing the 14-year-old girl population that relentlessly asks for 3 Doors Down, Matchbox 20 and the grandfathers of all that is bland, Creed.

As a Specialty geek, I have found that there is a small following — I call them "revolutionaries" — that tunes in on Sunday nights at midnight for a true ROKK SPECTACLE ("spectacle" is figurative, seeing as how my show is on the radio and whatnot). With *16 Songs*, I try to expose the overlooked



Continued on Page 64

TICKET TO RIDE

Surname: HAWKE

Given Name: RANDY

Company: WLUM/MILWAUKEE

Title: PROGRAM DIRECTOR

Date Of Birth: 6 JUL 67

Place Of Birth: ROCHESTER, NY

"I attribute my success to working hard, being lucky and being loyal to good people who have been willing to share their knowledge in return: Garrett Hart, Ron Kline, Dan Manella, Rick Rambaldo, Willie Davis, Bill Lynett and Greg Bell."

SYSTEM OF A DOWN

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Top Phones

KROQ #1 LIVE 105 #1
WAAF WZTA
99X WBTZ #1
KUPD KXTE
WFNX 89X
WBRU WAQZ #1

PLEDGE OF ALLEGIANCE TOUR

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9/15 St. Paul, MN
9/16 Omaha
9/18 Cedar Rapids, IA
9/19 Madison
9/21 Denver
9/22 Colorado Springs, CO
9/25 Portland, OR
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ON THE FRONT LINES

Continued from Page 62

listener to what they want: emotional, artistic, quality music. For the most part, these artists never got the recognition they deserved, thanks to the disciples of Korn and their bass-driven rap-core cohorts.

Bands such as Quicksand, Fugazi and Helmet represent a time when music was about songwriting and emo-

"THE MUSIC SCENE IN MINNEAPOLIS IS ALIVE AND WELL, ESPECIALLY WHEN IT COMES TO THE AGGRO SCENE. THERE ARE MORE BANDS HERE THAT ARE MORE DESERVING AND TALENTED THAN HALF THE BANDS WHOSE CDS COME ACROSS MY DESK."

NICK DAVIS

tion, in contrast to now, which is about gimmicks such as clown masks and face paint. Some underground bands to watch are Rival Schools, Haste, Further Seems Forever, Glassjaw and Thursday. These bands combine emotion with top-notch songwriting, a progressive approach that, ironically, sends us back to the early '90s.

Locally, Memphis is a hotbed for emerging ROKKERS, especially since the explosion of local boys Saliva. Unsigned bands to look for in Memphis (attention A&R guys) are Crippled Nation, who sound like 311 and Meshuggah in a mean-ass bar fight, and Piston Honda, who blend post-core and emo better than any band since Quicksand [Ed. note: Piston Honda is Jake's band, and it's really good].

As my friend and mentor Dave Clapper once said in regard to the stagnation and blandness of today's hard rock scene, "Something's gotta give."

Name: Larry Mac

Shows: Into the Pit, Red Radio Underground, Local 98Rock
Station: KUPD/Phoenix

Phoenix has a pretty good rock scene. In general, there are a lot of great bands starting to get signed out of this area. Most of them have been of the rap-

metal variety, such as Roadrunner's Dislocated Styles and Interscope's Bionic Jive. We have lots of hard rock connections here, from metal pioneers Sacred Reich to former Metallica member Jason Newsted and, of course, Flotsam & Jetsam.

Bands like Crushed, Jimmy Eat World and The Gin Blossoms all have roots here in the Valley of the Sun. Lincoln Park's singer Chester used to be in a band here called Gray Daze back in the mid- to late '90s. You can't go anywhere here without running into someone from the rock scene, whether it's Rob Halford, Dave Mustaine or even Alice Cooper.

Phoenix is a fun place to do a rock show. I do an underground- and college-based show called *Red Radio Underground*, a local showcase called *Local 98Rock* and a metal and hardcore show called *Into the Pit* all on the same night, and Phoenix eats it up. Because we are so close to L.A., there are always plenty of shows to catch, from Betty Blowtorch, Fugazi and Spearhead to Six Feet Under, Slayer, Soulfly and Mudvayne.

It's a lot of fun to do a specialty show in this market, especially at this station. KUPD is always ahead of the curve. It takes a lot of great chances on baby bands and usually comes up a winner, so I have to be really ahead of the curve and play music that is truly progressive, underground and tantalizing to the listeners. The music heads, the local music fans and the metalheads all get their new and underground music doses on Sunday nights for five hours on KUPD.

Bands to look out for here in Phoenix: Opiate For The Masses, Tolerance and Twist Dead Fable. For a city our size, we compete with the big metropolitan areas of this world. The main reason: Tons of new people move here every day, bringing their influences, their music and their entertainment. You can always catch a little of something you like here, whether it is industrial, techno, metal, punk, pop, rap, rock, blues or even country. There are lots of great bands out here.

The state of current music: I am sick to death of the Limp Bizkit-Korn wannabes. Gimme something fresh, something that will make the hair on my neck rise and make me think. I haven't felt that way about a band since Nirvana changed everything. I haven't seen that one great record, like Guns N' Roses' *Appetite for Destruction*, Nirvana's *Nevermind* or Metallica's *Metallica*. Too many one-hit-wonders and not enough bands making masterpieces. Well, Radiohead are getting close.

Name: Joe Mitchell

Show: Launch Pad
Station: KATT/Oklahoma City

Rock 'n' roll ain't dead; you just have to know where to look.

Hosting a specialty show like *Launch Pad* demands that I keep an ear to the ground for "the next best thing." Countless are the bands that come across my desk that simply sound like the next guys, and the last guys, etc.

Although the fusion of rap and rock seems to be here to stay, the pure rock sound lives on. Oklahoma City rockers seem to favor hard-edged alterna-rock, and, on the local scene, Lure find themselves standing on top. This band has been rocking OKC for more than five years; have opened for the likes of Stone Temple Pilots, Fuel and others; and stand poised to take on the world. Other local bands of note are Autum Shine, Element and 13 Stars.

On the national (and international) level, for blistering, in-your-face metal with harmonious overtones (dude), Century Media artists Onward fit the bill. Headed by international guitarist Toby Knapp, the guys of Onward keep the sound of heavy metal alive and ever moving.

In short: Rock 'n' roll lives on stronger than ever, and the apparent strength of rock is now in its diversity.

Name: Tom "Wiz" Stavrou

Show: Metal@Midnight
Station: WKLQ/Grand Rapids

Last February we held the Heavyweight Championship of West Michigan Rock — a six-week Saturday night series of bands performing at a venue that has a great reputation for local acts, as well as national bands. Limp Bizkit, Clutch, Monster Magnet, etc., have all been through the Intersection. We received over 100 entries, with the farthest press kit coming from some band in Ohio, about five hours away. The Intersection has a capacity of about 500 people, and every Saturday night for six weeks it was packed full of people there to check out their favorite bands. It was a spectacle.

The heaviest band in the competition — Sodomasochism — eventually won. They were twice as hard and twice as fast as any of the other bands. We re-

corded straight from the soundboard every Saturday night, put together a CD with a song from each of the bands that played, slapped a nasty chick on the cover and sold it for \$9.45 (our frequency), with proceeds going to a local charity. Now at least two other clubs are putting on their own local rock competitions.

The music scene is pretty good. There's a lot of variety, if you want it. Only a few, and I do mean *few*, of the bands are ready to go to the next level, but that's how it usually goes, is it not?

Music is so diverse, it's hard to keep up with what else is out there except what your own station and the direct competition are playing. I do not watch

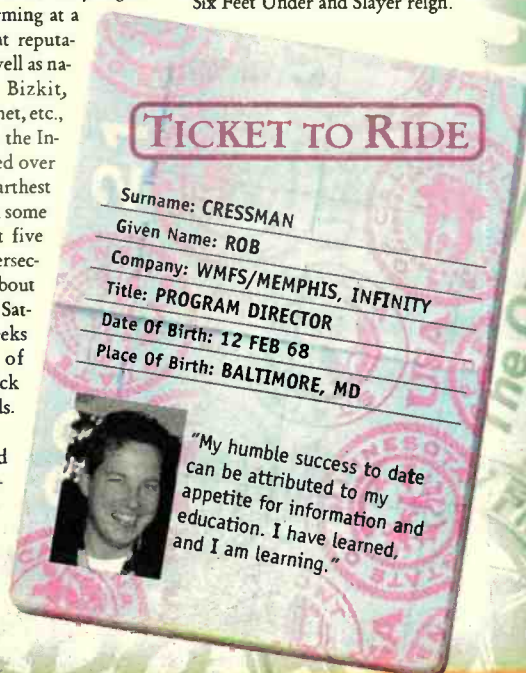
"ROCK 'N' ROLL LIVES ON STRONGER THAN EVER, AND THE APPARENT STRENGTH OF ROCK IS NOW IN ITS DIVERSITY."

JOE MITCHELL

MTV, and I avoid listening to the Top 40 stations as much as I can. I can't make a prediction about what is to come, only that there will be a lot of whatever you want — all you have to do is find it.

Listeners are usually a good gauge of what is popular, and I do not want to dog any bands out there, because they are putting their hearts and souls into what they do, even if a lot of it is total crap to some of us. I just tell people that whatever they are listening to is the right music for them.

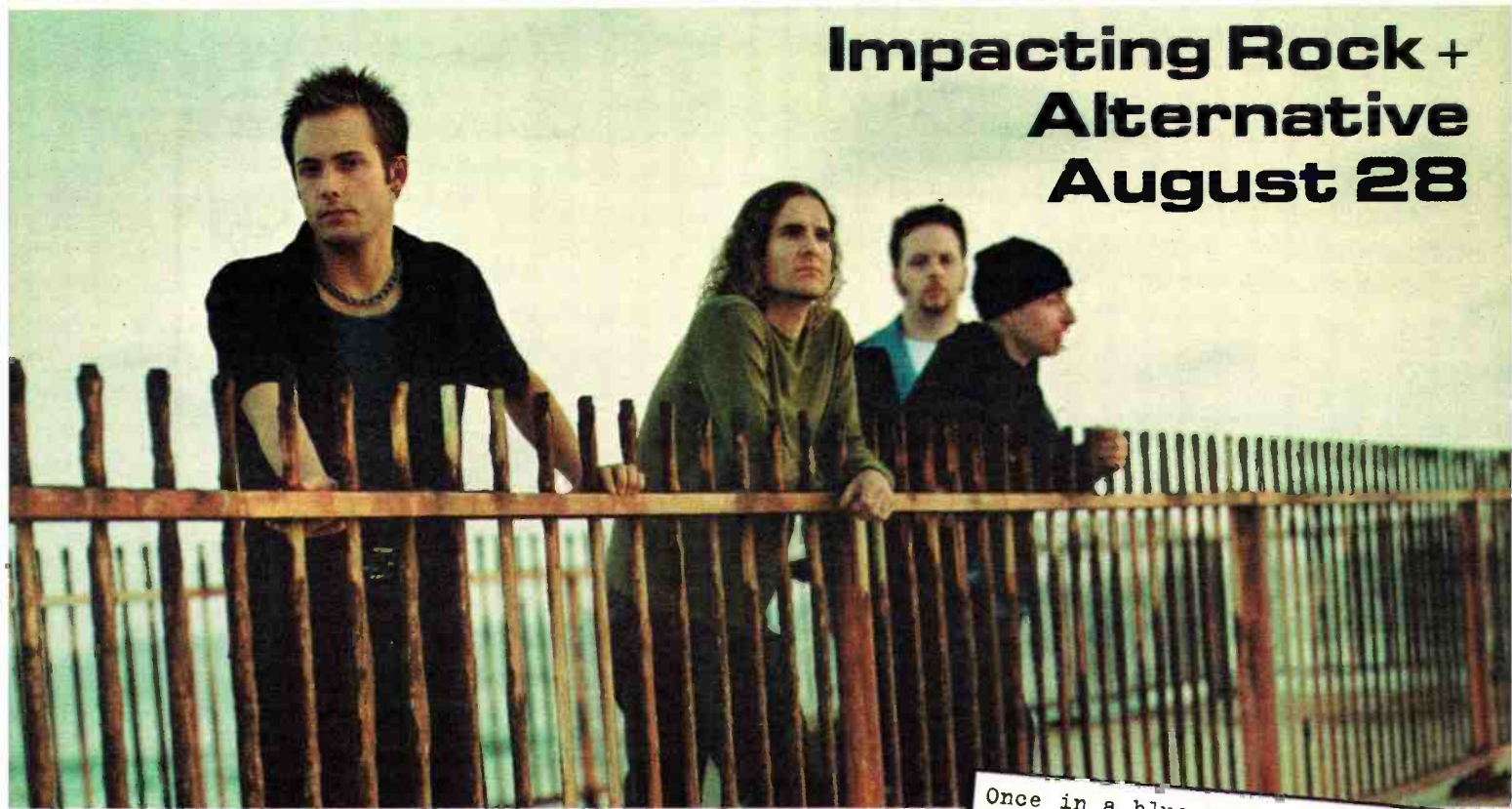
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INDUSTRY FAVORITE WKLO ROCKS ON

Listeners also like the Active Rocker's assertive music stance

Rabid rock fans don't just exist in the East and West. Grand Rapids, a stone's throw from Detroit, has a reputation for making an impact on bands' CD sales. The Amway Stadium, built a couple of years ago, further helps the music industry in this Michigan town.

Having revived itself after a brief, disastrous stint as an Alternative, WKLO — with the help of PD Mark Feurie and OM Tony Gates — has stayed on course for many years. In the spring Arbitron, the station remained strong, with a No. 1 ranking in persons 18-34 and it rose from a 19 to a 22.7 share men 18-34.

Musically Active

"You know what makes it such a great market: It's very musically active," says Feurie, who's as upfront as the music he plays. "If people hear something they like, they'll go out and buy the CD. That's why everybody loves us so much. If a band comes through town and you look at SoundScan the next week, it's evident: Sales are up 20, 30, sometimes 100 CDs.

"We've had in-stores with bands like Drain STH. They pulled 600 people into the store. Drain STH wasn't that big of a band, but people here like them and came out to meet them. We did the same thing with bands like Incubus and System Of A Down, and they're selling 100 or 150 CDs at the in-stores themselves."

When 'KLQ flipped to Alternative, Feurie, who had been doing traffic for

me the MD. I was doing the morning show. When he left, they made me interim PD. I was PD and did the morning show and had no idea what I was doing. I took a week off because my wife had our third son, and when I came back, they fired me."

Listener Loyalty

WKLO's switch to Alternative was not a good one. "It went in the toilet," Feurie says. "It sank into the bowels in



MARK FEURIE

maybe six months. Tony Gates became OM, and he and I flipped the station back to Active Rock. We used the slogan 'Shut up and rock' for a while. We just hammered the listeners: 'Hey, we're going to rock again like we used to.' That's what we've been doing ever since.

"We don't do any kind of research. We don't have a consultant. We let our staff in on the music meetings. We've got people whom we know love music. We just grab a bunch of CDs and sit around and crank it up. If we hear something we really like or that moves us, that's what we go with.

"We try not to get involved in the political bullshit: 'Oh, we have to add this because this is the priority this week.' We hit Reveille early, before Elektra even worked us on it. We heard it, we liked it, so we threw it on. That's more Tony than me; I'd probably play it a little closer to the vest."

The station's loyal-listener club continues to thrive after many years. "You fill out an application on the website or at a remote, and we send you a card called the Players Club card, with numbers on it and a magnetic strip, like a credit card," Feurie says. "We bring special machines out to all of our remotes, and instead of just handing out T-shirts to the guy who comes up and says 'the phrase that pays,' we swipe his Players Club card.

"It's really a marketing tool. If

you're at a car dealership, you'll be asked a question like, 'Are you planning on buying a new car in the next 60 days?' You answer the question, and it says, 'Thank you for participating. Congratulations! You won a 'KLQ T-shirt,' or, 'You won concert tickets.' We've been doing that for quite a few years. That was something that was started before I got here. Our database is well over 50,000 people.

"Also, at every remote there's a jackpot in the prize machine. We start out with the jackpot at \$494 — tying into the frequency, of course — and we put 20 card numbers in there. If you swipe your card and your number is programmed into the machine, you win the jackpot.

"For every remote that we do, we add another \$100 to it if we don't give it away. We make sure that the card has value. There are various locations around town you can go to and get a special discount when you show your Players Club card."

A Positive Outlook

WKLO offers a unique two-hour show on Sunday mornings called *Listen In*. Feurie describes it as a place to listen to music that has a positive message. "It was something [host] Frank Jenks started on his own," he explains. "It was one of those shows that we never really paid attention to until recently.

"He really focuses on the lyrics. He doesn't try to find only Christian bands, although he does play some Christian artists on the show. He looks for popular bands who have a positive message. He plays a lot of Creed, Incubus — artists like that, bands that are projecting a positive image of life and aren't so angry and violent."

It's obvious that Feurie respects Gates and is willing to admit when Gates' decisions are better than his own, but he isn't shy about taking a stand. "We've always run the station as a team," he says. "Tony's the OM, so he has veto power on certain things, but we've always been able to debate about things we feel strongly about.

"Sometimes we do it his way, and

sometimes we do it my way. One of the things that I really like about Tony is his philosophy of being a good manager: You surround yourself with competent people who can make decisions on their own, then empower those people to make the decisions."

'KLQ starts out the day with *The Howard Stern Show*, followed by Feurie in middays. For afternoon drive they pulled in Bill Walters, who had been in Detroit. "He's a huge music guy," says Feurie. "He knows guys in Kid Rock and is into the local Detroit music scene. He's really passionate about music.

"About two years ago we held a contest to have a female do nights on the station, because there were too many guys. We had almost 200 girls send in tapes. We found Cristi Cantele, who was doing part-time radio in Kalamazoo, MI. She started out doing a two-hour shift and was so good, we bumped her up to four hours. She's now doing our night show. Wiz is our Metal Director, and he does late-nights. Nick Dorsey does overnights."

Gates and Feurie are known for being fun renegades. They attend industry events and get to know others in the industry, exchanging ideas and talking about music. In these days of corporate radio, many people find it refreshing to work with these two mavericks, who enjoy the reputation of being 'KLQ's real decisionmakers.

**"YOU KNOW WHAT MAKES
IT SUCH A GREAT MARKET?
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ACTIVE. IF PEOPLE HEAR
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THEY'LL GO OUT AND BUY
THE CD. THAT'S WHY
EVERYBODY LOVES US SO
MUCH."**

the station, joined with Aris Hampers to do middays, adding MD duties as well. "Before that I was at WMRR/Muskegon, MI, with Dusty Scott, who used to be the MD at DC101 [WWDC/Washington]," says Feurie.

"He went to 'MRR as PD and made





THE ULTIMATE ARTIST ADVOCATE

A talk with Q Prime co-founder Cliff Burnstein

It's every band's dream to have a manager who shares their passion for their art. Certainly, one can't represent an artist without that enthusiasm, but what is it about Q Prime that makes it especially desirable? Co-founders Cliff Burnstein and Peter Mensch established the company in 1982 and built a rock empire without falling prey to ivory-tower syndrome.

What makes Q Prime want to sign an act? "It's only one thing: the music," Burnstein says. "Do we love what the band is doing or what the artist is doing? That's it. Otherwise, we're not interested."

An example of the lengths that Q Prime will go to if it loves the music of a particular artist is the company's purchase of Volcano Records. Q Prime bought the label because Burnstein and Mensch loved Tool. "They already had a manager," says Burnstein.

"What do you do when you fall in love with the music, but the band already has a manager? We bought the record company. It was as simple as that. We fell in love with their music, particularly the title track, 'Aenima,' from that album. I think it's one of the all-time classic rock tracks."

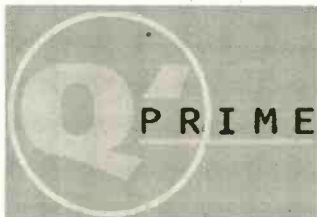
'A Zen Thing'

Burnstein and Mensch have high standards for artists that they bring into the fold. Burnstein says, "We may love the music, but if we can't add something to it — because what we're good at is taking something unique and blowing it up as big as we can — if we don't feel we can do that, we're not going to manage it. We'd rather buy the CD when it comes out."

"When it comes to the personality of an artist, we've got to feel comfortable with them. Peter and I always say that you wind up managing who you ought to manage, who you deserve to manage. It's kind of a Zen thing. They find you, you find them. You've got to be comfortable with each other."

Burnstein's deep commitment to artists is what prompted his move into management. "I was working at Mer-

cury Records in Chicago in the '70s," he says. "I had done rock promotion and A&R. When I was doing A&R — and I'm sure other A&R guys would say the same thing — sometimes you're



so committed to the act you signed that you end up being a thorn in the side of your own label. You're always going, 'Why aren't you doing this? Why aren't you doing that?'

"Many times people know what needs to be done, but they can't do it. Maybe the act's not a priority. It's down a few notches, and it needs a push, but there are three major acts above it on the list, and they're taking orders from their own executives. When you're in a situation like that and you're talking to the manager, you feel conflicted. I don't like that. I don't like being uncomfortable with what I say to people."

Burnstein decided that, since he was usually advocating on behalf of the acts anyway, he might as well move to management. "When I left my job at Mercury, I took a substantial pay cut to start working in management," he says. "I moved from Chicago to New York, which was also more expensive. But I felt that this was the right thing to do. I could really be unequivocally on the side of the artists."

Fierce Loyalty

That complete support for artists is key for Burnstein. "It's not like I get what I want all the time," Burnstein points out. "But at least my message is clear. I'm not conflicted in any way. And that's the best part, to me, of managing artists: Peter and I do not feel in any way conflicted. When we go home at night, we know what our mission is, and we're very comfortable with it."

Partly because of growing political issues, Q Prime hired Warren Christensen and Michelle Munz to handle

its promotion efforts. They are based out of Volcano Records. "We spend an increasing amount of time on this stuff," Burnstein says. "Everybody knows that we are very fair. We're very loyal to the people who helped us in the beginning with any of our artists."

"We don't leverage one artist against another. There are no deals made where I'll give you so-and-so for the radio show if you play such-and-such. We don't do that with our artists, and everybody knows it."

"For years I gave KNAC/Los Angeles everything on Metallica because KNAC was the station. Even though KLOS/Los Angeles had three times the audience, I gave stuff to KNAC. That may not have endeared me to KLOS, but I didn't think they deserved it. They came to the party very late."

"People ask what would happen if there was a new Active Rock station in L.A. I would certainly treat it with respect. But, on the other hand, [KROQ/Los Angeles VP/Programming] Kevin Weatherly has been there for me for years now; I'm not going to shit on him."

"A new station shouldn't expect anything its first couple of years. Sure, if there's something new and it's the only one playing it, fine, I'm going to build it up. But it's got to prove something. I'm not going across the street. I'm not a whore."

Radio Tastemakers

Stations that support new music win Burnstein's loyalty. "I was brought up in a system where, if you had something that was left-of-center, you had to break it in small and medium markets, then work your way up to the bigger markets," he says. "They were tighter in the bigger markets."

"What's changed today is that Kevin Weatherly, [WKQX/Chicago PD] Dave Richards, [WXRK/New York PD] Steve Kingston, [WNNX/Atlanta PD] Leslie Fram or [KNDD/Seattle PD] Phil Manning might be tough, but they're more willing to take a chance on something they believe in than many of the small-market guys."

"With Crazytown, Dave Richards went on it before anybody. Kevin Weatherly was on it a second later and blew it up. Because they have been willing to break artists, I am not about to give up my allegiance to them."

"If, in the future, they become very conservative, new artists will have to start breaking elsewhere, and we'll deal with those stations accordingly. But certainly, as of now, these guys are the tastemakers."

Ownership Lessons

Radio couldn't hope for better supporters than Burnstein and Mensch, who feel so strongly about the medium that they decided to go into radio ownership themselves, buying AC KSTT/San Luis Obispo, CA in 1989. "I must have been crazy," jokes Burnstein. "In a strictly business sense, radio can be a good investment. If it's run well, it can have a very high return on investment and a very high profit margin."

"It's the kind of business where, because there are a limited number of licenses per area, it's not like you can be put out of business the next day. Even if somebody comes into your format and kills you, you change format. The facility is still good; it doesn't de-

"THERE ARE NO DEALS MADE WHERE I'LL GIVE YOU SO-AND-SO FOR THE RADIO SHOW IF YOU PLAY SUCH-AND-SUCH. WE DON'T DO THAT WITH OUR ARTISTS, AND EVERYBODY KNOWS IT."

preciate. If I got into the fashion business, and my jeans sucked, I'd be dead. If you get into a tech business, and somebody's got better technology than you, you're dead. But a radio station has intrinsic value.

"No matter what has come along after radio since 1920, radio has been a mainstay. TV didn't knock it out; cable, VCRs and computers didn't knock it out, because you can listen to radio and do something else at the same time. That's what makes it unique."

"We were very careful, in our humble opinion, not to overpay. We were very inexperienced. We lost money becoming experienced. We eventually became fairly good operators, but we were not great operators, because Peter and I are in the management business."

They brought in Rick Sklar to consult, and his tragic death was devastating to the Q Prime family. Sklar's wife, Sidell, took over until she passed away a year later from cancer. "That was heartbreaking for us, because they were friends," Burnstein says. "They were like family at that point. Losing Rick and Sidell was as close as I've ever felt to really losing somebody close to me."

Continued on Page 92

The Q Prime Roster

Q Prime's roster includes Metallica; The Red Hot Chili Peppers; Stone Temple Pilots; Tom Morello, Tim Commerford and Brad Wilk of Rage Against The Machine; Garbage; Def Leppard; Crazytown; Tal Bachman; Nina Gordon; The Apex Theory; and Lost Prophets. Q Prime employees Mark Reiter and Tony DiCioccio manage The Brand New Immortals.

Through Volcano, Q Prime is also involved with Tool, 311, Two Skinny Js, Galactic, Weird Al Yankovic and (hed) planet earth.

moody, melodic rock dominates the debut, **is this room getting smaller.** -USA Today



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ARTIST MANAGERS INSPIRED BY TALENT AND WORK ETHIC

Insight into the business minds behind the bands

Whatever their individual styles, one thing that all artist managers share is a passion for their bands. We talked with three of the best in the business: AGM's Andy Gould, who started out as "Tea Boy" for George Martin when Martin was managing The Beatles; The Firm's Michael Papale, who was "pulled in" after years at Interscope; and Union Entertainment Group's Bryan Coleman, who started out booking bands before deciding to manage them.

The Live Connection

A tape sent to Andy Gould probably won't impress him. "I'm a fan of the live situation," he says. "Bands come to me and say, 'Can we send you a tape?' I say, 'No, let me see you live.' Everyone who works with us always goes and checks out bands live. The best marketing tool for a band is the band itself. Getting a record deal is the easy part."

The management end of the business has fascinated Gould since his days with Martin. He joined CBS Songs in 1979. When friends went off to manage Kool & The Gang, they asked Gould to join them. He found himself



ANDY GOULD

leaning toward the hard rock side when he began managing Max Norman, who produced the first three Ozzy Osbourne albums, and Terry Brown, who produced some Rush albums.

"I kept hearing about this company called Concrete Marketing & Management," he says. "I got really friendly with them — Walter O'Brien and Bob Chiappardi." Gould joined Concrete's management division in the late '80s, eventually becoming a Partner around 1990.

He formed AGM 3 1/2 years ago. His clients include Linkin Park, Static X, Powerman 5000, Rob Zombie, Half Cocked, Monster Magnet, StereoMud, Prize Fighter, Craving Theo, Sinisestr and The Start.

Focus And A Work Ethic

AGM does a lot of marketing for its bands. Gould says: "It's not just about putting them out on the road; that's what labels do: 'Oh, we'll sign this band, we'll try to get them in the press, we'll try to get them on the radio, and we'll try to get them on the road.' The record companies are dinosaurs. They have no idea what they're doing, for the most part. Most managers have a better success ratio than the record labels because we've brought out fewer records and most of our records are successful."

A band's focus on their fans and a strong work ethic are likewise important. "The artist has to work hard with us," explains Gould. "The guys in Linkin Park come offstage and immediately go to the front of the stage and sign autographs for the next 45 minutes. And it's not just my bands: Fred Durst spends an hour a night talking to his fans on the Internet."

"There's not a record guy out there who would do that. They're too busy at the Ivy. Record companies have traditionally never done any research. A successful band will do tons of research. They may not know it's research, but just talking to the fans and finding out where they are, who they are, etc., is research."

The hard work pays off for Gould at concerts. "The joy of seeing a young band make it and become successful is just wonderful," he says. "That never stops being great. Walking a band onto the stage and seeing 10,000 to 20,000 kids going crazy and remembering that you saw the band playing in a bar for 35 people — that's probably the most satisfying thing about it. The worst bit, if you do it correctly, is that you're like a doctor; you're at it 24/7."

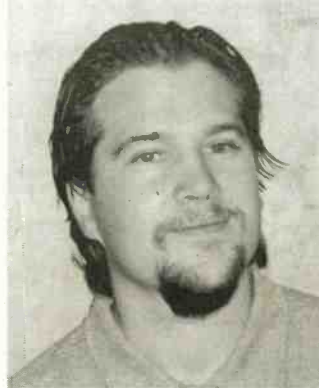
Exposure Levels

Gould believes that management companies with their own promotion staffs are more successful. "Record companies will wrap you up on politics at radio stations for no real reason other than the next project they're working," he says. "So the more I can take it back from them, the better." He recently started a label venture with Columbia called DV8 and signed its first artist, Endo.

Gould says that getting the right

level of exposure for his bands is critical. "There are so many radio shows out there," he explains. "It's the same thing with MTV. You have to be careful that you don't overexpose your band."

"The minute a fan knows that he or she can get a band for free or at a low



BRYAN COLEMAN

price, why would he or she pay for it? The bands have to make a living. If you keep on going into markets and giving it away, making the band less than they are, you can damage careers."

What does Gould want radio to know? "My suggestion to Rock radio, particularly new Rock radio, is don't be so damn fickle. Choose an artist, and stay with them. We need artists. I love radio stations that know their audience, know what their audience likes, and that will stay with an artist."

Intricately Involved

Michael Papale has always been interested in working closely with artists. When asked for the best part of managing bands, he answers, "Being intricately involved in the day-to-day decisions." And the worst part? "Being intricately involved in the day-to-day decisions."

Papale says that each person at The Firm works with all the company's artists. "We have specific areas of expertise," he explains. "We're all at the bands' service, and all decisions are generally made as a team. It works quite well."

Papale joined The Firm a year after Michael Green and Jeff Kwatinetz started it. His label background came in handy when the company launched The Label. "I was fortunate enough to be on the ground floor of Interscope Records 10 years ago," he says.

"Everyone here wanted us to have our own label, and we acted like a label anyway. We decided that since we act

like a label, walk like a label and smell like a label, why not start a label?"

Many Pots

The first groups on The Label are Krystal — who was signed by The Backstreet Boys — Mesh and The Start. "The Start, who are currently on tour with Sugar Ray and will be touring with Incubus, are having great success with a handful of Alternative stations," Papale says. "But, as we know, Alternative radio is the KNAC/Los Angeles of the year 2001, so getting a female-fronted rock band played on Alternative radio is not easy. But we will succeed."

Whether The Firm will sign an artist is a group decision, but, Papale says, "We look for artists who have an extremely compelling work ethic and who are brilliant entertainers."

Musicians on The Firm's roster include The Backstreet Boys, Limp Bizkit, Staind, Korn, The Dixie Chicks, Sisqo, 112 and Mary J. Blige. The company also represents many actors — including Vin Diesel and Martin Lawrence — writers and directors.

"We're also reviving the Pony line of apparel," Papale says. "Pony was a very prominent line for baseball, foot-

"WE LOOK FOR ARTISTS WHO HAVE AN EXTREMELY COMPELLING WORK ETHIC AND WHO ARE BRILLIANT ENTERTAINERS."

MICHAEL PAPALE

ball and boxing in the '70s and '80s." Papale doesn't believe that politics are a concern at Rock radio. "When you throw in Top 40 or CHR/Rhythmic, there are obviously political issues. The best way to do it is just to be upfront with everybody. That seems to work really well."

The Bug

Bryan Coleman knew he wanted to manage bands while he was in college and doing construction on artist manager Tony Dimitriadis' house. "It was amazing," he says. "Tom Petty, Billy Idol and members of Yes kept coming over."

Bitten by the music bug, Coleman went to work at a booking agency that shared an office with a management company. "We were booking Canned Heat, War and Country Joe McDonald — old-school stuff," he says. "I thought, 'This is fine, but I want to manage bands.'"

Continued on Page 92

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THE EVOLUTION OF DARWIN'S WAITING ROOM

Up from the Miami underground

by Frank Correia

Brimming with palm trees, beaches, yachts and Will Smith anthems, Miami isn't exactly top-of-mind when it comes to rock scenes. "It's a really amazing scene that's completely secret and underground," reveals Jabe, the sunnier half of the dual-vocal attack fronting Miami upstarts Darwin's Waiting Room.

"It's very word-of-mouth," adds Grimm, the aptly named darker half of the duo. "It's a lot of people telling people at school or their workplace. It's not like L.A., where there are tons of clubs and tons of bands and you can see all these great groups performing every single night. It's very underground."

Making A Scene

For these Darwinians, the Miami underground scene wasn't just one they were part of, it was one they helped create. "We built it from scratch," explains Jabe. "For example, I went to a club in Coconut Grove called the Chili Pepper. Pretty much all of the clubs down there don't have live shows, but this one could.

"WE'RE ALL A BUNCH OF PEOPLE WALKING AROUND SURROUNDED BY OTHER PEOPLE, BUT A LOT OF US FEEL COMPLETE LONELINESS. WHY IS THAT? IT DOESN'T MAKE ANY SENSE."

JABE

"I got some money together, went up to the owner and told him, 'Look, if you open your doors three hours earlier than you usually do, we'll give you \$500, and we'll split the door with you. Just give me one shot.' He took the shot, and it worked out great. Eventually, the Pepper became the home of many of the biggest local shows that have ever happened in Miami.

"Unfortunately, two months after we got signed, the place closed down for financial reasons. The local scene can't be contained by one venue. It's an entity unto itself. It's an underground movement. It doesn't matter where it is. If it's someone's backyard, if it's in some warehouse — it's a movement, and it can't be stopped.

"It took a lot of teamwork among the bands. Everybody was very cohesive and worked together, sharing fans and really speaking to each other, and the scene just blew up."

Hometown Help

One thing that helped Darwin's blow up was early support from hometown Active Rocker WZTA (Zeta)/Miami. "That's one of the best ways to get your music out there and start a fan base," says Jabe, who credits Zeta with helping the band land a recording contract. "Without Zeta, we couldn't have ever touched that avenue."

"Although Miami's not really known as a rock market, there's a lot of talent out there," Grimm adds. "With bands like us, Nonpoint, New Found Glory, and even Marilyn Manson, who came out of Ft. Lauderdale, more and more labels are going to start looking to south Florida as a place where talented bands are located."

While most parents would frown on their kids hanging out at a rock club, Jabe and Grimm believe that a healthy club scene provides kids with a positive outlet for their energy. "It creates a sense of community," explains Grimm. "It's a place, at least for our generation, where kids can go and interact with each other.

"It's not as ridiculous as spending all your time at the mall, which does nothing for anybody. This way, kids enjoy themselves and do something that they love to do. They're able to express themselves to other people and be creative and make music and dance and just enjoy life."

"Miami's the kind of place where, if you're not 21 and you're a guy, there is nowhere for you to do anything," says Jabe. "Especially if you like rock 'n' roll. It's the movies or the bowling alley. So there needs to be an outlet for kids. For a lot of the kids who come out to see us, we're their family. We treat them as our family. So we need a place where we can have these family meetings."

Universal Themes

With their debut album, *Orphan*, the band has attracted a number of fans by writing songs with themes that teens and adults alike can relate to. "We're a voice of a generation, and we're expressing our feelings on certain topics and creating a forum," says Grimm. "There have been times when people have e-mailed me and said, 'Oh, I understand you guys. I connect with you, and I bond with you, and I understand what you're talking about.'

"Whether the topic is not having a



DARWIN'S WAITING ROOM

dad in your life or thinking about committing suicide or a relationship that went wrong or not finding the missing piece in your life, it's universal stuff. It's not like you have to be a white male from this part of the country to enjoy this. It's really for anybody and everybody."

"We're all a bunch of people walking around surrounded by other people, but a lot of us feel complete loneliness," Jabe chimes in. "Why is that? It doesn't make any sense. Why are you feeling alone? That's what *Orphan* deals with."

Yin And Yang

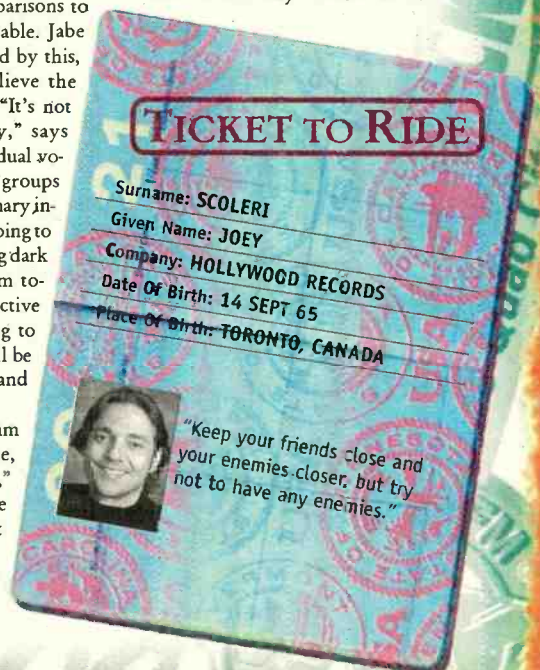
With Darwin's Waiting Room having two vocalists, comparisons to Linkin Park are inevitable. Jabe and Grimm are flattered by this, even if they don't believe the comparison holds up. "It's not like a marketing ploy," says Grimm, who cites the dual vocals of old-school rap groups like Run-DMC as a primary influence. "Like, 'We're going to get this homeless-looking dark rapper guy and put him together with a very attractive white male who's going to sing beautifully, and it'll be great.' It just felt right and made sense."

"I like the way Grimm triggers the best in me, musically and lyrically," Jabe explains. "I believe that he's a really great writer. If I put my lyrics up against his, they have to be equally great. You have to surround yourself with

the best in order to become the best."

When presented with a yin-yang analogy for Darwin's vocal approach, Grimm concurs. "Everybody likes to use the whole good vs. evil, black and white kind of thing," he says. "One of the DJs from Zeta compared us to Frosted Mini Wheats — with the sugary, clean, delicious side, and on the other side you have the dirty, gritty, healthy but maybe not as tasty side. I thought it was kind of funny."

So which one of them is the delicious side? "Jabe's definitely more delicious than I am," Grimm says with a snicker. "Definitely. I may be healthy, but I'm definitely not as much fun."



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PRIMER 55'S GOT A BRAND-NEW BAG

Rockers refocus their sound for *(The) New Release*

By Frank Correia

Louisville sluggers Primer 55 could have renamed themselves Days Of The New, if it wasn't already taken. There's the new rhythm section — bassist Kobie Jackson and ex-Dope drummer Preston Nash. There's the new sound — a step away from the rap-rock into a wider song-writing scope where melody, the requisite mayhem and even a horn section all play together nicely. Then there's the new album — *(The) New Release*. Vocalist Jason recently phoned in from the road to discuss, well, what's new.

R&R: *There's quite a difference between your debut, Introduction to Mayhem, and (The) New Release.*

J: The first album was pretty much a bunch of teenagers trying to vent at the world. This album deals with a lot more personal issues. It's a lot more emotional.

R&R: *Did you approach the song-writing differently?*

J: Yes. We had done several tours,

"WE'RE TIRED OF ALL THE BANDS WEARING THE SAME CLOTHES AND ALL OF THE KIDS IN THE CROWD WEARING THE SAME CLOTHES AS THE BAND. YOU CAN'T TELL THEM APART."

and we saw how a lot of bands are, as far as sounding alike and bandwagon jumping. We came home, and we were just fed up with it. We're tired of all the bands wearing the same clothes and all of the kids in the crowd wearing the same clothes as the band. You can't tell them apart. So we stopped listening to modern music. We turned off the radio and MTV and started listening to albums that to this day made us feel something, like Black Sabbath and Lynyrd Skynyrd. We tried to make an album that was like that.

R&R: *Can you describe the relation-*

ship you've had with hometown station WTFX (The Fox)/Louisville?

J: They've supported us from the get-go. All the radio stations that have supported us from the very start ask us to come in. We always do our best to visit when we're in town. On the road, you're away from your family and friends. You try to make extended families across the nation so that you have something to look forward to. We consider those people to be family, the same as we do everybody else who supported us.

R&R: *Tell me about the Louisville rock scene.*

J: Those guys, like [WTFX Metal Director] Black Frank and everybody down at The Fox, have always treated us very well. We started the band in Memphis, which is a very cutthroat scene. Everybody's stabbing everybody in the back and talking shit about each other. We got tired of it and moved the band to Louisville, which is more of a family type of thing. Bands do stuff for each other rather than trying to cut each other's throats to get to the top of the ladder.

R&R: *You have a new rhythm section. What led to that change?*

J: Our first drummer had a substance-abuse problem last year, so he had to quit. We had our tours mapped out for us, and we didn't want to cancel any of them. Being a baby band, you don't really want to go home for a month to find a drummer, because it raises eyebrows. So we invited friends of ours to come out and play drums for every tour. We didn't have a set drummer until we came off the road to do the album.

We met Chris through touring with Dope. We found out that he had left Dope, so we called him up. He's the man for the job. He's got a great personality, and he's a total professional. He had known a guy named Kobie Jackson through teaching at college. He came out and auditioned for bass, and it just gelled. It felt like we'd been playing together forever.

R&R: *What do the new guys bring to the table?*

J: They both have very-unique styles, but at the same time they can adapt. We try to bring in so many different music styles. They pretty much had to be able to play ball. We go from jazz to hardcore, from funk to rockabilly — especially on this album.

R&R: *There seems to be a wider range*



PRIMER 55

of emotion on the record. What inspired that variety?

J: The first album was written around 1996 or 1997, and it only covered two years of my life. I was a teenager. I had just moved out. There were songs about the way you dress. Since then, [guitarist-producer] Bobby Burns and I were in a different state every day. We experienced life from a different perspective than just being stuck in one shithole, experiencing that one side of life. We've been to different states, experienced different things, talked to different people. There are more emotions to draw from.

R&R: *What inspired "Texas"?*

J: You ask any band that's been on the road. There has got to be something in the water in Texas, because it has the best strip clubs anywhere. There are like 3,000 strip clubs in Texas, and every one of the girls is like a supermodel.

R&R: *It's pretty surprising to hear horns on the album.*

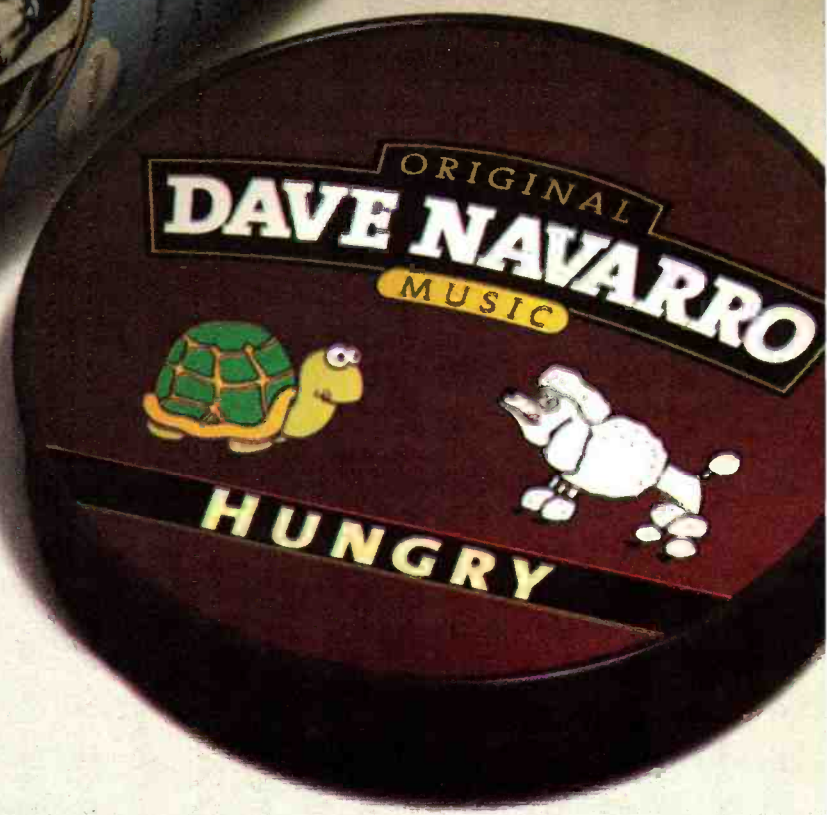
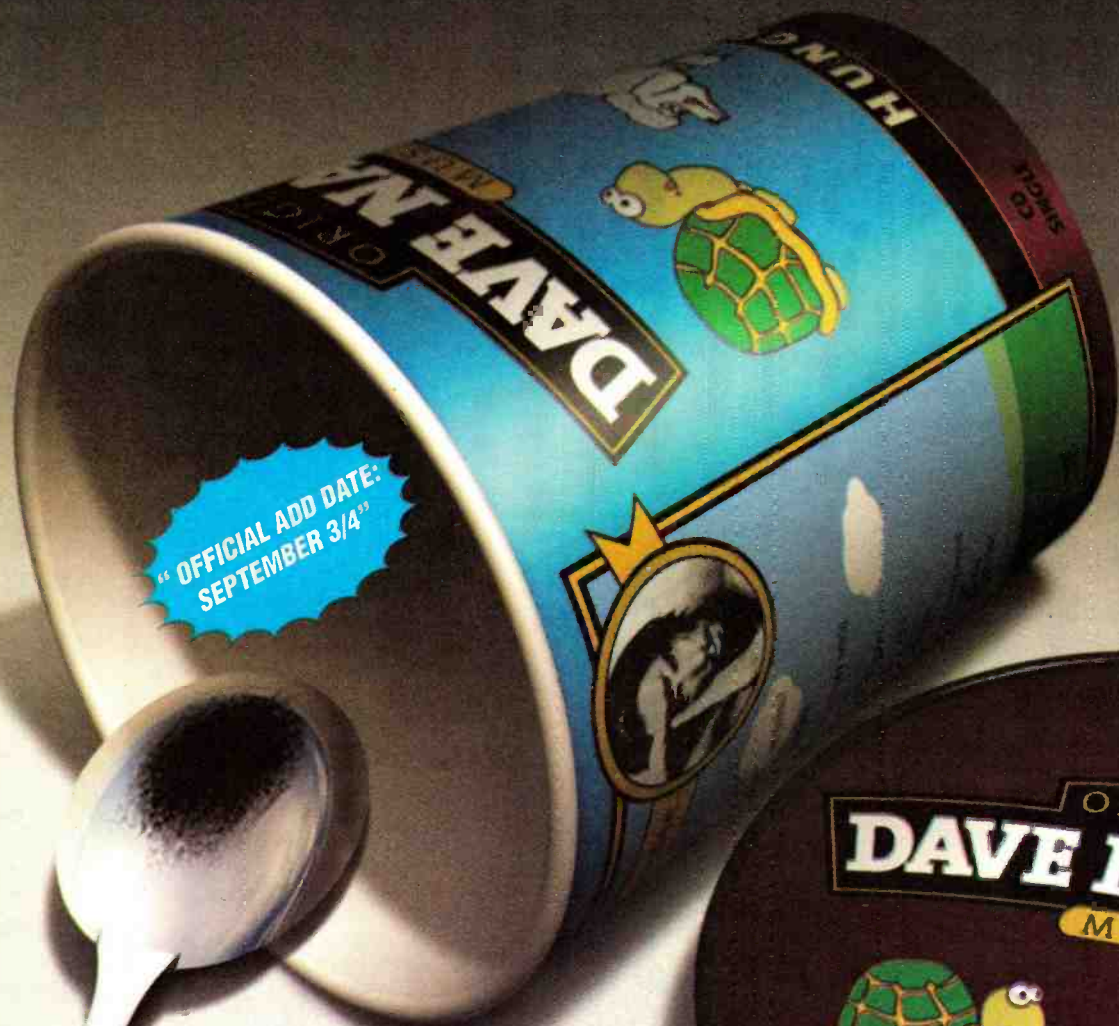
J: That was Bobby's idea. We got the song done, and he said that something still sounded missing to him. The parts were written on guitar. The sound engineer's brother was a professional horn player. He said he could bring in some of his friends. The saxophone player actually went on tour with The Monkees.

We brought them in, and they got all into it. They loved the song. The next thing you know, they had these awesome parts laid down that came from their hearts. They weren't coming in just for a job. They listened to the song and got all excited because they loved it. They got into it, which made it come out so much better.

R&R: *Anything else you want to add about the record?*

J: Just buy it. You won't be disappointed. People who love any kind of music will enjoy this record. You don't have to be a heavy music lover. You'll get something out of it no matter what genre of music you like.





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WCHZ/Augusta, GA

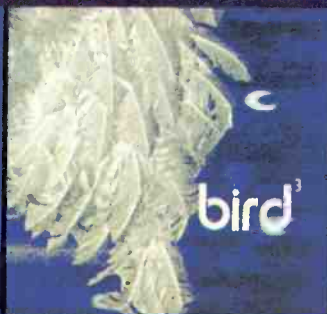
PD/MD: Chuck Williams
cwil95@aol.com
Promotion: Rob Hamilton
rob95rock@aol.com

Continued on Page 78

IN BETWEEN A ROCK
AND AN

emerging

PLACE . . .

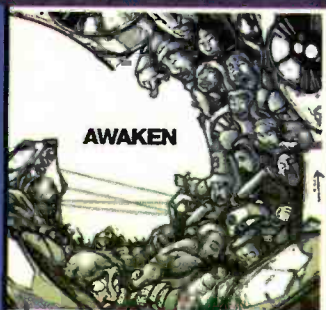
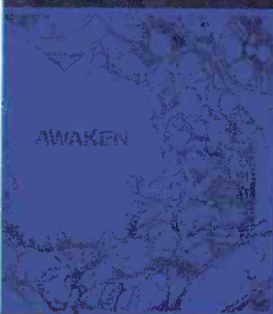


DISHWALLA

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R E C O R D S





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Continued from Page 76

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 Marketing Director: Michele Maker
michele@ici.net

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ROCK AND ACTIVE ROCK FESTIVALS

Here is a brief overview, organized chronologically, of some of the format's upcoming station shows. As much info as was available by press time is included. The name of the show is listed first, followed by station call letters and market, show location, participating bands and date. Info is subject to change; contact the stations' PDs for more details.

Taste Of Madison

WJJO/Madison, WI
The State Capitol
Sept. 1-2

Big Ass Backyard Barbecue

WPXC/Cape Cod, MA
Sevendust, Stereomud, Drowning Pool
Sept. 2

Sauce-A-Polussa 2001

WRXL/Richmond
Browns Island
Sept. 15

Locobazooka

WAAF/Boston
Disturbed, Rollins Band, Nonpoint, Kittie, Reveille,
Puya, Godhead, Nullset and many more
Sept. 16

Lunatic Luau V

WNOR/Norfolk
Verizon Virginia Beach Amphitheatre
3 Doors Down, Nickelback, Seven Channels,

Beautiful Creatures, Clutch, Cold, Econoline Crush,
Primer 55, Soil, Stereomud, Systematic
Sept. 16

Fallapalooza

KTUX/Shreveport, LA
Sept. 22

Fall Festival Show

WAMX/Huntington, WV
Nickelback, Rollins Band, Soil, Lifer, Seven Channels
and more
Sept. 22

When Bands Attack

KIOZ/San Diego
Coors Amphitheater
Staind, P.O.D., Saliva and more
Sept. 28

Pure Rock Equinox

WXQR/Greenville, NC
Sept. 29

Texas Dog Jam

KIOC/Beaumont, TX
Fair Park
The Hunger, Union Underground, Vallejo, Pushmonkey,
The Toadies, Blue October, Seven Channels and more
Sept. 29

Day On The Green

KSJO/San Francisco
Shoreline Amphitheatre
Oct. 5 (tentative)

Halloween Monster Bash

WAAF/Boston
Oct. 31

Holiday Rage

WAAF/Boston
Dec. 7

Nutcracker Ball

WXTB/Tampa
December

FMX Birthday Bash

KFMX/Lubbock, TX
January or February 2002

93X Fest

KXXR/Minneapolis
May 25-26, 2002

SOME HIGHLIGHTS FROM THE SUMMER OF 2001

With a slew of concerts throughout the summer, my photo file has been filling up with pictures of radio-station staffers posing with bandmembers. Journey through the summer concert scene with these pictorial highlights.



STUCK IN A MOMENT WITH U2 — From left, U2's Adam Clayton, WQXA/Harrisburg PD Claudine DeLorenzo, U2's The Edge and WQXA's Brigitta Bergman line up for this Kodak moment.



THE X'S HAVE IT — Static-X visited the studios of WAMX/Huntington, WV before their show. The Extreme Steel tour also featured Pantera, Slayer and Skrape. Seen here (l-r) are Static-X bassist Tony Campos, WAMX afternoon driver Robin Wilds and Static-X guitarist Tripp Eisen.

Continued on Page 88

ON TOUR ALL FALL



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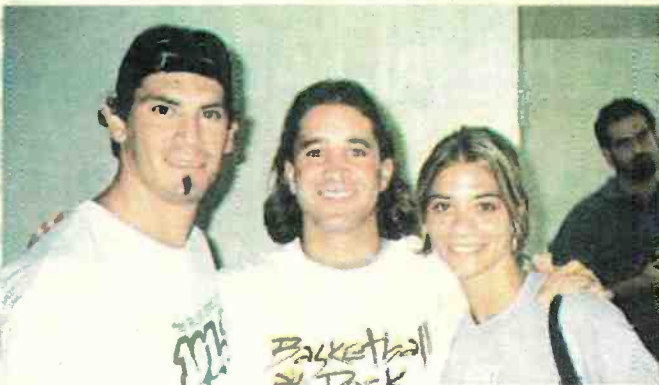
SOME HIGHLIGHTS FROM THE SUMMER OF 2001



SONIC ASSAULT AT THE FOX — CFOX (The Fox), Vancouver, BC midday host Barry Taylor (c) is flanked by two members of TVT's new band Default, DaLas and Jeremy. They played an acoustic set on the air in preparation for their upcoming show at the end of this month.



EXTREME STEEL IN-STORE — Pantera and the whole Extreme Steel tour rolled into New Haven earlier this summer. WCCC/Hartford had Static-X for an in-store at Guitar Center in Manchester. Shown here are (front, l-r) WCCC MD Mike Karolyi, Static-X's Tony Campos and Wayne Static, WCCC Promotion Director Jen O'Connell, the band's Tripp Rex Eisen and Ken Jay and (back, l-r) WCCC overnighiter Craig The Pornstar and Promotions Events Manager Rex N. FX.



WJRR OPENS ITS ARMS — WJRR/Orlando hosted a Basketball Rock event last month to help raise funds for the With Arms Wide Open Foundation, founded by Scott Stapp, lead singer from Creed. Pictured are WJRR's Matt Daniels and Promotion Director Tracy Aljets flanking Stapp at the event.



BACKSTAGE AT THE ROCK SHOW — The big McGathy Rock show at the Conclave last month featured Nickelback, Tantric, Stereomud, Craving Theo and Puddy at a packed gig for the industry and fans. Holding their own backstage are (l-r) McGathy Promotions' Phin Daly, WKLQ/Grand Rapids OM Tony Gates, DreamWorks' Laura Curtin, WKLQ PD Mark Feurie and Tantric manager Dan Colucci.



NO ONE LIKE YOU — No One rocked the Whisky in Los Angeles recently, and (l-r) Immortal's Doug LaGambina, Murk of No One, R&R's Cyndee Maxwell and Virgin's Ray Gmeiner all celebrated a great show.



HARD FEST AN APT DESCRIPTION — The syndicated *HardDrive* program went on the road for a live report on OzzFest. Flanking Papa Roach's Coby Dick are *HardDrive* host Lou Brutus and Executive Producer Roxy Myzal.



CC GUYS WITH UNI GUYS AT R&R — OK, so we had to sneak in another R&R Convention photo. For the programmers' sake, we're hoping this is far enough down the page so the CC bigwigs don't notice. Mugging are (l-r) WKLS/Atlanta's Tim Dukes, KRFX/Denver's Mike O'Connor, Universal's Howard Leon, WFBQ/Indianapolis' Mike Thomas and Universal's Steve Leeds.

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WEBN - This record is showing all the signs of being our #1 testing song of the year!

WAPL - We haven't seen a record react like this since "Kryptonite"

KRXQ - We think that's gonna be a smash!

KXXR - Awesome! A rotation and we haven't even tested it yet!

WYSP - #2 Phones & in power! What a smash!

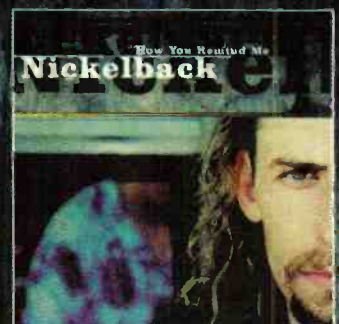
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SYSTEM OF A DOWN STRIKE AGAIN

Continued from Page 58

and living," he says. "It wasn't God or His followers who created the Spanish Inquisition, for example; it was the organized element of people."

As for Rock radio, Tankian admits that he doesn't listen to a lot of it. "Every four or five years you get one type of music that becomes the mainstay," he says. "You could start from disco and work up to grunge and go to your new metal or whatever you want to call it. Every type of music is being saturated by record companies that want

to sign someone who sounds like Korn, then Deftones, then Tool, so it kind of becomes boring, to be honest with you."

He prefers nonprofit KCRW in Los Angeles because of its eclectic mix. "There are a lot of stations out there, but there's not a great amount of music," he says. "I'm into eclectic music, whether it's heavy music, jazz or classical. I like hearing something that's eccentric and original."

Making An Impact

Tankian is hoping that the band's new single, "Chop Suey," will provide

fans with something original and eclectic. He credits Malakian with the song's title and says, "To be honest, there could be many reasons why it's called that — and also absolutely no reason. It's kind of a System Of A Down term. We like food names, for some reason. Daron brought in a lot of lyrics on this album, so that was a completely different stream coming into the pool. It was cool."

"We recorded a bunch of songs, and we only picked a handful of them for this album. There are a bunch more still in the reservoir. I'm looking forward

to some of those being released in the near future as well."

Toxicity, System Of A Down's new album, will hit the streets next month, and the energetic Tankian is ready. "It's kind of fun, you know," he says about his current state of affairs. "Working with friends' bands, releasing a poetry book, having our band come out with a new album and getting ready to tour."

With so many avenues open to him, Tankian will no doubt make an impact on each of them.

Margo Tone contributed to this article.

THE END OF THE WORLD AS WE KNOW IT

Continued from Page 48

dive a little deeper and find a message."

As someone who can see the upside to doomsday, what is Spider's view of the future? "Sometimes I develop a super-positive outlook, and other times I'm probably the most pessimistic per-

son ever," he says. "There was an issue of *Time* magazine that came out announcing that scientists had figured out when and how the universe would end. It's not for billions and billions of years. They were trying to play it like a terrible thing, but I was like, 'Wow! That's great! I got really excited about it. Even though it's so far

beyond our reality, knowing that there's an ending is kind of a cool thing."

"I relate that to this record. Sometimes it's a good thing to know that something's going to end, because when something ends, something new starts — hopefully, something much better. In the movie *2001*, that's sort

of the message: Man has gone as far as he's going to go. At the end there's that scene of the weird little alien baby floating around, the new beginning. Even though I won't be around for it, I like the thought of something different happening 500 billion years from now."

Doomsday, anyone?

THE ROCK POWERHOUSE

Continued from Page 46

at KSHE/St. Louis during its heyday. I was able to capture that feeling, and I was able to live it. Now I can try to lead in that manner."

Richards praises KQRC's strong morning-show talent. "I've never seen a guy with more natural ability than Johnny Dare," he says. "He has an uncanny natural ability to communicate

with people. He could sell ice cubes in Alaska. He understands the business, and he knows how to promote. Meanwhile, we also have Murphy Wells, a mother of three, who's somewhat conservative. She brings a more adult approach to the show."

"Then there's Tard, who is our Danger Boy, for lack of a better term. He's one of these guys you tell, 'Jump over this 50-foot wall,' and he's going to figure out how to do it. Gregg Todt is the Morning Show Producer. I call him the genius of the bunch, because he has an uncanny sense of humor. He's very witty."

"That show absolutely dominates 12+ and in men and persons 18-34, 18-49 and 25-54. It's an incredible morning show."

Trials And Tribulations

Numerous trials and tribulation have strengthened the KQRC family over the years. Richards says that the death of Sorensen was a big blow to everyone, not to mention going through different owners, moving to new facilities and finding out that the station's biggest enemy was now part of the same company. But he has done his share to help pull KQRC through

these tough times, and the station has come out a winner.

"KQRC has been the best move I've ever made," Richards says. "It has been the most fun and fulfilling job of my career. It surpasses any experience I've ever had in radio. I will always cherish these four years here, no matter what. But I can tell you that, going down to Houston, I'm definitely going to do everything that I can to top it. It's my nature."

Margo Tone contributed to this article.

Listener Enthusiasm

Continued from Page 46

Personal appearances are likewise pleasant, and Jantzen enjoys going out to meet the listeners, something he does about four times a week. He's also immersed in the local music scene. "There are a ton of bands here, and I'm working with a couple. I'm producing a few bands and shopping a few bands. I'm working with The Black Mollys and shopping Cyclamatic."

When KQRC plays local music, it's a powerful endorsement. One band that has the station and PD Vince Richards to thank is regional act Mesh. "We have a really close relationship with SFX," Jantzen says. "One of the main guys at SFX in St. Louis who knows Vince really well manages the band and sent us the CD."

"It was one of those that didn't really take that many listens to get us to go. This is as good or better than some of the things we're already playing. We put it in, it reacted, and it tests now. I saw the band at Conclave. They signed, and it looks like everything is going to blow up for them."

Because the listeners are passionate about the music, KQRC gives them what they want with its festivals. The station's recent Rock Fest pulled in around 20,000 people, and the upcoming Rock Fest 2001.2 should be just as big.

"It's been a long time since we've done two," Jantzen says, "which is funny, because I read all these articles about how it's the biggest slump of the decade for concerts. All our stuff is selling out. The first one was huge. We had Live, Staind, Puddle Of Mudd, Buckcherry, Monster Magnet, Econoline Crush, Mesh, Stabbing Westward, Cold, Oleander, From Zero and Seven Mary Three. We usually do 13 to 15 bands and two stages."

Because the station encompasses such a wide age range, Jantzen says that deciding what music to play can be tricky. "If it's rock but it has a rap in it, they'll accept it. If it's got more of a hip-hop vibe to it, they will have nothing to do with it."

Jantzen has no problem keeping the listeners happy. That attitude is reflected throughout KQRC, which is why it rocks Kansas City.

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LAZER 99.3 RISES TO THE CHALLENGE

Continued from Page 52

selling point for us. People love their rock. They're not getting that quantitative music anywhere else. It's been very successful for us.

"In music right now, active rock is very strong. I can't say that we've had a lot of shit on our playlist. There are times when Keith and I will be going over the playlist, and there are no rotation changes in A, no rotation changes in B — I don't even see any in C. When the list is like that, you know you're playing the hits, and you know you're really turning these records over and getting them familiar. People are responding to them, and the ratings have responded in turn.

"Not only that, we're bringing things to the community. 3 Doors Down, Tantric, Nickelback, Stereomud, Spineshank and Clutch have all done shows for us. For our big anniversary we're working on an amazing show with Staind, whose members are from Springfield."

Promotional Power

Staind were also the focus of the station's recent Town Fair promotion, along with STP and Live. Laudani says, "We had Ozzfest the next day in Hartford, so it's like, we have these two shows; what can we do? We billed it as the ultimate pure rock weekend. We chartered a plane to Latrobe, PA and sent four winners with Boomer. After the show they got back on the plane,

flew home, and then we limoed them to Ozzfest the next day."

Lazer's spring-book promotion was "Get a Life." Laudani explains: "This guy from Springfield won a prize package worth a little over \$27,000, including a Jeep with a super stereo and a Sony Playstation in it, with a TV screen in each headrest; rolling papers for life; a plane at his disposal; a kayak; and a mountain bike. It was absolutely fabulous and a lot of fun to execute on the air too."

Along with Saga corporate staff, Laudani is pleased to work with his Station Manager, Sean Davey. "He's an incredible motivator," Laudani says. "Sean was here previously with Clear Channel. He left and then came back to work for Saga. Sean's young. He

knows the music. He gets who the target is.

"You walk through town with Sean, and everybody says hi to him. The first day I was in town walking around with Sean, I thought, 'You could run for mayor in this town.' He's just a friendly guy. He walks into a room, and he's smiling, and he gets you up. The staff rallies around him. He'll take us out for beer every Friday. It's mandatory. He totally understands the vision of the station. He pumps me up every day when I see him. He makes the staff work hard because he's working hard. People rally around him."

Laudani is enthusiastic about the next year, and it's a sure bet that he'll continue the success WLZX is currently enjoying.

ARTIST MANAGERS INSPIRED BY TALENT AND WORK ETHIC

Continued from Page 70

"I went into Tim Heyne's office — he is now my partner — and said, 'I've got these bands that I want to manage. I'm tired of booking these old-school bands. I want to develop new bands. He said, 'No. Turn around, and walk out of here now.'"

"I was like, 'What do you mean?' He said, 'Just don't do it. You'll hate it, I promise you. Don't do it.' I said, 'Nope. I'm doing it,' and he said, 'Aw, you're stuck. You've got the bug. All right, come on.'"

One of the groups that Coleman took on was a band called Jack, which

became Oleander. "This was in 1994, and I've been with them ever since," he says. "I took on Saliva in 1997, so it was two bands for a while. It took years for them to get signed, but it was well worth the wait. I believed in them and stuck with them." Coleman also manages Nickelback, Default and an unsigned, Best Of Seven.

Radio-Driven Bands

An ongoing relationship with radio is integral, Coleman points out. "I probably talk to the radio-promotion people more than anybody else at the label," he says. "It's probably the most important aspect of my bands. My bands are

radio-driven bands.

"Everybody wants exclusives and to be the first. That's the balancing act, trying to make everybody happy. You have to pick your battles. If you have to make one person happy and not another, you go back and make that other person happy down the road."

Individual songs are what first get Coleman interested in a band. "The other important factor is the attitude of the band," he says. "Without a good attitude, forget it. I need guys who are willing to go shake hands and kiss babies and be politicians.

"My bands are like my kids. Sometimes these kids are older than I am.

I'm 31. I have two kids myself. It's funny, because a lot of times I'll be talking to my bands like I'm talking to my kids. It's not that they're dumb or anything; it's just the nature of the relationship."

Coleman compares his position to being CEO of a company and sees the band as the board of directors. "As the CEO, you see them through to their goals," he says. "When we first take on a band, we sit down and say, 'What do you want to achieve?' Then we create a path and guide them down it."

Margo Tone contributed to this article.

THE ULTIMATE ARTIST ADVOCATE

Continued from Page 68

John Horton was their next choice to handle radio operations. "He had helped consult KKKX/Bakersfield back before we owned it," says Burnstein. "He enabled us to become better operators."

Cliff Notes

Compassion is critical when relating to bands. "In some cases you have to watch what you say to your own artists," Burnstein says. "They may be very sensitive about their work, and you may have an opinion that is only an opinion. I always say, 'If you think I'm full of shit, then fine. I just want to be able to say what I think.' Peter's very much the same way.

"Sometimes you feel like you have to walk on eggshells a little when you're dealing with certain artists. Some bands don't want to hear things. It's very tough.

"But the toughest thing is dealing with disappointment. That's the single hardest thing. A manager is fortunate, because he or she can have more than one act. If there's a disappointment in one area, there could be something great happening in another.

"Artists, however, only have their

own thing, their own career. So, for them, the disappointment is very acute, and it's inevitable. Even when things are going great, we get disappointed because we don't get nominated for a Grammy or a VMA or whatever. The record didn't make No. 1; it only made No. 2. We all

should be so lucky!"

With almost 20 years as a manager under his belt, Burnstein's philosophy reveals that his love of what he and Mensch do has not diminished one iota.

Margo Tone contributed to this column.

Thank You

I have many individuals to thank for making this journey possible. Thanks to:

- Katy Stephan for being the absolute best transcriber I've ever had.
- Margo Tone for contributing her expertise as my ghostwriter.
- Frank Correia for writing the features on Powerman 5000, Darwin's Waiting Room, Primer 55 and specialty show programmers.
- Tom Kelly for his contribution on research trends.

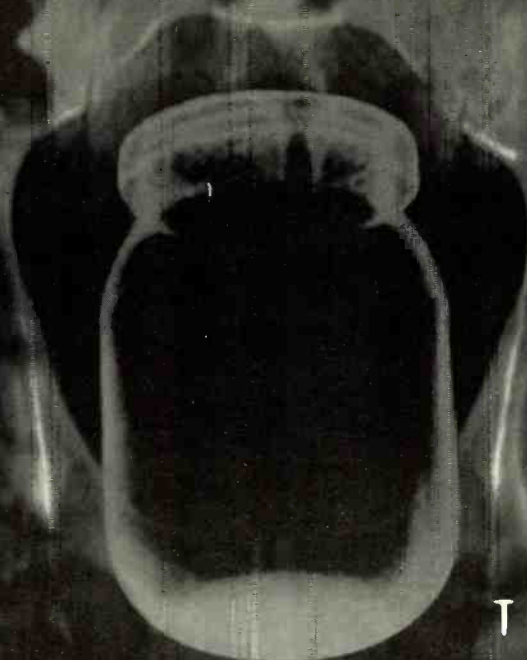
- Richard Lange and the editorial department for editing every last word (sometimes twice).

- Tim Kummerow for the fabulous design and layout, and the entire R&R production team for making the words look good enough to read.

- Paul Colbert, Missy Haffley and Kristy Reeves in sales for their hard work promoting the promoters.

It's an honor, privilege and responsibility to be trusted with so many pages in this publication. Last, but not least, I thank you — our readers — for your continued support of the Rock format.

KITTIE



THE NEW ALBUM
COMING FALL 2001

oracle

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RADIO PROMOTION IS MY BUSINESS...



...MY ONLY BUSINESS.

Beginning my 32nd year of championing Rock, Active & AAA Artists!

HEavy Lenny Promotions (310)450-6224 / (310)450-8822 (fax)
2343 31st Street • Santa Monica, CA 90405-2021
heavylenny@aol.com



August 24, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (0)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	STAIN'D It's Been Awhile(Flip/Elektra/EEG)	1017	-51	89940	22	43/0
3	2	NICKELBACK How You Remind Me(Roadrunner)	714	+63	61739	6	43/1
2	3	TOOL Schism(Volcano)	658	-20	54438	16	32/0
4	4	3 DOORS DOWN Be Like That(Republic/Universal)	619	-17	48825	13	36/0
6	5	FUEL Bad Day(Epic)	563	-25	44801	12	35/0
7	6	TANTRIC Astounded(Maverick)	555	+14	39905	12	35/0
5	7	BLACK CROWES Soul Singing(V2)	546	-66	46187	11	37/0
8	8	TRAIN Drops Of Jupiter (Tell Me)(Columbia)	452	-36	43755	29	22/0
10	9	LINKIN PARK Crawling(Warner Bros.)	449	0	37375	18	24/0
11	10	PUDDLE OF MUDD Control(Flawless/Geffen/Interscope)	432	+5	34563	9	32/0
9	11	SALIVA Your Disease(Island/IDJMG)	411	-51	30500	27	21/0
12	12	FUEL Hemorrhage (In My Hands)(Epic)	381	-22	30643	52	33/0
14	13	GODSMACK Greed(Republic/Universal)	381	+3	35822	24	24/1
15	14	LIVE Simple Creed(Radioactive/MCA)	371	+14	25285	5	31/0
13	15	CULT Rise(Lava/Atlantic)	369	-34	32667	17	29/0
16	16	DROWNING POOL Bodies(Wind-up)	357	+17	24451	17	24/1
19	17	DAYS OF THE NEW Hang On To This(Outpost/Interscope)	316	+37	25862	4	30/3
17	18	STAIN'D Outside(Flip/Elektra/EEG)	306	-29	29355	15	20/0
22	19	DISTURBED Down With The Sickness(Giant/Reprise)	296	+46	22056	11	24/1
Breaker	20	INCUBUS I Wish You Were Here(Immortal/Epic)	285	+192	23294	2	32/8
20	21	TANTRIC Breakdown(Maverick)	271	-1	20331	33	23/0
21	22	PETE. Sweet Daze(Warner Bros.)	252	-6	21221	11	26/0
24	23	CALLING Wherever You Will Go(RCA)	233	+18	14021	12	22/0
18	24	STONE TEMPLE PILOTS Days Of The Week(Atlantic)	191	-121	13678	12	23/0
23	25	STEREOMUD Pain(Loud/Columbia)	181	-35	15750	18	21/0
30	26	BEAUTIFUL CREATURES Wasted(Warner Bros.)	153	+20	9151	5	18/1
28	27	SEVEN CHANNELS Breathe(Palm Pictures)	149	+3	8927	6	19/0
26	28	WEEZER Hash Pipe(Geffen/Interscope)	149	-19	13160	9	13/0
38	29	SALIVA Click Click Boom(Island/IDJMG)	143	+50	10594	3	13/1
46	30	U2 Stuck In A Moment...(Interscope)	135	+57	11624	2	16/1
31	31	ADEMA Giving In(Arista)	135	+6	9497	7	15/0
34	32	MEGADETH Dread & The Fugitive Mind(Sanctuary/SRG)	129	+19	8990	3	16/0
39	33	STAIN'D Fade(Flip/Elektra/EEG)	128	+36	14267	2	12/7
Debut	34	CULT Breathe(Lava/Atlantic)	120	+76	7149	1	18/2
32	35	CALIFORNIA Kid From California(Trauma)	120	0	9431	7	14/0
35	36	ALIEN ANT FARM Smooth Criminal(DreamWorks)	116	+6	5501	3	7/1
47	37	SEVEN MARY THREE Sleepwalking(Mammoth)	114	+43	7816	2	14/1
33	38	COLD End Of The World(Flip/Geffen/Interscope)	113	0	11322	9	17/1
29	39	ECONOLINE CRUSH You Don't Know What It's...(Restless)	113	-30	8486	8	17/0
Debut	40	STONE TEMPLE PILOTS Hollywood Bitch(Atlantic)	108	+51	10274	1	21/7
40	41	P.O.D. Alive(Atlantic)	105	+15	6806	3	12/1
36	42	SINOMATIC You're Mine(Rust/Atlantic)	102	-3	6843	6	13/0
48	43	AFROMAN Because I Got High(Universal)	95	+27	11387	2	5/2
41	44	CRAVING THEO Stomp(Columbia)	93	+9	5941	2	17/1
44	45	SYSTEM OF A DOWN Chop Suey(American/Columbia)	89	+7	7659	4	12/4
45	46	SOIL Halo(J)	82	+1	6861	3	12/0
43	47	POWERMAN 5000 Bombshell(DreamWorks)	74	-10	5439	6	11/0
49	48	SYSTEMATIC Deep Colors Bleed(Music Company/Elektra/EEG)	70	+4	5730	6	13/1
Debut	49	JOE BONAMASSA Miss You, Hate You(Medalist)	67	+16	2940	1	8/2
Debut	50	COLOR Are You With Me?(Melisma/Arista)	66	+7	3899	1	7/0

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LIT Lipstick And Bruises(RCA)	12
INCUBUS I Wish You Were Here(Immortal/Epic)	8
STONE TEMPLE PILOTS Hollywood Bitch(Atlantic)	7
STAIN'D Fade(Flip/Elektra/EEG)	7
EVERCLEAR Rock Star(Posthuman/Priority)	7
SYSTEM OF A DOWN Chop Suey(American/Columbia)	4
DAYS OF THE NEW Hang On To This(Outpost/Interscope)	3
TRANSMATIC Come(Immortal/Virgin)	3
JOHN MELLENCAMP Peaceful World(Columbia)	3
PRESSURE 4-5 Beat The World(DreamWorks)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
INCUBUS I Wish You Were Here(Immortal/Epic)	+192
CULT Breathe(Lava/Atlantic)	+76
NICKELBACK How You Remind Me(Roadrunner)	+63
U2 Stuck In A Moment...(Interscope)	+57
STONE TEMPLE PILOTS Hollywood Bitch(Atlantic)	+51
SALIVA Click Click Boom(Island/IDJMG)	+50
DISTURBED Down With The Sickness(Giant/Reprise)	+46
SEVEN MARY THREE Sleepwalking(Mammoth)	+43
DAYS OF THE NEW Hang On To This(Outpost/Interscope)	+37
STAIN'D Fade(Flip/Elektra/EEG)	+36

Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

INCUBUS

I Wish You Were Here (Immortal/Epic)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
285/192	32/8	20

44 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 8/12-Saturday 8/18. 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 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.25 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 Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

MAGNIFICATION

"Don't Go"

the first single from the forthcoming studio album "Magnification"
In stores October 2nd



Single Impacting
September 18th

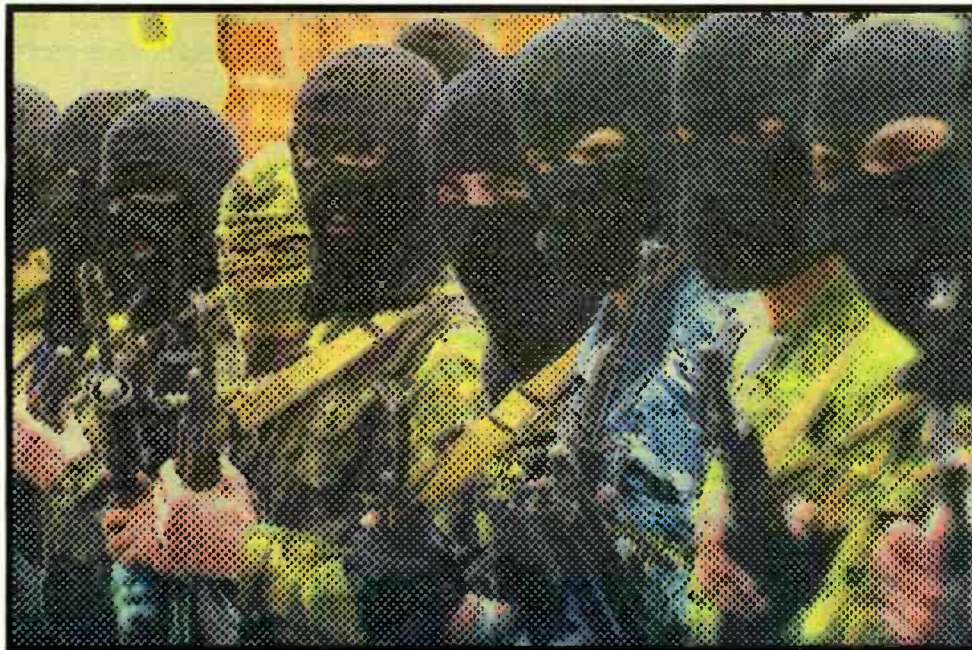
On Tour now with full orchestra

WEATHER:
Mostly Clear
and Sunny

NMM POST

SPORTS:
JETS WIN
SUPERBOWL!
(See Inside)

IT'S "CLEAR": THREE MAJOR INDEPENDENT PROMOTERS "CHANNEL" EFFORTS ELSEWHERE!



If you're with a station NOT owned by a very large corporation, (a conglomerate possibly monopolizing the economy of our industry), you might want to have a clear idea on who your independent promoter is also in bed with. Clearly, if this very large corporation is channeling its efforts into areas other than radio, chances are that your indie is channeling their efforts right along with it. These efforts could create major hassles in the near future FOR YOU — especially when you're trying to put together a concert or club date!

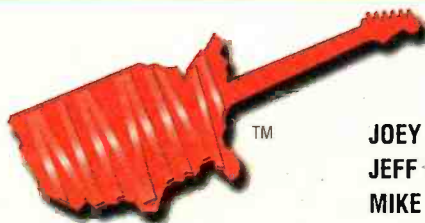
Channel your efforts to clearly find the right independent for your independently-owned station or chain.

NATIONAL MUSIC MARKETING:
The Independent's Independent

Are you clear on this? If not, contact us:

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ENCINO, CA 91316
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WWW.NATMUSIC.COM



JOEY GROSSMAN — grossman@natmusic.com
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sevenchannels



R&R Rock **27** R&R Active Rock **31**

ALREADY ON OVER 100 STATIONS!

"Reaction has been amazing! The requests keep growing everyday!!"

— Greg Steele/PD WZTA-Miami

EARLY TOP 5 PHONES:

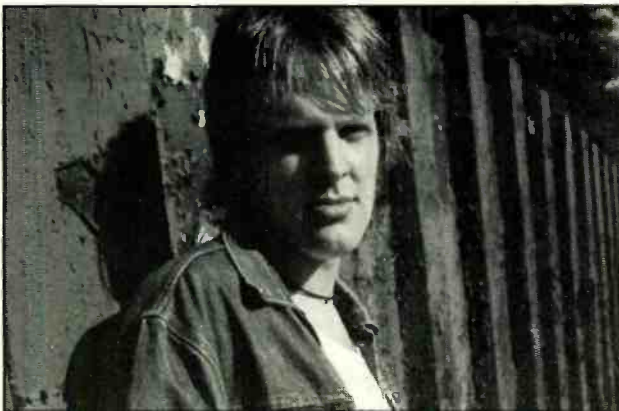
KDGE WRAX WDXD KQRC WARQ
WZTA WAVF WMFS KMBY KDOT

...and many more!

ON TOUR WITH THREE DOORS DOWN & NICKELBACK



management: mark mercado for jeff hanson management and promotions & paul bassman for bassmanagement



WEEK FOUR: WFBQ WAPL WXBE KXUS

Debut **49** R&R Rock Mainstream
Now on over 30 stations!

WEEK THREE: Test spins begin on KQRS!

KRZZ comes in and WXKE reports
PHONES!

WEEK TWO: KYYS KLBJ WCMF KGGO
WDHA WRNX KTHX WRQR

WEEK ONE: WXRC WAQX KMOD WNCD WXKE
WKLT KKLZ KRCH begin the radio story!

Joe Bonamassa

MISS YOU, HATE YOU"

"The voice of Joe Cocker and the guitar playing of Johnny Lang, Kenny Wayne Shepherd and Doyle Bramall all rolled into one! 'Miss You, Hate You' is a Mainstream Rock hit!"
— MIKE THOMAS/WFBQ Program Director, Rock Brand Manager

"He's probably one of the most brilliant music minds to work with."
— Producer TOM DOWD (Eric Clapton and others)

"Even for the stations that aren't in the business of breaking records, this is a song and an artist that needs to be broken. After hearing 'Miss You, Hate You' for the first time on WXRC, I knew instantly that we made the right decision in getting behind Joe Bonamassa!"
— RON BOWEN, WXRC/Charlotte

"Joe's potential is so great that he hasn't begun to scratch the surface. He's young with great ideas. He's one of a kind ... a legend before his time."
— B. B. KING

"Our listeners began calling and sending in emails after one week of medium rotation on 'Miss You, Hate You' which at WXKE is 17-21 spins a week. Although we also play harder-edged rock hits, we do extremely well with great guitar rock songs and artists with raw talent like Joe Bonamassa!"
— RICK WEST, WXKE/Fort Wayne

PRE SINGLE RELEASE:

Joe Bonamassa performs live at the rock panel at the MIDWEST CONCLAVE and receives RAVE REVIEWS from a very packed room of rock programmers and industry executives



ROCK

Indicator™

Most Added®

ARTIST TITLE LABEL(S)	ADDS
STAIN D Fade (Flip/Elektra/EEG)	7
EVERCLEAR Rock Star (Posthuman/Priority)	7
LIT Lipstick And Bruises (RCA)	6
INCUBUS I Wish You Were Here (Immortal/Epic)	4
STONE TEMPLE PILOTS Hollywood Bitch (Atlantic)	4
JOHN MELLENCAMP Peaceful World (Columbia)	3
ALIEN ANT FARM Smooth Criminal (DreamWorks)	3
SEVEN MARY THREE Sleepwalking (Mammoth)	2
BREAKING POINT Coming Of Age (Wind-up)	2
MESH Maybe Tomorrow (Label)	2
TRANSMATIC Come (Immortal/Virgin)	2
PRESSURE 4-5 Beat The World (DreamWorks)	2
DAYS OF THE NEW Hang On To This (Outpost/Interscope)	1
MEGADETH Dread & The Fugitive Mind (Sanctuary/SRG)	1
JOE BONAMASSA Miss You, Hate You (Medalist)	1
JEFFREY GAINES Shake It Off (Artemis)	1
SPEAK NO EVIL Downside (Universal)	1
AFROMAN Because I Got High (Universal)	1
INTENSE I Believe (Tiger)	1
DICKEY BETTS BAND Let's Get Together (Back Alley)	1

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GODSMACK Awake (Republic/Universal)	355
PRIMUS W/OZZY N.I.B. (Divine/Priority)	324
3 DOORS DOWN Loser (Republic/Universal)	298
LIFEHOUSE Hanging By A Moment (DreamWorks)	257
3 DOORS DOWN Kryptonite (Republic/Universal)	252
3 DOORS DOWN Duck And Run (Republic/Universal)	251
INCUBUS Drive (Immortal/Epic)	243
CREED Higher (Wind-up)	227
METALLICA I Disappear (Hollywood)	225
LINKIN PARK One Step Closer (Warner Bros.)	196
AEROSMITH Jaded (Columbia)	190
CREED With Arms Wide Open (Wind-up)	177
RED HOT CHILI PEPPERS Otherside (Warner Bros.)	163
GODSMACK Voodoo (Republic/Universal)	151
CREED Are You Ready (Wind-up)	149
PAPA ROACH Last Resort (DreamWorks)	146
METALLICA No Leaf Clover (Elektra/EEG)	144
LIMP BIZKIT My Way (Flip/Interscope)	119
U2 Beautiful Day (Interscope)	118
PRIME STH I'm Stupid (Don't Worry...)(Giant/Reprise)	113

New & Active

SLIPKNOT Left Behind (Roadrunner) Total Plays: 54, Total Stations: 7, Adds: 0	MESH Maybe Tomorrow (Label) Total Plays: 35, Total Stations: 9, Adds: 2
LIMP BIZKIT Boiler (Flip/Interscope) Total Plays: 53, Total Stations: 7, Adds: 0	NONPOINT Endure (MCA) Total Plays: 34, Total Stations: 4, Adds: 0
MUDVAYNE Death Blooms (No Name/Epic) Total Plays: 52, Total Stations: 7, Adds: 1	SKRAPE Sunshine (RCA) Total Plays: 29, Total Stations: 6, Adds: 0
311 You Wouldn't Believe (Volcano) Total Plays: 51, Total Stations: 6, Adds: 0	FROM ZERO The Other Side (Arista) Total Plays: 25, Total Stations: 5, Adds: 1
PRIMER 55 This Life (Island/DJMG) Total Plays: 48, Total Stations: 6, Adds: 1	TRANSMATIC Come (Immortal/Virgin) Total Plays: 21, Total Stations: 7, Adds: 3
BREAKING POINT Coming Of Age (Wind-up) Total Plays: 44, Total Stations: 6, Adds: 2	GOOHEAD Eleanor Rigby (Posthuman/Priority) Total Plays: 16, Total Stations: 4, Adds: 0
LIFER Boring (Republic/Universal) Total Plays: 42, Total Stations: 9, Adds: 0	LIT Lipstick And Bruises (RCA) Total Plays: 11, Total Stations: 12, Adds: 12
JOHN MELLENCAMP Peaceful World (Columbia) Total Plays: 39, Total Stations: 6, Adds: 3	EVERCLEAR Rock Star (Posthuman/Priority) Total Plays: 1, Total Stations: 7, Adds: 7
UNION... South Texas (Portrait/Columbia) Total Plays: 38, Total Stations: 4, Adds: 0	

Songs ranked by total plays



ROCK CHICK PARTY CRASHERS

The Conclave Rock Chick lunch was the place to be, as evidenced by the men who kept crashing the party. But, hey, not to be exclusionary, the guys were allowed to mingle for a while. Standing here after the meal are (l-r) MJI's Maria Musaitef, WHJY/Providence PD Joe Bevilacqua, R&R's Cyndee Maxwell, Artemis' Jann Hendry, Volcano/Q Prime's Warren Christensen and WBZ/Columbus' Ronni Hunter.

ROCK

Going For Adds

8/28/01

- B.R.M.C. Whatever Happened To My Rock And Roll (Virgin)
- DEFAULT Wasting My Time (TVT)
- GODSMACK Bad Magick (Republic/Universal)
- HARVEY DANGER Authenticity (Gold Circle)
- PRESSURE 4-5 Beat The World (DreamWorks)
- PUSHMONKEY Mine To Waste (Trespas)
- STABBING WESTWARD Angel (Koch)
- STAIN D Fade (Elektra/EEG)
- WIDESPREAD PANIC Imitation Leather Shoes (Widespread/SRG)

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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 Cyndee Maxwell:
10100 Santa Monica Blvd.,
5th Floor, Los Angeles, CA 90067

Rock Playlists

MARKET #1

KSDJ/San Francisco
Clear Channel
(408) 453-5400
Stevens/Berg
12+ Cum 484,108




PLAYS

LW	TW	ARTIST/TITLE	GI (800)
34	34	CUL/Fire	8772
25	25	TOOL/Schlam	8514
32	32	GODSACK/Avea	8256
25	25	STANDIN'S Been Awhile	8256
21	21	LINKIN PARK/Crawling	8410
21	21	FUEL/Red Day	8410
20	20	NICKELBACK/How You Remind Me	8410
18	18	SALVA/Your Disease	5180
20	20	PUDDLE OF MUDD/Control	5180
15	15	INCUBUS/Whish You Were Here	2054
14	14	STEREOMUDD/Pain	3612
14	14	SYSTEM OF A DOWN/Chop Stay	3612
13	13	ECONOLINE CRUSH/You Don't Know...	3086
8	8	DISTURBED/Down With...	2322
9	9	GODSACK/Avea	2322
8	8	3 DOORS DOWN/Kryptonite	2064
8	8	PETE/Sweet Daze	2054
8	8	GODSACK/Whaveer	2064
8	8	AEDM/Click Click Boom	2064
7	7	SYSTEMATIC/Deez Dooz Beatz	2064
7	7	FUEL/Hemorrhage...	1806
6	6	LIMP BIZKIT/My Way	1806
6	6	PRIMUS/WOZZY/LL.B.	1806
6	6	LIMP BIZKIT/Green	1806
5	5	GODSACK/Keep Away	1806
5	5	SLIPKNOT/Art Behind	1806
5	5	PRIMUS/WOZZY/LL.B.	1806
5	5	PRIMUS/57/11	1806
5	5	STAINED FINGER/Thru The	1290

MARKET #2

WMMR/Pittsburgh
Greater Area
(713) 731-8553
Millan/Zepeto
12+ Cum 577,580




PLAYS

LW	TW	ARTIST/TITLE	GI (800)
41	32	STANDIN'S Been Awhile	8832
37	37	NICKELBACK/How You Remind Me	8289
37	27	3 DOORS DOWN/Duck And Run	7452
42	25	TRAM/Drop Of Jupiter...	6900
27	23	FUEL/Red Day	6345
21	19	LIMP BIZKIT/Green	5214
22	14	3 DOORS DOWN/Be Like That	3864
17	13	TOOL/Schlam	3588
13	13	FUEL/Hemorrhage...	3588
11	11	PUDDLE OF MUDD/Control	3036
9	11	TANTRIC/Ascend	3036
11	11	STAINED FINGER/Thru The	3036
10	10	BLACK CROWES/Soul Singing	3036
12	10	METALLICA/Whaveer	2780
10	10	METALLICA/Load	2780
10	10	WEZZER/Head In The	2454
12	9	CRED/Higer	2484
8	8	FOO FIGHTERS/Learn To Fly	2208
18	10	3 DOORS DOWN/Be Like That	2208
8	8	PRIMUS/WOZZY/LL.B.	2208
6	6	3 DOORS DOWN/Be Like That	2208
7	7	JIMMY PAGE/BLACK...What Is & What...	1932
10	7	INCUBUS/Whish You Were Here	1932
10	7	PETE/Sweet Daze	1932
3	3	3 DOORS DOWN/Kryptonite	1856
7	7	BUSH/The Chemicals...	1656
6	6	BRAND NEW IMMORTALS/Reasons Why	1380
4	4	US/Stack In A Moment...	1380

MARKET #10

KLOL/Houston-Galveston
Clear Channel
(713) 820-3000
Trapp/Fox
12+ Cum 354,690




PLAYS

LW	TW	ARTIST/TITLE	GI (800)
25	28	OLEANDERMAN/You Think?	5432
25	28	STANDIN'S Been Awhile	5238
26	23	TANTRIC/Ascend	4682
19	19	LIFEHOUSE/Hanging By A Moment	3688
12	13	BLACK CROWES/Soul Singing	2522
25	11	LIMP BIZKIT/Green	2124
8	8	BUCKCHERRY/LL.U.P.	1746
7	7	METALLICA/Whaveer	1746
21	8	3 DOORS DOWN/Duck And Run	1746
2	2	NICKELBACK/How You Remind Me	1532
2	2	CRED/Higer	1532
9	9	GODSACK/Avea	1358
7	7	METALLICA/Load	1358
9	7	FUEL/Hemorrhage...	1358
7	7	PRIMUS/WOZZY/LL.B.	1358
10	7	GODSACK/Whaveer	1358
8	8	NICKELBACK/How You Remind Me	1358
8	8	BUSH/The Chemicals...	1164
6	6	CRED/Higer	1164
7	7	BLACK CROWES/Kryptonite	1164
5	5	CRED/Higer	970
4	4	GODSACK/Avea	970
4	4	JUDAS PREST/Feed Me	970
5	5	STONE TEMPLE PILOTS/Hollywood Blech	776
4	4	CRED/Higer	776
4	4	CRED/Higer Arms Wide Open	776
6	4	KENNY WAYNE...An 2 Deep	776
1	1	BRAND NEW IMMORTALS/Reasons Why	138
1	1	LIVE/Simple Creed	194

MARKET #15

KDKB/Phoenix
Sanfusity
(602) 425-6500
Bonadona/Elis
12+ Cum 238,088



PLAYS

LW	TW	ARTIST/TITLE	GI (800)
19	21	BLACK CROWES/Soul Singing	3150
25	25	STANDIN'S Been Awhile	3000
21	18	TRAM/Drop Of Jupiter...	2800
18	18	U2/Beautiful Day	2650
15	18	FOO FIGHTERS/Learn To Fly	2700
23	18	DAYS OF THE NEW/Hang On To This	2700
18	18	AC/DC/Back In Black	2700
17	17	3 DOORS DOWN/Kryptonite	2550
17	17	LIFEHOUSE/Hanging By A Moment	2550
13	13	NICKELBACK/How You Remind Me	1850
15	13	DOYLE BRANHAM/LL...Green Light Girl	1850
12	12	3 DOORS DOWN/Be Like That	1800
12	12	STANDIN'S Been Awhile	1800
12	12	EROSMITH/Just Push Play	1800
8	8	CUL/Fire	750
5	5	CUL/Fire	750
2	2	RED HOT CHILLI...Scar Tissue	600
3	4	STONE TEMPLE PILOTS/Sour Girl	600
4	4	RED HOT CHILLI...California	600
3	3	RED HOT CHILLI...Scar Tissue	600
3	3	CRED/Higer	450
4	3	CRED/Higer	450
2	2	BOJ JOHNSON/My Life	300
1	1	JOE JOGAN/Woman Punanny	150
3	3	MATCHBOX TWENTY/Bent	150
1	1	DIFFUSER/What	150
1	1	DIFFUSER/We Can Work It Out	150

MARKET #18

WBAB/Nassau-Suffolk
Coax
(516) 587-1025
Edwards/Torres/Paris
12+ Cum 470,980



PLAYS

LW	TW	ARTIST/TITLE	GI (800)
27	38	STANDIN'S Been Awhile	8481
35	33	TRAM/Drop Of Jupiter...	8481
27	31	BLACK CROWES/Soul Singing	7987
30	28	AEROSMITH/Just Push Play	7453
27	28	STAINED FINGER/Thru The	7196
18	18	3 DOORS DOWN/Be Like That	3384
13	13	AFRO/Music From California	3341
9	9	JAY'S OF THE NEW/Hang On To This	2827
11	11	DOYLE BRANHAM/LL...Peaceful World	2827
13	12	NICKELBACK/How You Remind Me	3341
14	14	FUEL/Simple Creed	2570
12	11	FUEL/Red Day	2827
14	14	AC/DC/Salt And Peas	2570
8	10	AEROSMITH/Upper Lip	1800
7	10	PRIMUS/WOZZY/LL.B.	2570
8	10	3 DOORS DOWN/Be Like That	2313
9	10	RED HOT CHILLI...Othertide	2313
9	10	3 DOORS DOWN/Be Like That	2313
9	10	3 DOORS DOWN/Kryptonite	2313
11	9	RED HOT CHILLI...Scar Tissue	2313
8	8	METALLICA/Load	2056
7	8	CRED/Higer	2056
7	8	NICKELBACK/How You Remind Me	2056
7	8	CRED/Riders On The Storm	2056
7	8	CRED/Higer Arms Wide Open	2056
7	8	JIMMY PAGE/BLACK...Ten Years Gone	1542
7	8	JIMMY PAGE/BLACK...What Is & What...	1542

MARKET #24

WMMR/Cleveland
Clear Channel
(216) 781-9667
Tilford/Perrett
12+ Cum 353,180




PLAYS

LW	TW	ARTIST/TITLE	GI (800)
31	33	LINKIN PARK/Crawling	8237
32	32	GODSACK/Avea	6048
29	29	TOOL/Schlam	5441
28	28	GODSACK/Avea	4538
23	23	WEZZER/Head In The	3591
13	13	3 DOORS DOWN/Be Like That	3591
21	21	DISTURBED/Down With...	3213
17	17	TANTRIC/Ascend	3213
17	17	STAINED FINGER/Thru The	3213
16	16	LINKIN PARK/One Step Closer	3024
14	14	STONE TEMPLE PILOTS/Hollywood Blech	3024
14	14	STAINED FINGER/Thru The	2646
14	14	LINKIN PARK/One Step Closer	2646
14	14	NICKELBACK/How You Remind Me	2646
12	12	DISTURBED/Down With...	2646
11	11	JERRY CAMMEL/Anuger Posing	2079
11	11	FUEL/Hemorrhage...	2079
11	11	A PERFECT CIRCLE/Just	2079
11	11	OLEANDERMAN/You Think?	1880
10	10	INCUBUS/Whish You Were Here	1880
8	8	PETE/Sweet Daze	1701
11	8	DROWNING POOL/Bodies	1701
11	8	LIVE/The Dolphins Cry	1701
8	8	STAINED FINGER/Thru The	1512
6	6	GODSACK/Whaveer	1512
6	6	STANDIN'S Been Awhile	1512
6	6	POWERMAN/You Don't Know...	1512
11	8	3 DOORS DOWN/Kryptonite	1512
8	8	FUEL/Red Day	1512
5	5	TOOL/The Grudge	1512

MARKET #26

WEBC/Cincinnati
Clear Channel
(513) 621-9326
Walker/Waska
12+ Cum 284,180




PLAYS

LW	TW	ARTIST/TITLE	GI (800)
21	31	GODSACK/Avea	5363
15	24	LINKIN PARK/One Step Closer	4152
22	23	NICKELBACK/How You Remind Me	3979
22	23	LINKIN PARK/One Step Closer	3979
22	22	3 DOORS DOWN/Duck And Run	3806
20	21	LINKIN PARK/Crawling	3833
20	21	LIMP BIZKIT/My Way	3833
17	17	LIMP BIZKIT/My Way	3460
17	17	INCUBUS/Whish You Were Here	3287
10	10	3 DOORS DOWN/Be Like That	3287
11	11	STONE TEMPLE PILOTS/Hollywood Blech	3287
14	14	STANDIN'S Been Awhile	2768
14	14	LIFEHOUSE/Sick Circle Crazed	2422
14	14	PETE/Sweet Daze	2422
13	13	COLDE/End Of The World	2249
13	13	DAYS OF THE NEW/Hang On To This	2249
12	12	PUDDLE OF MUDD/Control	2076
12	12	DISTURBED/Down With...	2076
12	12	RED HOT CHILLI...California	2076
13	12	TANTRIC/Ascend	2076
11	11	FUEL/Red Day	1903
8	8	LIVE/The Dolphins Cry	1730
11	8	STAINED FINGER/Thru The	1730
8	8	SOL/Alive	1557
9	9	DISTURBED/Down With...	1557
8	8	STANDIN'S Been Awhile	1384
5	5	DROWNING POOL/Bodies	1384
9	9	STAINED FINGER/Thru The	1384
12	7	BLISS/66/Scener Or Later	1211
4	7	AFRO/Music From California	1211

MARKET #29

KCAL/Riverside
Anaheim
(909) 731-3554
Hoffman/Mathews
12+ Cum 157,180




PLAYS

LW	TW	ARTIST/TITLE	GI (800)
38	45	DROWNING POOL/Bodies	3330
45	44	DISTURBED/Down With...	3256
44	44	TOOL/Schlam	3256
44	44	LINKIN PARK/Crawling	3182
45	41	LINKIN PARK/One Step Closer	3034
44	48	LIMP BIZKIT/My Way	2960
11	37	DISTURBED/Down With...	2736
25	38	DROWNING POOL/Bodies	2524
17	23	DAYS OF THE NEW/Hang On To This	1702
23	23	BEAUTIFUL CREATURES/Wasted	1702
16	16	STANDIN'S Been Awhile	1654
18	18	AEROSMITH/Just Push Play	1184
10	14	SALVA/Click Click Boom	1036
14	14	COLLECTIVE SOUL/Why Pl. 2	1036
12	12	PRIMUS/WOZZY/LL.B.	982
13	12	CRED/Higer	982
13	12	CRED/Higer	982
13	12	RED HOT CHILLI...California	982
12	12	OFFSPRING/Original Frankster	888
12	12	METALLICA/Whaveer	888
12	12	PRIMUS/WOZZY/LL.B.	888
12	12	CRED/Higer	888
11	11	3 DOORS DOWN/Be Like That	888
11	11	RED HOT CHILLI...Scar Tissue	888
11	11	CRED/Higer Arms Wide Open	888
11	11	3 DOORS DOWN/Kryptonite	888
11	11	DROWNING POOL/Bodies	888
11	11	LEWIS/WOLFE/Outside	696
11	11	GODSACK/Avea	696
8	8	GODSACK/Be Like That	592

MARKET #31

WLUM/Milwaukee
Milwaukee
(414) 771-1021
Hawka
12+ Cum 183,980




PLAYS

LW	TW	ARTIST/TITLE	GI (800)
31	39	NICKELBACK/How You Remind Me	1833
31	39	LINKIN PARK/Crawling	1738
31	39	ALLEN/MT FARM/Smooth Criminal	1692
31	39	3 DOORS DOWN/Be Like That	1692
31	39	STANDIN'S Been Awhile	1598
35	33	FUEL/Red Day	1551
31	31	TOOL/Schlam	1457
28	28	DROWNING POOL/Bodies	1422
24	25	AMERICAN HI-FI/Flavor Of The Week	1175
25	23	LIVE/Simple Creed	1081
15	15	STONE TEMPLE PILOTS/You Will Go	1081
24	22	BLINK-182/The Rock Show	1081
4	4	INCUBUS/Whish You Were Here	984
17	18	GODSACK/Avea	886
17	18	WEZZER/Head In The	886
12	12	P.D./A Live	846
18	17	INCUBUS/Whish You Were Here	799
14	17	SUM 41/First Lip	799
14	17	DAVE MATTHEWS BAND/The Space Between	799
11	13	SLIPKNOT/Art Behind	611
13	12	STAINED FINGER/Thru The	564
9	12	311/You Won't Believe	564
12	12	PETE/Sweet Daze	517
15	11	TRAM/Drop Of Jupiter...	470
14	12	FUEL/Hemorrhage...	470
12	12	SYSTEM OF A DOWN/Chop Stay	470
14	8	STONE TEMPLE PILOTS/Days Of The Week	423
7	8	BLACK CROWES/Soul Singing	423
7	8	CAGE'S Short Skirt Long...	378

MARKET #35

WLJY/Providence
Clear Channel
(401) 228-0032
Bovavicus/Palmieri/Laurenti
12+ Cum 318,580



PLAYS

LW	TW	ARTIST/TITLE	GI (800)
28	32	STANDIN	

Stations and their adds listed alphabetically by market

Rock

WPYX/Albany, NY * OM: Sam Mgr.: John Cooper APDMD: Terry O'Donnell No Adds	WMMS/Cleveland, OH * OM: Greg Aushan PD: Tony Tilford MD: Mark Pennington 15 STONE TEMPLE PILOTS "Holywood" 3 INCUBUS "Here"	WLUM/Milwaukee, WI * PDMD: Randy Hawke 2 LT "Lipsick" 1 EVERCLEAR "Rock" 1 SALVA "Clack" BEAUTIFUL CREATURES "Wasted" BUTTHOLE SURFERS "Shame" TRANSMATIC "Come"	WCMF/Rochester, NY * PD: John McCrae MD: Dave Kane LT "Lipsick" JOHN MELLENCAMP "Peaceful" SYSTEMATIC "Deep"
KZRR/Albuquerque, NM * Dir/Prog: Bill May PD: Phil Mahoney MD: Rob Brothers No Adds	WVRK/Columbus, GA OM: Brian Waters LT "Lipsick"	WCLG/Morgantown, WV PD: Jeff Miller MD: Dave Murdock 1 BREAKING POINT "Coming" 1 MESH "Maybe" 1 ALLEN ANT FARM "Criminal" EVERCLEAR "Rock" LUNIK PARK "End"	WXRX/Rockford, IL PDMD: John Stone SEVEN MARY THREE "Sleepwalk" LT "Lipsick" STAND "Fate"
WZZO/Allentown, PA * PD: Robin Lee MD: Keith Meyer 3 INCUBUS "Here" 2 DEFAULT "Wasting" 1 STAND "Fate" TRANSMATIC "Come"	KNCN/Corpus Christi, TX * PD: Paula Newell DAYS OF THE NEW "Hang" SEVEN MARY THREE "Sleepwalk"	WDHA/Morristown, NJ PDMD: Terrie Carr 2 LT "Lipsick" 2 JOHN MELLENCAMP "Peaceful" 1 TRANSMATIC "Come"	WKQZ/Saginaw, MI * PD: Hunter Scott APDMD: Rebel Scott James 3 ROLLING BAND "Number" 2 SYSTEM OF A DOW "Chop" COLD "Wind" EVERCLEAR "Rock" LT "Lipsick" REVELLE "What"
KWH/Anchorage, AK PD: Larry Sneider MD: Kathy Mitchell EVERCLEAR "Rock"	WTUE/Dayton, OH * PD: Mark Thompson APDMD: John Beauhieu No Adds	WBAB/Nassau-Suffolk, NY * PD: Ted Edwards APD: Ralph Tortora MD: John Parise 4 AFROMAN "Because" 1 P.O.D. "Nine" DAYS OF THE NEW "Hang" LT "Lipsick" STONE TEMPLE PILOTS "Holywood"	KBER/Salt Lake City, UT * PD: Don Harrison MD: Howard Freele 4 PRIMER 55 "Life" BREAKING POINT "Coming" GOODSACK "Maggo" PRESSURE 4-5 "Beat" No Adds
WAPL/Appleton, WI * OM: Jim Calgano APDMD: Crainer 3 INCUBUS "Here" JOE BONAMASSA "Mies" STAND "Fate"	KLAE/El Paso, TX * PD: Magg Mike Ramsey APDMD: Glenn Garza 1 SYSTEM OF A DOW "Chop" CRAWLING THEO "Stomp" EVERCLEAR "Rock"	WPLR/New Haven, CT * PD: John Griffin MD: Pam Landry No Adds	KSJD/San Francisco, CA * OM: Greg Stevens MD: Sarah Berg No Adds
WAPL/Appleton, WI * OM: Jim Calgano APDMD: Crainer 3 INCUBUS "Here" JOE BONAMASSA "Mies" STAND "Fate"	WPHO/Elmira-Coming, NY PD: George Haris PRESSURE 4-5 "Beat" ROLLING BAND "Number" No Adds	KZOX/San Luis Obispo, CA PD: Donna James MD: Bruce James ALLEN ANT FARM "Criminal" STONE TEMPLE PILOTS "Holywood" INCUBUS "Here"	KKFX/Santa Rosa, CA * PD: Don Harrison MD: Howard Freele 4 PRIMER 55 "Life" BREAKING POINT "Coming" GOODSACK "Maggo" PRESSURE 4-5 "Beat" No Adds
KLBJ/Austin, TX * OM: Carl MD: Loris Lowe 4 PUSHPONKEY "Mine" 3 INCUBUS "Here" 2 CMT "Breath" MESH "Maybe" UZ "Monter" CARWAS "These"	WRKT/Erie, PA Dir/Prog: Ron Kline MD: Sammy Stone No Adds	KZOX/San Luis Obispo, CA PD: Donna James MD: Bruce James ALLEN ANT FARM "Criminal" STONE TEMPLE PILOTS "Holywood" INCUBUS "Here"	KKFX/Santa Rosa, CA * PD: Don Harrison MD: Howard Freele 4 PRIMER 55 "Life" BREAKING POINT "Coming" GOODSACK "Maggo" PRESSURE 4-5 "Beat" No Adds
KIOG/Beaumont, TX * Dir/Prog: Debbie Davis PDMD: Mike Davis 2 CMT "Breath" 1 PUSHPONKEY "Mine" INCUBUS "Here"	WXKE/Ft. Wayne, IN * PDMD: Doc West LT "Lipsick" MIDWINTER "Death" STATIC "X" "Back" SYSTEM OF A DOW "Chop"	KATF/Oklahoma City, OK * OM: Chris Baker MD: Jake Daniels No Adds	KXUS/Springfield, MO PD: Tony Mattio MD: Mark McClain STONE TEMPLE PILOTS "Holywood" JOE BONAMASSA "Mies"
WKGB/Binghamton, NY PD: Jim Free MD: Tim Boland No Adds	KLOL/Houston, TX * Dir/Prog: Jim Trapp MD: Steve Piaz No Adds	KCLB/Palm Springs, CA PDMD: Tish Lacy No Adds	WQXW/Springfield, MO PD: Tony Mattio MD: Mark McClain STONE TEMPLE PILOTS "Holywood" JOE BONAMASSA "Mies"
WRQK/Canton, OH * PDMD: Todd Downard 3 STAND "Fate" FROM ZERO "Side" LT "Lipsick"	WRTT/Huntsville, AL * OM: Rob Harder PDMD: Jimbo Wood DISTURBED "Death" EVERCLEAR "Rock" STONE TEMPLE PILOTS "Holywood"	WGLO/Peoria, IL OM: B.J. Stone APDMD: Tim Ylisen JOHN MELLENCAMP "Peaceful"	WVCT/Peoria, IL PD: Jamie Markley MD: Debbie Hunter STAND "Fate" STONE TEMPLE PILOTS "Holywood" EVERCLEAR "Rock" LT "Lipsick"
WPXC/Cape Cod, MA OM: Steve McVie PD: Suzanne Tonaire MD: Nick Rivers ALLEN ANT FARM "Criminal" LT "Lipsick" EVERCLEAR "Rock"	WRKR/Kalamazoo, MI OM: Bill Martin APDMD: Jay Deacon 10 STAND "Fate" 5 JOHN MELLENCAMP "Peaceful"	WVCT/Peoria, IL PD: Jamie Markley MD: Debbie Hunter STAND "Fate" STONE TEMPLE PILOTS "Holywood" EVERCLEAR "Rock" LT "Lipsick"	WVCT/Peoria, IL PD: Jamie Markley MD: Debbie Hunter STAND "Fate" STONE TEMPLE PILOTS "Holywood" EVERCLEAR "Rock" LT "Lipsick"
KRNA/Cedar Rapids, IA PD: Joe Nugent MD: Tommy Lang STONE TEMPLE PILOTS "Holywood" DEFAULT "Wasting"	KOMP/Las Vegas, NV * PD: John Griffin MD: Big Marty STAND "Fate" STONE TEMPLE PILOTS "Holywood"	WVCT/Peoria, IL PD: Jamie Markley MD: Debbie Hunter STAND "Fate" STONE TEMPLE PILOTS "Holywood" EVERCLEAR "Rock" LT "Lipsick"	WVCT/Peoria, IL PD: Jamie Markley MD: Debbie Hunter STAND "Fate" STONE TEMPLE PILOTS "Holywood" EVERCLEAR "Rock" LT "Lipsick"
WYBB/Charleston, SC * PDMD: Mike Allen 6 REAM "Vibe" 5 LOST BOYS "Affection" 1 STONE TEMPLE PILOTS "Holywood" JOHN MELLENCAMP "Peaceful" EVERCLEAR "Rock" JETTIGHAM "Cheating" LT "Lipsick"	WVCT/Peoria, IL PD: Jamie Markley MD: Debbie Hunter STAND "Fate" STONE TEMPLE PILOTS "Holywood" EVERCLEAR "Rock" LT "Lipsick"	WVCT/Peoria, IL PD: Jamie Markley MD: Debbie Hunter STAND "Fate" STONE TEMPLE PILOTS "Holywood" EVERCLEAR "Rock" LT "Lipsick"	WVCT/Peoria, IL PD: Jamie Markley MD: Debbie Hunter STAND "Fate" STONE TEMPLE PILOTS "Holywood" EVERCLEAR "Rock" LT "Lipsick"

Active Rock

WQBK/Albany, NY * PDMD: Dave Hill 6 STAND "Fate" 1 PRESSURE 4-5 "Beat" EVERCLEAR "Rock" JETTIGHAM "Cheating" LT "Lipsick" SPEAK NO EVIL "Downside" BUTTHOLE SURFERS "Shame"	WGBF/Evansville, IN OM: Mike Sanders PD: Turner Watson MD: Fatboy EVERCLEAR "Rock" LT "Lipsick"	WGIR/Manchester, NH OM: Russ Motta MD: Meegan Collier STO: TEMPLE PILOTS "Holywood" EVERCLEAR "Rock" LT "Lipsick" DAYS OF THE NEW "Hang"	KDOT/Reno, NV * PD: Dave Patterson MD: Marlene Davis ALLEN ANT FARM "Criminal" LT "Lipsick"
KZRR/Amarillo, TX PD: Eric Slayter BREAKING POINT "Coming" DEFAULT "Wasting"	WRDQ/Fayetteville, NC * PDMD: Sydney Scott 1 STONE TEMPLE PILOTS "Holywood" LIPER "Boing"	WNVE/Memphis, TN * PD: Rob Cressman MD: Mike Killabrew 2 SYSTEM OF A DOW "Chop" LT "Lipsick" DAVE NAVARRO "Hungry"	WNVE/Rochester, NY * PD: Erik Anderson MD: Don Vincent 4 IANTRIC "Astounded" LT "Lipsick"
WWWX-WXWX/Appleton-Green Bay, WI * PD: Keith Huotari MD: AJ 1 SLIPNOD "Let" DEFAULT "Wasting"	WVBN/Flint, MI * PD: Brian Bedow MD: Chris Walker INCUBUS "Here" PRIMER 55 "Life"	WZTA/Miami, FL * OM: Gregg Steele APD: Lee Daniels MD: Kimba 8 LT "Lipsick" 1 STONE TEMPLE PILOTS "Holywood"	KRXQ/Sacramento, CA * Stn. Mgr.: Curtiss Johnson PD: Pat Martin MD: Paul Marshall No Adds
WCHZ/Augusta, GA * OM: Harley Drew PDMD: Chuck Williams 14 INCUBUS "Here" 13 STONE TEMPLE PILOTS "Holywood" 6 DAYS OF THE NEW "Hang" 1 AFROMAN "Because" LT "Lipsick" SLIPNOD "Let"	WRUF/Gainesville-Ocala, FL * PD: Harry Guscott MD: Ryan North 1 LUNIK PARK "End" 1 SLIPNOD "Let" 1 UNW/UNDERGROUND "Texas"	WVYR/Ft. Wayne, IN * OM: Jim Fox MD: Shannon Norris 4 AFROMAN "Because" 1 STATIC "X" "Back"	WZBZ/Salisbury, MD PD: Ben Murphy ONCEZERO "Order" PRESSURE 4-5 "Beat" DAVE NAVARRO "Hungry"
WCPY/Baltimore, MD * PD: Rick Struss APDMD: Rob Heckman No Adds	KRAB/Bakersfield, CA * PDMD: Danny Spanks No Adds	WVYR/Ft. Wayne, IN * OM: Jim Fox MD: Shannon Norris 4 AFROMAN "Because" 1 STATIC "X" "Back"	KISS/San Antonio, TX * OM: Vinil Thompson PD: Kevin Fargas MD: C. Cruz SYSTEMATIC "Deep"
WCPY/Baltimore, MD * OM: Kenny Vest PD: Scot Fox APD: Wayne Watkins MD: AJ, Fantastic 1 INTENSE "Believe" EVERCLEAR "Rock" LT "Lipsick" ONCEZERO "Order" ROLLING BAND "Number" SPRING 1000 "Suffer" TRANSMATIC "Come"	WVYR/Ft. Wayne, IN * OM: Jim Fox MD: Shannon Norris 4 AFROMAN "Because" 1 STATIC "X" "Back"	WRUF/Gainesville-Ocala, FL * PD: Harry Guscott MD: Ryan North 1 LUNIK PARK "End" 1 SLIPNOD "Let" 1 UNW/UNDERGROUND "Texas"	KIOZ/San Diego, CA * Dir/Prog: Jim Richards PD: Shauna Moran APDMD: Shannon Leder SALVA "Clack"
WVYR/Birmingham, AL * PD: Ryan Castle APD: John Olsen MD: Murphy 1 P.O.D. "Nine" ADEMA "Claw" LUNIK PARK "End" VISION OF DISORDER "Southbound"	WVYR/Birmingham, AL * PD: Ryan Castle APD: John Olsen MD: Murphy 1 P.O.D. "Nine" ADEMA "Claw" LUNIK PARK "End" VISION OF DISORDER "Southbound"	WVYR/Birmingham, AL * PD: Ryan Castle APD: John Olsen MD: Murphy 1 P.O.D. "Nine" ADEMA "Claw" LUNIK PARK "End" VISION OF DISORDER "Southbound"	KFNK/Seattle, WA * GMP/Dir: Bob Case OMMD: Mike Kaplan No Adds
WVYR/Birmingham, AL * PD: Ryan Castle APD: John Olsen MD: Murphy 1 P.O.D. "Nine" ADEMA "Claw" LUNIK PARK "End" VISION OF DISORDER "Southbound"	WVYR/Birmingham, AL * PD: Ryan Castle APD: John Olsen MD: Murphy 1 P.O.D. "Nine" ADEMA "Claw" LUNIK PARK "End" VISION OF DISORDER "Southbound"	WVYR/Birmingham, AL * PD: Ryan Castle APD: John Olsen MD: Murphy 1 P.O.D. "Nine" ADEMA "Claw" LUNIK PARK "End" VISION OF DISORDER "Southbound"	WRAT/Monmouth-Ocean, NJ * PD: Carl Carr APDMD: Robyn Lane CRAWLING THEO "Stomp" LT "Lipsick"
WVYR/Birmingham, AL * PD: Ryan Castle APD: John Olsen MD: Murphy 1 P.O.D. "Nine" ADEMA "Claw" LUNIK PARK "End" VISION OF DISORDER "Southbound"	WVYR/Birmingham, AL * PD: Ryan Castle APD: John Olsen MD: Murphy 1 P.O.D. "Nine" ADEMA "Claw" LUNIK PARK "End" VISION OF DISORDER "Southbound"	WVYR/Birmingham, AL * PD: Ryan Castle APD: John Olsen MD: Murphy 1 P.O.D. "Nine" ADEMA "Claw" LUNIK PARK "End" VISION OF DISORDER "Southbound"	WRAT/Monmouth-Ocean, NJ * PD: Carl Carr APDMD: Robyn Lane CRAWLING THEO "Stomp" LT "Lipsick"

*Monitored Reporters



67 Total Reporters

44 Total Monitored

23 Total Indicator

22 Current Indicator Playlists

Did Not Report, Playlist Frozen (1):
WRQR/Wilmington, NC

*Monitored Reporters



68 Total Reporters

54 Total Monitored

14 Total Indicator

R&R Active Rock Top 50

Powered By



August 24, 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)	1638	-12	142824	16	54/0
2	2	LINKIN PARK Crawling(Warner Bros.)	1503	-40	121124	21	53/0
4	3	PUDDLE OF MUDD Control(Flawless/Geffen/Interscope)	1485	+36	122495	9	54/0
3	4	STAIN D Fade(Flip/Elektra/EEG)	1389	-127	117977	23	54/0
7	5	NICKELBACK How You Remind Me(Roadrunner)	1330	+113	110484	6	52/0
6	6	DISTURBED Down With The Sick(Giant/Reprise)	1322	+50	107218	13	54/0
5	7	DROWNING POOL Bodies(Wind-up)	1294	+7	106420	18	54/0
8	8	GODSMACK Greed(Republic/Universal)	1115	-78	101856	25	53/0
10	9	TANTRIC Astounded(Maverick)	1012	+9	81329	12	49/1
9	10	SALIVA Your Disease(Island/IDJMG)	921	-128	70633	28	49/0
11	11	ADEMA Giving In(Arista)	804	+46	63327	8	51/1
12	12	SYSTEM OF A DOWN Chop Suey(American/Columbia)	772	+76	70162	6	53/1
14	13	LIVE Simple Creed(Radioactive/MCA)	740	+65	54988	4	45/0
35	14	INCUBUS I Wish You Were Here(Immortal/Epic)	692	+487	54676	2	51/6
20	15	SALIVA Click Click Boom(Island/IDJMG)	650	+135	43814	5	45/4
15	16	PETE. Sweet Daze(Warner Bros.)	574	-87	45112	11	49/0
16	17	POWERMAN 5000 Bombshell(DreamWorks)	533	-66	42750	6	49/0
13	18	STEREOMUD Pain(Loud/Columbia)	533	-161	37052	21	40/0
22	19	ALIEN ANT FARM Smooth Criminal(DreamWorks)	512	+67	37875	8	26/2
18	20	WEEZER Hash Pipe(Geffen/Interscope)	505	-51	39217	15	26/0
19	21	COLD End Of The World(Flip/Geffen/Interscope)	488	-59	33970	10	41/0
21	22	LIMP BIZKIT Boiler(Flip/Interscope)	483	-16	37989	7	43/1
17	23	CLUTCH Careful With That Mic...(Atlantic)	481	-111	34573	15	40/0
24	24	SOIL Halo(J)	471	+58	46744	8	40/0
29	25	STAINO Fade(Flip/Elektra/EEG)	451	+161	48116	3	31/8
25	26	SLIPKNOT Left Behind(Roadrunner)	446	+48	41361	3	42/4
26	27	P.O.D. Alive(Atlantic)	427	+78	35301	4	42/2
23	28	STAINO Qutside(Flip/Elektra/EEG)	424	-16	38934	17	26/0
28	29	MUOVAYNE Death Blooms(No Name/Epic)	371	+48	30478	8	37/1
31	30	OAYS OF THE NEW Hang On To This(Outpost/Interscope)	363	+84	32227	3	29/5
30	31	SEVEN CHANNELS Breathe(Palm Pictures)	306	+27	29076	6	28/0
32	32	STONE TEMPLE PILOTS Hollywood Bitch(Atlantic)	244	+187	25915	1	30/8
33	33	CRAVING THEO Stomp(Columbia)	239	+8	24243	3	28/2
32	34	NONPOINT Endure(MCA)	235	-6	23946	8	24/0
34	35	SYSTEMATIC Deep Colors Bleed(Music Company/Elektra/EEG)	227	0	16078	6	28/3
27	36	ECONOLINE CRUSH You Don't Know What It's...(Restless)	180	-161	12683	8	23/0
36	37	BLINK-182 The Rock Show(MCA)	177	-13	9931	11	9/0
40	38	NO ONE Chemical(Immortal/Virgin)	166	-6	14007	6	22/0
43	39	SUM 41 Fat Lip(Island/IDJMG)	166	+22	14031	3	8/0
42	40	MEGADETH Dread & The Fugitive Mind(Sanctuary/SRG)	162	+10	20209	3	17/1
38	41	BLACK CROWES Soul Singing(V2)	149	-26	6435	9	13/0
45	42	BEAUTIFUL CREATURES Wasted(Warner Bros.)	146	+18	13006	4	14/1
46	43	LIFER Boring(Republic/Universal)	142	+26	10568	3	20/1
47	44	AFROMAN Because I Got High(Universal)	137	+21	14975	2	7/3
41	45	MOKE My Degeneration(Ultimatum)	134	-19	8094	7	14/0
39	46	CRASHPALACE Perfect(Trauma)	134	-39	10264	10	13/0
47	47	MESH Maybe Tomorrow(Label)	123	+40	12216	1	13/3
48	48	BUTTHOLE SURFERS The Shame Of Life(Surfdog/Hollywood)	117	+50	7835	1	11/3
48	49	PRIMER 55 This Life(Island/IDJMG)	109	-3	9211	2	16/2
44	50	CROSSBREED Underlined(Artemis)	106	-26	12052	5	14/0

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LIT Lipstick And Bruises(RCA)	15
STAIN D Fade(Flip/Elektra/EEG)	8
STONE TEMPLE PILOTS Hollywood Bitch(Atlantic)	8
INCUBUS I Wish You Were Here(Immortal/Epic)	6
DEFAULT Wasting My Time(TVT)	6
DAYS OF THE NEW Hang On To This(Outpost/Interscope)	6
GODSMACK Bad-Magick(Republic/Universal)	5
SALIVA Click Click Boom(Island/IDJMG)	4
SLIPKNOT Left Behind(Roadrunner)	4
STATIC-X Black And White(Warner Bros.)	4
REVELLE What You Got(Elektra/EEG)	4

DAVE NAVARRO

"HUNGRY"

Early Adds

KUPD WMFS WQXA

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
INCUBUS I Wish You Were Here(Immortal/Epic)	+487
STONE TEMPLE PILOTS Hollywood Bitch(Atlantic)	+187
STAIN D Fade(Flip/Elektra/EEG)	+161
SALIVA Click Click Boom(Island/IDJMG)	+135
NICKELBACK How You Remind Me(Roadrunner)	+113
DAYS OF THE NEW Hang On To This(Outpost/Interscope)	+84
P.O.D. Alive(Atlantic)	+78
SYSTEM OF A DOWN Chop Suey(American/Columbia)	+76
ALIEN ANT FARM Smooth Criminal(DreamWorks)	+67
LIVE Simple Creed(Radioactive/MCA)	+65
SOIL Halo(J)	+58

Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

No Songs Qualified For Breaker Status This Week

54 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 8/12-Saturday 8/18. 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 60% of reporting panel 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.

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 MUSICTRACKING.

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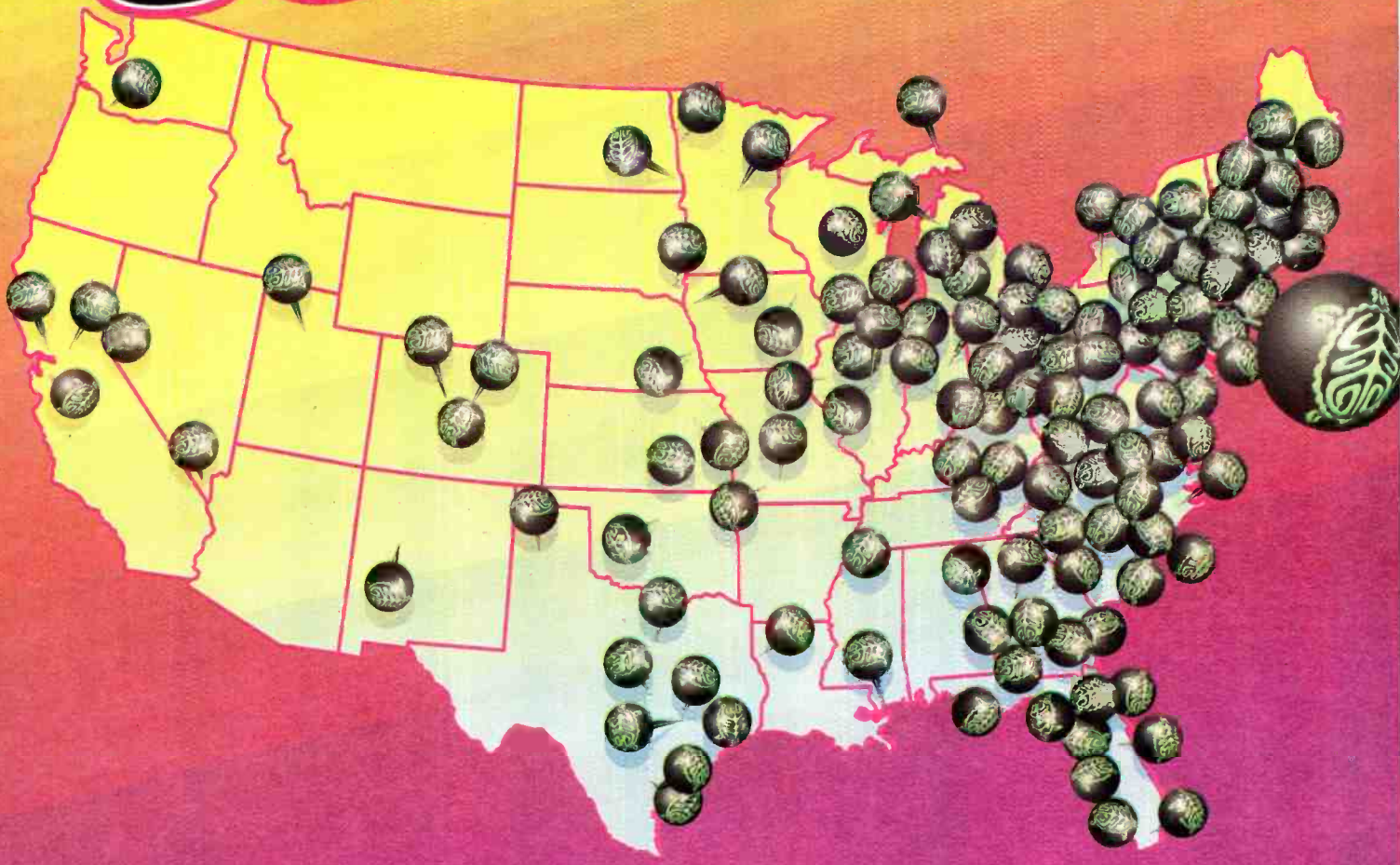
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www.americanradiohistory.com

August 24, 2001

RateTheMusic.com
BY MEDIABASE™

America's Best Testing Active Rock Songs
12+ For The Week Ending 8/24/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
DISTURBED Down With The... (Giant/Reprise)	4.04	4.07	91%	18%	4.02	91%	21%
TOOL Schism (Volcano)	4.02	4.02	94%	28%	4.06	95%	25%
SYSTEM... Chop Suey (American/Columbia)	3.92	3.97	62%	8%	3.85	64%	9%
GODSMACK Greed (Republic/Universal)	3.85	3.80	95%	31%	3.82	96%	32%
DROWNING POOL Bodies (Wind-Up)	3.83	3.76	90%	22%	3.84	91%	23%
NICKELBACK How You Remind Me (Roadrunner)	3.83	3.82	65%	8%	3.70	68%	10%
STEREOMUD Pain (Loud/Columbia)	3.83	3.83	74%	13%	3.73	77%	15%
POWERMAN 5000 Bombshell (DreamWorks)	3.80	3.86	69%	9%	3.78	71%	10%
MUDVAYNE Death Blooms (No Name/Epic)	3.78	3.81	62%	9%	3.74	63%	10%
PUDDLE... Control (Flawless/Geffen/Interscope)	3.74	3.65	75%	13%	3.65	77%	15%
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	3.73	3.89	99%	47%	3.66	98%	48%
SLIPKNOT Left Behind (Roadrunner)	3.73	-	55%	9%	3.73	55%	10%
ALIEN ANT FARM Smooth Criminal (DreamWorks)	3.73	3.74	86%	20%	3.73	89%	20%
ADEMA Giving In (Arista)	3.71	3.73	51%	7%	3.56	51%	8%
LINKIN PARK Crawling (Warner Bros.)	3.69	3.80	95%	35%	3.55	94%	38%
COLD End Of The World (Flip/Geffen/Interscope)	3.69	3.74	66%	12%	3.52	68%	15%
STAIN'D Outside (Flip/Elektra/EEG)	3.62	3.73	97%	51%	3.51	97%	53%
LINKIN PARK One Step Closer (Warner Bros.)	3.60	3.67	97%	47%	3.54	97%	45%
SALIVA Your Disease (Island/IDJMG)	3.60	3.64	92%	32%	3.60	93%	33%
SOIL Halo (J)	3.59	-	40%	6%	3.55	42%	7%
SALIVA Click Click Boom (Island/IDJMG)	3.58	-	56%	11%	3.63	57%	10%
TANTRIC Astounded (Maverick)	3.57	3.59	76%	17%	3.50	78%	15%
P.O.D. Alive (Atlantic)	3.39	-	46%	9%	3.35	48%	11%
PETE. Sweet Daze (Warner Bros.)	3.37	3.41	43%	8%	3.19	43%	10%
WEEZER Hash Pipe (Geffen/Interscope)	3.35	3.40	89%	34%	3.37	90%	32%
311 You Wouldn't Believe (Volcano)	3.30	3.43	72%	18%	3.11	73%	22%
CLUTCH Careful With That Mic (Atlantic)	3.26	3.36	56%	17%	3.21	63%	22%
PRIME STH I'm Stupid... (Giant/Reprise)	3.12	3.14	52%	15%	3.01	54%	17%
LIVE Simple Creed (Radioactive/MCA)	3.11	3.20	54%	13%	2.97	58%	17%
LIMP BIZKIT Boiler (Flip/Interscope)	2.77	2.76	82%	37%	2.78	82%	36%

Total sample size is 890 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.com 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.

ACTIVE ROCK Indicator™

Most Added®

ARTIST TITLE LABEL(S)	ADDS
EVERCLEAR Rock Star (Posthuman/Priority)	5
LIT Lipstick And Bruises (RCA)	4
STONE TEMPLE PILOTS Hollywood Bitch (Atlantic)	3
INCUBUS I Wish You Were Here (Immortal/Epic)	2
BREAKING POINT Coming Of Age (Wind-up)	2
ROLLINS BAND Your Number Is One (Sanctuary/SRG)	2
SPEAK NO EVIL Downside (Universal)	2
STATIC-X Black And White (Warner Bros.)	2
DEFAULT Wasting My Time (TVT)	2
PRESSURE 4-5 Beat The World (DreamWorks)	2
SYSTEM OF A DOWN Chop Suey (American/Columbia)	1
DAYS OF THE NEW Hang On To This (Outpost/Interscope)	1
BEAUTIFUL CREATURES Wasted (Warner Bros.)	1
VISION OF DISORDER Southbound (TVT)	1
FROM ZERO The Other Side (Arista)	1
REVELLE What You Got (Elektra/EEG)	1
STAIN'D Fade (Flip/Elektra/EEG)	1
MESH Maybe Tomorrow (Label)	1
BOY HITS CAR Man Without Skin (Wind-up)	1
CLUTCH Open Up The Border (Atlantic)	1

ACTIVE ROCK Going For Adds

8/28/01

- BJORK Hidden Place (Elektra/EEG)
- CULT Breathe (Atlantic)
- DEFAULT Wasting My Time (TVT)
- HARVEY DANGER Authenticity (Gold Circle)
- IT'S ME MARGARET So Sorry (Rattlesnake Venom)
- NEW ORDER Crystal (Reprise)
- STABBING WESTWARD Angel (Koch)
- STAIN'D Fade (Elektra/EEG)

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Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK One Step Closer (Warner Bros.)	549
GODSMACK Awake (Republic/Universal)	532
LIMP BIZKIT My Way (Flip/Interscope)	471
FUEL Hemorrhage (In My Hands) (Epic)	425
A PERFECT CIRCLE Judith (Virgin)	419
PAPA ROACH Last Resort (DreamWorks)	414
DISTURBED Voices (Giant/Reprise)	390
DISTURBED Stupify (Giant/Reprise)	374
TANTRIC Breakdown (Maverick)	355
3 DOORS DOWN Be Like That (Republic/Universal)	350
INCUBUS Drive (Immortal/Epic)	343
3 DOORS DOWN Loser (Republic/Universal)	342
INCUBUS Pardon Me (Immortal/Epic)	327

New & Active

REVELLE What You Got (Elektra/EEG) Total Plays: 95, Total Stations: 13, Adds: 4	CAKE Short Skirt/Long Jacket (Columbia) Total Plays: 79, Total Stations: 5, Adds: 0
VISION OF DISORDER Southbound (TVT) Total Plays: 90, Total Stations: 13, Adds: 2	SEVEN MARY THREE Sleepwalking (Mammoth) Total Plays: 70, Total Stations: 8, Adds: 2
FROM ZERO The Other Side (Arista) Total Plays: 84, Total Stations: 9, Adds: 2	CULT Breathe (Lava/Atlantic) Total Plays: 67, Total Stations: 8, Adds: 1
STATIC-X Black And White (Warner Bros.) Total Plays: 82, Total Stations: 15, Adds: 4	BREAKING POINT Coming Of Age (Wind-up) Total Plays: 65, Total Stations: 11, Adds: 2
LINKIN PARK In The End (Warner Bros.) Total Plays: 82, Total Stations: 6, Adds: 3	UNION... South Texas... (Portrait/Columbia) Total Plays: 52, Total Stations: 7, Adds: 3
SKRAPE Sunshine (RCA) Total Plays: 81, Total Stations: 15, Adds: 1	

Songs ranked by total plays

Active Rock Playlists

MARKET #4

WYSP/Philadelphia
Infinity
(215) 825-9480
Minsky/Palumbo
12+ Cum 771,100

94 WYSP
THE ROCK STATION

PLAYS	ARTIST/TITLE	GI (898)
44	39 GODSMACK/Greed	14859
40	48 A PERFECT CIRCLE/Judith	14478
45	36 TOOL/Schlim	13716
33	36 NICKELBACK/How You Remind Me	13716
17	16 TANTR/Arstounded	6477
15	11 3DOORS DOWN/Go Like That	6477
21	16 SALVA/Your Disease	6096
19	16 PUDDLE OF MUDD/Control	6096
18	11 DAYS OF THE NEW/Hang On To This	6096
12	18 WEEZER/Hash Pipe	6096
17	15 LIVE/Simple Creed	5715
12	12 METALLICA/Disapper	4572
11	11 STONE TEMPLE PILOTS/Hollywood Blitch	4191
11	10 POWERMAN 5000/Bombath	3810
10	10 ADEMA/Giving In	3810
10	10 LIMP BIZKIT/Boller	3810
11	10 STAN/D/Up	3810
9	9 SYSTEM OF A DOWM/Chop Suey	3429
7	9 P.O.D./Alive	3429
13	9 DISTURBED/Down With...	3429
11	9 DROWNING POOL/Bodies	3429
17	10 MCDONALD'S/Smash	3048
8	8 STONE TEMPLE PILOTS/Days Of The Week	3048
7	8 MUDVAYNE/Death Blooms	2667
6	8 FOO FIGHTERS/Stacid Actors	2286
11	10 STONE TEMPLE PILOTS/Sour Girl	2286
2	5 FUEL/Hemorrhage...	1905
4	5 3DOORS DOWN/Kryptolite	1905
5	5 PRIMUS/WOZZY/I.B.	1905
6	5 SLEF OF OLIVE/Score	1905

MARKET #6

KEGL/Dallas-Ft. Worth
Clear Channel
(972) 991-1029
Doherty/Ryan/Scull
12+ Cum 367,100

101 WRIF

PLAYS	ARTIST/TITLE	GI (898)
25	28 NICKELBACK/How You Remind Me	6240
26	28 TOOL/Schlim	5824
29	28 SALVA/Your Disease	5824
29	27 GODSMACK/Greed	5616
31	28 LINKIN PARK/Crawling	5408
7	21 DISTURBED/Down With...	4368
18	21 CLUTCH/Careful With That...	4368
24	21 PUDDLE OF MUDD/Control	4368
29	21 TANTR/Arstounded	3952
7	17 CRED/High	3536
15	15 INCUBUS/Whish You Were Here	3120
11	15 A PERFECT CIRCLE/Judith	3120
25	18 DROWNING POOL/Bodies	3120
14	14 STONE TEMPLE PILOTS/Hollywood Blitch	2912
2	11 SALVA/Click Click Boom	2288
26	11 SYSTEM OF A DOWM/Chop Suey	2288
11	11 SLIPNOT/Let Behind	2288
9	9 SYSTEM OF A DOWM/Chop Suey	2288
12	11 SYSTEM OF A DOWM/Chop Suey	2288
11	10 PETE/Sweet Daze	2080
6	10 ADEMA/Giving In	2080
10	10 STEERHEAD/Smash	1964
3	8 FUEL/Bad Day	1664
7	8 CRAWLING THEO/Stamp	1456
17	7 RED HOT CHILI PEPPERS/Tissue	1456
10	7 LINKIN PARK/One Step Closer	1456
12	7 POWERMAN 5000/Bombath	1456
7	6 GODSMACK/Whatever	1248
5	6 METALLICA/Disapper	1248
7	6 STAN/D/Up	1248

MARKET #7

WRIF/Detroit
Greater Media
(482) 547-0101
Pode/Hianson
12+ Cum 536,100

101 WRIF

PLAYS	ARTIST/TITLE	GI (898)
25	25 STAN/D/Up	8075
38	38 DISTURBED/Down With...	5814
28	28 GODSMACK/Greed	5814
15	17 STONE TEMPLE PILOTS/Hollywood Blitch	5491
17	17 DAYS OF THE NEW/Hang On To This	5491
13	16 TANTR/Arstounded	5166
13	16 TOOL/Schlim	5166
16	16 3DOORS DOWN/Go Like That	5166
15	15 STAND/Up	4845
14	14 PUDDLE OF MUDD/Control	4199
14	14 LIVE/Simple Creed	4199
12	12 GODSMACK/Whatever	3876
12	12 DISTURBED/Down With...	3876
12	12 DROWNING POOL/Bodies	3876
11	11 ADEMA/Giving In	3230
11	11 SYSTEM OF A DOWM/Chop Suey	3230
13	9 PETE/Sweet Daze	2907
9	9 MEGADETH/Dread...	2907
10	10 POWERMAN 5000/Bombath	2907
6	6 LINKIN PARK/Crawling	2507
6	6 STEERHEAD/Smash	2507
6	6 CLUTCH/Careful With That...	2507
6	6 SALVA/Click Click Boom	2281
6	6 CROSSBREED/Underlined	2281
6	6 RED HOT CHILI PEPPERS/Tissue	2281
6	6 SEVEN MARY THREE EIGHTS/Smash	1938
6	6 KID ROCK/Paradise City	1938
6	6 METALLICA/Disapper	1938

MARKET #8

WAAF/Boston
Entercom
(617) 779-5400
Douglas/Bragliotto
12+ Cum 476,400

WAAF
107.3 FM

PLAYS	ARTIST/TITLE	GI (898)
41	41 SYSTEM OF A DOWM/Chop Suey	10450
38	38 DISTURBED/Down With...	10175
34	34 ALLEN ANT FARM/Smooth Criminal	10175
35	35 DROWNING POOL/Bodies	9625
35	35 TOOL/Schlim	9625
48	48 WEEZER/Hash Pipe	8550
33	33 AFROMAN/Because I Got High	8075
30	30 PUDDLE OF MUDD/Control	8250
30	30 ROLLINS BANS/Your Number to One	8250
12	12 STEREO/MUDD	7975
25	27 SLIPNOT/Let Behind	7425
31	31 STAN/D/Up	6600
23	23 NONPOINT/Endure	6600
23	23 NICKELBACK/How You Remind Me	5500
14	14 SUM 41/First Lip	4850
13	13 REVEILLE/What You Got	4675
16	16 MUDVAYNE/Death Blooms	4400
13	13 COLD/End Of The World	4400
9	9 PETE/Sweet Daze	4400
15	15 GODSMACK/Whatever	4125
15	15 SO/Alive	4125
14	14 EDCWINE/CRUSH/Who Don't Know...	4125
15	15 NO ONE/Chemical	4125
14	14 GODSMACK/Eleanor Rigby	3950
22	22 LIMP BIZKIT/Boller	3575
13	13 PAPA ROACH/Last Resort	3300
11	11 MEGADETH/Dread...	3025
12	12 CROSSBREED/Underlined	3025
13	13 SALVA/Your Disease	2750

"Bad Magick"
Good Start
Early at:
WRIF, KUPD,
WLZR, WLXX,
KICT
GODSMACK
UNIVERSAL
REPUBLIC

MARKET #13

KFNK/Seattle-Tacoma
Rock On
(253) 671-0195
Case/Kaplan
12+ Cum 134,400

Funky Monkey
104.9 FM

PLAYS	ARTIST/TITLE	GI (898)
45	45 LINKIN PARK/Crawling	1920
41	45 DISTURBED/Down With...	1936
44	45 STAN/D/Up	1936
45	45 GODSMACK/Greed	1892
42	42 PUDDLE OF MUDD/Control	1892
42	42 NICKELBACK/How You Remind Me	1848
43	43 DROWNING POOL/Bodies	1746
19	19 ADEMA/Giving In	1250
19	19 METALLICA/Disapper	880
19	19 PAPA ROACH/Last Resort	880
20	20 SALVA/Your Disease	880
19	19 PRIMUS/WOZZY/I.B.	880
19	19 INCUBUS/Paradise City	836
19	19 GODSMACK/Whatever	836
19	19 STAN/D/Up	836
19	19 DEFONES/Change	836
19	19 LINKIN PARK/One Step Closer	836
19	19 KORN/Falling Away From Me	836
19	19 CRED/High	836
19	19 GODSMACK/Greed	836
19	19 LINKIN PARK/One Step Closer	836
19	19 KORN/Make Me Bad	836
19	19 DISTURBED/Down With...	792
19	19 A PERFECT CIRCLE/Judith	792
18	18 NICKELBACK/How You Remind Me	748
16	16 STAN/D/Up	748
17	17 GODSMACK/Keep Aisy	748
14	14 PETE/Sweet Daze	528

MARKET #15

KUPD/Phoenix
Sandusky
(480) 545-5921
Jeffrey/McFeele
12+ Cum 251,800

98 KUPD
MCDONALD'S
SMALL ROCK

PLAYS	ARTIST/TITLE	GI (898)
28	28 LINKIN PARK/Crawling	4592
27	28 STAN/D/Up	4592
27	28 GODSMACK/Greed	3936
24	24 NICKELBACK/How You Remind Me	3444
21	21 PUDDLE OF MUDD/Control	3280
22	22 DISTURBED/Down With...	3116
24	24 P.O.D./Alive	2960
18	18 COLD/End Of The World	2480
14	14 MCDONALD'S/Smash	2296
13	14 TANTR/Arstounded	2296
13	13 NICKELBACK/How You Remind Me	2132
13	13 SYSTEMIC/Change Colors	1968
12	12 SKEW/Night	1968
11	11 LINKIN PARK/One Step Closer	1968
11	11 CRAWLING THEO/Stamp	1804
11	11 PAPA ROACH/Last Resort	1804
11	11 3DOORS DOWN/Go Like That	1804
11	11 GODSMACK/Whatever	1804
11	11 SEVEN MARY THREE EIGHTS/Smash	1804
11	11 FUEL/Hemorrhage...	1804
10	10 LINKIN PARK/One Step Closer	1804
10	10 LIVE/Simple Creed	1804
10	10 INCUBUS/Paradise City	1640
12	10 BEAUTIFUL CREATURES/Wasted	1640
16	10 SYSTEMIC/Change Colors	1640
10	10 CRED/High	1640
9	9 GODSMACK/Whatever	1476

MARKET #16

KIOZ/San Diego
Clear Channel
(619) 292-2000
Moran/Leider
12+ Cum 315,100

ROCK 105.3
SAN DIEGO'S ROCK STATION

PLAYS	ARTIST/TITLE	GI (898)
27	27 STAN/D/Up	4077
27	27 STAN/D/Up	4077
26	26 GODSMACK/Greed	3592
20	20 LINKIN PARK/Crawling	3075
19	19 GODSMACK/Greed	3075
19	19 SALVA/Your Disease	2869
19	19 DISTURBED/Down With...	2869
19	19 INCUBUS/Whish You Were Here	2869
18	18 P.O.D./Alive	2714
12	12 PUDDLE OF MUDD/Control	2714
9	9 SOL/Alive	2418
9	9 STAN/D/Up	2418
9	9 NICKELBACK/How You Remind Me	2265
10	10 LINKIN PARK/One Step Closer	2265
10	10 NICKELBACK/How You Remind Me	2265
14	14 CROSSBREED/Underlined	2114
7	12 CLUTCH/Careful With That...	1968
10	10 POWERMAN 5000/Bombath	1510
11	10 ADEMA/Giving In	1510
8	7 LIMP BIZKIT/Boller	1053
7	7 SYSTEM OF A DOWM/Chop Suey	906
6	6 PRIMUS/WOZZY/I.B.	906
6	6 RAGE AGAINST.../Renegades Of Funk	906
6	6 GODSMACK/Whatever	906
6	6 PAPA ROACH/Last Resort	906
6	6 METALLICA/Disapper	906
6	6 INCUBUS/Paradise City	906
6	6 SYSTEMIC/Change Colors	755
6	6 GODSMACK/Whatever	755
6	6 CLEANDER/Why I'm Here	755

MARKET #17

KOYZ/Minneapolis
ABC
(612) 617-4000
Linder/Pablo
12+ Cum 288,800

93
PURE ROCK

PLAYS	ARTIST/TITLE	GI (898)
30	30 NICKELBACK/How You Remind Me	5717
31	31 LINKIN PARK/Crawling	5423
29	29 STAN/D/Up	5236
30	30 PUDDLE OF MUDD/Control	5236
29	29 NICKELBACK/How You Remind Me	4842
28	28 DISTURBED/Down With...	4488
24	24 ALLEN ANT FARM/Smooth Criminal	4488
18	18 DAYS OF THE NEW/Hang On To This	3553
18	18 ADEMA/Giving In	3190
18	18 LIMP BIZKIT/Boller	3190
18	18 STAN/D/Up	3190
18	18 GODSMACK/Whatever	3190
18	18 SALVA/Your Disease	3190
18	18 NONPOINT/Endure	2852
18	18 INCUBUS/Whish You Were Here	2818
18	18 TANTR/Arstounded	2618
12	12 SLIPNOT/Let Behind	2431
12	12 PAPA ROACH/Last Resort	2350
12	12 SYSTEM OF A DOWM/Chop Suey	2350
11	11 LINKIN PARK/One Step Closer	2017
11	11 TANTR/Arstounded	2017
11	11 PAPA ROACH/Last Resort	1870
10	10 METALLICA/Disapper	1870
10	10 INCUBUS/Paradise City	1683
10	10 MUDVAYNE/Death Blooms	1683
8	8 BAUTLER/BEAUTIFUL CREATURES	1683
8	8 BUTTLER/SURVIVES THE STRAIN OF LIFE	1683

MARKET #20

WIYY/Baltimore
Heart
(410) 689-0088
Strauss/Heckman
12+ Cum 378,800

98 ROCK
Baltimore

PLAYS	ARTIST/TITLE	GI (898)
30	30 LINKIN PARK/Crawling	5680
31	31 PUDDLE OF MUDD/Control	5680
29	29 DROWNING POOL/Bodies	5510
29	29 STAN/D/Up	5510
28	28 CLUTCH/Careful With That...	4520
21	24 NICKELBACK/How You Remind Me	4520
32	32 STAN/D/Up	4370
23	23 3DOORS DOWN/Go Like That	4370
22	22 TOOL/Schlim	4180
21	21 GODSMACK/Greed	3980
21	21 3DOORS DOWN/Go Like That	3250
17	17 DISTURBED/Down With...	3420
18	18 P.O.D./Alive	3420
17	17 PETE/Sweet Daze	3230
17	17 POWERMAN 5000/Bombath	3230
17	17 INCUBUS/Whish You Were Here	3040
16	16 LINKIN PARK/One Step Closer	3040
15	15 REVEILLE/What You Got	2860
15	15 3DOORS DOWN/Go Like That	2860
11	14 A PERFECT CIRCLE/Judith	2680
14	14 SYSTEM OF A DOWM/Chop Suey	2680
14	14 GODSMACK/Whatever	2080
9	9 FUEL/Hemorrhage...	1720
8	8 CRAWLING THEO/Stamp	1510
8	8 SYSTEM OF A DOWM/Chop Suey	1510
4	7 SLIPNOT/Let Behind	1330
6	6 INCUBUS/Paradise City	1140

MARKET #21

WXTB/Tampa
Clear Channel
(813) 832-1000
Schmid/Harris
12+ Cum 278,000

101 WXTB

PLAYS	ARTIST/TITLE	GI (898)
42	42 LINKIN PARK/Crawling	7098
42	42 PUDDLE OF MUDD/Control	7098
41	42 GODSMACK/Greed	7098
42	42 DISTURBED/Down With...	6920
35	35 DISTURBED/Down With...	5915
23	23 TOOL/Schlim	5577
21	21 STAN/D/Up	4563
22	22 DROWNING POOL/Bodies	4563
42	42 LIMP BIZKIT/Boller	3887
22	22 SOL/Alive	3718
21	21 NICKELBACK/How You Remind Me	3270
13	13 TANTR/Arstounded	2874
17	17 STAN/D/Up	2874
13	16 PRIMUS/WOZZY/I.B.	2794
20	20 LINKIN PARK/One Step Closer	2794
14	14 INCUBUS/Paradise City	2366
14	14 LIVE/Simple Creed	2366
11	13 GODSMACK/Whatever	2197
12	12 DISTURBED/Down With...	2028
13	13 ADEMA/Giving In	2028
12	12 SYSTEM OF A DOWM/Chop Suey	2028
11	11 INCUBUS/Whish You Were Here	1859
12	12 STAN/D/Up	1859
12	12 GODSMACK/Whatever	1890
12	12 3DOORS DOWN/Kryptolite	1890
9	9 PAPA ROACH/Last Resort	1521
11	11 NICKELBACK/How You Remind Me	1521
5	9 FUEL/Hemorrhage...	1521
8	8 CRED/High	1352
8	8 STAN/D/Up	1352

MARKET #23

KBPJ/Denver-Boulder
Clear Channel
(303) 713-8000
Richards/O
12+ Cum 252,500

101 KBP
ROCKS

PLAYS	ARTIST/TITLE	GI (898)
28	34 DISTURBED/Down With...	4420
31	33 TOOL/Schlim	4290
26	32 PUDDLE OF MUDD/Control	4160
26	32 DISTURBED/Down With...	4160
26	29 DROWNING POOL/Bodies	3770
24	24 NICKELBACK/How You Remind Me	3120
31	31 STAN/D/Up	3120
23	23 DISTURBED/Down With...	2930

active
INSIGHT

Schools In Session

The alt-rock intelligentsia's labeling of Rival Schools as a "supergroup" is quite a paradox. How can you be a supergroup when most people haven't heard of you? Then again, the resume of each Rival Schools member reads like a how-to manual in indie street cred.

First off, there's Walter Schreifels, former frontman of Quicksand, who gained a rabid fan following in the alt-metal underground with 1993's *Slip* and '95's *Manic Compression*. That's not to mention Schreifels' time with indie sensations Gorilla Biscuits and Youth Of Today. He went on to produce and ghostwrite for CIV — remember "Can't Wait One Minute More"? Drummer Sam Siegler spent time in all the aforementioned groups except Quicksand, as well as doing stints with Shelter, Judge and Glassjaw. Bassist Cache "Utah Slim" Tolman also did time with CIV, and guitarist Ian Love was a New York-scene veteran of bands Burn and Die 116 before his Pro Tools studio became ground zero for Rival Schools' ideas. A who's who of should have been.

Such storied pasts can weigh a band down, as old-school fans look solely to relive the past. But Schreifels is able to draw upon the past without getting stuck there. *United by Fate* employs some of Quicksand's innovations, but

it is a wholly unique album that showcases Schreifels' talent in a bold new arena.

While rock's current crop of armchair poets piss out trite observations on their so-called fucked-up lives, Schreifels has a gift for examining the glue that holds relationships together, as well as what happens when said glue melts from friction. He should know, given all the conflicts that sunk Quicksand. He can sound hurt without being helpless, and he can quickly drop the sensitivity to launch into aggressive guitar riffs that drive his melodies deeper into the wound.

There's his heavy guitar to spare, but it's not so weighed down by distortion as to suffocate the listener. There's plenty of room to breathe on tracks like "Everything Has Its Point," where the sonic wash of watery guitars allows Schreifels to float through the headphones. The precision guitar attack of "Used for Glue" provides the aggression, while the meditative "Undercovers On" taps into that Radiohead vibe (just remember that Schreifels was sensitive before Thom Yorke was cool). "Good Things" is a smash waiting to happen, as Schreifels sings, "Good things are coming/I'll wait." One thing's for certain — the wait is over for anyone who's been wanting some intelligent rock.



Rival Schools

R&R Top 20 Specialty Artists
August 24, 2001

1. SLIPKNOT (*Roadrunner*) "Left Behind," "Heretic Song," "People = Shit"
2. SYSTEM OF A DOWN (*American/Columbia*) "Chop Suey," "Prison Song," "X"
3. PRIMER 55 (*Island/IDJMG*) "This Life," "Lou Evil," "Lessons"
4. ILL NINO (*Roadrunner*) "Nothing's Clear," "Unreal," "I Am Loco"
5. ROLLINS BAND (*Sanctuary*) "Your Number Is One," "One Shot," "Hello"
6. REVELLE (*Elektra/EEG*) "Inside Out," "What You Got," "Unborn"
7. SLAYER (*Island/IDJMG*) "God Send Death," "Cast Down"
8. AMERICAN HEAD CHARGE (*American/IDJMG*) "A Violent...," "Shut...," "All..."
9. SWITCHED (*Immortal*) "Inside," "10 Dead Fingers," "Religion"
10. JUDAS PRIEST (*Atlantic*) "Bloodsuckers," "Metal Messiah," "Feed On Me"
11. MUDVAYNE (*No Name/Epic*) "Death Blooms," "Under My Skin"
12. STATIC-X (*Warner Bros.*) "Black And White," "Machine," "This Is Not"
13. BEAUTIFUL CREATURES (*Warner Bros.*) "Wasted," "Step Back," "I Am"
14. VISION OF DISORDER (*TVT*) "Southbound," "Sunshine"
15. DROWNING POOL (*Wind-up*) "Bodies," "Sinner"
16. TWISTED FOREVER (*Koch*) "Shoot 'Em Down," "Under The Blade," "Destroyer"
17. CRADLE OF FILTH (*Spitfire*) "Born In...," "No Time...," "Scorched Earth..."
18. MEGADETH (*Sanctuary*) "Dread Arid The Fugitive Mind"
19. SIX FEET UNDER (*Metal Blade*) "The Day...," "One Bullet...," "Impulse..."
20. MESHUGGAH (*Nuclear Blast*) "War"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

<p>MJI Piledriver Various Corey Nalco/Mark Razz Linkin Park "Crawling" Puddle Of Mudd "Comet" Drowning Pool "Bodies" Saliva "Click, Click, Boom" Machyone "Death Blooms"</p>	<p>WKGB/Binghamton, NY Incoming Monday 10-11:30pm Tim Boland Alan Ant Farm "Somewhere Criminal" Adema "Giving It" Impetigo "So Snakes Let Go My Thang" Primer 55 "This Life" Craving Theo "Stomps"</p>	<p>KLAQ/EI Paso, TX The 10:00 News Tues.-Sat. 10-11pm Scott Ranson Clutch "Careful With That..." Prime 55 "I'm Stupid" pete "Sweet Daze" Drowning Pool "Bodies" Cold "End Of The World"</p>	<p>WCCO/Hartford, CT Sunday Night Blues Sunday 6-10pm Beef Slew John Mayall & Friend "Put It Right Back" Eric Slicks "Black Day" Sugar Ray & Bubbles "Rockin' Sugar Daddy" Red Piazza "Who Knows..." Sludgaker John & "Rich Man"</p>	<p>WTFX/Louisville, KY Detour Sunday 8-10pm Chris Allman New Order "Crystal" Crystal Method "Murder" Primer 55 "Lou Evil" System Of A Down "X" Suicide Machines "The Killing Blow"</p>	<p>KATT/Oklahoma City, OK Launch Pad Thursday midnight-1am Joe Mitchell Crash Palace "Evolution" Gracie "In The Wake..." Judas Priest "Bloodsuckers" Citizen Fish "Somewhere To Go" Rear By Design "Leave My Mark"</p>	<p>KUPD/Phoenix, AZ Into The Pit Sunday 10pm-midnight Larry Mac & The Berzerker Slipknot "Heretic Song" Six Feet Under "One Bullet Let" Machyone "Death Blooms" Ill Nino "I Am Loco" Cradle Of Filth "Born In A Burial..."</p>
<p>NBG Tour Bus Saturday 8pm-9pm Raip Sulten/Matt Murray Beautiful Creatures "Wasted" Worldwide "Slut" Megadeth "Head And The..." Hallelujah "Scrambling... (Live)" W.A.S.P. "Hate To Love Me"</p>	<p>WPXC/Cape Cod, MA To The Extreme Saturday 11pm-midnight Erk Stallard Static-X "Black And White" Roll Ins Band "Your Number Is One" Slayer "God Send Death" System Of A Down "Chop Suey" Nurses "Katharina"</p>	<p>WKLO/Grand Rapids, MI Metal@Midnight Thursday midnight-1am Tom "Wiz" Stavrou System Of A Down "Prison Song" Lord Earth "Frankenstein" Slipknot "Left Behind" Six Feet Under "Impulse To..." Static-X "Machine"</p>	<p>KLFX/Killeen, TX Kut Radio Saturday 10pm-midnight Bob Fenda Drowning Pool "Sinner" Primer 55 "This Life" Revelle "Inside Out" No One "Breathin" Stand "Pressure"</p>	<p>KFMX/Lubbock, TX FMXtreme Monday 10pm-midnight Psycho Cyd Linkin Park "Crawling" Disturbed "Down With The Sickness" Drowning Pool "Bodies" Puddle Of Mudd "Gornal" Cold "End Of The World"</p>	<p>WJRR/Orlando, FL Midnight Metal Saturday midnight-3am Vegas Karma To Burn "Thirty Four" Disturbed "Down With The Sickness" Nagalm Death "Burn Against" Slayer "God Send Death" Nonpoint "Back Up"</p>	<p>WHJY/Providence, RI The Metal Zone Saturday midnight-2am Dr. Metal Rollins Band "One Shot" Fear Factory "Digmortal" Cradle Of Filth "Summer Dying Fast" Judas Priest "Bloodsuckers" Static-X "Black And White"</p>
<p>US Hardrive Various Roxy Myzall/Lou Brutus Viklen Of Darkness "Southbound" Slipknot "Left Behind" Saliva "Click, Click, Boom" Soli "Halo" Tool "Parabola"</p>	<p>KEGL/Oallas, TX The Rubber Room Saturday 11:30pm-1am Robert Migue P.O.D. "Alive" Boy-Hits-Gar "Man Without Stars" Beautiful Creatures "Wasted" Element Eighty "Echo Song" Ill Nino "X"</p>	<p>WXQR/Greenville, NC Pure Adrenaline M-F 9-10pm Meal Slipknot "Left Behind" Primer 55 "This Life" Powerman 5000 "Bombershell" System Of A Down "Chop Suey" Underground "South Texas Death..."</p>	<p>KIBZ/Lincoln, NE Sunday Night Buzz Sunday 10pm-midnight Samantha Knight 40 Below Summer "Rope" Beautiful Creatures "Step Back" Primer 55 "Lessons" Revelle "What You Got" American Head Charge "A Violent Reaction"</p>	<p>WMFS/Memphis, TN 16 Songs Sunday midnight-1am Jake Logan Rollins Band "Your Number Is One" PureLife Project "Disappointment" Rival Schools "Travel By Telephone" Grade "In The Wake..." Tree "Cold And Alone"</p>	<p>WYSP/Philadelphia, PA Rokkers Friday midnight-2am Matt & Huggy Rollins Band "Your Number Is One" Chaos Theory "Broken Face" Craving Theo "Stomp" Static-X "Black And White" Ill Nino "Nothing's Clear"</p>	<p>KRXO/Sacramento, CA Ear Whacks Sunday 8-9:30pm Che Brooks. Paul Wilbur Slayer "God Send Death" Suicide Note "Different Problem" Pain "Suicide Machine" Skunkab "Come & Get It" Murde: City Devils "Bear Away"</p>
<p>KWHL/Anchorage, AK In The Pit Sunday 8-9pm Bearded Jon Primer 55 "This Life" Nurses "Smokehead" Switched "10 Dead Fingers" Santa Sangre "Killer Smile" P.O.D. "Alive"</p>	<p>KBPI/Denver, CO Metalia Saturday midnight-2am Uncle Nasty Judas Priest "Metal Messiah" Neurosis "Falling Unknown" Cradle Of Filth "Scorched Earth..." Six Feet Under "One Bullet Let" Slipknot "Heretic Song"</p>	<p>WOXA/Harrisburg, PA The Sunday News Sunday 8-10am Bill Hanson UZ "Stuck In A Moment..." Iggy Pop "Mick" HQ-Standards "San Hets Falling..." Sugarcoat "Stuck In America" Transmatic "Come"</p>	<p>WTFX/Louisville, KY The Altitude Network Saturday 10pm-2am Black Frank Primer 55 "Lou Evil" Slipknot "Left Behind" Cradle Of Filth "Born In A Burial..." Dragonlord "Unholy Void" System Of A Down "X"</p>	<p>WBAB/Massau-Suffolk, NY Fingers Metal Shop Sunday 10pm-1am Fingers Cult "American Gothic" Godsmack "Bad Magick" Dragonlord "Unholy Void" Cradle Of Filth "No Time To Cry" Motorhead "Shoot 'Em Down"</p>	<p>KUPD/Phoenix, AZ Red Radio Underground Sunday 7-9pm Larry Mac Butthole Surfers "The Shame Of Life" Machinehead "LA Gothic" Bery Brevortch "L'Amora Be Your..." Iggy Pop "Mick" Rollins Band "Your Number Is One"</p>	<p>KBER/Salt Lake City, UT Radio Kaos Sunday 9-11pm Darby Slayer "God Send Death" System Of A Down "Prison Song" Six Feet Under "The Day The Dead..." Primer 55 "Lou Evil"</p>

28 total reporters from the Active Rock and Rock panels.

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PART TWO OF A TWO-PART SERIES

Starr Lives Up To His Name

■ New WZMX/Hartford PD looks to continue his winning streak

At KPRR/El Paso, PD Victor Starr was used to bringing home the bacon. Under his guidance KPRR's last four books had been in double-digits 12+, averaging around a 14 share — good for a No. 1 ranking, book after book. KPRR was the only commercial station Starr had ever worked at; he really lived the adage "Find a market and marry it."

That is, until word leaked out that Infinity was looking for a new PD for its CHR/Rhythmic WZMX (Hot 93.7) Hartford, which launched in March. It didn't take long for WZMX VP/GM Susan McDonald, Infinity/Hartford OM Steve Salhany and station consultant Jay Stevens to decide that Starr was the right person for the job. So Starr packed his bags and headed for Hartford, arriving with about a month remaining in the spring book.

On his arrival he found a radio station that had already captured the streets and was buzzing loud and proud. It didn't take him too many days of doing the afternoon-drive shift and answering the phones to realize that Infinity had chosen the right format to replace a dying Rhythmic Oldies station. The new Hot 93.7 was plugging a major format hole in Hartford — and it was ready to light up the Arbitron ratings a little way down the street, in nearby New Haven.



Victor Starr

In the second part of our look at WZMX's 2.7-7.7 12+ rise in the Hartford-New Britain spring Arbitron and 9.4 in the summer phase one Arbitron, Starr and I talk while he "blazes 18 jams in a row" during his afternoon-drive shift.

R&R: What was your first day in the house?

VS: I got to Hartford May 17, and my first day on the job was May 21.

R&R: Where were you before El Paso?

VS: That was it, as far as commercial radio. Before that I was going to Columbia College in Chicago, and I was on its WCRX.

R&R: How did you get this gig?

VS: From the trades, and some of my friends mentioned it to me. They knew I was looking to make a move up and out of El Paso. This is the gig I never thought would happen, and it happened.

R&R: What was the vibe on Hot

when you arrived in Hartford?

VS: The station was already on fire. It was the talk everywhere I went and with just about everyone I talked to. From the guy who picked us up at the airport to waitresses and waiters to everyday people, everybody knew about the station, and they loved what they were hearing. It also had a huge street presence, and I was really amazed by how quickly that happened after flipping from Rhythmic Oldies — even to a hot format like ours.

R&R: What were some of your first thoughts as you walked through the door?

VS: I really didn't feel intimidated. It was great. I actually mentioned to Susan McDonald that there was such a positive atmosphere at the stations. They want everybody to win. They want everybody to have a good time and really kick ass on the radio. It wasn't ever a case of stepping on anybody's toes or coming into a hostile situation. I just came in and, first, focused on the music.

Jay Stevens did a great job of building an outstanding foundation for us. I was excited to be PD and on the air as well; it provided me with a direct vibe on the songs. We made some musical adjustments for the market, because there were a few songs that were huge on WPGC/Washington that didn't make as much sense here in Hartford.

After we tweaked the music, we immediately got to work finding a production person who could make the production sizzle. It is very important to us to make sure that every element is hot every time you turn on the station. Then, of course, we got to work lining up summertime promotions. Our goal was to make sure that we were everywhere the masses were this summer, because we hadn't done any marketing until the last week of the spring book, when we put up some billboards. That was strictly word-of-mouth, and for us to have that kind of book was amazing.

R&R: It's been a pretty amazing story so far.

VS: It's a beautiful thing. All the things that I always wanted to do in El Paso, I'm able to do here.

R&R: Like what?

VS: Well, because it's a brand-new



GIVE ME MY FRONT-ROW TICKETS

With MTV's TRL Tour in town, Hot 93.7 got its listeners all fired up about a chance to win front-row seats. Here are a few of the listeners who dressed in "Hot clothes" and created "Hot posters" for a chance to win.



BLAZIN' 18 JAMS IN A ROW

Here's a shot of one of the billboards that WZMX (Hot 93.7) put up around the Hartford-New Britain metro to get the word out about its new CHR/Rhythmic format.

baby radio station, there aren't any preconceived notions about anything. OM Steve Salhany has limited knowledge of hip-hop and R&B and what's hot and what's not for the 18-24 demo. That's really refreshing, because he's like, "Why don't we do this and that?" Before I left El Paso, my new favorite artist was Alicia Keys, and I was raving about her. When I got here, Hot already had "Fallin'" on the air, because it was working at WPGC, so I asked about getting Alicia Keys to do a show.

She came up for an event called the Hartford Riverfest, but, unfortunately, the Riverfest people had never dealt with that caliber of artist at their event. They were kind of caught with their pants down when 35,000 people showed up for a free show and they had hired, like, five police officers.

It was so crazy. We were along the riverbank, and the street that we were supposed to bring her down to get to the stage was completely filled with people. There was no way to get her to the stage, so everybody was scratching their heads like, "What do we do?" I said, "Well, we're next to a river. Get two boats, get a party up here, and put her on the river." And that's what we did. It was amazing, because that was the week her album came out, and she was No. 1 in the country. The timing was a beautiful thing. It was unbelievable. I sat there saying, "Wow! Not only has Hartford been starving for this, I've been starving for it too."

R&R: That's a great story.

VS: It's real, and it's amazing. Fortunately, the people at J Records were kind enough to provide her for us, and it's just been one thing after another since then. We had the MTV TRL Tour in town last week, and the day

after the concert we brought Lil' Mo to Six Flags Over New England. People had to pay to get into the park, but we still had 10,000 people show up, and she did a 15-minute set. Connecticut really has been dying for this type of format, and, fortunately, we're here to give it to them.

R&R: How are you feeling, now that you've been in the PD chair in market 44 for a minute and your station is on a roll?

VS: Truthfully, I feel grateful; grateful that I've been given this opportunity to work for a company like Infinity and a station like this, where there are no politics and you can do your job. When I ask, "Why don't we do this?" they say, "All right, do it."

We have a team of highly skilled professionals who excel at their jobs and who are always raring to go. So it's like, "Hey, if you have a great idea, the promotions director will do this, the marketing director will do that, and your assistant PD is going to do this." They take the ball and run with it here. That is such a great feeling. Sort of like when you get a hit song, put it on the air, and it blows up. You're off and running with it.

R&R: Where do you go from here?

VS: Up! Our billboards are up, we are doing a big promotion on cable TV, and the station still has a huge street buzz. I can't wait to see the numbers for July, because we've been doing some crazy things. We are going to keep this station moving up in the ratings. We are going to do that by never sleeping and by staying focused. When the ratings came out, everybody was euphoric, and they deserve that win, but those numbers are already in the past. I keep thinking, "We have a runaway train. How do we get it to go faster?"

It's Getting Hotter In Hartford

On March 16 Infinity's WZMX (Hot 93.7) dropped Rhythmic Oldies in favor of CHR/Rhythmic. The new format, featuring a blend of hip-hop and R&B, made an almost instant impact on the Hartford-New Britain market.

In the spring 2001 Arbitron WZMX debuted with a 7.7 12+, good for third place. Cross-town Clear Channel Rhythmic WKSS was off 8.2-5.9 12+ and took sixth place. WZMX's big win gave Infinity the top three stations 12+ in the spring book — and sister Hot AC WTIC-FM came in at No. 5.

In nearby New Haven, WZMX was No. 1 18-34, and it tied for No. 3 12+ with a 2.8-5.8 surge. WZMX OM Steve Salhany points out, "With the strength of our signal, we can be a regional station for Hartford and New Haven." Here's a look at WZMX's spring Arbitron numbers.

Persons	Share	
	Winter '01	Spring '01
12+	2.7 (No. 11)	7.7 (No. 3)
12-17	2.7 (No. 8)	30.8 (No. 1)
12-24	1.7 (No. 11)	25.2 (No. 1)
18-34	2.8 (No. 9)	16.1 (No. 1)
18-49	3.7 (No. 10)	9.1 (No. 1)
25-54	3.8 (No. 10)	6.1 (No. 6)
Women		
18-34	2.7 (No. 10)	18.5 (No. 1)
25-54	4.0 (No. 7)	7.8 (No. 4)

The **Most Requested Host** Delivering The **Most Requested Results** For Radio

Spring 2001 Ratings

Up 118%

Up 13%

Up 27%

Up 27%

Up 31%

Up 58%

Up 26%

Up 38%

Up 95%

Up 10%

Persons 12-34 (AQH)

WKSC-FM/Chicago

KZQZ-FM/San Francisco

WIOQ-FM/Philadelphia

KHKS-FM/Dallas

WKQI-FM/Detroit

WXKS-FM/Boston

KZZP-FM/Phoenix

KDWB-FM/Minneapolis

WFLZ-FM/Tampa

WKST-FM/Pittsburgh

carson daly >> most requested

Counting down your listener's most requested songs

Adults 18-49 (AQH)

Up 95%

Up 11%

Up 22%

Up 24%

Up 37%

Up 27%

Up 45%

Up 18%

WKSC-FM/Chicago

KZQZ-FM/San Francisco

WIOQ-FM/Philadelphia

KHKS-FM/Dallas

WXKS-FM/Boston

KZZP-FM/Phoenix

WFLZ-FM/Tampa

WKST-FM/Pittsburgh

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 24, 2001

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of July 29-August 4.

HP = Hit Potential

ARTIST TITLE LABEL(S)	CHR/POP 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
ALICIA KEYS <i>Fallin' (J)</i>	4.13	4.05	3.85	4.01	63.5	8.3	4.12	4.18	4.08	4.16	3.96	4.32	4.12
HP SUM 41 <i>Fat Lip (Island/IDJMG)</i>	3.87	3.70	3.90	—	55.9	8.1	4.10	3.81	3.36	3.91	3.74	4.09	3.72
HP USHER <i>U Remind Me (LaFace/Arista)</i>	3.85	3.81	3.79	3.72	67.9	15.0	3.95	3.78	3.71	3.69	3.67	4.02	4.09
LIFEHOUSE <i>Hanging By A Moment (DreamWorks)</i>	3.80	3.75	3.76	3.77	83.1	28.4	3.88	3.80	3.69	3.63	3.80	3.89	3.92
EVE F/GWEN STEFANI <i>Let Me Blow... (Ruff Ryders/Interscope)</i>	3.79	3.74	3.82	3.71	78.9	25.0	3.78	3.92	3.61	3.87	3.60	3.88	3.81
STAIND <i>It's Been Awhile (Flip/Elektra/EEG)</i>	3.77	3.69	3.58	3.79	76.5	19.9	3.68	3.67	4.00	3.71	3.84	3.76	3.74
112 <i>Peaches & Cream (Bad Boy/Arista)</i>	3.76	3.68	—	3.85	64.0	21.8	3.90	3.73	3.41	3.90	3.79	3.59	3.76
HP ALIEN ANT FARM <i>Smooth Criminal (DreamWorks)</i>	3.73	3.71	—	—	56.4	10.5	3.87	3.75	3.39	3.91	3.38	4.12	3.52
AMERICAN HI-FI <i>Flavor Of The Weak (Island/IDJMG)</i>	3.70	3.73	3.76	3.69	73.3	15.9	3.92	3.59	3.45	3.65	3.81	3.72	3.64
BLU CANTRELL <i>Hit 'Em Up Style... (Arista)</i>	3.67	3.71	3.83	3.69	73.3	20.6	3.79	3.61	3.51	3.71	3.57	3.68	3.73
HP 3 DOORS DOWN <i>Be Like That (Republic/Universal)</i>	3.65	3.66	—	—	47.3	7.8	3.61	3.73	3.63	3.60	3.52	3.71	3.79
EVE 6 <i>Here's To The Night (RCA)</i>	3.64	3.68	3.65	3.56	67.2	15.2	3.89	3.60	3.25	3.71	3.43	3.68	3.71
TRAIN <i>Drops Of Jupiter... (Columbia)</i>	3.64	3.71	3.53	3.68	79.4	24.3	3.58	3.46	3.89	3.71	3.60	3.55	3.68
O-TOWN <i>All Or Nothing (J)</i>	3.60	3.60	3.58	3.54	80.4	28.2	3.90	3.46	3.28	3.51	3.78	3.53	3.60
JENNIFER LOPEZ <i>I'm Real (Epic)</i>	3.56	3.46	3.25	3.51	46.3	9.8	3.73	3.39	3.35	3.55	3.73	3.22	3.74
INCUBUS <i>Drive (Immortal/Epic)</i>	3.54	3.61	3.58	3.59	76.5	26.0	3.64	3.44	3.49	3.51	3.66	3.40	3.58
NELLY <i>Ride Wit Me (Fo' Reel/Universal)</i>	3.54	3.55	3.62	3.49	84.3	37.3	3.67	3.47	3.42	3.57	3.61	3.49	3.49
SUGAR RAY <i>When It's Over (Lava/Atlantic)</i>	3.54	3.62	3.62	3.40	80.4	25.2	3.73	3.42	3.36	3.62	3.60	3.29	3.64
CITY HIGH <i>What Would You Do? (Interscope)</i>	3.53	3.49	3.64	3.59	80.1	33.1	3.72	3.49	3.23	3.49	3.49	3.51	3.63
LFO <i>Every Other Time (J)</i>	3.49	3.49	3.57	3.53	61.3	13.5	3.72	3.36	3.16	3.56	3.44	3.34	3.64
DAVE MATTHEWS BAND <i>The Space Between (RCA)</i>	3.43	3.49	3.52	3.56	61.0	17.9	3.40	3.60	3.24	3.27	3.35	3.50	3.61
MISSY ELLIOTT <i>Get Ur Freak On (Gold Mind/EastWest/EEG)</i>	3.41	3.31	3.31	3.34	76.2	28.4	3.58	3.31	3.19	3.17	3.38	3.50	3.64
AGUILERA/LIL' KIM... <i>Lady Marmalade (Interscope)</i>	3.38	3.35	3.49	3.49	87.5	41.4	3.52	3.22	3.35	3.40	3.43	3.25	3.44
SMASH MOUTH <i>I'm A Believer (Interscope)</i>	3.36	3.38	3.32	3.36	83.1	18.9	3.41	3.47	3.19	3.32	3.25	3.55	3.34
JANET <i>Someone To Call... (Virgin)</i>	3.35	3.38	3.51	3.39	75.5	29.4	3.42	3.31	3.28	3.34	3.50	3.27	3.29
UNCLE KRACKER <i>Follow Me (Top Dog/Lava/Atlantic)</i>	3.35	3.27	3.36	3.34	83.6	33.6	3.45	3.15	3.45	3.18	3.52	3.18	3.56
JESSICA SIMPSON <i>Irresistible (Columbia)</i>	3.31	3.23	3.35	3.41	80.6	28.9	3.45	3.38	2.99	3.21	3.48	2.97	3.64
DESTINY'S CHILD <i>Bootylicious (Columbia)</i>	3.30	3.38	3.35	3.46	79.9	33.6	3.51	3.16	3.11	3.18	3.37	3.13	3.55
WISEGUYS <i>Start The Commotion (Mammoth/Hollywood)</i>	3.28	—	—	—	64.5	19.4	3.21	3.23	3.44	3.12	3.33	3.42	3.29
WILLA FORD <i>I Wanna Be Bad (Lava/Atlantic)</i>	3.10	3.22	3.33	3.49	63.7	18.6	3.41	2.91	2.70	3.18	3.09	3.08	3.02

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

In the 6 1/2 years that R&R has conducted Callout America, our exclusive national survey of 400 females aged 12-34, we've had very few songs that test across the board. In fact, the one song that always comes to mind is Celine Dion's "My Heart Will Go On" (Epic).

However, Alicia Keys continues to reach new heights each week, and she ranks first overall again this week with "Fallin'" (J). The song is again the top tester in all three key Callout America demos, scoring over 4.00 in all three cells — quite a rare feat.

Sum 41, who debuted at No. 1 two weeks ago, came in second this week with "Fat Lip" (Island/IDJMG). "Lip" ranks second with teens and third 18-24.

Usher continues to gain momentum, trending up in score for the fourth consecutive week and ranking third overall for the first time with "U Remind Me" (LaFace/Arista). "Remind" is testing across all three demos, ranking third with teens, fifth 18-24 and fourth 25-34.

Alien Ant Farm, who debuted strongly last week, rank a solid eighth overall this week with their rendition of Michael Jackson's "Smooth Criminal" (DreamWorks). "Smooth" is ninth with teens and sixth 18-24, and it tops R&R's Alternative chart for the second week.

3 Doors Down, who debuted last week with "Be Like That" (Republic/Universal), rank seventh 18-24 and sixth 25-34 this week, as well as 11th overall.

Staind continue to perform extremely well, ranking sixth overall, ninth 18-24 and an impressive second among women 25-34 with "It's Been Awhile" (Elektra/EEG).

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) represents songs that have yet to chart in the top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. SOUTH: Atlanta, Dallas, Houston, Miami, San Antonio, Tampa. MIDWEST: Chicago, Cincinnati, Cleveland, Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Los Angeles, Phoenix, Portland, Sacramento, San Diego, San Francisco, Seattle. © 2001, R&R Inc.

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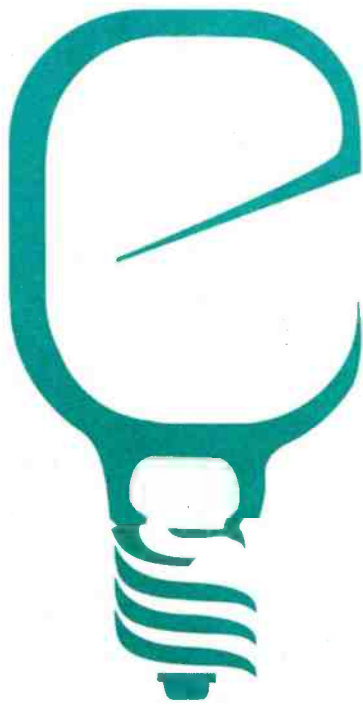


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R&R CHR/Pop Top 50

August 24, 2001

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	8363	+590	920714	7	132/0
1	2	EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	7963	+148	914212	10	123/0
5	3	JANET Someone To Call My Lover (Virgin)	7238	+266	759064	10	135/0
3	4	O-TOWN All Or Nothing (J)	6594	-689	670286	18	131/0
4	5	CITY HIGH What Would You Do? (Interscope)	6590	-492	677050	13	125/0
7	6	STAINED It's Been Awhile (Flip/Elektra/EEG)	6296	+162	703770	11	121/0
6	7	LIFEHOUSE Hanging By A Moment (DreamWorks)	5871	-565	665055	27	132/0
8	8	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	5717	-412	598408	23	129/0
9	9	SUGAR RAY When It's Over (Lava/Atlantic)	5481	-156	585174	13	125/0
11	10	JENNIFER LOPEZ I'm Real (Epic)	5421	+761	591444	8	130/0
13	11	WILLA FORD I Wanna Be Bad (Lava/Atlantic)	4621	+189	543313	15	122/0
15	12	WISEGUYS Start The Commotion (Mammoth/Hollywood)	4268	+361	414647	7	128/0
10	13	DESTINY'S CHILD Bootylicious (Columbia)	4151	-950	399790	13	126/0
26	14	ALICIA KEYS Fallin' (J)	4052	+1177	501895	4	127/6
17	15	112 Peaches & Cream (Bad Boy/Arista)	3956	+262	489940	10	106/4
12	16	JESSICA SIMPSON Irresistible (Columbia)	3886	-515	450205	18	127/0
19	17	LFO Every Other Time (J)	3751	+348	408228	11	119/2
16	18	NELLY Ride Wit Me (Fo' Reel/Universal)	3729	-151	394712	26	121/0
22	19	USHER U Remind Me (LaFace/Arista)	3696	+416	461141	9	110/7
18	20	SMASH MOUTH I'm A Believer (Interscope)	3650	+125	368462	9	109/0
14	21	INCUBUS Drive (Immortal/Epic)	3581	-524	446748	22	114/0
25	22	DAVE-MATTHEWS BAND The Space Between (RCA)	3260	+137	409668	11	106/1
21	23	AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)	3062	-271	446526	22	117/0
28	24	JAGGED EDGE Where The Party At (So So Def/Columbia)	2960	+506	405301	6	109/7
27	25	NELLY FURTADO Turn Off The Light (DreamWorks)	2864	+295	329282	5	117/2
29	26	CRAIG DAVID Fill Me In (Wildside/Atlantic)	2747	+351	332387	9	114/4
30	27	3 DOORS DOWN Be Like That (Republic/Universal)	2494	+120	244563	12	105/0
33	28	MICHELLE BRANCH Everywhere (Maverick)	2090	+335	221274	6	103/6
31	29	FUEL Bad Day (Epic)	1903	+10	202652	10	91/3
34	30	ENYA Only Time (Reprise)	1878	+214	213717	7	94/5
35	31	TOYA I Do (Arista)	1840	+216	189784	4	66/8
36	32	D12 Purple Hills (Shady/Interscope)	1613	+157	144636	5	66/1
32	33	BLINK-182 The Rock Show (MCA)	1527	-277	173374	8	97/1
37	34	DARUDE Sandstorm (Groovilicious/Strictly Rhythm)	1357	-24	163593	9	54/1
39	35	CHRISTINA MILIAN AM To PM (Def Soul/IDJMG)	1346	+268	139080	3	95/11
38	36	MANDY MOORE Crush (Epic)	1323	+164	122007	4	90/3
Debut	37	AFROMAN Because I Got High (Universal)	1320	+796	186815	1	80/32
Breaker	38	GORILLAZ Clint Eastwood (Virgin)	1303	+330	147969	3	83/8
40	39	GIGI D'AGOSTINO I'll Fly With You (Arista)	1113	+134	191349	3	36/1
44	40	SAMANTHA MUMBA Don't Need You To Tell Me... (A&M/Interscope)	1051	+205	115849	3	75/0
43	41	FIVE FOR FIGHTING Superman (Aware/Columbia)	1032	+150	108020	3	64/7
50	42	U2 Stuck In A Moment... (Interscope)	892	+368	98334	2	79/7
Breaker	43	MACY GRAY Sweet Baby (Epic)	866	+182	63771	2	83/12
47	44	EDEN'S CRUSH Love This Way (London Sire)	811	+152	92364	2	63/0
42	45	TYRESE I Like Them Girls (RCA)	787	-179	73471	8	56/0
45	46	SVALA The Real Me (Priority)	761	-19	69832	5	49/0
Breaker	47	'N SYNC Gone (Jive)	657	+272	135098	1	91/69
Debut	48	UNCLE KRACKER Yeah, Yeah, Yeah (Top Dog/Lava/Atlantic)	601	+196	55399	1	43/1
49	49	LIL' MO Superwoman (Gold Mind/EastWest/EEG)	570	+19	58607	3	29/0
Debut	50	JENNIFER PAIGE These Days (Edel America/Hollywood)	516	+50	34739	1	41/3

137 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 8/12-Saturday 8/18. 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 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.25 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®

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ARTIST TITLE LABEL(S)	ADDS
'N SYNC Gone (Jive)	69
AFROMAN Because I Got High (Universal)	32
ALIEN ANT FARM Smooth Criminal (DreamWorks)	32
WEEZER Island In The Sun (Geffen/Interscope)	21
MARIAH CAREY Never Too Far (Virgin)	17
JIVE JONES Me, Myself & I (Jive)	16
ELAN I'm In Love With You, Girl (London Sire)	16
JOY ENRIQUEZ What Do You Want (LaFace/Arista)	14
LINDSAY PAGANO Everything U R (Warner Bros.)	13
MACY GRAY Sweet Baby (Epic)	12
TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)	12

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALICIA KEYS Fallin' (J)	+1177
AFROMAN Because I Got High (Universal)	+796
JENNIFER LOPEZ I'm Real (Epic)	+761
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	+590
JAGGED EDGE Where The Party At (So So Def/Columbia)	+506
USHER U Remind Me (LaFace/Arista)	+416
U2 Stuck In A Moment... (Interscope)	+368
WISEGUYS Start The Commotion (Mammoth/Hollywood)	+361
CRAIG DAVID Fill Me In (Wildside/Atlantic)	+351
LFO Every Other Time (J)	+348

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ARTIST TITLE LABEL(S)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
GORILLAZ Clint Eastwood (Virgin)	1303/330	83/8	38
MACY GRAY Sweet Baby (Epic)	866/182	83/12	43
'N SYNC Gone (Jive)	657/272	91/69	47

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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WIOQ/Philadelphia #1 Phones	KYLD/San Francisco #1 Phones	KTTS/San Francisco #1 Phones	WJMN/Boston #1 Phones
WBCN/Boston #1 Phones	WAAF/Boston #1 Phones	WBMX/Boston #1 Phones	WFNX/Boston #1 Phones
KRBV/Dallas #1 Phones	WDRQ/Detroit #1 Phones	CIMX/Detroit #1 Phones	KBXX/Houston #1 Phones
WPGC/Washington #1 Phones	WHFS/Washington #1 Phones	WWDC/Washington #1 Phones	WIYY/Washington #1 Phones
KUBE/Seattle #1 Phones	KNDD/Seattle #1 Phones	KFSD/San Diego #1 Phones	KTTB/Minneapolis #1 Phones
WPOW/Miami #1 Phones	WXSS/Milwaukee #1 Phones	WLLD/Tampa #1 Phones	WFLZ/Tampa #1 Phones
KQKS/Denver #1 Phones	KMYZ/Tulsa #1 Phones	KPNT/St. Louis #1 Phones	KSLZ/St. Louis #1 Phones
KXHT/Memphis #1 Phones	KKWD/Oklahoma City #1 Phones	WNVZ/Norfolk #1 Phones	WROX/Norfolk #1 Phones
WARQ/Columbia #1 Phones	KLUC/Vegas #1 Phones	KFMS/Vegas #1 Phones	KXTE/Vegas #1 Phones
WPYO/Orlando #1 Phones	WXXL/Orlando #1 Phones	KKFR/Phoenix #1 Phones	KEDJ/Phoenix #1 Phones
KSFM/Sacramento #1 Phones	KYLZ/Albuquerque #1 Phones	WVKS/Toledo #1 Phones	WZMX/Hartford #1 Phones
WMRQ/Hartford #1 Phones	WPXY/Rochester #1 Phones	KBOS/Fresno #1 Phones	KQRX/Boise #1 Phones
KOHT/Tucson #1 Phones	KFMA/Tucson #1 Phones	WBTT/Ft. Myers #1 Phones	KXME/Honolulu #1 Phones
KPRR/El Paso #1 Phones	WGTX/Dayton #1 Phones	KBBT/San Antonio #1 Phones	WJMH/Greensboro #1 Phones

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R&R CHR/Pop Top 50 Indicator™

August 24, 2001

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JANET Someone To Call My Lover (Virgin)	2403	+68	81851	3	43/0
3	2	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	2346	+140	78331	3	43/0
6	3	BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	2293	+275	78191	3	43/0
5	4	SUGAR RAY When It's Over (Lava/Atlantic)	2159	+42	72500	3	42/0
2	5	O-TOWN All Or Nothing (J)	2081	-221	72955	3	39/0
7	6	EVE F/GWEN STEFANI Let Me Blow... (Ruff Ryders/Interscope)	2077	+112	68347	3	43/0
4	7	CITY HIGH What Would You Do? (Interscope)	1882	-251	62538	3	42/0
8	8	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1750	-82	59677	3	39/0
11	9	WILLA FORD I Wanna Be Bad (Lava/Atlantic)	1623	+138	54739	3	42/0
14	10	JENNIFER LOPEZ I'm Real (Epic)	1573	+173	52851	3	43/0
9	11	LIFEHOUSE Hanging By A Moment (DreamWorks)	1531	-160	48125	3	35/0
13	12	SMASH MOUTH I'm A Believer (Interscope)	1502	+28	46871	3	42/0
17	13	WISEGUYS Start The Commotion (Mammoth/Hollywood)	1441	+102	49226	3	43/0
12	14	INCUBUS Drive (Immortal/Epic)	1415	-69	48848	3	36/0
16	15	DAVE MATTHEWS BAND The Space Between (RCA)	1357	+11	42615	3	41/0
18	16	LFO Every Other Time (J)	1302	+78	41726	3	42/0
10	17	DESTINY'S CHILD Bootylicious (Columbia)	1194	-367	41175	3	33/0
20	18	NELLY FURTADO Turn Off The Light (DreamWorks)	1128	+92	38575	3	43/0
21	19	3 DOORS DOWN Be Like That (Republic/Universal)	1058	+52	34913	3	40/0
15	20	JESSICA SIMPSON Irresistible (Columbia)	1037	-331	33757	3	30/0
29	21	ALICIA KEYS Fallin' (J)	1017	+301	33767	3	42/3
23	22	MICHELLE BRANCH Everywhere (Maverick)	999	+112	33257	3	42/0
26	23	USHER U Remind Me (LaFace/Arista)	927	+167	31007	3	37/3
19	24	AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)	916	-297	33189	3	28/0
24	25	FUEL Bad Day (Epic)	887	+12	26924	3	36/0
27	26	CRAIG DAVID Fill Me In (Wildside/Atlantic)	854	+109	29388	3	36/0
28	27	112 Peaches & Cream (Bad Boy/Arista)	789	+66	26674	3	35/3
32	28	BLINK-182 The Rock Show (MCA)	627	-68	19507	3	34/0
30	29	NELLY Ride Wit Me (Fo' Reel/Universal)	622	-89	21669	3	21/0
33	30	ENYA Only Time (Reprise)	620	+28	21858	3	34/0
35	31	JAGGED EDGE Where The Party At (So So Def/Columbia)	534	+102	17518	3	33/3
34	32	SAMANTHA MUMBA Don't Need You To Tell... (A&M/Interscope)	508	+17	15064	3	34/0
40	33	U2 Stuck In A Moment... (Interscope)	506	+174	17376	2	39/2
37	34	MANDY MOORE Crush (Epic)	495	+75	14119	3	34/2
38	35	CHRISTINA MILIAN AM To PM (Def Soul/IDJMG)	488	+73	15148	3	36/3
36	36	MACY GRAY Sweet Baby (Epic)	437	+11	15708	3	34/1
39	37	FIVE FOR FIGHTING Superman (Aware/Columbia)	413	+43	13418	3	26/0
41	38	EDEN'S CRUSH Love This Way (London Sire)	383	+66	13345	3	33/2
44	39	GORILLAZ Clint Eastwood (Virgin)	375	+111	12935	2	27/2
45	40	JENNIFER PAIGE These Days (Edel America/Hollywood)	363	+101	11779	3	29/1
43	41	D12 Purple Hills (Shady/Interscope)	307	+21	9403	3	20/2
42	42	SVALA The Real Me (Priority)	297	-16	8644	3	18/0
46	43	DARUDE Sandstorm (Groovilicious/Strictly Rhythm)	272	+14	11838	3	12/0
48	44	TOYA I Do (Arista)	271	+56	10603	2	18/4
47	45	UNCLE KRACKER Yeah, Yeah, Yeah (Top Dog/Lava/Atlantic)	214	+112	6793	1	20/5
47	46	TRICKSIDE Under You (Wind-up)	199	-24	6080	3	14/0
47	47	DREAM STREET It Happens Every Time (UEG/Edel)	146	+50	4000	1	19/1
47	48	MARIAH CAREY Never Too Far (Virgin)	124	+124	4478	1	18/5
50	49	STONE TEMPLE PILOTS Days Of The Week (Atlantic)	122	-45	4504	2	14/0
47	50	K.G.B. Lover Undercover (DreamWorks)	120	+28	3320	1	12/1

32 CHR/Pop Indicator reporters in markets 144-205. Songs ranked alphabetically for the airplay week of Sunday 8/12-Saturday 8/18.
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Most Added®

ARTIST TITLE LABEL(S)	ADDS
'N SYNC Gone (Jive)	26
ALIEN ANT FARM Smooth Criminal (DreamWorks)	25
WEEZER Island In The Sun (Geffen/Interscope)	16
JOY ENRIQUEZ What Do You Want (LaFace/Arista)	14
JIVE JONES Me, Myself & I (Jive)	9
LINDSAY PAGANO Everything U R (Warner Bros.)	8
AFROMAN Because I Got High (Universal)	8
UNCLE KRACKER Yeah, Yeah... (Top Dog/Lava/Atlantic)	5
MARIAH CAREY Never Too Far (Virgin)	5
TOYA I Do (Arista)	4
ALICIA KEYS Fallin' (J)	3
USHER U Remind Me (LaFace/Arista)	3
CHRISTINA MILIAN AM To PM (Def Soul/IDJMG)	3
112 Peaches & Cream (Bad Boy/Arista)	3
JAGGED EDGE Where The Party At (So So Def/Columbia)	3
ELAN I'm In Love With You, Girl (London Sire)	3
TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)	3
U2 Stuck In A Moment... (Interscope)	2
MANDY MOORE Crush (Epic)	2
EDEN'S CRUSH Love This Way (London Sire)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALICIA KEYS Fallin' (J)	+301
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	+275
U2 Stuck In A Moment... (Interscope)	+174
JENNIFER LOPEZ I'm Real (Epic)	+173
USHER U Remind Me (LaFace/Arista)	+167
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	+140
WILLA FORD I Wanna Be Bad (Lava/Atlantic)	+138
MARIAH CAREY Never Too Far (Virgin)	+124
EVE F/G. STEFANI Let Me... (Ruff Ryders/Interscope)	+112
MICHELLE BRANCH Everywhere (Maverick)	+112
UNCLE KRACKER Yeah, Yeah... (Top Dog/Lava/Atlantic)	+112
GORILLAZ Clint Eastwood (Virgin)	+111
CRAIG DAVID Fill Me In (Wildside/Atlantic)	+109
WISEGUYS Start The... (Mammoth/Hollywood)	+102
JAGGED EDGE Where The... (So So Def/Columbia)	+102
JENNIFER PAIGE These Days (Edel America/Hollywood)	+101
NELLY FURTADO Turn Off The Light (DreamWorks)	+92
ANGELA AMMONS Always Getting... (Abrupt/Universal)	+92
LINDSAY PAGANO Everything U R (Warner Bros.)	+85
AFROMAN Because I Got High (Universal)	+81
JIVE JONES Me, Myself & I (Jive)	+79
LFO Every Other Time (J)	+78
MANDY MOORE Crush (Epic)	+75
'N SYNC Gone (Jive)	+74
CHRISTINA MILIAN AM To PM (Def Soul/IDJMG)	+73
JANET Someone To Call My Lover (Virgin)	+68
112 Peaches & Cream (Bad Boy/Arista)	+66
EDEN'S CRUSH Love This Way (London Sire)	+66
TOYA I Do (Arista)	+56
3 DOORS DOWN Be Like That (Republic/Universal)	+52

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New & Active

JIVE JONES Me, Myself & I (*Jive*)
Total Plays: 451, Total Stations: 67, Adds: 16

SUM 41 Fat Lip (*Island/IDJMG*)
Total Plays: 372, Total Stations: 23, Adds: 5

LUDACRIS Area... (*Murder Inc./Def Jam/IDJMG*)
Total Plays: 347, Total Stations: 24, Adds: 7

MARIAH CAREY Never Too Far (*Virgin*)
Total Plays: 336, Total Stations: 56, Adds: 17

ALIEN ANT FARM Smooth Criminal (*DreamWorks*)
Total Plays: 322, Total Stations: 42, Adds: 32

JAY-Z Izzo (H.O.V.A.) (*Roc-A-Fella/IDJMG*)
Total Plays: 295, Total Stations: 23, Adds: 8

MISSY ELLIOTT One... (*Gold Mind/EastWest/EEG*)
Total Plays: 291, Total Stations: 16, Adds: 6

CAKE Short Skirt/Long Jacket (*Columbia*)
Total Plays: 270, Total Stations: 21, Adds: 7

TRICKSIDE Under You (*Wind-up*)
Total Plays: 264, Total Stations: 22, Adds: 1

T.C.P. Gotta Girl (*Elektra/EEG*)
Total Plays: 256, Total Stations: 23, Adds: 2

DREAM STREET It Happens... (*UEG/Edel*)
Total Plays: 228, Total Stations: 28, Adds: 3

DESTINY'S CHILD Emotion (*Columbia*)
Total Plays: 150, Total Stations: 14, Adds: 8

LINDSAY PAGANO Everything U R (*Warner Bros.*)
Total Plays: 149, Total Stations: 33, Adds: 13

TRICK DADDY I'm A Thug (*Slip 'N Slide/Atlantic*)
Total Plays: 101, Total Stations: 18, Adds: 12

WEEZER Island In The Sun (*Geffen/Interscope*)
Total Plays: 24, Total Stations: 21, Adds: 21

JOY ENRIQUEZ What Do You Want (*LaFace/Arista*)
Total Plays: 8, Total Stations: 14, Adds: 14

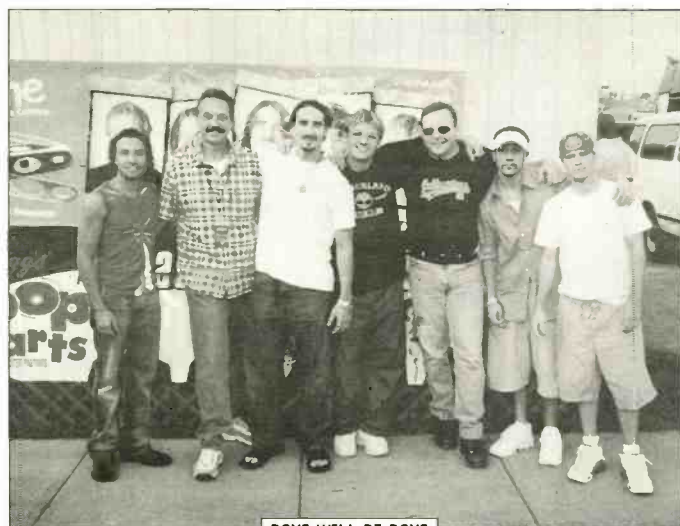
ELAN I'm In Love With You, Girl (*London Sire*)
Total Plays: 6, Total Stations: 16, Adds: 16

Songs ranked by total plays



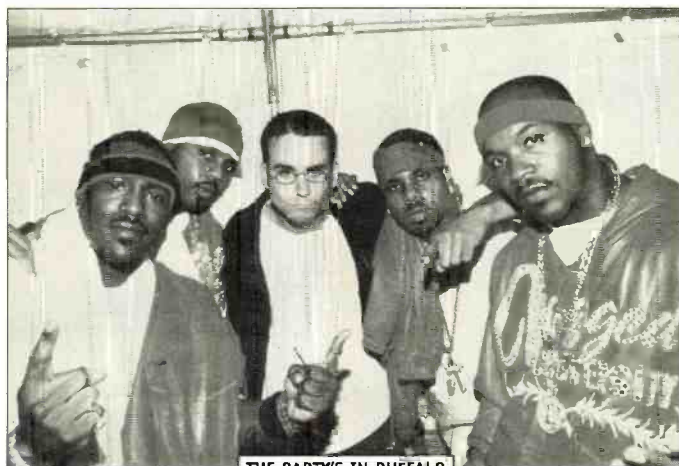
ANTHEM OF 2001

Universal recording artist Afroman visited the studios of KPWR (Power 106)/Los Angeles while promoting his smash hit "Because I Got High." Pictured (l-r) are Power jock Joe Grande, Universal's Warren Gesin and JJ Grossman, morning-show co-host Fuzzy, Afroman and morning-show host Big Boy.



BOYS WILL BE BOYS

WKST (96.1 Kiss-FM)/Pittsburgh recently sponsored a special Backstreet Boys concert at the Post-Gazette Pavilion at Starlake. Hanging out backstage are (l-r) BB's Howie D., Jive's Mid-Central Promotion Manager Doug Hamann, BB's Kevin Richardson and Nick Carter, WKST PD/MD Michael Hayes and BB's A.J. McLean and Brian Littrell.



THE PARTY'S IN BUFFALO

Columbia recording group Jagged Edge performed for WSKE/Buffalo listeners at the station's annual summer concert. Pictured (l-r) are JE's Kyle and Brandon, WKSE PD Dave Universal and JE's Brian and Wingo.



ROCK ON!

Legendary rocker Billy Idol hung out with some fans at a recent industry event. Pictured (l-r) are Capitol's Joe Rainey; Idol and WNKS/Charlotte Asst. PD Jason McCormick, PD John Reynolds, GSM Keith Cromwell and air personality Jennifer Steele.



BLAZIN' IN DALLAS

KHFI/Austin MD Johnnie Blaze was in great company at the House Of Blues during the Kiss Party 2001 in Dallas. He is pictured here with Samantha Mumba.

August 24, 2001

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America's Best Testing CHR/Pop Songs 12+ For The Week Ending 8/24/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
BLU CANTRELL Hit 'Em Up Style (Oops!)(Arista)	3.98	3.81	81%	16%	4.04	84%	16%
LIFEHOUSE Hanging By A Moment(DreamWorks)	3.97	3.92	96%	38%	3.95	96%	40%
EVE F/GWEN STEFANI Let Me Blow Ya Mind(Ruff Ryders/Interscope)	3.93	3.83	94%	30%	4.10	96%	28%
O-TOWN All Or Nothing(J)	3.88	3.79	95%	35%	3.89	95%	34%
CRAIG DAVID Fill Me In(Wildside/Atlantic)	3.87	-	59%	10%	3.85	54%	9%
3 DOORS DOWN Be Like That(Republic/Universal)	3.86	3.74	63%	8%	3.88	63%	7%
LFO Every Other Time(J)	3.86	3.82	84%	13%	3.81	82%	14%
JESSICA SIMPSON Irresistible(Columbia)	3.85	3.82	97%	30%	3.87	98%	31%
FUEL Bad Day(Epic)	3.83	3.68	62%	11%	3.90	63%	12%
ALICIA KEYS Fallin'(J)	3.83	-	71%	11%	3.83	74%	11%
EVE 6 Here's To The Night(RCA)	3.83	3.86	92%	28%	3.86	93%	29%
BLINK-182 The Rock Show(MCA)	3.81	3.72	79%	15%	3.71	74%	16%
INCUBUS Drive(Immortal/Epic)	3.80	3.74	85%	27%	3.77	85%	29%
SMASH MOUTH I'm A Believer(Interscope)	3.78	3.69	90%	20%	3.85	91%	18%
CITY HIGH What Would You Do?(Interscope)	3.78	3.61	90%	33%	3.74	89%	37%
AMERICAN HI-FI Flavor Of The Weak(Island/IDJMG)	3.77	3.73	89%	28%	3.71	86%	27%
USHER U Remind Me(LaFace/Arista)	3.76	3.61	79%	15%	3.80	79%	13%
SUGAR RAY When It's Over(Lava/Atlantic)	3.76	3.83	96%	31%	3.78	97%	31%
JANET Someone To Call My Lover(Virgin)	3.71	3.67	93%	29%	3.71	94%	30%
TRAIN Drops Of Jupiter (Tell Me)(Columbia)	3.70	3.67	95%	41%	3.58	96%	43%
WILLA FORD I Wanna Be Bad(Lava/Atlantic)	3.70	3.59	89%	22%	3.69	90%	22%
STAIN'D It's Been Awhile(Flip/Elektra/EEG)	3.70	3.67	88%	31%	3.68	89%	32%
WISEGUYS Start The Commotion(Mammoth/Hollywood)	3.62	3.64	67%	16%	3.59	71%	17%
NELLY Ride Wit Me(Fo' Reel/Universal)	3.58	3.53	96%	50%	3.61	95%	51%
JENNIFER LOPEZ I'm Real(Epic)	3.57	3.41	86%	20%	3.53	88%	22%
CHRISTINA AGUILERA/LIL' KIM/MYA/PINK Lady Marmalade(Interscope)	3.54	3.55	99%	62%	3.67	99%	61%
DESTINY'S CHILD Bootylicious(Columbia)	3.52	3.38	97%	40%	3.48	98%	41%
DAVE MATTHEWS BAND The Space Between(RCA)	3.50	3.50	85%	27%	3.55	87%	30%
112 Peaches & Cream(Bad Boy/Arista)	3.42	3.43	81%	26%	3.46	82%	24%
UNCLE KRACKER Follow Me(Top Dog/Lava/Atlantic)	3.39	3.34	97%	58%	3.44	97%	57%

Total sample size is 765 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

ARTIST TITLE LABEL(S)	PLAY
UNCLE KRACKER Follow Me(Top Dog/Lava/Atlantic)	2835
AGUILERA/LIL' KIM/MYA/PINK Lady Marmalade(Interscope)	2813
EVE 6 Here's To The Night(RCA)	2586
JANET All For You(Virgin)	2163
MISSY ELLIOTT Get Ur Freak On(Gold Mind/EastWest/EEG)	1955
NELLY FURTADO I'm Like A Bird(DreamWorks)	1854
'N SYNC Pop(Jive)	1665
SHAGGY Angel(MCA)	1660
JENNIFER LOPEZ Play(Epic)	1509
LENNY KRAVITZ Again(Virgin)	1472
CRAZY TOWN Butterfly(Columbia)	1359
DIDO Thankyou(Arista)	1340
MADONNA Music(Maverick/WB)	1219
DREAM He Loves U Not(Bad Boy/Arista)	1192
JA RULE F/LIL' MO AND VITA Put It On Me(Murder InC./Def Jam/IDJMG)	1089
K-CI & JOJO Crazy(MCA)	1056
MYA Case Of The Ex (Whatcha...)(University/Interscope)	1029
AEROSMITH Jaded(Columbia)	1017
PINK Most Girls(LaFace/Arista)	1009
MOBY F/GWEN STEFANI Southside(V2)	993

CHR/POP

Going For Adds 8/28/01

DEPECHE MODE I Feel Loved (Mute/Reprise)
 GARBAGE Androgyny (Almo Sounds/Interscope)
 JAMIROQUAI Little L (Epic)
 LUDACRIS Area Codes (Def Jam South/IDJMG)
 MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)
 PAT GREEN Carry On (Republic/Universal)
 VANESSA AMOROSI Shine (Universal)

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MUSIC MEETING


A COUPLE OF STOWAWAYS

KDWB/Minneapolis morning show hosts Dave Ryan and Pat Ebertz snuck aboard the aircraft carrier U.S.S. Stennis during the Pearl Harbor world premiere in Hawaii. Seen here are (l-r) Ryan, actor and star of Pearl Harbor Ben Affleck and Ebertz.

CHR/RHYTHMIC Indicator™

Most Added

Table with 3 columns: ARTIST TITLE LABEL(S), ADDS. Lists artists like AALYAH, NELLY #1, JOY ENRIQUEZ, MR. CHEEKS, RUFF ENDZ, PRU, AFROMAN, BUBBA SPARXX, 'N SYNC, PROPHET JONES, GINUWINE, MAXWELL, GORILLAZ, LIL' WAYNE, GREG STREET.

New & Active

Table with 2 columns: ARTIST TITLE LABEL(S), ADDS. Lists artists like RUFF ENDZ, TYRESE, IAN VAN DAHL, AALYAH, O-TOWN, GORILLAZ, IMX, MUSIQ, BABYFACE, EDEN'S CRUSH, DARUDE, BILAL, J. DUPRI, LIL' MO, WISEGUYS, BAD AZZ, MARIAM CAREY, NELLY #1, ST. LUNATICS, LIL' RASCALS, BRIAN MCKNIGHT, AZ, KRAYZIE BONE, MR. CHEEKS, PROPHET JONES, JOY ENRIQUEZ.

Songs ranked by total plays

CHR/Rhythmic Reporters Stations and their adds listed alphabetically by market

Grid of 48 market boxes, each containing station call letters, market name, and a list of stations with their adds. Markets include KYLZ/Albuquerque, NM; KZFM/Corpus Christi, TX; KDOB/Honolulu, HI; KPWR/Los Angeles, CA; WNVZ/Norfolk, VA; KJIM/Portland, OR; KTFM/San Antonio, TX; KWIN/Stockton, CA; KFAT/Anchorage, AK; KQKS/Denver-Boulder, CO; KIKI/Honolulu, HI; KLZK/Lubbock, TX; KBAT/Odessa-Midland, TX; WVKC/Providence, RI; XHTZ/San Diego, CA; WLLD/Tampa, FL; WBTS/Atlanta, GA; KXJU/Denver-Boulder, CO; KXME/Honolulu, HI; KXHT/Memphis, TN; KXCH/Oaklahoma City, OK; KWNZ/Reno, NV; KMEL/San Francisco, CA; KOHT/Tucson, AZ; WZBZ/Atlantic City, NJ; KPRR/E Paso, TX; KXCC/Houston-Galveston, TX; KHTN/Merced, CA; KQCH/Omaha, NE; KGGI/Riverside, CA; KYLD/San Francisco, CA; KQBT/Austin, TX; WBTT/Fl. Myers, FL; KJHM/Orlando, FL; WJHM/Orlando, FL; KBMB/Sacramento, CA; KWWW/San Luis Obispo, CA; KBLZ/Tyler-Langview, TX; KISV/Bakersfield, CA; WJFX/Fl. Wayne, IN; WJPD/Orlando, FL; WJPD/Orlando, FL; KUBE/Seattle-Tacoma, WA; WERQ/Baltimore, MD; KBOS/Fresno, CA; WJBT/Jacksonville, FL; KTTB/Minneapolis, MN; KCAO/Oxnard-Ventura, CA; KJIM/Portland, OR; KSFM/Sacramento, CA; KBTTS/Threepoint, LA; WPGC/Washington, DC; WBHJ/Birmingham, AL; KSEQ/Fresno, CA; WJWZ/Montgomery, AL; WKTU/New York, NY; WKFR/Phoenix, AZ; WJMN/Boston, MA; WJMH/Greensboro, NC; WKUC/Las Vegas, NV; WJWZ/Montgomery, AL; WKTU/New York, NY; WQHT/New York, NY; WBBM-FM/Chicago, IL; WZMX/Hartford, CT; WJWZ/Montgomery, AL; WKTU/New York, NY; WQHT/New York, NY.

71 Total Reporters, 62 Total Monitored, 9 Total Indicator. Includes logo for 24/7 monitoring.

R&R CHR/Rhythmic Top 50

Powered By



August 24, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	WEEKS ON CHART	GROSS IMPRESSIONS (00)	PERSONS CHART	TOTAL STATIONS/ADDS
1	1	JENNIFER LOPEZ I'm Real (Epic)	3961	+136	691206	9	61/0
2	2	JAGGED EDGE Where The Party At (So So Def/Columbia)	3548	-39	622553	15	57/0
4	3	ALICIA KEYS Fallin' (J)	3487	+58	631820	9	55/0
3	4	USHER U Remind Me (LaFace/Arista)	3236	-249	548088	13	61/0
5	5	112 Peaches & Cream (Bad Boy/Arista)	3166	-133	467811	21	62/0
7	6	MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)	2402	+100	438802	11	59/1
6	7	EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	2401	-328	424647	21	58/0
8	8	LUDACRIS Area Codes (Murder Inc./Def Jam/IDJMG)	2304	+67	360691	9	56/0
9	9	BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	2261	+63	363675	17	53/0
17	10	AFROMAN Because I Got High (Universal)	2124	+617	346845	3	55/3
10	11	JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	2111	-23	405666	6	58/4
12	12	MARY J. BLIGE Family Affair (MCA)	2020	+244	352891	5	57/1
15	13	TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)	1815	+153	306870	8	54/5
11	14	LIL' MO Superwoman (Gold Mind/EastWest/EEG)	1557	-251	255787	17	56/0
19	15	P. DIDDY & THE FAMILY Bad Boy For Life (Bad Boy/Arista)	1538	+189	315121	7	54/1
16	16	CRAIG DAVID Fill Me In (Wildside/Atlantic)	1484	-94	222326	13	45/2
13	17	D12 Purple Hills (Shady/Interscope)	1455	-260	180243	13	47/0
14	18	MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	1452	-236	217685	25	58/0
21	19	ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks)	1394	+96	198579	6	40/1
24	20	FABOLOUS F/NATE DOGG Can't Deny It (Desert Storm/Elektra/EEG)	1302	+190	278362	5	49/5
20	21	JANET Someone To Call My Lover (Virgin)	1238	-102	152935	11	37/0
18	22	TOYA I Do (Arista)	1183	-181	135708	20	32/0
23	23	CITY HIGH What Would You Do? (Interscope)	986	-148	143600	21	42/0
22	24	RAY-J Wait A Minute (Atlantic)	969	-251	194176	14	51/0
25	25	JUVENILE Set It Off (Cash Money/Universal)	930	-73	122995	10	37/0
31	26	JA RULE Living It Up (Murder Inc./Def Jam/IDJMG)	747	+180	186685	3	4/0
28	27	GINUWINE Differences (Epic)	732	+118	155203	6	32/5
26	28	VIOLATOR F/BUSTA RHYMES What It Is (Violator/Loud/Columbia)	723	-83	176155	10	33/0
29	29	RL/SNOOP DOGG/LIL' KIM Do U Wanna Roll (J)	722	+130	115990	4	36/1
30	30	NELLY Batter Up (Fo' Reel/Universal)	641	+71	61654	3	27/0
32	31	CHRISTINA MILIAN AM To PM (Def Soul/IDJMG)	631	+77	84363	3	30/3
27	32	NIVEA Don't Mess With The Radio (Jive)	626	-42	51690	7	39/1
37	33	R. KELLY Feelin' On Your Booty (Jive)	568	+181	114715	3	34/1
35	34	COO COO CAL My Projects (Tommy Boy)	466	+20	94008	3	26/1
40	35	T.C.P. Gotta Girl (Elektra/EEG)	409	+85	44299	2	30/2
34	36	KURUPT F/BLAQUE It's Over (Antra/Artemis)	408	-61	41366	9	25/0
33	37	JAHEIM Just In Case (Divine Mill/WB)	400	-85	110493	10	17/0
38	38	EASTSIDAZ I Luv It (Doghouse/TVT)	374	+20	69624	4	25/0
Debut	39	BUBBA SPARXX Ugly (Interscope)	353	+202	85406	1	25/17
39	40	JADAKISS Knock Yourself Out (Ruff Ryders/Interscope)	348	+7	93460	2	20/0
46	41	DESTINY'S CHILD Brown Eyes (Columbia)	346	+67	27783	2	1/0
43	42	DESTINY'S CHILD Emotion (Columbia)	313	+20	60214	3	16/4
Debut	43	FOXY BROWN Candy (Violator/IDJMG)	312	+123	50694	1	15/4
44	44	MAXWELL Lifetime (Columbia)	308	+20	56303	2	21/0
Debut	45	LIL' ROMEO The Girlies (Soulja/Priority)	303	+131	29294	1	24/0
Debut	46	LIL' WAYNE Shine (Cash Money/Universal)	293	+64	41543	1	19/0
36	47	ATHENA CAGE Hey Hey (Priority)	290	-140	57265	9	22/0
42	48	PETEY PABLO Raise Up (Jive)	290	-8	43023	2	12/3
47	49	LIL BOW WOW Ghetto Girls (So So Def/Columbia)	281	+10	35591	3	6/0
50	50	WRECKSHOP FAMILY Power Up (Wreckshop)	264	+21	50690	2	3/1

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
NELLY #1 (Priority)	38
AALIYAH Rock The Boat (BlackGround)	23
BUBBA SPARXX Ugly (Interscope)	17
RUFF ENDZ Cash, Money, Cars, Clothes (Epic)	14
MR. CHEEKS Lights, Camera, Action (Universal)	12
JOY ENRIQUEZ What Do You Want (LaFace/Arista)	10
TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)	5
FABOLOUS F/NATE DOGG Can't... (Desert Storm/Elektra/EEG)	5
GINUWINE Differences (Epic)	5
PROPHET JONES Lifetime (Motown)	5
PRU Aaroma (Capitol)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AFROMAN Because I Got High (Universal)	+617
MARY J. BLIGE Family Affair (MCA)	+244
BUBBA SPARXX Ugly (Interscope)	+202
FABOLOUS F/NATE DOGG Can't... (Desert Storm/Elektra/EEG)	+190
P. DIDDY & THE FAMILY Bad Boy... (Bad Boy/Arista)	+189
R. KELLY Feelin' On Your Booty (Jive)	+181
JA RULE Living It Up (Murder Inc./Def Jam/IDJMG)	+180
TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)	+153
JENNIFER LOPEZ I'm Real (Epic)	+136
LIL' ROMEO The Girlies (Soulja/Priority)	+131

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NOW PLAYING ON 60% OF THE REPORTING PANEL

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
154/123	38/38	78

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.

62 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 8/5-Saturday 8/11. 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 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.25 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

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KPWR 19x WZMX 24x KQKS 20x KCAQ 29x WBTT 35x
KOHT 19x KXHT 16x KIKI 13x Z90/10x KHTE

In Rotation: KSFM 39x

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August 24, 2001

RateTheMusic.com
 BY MEDIABASE™

America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 8/24/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
JAGGED EDGE Where The Party At?(So So Def/Columbia)	4.15	4.15	96%	20%	4.19	96%	20%
JENNIFER LOPEZ F/JA RULE I'm Real(Epic)	4.14	3.97	95%	14%	4.21	96%	13%
ALICIA KEYS Fallin'(J)	4.12	4.07	91%	19%	4.09	90%	19%
CRAIG DAVID Fill Me In(Wildstar/Atlantic)	4.03	3.89	83%	16%	4.03	83%	16%
JAY-Z Izzo (H.O.V.A.)(Roc-A-Fella/IDJMG)	4.01	3.94	69%	9%	4.02	66%	8%
112 Peaches & Cream(Bad Boy/Arista)	4.00	4.00	97%	35%	4.02	97%	35%
NELLY Batter Up(Fo' Reel/Universal)	3.98	-	80%	11%	4.02	79%	10%
USHER U Remind Me(La Face/Arista)	3.98	3.90	97%	25%	3.98	97%	26%
MISSY ELLIOTT One Minute Man(Gold Mind/EastWest/EEG)	3.95	3.88	85%	16%	3.95	85%	16%
FABOLOUS F/NATE DOGG Can't Deny It(Desert Storm/Elektra/EEG)	3.92	3.84	55%	6%	3.96	52%	6%
BLU CANTRELL Hit 'Em Up Style (Oops!)(Arista)	3.90	3.92	94%	30%	3.89	94%	31%
EVE F/GWEN STEFANI Let Me Blow Ya Mind(Ruff Ryders/Interscope)	3.86	3.91	98%	46%	3.81	98%	49%
NELLY Ride Wit Me(Fo' Reel/Universal)	3.85	3.89	98%	52%	3.82	99%	54%
GINUWINE Differences(Epic)	3.84	3.84	49%	6%	3.82	45%	5%
MARY J. BLIGE Family Affair(MCA)	3.84	3.79	57%	7%	3.74	53%	7%
TOYA I Do(Arista)	3.83	3.73	66%	13%	3.83	64%	12%
RAY-J F/LIL' KIM Wait A Minute(Atlantic)	3.82	3.89	84%	22%	3.81	83%	21%
D 12 Purple Hills(Shady/Interscope)	3.80	3.75	90%	25%	3.89	91%	24%
TRICK DADDY I'm A Thug(Slip 'N Slide/Atlantic)	3.78	3.85	71%	13%	3.84	69%	11%
R.L. SNOOP DOGG AND LIL' KIM Do You Wanna Roll(J)	3.73	-	38%	5%	3.70	35%	5%
LIL' MO Superwoman(Gold Mind/EastWest/EEG)	3.73	3.75	87%	27%	3.77	86%	26%
VIOLATOR F/BUSTA RHYMES What It Is(Violator/Loud/Columbia)	3.72	3.62	72%	14%	3.65	70%	15%
LUDACRIS Area Codes(Def Jam/IDJMG)	3.71	3.65	87%	18%	3.72	87%	19%
P. DIDDY & FAMILY Bad Boys For Life(Bad Boy/Arista)	3.67	3.61	86%	20%	3.74	85%	19%
CITY HIGH What Would You Do?(Interscope)	3.66	3.72	96%	51%	3.69	97%	51%
JANET Someone To Call My Lover(Virgin)	3.64	3.63	93%	31%	3.61	93%	31%
MISSY ELLIOTT Get Ur Freak On(Gold Mind/EastWest/EEG)	3.60	3.71	98%	47%	3.57	98%	48%
AFROMAN Because I Got High(Universal)	3.57	-	46%	10%	3.62	46%	10%
ISLEY BROTHERS F/RONALD ISLEY Contagious(DreamWorks)	3.51	3.68	60%	17%	3.40	55%	17%
NIVEA Don't Mess With The Radio(Jive)	3.35	3.30	47%	10%	3.30	45%	11%

Total sample size is 653 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

ARTIST TITLE LABEL(S)	PLAY
NELLY Ride Wit Me(Fo' Reel/Universal)	813
JA RULE F/LIL' MO AND VITA Put It On Me(Murder Inc./Def Jam/IDJMG)	719
R. KELLY Fiesta(Jive)	679
JOE F/MYSTIKAL Stutter(Jive)	559
DESTINY'S CHILD Bootylicious(Columbia)	549
ERICK SERMON Music(Interscope)	514
JESSICA SIMPSON Irresistible(Columbia)	506
CASE Missing You(Def Soul/IDJMG)	504
LUDACRIS Southern Hospitality(Def Jam South/IDJMG)	496
SNOOP DOGG F/TYRESE & MR. TAN Just A Baby Boy(Universal)	493
OUTKAST Ms. Jackson(LaFace/Arista)	476
DR. DRE The Next Episode(Aftermath/Interscope)	456
QB FINEST F/NAS Oochie Wally(Columbia)	456
ST. LUNATICS Midwest Swing(Fo' Reel/Universal)	437
LIL' JON & THE EASTSIDE BOYZ Bia Bia(TVT)	399
LUDACRIS What's Your Fantasy(Def Jam South/IDJMG)	396
AGUILERA/LIL' KIM/MYA/PINK Lady Marmalade(Interscope)	396
GIGI D'AGOSTINO I'll Fly With You(Arista)	395
SNOOP DOGG Lay Low(No Limit/Priority)	393
JA RULE F/CHRISTINA MILIAN Between... (Murder Inc./Def Jam/IDJMG)	385

CHR/RHYTHMIC Going For Adds

8/28/01

BACKBONE O.K. (Universal)
 BENZINO Boottee (Rumpshaker 2K1) (Motown/Universal)
 BUBBA SPARX Ugly (Interscope)
 FOXY BROWN Candy (Violator/IDJMG)
 JERMAINE DUPRI Ballin' Out Of Control (So So Def/Columbia)
 JESSICA SIMPSON A Little Bit (Columbia)
 METHOD MAN & T.R. Party (Def Jam/IDJMG)
 OLIVIA You Got The Damn Thing (J)
 RUFF ENDZ Cash, Money, Cars, Clothes (Epic)
 TYRESE What Am I Gonna Do (RCA)
 WILLA FORD I Wanna Be Bad (Lava/Atlantic)

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MUSIC MEETING


TALL, DARK AND HANDSOME TIMES TWO

Motown recording artist Brian McKnight (l) is pictured here with WERQ (92Q Jams) PD Dion Summers after a command performance for staffers in Baltimore.

R&R **Mix Show Top 30**
 August 24, 2001

- 1 **JAGGED EDGE** Where The Party At? (So So Def/Columbia)
- 2 **MISSY ELLIOTT** One Minute Man (Gold Mind/EastWest/EEG)
- 3 **USHER** U Remind Me (LaFace/Arista)
- 4 **LUDACRIS** Area Codes (Murder Inc./Def Jam/IDJMG)
- 5 **JENNIFER LOPEZ** I'm Real (Epic)
- 6 **112** Peaches & Cream (Arista)
- 7 **MARY J. BLIGE** Family Affair (MCA)
- 8 **JAY-Z** Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)
- 9 **LIL' MO** Superwoman (Gold Mind/EastWest/EEG)
- 10 **P. DIDDY & THE FAMILY** Bad Boys For Life (Bad Boy/Arista)
- 11 **FABOLOUS I/NATE DOGG** Can't Deny It (DS/Elektra/EEG)
- 12 **EVE I/GWEN STEFANI** Let Me Blow Ya Mind (Ruff Ryders/Interscope)
- 13 **BLU CANTRELL** Hit 'Em Up Style (Oops!) (Arista)
- 14 **RAY-J** Wait A Minute (Atlantic)
- 15 **ALICIA KEYS** Fallin' (J)
- 16 **MISSY ELLIOTT** Get Ur Freak On (Gold Mind/EastWest/EEG)
- 17 **VIOLATOR I/BUSTA RHYMES** What It Is (Violator/Loud/Columbia)
- 18 **AFROMAN** Because I Got High (Universal)
- 19 **ERICK SERMON** Music (Interscope)
- 20 **R. KELLY** Fiesta (Jive)
- 21 **TOYA** I Do (Arista)
- 22 **DESTINY'S CHILD** Bootylicious (Columbia)
- 23 **CRAIG DAVID** Fill Me In (Wildstar/Arista)
- 24 **LUDACRIS** Southern Hospitality (Def Jam South/IDJMG)
- 25 **JUVENILE** Set It Off (Cash Money/Universal)
- 26 **JAY-Z** I Just Wanna Love U (Give It To Me) (Roc-A-Fella/IDJMG)
- 27 **KURUPT I/BLAQUE** It's Over (Antra/Artemis)
- 28 **DR. DRE** The Next Episode (Aftermath/Interscope)
- 29 **NELLY** Ride Wit Me (Fo'Real/Universal)
- 30 **COO COO CAL** My Projects (Tommy Boy)

37 CHR/Rhythmic Mix Show Reporters

ARTIST
BREAK DOWN

BACK II BACK

Album: "Back II Back"
 Label: Top Shelf Entertainment



On Thursday, August 16 R&R staffers were treated to an incredible and unforgettable Club R&R performance by a couple of young brothers who go by the name Back II Back. These young men were so grateful for our support that they brought a buffet of delicious food for the entire staff, with flower arrangements and candles set on a white tablecloth. Not only were we beside ourselves, we were also grateful. The harmonic duo performed a few songs from their Top Shelf Entertainment self-titled debut album, including the single "Didn't Mean to Make You Cry." It was our most impressive Club R&R yet — nothing but the best service, respect and an outstanding performance. You would've thought Back II Back were signed to a major record label or were already topping charts, but not so — at least not yet anyway. ● Back II Back grew up in the San Diego area, performing and winning numerous talent shows, all the while not knowing that they both had an interest in music. These gifted young brothers (Steve and Michael Bernado) emerged from a wicked society, but, unlike others, that negativity made them more eager to free themselves from their surroundings. Twins separated twice at a young age, they were reunited by song after discovering a common love of music. Not only do they share the same handsome face, style, charm and mannerisms, they also share a smooth, soulful sound. A cross between the hip-hop melody of 98 Degrees and the strong R&B harmony of K-Ci & JoJo is what you get when you witness Back II Back. ● The single that will be crossing your desks and on your playlists in the near future is "Didn't Mean to Make You Cry," a mellow tune that starts midtempo and picks up to become a funky, hip-hop dance tune. "Searching" is another one of my picks off the album. It's got that Craig David vibe to it and should definitely be considered as a single. As for slowing it down, take a listen to "Cry," "Never," "Love of My Life" and "Sin Ti." Love songs are the duo's specialty. During their performance, the guys picked two young ladies from our staff to serenade. I don't believe I've ever seen Kat and Amanda smile quite so big before, nor have I ever seen that shade of red. ● Back II Back have been performing for different schools in conjunction with the School Entertainment & Activities Program in the greater Los Angeles area, giving back to the community. Though some forget where they came from, Back II Back believe that if it weren't for the kids, they wouldn't have gotten as far as they have. They are, without a doubt, on their way to the top, and we certainly wish them well.

— René Bell
 Asst. CHR Editor

Contributing Stations

KQBT/Austin, TX	KSEQ/Fresno, CA	KODN/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/Omaha, NE	XHTZ/San Diego, CA
WBBM/Chicago, IL	KLUC/Las Vegas, NV	WPYD/Orlando, FL	KMEL/San Francisco, CA
KZFM/Corpus Christi, TX	KPWR/Los Angeles, CA	KCAQ/Oxnard-Ventura, CA	KYLO/San Francisco, CA
KPRR/EI Paso, TX	KXHT/Memphis, TN	KKFR/Phoenix, AZ	KUBE/Seattle-Tacoma, WA
WJFX/Fl. Wayne, IN	WPDW/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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Stations and their adds listed alphabetically by market

Urban

WAJZ/Albany, NY * PD/M: Sugar Bear APD: Mara Cristal 2 LIL RASCALS "Hardball" ALYAH "Boat" NELLY "Y" LUTHER VANDROSS "Walt" USHER "Bad"	WBOT/Boston, MA * PD: Steve Gousby APD: Lamar Robinson MO: T. Clark 6 A.L.M. "Boat" 6 SUE "Ebony" 4 USHER "Bad" KEKE WYATT "Nothing"	WHXK/Columbia, SC * PD: Chris Comer MD: Bill Black 15 BRIAN MCKNIGHT "Life" 5 LUTHER VANDROSS "Walt" 4 GREG STREET "Like" 3 ALYAH "Boat" NELLY "Y"	WJUN/Dothan, AL PD/M: Tony Black 7 GREG STREET "Like" NELLY "Y" 5 LUTHER VANDROSS "Walt" 5 SYLEENA JOHNSON "Hi" NELLY "Y" GREG STREET "Like" USHER "Bad" LUTHER VANDROSS "Walt" KEKE WYATT "Nothing"	KPRS/Kansas City, MO * PD: Sam Weaver APD/M: Myron Fears MD: Gerald Harrison 1 NELLY "Y" 12 ALYAH "Boat" DRUNKEN MASTER "Playaz" GREG STREET "Like" USHER "Bad" LUTHER VANDROSS "Walt" KEKE WYATT "Nothing"	WGZB/Louisville, KY * VP/Prog.: Tony Fields PD: Karen Jordan MD: Gerald Harrison 1 NELLY "Y" 12 ALYAH "Boat" DRUNKEN MASTER "Playaz" GREG STREET "Like" USHER "Bad" LUTHER VANDROSS "Walt" KEKE WYATT "Nothing"	WQVE/New Orleans, LA * Int. PD/M: Angela Watson 2 KEKE WYATT "Nothing" NELLY "Y" SUNSHINE ANDERSON "Lunch" GERALD LEVERT "Made" OJAYS "Ride" USHER "Bad" LUTHER VANDROSS "Walt"	WDKX/Rochester, NY * PD: Andre Marcel MD: Kala O'Neal 22 J.A. RULE "Lunch" 3 MIL CHEEK'S "Lights" 1 OJAYS "Ride" 1 OOO OOOAL "Process" BOBBY DIGITAL "RZA "Rhumba" USHER "Bad"	WTMP/Tampa, FL PD: Larry Steele 12 OJAYS "Ride" 11 LUTHER VANDROSS "Walt" 5 USHER "Bad" 5 NELLY "Y" 5 RAM "2 Make" KEKE WYATT "Nothing" GREG STREET "Like" DRUNKEN MASTER "Playaz"	
KBCB/Alexandria, LA PD: Roger Moore MD: R.J. Polk 10 LUTHER VANDROSS "Walt" 10 GREG STREET "Like" 10 NELLY "Y" 10 DRUNKEN MASTER "Playaz" 10 SYLEENA JOHNSON "Hi" 10 UKA "Lil"	WBLC/Bufalo, NY * PD/M: Skip Dillard 5 AFROMAN "Because" ALYAH "Boat" ALYAH "Boat" USHER "Bad" LUTHER VANDROSS "Walt" KEKE WYATT "Nothing"	WWOM/Columbia, SC * PD/M: Mike Love APD: Venessa Pendergrass 5 GREG STREET "Like" 4 ALYAH "Boat" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" NELLY "Y" USHER "Bad" LUTHER VANDROSS "Walt" KEKE WYATT "Nothing"	WZFX/Fayetteville, NC * Int. PD: APO: Garrett Davis MD: Taylor Morgan No Adds	KIIZ/Killeen-Temple, TX PD/M: Mychal Maguire NELLY "Y" USHER "Bad" DRUNKEN MASTER "Playaz" LUTHER VANDROSS "Walt"	WFXM/Macon, GA PD/M: Derek Harper USHER "Bad" ALYAH "Boat" GREG STREET "Like" AZ Everything	WBLN/New York, NY * PD: Vinny Brown MD: Deneen Womack 19 ALYAH "Boat" 6 USHER "Bad" 4 KEKE WYATT "Nothing" 3 TRICK DADDY "Thug" 2 LUTHER VANDROSS "Walt"	WTLZ/Saginaw, MI * Int. PD/M: Long John 18 LIL KELY "Freak" 3 OJAYS "Ride" ALYAH "Boat" PHILLY'S MOST WANTED "Pease" 21 JUV B "New" 15 LIL MO "Gangsta"	WJUC/Toledo, OH PD: Charlie Mack MD: Niogo 29 ALYAH "Boat" 21 JUV B "New" 15 LIL MO "Gangsta"	
WHTA/Atlanta, GA * VP: Jerry Smolin APD: Ryan Cameron MD: Ramona Debraux 13 FOGY BROWN "Yeah" 11 BURSA SPANCO "Lunch" 5 R KELLY "Freak" 3 J.A. RULE "Lunch" 2 MR. CHEEK'S "Lights" GIMMIE "Difference"	WWVZ/Charleston, SC * O/M/P: Tony Base MD: Ron Spickardville 6 ALYAH "Boat" 4 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" NELLY "Y" LIL BUDDY "Doe" USHER "Bad" LUTHER VANDROSS "Walt" KEKE WYATT "Nothing"	WFKE/Columbus, GA Int. PD: Michael Sout MD: Alvin 12 ALYAH "Boat" 11 KEKE WYATT "Nothing" 10 BABYFACE "Walt" 8 GREG STREET "Like" 7 DRUNKEN MASTER "Playaz" 5 NELLY "Y" 3 USHER "Bad" 3 SYLEENA JOHNSON "Hi" 3 LUTHER VANDROSS "Walt"	WYNN/Florence, SC O/M: Mark Scully PD/M: Gerald McSwain 20 ALYAH "Boat" 12 LIL ROMEO "Girles" 12 ST. LUNATICS "Summer" 2 USHER "Bad" 1 LUTHER VANDROSS "Walt"	KRRQ/Lafayette, LA * MD: James Alexander PD/M: Darlene Prejean 15 AFROMAN "Because" 7 NELLY "Y" 2 USHER "Bad" 1 KEKE WYATT "Nothing" DRUNKEN MASTER "Playaz"	WIBB/Macon, GA PD/M: Greg Roberts 30 ALYAH "Boat" 25 RIL KELLY "Freak" 10 LUTHER VANDROSS "Walt" 5 GREG STREET "Like" NELLY "Y" DRUNKEN MASTER "Playaz"	WOWI/Norfolk, VA * MD: Michael Mauzone DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" NELLY "Y" USHER "Bad" LUTHER VANDROSS "Walt" KEKE WYATT "Nothing"	WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter 17 ALYAH "Boat" 11 LIL ROMEO "Girles" LIL MO "Gangsta" USHER "Bad" LIL WAYNE "Shine"	WJUC/Toledo, OH PD: Charlie Mack MD: Niogo 29 ALYAH "Boat" 21 JUV B "New" 15 LIL MO "Gangsta"	
WVEE/Atlanta, GA * PD: Tony Brown MD: Tasha Love 19 JAGGED EDGE "Goodbye" 15 ALYAH "Boat" 11 GREG STREET "Like" 11 AFROMAN "Because" USHER "Bad"	WPFC/Charlotte, NC * PD: Andre Carson MD: Nate Quick 7 ALYAH "Boat" 1 NELLY "Y"	WCKX/Columbus, OH * VP/Prog.: Tony Fields PD: Paul Strong 30 ALYAH "Boat" 1 LUTHER VANDROSS "Walt" DRUNKEN MASTER "Playaz" USHER "Bad" GREG STREET "Like" USHER "Bad" KEKE WYATT "Nothing"	WTMG/Gainesville-Ocala, FL * PD/M: Quincy 1 DRUNKEN MASTER "Playaz" 1 NELLY "Y" 1 GREG STREET "Like" ALYAH "Boat" SYLEENA JOHNSON "Hi" THREE BAWA "Baby" USHER "Bad" LUTHER VANDROSS "Walt" KEKE WYATT "Nothing"	WRRK/Memphis, TN * APD/M: Eileen Nathaniel ALYAH "Boat" SYLEENA JOHNSON "Hi" NELLY "Y" GREG STREET "Like" OJAYS "Ride" KEKE WYATT "Nothing"	WEDR/Miami, FL * O/M: James Thomas PD/M: Cedric Hollywood 9 NELLY "Y" 7 GREG STREET "Like" 2 LIL MO "Gangsta" USHER "Bad" KEKE WYATT "Nothing"	WPHI/Philadelphia, PA * PD: Lucious Lee MD: Raphael "Raff" George 7 USHER "Bad" 7 AFROMAN "Because" NELLY "Y" LUTHER VANDROSS "Walt" KEKE WYATT "Nothing"	KDKS/Shreveport, LA * PD/M: Quinn Echols 4 LINA "Agh" 1 TRICK DADDY "Thug" 1 LUTHER VANDROSS "Walt" MR. CHEEK'S "Lights" NELLY "Y" KEKE WYATT "Nothing"	KJHM/Tulsa, OK * PD: Terry Monday APD: Aaron Bernard 18 ALYAH "Boat" 3 OJAYS "Ride" 2 LINA "Agh" 1 NELLY "Y" SYLEENA JOHNSON "Hi" USHER "Bad" LUTHER VANDROSS "Walt" KEKE WYATT "Nothing"	
WFAA/Augusta, GA * O/M/P: Kevin Fox 18 USHER "Bad" 7 ALYAH "Boat" 5 RASHEEDA "Get" 3 GREG STREET "Like" 1 NELLY "Y" SYLEENA JOHNSON "Hi" LUTHER VANDROSS "Walt" KEKE WYATT "Nothing"	WJTT/Chatanooga, TN * PD: Kerin Landecker MD: Hope 13 GREG STREET "Like" 12 USHER "Bad" 4 LUTHER VANDROSS "Walt" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" NELLY "Y" BOBBY DIGITAL "RZA "Rhumba" KEKE WYATT "Nothing"	KFRB/Dallas-Ft. Worth, TX * MD: Nore Kelly ALYAH "Boat"	WIKS/Greenville, NC * PD/M: B. Kirkland No Adds	WQHH/Lansing, MI * PD/M: Brand Johnson 29 ALYAH "Boat" 3 DRUNKEN MASTER "Playaz" 1 GREG STREET "Like" NELLY "Y" 1 USHER "Bad" LUTHER VANDROSS "Walt" KEKE WYATT "Nothing"	WKKW/Milwaukee, WI * O/M: James Thomas PD/M: Cedric Hollywood 9 NELLY "Y" 7 GREG STREET "Like" 2 LIL MO "Gangsta" USHER "Bad" KEKE WYATT "Nothing"	WPHI/Philadelphia, PA * PD: Lucious Lee MD: Raphael "Raff" George 7 USHER "Bad" 7 AFROMAN "Because" NELLY "Y" LUTHER VANDROSS "Walt" KEKE WYATT "Nothing"	KATZ/St. Louis, MO * PD: Eric Michaels 6 NELLY "Y" 4 LIL WAYNE "Shine" ALYAH "Boat"	WJWS/Washington, DC * VP/Prog.: Steve Higwood 9 ALYAH "Boat" 3 NELLY "Y" USHER "Bad"	
WPRW/Augusta, GA * PD: Tim Shell MD: Nightrain 14 ALYAH "Boat" 4 GREG STREET "Like" 1 NELLY "Y" USHER "Bad" KEKE WYATT "Nothing"	WGGI/Chicago, IL * O/M/P: Erroy Smith APD/M: Carla Boatner 5 JADAKISS "Kood" 3 PETEY PABLO "Rise" BLUCANTRELL "Find"	KKDA/Dallas-Ft. Worth, TX * PD/M: Skip Cheatham 2 GREG STREET "Like" 1 FABOLOUS/WATE DOGG "Dery" ALYAH "Boat" ALYAH "Boat" SUNSHINE ANDERSON "Lunch" NELLY "Y" USHER "Bad" AFROMAN "Because"	WJMJ/Greenville, SC * PD/M: Doug Davis 4 USHER "Bad" LUTHER VANDROSS "Walt"	KIPRA/Little Rock, AR * O/M/PD/M: Joe Booker 25 ALYAH "Boat" 11 GREG STREET "Like" 1 USHER "Bad" LUTHER VANDROSS "Walt" 1 BOBBY DIGITAL "RZA "Rhumba" NELLY "Y" LUTHER VANDROSS "Walt" KEKE WYATT "Nothing"	WBLX/Mobile, AL * PD/M: Myrinda Reuben 25 ALYAH "Boat" 13 LIL MO "Gangsta" 12 LIL ROMEO "Girles" LINA "Agh" USHER "Bad" LUTHER VANDROSS "Walt"	WAMO/Pittsburgh, PA PD: Jay Michaels MD: DJ Boogie 27 ALYAH "Boat" 32 USHER "Bad" 7 LUTHER VANDROSS "Walt" GREG STREET "Like" LIL RASCALS "Hardball" NELLY "Y" KEKE WYATT "Nothing"	WUOL/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tyner MD: Coka Lani 4 LIL RASCALS "Hardball" 3 AFROMAN "Because" ALYAH "Boat" USHER "Bad" KEKE WYATT "Nothing"	WPHR/Syracuse, NY * PD: Butch Charles MD: Kenny Dees 1 LIL RASCALS "Hardball" ALYAH "Boat" USHER "Bad" KEKE WYATT "Nothing"	WJWS/Washington, DC * PD: Tony Quaratoro MD: Manuel Mena ALYAH "Boat" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" USHER "Bad" KEKE WYATT "Nothing"
WEMX/Baton Rouge, LA * O/M: James Alexander PD/M: Adrian Long 36 ALYAH "Boat" 16 AFROMAN "Because" DRUNKEN MASTER "Playaz" NELLY "Y" USHER "Bad" KEKE WYATT "Nothing"	WPWX/Chicago, IL * PD: Jay Alan MD: Traci Reynolds 19 ALYAH "Boat" 6 DRUNKEN MASTER "Playaz" 5 PROMPT JONES "Lifetime" 1 SYLEENA JOHNSON "Hi"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"
WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"
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WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"	WJZZ/Biloxi-Gulfport, MS * PD: Rob Head MD: Tabari Daniels 4 ALYAH "Boat" 3 GREG STREET "Like" DRUNKEN MASTER "Playaz" SYLEENA JOHNSON "Hi" LINA "Agh" NELLY "Y" PHIL PERRY "Spit" LUTHER VANDROSS "Walt" URBAN NIGHTS "One"
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WALT LOVE
babylove@rronline.com

Look What The Wind Blew In!

WPWX (Power 92)/Chicago packs a punch in its first spring book

Urban radio is showing its strength in the form of ratings in a number of markets around the country. We have several big stories in our format, and the first we'd like to share with you involves the spring success of WPWX (Power 92)/Chicago. The station has made a solid impact in the market, and it's still only scratching the surface when it comes to audience interest and reach.

For more than two decades Clear Channel's WGCI-FM/Chicago has had things its way, but now there's a new sheriff in town, or perhaps we should say there's another choice for people to consider if they enjoy R&B and hip-hop on the radio.

Power Performance

Power 92 is owned by Crawford Broadcasting and has signed up radio and programming consultant Tony Gray for his expertise and services. I first asked Gray to discuss when he initially became involved with the station and how he and the management have positioned it.



Tony Gray

"We changed the format on March 26, and that's when everything started," he said. "Power 92's performance in the spring 2001 book is fairly in line with what I had targeted for the station. When we first started to work with Crawford, I felt that in the spring book we could come with anything from a 2.5 share to a 3.0, and we are right below a 3.0 this book.

"When I look at long-term projections, I think we can do better than that. I would like to see the station in the mid-4.0-share area by the end of this year, which I think is doable, but it's going to take further market research, marketing and promotion to support the on-air product. Power 92's primary target is women 18-34, and our secondary target audience is adults 18-34."

Another Choice

I told Gray that, when I looked at the Chicago radio market as both a broadcaster and journalist, it seemed obvious that Urban listeners were looking for an additional choice to satisfy their jones for music. "Consumers in any format listen to an average of 2.5 stations per week," he said. "Unfortunately, the more than 1 million African Americans who live in the greater Chicago area didn't have the opportunity to choose.

"The only mainstream Urban station in this market, until we changed

our format in March, was WGCI-FM. Yet, according to Arbitron, this market's African-American population is 18.1%, and its Hispanic population is 13.4%. If you look at this properly, radio was giving a huge ethnic population essentially only one choice.

"There was no other place for 12- to 34-year-olds in this market to go, unless they were going to listen to [CHR/Rhythmic] WBBM-FM (B96), which plays a lot of the same music that Power 92 and 'GCI play. But 'BBM also plays songs by Britney Spears, 'N Sync and The Backstreet Boys. African Americans will come a station like that, but they won't spend the bulk of their time there if they want to hear popular R&B and hip-hop songs."

In terms of specific spring 2001 results, WPWX finished with a 2.9 overall, putting it in 10th place. Meanwhile, WGCI-FM dipped from a 6.9 to a 4.8, finishing in second. Power 92 grabbed a 6.0 share 18-34, ranking it fifth in the market. In mornings in that demo it had a 4.5; in mid-days it had a 5.5. Its afternoon and evening ratings 18-34 were even better: 5.9 and 8.5 shares, respectively. Not bad for the new kid on the block.

The Right Opportunity

Power 92 is programmed by Jay Alan, who once programmed Chicago's now-defunct WEJM (106 Jams). Alan also spent four years as Asst. PD/MD of WGCI-FM. "This all started when we had 106 Jams, which was not a full-market signal," he said. "It only reached the South Side of Chicago.

"When 106 Jams started, 'GCI was an eight-share radio station, but when WEJM closed its doors, 'GCI was in the fives. I said, 'Man, if I only had the opportunity to program a full-market signal to go up against 'GCI, I bet the outcome would be different."

"That didn't happen, but it's always been in the back of my mind. I was blessed to meet Barry Mayo and Tony Gray, who took me under their wings after my 'EJM experience. Later on Elroy Smith and Marv Dyson reached out to me, and I learned a lot of stuff over at 'GCI.

"I had a number of opportunities to leave, but I always told Elroy that the only way I was going to leave to program someplace else was if it was

right, because my heart is here in Chicago. It's my hometown. I told him that if a solid group of radio people came to town and did Urban, then it would be right, and I'd have to tell him goodbye."

Competition Calls

Shortly after Alan made that comment to Smith, he received a call from Taft Harris, Market Manager for Crawford's Chicago properties. Harris told Alan that his company was thinking of taking WYBA — the old 106 Jams signal — and going up against WGCI-FM with an Urban format. Would Alan like to be the PD?

"I told him no, because I had already done that before," Alan said. "If they did that, they would only be a thorn in WGCI's side, but they wouldn't be able to beat them because of the limited signal at 106.3 MHz. I thanked the gentleman, and we got off the phone."

A couple of days later Harris called again. "He said there was a possibility that they might take their 92.3 FM facility and make the move to an Urban format and take on 'GCI," Alan said. "I told him that was an interesting idea. I met with him and Donald Crawford, the owner. They later told me that they had done some research in the Chicago market and that the hole was Urban, because 'GCI had had things to itself for so long.

"Crawford has been a Christian broadcaster for many years, but here in Chicago the Christian market wasn't generating the type of revenue he was used to. He told me that he was a Christian man, but he was also a businessman. I told him that if we changed the 92.3 facility to an Urban station, I wanted to do it the right way, by hiring the right people."

After three weeks of talks, Alan found Crawford to be very sincere about winning in the Windy City. "I eventually made the decision to come over here to Crawford," Alan said. "I wasn't under contract to WGCI. Because they had the market locked up, they didn't bother to offer many of their people contracts.

"I really believed in myself and what I thought we could do over here. In most cities where there are mainstream Urban radio stations, there are

"Research is good, but it's not the Bible. We program according to emotion. We program according to what they're playing out in the clubs and what's happening in the streets."

Jay Alan

usually two, and I knew in my heart that there was room for another Urban station here in Chicago."

In It To Win

The twist to Power 92 is that the music is the star of the radio station. The syndicated *Doug Banks Morning Show* airs in mornings, and Alan said Banks is definitely a big star in Chicago.

After 10am the DJs are instructed to do what they do best over the music. "That's one of the ways we differ ourselves from WGCI," Alan said. "According to our research, we have to give the people what they want, and what they want is a radio station that plays more music and less talk and, of course, fewer commercials.

"Because WGCI is publicly owned, it has to answer to the shareholders. So over there you have 18 to 20 minutes' worth of commercials in an hour. We don't have that problem, because these stations are privately owned. They've been in this family for so many years that they have no debt service to deal with.

"While we were talking about my taking the job, I told Mr. Crawford that once we put these stopsets in place, we couldn't go back and start changing things, because we couldn't afford to start having long stopsets like WGCI does. We would have to find other creative ways for getting additional dollars. He's right there with us on doing what we have to do to win. Yes, he's in this to make money, but he's also in it to win."

Early Success

Power 92 is in the process of holding several promotions to increase its visibility in the community. One of the biggest upcoming events is its involvement in the Bud Billician Day Parade, the largest African-American parade in the country. "After the parade we will have a concert featuring Ronald Isley, Jagged Edge, Tank, Avant, Lil' Mo, Jimmy Cozier and some other local acts," Alan said. "Usher will be the co-host of the concert.

"The interesting thing is that, when we started setting up the concert, we didn't have the numbers for the spring 2001 book. But all of the record companies have been very supportive of our efforts and this radio station because we've been aggressive with our music. Here's the point: Research is good, but it's not the Bible. We program according to emotion. We program

according to what they're playing out in the clubs and what's happening in the streets. If we feel it, we're going with it.

"We have picked a lot of the right records, because 'GCI has been following us slower and later. We are establishing ourselves as the trendsetters in Chicago. When we come out with the music, we say to the listener, 'Hey, remember you heard this record first on Power 92.' or, 'You heard this Power Jam first here at 92.' It's now starting to sink in. People are starting to tune in to see what new music we have first."

But Alan was quick to note that he and his staff aren't fooled by the station's early success. "WGCI is still No. 1 as an Urban in Chicago," he said. "They are a powerful entity. Clear Channel is a very big company, and I know they are not going to sit by and just watch us do our thing. I'm sure they are going to do some strategic things to try and protect 'GCI. But we're not afraid. Having been inside the company for so long and being a Chicago native, I know where all the bodies are buried!"

Know Your Market

Interestingly, a total of 13 people have departed Clear Channel for positions with Crawford. Many have made an immediate impact on the air. "When I was at 'GCI, part of my duties was to manage the part-timers and weekend airstaff," Alan said. "There was a young guy named Donnie DeVoe, and he was on Saturdays. I always thought he was very good.

"We tried several times to get him a full-time job in some other city, but he wanted to stay in Chicago because his family is here. DeVoe is also Puerto Rican. Given the fact that Chicago's Hispanic population is growing by leaps and bounds, Power 92 is also cognizant of the fact that the station can't win by just going after African Americans. What we need to do is bring some more people to the party. To me, that means Hispanics in this city and others.

"I put DeVoe on in afternoons because I already knew that blacks in this city know him and like him, and it turned out to be a good strategic move for us. Donnie in the Afternoons debuted at No. 10 among persons 12+. In persons 18-34, he's No. 4 with a 5.9 share."

We'll be keeping a very close eye on Power 92, because it's obviously the David and Goliath story of our format right now!



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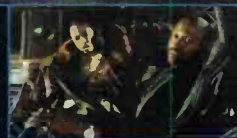


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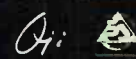
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IMPACTING URBAN MAINSTREAM 8/27 & 8/28

R&R Urban Top 50

Powered By



August 24, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	ALICIA KEYS Fallin' (J)	2822	-41	466040	17	61/0
4	2	JENNIFER LOPEZ I'm Real (Epic)	2755	+264	418237	9	61/0
2	3	ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks)	2687	-112	444362	9	63/0
6	4	JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	2395	+230	388325	6	62/2
3	5	JAGGED EDGE Where The Party At (So So Def/Columbia)	2381	-233	407745	14	63/0
7	6	GINUWINE Differences (Epic)	2298	+223	408469	10	63/2
5	7	USHER U Remind Me (LaFace/Arista)	2205	-54	341168	14	63/0
9	8	MARY J. BLIGE Family Affair (MCA)	1991	+126	307762	6	64/1
8	9	MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)	1926	-2	318489	8	63/0
10	10	LUDACRIS Area Codes (Murder Inc./Def Jam/IDJMG)	1816	+115	294992	7	61/0
11	11	TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)	1790	+155	309786	7	61/2
13	12	JUVENILE Set It Off (Cash Money/Universal)	1652	+87	223673	10	55/0
12	13	P. DIDDY & THE FAMILY Bad Boy For Life (Bad Boy/Arista)	1651	+53	247978	8	59/0
18	14	R. KELLY Feelin' On Your Booty (Jive)	1428	+246	232488	7	60/2
14	15	JILL SCOTT The Way (Hidden Beach/Epic)	1368	-141	217687	14	51/0
16	16	JAHEIM Just In Case (Divine Mill/WB)	1337	-115	191548	16	57/0
15	17	ERICK SERMON Music (Interscope)	1240	-237	196713	15	60/0
17	18	112 Peaches & Cream (Bad Boy/Arista)	1189	-211	172300	23	59/0
20	19	PUBLIC ANNOUNCEMENT John Doe (RCA)	1170	+40	153806	11	49/0
19	20	JIMMY COZIER She's All I Got (J)	1094	-73	184080	18	58/0
28	21	BRIAN MCKNIGHT Love Of My Life (Motown)	949	+102	157363	5	55/1
31	22	MAXWELL Lifetime (Columbia)	936	+141	133139	5	55/0
23	23	VIOLATOR F/BUSTA RHYMES What It Is (Violator/Loud/Columbia)	922	-29	161004	12	51/0
29	24	TANK Slowly (BlackGround)	895	+85	125566	8	51/0
30	25	FABOLOUS F/NATE DOGG Can't Deny It (Desert Storm/Elektra/EEG)	886	+78	132728	3	51/1
36	26	PETEY PABLO Raise Up (Jive)	869	+200	98306	5	51/2
32	27	MUSIQ Girl Next Door (Def Soul/IDJMG)	832	+46	127876	5	53/0
39	28	TYRESE What Am I Gonna Do (RCA)	815	+194	137005	2	60/0
26	29	LIL BOW WOW Ghetto Girls (So So Def/Columbia)	757	-105	124981	7	44/0
35	30	112 Dance With Me (Bad Boy/Arista)	724	+33	124208	4	41/0
41	31	JA RULE Living It Up (Murder Inc./Def Jam/IDJMG)	720	+179	115253	3	2/2
27	32	CRAIG DAVID Fill Me In (Wildside/Atlantic)	702	-147	69139	12	37/0
34	33	LIL' JON & THE EASTSIDE BOYZ Bia Bia (TVT)	681	-13	102422	11	31/0
Breaker	34	AALIYAH Rock The Boat (BlackGround)	627	+139	95621	2	51/48
42	35	BILAL Fast Lane (Moyo/Interscope)	627	+102	91412	3	35/0
37	36	COO COO CAL My Projects (Tommy Boy)	617	-31	61811	9	40/1
40	37	SUNSHINE ANDERSON Lunch Or Dinner (Soulife/Atlantic)	601	+7	76028	5	48/2
47	38	JADAKISS Knock Yourself Out (Ruff Ryders/Interscope)	576	+167	79176	2	46/2
45	39	PHILLY'S MOST WANTED Please Don't Mind (Atlantic)	537	+62	71925	6	45/3
33	40	LUTHER VANDROSS Take You Out (J)	533	-165	68872	15	41/0
43	41	NELLY Batter Up (Fo' Reel/Universal)	528	+22	41020	4	36/0
46	42	HI TEK Round & Round (Rawkus/Priority)	511	+39	79451	3	21/1
49	43	LIL' WAYNE Shine (Cash Money/Universal)	506	+122	63962	3	34/3
38	44	D12 Purple Hills (Shady/Interscope)	478	-159	63591	7	28/0
Debut	45	LIL' ROMEO The Girlies (Soulja/Priority)	441	+108	68896	1	43/2
Debut	46	LIL' MO Gangsta (Love 4 The Streets) (Gold Mind/EastWest/EEG)	429	+137	57293	1	47/7
Debut	47	NICOLE I'm Lookin' (Gold Mind/EastWest/EEG)	397	+85	75996	1	29/1
48	48	CASE Not Your Friend (Def Jam/Island)	392	-13	56005	8	32/0
Debut	49	JESSE POWELL Something In The Past (Silas/MCA)	344	+103	33675	1	26/0
Debut	50	MYSTIC The Life (Good Vibe/Jcor)	342	+30	31205	1	29/0

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
USHER U Got It Bad (LaFace/Arista)	50
AALIYAH Rock The Boat (BlackGround)	48
NELLY #1 (Priority)	38
KEKE WYATT Nothing In This World (MCA)	37
LUTHER VANDROSS Can Heaven Wait (J)	29
DRUNKEN MASTER 50 Playaz Deep (FB/Universal)	21
GREG STREET Thug Like Me (Slip 'N Slide/Atlantic)	21
SYLEENA JOHNSON Hit On Me (Jive)	14
AFROMAN Because I Got High (Universal)	8
LIL' MO Gangsta (Love...) (Gold Mind/EastWest/EEG)	7
LINA It's Alright (Atlantic)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JENNIFER LOPEZ I'm Real (Epic)	+264
R. KELLY Feelin' On Your Booty (Jive)	+246
JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	+230
GINUWINE Differences (Epic)	+223
AFROMAN Because I Got High (Universal)	+202
PETEY PABLO Raise Up (Jive)	+200
TYRESE What Am I Gonna Do (RCA)	+194
JA RULE Living It Up (Murder Inc./Def Jam/IDJMG)	+179
JADAKISS Knock Yourself Out (Ruff Ryders/Interscope)	+167
TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)	+155

Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

AALIYAH

Rock The Boat (BlackGround)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
627/139	51/48	34

NELLY

#1 (Priority)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
70/68	38/38	N+A

USHER

U Got It Bad (LaFace/Arista)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
65/59	50/50	N+A

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.

64 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 8/12-Saturday 8/18. 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 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.25 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.



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Urban AC Playlists

Urban AC Playlists

MARKET #31

WKVJ/Milwaukee
Clear Channel
(414) 321-1007
Muslimah/Love
12+ Cumc 219,400



PLAYS	LW	ARTIST/TITLE	GI (888)
66	38	ALICIA KEYS/Fallin'	7626
65	39	JENNIFER LOPEZ/In Real Life	7423
64	34	ERICK SERMON/Music	7950
63	54	JAGGED EDGE/Where The Party At	7950
62	48	ISLEY BROS./R.I.S.E.Y/Contagious	7164
61	43	SYLVEA JOHNSON/Am Your Woman	8254
60	43	USHER/V Ramin' Me	5169
59	40	RAY-J/Wha! A Minute	5408
58	40	JILL SCOTT/The Way	5408
57	39	MISSY ELLIOTT/One Minute Man	4732
56	35	VIOLATOR/FURSTA...What It Is	4130
55	35	JAY-Z/Zip (D.O.A.)	4779
54	30	BLU CANTELL/Am Tem Up Style...	4856
53	30	R. KELLY/Faith On You...	4820
52	29	ERICK SERMON/Music	3912
51	28	MARY J. BLIGE/Just In Case	3768
50	28	112/Dance With Me	3768
49	28	FAITH EVANS/CARL...Can't Believe	3619
48	22	ALYANNA/We Need A Resolution	2919
47	22	DAVE HOLLISTER/Take Care Of Home	3003
46	21	ABANYE/What I	3003
45	21	JAY-Z/Zip (D.O.A.)	2655
44	21	BRIAN MCKNIGHT/Love Of My Life	2655
43	21	THE NOTORIOUS B.I.C.P./The Way Street	2655
42	21	P. DIDDY...Bad Boy For Life	2655
41	21	112/Dance With Me	2706
40	21	CASE/Amazing You	2706
39	21	112/Dance With Me	2706
38	21	TANK/Always I Deserve	2706

MARKET #34

WKYC/Columbus, OH
Clear Channel
(614) 481-1444
Strong/Stevens
12+ Cumc 1,397,100



PLAYS	LW	ARTIST/TITLE	GI (888)
46	48	USHER/V Ramin' Me	6758
45	48	TRICK DADDY/In A Thug	6486
44	44	JENNIFER LOPEZ/In Real Life	6204
43	44	R. KELLY/Faith On You...	6063
42	42	GRUWINE/Differences	5922
41	40	JILL SCOTT/The Way	5640
40	40	USHER/V Ramin' Me	5640
39	38	MARY J. BLIGE/Family Affair	5558
38	38	ALICIA KEYS/Fallin'	5358
37	34	MISSY ELLIOTT/One Minute Man	4734
36	34	JIMMY COZZER/She's All I Got	4734
35	34	BRIAN MCKNIGHT/Love Of My Life	4653
34	30	MAXWELL/Let's Get It	4653
33	30	ALYANNA/We Need A Resolution	4230
32	27	MUSIQ/Solo	4230
31	27	TANK/Slowly	3284
30	25	TRICK DADDY/In A Thug	3255
29	24	INDIA ARIE/Brown Skin	3280
28	22	P. DIDDY...Bad Boy For Life	3102
27	22	JAY-Z/Zip (D.O.A.)	3102
26	22	VIOLATOR/FURSTA...What It Is	3102
25	22	LIL' JON...Bla Bla	3102
24	22	PUBLIC ANNOUNCEMENT/John Doe	2287
23	18	MYSTIC/The Hero	2256
22	15	LIL' MICK/Supawoman	2115
21	15	ALYANNA/We Need A Resolution	2115
20	14	112/Dance With Me	1874
19	14	ALYANNA/We Need A Resolution	1874
18	14	MARSHAY CAEY/Weaver Too Far	1874
17	14	MARSHAY CAEY/Loveboy	1874

MARKET #1

WRKS/New York
Clear Channel
(212) 242-9870
Bessie/Justices
12+ Cumc 1,397,500



PLAYS	LW	ARTIST/TITLE	GI (888)
23	28	MARY J. BLIGE/Family Affair	2384
22	27	GRUWINE/Differences	2202
21	24	ALICIA KEYS/Fallin'	2050
20	24	JAY-Z/Zip (D.O.A.)	2050
19	24	JAY-Z/Zip (D.O.A.)	2050
18	24	JAY-Z/Zip (D.O.A.)	2050
17	24	JAY-Z/Zip (D.O.A.)	2050
16	24	JAY-Z/Zip (D.O.A.)	2050
15	24	JAY-Z/Zip (D.O.A.)	2050
14	24	JAY-Z/Zip (D.O.A.)	2050
13	24	JAY-Z/Zip (D.O.A.)	2050
12	24	JAY-Z/Zip (D.O.A.)	2050
11	24	JAY-Z/Zip (D.O.A.)	2050
10	24	JAY-Z/Zip (D.O.A.)	2050
9	24	JAY-Z/Zip (D.O.A.)	2050
8	24	JAY-Z/Zip (D.O.A.)	2050
7	24	JAY-Z/Zip (D.O.A.)	2050
6	24	JAY-Z/Zip (D.O.A.)	2050
5	24	JAY-Z/Zip (D.O.A.)	2050
4	24	JAY-Z/Zip (D.O.A.)	2050
3	24	JAY-Z/Zip (D.O.A.)	2050
2	24	JAY-Z/Zip (D.O.A.)	2050
1	24	JAY-Z/Zip (D.O.A.)	2050

MARKET #2

KJLH/Los Angeles
Clear Channel
(310) 330-5550
Winston
12+ Cumc 428,800



PLAYS	LW	ARTIST/TITLE	GI (888)
30	22	ALICIA KEYS/Fallin'	8078
29	22	BRIAN MCKNIGHT/Love Of My Life	8078
28	21	ERICK SERMON/Music	8083
27	21	LUTHER VANDROSS/Take You Out	8204
26	21	CASE/Amazing You	8204
25	21	DAVE HOLLISTER/Take Care Of Home	8204
24	21	WALTER BEASLEY/Wanna Know	6739
23	21	CHARLE WILSON/One Way Street	6446
22	21	SAD/Sombody Else	5667
21	21	MAXWELL/Let's Get It	5667
20	21	CECE WNNANS/More Than What...	4681
19	21	GERALD LEVERT/Made To Love Ya	4681
18	21	THE NOTORIOUS B.I.C.P./The Way Street	3516
17	21	KRIZ BEAN/Song For You	3223
16	21	ATHEA CAGE/Until You Come...	2837
15	21	JAY-Z/Zip (D.O.A.)	2647
14	21	MUSIQ/Solo	2344
13	21	JESSE POWELL/Something In...	2344
12	21	TONY TERRI/Family Little Game	2051
11	21	JAY-Z/Zip (D.O.A.)	2051
10	21	GERALD LEVERT/Made To Love Ya	2051
9	21	BARBYFACE/What I	1758
8	21	TYRESE/What Am I Gonna Do	1758
7	21	USHER/V Ramin' Me	1758
6	21	KOFFEE BROWN/Weed Thing	1758
5	21	MAXWELL/Let's Get It	1758
4	21	JILL SCOTT/The Way	1758
3	21	SUNSHINE ANDERSON/Heard It All Before	1758
2	21	MARY J. BLIGE/Family Affair	1465
1	21	GRUWINE/Differences	1465

MARKET #3

WVAZ/Chicago
Clear Channel
(312) 380-9000
Muslimah/Booster
12+ Cumc 589,800



PLAYS	LW	ARTIST/TITLE	GI (888)
23	29	LUTHER VANDROSS/Take You Out	1378
22	29	ERICK SERMON/Music	1346
21	29	JAY-Z/Zip (D.O.A.)	1158
20	29	JAY-Z/Zip (D.O.A.)	1108
19	29	JAY-Z/Zip (D.O.A.)	1108
18	29	JAY-Z/Zip (D.O.A.)	1012
17	29	JAY-Z/Zip (D.O.A.)	9158
16	29	JAY-Z/Zip (D.O.A.)	9158
15	29	JAY-Z/Zip (D.O.A.)	7122
14	29	JAY-Z/Zip (D.O.A.)	7122
13	29	JAY-Z/Zip (D.O.A.)	7230
12	29	JAY-Z/Zip (D.O.A.)	6748
11	29	JAY-Z/Zip (D.O.A.)	6748
10	29	JAY-Z/Zip (D.O.A.)	5784
9	29	JAY-Z/Zip (D.O.A.)	5784
8	29	JAY-Z/Zip (D.O.A.)	4620
7	29	JAY-Z/Zip (D.O.A.)	4620
6	29	JAY-Z/Zip (D.O.A.)	4820
5	29	JAY-Z/Zip (D.O.A.)	4820
4	29	JAY-Z/Zip (D.O.A.)	4820
3	29	JAY-Z/Zip (D.O.A.)	4820
2	29	JAY-Z/Zip (D.O.A.)	4820
1	29	JAY-Z/Zip (D.O.A.)	4820

MARKET #37

WPGF/Charlotte
Infinity
(704) 342-2644
Carson/Quick
12+ Cumc 251,400



PLAYS	LW	ARTIST/TITLE	GI (888)
38	48	JAGGED EDGE/Where The Party At	8626
37	47	JENNIFER LOPEZ/In Real Life	8742
36	47	ISLEY BROS./R.I.S.E.Y/Contagious	8154
35	47	JAY-Z/Zip (D.O.A.)	7164
34	39	MUSIQ/Solo	7038
33	39	USHER/V Ramin' Me	6696
32	39	BRIAN MCKNIGHT/Love Of My Life	6696
31	39	LUDACRIS/Save The World	6510
30	39	AFROMAN/Because I Got High	6510
29	39	JAY-Z/Zip (D.O.A.)	6138
28	39	P. DIDDY...Bad Boy For Life	6138
27	39	ALICIA KEYS/Fallin'	5982
26	39	MARY J. BLIGE/Family Affair	5982
25	39	TRICK DADDY/In A Thug	5786
24	39	PETEY PABLO/Back On	5786
23	39	LIL' JON...Bla Bla	5580
22	39	MISSY ELLIOTT/Get Up Frack On	5304
21	39	R. KELLY/Faith On You...	5304
20	39	RUBEN SPRADLEY/My	5222
19	39	VIOLATOR/FURSTA...What It Is	4636
18	39	BLU CANTELL/Am Tem Up Style...	4636
17	39	MISSY ELLIOTT/One Minute Man	4272
16	39	THREE 6 MRZ/My Adidas	4272
15	39	22/Purple Hills	4092
14	39	LIL' BOW WOW/Chato Gits	4092
13	39	JAY-Z/Zip (D.O.A.)	4092
12	39	JAY-Z/Zip (D.O.A.)	4092
11	39	JAY-Z/Zip (D.O.A.)	4092
10	39	JAY-Z/Zip (D.O.A.)	4092
9	39	JAY-Z/Zip (D.O.A.)	4092
8	39	JAY-Z/Zip (D.O.A.)	4092
7	39	JAY-Z/Zip (D.O.A.)	4092
6	39	JAY-Z/Zip (D.O.A.)	4092
5	39	JAY-Z/Zip (D.O.A.)	4092
4	39	JAY-Z/Zip (D.O.A.)	4092
3	39	JAY-Z/Zip (D.O.A.)	4092
2	39	JAY-Z/Zip (D.O.A.)	4092
1	39	JAY-Z/Zip (D.O.A.)	4092

MARKET #38

WOW/Norfolk
Clear Channel
(757) 456-0009
Mason
12+ Cumc 227,400



PLAYS	LW	ARTIST/TITLE	GI (888)
40	48	JENNIFER LOPEZ/In Real Life	7344
39	47	JILL SCOTT/The Way	7191
38	47	ALICIA KEYS/Fallin'	7191
37	47	JAY-Z/Zip (D.O.A.)	7191
36	47	JAY-Z/Zip (D.O.A.)	7191
35	47	JAY-Z/Zip (D.O.A.)	7191
34	47	JAY-Z/Zip (D.O.A.)	7191
33	47	JAY-Z/Zip (D.O.A.)	7191
32	47	JAY-Z/Zip (D.O.A.)	7191
31	47	JAY-Z/Zip (D.O.A.)	7191
30	47	JAY-Z/Zip (D.O.A.)	7191
29	47	JAY-Z/Zip (D.O.A.)	7191
28	47	JAY-Z/Zip (D.O.A.)	7191
27	47	JAY-Z/Zip (D.O.A.)	7191
26	47	JAY-Z/Zip (D.O.A.)	7191
25	47	JAY-Z/Zip (D.O.A.)	7191
24	47	JAY-Z/Zip (D.O.A.)	7191
23	47	JAY-Z/Zip (D.O.A.)	7191
22	47	JAY-Z/Zip (D.O.A.)	7191
21	47	JAY-Z/Zip (D.O.A.)	7191
20	47	JAY-Z/Zip (D.O.A.)	7191
19	47	JAY-Z/Zip (D.O.A.)	7191
18	47	JAY-Z/Zip (D.O.A.)	7191
17	47	JAY-Z/Zip (D.O.A.)	7191
16	47	JAY-Z/Zip (D.O.A.)	7191
15	47	JAY-Z/Zip (D.O.A.)	7191
14	47	JAY-Z/Zip (D.O.A.)	7191
13	47	JAY-Z/Zip (D.O.A.)	7191
12	47	JAY-Z/Zip (D.O.A.)	7191
11	47	JAY-Z/Zip (D.O.A.)	7191
10	47	JAY-Z/Zip (D.O.A.)	7191
9	47	JAY-Z/Zip (D.O.A.)	7191
8	47	JAY-Z/Zip (D.O.A.)	7191
7	47	JAY-Z/Zip (D.O.A.)	7191
6	47	JAY-Z/Zip (D.O.A.)	7191
5	47	JAY-Z/Zip (D.O.A.)	7191
4	47	JAY-Z/Zip (D.O.A.)	7191
3	47	JAY-Z/Zip (D.O.A.)	7191
2	47	JAY-Z/Zip (D.O.A.)	7191
1	47	JAY-Z/Zip (D.O.A.)	7191

MARKET #5

WDAS/Philadelphia
Clear Channel
(610) 617-5000
Williams/Davis/Gamble
12+ Cumc 587,400



PLAYS	LW	ARTIST/TITLE	GI (888)
40	41	ALICIA KEYS/Fallin'	18163
39	41	ISLEY BROS./R.I.S.E.Y/Contagious	16834
38	41	JILL SCOTT/The Way	16834
37	41	FAITH EVANS/CARL...Can't Believe	16834
36	41	MUSIQ/Solo	15062
35	41	LUTHER VANDROSS/Take You Out	15118
34	41	ERICK SERMON/Music	8303
33	41	JESSE POWELL/Something In...	3744
32	41	CASE/Amazing You	7531
31	41	USHER/V Ramin' Me	7531
30	41	CECE WNNANS/More Than What...	7531
29	41	TANK/Slowly	7088
28	41	INDIA ARIE/Brown Skin	5759
27	41	INDIA ARIE/Video	5316
26	41	SUNSHINE ANDERSON/Heard It All Before	5316
25	41	GERALD LEVERT/Made To Love Ya	4430
24	41	3 BANE/Yeah	3887
23	41	CHARLIE WILSON/Without You	3887
22	41	SYLVEA JOHNSON/Am Your Woman	3544
21	41	SUNSHINE ANDERSON/Heard It All Before	3544
20	41	JILL SCOTT/The Way	3544
19	41	MARY J. BLIGE/Family Affair	3544
18	41	ERIKYAN BARD/Doin' It Da Wrong	3544
17	41	DOMINIQUE MONTOUR/We Fall Down	3544
16	41	MUSIQ/Solo	3544
15	41	DAVE HOLLISTER/One Woman Man	3544
14	41	CHARLE WILSON/Without You	3544
13	41	KOFFEE BROWN/Weed Thing	3544
12	41	TYRESE/What Am I Gonna Do	3101
11	41	JAY-Z/Zip (D.O.A.)	3101
10	41	JAY-Z/Zip (D.O.A.)	2655
9	41	JAY-Z/Zip (D.O.A.)	2655
8	41	JAY-Z/Zip (D.O.A.)	2655
7	41	JAY-Z/Zip (D.O.A.)	2655
6	41	JAY-Z/Zip (D.O.A.)	2655
5	41	JAY-Z/Zip (D.O.A.)	2655
4	41	JAY-Z/Zip (D.O.A.)	2655
3	41	JAY-Z/Zip (D.O.A.)	2655
2	41	JAY-Z/Zip (D.O.A.)	2655
1	41	JAY-Z/Zip (D.O.A.)	2655

MARKET #6

KRNB/Dallas-Ft. Worth
Service
(972) 263-9911
Payme/Y
12+ Cumc 149,800



PLAYS	LW	ARTIST
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BENZINO

Featuring Mr. Gzus & Teddy Riley

*Impacting
Mainstream & Crossover
8/27 & 8/28*

Bootee
(Rhumpshaker 2K1)



**ARTIST
BREAKDOWN**

ARTIST: **ATHENA CAGE**
ALBUM: **THE ART OF
THE WOMAN**
LABEL: **PRIORITY**

"Tanya, do you mind if I bring Athena Cage by the office?" asks Priority West Coast Regional Manager Big Wes. Now, seeing as I loved her debut single, "Hey Hey," and I loved meeting this petite and beautiful young lady at Reign a while ago, how can I say no? "Of course. When?" I reply. And so we discuss and approve the details of the visit.

A couple of days later someone asked me how I was feeling "Brotha" by Angie Stone. "I haven't heard it," was my honest-to-God reply (even though, while at a BBQ, I told J Records VP/Urban Promotion Ken Wilson that I was going to give it some listening time). Now I'm faced with a dilemma: Shall I focus on Athena Cage's desperate emotional state or Angie Stone's celebration of a good black man? Right now, my spirit seems to lean toward the affairs of the heart. So, as I smile at the thought of someone special, I come to a decision: Athena Cage, the page is yours.

Am I the only one who really loves Cage's single from her debut effort on Priority Records? I was feelin' that partying tune, even though one particular industry person called it "too pop." As I pop her CD, *The Art of a Woman*, into the CD player, I prop my feet up on my desk and lean back in my chair.

"Why you think us ladies can't pay our dues? Respect the game, it's not up to you," is the line that made me press "Reverse." Singing about independence over a track filled with attitude, my confident sista sets the record straight in "All I Need Is Me." Ahhh, here comes a pop-locking fit! "All the ladies in the club not ready to give the party up, lift your hands up/Let me hear you say, 'Hey, hey!'" This tune is a good summer club song, and it has a melody that anybody can break dance to.

Now we transition from attitude to lightheartedness to emotional chaos. "I don't really want to see nobody/I just want to stay right here," discloses

babygirl as she cries over an ended relationship. Very gentle and sentimental, the message focuses on the type of heartbreak where the female winds up spending the day in her robe and slippers and eating a gallon of Haagen-Dazs.

It's a sad story, but the smoothly flowing melody following the accents of Cage's soft and velvety vocals beautifies the situation. Somewhat like a double-edged sword, love can make you want to live just as easily as it can make you wish to die. Though not to that point. "Until You Come Back to Me" is a beautiful ballad centering on a sorrowful subject.

Whereas "Until..." has babygirl depressed and isolated, "Let Me Know" demonstrates a stronger side of the lovelorn female. If dude wants to step, he can. All she is asking is that he make up his mind and stick to his decision. (My thing is for her to leave dude. Why give him the luxury of a choice? That's maybe why I'm single.)

It's time for adult recreation in "In the Mood." (Who wants to be on my team?) And don't even think of tripping on babygirl in "Respect (The Way It Goes)"! "Think about your mama before you take me low/Treat me with respect, that should be the way it goes," exclaims feminine conviction. (Damn, no she didn't bring dude's mama into the mix.)

"What's the point in moving on if I can't let you go?" Here we go... the line that says it all! When the romance is over, what else is there to do but move on? However, though the mind says, "It's over. Go forth and prosper," the heart says, "Hold up. I'm not finished feeling dude yet." Consequently, a civil war breaks out, and the casualty is the spirit.

"Take It Out on Me" is the pain-filled joint focusing on this dilemma. Babygirl did dude wrong, and now she's missing what she's screwed up. (Hindsight is a mutha.)

The Art of a Woman was written for women, and it focuses on the affairs of the heart. Whether the tracks are slow and comforting, midtempo and melodic or uptempo and rhythmic, the lyrics focus on relationships — from the female perspective.

Ladies, Athena Cage has gathered all of our thoughts during our past relationships and recorded them on this CD. Some songs will slip right pass you; others will stop you dead in your tracks. It's worth it to grab the joint and see which ones hit home. Peace.

— Tanya O'Quinn
Asst. Urban Editor



Athena Cage

Urban New & Active

THREE 6 MAFIA Baby Mama (Universal) Total Plays: 329, Total Stations: 23, Adds: 1	EASTSIDAZ I Luv It (Doghouse/TVT) Total Plays: 154, Total Stations: 13, Adds: 0
ALLURE Enjoy Yourself (MCA) Total Plays: 313, Total Stations: 28, Adds: 0	UGK Let Me See It (Jive) Total Plays: 145, Total Stations: 6, Adds: 1
BABYFACE What If (Arista) Total Plays: 290, Total Stations: 33, Adds: 0	LINA It's Alright (Atlantic) Total Plays: 142, Total Stations: 23, Adds: 7
AFRODMAN Because I Got High (Universal) Total Plays: 278, Total Stations: 17, Adds: 8	DANTE Lawdy, Lawdy (RCA) Total Plays: 136, Total Stations: 12, Adds: 0
GERALD LEVERT Made To Love Ya (EastWest/EEG) Total Plays: 230, Total Stations: 27, Adds: 1	KENNY LATTIMDRE Weekend (Arista) Total Plays: 131, Total Stations: 19, Adds: 1
MR. CHEEKS Lights, Camera, Action (Universal) Total Plays: 227, Total Stations: 30, Adds: 3	RELL If That's My Baby (Roc-A-Fella/Elektra/EEG) Total Plays: 122, Total Stations: 14, Adds: 0
KURUPT F/BLAQUE It's Over (Antra/Artemis) Total Plays: 195, Total Stations: 17, Adds: 0	LIL' RASCALS Hardball (Columbia) Total Plays: 114, Total Stations: 27, Adds: 3
T.I. I'm Serious (Arista) Total Plays: 188, Total Stations: 33, Adds: 0	GREG STREET Thug Like Me (Slip 'N Slide/Atlantic) Total Plays: 102, Total Stations: 21, Adds: 12
AZ Everything's Everything (Motown) Total Plays: 174, Total Stations: 28, Adds: 0	BATHGATE Bump That (Virgin) Total Plays: 90, Total Stations: 10, Adds: 0
ST. LUNATICS Summer In The City (Fo' Reel/Universal) Total Plays: 159, Total Stations: 28, Adds: 1	BOBBY DIGITAL F/RZA The Rhumba (Koch) Total Plays: 71, Total Stations: 8, Adds: 4
TONY TERRY Freaky Little Game (Golden Boy) Total Plays: 155, Total Stations: 9, Adds: 0	NELLY #1 (Priority) Total Plays: 70, Total Stations: 38, Adds: 38

Songs ranked by total plays

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
R. KELLY Fiesta (Jive)	866
EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	859
FAITH EVANS F/CARL THOMAS Can't Believe (Bad Boy/Arista)	827
MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	821
RAY-J Wait A Minute (Atlantic)	801
LIL' MO Superwoman (Gold Mind/EastWest/EEG)	749
DESTINY'S CHILD Bootylicious (Columbia)	730
BLU CANTRELL Hit "Em Up Style (Oops!) (Arista)	656
SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)	650

URBAN Indicator™

Most Added®

ARTIST TITLE LABEL(S)	ADDS
LUTHER VANDROSS Can Heaven Wait (J)	12
AALIYAH Rock The Boat (BlackGround)	11
USHER U Got It Bad (LaFace/Arista)	11
NELLY #1 (Priority)	10
GREG STREET Thug Like Me (Slip 'N Slide/Atlantic)	9
DRUNKEN MASTER 50 Playaz Deep (FB/Universal)	8
KEKE WYATT Nothing In This World (MCA)	5
LIL' MO Gangsta (Love 4 The Streets) (Gold Mind/EastWest/EEG)	3
SYLEENA JOHNSON Hit On Me (Jive)	3
LIL' ROMEO The Girlies (Soulja/Priority)	2
LIL' WAYNE Shine (Cash Money/Universal)	2
SUNSHINE ANDERSON Lunch Or Dinner (Soulife/Atlantic)	1
JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	1
R. KELLY Feelin' On Your Booty (Jive)	1
BABYFACE What If (Arista)	1
AFRODMAN Because I Got High (Universal)	1
JON B Now I'm With You (Edmonds/Epic)	1
GERALD LEVERT Made To Love Ya (EastWest/EEG)	1
PROPHET JONES Lifetime (Motown)	1
AZ Everything's Everything (Motown)	1

URBAN

Going For Adds 8/28/01

- BENZINO** Boottee (Rumpshaker 2K1) (Motown)
- BLU CANTRELL** I'll Find A Way (Arista)
- JERMAINE DUPRI** Ballin' Out Of Control (So So Def/Columbia)
- MELKY SEDEK** Kitty Kat World (MCA)
- METHOD MAN & T.R.** Party (Def Jam/IDJMG)
- MOWETT f/DAVE HOLLISTER & LALA** Drop Top Bentley (DreamWorks)
- RAPHAEL BROWN** Howz About It (Arista)
- RAY-J** Formal Invite (Atlantic)
- RUFF ENDZ** Cash, Money, Car, Clothes (Epic)
- SILK** Ebony Eyes (Elektra/EEG)

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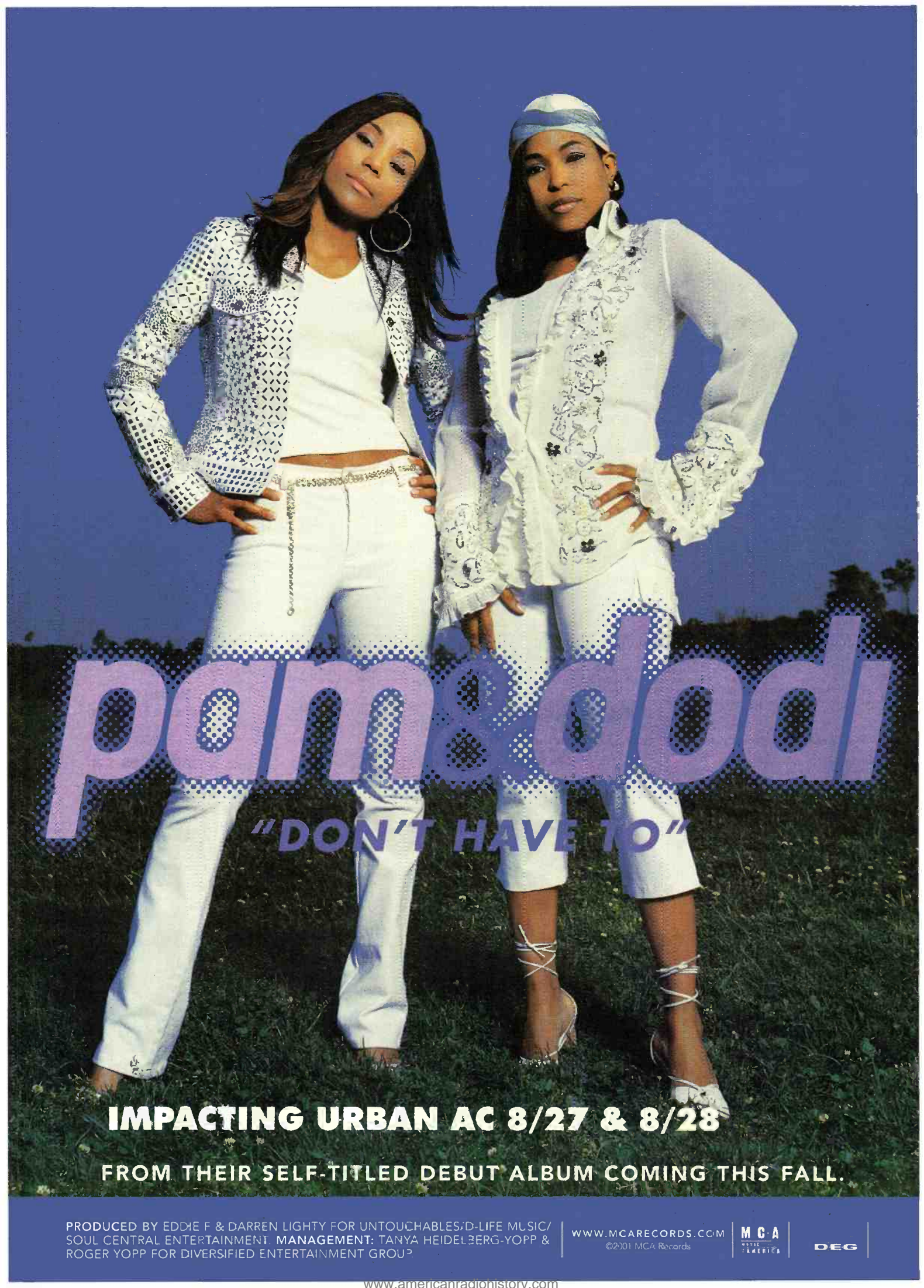
URBAN AC

Going For Adds 8/28/01

- ATHENA CAGE** Until U Come Back To Me (Priority)
- LOVE DOCTOR** Slow Roll It (Universal)
- PAM & DODI** Don't Have To (D.E.G./MCA)
- RAPHAEL BROWN** Howz About It (Arista)

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pam & dodi

"DON'T HAVE TO"

IMPACTING URBAN AC 8/27 & 8/28

FROM THEIR SELF-TITLED DEBUT ALBUM COMING THIS FALL.

PRODUCED BY EDDIE F & DARRÉN LIGHTY FOR UNTOUCHABLES/D-LIFE MUSIC/
SOUL CENTRAL ENTERTAINMENT. MANAGEMENT: TANYA HEIDELBERG-YOPP &
ROGER YOPP FOR DIVERSIFIED ENTERTAINMENT GROUP

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R&R Urban AC Top 30

Powered By



August 24, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	ALICIA KEYS Fallin' (J)	1010	-1	159178	17	35/0
2	2	ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks)	984	-25	144595	10	37/0
4	3	LUTHER VANDROSS Take You Out (J)	869	+53	140039	17	37/0
3	4	JILL SCOTT The Way (Hidden Beach/Epic)	834	-40	130232	13	36/0
5	5	ERICK SERMON Music (Interscope)	759	-16	124283	10	29/0
6	6	JAHEIM Just In Case (Divine Mill/WB)	659	-29	101773	15	34/1
9	7	MAXWELL Lifetime (Columbia)	581	+66	93146	5	34/1
8	8	BRIAN MCKNIGHT Love Of My Life (Motown)	578	+15	82252	6	36/1
7	9	MUSIQ Love (Def Soul/IDJMG)	526	-98	70800	25	33/0
10	10	INDIA.ARIE Brown Skin (Motown)	493	+13	88594	10	34/0
13	11	GERALD LEVERT Made To Love Ya (EastWest/EEG)	441	+42	61026	7	34/3
11	12	CECE WINANS More Than What I Wanted... (Wellspring/Capitol)	432	-25	65657	5	32/0
14	13	WILL DOWNING Is This Love (GRP/VMG)	390	+7	43608	12	29/0
17	14	JESSE POWELL Something In The Past (Silas/MCA)	333	+74	51115	7	29/2
12	15	DONNIE MCCLURKIN We Fall Down (Verity)	314	-99	52170	26	31/0
19	16	BABYFACE What If (Arista)	302	+82	53550	3	32/3
16	17	CHARLIE WILSON One Way Street (Major Hits)	293	-25	35682	16	30/0
18	18	PUBLIC ANNOUNCEMENT John Doe (RCA)	274	+27	47872	10	23/0
20	19	GINUWINE Differences (Epic)	259	+45	44702	3	18/1
Breaker	20	O'JAYS Let's Ride (MCA)	245	+125	36424	3	30/29
22	21	TYRESE What Am I Gonna Do (RCA)	219	+10	34263	2	27/0
24	22	KENNY LATTIMORE Weekend (Arista)	218	+34	37989	3	24/2
21	23	USHER U Remind Me (LaFace/Arista)	204	-10	47659	6	6/0
Debut	24	MUSIQ Girl Next Door (Def Soul/IDJMG)	181	+77	38983	1	21/3
23	25	FAITH EVANS F/CARL THOMAS Can't Believe (Bad Boy/Arista)	179	-16	49611	4	10/1
25	26	TONY TERRY Freaky Little Game (Golden Boy)	172	+12	15924	3	17/0
30	27	MARY J. BLIGE Family Affair (MCA)	165	+46	43497	2	11/1
26	28	JEFF MAJORS Wade In The Water (Independent)	148	-3	24167	3	4/0
27	29	TANK Slowly (BlackGround)	138	-4	16730	4	18/0
28	30	LOVE DOCTOR Slow Roll It (Universal)	122	-6	8767	2	5/0

37 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 8/12-Saturday 8/18. 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 60% of reporting panel 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

SUNSHINE ANDERSON Lunch Or Dinner (Soulife/Atlantic)
Total Plays: 104, Total Stations: 12, Adds: 0

MARIAH CAREY Never Too Far (Virgin)
Total Plays: 95, Total Stations: 26, Adds: 6

RICK BRAUN Song For You (Warner Bros.)
Total Plays: 92, Total Stations: 11, Adds: 0

MICHAEL COOPER Your Face (Major Hits)
Total Plays: 91, Total Stations: 13, Adds: 0

BLU CANTRELL I'll Find A Way (Arista)
Total Plays: 66, Total Stations: 15, Adds: 1

ALLURE Enjoy Yourself (MCA)
Total Plays: 60, Total Stations: 5, Adds: 0

BRIAN CULBERTSON Nice And Slow (Atlantic)
Total Plays: 49, Total Stations: 10, Adds: 1

SILK Ebony Eyes (Elektra/EEG)
Total Plays: 45, Total Stations: 4, Adds: 2

EDDIE M. Girl To A Woman (Gold Circle)
Total Plays: 42, Total Stations: 6, Adds: 0

PROPHET JONES Lifetime (Motown)
Total Plays: 36, Total Stations: 4, Adds: 0

SYLEENA JOHNSON Hit On Me (Jive)
Total Plays: 15, Total Stations: 15, Adds: 14

URBAN KNIGHTS The One (Narada)
Total Plays: 13, Total Stations: 5, Adds: 1

LUTHER VANDROSS Can Heaven Wait (J)
Total Plays: 8, Total Stations: 31, Adds: 31

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	TOTAL PLAYS/INCREASE	CHART
LUTHER VANDROSS Can Heaven Wait (J)	31	
O'JAYS Let's Ride (MCA)	29	
SYLEENA JOHNSON Hit On Me (Jive)	14	
MARIAH CAREY Never Too Far (Virgin)	6	
DAZZ BAND You Are My Starship (Major Hits)	6	
GERALD LEVERT Made To Love Ya (EastWest/EEG)	3	
BABYFACE What If (Arista)	3	
MUSIQ Girl Next Door (Def Soul/IDJMG)	3	
JESSE POWELL Something In The Past (Silas/MCA)	2	
KENNY LATTIMORE Weekend (Arista)	2	
SILK Ebony Eyes (Elektra/EEG)	2	
PHIL PERRY Spirit Of Love (Peak/Concord)	2	

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
O'JAYS Let's Ride (MCA)	+125
BABYFACE What If (Arista)	+82
MARIAH CAREY Never Too Far (Virgin)	+80
MUSIQ Girl Next Door (Def Soul/IDJMG)	+77
JESSE POWELL Something In The Past (Silas/MCA)	+74
MARY MARY Shackles (Praise You) (Columbia)	+71
MAXWELL Lifetime (Columbia)	+66
SUNSHINE ANDERSON Lunch Or Dinner (Soulife/Atlantic)	+60
LUTHER VANDROSS Take You Out (J)	+53
MARY J. BLIGE Family Affair (MCA)	+46

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O'JAYS

Let's Ride (MCA)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
245/125	30/29	20

MARIAH CAREY

Never Too Far (Virgin)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
95/80	26/6	N+A

LUTHER VANDROSS

Can Heaven Wait (J)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
8/4	31/31	N+A

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.

DAZZ BAND

>> "Starship" <<

Most Added First Week

WGPR KOKY KQXL WKXY

WMGL WRBB WYBC



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Management: Celebrity Management International.



LON HELTON
lhelton@rronline.com

Currents, Currents, Who Has The Currents?

Current, recurrent and gold percentages for Country's top stations

For the past eight months I've had the opportunity to look at the current, recurrent and gold percentages for the top Country stations around the U.S. It's fascinating to see the various philosophies while also comparing the musical mixes to ratings results.

As a reminder, R&R stated a number of weeks ago that we would soon be establishing minimum current-percentage requirements for reporting stations. It's the type of list on this page that we will be using to help determine the thresholds.

These percentages were compiled using airplay information as monitored by Mediabase 24/7. A current is defined as any song on the R&R Country chart; a recurrent is defined as a non-current record up to 2 years old; all others are considered gold. Stations are ranked by current percentage.

Calls/City	Current	Recurrent	Gold
KBEQ-FM/Kansas City	51.6	28.6	19.8
WSM-FM/Nashville	45.9	23.6	30.6
KIXZ-FM/Spokane	45.2	23.1	31.7
KEEY-FM/Minneapolis	44.6	24.2	31.2
WWQM-FM/Madison, WI	43.8	25.8	30.4
KHKI-FM/Des Moines	42.5	22.4	35.2
KZSN-FM/Wichita	41.9	28.6	29.5
KMDL-FM/Lafayette, LA	41.9	20.7	37.3
WFMS-FM/Indianapolis	41.6	24.9	33.5
WRNS-FM/Greenville, NC	40.5	31.5	27.9
WRBQ-FM/Tampa	39.9	30.0	30.1
KJUG-FM/Visalia, CA	39.7	30.6	29.7
KXKC-FM/Lafayette, LA	39.4	27.5	33.1
WDAF-AM/Kansas City	39.2	18.4	42.4
KFDI-FM/Wichita	39.0	23.2	37.9
KFKF-FM/Kansas City	38.5	22.1	39.3
KTOM-FM/Monterey/Salinas	38.4	22.9	38.7
KUZZ-FM/Bakersfield	38.3	25.0	36.8
KSXS-FM/Fresno	38.0	30.2	31.8
WBQ-FM/Johnson City	38.0	26.7	35.4
WCKT-FM/Ft. Myers	37.8	29.3	33.0
KBQI-FM/Albuquerque	37.6	32.7	29.7
WCTK-FM/Providence	37.3	25.1	37.6
KIZN-FM/Boise, ID	37.2	31.1	31.7
KNUE-FM/Tyler, TX	37.0	22.3	40.7
WXCT-FM/Baton Rouge	36.6	30.6	32.8
WAMZ-FM/Louisville	36.5	22.1	41.4
WKSJ-FM/Mobile	36.3	31.8	31.9
WBEE-FM/Rochester, NY	36.2	21.9	42.0
WITL-FM/Lansing, MI	35.7	25.0	39.2
KHEY-FM/EI Paso	35.7	27.2	37.1
WKKT-FM/Charlotte	35.6	28.1	36.3
KKCS-FM/Colorado Springs	35.5	26.7	37.8
KDRK-FM/Spokane	35.2	34.4	30.4
WYYD-FM/Roanoke, VA	35.2	24.0	40.9
WSOC-FM/Charlotte	35.0	29.4	35.6
WSSL-FM/Greenville, SC	34.9	31.7	33.4
KSOP-FM/Salt Lake City	34.9	19.0	46.1
KATM-FM/Stockton	34.6	38.2	27.2
KNCI-FM/Sacramento	34.6	30.3	35.1

Calls/City	Current	Recurrent	Gold
KAJA-FM/San Antonio	34.4	24.7	40.9
WIRK-FM/West Palm Beach	34.2	24.0	41.7
KXKT-FM/Omaha	34.0	29.0	37.0
WMSI-FM/Jackson, MI	33.9	29.3	36.8
KPLX-FM/Dallas	33.8	30.1	36.0
WQHK-FM/Ft. Wayne, IN	33.8	26.6	39.7
WUBE-FM/Cincinnati	33.7	29.5	36.8
WCTQ-FM/Sarasota	33.4	33.0	33.6
KIKK-FM/Houston	33.4	21.5	45.1
WKXC-FM/Augusta, GA	33.4	28.0	38.6
KHAY-FM/Oxnard/Ventura, CA	33.2	22.1	44.7
WSIX-FM/Nashville	33.2	18.5	48.4
KTEX-FM/McAllen/Brownsville	32.8	24.1	43.1
KMLE-FM/Phoenix	32.6	39.3	28.1
KSSN-FM/Little Rock	32.6	22.1	45.3
WKML-FM/Fayetteville, NC	32.5	26.7	40.7
WXBM-FM/Pensacola, FL	32.4	28.9	38.7
KRST-FM/Albuquerque	32.4	26.1	41.6
KNIX-FM/Phoenix	32.4	33.2	34.4
KUPL-FM/Portland, OR	32.2	29.0	38.8
KTST-FM/Oklahoma City	32.2	41.9	25.9
WGH-FM/Norfolk	32.2	36.1	31.7
WLLR-FM/Quad Cities, IA	32.2	20.1	47.7
WPUR-FM/Atlantic City, NJ	31.9	35.6	32.5
WCOS-FM/Columbia, SC	31.8	32.4	35.8
WIVK-FM/Knoxville	31.7	24.5	43.8
KMPS-FM/Seattle	31.6	28.7	39.7
WCTO-FM/Allentown	31.6	36.0	32.4
WYNK-FM/Baton Rouge	31.5	34.8	33.8
KSCS-FM/Dallas	31.3	22.9	45.7
WQDR-FM/Raleigh	31.3	26.5	42.2
WTQR-FM/Greensboro	31.0	29.9	39.1
WWGR-FM/Ft. Myers	31.0	29.1	39.9
WRKZ-FM/Harrisburg	31.0	35.5	33.5
WGGY-FM/Wilkes-Barre	30.8	28.2	41.0
KYCY-FM/San Francisco	30.8	33.3	35.9
WNCY-FM/Appleton, WI	30.5	20.5	49.0
WYNY-FM/New York	30.5	28.0	41.6
KIIM-FM/Tucson	30.2	28.7	41.0
WUSY-FM/Chattanooga, TN	30.1	34.4	35.5
WGTY-FM/York, PA	29.9	24.5	45.6
KZLA-FM/Los Angeles	29.8	38.8	31.3
WKLB-FM/Boston	29.8	29.5	40.7
KILT-FM/Houston	29.8	30.2	40.1
WMIL-FM/Milwaukee	29.7	28.2	42.1
KRTY-FM/San Jose	29.7	20.9	49.4
KKATY-FM/Salt Lake City	29.5	39.2	31.3
WKNN-FM/Biloxi, MS	29.5	34.2	36.3

Calls/City	Current	Recurrent	Gold
KUAD-FM/Ft. Collins, CO	29.5	19.4	51.1
WUSN-FM/Chicago	29.4	32.1	38.4
KWJJ-FM/Portland, OR	29.4	33.2	37.4
WGNA-FM/Albany, NY	29.3	26.1	44.6
WBCT-FM/Grand Rapids	29.2	25.4	45.4
WEZL-FM/Charleston	29.1	29.1	41.8
KRYS-FM/Corpus Christi, TX	29.0	24.7	46.3
WROO-FM/Jacksonville	28.9	31.4	39.7
WXTU-FM/Philadelphia	28.8	18.6	52.6
KASE-FM/Austin	28.8	33.9	37.3
WGNE-FM/Daytona Beach	28.5	23.3	48.2
WQMX-FM/Akron	28.4	38.2	33.4
KBUL-FM/Reno, NV	28.3	31.2	40.5
WPCV-FM/Lakeland	27.9	25.5	46.5
WNOE-FM/New Orleans	27.7	27.3	45.0
WIL-FM/St. Louis	27.5	34.1	38.5
WKIS-FM/Miami	27.5	29.1	43.5
WCOL-FM/Columbus, OH	27.0	41.8	31.3
KSON-FM/San Diego	26.9	29.3	43.8
KRMD-FM/Shreveport, LA	26.9	23.2	49.9
WYRK-FM/Buffalo	26.7	29.7	43.6
WNKT-FM/Charleston, SC	26.7	36.7	36.7
WVLK-FM/Lexington, KY	26.5	24.1	49.4
WYGY-FM/Cincinnati	26.3	23.7	50.0
KWNR-FM/Las Vegas	26.2	30.8	43.1
WMZQ-FM/Washington, DC	26.1	42.3	31.7
WQYK-FM/Tampa	26.0	26.5	47.5
WHOK-FM/Columbus, OH	26.0	37.7	36.3
WKHX-FM/Atlanta	25.8	38.7	35.5
WPXK-FM/Springfield, MA	25.7	30.5	43.7
KFRG-FM/Riverside	24.8	33.9	41.4
WRBT-FM/Harrisburg	24.6	34.3	41.1
WOKQ-FM/Portsmouth, NH	24.6	39.6	35.8
WCMS-FM/Norfolk	24.4	30.2	45.3
WESC-FM/Greenville, SC	24.1	27.8	48.1
WGAR-FM/Cleveland	23.6	30.3	46.1
WQXK-FM/Youngstown, OH	23.6	33.0	43.4
WKDF-FM/Nashville	23.5	24.9	51.6
WKHK-FM/Richmond	23.5	32.3	44.3
KAYD-FM/Beaumont, TX	23.4	21.1	55.6
WVYZ-FM/Hartford	22.9	35.1	42.0
KYGO-FM/Denver	22.8	37.0	40.2
WDRM-FM/Huntsville, AL	22.6	36.7	40.7
KUBL-FM/Salt Lake City	22.5	53.4	24.1
WIOV-FM/Lancaster, PA	22.1	32.6	45.4
WKOC-FM/Saginaw, MI	21.8	30.2	48.0
WPOC-FM/Baltimore	21.8	35.2	43.0
KJYJ-FM/Des Moines	21.2	25.1	53.6
WBBS-FM/Syracuse	20.2	34.5	45.3
KXXY-FM/Oklahoma City	18.9	23.1	58.1
WBUL-FM/Lexington, KY	18.5	35.9	45.6
WDSY-FM/Pittsburgh	18.1	37.5	44.4
WQIK-FM/Jacksonville	17.8	39.8	42.3
WYCD-FM/Detroit	17.5	43.1	39.4
WZZK-FM/Birmingham	15.7	30.1	54.2
KVOO-FM/Tulsa, OK	14.7	16.9	68.3
KCYF-FM/San Antonio	13.9	22.9	63.2
KMXM-FM/Omaha	13.5	27.2	59.3
WGKX-FM/Memphis	13.1	41.0	45.8
WVKA-FM/Orlando	8.8	33.9	57.3
WYAY-FM/Atlanta	6.4	13.5	80.1
KKBQ-FM/Houston	5.9	62.1	32.0

PAT GREEN

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KZSN	WBEE	WIRK	WKDF
WXBQ	WKSJ	WKML	KRYS
WUSJ	WKYQ	WQBE	WACO
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The Roar of the Engines

Industry racing to curry favor of CMA voters

One of the most familiar catch phrases in racing is "Start your engines," and the roar of the machines is already being heard in the first heat of this year's CMA Awards.

Brooks & Dunn and Jo Dee Messina announce the final nominees for the 35th annual awards show this Aug. 28 in Nashville during a press conference at Adelphia Coliseum's Stadium Club. Trick Pony will be there to announce the finalists for the CMA Broadcast Awards, including those in a new category, National Broadcast Personality of the Year.

Priming The Pump

Many labels, managers and independent publicists actively lobbied for their artists while CMA members were contemplating their ballots to determine the final five nominees in the 12 performer categories. One of the more creative items to show up in mailboxes was DreamWorks' greeting card to promote Jessica Andrews.

Playing off the lyrics of Andrews' hit "Who I Am," the card featured a photo of a senior citizen and the handwritten message, "She's really not my granddaughter, but I do thank you for the lovely invitation to that fancy award show." The card is signed, "Yours truly, Rosemary."

Hoping to parlay Travis Tritt's seven preliminary CMA nominations into spots on the awards show's final list, Sony Music's mailing urges voters to "look a little closer" and then lays out Tritt's career achievements, along with quotes from Waylon Jennings, Marty Stuart and Charlie Daniels. More to the point, Sony emphasizes the undeniable revitalization of Tritt's career since joining the Columbia roster.

Tim McGraw's camp wrapped a tour book in a black and silver cover that appears to be aimed primarily at bringing McGraw an award he hasn't yet won — the coveted Entertainer of the Year prize. McGraw's case is made with quotes from reviews that appeared in major daily newspapers, including the *Washington Post*, the *Arizona Republic* and the *Minneapolis Star Tribune*.

Inside an envelope bearing the stamp "Does Toby Keith measure up? You be the judge," is a fold-out poster resembling a tape measure. No doubt, DreamWorks

hopes to bring Keith a repeat of his success at this year's ACM Awards, where he won Top Male Vocalist and Album of the Year honors. Despite a decade as a recording artist and several Platinum albums to his credit, the ACM trophies were the first that Keith had ever won.

Looks Can Be Deceiving

VFR is playing up Mark McGuinn's beatnik-like appearance and unconventional songs in a flyer proclaiming "Looks can be deceiving." Images of two historical figures point out that Napoleon didn't look like a military leader and Albert Einstein didn't look like a genius.

The independent label's flyer also includes a photo of McGuinn performing on the Grand Ole Opry, as well as quotes from radio programmers and executives from two competing labels — Mercury and Capitol.

Likening their promotional push to a political race, VFR placed "Win With McGuinn" campaign signs all over Music Row recently to promote Mark McGuinn's candidacy for the CMA's Horizon Award. (One of the signs sold for \$48 on Ebay recently.) The independent label also brought out the beer and barbecue for a block party — which was actually intended as a block-voting party — on the artist's behalf. Taking a cue from the adage that "it's an honor just to be nominated," McGuinn says, "It's an honor just to be in a position to say it's an honor."

The CMA Awards take place Nov. 7 at the Grand Ole Opry House. For the 10th-consecutive year, Vince Gill hosts the show, which will be broadcast live on CBS-TV.

Lonestar Tour

Jamie O'Neal and Blake Shelton will be opening the shows during Lonestar's *I'm Already There* Tour. Specific dates haven't been announced, but the tour kicks off in October and will hit more than 30 cities through December.

The Lonestar shows will continue O'Neal's roadwork, which has already included the Girls' Night

Out Tour with Reba McEntire, Martina McBride, Sara Evans and Carolyn Dawn Johnson. It marks the first major tour for Shelton, who had a multiweek run at the top of the R&R Country chart with his debut single, "Austin."

Lonestar's Dean Sams says, "There are some really great new artists in country music right now, and Lonestar feel very fortunate to have two of the best in Jamie O'Neal and Blake Shelton for our fall tour. Along with the new production elements we've introduced this year, we feel this combination of artists will make for a great night of entertainment for the fans."

Lonestar have maintained a heavy touring schedule to promote their recent album, *I'm Already There*. In addition to their George Strait Country Music Festival dates, the band will spend September performing at casinos and on the fair circuit. O'Neal will be on board for the entire *I'm Already There* Tour, with Shelton joining in November for the remaining dates.

Chicks Add Second Gig

After announcing a Sept. 15 charity performance in Texas with the Austin Symphony, The Dixie Chicks have now added their second performance of the year. The Chicks will travel to Los Angeles for the Oct. 18 taping of a Lifetime Television concert special at the Wiltern Theater.

The special, *Women Rock! Girls With Guitars*, is a joint effort between Lifetime and *Marie Claire* magazine as part of the network's award-winning public-awareness campaign, "Our Lifetime Commitment: Stop Breast Cancer for Life." The two-hour telecast will raise funds for the National Alliance of Breast Cancer Organizations and the National Breast Cancer Coalition.

In addition to the Chicks, the special will feature Emmylou Harris, Pat Benatar, Mary J. Blige, Beth Nielsen Chapman, Nelly Furtado and others. The program will be telecast Oct. 26.

Bits 'N' Pieces

• Cyndi Thomson acknowledged

Brown Finds Her Place At BNA

When their first single charts, new artists tend to feel like their dreams have finally come true. Sometimes, however, the music business gets in the way, and it's really nobody's fault.

For Shannon Brown, those dreams are still in sight even after major-label mergers placed her career in limbo for more than two years. The Iowa native began visiting Country stations recently to promote her new BNA single, "Baby I Lied," which went for adds this week. "Baby I Lied," a remake of Deborah Allen's 1984 hit, is actually the second single Brown has released. The first, "I Won't Lie," was delivered by Arista in October 1998.



Shannon Brown

A second Arista single — a track from the label's *Happy, Texas* film soundtrack — was due in January 1999, but it was never released. "When I came back from shooting the video, that very same day was when I found out that Clive Davis was asked to leave Arista/New York and that [Arista/Nashville President] Tim DuBois was resigning," Brown says.

Unsure of what was to come at Arista, Brown wisely chose to put her recording career on hold. "I didn't want to be caught up in the changeover and fall between the cracks," she explains. "As a new artist, it's also easy to get rambunctious and say, 'I just want to get out there.'"

"But timing can be so crucial. If it's not right, you lose the opportunity, and I didn't want to do that by trying to beat the change. The change wasn't officially happening until July. It felt like the safest thing to do was just to stay still. At that point, too, I wasn't sure that I would even have a home at Arista once the change was made."

Opportunity Knocks

Brown remained on Arista/Nashville after the company was placed under the umbrella of its BMG sister, the RCA Label Group. This past October RLG Chairman Joe Galante moved Brown to the BNA roster after Jennifer Day's exit created a vacancy in the label's female artist category.

"I jumped at the opportunity," Brown says. "What was exciting about moving to BNA was that the promotion staff there really wanted the opportunity to have me there. The best situation is when the people want to work with you, as opposed to being told that they have to."

"I'm the only female on the label right now, so I have an incredible opportunity. I'm really kind of the only new artist on BNA right now, so the opportunity was too great to pass up."

Brown's debut album, which is scheduled for release in January, will include six brand-new tracks produced by Byron Gallimore, along with songs intended for the Arista album remixed by Norro Wilson and Brian Tankersly.

"I re-sang four of the things we took from the Arista album," Brown says. "We did overdubs and remixed everything, so it pretty much sounds like a new record. Through the downtime, I was able to sing a lot of demos for friends who are songwriters. I was able to take that time to figure out what I could do to make things better in the studio."

One of the new tracks is "Baby I Lied," which Galante suggested for her album. "I remembered the song from the early '80s," Brown says. "I was a big fan of Deborah Allen's. We listened to the song again, and I absolutely loved it. It was such an incredible record. I just wanted to make sure we could do it justice. Vocally, I did a few things that are me, but Deborah's vocal was absolutely amazing. It's a timeless song, and I just tried to make it my song as well."

as that she was nervous just before her recent Grand Ole Opry debut. In fact, when Opry member Jim Ed Brown asked Thomson how she was doing backstage, Thomson replied, "I feel like I'm gonna puke!"

• Vince Gill recently sat in with two local bands in Cody, WY while on a vacation with wife Amy Grant and their children.

• Joe Diffie is taking bids for two autographed bottles of his homemade wine during an online auction underway through Saturday (Aug. 25) at auctions.yahoo.com. He's offering other autographed items during the auction to raise money for First Steps, a nonprofit organization that assists children

and families with special educational needs.

• Keith Urban is in his native Australia for Tuesday's (Aug. 28) performance at the opening ceremony for the 2001 Goodwill Games in Brisbane.

• *Survivor* winner Tina Wesson introduced Montgomery Gentry onstage at the recent Sturgis Motorcycle Rally in South Dakota.

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.rronline.com and click the "Message Boards" button.

R&R Country Top 50

August 24, 2001

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BLAKE SHELTON Austin (Warner Bros.)	6012	-108	662860	19	150/0
2	2	TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	5558	+114	607648	15	149/0
3	3	KEITH URBAN Where The Blacktop Ends (Capitol)	5447	+197	587552	20	148/0
5	4	CYNDI THOMSON What I Really Meant To Say (Capitol)	4517	+43	482886	22	147/2
6	5	JO DEE MESSINA Downtime (Curb)	4510	+121	485916	21	149/0
9	6	BROOKS & DUNN Only In America (Arista)	4167	+199	463644	10	148/0
10	7	TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	4106	+267	441257	22	144/3
7	8	RASCAL FLATTS While You Loved Me (Lyric Street)	4068	-122	428112	23	147/0
8	9	CHRIS CAGLE Laredo (Capitol)	3837	-214	393340	28	145/0
11	10	TIM MCGRAW Angry All The Time (Curb)	3400	+253	399958	7	147/5
12	11	PHIL VASSAR Six-Pack Summer (Arista)	3183	+102	347455	12	144/3
16	12	ALAN JACKSON Where I Come From (Arista)	3149	+464	340634	7	138/11
14	13	CAROLYN DAWN JOHNSON Complicated (Arista)	2941	+100	322522	19	139/8
17	14	MARTINA MCBRIDE When God Fearin' Women Get... (RCA)	2825	+203	309714	10	140/2
15	15	DIAMOND RIO Sweet Summer (Arista)	2671	-79	274400	16	133/0
19	16	TAMMY COCHRAN Angels In Waiting (Epic)	2607	+103	256155	22	129/2
13	17	LEE ANN WOMACK Why They Call It Falling (MCA)	2476	-470	255420	20	146/0
20	18	SONS OF THE DESERT What I Did Right (MCA)	2454	+8	243589	28	129/2
21	19	TRICK PONY On A Night Like This (H2E/WB)	2449	+132	247755	17	129/4
22	20	TRAVIS TRITT Love Of A Woman (Columbia)	2313	+168	261270	11	136/6
24	21	REBA MCENTIRE I'm A Survivor (MCA)	2148	+371	244642	6	135/14
23	22	DIXIE CHICKS Heartbreak Town (Monument)	2047	+20	225917	9	126/4
18	23	DARRYL WORLEY Second Wind (DreamWorks)	1966	-616	198188	21	133/0
27	24	JEFF CARSON Real Life (I Never Was...) (Curb)	1880	+150	190165	15	127/7
25	25	ANDY GRIGGS How Cool Is That (RCA)	1845	+89	178815	16	122/7
26	26	MARK WILLS Loving Every Minute (Mercury)	1829	+76	194937	19	122/3
29	27	TRACE ADKINS I'm Tryin' (Capitol)	1586	+149	185747	7	117/10
28	28	CHELY WRIGHT Never Love You Enough (MCA)	1443	-23	149439	14	116/3
Breaker	29	MARK MCGUINN That's A Plan (VFR)	1090	+166	105758	11	90/10
33	30	KENNY CHESNEY The Tin Man (BNA)	1062	+171	106286	5	102/7
Breaker	31	GARY ALLAN Man Of Me (MCA)	1005	+67	100777	9	92/8
30	32	WARREN BROTHERS Where Does It Hurt (BNA)	983	-323	92560	14	108/0
34	33	JESSICA ANDREWS Helplessly, Hopelessly (DreamWorks)	879	+34	87863	12	98/3
41	34	LONESTAR With Me (BNA)	744	+376	77836	2	80/41
36	35	CLAY WALKER If You Ever Feel Like Lovin' (Giant/WB)	700	+124	83068	8	68/7
37	36	JOE DIFFIE In Another World (Monument)	591	+37	55212	6	74/5
35	37	TERRI CLARK Getting There (Mercury)	587	-39	58284	8	65/1
39	38	STEVE HOLY Good Morning Beautiful (Curb)	552	+138	63928	5	66/15
42	39	TIM RUSHLOW Crazy Life (Scream)	432	+79	44985	6	44/1
47	40	TOBY KEITH I Wanna Talk About Me (DreamWorks)	391	+165	53924	2	20/15
40	41	AARON TIPPIN Always Was (Lyric Street)	386	+1	31697	4	54/4
43	42	COLLIN RAYE Ain't Nobody (Gonna Take...) (Epic)	382	+109	30044	3	53/4
38	43	MARSHALL DYLLON She Ain't Gonna Cry (Dreamcatcher)	373	-52	30598	7	62/0
44	44	TRACY BYRD Just Let Me Be In Love (RCA)	356	+103	37338	2	55/27
48	45	GEORGE JONES The Man He Was (Bandit/BNA)	247	+30	21763	4	26/1
Debut	46	JEFFREY STEELE Something In The Water (Monument)	237	+118	23337	1	40/12
46	47	NICKEL CREEK When You Come Back Down (Sugar Hill/Vanguard)	235	+2	27523	7	12/1
49	48	BRIAN MCCOMAS Night Disappear With You (Lyric Street)	220	+5	26253	2	37/10
50	49	MONTGOMERY GENTRY Cold One Comin' On (Columbia)	215	+40	24281	2	36/30
Debut	50	KENNY ROGERS Beautiful (All That You...) (Dreamcatcher)	208	+34	22181	1	43/17

150 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of Sunday 8/12-Saturday 8/18. 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®

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ARTIST TITLE LABEL(S)	ADDS
LONESTAR With Me (BNA)	41
BRAD PAISLEY Wrapped Around (Arista)	38
MONTGOMERY GENTRY Cold One Comin' On (Columbia)	30
TRACY BYRD Just Let Me Be In Love (RCA)	27
SHANNON BROWN Baby I Lied (BNA)	26
JAMIE O'NEAL Shiver (Mercury)	21
KENNY ROGERS Beautiful (All That You...) (Dreamcatcher)	17
STEVE HOLY Good Morning Beautiful (Curb)	15
TOBY KEITH I Wanna Talk About Me (DreamWorks)	15
REBA MCENTIRE I'm A Survivor (MCA)	14

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALAN JACKSON Where I Come From (Arista)	+464
LONESTAR With Me (BNA)	+376
REBA MCENTIRE I'm A Survivor (MCA)	+371
TRISHA YEARWOOD I Would've Loved You... (MCA)	+267
TIM MCGRAW Angry All The Time (Curb)	+253
MARTINA MCBRIDE When God Fearin' Women... (RCA)	+203
BROOKS & DUNN Only In America (Arista)	+199
KEITH URBAN Where The Blacktop Ends (Capitol)	+197
KENNY CHESNEY The Tin Man (BNA)	+171
TRAVIS TRITT Love Of A Woman (Columbia)	+168

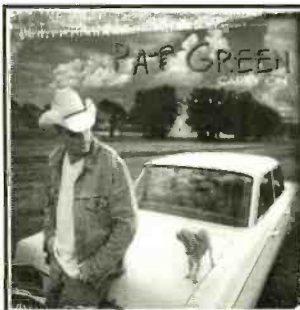
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NOW PLAYING ON 60% OF THE REPORTING PANEL

GARY ALLAN
Man Of Me (MCA)
61% of our reporters on it (92 stations)
8 Adds • Moves 31-31

MARK MCGUINN
That's A Plan (VFR)
60% of our reporters on it (90 stations)
10 Adds • Moves 32-29

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.



PAT GREEN CARRY ON

Already In At The Following:

KTST	WSM	WGGY	WEZL	KPLX	KSCS	KIKX	KXKT
KZSN	WBEE	WIRK	WKDF	WXBQ	WKSJ	WKML	KRYS
WUSJ	WKYQ	WQBE	WACO	WIBW	WDEN	WXTA	



R&R Country Top 50 Indicator™

August 24, 2001

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BLAKE SHELTON Austin (Warner Bros.)	1248	+69	47067	5	33/0
2	2	TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	1239	+84	46849	5	33/0
3	3	KEITH URBAN Where The Blacktop Ends (Capitol)	1218	+76	45588	5	33/0
5	4	BROOKS & DUNN Only In America (Arista)	1100	+125	41611	5	33/0
6	5	CYNDI THOMSON What I Really Meant To Say (Capitol)	1055	+98	40543	5	33/0
4	6	RASCAL FLATTS While You Loved Me (Lyric Street)	1050	+67	39829	5	33/0
9	7	TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	1025	+128	39782	5	33/0
7	8	CHRIS CAGLE Laredo (Capitol)	956	0	35232	5	31/0
10	9	JO DEE MESSINA Downtime (Curb)	876	+48	32781	5	27/0
12	10	PHIL VASSAR Six-Pack Summer (Arista)	810	+91	31441	5	33/0
17	11	ALAN JACKSON Where I Come From (Arista)	762	+114	28608	5	33/0
15	12	CAROLYN DAWN JOHNSON Complicated (Arista)	746	+78	27822	5	33/0
19	13	TIM MCGRAW Angry All The Time (Curb)	745	+103	29059	5	33/0
11	14	SONS OF THE DESERT What I Did Right (MCA)	726	-5	26803	5	29/0
18	15	MARTINA MCBRIDE When God Fearin' Women Get... (RCA)	725	+81	27481	5	32/0
14	16	LEE ANN WOMACK Why They Call It Falling (MCA)	706	+15	28293	5	28/0
20	17	TRICK PONY On A Night Like This (H2E/WB)	668	+53	26439	5	32/1
21	18	TRAVIS TRITT Love Of A Woman (Columbia)	650	+69	26203	5	33/0
16	19	DIAMOND RIO Sweet Summer (Arista)	621	-35	24169	5	28/0
23	20	TAMMY COCHRAN Angels In Waiting (Epic)	585	+89	20558	5	28/0
22	21	DIXIE CHICKS Heartbreak Town (Monument)	567	+49	21859	5	32/0
13	22	DARRYL WORLEY Second Wind (DreamWorks)	545	-173	20678	5	23/0
24	23	REBA MCENTIRE I'm A Survivor (MCA)	535	+41	20637	5	33/0
25	24	MARK WILLS Loving Every Minute (Mercury)	497	+62	19506	5	30/1
26	25	ANDY GRIGGS How Cool Is That (RCA)	479	+46	18128	5	26/1
28	26	TRACE ADKINS I'm Tryin' (Capitol)	449	+59	16814	5	31/1
27	27	CHELY WRIGHT Never Love You Enough (MCA)	420	+12	17585	5	29/0
29	28	JEFF CARSON Real Life (I Never Was...) (Curb)	375	+40	15334	5	26/1
35	29	LONESTAR With Me (BNA)	347	+186	14044	5	28/7
30	30	KENNY CHESNEY The Tin Man (BNA)	342	+35	13162	5	28/2
32	31	GARY ALLAN Man Of Me (MCA)	339	+35	14011	5	26/1
31	32	JESSICA ANDREWS Helplessly, Hopelessly (DreamWorks)	324	+18	12586	5	25/0
34	33	MARK MCGUINN That's A Plan (VFR)	287	+38	10197	5	22/1
36	34	JOE DIFFIE In Another World (Monument)	194	+43	7847	5	20/2
37	35	CLAY WALKER If You Ever Feel Like Lovin' (Giant/WB)	177	+26	7816	5	16/0
33	36	WARREN BROTHERS Where Does It Hurt (BNA)	157	-93	5866	5	13/0
38	37	TERRI CLARK Getting There (Mercury)	154	+32	5977	5	14/0
39	38	AARON TIPPIN Always Was (Lyric Street)	142	+31	5928	5	13/1
46	39	TRACY BYRD Just Let Me Be In Love (RCA)	128	+79	4710	4	17/9
44	40	BRAD PAISLEY Wrapped Around (Arista)	122	+68	5113	4	15/9
40	41	COLLIN RAYE Ain't Nobody (Gonna Take...) (Epic)	122	+33	4308	5	15/1
43	42	STEVE HOLY Good Morning Beautiful (Curb)	101	+34	3651	5	9/1
41	43	GEORGE JONES The Man He Was (Bandit/BNA)	81	0	2807	5	6/0
42	44	MARSHALL DYLLON She Ain't Gonna Cry (Dreamcatcher)	76	+2	2611	5	8/0
45	45	PERFECT STRANGER The Hits (Curb)	62	+9	3443	5	4/0
46	46	MONTGOMERY GENTRY Cold One Comin' On (Columbia)	51	+18	2032	1	7/4
47	47	JAMIE O'NEAL Shiver (Mercury)	51	+31	2588	1	6/3
47	48	TIM RUSHLOW Crazy Life (Scream)	51	+5	2541	5	6/2
49	49	ELBERT WEST Unpredictable (Broken Bow)	50	+9	2208	4	5/1
50	50	CONFEDERATE RAILROAD That's What Brothers Do (Audium)	49	+14	2291	4	6/3

Most Added®

ARTIST TITLE LABEL(S)	ADDS
TRACY BYRD Just Let Me Be In Love (RCA)	9
BRAD PAISLEY Wrapped Around (Arista)	9
LONESTAR With Me (BNA)	7
MONTGOMERY GENTRY Cold One Comin' On (Columbia)	4
CHAD BROCK Tell Me How (Warner Bros.)	3
CONFEDERATE RAILROAD That's What... (Audium)	3
JAMIE O'NEAL Shiver (Mercury)	3
KENNY CHESNEY The Tin Man (BNA)	2
JOE DIFFIE In Another World (Monument)	2
BRIAN MCCOMAS Night Disappear With You (Lyric Street)	2
TIM RUSHLOW Crazy Life (Scream)	2
KENNY ROGERS Beautiful (All That You...) (Dreamcatcher)	2
TOBY KEITH I Wanna Talk About Me (DreamWorks)	2
DAVID BALL Riding With Private Malone (Dualtone)	2
TRICK PONY On A Night Like This (H2E/WB)	1
TRACE ADKINS I'm Tryin' (Capitol)	1
MARK WILLS Loving Every Minute (Mercury)	1
GARY ALLAN Man Of Me (MCA)	1
JEFF CARSON Real Life (I Never Was...) (Curb)	1
ANDY GRIGGS How Cool Is That (RCA)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LONESTAR With Me (BNA)	+186
TRISHA YEARWOOD I Would've Loved... (MCA)	+128
BROOKS & DUNN Only In America (Arista)	+125
ALAN JACKSON Where I Come From (Arista)	+114
TIM MCGRAW Angry All The Time (Curb)	+103
CYNDI THOMSON What I Really Meant To Say (Capitol)	+98
PHIL VASSAR Six-Pack Summer (Arista)	+91
TAMMY COCHRAN Angels In Waiting (Epic)	+89
TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	+84
MARTINA MCBRIDE When God Fearin'... (RCA)	+81
TRACY BYRD Just Let Me Be In Love (RCA)	+79
CAROLYN DAWN JOHNSON Complicated (Arista)	+78
KEITH URBAN Where The Blacktop Ends (Capitol)	+76
BLAKE SHELTON Austin (Warner Bros.)	+69
TRAVIS TRITT Love Of A Woman (Columbia)	+69
BRAD PAISLEY Wrapped Around (Arista)	+68
RASCAL FLATTS While You Loved Me (Lyric Street)	+67
MARK WILLS Loving Every Minute (Mercury)	+62
TRACE ADKINS I'm Tryin' (Capitol)	+59
TRICK PONY On A Night Like This (H2E/WB)	+53
DIXIE CHICKS Heartbreak Town (Monument)	+49
JO DEE MESSINA Downtime (Curb)	+48
ANDY GRIGGS How Cool Is That (RCA)	+46
JOE DIFFIE In Another World (Monument)	+43
TOBY KEITH I Wanna Talk About Me (DreamWorks)	+42
REBA MCENTIRE I'm A Survivor (MCA)	+41
JEFF CARSON Real Life (I Never Was...) (Curb)	+40
MARK MCGUINN That's A Plan (VFR)	+38
KENNY CHESNEY The Tin Man (BNA)	+35
GARY ALLAN Man Of Me (MCA)	+35

33 Country Indicator reporters in markets 144-205. Songs ranked by total plays for the airplay week of Sunday 8/12-Saturday 8/18. © 2001, R&R Inc.



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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 24, 2001

BULLSEYE song selection is based on the top 35 titles from the R&R Country chart for the airplay week of July 29-August 4.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
BLAKE SHELTON Austin (Warner Bros.)	39.8%	70.0%	18.5%	93.8%	2.5%	2.8%
WARREN BROTHERS Where Does It Hurt (BNA)	24.8%	68.0%	25.8%	100.0%	4.8%	1.5%
TAMMY COCHRAN Angels In Waiting (Epic)	32.8%	67.8%	20.0%	96.3%	5.5%	3.0%
KEITH URBAN Where The Blacktop Ends (Capitol)	25.5%	67.0%	24.0%	98.0%	4.8%	2.3%
TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	28.0%	64.3%	23.5%	97.3%	6.0%	3.5%
DARRYL WORLEY Second Wind (DreamWorks)	33.0%	64.0%	23.0%	92.0%	3.3%	1.8%
TRICK PONY On A Night Like This (H2E/WB)	25.8%	63.0%	24.8%	93.3%	4.3%	1.3%
TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	31.5%	62.3%	21.3%	96.5%	10.3%	2.8%
PHIL VASSAR Six-Pack Summer (Arista)	27.0%	59.3%	22.3%	85.8%	3.0%	1.3%
RASCAL FLATTS While You Loved Me (Lyric Street)	21.8%	59.3%	28.0%	95.3%	6.0%	2.0%
CHRIS CAGLE Laredo (Capitol)	28.5%	59.0%	25.0%	95.5%	5.0%	6.5%
CYNDI THOMSON What I Really Meant To Say (Capitol)	25.8%	57.5%	24.0%	88.3%	4.8%	2.0%
JO DEE MESSINA Downtime (Curb)	23.3%	57.0%	29.0%	95.0%	6.3%	2.8%
JAMIE O'NEAL When I Think About Angels (Mercury)	27.0%	56.8%	16.5%	93.5%	5.3%	15.0%
ALAN JACKSON Where I Come From (Arista)	29.8%	56.0%	17.3%	80.3%	5.3%	1.8%
DIAMOND RID Sweet Summer (Arista)	17.8%	53.0%	29.8%	86.5%	2.3%	1.5%
SONS OF THE DESERT What I Did Right (MCA)	21.5%	52.8%	22.5%	80.3%	4.5%	0.5%
LEE ANN WDMACK Why They Call It Fallin' (MCA)	20.3%	52.0%	29.5%	94.3%	10.3%	2.5%
MARK WILLS Loving Every Minute (Mercury)	19.5%	51.8%	22.8%	80.5%	5.8%	0.3%
TRAVIS TRITT Love Of A Woman (Columbia)	20.8%	50.3%	19.8%	75.3%	4.0%	1.3%
BROOKS & DUNN Only In America (Arista)	21.5%	49.8%	26.3%	87.0%	8.0%	3.0%
TIM MCGRAW Angry All The Time (Curb)	14.5%	47.5%	20.5%	74.3%	6.3%	0.0%
JESSICA ANDREWS Helplessly, Hopelessly (DreamWorks)	18.3%	47.3%	23.3%	76.3%	6.8%	1.0%
ANDY GRIGGS How Cool Is That (RCA)	17.5%	46.5%	17.5%	71.8%	6.3%	1.5%
DIXIE CHICKS Heartbreak Town (Monument)	16.5%	45.8%	19.3%	72.3%	6.0%	1.3%
KENNY CHESNEY The Tin Man (BNA)	18.0%	44.5%	15.8%	64.8%	3.5%	1.0%
MARTINA MCBRIDE When God Fearin' Women Get... (RCA)	15.3%	44.0%	29.0%	84.5%	11.0%	0.5%
TRACE ADKINS I'm Tryin' (Capitol)	14.5%	44.0%	24.8%	73.3%	3.0%	1.5%
CAROLYN DAWN JOHNSON Complicated (Arista)	15.5%	43.8%	28.0%	83.8%	10.0%	2.0%
MARK MCGUINN That's A Plan (VFR)	10.8%	41.8%	19.5%	65.3%	3.8%	0.3%
REBA MCENTIRE I'm A Survivor (MCA)	14.8%	41.5%	24.5%	75.3%	8.3%	1.0%
GARY ALLAN Man Of Me (MCA)	9.5%	37.0%	30.0%	79.0%	11.5%	0.5%
CHELY WRIGHT Never Love You Enough (MCA)	12.3%	36.3%	31.0%	84.3%	15.5%	1.5%
TERRI CLARK Getting There (Mercury)	9.8%	30.5%	18.5%	54.5%	5.0%	0.5%
JEFF CARSON Real Life (Curb)	10.8%	29.0%	22.8%	56.3%	4.0%	0.5%



Password of the Week: Deweiler

Question of the Week: Where do you purchase country music CDs and cassettes for your personal use? What do you think is a fair price for CDs and cassettes when you purchase albums from a big star? What is a fair price to pay for CDs and cassettes from newer country artists?

Total Sample

Wal Mart-/K-Mart-type stores: 65%
Mall/specialty stores: 35%
\$15-16.99 for star artist: 8%
\$15-16.99 for new artist: 7%
\$13-14.99 for star artist: 33%
\$13-14.99 for new artist: 26%
\$11-12.99 for star artist: 43%
\$11-12.99 for new artist: 27%
\$10.99 or less for star artist: 16%
\$10.99 or less for new artist: 40%

P1

Wal Mart-/K-Mart-type stores: 64%
Mall/specialty stores: 36%
\$15-16.99 for star artist: 8%
\$15-16.99 for new artist: 7%
\$13-14.99 for star artist: 35%
\$13-14.99 for new artist: 25%
\$11-12.99 for star artist: 39%
\$11-12.99 for new artist: 29%
\$10.99 or less for star artist: 18%
\$10.99 or less for new artist: 39%

P2+

Wal Mart-/K-Mart-type stores: 67%
Mall/specialty stores: 33%
\$15-16.99 for star artist: 7%
\$15-16.99 for new artist: 6%
\$13-14.99 for star artist: 30%
\$13-14.99 for new artist: 28%
\$11-12.99 for star artist: 50%
\$11-12.99 for new artist: 24%
\$10.99 or less for star artist: 13%
\$10.99 or less for new artist: 42%

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 ... 173* each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. **WEST:** Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2001 R&R Inc. © 2001 Bullseye Marketing Research Inc.

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Earl Scruggs

Earl Scruggs & Friends (MCA)

To put Earl Scruggs' importance into perspective, Elton John asked for his autograph before they began working on a track for the banjo legend's first album in 17 years. Scruggs has made a lot of friends since he arrived in Nashville in 1945. His banjo style has become part of American culture, thanks to his work on the theme to the TV series *The Beverly Hillbillies* and the use of his "Foggy Mountain Breakdown" as the theme to the film *Bonnie & Clyde*. Scruggs has kept his creativity flowing since the early '70s by collaborating with musicians who, at first glance, may seem to be unlikely partners. This time around, Scruggs is joined by Vince Gill, Travis Tritt, Dwight Yoakam, Marty Stuart and Johnny Cash. The album also finds him working with Sting, Melissa Etheridge, Don Henley, John Fogerty, actor-comedian Steve Martin and actor Billy Bob Thornton. In explaining his continued desire to record with younger musicians, the 73-year-old Scruggs says, "I don't want to leave anything behind, but I always look for new ground. You can always use something that's refreshing to yourself. If it's refreshing to you, you're going to play better." The new album is truly more of a collaboration than a tribute album. Thanks to production by his son Randy Scruggs, the project has a cohesion that's missing from similar projects. The elder Scruggs was particularly drawn to Elton John's "Country Comfort" and Sting's "Fill Her Up," but other highlights include Gill's vocal with Rosanne Cash on the new song "I Found Love" and another new song from Yoakam, "Borrowed Love."



Toby Keith

Pull My Chain (DreamWorks)

Toby Keith stuck to his guns in recording *How Do You Like Me Now?!*, the 1999 album that provided a jump-start to his career. "There was zero attitude in country music," he says. "Everything was so clean and predictable and middle-of-the-road. They rode that horse into the ground. But there's so much traffic in the middle of the road that you don't get very far. I stayed in the ditches off to the side. I just did my own thing. I am what I am. I wasn't afraid of attitude." In releasing "I'm Just Talkin' About Tonight" as the first single from his new album, Keith proves that his attitude isn't likely to wane anytime soon. Keith says, "I'm a big boy, and I can shoulder any criticism I might get for doing things differently. I talk Southern, I sing stone-cold country — my roots are there. But nobody's gonna keep me from making people wonder, 'What's he gonna do next?' I see compromise all the time, and, in the end, you lose with that. Most successful people are not afraid, and they don't compromise to please whomever. People in Nashville could take a lesson from that. I played bars for seven years before seven more years of successful albums. But I wasn't accepted as a big gun, wasn't a headliner. Why? I don't know. But my gut told me that what I was doing worked, so I didn't change anything." Producer and DreamWorks/Nashville chief James Stroud has been praising Keith's songwriting to the industry, claiming that *Pull My Chain* contains his best work yet. Keith co-wrote eight of the songs — four with Scotty Emerick, three with Chuck Cannon and one with Jim Femino. The remainder of the album consists of a song each written by two of Nashville's most respected tunesmiths, Bobby Braddock and Dave Loggins.

C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "What About Now" — Lonestar (second week)

5 YEARS AGO

• No. 1: "She Never Lets It Go To Her Heart" — Tim McGraw

10 YEARS AGO

• No. 1: "Brand New Man" — Brooks & Dunn

15 YEARS AGO

• No. 1: "Little Rock" — Reba McEntire (second week)

20 YEARS AGO

• No. 1: "(There's) No Getting Over Me" — Ronnie Milsap

25 YEARS AGO

• No. 1: "Bring It On Home To Me" — Mickey Gilley



CHAIN GANG

Toby Keith recently sat down with ABC Radio Networks' *American Country Countdown* host Bob Kingsley for an exclusive interview on the making of his new DreamWorks album, *Pull My Chain*. The album-premiere interview is being distributed to more than 550 stations throughout the nation. Pictured at the ACC studios near Dallas are (l-r) Keith and Kingsley.

SMELL. SMELL. SMELL. SMELLS LIKE MONEY!



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New & Active

BRAD PAISLEY *Wrapped Around (Arista)*
Total Plays: 189, Total Stations: 47, Adds: 38

CHAD BROCK *Tell Me How (Warner Bros.)*
Total Plays: 169, Total Stations: 27, Adds: 12

JAMESON CLARK *Don't Play Any Love Songs (Capitol)*
Total Plays: 126, Total Stations: 14, Adds: 9

JAMIE O'NEAL *Shiver (Mercury)*
Total Plays: 121, Total Stations: 30, Adds: 21

CONFEDERATE RAILROAD *...Brothers Do (Audium)*
Total Plays: 64, Total Stations: 15, Adds: 11

SHANNON BROWN *Baby I Lied (BNA)*
Total Plays: 45, Total Stations: 28, Adds: 26

Songs ranked by total points.



GIRLS NIGHT OUT

KNIX/Phoenix hosted a Girls Night Out concert recently at the American West Arena in Phoenix, AZ and also orchestrated a charity raffle (for front-row seats and a "meet & greet" with Martina McBride). All the proceeds from the raffle went to the Sojourner Center, a safe haven for domestic violence in Phoenix. McBride has recently been named spokesperson for domestic violence. Pictured here (l-r) are McBride and 'NIX MD Gwen Foster.



TWO PEOPLE FELL IN LOVE WITH BRAD PAISLEY

KSON/San Diego held another exclusive concert in the park under the San Diego stars, this time featuring Arista recording artist Brad Paisley. Pictured (l-r) are KSON Promotions' Allyn Boyance, Paisley and 'SON MD Greg Frey.

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

National Radio Formats

ABC RADIO NETWORKS

Coast-To-Coast

Mark Edwards • 972-991-9200

Adds:
No Adds

Movers:

JO DEE MESSINA Downtime
KEITH URBAN Where The Blacktop Ends
TOBY KEITH I'm Just Talkin' About Tonight
BLAKE SHELTON Austin
CYNDI THOMSON What I Really Meant To Say

ALTERNATIVE PROGRAMMING

Steve Knoll • 800-231-2818

Gary Knoll

Adds:

LONESTAR With Me
BRIAN MCCOMAS Night Disappear With You
MONTGOMERY GENTRY Cold One Comin' On

Hottest:

PHIL VASSAR Six-Pack Summer
BROOKS & DUNN Only In America

JONES RADIO NETWORKS

Music Programming/Consulting

Ken Moultrie • 800-426-9082

Mainstream Country

Ray Randall/Hank Aaron

Adds:

No Adds

Hottest:

TOBY KEITH I'm Just Talkin' About Tonight
KEITH URBAN Where The Blacktop Ends
JO DEE MESSINA Downtime
BROOKS & DUNN Only In America
CYNDI THOMSON What I Really Meant To Say

New Country

L.J. Smith/Hank Aaron

Adds:

No Adds

Hottest:

TOBY KEITH I'm Just Talkin' About Tonight
KEITH URBAN Where The Blacktop Ends
JO DEE MESSINA Downtime
BROOKS & DUNN Only In America
CYNDI THOMSON What I Really Meant To Say

Lia

Ken Moultrie/Hank Aaron

Adds:

No Adds

Hottest:

TOBY KEITH I'm Just Talkin' About Tonight
KEITH URBAN Where The Blacktop Ends
JO DEE MESSINA Downtime
BROOKS & DUNN Only In America
CYNDI THOMSON What I Really Meant To Say

CD COUNTRY

Rick Morgan • 303-784-8758

Adds:

BRIAN MCCOMAS Night Disappear With You
JEFFREY STEELE Something In The Water
3 OF HEARTS Arizona Rain

Hottest:

BLAKE SHELTON Austin
CYNDI THOMSON What I Really Meant To Say
JO DEE MESSINA Downtime
BROOKS & DUNN Only In America

24 HOUR FORMATS

Jim Murphy • 303-784-8700

US COUNTRY

Penny Mitchell

Adds:

No Adds

Hottest:

CYNDI THOMSON What I Really Meant To Say

US COUNTRY CONTINUED

BROOKS & DUNN Only In America
KEITH URBAN Where The Blacktop Ends
JAMIE O'NEAL When I Think About Angels
BLAKE SHELTON Austin

GREAT AMERICAN COUNTRY

John Hendricks

Adds:

SHERRIE AUSTIN In The Meantime
BILLY GILMAN Elisabeth
ALISON KRAUSS/GILIAN WELCH I'll Fly Away
BRAD PAISLEY Wrapped Around

Elite:

BROOKS & DUNN Only In America
CHRIS CAGLE Laredo
TOBY KEITH I'm Just Talkin' About Tonight
RASCAL FLATTS While You Loved Me
BLAKE SHELTON Austin
CYNDI THOMSON What I Really Meant To Say
KEITH URBAN Where The Blacktop Ends
PHIL VASSAR Six-Pack Summer
DARRYL WORLEY Second Wind
TRISHA YEARWOOD I Would've Loved You Anyway

PREMIERE RADIO NETWORKS

After Midnite

KELLY ERICKSON • 818-461-5435

Adds:

TRACE ADKINS I'm Tryin'

Hots:

KEITH URBAN Where The Blacktop Ends
TOBY KEITH I'm Just Talkin' About Tonight
BLAKE SHELTON Austin
RASCAL FLATTS While You Loved Me
TRISHA YEARWOOD I Would've Loved You Anyway
CYNDI THOMSON What I Really Meant To Say
BROOKS & DUNN Only In America

RADIO ONE COUNTRY PLAYLIST

JIM WEST • 970-949-3339

Adds:

REBA MCKENTRE I'm A Survivor
WARREN BROTHERS Where Does It Hurt

Hottest:

JO DEE MESSINA Downtime
TOBY KEITH I'm Just Talkin' About Tonight
BLAKE SHELTON Austin

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • 661-294-9000

Mainstream Country

David Felker

Adds:

KENNY CHESNEY The Tin Man
LONESTAR With Me

Hottest:

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
JO DEE MESSINA Downtime

Hot Country

Jim Hays

Adds:

JEFF CARSON Real Life...
KENNY CHESNEY The Tin Man
SARA EVANS Saints & Angels.

Hottest:

KEITH URBAN Where The Blacktop Ends
BLAKE SHELTON Austin
TOBY KEITH I'm Just Talkin' About Tonight
CYNDI THOMSON What I Really Meant To Say
JO DEE MESSINA Downtime

Young & Elder

David Felker

Adds:

No Adds

Hottest:

BLAKE SHELTON Austin
TOBY KEITH I'm Just Talkin' About Tonight
KEITH URBAN Where The Blacktop Ends
BROOKS & DUNN Only In America
CHRIS CAGLE Laredo



14.3 million households

ADDS

No new adds this week

TOP 10

CHELY WRIGHT Never Love You Enough
JESSICA ANDREWS Helplessly, Hopelessly
TOBY KEITH I'm Just Talkin' About Tonight
TRICK PONY On A Night Like This
LONESTAR I'm Already There
JAMIE O'NEAL When I Think About Angels
BILLY GILMAN She's My Girl
KENTUCKY HEADHUNTERS Louisiana CoCo
CHRIS CAGLE Laredo
MARTINA MCBRIDE When God Feasin' Women Get...

Information current as of August 17, 2001.



48.3 million households
Paul Hastaba, Sr. VP/GM
Chris Parr, VP/Music & Talent

ADDS

BILLY GILMAN Elisabeth
BRAD PAISLEY Wrapped Around
GILLIAN WELCH & ALISON KRAUSS I'll Fly Away
SHERRIE AUSTIN In The Meantime

TOP 12

TOBY KEITH I'm Just Talkin' About Tonight
DARRYL WORLEY Second Wind
LONESTAR I'm Already There
KEITH URBAN Where The Blacktop Ends
CYNDI THOMSON What I Really Meant To Say
TAMMY COCHRAN Angels In Waiting
BROOKS & DUNN Only In America
CAROLYN DAWN JOHNSON Complicated
JAMIE O'NEAL When I Think About Angels
TRICK PONY On A Night Like This
DOLLY PARTON Shine
CHELY WRIGHT Never Love You Enough

HEAVY

BROOKS & DUNN Only In America
CAROLYN DAWN JOHNSON Complicated
CHRIS CAGLE Laredo
CYNDI THOMSON What I Really Meant To Say
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

ALAN JACKSON It's Alright To Be A Redneck
JEFFREY STEELE Something In The Water
BILLY GILMAN Elisabeth
MONTGOMERY GENTRY Cold One Comin' On

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

Information current as of August 22, 2001

RateTheMusic.com
BY MEDIARAS™

America's Best Testing Country Songs 12+ For The Week Ending 8/24/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
BLAKE SHELTON Austin (Warner Bros.)	4.19	4.15	97%	23%	4.21	97%	23%
TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	3.99	3.96	98%	24%	4.15	98%	18%
MONTGOMERY GENTRY She Couldn't Change Me (Columbia)	3.99	3.97	98%	28%	4.13	98%	23%
LONESTAR I'm Already There (BNA)	3.94	3.94	99%	38%	4.06	99%	37%
ALAN JACKSON Where I Come From (Arista)	3.92	3.93	90%	13%	4.04	91%	12%
RASCAL FLATTS While You Loved Me (Lyric Street)	3.92	3.93	94%	22%	3.90	94%	22%
CHRIS CAGLE Laredo (Capitol)	3.91	3.93	97%	25%	3.77	97%	28%
CYNDI THOMSON What I Really Meant To Say (Capitol)	3.90	3.87	93%	17%	3.89	93%	16%
SONS OF THE DESERT What I Did Right (MCA)	3.89	3.93	81%	12%	3.84	83%	11%
BROOKS & DUNN Only In America (Arista)	3.88	3.82	94%	19%	3.95	95%	16%
JAMIE O'NEAL When I Think About Angels (Mercury)	3.86	3.83	99%	36%	3.93	99%	33%
KEITH URBAN Where The Blacktop Ends (Capitol)	3.86	3.87	98%	26%	3.85	99%	26%
LEE ANN WOMACK Why They Call It Falling (MCA)	3.84	3.86	96%	24%	3.80	96%	25%
TIM MCGRAW Angry All The Time (Curb)	3.83	3.81	82%	14%	3.90	82%	13%
CAROLYN DAWN JOHNSON Complicated (Arista)	3.83	3.77	89%	18%	3.76	88%	17%
TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	3.81	3.81	97%	24%	3.92	98%	21%
TRICK PONY On A Night Like This (H2E/WB)	3.81	3.76	89%	15%	3.82	90%	16%
PHIL VASSAR Six-Pack Summer (Arista)	3.81	3.78	93%	18%	3.83	92%	18%
TRAVIS TRITT Love Of A Woman (Columbia)	3.79	3.83	82%	9%	3.89	88%	9%
JEFF CARSON Real Life (I Never Was The Same Again) (Curb)	3.77	3.78	62%	8%	3.81	55%	7%
CHELY WRIGHT Never Love You Enough (MCA)	3.77	3.79	80%	12%	3.79	79%	12%
DIAMOND RIO Sweet Summer (Arista)	3.76	3.78	89%	19%	3.80	88%	16%
MARK WILLS Loving Every Minute (Mercury)	3.75	3.78	81%	14%	3.76	83%	14%
DARRYL WORLEY Second Wind (DreamWorks)	3.71	3.71	90%	19%	3.84	89%	15%
DIXIE CHICKS Heartbreak Town (Monument)	3.67	3.66	85%	17%	3.57	84%	17%
TAMMY COCHRAN Angels In Waiting (Epic)	3.65	3.68	90%	26%	3.80	91%	25%
MARTINA MCBRIDE When God-Fearin' Women Get The Blues (RCA)	3.64	3.67	91%	18%	3.65	89%	17%
JO DEE MESSINA Downtime (Curb)	3.61	3.59	97%	33%	3.67	98%	32%
ANDY GRIGGS How Cool Is That (RCA)	3.58	3.63	71%	12%	3.57	69%	12%
REBA MCENTIRE I'm A Survivor (MCA)	3.57	-	76%	12%	3.60	78%	12%

Total sample size is 908 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

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JAMIE O'NEAL When I Think About Angels (Mercury)	4399
LONESTAR I'm Already There (BNA)	3749
MONTGOMERY GENTRY She Couldn't Change Me (Columbia)	3319
BROOKS & DUNN Ain't Nothing 'Bout You (Arista)	2630
TRAVIS TRITT It's A Great Day To Be Alive (Columbia)	2525
KENNY CHESNEY Don't Happen Twice (BNA)	2445
SARA EVANS I Could Not Ask For More (RCA)	2212
TIM MCGRAW Grown Men Don't Cry (Curb)	2041
JESSICA ANDREWS Who I Am (DreamWorks)	1714
DIAMOND RIO One More Day (Arista)	1698
TOBY KEITH You Shouldn't Kiss Me Like... (DreamWorks)	1600
BRAD PAISLEY Two People Fell In Love (Arista)	1472
KEITH URBAN But For The Grace Of God (Capitol)	1347
GARY ALLAN Right Where I Need To Be (MCA)	1325
PHIL VASSAR Just Another Day In Paradise (Arista)	1300
SARA EVANS Born To Fly (RCA)	1197
ALAN JACKSON When Somebody Loves You (Arista)	1170
GEORGE STRAIT If You Can Do Anything Else (MCA)	1135
TIM MCGRAW My Next Thirty Years (Curb)	1119
TOBY KEITH How Do You Like Me Now? (DreamWorks)	990

COUNTRY Going For Adds 8/27/01

BILLY GILMAN Elisabeth (Epic)
DAVID BALL Riding With Private Malone (Dualtone)
HAL KETCHUM Don't Let Go (Curb)
PAT GREEN Carry On (Republic/Universal)
SARA EVANS Saints & Angels (RCA)

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MUSIC MEETING



HANGIN' WITH THE CREW

New Lyric Street artist Brian McComas paid a visit to WSM/Nashville recently during his radio promo tour. Pictured (l-r) are Lyric Street Midwest Regional Renee Leymon, McComas, WSM PD Tim Murphy and Lyric Street VP/Promo Kevin Herring.

Country Playlists

MARKET #1
WYNY/New York
 Big City
 (512) 592-1071
 Mitchell
 12+ Cume 394,700

107.1
NEW COUNTRY

PLAYS	LW	ARTIST/TITLE	GI (800)
37	39	JAMIE O'NEAL/When I Think About...	10257
38	38	TRISHA YEARWOOD/You'd Love Me Lov'd...	9994
40	40	JO DEE MESSINA/Downline	9731
31	37	TOBY KETTH/It's Just Talkin'...	9731
33	33	CHRIS CAGLE/Laredo	8679
33	33	BLAKE SHELTON/Austin	8679
32	32	RASCAL FLATTS/While You Loved Me	8416
31	31	CYNDI THOMSON/When I Really...	8153
30	30	KEITH URBAN/Where The Backdrop...	7890
24	24	LEE ANN WOMACK/Why They Call It...	6312
23	23	CAROLYN DUNN/JOHNSON/Complicated	6049
23	23	PHIL VASSARIS/Pack Summer	6049
23	23	ALAN JACKSON/When I Come From	6049
23	23	DOXIE CHICKS/Heartbreak Town	6049
22	22	MONTGOMERY GENTRY/She Couldn't...	5796
22	22	TRICK POYNTON/A Night Like This	5796
22	22	BROOKS & DUNN/Only In America	5796
21	21	MARK WILLS/Loving Every Minute	5523
21	21	REBA MCKENZIE/It's A Survivor	5523
21	21	DIAMOND RIO/One More Day	5523
21	21	ALAN JACKSON/When I Come From	5523
19	19	JESSICA ANDREWS/Who I Am	4987
17	17	TRACE ADKINS/It's My Tryin'	4471
17	17	GARY ALLAN/When I Really...	4471
16	16	CHELY WRIGHT/Where Love You...	4471
16	16	BROOKS & DUNN/Anytime	3945
16	16	TIM MCGRAW/Anytime	3945
15	15	FAITH HILL/There You'll Be	3645
15	15	WARREN BRIDGES/When I Was Young	3645
14	14	SONS OF THE DESERT/What I Did Right	3645
13	13	KENNY CHESNEY/The Tin Man	3419
13	13	GEORGE STRATTON/You Can Do...	3419
13	13	SHEDYAS/It's My Tryin'	3419
12	12	MARK MCGRAW/When I Really...	3156
12	12	FAITH HILL/There You'll Be	3156
12	12	BRAD PASKLEY/Two People Fall...	3156
12	12	TERRI CLARK/Gating There	2883
11	11	TIM MCGRAW/When I Really...	2883
11	11	GEORGE STRATTON/You Can Do...	2883
11	11	GARTH BROOKS/When You Come...	2630

MARKET #2
KZLA/Los Angeles
 Emms
 (818) 582-9000
 Curtis/Campos
 12+ Cume 828,789

COUNTRY
93.9 KZLA

PLAYS	LW	ARTIST/TITLE	GI (800)
46	48	TIM MCGRAW/Anytime	2172
42	43	LODESTAR/When I Really...	2172
42	42	TRISHA YEARWOOD/You'd Love Me Lov'd...	2172
41	41	CAROLYN DUNN/JOHNSON/Complicated	2155
41	41	TOBY KETTH/It's Just Talkin'...	2094
41	41	DOXIE CHICKS/Heartbreak Town	2094
40	39	DIAMOND RIO/One More Day	1800
39	39	RASCAL FLATTS/While You Loved Me	1800
40	38	JAMIE O'NEAL/When I Think About...	1652
38	38	DOXIE CHICKS/Cowboy Tama Me Away	1384
38	38	TRAVIS TRITTA/It's A Great Day...	1384
38	38	LEE ANN WOMACK/Why They Call It...	1384
38	38	MARTINA MCBRIDE/When God Fearin'...	1384
38	38	PHIL VASSARIS/Pack Summer	1384
38	38	ALAN JACKSON/When I Come From	1384
38	38	DOXIE CHICKS/Cowboy Tama Me Away	1384
38	38	JESSICA ANDREWS/Who I Am	1384
38	38	SARA EVANS/It's My Tryin'	1384
38	38	CHAD BROOK/You're	1384
38	38	TRAVIS TRITTA/It's A Great Day...	1384
38	38	LEE ANN WOMACK/Why They Call It...	1384
38	38	MARTINA MCBRIDE/When God Fearin'...	1384
38	38	PHIL VASSARIS/Pack Summer	1384
38	38	ALAN JACKSON/When I Come From	1384
38	38	DOXIE CHICKS/Cowboy Tama Me Away	1384
38	38	JESSICA ANDREWS/Who I Am	1384
38	38	SARA EVANS/It's My Tryin'	1384
38	38	CHAD BROOK/You're	1384
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38	38	JESSICA ANDREWS/Who I Am	1384
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38	38	MARTINA MCBRIDE/When God Fearin'...	1384
38	38	PHIL VASSARIS/Pack Summer	1384
38	38	ALAN JACKSON/When I Come From	1384
38	38	DOXIE CHICKS/Cowboy Tama Me Away	1384
38	38	JESSICA ANDREWS/Who I Am	1384
38	38	SARA EVANS/It's My Tryin'	1384
38	38	CHAD BROOK/You're	1384
38	38	TRAVIS TRITTA/It's A Great Day...	1384
38	38	LEE ANN WOMACK/Why They Call It...	1384
38	38	MARTINA MCBRIDE/When God Fearin'...	1384
38	38	PHIL VASSARIS/Pack Summer	1384
38	38	ALAN JACKSON/When I Come From	1384
38	38	DOXIE CHICKS/Cowboy Tama Me Away	1384
38	38	JESSICA ANDREWS/Who I Am	1384
38	38	SARA EVANS/It's My Tryin'	1384
38	38	CHAD BROOK/You're	1384
38	38	TRAVIS TRITTA/It's A Great Day...	1384
38	38	LEE ANN WOMACK/Why They Call It...	1384
38	38	MARTINA MCBRIDE/When God Fearin'...	1384
38	38	PHIL VASSARIS/Pack Summer	1384
38	38	ALAN JACKSON/When I Come From	1384
38	38	DOXIE CHICKS/Cowboy Tama Me Away	1384
38	38	JESSICA ANDREWS/Who I Am	1384
38	38	SARA EVANS/It's My Tryin'	1384
38	38	CHAD BROOK/You're	1384
38	38	TRAVIS TRITTA/It's A Great Day...	1384
38	38	LEE ANN WOMACK/Why They Call It...	1384
38	38	MARTINA MCBRIDE/When God Fearin'...	1384
38	38	PHIL VASSARIS/Pack Summer	1384
38	38	ALAN JACKSON/When I Come From	1384
38	38	DOXIE CHICKS/Cowboy Tama Me Away	1384
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38	38	MARTINA MCBRIDE/When God Fearin'...	1384
38	38	PHIL VASSARIS/Pack Summer	1384
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38	38	PHIL VASSARIS/Pack Summer	1384
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38	38	PHIL VASSARIS/Pack Summer	1384
38	38	ALAN JACKSON/When I Come From	1384
38	38	DOXIE CHICKS/Cowboy Tama Me Away	1384
38	38	JESSICA ANDREWS/Who I Am	1384
38	38	SARA EVANS/It's My Tryin'	1384
38	38	CHAD BROOK/You're	1384
38	38	TRAVIS TRITTA/It's A Great Day...	1384
38	38	LEE ANN WOMACK/Why They Call It...	1384
38	38	MARTINA MCBRIDE/When God Fearin	

AC Playlists

MARKET #1

WLTW/Chicago
Clear Channel
(312) 603-4000
12+ Cum 2,514,480

106.7 Litefm

PLAYS	ARTIST/TITLE	GI (888)
23	23 'N SYNC/This I Promise You	46340
24	24 MATCHBOX TWENTY/You're Gone	39720
24	24 LIONEL RICHIE/Angel	39720
24	24 BACKSTREET BOYS/More Than That	39720
18	18 JESSICA ANDREWS/Who I Am	31445
20	20 MARTIN FAGUIGLER/Nobody Wants...	24825
15	15 MARRIAH CAREY/Never Too Far	24825
15	15 ELTON JOHN/Wasted Of The Boy...	21170
13	13 ALICIA KEYS/If Only	23170
14	14 LIONEL RICHIE/Cinderella	23170
13	13 TRAVIS/Drop Of Jupiter...	21515
9	9 ALICIA KEYS/If Only	19880
22	22 LEE ANN WOMACK/Hope You Dance	16550
9	9 BRIAN MCKENRY/Back At One	16550
8	8 DON HEINLEY/Taking You Home	16550
10	10 HUEY LEWIS.../At Her Go...	14895
8	8 BACKSTREET BOYS/Shape Of My Heart	14895
10	10 SAVAGE GARDEN/Knew I Loved You	14895
9	9 MARRIAH CAREY/Never Too Far	14895
9	9 ELTON JOHN/Wasted Of The Boy...	14895
9	9 MARRIAH CAREY/Never Too Far	14895
9	9 FAITH HILL/Braveheart	14895
8	8 LARA FABIAN/Will Love Again	14895
8	8 THE CORPSES/Brasseries	13240
7	7 MACY GRAVY/Try	13240

MARKET #2

KOST/Los Angeles
Clear Channel
(818) 546-1035
12+ Cum 1,388,680

KOST 103.5FM

PLAYS	ARTIST/TITLE	GI (888)
25	25 FAITH HILL/There You'll Be	17325
24	24 S CLUB 7/Never Had A Dream...	17325
25	25 DIDD/Thankyou	17325
25	25 ERINNA/Only Time	17325
24	24 LEE ANN WOMACK/Hope You Dance	16832
23	23 BACKSTREET BOYS/More Than That	15939
22	22 MARRIAH CAREY/Never Too Far	15246
14	14 LIONEL RICHIE/Angel	10395
15	15 MARTIN FAGUIGLER/Nobody Wants...	10395
15	15 MARRIAH CAREY/Never Too Far	10395
15	15 ELTON JOHN/Wasted Of The Boy...	10395
15	15 LIONEL RICHIE/Angel	10395
14	14 ERINNA/Only Time	9702
14	14 BACKSTREET BOYS/Shape Of My Heart	9702
13	13 DANNI BRONFMAN/You	9702
13	13 98 DEGREES/Anything	9009
13	13 FAITH HILL/There You'll Be	9009
13	13 MADONNA/What I Feel...	8315
9	9 STEVE NICKS/One Day	8237
6	6 PHIL COLLINS/You'll Be In My...	5544
6	6 'N SYNC/This I Promise You	5544
6	6 LEANIN RIMES/Need You	4851
6	6 SAVAGE GARDEN/Knew I Loved You	4851
6	6 BACKSTREET BOYS/More Than That	4158
6	6 BACKSTREET BOYS/Want It That Way	4158
5	5 MARRIAH CAREY/Never Too Far	3465
5	5 ENRIQUE IGLESIAS/Brasseries	3465
5	5 ENRIQUE IGLESIAS/Brasseries	3465
5	5 ENRIQUE IGLESIAS/Brasseries	3465
5	5 ENRIQUE IGLESIAS/Brasseries	3465
5	5 BACKSTREET BOYS/Shape My Heart	3465

MARKET #3

WLIT/Chicago
Clear Channel
(312) 25-9002
12+ Cum 599,200

93.9 WLIT

PLAYS	ARTIST/TITLE	GI (888)
31	31 MATCHBOX TWENTY/You're Gone	8960
30	30 DIDD/Thankyou	8400
28	28 LEE ANN WOMACK/Hope You Dance	7840
30	30 FAITH HILL/There You'll Be	7840
28	28 ERINNA/Only Time	7280
14	14 'N SYNC/This I Promise You	4490
16	16 BACKSTREET BOYS/Shape Of My Heart	4200
16	16 MARTIN FAGUIGLER/Nobody Wants...	4200
14	14 LONESTAR/Amazed	3820
14	14 BMMAK/Back Here	3820
14	14 BACKSTREET BOYS/Want It That Way	3820
13	13 DIAMOND RIO/One More Day	3640
13	13 MARRIAH CAREY/Never Too Far	3360
9	9 LIONEL RICHIE/Angel	3080
7	7 SPENCE.../I'm She Goo	3080
7	7 PHIL COLLINS/You'll Be In My...	2800
10	10 LIONEL RICHIE/Angel	2800
11	11 FAITH HILL/There You'll Be	2800
13	13 MARRIAH CAREY/Never Too Far	2800
10	10 ERIC CLAPTON/Believe In Life	2800
12	12 SAVAGE GARDEN/Knew I Loved You	2520
12	12 THE CORPSES/Brasseries	2520
11	11 LIONEL RICHIE/Angel	2240
8	8 FAITH HILL/Braveheart	2240
13	13 DON HEINLEY/Taking You Home	1960
7	7 SORIN B. MARSHON/Walking In My...	1960
4	4 LIONEL RICHIE/Angel	1400
4	4 LEWIS & PALTRON/Cruise!	1400
4	4 BACKSTREET BOYS/More Than That	1120
4	4 LEANIN RIMES/Need You	1120
4	4 JIM BRICOMAN/The Simple Things	1120

MARKET #4

WINDY/Chicago
Bonneville
(312) 251-5100
Harris/Jones
12+ Cum 592,800

Windy 100.7

PLAYS	ARTIST/TITLE	GI (888)
32	32 DIDD/Thankyou	10625
31	31 'N SYNC/This I Promise You	10000
33	33 FAITH HILL/There You'll Be	9982
27	27 LIONEL RICHIE/Angel	9016
26	26 ERINNA/Only Time	8624
26	26 BRANNA/Back Here	8372
26	26 LEE ANN WOMACK/Hope You Dance	8372
25	25 BACKSTREET BOYS/More Than That	7728
26	26 MATCHBOX TWENTY/You're Gone	7728
22	22 MARTIN FAGUIGLER/Nobody Wants...	7024
22	22 MARRIAH CAREY/Never Too Far	6440
21	21 THE CORPSES/Brasseries	6440
20	20 SARAH MACLACHLAN/Will Remember You	6440
18	18 FAITH HILL/There You'll Be	6440
19	19 SANTANA/FROB THOMAS/Smooth	6118
11	11 PHIL COLLINS/You'll Be In My...	6118
19	19 BACKSTREET BOYS/Want It That Way	5790
11	11 FAITH HILL/There You'll Be	5474
16	16 BACKSTREET BOYS/Show Me...	4380
13	13 JIM BRICOMAN/The Simple Things	4196
13	13 JOE MESSINA/Burn	4196
14	14 THE CORPSES/Brasseries	4196
12	12 O-TOWN/W/Or Nothing	3884
12	12 DIAMOND RIO/One More Day	3542
8	8 MARRIAH CAREY/Never Too Far	3224
8	8 MARRIAH CAREY/Never Too Far	3224
7	7 ERIC CLAPTON/Believe In Life	2254
7	7 HUEY LEWIS.../At Her Go...	2254
7	7 LONESTAR/Amazed	1120

MARKET #5

WBEB/Pittsburgh
WE&Z Radio Inc
(412) 681-1223
Conley
12+ Cum 739,200

B101.1

PLAYS	ARTIST/TITLE	GI (888)
29	29 S CLUB 7/Never Had A Dream...	13775
28	28 LEE ANN WOMACK/Hope You Dance	12950
26	26 UNCLE KRACKER/Follow Me	10825
29	29 DIDD/Thankyou	10825
24	24 MATCHBOX TWENTY/You're Gone	9500
23	23 BACKSTREET BOYS/More Than That	7600
12	12 CELINE DION/That's The Way It Is	6850
14	14 CHARLIE WILLSON/Without You	6850
15	15 PHIL COLLINS/You'll Be In My...	6500
14	14 MARRIAH CAREY/Never Too Far	6175
13	13 SAVAGE GARDEN/Knew I Loved You	6175
14	14 PHIL COLLINS/You'll Be In My...	6175
11	11 SARAH MACLACHLAN/Will Remember You	5700
16	16 O-TOWN/W/Or Nothing	5225
10	10 JOE MESSINA/Burn	4750
10	10 THE CORPSES/Brasseries	4750
11	11 MARRIAH CAREY/Never Too Far	4750
11	11 MACY GRAVY/Try	4750
6	6 EDWIN MCCAIN/Could Not Ask...	4275
6	6 BRANNA/Back Here	4275
6	6 SAVAGE GARDEN/Knew I Loved You	4275
8	8 SANTANA/FROB THOMAS/Smooth	4275
8	8 MARRIAH CAREY/Never Too Far	3800
8	8 UNCLE KRACKER/Follow Me	3800
8	8 LEWIS & PALTRON/Cruise!	3800
8	8 FAITH HILL/Braveheart	3800
8	8 THE CORPSES/Brasseries	3300
8	8 ENRIQUE IGLESIAS/Brasseries	3325

MARKET #6

KWLV/Dallas-Ft. Worth
Infinity
(214) 691-1037
Johnson/King
12+ Cum 411,480

103.7 KWLV

PLAYS	ARTIST/TITLE	GI (888)
25	25 S CLUB 7/Never Had A Dream...	4600
24	24 MATCHBOX TWENTY/You're Gone	4600
24	24 BMMAK/Back Here	4600
24	24 UNCLE KRACKER/Follow Me	4600
23	23 DIAMOND RIO/One More Day	4400
23	23 DIDD/Thankyou	4400
23	23 BACKSTREET BOYS/More Than That	4400
18	18 ERINNA/Only Time	3600
16	16 FAITH HILL/There You'll Be	3600
17	17 O-TOWN/W/Or Nothing	3400
15	15 JOE MESSINA/Burn	3200
14	14 ERIC CLAPTON/Believe In Life	3200
14	14 LIONEL RICHIE/Angel	3000
14	14 DON HEINLEY/Taking You Home	3000
13	13 MARRIAH CAREY/Never Too Far	2800
13	13 HUEY LEWIS.../At Her Go...	2800
11	11 LONESTAR/Amazed	2400
12	12 THE CORPSES/Brasseries	2400
10	10 SAVAGE GARDEN/Knew I Loved You	2000
10	10 PHIL COLLINS/You'll Be In My...	2000
9	9 BEE GEES/This Is Whine...	1800
9	9 LEANIN RIMES/Need You	1800
9	9 MACY GRAVY/Try	1800
8	8 ALICIA KEYS/If Only	1800
8	8 ENRIQUE IGLESIAS/Brasseries	1800
7	7 THE CORPSES/Brasseries	1800
8	8 BACKSTREET BOYS/Show Me...	1800
8	8 'N SYNC/This I Promise You	1800
8	8 JIM BRICOMAN/The Simple Things	1600
8	8 EDWIN MCCAIN/Hearts Fall	1600

MARKET #7

WLXJ/Boston
Greater Media
(617) 822-6324
Kelley/Terry/Laurence
12+ Cum 555,800

MAGIC 106.7

PLAYS	ARTIST/TITLE	GI (888)
28	28 MATCHBOX TWENTY/You're Gone	8346
28	28 DIDD/Thankyou	8346
28	28 FAITH HILL/There You'll Be	8346
26	26 LEE ANN WOMACK/Hope You Dance	7383
25	25 UNCLE KRACKER/Follow Me	7052
13	13 S CLUB 7/Never Had A Dream...	5136
14	14 MARTIN FAGUIGLER/Nobody Wants...	4851
10	10 PHIL COLLINS/You'll Be In My...	3210
8	8 BACKSTREET BOYS/Want It That Way	2889
9	9 MARRIAH CAREY/Never Too Far	2889
11	11 EDWIN MCCAIN/Could Not Ask...	2889
7	7 THE CORPSES/Brasseries	2889
9	9 ENRIQUE IGLESIAS/Brasseries	2889
9	9 MACY GRAVY/Try	2889
8	8 BACKSTREET BOYS/One	2889
8	8 ERINNA/Only Time	2568
8	8 SARAH MACLACHLAN/Will Remember You	2568
8	8 DON HEINLEY/Taking You Home	2568
11	11 LEWIS & PALTRON/Cruise!	2568
8	8 LARA FABIAN/Will Love Again	2568
8	8 O-TOWN/W/Or Nothing	2247
7	7 MARRIAH CAREY/Never Too Far	2247
7	7 MARRIAH CAREY/Never Too Far	2247
7	7 FAITH HILL/Braveheart	2247
7	7 THE CORPSES/Brasseries	2247

MARKET #8

WASH/Washington, DC
Clear Channel
(301) 984-9710
Alan/Martin
12+ Cum 493,800

Soft Rock 97.1 WASH-FM

PLAYS	ARTIST/TITLE	GI (888)
23	23 ERINNA/Only Time	8856
22	22 S CLUB 7/Never Had A Dream...	8350
26	26 UNCLE KRACKER/Follow Me	8350
24	24 LEE ANN WOMACK/Hope You Dance	8350
25	25 O-TOWN/W/Or Nothing	5588
22	22 UNCLE KRACKER/Follow Me	5588
21	21 FAITH HILL/There You'll Be	5588
14	14 'N SYNC/This I Promise You	4852
21	21 MATCHBOX TWENTY/You're Gone	4572
13	13 BACKSTREET BOYS/More Than That	3810
12	12 BACKSTREET BOYS/Show Me...	3656
12	12 THE CORPSES/Brasseries	3656
13	13 THE CORPSES/Brasseries	3302
13	13 EDWIN MCCAIN/Could Not Ask...	3302
14	14 JOE MESSINA/Burn	3302
12	12 ROTO SWATH/Don't Come Around...	3046
11	11 SADE/By Your Side	2790
10	10 SAVAGE GARDEN/Knew I Loved You	2790
11	11 HUEY LEWIS.../At Her Go...	2790
12	12 BRANNA/Back Here	2790
14	14 LIONEL RICHIE/Angel	2790
11	11 'N SYNC/This I Promise You	2790
10	10 LEANIN RIMES/Need You	2540
10	10 FAITH HILL/There You'll Be	2540
9	9 BRIAN MCKENRY/Back At One	2540
9	9 CELINE DION/That's The Way It Is	2540
9	9 MARRIAH CAREY/Never Too Far	2540
9	9 ENRIQUE IGLESIAS/Brasseries	2540
12	12 PHIL COLLINS/You'll Be In My...	2288
12	12 MARRIAH CAREY/Never Too Far	2288

MARKET #9

WPCN/Hialeah
Clear Channel
(407) 367-0949
Silvers/Goss
12+ Cum 439,180

beach 49

PLAYS	ARTIST/TITLE	GI (888)
23	23 MATCHBOX TWENTY/You're Gone	6302
22	22 ERINNA/Only Time	6302
24	24 DIDD/Thankyou	6302
23	23 UNCLE KRACKER/Follow Me	6302
19	19 LEE ANN WOMACK/Hope You Dance	5268
6	6 JIM BRICOMAN/The Simple Things	4606
12	12 'N SYNC/This I Promise You	3688
13	13 DIAMOND RIO/One More Day	3688
11	11 DON HEINLEY/Taking You Home	3288
10	10 BACKSTREET BOYS/Shape Of My Heart	3288
18	18 SARAH MACLACHLAN/Will Remember You	2466
11	11 BMMAK/Back Here	3014
9	9 LONESTAR/Amazed	3014
12	12 LEWIS & PALTRON/Cruise!	3014
11	11 MARRIAH CAREY/Never Too Far	2466
10	10 MACY GRAVY/Try	2466
9	9 ERIC CLAPTON/Believe In Life	2466
9	9 FAITH HILL/There You'll Be	2466
12	12 UNCLE KRACKER/Follow Me	2192
8	8 BRIAN MCKENRY/Back At One	2192
6	6 MARRIAH CAREY/Never Too Far	2192
6	6 MARRIAH CAREY/Never Too Far	2192
8	8 SAVAGE GARDEN/Knew I Loved You	2192
8	8 O-TOWN/W/Or Nothing	2192
8	8 MARRIAH CAREY/Never Too Far	2192
18	18 BACKSTREET BOYS/Show Me...	1918
18	18 BACKSTREET BOYS/Shape Of My Heart	1918
5	5 SMASH MOUTH/My Sharona	763
7	7 LEANIN RIMES/Need You	763
7	7 FAITH HILL/Braveheart	1918

MARKET #10

WLSY/Seattle-Tacoma
Sandusky
(425) 659-0862
McKay/Thomas
12+ Cum 748,200

92.5 KLSY

PLAYS	ARTIST/TITLE	GI (888)
40	40 LEE ANN WOMACK/Hope You Dance	4991
38	38 UNCLE KRACKER/Follow Me	4142
38	38 MATCHBOX TWENTY/You're Gone	4142
23	23 UNCLE KRACKER/Follow Me	3456
25	25 DIDD/Thankyou	2943
26	26 THE CORPSES/Brasseries	2834
25	25 FAITH HILL/There You'll Be	2725
21	21 DIAMOND RIO/One More Day	2180
20	20 FAITH HILL/Braveheart	2071
20	20 ERINNA/Only Time	2071
22	22 SARAH MACLACHLAN/Will Remember You	2071
18	18 MARRIAH CAREY/Never Too Far	1962
18	18 ELTON JOHN/Wasted Of The Boy...	1962
17	17 SANTANA/FROB THOMAS/Smooth	1635
17	17 LONESTAR/Amazed	1306
16	16 ENRIQUE IGLESIAS/Brasseries	1189
11	11 PHIL COLLINS/You'll Be In My...	1189
10	10 CELINE DION/That's The Way It Is	1090
10	10 SAVAGE GARDEN/Knew I Loved You	1090
10	10 ERIC CLAPTON/Believe In Life	1090
6	6 O-TOWN/W/Or Nothing	981
5	5 BACKSTREET BOYS/Show Me...	872
7	7 BACKSTREET BOYS/Shape Of My Heart	872
7	7 BACKSTREET BOYS/Want It That Way	872
5	5 SMASH MOUTH/My Sharona	763
7	7 LEANIN RIMES/Need You	763
7	7 FAITH HILL/Braveheart	1918
3	3 CHEVYCHASE	654

MARKET #11

KRWV/Seattle-Tacoma
Sandusky
(425) 372-5545
Coles
12+ Cum 381,880

Warm 106.9 fm

PLAYS	ARTIST/TITLE	GI (888
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MIKE KINOSHIAN
mkinosax@rronline.com

Arbitron Diaries: Required Reading

□ What are listeners writing about *your* station?

GM and PDs can get pretty blasé about diary reviews. Many view them as nothing more than a convenient excuse to get out of the office for a few days. But your first review — if not subsequent ones — is something you won't soon forget.

Even for seasoned veterans, it's nothing short of mind-boggling to see firsthand what listeners in your market have written about your radio station and others. This week a format GM and a leading researcher explain why the process is so important and what to watch for.

Peace Of Mind

Ratings suppliers like Arbitron don't intentionally make mistakes or make a lot of them, but Research Director Partner Rhody Bosley advises, "You constantly have to watch out and be aware of the many call-letter, station-name and frequency changes. Things can go wrong."

He adds that, even though the more Arbitron has been audited, the more systems the company has put in place to prevent errors. "They're people, and they make mistakes. A diary review is a 'peace of mind' service that a station can do for itself. You can make sure that you're getting all the credit that you deserve."

In most cases, a review is a simple and straightforward procedure. "It's like going to the doctor for a checkup," says Bosley, whose company is celebrating its 10th anniversary this year and who is intimately familiar with Arbitron, having previously been its VP/Sales & Marketing, Radio Station Services. "The goal is to have the doctor tell you that everything's working properly.

"But hardly one diary review goes by without us finding at least one small error. They're usually human editing mistakes that might not change a book's outcome, but it's important to stop a pattern of behavior before it gets started. You don't want to see systematic errors, where they repeatedly make the same mistakes. You want to stop it right up front."

A Study In Human Behavior

The number of stations doing diary reviews over the past few years has been steady to slightly down. "There's probably less money out there available for them to do it," says Bosley, but he also says it's worth doing one "just to make sure that a station's branding is right."

A false sense of security is another reason stations table diary reviews. "At least one station falls out of bed in every survey, and that's when they want to take a look at the diaries," says Bosley.

"You need to establish a baseline for your station, so the best time to look is when you have the most diaries. It's important to know how the station is performing when it's normal. When that dreaded day comes when the ratings go down, we can find out what happened. It's very hard to find out what happened when you don't know what the base is."

Having a consistent diary-review schedule is important. Some clients

prefer slotting one after every book, but Bosley says that's not really necessary. "The key is making sure that there's no confusion with your identifiers," he says. "People are required to edit in cases when something is listed other than call letters or exact frequencies. It also means that others can claim credit."

"We want to get a sense of whether people consider our station to be '9-8-7, The Point' or a name from five years ago. It's incredible to see some of the things people report."

Dick Harlow

Slogans like "The Home of Rock and Roll" may sound powerful, but Bosley says, "They don't get written down. It's a great line, but it isn't a station identifier. The diary says that it wants people to give a station name."

"For whatever reason, diarykeepers actually know the difference between a station positioner and a station name. Most of them really do try to perform the task. There are many funny stories with diaries; it's a study in human behavior."

Strong Words

Although it's difficult to approximate what percentage of rated-market stations don't schedule at least one diary review a year, Bosley's best guess is about 25%. He has some strong words for that particular group: "A PD of an Arbitron-subscriber station should absolute-

"It's like going to the doctor for a checkup. The goal is to have the doctor tell you that everything's working properly. But hardly one diary review goes by without us finding at least one small error."

Rhody Bosley

ly be required to do a diary review.

"I'd be happy if they go once so they can see how it looks. It's not as clear-cut and simple as they imagine. The first reaction is usually shock that their career depends on this. It does, because they haven't yet found anything better."

Many programmers Bosley works with, however, enjoy the experience. "Some actually even miss that feeling of touching the diaries," he says. "It's a way of connecting with the audience."

"They understand that they have to clearly communicate to the audience who they are, because the audience must know a station's name and address. That's the first thing that hits you over the head when you read through a diary."

Reference Point

Hot AC WKSI (The Point)/Greensboro GM Dick Harlow is among those who believe that it's necessary to do a diary review after each book. "We want to see how people refer to our station," he says. "Most stations today have names other than their dial position. We want to get a sense of whether people consider our station to be '9-8-7, The Point' or a name from five years ago. It's incredible to see some of the things people report."

Significant year-to-year and book-to-book changes are also tracked. "We look to see if people are listing us in a positive way and if the number of listings are the same compared to the last several books," Harlow says.

"Notes made in the 'Comments' section tend to be very positive or very negative. People don't take time to write that someone's show is OK. It's significant when you start getting a bunch of negatives about a talent who once received many positives."

The diary-review process helped Harlow feel confident that syndicated morning-drive personalities Bob & Sheri would succeed on the frequency that's been The Point since February 1997. "Having competed against them in Charlotte, I knew how well they did there [on Hot AC flagship WLNK]," recalls Harlow.

"But it takes a while for their style to catch on. Looking at the comments in the diaries, I saw so many positives

that I knew the show would become a killer for us — and it has."

Recipe For Success

The biggest complaint among diarykeepers is that stations don't play enough music. "People who write that down believe that stations will actually cut down on the number of commercials they play," says Harlow. "You have to take those comments pretty lightly."

Harlow recalls the most frustrating comment he's ever seen in a diary review: "This woman basically thanked us for inviting her to participate in what she thought was a survey. She wrote that she had a great time sampling all the stations in town and, to be fair, had listened to every one."

There are times when Harlow feels uncomfortable knowing that a bad ratings month is about to be added, only to see the station pop. "That can happen with six diaries of heavy listening, which is unusual for the station," he says.

"I can congratulate the PD on a great book and attribute the success to his great rotations and analysis of our music tests, but the truth is that we got lucky with six diaries. We consider ourselves the Emeril of radio — you have to put all these different things in the recipe."

Making The Buyer Aware

Rather than doing the review himself, Harlow uses an outside resource. "It doesn't cost much more than if my PD and I were to fly to Arbitron and spend two days there," he says. "It's a pretty efficient expense for us."

Also provided in the package that Harlow receives from his research provider is *The Buyer's Guide*, a book about Arbitron numbers written for the average person. "It's a fabulous publication that's supplied to us within 10 days of a book's release," he says. "People call and ask when it will be ready."

"There are trends, simple charts and lifegroup analyses of stations. We print it whether the news is good or bad. Our salespeople stand in front of clients even when the news isn't pleasant. People trust us and feel comfortable getting something like that. It's perceived differently than if our research director had put it together."

"At least one station falls out of bed in every survey, and that's when they want to take a look at the diaries. But you need to establish a baseline for your station, so the best time to look is when you have the most diaries."

Rhody Bosley

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	DIDO Thankyou (Arista)	2148	-53	251709	25	98/1
3	2	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	2114	+33	260911	36	98/1
1	3	FAITH HILL There You'll Be (Warner Bros.)	2091	-182	272528	14	104/0
5	4	ENYA Only Time (Reprise)	1864	-75	199645	29	101/1
4	5	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1786	-174	232186	39	104/0
6	6	BACKSTREET BOYS More Than That (Jive)	1639	-164	215799	18	99/0
7	7	DIAMOND RIO One More Day (Arista)	1570	+49	145420	18	91/0
8	8	'N SYNC This I Promise You (Jive)	1397	+83	163458	45	100/0
9	9	BBMAK Ghost Of You And Me (Hollywood)	1321	+15	138997	17	91/0
10	10	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1245	-1	172850	17	70/0
11	11	LIONEL RICHIE Angel (Island/IDJMG)	1194	+40	169732	27	95/0
12	12	ERIC CLAPTON Believe In Life (Duck/Reprise)	1118	+40	112661	10	93/3
14	13	LEANN RIMES I Need You (Sparrow/Curb/Capitol)	996	+28	111897	72	88/0
16	14	S CLUB 7 Never Had A Dream Come True (A&M/Interscope)	987	+47	169607	11	62/3
13	15	DON HENLEY Taking You Home (Warner Bros.)	974	-64	114436	67	90/1
18	16	O-TOWN All Or Nothing (J)	957	+45	136000	9	77/2
17	17	JO DEE MESSINA Burn (Curb)	949	+27	84500	12	87/3
15	18	HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)	922	-40	102122	47	85/0
20	19	BBMAK Back Here (Hollywood)	861	+121	88603	52	79/0
23	20	JIM BRICKMAN The Simple Things (Windham Hill)	789	+340	73821	3	79/11
19	21	R. MARTIN F/C. AGUILERA Nobody Wants To Be Lonely (Columbia)	772	-73	97652	30	90/0
21	22	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	621	-16	74792	7	50/3
22	23	HUEY LEWIS & THE NEWS Let Her Go And Start Over (Silvertone)	539	+39	70351	4	71/6
24	24	THE CORRS All The Love In The World (143/Lava/Atlantic)	418	+14	41247	5	54/2
Breaker	25	MARIAH CAREY Never Too Far (Virgin)	405	+137	82315	3	70/17
25	26	FREEDY JOHNSTON Love Grows (Elektra/EEG)	379	-9	29139	5	49/0
26	27	JESSICA ANDREWS Who I Am (DreamWorks)	327	+40	58712	4	42/6
28	28	NEIL DIAMOND You Are The Best Part Of Me (Columbia)	286	+75	28779	3	39/0
29	29	JANET Someone To Call My Lover (Virgin)	213	+18	25830	3	32/4
30	30	CHARLIE WILSON Without You (Major Hits)	206	+22	30446	3	37/2

105 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 8/12-Saturday 8/18. 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 60% of reporting panel 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

SUZY K Dive Deep (Vellum)
 Total Plays: 122, Total Stations: 27, Adds: 1

ELTON JOHN I Want Love (Rocket/Universal)
 Total Plays: 99, Total Stations: 86, Adds: 86

JOURNEY With Your Love (Columbia)
 Total Plays: 82, Total Stations: 19, Adds: 3

JANN ARDEN Cherry Popsicle (Zoe/Rounder)
 Total Plays: 57, Total Stations: 13, Adds: 0

SERAH I'm Not In Love (Great Northern)
 Total Plays: 49, Total Stations: 13, Adds: 1

BABYFACE What If (Arista)
 Total Plays: 46, Total Stations: 16, Adds: 4

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
ELTON JOHN I Want Love (Rocket/Universal)	86
MARIAH CAREY Never Too Far (Virgin)	17
JIM BRICKMAN The Simple Things (Windham Hill)	11
JOHN MELLENCAMP Peaceful World (Columbia)	7
HUEY LEWIS & THE NEWS Let Her Go... (Silvertone)	6
JESSICA ANDREWS Who I Am (DreamWorks)	6
LONESTAR I'm Already There (BNA)	6
JANET Someone To Call My Lover (Virgin)	4
BABYFACE What If (Arista)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JIM BRICKMAN The Simple Things (Windham Hill)	+340
MARIAH CAREY Never Too Far (Virgin)	+137
BBMAK Back Here (Hollywood)	+121
ELTON JOHN I Want Love (Rocket/Universal)	+87
'N SYNC This I Promise You (Jive)	+83
NEIL DIAMOND You Are The Best Part Of Me (Columbia)	+75
BACKSTREET BOYS I Want It That Way (Jive)	+61
DIAMOND RIO One More Day (Arista)	+49
S CLUB 7 Never Had A Dream Come... (A&M/Interscope)	+47
JOURNEY With Your Love (Columbia)	+46

Breakers®

NOW PLAYING ON 60% OF THE REPORTING PANEL

MARIAH CAREY
 Never Too Far (Virgin)

TOTAL PLAYS/INCREASE: 405/137
 TOTAL STATIONS/ADDS: 70/17
 CHART: 25

ELTON JOHN
 I Want Love (Rocket/Universal)

TOTAL PLAYS/INCREASE: 99/87
 TOTAL STATIONS/ADDS: 86/86
 CHART: N+A

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.

SHORE UP YOUR CORE!

ERIC CLAPTON

“Believe In Life”



R&R AC: 12

Monitor AC: 13* - 12*

Album Gold!

New This Week:
WLTW/New York
WYSF KVKI

Already On:

WLIT	WNND	KVIL	WMJX	WPCH
KLSY	KRWM	KESZ	KKLT	WLTE
WALK	KEZK	WSHH	KOSI	WDOK
WRRM	and many more!			

LOOK FOR
THE NEW VIDEO
STARRING
ROBERT DOWNEY, JR.

ELTON JOHN

I WANT LOVE

#1 Most Added!

New This Week:

- | | |
|------|----------------|
| WLTW | WLIT |
| WNND | WBEB |
| KVIL | WMJX |
| WASH | WPCH |
| KLSY | KKLT |
| WLTE | WALK |
| WKJY | WSHH |
| WLTJ | KOSI |
| WDOK | KKCW |
| WRRM | KYMX |
| KGBY | KSRC |
| WLTQ | KQXT |
| WSNY | WWLI |
| KSFI | WWDE |
| KSNE | KMZQ |
| WTPI | WLMG |
| WMAG | KKMJ |
| WRSN | WOBM |
| WJYE | WEAT |
| WULV | KMGL |
| WYSF | WTVR |
| WHUD | WMI |
| WSPA | WYJB |
| KMXZ | KSSK |
| KRTR | KVLY |
| WLHT | WMGS |
| WLEV | WJXB |
| KTSM | KMGA |
| WJBR | KWAV |
| WMAS | WVAF |
| WSUY | KJOY |
| KRBB | WMXC |
| KGFM | WTCB |
| KXLY | KISC |
| KKLI | WTFM |
| KTDY | WAJI |
| WARM | WDEF |
| WSLQ | and many more! |



The first single from the critically-acclaimed new album, *Songs From The West Coast.*

In Stores October 2nd

"Songs From The West Coast marks Elton's return to the sound that defined the '70s: aching melodies hammered home by a piano player who won't stop until he has the keys to your heart."

- Joe Levy, Rolling Stone

M Add!

M/2 Add!

1 Add!

eltonjohn.com

rocket

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www.universalrecords.com

UNIVERSAL RECORDS

www.americanradiohistory.com

August 24, 2001

America's Best Testing AC Songs 12+ For The Week Ending 8/24/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
FAITH HILL There You'll Be (Warner Bros.)	3.95	3.94	94%	21%	3.93	95%	22%
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	3.82	3.79	98%	30%	3.87	97%	28%
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	3.81	3.79	96%	37%	3.87	97%	38%
BBMAK Back Here (Hollywood)	3.73	3.70	86%	25%	3.72	84%	24%
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3.73	3.58	81%	22%	3.69	78%	21%
FAITH HILL The Way You Love Me (Warner Bros.)	3.71	3.68	99%	41%	3.79	99%	41%
LIDNEL RICHIE Angel (Island/IDJMG)	3.69	3.69	88%	24%	3.74	88%	21%
BBMAK Ghost Of You And Me (Hollywood)	3.66	3.66	75%	18%	3.55	73%	18%
S CLUB 7 Never Had A Dream Come True (A&M/Interscope)	3.65	3.65	80%	23%	3.73	76%	20%
DON HENLEY Taking You Home (Warner Bros.)	3.62	3.60	92%	35%	3.66	94%	33%
CORRS All The Love In The World (143/Lava/Atlantic)	3.60	3.63	57%	10%	3.52	61%	12%
SAVAGE GARDEN I Knew I Loved You (Columbia)	3.60	3.76	96%	37%	3.65	96%	36%
DIAMOND RIO One More Day (Arista)	3.60	3.64	73%	19%	3.66	76%	18%
LEANN RIMES I Need You (Sparrow/Curb/Capitol)	3.56	3.53	94%	32%	3.58	94%	32%
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	3.54	3.57	92%	32%	3.67	91%	28%
ENYA Only Time (Reprise)	3.53	3.61	83%	24%	3.43	84%	26%
NEIL DIAMOND You Are The Best Part Of Me (Columbia)	3.53	-	41%	7%	3.70	43%	5%
HUEY LEWIS & THE NEWS Let Her Go And Start Over (Silvertone)	3.52	3.63	48%	7%	3.53	51%	7%
FREEDY JOHNSTON Love Grows (Elektra/EEG)	3.52	3.38	43%	7%	3.52	46%	8%
JESSICA ANDREWS Who I Am (DreamWorks)	3.52	3.64	57%	10%	3.47	54%	12%
O-TOWN All Or Nothing (J)	3.48	3.50	82%	25%	3.49	80%	24%
BACKSTREET BOYS More Than That (Jive)	3.48	3.57	93%	36%	3.51	93%	36%
DIDO Thankyou (Arista)	3.41	3.41	92%	41%	3.38	90%	43%
'N SYNC This I Promise You (Jive)	3.41	3.38	97%	49%	3.53	98%	49%
HUEY LEWIS W/GWYNETH PALTROW 'Cruisin' (Hollywood)	3.40	3.42	92%	37%	3.57	93%	34%
RICKY MARTIN W/CHRISTINA AGUILERA Nobody Wants To Be Lonely (Columbia)	3.36	3.43	97%	36%	3.38	97%	36%
ERIC CLAPTON Believe In Life (Duck/Reprise)	3.35	3.43	58%	13%	3.48	62%	11%
JANET Someone To Call My Lover (Virgin)	3.27	-	53%	14%	3.12	43%	12%
JD DEE MESSINA Burn (Curb)	3.26	3.37	62%	21%	3.20	63%	24%
EVA CASSIDY Over The Rainbow (Blix Street)	3.15	3.08	51%	17%	3.14	54%	18%

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

ARTIST TITLE LABEL(S)	PLAYS
SAVAGE GARDEN I Knew I Loved You (Columbia)	984
BACKSTREET BOYS Shape Of My Heart (Jive)	957
FAITH HILL The Way You Love Me (Warner Bros.)	948
LONESTAR Amazed (BNA)	900
CELINE DION That's The Way It Is (Epic)	822
FAITH HILL Breathe (Warner Bros.)	816
MARC ANTHONY You Sang To Me (Columbia)	814
PHIL COLLINS You'll Be In My Heart (Hollywood)	797
BRIAN MCKNIGHT Back At One (Motown/Universal)	745
THE CORRS Breathless (143/Lava/Atlantic)	725
SANTANA F/ROB THOMAS Smooth (Arista)	678
BACKSTREET BOYS I Want It That Way (Jive)	609
BACKSTREET BOYS Show Me The Meaning Of... (Jive)	599
CHER Believe (Warner Bros.)	557
SARAH MCLACHLAN I Will Remember You (Arista)	551
EDWIN MCCAIN I Could Not Ask For More (Lava/Atlantic)	545
MARC ANTHONY My Baby You (Columbia)	521
MARC ANTHONY I Need To Know (Columbia)	492
CHRISTINA AGUILERA I Turn To You (RCA)	449
ENRIQUE IGLESIAS Bailamos (Overbrook/Interscope)	422

AC Indicator™

Most Added®

ARTIST TITLE LABEL(S)	ADDS
ELTON JOHN I Want Love (Rocket/Universal)	8
MARIAH CAREY Never Too Far (Virgin)	7
JOHN MELLENCAMP Peaceful World (Columbia)	4
S CLUB 7 Never Had A Dream Come True (A&M/Interscope)	1
THE CORRS All The Love In The World (143/Lava/Atlantic)	1
LONESTAR I'm Already There (BNA)	1
JANN ARDEN Cherry Popsicle (Zoe/Rounder)	1
BARENAKED LADIES Falling For The First Time (Reprise)	1
DIDO Hunter (Arista)	1
EDWIN MCCAIN Write Me A Song (Lava/Atlantic)	1
JOHN WAITE Fly (Gold Circle)	1

AC Going For Adds 8/27/01

BOB SCHNEIDER Bullets (Universal)

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

Stations and their adds listed alphabetically by market

AC

WYJZ/Albany, NY *
OM: Michael Morgan
MD: Chris Holmberg
ELTONJOHN/Lead
ELTONJOHN/Lead

WLTJ/Chicago, IL *
PD: Jeff Cochran
ELTONJOHN/Lead

WNOJ/Chicago, IL *
PD: Mark Hamlin
MD: Haynes Johns
MARRHAGREY/Lead
ELTONJOHN/Lead

WRMR/Cincinnati, OH *
OMPD: Ted Moro
PD: Sandy Collins

WLEW/Allentown, PA *
PD: Vern Anderson
4 CHARLIE WILSON/Week
3 MARRHAGREY/Week
ELTONJOHN/Lead

KYMG/Anchorage, AK
DM: Mark Murphy
APD: Dave Flavin
SQUID/Week

WPCB/Aiailanta, GA *
PD: Jeff Stevens
APD: Steve Goss
3 DDD/Thursdays
ELTONJOHN/Lead

WFPJ/Atlantic City, NJ *
PD: Gary Guida
MD: Barbara Abata
ELTONJOHN/Lead

WDBB/Augusta, GA *
APD: John Patrick
1 MARRHAGREY/Week
ELTONJOHN/Lead

KMJA/Austin, TX *
PD: Alex O'Neil
APD: Doyce Ockman
ELTONJOHN/Lead

KGFM/Bakersfield, CA *
PD: Chris Edwards
MD: Doug DeRosa
2 SQUID/Week
1 MARRHAGREY/Week
JESSICA ANDREWS/Week
ELTONJOHN/Lead
OWARLE WILSON/Week

WJLF/Baltimore, MD *
PD: Mark Thoner
No Adds

WMMY/Biloxi-Gulfport, MS *
PD: Walter Brown
1 LONESTAR/Week
MARRHAGREY/Week
JANET SOMERS/Week
ELTONJOHN/Lead
HEYLEWIS/Week

WMLW/Birmingham, AL *
OM: John Jenkins
PD: John Stuart
No Adds

WYSF/Birmingham, AL *
PD: Jeff Tyson
APD: Valerie Vinag
ELTONJOHN/Lead
BARKLEY/Week

WMMJ/Boston, MA *
PD: Don Kelley
APD: Candy O'Derry
MD: Mark Lawrence
ELTONJOHN/Lead

WEBE/Bridgeport, CT *
PD: Curt Hanson
MD: Denny Livorno
4 JIM BROWN/Single
2 THE CORPS/Week

WEZL/Bridgeport, CT *
PD: Steve Marcus
No Adds

WJYE/Buffalo, NY *
PD: John Jenkins
ELTONJOHN/Lead

WVBC/Canton, OH *
MD: Kathryn Kries
ELTONJOHN/Lead
JOHN MELLENCAMP/Week

KDAT/Cedar Rapids, IA
PD: Dick Stadler
ELTONJOHN/Lead

WDEF/Chattanooga, TN *
1 JOE ESSEX/Week
2 ELTONJOHN/Week
BARKLEY/Week

WJAI/Fl. Wayne, IN *
OM: Lee Tobin
PD: Baro Richards
MD: Jim Barone
1 MARRHAGREY/Week
JANET SOMERS/Week
ELTONJOHN/Lead

WAFY/Frederick, MD
MD: Norman Henry Schmidt
No Adds

WLHT/Grand Rapids, MI *
PD: Bill Bailey
APD: Mary Turner
POMD: Gary Nolan
ELTONJOHN/Lead

WMAZ/Greensboro, NC *
POMD: Nick Allen
4 ELTONJOHN/Week
1 MARRHAGREY/Week

WMOX/Mobile, AL *
MD: Mary Booth
ELTONJOHN/Lead
JOURNEY/Week

WYVI/Greenville, SC *
PD: Greg McKinley
POMD: Jack Hamilton
6 JIM BROWN/Single
ELTONJOHN/Lead

WSPA/Greenville, SC *
POMD: Brian Taylor
ELTONJOHN/Lead
HEYLEWIS/Week

WRCH/Hartford, CT *
PD: Allan Camp
MD: Joe Hann
No Adds

KTRT/Honolulu, HI *
PD: Wayne Maria
MD: Chris Hart
5 LONESTAR/Week
5 ENA/Day
ELTONJOHN/Lead

KSSK/Honolulu, HI *
MD: John King
ELTONJOHN/Lead
JESSICA ANDREWS/Week

WLOT/Dayton, OH *
PD: Sandy Collins
MD: Steven Scott
ELTONJOHN/Lead

KOSJ/Denver-Boulder, CO *
PD: Rick Martini
APD: Steve Hamilton
ELTONJOHN/Lead

KLTD/Des Moines, IA *
PD: Mike Piquette
MD: Tim White
8 DON HENLEY/Week
4 JIM BROWN/Single
HEYLEWIS/Week

WOOF/Duham, AL
GMPD: Leigh Simpson
ELTONJOHN/Lead
JOHN MELLENCAMP/Week
MARRHAGREY/Week
JANET SOMERS/Week
ELTONJOHN/Lead
LONESTAR/Week

WTSN/El Paso, TX *
POMD: Bill Toole
APD: Sam Casalejo
1 ELTONJOHN/Week

WVXJ/Boston, MA *
PD: Don Kelley
APD: Candy O'Derry
MD: Mark Lawrence
ELTONJOHN/Lead

WVXK/Enc, PA
PD: Ron Arlen
MD: Scott Stevens
MARRHAGREY/Week

WVXZ/Bridgeport, CT *
PD: Curt Hanson
MD: Denny Livorno
4 JIM BROWN/Single
2 THE CORPS/Week

WVXN/Bridgeport, CT *
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MD: Neil McKay
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5 O'DAY/Week
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1 ELTONJOHN/Week

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ELTONJOHN/Lead

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POMD: Alex Duran
ELTONJOHN/Lead
JOHN MELLENCAMP/Week

WLRQ/Melbourne, FL *
OMPD: Jeff Meckel
No Adds

WRVR/Memphis, TN *
MD: Jerry Dean
POMD: Kay May
No Adds

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POMD: Sam Atkinson
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SERAH/Week

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LONESTAR/Week

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OM: Sam Langstaff
PD: Brian Wertz
7 ELTONJOHN/Week

KSRC/Kansas City, MO *
PD: Jon Zetler
MD: Jeanne Ashley
14 ELTONJOHN/Week
1 TRAVEL/Week
MARRHAGREY/Week

KUOL/Kansas City, MO *
OM: Tom McGinnis
MD: Brian Wertz
4 JIM BROWN/Single
JOURNEY/Week

WVXJ/Knoxville, TN *
POMD: Vance Dillard
JANET SOMERS/Week
ELTONJOHN/Lead

KTDY/Lafayette, LA *
PD: C.J. Clements
MD: Steve Wiley
5 MARRHAGREY/Week
4 ELTONJOHN/Week
2 TRAVEL/Week
1 JESSICA ANDREWS/Week

WVFN/Lansing, MI *
PD: Mike Fitzgerald
APD: Joe Feole
6 ELTONJOHN/Week
2 JOHN MELLENCAMP/Week

KMZQ/Las Vegas, NV *
PD: Duncan Peyton
MD: Neil McKay
4 JIM BROWN/Single
5 O'DAY/Week
4 ELTONJOHN/Week
1 ELTONJOHN/Week

KSNL/Las Vegas, NV *
PD: Tom Dwan
MD: John Berry
ELTONJOHN/Lead

KOST/Las Angeles, CA *
PD: John Kane
APD: Sheila Schwartz
No Adds

WEZL/Oakville, KY *
Dk: David Smith
APD: Joe Feole
No Adds

WPEZ/Macon, GA
PD: Laura Worth
3 THE CORPS/Week
2 MARRHAGREY/Week

WVGN/Madison, WI *
VPP: Pat O'Neill
MD: Kim Fischer
JANET SOMERS/Week
ELTONJOHN/Lead

KVLM/Allen, TX *
POMD: Alex Duran
ELTONJOHN/Lead
JOHN MELLENCAMP/Week

WLSQ/Lynchburg, VA *
PD: Don Morrison
HOMER/Week
3 JIM BROWN/Single
5 ELTONJOHN/Week

WRMR/Memphis, TN *
MD: Jerry Dean
POMD: Kay May
No Adds

WLTQ/Milwaukee, WI *
POMD: Sam Atkinson
ELTONJOHN/Lead
SERAH/Week

WLTE/Minnneapolis, MN *
POMD: Gary Nolan
2 ELTONJOHN/Week
BARKLEY/Week

WVXK/Mobile, AL *
MD: Mary Booth
ELTONJOHN/Lead
JOURNEY/Week

KSNJ/Modesto, CA *
POMD: Gary Michaels
12 SQUID/Week
7 ELTONJOHN/Week

WOBM/Monmouth-Ocean, NJ *
MD: Liz Jerski
ELTONJOHN/Lead

KHAW/Monterey, CA *
POMD: Bernie Moody
1 ELTONJOHN/Week
JOHN MELLENCAMP/Week

WALK/Nassau-Suffolk, NY *
POMD: Bob Miller
13 ELTONJOHN/Week
3 LONESTAR/Week
2 ELTONJOHN/Week

WKVJ/Nassau-Suffolk, NY *
MD: Jeff Vale
19 THE CORPS/Week
7 FATHALL/Week
ELTONJOHN/Week
SUGARMAN/Week

WVHR/Rhineville, AL *
PD: Bob Harter
MD: Bonnie O'Brien
1 MARRHAGREY/Week
ELTONJOHN/Lead

WTPN/Indianapolis, IN *
PD: Gary Havens
MD: Steve Cooper
4 JOHN MELLENCAMP/Week
5 ELTONJOHN/Week

WTFM/Johnson City, TN *
OM: Jim Ryan
PD: Mark E. McElroy
ELTONJOHN/Lead

WOOF/Dothan, AL
GMPD: Leigh Simpson
ELTONJOHN/Lead
JOHN MELLENCAMP/Week
MARRHAGREY/Week
JANET SOMERS/Week
ELTONJOHN/Lead
LONESTAR/Week

WVLR/Kalamazoo, MI
OM: Sam Langstaff
PD: Brian Wertz
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MD: Brian Wertz
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POMD: Vance Dillard
JANET SOMERS/Week
ELTONJOHN/Lead

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MD: Steve Wiley
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APD: Joe Feole
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2 JOHN MELLENCAMP/Week

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MD: Neil McKay
4 JIM BROWN/Single
5 O'DAY/Week
4 ELTONJOHN/Week
1 ELTONJOHN/Week

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PD: Tom Dwan
MD: John Berry
ELTONJOHN/Lead

KOST/Las Angeles, CA *
PD: John Kane
APD: Sheila Schwartz
No Adds

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Dk: David Smith
APD: Joe Feole
No Adds

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PD: Laura Worth
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2 MARRHAGREY/Week

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MD: Kim Fischer
JANET SOMERS/Week
ELTONJOHN/Lead

KVLM/Allen, TX *
POMD: Alex Duran
ELTONJOHN/Lead
JOHN MELLENCAMP/Week

WLSQ/Lynchburg, VA *
PD: Don Morrison
HOMER/Week
3 JIM BROWN/Single
5 ELTONJOHN/Week

WRMR/Memphis, TN *
MD: Jerry Dean
POMD: Kay May
No Adds

WLTQ/Milwaukee, WI *
POMD: Sam Atkinson
ELTONJOHN/Lead
SERAH/Week

WLTE/Minnneapolis, MN *
POMD: Gary Nolan
2 ELTONJOHN/Week
BARKLEY/Week

WVXK/Mobile, AL *
MD: Mary Booth
ELTONJOHN/Lead
JOURNEY/Week

KSNJ/Modesto, CA *
POMD: Gary Michaels
12 SQUID/Week
7 ELTONJOHN/Week

WOBM/Monmouth-Ocean, NJ *
MD: Liz Jerski
ELTONJOHN/Lead

KHAW/Monterey, CA *
POMD: Bernie Moody
1 ELTONJOHN/Week
JOHN MELLENCAMP/Week

WALK/Nassau-Suffolk, NY *
POMD: Bob Miller
13 ELTONJOHN/Week
3 LONESTAR/Week
2 ELTONJOHN/Week

WKVJ/Nassau-Suffolk, NY *
MD: Jeff Vale
19 THE CORPS/Week
7 FATHALL/Week
ELTONJOHN/Week
SUGARMAN/Week

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PD: Bob Harter
MD: Bonnie O'Brien
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WTPN/Indianapolis, IN *
PD: Gary Havens
MD: Steve Cooper
4 JOHN MELLENCAMP/Week
5 ELTONJOHN/Week

WTFM/Johnson City, TN *
OM: Jim Ryan
PD: Mark E. McElroy
ELTONJOHN/Lead

WOOF/Dothan, AL
GMPD: Leigh Simpson
ELTONJOHN/Lead
JOHN MELLENCAMP/Week
MARRHAGREY/Week
JANET SOMERS/Week
ELTONJOHN/Lead
LONESTAR/Week

WVLR/Kalamazoo, MI
OM: Sam Langstaff
PD: Brian Wertz
7 ELTONJOHN/Week

KSRC/Kansas City, MO *
PD

THE CALLING

THESE STATIONS COULDN'T WAIT

KALC / Denver - 34x a week!! Sales have nearly tripled in the last 3 weeks since airplay began !!!

KUCD / Honolulu - Already #4 callout with NUGE potential after 110+ spins...

KENZ / Salt Lake City - Top 5 phones

WSSR / Tampa - Ranked top 10 in it's 3rd week on...

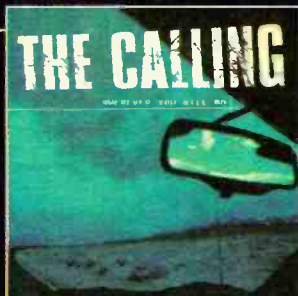
WVRV / St. Louis - New this week...before the box!

KCDA / Spokane - New this week...before the box!

Already 37 Bullet on The Modern A/C Monitor Chart, Prior to Impact!!!

GOING FOR ADDS
AUGUST 27th

"WHEREVER YOU WILL GO"



THE FIRST SINGLE AND VIDEO
FROM THEIR DEBUT ALBUM CAMINO PALMERO
IN STORES NOW

Produced by Marc Tanner Executive Producer: Ron Fair Mixed by Chris Lord-Alge
Management: Stuart Sobol and Brigette Barr for Spivak Sobol Entertainment

www.thecallingband.com

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R&R Hot AC Top 30

Powered By



August 24, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	1 TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3380	+26	326825	26	83/0
3	2	2 SUGAR RAY When It's Over (Lava/Atlantic)	3240	+128	311002	14	84/0
2	3	LIFEHOUSE Hanging By A Moment (DreamWorks)	3142	-117	297951	27	82/0
4	4	SMASH MOUTH I'm A Believer (Interscope)	2745	-5	273702	9	78/0
6	5	5 DAVE MATTHEWS BAND The Space Between (RCA)	2662	+18	267357	18	81/1
5	6	INCUBUS Drive (Immortal/Epic)	2648	-59	252575	23	78/1
7	7	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	2208	-171	220769	28	78/0
9	8	8 FIVE FOR FIGHTING Superman (Aware/Columbia)	2146	+173	212860	12	81/0
8	9	EVE 6 Here's To The Night (RCA)	1966	-108	183533	22	72/0
10	10	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	1819	+117	151046	8	53/4
11	11	MICHELLE BRANCH Everywhere (Maverick)	1688	+53	146773	9	74/2
13	12	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1494	-27	159228	46	77/0
12	13	DIDO Thankyou (Arista)	1472	-106	146305	38	75/0
16	14	WISEGUYS Start The Commotion (Mammoth/Hollywood)	1448	+24	167475	5	54/2
17	15	BARENAKED LADIES Falling For The First Time (Reprise)	1399	+84	146425	8	66/0
15	16	LENNY KRAVITZ Again (Virgin)	1397	-34	139074	43	77/0
Breaker	17	ENYA Only Time (Reprise)	1267	+227	142663	3	61/11
19	18	18 3 DOORS DOWN Be Like That (Republic/Universal)	1257	+121	90296	9	62/3
18	19	DIDO Hunter (Arista)	1219	-15	114199	8	62/0
22	20	BETTER THAN EZRA Extra Ordinary (Beyond)	1103	+84	103373	6	45/1
20	21	MELISSA ETHERIDGE I Want To Be In Love (Island/IDJMG)	1011	-71	109685	6	61/1
Breaker	22	NELLY FURTADO Turn Off The Light (DreamWorks)	1001	+86	94376	4	54/5
25	23	VERVE PIPE Never Let You Down (RCA)	774	+18	56075	5	39/1
26	24	JANET Someone To Call My Lover (Virgin)	676	+111	62767	3	26/1
27	25	TRICKSIDE Under You (Wind-up)	549	+16	33384	3	30/0
28	26	MACY GRAY Sweet Baby (Epic)	544	+125	49669	3	33/3
Debut	27	U2 Stuck In A Moment... (Interscope)	485	+206	57296	1	38/6
30	28	AFRO-CELT... F/P. GABRIEL When You're Falling (Real World/Virgin)	366	+42	43004	2	24/5
Debut	29	RONAN KEATING Lovin' Each Day (A&M/Interscope)	365	+65	23465	1	23/1
29	30	O-TOWN All Or Nothing (J)	362	+12	24769	2	13/3

85 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 8/12-Saturday 8/18. 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 60% of reporting panel 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

CAKE Short Skirt/Long Jacket (Columbia) Total Plays: 335, Total Stations: 16, Adds: 0	SUGARBOMB Hello (RCA) Total Plays: 200, Total Stations: 19, Adds: 3	KINA Have A Cry (DreamWorks) Total Plays: 99, Total Stations: 9, Adds: 3
COLORPLAY Trouble (Netwerk/Capitol) Total Plays: 328, Total Stations: 27, Adds: 2	LEONA NAESS I Tried To Rock You But You... (MCA) Total Plays: 168, Total Stations: 17, Adds: 2	BLACK CROWES Soul Singing (V2) Total Plays: 71, Total Stations: 9, Adds: 2
JENNIFER PAIGE These Days (Edel America/Hollywood) Total Plays: 313, Total Stations: 21, Adds: 3	JOYDROP Sometimes Wanna Die (Tommy Boy) Total Plays: 146, Total Stations: 10, Adds: 1	JOHN MELLENCAMP Peaceful World (Columbia) Total Plays: 57, Total Stations: 13, Adds: 12
PETE YORN Life On A Chain (Columbia) Total Plays: 267, Total Stations: 23, Adds: 2	WEEZER Island In The Sun (Geffen/Interscope) Total Plays: 132, Total Stations: 13, Adds: 6	
ALANA DAVIS I Want You (Elektra/EEG) Total Plays: 240, Total Stations: 8, Adds: 0	STONE TEMPLE PILOTS Days Of The Week (Atlantic) Total Plays: 111, Total Stations: 8, Adds: 0	

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JOHN MELLENCAMP Peaceful World (Columbia)	12
ENYA Only Time (Reprise)	11
U2 Stuck In A Moment... (Interscope)	6
WEEZER Island In The Sun (Geffen/Interscope)	6
LAURA DAWN I Would (Extasy)	6
NELLY FURTADO Turn Off The Light (DreamWorks)	5
AFRO-CELT... F/P. GABRIEL When... (Real World/Virgin)	5
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	4
3 DOORS DOWN Be Like That (Republic/Universal)	3
MACY GRAY Sweet Baby (Epic)	3
JENNIFER PAIGE These Days (Edel America/Hollywood)	3
SUGARBOMB Hello (RCA)	3
O-TOWN All Or Nothing (J)	3
KINA Have A Cry (DreamWorks)	3
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ENYA Only Time (Reprise)	+227
U2 Stuck In A Moment... (Interscope)	+206
FIVE FOR FIGHTING Superman (Aware/Columbia)	+173
SUGAR RAY When It's Over (Lava/Atlantic)	+128
MACY GRAY Sweet Baby (Epic)	+125
3 DOORS DOWN Be Like That (Republic/Universal)	+121
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	+117
JANET Someone To Call My Lover (Virgin)	+111
SUGARBOMB Hello (RCA)	+100
WEEZER Island In The Sun (Geffen/Interscope)	+94
CAKE Short Skirt/Long Jacket (Columbia)	+88

Breakers®

NOW PLAYING ON 60% OF THE REPORTING PANEL

ENYA Only Time (Reprise)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1267/227	61/11	17

NELLY FURTADO

Turn Off The Light (DreamWorks)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1001/86	54/5	22

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.

laura dawn i would



#3 Most Added at Hot AC!

- | | |
|-----------------------|-----------------------|
| WKZN – New Orleans | KRSK – Portland |
| WCPT – Albany | KLLY – Bakersfield |
| KKPN – Corpus Christi | KLTV – Corpus Christi |
| KCDU – Monterey | WDAQ – Danbury |
| KOSO – Modesto | |





America's Best Testing Hot AC Songs 12+ For The Week Ending 8/24/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
3 DOORS DOWN Be Like That(Republic/Universal)	4.15	4.01	78%	10%	4.17	81%	10%
LIFEHOUSE Hanging By A Moment(DreamWorks)	4.12	4.10	98%	41%	4.18	98%	42%
TRAIN Drops Of Jupiter (Tell Me)(Columbia)	4.09	4.12	98%	38%	4.16	98%	35%
EVE 6 Here's To The Night(RCA)	4.04	4.00	93%	23%	4.02	92%	22%
INCUBUS Drive(Immortal/Epic)	4.00	3.97	95%	32%	4.02	95%	31%
FIVE FOR FIGHTING Superman (It's Not Easy)(Aware/Columbia)	4.00	3.86	67%	8%	4.06	71%	9%
DAVE MATTHEWS BAND The Space Between(RCA)	3.97	3.91	96%	27%	4.10	97%	25%
STAIN'D It's Been Awhile(Flip/Elektra/EEG)	3.95	3.88	92%	29%	4.03	91%	26%
VERVE PIPE Never Let You Down(RCA)	3.91	3.79	43%	3%	3.96	45%	3%
AMERICAN HI-FI Flavor Of The Weak(Island/IDJMG)	3.89	-	87%	22%	3.82	84%	22%
MATCHBOX TWENTY Mad Season(Lava/Atlantic)	3.89	3.87	94%	28%	3.95	96%	29%
BETTER THAN EZRA Extra Ordinary(Beyond)	3.88	3.76	53%	4%	3.88	60%	5%
MATCHBOX TWENTY If You're Gone(Lava/Atlantic)	3.83	3.76	98%	43%	3.97	98%	39%
SUGAR RAY When It's Over(Lava/Atlantic)	3.83	3.83	98%	31%	3.79	98%	33%
BARENAKED LADIES Falling For The First Time(Reprise)	3.80	3.74	63%	8%	3.76	68%	10%
MICHELLE BRANCH Everywhere(Maverick)	3.77	3.65	53%	9%	3.71	56%	11%
ENYA Only Time(Reprise)	3.72	3.65	52%	9%	3.84	56%	6%
WISEGUYS Start The Commotion(Mammoth/Hollywood)	3.68	3.68	70%	16%	3.82	74%	14%
SMASH MOUTH I'm A Believer(Interscope)	3.68	3.59	94%	23%	3.66	94%	21%
U2 Stuck In A Moment You Can't Get Out Of(Interscope)	3.61	-	38%	5%	3.63	38%	4%
JEFFREY GAINES In Your Eyes(Artemis)	3.52	3.51	55%	13%	3.65	62%	13%
MOBY F/GWEN STEFANI Southside(V2)	3.43	3.41	97%	54%	3.47	97%	55%
CREED With Arms Wide Open(Wind-Up)	3.40	3.35	100%	63%	3.44	100%	63%
DIDD Hunter(Arista)	3.37	3.50	61%	18%	3.25	66%	23%
LENNY KRAVITZ Again(Virgin)	3.32	3.36	96%	58%	3.48	97%	54%
DIDD Thankyou(Arista)	3.31	3.36	98%	61%	3.38	98%	62%
NELLY FURTADD Turn Off The Light(DreamWorks)	3.27	3.14	59%	16%	3.28	58%	14%
UNCLE KRACKER Follow Me(Top Dog/Lava/Atlantic)	3.23	3.29	98%	60%	3.29	98%	59%
MELISSA ETHERIDGE I Want To Be In Love(Island/IDJMG)	3.16	3.11	57%	18%	3.25	63%	17%
NELLY FURTADD I'm Like A Bird(DreamWorks)	3.12	3.08	95%	60%	3.24	97%	58%

Total sample size is 849 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

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MATCHBOX TWENTY Mad Season(Lava/Atlantic)	1387
MOBY F/GWEN STEFANI Southside(V2)	1101
NELLY FURTADO I'm Like A Bird(DreamWorks)	1077
U2 Beautiful Day(Interscope)	909
CREED With Arms Wide Open(Wind-up)	882
MADONNA Don't Tell Me(Maverick/WB)	880
FUEL Bad Day(Epic)	816
VERTICAL HORIZON Everything You Want(RCA)	803
EVAN AND JARON Crazy For This Girl(Columbia)	781
MATCHBOX TWENTY Bent(Lava/Atlantic)	753
JEFFREY GAINES In Your Eyes(Artemis)	739
VERTICAL HORIZON Best I Ever Had (Grey Sky...)(RCA)	731
SANTANA F/ROB THOMAS Smooth(Arista)	730
BARENAKED LADIES Pinch Me(Reprise)	722
LEE ANN WOMACK I Hope You Dance(MCA/Universal)	691
CREED Higher(Wind-up)	683
3 DOORS DOWN Kryptonite(Republic/Universal)	655
AEROSMITH Jaded(Columbia)	634
NINE DAYS Absolutely (Story Of A Girl)(Epic)	626
EVERCLEAR Wonderful(Capitol)	615

HOT AC

Going For Adds 8/27/01

- BOB SCHNEIDER Bullets (Universal)
- CALLING Wherever You Will Go (RCA)
- CRANBERRIES Analyse (MCA)
- DEPECHE MODE I Feel Loved (Mute/Reprise)
- EDWIN MCCAIN Write Me A Song (Lava/Atlantic)
- GARBAGE Androgyny (Almo Sounds/Interscope)
- PAT GREEN Carry On (Republic/Universal)
- PRU Aaroma (Capitol)
- TORI AMOS Strange Little Girl (Atlantic)

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HOT AC

Indicator™

Most Added®

- ARTIST TITLE LABEL(S)
- WISEGUYS Start The Commotion (Mammoth/Hollywood)
- ENYA Only Time (Reprise)
- ALANA DAVIS I Want You (Elektra/EEG)
- NELLY FURTADD Turn Off The Light (DreamWorks)
- AFRO-CELT... F/PETER GABRIEL When You're Falling (Real World/Virgin)
- MACY GRAY Sweet Baby (Epic)
- ALICIA KEYS Fallin' (J)
- BLACK CROWES Soul Singing (V2)

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the new single from **EXCITER**

See Depeche Mode on the continuing **EXCITER TOUR** this summer presented by 

Going for Adds this week, 8/27 at Hot AC & Modern Adult

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Smooth Jazz Playlists

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Smooth Jazz
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10th ANNIVERSARY

PLAYS

LW	TW	ARTIST/TITLE	Q1 (898)
23	23	MARC ANTONIO/Alas Que Nada	26225
24	24	PIECES OF A DREAM/Up Ready	25648
23	24	GERALD WEASLEY/In The Rain	25648
24	24	JEFF KASHMAN/Around The World	25648
24	24	EUGE GROOVE/Sneak A Peak	25648
23	24	RITENOUR FGRLS/Get Up Stand Up	24771
23	23	FATBURGER/4 Ways	24771
15	16	JEFF LORBER/Anybody	17232
15	15	DOC POWELL/Crui'n	18155
15	14	DAVE KOZ/The Bright Side	15078
15	14	SPYRO GYRA/Open Door	15072
15	13	KIM WATERS/Unl'D Dawn	14001
14	13	SPECIAL FX/Everyones A Star	14001
7	7	JIMMY SOMMERS/360 Groove	7539
7	7	BOB WALDMAN/Club Paradise	7539
7	7	ERIC MARIENTHAL/One Day In Venice	7539
7	7	RICHARD ELLIOT/Crush	7539
7	7	BEN HANAUER/In The Sky	7539
7	7	URBAN KIGHTS/High Heat Sneakers	7539
7	7	STEVIE COLE/From The Start	7539
7	7	WALTER BEASLEY/Turnam	7539
7	7	PETER WHITE/Turn It Out	6462
7	7	ERIC CLAPTON/Believe In Me	6462
7	7	RICK BRAUN/Use Me	6462
7	7	KEVIN TONEY/Shot	6462
7	7	JOYCE COOLING/Alm-Mm Good	0

MARKET #2
KTWV/Los Angeles
Infinity
(310) 840-7180
Country
12x Cume 839,500

THE WAVE
94.7 KTWV

PLAYS

LW	TW	ARTIST/TITLE	Q1 (898)
23	23	URBAN KIGHTS/High Heat Sneakers	17668
23	23	STEVE COLE/From The Start	17057
23	23	WYMAN TSDALE/Can't Hide Love	16406
26	26	RICK BRAUN/Use Me	16406
26	26	RICHARD ELLIOT/Crush	13822
22	22	RITENOUR FGRLS/Get Up Stand Up	13822
22	22	ERIC CLAPTON/Believe In Me	13822
26	26	WYMAN TSDALE/Can't Hide Love	13822
20	20	EUGE GROOVE/Sneak A Peak	12820
19	19	JEFF LORBER/Anybody	12820
19	19	JIMMY SOMMERS/360 Groove	12820
17	17	RICHARD ELLIOT/Crush	11899
17	17	JEFF GOLUB/Gangorous Curves	11899
17	17	DAVE KOZ/The Bright Side	11358
20	20	BRIAN CLUBERTSON/Get It On	11358
17	17	RUSS FREEMAN/Club Paradise	11358
19	19	GERALD WEASLEY/In The Rain	11358
10	10	LUTHER WANDROSS/Take You Out	7572
12	12	AL JARREAL/It's How You Say It	7572
12	12	AL JARREAL/It's How You Say It	7572
12	12	RICHARD ELLIOT/Crush	7572
10	10	RICK BRAUN/Use Me	6319
11	9	SADKING Of Sorrow	5970
11	9	ERIC CLAPTON/Believe In Me	4417
11	9	JOYCE COOLING/Alm-Mm Good	0
11	9	BOB SCAGGS/Playday	0

MARKET #3
WNWA/Chicago
Clear Channel
(312) 865-2650
Country
12x Cume 723,300

WNWA 95.5
Smooth Jazz

PLAYS

LW	TW	ARTIST/TITLE	Q1 (898)
24	25	FREDDIE RAVEL/Sunny Side Up	10875
24	25	MARC ANTONIO/Alas Que Nada	10875
24	23	BRIAN CLUBERTSON/Get It On	10005
18	23	RICHARD ELLIOT/Crush	10005
21	21	KIM WATERS/Unl'D Dawn	9135
21	21	EUGE GROOVE/Sneak A Peak	9135
22	22	WYMAN TSDALE/Can't Hide Love	8700
19	19	RITENOUR FGRLS/Get Up Stand Up	8285
19	19	DAVE KOZ/The Bright Side	8285
11	13	ERIC CLAPTON/Believe In Me	5655
11	13	STEVE COLE/From The Start	5655
10	12	AL JARREAL/It's How You Say It	5220
11	11	HIL ST. SOUL/Unl'D You Come...	4785
8	11	JEFF LORBER/Anybody	4785
10	10	PETER WHITE/Turn It Out	4350
5	10	WALTER BEASLEY/Turnam	4350
11	9	XZIN In The Night	3915
11	9	RICHARD ELLIOT/Crush	3915
11	9	RICK BRAUN/Use Me	3915
9	7	FOURPLAY/Save Some Love...	3480
7	7	PIECES OF A DREAM/Up Ready	3045

MARKET #4
KKSF/San Francisco
Clear Channel
(415) 975-5555
Country
12x Cume 493,300

KKSF 103.7
SMOOTH JAZZ

PLAYS

LW	TW	ARTIST/TITLE	Q1 (898)
22	23	FREDDIE RAVEL/Sunny Side Up	6486
23	23	DAVE KOZ/The Bright Side	6486
23	23	WYMAN TSDALE/Can't Hide Love	6486
22	22	JEFF KASHMAN/Around The World	6204
22	22	WYMAN TSDALE/Can't Hide Love	6204
24	22	RITENOUR FGRLS/Get Up Stand Up	6204
22	22	RICHARD ELLIOT/Crush	6204
14	14	FATBURGER/4 Ways	3948
14	14	PAUL JACKSON JR./Bounce Wit It	3948
13	13	PETER WHITE/Turn It Out	3656
13	13	ERIC CLAPTON/Believe In Me	3656
4	13	JOYCE COOLING/Alm-Mm Good	3656
12	12	STEVE COLE/From The Start	3384
13	12	URBAN KIGHTS/High Heat Sneakers	3384
12	12	MARC ANTONIO/Alas Que Nada	3384
12	11	KIM WATERS/Unl'D Dawn	3102
10	11	ERIC CLAPTON/Believe In Me	3102
10	11	JAMES & BRAUN/Use Me	2820
11	10	AL JARREAL/It's How You Say It	2820
11	10	SADKING/Somebody Already...	2256
1	7	RICK BRAUN/Use Me	1874
1	7	HIL ST. SOUL/Unl'D You Come...	1874
7	7	DAVE KOZ/The Bright Side	1874
5	8	MICHAEL MCCONALD/In The Morning Of Love	1622

MARKET #5
WJZZ/Philadelphia
Clear Channel
(610) 508-1200
Country
12x Cume 529,800

Smooth Jazz
WJZZ 106.1

PLAYS

LW	TW	ARTIST/TITLE	Q1 (898)
12	12	FATBURGER/4 Ways	10052
13	12	GERALD WEASLEY/In The Rain	10052
28	28	WYMAN TSDALE/Can't Hide Love	10052
13	13	JEFF KASHMAN/Around The World	10052
28	28	RITENOUR FGRLS/Get Up Stand Up	10052
28	28	BRIAN CLUBERTSON/Get It On	9693
17	21	LUTHER WANDROSS/Take You Out	7539
19	17	HIL ST. SOUL/Unl'D You Come...	6821
20	17	SADE/By Your Side	6103
13	13	ERIC MARIENTHAL/One Day In Venice	4657
13	13	DAVE KOZ/The Bright Side	4657
13	13	BONA FIDE/R-Play Hip	4657
13	13	JEFF LORBER/Anybody	4657
13	13	DUNCAN MILLER/Unl'D Dawn	4657
11	13	PIECES OF A DREAM/Up Ready	4657
12	13	JIMMY SOMMERS/360 Groove	4657
12	13	RUSS FREEMAN/Club Paradise	4657
12	13	SPYRO GYRA/Open Door	4306
12	13	RICHARD ELLIOT/Crush	4306
13	12	STEVE COLE/From The Start	4306
12	12	GEORGE BENSON/Medicine Man	3948
13	12	PAUL JACKSON JR./Bounce Wit It	3948

MARKET #6
KOAI/Dallas-Ft. Worth
Infinity
(214) 630-3011
Radio/Classical
12x Cume 297,800

Smooth Jazz
107.5

PLAYS

LW	TW	ARTIST/TITLE	Q1 (898)
24	29	RICK BRAUN/Use Me	6032
24	29	PIECES OF A DREAM/Up Ready	5924
28	28	JEFF LORBER/Anybody	5924
28	28	FREDDIE RAVEL/Sunny Side Up	5924
28	28	RITENOUR FGRLS/Get Up Stand Up	5924
28	28	MARC ANTONIO/Alas Que Nada	5924
27	27	MARIAH CAREY/Wee Wee	3532
15	17	JEFFREY GAINES/In Your Eyes	3532
11	17	HIL ST. SOUL/Unl'D You Come...	3532
17	16	LUTHER WANDROSS/Take You Out	3532
12	17	RICHARD ELLIOT/Crush	3532
11	17	URBAN KIGHTS/High Heat Sneakers	3532
12	17	WYMAN TSDALE/Can't Hide Love	3532
12	17	DAVID MANN/Slow Groove	3532
12	17	JAMES & BRAUN/Use Me	3532
12	17	WYMAN TSDALE/Can't Hide Love	3532
12	17	RITENOUR FGRLS/Get Up Stand Up	3532
12	17	CHUCK LOEB/North, South...	3532
12	17	EUGE GROOVE/Sneak A Peak	3532
12	17	MICHAEL LINGTOM/Paradise	3532
12	17	ERIC CLAPTON/Believe In Me	3532
12	17	WALTER BEASLEY/Turnam	3532
9	10	SADKING Of Sorrow	1874
16	8	CHARLIE WILSON/Without You	1664
16	8	PETER WHITE/Turn It Out	1664
16	8	STEVE COLE/From The Start	0

MARKET #7
WYMN/Detroit
Infinity
(248) 855-5100
Sleater/Kravis
12x Cume 436,000

98.7 FM

PLAYS

LW	TW	ARTIST/TITLE	Q1 (898)
21	21	MARC ANTONIO/Alas Que Nada	6048
21	21	BRIAN CLUBERTSON/Get It On	5472
21	21	PIECES OF A DREAM/Up Ready	5472
11	15	RIPPINGTONS/Caribbean Breeze	4320
12	15	JEFF LORBER/Anybody	4032
13	14	KIM WATERS/Unl'D Dawn	4032
13	14	WYMAN TSDALE/Can't Hide Love	4032
13	14	RICK BRAUN/Use Me	4032
13	14	YULIARCA/On Memah Shivaya	4032
13	14	PAUL JACKSON JR./Bounce Wit It	4032
13	14	DAVID MANN/Slow Groove	4032
12	13	JAMES & BRAUN/Use Me	4032
12	13	WYMAN TSDALE/Can't Hide Love	4032
12	13	RITENOUR FGRLS/Get Up Stand Up	4032
9	12	EUGE GROOVE/Sneak A Peak	3456
11	11	PAUL JACKSON JR./Bounce Wit It	3168
11	11	GREGG KARLUS/Chasing The Wind	3168
12	11	HIL ST. SOUL/Unl'D You Come...	3168
11	11	URBAN KIGHTS/High Heat Sneakers	2880
8	10	WYMAN TSDALE/Can't Hide Love	2880
8	10	SADKING Of Sorrow	2880
10	10	JEFF KASHMAN/Around The World	2880
9	10	RUSS FREEMAN/Club Paradise	2592
9	10	DAVE KOZ/The Bright Side	2592
9	10	KIM WATERS/Unl'D Dawn	2592
9	10	SPYRO GYRA/Open Door	2592
9	10	LUTHER WANDROSS/Heavenly Waltz	1728

MARKET #8
WJZZ/Washington, DC
ABC
(202) 895-2300
King
12x Cume 386,300

Smooth Jazz
105.0

PLAYS

LW	TW	ARTIST/TITLE	Q1 (898)
26	26	FREDDIE RAVEL/Sunny Side Up	6832
26	26	MARC ANTONIO/Alas Que Nada	6832
26	26	BRIAN CLUBERTSON/Get It On	6832
26	26	FATBURGER/4 Ways	6832
26	26	RITENOUR FGRLS/Get Up Stand Up	6832
26	26	DAVE KOZ/The Bright Side	6832
16	16	CHARLIE WILSON/Without You	3804
15	15	SADE/By Your Side	3804
15	15	HIL ST. SOUL/Unl'D You Come...	3804
15	15	AL JARREAL/It's How You Say It	3804
10	12	RICHARD ELLIOT/Crush	2928
10	12	SPYRO GYRA/Open Door	2928
10	12	URBAN KIGHTS/High Heat Sneakers	2928
10	12	GERALD ALBRIGHT/Waltnight	2928
10	12	JARED/Baby Come Back	2928
10	12	PIECES OF A DREAM/Up Ready	2440
10	12	JEFF LORBER/Anybody	2440
10	12	URBAN KIGHTS/High Heat Sneakers	2440
10	12	EUGE GROOVE/Sneak A Peak	2440
10	12	KIM WATERS/Unl'D Dawn	2440
5	10	JIMMY SOMMERS/360 Groove	2440
10	12	WYMAN TSDALE/Can't Hide Love	2196
26	26	WYMAN TSDALE/Can't Hide Love	2196
10	10	JEFF KASHMAN/Around The World	2196
10	10	JAMES & BRAUN/Use Me	2196
10	10	STEVE COLE/From The Start	2196
9	7	JEFFREY GAINES/In Your Eyes	1708
4	6	RIPPINGTONS/Club Paradise	1484
4	6	DOC POWELL/Crui'n	1220

MARKET #9
WJZZ/Atlanta
Clear Channel
(404) 765-9750
Hankston
12x Cume 187,800

WJZZ

PLAYS

LW	TW	ARTIST/TITLE	Q1 (898)
26	26	FREDDIE RAVEL/Sunny Side Up	2800
26	26	WYMAN TSDALE/Can't Hide Love	2800
26	26	BRIAN CLUBERTSON/Get It On	2800
26	26	MARC ANTONIO/Alas Que Nada	2800
26	26	PIECES OF A DREAM/Up Ready	2700
17	17	MICHAEL MCCONALD/In The Morning Of Love	1700
17	17	CHARLIE WILSON/Without You	1700
17	17	SADE/By Your Side	1700
16	15	LUTHER WANDROSS/Take You Out	1500
16	15	DOWN TO THE BONE/Righteous Pleads	1500
16	15	JAMES & BRAUN/Use Me	1200
16	15	RUSS FREEMAN/Club Paradise	1100
11	11	DAVE KOZ/The Bright Side	1100
11	11	RICK BRAUN/Use Me	1100
11	11	SPYRO GYRA/Open Door	1100
11	11	GERALD ALBRIGHT/Waltnight	1100
10	10	JIMMY SOMMERS/360 Groove	1100
10	10	WYMAN TSDALE/Can't Hide Love	1100
11	11	JEFF KASHMAN/Around The World	1100
11	11	EUGE GROOVE/Sneak A Peak	1100
12	11	RITENOUR FGRLS/Get Up Stand Up	1100
12	11	ERIC CLAPTON/Believe In Me	1100
12	11	GERALD ALBRIGHT/Waltnight	1100
12	11	MICHAEL LINGTOM/Paradise In A Lifetime	1000
12	11	RIPPINGTONS/Caribbean Breeze	1000
10	10	BONA FIDE/R-Play Hip	1000

MARKET #12
WVLE/Richmond
Clear Channel
(564) 862-2000
McMillan
12x Cume 189,800

Smooth Jazz
Love 94.1

PLAYS

LW	TW	ARTIST/TITLE	Q1 (898)
24	24	BRIAN CLUBERTSON/Get It On	6188
24	24	MARC ANTONIO/Alas Que Nada	5967
27	27	PIECES OF A DREAM/Up Ready	5967
27	27	WYMAN TSDALE/Can't Hide Love	5967
26	27	RITENOUR FGRLS/Get Up Stand Up	5897
16	17	JEFF KASHMAN/Around The World	5304
16	17	HIL ST. SOUL/Unl'D You Come...	3878
16	17	SADE/By Your Side	3532
16	17	AL JARREAL/It's How You Say It	3532
16	17	PATTI AUSTIN/Who's Been Kind...	3532
16	17	MARIAH CAREY/Wee Wee	2852
16	17	URBAN KIGHTS/High Heat Sneakers	2421
16	17	ERIC CLAPTON/Believe In Me	2421
10	11	JIMMY SOMMERS/360 Groove	2421
10	11	RIPPINGTONS/Club Paradise	2421
9	11	EUGE GROOVE/Sneak A Peak	2421
9	11	SPYRO GYRA/Open Door	2210
10	10	GERALD ALBRIGHT/Waltnight	2210
10	10	STEVE COLE/From The Start	2210
10	10	TIM BOWEN/Sneak A Peak	2210
9	10	RICHARD ELLIOT/Crush	2210
10	9	DAVE KOZ/The Bright Side	1989
10	9	RICK BRAUN/Use Me	1989
10	9	JEFF LORBER/Anybody	1989
10	9	KIM WATERS/Unl'D Dawn	1547

MARKET #14
KWJZ/Seattle-Tacoma
Sandusky
(425) 373-5536
Holt/Kaplan
12x Cume 258,400

Smooth Jazz
107.5

PLAYS

LW	TW	ARTIST/TITLE	Q1 (898)
26	26	JEFF GOLUB/Gangorous Curves	4648



CAROL ARCHER

archer@rronline.com

The Coyote Is No. 1 12+

□ KYOT/Phoenix Asst. PD/MD/air talent Greg Morgan is one of the station's secret weapons

By Steve Williams

Although it's only August, it looks like the Smooth Jazz story of 2001 will be the stunning ratings performance of KYOT (The Coyote)/Phoenix. In the spring Arbitron, the perennially top-five station became the first Smooth Jazz signal ever to place No. 1 12+.

At the core of KYOT's incredible team effort is a very busy guy, Asst. PD/MD/afternoon-drive host Greg Morgan, a veteran of a number of top-flight stations in a variety of markets and formats.

Although most members of the Smooth Jazz milieu have only recently found out about this affable, low-key, passionate broadcaster and music buff, I am proud that our paths have crossed many times, most recently when I called to congratulate him upon hearing of the Coyote's triumph. In the following interview you'll find, as I did when we first met 11 years ago, that Mr. Morgan is definitely someone worth getting to know better.

SW: What is your first memo-
ry of radio?

GM: It was a station in Youngstown, OH, when I was 8 or 9 years old: Top 40 WHOT and its afternoon-drive jock, Boots Bell. From there, Detroit radio took over when I moved back there with my family — Top 40s WKNR [Keener] and KKLW; Jazz WJZZ; AORs WRIF and WABX; and Progressive CJOM, among others.

SW: How long have you worked in radio?

GM: Twenty years since my first "real" radio job. Sheesh!

SW: Where was your first job?

GM: WLAV in Grand Rapids. I was hired by Dave Logan, who's now at XM Satellite Radio.

SW: What impact did Detroit have on you as a broadcaster?

GM: As it did for so many other people from the Motor City, Detroit radio had the impact on me. That town's always been passionate about its personalities — or it was then — and it meant something if a jock was actually from there. Working in the market was my ultimate goal, which, fortunately, I achieved in 1990,



Greg Morgan

thanks to good friends, a jock who told me about the job, Steve Kostan and WRIF (The Riff) PD Jim Pemberton.

To actually work with the Detroit Rock radio legends that I grew up listening to, including 'RIF's Arthur Penhallow, was too cool for words. The fact that some of them were still there after all those years was even more amazing. I also met this guy who used to do overnights on The Riff — what was his name, Steve Williams?

SW: You are a man of many formatic passions. How many formats have you done?

GM: Rock was my thrust for many years, and, along the way, NPR, Talk, AC, Classic Rock and, now, Smooth Jazz, for the past seven years. I wouldn't have it any other way.

"As KYOT's and other stations' successes have proved, Smooth Jazz is an incredible format that speaks to adults as no other. I hope our success demonstrates once and for all that Smooth Jazz isn't a niche."

SW: When did you catch the smooth jazz bug?

GM: I caught the smooth jazz bug with WJZZ/Detroit — I think I still have one of their old T-shirts — although it wasn't Smooth Jazz in 1974 or '75. It was in Orlando in the mid-'80s that I started seri-

ously considering making the switch. When he was PD in Orlando, Rad Messick hired me at WDIZ. I'd always listen to WLOQ in its early days, and I'd always had eclectic taste in music.

WLOQ was one of those stations you'd turn on Friday night and not turn off until it was time to rock 'n' roll on Monday. It was always a preset in my car. I'll confess now that I actually applied for an opening there while working at WDIZ — sorry, Rad — but it turned out the money wasn't there.

SW: Why did you ultimately choose the serenity of smooth jazz over the glitzy allure of rock 'n' roll?

GM: I'd been working at WSHE/Miami. When that went away — a huge number of employees went through the station's doors in those days — I moved back to Orlando. I took the opportunity to go for it, come hell or high water. I was way over rock 'n' roll and wanted to get into something that I could relate to. God bless Steve Huntington for hiring me when he was PD at WLOQ.

Then Jim Pemberton called and offered me a gig at Classic Rock WIMZ/Knoxville. It wasn't the place I wanted to be; it was strictly about money and maybe a bit of a career move. Little did I know that job would set all the wheels in motion to get me here.

One day I got a call from James Alexander, who was OM of Davis Broadcasting in Charlotte. Next thing I knew, I was on a conference call with James and you for my first PD gig at the startup Smooth Jazz station in Charlotte, WCCJ.

SW: Describe the experience of working with founding KYOT PD Nick Francis and what you learned from him.

GM: Passion and creativity personified to the nth degree. We were of the same mind when it came to the music. We shared an office, so some of what I learned was by os-



A BLAST FROM THE PAST

Progressive Music Marketing founder Don Graham has been traveling in the hippest music circles for decades, as evidenced by this amazing 1961 photo, taken at the Jazz Workshop in San Francisco. Seen here (l-r) are guitar legend George Benson, Brother Jack McDuff, Graham and Al "Jazzbo" Collins. Thanks, Don!



THE SMILE SAYS IT ALL

As his T-shirt shows, WJZA & WJZK/Columbus, OH PD Bill Harman (r) is a passionate, hard-core lover of all musical forms, especially jazz. And his radiant smile makes his delight at hanging with Rippingtons founder and guitarist Russ Freeman obvious too.

mosis. I learned an incredible amount about not only music, but also the nuances of this market and format from Nick. He is a genuine original.

SW: How did you deal with his departure?

GM: I dealt with it by focusing on work. Understand, there was still a radio station to run. No one here but me had working knowledge of the music on KYOT, the systems or the staff. It took some time to deal with his loss, and it affected me deeply. I must add that, with Clear Channel Market Manager J.D. Freeman, Director/Operations Allen Sledge and KESZ & KYOT PD Shaun Holly, you couldn't have written a better script for the next chapter at KYOT.

SW: How do you balance being on the air with your Asst. PD/MD duties?

GM: I have that proverbial Midwestern work ethic. I used to be an iron pourer for Pontiac Motors. It's important to remember the things that you don't want to do. We have the best jobs around. When Clear Channel acquired the station, we had to not only physically move, we also had to convert from Music Master to Selector and from Scott Systems to Prophet, and we had a music test, all within the first 60

days. After that, the rest is cake. To me, it's all about passion and commitment to learning.

SW: What did it take to get to No. 1?

GM: We have a great team here. There's plenty of good music, promotions are clicking, and our marketing team is one of the best you could ask for. Shaun Holly is incredible at seeing opportunities for synergy between marketing and programming at KESZ and KYOT. He's extremely supportive and cognizant of what we need to do — and he leaves me alone to handle the music. BA has also helped us keep focus.

SW: Are there wider implications in KYOT's winning No. 1 12+?

GM: As KYOT's and other stations' successes prove, Smooth Jazz is an incredible format that speaks to adults like no other. It delivers warm bodies and dollars to clients, which is what every group owner wants. I hope our success demonstrates once and for all that Smooth Jazz isn't a niche. One thing's certain: Those lucky enough to work in it must remain this format's biggest cheerleaders.

Steve Williams is PD of WDAS/Philadelphia.



PAYDAY
BOZ SCAGGS

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WLOQ / ORLANDO

KWSJ / WICHITA

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R&R Smooth Jazz Top 30

August 24, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (100)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	LEE RITENOUR F/DAVE GRUSIN Get Up Stand Up (GRP/VMG)	886	-23	127644	14	42/0
	2	MARC ANTOINE Mas Que Nada (GRP/VMG)	877	+18	127178	15	42/1
	3	PIECES OF A DREAM R U Ready (Heads Up)	800	-20	95606	21	39/0
	4	WAYMAN TISDALE Can't Hide Love (Atlantic)	727	-36	86209	22	37/0
	5	BRIAN CULBERTSON Get It On (Atlantic)	709	-39	80611	17	38/0
	6	JEFF KASHIWA Around The World (Native Language)	700	+73	86456	20	35/0
	7	DAVE KOZ The Bright Side (Capitol)	686	+84	89948	11	40/1
	8	EUGE GROOVE Sneak A Peek (Warner Bros.)	553	+4	86687	13	39/0
	9	HIL ST. SOUL Until You Come Back To Me (Dome/Select-O-Hits)	545	-22	56138	19	38/0
17	10	RICHARD ELLIOT Crush (GRP/VMG)	495	+81	69501	3	42/1
15	11	URBAN KNIGHTS High Heel Sneakers (Narada)	477	+54	68409	5	37/0
11	12	STEVE COLE From The Start (Atlantic)	471	+8	64072	11	39/1
12	13	SADE King Of Sorrow (Epic)	454	+13	52239	17	36/1
16	14	JIMMY SOMMERS 360 Groove (Higher Octave)	445	+36	55065	8	36/0
13	15	AL JARREAU It's How You Say It (GRP/VMG)	438	+5	42576	11	32/0
14	16	LUTHER VANDROSS Take You Out (J)	409	-14	45958	15	30/0
19	17	FATTBURGER Evil Ways (Shanachie)	404	+38	64439	11	31/1
18	18	SPYRO GYRA Open Door (Heads Up)	398	+27	46082	11	35/0
20	19	JEFF LORBER Ain't Nobody (Samson/Gold Circle)	329	+25	50121	5	29/0
21	20	KIM WATERS Until Dawn (Shanachie)	301	+34	44308	5	29/0
22	21	RICK BRAUN Use Me (Warner Bros.)	287	+15	32281	3	32/3
24	22	RUSS FREEMAN East River Drive (Q/Atlantic)	279	+53	41356	4	25/2
23	23	CHARLIE WILSON Without You (Major Hits)	238	-10	16988	21	17/0
25	24	RIPPINGTONS Club Paradiso (Peak/Concord)	234	+12	16577	5	22/0
26	25	ERIC MARIENTHAL One Day In Venice (Peak/Concord)	212	+9	20272	8	20/1
Breaker	26	PETER WHITE Turn It Out (Columbia)	197	+143	24167	1	29/11
27	27	SPECIAL EFX Everyone's A Star (Shanachie)	173	+4	20606	3	16/0
29	28	WILL DOWNING Is This Love (GRP/VMG)	154	+6	17635	2	14/1
28	29	YULARA Om Namah Shivaya (Higher Octave)	148	-1	7838	3	13/0
Debut	30	ERIC CLAPTON Believe In Life (Duck/Reprise)	141	+41	8508	1	12/1

43 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 8/12-Saturday 8/18. 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 60% of reporting panel 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

GERALD VEASLEY Do I Do (Heads Up)
Total Plays: 140, Total Stations: 12, Adds: 2

KEIKO MATSUI Across The Sun (Narada)
Total Plays: 124, Total Stations: 12, Adds: 1

RANDY CRAWFORD Permanent (Warner Bros.)
Total Plays: 121, Total Stations: 8, Adds: 1

MICHAEL BRECKER F/JAMES TAYLOR Don't Let Me Be Lonely... (Verve/VMG)
Total Plays: 108, Total Stations: 9, Adds: 0

JEFFREY GAINES In Your Eyes (Artemis)
Total Plays: 90, Total Stations: 9, Adds: 1

MARIAH CAREY Never Too Far (Virgin)
Total Plays: 70, Total Stations: 7, Adds: 3

PAUL JACKSON JR. Rock Steady (Blue Note)
Total Plays: 66, Total Stations: 5, Adds: 0

KEVIN TONEY Strut (Shanachie)
Total Plays: 54, Total Stations: 7, Adds: 1

DOC POWELL Cruisin' (Samson/Gold Circle)
Total Plays: 53, Total Stations: 5, Adds: 0

SHILTS There's No Wonder (Higher Octave)
Total Plays: 53, Total Stations: 4, Adds: 0

CHRIS CAMOZZI Snack Shack (Samson/Gold Circle)
Total Plays: 41, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added

ARTIST TITLE LABEL(S)	ADDS
JOYCE COOLING Mm-Mm Good (GRP/VMG)	15
PETER WHITE Turn It Out (Columbia)	11
JIM BRICKMAN Serenade (Windham Hill)	4
BOZ SCAGGS Payday (Virgin)	4
RICK BRAUN Use Me (Warner Bros.)	3
MARIAH CAREY Never Too Far (Virgin)	3
RUSS FREEMAN East River Drive (Q/Atlantic)	2
GERALD VEASLEY Do I Do (Heads Up)	2
FOUR 80 EAST Drive Time (Higher Octave)	2
SHEILA E Heaven (Concord)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PETER WHITE Turn It Out (Columbia)	+143
DAVE KOZ The Bright Side (Capitol)	+84
RICHARD ELLIOT Crush (GRP/VMG)	+81
JEFF KASHIWA Around The World (Native Language)	+73
MARIAH CAREY Never Too Far (Virgin)	+60
URBAN KNIGHTS High Heel Sneakers (Narada)	+54
RUSS FREEMAN East River Drive (Q/Atlantic)	+53
ERIC CLAPTON Believe In Life (Duck/Reprise)	+41
FATTBURGER Evil Ways (Shanachie)	+38
JIMMY SOMMERS 360 Groove (Higher Octave)	+36
JOYCE COOLING Mm-Mm Good (GRP/VMG)	+36

Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

PETER WHITE

Turn It Out (Columbia)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
197/143	29/11	26

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

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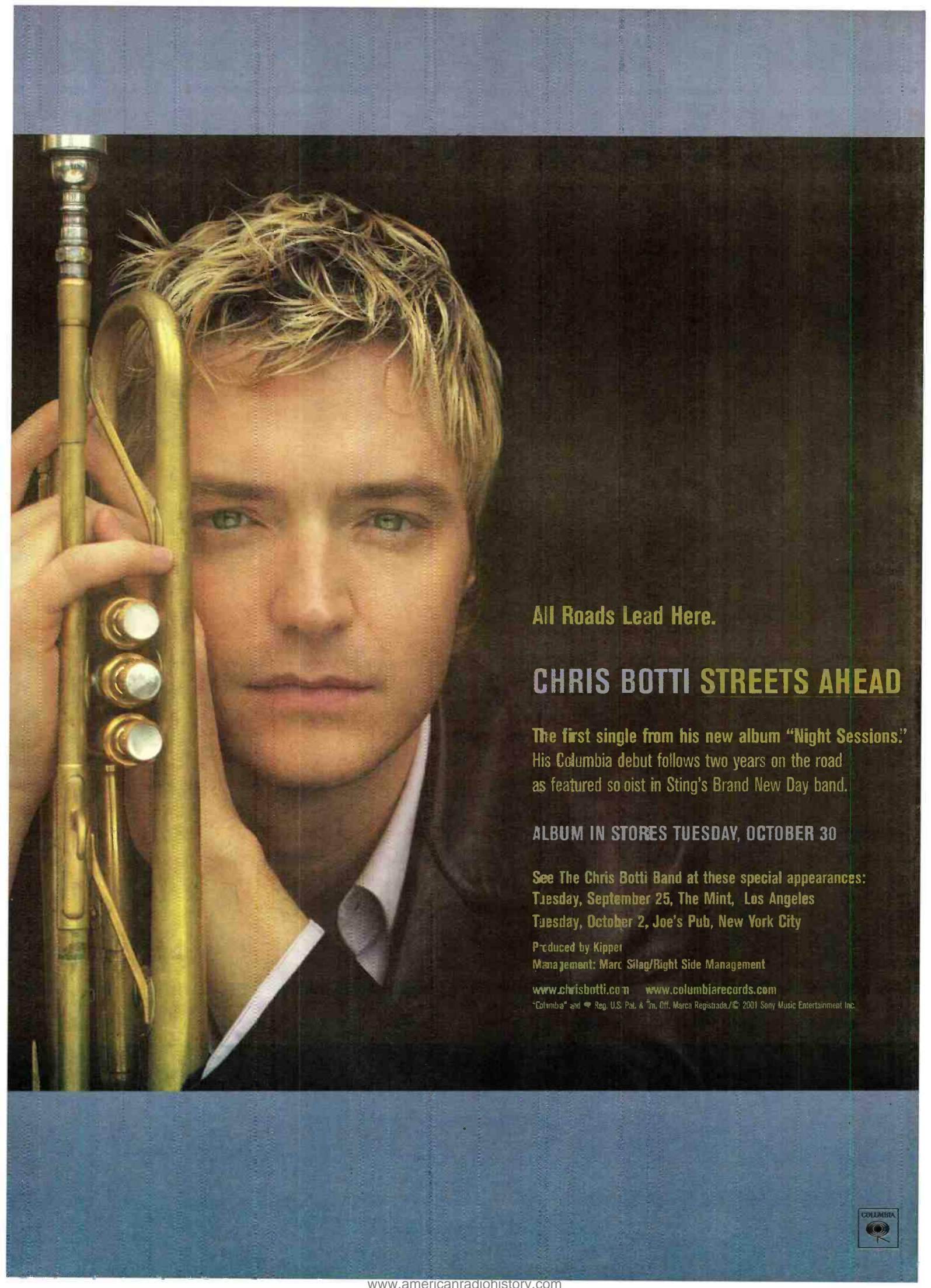


Gabriela Anders Patti Austin Rick Braun Norman Brown
Larry Carlton Randy Crawford Lea DeLaria Euge Groove George Duke
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ALBUM IN STORES TUESDAY, OCTOBER 30

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Tuesday, October 2, Joe's Pub, New York City

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Management: Marc Silag/Right Side Management

www.chrisbotti.com www.columbiarecords.com

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smooth JAZZ notes with Carol Archer

A confirmed smash, **Richard Elliot's** "Crush" (GRP/VMG) erupts 17-10*, with top rotations at such format-leading stations as KTWV (The Wave)/Los Angeles, WNUA/Chicago and KKSF/San Francisco. Come on, Detroit, it's time to get on board the love train.

The first single, "Mm-Mm Good," from **Joyce Cooling's** GRP/VMG debut, *Third Wish*, is a landslide that earns No. 1 Most Added with 15 new adds, including The Wave, KYOT/Phoenix and WQCD (CD101.9)/New York.

Peter White's "Turn It Out" (Columbia) is second Most Added with 11 adds. White picks up new airplay on KOAI (The Oasis)/Dallas, WSSM/St. Louis and WJCD/Norfolk, among others.

Boz Scaggs' "Payday" (Virgin) and

Jim Brickman's "Serenade" (Windham Hill) tie for third Most Added with four adds each.

The *Look of Love* is **Diana Krall's** much-anticipated followup to her Grammy-winning Platinum release *When I Look in Your Eyes* (Verve). The tentative Smooth Jazz add date for "The Look of Love" is Sept. 10, but it seems fitting that, in a historic first, you'll be able to download Krall's single on **R&R's** Music Meeting, beginning Tuesday, Aug. 28. What better track to serve as Smooth Jazz's first download than this major release? Krall's magnificent project will also be the subject of a future two-part editorial.

Radio stations may register for Music Meeting online at no cost. Simply go to www.rmusicmeeting.com, then click the "Radio" button on the lower right of the main page and fill in the blanks on the left to register. You'll be sent a user name and password by e-mail within 48 hours. Shortly thereafter you'll receive a Liquid Audio player in the mail. That's all there is to it. Music Meeting is a tremendous new tool for auditioning, managing and delivering new music into your station's Selector with ease; it'll help you do your part to keep landfills free of CDs too.

Heads Up

Boz Scaggs
Dig
Virgin

A stylistically diverse and sonically innovative album, **Boz Scaggs'** latest, *Dig* (Virgin), demonstrates the strengths of a stirring songwriter and vocalist with over two decades of success while exploring new tones for his classic voice. From confessional ballads to throbbing, atmospheric R&B numbers, each of these tunes is rich in texture, instrumental hooks and soul-searching lyrics. Scaggs' revitalized guitar chops are complemented by the likes of guests Danny Kortchmar (Don Henley, James Taylor) and Ray Parker Jr. Often minimalist but always dynamic, the instrumentation on the album features Roy Hargrove's horn arrangements and the sultry vocals of East Bay talent Monet, whose refrains on the provocative "Call That Love" and supple "Desire" make those songs even more memorable. William Royce Scaggs, an original member of The Steve Miller Band, jump-started his Platinum-lined solo career years ago with the critically acclaimed *Silk Degrees*. *Dig*, created with collaborative abandon, inspired arrangements and hip album art, is destined to become a new classic for fans of this accomplished R&B songsmith.

— Peter Petro
Asst. Smooth Jazz Editor



Few artists who use both their first and last names (unlike Madonna, Sting or Cher) enjoy the distinction of being commonly identified — and universally recognized — by their first names alone. Only a handful of stars could ever make that claim, and Miles, Ella, Stevie, Bruce, Joni, Mick, Aretha and Luther are among those who come immediately to mind — and Boz!

Boz Scaggs has given us compelling music and numberless hits through a succession of extraordinary solo turns, including 1976's landmark *Silk Degrees*. He's enthralled fans from the start of his remarkable career, and he continues to captivate them with a distinctive, heartfelt vocal style deeply rooted in rhythm and blues; insightful, emotionally acute songwriting (Scaggs plays on the soundtrack of millions of love affairs; R&R AC Editor Mike Kinoshian, for example, proposed to his wife, Rhonda, to the accompaniment of Boz's "Love Look What You've Done to Me"); masterful guitarwork; and electrifying, truly impassioned live performances — all utterly undiminished by time. ■ The remarkable concert I attended on Aug. 18 reaffirmed Boz's timeless appeal. Beneath an inky sky and before a scrim of campanile and an ivy-clad chapel wall — more reminiscent of Glastonbury Cathedral and legendary King Arthur's time than of Saratoga's ridge-top Mountain Winery near San Jose — the surroundings proved perfect for a set confidently based as much on material from Scaggs' new CD, *Dig* (Virgin), as on past hits — certainly a departure from prevailing superstar set lists. *Dig*, the artist's first recording of new material in more than seven years, is deep and rich from the striking first single, "Payday," to the intriguing "Miss Riddle" and "Desire" to the wistful "I Just Go" to "Get on the Natch" (so cool, though not remotely suited to Smooth Jazz) to the existential "Vanishing Point." Virgin VP/Field Promotion Jeffrey Naumann details the label's marketing plans for *Dig*. ■ We're doing a limited-edition promotional and retail edition of the CD that contains a second disc, a DVD in 5.1. If you've never heard 5.1 sound, it's like the difference between mono and Surround Sound. The music is swirling around the room on six speakers instead of two. After you hear it, it'll be hard to go back. ■ Our overall goal is to earn a bunch of Grammys, just like Steely Dan did last year. The packaging and everything else are Class A, all done 100% with that in mind. And the music is so good. Boz has an excellent chance to win Grammys in categories like Male Vocalist and Pop Record. ■ He's doing a bunch of one-off dates through August, like the wineries, Humphries in San Diego and the Nugget in Reno, NV. The LP's street date is Sept. 11, and we're going for adds on "Payday" now at Smooth Jazz and Triple A. KTWV (The Wave)/Los Angeles added it this week, and so did WLOO/Orlando and other Smooth Jazz reporters. ■ We're also setting up an Internet broadcast at Slim's in San Francisco, on Saturday, Sept. 15, that will be an international promotion. Before then Boz will play a set at a mini-NARM in Florida. We're finalizing some TV appearances in mid-September as well. The following month he'll start his U.S. tour on the East Coast; that goes through November. Boz will also appear in the season premiere of *Ally McBeal*, which airs Oct. 22.



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Smooth Jazz Reporters

Stations and their adds listed alphabetically by market

<p>WZMR/Albany, NY PD: Patrick Ryan MD: Pete Logan <small>4 JOYCE COOLING "Mm-Mm" JIM BRICKMAN "Serenade" FATBURGER "Eve" RICK BRAUN "Use"</small></p>	<p>KJCD/Denver-Boulder, CO PD: John St. John MD: Marly Lenz <small>PETER WHITE "Turn" SADE "Lovers" FOUR 80 EAST "Drive"</small></p>	<p>WJZN/Memphis, TN PD: David Gingold <small>MARC ANTOINE "Mas" RICK BRAUN "Use"</small></p>	<p>WSJZ/New Orleans, LA PD: Jeff Trepagnier <small>3 MARIAH CAREY "Never" 1 JOYCE COOLING "Mm-Mm" 1 PETER WHITE "Turn"</small></p>	<p>WJZV/Richmond, VA OM/PD: Tommy Fleming <small>JOYCE COOLING "Mm-Mm" TIM BOWMAN "Hasta" GERALD VEASLEY "Do"</small></p>	<p>KWJZ/Seattle-Tacoma, WA PD: Carol Handley MD: Dianna Rose <small>No Adds</small></p>	<p>WSJT/Tampa, FL OM/PD: Ross Block MD: Kathy Curtis <small>No Adds</small></p>
<p>WJZZ/Atlanta, GA PD: Marv Hankston <small>No Adds</small></p>	<p>WVMV/Detroit, MI PD: Tom Sleeker MD: Sandy Kovach <small>6 LUTHER VANDROSS "Wait"</small></p>	<p>WLVE/Miami, FL PD: Rich McMillan <small>No Adds</small></p>	<p>WJCD/Norfolk, VA PD: Jay Lang MD: Larry Hollowell <small>PETER WHITE "Turn" KEVIN TONEY "Strut" RICHARD ELLIOT "Crush"</small></p>	<p>KSSJ/Sacramento, CA PD: Lee Hanson <small>No Adds</small></p>	<p>WEIB/Springfield, MA PD: Ben Casey MD: Darrel Cutting <small>15 MARCUS MILLER "Boomerang" 11 DAVID MCMURRAY "Gonna" 9 ROD STEWART "Come" 7 PHIL PERCY "Keep" 6 MARIAH CAREY "Never" CHRIS BOWMAN "West" JOYCE COOLING "Mm-Mm" SHEILA E "Heaven"</small></p>	<p>WJZW/Washington, DC PD/MD: Kenny King <small>No Adds</small></p>
<p>KSMJ/Bakersfield, CA PD/MD: Chris Townshend <small>JOYCE COOLING "Mm-Mm"</small></p>	<p>KEZL/Fresno, CA PD/MD: J. Weidenheimer <small>2 JOYCE COOLING "Mm-Mm" 2 KEIKO MATSUI "Across"</small></p>	<p>WJZI/Milwaukee, WI OM/PD/MD: Chris Moreau <small>No Adds</small></p>	<p>WLOQ/Orlando, FL PD: Dave Kosh MD: Patricia James <small>12 SADE "Sorrow" BOZ SCAGGS "Payday"</small></p>	<p>KBZN/Salt Lake City, UT PD/MD: Rob Riesen <small>JIM BRICKMAN "Serenade"</small></p>	<p>WSSM/St. Louis, MO PD: Mike Watermann <small>MARIAH CAREY "Never" JOYCE COOLING "Mm-Mm" ERIC MARIENTHAL "Venice" PETER WHITE "Turn"</small></p>	<p>KWSJ/Wichita, KS PD: Ron Allen MD: Patrick Murphy <small>FOUR 80 EAST "Drive" JOYCE COOLING "Mm-Mm" SHEILA E "Heaven" BOZ SCAGGS "Payday" ALICIA KEYS "Fallin'"</small></p>
<p>WNUA/Chicago, IL PD: Bob Kaake APD/MD: Carl Anderson <small>No Adds</small></p>	<p>WYJZ/Indianapolis, IN PD/MD: Carl Frye <small>9 PETER WHITE "Turn" 9 RUSS FREEMAN "East"</small></p>	<p>KSBR/Mission Viejo, CA OM/PD: Terry Wedel MD: Logan Parris <small>BRENDA RUSSELL "Here" NATURAL HIGH "Pacific" JOYCE COOLING "Mm-Mm" CHRIS BOTTI "Streets"</small></p>	<p>WJJZ/Philadelphia, PA OM: Anne Gress PD: Michael Tozzi MD: Joe Proke <small>No Adds</small></p>	<p>KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole <small>No Adds</small></p>	<p>43 Total Reporters 40 Current Playlists</p>	<p>JRN/(Jones NAC)/National PD: Steve Hibbard MD: Cheri Marquart <small>2 LEO GANDELMAN "Living" JOYCE COOLING "Mm-Mm" ERIC CLAPTON "Believe" JIM BRICKMAN "Serenade"</small></p>
<p>WNWV/Cleveland, OH PD/MD: Bernie Kimble <small>5 JOYCE COOLING "Mm-Mm"</small></p>	<p>KCIY/Kansas City, MO PD: Steve Wiersman MD: Michelle Chase <small>8 PETER WHITE "Turn"</small></p>	<p>KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff <small>CHRIS BENNETT "Hopeless" JIM BRICKMAN "Serenade" JOYCE COOLING "Mm-Mm" GERALD VEASLEY "Do"</small></p>	<p>KYOT/Phoenix, AZ PD: Shaun Holly APD/MD: Greg Morgan <small>10 DAVE KOZ "Bright" 10 JOYCE COOLING "Mm-Mm"</small></p>	<p>KKSF/San Francisco, CA PD: Paul Goldstein MD: Laurie Cobb <small>No Adds</small></p>	<p>Reported Frozen Playlist (2): KRQS/Albuquerque, NM KNIK/Anchorage, AK</p>	<p>Did Not Report, Playlist Frozen (1): KKJZ/Portland, OR</p>
<p>WJZA/Columbus, OH OM/PD/MD: Bill Harman APD: Gary Wolter <small>JEFFREY GAINES "Eyes" PETER WHITE "Turn"</small></p>	<p>WSMJ/Knoxville, TN PD/MD: Tom Miller <small>4 PETER WHITE "Turn"</small></p>	<p>WQCD/New York, NY OM: John Mullen PD/MD: Charley Connolly <small>JOYCE COOLING "Mm-Mm"</small></p>	<p>KJZS/Reno, NV PD: Jay Davis MD: LouAnn Travers <small>RICK BRAUN "Use" PETER WHITE "Turn"</small></p>	<p>KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer <small>24 RANDY CRAWFORD "Permanent" 14 RUSS FREEMAN "East" PETER WHITE "Turn" WILL DOWNING "This"</small></p>	<p>No Longer A Reporter (1): WJPL/Peoria, IL</p>	
<p>KOAI/Dallas-Ft. Worth, TX PD: Maxine Todd APD/MD: Bret Michael <small>PETER WHITE "Turn" STEVE COLE "Start"</small></p>	<p>KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart <small>JOYCE COOLING "Mm-Mm" BOZ SCAGGS "Payday"</small></p>					

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FREDDIE RAVEL Sunny Side Up (GRP/VMG)	433
GERALD ALBRIGHT Winelight (Q/Atlantic)	274
ERIC CLAPTON Reptile (Duck/Reprise)	228
RIPPINGTONS Caribbean Breeze (Peak/Concord)	194
CHUCK LOEB North, South, East And Wes (Shanachie)	174
RICK BRAUN Kisses In The Rain (Warner Bros.)	170
JEFF LORBER Snakebite (Samson/Gold Circle)	157
JEFF GOLUB Dangerous Curves (GRP/VMG)	139
MICHAEL LINGTON Sunset (Samson/Gold Circle)	133
KIRK WHALUM Now Til Forever (Warner Bros.)	131
WALTER BEASLEY Tantam (Shanachie)	123
MICHAEL MCDONALD Open The Door (Ramp)	112
GEORGE BENSON Medicine Man (GRP/VMG)	98
BONA FIDE X-Ray Hip (N-Coded)	94
KIM WATERS In The Groove (Shanachie)	85
JEFF GOLUB Droptop (GRP/VMG)	83
BONEY JAMES & RICK BRAUN Shake It Up (Warner Bros.)	80
RICHARD ELLIOT Who? (Blue Note)	67
PATTI AUSTIN Love's Been Kind To Me Lately (Qwest/WB)	66
MICHAEL LINGTON Twice In A Lifetime (Samson/Gold Circle)	65

SMOOTH JAZZ Going For Adds

CHRIS BOTTI Streets Ahead (Columbia) **8/27/01**
DAVE MCMURRAY 7 Day Love (Hip Bop)
JAMES GABRIANO Acoustically Speaking (GP)
LUTHER VANDROSS Can Heaven Wait (J)
PAUL TAYLOR Hypnotic (Peak/Concord)
ROBBY BRIGHT Romance Of A Lifetime (13th Floor)

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Programming 101

Reviews of two programming textbooks

Last week I wrote about my interest in investigating how today's young programmers can further their programming education, and I noted that the item that had brought that topic to my attention was a press release from Shane Media trumpeting the online availability of Ed Shane's *Programming Dynamics: Radio's Management Guide*, described in the release as "the ultimate PD training tool."

So, I thought, what better way to start my investigation than by looking at textbooks that are meant to teach programming, including *Programming Dynamics*? My original idea was to do short reviews of the available textbooks, but I quickly shelved that idea when I realized that I would need quite a bit more space than I have here to elaborate on the positives and negatives of so many titles.

So this week I'll look at two books, *Programming Dynamics* and *Process and Practice of Radio Programming*, by Joanna Lynch and Greg Gillispie. In the future I'll cover a number of other titles, most of which will be books available for purchase at the NAB bookstore.

Programming Dynamics

Shane Media is releasing Ed Shane's *Programming Dynamics* in chapters, with a new chapter released each week. There are currently six chapters of a planned 22 available for free at www.shanemedia.com. Normally, one would wait to review a book in its entirety, but since the website states that the early chapters will be removed from the site after a few weeks, the book will not be available in its entirety at any point.

As I read the first five chapters of Shane's book, I was sorely disappointed. *Programming Dynamics* is not a textbook on the practical aspects of programming, and it is a far cry from the "management guide" that its title claims it to be. *Programming Dynamics* appears to be a patchwork of essays, very few of which deal with the programming of content.

Shane starts off strongly by explaining what radio can be and describing the radio he listened to when he was younger and how he was enthralled by its magic. He even mentions a contemporary example of "radio magic" that involved an air personality breaking some rules to put his daughter on the air. He adds to his description of the moment: "How many program directors would call screaming about 'breaking the for-

mat'?' Too many, I'm afraid, if they've been taught to be technicians and not magicians."

This is a perfect setup for explaining some of the important philosophical aspects of what programming is, and Shane himself points out that that was exactly what he had in mind: "[Chapter 1] was published in August 1983, and it should begin this book, because it says more about what I believe about radio than any new material I could write. It calls for ap-

er ingredients. In the very first chapter, Shane appears to be taking his eye off the content ball. He closes out his chapter on programming philosophy by discussing research and formats.

A review of the first chapter finds that Shane spends almost a third of it discussing radio formats — an issue he claims is not important to good programming — and the rest of it discussing things that aren't related to programming at all. To be honest, I was baffled. In a book touted as "the ultimate PD training tool," the first chapter contains nothing about any actual content a programmer would put on the air.

Protection, Not Programming

Unfortunately, things don't improve in the next few chapters. Chapter 2 is titled "Programming: Increasing Your Profit Is the Name of the Game," and it is basically a treatise on the importance of effectively integrating programming elements into sales promotions or, alternately, coming up with programming promotions that are saleable. The problem is that Shane is again focusing on a topic that is not related to the core programming of a radio station but, rather, on how to protect that programming.

Chapter 3 tackles filtering out bad or poorly produced commercials, another topic about protecting content and not on how to create it. Regardless, the chapter is a good one. As Shane rightly states, "Offending commercials, of course, are more difficult to delete than offending records."

Chapter 4 is what should, perhaps, have been chapter 1. It is the only chapter released so far that fulfills the promise of what the book is purportedly about. Describing what may have been a revolutionary concept at the time, Shane lays down a blueprint for what he considers the winning process of the '80s: a "low-cume, high quarter-hour process." What that means is simply targeting your station narrowly, or "narrowcasting," to use today's trendy parlance. It is also a

Process and Practice of Radio Programming certainly won't show you how to turn a solid station into an all-time great, but, for young programmers, the book is an excellent foundation to build on.

strategy that is almost universally applied in radio today.

Chapter 5 is a description of the power and importance of "electronic field production" or, to use today's term, being "in the streets." Again, Shane doesn't go very deeply into the details or give many examples, but he makes a point of saying that such things ring true and are very well-perceived by the audience.

Programming Dynamics is being sold as a PD training tool, but the book, or what's available of it so far, is better described as a collection of essays by Ed Shane about various programming topics, most of which deal very little with content and none of which really help the reader get closer to the "magic" of radio as Shane describes it in the first chapter.

Process And Practice

Process and Practice of Radio Programming is a tightly focused and organized book on just about every facet of programming. The book was written by air personality Joanna Lynch with help from consultant Greg Gillispie. One great thing about the book is its healthy dose of guest essays on various programming topics. Those essays go a long way toward providing perspective on the points that Lynch and Gillispie make. On the whole, *Process and Practice* is an excellent textbook for young programmers.

The book tackles so many subjects that there is no opportunity to delve too deeply into the complexities of programming. As a result, *Process and Practice* tends to stick to hard-and-fast rules, rather than fluid guidelines that might be more applicable to creating unique and compelling programming. This isn't necessarily a bad approach for a general textbook, but it could give some readers a rather limited and technical view of programming.

Here's an example from the book of what programmers should say to air talent: "There is not a person out there who is hanging on your every word. They don't give a hoot what you're saying. They want you to get back into the music. You're just background noise to them. So do what you have to do, make it short and sweet, and then shut up."

Following that advice would lead to a technically tight station with a

lot of forward momentum. However, that station might sound completely stale next to a station with an airstaff full of talented jocks who aren't afraid to entertain.

Complexities are also glossed over in the discussion of music rotations. Lynch and Gillispie discuss how to put together a clock, what dayparting is and current/recurrent ratios, but they don't explain how to come up with the rotations that form the clock, how many songs to play or how a listener might be affected by changes to the clocks. There are a number of such examples in the book, but I don't want that to color your view of Lynch and Gillispie's achievement.

Valuable Assignments

Process and Practice is over 300 pages long and divided into 10 chapters, starting with "What Is Programming" and ending with "The Future of Radio." Each chapter begins with a summary of objectives and ends with some work assignments. I found the assignments extremely valuable and a perfect way for a veteran programmer to check whether he or she is overlooking some basics or losing touch with the audience. Here's the first assignment from chapter 1:

1. Pick a specific music style. Describe the demographic and the psychographic target of the audience that listens to that music style. Then:

- Visit a local music store. Describe the buying patterns of this audience.
- List TV shows that would be popular with this target audience.
- List magazines this target audience would read.

This is good advice no matter what your level of experience in the industry, and *Process and Practice* is full of such nuggets.

For veteran programmers, *Process and Practice of Radio Programming* is worth a look simply because it is so extensive. It is quite possible that you'll see something that you didn't know before, have forgotten or have never seen in the way the book presents it. It certainly won't show you how to turn a solid station into an all-time great, but, for young programmers, the book is an excellent foundation to build on.

Programming Dynamics is being sold as a PD training tool, but the book is better described as a collection of essays by Ed Shane about various programming topics.

proaching radio from the listener's vantage point. That's our job, after all."

Unfortunately, Shane's description of the chapter is a far cry from the reality. Chapter 1 begins with a rough history of radio — in terms of positioning. Considering that the chapter is intended to set up a book about programming, I found that a curious choice.

Shane goes on to write, "Product advertising sells 'gusto' instead of beer or 'sex appeal' instead of jeans. Radio fights the same positioning wars that toilet tissue and headache remedies must fight." I question the relevance of this material in a book on programming. Beer companies may sell "gusto," but they still make beer, with malt, hops, water and oth-

R&R Alternative Top 50

August 24, 2001

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS '00	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	ALIEN ANT FARM Smooth Criminal (DreamWorks)	2686	+129	296161	13	72/0
3	2	SUM 41 Fat Lip (Island/IDJMG)	2431	+20	270662	20	71/0
2	3	TOOL Schism (Volcano)	2385	-50	258838	16	68/0
5	4	GORILLAZ Clint Eastwood (Virgin)	2088	+88	247284	10	63/1
10	5	NICKELBACK How You Remind Me (Roadrunner)	2001	+293	196731	5	72/1
4	6	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	1777	-297	198558	22	70/0
7	7	LINKIN PARK Crawling (Warner Bros.)	1716	-129	183427	24	65/0
11	8	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	1715	+57	169082	9	65/0
6	9	WEEZER Hash Pipe (Geffen/Interscope)	1686	-206	176479	19	65/0
8	10	BLINK-182 The Rock Show (MCA)	1583	-222	147928	16	66/0
9	11	CAKE Short Skirt/Long Jacket (Columbia)	1578	-149	142579	10	67/0
26	12	INCUBUS I Wish You Were Here (Immortal/Epic)	1544	+776	211330	2	70/2
13	13	DISTURBED Down With The Sickness (Giant/Reprise)	1494	+121	116760	11	57/1
14	14	DROWNING POOL Bodies (Wind-up)	1432	+150	137117	8	61/0
17	15	WEEZER Island In The Sun (Geffen/Interscope)	1369	+134	161087	8	57/1
12	16	311 You Wouldn't Believe (Volcano)	1311	-323	99053	13	65/0
16	17	ADEMA Giving In (Arista)	1288	+35	138961	9	62/1
18	18	LIVE Simple Creed (Radioactive/MCA)	1141	-9	107757	4	61/1
15	19	FUEL Bad Day (Epic)	1076	-179	96021	12	53/0
Breaker	20	AFROMAN Because I Got High (Universal)	1074	+278	160799	3	47/7
24	21	JIMMY EAT WORLD Bleed American (DreamWorks)	1012	+93	111521	10	57/3
22	22	SYSTEM OF A DOWN Chop Suey (American/Columbia)	985	+64	112198	5	54/1
19	23	CALLING Wherever You Will Go (RCA)	974	-92	73037	12	46/0
23	24	CRYSTAL METHOD Name Of The Game (Outpost/Geffen/Interscope)	956	+36	71874	9	51/0
20	25	SALIVA Your Disease (Island/IDJMG)	954	-87	70371	27	52/0
29	26	LINKIN PARK In The End (Warner Bros.)	756	+61	117557	7	25/5
27	27	GODSMACK Greed (Republic/Universal)	729	+1	72535	22	32/0
28	28	BUTTHOLE SURFERS The Shame Of Life (Surfdog/Hollywood)	728	+3	73772	4	47/0
30	29	LONG BEACH DUB ALLSTARS Sunny Hours (DreamWorks)	721	+29	71065	4	44/0
32	30	BEN FOLDS Rockin' The Suburbs (Epic)	716	+76	51488	5	40/0
31	31	TANTRIC Astounded (Maverick)	701	+48	44360	5	43/1
38	32	STAIN'D Fade (Flip/Elektra/EEG)	620	+116	108554	3	33/12
34	33	STROKE9 Kick Some Ass (Universal)	570	+35	40084	6	36/1
33	34	AMERICAN HI-FI Another Perfect Day (Island/IDJMG)	538	-18	36801	7	45/0
49	35	SALIVA Click Click Boom (Island/IDJMG)	535	+263	49230	2	43/9
43	36	P.O.D. Alive (Atlantic)	529	+68	41887	3	38/2
36	37	BETTER THAN EZRA Extra Ordinary (Beyond)	517	-13	36487	8	27/0
41	38	LIMP BIZKIT Boiler (Flip/Interscope)	498	+32	54548	5	36/0
37	39	PENNYWISE Fuck Authority (Epitaph)	462	-65	58271	9	26/0
39	40	FENIX TX Threesome (Drive-Thru/MCA)	433	-37	31453	8	30/0
Breaker	41	HANDSOME DEVIL Makin' Money (Dirty Martini/RCA)	427	+94	28326	3	44/3
44	42	SLIPKNOT Left Behind (Roadrunner)	400	+28	44222	3	37/2
40	43	POWERMAN 5000 Bombshell (DreamWorks)	376	-92	24928	5	36/0
42	44	PRIME STH I'm Stupid (Don't Worry...) (Giant/Reprise)	347	-118	18416	15	24/0
45	45	GOOD CHARLOTTE Festival Song (Epic)	328	-29	25116	6	25/0
48	46	BAD RONALD Let's Begin (Shooft The Sh**) (Reprise)	326	+23	24195	2	31/1
Debut	47	U2 Stuck In A Moment... (Interscope)	319	+71	36322	1	25/3
Debut	48	STONE TEMPLE PILOTS Hollywood Bitch (Atlantic)	311	+205	47831	1	38/9
50	49	BLINK-182 Stay Together For The Kids (MCA)	303	+34	55309	3	8/2
Debut	50	SUGARCULT Stuck In America (Ultimatum/Artemis)	283	+124	18426	1	28/2

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LIT Lipstick And Bruises (RCA)	51
STAIN'D Fade (Flip/Elektra/EEG)	12
ONESIDEZERO New World Order (Maverick)	10
SALIVA Click Click Boom (Island/IDJMG)	9
STONE TEMPLE PILOTS Hollywood Bitch (Atlantic)	9
REMY ZERO Save Me (Elektra/EEG)	9
TRAVIS Side (Epic)	9
ABANDONED POOLS Mercy Kiss (Extasy)	9
BOY HITS CAR Man Without Skin (Wind-up)	8
AFROMAN Because I Got High (Universal)	7

saliva
"CLICK CLICK BOOM"
 Airplay-Sales
 THREE WEEK SALES TREND
13,000 TO 14,500
TO OVER 17,000 THIS WEEK!
 New This Week:
WBCN, X96, WFNX, WSUN,
KROX, WEND
 ISLAND The Island Del Jam Music Group A Universal Music Company

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
INCUBUS I Wish You Were Here (Immortal/Epic)	+776
NICKELBACK How You Remind Me (Roadrunner)	+293
AFROMAN Because I Got High (Universal)	+278
SALIVA Click Click Boom (Island/IDJMG)	+263
STONE TEMPLE PILOTS Hollywood Bitch (Atlantic)	+205
LIT Lipstick And Bruises (RCA)	+185
DROWNING POOL Bodies (Wind-up)	+150
WEEZER Island In The Sun (Geffen/Interscope)	+134
ALIEN ANT FARM Smooth Criminal (DreamWorks)	+129
SUGARCULT Stuck In America (Ultimatum/Artemis)	+124

Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

AFROMAN

Because I Got High (Universal)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1074/278	47/7	20

HANDSOME DEVIL

Makin' Money (Dirty Martini/RCA)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
427/94	44/3	41

LIT

Lipstick And Bruises (RCA)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
243/185	57/51	N+A

73 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 8/12-Saturday 8/18. 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 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No 25 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 Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

7,500 pieces scanned this week!

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R&R Alternative 116x, +32x! Modern Rock Monitor 150x, +31x!

New This Week: **WEND!**

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 KENZ KJEE WOXY WHTG KWOD KAEP!

the new single from EXCITER

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Break Through

Artist

LIFER
Track: "BORING"
LP: **LIFER**
Label: **UNIVERSAL**

By
Katy Stephan

essentials: Don't mistake Lifer for the Richard Hatch of new metal. True, the Wilkes-Barre, PA fivesome survived last year's *MTV Ultimate Cover Band Contest* — and won first place. True, their lives changed overnight. And, yes, they now find themselves surrounded by a team of handlers, managers and publicists.

But full-frontal male nudity is not their claim to instant fame.

Their self-titled debut album offers a range of musical textures, from the aggressive rap-rock bounce of the first single, "Boring," to the haunting lilt of "Swallow," with vocals that vary between intimate melodies and throat-shredding screams.

The influence of producer Alex Lifeson (of the art-rock trio Rush) is evident in the way the various moods are seamlessly orchestrated into a solid, cogent 13-song journey through darkness and shadows.

It's no surprise that a band that skillfully recreated A-Ha's "Take on Me" as well as Limp Bizkit's "Nookie" (for the MTV contest) draws from a rich musical vocabulary. And being adept at covers came in handy when Universal put together *Take a Bite Outta Rhyme*, a compilation album of rock bands covering rap hits. Check out the band's take on Grandmaster Flash's classic "White Lines."

That track is actually credited to Driver, not Lifer. Like many bands, these guys have changed their name more times than Madonna has changed hairstyles. At the time of their big break on the MTV contest, they called themselves Strangers With Candy, but that name was already taken, by a now-defunct Comedy Central show. When the band signed with Universal four

months later, it changed its name to Driver.

After the compilation was released, however, the group discovered that the name Driver was already being used by another band, so they finally went with Lifer, which, according to lead singer Nick Coyle, is "a reference to people in the area we grew up in who got a job at a factory and stayed there forever."

Despite the initial confusion, Lifer are definitely making a name for themselves in the Alternative format. WFNX/Boston, WJSE/Atlantic City, KLEC/Little Rock, KEDJ/Phoenix and KMBY/Monterey-Salinas have already been spinning "Boring" for weeks.

Unlike the current batch of reality-show contestants, these guys appear to be destined for more than the usual 15 minutes of fame. With any luck, they should be in the spotlight for life.

Artist POV: Nick Coyle, on the spectrum of styles that Lifer employ: "Our influences come from everything. Not just music, but TV, movies — there's music in everything. Whether you know it or not, your head's always picking stuff up."



Lifer



Universal Music Publishing Group has signed Everclear to an exclusive worldwide publishing deal. UMPG will publish the band's new material, as well as administer the group's prior albums. Celebrating the deal are (back row, l-r) UMPG Worldwide President David Renzer and SVP/Business Affairs Michael Petersen; Everclear manager Darren Lewis; UMPG EVP/Creative Affairs, U.S. Tom Sturges; and (front row, l-r) Everclear members Craig Montoya, Art Alexakis and Greg Eklund.

There's nothing like a great rock band releasing a great song, and that's the story of Lit, whose "Lipstick and Bruises" sweeps across the format with an amazing 51 of the Most Added column. **Staind** clean up with 12 more adds on "Fade," while **Elektra** handles its full plate admirably, with two of its bands near the top of the Most Added column. **Staind** clean up with 12 more adds on "Fade," while a few weeks back I pointed out the refreshing sound of the **Abandoned Pools** single "Mercy Kiss." Radio agrees, with nine adds cut of the box ... Also pulling in nine adds are **Saliva**, whose "Click Click Boom" looks to build on the early success of "Your Disease" ... **Ours** had one of best sleeper records of the past year with "Sometimes" and come back with possibly an even better song in "Dreaming" ... We have a wide range of genres represented at radio right now, and hip-hop is certainly part of the mix (as it should be). Doing well are **Bad Ronald**, whose "Let's Begin" moves up three slots on the chart ... Speaking of styles, I've always liked **Fenix TX's** pop-punk sound, and "Threesome" is the perfect example of it ... Also check out **The Suicide Machines'** "Killing Blow," which pulls in five adds, including KNRK/Portland, OR and WROX/Norfolk ... Finally, a favorite of mine was one of the three bands to get double-digit adds this week, so let's make it my **RECORD OF THE WEEK:** Onesidezero "New World Order"

ON THE RADIO
by Jim Kerr

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- WXBE/WXAR - Wilkes Barre
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- KWOD - Sacramento
- WWWX - Green Bay
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America's Best Testing Alternative Songs
12+ For The Week Ending 8/24/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
LINKIN PARK In The End(Warner Bros.)	4.05	-	66%	9%	3.91	65%	11%
NICKELBACK ...Remind Me(Roadrunner)	4.04	3.89	59%	5%	3.97	67%	7%
STAIN'D It's Been Awhile(Flip/Elektra/EEG)	4.04	4.07	97%	44%	3.98	98%	48%
LINKIN PARK Crawling(Warner Bros.)	4.01	3.94	94%	26%	3.84	95%	32%
INCUBUS Drive(Immortal/Epic)	4.00	3.97	97%	42%	3.90	98%	47%
SUM 41 Fat Lip(Island/IDJMG)	3.98	3.90	88%	22%	3.82	87%	25%
STAIN'D Outside(Flip/Elektra/EEG)	3.97	4.00	95%	42%	3.83	97%	50%
ALIEN ANT FARM Smooth...(DreamWorks)	3.97	3.93	90%	18%	3.79	92%	22%
PUDDLE... Control(Flawless/Geffen/Interscope)	3.89	3.81	66%	10%	3.81	71%	13%
TOOL Schism(Volcano)	3.87	3.80	85%	23%	3.84	90%	26%
GORILLAZ Clint Eastwood(Virgin)	3.86	3.62	77%	14%	3.84	79%	15%
ADEMA Giving In(Arista)	3.85	3.69	46%	4%	3.75	52%	5%
DISTURBED ...Sickness(Giant/Reprise)	3.84	3.74	80%	16%	3.77	86%	21%
WEEZER Hash Pipe(Geffen/Interscope)	3.84	3.79	90%	27%	3.82	91%	29%
JIMMY EAT WORLD Bleed...(DreamWorks)	3.83	-	36%	3%	3.78	37%	3%
SYSTEM... Chop Suey(American/Columbia)	3.79	-	40%	4%	3.72	42%	5%
CALLING Wherever You Will Go(RCA)	3.77	3.64	51%	9%	3.64	57%	12%
WEEZER Island In The Sun(Geffen/Interscope)	3.76	3.68	59%	9%	3.67	62%	12%
GODSMACK Greed(Republic/Universal)	3.75	3.66	83%	24%	3.68	88%	27%
311 You Wouldn't Believe(Volcano)	3.75	3.76	77%	13%	3.65	81%	16%
OROWNING POOL Bodies(Wind-Up)	3.74	3.48	78%	17%	3.65	83%	19%
SALIVA Your Disease(Island/IDJMG)	3.74	3.68	84%	26%	3.75	88%	31%
FUEL Bad Day(Epic)	3.73	3.76	88%	22%	3.70	90%	23%
BLINK-182 The Rock Show(MCA)	3.72	3.79	94%	29%	3.56	96%	33%
TANTRIC Astounded(Maverick)	3.69	-	56%	10%	3.62	58%	12%
AMERICAN HI-FI Another...(Island/IDJMG)	3.58	3.52	62%	9%	3.41	66%	11%
CAKE Short Skirt/Long Jacket(Columbia)	3.49	3.42	82%	21%	3.47	83%	22%
LIVE Simple Creed(Radioactive/MCA)	3.42	3.30	45%	7%	3.44	51%	7%
STONE TEMPLE PILOTS Days...(Atlantic)	3.41	3.48	84%	23%	3.31	89%	28%
CRYSTAL...Name...(Outpost/Geffen/Interscope)	3.32	3.29	59%	14%	3.33	61%	13%

Total sample size is 717 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.

ALTERNATIVE Indicator™

Most Added

ARTIST TITLE LABEL(S)	ADDS
LIT Lipstick And Bruises (RCA)	9
EVERCLEAR Rock Star (Posthuman/Priority)	5
REMY ZERO Save Me (Elektra/EEG)	5
STAIN'D Fade (Flip/Elektra/EEG)	3
BOY HITS CAR Man Without Skin (Wind-up)	3
JAYA THE CAT Painful Memory (Gold Circle)	3
OURS Drowning (DreamWorks)	3
INCUBUS I Wish You Were Here (Immortal/Epic)	2
STONE TEMPLE PILOTS Hollywood Bitch (Atlantic)	2
ABANDONED POOLS Mercy Kiss (Extasy)	2
JETTINGHAM Cheating (Republic/Universal)	2
TRAVIS Side (Epic)	2
TANTRIC Astounded (Maverick)	1
WEEZER Island In The Sun (Geffen/Interscope)	1
CALLING Wherever You Will Go (RCA)	1
BEN FOLDS Rockin' The Suburbs (Epic)	1
LONG BEACH DUB ALLSTARS Sunny Hours (DreamWorks)	1
BAD RONALD Let's Begin (Shoot The Sh**) (Reprise)	1
COLDPLAY Trouble (Nettwerk/Capitol)	1
SALIVA Click Click Boom (Island/IDJMG)	1

ALTERNATIVE Going For Adds

8/28/01

BJORK Hidden Place (Elektra/EEG)
CULT Breathe (Atlantic)
DEFAULT Wasting My Time (TVT)
HARVEY DANGER Authenticity (Gold Circle)
IT'S ME MARGARET So Sorry (Rattlesnake Venom)
NEW ORDER Crystal (Reprise)
STABBING WESTWARD Angel (Koch)
STAIN'D Fade (Elektra/EEG)

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LONG BEACH DUB ALLSTARS
"SUNNY HOURS"

TOP 10 Phones: KJEE WPLY WFSM

Already On:

WPLY/23x	WHFS/20x	Q101/18x	WRAX/18x	KXRK/28x
KPNT/22x	WXDX/22x	KDGE/24x	KEDJ/22x	KFSD/32x
KROQ	KNDD	KITS	89X	KNRK

jimmyeatworld
"bleed american"

New Adds:

WXRK WAQZ WXEG

TOP 5 Phones: WPLY Live 105

TOP 10 Phones: KEDJ WWVV KJEE WDLY KRZQ

Already On:

KROQ/26x	KEDJ/28x	KFSD/34x	CIMX/25x	KWOD/22x
WHFS/27x	99X/22x	Q101/25x	KPNT/24x	WEDG/26x

Stations and their ads listed alphabetically by market

New & Active

SEVEN CHANNELS *Breathe (Palm Pictures)*
Total Plays: 260, Total Stations: 19, Adds: 2

COLDPLAY *Trouble (Netwerk/Capitol)*
Total Plays: 259, Total Stations: 23, Adds: 3

LIT *Lipstick And Bruises (RCA)*
Total Plays: 243, Total Stations: 57, Adds: 51

PETE YORN *For Nancy (Columbia)*
Total Plays: 201, Total Stations: 16, Adds: 2

SEVEN MARY THREE *Sleepwalking (Mammoth)*
Total Plays: 168, Total Stations: 14, Adds: 0

MESH *Maybe Tomorrow (Label)*
Total Plays: 149, Total Stations: 17, Adds: 2

OUR LADY PEACE *Right Behind You (Columbia)*
Total Plays: 141, Total Stations: 8, Adds: 0

SYSTEMATIC *Deep Colors Bleed (Music Company/Elektra/EEG)*
Total Plays: 119, Total Stations: 10, Adds: 1

DEPECHE MODE *I Feel Loved (Mute/Reprise)*
Total Plays: 116, Total Stations: 13, Adds: 1

REVELLE *What You Got (Elektra/EEG)*
Total Plays: 110, Total Stations: 15, Adds: 2

STATIC-X *Black And White (Warner Bros.)*
Total Plays: 102, Total Stations: 13, Adds: 4

BARENAKED LADIES *Pinch Me (Reprise)*
Total Plays: 76, Total Stations: 10, Adds: 0

MUDWAYNE *Death Blooms (No Name/Epic)*
Total Plays: 70, Total Stations: 4, Adds: 0

TRANSMATIC *Come (Immortal/Virgin)*
Total Plays: 69, Total Stations: 7, Adds: 0

Songs ranked by total plays

Reporters

WHR/Albany, NY *
DM/PD: Susan Groves
AP/MD: Lisa Biello

76 DISTRICT "Bliss"
(HED) PLANET EARTH "Meadow"
1 LT "Lipsick"
1 R.E.M. "Yes"
ABANDONED POOLS "Mercy"
BAG RONALD "Begin"
BEAT BAND "Squares"
BOY HITS CAR "Star"
DMSIDERED "Order"
TRAVIS "Side"

TEC/Albuquerque, NM *
ID Ellen Flaherty
No Ads

WNNX/Atlanta, GA *
CM: Brian Phillips
PD: Leslie Fram
AP/MD: Chris Williams

2 DAVE NAVARRO "Hungry"
2 REMY ZERO "Star"
BOY HITS CAR "Star"
LT "Lipsick"
TRUCKY "Excess"

WJSE/Atlantic City, NJ *
PD: Al Parmello
MD: Jason Ulanet

2 JETTINGHAM "Cheating"
ABANDONED POOLS "Mercy"
BOY HITS CAR "Star"
COLONY "Happy"
JAVIS THE CAT "Memory"
LT "Lipsick"
ONESIDERED "Order"
OURS "Blowing"
REMY ZERO "Star"
STATIC "Rock"
SUICIDE MACHINES "Killing"
TRAVIS "Side"

KROK/Austin, TX *
PD: Melody Lee
MD: Toby Ryan

4 AFROMAN "Because"
1 SALVA "Side"
SYSTEMATIC "Order"

WRAX/Birmingham, AL *
PD: Dave Rossi
AP: Hurricane Shane
MD: Mark Lindsey
No Ads

KQXR/Boise, ID *
PD: Jacent Jackson
MD: Pete Schiecke
No Ads

WBGN/Boston, MA *
VP/Programming: Declipus
AP/MD: Steven Shick
LT "Lipsick"
SALVA "Side"

WFNX/Boston, MA *
PD: Crize
AP/MD: Kevin Mays

26 HEDS "Bliss"
26 LT "Lipsick"
4 SALVA "Side"
1 SUGARCULT "America"
STATIC "Rock"

WEDG/Buffalo, NY *
PD/MD: Rich Wall
MD: Ryan Patrick

1 WEEZER "Sun"
1 LT "Lipsick"
REMY ZERO "Star"
TRUCKY "Rock"

WAUF/Charleston, SC *
PD: Greg Patrick
AP/MD: Danny Villalobos

2 BT "Lipsick"
DRENCH "Flag"

WE4D/Charlotte, NC *
PD: Jack Daniel
AP/MD: Kristen Honeycutt

STAND "Rock"
1 NEW ORDER "Crystal"
1 P.E.M. "Yes"
1 CYPRIE MODE "Lower"
1 SALVA "Side"
SEVEN CHANNELS "Bliss"
STONE TEMPLE PILOTS "Holywood"
LT "Lipsick"
LT "Lipsick"

WKBX/Chicago, IL *
PD: Dave Richards
AP/MD: Mary Shumilas

1 LT "Lipsick"
1 STONE TEMPLE PILOTS "Holywood"

WAQZ/Cincinnati, OH *
PD/MD: Rick Jamie
AP/MD: Jim Trapp

1 JAVIS THE CAT "Memory"
2 DAVE NAVARRO "Hungry"
ONESIDERED "Order"

WARQ/Columbia, SC *
OM/PD/MD: Gina Juliano
5 LT "Lipsick"

WWCD/Columbus, OH *
PD: Andy Davis
MD: Jack DeVoss

1 LT "Lipsick"
1 ROLLING BAND "Number"
1 REMY ZERO "Star"
TRAVIS "Side"

KDGE/Dallas-Ft. Worth, TX *
PD: Duane Doherty
AP/MD: Alan Ayo

5 AFROMAN "Because"
6 LT "Lipsick"

WXEG/Dayton, OH *
PD: Steve Kramer
MD: Steve Kramer

1 JAVIS THE CAT "Memory"
1 SALVA "Side"
1 LT "Lipsick"
ONESIDERED "Order"

KTCL/Denver-Boulder, CO *
PD: Mike D'Connor
MD: Sabrina Saunders

14 GORILLAZ "Come"
14 GORILLAZ "Come"

CIMX/Detroit, MI *
PD: Murray Brookshaw
AP: Vince Canova
MD: Matt Franklin
No Ads

KNRQ/Eugene-Springfield, OR
PD/MD: Stu Allen
AMD: BJ

1 TANTRIX "Autowreck"
LONG BEACH DUB "Sun"
CRACKING TUBES "Sunny"

KXNA/Fayetteville, AR
PD: Margot Smith
MD: Nick Thomas

EVERCLEAR "Rock"
LT "Lipsick"
OURS "Blowing"
REMY ZERO "Star"

WJBX/Ft. Myers, FL *
PD: John Roz
MD: Lance

1 LT "Lipsick"
1 HANSONE DEVL "Makin"
DAVE NAVARRO "Hungry"
STONE TEMPLE PILOTS "Holywood"

WEJE/Ft. Wayne, IN *
PD/MD: JJ Fabin
AP/MD: Kevin Mays

13 JETTINGHAM "Cheating"
5 EVERCLEAR "Rock"
1 LINCOLN PARK "Eat"
STAND "Rock"
LT "Lipsick"

KFRR/Fresno, CA *
PD: Chris Squires
MD: Reverend

21 AFROMAN "Because"

WGRD/Grand Rapids, MI *
PD: Dan Clark
MD: Tim Bronson

EVERCLEAR "Rock"
HANDSOME DEVL "Makin"
LT "Lipsick"

WXNR/Greenville, NC *
PD: Jeff Sanders
AP/MD: Dave Spain

2 AFROMAN "Because"
LT "Lipsick"
1 STONE TEMPLE PILOTS "Holywood"

WEEQ/Hagerstown, MD
PD/MD: Austin Davis

9 GARBAGE "Anthology"
BOY HITS CAR "Star"
ONESIDERED "Order"
EVERYTHING "Uncomplicated"
STEVE YORN "Nancy"
PETE YORN "Nancy"

WMRQ/Hartford, CT *
PD: Todd Thomas
MD: Chaz Kelly

1 STAND "Rock"
1 STONE TEMPLE PILOTS "Holywood"

KTBB/Houston-Galveston, TX *
DM: Jim Trapp
PD/MD: Steve Robinson

2 LIVE "Simple"
1 LT "Lipsick"
1 STONE TEMPLE PILOTS "Holywood"

WRXZ/Indianapolis, IN *
PD: Scott Jameson
MD: Michael Young
No Ads

WPLA/Jacksonville, FL *
PD: Scott Fishbone
AP/MD: Chad Chemistry
No Ads

WRXZ/Johnson City, TN
PD/MD: Mark E. McKinney

5 BEN POOLS "Suburbs"
1 EVERCLEAR "Rock"
STONE TEMPLE PILOTS "Holywood"
EVERCLEAR "Rock"
WEEZER "Rock"

WNFZ/Knoxville, TN *
PD: Dan Bozky
AP/MD: Boner

5 P.D. "Love"
1 STATIC "Rock"
1 SALVA "Side"
1 LT "Lipsick"
DAVE NAVARRO "Hungry"

KTFE/Lafayette, LA *
PD: Rob Summers
MD: Scott Ferrin

2 SALVA "Side"
LT "Lipsick"

WWDJ/Lansing, MI *
PD: Jeff Wellington
MD: Ty Donatowski

1 LT "Lipsick"
STONE TEMPLE PILOTS "Holywood"
DRENCH "Flag"
LT "Moment"

KDTE/Las Vegas, NV *
PD: Dave Wellington
AP/MD: Chris Ripley
No Ads

WZZL/Lexington-Fayette, KY *
PD: E. J. Kinard
MD: Sue Day

1 LT "Lipsick"
REMY ZERO "Star"
TANTRIX "Autowreck"

KLEC/Little Rock, AR *
Dir./Prog.: Larry LeBlanc
MD: Peter Gunn

1 LT "Lipsick"
BOY HITS CAR "Star"
COLONY "Happy"
EVERCLEAR "Rock"

KRDD/Los Angeles, CA *
VP/Prog.: Kevin Weatherly
MD: Kevin Sandblom
MD: Lisa Warden

1 LT "Lipsick"
SUSA 41 "Deep"
TANTRIX "Sun"

WLRS/Louisville, KY *
PD: Shane Collins
AP/MD: Biscuithead

BOY HITS CAR "Star"
ONESIDERED "Order"

WMAD/Madison, WI *
PD: Pat Frawley
MD: Amy Hudson
LT "Lipsick"

WHTG/Monmouth-Ocean, NJ *
PD: Darrin Smith
MD: Brian Zmyer

5 AFROMAN "Because"
LT "Lipsick"

KMBY/Monterey-Salinas, CA *
PD: Chris White
MD: Rich Berlin

2 LT "Lipsick"
ABANDONED POOLS "Mercy"
COLONY "Happy"
DAVE NAVARRO "Hungry"
ONESIDERED "Order"
REVELLE "Rock"
SMACK RADIO "Rock"
SUICIDE MACHINES "Killing"

WZPC/Nashville, TN *
DM: Jim Patrick
PD: Brian Krysz
AP/MD: Russ Schenck

BLINK 182 "Stay"
MESH "Maybe"
REVELLE "Rock"
SEVEN CHANNELS "Bliss"
SMARTBOMB "Water"
TRAVIS "Side"

WRRV/Newburgh, NY
PD: Andrew Boris

CALLING "Wherever"
COLONY "Happy"
LT "Lipsick"
CRASHPALACE "Evolution"
REMY ZERO "Star"

KNND/New Orleans, LA *
OM/PD: Dave Stewart
MD: Sig
No Ads

WXRK/New York, NY *
PD: Steve Kingston
MD: Mike Pez

4 JAMMY FEAR WORLD "Beats"
3 P.D. "Love"
LT "Lipsick"

WROX/Norfolk, VA *
PD: Michele Diamond
MD: Mike Powers

1 STONE TEMPLE PILOTS "Holywood"
1 LINCOLN PARK "Eat"
1 LT "Lipsick"
ABANDONED POOLS "Mercy"
ONESIDERED "Order"
SUICIDE MACHINES "Killing"

KORX/Odessa-Midland, TX
PD/MD: Michael Todd Mobley

BOY HITS CAR "Star"
EVERCLEAR "Rock"
JAVIS THE CAT "Memory"
JETTINGHAM "Cheating"
LT "Lipsick"
OURS "Blowing"
REMY ZERO "Star"
TRAVIS "Side"

WOCL/Oriando, FL *
PD: Alan Smith
MD: Bobby Smith

6 WEEZER "Rock"

WIXO/Peoria, IL
DM/PD: Matt Balan

DAVE NAVARRO "Hungry"
MESH "Maybe"
OURS "Blowing"
DAVE NAVARRO "Hungry"
GODSMACK "Rock"
SALVA "Side"
BAD RONALD "Begin"

WPLY/Philadelphia, PA *
PD: Jim McGinn
AP: Suzie Dunn
MD: Dan Fein

4 LT "Lipsick"
COLDPLAY "Trouble"
SUGARCULT "America"

KEOJ/Phoenix, AZ *
PD: Nancy Stover
AP: Dead Air Dave
MD: Robin Nash

13 LT "Lipsick"
ABANDONED POOLS "Mercy"
STONE TEMPLE PILOTS "Holywood"

KZON/Phoenix, AZ *
PD: Tim Maraville
MD: Kevin Manning

1 TRAVIS "Side"
1 LT "Lipsick"

WXDX/Pittsburgh, PA *
PD: John Moschitta
AP/MD: Lenny Diana

2 DISTANT "Warning"
2 LINCOLN PARK "Eat"
1 JAVIS THE CAT "Memory"
1 LT "Lipsick"
MESH "Maybe"

WCYY/Portland, ME
PD: Herb Ivy

10 BRYAN ADAMS "Summer"
10 LT "Lipsick"
10 STAND "Rock"
5 STONE TEMPLE PILOTS "Holywood"
5 COLDPLAY "Trouble"
4 ZEPHYRUS "Loves"
4 TRANSMATIC "Come"
1 LINCOLN PARK "Eat"
1 BOY HITS CAR "Star"

1 EVERCLEAR "Rock"
1 SUGARCULT "America"
1 BOY HITS CAR "Star"
1 JETTINGHAM "Cheating"
(HED) PLANET EARTH "Meadow"

KNRK/Portland, OR *
PD: Mark Hamilton
AP: Jaym

5 EVERCLEAR "Rock"
3 SUICIDE MACHINES "Killing"
1 STAND "Rock"

WBRU/Providence, RI *
PD: Tim Schiavelli
MD: Anne Shapiro
1 LT "Lipsick"

KRZQ/Reno, NV *
PD: Wendy Rollins
AP/MD: Guy Dark

1 STAND "Rock"
1 SALVA "Side"
1 SYSTEM OF A DAZN "Chop"
1 LINCOLN PARK "Eat"
1 REMY ZERO "Star"

WDYL/Richmond, VA *
PD: Mike Murphy
MD: Keith Dakin

1 LT "Lipsick"

KCXX/Riverside, CA *
DM/PD: Keith Claque
AP: John DeSantis
MD: Daryl James

4 BOY HITS CAR "Star"
EVERCLEAR "Rock"
LT "Lipsick"

WZZI/Roanoke-Lynchburg, VA *
PD: Don Walker
MD: Greg Travis

ABANDONED POOLS "Mercy"
EVERCLEAR "Rock"
OURS "Blowing"
JAVIS THE CAT "Memory"
JETTINGHAM "Cheating"
LT "Lipsick"

WZNE/Rochester, NY *
PD: Mike Danger
AP/MD: Norm On The Barstool

14 DISTURBED "Down"
3 LT "Lipsick"
1 AFROMAN "Because"
DRENCH "Flag"
PETE YORN "Nancy"

KWOC/Sacramento, CA *
PD: Ron Bruce
AP: Boomer Barbosa

45 STAND "Rock"
11 SUICIDE MACHINES "Killing"
ABANDONED POOLS "Mercy"
LT "Lipsick"
ONESIDERED "Order"
OURS "Blowing"
REMY ZERO "Star"
TRAVIS "Side"

KPNT/Si. Louis, MO *
PD: Tommy Mathern
AP: Donny Mueller
MD: Eric Schmidt

8 BLINK 182 "Stay"
2 REMY ZERO "Star"
1 BOY HITS CAR "Star"
STAND "Rock"

KXKR/Salt Lake City, UT *
VP/ops. & Prog.: Mike Summers
AP/MD: Todd Nater

26 LT "Lipsick"
9 SALVA "Side"
7 COLDPLAY "Trouble"

KFSD/San Diego, CA *
PD: Mike Halloran
AP: Marco Collins
MD: Randy Dewitt

TRAVIS "Side"
REMY ZERO "Star"

XTRA/San Diego, CA *
AP: Bryan Schuck
MD: Chris Muckey

15 LT "Lipsick"

KITS/San Francisco, CA *
PD: Jay Taylor
MD: Aaron Aelisen

1 LT "Lipsick"

KJEE/Santa Barbara, CA
GM/PD: Eddie Gutierrez
MD: Dakots

1 LT "Lipsick"
REMY ZERO "Star"
TRAVIS "Side"

KNDD/Seattle-Tacoma, WA *
PD: Phil Manning
MD: Kim Monroe
No Ads

* Monitored Reporters

86 Total Reporters

73 Total Monitored

13 Total Indicator

12 Current Indicator Reporters

11 Current Indicator Playlists

Not Yet Reported, Data Not Used (1):
WWWV/Savannah, SC



New Music Specialty Shows

R&R's Exclusive Look At The Cutting Edge Of Alternative

London Calling

By
Dayna Talley
Asst. Alternative Editor

I find myself sitting in the emergency room at Cedars-Sinai Hospital (urgent care for the stars) only hours before I hop a flight to London to take a week's vacation and attend the V2001 Festival. My cousin Aimee, visiting from Australia, and I have come to the hospital because she had an excruciating earache that prevented her from sleeping. I was panicking because, of all the people in the crowded waiting room, the most contagious-looking person plopped down right next to us. (Thankfully, this person was suffering only from an allergic reaction to seafood.)

As I contemplate how there could be this ungodly number of sick people all in one place on Wednesday at 2am, I commend my own quick thinking in bringing along my portable CD player and notepad to keep me occupied during my extended stay in this uncomfortable, hideous green chair in the waiting room.

I am listening to the most recent volume of the Cornerstone Players. (For those who desire visuals, this is the one that features the adorable baby with the Mohawk hairdo on the packaging.) I love these things!

The album kicks off with the amazing new Remy Zero track "Save Me" on Elektra. I cannot

wait to hear the entire album. I'm totally digging The Black Eyed Peas' mix of the Mushtaq track "They Don't Know" on Mercury. It's no surprise that I enjoyed this track, because The Black Eyed Peas had a hand in it. This joint is smokin'.

An import by a band called Manganese (on Mint) is also a treat. Another import from Emperor Norton is Pepe Deluxe and their track "Woman in Blue." There are just too many great tunes on this album for me to mention them all (as Cornerstone samplers are packed with future smashes). For more information, shoot an e-mail over to theplayer@cornerstonepromotion.com.

OK, it seems that we are getting out of this place. It's 4:30am, Aimee is all fixed, I'm exhausted and have to wake up in less than three hours, and no gunshot-wound casualties have rolled in. Off to London I go. Details will follow. Elvis has left the building (but delirium has made its way in).

Life is good. Ta-ta for now.



Remy Zero

R&R Top 20 Artists

August 24, 2001

- JAY AND SILENT BOB STRIKE BACK SDTK. (Universal) "Various"
- ABANDONED POOLS (Exstasy) "Mercy Kiss"
- ROLLINS BAND (Sanctuary) "Your Number Is One"
- REMY ZERO (Elektra/EEG) "Save Me"
- SOIL (J) "Halo"
- NEW ORDER (Reprise) "Crystal"
- GRANT LEE PHILLIPS (Zoe/Rounder) "Spring Released"
- SUICIDE MACHINES (Hollywood) "Killing Blow"
- GARBAGE (Almo/Interscope) "Androgyny"
- FROM ZERO (Arista) "The Other Side"
- BETA BAND (Astralwerks/Virgin) "Squares"
- B.R.M.C. (Virgin) "Whatever Happened To My Rock N' Roll"
- DEFAULT (TVT) "Wasting My Time"
- IGGY POP (Virgin) "Mask"
- DUB PISTOLS (Geffen/Interscope) "Official Chemical"
- SUGARCULT (Ultimatum/Artemis) "Stuck In America"
- DAMNED (Nitro) "Democracy"
- NOOGIE (Trauma) "Friday On My Mind"
- GODSMACK (Republic/Universal) "Bad Magick"
- SHINS (Sub-Pop) "Caring Is Creepy"

Ranked by total number of shows reporting artist.

Record Of The Week

Record Of The Week: Lupine Howl
Album: *The Carnivorous Lunar Activities Of Lupine Howl*
Label: Beggars Group



The fact that Lupine Howl have been generating spins for a while now, as well as the fact that they snatched the name of their album from a line from the movie *American Werewolf in London*, piqued my initial interest in listening to the record. The fact that it features three former members of Spiritualized didn't hurt a bit either. But as soon as I put the CD in my player, I was completely drawn to it from the first note. Tracks to definitely check out are "125," "Vaporizer" and "Sometimes." Don't miss out on this record!

Contact Jenn at Beggars (212-343-7010; e-mail jenn@beggars.com).

Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

<p>WEQX/Albany, NY Download Sunday 8pm-11pm Alex Taylor New Order "Crystal" Abandoned Pools "Mercy Kiss" Stereophonics "We're A Nice Day" Grant Lee Phillips "Spring Released" Webb Brothers "Summer People"</p>	<p>KTCJ/Denver, CO Adventure University Sunday 7:30-8:30pm Professor Kat Dub Pistols "Official Chemical" B.R.M.C. "The Eyes And Tears" Rollins Band "Gone On The Inside" Built To Spill "Strange" Sassy Prozac "Furt Like Hell"</p>	<p>WPLY/Philadelphia, PA Y-Not Sunday 9pm-10:30pm Dan Fein Cole "Comfort Core" Crystal Method "Murder" David Gray "Salt Away" Distinct Elements "I Marla" Mudwings "Death Blooms" Mushroomhead "Before I Die"</p>	<p>KCCX/San Bernardino, CA Xtreme Z Saturday 9pm-3am Dave Desjardyn James Spirited "Wrens Song" System Of A Down "Chop Suey" Therocrown "Baby Got Back" Mudwings "Death Blooms" Mushroomhead "Before I Die"</p>
<p>KTEG/Albuquerque, NM Burning Sensations Sunday 8pm-10pm Adam 12 Saves The Day "Your Funeral" Maverick City Devils "That's What You Got" Fred Savage Fanclub "Sleep It Off" Rival Schools "Travelling By..." David Singer "That's Not Me"</p>	<p>WEJE/Fort Wayne, IN The Living Room Sunday 8pm-9pm Matt Jericho Homegrown "Give It Up" The Night Gators "Man, It's So Loud" RX Bandits "Analog Boy" Godhead "Eleanor Rigby" Jays The Cat "Paranoid Memory"</p>	<p>WXDX/Pittsburgh, PA Edge Of The X Sunday 8pm-midnight Lenny Diana Godsmack "Black Magic" Get Up Kids "Red Letter Day" Rickerstick "Smile" Lincea Park "In The End" Jimmy Eat World "A Prase Chronus"</p>	<p>KFSD/San Diego, CA Sica Parade Wednesday 10pm-midnight Tazy Rilo Kiley "Always" Supercut "Stuck In America" Thrice "Identity Crisis" Blat "For You" Sensefield "Carbon"</p>
<p>WNNX/Atlanta, GA Sunday School Sunday 9pm-10pm Jay Harren Dub Pistols "Official Chemical" Dave Navarro "Honey" B.R.M.C. "Whatever" Long Beach Dub "Sunny Hours" Rival Schools "Used For..."</p>	<p>WJBJ/Ft. Myers, FL 90 Xtreme Sunday 8-10pm Lancear Minus "Lexus" Dave Navarro "Honey" American Head Charge "Violent Reaction" From Zero "The Other Side" Blat "If You Still Hate Me"</p>	<p>KNRK/Portland, OR Something Cool Sunday 9pm-10pm Jaime Cooley Strokes "Take It Or Leave It" Remy Zero "Save Me" New Order "Crystal" Abandoned Pools "Mercy Kiss" Supercut "Stuck In America"</p>	<p>KNOJ/Seattle, WA Loudspeaker Sunday 11:00pm-midnight Bill Reid Fountains "Rock Show" Saves The Day "Your Funeral" Gracie "Familiar Hollow" Feverator "Set Off Of My Head" White Stripes "Fall In Love..."</p>
<p>WRAX/Birmingham, AL Rox's Coffeehouse Sunday 10pm-11pm Scott Register Cake "Meanwhile Rich..." Todd Snider "Messing You" Train "Hypocrite" Cuba Curtis "Pebbles" Robbie Fulks "Anything For Love"</p>	<p>WEED/Hagerstown, MD New Heat Hits Sunday 10pm-midnight Austin Davis Aronson "Because I Got High" P.O.D. "Alive" Weezer "Start The Commotion" Cockdaisy "Trouble" Stone Temple Pilots "Hollywood Baby"</p>	<p>WCYY/Portland, ME Sleazy Thursday 7-9pm Shawn Jeffrey Galactic "Baker's Dozen" Deep Banana Blackout "Raspberry" John Barry Seven "Best Girl" LA Symphony "Broken Tapes Decks" Stretch Armstrong "Means To An End"</p>	<p>KPNT/Si. Louis, MO New Music Sunday Sunday 7-9:30pm Les Aaron Business "Business Boys" Colony "Honey" Civilians "Kissin' Rhythm" Superman "overs 'Starlight" Sain Duo "Dubbler"</p>
<p>WBCN/Boston, MA Nodular Emissions Sunday 8-10pm Oeilgus/Albert D Garbage "Androgyny" Default "Wasting My Time" Leahons "Rocks" Beyt "Hidden Place" Abandoned Pools "Mercy Kiss"</p>	<p>WRXZ/Indianapolis, IN Hangover Cafe Sunday 8pm-midnight Dave Duggan Travis "Side" Shins "New Slap" British Sea Power "Crash From Houston" Watain "Let It Happen" Body Drawn Boy "Everybody's Stalking"</p>	<p>WBRV/Providence, RI Breaking And Entering Wednesday 10pm-2am Annie Shapiro Poe "WAF" James "Getting Away With It" David Gray "Salt Away" New Order "Crystal" Beta Band "Quest"</p>	<p>WXSR/Tallahassee, FL Underground Lounge Sunday 8-10pm Mealhead New Found Glory "Dressed To Kill" No One "Chemical" Godhead "Eleanor Rigby" Capitol Eye "Let's Go" Abandoned Pools "Mercy Kiss"</p>
<p>WFNX/Boston, MA The First Contact Sunday 8pm-9:30pm Zach Braffett Saves The Day "Your Funeral" Fantomas "Gothdier" Aera "I Remember You" Acid Tigers "Standing By" Yerocious D'F "di Her Gently"</p>	<p>KFTE/Lafayette, LA How Hear This Sunday 9pm-11pm Dave Hubbard Chicago Underground "Re-Occurring" Heather Eastman "Spoonful" Quest "From A Hole..." Neurosis "Sun That Never Sets" Damned "Democracy"</p>	<p>KWDD/Sacramento, CA New Hear This Sunday 10pm-2am DJ David X Tricky "Evolution Revolution" Gorillaz "Clint Eastwood" Bathhouse Surfers "Shame Of Life" Chemical Brothers "Block Rockin' Beat" Crystal Method "Name Of The Game"</p>	<p>KMYZ/Tulsa, OK New From The Edge Tuesday midnight-1:00am Lynn Barakat Godsmack "Black Magic" Pete Dink "Crystal" New Order "Honey" Garbage "Androgyny" Stone Temple Pilots "Hollywood Baby"</p>
<p>WEDG/Buffalo, NY Next Wave Monday midnight-1am Ryan Patrick Strokes "Modern Age" Spazzibot "Piano Fire" Rollins Band "Your Number Is One" Leahons "Bite The Way" Crystal Method "Murder"</p>	<p>KXTE/Las Vegas, NV It Hurts When I Pee Sunday 10pm-midnight EJ Diabolo Saliva "Click Click Boom" Saves The Day "Your Funeral" Pressure 4-5 "Beat The World" Neurosis "Sun That Never Sets" Damned "Democracy"</p>	<p>KWDD/Sacramento, CA New Hear This Sunday 10pm-2am DJ David X Tricky "Evolution Revolution" Gorillaz "Clint Eastwood" Bathhouse Surfers "Shame Of Life" Chemical Brothers "Block Rockin' Beat" Crystal Method "Name Of The Game"</p>	<p>WHFS/Washington, DC New Hear This Sunday 8:00pm-10:30pm Dave Marsh Remy Zero "Save Me" Lupine Howl "Salt The Glue" Damned "Democracy" B.R.M.C. "Push Song" Suicide Machines "Killing Blow"</p>
<p>WBTZ/Burlington, VT Spinning Unrest Sunday 8-9:30pm Steve Picard Red House Painters "Crusher" Penwyse "Land Of The Free" Built To Spill "Strange" Mars 2 Mars "Can You See?" Alte "Lunatic"</p>	<p>KROQ/Los Angeles, CA Rodney On The RQJ Sunday midnight-3am Rodney Blongherlimer Grand Drive "Theater" Pulp "Sunrise" Strokes "Some" Noggo "Friday On My Mind" Gene "Let Me Love On"</p>	<p>KMBY/Salinas, CA Time Bomb Tues.-Sun. midnight-12:30am Matt Black Liam Neeson "24 Hours in P.J.s" Hi Standard "Car Help Falling" Living End "Blood On Your Hands" Winters "Midnight Side" Jettistrigham "Cheating"</p>	<p>WSFM/Wilmington, NC Final Hour Wednesday 11pm-midnight Janica A. Suttler Tom Arden "Savage Love Get" Beyt "Hidden Place" Darkwood "Fear" Godsmack "Black Magic" Tool "Parabola"</p>
<p>WAVF/Charleston, SC Cutting Edge Sunday 8:30-10pm Bryant Stovns New Order "Mongoose" Moody Underground "London" B.R.M.C. "Whatever..." From Zero "The Other Side" Unwound "Summer Prozac"</p>	<p>WXRK/New York, NY The "Buz" Exposed Monday-Friday 8-9pm Todd Hildman From Zero "The Other Side" New Order "Crystal" Harvey Danger "Authenticity" Days Of The New "Hang On To This" Garbage "Androgyny"</p>	<p>KXKR/Salt Lake City, UT Exposed Monday-Friday 8-9pm Todd Hildman From Zero "The Other Side" New Order "Crystal" U2 "Power To The Beats" New Order "Crystal" Garbage "Androgyny"</p>	<p>WSFM/Wilmington, NC Final Hour Wednesday 11pm-midnight Janica A. Suttler Tom Arden "Savage Love Get" Beyt "Hidden Place" Darkwood "Fear" Godsmack "Black Magic" Tool "Parabola"</p>
<p>WARQ/Columbia, SC 7200 Seconds Sunday 8-10 Cataldo Rollins Band "Your Number Is One" Soil "Halo" Halest "Speechless" P.O.D. "Alive" New Order "Crystal"</p>	<p>WROX/Norfolk, VA The Prank Show Sunday 10pm-midnight Candy Michelle & Justin Cash "Sum Of Grains" Avengers "We Are The One" Unwritten Law "Harmonic" NORX "The Browns" Real Big Fish "Somebody Hates Me"</p>	<p>KXKR/Salt Lake City, UT Exposed Monday-Friday 8-9pm Todd Hildman From Zero "The Other Side" New Order "Crystal" U2 "Power To The Beats" New Order "Crystal" Garbage "Androgyny"</p>	<p>WSFM/Wilmington, NC Final Hour Wednesday 11pm-midnight Janica A. Suttler Tom Arden "Savage Love Get" Beyt "Hidden Place" Darkwood "Fear" Godsmack "Black Magic" Tool "Parabola"</p>

37 Total Reporters

Stations and their adds listed alphabetically by market

KBAC/Albuquerque, NM PD/MD: Ira Gordon 10 SUZANNE VEGA "Widow" 9 BOZ SCAGGS "Payday" 8 JOHN MELLENCAMP "Peaceful" ALISON KRAUSS "Crazy"	CKEY/Buffalo, NY * PD/MD: Rob White 11 DAVID USHER "Universe" ALMA DAVIS "Wart" PETE YORN "Chain"	KBCO/Denver-Boulder, CO * PD: Scott Arbough MD: Keefer 9 JOHN MAYER "Such" 2 JOHN MELLENCAMP "Peaceful" 1 U2 "Moment"	WMPS/Memphis, TN PD/MD: Alexandra Izner JOHN MELLENCAMP "Peaceful" SUZANNE VEGA "Widow" 30 000 FOOT OF... "Salt" BUDDY MILLER & JULIE "Heart"	WKOC/Norfolk, VA * PD: Paul Shugrue MD: Kristen Croft 4 TORI AMOS "Strange" ROLAND ORZABAL "Life" PETER STUART "Take" 30 000 FOOT OF... "Salt"	KENZ/Salt Lake City, UT * OM/PD: Bruce Jones MD: Kari Bushman U2 "Moment" WEZZER "Sun"	KRSH/Santa Rosa, CA * PD: Bill Bowker MD: Pam Long 2 BOZ SCAGGS "Payday" MARCIA BALL "Louella" STRING CHEESE... "Joyful"
KGSR/Austin, TX * PD: Jody Denberg MD: Susan Castle 7 SUZANNE VEGA "Widow" 7 JIMMIE VAUGHAN "Power"	WMVY/Cape Cod, MA PD/MD: Barbara Dacey 1 SUZANNE VEGA "Widow" 1 BOZ SCAGGS "Payday" 1 COWBOY JUNKIES "Small"	WDET/Detroit, MI PD: Judy Adams MD: Martin Bandyke AMD: Chuck Horn 3 SUZANNE VEGA "Widow" 3 BOZ SCAGGS "Payday" 3 MARCIA BALL "Louella" 3 NEW ORDER "Crystal" 3 COWBOY JUNKIES "Small"	KTCZ/Minneapolis, MN * PD: Lauren MacLeash APD/MD: Mike Wolf No Adds	KCTY/Omaha, NE * PD: Max Bumgardner MD: Christopher Dean No Adds	KXST/San Diego, CA * PD/MD: Dona Shaieb SUZANNE VEGA "Widow"	KMTT/Seattle-Tacoma, WA * GM/MD: Chris Mays APD/MD: Shawn Stewart 15 JOHN MELLENCAMP "Peaceful" 9 STEVE NICKS "Sorcerer" 8 TRAIN "Something" 8 R.E.M. "Way" 2 BOZ SCAGGS "Payday" 1 SUZANNE VEGA "Widow" RYAN ADAMS "New"
WRNR/Baltimore, MD OM: Jon Peterson PD: Alex Cortright MD: Damian Einstein SUZANNE VEGA "Widow" BOZ SCAGGS "Payday" JOHN MELLENCAMP "Peaceful"	WOOD/Chattanooga, TN * OM/PD/MD: Danny Howard 6 GARBAGE "Androgyny" 5 WEZZER "Sun" 1 STONE TEMPLE PILOTS "Hollywood" JOHN TRATT "Friend"	WTTS/Indianapolis, IN * PD: Jim Ziegler APD/MD: Marie McCallister EAGLE-EYE CHERRY "Right" TRAVIS "Side"	WZEW/Mobile, AL * PD: Brian Hart MD: Linda Woodworth 1 RYAN ADAMS "New"	WXPN/Philadelphia, PA PD: Bruce Warren APD/MD: Helen Leicht PETER STUART "Take" TOM PRICE "Measure" 30 000 FOOT OF... "Salt"	KFOG/San Francisco, CA * PD: Dave Benson APD/MD: Haley Jones 2 BOZ SCAGGS "Payday" 2 JOHN MELLENCAMP "Peaceful"	WRNX/Springfield, MA * GM/PD: Tom Davis MD: Donnie Moorhouse MARCIA BALL "Louella" COWBOY JUNKIES "Small" JOHN MELLENCAMP "Peaceful" ROLAND ORZABAL "Life" 30 000 FOOT OF... "Salt" TRACY LYONS "Love" SUZANNE VEGA "Widow"
KRVB/Boise, ID * PD/MD: Brandon Dawson 5 SUZANNE VEGA "Widow"	WXRT/Chicago, IL * PD: Norm Winer APD: John Farneda MD: James VanOsdol 20 JOHN MELLENCAMP "Peaceful" 8 KE REILLY "Hair" 7 DAVE MATTHEWS BAND "Dreams" 4 SEMISONIC "Head" 1 JOHN MAYER "Such" 1 SUZANNE VEGA "Widow" 1 RYAN ADAMS "New" 30 000 FOOT OF... "Salt" TRAIN "Something"	WOKI/Knoxville, TN PD: Shane Cox MD: Sarah McClure JOHN MELLENCAMP "Peaceful"	KPIG/Monterey, CA PD/MD: Laura Ellen Hopper 8 BUDDY MILLER & JULIE "Heart" 2 BOZ SCAGGS "Payday" MARCIA BALL "Louella" COWBOY JUNKIES "Small"	WYEP/Pittsburgh, PA PD: Rosemary Welsh APD/MD: Chris Griffin 5 SUZANNE VEGA "Widow" 3 COWBOY JUNKIES "Small"	KOTR/San Luis Obispo, CA PD: Drew Ross MD: Rick Williams 13 R.E.M. "Way" 12 COWBOY JUNKIES "Small" 8 BUDDY MILLER & JULIE "Heart" 4 RYAN ADAMS "New" 4 SUZANNE VEGA "Widow" 4 CURTIS SALGADO "Summertime"	WRNX/Springfield, MA * GM/PD: Tom Davis MD: Donnie Moorhouse MARCIA BALL "Louella" COWBOY JUNKIES "Small" JOHN MELLENCAMP "Peaceful" ROLAND ORZABAL "Life" 30 000 FOOT OF... "Salt" TRACY LYONS "Love" SUZANNE VEGA "Widow"
WBOB/Boston, MA * PD: Chris Herrmann MD: Amy Brooks 4 SUZANNE VEGA "Widow" RYAN ADAMS "New"	WPKF/Louisville, KY PD/MD: Dan Reed APD: Stacy Owen BETA BAND "Siamus" BOZ SCAGGS "Payday" SEMISONIC "Head" TRAVIS "Side" SUZANNE VEGA "Widow"	WFFF/Madison, WI * PD/MD: Tom Teuber 7 SUZANNE VEGA "Widow" JOHN MELLENCAMP "Peaceful"	WRLT/Nashville, TN * OM/PD: David Hall APD/MD: Keith Coes 16 R.E.M. "Way" RYAN ADAMS "New" DATE CURTIS "Counted" EVERYTHING "Unconquered" JOHN MAYER "Such" BOB SCHNEIDER "Bullets" SUZANNE VEGA "Widow"	KINK/Portland, OR * PD: Dennis Constantine MD: Kevin Welch 11 SUZANNE VEGA "Widow" 4 30 000 FOOT OF... "Salt" 2 BOZ SCAGGS "Payday"	KTHX/Reno, NV * PD: Harry Reynolds MD: Dave Harold 6 JOHN MELLENCAMP "Peaceful" 6 BOZ SCAGGS "Payday" 5 SUZANNE VEGA "Widow" 30 000 FOOT OF... "Salt" COWBOY JUNKIES "Small"	WFUV/New York, NY PD: Chuck Singleton MD: Rita Houston BUDDY MILLER & JULIE "Heart" JOHN MAYER "Such" ROBBIE FUJAK "Real"

* Monitored Reporters

 36 Total Reporters
 25 Total Monitored
 11 Total Indicator


Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
COLDPLAY Yellow (Netwerk/Capitol)	213
JOSH JOPLIN GROUP Camera One (Artemis)	192
DEPECHE MODE Dream On (Mute/Reprise)	178
R.E.M. Imitation Of Life (Warner Bros.)	173
DAVID GRAY Babylon (ATO/RCA)	168

TRIPLE A Going For Adds 8/27/01

54*40 Casual Viewin (Netwerk)
BJORK Hidden Place (Elektra/EEG)
BOB SCHNEIDER Bullets (Universal)
CRANBERRIES Analyse (MCA)
DAVID BYRNE U.B. Jesus (Luaka Bop/Virgin)
GARBAGE Androgyny (Almo Sounds/Interscope)
JAY FARRAR Voodoo Candle (Artemis)
JOHN MAYALL Yo Yo Man (Eagle/Red Ink)
LAURA DAWN I Would (Extasy)
LEROFY Good Time (Hollywood)
PHIL LEE If You Only Knew Me Then (Shanachie)
SHELBY LYNNE Wall In Your Heart (Island/IDJMG)
TABITHA'S SECRET And Around (Pyramid)
WIDESPREAD PANIC Imitation Leather Shoes (Widespread/Sanctuary)

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National Programming

Added This Week


World Cafe All Castellini 215-898-6677

NO NEW ADDS THIS WEEK


Acoustic Cafe Rob Reinhart 734-761-2043

BUDDY & JULIE MILLER That's Just How
GARY MYRICK The Ghost of Elvis
THE WATERBOYS Lucky Day/Bad Advise



A NEW SUPERGROUP?

Oysterhead is a combustible union of three extraordinary musicians, (L-R) Primus bassist Les Claypool, Phish guitarist Trey Anastasio and ex-Police drummer Stewart Copeland. The three will be releasing their explosive debut album, *The Grand Pecking Order*, on Elektra in October.

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Under The Skin

Melissa Etheridge discovers passion behind pain

By Peter Petro, Assistant Triple A Editor

Public performances can be one of the most exhilarating and inspiring challenges we face in our personal and professional lives. But they pale in comparison to the formidable task of exposing our emotions — to our family, our friends, ourselves and the public at large.

If sharing those parts of our hearts and minds that are most affected by life's experiences requires courage, then Melissa Etheridge might be one of the bravest souls in modern music. Exploding onto the rock scene in the late 1980s with her energetic, sensual and shamelessly personal self-titled debut, Etheridge instantly proved herself to be a skilled singer-songwriter and a thunderstorm of a performer. Since then, perhaps the most impressive — and consistent — aspect of her musical creations has been the turbine of raw passion that drives and defines them.

That passion has been with her since her youth, and it is what motivated her to begin performing while still a child in Leavenworth, KS. Growing up in a family and community where strong emotions were all but stifled, Etheridge, ironically, discovered in public performance the safest place to express herself.

"As a child, I discovered in playing and singing for people a place where I could be real," she says. "It's insane! It was the only place I could express my emotions as a child, teenager and young adult. My parents were good people and tried very hard, but they were very repressed, and emotions didn't happen. There's not too much happiness, there's not too much sadness. We're all just fine.

"People have asked me if I ever get stage fright. The stage is the most safe and comfortable place I've ever been. It's where I could be the most complete version of me. That is changing now. I find that I'm walking onstage as the same person I am off the stage, which is a completely new experience."

Breakdown, Breakup

Skin follows 1999's *Breakdown*,

which featured tracks like "Angels Would Fall," "Enough of Me" and the nakedly autobiographical "Mama I'm Strange," which alluded to Etheridge's by-then well-publicized homosexuality.



Melissa Etheridge

Released amid the resurgence of female voices that fell primarily into the bouncy pop, tormented alternative or Lilith Fair camps, *Breakdown* had a subdued and intimate tone but stayed true to the straight-ahead rock influences that had defined Etheridge's career.

Etheridge's current record emerged unexpectedly from the aftermath of her difficult breakup with Julie Cypher last September after 12 years together. As usual, Etheridge discovered in musical creativity solace and therapy for the harder parts of her life's encounters. A chronicle of her journey from despair to repair and her ultimate return to inspiration, *Skin* is honest and powerful.

The album is a significant musical departure for Etheridge, as well as a

return to the basic creative elements that forged her early career. The first tracks of what would become her seventh release on Island were reactions to a deeply emotional state. The passion Etheridge discovered within herself in the process of crafting them, however, would prove an undeniable fountain of creativity and catharsis.

Layers of Skin

The first song Etheridge wrote for the album, "Lover Please," opens the collection. A narrative of arrested love turns like a skidding car into a passionate cry for a lover's return. Etheridge's voice moves fluidly between desirous whispers and a visceral plea that affords the song's anthemic chorus and title.

Written during the first stages of her real-life breakup, "Lover Please" set the foundation for the album's emotional journey as Etheridge entered the studio as a place of reflection, expression and healing. The songs were written in almost exactly the order they are heard on the album.

"Down to One," "Goodnight" and "It's Only Me" came soon afterward, as the reality of the relationship's end became evident. Etheridge was writing and recording the tracks almost exclusively on her own, rather than with her band. Initially, her only real collaborator was David Cole, who came in to co-produce and engineer the album. The nature of the project called for someone who was sensitive not only to her musical journey, but to her emotional one.

"David was a genius," Etheridge says. "Originally, I just wanted an engineer who knew how to record acoustic guitar and could use Pro Tools. Little did I know how talented he was in producing and creating and what a wonderful, warm and understanding individual he was. With this huge emotional crisis I was going through, he was as solid as a rock. Going to the studio is what got me through that time, and he was always there saying, 'This is a safe place. Let's create.'"

Passion And Pain

Etheridge reached a pivotal point personally and creatively with "I Want to Be in Love." She recalls, "With songs like 'Down to One,' 'Good-

"People have asked me if I ever get stage fright. The stage is the most safe and comfortable place I've ever been."

night' and 'It's Only Me,' I'd been writing from this low, 'it's over' phase. I finally said, 'Well, if it's really over, what's next?' I discovered a completely blank space in front of me, so I began to paint.

"I asked myself, 'What do I want?' I wanted someone who was not afraid to kiss me in front of strangers. I just went from there. It's not so much about what I want from another person, but what I want from my life and what I think I deserve. I think I deserve a little more now than what I've settled for.

"The Different" is my favorite track. It's me coming back together with my passion. People ask me what it means. I don't really know what it means; ask me later, and perhaps I'll know. Right now it's just passion reawakened within me again.

"I write from emotional impact and experience, and that has been the pain and fear, the growing and hoping and wanting. I think the best work comes from pain, anguish and fear. I know that is where my music has come from. Therein lies the problem, because I want to be a happy person, I don't want to be a beast, but would that mean the end of my career?"

Down To One

Like the recording, the tour in support of *Skin* is intense and personal. Etheridge will be performing her new songs alone, with just a guitar and keyboards, because she feels it will be the most engaging way to take her listeners on the emotional journey with her.

"I feel like, on the posters, I want



to put a stool with a red circle and a line through it," she says. "It's not me sitting on a stool, playing my songs. It's me alone, but I'm probably doing more than I've ever done in a show. The set, the visuals, the technology, the different guitars and keyboards I'm using are very new. And I do a lot of movement in it, so it's not just me sitting alone on a stage.

"Playing without accompaniment challenges me creatively; there's a lot of space and a lot of places I can go as I feel inspired. Having the freedom to do that is very exciting. It also makes me a better performer. It keeps me alive to what the audience is into, and it keeps me aware of the audience and in the moment. You have to

find the truth in that moment.

"But I also miss my band already, and I can't wait to get back together with them. I'm hoping to do another tour with the band next year."

The Gift of Music

As someone who has a proven talent for infusing personal and compelling content into a few minutes of music, Etheridge is quick to allude to contemporaries whom she feels also possess that skill. "Bruce Springsteen, Joan Armatrading, Joni Mitchell, Peter Gabriel and Paul Simon are songwriters who really channeled something powerful and really knew how to do it," she says. "There's universality in those songs.

"I can listen to Peter Gabriel sing 'Red Rain' and think, 'What the hell is he singing about?' But it reaches and speaks to a part of me — that emptiness and that longing — and the words mean something to me. I had never been to New Jersey — I didn't even grow up with a shore — but I could listen to 'Born to Run,' and, man, did I know what Bruce Springsteen was singing about."

Of her own work, she admits, "There have been pieces that I've felt grateful for. I realized how universal they were when people told me their experience of them. 'You Can Sleep While I Drive' meant one thing to me, but people would come up to me and tell me they played it at their wedding.

"I would think, 'Really? It's such an 'I'm gonna leave you' song!' Then I realized that there's a universal emotion involved in the phrase 'You can sleep while I drive' — it's giving and loving. Coming up with that one line, I felt like I tapped into something universal."

The subject of numerous biographies in recent years, Etheridge recently set out to record her story in her own words. Her autobiography, *The Truth Is...My Life in Love and Music*, was released this summer, and it has remained in the top 10 on the *New York Times* bestseller list. With all of the media attention she has received, she admits to the inevitability of misrepresentation.

"There's no way that anyone can know me unless they know me every day, which is impossible," she says. "That is one of the reasons that I have been so forthcoming with my truth and my story. There is so much misinformation out there, so I take every opportunity to tell the truth and put it out there. Even that gets squashed and shortened, but I do what I can, knowing that I have at least presented myself."

Find out more about Melissa, *Skin* and her autobiography on her official website, www.melissaetheridge.com.

"I think the best work comes from pain, anguish and fear. I know that is where my music has come from."



Leroy

good time

Going for Adds August 27th

What you need to know...

Television

Performed "Good Time" on The Late, Late Show with Craig Kilborn
MTV NEWS – You Hear It First – Feature
CNN – Music Feature

"Good Time" featured in the Upcoming NBC Premiere of "Scrubs"

Touring

Dave Mathews Band, G Love & Special Sauce
And your town soon!

Press

"Leroy has certainly crafted one satisfying debut." – Billboard (June 6)

"With feel-good, white-boy/funk tunes, Leroy's Debut disc will induce mass foot tapping and, if played in a psychiatrists offices, could cure thousands of cases of depression." – Mean Street (May 01)

"...Taking the best of the past and blending it with the future, Leroy's album is a must-listen." – Flaunt Magazine

Produced by Rob Cavallo and Leroy
Mixed by Jack Joseph Puig
Management: Robert Hayes for Sound Management

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R&R Triple A Top 30

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August 24, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	AFRO-CELT... F.P. GABRIEL When You're Falling (<i>Real World/Virgin</i>)	546	0	36243	13	24/0
	2	PETE YORN Life On A Chain (<i>Columbia</i>)	499	+25	32804	18	24/1
	3	DAVE MATTHEWS BAND The Space Between (<i>RCA</i>)	425	-9	35833	19	24/0
	4	FIVE FOR FIGHTING Superman (<i>Aware/Columbia</i>)	401	+34	17978	13	18/0
	5	INCUBUS Drive (<i>Immortal/Epic</i>)	394	+20	28696	22	18/0
	6	TRAIN Drops Of Jupiter (Tell Me) (<i>Columbia</i>)	354	-2	29003	29	24/0
	7	MELISSA ETHERIDGE I Want To Be In Love (<i>Island/IDJMG</i>)	349	-9	19671	9	20/0
	8	BLUES TRAVELER Back In The Day (<i>A&M/Interscope</i>)	339	+10	24276	7	19/0
	9	BETTER THAN EZRA Extra Ordinary (<i>Beyond</i>)	321	-4	18159	8	19/0
	10	ERIC CLAPTON Travelin' Light (<i>Duck/Reprise</i>)	319	-38	20821	12	18/0
	11	LIFEHOUSE Hanging By A Moment (<i>DreamWorks</i>)	273	+2	26894	27	19/0
	12	BLACK CROWES Soul Singing (V2)	257	-25	12538	17	16/0
	13	STEVIE NICKS Sorcerer (<i>Reprise</i>)	240	+26	18100	4	18/1
	14	JOHN HIATT My Old Friend (<i>Vanguard</i>)	233	+21	15243	3	20/1
	15	DAVID GRAY Sail Away (<i>ATO/RCA</i>)	228	+21	12079	4	17/0
	16	CAKE Short Skirt/Long Jacket (<i>Columbia</i>)	228	-5	15549	9	13/0
	17	U2 Stuck In A Moment... (<i>Interscope</i>)	209	+64	13943	2	21/3
	18	SUGAR RAY When It's Over (<i>Lava/Atlantic</i>)	190	-5	11186	11	11/0
	19	3 DOORS DOWN Be Like That (<i>Republic/Universal</i>)	187	+1	10316	4	9/0
	20	Breaker TRAIN Something More (<i>Columbia</i>)	171	+12	12028	3	17/3
	21	BARENAKED LADIES Falling For The First Time (<i>Reprise</i>)	171	0	7084	3	12/0
	22	SHAWN COLVIN Bound To You (<i>Columbia</i>)	168	+34	10799	4	14/0
	23	STAIN'D It's Been Awhile (<i>Flip/Elektra/EEG</i>)	166	+5	8228	3	6/0
	24	WEEZER Island In The Sun (<i>Geffen/Interscope</i>)	163	+38	14662	2	13/2
	25	OLD 97'S Designs On You (<i>Elektra/EEG</i>)	142	-16	10002	7	15/0
	26	Debut R.E.M. All The Way To Reno... (<i>Warner Bros.</i>)	132	+52	8124	1	13/2
	27	Debut JOHN MAYER No Such Thing (<i>Aware</i>)	111	-4	5837	1	12/2
	28	DELBERT MCCLINTON Squeeze Me In (<i>New West/Red Ink</i>)	111	+7	3031	2	10/0
	29	Debut EVE 6 Here's To The Night (<i>RCA</i>)	107	+4	5559	1	3/0
	30	VERVE PIPE Never Let You Down (<i>RCA</i>)	104	-14	3980	3	10/0

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
SUZANNE VEGA <i>Widow's Walk (A&M/Interscope)</i>	11
JOHN MELLENCAMP <i>Peaceful World (Columbia)</i>	9
30 ODD FOOT OF GRUNTS <i>Sail Those Same Oceans (Artemis)</i>	7
RYAN ADAMS <i>New York, New... (Lost Highway/IDJMG)</i>	5
BOZ SCAGGS <i>Payday (Virgin)</i>	5
U2 <i>Stuck In A Moment... (Interscope)</i>	3
TRAIN <i>Something More (Columbia)</i>	3
R.E.M. <i>All The Way To Reno... (Warner Bros.)</i>	2
WEEZER <i>Island In The Sun (Geffen/Interscope)</i>	2
JOHN MAYER <i>No Such Thing (Aware)</i>	2
MARCIA BALL <i>Louella (Alligator)</i>	2
COWBOY JUNKIES <i>Small Swift Birds (Latent/Zoe/Rounder)</i>	2
ROLAND ORZABAL <i>Low Life (Gold Circle)</i>	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 <i>Stuck In A Moment... (Interscope)</i>	+64
JOHN MELLENCAMP <i>Peaceful World (Columbia)</i>	+61
RYAN ADAMS <i>New York, New... (Lost Highway/IDJMG)</i>	+59
R.E.M. <i>All The Way To Reno... (Warner Bros.)</i>	+52
WEEZER <i>Island In The Sun (Geffen/Interscope)</i>	+38
SUZANNE VEGA <i>Widow's Walk (A&M/Interscope)</i>	+38
FIVE FOR FIGHTING <i>Superman (Aware/Columbia)</i>	+34
SHAWN COLVIN <i>Bound To You (Columbia)</i>	+34
ALIEN ANT FARM <i>Smooth Criminal (DreamWorks)</i>	+32
STEVIE NICKS <i>Sorcerer (Reprise)</i>	+26

Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

TRAIN
Something More (*Columbia*)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
171/12	17/3	20

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.

25 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 8/12-Saturday 8/18. 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 60% of reporting panel 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

JOHN MELLENCAMP <i>Peaceful World (Columbia)</i> Total Plays: 100, Total Stations: 11, Adds: 9	FUEL <i>Bad Day (Epic)</i> Total Plays: 80, Total Stations: 5, Adds: 0
TORI AMOS <i>Strange Little Girl (Atlantic)</i> Total Plays: 94, Total Stations: 10, Adds: 1	RYAN ADAMS <i>New York, New York (Lost Highway/IDJMG)</i> Total Plays: 75, Total Stations: 15, Adds: 5
NANCI GRIFFITH <i>Where Would I Be (Elektra/EEG)</i> Total Plays: 89, Total Stations: 8, Adds: 0	ALANA DAVIS <i>I Want You (Elektra/EEG)</i> Total Plays: 65, Total Stations: 8, Adds: 1
JONATHA BROOKE <i>Steady Pull (Bad Dog)</i> Total Plays: 83, Total Stations: 10, Adds: 0	GRANT-LEE PHILLIPS <i>Spring Released (Zoe/Rounder)</i> Total Plays: 63, Total Stations: 7, Adds: 0
KIRSTY MACCOLL <i>In These Shoes (Instinct/V2)</i> Total Plays: 80, Total Stations: 6, Adds: 0	ACTUAL TIGERS <i>Standing By (Nettwerk)</i> Total Plays: 57, Total Stations: 7, Adds: 0

Songs ranked by total plays

RYAN ADAMS NEW YORK NEW YORK

NEW ADDS:
WXRT WBOS
KMTT WRLT
KOTR WZEW

#3 MOST INCREASED PLAYS
ALREADY ON:

KBCO	WTTS	WXRV	WDET
WKOC	WRNR	WYEP	KPIG
WMPS	KGSR	WFUV	WXPB
WMMM	KTHX	WRNX	WMVY
WFPK	WOKI	KRVB	
KBAC	KRSH	KBXR	

LOST HIGHWAY
A UNIVERSAL MUSIC COMPANY

August 24, 2001

R&R'S EXCLUSIVE COMBINED OVERVIEW OF NATIONAL AIRPLAY

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/P. GABRIEL When You're Falling(Real World/Virgin)	664	-4	41057	3	34/0
2	2	PETE YORN Life On A Chain(Columbia)	596	+25	36087	3	32/1
3	3	DAVE MATTHEWS BAND The Space Between(RCA)	456	-9	37176	3	27/0
4	4	MELISSA ETHERIDGE I Want To Be In Love(Island/IDJMG)	440	-3	22783	3	28/0
6	5	FIVE FOR FIGHTING Superman(Aware/Columbia)	436	+34	20915	3	21/0
7	6	BLUES TRAVELER Back In The Day(A&M/Interscope)	419	+18	26056	3	27/0
8	7	INCUBUS Drive(Immortal/Epic)	394	+20	28696	3	18/0
5	8	ERIC CLAPTON Travelin' Light(Duck/Reprise)	382	-51	23159	3	26/0
9	9	TRAIN Drops Of Jupiter (Tell Me)(Columbia)	359	-2	29858	3	25/0
10	10	BETTER THAN EZRA Extra Ordinary(Beyond)	346	-7	18607	3	22/0
13	11	JOHN HIATT My Old Friend(Vanguard)	331	+41	19814	3	31/1
14	12	STEVIE NICKS Sorcerer(Reprise)	323	+38	20173	3	26/1
16	13	DAVID GRAY Sail Away(ATO/RCA)	304	+29	15535	3	24/0
12	14	BLACK CROWES Soul Singing(V2)	288	-36	12965	3	20/0
15	15	CAKE Short Skirt/Long Jacket(Columbia)	276	0	18709	3	17/0
17	16	LIFEHOUSE Hanging By A Moment(DreamWorks)	273	+2	26894	3	19/0
23	17	U2 Stuck In A Moment...(Interscope)	271	+79	15678	2	28/3
21	18	SHAWN COLVIN Bound To You(Columbia)	252	+43	14860	3	24/0
33	19	R.E.M. All The Way To Reno...(Warner Bros.)	209	+69	12344	3	21/3
24	20	TRAIN Something More(Columbia)	198	+12	13843	3	20/3
20	21	OLD 97'S Designs On You(Elektra/EEG)	192	-18	13106	3	23/0
22	22	SUGAR RAY When It's Over(Lava/Atlantic)	190	-5	11186	3	11/0
25	23	3 DOORS DOWN Be Like That(Republic/Universal)	187	+1	10316	3	9/0
28	24	NANCI GRIFFITH Where Would I Be(Elektra/EEG)	178	+6	9442	3	19/0
29	25	OELBERT MCCLINTON Squeeze Me In(New West/Red Ink)	175	+9	6229	3	20/0
27	26	BARENAKED LADIES Falling For The First Time(Reprise)	171	-10	7084	3	12/0
35	27	WEEZER Island In The Sun(Geffen/Interscope)	168	+37	14772	3	14/2
30	28	STAINO It's Been Awhile(Flip/Elektra/EEG)	166	+5	8228	3	6/0
26	29	CPR Katie Did(Samson/Gold Circle)	153	-31	8490	3	16/0
41	30	TORI AMOS Strange Little Girl(Atlantic)	144	+37	9286	2	17/1
Breaker	31	RYAN ADAMS New York, New York(Lost Highway/IDJMG)	139	+119	8524	1	26/6
32	32	JOHN MAYER No Such Thing(Aware)	138	-7	7721	3	17/3
31	33	JIM WHITE 10 Miles To Go On A Nine...(Luaka Bop/Virgin)	136	-11	5119	3	16/0
39	34	JONATHA BROOKE Steady Pull(Bad Dog)	124	+13	6790	2	16/0
34	35	CHRIS WHITLEY To Joy (Revolution Of...)(ATO/RCA)	123	-16	4542	3	14/0
40	36	KIRSTY MACCOLL In These Shoes(Instinct/V2)	115	+6	10184	3	11/0
42	37	GRANT LEE PHILLIPS Spring Released(Zoe/Rounder)	114	+10	8828	3	15/0
45	38	ACTUAL TIGERS Standing By(Nettwerk)	112	+10	6268	3	14/0
Debut	39	JOHN MELLENCAMP Peaceful World(Columbia)	108	+69	13679	1	14/12
44	40	EVE 6 Here's To The Night(RCA)	107	+4	5559	3	3/0
36	41	VERVE PIPE Never Let You Down(RCA)	104	-14	3980	3	10/0
48	42	ALANA DAVIS I Want You(Elektra/EEG)	100	+13	5468	2	14/1
43	43	ROBERT EARL KEEN Walkin' Cane(Lost Highway/IDJMG)	98	-6	3420	3	10/0
38	44	S. MILLER & COMMONWEALTH I Made A...(Sugar Hill/Vanguard)	90	-22	2021	3	12/0
Debut	45	CALLING Wherever You Will Go(RCA)	90	+10	5262	1	3/0
50	46	COUSTEAU Last Good Day Of The Year(Palm Pictures)	89	+7	5123	3	11/0
Debut	47	ALISON KRAUSS The Lucky One(Rounder)	88	+12	4478	1	11/0
Debut	48	FUEL Bad Day(Epic)	80	+1	2882	1	5/0
Debut	49	SUZANNE VEGA Widow's Walk(A&M/Interscope)	79	+66	5812	1	20/19
37	50	STONE TEMPLE PILOTS Days Of The Week(Atlantic)	79	-38	4334	3	7/0

36 Triple A Reports - 25 Monitored and 11 Indicator. By total plays for the airplay week of Sunday 8/12-Saturday 8/18.
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Most Added®

ARTIST TITLE LABEL(S)	ADDS
SUZANNE VEGA Widow's Walk (A&M/Interscope)	19
JOHN MELLENCAMP Peaceful World (Columbia)	12
BOZ SCAGGS Payday (Virgin)	11
30 ODD FOOT OF GRUNTS Sail Those... (Artemis)	9
COWBOY JUNKIES Small Swift... (Latent/Zoe/Rounder)	7
RYAN ADAMS New York... (Lost Highway/IDJMG)	6
MARCIA BALL Louella (Alligator)	4
U2 Stuck In A Moment... (Interscope)	3
R.E.M. All The Way To Reno... (Warner Bros.)	3
TRAIN Something More (Columbia)	3
JOHN MAYER No Such Thing (Aware)	3
BUDDY MILLER & JULIE You Make My... (Hightone)	3
WEEZER Island In The Sun (Geffen/Interscope)	2
SEMISONIC Over My Head (Hollywood)	2
PETER STUART Take Me Back (Independent)	2
ROLAND ORZABAL Low Life (Gold Circle)	2
TRAVIS Side (Epic)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 Stuck In A Moment... (Interscope)	+167
JOHN HIATT My Old Friend (Vanguard)	+83
R.E.M. All The Way To Reno... (Warner Bros.)	+45
FIVE FOR FIGHTING Superman (Aware/Columbia)	+41
TORI AMOS Strange Little Girl (Atlantic)	+41
JOHN MELLENCAMP Peaceful World (Columbia)	+39
JONATHA BROOKE Steady Pull (Bad Dog)	+37
STEVIE NICKS Sorcerer (Reprise)	+35
TRAIN Something More (Columbia)	+35
LIVE Simple Creed (Radioactive/MCA)	+33
CRANBERRIES Analyse (MCA)	+32
CATIE CURTIS Kiss That Counted (Rykodisc)	+27
GARBAGE Androgyny (Almo Sounds/Interscope)	+24
DAVID GRAY Sail Away (ATO/RCA)	+23
BETTER THAN EZRA Extra Ordinary (Beyond)	+22
INCUBUS Drive (Immortal/Epic)	+22
LEONA NAESS I Tried To Rock You... (Outpost/MCA)	+22
ANDREW BIRD'S BOWL OF FIRE Case... (Rykodisc)	+22
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	+21
RYAN ADAMS New York... (Lost Highway/IDJMG)	+20
TANTRIC Breakdown (Maverick)	+16
WATERBOYS My Love Is My Rock In... (Razor & Tie)	+14
SUZANNE VEGA Widqw's Walk (A&M/Interscope)	+13
CAKE Short Skirt/Long Jacket (Columbia)	+12
BARENAKED LADIES Falling For The First Time (Reprise)	+12
SEMISONIC Over My Head (Hollywood)	+12
WEEZER Island In The Sun (Geffen/Interscope)	+11



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Triple A Playlists

MARKET #3

WKRT/Chicago
Infinity
(773) 771-1700
Wheat/Farmer/VanOsdol
12+ Cumc 517,700

93.1
WKRT 93.1

PLAYS	LTW	ARTIST/TITLE	GI (800)
21	29	Afro-Cellz/Gabriel/When You're Falling	2840
15	13	GARBE&Angeles	4380
13	13	AFRO-CELLZ/GABRIEL/When You're Falling	3792
14	13	CAKE/Short Skirt/Long...	3792
7	12	KRISTY MACCOLLI/On A Chain	3504
12	12	GRANT LEE PHILLIPS/Spring Released	3504
10	11	MELISSA ETHERIDGE/Back In The Day	3212
10	10	PETE YORUM/Like On A Chain	2920
13	10	CRAMBER'S/Analyse	2920
10	10	RADIOHEAD/Mezzanine	2920
7	10	R.E.M./Amblin' On	2920
15	10	BETTER THAN EZRA/EZRA Ordinary	2920
11	10	RADIOHEAD/Mezzanine	2920
9	9	WIDEWORLD P/W/This Part Of Town	2920
12	9	TRAMP/Drops Of Jupiter	2920
9	9	WEEZIE/Wanted In The Sun	2920
13	9	LIFEHOUSE/Hanging By A Moment	2920
9	9	DAVID GRAY/Passes Forgive Me	2920
5	9	WEBB BROTHERS/Summer People	2920
6	9	R.E.M./Amblin' On	2920
4	8	OLD 97'S/Designs On You	2336
3	8	BLACK CROWES/Soul Sings	2336
7	8	JOHN HATTAY/My Old Friend	2336
5	8	MARCA BALLU/Locala	2336
12	8	HELLY FUJURATO/Turn On The Light	2336
7	8	RADIOWAVE/Rob-Born-Do-Do	2336
9	8	TRAVIS/Sing	2336
7	7	TRAVIS/On Fire	2044
7	7	DAVE MATTHEWS BAND/Dreams D'Our...	2044

MARKET #4

KFQD/San Francisco
Susquehanna
(415) 543-1045
Benson/Jones
12+ Cumc 524,200

KFOG
104.5 97.7

PLAYS	LTW	ARTIST/TITLE	GI (800)
28	29	DAVE MATTHEWS BAND/The Space Between	7680
27	28	DEPECHE MODE/Dream On	7420
28	28	TRAMP/Drops Of Jupiter	7420
30	28	COLDFEATHER/Analyse	7152
15	28	LIFEHOUSE/Hanging By A Moment	6880
19	28	PETE YORUM/Like On A Chain	5000
25	28	BLUES TRAVELER/Back In The Day	4500
19	28	AFRO-CELLZ/GABRIEL/When You're Falling	4240
17	28	TRAMP/Drops Of Jupiter	4240
16	28	MELISSA ETHERIDGE/Want To Be In Love	3975
15	28	CRAMBER'S/Analyse	3740
26	13	ERIC CLAPTON/Twain/Light	3475
11	12	CAKE/Short Skirt/Long...	3180
12	12	STEVE NICKS/Soccer	3180
9	11	MARCO NIPPOLI/When You're Falling	2915
16	11	ELECTRIC LIGHT/Alright	2915
11	11	CREDI/Alright	2915
11	11	PHISH/Heavy Things	2915
13	11	R.E.M./Amblin' On	2915
13	11	LUCINDA WILLIAMS/Out Of Touch	2915
9	10	DAVID GRAY/Passes Forgive Me	2380
3	10	BLACK CROWES/Soul Sings	2380
6	10	JOHN HATTAY/My Old Friend	2380
8	10	SHAWN COLVIN/Bound To You	2120
13	10	JOSH JOPLIN GROUP/Camera One	2120
6	10	COURTNEY CROWES/Potter's...	2120
7	10	FOOT FIGHTERS/Lead To Fly	2120
8	9	ROD DARGENT/When You're Falling	2120

MARKET #5

KMMR/Dallas-Ft. Worth
Susquehanna
(214) 526-7400
Strong/K...
12+ Cumc 231,480

merge 93.1

PLAYS	LTW	ARTIST/TITLE	GI (800)
41	40	INCUBUS/Drive	2911
43	40	INCUBUS/Drive	2940
33	39	TRAMP/Drops Of Jupiter	2780
33	39	DAVE MATTHEWS BAND/The Space Between	2680
11	35	JOSH JOPLIN GROUP/Camera One	2485
36	35	PETE YORUM/Like On A Chain	2130
25	35	BLUES TRAVELER/Back In The Day	1985
27	35	JOSH JOPLIN GROUP/Camera One	1985
27	35	TRAMP/Drops Of Jupiter	1985
26	35	MARY FOWEN/When You're Falling	1846
26	35	LIFEHOUSE/Hanging By A Moment	1846
22	35	AFRO-CELLZ/GABRIEL/When You're Falling	1846
22	35	BETTER THAN EZRA/EZRA Ordinary	1846
22	35	WEEZIE/Wanted In The Sun	1775
24	24	DECKER FRESH/Leaving Town	1704
10	18	DARY PRESS/Time To Live	1520
18	18	SUGAR RAY/When Its Over	1136
41	16	SUGAR RAY/When Its Over	1136
22	15	JOSH JOPLIN GROUP/Camera One	1055
23	15	STONE TEMPLE PILOTS/Out Of The Wood	822
27	12	DEPECHE MODE/Dream On	852
7	16	3 DOORS DOWNS/Like That	710
10	16	SHAWN COLVIN/Bound To You	710
9	16	STONE TEMPLE PILOTS/Out Of The Wood	639
9	16	COLLECTIVE SOUL/Afterglow	639
7	9	COLDFEATHER/Analyse	639
16	16	TRAMP/Drops Of Jupiter	639
9	9	UNCLE KRACOR/Follow Me	639
6	6	COURTNEY CROWES/Potter's...	639
6	6	FUEL/Monument	639
6	6	EVERETT/When You're Falling	568

MARKET #6

WBOS/Boston
Greater Media
(617) 822-9600
Heston/Brooks
12+ Cumc 553,590

bos 92.9fm
one-of-a-kind

PLAYS	LTW	ARTIST/TITLE	GI (800)
27	21	DAVE MATTHEWS BAND/The Space Between	3375
26	21	INCUBUS/Drive	3250
25	21	TRAMP/Drops Of Jupiter	3125
24	21	DAVE MATTHEWS BAND/The Space Between	3000
19	20	U2/Evening	2500
18	20	SUGAR RAY/When Its Over	2250
16	18	BLUES TRAVELER/Back In The Day	2250
19	18	LUCINDA WILLIAMS/Out Of Touch	2250
20	18	MELISSA ETHERIDGE/Want To Be In Love	2000
16	18	FIVE FOR FIGHTING/Superman	2000
22	18	AFRO-CELLZ/GABRIEL/When You're Falling	2000
22	18	BETTER THAN EZRA/EZRA Ordinary	2000
7	16	WEEZIE/Wanted In The Sun	2000
11	16	ERIC CLAPTON/Twain/Light	1625
18	16	PETE YORUM/Like On A Chain	1625
13	12	MARY FOWEN/When You're Falling	1500
12	12	BLACK CROWES/Soul Sings	1500
12	12	MARCO NIPPOLI/When You're Falling	1500
12	12	STONE TEMPLE PILOTS/Out Of The Wood	1375
10	11	DEPECHE MODE/Dream On	1250
11	10	BETTER THAN EZRA/EZRA Ordinary	1250
10	10	DAVID GRAY/Passes Forgive Me	1250
11	10	COLDFEATHER/Analyse	1250
11	10	BARENAILED LADIES/Falling For...	1250
10	10	DEEP BLUE SOMETHING/In The Heart	1250
11	10	DAVID GRAY/Passes Forgive Me	1250
11	10	VERTICAL HORIZON/You're A God	1125
9	10	MARCO NIPPOLI/When You're Falling	1125
9	10	JOSH JOPLIN GROUP/Camera One	1125

MARKET #7

WKXV/Boston
Northeast
(978) 374-4733
Doody/Harshbarger
12+ Cumc 186,180

the river 92.5

PLAYS	LTW	ARTIST/TITLE	GI (800)
21	21	WEEZIE/Wanted In The Sun	1827
20	21	AFRO-CELLZ/GABRIEL/When You're Falling	1827
13	21	BLUES TRAVELER/Back In The Day	1653
22	21	PETE YORUM/Like On A Chain	1627
16	21	SHAWN COLVIN/Bound To You	1392
15	21	FATBOY SLM/Wagon Of Choice	1325
15	21	BLUES TRAVELER/Back In The Day	1325
14	21	MELISSA ETHERIDGE/Want To Be In Love	1218
13	21	STEVE NICKS/Soccer	1131
12	21	BLUES TRAVELER/Back In The Day	1131
8	13	TORI AMOS/Strange Little Girl	1131
10	13	CPM/Back In The Sun	1131
11	13	COLDFEATHER/Analyse	1131
12	13	FIVE FOR FIGHTING/Superman	1044
14	12	ALANA DAVIS/Want You To Be	1044
10	12	TRAVIS/Sing	1044
12	12	JOHN HATTAY/My Old Friend	1044
12	12	WEBB BROTHERS/Summer People	957
9	11	ERIC CLAPTON/Twain/Light	957
11	11	LEONA NASSER/Trin To Rock...	857
10	11	DAVID GRAY/Passes Forgive Me	857
10	11	DAVE MATTHEWS BAND/The Space Between	870
7	10	SUGAR RAY/When Its Over	780
12	10	OLD 97'S/Designs On You	780
9	10	KASEY CRAWFORD/When You're Falling	780
7	10	CARLETTI/When You're Falling	780
11	10	BLACK CROWES/Soul Sings	780
9	10	WEEZIE/Wanted In The Sun	780

MARKET #8

KMTT/Seattle-Tacoma
Entercom
(206) 233-1037
Mays/Stewart
12+ Cumc 229,800

The Mountain 102.9

PLAYS	LTW	ARTIST/TITLE	GI (800)
24	24	AFRO-CELLZ/GABRIEL/When You're Falling	3160
21	22	PETE YORUM/Like On A Chain	2904
22	22	INCUBUS/Drive	2904
23	22	ERIC CLAPTON/Twain/Light	2904
20	22	DAVE MATTHEWS BAND/The Space Between	2576
3	15	JOHN MELLENCAMP/Peaches 'n' Cream	1800
18	17	TRAMP/Drops Of Jupiter	1718
13	17	WEEZIE/Wanted In The Sun	1718
10	13	JOSH JOPLIN GROUP/Camera One	1718
12	12	OLD 97'S/Designs On You	1584
12	12	JOHN HATTAY/My Old Friend	1584
12	12	EVERETT/When You're Falling	1584
9	12	MARCO NIPPOLI/When You're Falling	1584
12	12	LIFEHOUSE/Hanging By A Moment	1584
12	12	LUCINDA WILLIAMS/Out Of Touch	1584
12	12	BETTER THAN EZRA/EZRA Ordinary	1584
11	12	TRAVIS/Sing	1452
13	12	BLUES TRAVELER/Back In The Day	1452
9	12	U2/Evening	1452
8	12	3 DOORS DOWNS/Like That	1320
10	12	DAVID GRAY/Passes Forgive Me	1320
10	12	ALANA DAVIS/Want You To Be	1320
10	12	ACTUAL TIGERS/Stand By	1320
10	12	U2/Stack In A Moment...	1320
12	12	MELISSA ETHERIDGE/Want To Be In Love	1320
9	12	BLACK CROWES/Soul Sings	1188
9	12	DAVID GRAY/Passes Forgive Me	1188
9	12	SANTANA/FRODO THOMAS/Smooth	1188

MARKET #9

KXST/San Diego
Compass
(619) 678-0102
Shalek
12+ Cumc 115,900

SETS 102.1

PLAYS	LTW	ARTIST/TITLE	GI (800)
24	24	AFRO-CELLZ/GABRIEL/When You're Falling	1396
27	24	MELISSA ETHERIDGE/Want To Be In Love	1280
29	24	PETE YORUM/Like On A Chain	1280
25	24	BLUES TRAVELER/Back In The Day	1280
25	24	ERIC CLAPTON/Twain/Light	1120
17	17	BETTER THAN EZRA/EZRA Ordinary	785
15	17	FIVE FOR FIGHTING/Superman	675
14	17	BLUES TRAVELER/Back In The Day	675
14	17	LUCINDA WILLIAMS/Out Of Touch	675
14	17	SUGAR RAY/When Its Over	540
12	17	JOHN HATTAY/My Old Friend	540
12	17	LIFEHOUSE/Hanging By A Moment	540
11	17	JOHN HATTAY/My Old Friend	495
16	17	DAVID GRAY/Passes Forgive Me	495
10	17	DAVID GRAY/Passes Forgive Me	450
7	10	COLLECTIVE SOUL/Afterglow	450
11	17	BARENAILED LADIES/Falling For...	450
15	17	DAVID GRAY/Passes Forgive Me	450
12	9	OLD 97'S/Designs On You	405
10	9	INCUBUS/Drive	360
3	8	U2/Stack In A Moment...	360
4	8	DAVE MATTHEWS BAND/The Space Between	270
6	8	COURTNEY CROWES/Potter's...	270
6	8	R.E.M./Amblin' On	270
6	8	STING/After The Rain...	225
6	8	DAVID GRAY/Passes Forgive Me	225
5	8	TRAMP/Drops Of Jupiter	225

MARKET #10

KTCZ/Minneapolis
Clear Channel
(612) 333-0000
MacLuskey/Wolfe
12+ Cumc 255,700

Cities 97.1

PLAYS	LTW	ARTIST/TITLE	GI (800)
37	37	TRAMP/Drops Of Jupiter	4820
37	36	DAVE MATTHEWS BAND/The Space Between	4625
27	34	DAVID GRAY/Passes Forgive Me	4250
33	34	BLUES TRAVELER/Back In The Day	4250
29	34	FIVE FOR FIGHTING/Superman	3625
29	34	BLUES TRAVELER/Back In The Day	3625
29	34	JOHN MELLENCAMP/Peaches 'n' Cream	3125
19	21	BETTER THAN EZRA/EZRA Ordinary	2625
36	21	COLDFEATHER/Analyse	2625
21	21	TRAVIS/Sing	2625
20	21	BLUES TRAVELER/Back In The Day	2625
19	21	STEVE NICKS/Soccer	2625
23	19	AFRO-CELLZ/GABRIEL/When You're Falling	2375
16	19	MARCO NIPPOLI/When You're Falling	2250
11	17	CRAMBER'S/Analyse	2125
11	17	JERRY FERGUSON/When You're Falling	2125
11	17	DAVID GRAY/Passes Forgive Me	2125
13	18	WEEZIE/Wanted In The Sun	1875
20	18	MELISSA ETHERIDGE/Want To Be In Love	1500
12	18	U2/Stack In A Moment...	1500
12	18	TRAMP/Drops Of Jupiter	1500
12	18	DELETERIA FLORENCE/When You're Falling	1500
12	18	VERVE PIPE/When You're Falling	1375
7	11	JOSH JOPLIN GROUP/Camera One	1375
7	11	BLUES TRAVELER/Back In The Day	1375
11	11	EVERETT/When You're Falling	1375

MARKET #11

KBCO/Denver-Boulder
Clear Channel
(303) 444-5000
Arbuckle/Wester
12+ Cumc 343,200

KPCO 92.3 FM

PLAYS	LTW	ARTIST/TITLE	GI (800)
23	26	AFRO-CELLZ/GABRIEL/When You're Falling	5006
26	26	LIFEHOUSE/Hanging By A Moment	5006
25	26	U2/In A Little While	4900
26	26	ERIC CLAPTON/Twain/Light	4900
25	26	PETE YORUM/Like On A Chain	4704
15	23	DAVE MATTHEWS BAND/The Space Between	4508
14	23	TRAMP/Drops Of Jupiter	3528
14	23	TRAMP/Drops Of Jupiter	3528
14	23	JOSH JOPLIN GROUP/Camera One	3332
14	23	DAVID GRAY/Passes Forgive Me	3138
14	23	COLDFEATHER/Analyse	3138
14	23	DAVID GRAY/Passes Forgive Me	2940
14	23	STEVE NICKS/Soccer	2940
14	23	PAUL SIMON/You're So Close	2744
14	23	BARENAILED LADIES/Falling For...	2744
14	23	OLD 97'S/Designs On You	2744
14	23	SUGAR RAY/When Its Over	2744
14	23	MARCO NIPPOLI/When You're Falling	2548
14	23	BLUES TRAVELER/Back In The Day	2382
14	23	COLDFEATHER/Analyse	2382
15	23	BLUES TRAVELER/Back In The Day	2382
11	23	TRAMP/Drops Of Jupiter	2382
11	23	DAVID GRAY/Passes Forgive Me	2156
11	23	3 DOORS DOWNS/Like That	2156
11	23	JOHN HATTAY/My Old Friend	2156
11	23	SHAWN COLVIN/Bound To You	1860
11	23	BLUES TRAVELER/Back In The Day	1764
11	23	DAVE MATTHEWS BAND/The Space Between	1764

MARKET #12

KWK/Portland, OR
Infinity
(503) 511-5000



RICK WELKE
rwelke@rronline.com

The State Of Christian Rock

R&R survey digs down to format's foundation

The hardest thing to do sometimes is look in the mirror. Not just a glance, but a long, hard stare. As I sent out surveys to people throughout the Christian Rock format, I knew that not everyone would return their questionnaires. After all, it's not easy dissecting yourself, let alone those who are in the trenches alongside you.

Looking deep into the abyss, you will find those who continue to fight the good fight on local specialty shows in cities across America, playing some derivative of rock 'n' roll. Some play by the unwritten rules of industry radio, but many do not. Playing nonsingles or having more classic tunes on the weekly playlist than currents is not the exception. Even within the full-time ranks, MDs usually have the ability to pick and choose from the music comes across their desks.

This, of course, is similar to the rebellious roots of rock 'n' roll. Within the Christian Rock ranks there seems to be more of a sense of urgency than in other formats, a need to reach outside the bubble in which Christian music has secluded itself for a very long time, an urge to go places that many artists in other formats wouldn't care to tread. Those are unique components of this format.

While we sent out this survey to people at radio and record labels, it was as if we had sent it to people in the same room. The label representatives' answers were no different from the PDs', MDs' or show hosts' overall. Here are some of the responses to our questions.

R&R: *With sales way up in Christian music so far this year, what do you believe might be a focal point for Christian Rock radio in the months to come? Do you believe Christian rock music has been a big player in the rise in sales?*

Jonathan Unthank, MD, WYLV/ Knoxville: Christian rock music has definitely had a hand in increased music sales, but I would like to see a more mainstream approach to promotion for the future. Christian rock music and Christian music in general are just now getting some deserved recognition, and with it comes some questions: What do we do next? Do we stick to just appealing to the Christian station down the street, or do we proactively attack the mainstream Rock station with our message?

Colin Cruise, Station Manager, KLYT/Albuquerque: Christian rock is not as big a player as it could be. The Christian bookstores in Albuquerque tell us that, for the most part, if we don't play it, it doesn't sell. If there were more Christian Rock stations and they were programmed and

imaged well, more Christian rock albums would be sold.

Chad Bonham, PD, KMRX/ Tulsa, OK: Christian Rock radio has to get involved with local retailers and prove to them that we are making an impact on sales. We've been hearing from local stores who have admitted that their progressive album sales have dramatically increased since our launch in February. We receive SoundScan reports from at least two stores, and we're seeing this trend play out.

R&R: *If you could tell the record companies one thing, what would it be?*

Bryan Whitaker, PD, Christian-rock.net: Keep giving us high-quality releases that stand up to the material that the mainstream is putting out. Not necessarily a "Christian version" of a popular group, but music that is as good or better than what is heard on mainstream radio.

Timmy D, MD, WZZD/Philadelphia: Consider using your marketing dollars in specific markets that could provide a real boost to sales instead of advertising nationally in a generic way. Local stations can give you extra-special service to stretch your ad dollars because we can specialize and tailor-make ads to more effectively get the word out about your artists.

Scott Bachmann, Rock of Ages host, WROQ/Greenville, SC: Send interviews and custom liners from core artists in a digital format.

Mike Couchman, PD, WLGH/ Lansing, MI: Payola! Just kidding. In mainstream radio, record companies go quite far to get a song added — as far as providing money for station promotional items and events. I realize that the record labels on this side of the fence have smaller budgets, but it would be good for labels that can afford it to show radio stations how much they value our medium. Perhaps not through big money, but finding other ways to help make radio stations more effective can't hurt.

R&R: *And, in turn, what would you, as a record-label representative, like to communicate to Christian Rock programmers?*

Rob Poznanski, National Promotions Manager, Sparrow Label Group: Christian Rock jocks need to be better businesspeople as a whole. Don't just look at your radio station as a ministry, but also as a business. If you gen-

erate funds for your business, your ministry will continue. There are some people doing a great job of keeping up and doing good business, but there are also some who like to play the victim and complain about what we are not doing. If you have an idea, share it and have a plan put together before you approach a label. We are businesspeople, too, and have to be good stewards of what God has given us.

Michael Betts, CEO, Rugged Records: Have the guts to do your own thing. Every region of this country is different, and so are your audiences' musical tastes. Play what they want and not what you're pushed to report.

R&R: *What is the No. 1 thing wrong with Christian rock music right now?*

Samme Palermo, On the Rock host, WTRR/Rochester, NY: In a word, compromise. Compromising integrity, business, direction, goal-setting and, most importantly, lyrical content. Christian music should be, in my opinion, about Christ.

Chris MacIntosh, air personality, WCWP/Nassau-Suffolk, NY: I don't understand the current trend toward praise-and-worship rock music. Rock music is supposed to be edgy, not something that your grandmother would say "Isn't that sweet" about. If I wanted to listen to worship music, I'd either go to church on Sunday or listen to an "Inspo/AC" station.

Couchman: Much of it is not promoted enough and available as widely as the more contemporary styles are. Some of it still feels "Christianese." Losing the "Christianese" feel to lyrics, music and production will not only draw in non-Christians, but also the majority of Christians who choose not to listen to Christian rock for various reasons.

Betts: It's not the quality. It's not the quantity. It's not the ability to see it live. It's the buyers at retail who have to be sold first before a kid ever gets the chance. How can we reach the world when we can't get past the retailer?

R&R: *What is your show or station doing very well right now? What seems to be a struggle?*

Unthank: We are constantly focused on hitting our demo and committed to bringing quality Christian rock to our listeners. Over the past year we have slowly increased the

Positive Changes Coming

The results of our survey show what Christian Rock radio believes that it needs to do to get to the next level. In some markets things are already happening. Programmers are struggling with management or ownership to do quality research in order to determine the viability of a more aggressive format structure. Others are entertaining ideas of adding Christian rock specialty shows. Syndicated programming also seems to be right around the corner.

The big picture is very bright. Many radio personnel don't realize what is transpiring behind closed doors. If they did, they would be stunned to know that changes — at least in some markets — are very close at hand, positive changes that will elevate Christian rock even further in the eyes of the general public.

In our recent survey, we asked four questions regarding the needs of the Christian Rock format as a whole. Here are the responses.

Is Rock radio headed in the right direction right now?

- 57.1% Yes, with a few exceptions
- 28.6% Needs improvement
- 14.3% Most definitely

What needs to happen to expand Christian Rock radio and its influence on the culture at large?

- 21.0% Money to establish new Christian Rock radio stations
- 14.8% More mainstream crossover opportunities
- 12.3% Better radio jocks who want to program professionally
- 11.1% Better artists/better production/better music
- 11.1% More sold-out artists with an evangelistic focus
- 9.9% More exposure for the artists and stations
- 8.6% One-on-one help for local station and shows
- 4.9% A more defined strategy from the record labels
- 3.7% More labels that care about Christian rock music and radio
- 2.5% More good information for programmers

Has the Internet helped or hindered the growth of quality Christian Rock radio stations?

- 64.3% Helped a lot
- 21.4% Doesn't make a difference
- 14.3% Hurt a bit

What is the No. 1 thing that is holding you back in making your station or show better or being able to attract more listeners?

- 25.0% Funds to make things happen
- 22.5% More time on the air
- 21.3% The need for better promotions
- 15.0% The need for quality production and imaging
- 7.5% A lack of record label help and service
- 6.2% The need for better and more stable airstaff
- 2.5% Other

tolerance level of our audience, so that we are starting to incorporate rock into our regular rotation, and we have seen our ratings, as a whole, increase substantially. Our biggest struggle right now is finding rock music that is unique in itself, music that does not fall into the two present genres of Christian rock: punk and hard music.

MacIntosh: Our strong point right now is introducing our listeners to new, independent artists who will make a greater impact on the industry down the road. Our struggle is the same as always: The New York metro area is one of the darkest places around, in a spiritual sense. It is a

struggle to get anything accomplished that is significant.

Bonham: We are very targeted in our message and make sure that we back it up with cleverly produced promos, segues, liners, etc. We are having great success in the 12-17 market, already scoring top-five status overall and in every daypart. Our 18-34 numbers are also growing. We are doing especially well with male listeners.

Palermo: The only struggle we have is in keeping our airtime. The station our show is on is a mainstream station, and the radio staff are constantly battling with us to get back "their" airtime.

August 24, 2001

CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	NEWSBOYS Who? (Sparrow)	951	+70	12
3	2	TREE 63 Look What You've Done (Inpop)	733	-25	18
2	3	TAIT All You Got (Forefront)	685	-155	17
8	4	STEVEN CURTIS CHAPMAN Live Out Loud (Sparrow)	661	+25	7
6	5	REBECCA ST. JAMES Wait For Me (Forefront)	637	-28	8
5	6	PFR Missing Love (Squint)	630	-46	13
7	7	FFH Watching Over Me (Essential)	591	-56	11
9	8	PLUS ONE Soul Tattoo (143/Atlantic)	575	-14	8
4	9	ELMS Hey, Hey (Sparrow)	558	-175	17
10	10	JDY WILLIAMS Serious (Reunion)	541	-36	9
13	11	RACHAEL LAMPA You Lift Me Up (Word)	437	+1	6
19	12	PAUL ALAN She's The Reason (Aluminum)	407	+95	3
15	13	SKILLET You Are My Hope (Ardent)	389	+11	3
14	14	BENJAMIN GATE All Over Me (Forefront)	344	-79	18
22	15	SMALLTOWN POETS Firefly (Ardent/Forefront)	340	+47	3
17	16	CIRCADIAN RHYTHM Beautiful Savior (40)	329	-13	12
18	17	TOBY MAC Somebody's Watching Me (Forefront)	314	-2	2
11	18	LARUE Fly (Reunion)	312	-187	18
20	19	ZOEGIRL No You (Sparrow)	308	-2	18
12	20	STACIE ORRICO Without Love (Forefront)	305	-133	18
24	21	KEVIN MAX Be (Forefront)	292	+18	8
30	22	TEN SHEKEL SHIRT Ocean (Vertical)	278	+16	18
29	23	FORTY DAYS Everyday (Benson)	269	+13	4
23	24	JUMP 5 Spinnin' Around (Sparrow)	264	-21	2
Debut	25	KATY HUDSON Search Me (Red Hill)	257	+88	1
Debut	26	CAEDMON'S CALL Who You Are (Essential)	252	+95	1
28	27	SHAUN GROVES Welcome Home (Rocketown)	236	-21	3
27	28	APT. CORE I/GINNY OWENS 40 (Rocketown)	230	-30	10
Debut	29	LUNA HALD Hang On To You (Sparrow)	228	+59	1
25	30	BY THE TREE Reveal (Fervent)	227	-40	14

29 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 8/12-Saturday 8/18.
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Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	SKILLET Alien Youth (Ardent)	336	-17	9
2	2	P.O.D. Alive (Atlantic)	334	+4	4
4	3	PAX217 Sandbox Praise (Forefront)	239	-32	11
5	4	EARTHSUIT Do You Enjoy The Distortion (Sparrow)	233	-21	13
3	5	ELMS Hey, Hey (Sparrow)	230	-53	16
7	6	THOUSAND FOOT KRUTCH Unbelievable (OGE)	206	-8	7
17	7	BENJAMIN GATE How Long (Forefront)	201	+61	2
8	8	SUPERCHICK Barlow Girls (Inpop)	186	-28	17
6	9	SMALLTOWN POETS Firefly (Ardent/Forefront)	182	-44	6
18	10	TREE63 1*0*1 (Inpop)	166	+28	4
9	11	SWITCHFOOT Poparazzi (Sparrow)	165	-47	13
11	12	HANGNAIL Wrong Is Wrong (Tooth & Nail)	164	0	9
22	13	RELIANT K Pressing On (Gotee)	135	+27	3
14	14	GRYP Left Behind (W)	133	-21	16
10	15	NORMALS Every Moment (Forefront)	131	-45	6
13	16	DELIRIOUS? My Glorious. (Sparrow)	123	-31	14
19	17	LIFEHOUSE Sick Cycle Carousel (DreamWorks)	115	-8	3
12	18	8:28 Nature Against God (Culdesac)	104	-59	8
20	19	JUSTIFIDE The Way (Culdesac/Ardent)	91	-23	18
16	20	BENJAMIN GATE All Over Me (Forefront)	89	-64	18
30	21	40DT Go (Diverse)	88	+6	10
26	22	SPOKEN Furthermore (Metro Vox)	80	-23	13
Debut	23	BEANBAG Slipstream (Inpop)	73	+41	1
24	24	GS MEGAPHONE Use Me (Spindust)	72	-35	2
Debut	25	DOGWOOD Do Or Die (BEC)	71	+36	1
15	26	PFR Amsterdam (Squint)	71	-82	6
27	27	BLEACH Asleep In The Light (BEC)	69	-25	9
28	28	STEVE Divine Design (Forefront)	69	-23	2
-	29	SKYPARK Viva Satellite (Word)	68	+14	6
21	30	PLANKEYE The Meaning Of It All (BEC)	67	-46	12

46 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 8/12-Saturday 8/18.
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AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
3	1	STEVEN CURTIS CHAPMAN Live Out Loud (Sparrow)	1111	+63	8
1	2	FFH Watching Over Me (Essential)	1064	-16	11
2	3	SHAUN GROVES Welcome Home (Rocketown)	1013	-53	13
4	4	CECE WINANS Say A Prayer (WellSpring/Sparrow)	987	+79	9
7	5	RACHAEL LAMPA You Lift Me Up (Word)	848	+34	7
6	6	JACI VELASQUEZ Adore (Word)	826	-33	12
5	7	ERIN O'DONNELL Hold On To Jesus (Word)	768	-95	10
10	8	NICOLE C. MULLEN Call On Jesus (Word)	760	+59	5
15	9	MICHAEL W. SMITH Worth It All (Reunion)	727	+174	3
9	10	CHERI KEAGGY I Like (M2.O)	702	-42	10
12	11	OUT OF THE GREY Shine Like Crazy (Rocketown)	647	+39	6
14	12	PLUS ONE Soul Tattoo (143/Atlantic)	603	+45	8
8	13	KATINAS Thank You (Gotee)	587	-206	14
19	14	REBECCA ST. JAMES Wait For Me (Forefront)	539	+75	5
18	15	PFR Missing Love (Squint)	538	-61	12
22	16	AVALON Wonder Why (Sparrow)	514	+101	3
11	17	JOY WILLIAMS I Believe In You (Reunion)	503	-107	14
16	18	TAIT All You Got (Forefront)	482	-49	14
23	19	SARA GROVES How It Is Between Us (INO)	437	+33	4
18	20	GREG LONG In The Waiting (Word)	392	-91	11
26	21	NEWSONG Defining Moment (Benson)	322	+42	2
20	22	WATERMARK Good For Me (Rocketown)	320	-111	14
21	23	PHILLIPS, CRAIG & DEAN Let My Words... (Sparrow)	320	-108	14
24	24	CHRIS RICE The Face Of Christ (Rocketown)	312	-52	4
29	25	CAEDMON'S CALL Who You Are (Essential)	299	+77	2
17	26	NATALIE GRANT Keep On Shining (Pamplin)	297	-199	14
Debut	27	POINT OF GRACE Praise Forevermore (Word)	264	+130	1
28	28	CINDY MORGAN Good Thing (Word)	220	-7	3
Debut	29	TRUE VIBE You Found Me (Essential)	216	+156	1
Debut	30	NIKKI LEONTI Letting Go (Pamplin)	199	+104	1

56 AC reporters. Songs ranked by total plays for the airplay week of Sunday 8/12-Saturday 8/18.
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Specialty Programming

Rhythmic

RANK	ARTIST TITLE LABEL(S)
1	TOBY MAC Somebody's Watching Me (Forefront)
2	SMOOTH Get Your Praise On (Metro One)
3	UNITY KLAN Rida (Eternal Funk)
4	DJ MAJ I/NEW BREED What's My Name (Gotee)
5	MARS ILL Sphere Oh Hip-Hop (Uprok/BEC)
6	KIRK FRANKLIN & MARY MARY Thank You (Gospo Centric)
7	URBAN D We Go Together Like (Seventh Street)
8	L.A. SYMPHONY Broken Tape Decks (Squint)
9	JUMP 5 Spinnin' Around (Sparrow)
10	T-BONE Ride Wit' Me (Flicker)
11	ILL HARMONICS Woe Is We (BEC)
12	COLEON Squanderin' (Syntax)
13	BENJAMIN GATE All Over Me [remix] (Forefront)
14	RACHAEL LAMPA You Lift Me Up (Word)
15	CECE WINANS Say A Prayer (WellSpring/Sparrow)
16	STACIE ORRICO Without Love (Forefront)
17	DJ MAJ I/OUT OF EDEN Spirit Moves (Gotee)
18	APT. CORE I/GINNY OWENS 40 (Rocketown)
19	LONDA LARMONO Once (Sparrow/EMI Gospel)
20	JOHN REUBEN Divine Inspiration (Gotee)

Reporters

CHR

KLYT/Albuquerque, NM WHMX/Bangor, ME KWDF/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 KSFJ/San Francisco, CA KLFF/San Luis Obispo, CA KCMS/Seattle-Tacoma, WA KTSJ/Spokane, WA KADI/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 29 Reporters
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Rock

WCCD/Albany, NY KLYT/Albuquerque, NM WWEV/Atlanta, GA WVDF/Bridgeport, CT WBNY/Bufalo, 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 WTPT/Greenville, SC	WBOP/Harrisonburg, VA WMUL/Huntington, WV WOME/Indianapolis, IN WNCM/Jacksonville, FL WYLV/Knoxville, TN WLGH/Lansing, MI KSLI/Lincoln, NE WDML/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 KWND/Springfield, MD	WTRK/Saginaw, MI WJIS/Sarasota, FL KCLC/St. Louis, MO KYMC/St. Louis, MO WLFJ/Spartanburg, SC WBVM/Tampa, FL WYSZ/Toledo, OH KMDD/Tulsa, OK KMRX/Tulsa, OK WCLQ/Wasau, WI WAYF/West Palm Beach, FL KZZD/Wichita, KS WPAO/Youngstown, OH KNMI/Network 46 Reporters
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AC

KAEZ/Amarillo, TX KAFC/Anchorage, AK WFSH/Atlanta, GA WVFA/Atlanta, GA KTFA/Beaumont, TX KTSY/Boise, ID WCVK/Bowling Green, KY WBGL/Champaign, IL WRCM/Charlotte, NC WBOX/Chattanooga, TN WONU/Chicago, IL WZFS/Chicago, IL WAKW/Cincinnati, OH KBIQ/Colorado Springs, CO WMHK/Columbia, SC WCVQ/Columbus, OH KLTY/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 KSBH/Houston-Galveston, TX WOME/Indianapolis, IN WBGJ/Jacksonville, FL WCQR/Johnson City, TN KBOC/Joplin, MO KFSH/Los Angeles, CA WJIE/Louisville, KY KOFR/Lubbock, TX WMCU/Miami, FL WZTO/Nashville, TN WPOZ/Olando, FL WZZD/Philadelphia, PA KBVM/Portland, OR KSLT/Rapid City, SD WPAR/Roanoke, VA	WRXT/Roanoke, VA WXPZ/Salisbury, DE WJIS/Sarasota, FL WHPZ/South Bend, IN WBI/Springfield, IL KWND/Springfield, MO WBGL/Terre Haute, IN KXOJ/Tulsa, OK KTLI/Wichita, KS WGRW/Williamsport, PA WXHL/Wilmington, DE WPER/Winchester, VA HIS RADIO/Network SALEM/Network KLOVE/Network KJLL/Network 56 Reporters
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Specialty Programming

Loud

RANK	ARTIST TITLE LABEL(S)
1	8:28 Nature Against God (Culdesac)
2	EDL Jetstream (Fashion Pop)
3	P.O.D. Alive (Atlantic)
4	DISCIPLE God Of Elijah (Rugged)
5	GRYP Left Behind (W)
6	GS MEGAPHONE Use Me (Spindust)
7	BROKEN Stand (Mercy Street)
8	SPOKEN Furthermore (Metro Vox)
9	PSYCOMA What Lurks Within (Rowe)
10	LIVING SACRIFICE Perfect (Solid State)

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R&R is published weekly, except the week of December 25. Subscriptions are available for \$299.00 per year (plus applicable sales tax) in the United States or \$695.00 overnight delivery (U.S. funds only), \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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Morning Show Co-Host. Bonneville St. Louis Radio seeks Morning Show Co-Host. Resume: Amanda Koeppel, HR Director, 8081 Manchester, St. Louis, MO 63144. EOE (08/24)

Evening Drive Personality. Bonneville St. Louis Radio seeks Evening Drive Personality. Resume: Amanda Koeppel, HR Director, 8081 Manchester, St. Louis, MO 63144. EOE (08/24)



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Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8450. Only free positions sought ads are accepted by e-mail to: kmumaw@rronline.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

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Monitored Airplay Overview August 24, 2001

CHR/POP

LW	TW	ARTIST	SON	RECORD LABEL
2	1	BLU CANTRELL	Hit 'Em Up Style (Oops!) (Arista)	
1	2	EVE F/GWEN STEFANI	Let Me Blow... (Ruff Ryders/Interscope)	
5	3	JANET	Someone To Call My Lover (Virgin)	
3	4	O-TOWN	All Or Nothing (J)	
4	5	CITY HIGH	What Would You Do? (Interscope)	
7	6	STAINED	It's Been Awhile (Flip/Elektra/EEG)	
6	7	LIFEHOUSE	Hanging By A Moment (DreamWorks)	
8	8	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
9	9	SUGAR RAY	When It's Over (Lava/Atlantic)	
11	10	JENNIFER LOPEZ	I'm Real (Epic)	
13	11	WILLA FORD	I Wanna Be Bad (Lava/Atlantic)	
15	12	WISEGUYS	Start The Commotion (Mammoth/Hollywood)	
10	13	DESTINY'S CHILD	Booylicious (Columbia)	
26	14	ALICIA KEYS	Fallin' (J)	
17	15	112	Peaches & Cream (Bad Boy/Arista)	
12	16	JESSICA SIMPSON	Irresistible (Columbia)	
19	17	LFD	Every Other Time (J)	
16	18	NELLY	Ride Wit Me (Fo' Reel/Universal)	
22	19	USHER U	Remind Me (LaFace/Arista)	
18	20	SMASH MOUTH	I'm A Believer (Interscope)	
14	21	INCUBUS	Drive (Immortal/Epic)	
25	22	DAVE MATTHEWS BAND	The Space Between (RCA)	
21	23	AMERICAN HI-FI	Flavor Of The Weak (Island/IDJMG)	
28	24	JAGGED EDGE	Where The Party At (So So Def/Columbia)	
27	25	NELLY FURTADO	Turn Off The Light (DreamWorks)	
29	26	CRAIG DAVID	Fill Me In (Wildside/Atlantic)	
30	27	3 DOORS DOWN	Be Like That (Republic/Universal)	
33	28	MICHELLE BRANCH	Everywhere (Maverick)	
31	29	FUEL	Bad Day (Epic)	
34	30	ENYA	Only Time (Reprise)	

#1 MOST ADDED
N SYNC Gone (Jive)

#1 MOST INCREASED PLAYS
ALICIA KEYS Fallin' (J)

TOP 5 NEW & ACTIVE

JIVE JONES Me, Myself & I (Jive)
SUM 41 Fat Lip (Island/IDJMG)

LUDACRIS Area Codes (Murder Inc./Def Jam/IDJMG)
MARIAH CAREY Never Too Far (Virgin)
ALIEN ANT FARM Smooth Criminal (DreamWorks)

CHR begins on Page 105.

AC

LW	TW	ARTIST	SON	RECORD LABEL
2	1	DIDO	Thankyou (Arista)	
3	2	MATCHBOX TWENTY	If You're Gone (Lava/Atlantic)	
1	3	FAITH HILL	There You'll Be (Warner Bros.)	
4	4	ENYA	Only Time (Reprise)	
5	5	LEE ANN WOMACK	I Hope You Dance (MCA/Universal)	
6	6	BACKSTREET BOYS	More Than That (Jive)	
7	7	DIAMOND RIO	One More Day (Arista)	
8	8	N SYNC	This I Promise You (Jive)	
9	9	BBMAK	Ghost Of You And Me (Hollywood)	
10	10	UNCLE KRACKER	Follow Me (Top Dog/Lava/Atlantic)	
11	11	LIONEL RICHIE	Angel (Island/IDJMG)	
12	12	ERIC CLAPTON	Believe In Life (Duck/Reprise)	
14	13	LEANN RIMES	I Need You (Sparrow/Curb/Capitol)	
16	14	S CLUB 7	Never Had A Dream Come True (A&M/Interscope)	
13	15	DON HENLEY	Taking You Home (Warner Bros.)	
18	16	O-TOWN	All Or Nothing (J)	
17	17	JO DEE MESSINA	Burn (Curb)	
15	18	HUEY LEWIS & GWYNETH PALTROW	Cruisin' (Hollywood)	
20	19	BBMAK	Back Here (Hollywood)	
23	20	JIM BRICKMAN	The Simple Things (Windham Hill)	
19	21	R. MARTIN F.C. AGUILERA	Nobody Wants To Be Lonely (Columbia)	
21	22	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
22	23	HUEY LEWIS & THE NEWS	Let Her Go And Start Over (Silvertone)	
24	24	THE CORRS	All The Love In The World (143/Lava/Atlantic)	
27	25	MARIAH CAREY	Never Too Far (Virgin)	
25	26	FREEDY JOHNSTON	Love Grows (Elektra/EEG)	
26	27	JESSICA ANDREWS	Who I Am (DreamWorks)	
28	28	NEIL DIAMOND	You Are The Best Part Of Me (Columbia)	
29	29	JANET	Someone To Call My Lover (Virgin)	
30	30	CHARLIE WILSON	Without You (Major Hits)	

#1 MOST ADDED

ELTON JOHN I Want Love (Rocket/Universal)

#1 MOST INCREASED PLAYS

JIM BRICKMAN The Simple Things (Windham Hill)

TOP 5 NEW & ACTIVE

SUZU K Dive Deep (Vellum)

ELTON JOHN I Want Love (Rocket/Universal)

JOURNEY With Your Love (Columbia)

JANN ARDEN Cherry Popsicle (Zoe/Rounder)

SERAH I'm Not In Love (Great Northern)

AC begins on Page 148.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	JENNIFER LOPEZ	I'm Real (Epic)	
2	2	JAGGED EDGE	Where The Party At (So So Def/Columbia)	
4	3	ALICIA KEYS	Fallin' (J)	
3	4	USHER U	Remind Me (LaFace/Arista)	
5	5	112	Peaches & Cream (Bad Boy/Arista)	
7	6	MISSY ELLIOTT	One Minute Man (Gold Mind/EastWest/EEG)	
6	7	EVE F/GWEN STEFANI	Let Me Blow... (Ruff Ryders/Interscope)	
8	8	LUDACRIS	Area Codes (Murder Inc./Def Jam/IDJMG)	
9	9	BLU CANTRELL	Hit 'Em Up Style (Oops!) (Arista)	
17	10	AFROMAN	Because I Got High (Universal)	
10	11	JAY-Z	Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	
12	12	MARY J. BLIGE	Family Affair (MCA)	
15	13	TRICK DADDY	I'm A Thug (Slip 'N Slide/Atlantic)	
11	14	LIL' MO	Superwoman (Gold Mind/EastWest/EEG)	
19	15	P. DIDDY & THE FAMILY	Bad Boy For Life (Bad Boy/Arista)	
16	16	CRAIG DAVID	Fill Me In (Wildside/Atlantic)	
13	17	D12	Purple Hills (Shady/Interscope)	
14	18	MISSY ELLIOTT	Get Ur Freak On (Gold Mind/EastWest/EEG)	
21	19	ISLEY BROTHERS/FRONALD ISLEY	Contagious (DreamWorks)	
24	20	FABOLOUS F/MATE DOGG	Can't Deny It (Desert Storm/Elektra/EEG)	
20	21	JANET	Someone To Call My Lover (Virgin)	
18	22	TOYA	I Do (Arista)	
23	23	CITY HIGH	What Would You Do? (Interscope)	
22	24	RAY-J	Wait A Minute (Atlantic)	
25	25	JUVENILE	Set It Off (Cash Money/Universal)	
31	26	JA RULE	Living It Up (Murder Inc./Def Jam/IDJMG)	
27	27	GINUWINE	Differences (Epic)	
26	28	VIOLATOR F/BUSTA RHYMES	What It Is (Violator/Loud/Columbia)	
29	29	RL/SNOOP DOGG/LIL' KIM	Do U Wanna Roll (J)	
30	30	NELLY	Batter Up (Fo' Reel/Universal)	

#1 MOST ADDED
NELLY #1 (Priority)

#1 MOST INCREASED PLAYS
AFROMAN Because I Got High (Universal)

TOP 5 NEW & ACTIVE

RUFF ENDZ Cash, Money, Cars, Clothes (Epic)
TYRESE What Am I Gonna Do (RCA)
IAN VAN DAHL Castles In The Sky (Robbins)
AALIYAH Rock The Boat (BlackGround)

O-TOWN All Or Nothing (J)

CHR begins on Page 105.

HOT AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
3	2	SUGAR RAY	When It's Over (Lava/Atlantic)	
2	3	LIFEHOUSE	Hanging By A Moment (DreamWorks)	
4	4	SMASH MOUTH	I'm A Believer (Interscope)	
6	5	DAVE MATTHEWS BAND	The Space Between (RCA)	
5	6	INCUBUS	Drive (Immortal/Epic)	
7	7	UNCLE KRACKER	Follow Me (Top Dog/Lava/Atlantic)	
9	8	FIVE FOR FIGHTING	Superman (Aware/Columbia)	
8	9	EVE 6	Here's To The Night (RCA)	
10	10	STAINED	It's Been Awhile (Flip/Elektra/EEG)	
11	11	MICHELLE BRANCH	Everywhere (Maverick)	
13	12	MATCHBOX TWENTY	If You're Gone (Lava/Atlantic)	
12	13	DIDO	Thankyou (Arista)	
16	14	WISEGUYS	Start The Commotion (Mammoth/Hollywood)	
17	15	BENNAKED LADIES	Falling For The First Time (Reprise)	
15	16	LENNY KRAVITZ	Again (Virgin)	
21	17	ENYA	Only Time (Reprise)	
19	18	3 DOORS DOWN	Be Like That (Republic/Universal)	
18	19	DIDO	Hunter (Arista)	
22	20	BETTER THAN EZRA	Extra Ordinary (Beyond)	
20	21	MELISSA ETHERIDGE	I Want To Be In Love (Island/IDJMG)	
23	22	NELLY FURTADO	Turn Off The Light (DreamWorks)	
25	23	VERVE PIPE	Never Let You Down (RCA)	
26	24	JANET	Someone To Call My Lover (Virgin)	
27	25	TRICKSIDE	Under You (Wind-up)	
28	26	MACY GRAY	Sweet Baby (Epic)	
—	27	U2	Stuck In A Moment... (Interscope)	
30	28	AFRO-CELT... F.P. GABRIEL	When You're Falling (Real World/Virgin)	
—	29	RONAN KEATINGE	Lovin' Each Day (A&M/Interscope)	
29	30	O-TOWN	All Or Nothing (J)	

#1 MOST ADDED

JOHN MELLENCAMP Peaceful World (Columbia)

#1 MOST INCREASED PLAYS

ENYA Only Time (Reprise)

TOP 5 NEW & ACTIVE

CAKE Short Skirt/Long Jacket (Columbia)

COLDPLAY Trouble (Nettwerk/Capitol)

JENNIFER PAIGE These Days (Edel America/Hollywood)

PETE YORN Life On A Chain (Columbia)

ALANA DAVIS I Want You (Elektra/EEG)

AC begins on Page 148.

URBAN

LW	TW	ARTIST	SON	RECORD LABEL
1	1	ALICIA KEYS	Fallin' (J)	
4	2	JENNIFER LOPEZ	I'm Real (Epic)	
2	3	ISLEY BROTHERS/FRONALD ISLEY	Contagious (DreamWorks)	
6	4	JAY-Z	Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	
3	5	JAGGED EDGE	Where The Party At (So So Def/Columbia)	
7	6	GINUWINE	Differences (Epic)	
5	7	USHER U	Remind Me (LaFace/Arista)	
9	8	MARY J. BLIGE	Family Affair (MCA)	
8	9	MISSY ELLIOTT	One Minute Man (Gold Mind/EastWest/EEG)	
10	10	LUDACRIS	Area Codes (Murder Inc./Def Jam/IDJMG)	
11	11	TRICK DADDY	I'm A Thug (Slip 'N Slide/Atlantic)	
13	12	JUVENILE	Set It Off (Cash Money/Universal)	
12	13	P. DIDDY & THE FAMILY	Bad Boy For Life (Bad Boy/Arista)	
18	14	R. KELLY	Feelin' On Your Booty (Jive)	
14	15	JILL SCOTT	The Way (Hidden Beach/Epic)	
16	16	JAHEIM JUST	In Case (Divine Mill/WB)	
15	17	ERICK SERMON	Music (Interscope)	
17	18	112	Peaches & Cream (Bad Boy/Arista)	
20	19	PUBLIC ANNOUNCEMENT	John Doe (RCA)	
19	20	JIMMY COZIER	She's All I Got (J)	
28	21	BRIAN MCKNIGHT	Love Of My Life (Motown)	
31	22	MAXWELL	Lifetime (Columbia)	
23	23	VIOLATOR F/BUSTA RHYMES	What It Is (Violator/Loud/Columbia)	
29	24	TANK	Slowly (BlackGround)	
30	25	FABOLOUS F/MATE DOGG	Can't Deny It (Desert Storm/Elektra/EEG)	
36	26	PETEY PABLO	Raise Up (Jive)	
32	27	MUSIQ	Girl Next Door (Def Soul/IDJMG)	
39	28	TYRESE	What Am I Gonna Do (RCA)	
26	29	LIL BOW WOW	Ghetto Girls (So So Def/Columbia)	
35	30	112	Dance With Me (Bad Boy/Arista)	

#1 MOST ADDED

USHER U Got It Bad (LaFace/Arista)

#1 MOST INCREASED PLAYS
JENNIFER LOPEZ I'm Real (Epic)

TOP 5 NEW & ACTIVE

THREE 6 MAFIA Baby Mama (Universal)
ALLURE Enjoy Yourself (MCA)
BABYFACE What If (Arista)
AFROMAN Because I Got High (Universal)

GERALD LEVERT Made To Love Ya (EastWest/EEG)

URBAN begins on Page 123.

ROCK

LW	TW	ARTIST	SON	RECORD LABEL
1	1	STAINED	It's Been Awhile (Flip/Elektra/EEG)	
3	2	NICKELBACK	How You Remind Me (Roadrunner)	
2	3	TODD SCHISM	(Volcano)	
4	4	3 DOORS DOWN	Be Like That (Republic/Universal)	
6	5	FUEL	Bad Day (Epic)	
7	6	TANTRIC	Astounded (Maverick)	
5	7	BLACK CROWES	Soul Singing (V2)	
8	8	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
10	9	LINKIN PARK	Crawling (Warner Bros.)	
11	10	PUDDLE OF MUDD	Control (Flawless/Geffen/Interscope)	
9	11	SALIVA	Your Disease (Island/IDJMG)	
12	12	FUEL	Hemorrhage (In My Hands) (Epic)	
14	13	GODSMACK	Greed (Republic/Universal)	
15	14	LIVE	Simple Creed (Radioactive/MCA)	
13	15	CULT	Rise (Lava/Atlantic)	
16	16	DROWNING POOL	Bodies (Wind-up)	
19	17	DAYS OF THE NEW	Hang On To This (Outpost/Interscope)	
17	18	STAINED	Outside (Flip/Elektra/EEG)	
22	19	DISTURBED	Down With The Sickness (Giant/Reprise)	
37	20	INCUBUS	I Wish You Were Here (Immortal/Epic)	
20	21	TANTRIC	Breakdown (Maverick)	
21	22	PETE	Sweet Daze (Warner Bros.)	
24	23	CALLING	Wherever You Will Go (RCA)	
18	24	STONE TEMPLE PILOTS	Days Of The Week (Atlantic)	
23	25	STEREOMUD	Pain (Loud/Columbia)	
30	26	BEAUTIFUL CREATURES	Wasted (Warner Bros.)	
28	27	SEVEN CHANNELS	Breathe (Palm Pictures)	
26	28	WEEZER	Hash Pipe (Geffen/Interscope)	
38	29	SALIVA	Click Click Boom (Island/IDJMG)	
46	30	U2	Stuck In A Moment... (Interscope)	

#1 MOST ADDED

LIT Lipstick And Bruises (RCA)

#1 MOST INCREASED PLAYS

INCUBUS I Wish You Were Here (Immortal/Epic)

TOP 5 NEW & ACTIVE

SLIPKNOT Left Behind (Roadrunner)

LIMP BIZKIT Boiler (Flip/Interscope)

MUDVAYNE Death Blooms (No Name/Epic)

311 You Wouldn't Believe (Volcano)

PRIMER 55 This Life (Island/IDJMG)

ROCK begins on Page 35.



Monitored Airplay Overview: August 24, 2001

URBAN AC

LW	TW	ARTIST	SON	Label
1	1	ALICIA KEYS	Fallin' (J)	
2	2	ISLEY BROTHERS F/RONALD ISLEY	Contagious (DreamWorks)	
4	3	LUTHER VANDROSS	Take You Out (J)	
3	4	JILL SCOTT	The Way (Hidden Beach/Epic)	
5	5	ERICK SERMON	Music (Interscope)	
6	6	JAHEIM	Just In Case (Divine Mill/WB)	
7	7	MAXWELL	Lifetime (Columbia)	
8	8	BRIAN MCKNIGHT	Love Of My Life (Motown)	
7	9	MUSIQ	Love (Def Soul/IDJMG)	
10	10	INDIA ARIE	Brown Skin (Motown)	
13	11	GERALD LEVERT	Made To Love Ya (EastWest/EEG)	
11	12	CECE WINANS	More Than What I Wanted... (Wellspring/Capitol)	
14	13	WILL DOWNING	Is This Love (GRP/VMG)	
17	14	JESSE POWELL	Something In The Past (Silas/MCA)	
12	15	DONNIE MCCLURKIN	We Fall Down (Verity)	
19	16	BABYFACE	What If (Arista)	
16	17	CHARLIE WILSON	One Way Street (Major Hits)	
18	18	PUBLIC ANNOUNCEMENT	John Doe (RCA)	
20	19	GINUWINE	Differences (Epic)	
22	20	O'JAYS	Let's Ride (MCA)	
29	21	TYRESE	What Am I Gonna Do (RCA)	
24	22	KENNY LATTIMORE	Weekend (Arista)	
21	23	USHER	U Remind Me (LaFace/Arista)	
—	24	MUSIQ	Girl Next Door (Def Soul/IDJMG)	
23	25	FAITH EVANS F/CARL THOMAS	Can't Believe (Bad Boy/Arista)	
25	26	TONY TERRY	Freaky Little Game (Golden Boy)	
30	27	MARY J. BLIGE	Family Affair (MCA)	
26	28	JEFF MAJORS	Wade In The Water (Independent)	
27	29	TANK	Slowly (BlackGround)	
28	30	LOVE DOCTOR	Slow Roll It (Universal)	

#1 MOST ADDED

LUTHER VANDROSS Can Heaven Wait (J)

#1 MOST INCREASED PLAYS

O'JAYS Let's Ride (MCA)

TOP 5 NEW & ACTIVE

SUNSHINE ANDERSON Lunch Or Dinner (Soulife/Antiatic)

MARIAH CAREY Never Too Far (Virgin)

RICK BRAUN Song For You (Warner Bros.)

MICHAEL COOPER Your Face (Major Hits)

BLU CANTRELL I'll Find A Way (Arista)

URBAN begins on Page 123.

ACTIVE ROCK

LW	TW	ARTIST	SON	Label
1	1	TDOOL	Schism (Volcano)	
2	2	LINKIN PARK	Crawling (Warner Bros.)	
4	3	PUDDLE OF MUDD	Control (Flawless/Geffen/Interscope)	
3	4	STAIND	It's Been Awhile (Flip/Elektra/EEG)	
7	5	NICKELBACK	How You Remind Me (Roadrunner)	
6	6	DISTURBED	Down With The Sickness (Giant/Reprise)	
5	7	DROWNING POOL	Bodies (Wind-up)	
8	8	GODSMACK	Greed (Republic/Universal)	
10	9	TANTRIC	Astounded (Maverick)	
9	10	SALIVA	Your Disease (Island/IDJMG)	
11	11	ADEMA	Giving In (Arista)	
12	12	SYSTEM OF A DOWN	Chop Suey (American/Columbia)	
14	13	LIVE	Simple Creed (Radioactive/MCA)	
35	14	INCUBUS	I Wish You Were Here (Immortal/Epic)	
20	15	SALIVA	Click Click Boom (Island/IDJMG)	
15	16	PETE	Sweet Daze (Warner Bros.)	
16	17	POWERMAN 5000	Bombshell (DreamWorks)	
13	18	STEREOMUD	Pain (Loud/Columbia)	
22	19	ALIEN ANT FARM	Smooth Criminal (DreamWorks)	
18	20	WEEZER	Hash Pipe (Geffen/Interscope)	
19	21	COLD	End Of The World (Flip/Geffen/Interscope)	
21	22	LIMP BIZKIT	Boiler (Flip/Interscope)	
17	23	CLUTCH	Careful With That Mic... (Atlantic)	
24	24	SOIL	Halo (J)	
25	25	STAIND	Fade (Flip/Elektra/EEG)	
25	26	SLIPKNOT	Left Behind (Roadrunner)	
26	27	P.O.D.	Alive (Atlantic)	
23	28	STAIND	Outside (Flip/Elektra/EEG)	
28	29	MUDVAYNE	Death Blooms (No Name/Epic)	
31	30	DAYS OF THE NEW	Hang On To This (Outpost/Interscope)	

#1 MOST ADDED

LIT Lipstick And Bruises (RCA)

#1 MOST INCREASED PLAYS

INCUBUS I Wish You Were Here (Immortal/Epic)

TOP 5 NEW & ACTIVE

REVEILLE What You Got (Elektra/EEG)

VISION OF DISORDER Southbound (TVT)

FROM ZERO The Other Side (Arista)

STATIC-X Black And White (Warner Bros.)

LINKIN PARK In The Erd (Warner Bros.)

ROCK begins on Page 35.

COUNTRY

LW	TW	ARTIST	SON	Label
1	1	BLAKE SHELTON	Austin (Warner Bros.)	
2	2	TOBY KEITH	I'm Just Talkin' About Tonight (DreamWorks)	
3	3	KEITH URBAN	Where The Blacktop Ends (Capitol)	
5	4	CYNDI THOMSON	What I Really Meant To Say (Capitol)	
6	5	JD DEE MESSINA	Downtime (Curb)	
9	6	BROOKS & DUNN	Only In America (Arista)	
10	7	TRISHA YEARWOOD	I Would've Loved You Anyway (MCA)	
7	8	RASCAL FLATTS	While You Loved Me (Lyric Street)	
8	9	CHRIS CAGLE	Laredo (Capitol)	
11	10	TIM MCGRAW	Angry All The Time (Curb)	
12	11	PHIL VASSAR	Six-Pack Summer (Arista)	
16	12	ALAN JACKSON	Where I Come From (Arista)	
14	13	CAROLYN DAWN JOHNSON	Complicated (Arista)	
17	14	MARTINA MCBRIDE	When God Fearin' Women Get... (RCA)	
15	15	DIAMOND RIO	Sweet Summer (Arista)	
19	16	TAMMY COCHRAN	Angels In Waiting (Epic)	
13	17	LEE ANN WOMACK	Why They Call It Falling (MCA)	
20	18	SONS OF THE DESERT	What I Did Right (MCA)	
21	19	TRICK PONY	On A Night Like This (H2E/WB)	
22	20	TRAVIS TRITT	Love Of A Woman (Columbia)	
24	21	REBA MCKENTRE	I'm A Survivor (MCA)	
23	22	DIXIE CHICKS	Heartbreak Town (Monument)	
18	23	DARRYL WORLEY	Second Wind (DreamWorks)	
27	24	JEFF CARSON	Real Life (I Never Was...) (Curb)	
25	25	ANDY GRIGGS	How Cool Is That (RCA)	
26	26	MARK WILLIS	Loving Every Minute (Mercury)	
29	27	TRACE ADKINS	I'm Tryin' (Capitol)	
28	28	CHELY WRIGHT	Never Love You Enough (MCA)	
32	29	MARK MCGUINN	That's A Plan (VFR)	
33	30	KENNY CHESNEY	The Tin Man (BNA)	

#1 MOST ADDED

LONESTAR With Me (BNA)

#1 MOST INCREASED PLAYS

ALAN JACKSON Where I Come From (Arista)

TOP 5 NEW & ACTIVE

BRAD PAISLEY Wrapped Around (Arista)

CHAD BROCK Tell Me How (Warner Bros.)

JAMESON CLARK Don't Play Any Love Songs (Capitol)

JAMIE O'NEAL Shiver (Mercury)

CONFEDERATE RAILROAD That's What Brothers Do (Audium)

COUNTRY begins on Page 136.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	ALIEN ANT FARM	Smooth Criminal (DreamWorks)	
3	2	SUM 41	Fat Lip (Island/IDJMG)	
2	3	TDOOL	Schism (Volcano)	
5	4	GORILLAZ	Clint Eastwood (Virgin)	
10	5	NICKELBACK	How You Remind Me (Roadrunner)	
4	6	STAIND	It's Been Awhile (Flip/Elektra/EEG)	
7	7	LINKIN PARK	Crawling (Warner Bros.)	
11	8	PUDDLE OF MUDD	Control (Flawless/Geffen/Interscope)	
6	9	WEEZER	Hash Pipe (Geffen/Interscope)	
8	10	BALINK-182	The Rock Show (MCA)	
9	11	CAKE	Short Skirt/Long Jacket (Columbia)	
26	12	INCUBUS	I Wish You Were Here (Immortal/Epic)	
13	13	DISTURBED	Down With The Sickness (Giant/Reprise)	
14	14	DROWNING POOL	Bodies (Wind-up)	
17	15	WEEZER	Island In The Sun (Geffen/Interscope)	
12	16	311	You Wouldn't Believe (Volcano)	
16	17	ADEMA	Giving In (Arista)	
18	18	LIVE	Simple Creed (Radioactive/MCA)	
15	19	FUEL	Bad Day (Epic)	
25	20	AFROMAN	Because I Got High (Universal)	
24	21	JIMMY EAT WORLD	Bleed American (DreamWorks)	
22	22	SYSTEM OF A DOWN	Chop Suey (American/Columbia)	
19	23	CALLING	Wherever You Will Go (RCA)	
23	24	CRYSTAL METHOD	Name Of The Game (Outpost/Geffen/Interscope)	
20	25	SALIVA	Your Disease (Island/IDJMG)	
29	26	LINKIN PARK	In The End (Warner Bros.)	
27	27	GODSMACK	Greed (Republic/Universal)	
28	28	BUTTHOLE SURFERS	The Shame Of Life (Surfdog/Hollywood)	
30	29	LONG BEACH DUB ALLSTARS	Sunny Hours (DreamWorks)	
32	30	BEN FOLDS	Rockin' The Suburbs (Epic)	

#1 MOST ADDED

LIT Lipstick And Bruises (RCA)

#1 MOST INCREASED PLAYS

INCUBUS I Wish You Were Here (Immortal/Epic)

TOP 5 NEW & ACTIVE

SEVEN CHANNELS Breathe (Palm Pictures)

COLOPLAY Trouble (Network/Capitol)

LIT Lipstick And Bruises (RCA)

PETE YORN For Nancy (Columbia)

SEVEN MARY THREE Sleepwalking (Mammoth)

ALTERNATIVE begins on Page 167.

SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
1	1	LEE RITENOUR F/DAVE GRUSIN	Get Up Stand Up (GRP/VMG)	
2	2	MARC ANTOINE	Mas Que Nada (GRP/VMG)	
3	3	PIECES OF A DREAM R U	Ready (Heads Up)	
4	4	WAYMAN TISDALE	Can't Hide Love (Atlantic)	
5	5	BRIAN CULBERTSON	Get It On (Atlantic)	
6	6	JEFF KASHIWA	Around The World (Native Language)	
7	7	DAVE KOZ	The Bright Side (Capitol)	
9	8	EUGE GROOVE	Sneak A Peek (Warner Bros.)	
8	9	HIL ST. SOUL	Until You Come Back To Me (Dome>Select-O-Hits)	
17	10	RICHARD ELLIOT	Crush (GRP/VMG)	
15	11	URBAN KNIGHTS	High Heel Sneakers (Narada)	
11	12	STEVE COLE	From The Start (Atlantic)	
12	13	SADE	King Of Sorrow (Epic)	
16	14	JIMMY SOMMERS	360 Groove (Higher Octave)	
13	15	AL JARREAU	It's How You Say It (GRP/VMG)	
14	16	LUTHER VANDROSS	Take You Out (J)	
19	17	FATBURGER	Evil Ways (Shanachie)	
18	18	SPYRO GYRA	Open Door (Heads Up)	
20	19	JEFF LORBER	Ain't Nobody (Samson/Gold Circle)	
21	20	KIM WATERS	Until Dawn (Shanachie)	
22	21	RICK BRAUN	Use Me (Warner Bros.)	
24	22	RUSS FREEMAN	East River Drive (JAtlantic)	
23	23	CHARLIE WILSON	Without You (Major Hits)	
25	24	RIPPINGDONS	Club Paradiso (Peak/Concord)	
26	25	ERIC MARIENTHAL	One Day In Venice (Peak/Concord)	
—	26	PETER WHITE	Turn It Out (Columbia)	
27	27	SPECIAL EFX	Everyone's A Star (Shanachie)	
29	28	WILL DOWNING	Is This Love (GRP/VMG)	
28	29	YULARA	Om Namah Shivaya (Higher Octave)	
—	30	ERIC CLAPTON	Believe In Life (Duck/Reprise)	

#1 MOST ADDED

JOYCE COOLING Mm-Mm Good (GRP/VMG)

#1 MOST INCREASED PLAYS

PETER WHITE Turn It Out (Columbia)

TOP 5 NEW & ACTIVE

GERALD VEASLEY Do I Do (Heads Up)

KEIKO MATSUI Across The Sun (Narada)

RANDY CRAWFORD Permainet (Warner Bros.)

M. BRECKER F.J. TAYLOR Don't Let Me Be Lonely Tonight (Verve/VMG)

JEFFREY GAINES In Your Eyes (Artemis)

Smooth Jazz begins on Page 159.

TRIPLE A

LW	TW	ARTIST	SON	Label
1	1	AFRO-CELT...	F.P. GABRIEL When You're Falling (Real World/Virgin)	
2	2	PETE YORN	Life On A Chain (Columbia)	
3	3	DAVE MATTHEWS BAND	The Space Between (RCA)	
5	4	FIVE FOR FIGHTING	Superman (Aware/Columbia)	
4	5	INCUBUS	Drive (Immortal/Epic)	
8	6	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
6	7	MELISSA ETHERIDGE	I Want To Be In Love (Island/IDJMG)	
9	8	BLUES TRAVELER	Back In The Day (A&M/Interscope)	
10	9	BETTER THAN EZRA	Extra Ordinary (Beyond)	
7	10	ERIC CLAPTON	Travelin' Light (Duck/Reprise)	
11	11	LIFEHOUSE	Hanging By A Moment (DreamWorks)	
12	12	BLACK CROWES	Soul Singing (V2)	
16	13	STEVIE NICKS	Sorcerer (Reprise)	
17	14	JOHN HIATT	My Old Friend (Vanguard)	
18	15	DAVID GRAY	Sail Away (ATO/RCA)	
13	16	CAKE	Short Skirt/Long Jacket (Columbia)	
25	17	U2	Stuck In A Moment... (Interscope)	
19	18	SUGAR RAY	When It's Over (Lava/Antiatic)	
20	19	3 DOORS DOWN	Be Like That (Republic/Universal)	
23	20	TRAIN	Something More (Columbia)	
21	21	BARENAKED LADIES	Falling For The First Time (Reprise)	
22	22	SHAWN COLVIN	Bound To You (Columbia)	
22	23	STAIND	It's Been Awhile (Flip/Elektra/EEG)	
27	24	WEEZER	Island In The Sun (Geffen/Interscope)	
24	25	OLD 97'S	Designs On You (Elektra/EEG)	
—	26	R.E.M.	All The Way To Reno... (Warner Bros.)	
—	27	JOHN MAYER	No Such Thing (Aware)	
—	28	DELBERT MCCLINTON	Squeeze Me In (New West/Red Ink)	
—	29	EVE 6	Here's To The Night (RCA)	
28	30	VERVE PIPE	Never Let You Down (RCA)	

#1 MOST ADDED

SUZANNE VEGA Widow's Walk (A&M/Interscope)

#1 MOST INCREASED PLAYS

U2 Stuck In A Moment... (Interscope)

TOP 5 NEW & ACTIVE

JOHN MELLENCAMP Peaceful World (Columbia)

TORI AMOS Strange Little Girl (Atlantic)

NANCI GRIFFITH Where Would I Be (Elektra/EEG)

JONATHA BRODKE Steady Pull (Bad Dog)

KIRSTY MACCOLL In These Shoes (Instinct/V2)

TRIPLE A begins on Page 175.

Publisher's Profile

By Erica Farber



Anthony Opie

OPIE (GREGG HUGHES) & ANTHONY (ANTHONY CUMIA)

Air Personalities

Cutting-edge talent continues to play an important role for successful radio stations, and the controversial team of Opie & Anthony are taking the world by storm. Native New Yorkers, they are currently No. 1 in afternoon drive in their hometown and are looking to achieve similar results in the 12 other markets where they are syndicated, including Boston, where they especially look forward to returning.

One of them drives to work, and the other commutes by public transportation, and listening to this aggressive team is like eavesdropping on two buddies hanging out and talking guy talk. Has success changed them? Although it allows them to buy more expensive toys, their friends and families, in their words, would probably kill them if they started acting like they were better than anyone else.

On becoming a team: O: "It all started with O.J. Simpson killing his lovely wife. I was doing nights at WBAB/Long Island, NY. O.J. killed his ex-wife, and we all know how big a deal that was and how the media went nuts. One of the bits for my show was to ask local bands to write songs about the case." A: "That's where I came in." O: "One song stood out, 'Gonna Llectric Shock O.J.,' because we all thought he was going to get the death penalty. The band was Rot Gut, and the lead singer was Anthony Cumia.

"I started playing the song, and the phones went nuts. I invited Anthony and the band to perform the song live. They came in and played the song, and we hit it off like we were long-lost brothers. The chemistry was unbelievable. At the time I was looking to expand my show, and I asked him to come in once a week. He did, and it got better and better. Then I said, 'Let's team up.'"

The show: O: "It's like a hang, guys hanging out with their friends, maybe at a bar or a friend's house, over a card table. It's the type of humor that goes back and forth between close friends. It's very relatable to the audience. It's kind of like a clubhouse or a frat house, just a bunch of guys hanging out and speaking their minds, not worrying about who's listening and what people are going to think about what's being said."

How it feels to win in New York: O: "It's a dream come true. We're on a station that both of us listened to, even though it's not what it used to be, and we were the reason why the music went away — which is kind of unbelievable to think about, with the history and heritage of WNEW. That alone is just an overwhelming feeling, but kind of cool in a way as well. To be No. 1 in New York and beating all these guys — a bunch of them we grew up listening to — that's kind of cool." A: "When we were doing radio up in Massachusetts and had a lot of friends and family down here in New York, you'd drive in and pass that New York City skyline and wonder, 'Will we be kicking ass in that city?'"

Prep for the show: O: "We try to keep it to the bare minimum. Most of the time we're off the air is spent

talking about what we saw on TV or what we're doing. We go through the newspapers and magazines, but it's not like we're sitting there scripting what we're going to do."

A: "We're constantly preparing as we live our lives. But as far as actually sitting down and writing out scripts or having a time clock and going, 'Well, at 3:20 we'll try Battle of the Sexes,' we don't do any of that crap. We like to fly off the cuff. We have a pretty big staff these days, three people full-time and a bunch of part-timers and interns. We're in a big office together, and we start hanging around 11:30 or 12, shooting the shit, watching some TV, reading newspapers and magazines, returning calls. Somehow the show just develops like that every day. We're the most well-prepared unprepared show."

Evolving into Talk personalities: O: "When we came to NEW, we were playing probably eight to 10 records an hour. The only reason we got to this point is that we were playing a lot of really bad records, and the station didn't know who it wanted to go after and compete against. Anthony and I just took it upon ourselves to start talking more. They just let us go. We bumped heads with management a few times, but we knew we weren't going to get anywhere spinning Creedence records. We figured we'd just open our mouths and see what happened." A: "We had nothing to lose. We had no ratings, and the station certainly wasn't going anywhere. It was falling apart around us. We said, 'Let's start talking.' Someone took notice in upper management. They took our music away, and the next thing you know, we're leaders of a Talk station here in New York."

Going from local radio to syndication: O: "The show we were doing before we were syndicated was pretty universal. It was based on pure fun and entertainment for people commuting home. It wasn't really localized, so we didn't have to change much except for a few logistical things because of commercial loads and whatnot. As far as content goes, I don't see that we changed anything."

A: "You gotta remember that we broadcast all the way to southern New Jersey, Pennsylvania, Connecticut and Long Island. If you're going to syndicate a radio show, a good place to start is in New York. In a way you're syndicating to a lot of different areas to begin with. People in Connecticut could care less what the mayor of New York is doing unless it's something really good. The one area where it's maybe suffered a little bit is that we're pretty big sports fans, and when the Yankees and the Mets would go at it, we would spend a lot of time on that, but that's OK."

Returning to Boston: A: "It's unbelievable!" O: "It took a little too long for our liking. It's like marching into the city that you were exiled from. We explained it on the air as being like we were released from prison, as far as Boston goes. Our New York listeners got a little mad at that analogy. We felt like we were thrown in prison for something and spent way too much time in prison for what we did. We finally got released, and now we're back to wreak havoc."

Biggest challenges: O: "Consistently coming up with fun, entertaining things to talk about, creative things. Coming in here every day is a pissar for me. I wouldn't give it up for any other job in the world." A: "Just being consistent with our material. Our audience really understands and knows us, and if we're in a creative slump and not giving them the greatest radio, they know not to go anywhere, because right around the corner we're going to knock their socks off again. With the new markets, they don't really know us, so we're pushing harder to make sure the quality is up there. They're not going to

give you the benefit of the doubt and hang in there when you're slumping."

What's next: A: "I think we'll just stick to radio for now and try to take over the whole United States of America." O: "We get offers for other things, and it's neat, but we gotta focus on this syndicated show. We're coming to your town, and we're gonna kick your ass."

Most influential individual: O: "When I was doing college radio, I thought you had to have that real good radio voice and pronounce every word perfectly. Then I got a job at WCMF in Rochester, NY and got to watch Brother Weese. I said, 'Holy crap, this guy's got the worst voice in the world but the greatest personality.' He was just being himself on the radio. That's when I finally changed my direction. I realized that you could just be yourself."

A: "There's no one individual. It's more like the whole medium. Growing up, I was always fascinated by radio and the Top 40 jocks in New York. I always wanted to do that, but there was never a chance in hell that I was going to be able to. I don't know how the hell I fell into it like this. I just liked the whole medium."

Career highlight: O: "When the girl flashed on *The Today Show* with one of our WOW bumper stickers on her belly to prove that she was doing it for us. The next day we were on pretty much every newscast — not only in America, but across the world. That was exciting." A: "Resigning with Infinity was pretty huge. When we finally realized, and they finally realized, that we were an asset to the company, and we were treated as such, that was kind of nice."

Career disappointment: A: "We would have liked to have gotten into Boston and been syndicated a little sooner than we were."

Favorite radio format: O: "I used to be a radio junkie, but I have a really tough time now. I love alternative rock, and I can't stomach what's out there anymore." A: "I enjoy Ron & Fez a little bit on the way home. They're on after us. Besides that, I can't be bothered. The same stations are playing the same music they were playing 15-20 years ago. I've gotten to the point where I'm like a chick in the car now, pressing all the buttons, trying to find something to listen to."

Favorite TV show: O: "I'm a reality-show junkie. I was huge into *Survivor*. I'm definitely into *Big Brother 2*, *Fear Factor* and *Jackass*. I still take a peek at *South Park*. I also like *The Sopranos* and *Six Feet Under*." A: "I like *Wings*, *Discovery*, a lot of military shows on the History Channel, things like that."

Favorite artist: A: Alice In Chains have always been a real favorite, and The Red Hot Chili Peppers." O: "Alice In Chains, without a doubt. Nirvana, Led Zeppelin. I'm huge into Godsmack and getting into Staind."

Favorite movie: A: "The Godfather saga, *Platoon*, *Caddyshack*, *Animal House* — the real juvenile, fun stuff." O: "Caddyshack, *Fast Times at Ridgemont High*. I love the old comedies."

Favorite restaurant: O: "Paisano's on Mulberry Street, in the heart of Little Italy. I like a place in the North End in Boston called Mother Anna's." A: "In Brooklyn, St. Michael. It serves the best French food; it's unbelievable."

Beverage of choice: A: "Soft: Coke. Hard: Captain Morgan and Coke." O: "I drink water all day, and I'm definitely into good red wine."

Hobbies: A: "A little bit of everything and radio-controlled helicopters." O: "I'm a skate freak. Rollerblading and surfing."

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