

NEWSSTAND PRICE \$6.50

Summer Scorcher

MCA sizzles this week, landing No. 1 Most Added songs at five formats. "Family Affair" by **Mary J. Blige** is tops in adds at CHR/Rhythmic and Urban, while "Simple Creed" by **Live** is Most Added at Rock, Active Rock and Alternative.



RADIO & RECORDS

www.rroonline.com

JULY 27, 2001

XM Launch Around Corner

Consumers in Dallas and San Diego are just weeks away from satellite radio. XM launches in those cities Sept. 12, with a nationwide launch to follow in November. Pictured is **Snoop Dogg**, one of the spokespeople who will tout the service in a \$100 million ad campaign.



leona naess

"I tried to rock you but you only roll"

The New Single
From The Album Of The Same Name
In Stores September 25th

Successor To The Debut Album Acclaimed By
Esquire, Interview, Time And Rolling Stone



**Going For Adds
August 6**

Single Produced by Martin Terefe Management: Danny Heaps, New York City
www.leonanaess.com www.mcarecords.com

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I LOVE THE GIRLS AND THE MONEY AND THE SHAME OF LIFE



FEELING THE SHAME:

KROQ
KNDD
WBCN
Q101
KPNT
KQGE
CIMX
9IX
KNRK
WUCD
X96
WFNX
WRZX
WBRU
KROX
WRAX
KKND
WARQ
KFMA
KWOD

WXZZ
WGRD
WOXY
WXEG
WEQX
WKRL
WDYL
KFSD
WZNE
KNRQ
WZPC
KLEC
WEJE
WIXO
KQRX
WVVV
WZZI
WJSE
WSFM
WRZK

ALBUM IN STORES AUGUST 28

BUTTHOLE SURFERS

THE SHAME OF LIFE

PRODUCED BY: ROB CAVALLO AND PAUL LEAHY ADDITIONAL PRODUCTION BY: MICHAEL BRADFORD MIXED BY: CHRIS LOBO-ALBA MANAGEMENT: DAVID HOPKIN MANAGEMENT
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management • marketing • sales

This week R&R introduces a new regular feature in our Management, Marketing & Sales section. Website 911 is designed to help your online sales efforts. The column will be written by Rich Carr, a 20-year radio and advertising veteran who operates the Radio Web Network, a radio-website sales, management and promotion network. To kick things off, our very own Pam Baker interviews Carr about the current state of the web-advertising market. And, in conjunction with this week's Research theme issue, Pam polled the pollsters: She asked seven prominent researchers for their thoughts about self-conducted station research.

Pages 10-16

Publisher's Profile

He's the talk of the L.A. radio market! Against all odds, KROQ's Trip Reeb and his staff rocketed to No. 1 in the spring Arbitron. In his conversation with R&R's Erica Farber, Reeb talks about his recruitment into the KROQ GM chair by Mel Karmazin a dozen years ago. It's all the more remarkable because Reeb's previous position was as PD of a San Diego station.

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RESEARCH THEME ISSUE

Throughout this issue R&R's format editors conduct research of their own or mine gems from the research community to bring you the latest and best research info.



Weatherly Now Infinity/L.A. VP/Prog.

By Jim Kerr
R&R ALTERNATIVE EDITOR
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Last week was a week of spectacularly good news for KROQ/Los Angeles VP/Programming Kevin Weatherly. On July 17 KROQ became the first English-language station to top the Los Angeles Arbitron ratings book in six years, and a mere three days later Infinity announced that Weatherly had been promoted to VP/Programming of its entire Los Angeles radio cluster.

Besides Alternative KROQ, Weatherly will oversee News outlets KFVB and KNX, Classic



Weatherly

WEATHERLY/See Page 23

PPM Shows Radio Is More Cume-Driven Than Previously Known

■ AQH figures are flat as a result of higher cume, lower TSL

By Ron Rodrigues
R&R EDITOR-IN-CHIEF
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Last week's release of the first Portable People Meter usage data is giving radio programmers plenty of food for thought on how their ratings strategies may have to change when audience-measurement becomes a passive and automatic process. Arbitron's PPM is currently undergoing testing in Wilmington, DE.

The major finding: The PPM detects more radio usage than the diary does. Daily cume to radio is 76% on the PPM vs. 66% by way of the diary. Conversely, Time Spent Listening is down 12%, from 2.5 hours daily in the diary to two hours, 12 minutes on the PPM.

The net effect of the higher cume-lower TSL numbers was that AQH listening is just about even. In Wilmington, daily AQH in the spring registered a 9.1 on the PPM,



The People Meter ensemble (from left): station encoder, People Meter, docking station, base station

compared to a 9.0 using the diary.

A sample of about 240 PPM respondents was used to come up with these numbers. Wilmington usually sees 1,300 diaries per survey period, or about 110 weekly diarykeepers.

The numbers seem to validate a long-held belief among radio programmers and researchers that listeners tend to understate the number of occasions they use radio and overstate the amount of time of their listening occasions.

Take, for example, at-work listening. A listener may enter

10am-4pm as the time he or she heard a particular radio station. What the PPM may actually catch is that listener's trips away from the radio, such as to the water cooler, the lunchroom or the conference room, or when he or she takes a phone call with the radio turned down. Thus, what started as six hours of TSL might end up being shaved by a significant amount of time.

The meter might also pick up that office worker's usage of other radio stations or media that may not have been

PPM/See Page 43

Did The Election Curb Arbitron's Response Rates?

For the fourth consecutive winter, Arbitron response rates have fallen, spurring the Arbitron Advisory Council to draft a resolution calling on Arbitron to come up with a specific action plan with deadlines to slow the decline.

Response rates (defined as potential diarykeepers who actually return usable data) were as high as 46.7% in the winter of 1988. The rate was 43.7% in spring 1995 and has been on a steady decline since.

New innovations such as voice mail and caller ID give consumers tools to shun telemarketers. The same tools also give them the opportunity to avoid the people who place Arbitron diaries in homes nationwide. Some researchers theorize that last year's prolonged presidential election made people even more wary of pollsters and survey takers.

As a result, the Advisory Council passed its third resolution in as

ARBITRON/See Page 43

THIS #1 WEEK

- CHR/POP**
 - D-TOWN All Or Nothing (J)
- CHR/ALTERNATIVE**
 - 112 Peaches & Cream (Bad Boy/Arista)
- URBAN**
 - ALICIA KEYS Fallin' (J)
- URBAN AC**
 - ALICIA KEYS Fallin' (J)
- COUNTRY**
 - LOWESTAR I'm Already There (BNA)
- AC**
 - FAITH HILL There You'll Be (Warner Bros.)
- HOT AC**
 - TRAIN Drops Of Jupiter (Tell Me) (Columbia)
- SMOOTH JAZZ**
 - MARC ANTOINE Mas Que Nada (GRP/VMG)
- ROCK**
 - STANND It's Been Awhile (Flip/Elektra/EEG)
- ACTIVE ROCK**
 - TOOL Schism (Volcano)
- ALTERNATIVE**
 - STANND It's Been Awhile (Flip/Elektra/EEG)
- TRIPLE A**
 - AFRO CELT... VP. GABRIEL When You... (Real World/Virgin)

NEWSSTAND PRICE \$6.50

Inside Radio Sues Clear Channel For \$115 Million

By Jeffrey Yorke
R&R WASHINGTON BUREAU CHIEF
yorke@rroonline.com

The war between radio's battlebots — Clear Channel and trade publication *Inside Radio* — was thrust into high gear this week when *Inside Radio* publisher Jerry Del Colliano filed a 48-page lawsuit charging the nation's largest radio station owner with defamation, cyber-squatting and trademark-infringement, among other allegations.

The suit, which was filed in New York U.S. District Court, seeks \$115 million in damages, as well as a trial by jury. It claims that Clear Channel and its Radio Division President, Randy Michaels, have sought

SUIT/See Page 43

Dallas, San Diego Get XM Sept. 12

■ National service rollout set for November

XM Satellite Radio has begun counting down to its biggest launch yet: satellite-radio broadcast service to America. Amid much fanfare at a New York press conference on Tuesday, XM executives Hugh Panero and Lee Abrams said XM's 100-channel subscription service will launch in Dallas and San Diego on Sept. 12 — the same day receivers will be avail-

able in such stores as Best Buy, Circuit City and Radio Shack in those markets.

A \$100 million multimedia advertising campaign featuring such celebrities as David Bowie, Snoop Dogg and B.B. King will also debut. Electronics retailers in the Southwest, including such cities as Los Angeles, Denver, Austin and Houston, will

XM/See Page 24



A truck smashes a cello in a 30-second spot for XM's Classical channel; Snoop Dogg appears in a 30-second spot for XM's "uncut Hip-Hop channel."

KGO-AM Continues To Cruise In S.F.

Presidents may change, but KGO still remains the leader in San Francisco. In its 92nd consecutive book as the No. 1 12+ station, the ABC News/Talker was also No. 1 in adults 25-54, men 18+ and women 18+.

In Philadelphia, a tenth of a point separated KYW-AM and WBEB-FM as the top two stations. Also, WIOQ-FM had its best book since summer '93.

In Dallas, KLUV-FM had its best book since summer '95.

San Francisco

Station (Format)	W/ '01 Sp '01	W/ '01 Sp '01
KGO-AM (N/T)	6.3	6.7
KCBS-AM (News)	4.6	4.4
KSFO-AM (Talk)	4.9	4.2
KOFC-FM (Classical)	3.6	4.1
KYLD-FM (CHR/Rhy)	3.9	3.9

COMPLETE RESULTS FROM 11 MAJOR MARKETS: PAGE 30. RESULTS FROM ALL MARKETS: www.rroonline.com

COLDPLAY **Trouble**

The new single and video from the critically acclaimed album PARACHUTES.



**GOING FOR ADDS
THIS WEEK!**



**NEW ARTIST OF THE
YEAR NOMINATION**

Couldn't wait:

99X, WBRU, 91X, KFSD, and more

"Simply stunning, it's on-air presence cannot be denied!" *Leslie Fram-99X Atlanta*

"We are not even close to handing this band over. COLDPLAY is KNRK and TROUBLE is their finest moment." *Mark Hamilton KNRK Portland*

"COLDPLAY is the year's breakout band and TROUBLE is the song that will blow it wide open for them." *Bryan Scheck-91X San Diego*

- PARACHUTES quickly approaching platinum in the U.S.
- Total worldwide sales exceed 4.5 million
- Just completed their second sold-out U.S. tour

Jefferson-Pilot/ San Diego Taps Goodin As VP/GM

Industry veteran Darrel Goodin has been named VP/GM of Jefferson-Pilot's San Diego operations, which include Country KSON-AM & FM, '80s KBZT and Smooth Jazz KIFM.

"We're delighted to have Darrel on board," Jefferson-Pilot Radio President Clarke Brown said. "He brings a terrific set of skills to our entire San Diego division. He's just the person to propel our staff toward a more dominant position in the market."

Goodin arrives in San Diego from Fresno, where he served as GM of Clear Channel's KEZL, KFSO & KSFO. His 20-year radio career includes stints in management and sales with Bonneville Broadcasting, Chancellor Media, Metro Networks, Price Communications, Capital Broadcasting, Pulitzer Broadcasting and Duffy Broadcasting.

"I am thrilled to join the Jefferson-Pilot family," Goodin remarked. "My entire career has been targeted toward this type of opportunity. I hope to underscore Jefferson-Pilot's commitment to integrity, stability, professionalism and excellence in the broadcasting industry."

KTSA/San Antonio Names Landreth PD

Veteran programmer Jack Landreth has been named PD of



Landreth

Infinity News/Talker KTSA/San Antonio. Landreth, who begins next week, takes over a position that has been vacant since Cliff Tredway exited the station earlier this year to take a position with

Salem Communications.

Landreth has been PD of Clear Channel's KNST/Tucson since 1998. Prior to that he was PD at WWTN/Nashville, Exec. Producer at KFMB-AM/San Diego, Sr. Producer at WLUP/Chicago and morning producer at WLS/Chicago.

Asked what attracted him to the job at KTSA, Landreth told R&R, "San Antonio is one of the most beautiful cities in America. Infinity is a great company, and KTSA has a terrific local staff that really wants to win. Together, that's just what we plan to do."

LANDRETH/See Page 24

Conclave 2001 Presents A Radio Odyssey



Sweating heat and humidity in Minneapolis last weekend meant packed session rooms at the 26th annual Conclave. Pictured at top (l-r): Emmy-winning writer-producer Ken Levine interviews Minnesota Twins Hall of Famer Kirby Puckett, and (inset) McVay Media President Mike McVay presents "Winning Strategies for Winning Radio" at Conclave College.



Hollings Wants Delay On FCC Actions

■ Bill would require commission to give House, Senate 18 months' notice before making changes

By JOE HOWARD
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Just a day after hearing Viacom COO Mel Karmazin say that companies like his need a longer leash from government in order to compete in an ever-changing media environment, Senate Commerce Committee Chairman Ernest Hollings introduced a bill that would require the FCC to wait 18 months before making any changes to its media-ownership rules.

The bill would also require the FCC to carefully review any trans-



Hollings

action allowing a media company to own a newspaper — a preemptive strike against the FCC's upcoming review of its broadcast-newspaper cross-ownership ban, which commission Chairman Michael Powell would like to abolish.

Sen. Hollings' bill would require the FCC to notify Congress of any proposed changes in its media-ownership rules and to submit an explanation of how the changes will "promote competition, diversity

HOLLINGS/See Page 23

WB/Nashville Promotes Palmer To GM

■ Country label sets new leadership team

Warner Bros./Nashville has promoted two staffers and given two others expanded roles as President Jim Ed Norman realigns top management at the Country label.

Chris Palmer, who joined WB/Nashville as a mailroom employee 21 years ago, has been named GM/Sr. VP, Marketing. During his years with the label Palmer has held a number of posts in different areas, including sales, promotion, A&R and marketing. Most recently he's been the label's Sr. VP/Marketing at the imprint's office in Burbank, CA.

"Being named GM is a dream come true," Palmer said. "We've got an amazing roster of artists and a proven leadership team. We're all pumped with the sense that our fin-

est hour is yet to come."

Janice Azrak, Sr. VP/Artist Development & Video, has been elevated to Sr. VP/Creative Services. She began her music-industry career at MCA/New York. Following stints at SIR Productions and Elektra Records/New York, she moved to Nashville in 1982 to create and head the newly formed publicity department at Warner Bros. She was upped to VP/Press & Artist Development in 1984 and to Sr. VP/Artist Development & Video in 1987.

Sr. VP/Promotion Jack Purcell and Sr. VP/Administration Cindy Finch complete the new leadership

WB/NASHVILLE/See Page 24

JULY 27, 2001

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CHR/Pop RateTheMusic	51	Smooth Jazz	93
CHR/Rhythmic Chart	57	Smooth Jazz Chart	94
CHR/Rhythmic RateTheMusic	58	Smooth Jazz Action	95
Urban	62	Rock	98
Urban Chart	64	Rock Chart	100
Urban Action	69	Active Rock Chart	104
Urban AC Chart	71	Active Rock RateTheMusic	105
Country	73	Rock Specialty Show	107
Nashville	74	Alternative	110
Country Chart	75	Alternative Chart	113
Country Indicator	76	Alternative Action	114
Country Callout	77	Alternative RateTheMusic	115
Country Action	78	Alternative Specialty Show	118
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The Back Pages 130

BMG's Hilbers Hired As Napster CEO

Napster has named Bertelsmann veteran Konrad Hilbers CEO. Based in New York, he succeeds interim CEO Hank Barry, who will remain on Napster's board of directors. Hilbers' first task will be to oversee the launch of Napster's new membership-based service later this summer. Last year Napster received substantial funding from Bertelsmann.

"Konrad is a great choice to guide Napster during the launch of its paid service," Bertelsmann Chairman/CEO Thomas Middelhoff said. "His experience in the Internet and music industries will enable him to effectively build on what Hank Barry has accomplished at Napster. Hank Barry has

HILBERS/See Page 23

Riley Signs With Virgin



Virgin Records America has signed R&B pioneer Teddy Riley to a worldwide recording agreement. Riley's first project with Virgin is BlackRock, a solo album scheduled for release in November. Pictured (l-r) are The Firm Management's Kenneth Crear, Virgin Records America co-President Ray Cooper, Madeline Nelson, Riley and Virgin Records America co-President and Virgin Music Group Worldwide Sr. VP/A&R Ashley Newton.

HOW TO REACH US RADIO & RECORDS INC. / 10160 SANTA MONICA BLVD., 5TH FLOOR, LOS ANGELES, CA 90067

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Radio Could See Improvement In September

□ Despite forecast, analyst cuts expectations for 14 groups

By Jeffrey Yorke
R&R WASHINGTON BUREAU CHIEF
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September will be the first month this year to show positive revenue growth, predicted Deutsche Banc Alex. Brown media analyst Andrew Marcus last week, but that didn't stop him from cutting 14 broadcasters' EBITDA and after-tax cash flow estimates between 4% and 9%. In fact, Marcus upped his ATCF per share loss estimate for **Cumulus Broadcasting** by a staggering 81%, from 16 cents to 29 cents.

But Marcus nonetheless said that he believes radio will be "one of the fastest-growing and healthiest sectors in the media business" and added, "Radio is stealing share from newspapers locally and TV nationally as it benefits from consolidation."

On the whole, Marcus was upbeat. He said he expects "radio and outdoor to lead out of the advertising recession" and added, "We maintain that stocks will go up as estimates go down as investors should look past weak 2001 results to easier 'dot-comps.' beginning in September ... When the ad market recovers, the broadcasters will benefit from positive operating leverage." Marcus called **Clear Channel Communications**, **Viacom**, **Westwood One**,

Entercom Communications, **Lamar Advertising and Radio One** "strong buy stocks." On his list of "fastest growers," Marcus included **Salem Communications**, **Univision**, **Radio One**, **Hispanic Broadcasting**, **Viacom**, **Lamar** and **WWI**. He concluded, "We believe that a well-run operator can grow revenue 8%-12%, EBITDA 15%-20% and free cash flow 20%-25% over the long haul."

At Salomon Smith Barney, media analyst Niraj Gupta seems to have come to a similar conclusion. He said this week that, while ad-supported stocks have lagged over the past few weeks and investors have begun questioning second-half 2001 and FY2002 estimates, "we believe con-

cerns have been exaggerated by recent estimates, concerns and cuts for high-profile stocks."

Gupta said that the situation has created "an attractive entry point" for several issues, including **Clear Channel**, **Univision** and **Lamar**. However, due to radio's poor visibility, he's revised his outlook for the industry to a 3% decline — he originally called for radio to be flat — and adjusted his estimate for '02 growth to about 5.5%, off from his original 6.5%-7% prediction. Gupta's revised 12-month price target for **Clear Channel** drops \$4, to \$71 per share, and his 2001 per share earnings estimate drops to \$2.73 from \$2.90. For 2002, he drops his per share estimate to \$3.16 from \$3.45.

Gupta maintained his "outperform" rating on **Hispanic Broadcasting** and has a 12-month target price of \$28 per share on the stock. He did, however, drop his 2001 per share earnings expectations on the company by a penny, to 69 cents. Gupta maintained his "buy" rating on **Cox**

RADIO See Page 8

CLEAR CHANNEL COMMUNICATIONS

Lowry Mays, Chairman and Chief Executive Officer

has agreed to acquire

WXAJ-FM

Hillsboro, Illinois

for

\$2,800,000

from

UNION BROADCASTING

Ben Stratemeyer, President

Patrick Communications was proud to serve
as the broker in this transaction.

PATRICK  COMMUNICATIONS

(410) 740-0250, www.patcomm.com

Bloomberg

BUSINESS BRIEFS

AOL Adds Online Music Services

America Online plans to include the 50-channel online music service **Radio@aol** with AOL version 7.0, slated to be introduced this fall. An AOL spokesperson told R&R that **Radio@aol** will have a library of more than 400,000 songs, as well as exclusive original content, including celebrity and children's channels and an interactive weekly countdown show. The spokesperson said that the service will probably launch in October.

On July 22 AOL launched the AOL Artist Discovery Network, which, the company spokesperson told R&R, is designed to "work with new and upcoming artists to help them connect with consumers." The service will feature content from a variety of record labels, including **Arista**, **DreamWorks**, **RCA** and **Warner Bros.** Artist Discovery Network will also air programming from **Digital Club Network**, **CNN Worldbeat** and **National Public Radio**.

Emmis Forms Operating Subsidiary

According to an SEC filing, **Emmis Communications** on June 22 transferred all assets and liabilities, including its credit facility and outstanding senior subordinated notes, to **Emmis Operating Co.**, a new wholly owned subsidiary. No reason was given for the transfer, but the *Wall Street Journal* reported that the change makes **Emmis Communications** a holding company conducting all business through **Emmis Operating Co.** and its subsidiaries. **Emmis Communications** remains the issuer of the company's class A, class B and class C common stock and its convertible preferred stock and senior discount notes.

Salem Completes Several Deals

Salem Communications has closed on its \$9 million acquisition of **In Radio License's KBZS-AM** Palo Alto, CA, which has switched calls to **KSFB**, and its \$735,000 purchase of **Cox Radio's WVBB-AM** Richmond, which is now **WTKK**. Salem also completed the three-way swap in which it traded **WHK-AM** Cleveland and \$10.5 million to **Radio Seaway** in exchange for **cross-town WCLV** (now **WFHM**). Salem also sold **WHK-FM** Canton, OH to **Clear Channel** as part of that deal.

R&R Stock Index

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

	7/20/00	7/13/01	7/20/01	7/20/00	7/13/01-7/20/01
R&R Index	326.93	265.49	256.79	-21.4%	-3.2%
Dow Industrials	10,843.87	10,539.06	10,576.65	-2.4%	+0.3%
S&P 500	1495.57	1215.68	1210.85	-19.0%	-0.03%

Disney Buys FOX Family Cable For \$3 Billion

By Joe Howard
R&R WASHINGTON BUREAU
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In a deal that will expand the company's reach considerably, **Disney** will spend \$3 billion in cash to acquire **FOX Family Worldwide** from **News Corp.**, FOX's parent company. The deal gives FOX a healthy infusion capital, which, rumor has it, the company may use to purchase **Hughes Electronics**, owner of **DirecTV**, and millions of shares of **XM Satellite Radio**.

In addition to the \$3 billion purchase price, **Disney** assumes \$2.3 billion in debt in the deal, which includes **Rupert Murdoch's** stable of children's cable TV networks, among them the **FOX Family** channel — to be renamed **ABC Family** — **Saban Library & Entertainment Productions** and TV rights to broadcast regular-season major league baseball games twice a week and eight to 11 first-round playoff games. The deal does not include the domestic **FOX Kids** channel, but it gives **Disney** a 76% ownership stake in **FOX Kids Europe**, which will eventually be recast under the **Disney** brand, and **FOX Kids** channels in **Latin America**.

As for the possibility of the new affiliates' sharing programming with **Radio Disney**, a **Disney** spokeswoman told R&R, "The intention is to look across the entire **Disney** company to repurpose, extend or enhance content."

Indeed, in its press release announcing the deal, the company said, "Disney

will explore with its broadcast affiliates ways for them to participate in **ABC Family** so they may also benefit from the myriad ways this new channel is expected to enhance the **ABC** brand, network and stations."

Wall Street reacted immediately to news of the deal. Analyst **Christopher Dixon** of **UBS Warburg** called the acquisition "positive for **Disney**" and said it will allow the company to "leverage programming costs across multiple platforms." He reiterated his "buy" rating on **Disney** stock with a target price of \$42.

First **Union's** **Scott Davis** said, "Strategically, we think this deal is very smart for **Disney**." To reflect what he called "near-term dilution" from the acquisition, **Davis** adjusted his FY2002 earnings per share estimate for **Disney** from \$1.04 to 95 cents, but he raised his EBITDA estimate for FY '02 from \$5.9 billion

DISNEY/See Page 8

Guaranteed higher ratings!

We know that if a well-programmed radio station uses our "Touch At Work" direct marketing program the way it was designed, it will **absolutely** drive increased listening.

And, in fact, we're so confident that our "Touch At Work" program will increase your ratings that **we will take on the risk if it doesn't!**

How many other marketing partners will stand 100% behind the results of their campaigns? Will the TV stations, billboard companies, or direct mail firms you deal with give you money back or a complete re-do if you don't see results? **We will.** It's that simple.

At **Touch Direct Marketing**, a division of Strategic Media Research, we specialize in helping radio stations attract large

amounts of new quarter-hour listening using a multiple-touch approach that involves at-work telemarketing followed by sophisticated permission marketing.

But in the current climate of Wall Street pressure, missed top-line revenue goals, and cuts in marketing budgets, most stations can't afford to take any risks with their precious marketing dollars this year. **So we're going to take the risk out of it!**

Think about it: Why **wouldn't** you use Touch for your next marketing campaign? You have nothing to lose but low ratings!

To learn more about how you can get Touch to work for you this Fall, call Dave Kerr, Mylinda Stange, or Steve Rabeor at 1-312-726-8300 today.



DEAL OF THE WEEK

• **KSZZ-AM/San Bernardino (Riverside), CA**
\$7 million

2001 DEALS TO DATE

Dollars to Date: \$3,024,123,181
(Last Year: \$24,934,594,133)

Dollars This Quarter: \$83,742,645
(Last Year: \$16,356,392,000)

Stations Traded This Year: 689
(Last Year: 1,780)

Stations Traded This Quarter: 50
(Last Year: 493)

TRANSACTIONS AT A GLANCE

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

- KKEY-FM/Harrisburg and KNEA-AM/Jonesboro, AR \$2.05 million
- KZSA-FM/Placerville (Sacramento) and KSQR-AM/Sacramento, CA \$4.5 million
- KEZY-AM/San Bernardino (Riverside-San Bernardino), CA \$4 million
- WHHD-FM/Murdock, FL \$500,000
- WWLD-FM/Tallahassee, FL \$1.73 million
- KDMM-FM/Herington, KS Undisclosed
- WBNC-AM & FM & WMWV-FM/Conway, NH Undisclosed
- KPUP-FM/Amargosa Valley, NV \$350,000
- WDKD-AM & WWKT-FM/Kingstree, SC \$1.4 million
- AM CP/Pierre, SD \$112,500
- KGDC-AM/Walla Walla, WA \$115,000
- WLKG-FM/Lake Geneva, WI \$3.5 million
- WSHC-FM/Shepherdstown, WV Undisclosed
- KASX-FM/Pine Bluffs, WY Undisclosed

Salem Trades AMs In Southern California

□ Buys Inland Empire AM for \$7 million, sells another for \$4 million; Abel de Luna gets duo in Sacramento

Deal Of The Week

California

KSZZ-AM/San Bernardino (Riverside)

PRICE: \$7 million
TERMS: Asset sale for cash. The purchase price is \$7 million, less a \$60,000 credit to cover the painting of three towers by the buyer after closing.

BUYER: Salem Communications Corp., headed by President/CEO Edward Atsinger III. Phone: 805-987-0400. It owns 82 other stations. This represents its entry into the market.

SELLER: Entravision Communications Corp., headed by Chairman/CEO Walter Ulloa. Phone: 310-447-3870

FREQUENCY: 590 kHz
POWER: 1kw
FORMAT: Regional Mexican

Arkansas

KKEY-FM/Harrisburg and KNEA-AM Jonesboro

PRICE: \$2.05 million
TERMS: Asset sale for cash.
BUYER: Clear Channel Communications, headed by Radio CEO Randy Michaels. Phone: 859-655-2267. It

owns 1,188 other stations, including KBTM-AM, KFIN-FM & KIYS-FM/Jonesboro.

SELLER: Pollack Broadcasting Co., headed by President William Pollack. Phone: 901-751-1513

FREQUENCY: 95.9 MHz; 970 kHz
POWER: 6kw at 328 feet; 1kw day/41 watts night
FORMAT: Oldies; Sports/Talk
BROKER: Kall & Co.

California

KZSA-FM/Placerville (Sacramento) and KSQR-AM/Sacramento

PRICE: \$4.5 million
TERMS: Asset sale for cash. KZSA is being sold for \$3 million, and KSQR is being sold for \$1.5 million.

BUYER: Moon Broadcasting Corp., headed by President Abel De Luna. Phone: 213-745-6224. It owns six other stations. This represents its entry into the market.

SELLER: Z Spanish Trust II, administered by Entravision Communications. Entravision is headed by Chairman/CEO Walter Ulloa. Phone: 310-447-3870

FREQUENCY: 92.1 MHz; 1240 kHz
POWER: 2kw at 417 feet; 1kw
FORMAT: Regional Mexican; Re-

gional Mexican

COMMENT: These stations were placed in the trust following Entravision's acquisition of Z Spanish Radio because of DOJ ownership limits in the Sacramento market.

KEZY-AM/San Bernardino (Riverside-San Bernardino)

PRICE: \$4 million
TERMS: Asset sale for cash
BUYER: Hi-Favor Broadcasting LLC, headed by President Roland Hinz. Phone: 661-295-1910. It owns one other station. This represents its entry into the market.

SELLER: Salem Communications Corp., headed by President/CEO Edward Atsinger III. Phone: 805-987-0400
FREQUENCY: 1240 kHz
POWER: 1kw
FORMAT: Religious

Florida

WHHD-FM/Murdock

PRICE: \$500,000
TERMS: Asset sale for cash
BUYER: Concord Media Group, headed by President Mark Jorgenson. Phone: 813-926-9260. It owns 14

other stations. This represents its entry into the market.

SELLER: Intermark Broadcasting. No phone listed.

FREQUENCY: 98.9 MHz
POWER: 5.5kw at 341 feet
FORMAT: N/A
COMMENT: This station is currently represented as a construction permit.

WWLD-FM/Tallahassee

PRICE: \$1.73 million
TERMS: Asset sale for cash
BUYER: Triad Broadcasting Co., headed by Chairman/CEO David Benjamin. Phone: 831-655-6350. It owns 40 other stations, including WAIB-FM, WHTF-FM & WYZR-FM/Tallahassee.

SELLER: Cumulus Broadcasting, headed by President/CEO Lewis Dickey Jr. Phone: 404-949-0700
FREQUENCY: 106.1 MHz
POWER: 6kw at 328 feet
FORMAT: Urban Oldies

Kansas

KDMM-FM/Herington

PRICE: Undisclosed
TERMS: No cash consideration
BUYER: Great Plains Christian Radio, headed by President Lee Isaac. Phone: 620-873-2991. It owns

three other stations. This represents its entry into the market.

SELLER: Tri-County Broadcasting Inc., headed by owner Donald Willis. Phone: 785-258-2660
FREQUENCY: 105.7 MHz
POWER: 13kw at 463 feet
FORMAT: Dark

New Hampshire

WBNC-AM & FM & WMWV-FM/Conway

PRICE: Undisclosed
TERMS: Terms unavailable
BUYER: Mt. Washington Radio & Gramophone LLC, headed by Member Ronald Frizzell. Phone: 207-783-5623. It owns no other stations.
SELLER: North Country Radio Inc., headed by President Lawrence Sherman. Phone: 603-447-5988
FREQUENCY: 1050 kHz; 104.5 MHz; 93.5 MHz
POWER: 1kw day/63 watts night; 2kw at 420 feet; 2kw at 423 feet
FORMAT: Oldies; Oldies; Triple A

Nevada

KPUP-FM/Amargosa Valley

PRICE: \$350,000
Continued on Page 8

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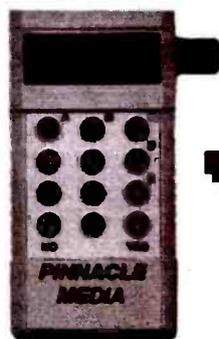
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EARNINGS

Arbitron, Tribune, N.Y.T.,
Saga Q2 Results

Arbitron saw its revenue climb 10%, from \$45.7 million to \$50.3 million, in the second quarter of 2001. However, Q2 net income for the company was down 41%, from \$8 million to \$4.1 million. Net income per share was 16 cents, compared to pro forma net income per share of 27 cents in Q2 2000. The 2000 figure was adjusted to reflect the one-for-five reverse split that became effective after Arbitron's reverse spinoff from Ceridian. EBITDA dipped 2%, from \$14.2 million to \$13.9 million.

Tribune's company revenue also increased, rising 2% to \$1.4 billion from the \$1.3 billion reported in Q2 2000. Tribune's broadcasting and entertainment divisions' revenues decreased 7%, to \$387 million from \$418 million, in Q2 '00. Pro forma operating revenues for the segment fell 5%, to \$16 million, and EBITDA fell 12%, to \$6.2 million. For the company as a whole, Q2 operating revenue increased 2%, to \$1.4 billion, but EBITDA fell from \$391 million to \$348 million. Still, Q2 net income rocketed 92%, to \$72.6 million, with total earnings per diluted share coming in at 21 cents.

New York Times' broadcast group suffered declines in Q2, with revenues dipping from \$41.3 million to \$38.7 million and EBITDA declining from \$17.9 million to \$16.1 million. Total revenue for the entire company decreased 10%, from \$857.5 million to \$760.3 million. Excluding special items, Q2 net income dropped from \$101.7 million (59 cents per share) to \$70.5 million (44 cents).

Saga met its Q2 forecast. The company announced Tuesday that net revenue increased 7%, to \$28 million, and broadcast cash flow grew 1.5%, to \$10.8 million. However, after tax cash flow for the quarter decreased 6%, to \$5.8 million, or 35 cents per share on a fully diluted basis, down a penny from Q2 '00—but earnings per share climbed 4 cents, from 13 cents to 17 cents. On a same-station basis, BCF increased a modest 0.4%, to \$10.7 million, and net revenue increased 0.3%, to \$26.3 million. Saga also updated its guidance for the rest of the year. For Q3 the company expects net revenue of \$26.8 million, BCF of \$11.4 million and ATCF of \$6.1 million, or 37 cents per share. For FY 2001 the company expects revenue of \$106.6 million, BCF of \$41.1 million and ATCF of \$21.8 million, or \$1.31 per share.

—Elizabeth Ramos

Disney

Continued from Page 4

to \$6.1 billion. Davis rates Disney stock a "strong buy" and has a target price of \$42 on the issue. "We view

Disney as a chance to catch a company before it moves back into favor over time," he said. "The image of the company is near its low point. We expect this to improve over the next year."

Radio

Continued from Page 4

Radio with a 12-month target price of \$26 per share while ratcheting down his per share 2001 earnings estimate by 4 cents, to 85 cents. The analyst also maintained his "buy" rating on Entravision and held on to his 12-month target price of \$13 per share. Meanwhile, Entravision has made

it onto William Blair & Co.'s "Current Better Value List," a bimonthly publication of select companies that the investment company believes will show superior performance over the next 12 to 24 months. Blair's director of research compiles the list, which the company has been publishing since 1976.

Merrill Lynch's Lauren Fine main-

Transactions

Continued from Page 6

TERMS: Asset sale for cash
BUYER: Argosa Broadcasting LLC, headed by Member Todd Robinson. Phone: 336-286-2087. It owns no other stations.

SELLER: James Marsh. Phone: 702-457-8033

FREQUENCY: 101.1 MHz

POWER: 6kw at 328 feet

FORMAT: N/A

COMMENT: This station is currently represented as a construction permit.

South Carolina

WDK-AM & WWKT-FM
Kingstree

PRICE: \$1.4 million

TERMS: Asset sale for cash

BUYER: A&D Broadcasting, headed by President Frank Avent. No phone listed. It owns no other stations.

SELLER: Don & Peggy LaDuke. Don LaDuke serves as the stations' GM. Phone: 843-382-2361

FREQUENCY: 1310 kHz; 99.3 MHz

POWER: 5kw day/60 watts night; 22kw at 354 feet

FORMAT: Country; Urban Oldies

COMMENT: This deal originally appeared in the May 18, 2001 issue of R&R with an undisclosed price.

South Dakota

AM CP/Pierre

PRICE: \$112,500

TERMS: Asset sale for cash; \$10,000 deposit, balance in cash at closing.

BUYER: James River Broadcasting Co., headed by President/Director Robert Ingstad. Phone: 701-845-1490. It owns four other stations. This

represents its entry into the market.

SELLER: L.A. Media, headed by President Lee Axdaal. Phone: 605-335-6896

FREQUENCY: 1450 kHz

POWER: 1kw

FORMAT: N/A

Washington

KGDC-AM/Walla Walla

PRICE: \$115,000

TERMS: Asset sale for cash

BUYER: Two Hearts Communications LLC, headed by Member Rodney Fazzari. Phone: 509-522-1983. It owns one other station. This represents its entry into the market.

SELLER: Bridge Broadcasting Inc., headed by GM Joe Gonzalez. Phone: 509-525-9022

FREQUENCY: 1320 kHz

POWER: 1kw

FORMAT: News/Talk

COMMENT: This deal originally appeared in the July 13, 2001 issue of R&R with an undisclosed price.

Wisconsin

WLKG-FM/Lake Geneva

PRICE: \$3.5 million

TERMS: Asset sale for cash; \$100,000 escrow deposit, balance in cash at closing.

BUYER: Radio K-T Inc., headed by President Jack Taddeo. Phone: 847-518-0340. It owns one other station. This represents its entry into the market.

SELLER: Tom Kwiatkowski. Phone: 262-249-9600

FREQUENCY: 96.1 MHz

POWER: 6kw at 328 feet

FORMAT: AC

BROKER: Don Roberts of Kozacko Media Services

COMMENT Radio K-T will pay \$50,000 each to Tom Kwiatkowski and WLKG Sales Manager Mike Knar in return for three-year noncompete agreements.

West Virginia

WSHC-FM
Shepherdstown

PRICE: Undisclosed

TERMS: No cash consideration

BUYER: Shepherd College. No phone listed. It owns no other stations.
SELLER: University of West Virginia, headed by the West Virginia Board of Higher Education's Vaughn Kiger. Phone: 304-696-2294

FREQUENCY: 89.7 MHz

POWER: 950 watts at -10 feet

FORMAT: Alternative

COMMENT: Due to a change in the structure of the West Virginia Board of Higher Education, the license of WMUL-FM/Huntington is being transferred to the Marshall University Board of Governors.

Wyoming

KASX-FM/Pine Bluffs

PRICE: Undisclosed

TERMS: Terms unavailable

BUYER: Mountain States Radio Inc., 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

COMMENT: This station is currently represented as a construction permit.

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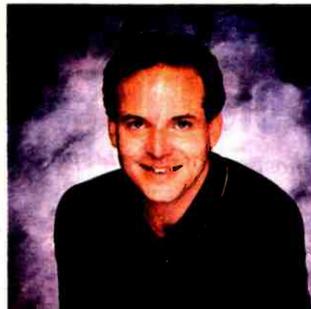
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"I'm glad Paragon is on our team."

David Benjamin, President/CEO Triad Broadcasting

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

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



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

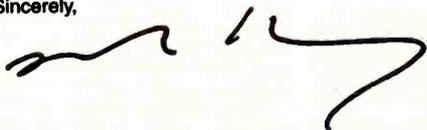
- ◆ Paragon conducts market research on the prospective cluster of stations before the purchase is made. This allows Triad to understand the true potential for each station and the steps required to maximize each station's position in the marketplace. In some cases, after the research is in, Triad has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

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

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

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

Sincerely,



Mike Henry
Managing Partner



Michael Henderson
Vice President/Radio
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• Michele Grosenick in the GM Spotlight, Page 12

• Radio Gets Results, Page 15

• Research on a budget, Page 16



management marketing sales

"To err is human — and to blame it on a computer is even more so."
— Orben's Current Comedy

WEBSITE 911: HELP SAVE YOUR ONLINE EFFORTS

■ *Get the most out of an untapped sales and marketing vehicle*

By Pam Baker

Sales & Marketing Editor
pambaker@ronline.com



PAM
BAKER

"Help! Our website efforts are disastrous! We're not making budget, updating our site is too time-consuming, and it's costing us an arm and a leg." OK, stop! Take a deep breath. As they say on *The Learning Channel*, this is not trauma.

Every week I get e-mail from sales managers, AEs and marketing directors asking for advice or information about selling or maintaining a radio-

station website. And if you think your station's website is a waste of time or that your online efforts are not going to impact your station or its listeners, wake up. The Internet is here to stay, and it's a million times bigger than anything you can imagine.

America Online has 29 million members worldwide, and every day its servers handle 194 million e-mail messages, more than 245 million stock quotes and 656 million instant messages. AOL members spend an average of 69.9 minutes online every day. Did you know that 20% of all moviegoers use Moviefone (www.moviefone.com)? Or that more than 10 million maps are created on MapQuest (www.mapquest.com) every day?

Companies that embrace and grow with the Internet are going to flourish. Banking, shopping, comparing prices, house hunting, playing games and downloading music are just a few of the things people are doing online each and every day. Internet access is available right now through mobile phones, and soon you'll be able to get information from the Internet through your wristwatch. Internet access is everywhere. It's the future.

Because radio-station websites are such an important component of any station's sales and marketing strategies, beginning next week in the Management, Marketing & Sales section, R&R will be launching a new feature by Rich Carr, Radio Web 911.

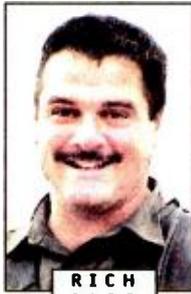
Carr has more than 20 years of experience in all facets of the radio, advertising and creative industries and is now VP of Radio Web Network, a radio-website sales, management and promotional network headquartered in Portland, OR. Radio Web Network also provides promotional and administrative tools for online businesses.

To introduce Carr and get his insight on online sales, I thought I'd begin by asking him some of the questions about online business I've heard from R&R readers over the past few months.

R&R: A lot of readers have told me that maintaining a station website is too expensive. How can they make their

time and money investments manageable?

RC: Radio's core competency is selling and programming radio. A website, far too often, becomes a "hobby" for a station — and then everybody gets up in arms about the fact that there isn't enough return on investment. The problem really begins at the top. If the website isn't a priority that is tied into monthly quotas, goals, marketing and planning, most stations will be fooling themselves. If the website is a priority on all department-head levels and you use radio-website sales consultants, networked applications and interactive content that is readily available to all markets and all stations, it will start making sense in time and money.



RICH
CARR

R&R: How can a station update its website's information every day without hiring a full-time person?

RC: By making sure the site is content-friendly. The administration tool of any website is often its most valuable piece. If anybody within the station can post information to the site with a tool that is as simple to use as e-mail, then having a full-time [web-maintenance] person should be a thing of the past.

R&R: Can a website be profitable, or is the World Wide Web only a branding mechanism?

RC: A radio station's website should be billing a minimum of 5%-10% of the station's local direct billing at all times and should be a part of every sales package that hits the street. If a station questions its website's profitability when that isn't being done, the question has no basis.

When branding is concerned, I can think of no more powerful vehicle than a station website. It's the print partner every station wishes it had. However, too often the website is placed in the hands of somebody who "knows how to code" and knows nothing about radio, promotion or the convergence of the two. In the hands of professionals — be it a website-management company like ours or a staff dedicated to presenting the site in the

INTERNET USE AT WORK JUMPS 23%

More than 42 million U.S. workers now go online at the office, up from 34.4 million a year ago, according to Nielsen NetRatings' June Internet ratings report. Almost 15% of all U.S. adults now use the Internet at work.

At-work users go online an average of 43 times and visit an average of 35 sites per month. The average amount of time spent online per at-work user per month rose 10%, to 22 hours and 38 minutes, in June.

Nearly every website category saw an increase in audience traffic. Corporate information sites grew most in popularity and were up 49% from last year. The finance category surged 42% in the past year, and online travel sites increased by 31%.

SPORT FANS: THE ONLINE TARGET

A new study of online sports fans from Cyber Dialogue found that the 7.2 million regular visitors to sports or games websites are also dedicated off-line sports fans. Sixty-five percent go to sporting events, 31% read sports magazines, and 67% watch and listen to sports broadcasts.

The study reveals that most online sports fans are male, single and slightly less educated than other Internet users. However, online sports fans are also more likely than other adult Internet users to buy goods and services online, to click on online banners and advertisements and to subscribe to website services.

manner in which it should be presented — a website is an incredible asset.

R&R: Some stations' sales team aren't familiar with web lingo. Can you give us a short summary of web terms that an advertiser might use?

RC: This is radio's biggest problem with online business. There shouldn't be any "web lingo." Radio should be finding out what the customer wants and then delivering the answers. AEs should use the same terms they use for radio advertising.

If you manage the customers' expectations rather than trying to wow them with technical-sounding jargon that means nothing to the man selling sofas, the

"A radio station's website should be billing a minimum of 5%-10% of the station's local direct billing at all times and should be a part of every sales package that hits the street."

end result will always be the same: profits, customers and branding.

If you want to fail selling the web, then in your next sales call say something like "Our website uses XML delivery on an ASP platform with a Java applet on every other page view." Their eyes will glaze over quicker than a doughnut at Krispy Kreme. When was the last time a radio salesperson went out to sell radio by saying, "Our amplitude modulation signal bounces terrestrially, which is why our omnidirectional antenna is strategically placed by water. When we transmit our digitally encoded music throughout our grounded circuitry, copper-wire interface and satellite converters, our ambience is far better than that of stations higher on the dial?" Advertisers want to move product, and it's our job to make sure they do.

R&R: Clients don't want to spend a lot of money on banner ads, and most advertisers want the web as value-added. What are we doing wrong in the selling process?

RC: What we've already done wrong is not place a value on the website in the first place. Now clients expect it as added value. The irony is, both we and the clients call it "added value," but we don't value the site, and our clients do. Makes you think they know

Continued on Page 15

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R&R GM spotlight

MICHELE GROSENICK
 President of New Century Media and GM of KHNO-AM
 (FOX Sportsradio 850), KJR-AM (Sports Radio 950) and
 KBTB-FM (The Beat)/Seattle (Ackerley)



Starting a new century in the driver's seat

This week's GM Spotlight pays tribute to 20-year radio executive Michele Grosenick of Ackerley's New Century Media. "Michele is the perfect person to serve as President of our group, because she understands the inner workings of a radio station," e-mails one staffer, who adds, "She's worked her way up the ranks with blood, sweat and a lot of smiles." An R&R reader writes, "The only job Michele hasn't mastered is air personality, but I'm pretty confident she could pull that off too!" Congratulations!

I decided to enter the world of broadcasting because:

"I fell into it. I was heading to law school and decided to take a year off before starting school in Washington, DC. I needed a job in Seattle and applied for a receptionist position at KUBE-FM. I was given the job of Traffic Manager, though I had no idea what that was, and that's how I started in the business."



First job in broadcasting:

"Traffic Manager at KUBE radio in 1981."

Career highlights:

"KUBE Account Executive from 1983-1987, KUBE NSM from 1987-1990, KUBE GSM from 1990-1994, Director of Sales for New Century Media from 1994-1998 and KUBE GM from 1997-2001, and President/GM of New Century 1998-today."

The most challenging aspect of being a GM:

"Balancing the needs of programming and sales and helping maximize the communication in those relationships. It is also challenging to provide a large group of employees with a consistent sense of where we're all going together."

My most unforgettable moment at a radio station:

"Becoming GM of the same station at which I began as the Traffic Director."

My favorite album of all-time is...

"Elton John's Goodbye Yellow Brick Road."

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

"A therapist. No, wait, that's what I am in the radio business!"

I'm most proud of:

"My ability to mentor and give meaningful coaching."

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

"Always expect surprises, look at all sides of an issue, don't overreact, and trust your own instincts."

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

"My first priority in life is my family and my two sons. Then, of course, comes the radio business."



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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President/CEO
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Co-hosts of NAB Marconi Radio Awards Reception, Dinner & Show
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WEBSITE 911

Continued from Page 10

something we don't, doesn't it?

If radio simply put 15 minutes a day into reading about the web, selling the web, positioning the web or promoting on the web, radio would succeed with the web. But radio doesn't. It masks websites under things called "initiatives," which usually means "We'll see what works elsewhere and do our best to get on that bus if it passes by." Radio can own the web if we simply decide to — with concrete goals — and take action.

R&R: Other than banner ads, what online advertising opportunities can radio offer clients?

RC: I don't think this article is long enough to list them all. Again, the way radio has embraced the web thus far is by putting up a site with pictures of DJs, a recipe for Bundt cake, a list of shows and, in some of the better cases, local news and information that is actually updated. That's all well and good, but your P1s and P2s are coming to the site to interact with the station. You have a request line for requests and a promotion team for promotions. Both are set up to give the listener something — be it a play of their song or a statement on a talk show — or to touch them in some way, through T-shirts, stickers and fun.

But why do you have a website? Why would a surfer go there, or, more importantly, come back? The answer is that they want to interact, not just read or see something. They want content-interaction tools like Radio Web Network's P1 Points System, P1 contesting, job listings, classified ads or polling — you name it. We believe that every exchange of information between a listener and your station is an exchange of value. We don't blame listeners for not responding to anything online if they don't receive some sort of value in exchange for giving up their information and time. That is why the radio industry is scrambling for an answer.

R&R: Some readers whose parent companies don't allow streaming can't promote their morning shows by putting highlights on the web. Any other ideas?

RC: Make the website a place for listeners to get things they can't get on the morning show. Give them the first chance at tickets for upcoming concerts if they sign up for a weekly e-mail newsletter, a free cover charge for a coming club remote, outtakes of phone calls, exclusive web-only interviews with artists, newsmakers, celebrities or syndicated personalities or goof-ups from the production room. You can put anything you can think of on the web if your site is administered professionally.

E-MAIL NEWSLETTERS AND COUPONS SCORE BIG

EMarketer reports that, according to a Valentine Radford study, 92% of U.S. consumers expect more discounts from Internet stores than they do from off-line retailers.

The study also found that 45% of Internet users think banner ads make it easy to find important information, but an overwhelming 75% say they find banners annoying.

Over 80% of study respondents enjoy receiving e-mail newsletters, and most prefer rich-media content to plain-text e-mails. Fifty-five percent of those who shop online say e-mail is their preferred way to receive coupons. Only 29% prefer newspaper coupons, and 16% prefer receiving coupons in the mail.

If radio stations would pick web programming the same way they choose syndicated on-air programming, costs would be dramatically lowered and profits dramatically increased.

R&R: "Web programming?" You're not talking about the usual online content, are you?

RC: If it sounds strange, let me make an analogy: A radio station will fight for the opportunity to air Rush Limbaugh or CBS Network News, and, if something goes wrong with the show, the broadcast network makes sure the show goes on. We've set up Radio Web Network the same way. We'll host your

"If radio stations would pick web programming the same way they choose syndicated on-air programming, costs would be dramatically lowered and profits dramatically increased."

site, manage your site, teach your sellers to sell the site and teach your promoters how to promote the site. Our "programming" is on your site 24/7 and updated daily. The investment from the radio station is the same as it is for nationally syndicated programming: a onetime affiliation fee, bartered spots and a share of ad revenue.

All of our programming tools "talk" to the same database, and we give the station a tool to help that database make even more money with targeted e-mail that stations can send to listeners for even more branding, sales and promotional opportunities.

R&R: How difficult it is to develop and maintain an e-mail database?

RC: It's not difficult. Again, it's only the decision by management to do so. From the largest to the smallest of markets, the e-mail database can be a station's most powerful tool, aside from its signal. E-mail is the web's "killer application" — people love e-mail, especially if it has something of value to them. The maintenance of the database can be handled 100% electronically with an application like our P1 Mail or any other similar application that is available to radio.

Development also lies in the electronic realm, with interactive content on the site that people view as value and will give up their e-mail addresses for. Promotions should grab e-mail addresses on every remote, and there should be a promotion announcement on the air that tells everybody how valuable being a part of the website is. By simply attaching a coupon to an e-mail or including a link to the website, where coupons are waiting, an e-mail becomes valuable. An e-mail is a "text-based phone call," and if that call says something like "I have something for you," you're going to listen. If it never goes out, it's worthless. The e-mail database should be the websites' core competency — developing it, maintaining it, superserving it and surprising everybody who is a part of it with value — not necessarily monetary — every time e-mail from the station appears.

Rich Carr can be reached at 503-612-0517 or rcarr@radiowebnetwork.com.

RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

HAMMERING HOME THE MESSAGE

We live in an age of time deprivation. With so many demands, people simply can't devote time to such things as comparison shopping. Time-challenged Americans need on-the-go information as they're driving to the store. What medium can deliver the data? Only radio. Radio reaches 63% of adults ages 25-54 within one hour of their making their largest purchase of the day.

Category: Equipment Rental
Market: Southwest Missouri
Submitted by: KXUS-FM/Springfield, MO and Sunburst Media
Client: Barclay/RSC Rentals

Situation: One byproduct of the age of corporate expansion and consolidation is new inventory-control challenges. A case in point is Barclay/RSC Rentals of southwestern Missouri. After a multinational company purchased the four-store local chain. Manager Jim Koepell had to make room fast for whole lines of brand-new equipment by liquidating thousands of dollars' worth of used equipment. Even though Barclay/RSC Rentals had used radio on a trade basis before, KXUS-FM AE Ken Wilson reports that those campaigns yielded little in the way of results because the trade dollars didn't translate into much of a schedule.

Objective: Wilson advised Koepell to capitalize on Classic Rocker KXUS-FM and crosstown Country sister KGMV-FM's ability to target the blue-collar male 25-49 market. Barclay/RSC Rentals consolidated its used-equipment inventory at its largest location and made plans to move \$100,000 in merchandise in just two days during a "garage sale" event.

Campaign: Wilson introduced Koepell to Sunburst's "Ten-Second Plan," designed to promote events, grand openings, big sales and the like. The campaign for Barclay/RSC included 70 10-second announcements aired Monday through Friday, 6am to 8pm, once an hour on the hour. With hammers and saws in the sound bed, the announcements invited listeners to the sale. To add some sizzle, KXUS-FM did a two-hour live remote to kick off the event.

Results: By the campaign's second day, all four Barclay/RSC locations' phones were flooded with inquiries about the sale. The results were tallied on Sunday afternoon of the sale weekend: Koepell and his crew sold over \$140,000 in inventory in just two days, exceeding their goal by \$40,000. As a result of his division's success, Koepell has been chosen by the parent company to organize similar sales across the country. Barclay/RSC Rentals is now planning to include radio in its regular budget.

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.

FROM THE RAB'S PRIVATE EYE TARGET REPORT, CLASSIC ROCK
 Compared to the average U.S. adult 18+, Classic Rock listeners are: 93% more likely to be craft or precision production workers, 52% more likely to be operators or fabricators, 51% more likely to expect to buy their first home in the next 12 months and 50% more likely to change jobs in the next 12 months to find better jobs.

FROM THE RAB'S PRIVATE EYE TARGET REPORT, COUNTRY
 Compared to the average U.S. adult 18+, Country listeners are: 26% more likely to be craft or precision production workers, 18% more likely to see themselves as "stubborn," 17% more likely to be operator or fabricators and 14% more likely to see themselves as "impulsive buyers who buy on the spur of the moment."

RESEARCH: LUXURY OR INSURANCE POLICY?

What are some of the first things eliminated when the budget needs to be cut? Overtime, research, marketing, free sodas and the holiday party — you've all been there. But I wondered, "Are we really saving money? Or are we jeopardizing our product, especially when we cut back on research?"

To help answer that question, I offered this sample dilemma to several radio- and research-industry professionals: *Since our station has not been making budget this year, our research dollars have been eliminated. We are gearing up for the launch of a new billboard campaign in October. Is there any way we can conduct a focus group or test our campaign in-house without spending too much money?*

ROGER WINNER, WINNER RESEARCH
(WWW.ROGERWINNER.COM)

A radio station can conduct focus groups in-house as long as there is someone impartial and objective who can conduct the tests and who knows how to design a rating questionnaire and how to eliminate the potential bias that can occur in these types of tests. It's a very simple process if the radio station follows the guidelines of scientific research.

IRWIN POLLACK, THE IRWIN POLLACK CO.
(WWW.IRWINPOLLACK.COM)

Our advertisers may make budget cuts midyear (as a direct result of tougher times), and many stations and groups are doing the same thing. Sales slip, and expense cuts soon follow. Savvy operators know that going research-free is almost suicidal. But, instead of traditional research projects or studies, many clusters are using their audiences as "advisory boards" to give their opinions on things like the creative for an upcoming campaign.

If you do that, make sure you use a cross section of P1s, P2s and P3s. Also, you can talk to local colleges about commissioning sales or marketing interns for a real-life research project.

JOHN PARINIAL, JOINT COMMUNICATIONS
(PARINIAL@JCC.COM)

Don't do your own research. It's like doing your own dental work — you're not qualified. Buy one less billboard (or two), take the money to pretest what you've got, then fix the boards based on the test. Focus groups work best for this.

Make sure the board campaign has a measurable (not ratings-based!) outcome — that it increases awareness, increases cume, etc. Buy one or two fewer boards, then track the effectiveness of the boards using a phone survey — a sample of 300 will do. Spend less money, and make it work better. It stuns me that people think they should spend every dollar on media but not one cent on listening to the customer.

MIKE HENRY, PARAGON RESEARCH
(MHENRY@PARAGON-RESEARCH.COM)

Have your billboard artwork translated to a format that can be viewed on the radio station's website. Ask folks who visit the website to comment

on the designs. Give them more than one choice of design if possible, and have them rate them on how well they match their images of the radio station. That is the only measure that matters in marketing testing. Do not attempt to find out how much they like the colors or words or any other specific component of the billboard. Be sure to collect radio-listening information in a short questionnaire so only listeners and fans of the station are included in the tabulation.

VON FREEMAN, CLEAR CHANNEL/LOS ANGELES
(VONFREEMAN@CLEARCHANNEL.COM)

About four times a year I work with KIIS-FM/Los Angeles Promotion Director Sandy Ito to put together two or three groups to talk about KIIS and other stations in the market. I don't hire a company to do it; we handle it completely in-house. I work with the PD and GM and put together several questions about the radio station. It's a good way to find out what the other stations are up to, and it's an easy way to find out what's going on in the minds of our P1s. We want to see what they look like and find out what they watch on TV, what magazines they read and what kind of people they think they are. You don't need a professional firm to do that.

We keep it very informal and don't take it too seriously. In other words, we are not going to change everything we do because we are talking to 40 people that night. However, we can get a really good idea of what's working and what's not hitting the mark. We call about 50 people per group — obviously, you can control for age and sex — and if 10 to 15 people show up, that makes for a great discussion. We can ask them what other stations they listen to and make up groups that match. Sometimes we will hold groups that choose our station third.

We serve pizza and give each person a station prize pack, like tickets to shows or movies and station garb. We find that most people want to show up at the station just to say they've been there. Plus, people love to give their opinions on radio stations.

You also need someone to moderate the group. I use Nick Miller from Clear Channel corporate. He's the VP/Marketing for the entire group, and he has a great way of making the listeners talk. Nick acts like he knows nothing about the stations in the market, but that's not necessary. You can use anyone from your staff as a moderator.

We play TV commercials and have the groups rate them, then we show billboards and play bits of concert footage and have them rate them, and we play promos to see what they like. We have two note-takers and a video camera running to capture the discussion. It's such a simple thing to do, and you have all the resources in your promotions department. If you're not doing this, get it going! It's easy, and you'll find it more enlightening than you can imagine.

CHRIS ACKERMAN, COLEMAN
(CHRISACKERMAN@COLEMANINSIGHTS.COM)

The answer to your question is, sure, any station can conduct its own in-house research on the cheap. However, focus groups really should be left to professional radio-research companies that will apply sound methodology to recruiting the groups and developing the line of questioning.

Those companies have the knowledge and experience to properly moderate groups and interpret the results.

In-house focus groups recruited only from in-house listener databases, which tend to be dominated by current fans of the station, won't cut it. They only represent a portion of the target for most advertising and will only provide a limited perspective on the performance of the campaigns tested. A professional radio-research company will make sure the appropriate target audience is represented in the design and recruiting of the groups.

When inexperienced station people moderate an in-house group, there is a tendency to get so focused on asking the questions, thinking about what the next question should be and moderating the group that they do not effectively digest and comprehend what respondents are saying. Therefore, they often miss the key points respondents make, don't ask appropriate followup questions and fail to integrate the totality of opinion across the entire project.

In-house moderators and observers also tend to get seduced by the billboard or TV spot that is the most popular, rather than the one that will be the most strategically effective. Just because a certain board or spot is well-liked does not mean it conveys the station's desired message.

This is not to suggest that all radiostations are wholly incapable of or unqualified to do advertising pretesting in-house. It is just that qualified stations are more the exception than the rule. In the same way that I don't have the talent, experience or expertise to be a top morning show host (no matter how cheap!), most stations lack the qualifications to do their own research.

MARCELLA NELSON, DENFORD RESEARCH
(WWW.DENFORDGR.COM)

A focus group is not a research tool that should be implemented when budgets are limited. While groups can provide invaluable information, a single group is not statistically reliable due to the small sample size. You would need to conduct a series of groups to obtain a concrete picture and a greater degree of reliability.

Additionally, focus groups can be pricey. The cost of recruiting, obtaining a facility, providing followup and incentives, hiring a moderator, catering, etc., can add up. That is why many people are tempted to cut corners.

Ideally, moderators should be unconnected to your organization. Great care has to be taken to ensure that moderators remain neutral in the manner and form of the questions they pose. Decide beforehand if you really want a focus group, where ideas flow one way from the group to the moderator, or a round-table discussion, where the moderator would have a more interactive role.

Ideally, your location should not influence the sample. If you conduct a group at your station, respondents may be more inclined to respond favorably about the station. They'll feel that you invited them, introduced them to their favorite air personality and fed them, so they owe you something.

A mailed survey, done in-house, or survey conducted at a station event would be more cost-effective ways to test your campaign than focus groups. I would consider those preliminary activities that would provide top-line information that could be explored at a later date (when the budget allows) by using another instrument, such as a focus group or a telephone survey.



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Copyright Office: Some 'Interactive' Webcasters Can Have Licenses

■ It's a victory of sorts, but the war's not over

By Paul Maloney

RAIN: Radio And Internet
Newsletter



PAUL
MALONEY

In response to a suit filed in June by the Digital Media Association, the U.S. Copyright Office ruled last week that certain webcasters whose services the recording industry considers too interactive may take part in the ongoing negotiations for compulsory webcasting licenses as permitted under the Digital Millennium Copyright Act.

ing webcasters, and member webcasters Launch.com, Listen.com, MusicMatch, MTV's Sonicnet, XACT Radio and Echo Networks filed a lawsuit asking the



Copyright Office to clarify the DMCA's use of the term *interactive* and saying that features such as those that allow listeners to skip songs or rate music do not constitute interactivity under the law. The RIAA responded by filing infringement suits against all the major webcasters that have what it considers interactive features, naming MusicMatch, Sonicnet and XACT. Listen.com agreed to disable the "Skip" and "Rate Song and Artist" functions on its player and dropped out of the DiMA suit on June 18. Then, on June 28 (the same day it was purchased by Yahoo!), Launch.com settled with Universal Music Group, obtaining a nonexclusive license to broadcast UMG music.

The Recording Industry Association of America has insisted for some time that certain features of some online music services, including "Skip" buttons and user ratings that influence streams, are too interactive



for such services to be eligible for compulsory licenses, which are limited by the DMCA to "noninteractive" services. The record-industry trade group argued that such "interactive" webcasters should not be permitted to take part in arbitration to determine the royalty rates for licenses.

The compulsory webcasting license, which will contain provisions for webcasters to compensate copyright holders whose music they stream, will be a blanket deal with all RIAA-member record labels. The



license is desirable for webcasters because it eliminates the expensive negotiations with individual labels and other music copyright holders that will be required of services that are ultimately deemed to be interactive.

A New Set Of Suits

The record industry felt so strongly that certain services had become too interactive that in May it began filing copyright-infringement suits. First to be sued was Launch Media, whose Launchcast radio service offered a system of artist and song ratings through which users influenced what they heard on the stream. In response to the suit, Launch pulled its customizable stations down for three weeks, and, when the service returned, the channels that featured "interactive" functions aired no music owned by BMG, Sony, Universal or EMI (Launch had earlier negotiated a separate deal with Warner Music Group). On June 1 DiMA, the major trade group represent-

MusicMatch Makes A Deal

The Copyright Office's decision came shortly after MusicMatch made its own deal with the RIAA, which granted MusicMatch the right to a noninteractive compulsory license. That means that the RIAA has agreed to define MusicMatch's service as noninteractive for the purposes of royalties negotiations. The specific terms of the company's agreement with the RIAA have not been disclosed.

Interestingly, in May MusicMatch introduced the Radio MX service, which the company called a "near-on-demand" service designed to "push the boundaries" of the DMCA. The subscription-based Radio MX offers CD-quality streamed audio tailored to listeners'



preferences for artists, eras and tempos. The user is not, however, able to select a particular song and artist to hear at a particular time.

Infringement Suits To Continue

Given the tenacity with which the sides have been attacking one another in court, it shouldn't be surprising that license arbitration has been a slow process.

Continued on Page 20



WFMU: Clumsy But Charming

Sometimes you'll know what you're getting from noncommercial WFMU/Jersey City, NJ (www.wfmu.org), and sometimes you won't. For example, tune in to *Jewish Moments in the Morning*, and you may not be surprised by what you hear. On the other hand, listen to *Saturday Night Toe Jams*, which airs on Thursdays, and you might hear some things that are startling, to say the least. I'm familiar with a lot of different kinds of music, some of them very offbeat, but the first time I tuned in to *Toe Jams*, I thought something had gone seriously wrong with WFMU's stream.



Toe Jams is hosted by Kenny G, whose musical tastes stray very, very far from the style of the popular musician of the same name. On Mr. G's homepage is his own *Popular Guide to Unpopular Music*, a series of in-depth articles that demonstrate that this air personality is pretty serious about his music. Enthusiasm like his seems to be consistent with the rest of WFMU's approach, and that's what gives the station most of its strength.

The pages on the station's website vary greatly in quality and tone. The homepage sports a large cartoon of a cigarette-smoking old man with a station slogan underneath that changes with each reload. The first time I visited it claimed that WFMU is "The radio station that brings your ancestors back from the dead. Promptly. And accurately." This encouraged, I continued into the site.

Clicking on "Listen Live on the Web" took me to a page that provided plenty of ways to listen online. Users have a choice of modem-friendly RealAudio or Windows Media streams or broadband-required 128 kbps streaming MP3.

The other pages offer plenty of information to complement the broadcast station's streamed programming. Show schedules and playlists are easy to get to, but the station isn't content to leave it at that: I have yet to find a WFMU show that doesn't have a comprehensive website of its own. Old playlists, enthusiastic promotions for upcoming shows, essays on music, links to other sites of interest — all kinds of information can be found.

Another impressive feature: Most of WFMU's shows are archived in RealAudio, and the archives go back for quite a while. So if you don't feel like listening to whatever's on the live stream, or you're in the mood for a *Give the Drummer Some* marathon, all you have to do is head to the archives and take your pick. The

Continued on Page 20

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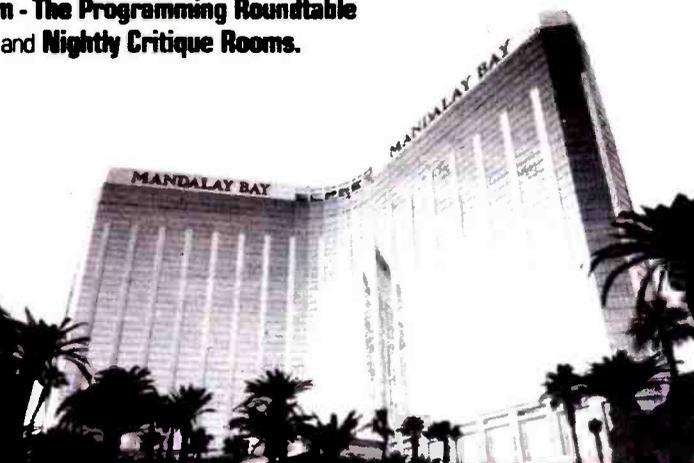
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Here's a sampling of this year's topics: **The Show Behind The Show** - The tricks for building healthier, happier and more productive shows before ever turning on a mic.
Crisis Management - The right steps for recovering from on-air blunders or mishaps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

ENTERTAINMENT BY

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INTERNET NEWS & VIEWS

In Association With
Radio And
Internet Newsletter

BBC World Service, Live365 Honored At Webbys

BBC World Service took top honors in the Radio category at the fifth annual Webby Awards, held July 18 at San Francisco's War Memorial Opera House. Do-it-yourself webcasting community Live365 received the People's Voice award in the Music category. The Webby Awards, presented by the International Academy of Digital Arts & Sciences, honor websites for creative and technical achievement.

The BBC World Service, broadcast around the globe for generations via shortwave transmissions, now streams on the Internet in 43 different languages. Since



1932 the BBC has broadcast news from its U.K. headquarters to shortwave listeners on every continent, but on June 30 its shut down its transmitters serving the United States, Canada and much of the Pacific. For listeners in those areas, the World Service is now accessible only through the Internet.

The BBC World Service website offers on-demand RealAudio news bulletins, updated every hour. Listeners can also tune in to live news, analysis, business and sports reports. The site even features resources for listeners who want to learn the English

language. According to a BBC study, the online audience for the World Service is now at an all-time high of 153 million weekly listeners.

Other nominees in the Radio category were COMFM from France (www.comfm.fr), Britain's StormLive.com (www.stormlive.com) and Berkeley, CA-based Youth Radio (www.youthradio.org).

National Public Radio's *Fresh Air* (<http://freshair.npr.org>) received the People's Voice award in the Radio category, for which the public was eligible to vote online; the Webbys are voted on by a panel of judges.

Live365 Takes Music Award

"The Live365 team is elated to win a Webby Award," Live365 CEO Alex Sanford said of his company's being honored with the People's Voice award in the Music category. "It was our individual broadcasters, our partners and our staff who made this honor possible." Live365 offers 40,000 free streaming-audio stations, along with proprietary technology with which users can create personal stations to be broadcast over the Internet.

The Webby in the Music category went to broadband video and audio site Sputnik7.com (www.sputnik7.com). Though music downloads are available on the site, the Sputnik 7 Internet radio stations were down as of R&R's press time. Other nominees in the Music category included the site for artist Erykah Badu (www.erykahbadu.com), the Motown Records site (www.motown.com) and MTVi webcaster Sonicnet (www.sonicnet.com).

—Paul Maloney



Continued from Page 18

archives are an ambitious undertaking, but I imagine that station enthusiasts are thrilled that they need never really miss their favorite shows. For newcomers to the site, the archives are a good way to get an idea of what the station is about. Additionally, the main WFMU schedule includes clickable RealAudio previews of each show. Useful, given the number and diversity of the station's offerings.

The underlying usefulness of WFMU's website is, unfortunately, often detracted from by the amateurishness in which the station seems to reveal. Too many of the site's pages are genuinely awkward for the slipshod approach to seem either clever or entirely intentional, and the same is true of the station's shows. The air personalities are rarely "commercial-station tight," and many have a tendency to ramble on, sometimes at a very leisurely pace. However, the quality of the content on the station and its website and the obvious enthusiasm of everyone involved do a great deal to offset the drawbacks.

I'm not sure if the good things I saw would work as models for anything commercial, but they seem to be working for noncom WFMU. According to the site's FAQ, "WFMU receives absolutely no corporate or government funding. We are 100% funded by our listeners through our annual on-air fund-raising marathon, as well as a twice-yearly record fair."

WFMU and its site are indeed strange, but, after spending some time on the page and listening to the stream, it's apparent why so many are willing to overlook the awkwardness and give the station the loyal following it enjoys.

—Ralph Sledge

Copyright Office

Continued from Page 18

Symbolic of just how far apart they are, the record industry's proposed rate for webcasting, \$0.004 per streamed song per listener, works out to approximately 30 times the rate webcasters feel is a fair price, \$0.0015 per listener per hour.

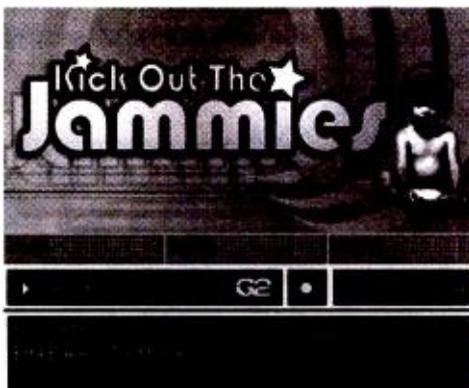
While some have already settled, the RIAA's copyright-infringement suits against other "interactive" webcasters will go forward. However, the Copyright Office's ruling will probably strengthen the webcasters' position in court. Streamers that offer no user input on music have been permitted to operate without fear of infringement suits as long as they follow DMCA rules, and Sonicnet and the others have now been deemed noninteractive by the Copyright Office. Under the circumstances, the RIAA may find it difficult to make a strong case for copyright infringement when the suits go to court.

Bowie Launches Station For Very Young Demo

Throughout David Bowie's career he's found ways to reinvent his persona, update his sound and appeal to the next generation of rock fans. Now he is outdoing himself again, with an Internet radio station aimed at his 1-year-old daughter, Alexandria, and her peers.

The new stream, called Kick Out The Jammies, debuted last week on Bowie's website at www.davidbowie.com. KOTJ is a mix of classical music, seminal rock 'n' roll, music from *The Simpsons* television series and old novelty records. Of course, there's also a healthy helping of children's music, including Raffi and *Sesame Street* selections. Interestingly, though Bowie has made recordings that might be of interest to children ("The Laughing Gnome" and his narration of *Peter and the Wolf*), there doesn't seem to be any of his music on the stream.

Bowie explains on the website, "I was putting together tapes to play while Alex took a bath or had breakfast, and it occurred to me that it would be a



nice thing to put together a station's worth of stuff for kids." According to the site, the playlist was assembled by Bowie himself and members of his online community and ISP, Bowie Net.

Bowie Net members have access to two other channels produced by the singer, and Bowie also programmed music for a now-defunct channel on

Rolling Stone Radio. In fact, Bowie has historically embraced the Internet and new media. He was one of the first artists to establish an extensive presence on the web and to include enhanced features and software on his CDs. In October 2000, when a track intended for his *Bowie at the Beeb* collection was inadvertently omitted from the CD pressing, Bowie teamed with MusicMatch and Gracenote (now CDDB) to give fans an opportunity to download the song.

DIGITAL BITS

Study: Web Music Sales Up \$5.2 Billion By 2006

A study by **Jupiter Media Metrix** finds that music sales on the Internet are expected to hit \$6.2 billion within five years, well above the \$1 billion expected this year. The report forecasts that online music sales will represent a whopping 32% of all U.S. music sales in 2006, up from just 7% this year. Digital music sales — which include downloads of songs over the Internet and sales through online subscription services — are expected to make up another 30% of all music sales in 2006, well above the 3% expected this year.

Susquehanna, Media CareerLinks Partner For Job Sites

Susquehanna Radio has partnered with **Media CareerLinks**, a provider of customized employment websites. Susquehanna plans to unveil a CareerLinks-powered Dallas local employment website, DFWJobSpot.com, next month.

WebRadio.com To End Streaming Services

WebRadio.com, which provides Internet streaming for more than 200 broadcast stations, will discontinue its streaming services so that parent company **Emblaze Systems** can reallocate WebRadio's resources to its wireless division. The move is part of Emblaze's ongoing refocusing on wireless multimedia. WebRadio said that it will continue to provide service while its affiliates make arrangements to stream with other providers. Emblaze Director/Marketing **Debbie Brenner** told *RAIN* in June that a transition period to stop streaming had begun, but the company said shortly after that Brenner "had been given misinformation" and that WebRadio had not made any decision on whether to terminate streaming services.

Napster Back Online, But Usage Down

On July 18 a federal appeals court overturned Judge **Marilyn Hall Patel's** July 11 ruling that

Napster must stay off-line until its song-filtering system is 100% effective, and file-sharing is once again available through the service.

Earlier this week **Jupiter Media Metrix** reported that total time spent using Napster tumbled 65% among home users in 14 leading wired countries, from a peak of 6.3 billion minutes in February to 2.2 billion minutes in June. But U.S. data reveals that other file-sharing systems are picking up steam. Among the growing services are **Bodtella**, **Imesh** and **Audiogalaxy**, the last of which saw its usage grow 78% between March and May.

Mediapassage To Suspend Broadcast Ops

Mediapassage, a service that allows users to buy and sell radio, TV and print inventory over the Internet, is suspending its broadcast operations. The company said it wants to do more research and development on those operations in order to make them as technologically sophisticated as its print-media unit. **Mediapassage** President **Richard Warren** said the company "maintains a strong belief in the viability of a broadcast application" and plans to re-enter that arena soon. He added, "We would rather temporarily suspend operations than offer a system that is lacking in any way."

In other news from **MediaPassage**, the company has named **Jacqueline Maksian** Regional Sales Director for New York City and New England and **Kirk Tatnall** Regional Sales Director for New York City and surrounding East Coast areas. Additionally, **Tracy Glass** and **Christina Gillis** join the company as Account Directors.

Radio Free Virgin Creates MuchMusic Channels

Cable music network **MuchMusic USA** and **Radio Free Virgin** are partnering to offer Internet-only stations based on MuchMusic's *Oven Fresh* and *Mixtape Masterpiece* programs. The co-branded player can be downloaded at www.mmusa.tv and www.radiofreevirgin.com.

CYBERSPACE

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

Net Chats

- On Friday (7/27) **Palm Pictures** recording artists **Cousteau** take you for an underwater adventure at 2pm ET, 11am PT (www.getmusic.com).

- Find out what the hell **New Order** have been up to for the last decade this Tuesday (7/31) at 7pm ET, 4pm PT (www.yahoo.com).

On The Web

- On Friday (7/27)

House of Blues has video webcasts of R&B superstars **Destiny's Child** and alterna-rockers **Mayfield Four**. Both begin at 3pm ET, noon PT (www.hob.com).



Destiny's Child

- Catch a video webcast from alternative

rock icons **Radiohead** this Monday (7/30) at 3pm PT, noon PT (www.hob.com).

- **Atlantic** recording artist **Craig David** will be at www.getmusic.com for a video interview and performance this Thursday (8/2) at 6pm ET, 3pm PT.

—Frank Correia

Copyright Ruling: New Live For 'Net Radio?

Now that the Copyright Office has found items like "Skip" and "Rate" acceptable for noninteractive stations, are you rethinking your Internet radio station's capabilities? We're always interested in what you

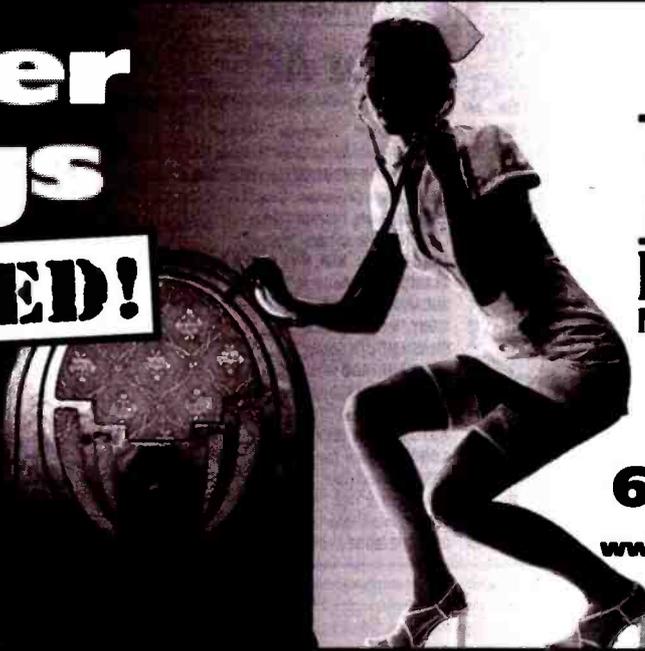


have to say. Please share your thoughts via e-mail at feedback@kurthanson.com. *RAIN: Radio And Internet Newsletter* is available every day at www.kurthanson.com.

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e-charts

Who's Running The (Online) Show?



David Lawrence

A day rarely goes by when I don't get a request for the names and e-mail addresses of the reporters who contribute the numbers for the E-Charts you see here each week. Consider this your all-in-one resource for the names and e-mail contacts of the most important online music programmers in the world.

Service them. Nurture them. Shower them with your promotion dollars. Support them. Have your artists cut liners for them. Call them and ask them what they think of your music. They are very important to you and your artists; they are your gateway to online listeners, CD buyers and players.

important to you and your artists; they are your gateway to online listeners, CD buyers and players.

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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. Questions? Comments? david@netmusiccountdown.com

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Sara Springer
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This list, as with anything on the 'Net, will most likely be outdated the moment it is published, but I will always have the list up to date and available for promotion and programming personnel via e-mail. Just message me at the address on this page.

CHR/Pop

LW	TW	ARTIST	CD/Title
1	1	AGUILERA, LIL' KIM, MYA & PINK	<i>Moulin Rouge</i> /"Lady"
2	1	LIFHOUSE	<i>No Name Face</i> /"Hanging"
2	3	NELLY	<i>Country Grammar</i> /"Ride"
5	4	JANET	<i>All For You</i> /"Someone"
4	5	STAINED	<i>Break The Cycle</i> /"AwHile"
7	6	TRAIN	<i>Drops Of Jupiter</i> /"Drops"
6	7	DESTINY'S CHILD	<i>Survivor</i> /"Booty"
—	8	BLINK 182	<i>Take Off Your Pants And Jacket</i> /"Rock"
8	9	DAVE MATTHEWS BAND	<i>Everyday</i> /"Space"
17	10	N SYNC	<i>Celebrity</i> /"Pop"
9	11	INCUBUS	<i>Make Yourself</i> /"Drive"
14	12	BACKSTREET BOYS	<i>Black & Blue</i> /"More"
11	13	UNCLE KRACKER	<i>Double Wide</i> /"Follow"
10	14	NELLY FURTADO	<i>Whoa Nelly!</i> /"Bird"
15	15	SUGAR RAY	<i>Sugar Ray</i> /"Over"
18	16	FAITH HILL	<i>Pearl Harbor</i> /"There"
—	17	DREAM	<i>It Was All A Dream</i> /"Me"
12	18	SHAGGY	<i>Hot Shot</i> /"Angel," "Freaky"
13	19	JESSICA SIMPSON	<i>Irresistible</i> /"Irresistible"
—	20	JENNIFER LOPEZ	<i>J. Lo</i> /"Real," "Play"

Urban

LW	TW	ARTIST	CD/Title
—	1	ALICIA KEYS	<i>Songs In A Minor</i> /"Fallin'"
1	2	AGUILERA, LIL' KIM, MYA & PINK	<i>Moulin Rouge</i> /"Lady"
2	3	DESTINY'S CHILD	<i>Survivor</i> /"Booty"
3	4	JANET	<i>All For You</i> /"Someone"
8	5	JILL SCOTT	<i>Who Is Jill Scott?</i> /"Way"
5	6	LUTHER VANDROSS	<i>Luther Vandross</i> /"Take"
16	7	INDIA.ARIE	<i>Acoustic Soul</i> /"Brown"
6	8	112	<i>Part III</i> /"Peaches"
4	9	MURDO	<i>Ajuswanzasing</i> /"Love"
10	10	CASE	<i>Open Letter</i> /"Missing"
18	11	USHER	<i>8701</i> /"Remind"
—	12	JAGGED EDGE	<i>Jagged Little Thrill</i> /"Party"
11	13	JA RULE	<i>Rule 3:36</i> /"Cry"
17	14	JIMMY COZIER	<i>Jimmy Cozier</i> /"She's"
9	15	NISSY ELLIOTT	<i>Miss E... So Addictive</i> /"Freak"
15	16	EVE	<i>Scorpion</i> /"Blow"
13	17	R. KELLY	<i>TP-2.com</i> /"Fiesta"
7	18	CARL THOMAS	<i>Emotional</i> /"Emotional"
19	19	ERIC BENET	<i>The Brothers</i> /"Love"
—	20	ST. LUNATICS	<i>Free City</i> /"Midwest"

Country

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

Hot AC

LW	TW	ARTIST	CD/Title
2	1	DIDO	<i>No Angel</i> /"Thankyou," "Hunter"
3	2	LIFHOUSE	<i>No Name Face</i> /"Hanging"
1	3	DAVE MATTHEWS BAND	<i>Everyday</i> /"Space"
4	4	TRAIN	<i>Drops Of Jupiter</i> /"Drops"
5	5	INCUBUS	<i>Make Yourself</i> /"Drive"
6	6	COLDPLAY	<i>Parachutes</i> /"Yellow"
9	7	AGUILERA, LIL' KIM, MYA & PINK	<i>Moulin Rouge</i> /"Lady"
—	8	STAINED	<i>Break The Cycle</i> /"AwHile"
12	9	SUGAR RAY	<i>Sugar Ray</i> /"Over"
11	10	MOBY	<i>Play</i> /"Southside"
—	11	SMASH MOUTH	<i>Shrek</i> /"Believer"
7	12	NELLY FURTADO	<i>Whoa Nelly!</i> /"Bird"
13	13	LENNY KRAVITZ	<i>Greatest Hits</i> /"Again"
16	14	MADONNA	<i>Music</i> /"Tel"
10	15	NATCHBOX TWENTY	<i>Mad Season</i> /"Mad," "Gone"
16	16	3 DOORS DOWN	<i>The Better Life</i> /"That"
19	17	CREED	<i>Human Clay</i> /"Arms"
20	18	JANET	<i>All For You</i> /"You"
17	19	EVE	<i>HorrorScope</i> /"Night"
14	20	DEPECHE MODE	<i>Exciter</i> /"Dream"

Smooth Jazz

LW	TW	ARTIST	CD/Title
1	1	ERIC CLAPTON	<i>Reptile</i> /"Reptile"
12	2	LUTHER VANDROSS	<i>Luther Vandross</i> /"Take"
3	3	CHUCK LOEB	<i>In A Heartbeat</i> /"North"
2	4	RICK BRAUN	<i>Kisses In The Rain</i> /"Kisses"
5	5	JEFF KASHIWA	<i>Another Door Opens</i> /"Around"
7	6	RIPPINGTONS	<i>Life In The Tropics</i> /"Breeze"
8	7	MARC ANTOINE	<i>Cruisin'</i> /"Mas"
6	8	EUGE GROOVE	<i>Euge Groove</i> /"Sneak"
9	9	JEFF LORBER	<i>Kickin' It</i> /"Snakebite"
15	10	SADE	<i>Lovers Rock</i> /"Sorrow"
14	11	DAVID MANN	<i>Touch</i> /"Stone"
13	12	FREDDIE RAVEL	<i>Freddie Ravel</i> /"Sunny"
4	13	DAVE KOZ	<i>The Dance</i> /"Bright"
10	14	WAYMAN TISDALE	<i>Face To Face</i> /"Hide"
11	15	WALTER BEASLEY	<i>Won't You Let Me Love You</i> /"Tantum"
—	16	BONEY JAMES	<i>Body Language</i> /"Body"
18	17	RICK BRAUN & BONEY JAMES	<i>Shake It Up</i> /"Shake"
17	18	MICHAEL LINGTON	<i>Vivid</i> /"Sunset"
—	19	AL JARREAU	<i>Heart's Horizon</i> /"Good"
—	20	BRIAN CULBERTSON	<i>Nice And Slow</i> /"Get"

Alternative

LW	TW	ARTIST	CD/Title
2	1	BLINK-182	<i>Take Off Your Pants And Jacket</i> /"Rock"
1	2	STAINED	<i>Break The Cycle</i> /"AwHile"
3	3	U2	<i>All That You Can't Leave Behind</i> /"Elevation"
4	4	WEEZER	<i>Weezer (2001)</i> /"Hash," "Island"
5	5	TOOL	<i>Lateralus</i> /"Schism"
6	6	LINDIN PARK	<i>Hybrid Theory</i> /"Crawling"
7	7	DAVE MATTHEWS BAND	<i>Everyday</i> /"Space"
8	8	RADIOHEAD	<i>Amnesiac</i> /"Wrong"
10	9	LIMP BIZKIT	<i>Chocolate Starfish.../Way</i>
11	10	LIFHOUSE	<i>No Name Face</i> /"Cycle"
9	11	DEPECHE MODE	<i>Exciter</i> /"Dream"
13	12	STONE TEMPLE PILOTS	<i>Shangri-La Dee Day</i> /"Days"
—	13	GORILLAZ	<i>Gorillaz</i> /"Clint"
15	14	INCUBUS	<i>Make Yourself</i> /"Drive"
14	15	NINE INCH NAILS	<i>Tomb Raider</i> /"Deep"
17	16	COLDPLAY	<i>Parachutes</i> /"Shiver"
16	17	3 DOORS DOWN	<i>Better Life</i> /"That"
18	18	SALIVA	<i>Every Six Seconds</i> /"Disease"
—	19	311	<i>From Chaos</i> /"Wouldn't"
20	20	TANTRIC	<i>Tantric</i> /"Breakdown"

E-charts are based on weekly rankings of CD sales, downloads and streams of artists online compiled and tabulated directly from the logfiles of reporting websites. Reporters include Alfie Radio, alta vista: Radio, Amazon.com, Artist Direct.com, BarnesandNoble.com, bolt Radio, B&N Radio, CDNow.com, CDNow Radio, ChoiceRadio.com, City Internet Radio, ClevelandRocksLive.com, DMX Music, FreeClub.com, Gracenote.com, iWonRadio, Lycos Radio, MediAmazing, MSN-Chat, Music Choice, MusicMatch, Musicplex, NBCI Radio, PEEL Radio, Radio BeOnAir.Com, Radiowave.com, Radio Free Cash.com, Radio Free Virgin, Radio Juntos, Radio on bay 9, Rolling Stone.com, Spinner.com, the jamz.com, The RadioAMP Network, The WB Radio, and UBL.com. Data is weighted based on traffic reports by web traffic monitor MediaMatrix. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the six reporting formats. © 2001 R&R Inc. © 2001 Online Today, Net Music Countdown.

DuBose To Manage Cox/Birmingham

David DuBose has been named VP/Market Manager for Cox Radio's Birmingham cluster. Currently VP/GM of WAGG, WRJS, WBHJ & WBHK. DuBose adds WODL, WRLR & WZZK to his management slate.

DuBose replaces WODL, WRLR & WZZK GM Jeff Clark, who plans to exit at the end of this month. DuBose launched WBHJ & WBHK in 1996, a year before they were acquired by Cox.

"David has done a great job since joining the Cox team," said Cox co-COO Richard Ferguson. "He is an effective manager and a fierce competitor. The Cox Birmingham cluster is currently No. 1 in ratings and revenue under David's leadership. I know he will take our two clusters in Birmingham and make them an even more potent force in the market."

Hollings

Continued from Page 3

and localism in the public interest." But here's the catch: Any proposed changes could not go into effect until a year and a half after the Senate and House Commerce Committees receive the FCC's proposal.

The bill also calls for FCC licenses to notify the commission when they acquire a print-media outlet, at which point the FCC must review the transaction to determine if any action is necessary to bring the license into compliance with existing ownership rules. The FCC is slated to review and possibly abolish its broadcast-newspaper cross-ownership ban once the new commissioners are settled in.

Not surprisingly, the deregulatory Powell opposes the bill. "Eighteen months is a lifetime in a regulatory sense," he told reporters after learning of the proposed legislation. "I certainly like to work with Sen. Hollings on different ways to do things, but I find that to be a pretty long period of time."

Testifying on July 17 before the Senate Commerce Committee, Karmazin said, "Television and radio broadcasting are the only media today that remain hamstrung by

Weatherly

Continued from Page 1

Rock KCBS, FM Talk KLSX, Oldies KRTH and Smooth Jazz KTWV. All Infinity/Los Angeles PDs will report to Weatherly, as will their GMs. Weatherly will also retain day-to-day programming duties at KROQ.

"I'm thrilled to have Kevin work with me at KRTH." Infinity/Los Angeles Market Captain and KRTH VP/GM Pat Duffy told R&R. "He has done a phenomenal job with KROQ, both in selecting the music and in making Kevin & Bean the best morning show in the market. He's a very creative guy. Talent loves him, management loves him, and I'm really thrilled."

Dante Thomas Searches For Miss California



Elektra recording artist Dante Thomas discovered the best parts of Southern California recently while filming the video for his song "Miss California." Thomas, who hails from Salt Lake City, traveled all over Beverly Hills and Hollywood in making the video, which also features Fugees member Pras. Pictured (l-r) are video director Cameron Casey, Thomas and Pras.

Monroe Named PD At 'XTM/Cleveland

Recent Infinity Alternative sign-on WXTM (92.3 Xtreme Radio)/Cleveland has tapped KNDD/Seattle MD Kim Monroe as its first PD. Monroe picks up the reins from KXTE/Las Vegas PD Dave Wellington, who oversaw the launch of WXTM. Monroe will also assume a yet-to-be-determined airshift. Her first day is Aug. 6.



Monroe

"Kim Monroe is extremely knowledgeable about the music played on 92.3 Xtreme Radio and is applauded by both the radio and recording industries for her dedication and commitment," stated

WXTM VP/GM Walt Tiburski. "I'm convinced that her energy, focus and understanding of the audience make her the right programmer for the station."

Monroe, an Ohio native, got her start in radio working at WMGZ in Sharon, PA while she was still attending Youngstown State University. She then moved on to WNCN/Youngstown, OH and WREF and WEND in Charlotte, where she worked in a variety of positions, including Asst. PD, MD and air talent. Since 1997 she has worked as MD/middayer at KNDD/Seattle.

rules governing ownership of television and radio stations locally and nationwide ... in ways that are far more onerous than those affecting their competitors. Right or wrong, [cable operators] are permitted to operate without the myriad ownership restrictions that hinder broadcasters."

At least one attorney who practices before the FCC thinks Hollings' bill may be just the tip of the iceberg. Richard Zaragoza, a partner with the law firm of Shaw Pittman, said in a Massachusetts Broadcasters Association publica-

tion, "As Congress' microscope begins to look closely at the issues of competition, local ownership, diversity and the effects of consolidation will be swept up in the examination."

He added that network caps, cable broadcast cross-ownership and broadcast duopoly could also come under scrutiny. "Such uncertainty," he said, "particularly when bathed in a sea of mutual denigration, is the last thing that the broadcast, network, newspaper, cable, satellite and entertainment industries need during these economic times."

KMEL/San Francisco, KIIS/Los Angeles and KKLQ/San Diego.

R&R Sales & Marketing Editor Pam Baker contributed to this story.

Hilbers

Continued from Page 3

led Napster's evolution from its early days as a phenomenon of college dorm rooms to its profile today as the best-known brand in digital music. Now it is Konrad's job to implement Hank's plans and make this vision a reality."

Hilbers said, "Napster and its founder, Shawn Fanning, created a cultural paradigm shift, using the Internet to bring together through

EXECUTIVE ACTION

Pridemore Promoted To Entercom/Seattle VP/Sales

Dave Pridemore has risen to VP/Sales of Entercom's KBSG-AM & FM, KIRO, KISW, KMTT, KNDD, KNWX & KQBZ/Seattle. He had been Director/Sales of the cluster for two years.

"Dave's been instrumental in attracting and retaining the best salespeople," said Entercom/Seattle VP/Market Manager Steve Oshin. "He has been a great business partner for me as we've evolved our sales efforts to capitalize on the great platform Entercom has in Seattle."

Pridemore began his career with KIRO in 1986 as an AE. He moved into sales management in 1991 and joined Entercom when the company bought KIRO in 1997.

Bebout Now Clear Channel/Nashville Dir./Sales

WRVW/Nashville LSM Brenda Thompson Bebout has been promoted to Director/Sales for Clear Channel's five Music City stations, including News/Talk WLAC, Classic Rock WNRQ, CHR/Pop WRVW, Country WSIX and Christian WZTO.

Clear Channel/Nashville GM David Alpert commented, "Brenda was a clear choice for this important position and, with her years of successful broadcasting experience, she will no doubt take us to the next level of advertising sales and service."

The 20-year broadcast-media sales veteran also previously served as Corporate Sales Director for TeleSouth Broadcasting.



Bebout

Hudson Joins Genesis As Central FL GSM

Daniel Hudson, most recently GSM for Cumulus' Melbourne-Titusville-Cocoa cluster, has been appointed GSM of Genesis Communications' Central Florida properties, which include Adult Standards WIXC/Melbourne and Adult Standards-Business Talk duo WHOO & WIXL/Oriando.

Hudson reports to President/CEO Bruce Maduri, who told R&R, "Daniel has had a lot of experience in direct selling, which is what we specialize in. We thought his expertise and leadership would give us what we needed to succeed there."

Hudson has also served as Market Sales Manager for Southern Star in Melbourne and has been VP/Regional Manager for Selcom Radio and VP/Sports Marketing for Eastman Radio.

FNX Network Sets Lucas As Nat'l Sales Dir.

New England radio veteran Glenn Lucas has been named National Sales Director for the FNX Radio Network. Lucas will oversee national sales for the five-station network, which includes stations throughout New England, including Boston; Providence; Manchester, NH; and Portland, ME.

"I have worked with Glenn for several years," said FNX Radio Network President Bruce Mittman, "and it is a pleasure to have him join the FNX Radio Network team."

Lucas was most recently NSM of WAAF, WEEI, WQSX & WRKO in Boston. He has also served as VP/GM of WICE-AM/Providence.

Kelly Music Research Recruits Kelly As OM

Paul Kelly is leaving his post as PD of Classic Rock WPDH/Poughkeepsie, NY to serve as OM of Kelly Music Research. He will oversee research projects and assist in the launch of the company's new S.A.T. (Score & Airplay Tracking) Program, which synchronizes music research with a station's music-scheduling software.

Before WPDH Kelly held Asst. PD and air talent positions at WEZX/Wilkes Barre and WZXL/Atlantic City, NJ. Kelly is the brother of the firm's CEO/President, Tom Kelly, who commented, "Paul is a proven winner. He knows how to apply research results in a way that drives the ratings skyward. Paul brings hands-on programming experience from one of radio's most successful stations, WPDH, whose 25-year commitment to excellence speaks for itself."

file-sharing the largest group of music fans ever assembled. The next step is to complete the task of transforming this phenomenon into a business that respects copyrights and rewards creators. I relish this challenge and look forward to leading the team at Napster."

Hilbers spent the latter half of the '90s managing European online

companies, having worked with the America Online, Netscape and CompuServe brands from 1996 to 2000. Most recently, he was Exec. VP/Chief Administrative Officer for Bertelsmann's music division, BMG Entertainment. Between 1994-96 Hilbers was Sr. VP/CFO of Bertelsmann's Bantam Doubleday Dell Publishing unit in New York.

National Radio

• **WESTWOOD ONE/CBS** Radio Sports presents the 2001 NFL Hall of Fame game, Monday, Aug. 6 at 7:45pm ET. Howard David and Boomer Esaison will provide live play-by-play commentary as the Miami Dolphins face the St. Louis Rams in the first game of the NFL preseason, at the NFL Hall of Fame in Canton, OH. Hall of Fame members Nick Buoniconti, Marv Levy, Mike Munchak, Jackie Slater, Lynn Swann, Ron Yary and Jack Youngblood are expected to visit during the broadcast. For more information, contact Andrew Scafetta at 212-641-2179; ascafetta@westwoodone.com.

• **MJI BROADCASTING** celebrates the 30th anniversary of The Who's album *Who's Next* with a two-hour special available to air Aug. 13-19. The special features classic songs from the album, as well as rare demos, alternate takes and extra songs. It also offers exclusive interview audio from The Who's Pete Townshend, Roger Daltrey and John Entwistle, as well as others who contributed to the making of the album. For more information, contact Maria Musaitel at 818-461-5466.

• **WESTSTAR TALKRADIO NETWORK** begins national radio syndication, distribution and Internet operations for *QuietMusic*, a music-intensive three-hour weekend smooth jazz program hosted by Nick Francis. For more information, contact Corporate Communications at 602-381-8200, ext. 209.

• **UNITED STATIONS RADIO NETWORKS** joins forces with the Rock and Roll Hall of Fame and Museum to create nationally distributed radio programs. United Stations is granted the right to act as the official radio network for the Hall of Fame. For more information, contact United Stations Radio Network's Julie Harris at 212-869-1111 or the Rock and Roll Hall of Fame's Michael Devlin at 216-515-1212.

XM

Continued from Page 1
begin stocking XM receivers by mid-October, and a 50-state national rollout of product and service will spread into November — just in time for the Christmas electronics-buying frenzy.

Dallas and San Diego — followed by the Southwest, which is home to more than 55 million people — were chosen as the first cities to get the new service because they met three major points. XM VP/Corporate Affairs Chance Patterson told R&R: "It's a demographic group with a heavy interest in music — they buy an awful lot of music — they are pretty techno-savvy, and there are very heavy commuting times in those markets."

The ad campaign, titled "Radio to the Power of X," includes one 60-second and seven 30-second spots. Moviegoers will be the first to see the 60-second spot, when it debuts Aug. 10 in about 3,000 theaters.

The company will also use newspaper advertising to get the word out and will rely heavily on radio. "Radio will be an important part of our advertising campaign," Patterson told R&R. "People listening to radio will be predisposed to our product. Local radio will always have its place, but this is a new-tier service, much like cable was to television."

Patterson said XM's radio campaign will not be limited to Clear Channel stations but will include stations owned by other groups. Clear

CHRONICLE

CONDOLENCES

Folk singer Mimi Fariña, 56,
July 18.

Channel, which operates about 1,200 AM & FM stations, has invested \$75 million in the satellite company. Premiere Radio Networks, a subsidiary of Clear Channel, will also provide programming to about a dozen XM channels.

Mostly Original Content

XM also announced that its 100-channel offerings would include 71 music channels, more than 30 of them commercial-free. There will also be 29 news, talk, sports and entertainment channels featured in the \$9.99 monthly subscription package. That's a 4-cent increase over the original price announced when the XM business plan was hatched, but Patterson says that, since most consumer-goods pricing ends with 99 cents rather than 95 cents, the company opted to go with the flow. "It's still under \$10 per month," he pointed out.

XM's programming menu is segmented into "neighborhoods" and is intended to cater to a wide spectrum of tastes. Here's how the channels break out:

Format	Channels
Hits	15
Rock	10
Variety	9
News/Perspectives	8
World Music	7
Urban	7
Decade	6
Jazz/Blues	6
Country	5
Latin	5
Sports	5
Business/Finance/Tech	4
Classical	4
Dance	4
Comedy	3
Children's	2
Total	100

About 60% of XM's product will be original content produced at the company's Washington, DC broadcast facilities or at its studios in Nashville and New York City. XM also announced programming agreements with E! Entertainment, Fox News and CNN Headline News.

While a slew of manufacturers expect to begin selling XM receivers — Alpine and Pioneer announced Tuesday that their products will be available Sept. 12, with some units priced as low as \$199 and others as high as \$1,100 — Patterson said it was unclear what type of multiple-receiver discounts might be available to subscribers such as families.

"Each radio is individually addressable; four radios, four subscriptions," he said. "But that doesn't mean you can't bundle all the bills, as is done with cell phones." However, he added that XM wants to give consumers the incentive to purchase as many XM radios as possible. "Our goal is to build our fan base and make XM ubiquitous," he said.

— Jeffrey Yorke

NATIONAL RADIO FORMATS

ABC RADIO NETWORKS
Phil Hall • 972-991-9200

Not AC
Steve Nichols
No Adds

StarStation
Peter Stewart
No Adds

Classic Rock
Chris Miller
No Adds

Touch
Ron Davis
No Adds

Doug Banks Morning Show
Gary Saunders
No Adds

Tom Joyner Morning Show
Vic Clemons
No Adds

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

Rock
CALIFORNIA Kid From California
COLOR Are You With Me?
LIFER Boring
MEGADETH Dread And The Fugitive Mind
SEVEN CHANNELS Breathe

Alternative
BETTER THAN EZRA Extra Ordinary
JIMMY EAT WORLD Bleed American
LIFER Boring
VERVE PIPE Never Let You Down

Triple A
BETTER THAN EZRA Extra Ordinary

CHR
BLU CANTRELL Hit 'Em Up Style (Oops!)
WILLA FORD I Wanna Be Bad

Mainstream AC
BETTER THAN EZRA Extra Ordinary
MUEY LEWIS & THE NEWS Let Her Go And Start Over

Lite AC
J. BRICKMAN/R. LYNN HOWARD Simple Things
LUTHER VANOROSS Take You Out

NAC
JEFFREY GAINES In Your Eyes

UC
BRIAN INKOWIGHT Love Of My Life
PUBLIC ANNOUNCEMENT John Doe

JONES RADIO NETWORKS
Music Programming/Consulting
Ken Moultrie • 800-426-9082

Alternative
Teresa Cook
BEN FOLDS Rockin' In The Suburbs
BUTTHOLE SURFERS The Shame Of Life
LONG BEACH DUB ALLSTARS Sunny Hours

Active Rock
Steve Young/Craig Altmaler
POWERMAN 5000 Bombshell

Heritage Rock
Steve Young/Craig Altmaler
PRIME STH I'm Stupid (Don't Worry...)

Hot AC
Steve Young/Josh Hosler
JEFFREY GAINES In Your Eyes

CHR
Steve Young/Josh Hosler
MICHELLE BRANCH Everywhere
NELLY FURTADO Turn Off The Light

Rhythmic CHR
Steve Young/Josh Hosler
MARY J. BLIGE Family Affair
JAY-Z Izzo (H.O.V.A.)

Soft AC
Mike Bettelli
No Adds

Mainstream AC
Mike Bettelli
No Adds

Delilah
Mike Bettelli
No Adds

Dave Wingert Show
Mike Bettelli
No Adds

24 HOUR FORMATS
Jon Holiday • 303-784-8700

Adult Hit Radio
JJ McKay
No Adds

Rock Classics
Jon Holiday
No Adds

Adult Contemporary
Rick Brady
No Adds

RADIO ONE NETWORKS
970-949-3339

Choice AC
Yvonne Bay
VERVE PIPE Never Let You Down

New Rock
Steve Leigh
CRYSTAL METHOD Name Of The Game
TANTRIC Astounded
WEEZER Island In The Sun

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

Adult Rock & Roll
Jeff Genzer
No Adds

Soft AC
Andy Fuller
No Adds

Bright AC
Jim Hays
MICHELLE BRANCH Everywhere

PROS ON THE LOOSE

Squint Entertainment Nat'l Dir./ Sales & Marketing **Ed Bunker**, 818-763-8314; winnereb@aol.com.

WVNZ/Richmond News Director **James "Jay" Hoeflinger**, 540-672-5949; hoeflinger@ns.gemlink.com.



Artist/Title	Total Plays
'N SYNC Pop	74
LIL' ROMEO My Baby	67
AARON CARTER Oh Aaron...	64
3LW Playas Gon' Play	64
A*TEENS Halfway Around The World	64
3LW No More (Baby I'ma Do Right)	63
BACKSTREET BOYS The Call	61
A*TEENS Bouncing Off The Ceiling	45
BACKSTREET BOYS More Than That	43
DREAM STREET It Happens Every Time	42
'N SYNC Bye Bye Bye	33
DREAM This Is Me	33
AARON CARTER That's How I Beat Shaq	33
JESSICA SIMPSON Irresistible	33
BRITNEY SPEARS Oops!...I Did It Again	32
MANDY MOORE In My Pocket	31
O-TOWN All Or Nothing	29
BAHA MEN Who Let The Dogs Out	29
AARON CARTER Bounce	23
KRYSTAL HARRIS Supergirl	22

Playlist for the week ending July 22.

Landreth

Continued from Page 3

Landreth will be programming against his former employer Clear Channel's WOAI in the town that serves as that company's corporate

headquarters, but Landreth said. "That really doesn't make much difference, as far as I'm concerned. The challenge is the same as with any competitive situation — identify what we do well and what they don't do well, then exploit those differences, and let the listeners decide."

WB/Nashville

Continued from Page 3

team, of which Norman says. "We are fortunate to have people of the

quality of Chris, Janice, Jack and Cindy to lead us into the future." Also at the label, in a reorganization of WEA Distribution, WB VP/Sales Neal Spielberg has been named VP/Country Sales for WEA.

DATEBOOK

MONDAY, AUGUST 6

National Root Beer Float Day
 1890/Denton "Cy" Young pitches his first major league baseball game, leading the Cleveland Spiders past the Chicago White Sox. Established in 1956, the annual Cy Young Award honors the best pitchers in professional baseball.
 1945/U.S. bomber *Enola Gay* drops the first atomic bomb used in warfare, on the city of Hiroshima, Japan.
 1966/World Wrestling Federation owner **Vince McMahon** weds **Linda Edwards**.
 Born: **Andy Warhol** 1928-1987, **Soleil Moon Frye** 1976

In Music History

1989/U2 bassist **Adam Clayton** is arrested for marijuana possession at his home in Dublin.



Another kind of elevation.

1993/**Luther Vandross** makes his lone venture into acting, with a small part in *The Meteor Man*.
 1996/**The Ramones** play their last show, at The Palace in Los Angeles. Pearl Jam's **Eddie Vedder** and Soundgarden's **Chris Cornell** join the punk demigods onstage for part of the set.
 Born: **Pat MacDonald** (ex-Timbuk3) 1952, **Randy DeBarge** 1958

TUESDAY, AUGUST 7

1888/The revolving door is patented.
 1972/**Yogi Berra** and **Sandy Koufax** are among eight players inducted into the Baseball Hall of Fame.
 1987/Actor **Tom Selleck** weds actress **Jillie Mack** ... Also: **Frankie Avalon** and **Annette Funicello** reunite on the big screen in *Back to the Beach*.
 1996/America Online experiences a massive blackout that shuts down the system for 19 hours, denying service to 6.2 million subscribers.



You've got nothing!

Born: **Wayne Knight** 1955, **David Duchovny** 1960, **Charlize Theron** 1975

In Music History

1996/An appeals court rules that former Teenagers **Jimmy Merchant** and **Herman Santiago** waited too long to try to get royalties as co-writers of the 1955 **Frankie Lyman & The Teenagers** hit "Why Do Fools Fall in Love." The decision overturns a 1992 ruling awarding the duo royalties and ends 12 years of court battles over ownership and writing credit for the song.
 1998/ABC holds a nationwide talent hunt to find lookalikes for **Sony & Cher** for its *And the Beat Goes On* TV movie.
 Born: **Rodney Crowell** 1950, **Bruce**

Dickinson (Iron Maiden) 1958

WEDNESDAY, AUGUST 8

1899/The refrigerator is patented.
 1969/Disciples of cult leader **Charles Manson** enter the home of movie director **Roman Polanski** and murder his pregnant wife, **Sharon Tate**, and four other people.
 1974/In a nationally televised address, President **Richard Nixon**, facing certain impeachment for his involvement in the Watergate affair, announces his intention to resign, effective noon the next day.



Nixon nixed.

1988/Actor-comedian **Emo Phillips** weds actress-comedian **Judy Tenuta**.
 Born: **Rory Calhoun** 1922-1999, **Dustin Hoffman** 1937, **Robin Quivers** 1952

In Music History

1960/**Ray Peterson's** "Tell Laura I Love Her," about a teenager who dies in a stock car race while trying to win money to buy a wedding ring, is banned in the U.K. for its morbid subject matter. But it's a hit in the U.S., and, along with **Mark Dinning's** "Teen Angel" the same year, starts a wave of teenage death songs, including **The Shangri-Las'** "Leader of the Pack" (motorcycle wreck), **J. Frank Wilson's** "Last Kiss" (car crash) and **Johnny Cymbal's** "The Water Was Red" (shark attack), that lasts through the early '60s.
 Born: **Mel Tillis** 1932, **The Edge** (U2) 1961

THURSDAY, AUGUST 9

1831/The first steam locomotive train begins its inaugural run, between Albany and Schenectady, NY.
 1945/The plutonium-based bomb "Fat Man" is dropped on the city of Nagasaki, Japan. The event causes Japan to unconditionally surrender the following day, effectively ending World War II.
 1995/Netscape begins trading its stock in an eagerly anticipated IPO. The 15-month-old company launches with a stock price of \$28.
 Born: **Meatloaf** 1957, **Gillian Anderson** 1968

In Music History

1964/**Bob Dylan** and **Joan Baez** perform together for the first time, at the Monterey Folk Festival.
 1986/A 21-year-old fan is stabbed during **Queen's** set at the U.K.'s Knebworth Festival. Paramedics are aware of the fan's plight but are unable to get through the crowd before he bleeds to death.
 Born: **Barbara Mason** 1947, **Whitney Houston** 1963

FRIDAY, AUGUST 10

National S'mores Day
 1821/Missouri officially becomes the 24th U.S. state.

1846/The Smithsonian Institution in Washington, DC is established by the United States Congress as an institute of learning. Englishman **James Smithson** made the institution possible with his \$500,000 gift.
 1987/*A Chorus Line* celebrates its 5,000th performance. The extremely popular show ends its Broadway run in 1990.
 Born: **Jimmy Dean** 1928, **Rosanna Arquette** 1959, **Antonio Banderas** 1960

In Music History

1959/Four members of the R&B group **The Platters** and four women are arrested at a Cincinnati hotel and face various lewd conduct and prostitution-related charges. Everyone is later acquitted, but the band's career never recovers.
 Born: **Ian Anderson** (Jethro Tull) 1947, **Jon Farris** (INXS) 1961, **Neneh Cherry** 1964

SATURDAY, AUGUST 11

National Chocolate Chip Day
 1965/The Watts riots begin in Los Angeles. Sparked by a confrontation between the California Highway Patrol and two young black men, the six-day riot results in 34 deaths, more than 3,000 arrests and over \$40 million in damage.
 Born: **Hulk Hogan** 1953

In Music History

1984/**Run-DMC** make their Los Angeles debut, kind of: They're on and off the stage of Hollywood's Stardust in less than half an hour.
 1998/Respectability at last: **Kiss** get their star on the Hollywood Walk of Fame.
 Born: **Eric Carmen** 1949, **Joe Jackson** 1955

SUNDAY, AUGUST 12

1865/**Joseph Lister** becomes the first doctor to use disinfectant during surgery. You may recognize his name from that Listerine mouthwash bottle in your medicine cabinet.
 1988/Despite demonstrations and protests from religious groups, *The Last Temptation of Christ*, directed by **Martin Scorsese**, opens.
 1992/Representatives of the United States, Mexico and Canada agree to the North American Free Trade Agreement, which eliminates virtually all tariffs and trade restrictions among the three nations. Following a lengthy debate in Congress, President **Bill Clinton** signs NAFTA into law in December 1993.

In Music History

1966/After inciting outrage with his remark that **The Beatles** are "more popular than Jesus now," **John Lennon** apologizes with, "I'm not anti-God, anti-Christ or antireligion. I was not knocking it. I was not saying we are greater or better."
 Born: **Buck Owens** 1929, **Mark Knopfler** 1949

— **Brida Connolly & Frank Corrella**

'zinescene

A.J. Pays The Piper!



The tabs provide tidbits regarding what led Backstreet Boy **A.J. McLean** to enter drug and booze rehab. The *Globe* says McLean "spent six months on a sex, booze and drug spree that turned him into a flabby, wasted wreck and nearly put him in his grave." McLean's ex-girlfriend, porn star **Karen Simpson**, tells the *National Enquirer* that she dated McLean for several months, but she ended the relationship when she could no longer put up with his wild behavior and huge appetite for booze and cocaine. "I begged A.J. to get help — I was afraid he'd kill himself — but he just wouldn't listen," she says.

The last straw came on July 7, following a Backstreet Boys concert in Boston, say the *National Enquirer* and the *Star*. After the group returned to their hotel, the bandmembers were supposed to rest for their appearance the next day at a Boston Red Sox game. Instead, A.J. and several groupies partied together at the hotel's bar. Hours later the band's bodyguard tried to break up the party, but A.J. resisted his efforts. A short while later A.J. and his bandmates had a big fight that led A.J. to enter rehab the following day.

Four-Legged Therapists

In the wake of A.J.'s stint at rehab for "depression and alcoholism," *Us Weekly* delves into the subject of depression and asks, "Why do stars who have everything find it so hard to be happy?" In the feature **Sheryl Crow** and **Janet** tell the 'zine about their own bouts with depression.

Depressed? Unhappy? The 'zine provides an antidote in another feature: Get a dog! On these pages, artists such as **LeAnn Rimes**, **Billy Joel** and the members of **'N Sync** pose with their furry friends and tell the 'zine how much they love their pets.

The Big Battle

Dave Matthews, **Scott Weiland**, **David Crosby**, **Tommy Lee**, **Nelly** and **Bob Weir** are among the artists, actors, news personalities and politicians who comment to *Rolling Stone* about the war on drugs.

"I read everything. It's about the same as what I listen to. I listen to Mozart, and I listen to AC/DC" — **Keith Richards**, possibly the poster boy for self-destructive behavior, tells *Us Weekly* what other things he enjoys besides partying.

To Boldly Go...

'N Sync are profiled in *Rolling Stone*. "Our first album was pretty political," says bandmember **Chris Kirkpatrick**. "It was about satisfying a lot of different people, 'cause we were puppets. We were doing

BACK IN TIME — Movieline's cover girl, **Mariah Carey**, tells the 'zine why she chose to set her new movie, *All That Glitters*, in the 1980s. "Can you think of a time when the music was funkier and the clothes were worse? I had **Rick James** write one of the songs for the movie, and it sounds just like one of his hits from that time. But it was also a time in music when a DJ could play your record in a club one night, and the next day radio stations got hundreds of calls for that song."

what the record company thought sounded good or looked good or sounded safe." **Justin Timberlake** adds, "People have labeled us as not being artistic, but after this album [*Celebrity*] I don't think we'll hear 'boy band' too much more. We're trying to grow musically. We're trying to take that step where no boy band has gone before."

The 'Mommy' Returns

Entertainment Weekly goes behind the scenes on cover girl **Madonna's** Drowned World Tour 2001 and reveals how the artist and her backup singers, dancers and production personnel put together this megatour and stage show.

The *Star* has a shocking revelation from the new **Madonna** bio, *Madonna: An Intimate Biography*, by **Randy Taraborrelli**. According to the book, Madonna seduced actress **Gwyneth Paltrow** during a steamy lesbian dance on a table at a Miami nightclub — while Madonna's then-fiance, **Guy Ritchie**, watched!

Mommy Dearest

Wynonna tells the *Globe* that her recent reunion tour with her mother, **Naomi Judd**, at times "was a nightmare. It's like going back to live with your parents again. You shouldn't do it. I'd be rockin' on the stage and gettin' into it, and Mom would come over and want to pinch my cheeks and hold my hand. I'd look at her and think, "This can't be happening. I'm trying to rock, and she's trying to be miss prissy butt."

— **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



75 million households
Paul Marszalek
VP/Music Programming



Plays

SUM 41 Fat Lip	30
DESTINY'S CHILD Bootylicious	27
BLINK-182 The Rock Show	25
ALICIA KEYS Fallin'	25
JENNIFER LOPEZ I'm Real	24
112 Peaches & Cream	23
LINXIN PARK Crawling	23
P. DIDDY & THE FAMILY Bad Boys For Life	23
JAGGED EDGE (Nelly) Where The Party At?	22
JANET Someone To Call My Lover	22
EVE & Here's To The Night	22
USHER U Remind Me	20
CAKE Short Skirt/Long Jacket	19
JESSICA SIMPSON Irresistible	18
RAY-J Wait A Minute	17
ALIEN ANT FARM Smooth Criminal	16
'N SYNC Pop	16
MARIAH CAREY Loverboy	16
CITY HIGH What Would You Do?	15
NELLY Battered	14
AEROSMITH Fly Away From Here	13
D12 Purple Hills	13
ERICK SERMON Music	13
VIOLATOR (BUSTA RHYMES) What It Is	12
GORILLAZ Clint Eastwood	12
SUGAR RAY When It's Over	12
BACKSTREET BOYS More Than That	12
CRYSTAL METHOD Name Of The Game	12
D-TOWN All Or Nothing	12
LFO Every Other Time	12
AALIYAH We Need A Resolution	11
MISSY ELLIOTT One Minute Man	11
DROWNING POOL Bodies	10
311 You Wouldn't Believe	10
CRAIG DAVID Fill Me In	10
FUEL Bad Day	10
STAIN'D It's Been Awhile	9
U2 Elevation	9
BLU CANTRELL Hit 'Em Up Style (Oops!)	9
LIL' MO Superwoman	8
DAVE NAVARRO Reveal	8
DAVE MATTHEWS BAND The Space Between	7
WILLA FORD I Wanna Be Bad	7
SUM 41 Pan For Pleasure	7
DISTURBED Down With The Sickness	5
WEEZER Hash Pipe	4
3 DOORS DOWN Be Like That	4
N. E. R. D. Lapdance	4
TOOL Schism	4
NINE INCH NAILS Deep	4
SISQO Dance For Me	3
PHILLY'S MOST WANTED Please Don't Mind	3
COLD End Of The World	3
OURS Sometimes	3
SMASH MOUTH I'm A Believer	3
LIL' ROMEO My Baby	2
NIVEA Don't Mess With The Radio	2
TOYA I Do	2
DREAM This Is Me	2
TYRESE I Like Them Girls	2
LIFEHOUSE Sick Cycle Carousel	2
LIL' BOW WOW Ghetto Girls	2
OLIVIA R U Capable	2
REDMAN Let's Get Dirty	1
KURUPT (VLAQUE) It's Over Now	1
702 Pootie Tangin	1
AMERICAN HI-FI Flavor Of The Weak	1
TRAIN Drops Of Jupiter (Tell Me)	1
3LW Playas Gon' Play	1
AGUILERA/LIL' MONY/RYAN/PMK Lady Marmalade	1
MANDY MOORE In My Pocket	1
112 Dance With Me	1
TRICKY Evolution Revolution Love	1

Video playlist for the week ending July 22.

ADDS:

ALIEN ANT FARM Smooth Criminal	24
AFRO-CELT I.P. GABRIEL When You're Falling	23
BARENAKED LADIES Falling For The First Time	22
NICHELLE BRANCH Everywhere	22
RAINHEAD Knives Out	22
WISEGUYS Start The Commotion	22
SUGAR RAY When It's Over	24
JANET Someone To Call My Lover	23
TRAIN Drops Of Jupiter (Tell Me)	22
INCUBUS Drive	22
LIFEHOUSE Hanging By A Moment	22
STAIN'D It's Been Awhile	19
AEROSMITH Fly Away From Here	19
JANET Someone To Call My Lover	17
DAVE MATTHEWS BAND The Space Between	17
MELISSA ETHERIDGE I Want To Be In Love	17
MARIAH CAREY Loverboy	17
DESTINY'S CHILD Bootylicious	16
SMASH MOUTH I'm A Believer	16
U2 Elevation	16
FUEL Bad Day	15
FIVE FOR FIGHTING Superman (It's Not Easy)	15
JENNIFER LOPEZ I'm Real	15
STONE TEMPLE PILOTS Days Of The Week	14
BLACK CROWES Soul Singing	13
UNCLE KRACKER Follow Me	9
ALICIA KEYS Fallin'	8
EVE & Here's To The Night	7
BACKSTREET BOYS More Than That	6
NIKITA COSTA Like A Feather	4
JEFFREY GARNES In Your Eyes	4
JILL SCOTT The Way	3
CRAIG DAVID Fill Me In	3
BLU CANTRELL Hit 'Em Up Style (Oops!)	3
3 DOORS DOWN Be Like That	2
THE CORRS All The Love In The World	2
DAVE NAVARRO Reveal	2
DOYLE BRAMHALL II... Green Light Girl	1
USHER U Remind Me	1
TOOL Schism	1
CULT Rise	1
SLASH'S SNAKEBIT Shine	1
DONO Hunter	1
FLICKERSTICK Smile	1
NELLY FURTADO Turn Off The Light	1
INDIA ARIE Brown Skin	1

Video airplay for July 30-August 5.

36 million households
Cindy Mahmood
VP/Music Programming & Entertainment



VIDEO PLAYLIST

ERICK SERMON Music	13
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LUDACRIS (MATE DOGG) Area Codes	3
ISLEY BROTHERS (R. ISLEY) Contagious	2
ALICIA KEYS Fallin'	2
JAGGED EDGE (Nelly) Where The Party At?	2
USHER U Remind Me	2
MISSY ELLIOTT One Minute Man	2
DESTINY'S CHILD Bootylicious	2
JAMEIM Just In Case	2
COO COO CAL My Projects	1
SNOOP DOGG Loosen' Control	1
LUDACRIS (MATE DOGG) Area Codes	1
P. DIDDY & FAMILY Bad Boy For Life	1
VIOLATOR (BUSTA RHYMES) What It Is	1
FOXY BROWN Oh Yeah	1
JUVENILE Set It Off	1
TRICK DADDY I'm A Thug	1
D12 Purple Hills	1
LIL' JON & THA EASTSIDE BOYZ Bia Bia	1

Video playlist for the week ending July 29.

VIOLATOR (BUSTA RHYMES) What It Is

OURS Sometimes

PETE YORN Life On A Chain

GORILLAZ Clint Eastwood

DAVE NAVARRO Reveal

N. E. R. D. Lapdance

ALICIA KEYS Fallin'

ALIEN ANT FARM Smooth Criminal

CAKE Short Skirt/Long Jacket

PHILLY'S MOST WANTED Please Don't Mind

BLU CANTRELL Hit 'Em Up Style (Oops!)

JAGGED EDGE (Nelly) Where The Party At?

CRYSTAL METHOD Name Of The Game

SCAPEGOAT WAX Asle 10...

ERICK SERMON Music

MISSY ELLIOTT One Minute Man

DROWNING POOL Bodies

2

David Cohn
General Manager

311 You Wouldn't Believe	1
KENNA Hell Bent	1
FUEL Bad Day	1
SUM 41 Fat Lip	1
BLINK-182 The Rock Show	1
LINXIN PARK Crawling	1
LIFEHOUSE Sick Cycle Carousel	1
STONE TEMPLE PILOTS Days Of The Week	1

Video playlist for the week of July 23-30.

TELEVISION

TOP TEN SHOWS
JULY 16 - 22

Total Audience (95.9 million households)

Rank	Show	Day
1	Who Wants To Be A Millionaire	(Tuesday)
2	Who Wants To Be A Millionaire	(Sunday)
3	Fear Factor	
4	Who Wants To Be A Millionaire	(Thursday)
5	60 Minutes	
6	Movie	(Wednesday)
7	Weekend Update	
8	CSI	
9	Everybody Loves Raymond	
10	Who Wants To Be A Millionaire	(Friday)

Adults 18-49

Rank	Show	Day
1	Fear Factor	
2	The Weakest Link	
3	Everybody Loves Raymond	
(tie)	Friends	
5	Dateline NBC	(Monday)
(tie)	Law & Order	
(tie)	Who Wants To Be A Millionaire	(Sunday)
(tie)	Will & Grace	
9	CSI	
(tie)	Spy TV	

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

MTV's *Live and Almost Legal* celebrates the network's 20th anniversary with live performances by Mary J. Blige, Mariah Carey, Billy Idol, Jane's Addiction, Method Man, Busta Rhymes, Run-DMC, Sum 41 and TLC at New York's Hammerstein Ballroom, as well as summer-concert clips from Aerosmith, Blink-182, Bon Jovi, Depeche Mode, Nelly and Sugar Ray (Wednesday, 8/1, 8pm).

Friday, 7/27

- Weezer, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Stabbing Westward, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

Saturday, 7/28

- Chick Corea, Terence Blanchard and Jane Monheit perform as *Evening at Pops* salutes Boston-area musicians (PBS, check local listings for time).
- Neil Diamond performs viewers' choices on A&E's two-hour *Live by Request* (9pm ET/6pm PT).
- Dave Hollister, *Showtime at the Apollo* (check local listings for time and channel).

Sunday, 7/29

- Bon Jovi, *Behind the Music* (VH1, 8pm).
- VH1's two-hour *Bon Jovi: One Last Wild Night* showcases a recent San Francisco performance by the band, as well as interview segments and behind-the-scenes footage (9pm).

Monday, 7/30

- Nancy Griffith, *Late Show With David Letterman* (CBS, check local listings for time).

Tuesday, 7/31

- Blu Cantrell, *Jay Leno*.
- Sean "P. Diddy" Combs, *David Letterman*.

Wednesday, 8/1

- Lucinda Williams, *Jay Leno*.
- Jamie O'Neal, *David Letterman*.
- KRS-One, *Politically Incorrect With Bill Maher* (ABC, check local listings for time).

Thursday, 8/2

- Nelly Furtado, *Jay Leno*.
- Iggy Pop, *David Letterman*.
- Cowboy Junkies, *Craig Kilborn*.

— Julie Gidlow

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

FILMS

BOX OFFICE TOTALS
July 20-22

Title	Distributor	Weekend (\$ To Date)
1	Jurassic Park 3	Universal (\$50.77)
2	America's Sweethearts	Sony (\$30.18)
3	Legally Blonde	MGM/UA (\$31.10)
4	The Score	Paramount (\$30.76)
5	Cats & Dogs	WB (\$6.81)
6	The Fast And The Furious	Universal (\$5.32)
7	Scary Movie 2	Miramax (\$4.52)
8	Dr. Dolittle 2	FOX (\$4.40)
9	Final Fantasy: The Spirits Within	Sony (\$3.65)
10	Kiss Of The Dragon	FOX (\$2.91)

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

COMING ATTRACTIONS:

This week's openers include *Jackpot*, starring Adam Baldwin and Anthony Edwards. Look sharp for recording artists *Crystal Bernard* and *Mac Davis* in supporting roles. The film's Milan soundtrack sports George Jones' "The Grand Tour," Patsy Cline's "Sweet Dreams," Bobby Hebb's "Sunny," Catpower's "Naked if I Want to Be" and Granddaddy's "He's Simple." Meanwhile, *Aya and Chocolate* Genius join Stuart Matthewman on portions of the film's score.

Now playing in exclusive engagements is *Ghost World*, starring Thora Birch. The film's Shanachie soundtrack contains music by Vince Giordano, Lionel Belasco, Skip James, Blueshammer, Mr. Freddie, Craig Ventresco, Joe Calcott, McGee Bros., Robert Wilkins, Little Hat Jones and others. And *Jurassic Park III*, which is currently in theaters, carries a Decca soundtrack with Randy Newman's "Big Hat, No Cattle."

Rounding out this week's openers is *Planet of the Apes*, starring former Marky Mark & The Funky Bunch frontman Mark Wahlberg.

VIOLATOR (BUSTA RHYMES) What It Is

OURS Sometimes

PETE YORN Life On A Chain

GORILLAZ Clint Eastwood

DAVE NAVARRO Reveal

N. E. R. D. Lapdance

ALICIA KEYS Fallin'

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SUM 41 Fat Lip	1
BLINK-182 The Rock Show	1
LINXIN PARK Crawling	1
LIFEHOUSE Sick Cycle Carousel	1
STONE TEMPLE PILOTS Days Of The Week	1

Video playlist for the week of July 23-30.

BOX BLOCK

55 million households
Peter Cohen, VP/Programming

Rap Adds

JIMMY COZIER She's All I Got

Pop Adds

LFO Every Other Time

Urban Adds

No Adds

Rhythmic Adds

No Adds

Rock Adds

B. R. M. C. Whatever Happened To My Rock 'N' Roll

LARS FREDERIKSON & THE BASTARDS Wine And Roses

H2O Role Model

LIMP BIZKIT Boiler

LIVE Simple Creed

NEW FOUND GLORY Dressed To Kill

PUDDLE OF MUDD Control

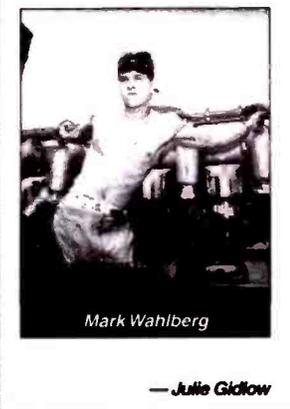
SIMON SAYS Blister

START Gorgeous

STATIC-X Black And White

WEEZER Island In The Sun

Adds for the week of July 30.





AL PETERSON
alpeterson@ronline.com

By The Numbers

How Census 2000 data could impact your life and future ratings

As you've likely already noted, many of my fellow R&R format editors and I have focused on the subject of research this week. I thought it might be interesting to look at some of the numbers being released from what is arguably the biggest research project of the past decade, Census 2000.

A number of interesting and enlightening articles analyzing some of the Census 2000 numbers have appeared in recent issues of *American Demographics* (a magazine that should be on your monthly must-read list). Additionally, in recent weeks Arbitron has issued information about how and when it will incorporate the newly updated figures into its database.

This week we'll focus on what some prominent demographers and statisticians have had to say after a preliminary look at the numbers, and we will answer some frequently asked questions that Arbitron says it's hearing from broadcasters.

New Racial Identities

There is no question that, for most of those who will analyze the volumes of numbers and statistics, the race and ethnicity information is the most highly anticipated data that will come out of Census 2000. That's because, for the first time ever, this census allowed respondents to identify themselves as being of more than one race, whereas previous surveys limited racial identification to just a single one. This move allows for nearly limitless combinations of racial and ethnic identities, which will impact a

host of different things, such as redistricting and the distribution of federal dollars.

"The numbers may be the final wakeup call for marketers," declares *American Demographics* in its March issue. Indeed, some of the demographers and researchers interviewed by the magazine who have had a chance to see the numbers say they confirm that young America is more racially diverse than ever before and that the oldest demographics contain the highest percentage of America's white population.

Kenneth Frey, a demographer with the Santa Monica, CA-based Milken Institute, told the magazine, "The new data on race is on everyone's front burner. For most of the country the responses will still be predominantly single-race (i.e., black, white, Asian), but in areas like Los Angeles, New York and South Florida, we will gain important new insight into the result of the melting pot on intermarriage."

In the same interview, demographer William O'Hare, of Baltimore's Annie E. Casey Foundation, said, "One can't help but wonder if the new racial categories might erode some of the power of the traditional minority/majority categories. It may add to the re-examination of many

public-policy and private-sector programs built around the black/white dichotomy that dominated public thinking on racial issues in the 1950s and 1960s."

In short, marketers from all industries — including the broadcast business — will likely find that many of the old rules and beliefs will no longer apply as this new data for a new decade in America is released. The notion of large, homogeneous groups as the driving force behind American pop culture is fading.

And whether your station is targeting urban teenagers, Gen X'ers, Generation Jonesers or upper-income white suburban males, Census 2000 figures offer a strong argument that it's time to be thinking outside the box when it comes to the makeup of your station's target demos.

Migrating Boomers

Although the increasing racial diversification of America seems to be foremost in the minds of most demographers, the May issue of *American Demographics* also points to another trend, which it characterizes as an equally powerful market-making force. That force is the migratory pattern of Americans, especially the huge segment of aging baby boomers.



KNOCKING IT OUT OF THE PARK

Clear Channel Radio's Brian Purdy welcomes Sam Donaldson and ABC News Radio VP Chris Berry to Houston for a night of baseball at Enron Park. Donaldson recently hosted a talk show for three days on KTRH/Houston and threw out the ceremonial first pitch at an Astros-Padres game.

States like California and Florida offer clear examples of America's population growth due to immigration and significant increases in ethnic birth rates. Florida, for example accounted for almost 10% of the nation's population growth in the past decade, while California added 4 million new residents.

Idaho, Colorado, Wyoming, Utah, Arkansas, Tennessee and Iowa saw some of the highest growth rates as a percentage of population. These and other high-growth-rate states may, in fact, reflect where the baby boomers — who are reaching retirement age — are headed to spend their leisure time and considerable accumulated wealth.

Census 2000 indicates that traditional Sun Belt states are no longer the magnet they once were. Frey writes, "Migration to the Sun Belt is no longer flowing exclusively to the traditional Southern and Western states like California, Texas and Florida."

"Rather, migratory trends are creating a new Sun Belt in a region that grew more in the '90s than it did in the '80s, including Nevada, Colorado, Ar-

izona, Utah, Georgia and North Carolina. These are states that some people previously characterized as 'backwater,' but now we're seeing that they will continue to be strong magnets."

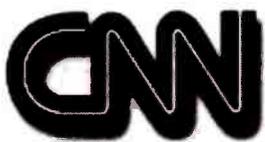
The census seems to indicate that the population driving the growth of such states is primarily non-Hispanic whites. For example, while whites contributed an average of 60% to the country's overall growth, in Idaho non-Hispanic whites accounted for 83% of that state's population growth.

Birthrates are not considered to be a significant factor in the growth of these new boom states; rather, it is people moving to them from other areas of the country. In fact, Census 2000 data indicates that the top-10 fastest-growing states are also among the leading 15 destination states for Americans who are moving from state to state.

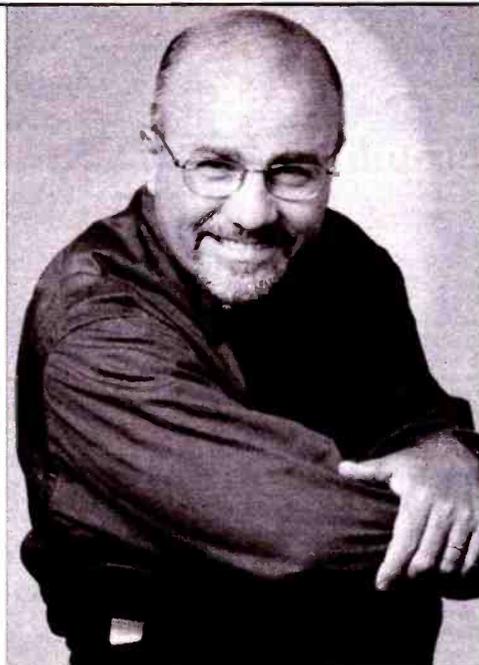
The New Ethnic Centers

In another piece, in the June *American Demographics*, Frey notes that, while the country is, in fact, becoming more diverse, the growth of ethnic populations is con-

Continued on Page 30



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By The Numbers

Continued from Page 27

centrated in certain regions. "In the wake of Census 2000, newspaper headlines have bombarded us with messages about the growing and pervasive racial and ethnic diversity across the United States," he writes.

"And, nationwide, statistics not only confirm that minorities grew at 12 times the rate of whites, but also that fewer than seven in 10 Americans consider themselves to be white — or 'non-Hispanic white only,' in census terminology. Still, a careful examination of the statistics reveals that the nation's minority groups, especially Hispanics and Asians, are heavily clustered in selected regions and markets."

Frey suggests that, rather than witnessing the formation of a national melting pot, what we are actually seeing is the creation of what he calls numerous "mini-melting pots" that are in sharp contrast to the rest of America, which tends to be much less diverse.

"Through intermarriage and the blending of cultures, each of these melting-pot metros will develop its own politics, tastes for consumer items and demographic personalities," writes Frey. "Commentators, marketers and political analysts should understand and take into account these multiple melting pots and new ethnic frontiers as predictors of America's changing racial and ethnic landscape."

New Minority Frontiers

Census 2000 clearly points to an increase in migration among minorities to Frey's "mini-melting pots" that is moving them well beyond their traditional points of entry into the United States. "With rising employment opportunities in states such as Georgia, North Carolina, Nevada, Utah and parts of the Midwest," Frey writes, "new immigrant minorities have made pioneering moves to these areas, establishing new minority frontiers."

Where are the two biggest minority populations, Hispanics and Asians, heading? According to Frey's analysis of Census 2000, Hispanics have begun to make inroads into large- and medium-sized metros in both the Southeast and the interior West. In the Southeast the cities he cites include Atlanta, Charlotte, Raleigh-Durham, Greensboro, Orlando and West Palm Beach — all metros with high rates of Hispanic gain in the past decade. Out West, cities that reported substantial gains in their Hispanic populations include Phoenix; Las Vegas; Portland, OR; Salt Lake City; and Seattle.

Census data shows that, in the 1990s, New York, Los Angeles and San Francisco accounted for 37% of all Asian population gains in the United States. But, along with many of the same metros that saw Hispanic population growth in the past decade, so-called new-frontier metro for Asians now also include Austin, Tampa, Miami and Detroit.

With regard to both Asian and Hispanic population gains, Frey points out that their fast growth and the accumulation of sizeable minority populations in these metros do not necessarily translate into substantial share gains in the total population. "But," he contends, "they do portend continued regional Asian and Hispanic growth."

Arbitron's Census 2000 Plans

Several weeks ago Arbitron began offering radio stations an opportunity to compare some of the preliminary data from Census 2000 to current population estimates for persons 18+. In the weeks and months ahead the ratings giant plans to implement the latest census figures into its database in several stages.

For your quick reference and convenience, here is a list of just some of what Arbitron says are the most frequently asked questions about its implementation of the new census data, along with portions of the company's responses. For more detailed information and the answers to additional

questions you might have, visit Arbitron's website at www.arbitron.com.

When will we see the Census 2000 results in the Arbitron population estimates?

The Census 2000 results will be the basis for new Arbitron population estimates that will be updated to Jan. 1, 2002. Each year Market Statistics produces updated population estimates. These estimates are projected to Jan. 1 of the next year. (For example, the estimates used for the fall 2000 through summer 2001 surveys are dated Jan. 1, 2001.)

Market Statistics starts with the previous census and uses a variety of local, state and federal data to update the estimates. It then produces estimates of total population by age, sex, race and ethnicity for each county in the U.S. (For Puerto Rico, the age and sex estimates are produced by Third Wave Research.)

The fall 2001 Arbitron will use the Census 2000 results as the basis for total population (0+) by race and ethnicity. The age and sex estimates will continue to be based on the 1990 census (updated). In the second stage, the Arbitron age and sex population estimates will be updated, again, based upon the Census 2000 age and sex data. The second update will be effective with the winter 2002 survey for continuous markets and with the spring 2002 survey for the remaining markets.

What changes will we see with the new data?

Arbitron does not expect to see large changes in total population, market rank or black or Hispanic percentages. The company believes that recent improvements it has made to its methods of estimating populations will produce only small changes in 2001-2002. Nevertheless, not all of the 283 metros will perform the same. There may be some markets with unanticipated swings.

If there are any major changes between summer 2001 and fall 2001

Marketers from all industries — including the broadcast business — will likely find that many of the old rules and beliefs will no longer apply as this new data for a new decade in America is released.

population estimates, the changes can be attributed to updating to the new census. Such changes will mean that the previous population estimates (updated from the 1990 census) were less accurate than new, 2000-based estimates. Large changes should not be interpreted as one-year increases or decreases in the actual population — they are technical changes rather than actual changes.

Estimating age and sex can be difficult, especially in metros with a lot of people moving in from other areas. Arbitron expects to see more changes in the age and sex percentages than in market ranks or black or Hispanic percentages. Any big changes in age and sex percentages will be in the winter and spring 2002 population update. Again, any large changes will not indicate one-year increases or decreases in the population, just technical changes in the data.

How will the new data affect a metro's Differentiation Survey Treatment status? (DST is how Arbitron controls for black or Hispanic samples.)

Arbitron receives black and Hispanic population data for every county in the country, regardless of DST status. Metros are usually evaluated annually for new DST qualification. The new census updates will provide an opportunity for an additional review of a metro's qualification for a new DST. (Metros that currently receive DST will not lose it, regardless of changes in the population estimates.) Current plans call for an eval-

uation of new DST metros in the winter of 2001. Any newly qualified DST metros will be implemented as soon as possible.

How will Arbitron handle the issue of census data for persons of more than one race?

The 2000 Census is the first implementation of new standards for government data on race and ethnicity. The census form's instruction on race was "mark all that apply." Arbitron's estimate of black populations will be based on the number of people who described themselves as black alone or in combination with any other race(s). Arbitron expects that this definition will slightly raise the number of blacks in its estimates. However, it does not expect this increase to be significant.

How will the new data affect market rank?

On the whole, Arbitron does not expect big changes in market rankings. However, there could be exceptions. It is also possible that some market ranks could change twice. The largest population change will come in the fall 2001 survey, when the total-population estimate is updated using the new census data.

The winter-spring surveys are other opportunities for changing ranks. The ranks are based on 12+ numbers, which are produced by adding all the age-sex cells (12+ is not estimated separately). So when the age-sex cells are rebenchmarked to the census for winter-spring 2002, there is the potential for changes among markets that are very close to each other.

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Colorado's Classic Rock Clash

Three format stations and an Active rival battle in market No. 96

Until 1999 Citadel Classic Rocker KKFM/Colorado Springs had the luxury of being the market's only gold-intensive rock 'n' roll station. In book after book the station enjoyed ratings at or near the top in both the 18-34 and 25-54 demos, and for many years it placed a close second in the overall ratings to CHR/Pop sister KKMGM.

Today the station is under attack from no fewer than three worthy competitors in the format (plus an Active Rocker competing for younger listeners), and together they've made the home of the Air Force Academy ground zero for the nation's fiercest Classic Rock fight.

The Eagle Has Landed

KKFM's first challenger arrived in the market when Charlotte-based Bahakel Communications took an underperforming satellite-delivered

Classic Rocker in nearby Pueblo, CO and moved its tower to Cheyenne Mountain to better serve both Pueblo and Colorado Springs. Bahakel then placed a locally based format centered around "All Rock 'n' Roll Classics" on KYZX (The Eagle) and started cranking out music by artists who had been forgotten in the market.

"We play no AC/DC, Rush or Ozzy Osbourne," says KYZX OM Rich Hawk. "We're going to lean on Fleetwood Mac, The Eagles and The Doobie Brothers." The reaction to The Eagle's shift in programming was overwhelmingly positive: By winter 2000 KYZX ranked fifth 12+ with a 5.5 share, just one-tenth of a share behind KKFM.

"When you start playing music that hasn't been played in a while, the station is going to see a significant amount of immediate growth," Hawk says. "We've been slowly building on that."

While KYZX has successfully pulled listeners from KKFM's upper end, its Active Rock sister, KIL0, is causing headaches for KKFM with the younger demos. KIL0 has in recent years toned down much of the harder-edged '80s gold it used to rely on, and Hawk calls the station "a very aggressive Rock station."

Since there is very little crossover between KIL0 and KYZX, Hawk can often initiate dual promotions. "We just wrapped up the Rocky Mountain Thunder Rally, which was promoted on both stations," he says. "Some stuff works, some doesn't. There are some promotions that don't lend themselves to both stations."

Interestingly, Hawk says that KIL0 is ranked second in the 25-54 demo. However, when looking at listeners over the age of 30, KYZX posts strong results. "That's pretty much what we wanted it to be," Hawk says. And although there's virtually no musical overlap between KIL0 and KYZX, KYZX PD Jason Janc has

done an admirable job of mixing in select Van Halen cuts without duplicating what KIL0 offers.

"It's really a team effort here at The Eagle," Hawk says. "Jason came out of Active Rock and wanted to program a Classic Rocker, and that's worked out well." The Beatles are also core artists for KYZX, and the station offers "Beatle Breaks" several times throughout the day.

One 'Mother' Of A Station

In February 2000, a few months after KYZX retooled as The Eagle, Clear Channel — owner of cross-town KCCY, KKLI & KVUU — announced that it had agreed to swap its KSKY-AM/Dallas for KPRZ/Colorado Springs and \$7.5 million. Cluster OM Kevin Callahan soon after met with then-Regional VP/Programming Rich Hawkins and considered ideas for a new format.

"We were just batting around some formats, and we decided that Rock was the way to go," Callahan says. "The test scores showed a real dissatisfaction with the Rock stations in the market. Rich said, 'I always wanted to call a station "Mother,"' so we started playing around with that

"When you start playing music that hasn't been played in a while, the station is going to see a significant amount of immediate growth. We've been slowly building on that."

Rich Hawk

idea." Callahan thought about the moniker, then came up with what would become the station's logo: a tattoo of a heart with the word *Mother* written across it.

With all the attitude of a Harley rider sporting just such a tattoo, KPRZ switched its call letters to KMOM and hit the airwaves just over a year ago as "Mother 96.1." While the debut of KMOM was met with criticism from the local press, Clear Channel believed in its research that showed an added desire for classic rock material. The latest ratings prove that Clear Channel's research was accurate: KMOM improved 2.2-3.3 in the winter book, placing it just a half point behind KYZX and KKFM.

"We're definitely a hard-edged Classic Rock station," Callahan says. "We live a lot in the '80s. We play Whitesnake. There's a Metallica or AC/DC record every hour. We go deeper and harder. We're really about 25-44 men, but in the 18-34 demo we're fourth in the market. That's really huge — we've already conquered the other two Classic Rock stations."

Callahan says that he's had a lot of fun programming the station thus far. "I'm a 30-year-old guy, and this is the music I grew up with when I was in college," he explains. "We initially received a lot of negative press, but also a lot of open arms from listeners who were really craving the music. It's really a rock town."

While other formats were considered, Callahan says that Colorado Springs' small number of Hispanic and African-American listeners prevented Clear Channel from going after those niches.

All About Attitude

KMOM's aggressive qualities and the one-two Classic-Active punch provided by Bahakel have resulted in some stunning turns of events in Colorado Springs: In the winter 2001 Arbitron KYZX tied KKFM 12+ with a 3.8 share. Upstart KMOM finished close behind with a 2.2-3.3 jump. In the most recent trends KYZX surpassed KKFM, and KMOM maintained its winter success.

Callahan hopes that KMOM will eventually jump ahead of KYZX and KKFM in the ratings, and he's confident that *Mother's* presentation will prove to have long-lasting appeal. "Other than the music, there's really

nothing else on the other stations," he says. "Mother is all about attitude. We air *Bob & Tom* in the morning and KBPI/Denver's Uncle Nasty in the afternoon, but we have a local midday guy, Asst. PD Joel Navarro, and everything is all locally programmed.

"It's a fun station. We just finished a Your Mother Gives You the Rod promotion, and we're now doing a Mother Smokin' Doobies promotion. We're also doing the Sin of the Day, in which we give away one trip a day to Sin City — Las Vegas."

Has *Mother* received any negative response from the community, which is one of the most conservative and religiously active in the nation? "Only that the morning show may have been a little blue," Callahan says.

Assailing The Stalwart

Callahan doesn't mince words when he assesses KKFM: "KKFM gave up completely and wholeheartedly rocking when KYZX came on with an adult format. The station has had a total face lift. They have a brand-new PD, a new midday host and a new afternoon host, and they've shuffled around some other stuff. KKFM was it for about 13 years."

KMOM has even gone so far as to claim victory over KKFM in some on-air braggadocio. Callahan says, "We've got a sweeper on the air that says, 'The other Classic Rock station took 15 years to get on top. It took us one year to knock their [bleep] in the dirt.'" In winter 2001 KMOM defeated KKFM in the 18-34 demo.

How has KKFM dealt with the pressure of having three other Rock-oriented stations breathing down its neck? The station's slogan is "Colorado's Only Real Classic Rock," and it is still very promotionally active. On July 19 KKFM presented REO Speedwagon at the city's World Arena and, as a tie-in, gave listeners the chance to play 18 holes of golf with REO members through a Last Annual Mark Brothers Urban Golf Tournament contest put together by KKFM's longtime morning host. The station's core artists continue to include Van Halen, Aerosmith, Eric Clapton, The Rolling Stones and ZZ Top.

Although KKFM's ratings have fallen substantially since spring 1999, only time will tell which station will win what's proving to be a very vigorous fight for Rock listeners in Colorado Springs. It's even possible that all three Classic Rockers (and Active Rocker KIL0) will thrive in a market that loves all types of rock music.



A Tale Of Two Stations

Here's a peek at what KYZX (The Eagle) and KMOM (Mother 96.1) offered Colorado Springs listeners on July 24 at 4pm. KYZX airs a "Two for Tuesday" feature.

KMOM

- ZZ TOP Legs
- AEROSMITH Love In An Elevator
- GEORGE THOROGOOD Who Do You Love
- METALLICA Turn The Page
- LED ZEPPELIN Over The Hills And Far Away
- BILLY IDOL Rebel Yell
- MOTLEY CRUE Kickstart My Heart
- FOREIGNER Head Games
- AC/DC Money Talks
- JUDAS PRIEST You Got Another Thing Coming

KYZX

- BEATLES Ballad Of John And Yoko
- BEATLES Sgt. Pepper's Lonely Hearts Club Band
- CARS Just What I Needed
- CARS Bye, Bye Love
- FLEETWOOD MAC You Make Lovin' Fun
- FLEETWOOD MAC World Turning
- DOORS Touch Me
- DOORS People Are Strange
- ELTON JOHN Bennie And The Jets
- ELTON JOHN Grey Seal
- SANTANA Evil Ways
- SANTANA Soul Sacrifice

12+ SPRING 2001 ARBITRON RESULTS

San Francisco - #4

Station (Format)	Owner	W1	'01	Sp	'01
KGO-AM (N/T)	ABC	6.3	6.7		
KCBS-AM (News)	Infinity	4.6	4.4		
KSFO-AM (Talk)	ABC	4.9	4.2		
KDFC-FM (Classical)	Bonneville	3.6	4.1		
KYLD-FM (CHR/Rhy)	Clear Chan.	3.9	3.9		
KOIT-A/F (AC)	Bonneville	4.2	3.8		
KKSF-FM (Sm. Jazz)	Clear Chan.	3.0	3.7		
KFRG-A/F (Oldies)	Infinity	2.6	3.4		
KMEL-FM (CHR/Rhy)	Clear Chan.	3.4	3.4		
KFFG/KFOG (Triple A)	Susquehanna	2.9	3.2		
KNBR-AM (Sports)	Susquehanna	1.9	2.9		
KBLX-FM (Urban AC)	Inner City	3.3	2.8		
KZQZ-FM (CHR/Pop)	Bonneville	2.6	2.8		
KSOL/KZOL (Reg. Mex.)	Hispanic	3.0	2.7		
KBRG-FM (Span. (AC)	Entravision	2.0	2.5		
KISQ-FM (Urban AC)	Clear Chan.	2.3	2.5		
KIOI-FM ('80s)	Clear Chan.	2.9	2.4		
KYCY-FM (Country)	Infinity	2.1	2.3		
KABL-AM (Adult Std.)	Clear Chan.	2.4	2.2		
KITS-FM (Alt.)	Infinity	2.4	2.1		
KLLC-FM (Hot AC)	Infinity	2.2	2.1		
KSAN-FM (Cl. Rock)	Susquehanna	2.0	2.0		
KFJQ/KSJO (Rock)	Clear Chan.	1.7	1.8		

*Was Oldies until April

Philadelphia - #5

Station (Format)	Owner	W1	'01	Sp	'01
KYW-AM (News)	Infinity	6.8	6.8		
WBEB-FM (AC)	WEAZ-FM	6.7	6.7		
WDAS-FM (Urban AC)	Clear Chan.	5.7	6.2		
WIOQ-FM (CHR/Pop)	Clear Chan.	5.1	5.5		
WYSP-FM (Act. Rock)	Infinity	4.3	4.8		
WUSL-FM (Urban)	Clear Chan.	5.7	4.6		
WJUZ-FM (Sm. Jazz)	Clear Chan.	4.3	4.5		
WXTU-FM (Country)	Beasley	3.3	4.5		
WPHT-AM (Talk)	Infinity	4.0	3.6		
WOGL-FM (Oldies)	Infinity	4.1	3.5		
WIP-AM (Sports)	Infinity	3.0	3.2		
WPEN-AM (Adult Std.)	Gr. Media	4.1	3.2		
WVGB-FM (Cl. Hits)	Gr. Media	3.3	3.1		
WMMR-FM (Rock)	Gr. Media	3.3	3.1		
WPHI-FM (Urban)	Radio One	2.6	2.8		
WPLY-FM (Alt.)	Radio One	2.6	2.7		
WLCE-FM (Rock AC)	Clear Chan.	2.3	2.5		
WPTP-FM ('80s)	Beasley	2.2	2.2		
WEJN-FM (Rhy/O)*	Gr. Media	2.0	1.7		
WDAS-AM (Rel.)	Clear Chan.	1.6	1.6		
WPST-FM (CHR/Pop)	Nassau	1.4	1.3		

*Switched to Hot AC on June 15

Dallas-Ft. Worth - #6

Station (Format)	Owner	W1	'01	Sp	'01
KKDA-FM (Urban)	Service	6.0	6.1		
KPLX-FM (Country)	Susquehanna	5.7	5.6		
KNKS-FM (CHR/Pop)	Clear Chan.	5.0	5.3		
KLUV-FM (Oldies)	Infinity	4.1	4.6		
WBAP-AM (N/T)	ABC	5.3	4.6		
KZPS-FM (Cl. Rock)	Clear Chan.	4.1	4.3		
KSCS-FM (Country)	ABC	5.0	4.1		
KOAI-FM (Sm. Jazz)	Infinity	3.5	3.6		
KEBL-FM (Act. Rock)	Clear Chan.	3.4	3.4		
KDFB-FM (Urban)	Radio One	4.2	3.3		
KDMX-FM (Hot AC)	Clear Chan.	3.1	3.3		
KLNO-FM (Reg. Mex.)	Hispanic	3.5	3.3		
KVIL-FM (AC)	Infinity	3.4	3.3		
KDGE-FM (Alt.)	Clear Chan.	3.1	3.2		
KTCK/KTCK (Sports)	Susquehanna	2.9	3.2		
KLTY-FM (Rel.)	Sunburst	2.7	3.1		
KRLD-AM (N/T)	Infinity	3.2	3.1		
KRVB-FM (CHR/Pop)	Infinity	2.2	2.6		
WRFR-FM (Classical)	City of Dallas	1.7	2.6		
KYNG-FM (Talk)	Infinity	2.1	2.3		
KMEG-FM (Soft AC)	ABC	2.0	2.0		
KRNB-FM (Urban AC)	Service	1.4	1.7		
KAAM-AM (Adult Std.)	Crawford	1.3	1.5		
KHYW-AM (Gospel)	Infinity	1.5	1.4		
KOMR/KMRR (Triple A)	Susquehanna	1.2	1.4		

Detroit - #7

Station (Format)	Owner	W1	'01	Sp	'01
WNCN-FM (AC)	Clear Chan.	7.6	6.3		
WJR-AM (Talk)	ABC	6.0	5.7		
WWJ-AM (News)	Infinity	5.8	5.5		
WVTV-FM (Sm. Jazz)	Infinity	4.5	5.4		
WRIF-FM (Act. Rock)	Gr. Media	4.9	5.3		
WJLB-FM (Urban)	Clear Chan.	5.3	5.2		
WOMC-FM (Oldies)	Infinity	4.9	5.2		
WDRQ-FM (CHR/Pop)	ABC	4.9	4.6		
WDTJ-FM (Urban)	Radio One	3.9	4.0		
WYCD-FM (Country)	Infinity	4.0	4.0		
WMOX-FM (Urban AC)	Clear Chan.	4.2	3.8		
WKQI-FM (CHR/Pop)	Clear Chan.	4.1	3.7		
WCSX-FM (Cl. Rock)	Gr. Media	3.2	3.2		
WLLC-FM (Cl. Hits)	Clear Chan.	1.8	2.7		
CHMX-FM (Alt.)	CHUM	2.8	2.6		
WQVD-FM (Hot AC)*	ABC	1.9	2.5		
WGRV-FM (Rhy/O)	Gr. Media	2.4	2.5		
CKRW-AM (Adult Std.)	CHUM	2.8	2.4		
WKQI-FM (Talk)	Infinity	1.6	1.7		
WKYT-AM (Talk)	Infinity	2.3	1.4		
CIDR-FM (AC)	CHUM	0.9	1.3		
WDMK-FM (Urban AC)	Radio One	1.0	1.1		
WQBN-AM (Urban/O)	Queens	0.9	1.1		
WDFN-AM (Sports)	Clear Chan.	1.1	1.0		
WGPR-FM (Urban AC)	WGPR-FM	1.0	1.0		

*Was WPLT-FM until April

Boston - #8

Station (Format)	Owner	W1	'01	Sp	'01
WBZ-AM (N/T)	Infinity	8.1	7.2		
WNLX-FM (AC)	Gr. Media	5.4	5.8		
WXXS-FM (CHR/Pop)	Clear Chan.	4.9	5.7		
WJMN-FM (CHR/Rhy)	Clear Chan.	4.8	5.3		
WEEL-AM (Sports)	Entercom	3.3	4.9		
WDDS-FM (Oldies)	Infinity	4.4	4.5		
WBMX-FM (Hot AC)	Infinity	4.1	4.4		
WCRB-FM (Classical)	Charles River	4.5	4.2		
WRKO-AM (N/T)	Entercom	4.5	4.1		
WZLX-FM (Cl. Rock)	Infinity	3.4	3.5		
WBCH-FM (Alt.)	Infinity	3.6	3.3		
WKLB-FM (Country)	Gr. Media	2.9	3.3		
WQSZ-FM (Hot AC)	Entercom	2.7	2.8		
WROR-FM (Oldies)	Gr. Media	3.5	2.8		
WAAF-FM (Act. Rock)	Entercom	2.6	2.6		
WTKX-FM (Talk)	Gr. Media	1.9	2.4		
WBOE-FM (Triple A)	Gr. Media	1.9	2.0		
WPLM-FM (Soft AC)	Plymouth Rock	2.3	1.7		
WXXS-AM (Adult Std.)	Clear Chan.	1.1	1.6		
WBOT-FM (Urban)	Radio One	2.0	1.4		
WFEX/WFXX (Alt.)	Phoenix Media	1.1	1.4		
WGBR-FM (Act. Rock)	Clear Chan.	1.0	1.3		
WXLO-FM (Hot AC)	Mass.	0.8	1.0		

Washington, DC - #9

Station (Format)	Owner	W1	'01	Sp	'01
WPGC-FM (CHR/Rhy)	Infinity	5.7	6.0		
WMMJ-FM (Urban AC)	Radio One	5.7	5.4		
WKYS-FM (Urban)	Radio One	5.3	5.0		
WRQX-FM (Hot AC)	ABC	3.9	4.5		
WJFK-FM (Talk)	Infinity	3.5	4.4		
WMZQ-FM (Country)	Clear Chan.	3.5	4.4		
WVDC-FM (Alt.)	Clear Chan.	3.8	4.4		
WTOP-A/F (News)	Bonneville	4.5	4.2		
WDBQ-FM (Oldies)	Clear Chan.	4.0	4.1		
WHUR-FM (Urban AC)	Howard Univ.	4.0	4.1		
WMAL-AM (N/T)	ABC	4.2	4.0		
WGNB-FM (Classical)	Bonneville	5.1	3.9		
WJZW-FM (Sm. Jazz)	ABC	4.0	3.7		
WVYZ/WVZZ (CHR/Pop)	Bonneville	3.5	3.5		
WASH-FM (AC)	Clear Chan.	4.0	3.4		
WARW-FM (Cl. Rock)	Infinity	2.5	2.5		
WHFS-FM (Alt.)	Infinity	1.8	2.1		
WHIT-FM (CHR/Pop)*	Clear Chan.	2.2	1.9		
WTEM-AM (Sports)	Clear Chan.	1.5	1.6		
WFRE-FM (Country)	Clear Chan.	1.2	1.2		

*Was WJMO-FM (Rhythmic Oldies) until April 6

Houston-Galveston - #10

Station (Format)	Owner	W1	'01	Sp	'01
KDXX-FM (CHR/Rhy)	Radio One	6.6	7.3		
KMLQ-FM (Urban AC)	Radio One	4.6	6.2		
KODA-FM (AC)	Clear Chan.	7.5	6.2		
KILT-FM (Country)	Infinity	5.4	5.6		
KRBE-FM (CHR/Pop)	Susquehanna	4.8	5.4		
KLTN-FM (Reg. Mex.)	Hispanic	4.5	5.3		
KTRH-AM (News)	Clear Chan.	3.5	3.9		
KURV-FM (Cl. Hits)	Clear Chan.	3.5	3.7		
KTBS-FM (Alt.)	Clear Chan.	3.6	3.5		
KKQB-FM (Country)	Cox	3.2	3.3		
KLBD-FM (Rock)	Clear Chan.	3.4	3.3		
KONA/KOVE (Span. AC)	Hispanic	2.4	3.2		
KLDE-FM (Oldies)	Cox	2.9	2.7		
KHPT-FM ('80s)	Cox	2.5	2.6		
KTHT-FM (CHR/Rhy)	Cox	2.1	2.6		
KPPG-AM (N/T)	Clear Chan.	3.3	2.4		
KHMX-FM (Hot AC)	Clear Chan.	3.2	2.3		
KSEV-AM (N/T)	Liberman	0.4	2.1		
KDME-AM (Adult Std.)	Clear Chan.	1.8	1.8		
KJQJ/KTJM (Rhy/O)	Liberman	1.2	1.7		
KNKX-FM (Country)	Infinity	3.0	1.6		
KOOK-FM (Tejano)	El Dorado	2.0	1.4		
KRTX-FM (CHR/Rhy)	Hispanic	1.1	1.1		

Phoenix - #15

Station (Format)	Owner	W1	'01	Sp	'01
KYOT-FM (Sm. Jazz)	Clear Chan.	4.8	5.8		
KTAR-AM (N/T)	Emmis	5.0	5.6		
KNOX-FM (Country)	Clear Chan.	5.0	5.5		
KOOL-FM (Oldies)	Infinity	5.5	5.5		
KFYI-AM (N/T)	Clear Chan.	4.0	4.8		
KESZ-FM (AC)	Clear Chan.	5.1	4.7		
KSLX-A/F (Cl. Rock)	Sandusky	2.8	4.7		
KMLE-FM (Country)	Infinity	6.0	4.4		
KUPD-FM (Act. Rock)	Sandusky	4.4	4.1		
KKFR-FM (CHR/Rhy)	Emmis	5.2	3.9		
KULT-FM (AC)	Emmis	3.1	3.6		
KZZP-FM (CHR/Pop)	Clear Chan.	3.5	3.6		
KZON-FM (Alt.)	Infinity	3.7	3.4		
KDDJ/KEDJ (Alt.)	Big City	2.6	3.3		
KDXP-FM (Hot AC)	Clear Chan.	3.0	3.0		
KDQB-FM (Rock)	Sandusky	4.1	2.9		
KDYM-AM (Adult Std.)	Clear Chan.	2.7	2.7		
KHOT-FM (Reg. Mex.)	Hispanic	1.9	2.3		
KPTY-FM (CHR/Rhy)	New Planet	2.1	1.7		
KLNZ-FM (Reg. Mex.)	Entravision	1.5	1.6		
KDVA/KVVA (Span. AC)	Entravision	1.2	1.4		

Minneapolis-St. Paul - #17

Station (Format)	Owner	W1	'01	Sp	'01
WCCO-AM (Full Serv.)	Infinity	8.8	9.7		
KQRS-FM (Cl. Rock)	ABC	9.4	9.6		
KDWB-FM (CHR/Pop)	Clear Chan.	7.1	7.3		
KEEY-FM (Country)	Clear Chan.	7.9	6.0		
KSTP-AM (Talk)	Hubbard	6.1	5.6		
KOXR-FM (Act. Rock)	ABC	4.9	5.4		
WLTE-FM (AC)	Infinity	5.0	5.3		
KTCZ-FM (Triple A)	Clear Chan.	3.4	4.2		
KQQL-FM (Oldies)	Clear Chan.	3.7	3.7		
KSTP-FM (Hot AC)	Hubbard	3.8	3.6		
WXPT-FM ('80s)	Infinity	3.3	3.6		
WLOL-FM (Cl. Hits)	Clear Chan.	3.0	3.2		
KTTB-FM (CHR/Rhy)	Blue Chip	3.0	2.7		
WGVX/WGVY/WGVZ (Urban/O)*	ABC	1.6	2.0		
KFAN-AM (Sports)	Clear Chan.	3.3	1.8		
KLBB-AM (Adult Std.)	MNN Radio	1.2	1.5		
WDXK-A/F (Country)	Hubbard	1.1	1.4		

*Was KZNR/KZNT/KZMZ (Alternative) until March

Baltimore - #20

Station (Format)	Owner	W1	'01	Sp	'01
WERO-FM (CHR/Rhy)	Radio One	10.4	10.5		
WPGC-FM (Country)	Clear Chan.	7.6	7.9		
WBAL-AM (N/T)	Hearst-Argyle	5.7	6.5		
WWIN-FM (Urban AC)	Radio One	6.4	6.4		
WLIF-FM (AC)	Infinity	5.3	5.1		
WYYV-FM (Act. Rock)	Hearst-Argyle	3.2	4.4		
WDSR-FM (Oldies)	Infinity	4.9	4.4		
WHFS-FM (Alt.)	Infinity	3.5	3.9		
WXYV-FM (CHR/Pop)	Infinity	4.7	3.7		
WWIX-FM (Hot AC)	Infinity	4.1	3.4		
WCBM-AM (N/T)	M-10 Br.	3.0	2.7		
WCAO-AM (Rel.)	Clear Chan.	2.6	2.6		
WOCT-FM (Cl. Rock)	Clear Chan.	2.5	2.6		
WPGC-FM (CHR/Rhy)	Infinity	1.7	1.8		
WRBS-FM (Rel.)	Peter & John	2.0	1.7		
WHUR-FM (Urban AC)	Howard Univ.	1.0	1.4		
WJFK-AM (Talk)	Infinity	1.3	1.4		
WKYS-FM (Urban)	Radio One	1.0	1.3		
WZBA-FM (Rock					

What A Difference O'Day Made

A focus group shouldn't dictate a station's direction

I was raised with dogs, but I haven't owned one in 25 years, so when we brought the new guy home the other day, I didn't expect him to eat my column on Pat O'Day. Perhaps it's because we haven't named him yet.

My editor doesn't believe me, and, no, I can't find the floppy I put it on, and my notes are in chaos. So ... he'llll! Take a deep breath. Getting calmer now. Guess it's too late to call O'Day again. Never mind.

OK, from memory: Preacher's kid from Nebraska, moved to Tacoma, then off to Bremerton, WA. 1956, first full-time gig. Seattle by 1960. Booked bands, opened clubs, knew everybody. Even Hendrix. KJR/Seattle — Channel 95. Sing jingle. "Louie, Louie." Sixty-record playlist. Play local artists. It's what happens between the records. Local, local, local. Seattle is different. Loved Blore. Gary Owens too. Hired great jocks. Intuitive. Always hot, always cool. Great jock, great PD, insightful GM. Concerts West. Entrepreneur. Sizzle. Godfather of the Northwest. Seattle is different. Passion. Still. You should've been there.

What a difference O'Day made.

FINDING A PULPIT

Pat O'Day's father was a radio preacher in Tacoma, and from the time he was 7 or 8, O'Day knew he wanted to follow in his footsteps. "Not as a minister," he says, "but as an announcer, a newsman, or a play-by-play man."

Bremerton, WA is a Navy town west of Seattle, across the Puget Sound, in Kitsap County. By high school O'Day was doing PA announcing for the Bremerton High football team and, before and after school, sweeping floors at a local radio station.

Linc Perry was GM, and he didn't think O'Day had a prayer.

"He said he'd heard me on the public-address system and that I didn't have it for radio," O'Day recalls.

"You're wasting your time getting your hopes up for something that will never happen for you," said Perry. "I'd suggest you just not hang around here anymore."

O'Day's heart was broken, but he didn't give up. In 1956, Neil Sargent, PD of KVAS/Astoria, OR gave O'Day his first full-time job.

"He had everything," says Sargent. "Personality, humor, competitiveness, intelligence, creativity and a great work ethic." Sargent, who recently retired as President/CEO of TM Century, remembers when he and O'Day cooked up a phony competition: "Pat supported Elvis Presley, and I took the took the

opposite tack." Guess who won.

In 1957 O'Day moved on to KLOG/Kelso, WA, where he was discovered by his hero, Washington radio legend Wally Nelskog. "Wally, in typical Wally fashion, walked in the back door of the station and said, 'I've been listening to your program and find what you do quite attractive,'" O'Day recalls. O'Day was offered his first PD job at Nelskog's station in Yakima, WA, KUTI, and he jumped at it.



O'Day

A year and a half later KAYO/Seattle called, and he jumped at that too. Then, after he'd been in the Emerald City for less than a year, the phone rang again. This time it was KJR. It was January of 1960.

LESTER SMITH, FRANK SINATRA AND DANNY KAYE

Lester Smith bought KJR in 1953. In 1958 he sold the station to Essex Productions, a company owned by Frank Sinatra and Danny Kaye. KJR had a brief fling with rock 'n' roll in the mid-'50s, but in '58 the payola scandals were brewing, music itself was struggling, and Smith, who'd stayed on after the sale, was convinced by his manager that rock 'n' roll had no future. KJR flipped to a safer MOR format. It failed.

The following year the station re-entered the rock 'n' roll arena, hired programmer Chris Lane — who stayed for about a minute, says O'Day — and then the new decade began. O'Day was hired to do afternoon drive. Here's where it starts to get exciting.

"Rock 'n' roll was still in its infancy, and we were deciding on an hourly basis what a great radio station should sound like," O'Day says. He studied Chuck Blore's KFNB/Los Angeles and the Bartell Brothers' San Francisco powerhouse, KYA, but mostly he focused on Seattle.

"The Northwest is unique," he thought. Sure. Heard that before. But even his programming peers agreed with him. On national music calls O'Day would proclaim, "You gotta play this record," but all he'd get in response was, "That isn't going to happen here. Pat. That's just your thing; your area's so different." And perhaps it was.

That's how O'Day decided to play The Wailers' version of "Louie, Louie."

"I believed that local artists could be as important as national acts," he says. "Why not? Our station's local; why not have local music on it?" So he did. KJR broke "Louie, Louie," and it was a Seattle hit twice, almost three times. But, as much as O'Day championed the record, it didn't become a national hit until a Portland, OR group, The Kingsmen, copied the Wailer's version

note for note, and their label, Wand Records, slyly implied that the group were from the East Coast. With no Pacific Northwest stigma attached to it, The Kingsmen's version stormed into history.

Meanwhile, back in Seattle, O'Day, KJR and a long list of big-personality jocks including Dick Curtis, Jerry Kay, Larry Lujack, Tom Murphy, Mike Phillips, Charlie Brown, Norm Gregory, Scotty Brink and 18-year-old Kevin O'Brien set the town on its ear.

"O'Day's intense passion for entertaining programming is second to none," says O'Brien (now Kevin Metheny, who runs Clear Channel's Cleveland cluster). "He's a remarkable human being."

CONCERTS WEST

James Marshall Hendrix was a Seattle boy.

By 1968 the concert business was changing, and O'Day was smack dab in the middle of it. "I got to thinking, 'Rock 'n' roll's getting so complicated,'" O'Day says. What with sound and lighting requirements, security problems with drugs and the fact that artists often fell victim to how good or bad the local promoter was, there were problems.

O'Day had an idea. "I said to Jimi, 'Why don't we handle your performance everywhere you go? We'll bankroll the tour, arrange the advertising — we'll do it all. And at the end of the tour we'll sit down, pay the expenses and split the rest.'"

They called it Concerts West, and it changed the way live performances were done.

O'Day stayed with KJR until the mid '70s and, even as GM, kept his hand on the programming wheel. "He didn't just talk the talk," says Metheny. "He could go on the air and shame us young Turks, leaving us to eat his creative dust."

In 1976 he bought KORL/Honolulu and commuted between the islands and the mainland. Then, in 1977, he took over KYYX/Seattle. "It was the FM that finally beat my alma mater," O'Day says.

It's a different world today, and KJR is Sports. "That was then and this is now," says Edie Hilliard, VP/COO of Jones Radio Networks. "But back then, Pat was indisputably the King of Seattle Radio."

Today he still has the lay of the land.

"Here's a great line," he says. "Hey, we're having another fun weekend with good-time oldies! What kind of horse shit is that? Those aren't even real words." Indeed.

I think I'll name the new dog No Nameth.

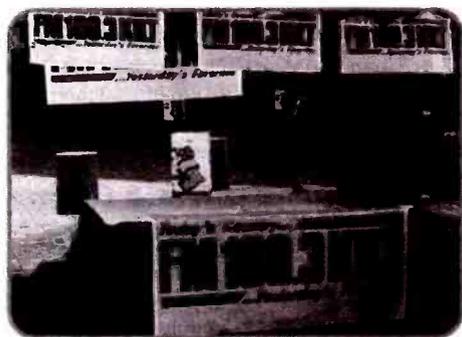
Contact O'Day at patoday@interisland.net.

NEXT WEEK: Gary Owens

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

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Clear Channel's KLOU In Cardinals Caper

Infinity executives are steaming over the discovery of KLOU/St. Louis' Arbitron Station Information Form for the spring 2001 survey, on which the Clear Channel-owned Oldies station had listed "Cardinals Baseball Games" as a "Programs/Personalities" entry. Of course, Infinity's crosstown KMOX has carried the Cardinals for just about forever. Infinity's David Pearlman, a member of the Arbitron Advisory Council, told councilmembers last week that the actions of Clear Channel-owned KLOU were "malicious" and called on Arbitron to institute some form of penalty — such as a delisting — for stations caught inserting misleading information on their Station Information Forms. Clear Channel/St. Louis Market Manager Lee Clear tells **ST** that the entry is a carry-over from a "Cardinals" game conducted on the air three years ago, in which KLOU personalities "took goofy names and became the players" in a variation of the "jock in the box" contest. Clear says that at some point the station received a call from Arbitron about the Cardinals entry and that Arbitron was told to strike it, but the entry wasn't removed. "This is old stuff that happened in the past," Clear says. "At the time we did it, we never pretended we aired Cardinals baseball. We couldn't get away with that. The claim by Mr. Pearlman is absurd."

Arbitron VP Thom Mocarsky said stations are sent Station Information Forms four times a year, each time with information preprinted from the previous quarter. Stations are asked to make corrections to the form as necessary. Mocarsky did not speculate about why the erroneous entry remained on KLOU's form for so long, but he did say, "They've had four opportunities each year for the last three years to take out that entry, but obviously they didn't." And Pearlman still isn't convinced that the entry wasn't malicious. "They said they conducted a Cardinals game, but the form says 'Cardinals Baseball Games,'" he says. "What does that tell you? And it's been three years since that contest. Someone has been signing that form with that entry on it every three months. Are you telling me they simply overlooked it?" After all of this, Arbitron has agreed to amend its policy regarding erroneous programming entries. From now on, stations that supply any questionable entry may be required to certify the accuracy of that entry by notarized letter. The new policy makes no mention of any punitive action, such as a delisting.

Clear Channel's recently launched **WIHT/Washington** has come under fire for its most recent morning show contest, *The Running of the Bull Dykes*. Last week morning hosts Mark Kaye and Kris Gamble had tickets to an upcoming Melissa Etheridge concert to give away, and the duo wanted to award the tickets in a creative way. Well, Etheridge is a lesbian, and the annual running of the bulls had just been held in Pamplona, Spain. Why not combine the ideas? The result: Morning show stuntwoman "Becky Butt Rub" would attach

tickets to her body and run across the Mall while pursued by lesbian contestants, or "bull dykes." Whoever caught Becky first would win the tickets. WIHT contacted the U.S. Park Service to see if the station had a permit to hold the contest on the Mall. It didn't, but one contestant arrived Monday morning to participate in the event. Two WIHT representatives were also on the Mall and were soon confronted by park police. WIHT ended up simply handing the tickets to the lone entrant. When asked by the *Washington Post* about the stunt, Kaye defended it and called the contest a parody of what occurs in Spain each year. "The people involved in it are not offended by it," Gamble told the *Post*. Meanwhile, WIHT PD Jeff Wyatt told the newspaper that the controversy had created a forum and become educational, because "discussions of gay issues on mainstream radio are very few and far between, and [Kaye and Gamble] are handling it in a very mature way."

Elsewhere in the nation's capital, top-rated **WJFK-FM/Washington** host G. Gordon Liddy has been dropped from middays after a highly successful nine-year run at the FM Talk station. According to the *Washington Post*, Liddy will most likely depart WJFK's Fairfax, VA studios before the end of August but will continue to be syndicated to his more than 160 affiliates by Westwood One. The move comes amid reports that afternoon bad boys Don & Mike will take Liddy's old shift and air live in New York, replacing "radio chick" Leslie Gold in middays at Infinity sister WNEW. Gold has already been dismissed from "NEW, and on her personal website wrote, "The management has made a decision to move the lineup around and favor some lower-rated, less popular shows over ours." Gold adds that she was told her program was the "only other show that has worked" outside of afternoon hosts Opie & Anthony for "NEW and that she's twice proven her show can build "an audience from nothing." However, she writes, "political" considerations are taking precedence over performance ... we were to be the sacrificial lamb. Working at WNEW has been like building a house on a fault line. You never know when the earthquake will come and destroy your hard work." Back at 'JFK, Don & Mike's afternoon shift will be taken by O&A, who will now be offered in syndication by Westwood One. Meanwhile, the *Post* speculates that Liddy could easily land on Clear Channel Talker WTNT/Washington, home to WW1's syndicated Don Imus. Representatives from WNEW and WJFK did not return **ST**'s calls seeking comment.

Salon Offers A Glimpse Into 'Payola City'

Online magazine Salon.com has once again ventured into the land of independent promotion and in its July 24 edition took a peek at the Urban world. In an article titled "Payola City," the magazine charges that "black radio's

Continued on Page 35

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and many more....

Produced by Gerald Eaton and Brian West for Track & Field Productions and Nelly Furtado / Mixed by Brad Buchnel
Management - Chris Smith, www.chrissmithmanagement.com / A/R - Beth Halper



The second single from the Platinum album WHOA NELLY

ADDS THIS WEEK INCLUDE:

KZQZ	KZZP	WNOU	WQZQ	WZEE
KKRD	WPXY	WKZL	WVSR	WMEG
KIZS	WHZZ	WWXM	WDKF	WAEB

and many more





**MOST ADDED
HOT AC & POP!!!**

JENNIFER PAIGE

THESE DAYS

OVER 40 ADDS OUT OF THE BOX INCLUDING:

KSLZ	KFMD	KRSK	WKZN	WAPE	WTSS	KRQQ
WKRZ	WLAN	WABB	WZYP	WINK	KLLY	and
WTWR	WYOY	WIOG	WXLO	KCDU	WZYP	many
WVYB	WHTF	WSTW	WRFY	KKPN	WCDA	more

“We love this record. It’s great to have her back.”
Jim Lawson and Chris Pickett – KFMD/Denver

“‘THESE DAYS’ is a very hip female record. It offers great
balance amongst all the rock songs!”
Dan Persigehl – KRSK/Portland

Street Talk.

Continued from Page 32

hit music stations play by two rules: Everyone gets paid to play, and nobody ever talks about the first rule." Salon puts the price tag on adds at anywhere from \$500 to \$1,200, which translates into \$6,000 per week and close to \$300,000 per year for a station adding five records a week. Salon adds that "while some traditional payola undoubtedly exists in the pop, rock and country worlds, more times than not that money goes toward the station's bottom line to purchase promotional and marketing items." In the Urban world, it contends, "most or all of the money goes directly into somebody's pocket at the station." Salon reported that one Urban PD said his station's owner "bragged about stashing away \$10,000 each month in indie payments" for real and paper adds. Salon quotes one Urban insider as saying, "Somebody needs to do something, because stations are not being programmed to their fullest. They're just playing records that [labels] are paying them to play. It's gotten so corrupt, it's ridiculous."

Meanwhile, the *Los Angeles Times* reports that former Z-Spanish Radio VP/Programming Homero Campos has been sentenced to 24 months' probation and fined \$15,000 by a Los Angeles federal court for failing to report to the IRS approximately \$100,000 he received in record-label kickbacks. Campos, who admitted to receiving as much as \$15,000 a month from Spanish-music giant Fonovisa Records, could have been sentenced to three years in jail and fined \$250,000 under federal sentencing rules. Prosecutors promised a lenient punishment in a plea agreement earlier this year, in exchange for Campos' cooperation with the case.

Maverick President Bill Bennett has resigned amid a restructuring at the label. No replacement is expected to be named. Also departing the label are sales head Tegra Little and publicity chief Kymm Britton.

Gaylord Entertainment shuts Squint Entertainment (home to such acts as Sixpence None The Richer) and dismisses close to a dozen employees, including National Director/Promotion John Butler. Squint President Steve Taylor remains on board to handle the transition.

Records

- Vanessa Parker-Davis joins Capitol/Nashville as Sr. Director/Media & Public Relations.
- Capitol VP/Pop Promotion Dave Sholin parts ways with the label.
- UMG Sr. VP/Special Asst. to the Chairman Jocelyn Cooper resigns.
- Former Maverick Director/National Promo Tommy Nappi joins Epic as a New York-based VP/Pop Promotion. At the same time, Epic L.A. rep Ken Lucek segues to Nappi's former post.
- Former Capitol L.A. regional Aimie Vaughan joins Columbia as a SoCal-based Sr. Director/Pop Promo, West Coast. AIR's Andy Arnold comes aboard as a Gotham-based Sr. Director/Pop Promotion.

Following what it called "speculation in the marketplace" that the reason for KROQ/Los Angeles' stunning rise to first place in the spring 2001 ratings was that Arbitron had oversampled English-primary Hispanics, Arbitron released data to the press that proves that the distribution of language preference within the Hispanic sample has been rock steady over the past 16 surveys. "The spring 2001 distribution is identical to winter '99, summer 2000 and winter 2001 performance," Arbitron said.

America's first '80s station has dropped the format: WXST/Columbus, OH goes Oldies as "B107.9." Expect new calls WODB for the Stop 26-Riverbend station.

Q100 Goes Diva-Free!

Former WRQX/Washington co-host and current WWWQ (Q100)/Atlanta morning man Bert Weiss caused quite an uproar at Virgin Records last week after blowing off Mariah Carey on the air! Weiss and co-hosts Jeff Dauler, Lindsay Brien and Melissa Carter like to stay on schedule, and, according to the *Atlanta Journal-Constitution*, Carey checked in an hour later than planned for a July 18 interview plugging her current single, "Loverboy." By then Weiss and company had moved on to another, more serious, bit and just didn't want to talk to Carey. Weiss put Carey on the air and informed her that her time had expired. A somewhat stunned Carey mumbled, "I'm just going to have a bowl of cereal, then," and the line went dead. Q100's decision so ticked off Carey's record label that the remainder of a daylong series of phone interviews with the artist was called off. Within minutes of the rebuff, Virgin reps phoned Dauler, the show's executive producer, complaining that the hosts had "upset the No. 1 female performing artist in the world." Dauler told the newspaper, "Her people are ticked at us, but our bosses don't really care. The station wasn't playing the record anyway. Maybe we sent a message: You can be a diva everywhere except Q100."

Last week the world learned that Premiere-syndicated Talk talent Rush Limbaugh had inked an eight-year, \$285 million deal keeping him in place until 2009. It's now known that Infinity head Mel Karmazin would have "doubled-down" on a contract with Limbaugh. "If he called me, and he wanted to work for us, we would have paid him double," Karmazin told cyberjournalist Matt Drudge last week. Meanwhile, Howard Stern had his own comments about Rush's riches. According to Drudge, Stern told listeners, "I wouldn't mind it if he deserved it. He was a Top 40 DJ who got kicked out because he was so bad. Then he went to the Kansas City Royals for about \$25,000. And that wasn't that long ago."

KHFI/Austin MD/nighttime air talent Johnnie Blaze made his television debut Monday night as a contestant on NBC-TV's *Fear Factor*. Among the fun things Blaze did: jumping 120 feet from the top of a building and eating three sheep's eyes. Sadly, Blaze didn't win. In the last stunt, contestants were submerged in a giant water tank in a contest to see who could stay underwater the longest. Another contestant topped Blaze's time in the tank.



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Street Talk®

Continued from Page 35

ABC Radio Networks' syndicated *Doug Banks Morning Show* lands Desert Sky Media's new Urban **KVGS (V-108)/Las Vegas** as its latest affiliate. Meanwhile, Desert Sky is set to launch an adult-appealing Urban format in Las Vegas, anchored by ABC's syndicated *Tom Joyner Morning Show*. **KBYE** will broadcast at 105.7 MHz, but it's not known when the station will make its on-air debut.

Sinclair Telecable will bring California's Wine Country its first Spanish-language FM by flipping **KGRP/Santa Rosa, CA** from Classic Hits to Regional Mexican on Wednesday. GM Michael Reichert will oversee the station's relaunch, the Santa Rosa *Press Democrat* reports.



Art Vuolo Jr., affectionately known as "Radio's Best Friend," was the recipient of the Rockwell Award at the 2001 Conclave held last week in Minneapolis. Vuolo received the award for his efforts in documenting the radio industry on videotape. Syndicated talk hosts **Lex & Terry** were on hand to congratulate Art (pictured at left), who, in typical fashion, delivered his acceptance speech on videotape.

Rumbles

- **Dan Sullivan** joins Millennium Radio Group's **WFPG-AM & FM, WKOE & WPUR/Atlantic City, NJ** as GM.
- **WQXK/Youngstown** Asst. PD **Burton Lee** rises to PD. He's been at the Country station for more than a decade.
- Former **WBTU/Fort Wayne, IN** **GSM Bob Swineheart** joins crosstown **WQHK** for similar duties.
- Station veteran **Bill Bowker** rises to PD at Triple A **KRSH/Santa Rosa, CA**.
- **WWWM/Toledo** PD/morning host **Brian Casey** relinquishes his programming duties. OM **Tim Roberts** and Asst. PD/MD **Steve Marshall** absorb Casey's programming duties.
- Former **KMXM/Omaha** PD **Tom Oakes** is the new PD/afternoon personality at **WBYT/South Bend, IN**. He succeeds **Ralph Cherry**, who exits.
- **Chris Reeves** becomes PD of **WUBY/Appleton-Oshkosh, WI**.
- **WTJM/New York MD** **Wayne Mayo** adds Asst. PD duties at the Rhythmic Oldies station.
- **WKTU/New York** morning man **Ralphie Marino** returns to Beantown as morning co-host of **Hot AC WQSX/Boston**, where he joins co-hosts **Karen Blake, Heather Gersten** and *Survivor* winner **Richard Hatch**. Marino previously worked in the market as the afternoon host at **WJMN**.

RADIO RECORDS



1

- **Jerry Blair** tapped as Exec. VP for Arista.
- **Dennis Reese** appointed Sr. VP/Promotion for Elektra Entertainment.
- Warner Bros./Nashville sets **Bill Mayne** as Sr. VP/GM and **Bob Saportli** as Sr. VP/Global Marketing.

5

- Red Ant Entertainment opens its doors with **Al Teller** as CEO/Chairman.
- **Skip Bishop** recruited to serve as Sr. VP/Promotion at MCA Records.
- "Mister Ed" **Lambert** promoted to PD of **KHKS/Dallas**.
- **Randall Bloomquist** becomes PD of **WBT-AM & FM/Charlotte**.

10

- **Derek Shulman** elevated to Chairman of Atco Records.
- **Rocky Allen** accepts the morning show gig at **WPRO-FM/Providence**.
- **Todd Pettengill** joins **WKSS/Hartford** for mornings with **Jeremy Savage**.

15

- **Les Goldberg** appointed President/COO of Interep.
- **Lynn Tolliver** upped to OM of **WZAK/Cleveland**.

20

- ABC Radio to debut satellite Talk network; **Michael Jackson** and **Dr. Toni Grant** tapped as hosts.

25

- **Rochelle Staab** upped to Programming VP for Bartell Broadcasting.
- **Charlie Minor** boosted to National Promotion Director for A&M Records.
- **Mel Phillips** tapped as PD of **WNBC/New York**.

Way up near Mount Shasta, Results Radio has unveiled two new properties in Redding, CA. **KHRD** debuts as a Rocker, focusing on such '80s and '90s acts as Van Halen, Ozzy Osbourne, Metallica and Aerosmith, while **KKXS** hits the airwaves with a Country format as "Kicks 96." Jones Radio Network's "CD Country" format will air on **KKXS** outside of morning drive. In related news, **KISK/Redding** changes its calls to **KESR** to better reflect its "Star 107.1" moniker.

Lastly, **ST** is sad to report the passing of veteran Atlantic Records executive **Vince Faraci** after a long bout with lung cancer. Faraci joined Atlantic in 1969 as a Southwest Regional Pop Promotion rep and served as the label's Director/National Pop Promotion and Sr. VP/Promo. In 1992 he was named Exec. VP of Third Stone/Atlantic Records, the label founded by actor Michael Douglas. Faraci was buried July 23 in White Plains, NY.

If you have Street Talk, call the R&R News Desk at 310-788-1899, or e-mail streettalk@ronline.com

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New Adds at Press time:

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Live: Simple Creed, Powerful Statement

There are times when I'm really glad to have Music Meeting at my fingertips, like when something as powerful as Live's triumphant return, "Simple Creed," featuring Tricky, comes along. I don't have to dig through the two boxes of CDs by my desk — I just keep clicking "Play" over and over (and so will you).

The new releases featured this coming week on Music Meeting share a certain critical acclaim. In both the new acts and veterans there is a gravity that many feel is sorely needed in the marketplace.

Nelly Furtado is a shining example of a new artist who has attained a unique position rather quickly. With her last single, DreamWorks accomplished what most labels hope to do: It maximized the acceptance and exposure of an uncompromising artist, letting the masses embrace her. Now that Furtado is known, her followup, "Turn Off the Light," will help make the U.S. accept what Canada has already realized: Furtado is a star.

Anyone who reads this column knows my feelings about **David Gray**. He's been credited with helping lead a songwriting revival. To my ears, Gray's album, *White Ladder*, remains the best released in the last year. I wish I was back in Triple A radio and had the pleasure of playing "Sail Away" for my listeners.

Have you absorbed **Stone Temple Pilots'** latest CD yet? It is so strong that the unthinkable has occurred — STP are getting critical plaudits. Unfairly scorned by the intelligentsia, STP triumphed last year and have now offered a song that Pop and Hot AC will acknowledge, "Days of the Week." A welcome miracle.

Anyone who attended R&R Convention 2001 was reminded of **Stevie Nicks'** sheer star power. To have Bill Clinton, someone formerly referred to as the most powerful person in the world, say that he was humbled in her presence is a statement. Check the credits of her latest CD to see how many of today's superstars also pay tribute to her. "Sorcerer" will spin that magic on Hot AC.

Two of Country's legends are the embodiment of survival. A year ago **Kenny Rogers** proved to Nashville that the audience does respect, and wants, music from its icons. "Beautiful (All That You Can Be)" will ride the road already paved (again). **Reba McEntire** has taken her show on the road — to Broadway, no less — and become the talk of the entertainment industry. Country audiences have seen the massive press she has reaped and will be primed for the aptly titled "I'm a Survivor."



Sky Daniels

NEW RELEASES

The latest songs featured this week on Music Meeting

www.rmusicmeeting.com

CHR/POP

- 012 Purple Hills (*Shady/Interscope*)
- NELLY FURTADO Turn Off The Light (*DreamWorks*)
- JIVE JONES Me, Myself & I (*Jive*)
- ALICIA KEYS Fallin' (*J*)
- LEFT EYE The Block Party (*Arista*)
- PAULINA RUBIO Sexual Lover (*Universal*)

CHR/RHYTHMIC

- 2PAC Letter 2 My Unborn (*Amaru/Death Row/Interscope*)
- ALLURE Enjoy Yourself (*MCA*)
- MARY J. BLIGE Family Affair (*MCA*)
- JIVE JONES Me, Myself & I (*Jive*)
- KRISTY KAY Who's That Loving You Now (*Universal*)
- ALICIA KEYS Fallin' (*J*)
- LEFT EYE The Block Party (*Arista*)
- DAMIAN "JR. GONG" MARLEY Still... (*Motown/Universal*)
- MUSIQ Girl Next Door (*Def Soul/IDJMG*)
- RASHEEDA Get It On (*Motown/Universal*)
- ST. LUNATICS Summer In The City (*Fo' Reel/Universal*)

URBAN

- ATHENA CAGE Hey Hey (Remix) (*Priority*)
- NELLY Batter Up (*Fo' Reel/Universal*)

URBAN AC

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

COUNTRY

(No new titles this week)

ADULT CONTEMPORARY

- LUTHER VANDROSS Take You Out (*J*)
- CHARLIE WILSON Without You (*Major Hits*)

HOT AC

- COLDPLAY Trouble (*Nettwerk/Capitol*)
- NELLY FURTADO Turn Off The Light (*DreamWorks*)
- JANET Someone To Call My Lover (*Virgin*)
- LIVE I/TRICKY Simple Creed (*MCA*)

SMOOTH JAZZ

- KARL DENSON Flute Down (*Blue Note*)
- RICHARD ELLIOT Crush (*GRP/VMG*)

ROCK

- ABANDONED POOLS Mercy Kiss (*Extasy*)
- LIVE I/TRICKY Simple Creed (*MCA*)
- SLIPKNOT Left Behind (*Roadrunner*)

ACTIVE ROCK

- ABANDONED POOLS Mercy Kiss (*Extasy*)
- LIVE I/TRICKY Simple Creed (*MCA*)
- SLIPKNOT Left Behind (*Roadrunner*)

ALTERNATIVE

- ABANDONED POOLS Mercy Kiss (*Extasy*)
- BADLY DRAWN BOY Everybody's... (*Beggars Banquet*)
- BOY HITS CAR Man Without Skin (*Wind-up*)
- LIVE I/TRICKY Simple Creed (*MCA*)
- SLIPKNOT Left Behind (*Roadrunner*)
- TREBLE CHARGER Brand New Low (*Nettwerk*)

TRIPLE A

- ACTUAL TIGERS Standing By (*Nettwerk*)
- BADLY DRAWN BOY Everybody's... (*Beggars Banquet*)
- DAVID BYRNE U.B. Jesus (*Luaka Bop/Virgin*)
- DAVID GRAY Sail Away (*ATO/RCA*)
- JOHN HIATT My Old Friend (*Vanguard*)
- LEONA NAESS I Tried To Rock... (*Outpost/MCA*)
- STEVIE NICKS Sorcerer (*Reprise*)
- BDZ SCAGGS Payday (*Virgin*)
- TRANSMATIC Come (*Immortal/Virgin*)
- VARNALINE Song (*Artemis*)

NEW MEDIA NEWSMAKERS

MusicNet

Using this week's PlugIn Conference as its forum, AOL-Time Warner stepped up to the mike and outlined plans to embrace digital delivery of music in a big way. Kevin Conroy, head of AOL Music, indicated that the rationale behind the announcements was to fuel adoption of broadband technologies by consumers.

"All of this is being done to create a more comprehensive online music experience for AOL Music, which will set the stage nicely for MusicNet," said Conroy, the former BMG executive who took the helm at AOL Music in February. In his previous position Conroy was particularly aggressive in committing BMG to the digital world.

MusicNet is a joint subscription venture among Bertelsmann and EMI/Virgin Holdings Group, Warner Music and RealNetworks. MusicNet will compete with PressPlay, a similar venture backed by Universal and Sony. How the politics will play out for these two services remains a major concern for those seeking impetus from the major labels regarding digital delivery. Will the systems coexist in a mission to bring digital to the masses, or will it be a Hatfield-McCoy scenario that forces people to take sides?

Conroy's intentions at the PlugIn were genuine. He sought to instill confidence in a battered technology sector, and his statements were positive declarations. With the experienced vision of Conroy and WMG's industry players, like Paul Vidich and George Chaltas, you can soon expect to see an upside from the downloads.

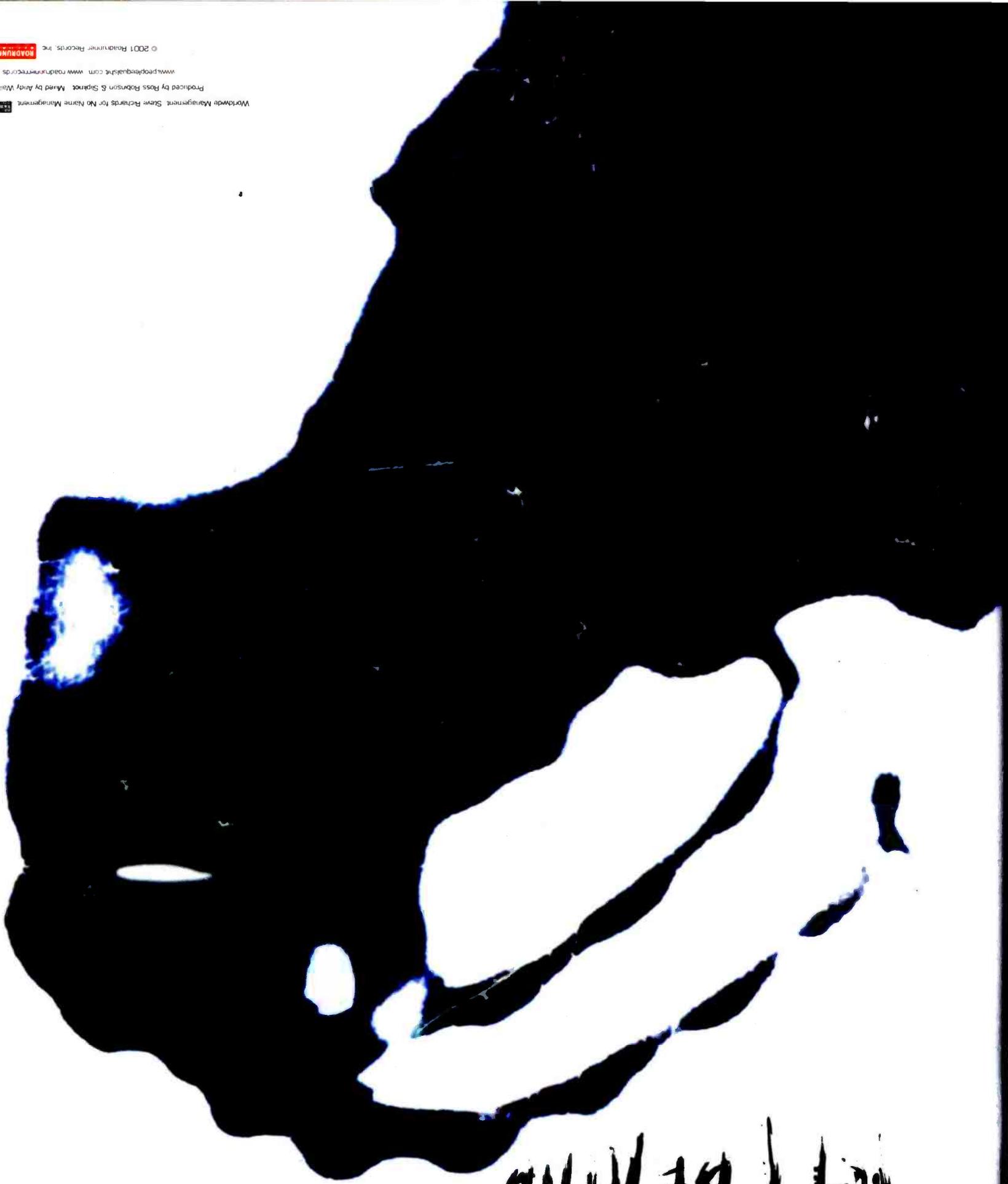
Music Meeting is an online service free to commercially licensed broadcast radio programmers and participating label executives. Each week songs are posted online in a secure, password-protected system for auditioning and/or downloading. Songs are categorized using R&R hallmarks such as formats, Most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

liquid audio

Selector

Slipknot
left behind

... soon



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STEVE WONSIEWICZ
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Music Biz Forecast, 2001-05

□ PricewaterhouseCoopers bets Internet will fuel 5% annual growth in global music sales

Last week's column featured highlights from a five-year forecast of global entertainment and media spending undertaken by the international accounting and management-consulting firm PricewaterhouseCoopers. This week I take a closer look at PWC's outlook for the music business.

Buoyed by demand for digital repertoire, DVD products and favorable demographic trends, PWC predicts global purchases of recorded music will grow, on average, about 5.1% annually over the next five years, to \$49.4 billion in 2005. Those sales, however, will trail the projected 7.2% rise in overall entertainment and media purchases, which will hit \$1.18 trillion during the same period.

PWC estimates that the U.S. music industry will grow, on average, 5.6% during 2001-2005, with sales climbing from \$14.3 billion in 2000 to \$18.8 billion in 2005. The world's next-largest market, the combined Europe-Middle East-Africa, will see sales rise annually at 4.2%, from \$13.1 billion in 2000 to \$16 billion in 2005.

The Asia/Pacific region will experience a 4.1% average growth rate (from \$8.3 billion to \$10.1 billion), while Latin America will see music consumption increase 11.8% annually (from \$2 billion to \$3.5 billion) over the next five years. Canadian music sales will rise 3.9% annually, from \$783 million to \$950 million.

The U.S. Market

In the U.S., PWC is betting that digital distribution will finally take off over the next couple of years. Why? For one thing, it says the labels and their partners — whether it's Napster, RealNetworks, Microsoft or Yahoo! — are getting a firm grip on offering more consumer-friendly products. Additionally, it believes that the industry is close to finally resolving the mind-numbingly complex legal issues that have dogged this sector of the business.

Online music, PWC estimates, will morph into a \$3.1 billion business, with music-subscription services raking in \$119 million this year and an impressive \$2.4 billion in 2005. Digital album sales will grow from a scant \$13 million this year to \$360 million in 2005. Singles sales — with consumers freed of the current legal and technological red tape and eventually allowed to compile a la carte files on demand — will climb from \$25 million to \$350 million.

Digital issues aside, PWC contends that the gradual aging of America's population will work in favor of the music industry. It notes, "The share of spending by people in the 10-to-24-year-old age group rose to 34.3% in 2000 from 33.7% in 1999, but that segment of the population accounts for a smaller proportion of sales than in the early 1990s. The share of spending by people ages 40 and over remained well above the levels of the early 1990s, despite falling to 33.4% from 34% in 1999.

"The \$3 drop in per capita spending among older buyers and the \$1 decrease among younger buyers accounted for the decrease in overall music spending in 2000. But the older group still spent more per capita in 2000 than in 1998, indicating that, despite the 2000 downturn, there is a

broader base of purchasers than in the past.

"Over the next five years the 40-and-older population will increase by 9.7% and the younger group by 6.2%, offsetting a decrease of 5.6% in the number of 25-to-39-year-olds. On balance, the impact of demographic changes will be positive. If per capita spending by each group remains the same in 2005 as in 2000, overall music spending will increase."

Here's a breakdown of what PWC predicts will happen in the other major markets.

Europe/Middle East/Africa

Western Europe accounts for 93% of the region's sales and will grow 3.7% over the next five years, hitting \$14.6 billion in 2005 from \$12.2 billion in 2000. The Eastern European market will see much brisker sales, with recorded-music purchases jumping, on average, 13.7% annually, cracking the billion-dollar mark and climbing to \$1.1 billion in 2005 from \$556 million in 2000. Sales in the Middle East region will rise a modest 2.8% annually to \$373 million in 2005 from \$324 million in 2000.

As it does the U.S., PWC believes digital-music sales — from downloads to music-subscription services — will help drive growth. Increased CD-hardware penetration — countries like Italy, South Africa and all of Eastern Europe have penetration rates of less than 50% — will also spur music consumption, while continuing piracy crackdowns will diminish sales of illegal repertoire.

Asia/Pacific

With Japan in the midst of a long economic slide and the rest of the region still recovering from the wicked economic crisis of 1997-1999, PWC foresees only modest growth in the region, especially when Japan accounts for nearly 75% of total sales. Improved CD-hardware penetration, improved anti-piracy efforts and digital distribution will drive increased sales.

Latin America

Despite the current financial gloom impacting Latin America, PWC believes a future economic recovery, increased efforts to battle piracy and cheaper retail prices courtesy of thriving discount retailers will fuel spending. PWC also predicts the growth of the U.S. Hispanic music market will soon impact the region, with more artists crossing over to other territories.

Canada

The online initiatives planned by the majors and their partners will be crucial to the Canadian market. Sales of recorded music declined by 19% in total over the past two years, according to PWC. And with CD-hardware penetration at around 80%, it believes there's virtually no room for growth for CD album sales, which last year comprised 95% of total album sales.

Outlook For Recorded Music In The U.S. (in millions of \$)

Category	2000	2001	2002	2003	2004	2005	CAGR*
Physical Music	14,324	14,778	15,217	15,430	15,599	15,733	1.9%
Albums	13,868	14,300	14,700	14,891	15,038	15,150	1.8%
Singles	174	158	143	125	105	83	-13.8%
Videos	282	320	374	414	456	500	12.1%
Online Music	N/A	157	339	817	1,848	3,098	—
Albums	N/A	13	55	120	213	360	—
Singles	N/A	25	45	100	203	350	—
Subscriptions	N/A	119	239	597	1,433	2,388	—
All Music	14,324	14,935	15,556	16,247	17,447	18,831	5.6%
Albums	13,868	14,313	14,755	15,011	15,251	15,510	2.3%
Singles	174	183	188	225	308	433	20.0%
Videos	282	320	374	414	456	500	12.1%
Subscriptions	N/A	119	239	597	1,433	2,388	—

Source: PricewaterhouseCoopers LLP, Wilkofsky Gruen Associates

Share Of Spending By Age Group (%)

Year	10-24	25-39	40+
2000	34.3	31.0	33.4
1999	33.7	31.0	34.0
1998	37.1	35.4	26.4
1997	39.5	34.3	25.3
1996	40.1	35.0	24.2
1995	40.4	35.2	23.6
1994	40.1	35.9	23.3
1993	40.4	36.2	22.6
1992	42.9	36.9	19.6
1991	44.2	36.8	18.5
1990	42.4	38.0	18.9

Source: RIAA

Per Capita Spending On Recorded Music (\$)

Category	1998	1999	2000
10-24	91	86	85
25-39	79	75	75
40+	32	43	40

Source: RIAA, U.S. Bureau of the Census

Population By Age Group (000)

Category	2000	2005	% chg.
10-24	58,134	61,766	6.2
25-39	59,413	56,108	-5.6
40+	118,179	129,640	9.7
Total	235,726	247,514	5.0

Source: U.S. Bureau of the Census

Global Outlook For Recorded Music (in millions of \$)

Region	2000	2001	2002	2003	2004	2005	CAGR*
United States	14,324	14,935	15,555	16,247	17,447	18,831	5.6
% Chg.		4.3	4.2	4.4	7.4	7.9	
Canada	783	800	825	860	900	950	3.9
% Chg.		2.2	3.1	4.2	4.7	5.6	
Europe/Middle East/Africa	13,050	13,459	14,000	14,561	15,232	15,993	4.2
% Chg.		3.1	4.0	4.0	4.6	5.0	
Latin America	2,015	2,327	2,652	2,940	3,250	3,515	11.8
% Chg.		15.5	14.0	10.9	10.5	8.2	
Asia/Pacific	8,258	8,438	8,782	9,186	9,629	10,073	4.1
% Chg.		2.2	4.1	4.6	4.8	4.6	
Total	38,430	39,959	41,814	43,794	46,458	49,362	5.1
% Chg.		4.0	4.6	4.7	6.1	6.3	

Source: PricewaterhouseCoopers, Wilkofsky Gruen Associates

*Combined annual growth rate

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MUSIC NEWS & VIEWS

Lifer Anything But 'Boring'

Rock bands questioning the wisdom of playing covers need to take a close look at the rising fortunes of Republic/Universal group Lifer. The quintet, who garnered national recognition in the A&R community thanks to their cover prowess, last week scored one of the most-added songs at Active Rock, Rock and Alternative with "Boring."



Lifer

Key Active Rockers on the song include KRXQ/Sacramento; KQRC/Kansas City; WBZX/Columbus, OH; WCCC/Hartford; WNVE/Rochester, NY; WXQR/Greenville, NC; WCPR/Biloxi, MS; WRLR/Birmingham; KRTQ/Tulsa; and WJJO/Madison, WI. Alternatives that added the song include KEDJ/Phoenix (the current plays leader in all formats, according to Mediabase); WFNX/Boston; WXSJ/Tallahassee, FL; KLEC/Little Rock; and KMBY/Monterey. Rock stations supporting the song include KTUX/Shreveport, LA; KFRQ/McAllen; KFZX/Odessa-Midland, TX; KXFX/Santa Rosa, CA; and WKLC & WYBB/Charleston, SC.

Lifer — vocalist Nick Coyle, guitarist Aaron Fink, drummer Chris Lightcap, bassist Mark James and DJ Tony Kruskka — have come a long way since forming in early 1999 in Pennsylvania. Known at the time as Strangers With Candy and adept at playing covers, the group entered MTV's Ultimate Cover Band Contest. To the band's surprise, they took the top prize with their version of Limp Bizkit's "Nookie."

In the band's official bio, Coyle observes, "Our lives changed overnight. Our e-mail boxes started blowing up, and people from all over the United States were writing us and saying, 'We saw you on MTV, and we love you.' It was kind of funny; a lot of young girls were in love with us for playing 45 seconds of another band's song. We were like, 'What are you talking about?'"

In order to build on the MTV success, the group scraped together enough money to record and release the seven-song EP *No Need*, which was made up of all-new material. The EP struck a nerve in Pennsylvania and debuted at No. 4 in the band's hometown of Wilkes Barre-Scranton. That's when Republic came calling.

Republic President & Universal Records Sr. VP Avery Lipman recalls, "The MTV contest got the A&R market jazzed about the band, but what really impressed us was what they accomplished on their own. If anything, the MTV thing was a big question mark, because it made a lot of us wonder how it would all play out. But when we saw how great they were live and how hard they worked at building a live following, we knew we had to sign them."

Republic inked the band last summer and began looking for a producer, ultimately settling on Rush guitarist Alex Lifeson. After several months of songwriting and preproduction the band entered the studio early this year and finished their album in May.

"Alex has a longtime relationship with [Universal Sr. VP/Marketing & Artist Development] Kim Garner, and he expressed an interest in doing work as a producer," Lipman says. "He did some B-sides with 3 Doors Down that we liked, so when it was time to find a producer for Lifer, we got the band together with Alex, and they hit it off great. They did a marathon session and came out with some great songs."

"On the surface it doesn't look like a fit, which is where I have to credit [Republic-Universal Sr. Director/A&R] Tom Mackay, who was really for the idea. He re-

alized the potential, and, as a result, we have a very deep album that's chock-full of hits."

On the promotion front, Universal/Republic decided initially to hit college and metal specialty shows about three months before working commercial Rock radio. The net result: a top 10 record. Sr. VP/Promotion Steve Leeds stresses the importance of working those arenas: "You have to start them there. If you don't, you're not superserving the die-hard fans who are instrumental in supporting the band and spreading the word."

Universal/Republic then set its sights on Rock and Active Rock, though it also serviced Alternative simultaneously. "Our initial focus is at Rock and Active Rock, because some very influential programmers raised their hands first," Leeds says. "We want to develop a story and a fan base there and, when we have a big-enough story, really go after Alternative. Even there we've had some great programmers supporting the record early."

How true. Alternative KEDJ played "Boring" 24 times last week, according to Mediabase, with only eight of those plays in overnights. Format partner KMBY played the song 11 times, with only three during overnights. In the meantime, support continues from such influential Active Rockers as KRXQ (11 plays during the same period, with five during overnights) and WJJO (13 plays, with only five during overnights).

With Rock radio slowly but surely climbing aboard, Universal/Republic now has its sights set on getting the band on a major tour. "People have become aware of the band's strong regional touring base, which will help us get them hooked up with a high-profile tour later this summer," Lipman says. "Because to us, this is all about doing it the old-fashioned way — rolling up your shirt-sleeves, visiting market after market, and going after it."

Lifer's Universal/Republic self-titled debut album hits retail Aug. 14.

Ready For Takeoff

Fans of punk pop might want to get in touch with Nitro Records about the Australian quartet Bodyjar, whose new song "Not the Same" has been getting spiked airplay at Alternative stations such as KWOD/Sacramento (which added the song about a month ago); WEJE/Ft. Wayne, IN (which played the song four times last week, according to Mediabase); WARQ/Columbia, SC; and WAVF/Charleston, SC.



Bodyjar

Bodyjar formed in Melbourne in 1994, and their latest album, *How It Works*, is nearly Gold in Australia (35,000 copies sold). The disc was released in the U.S. on July 10. Nitro, the label formed by The Offspring frontman Dexter Holland, has U.S. rights to the album.

Nitro GM Brad Pollak says the label's top priority is getting people out to see Bodyjar while the band is on tour with Blink-182. "We think the song's a smash, and we see a great opportunity to make some inroads — particularly at radio — while the band's on tour," he says.

Contact Pollak at 714-842-8897 for more information.

Editor's note: In last week's Ready For Takeoff the telephone number for management for the band ATM was incorrect. The correct number is 419-443-8787. You also can get in touch with the group and management at www.atmband.com.

— Steve Wonsiewicz

Metallica's Hotfield In Rehab

Superstar hard rock band Metallica have put their new album on hold while lead singer-guitarist James Hetfield undergoes "treatment for alcoholism and other addictions." The group made the announcement on their website July 19. The disclosure comes two weeks after



Metallica

The Backstreet Boys told the public that member A.J. McLean had entered a clinic for depression and alcoholism. In a post on their website, Metallica told their fans, "We have always thought of you as family, and we wanted you to know before this information gets out through other sources. James is working hard toward recovery, and, needless to say, he has our full support." The group have halted all work on their eighth studio album and the planned July 29 relaunch of their website.

Jackson 5 Reunion Off (For Now)

It appears the Michael Jackson megagig at New York's Madison Square Garden will go on without the full Jackson 5 reunion that had been slated to be a part of the show. According to various reports, Jermaine Jackson has opted out of the show, citing his displeasure over high ticket prices — the best seats are priced at \$2,500 — and the fact that none of the money is going to charity. However, Jermaine's public statement that brother Randy Jackson sides with him appears to be inaccurate. A statement from Marlon Jackson reads, "I am very sorry for the confusion my brother Jermaine has caused by his statement that he also attributed to my youngest brother, Randy. The statement from Jermaine was totally false regarding Randy's nonparticipation in the show. Randy had never even seen the statement that Jermaine sent out. Randy will be a part of these evenings, and the public will see the original Jacksons reunite. Randy is as excited as all my brothers about this reunion, and we all look forward to singing with 'N Sync on 'Dancing Machine.' We love 'N Sync and are so glad they are part of this tribute to Michael."

Release update: *MTV News* reports that multi-Platinum rapper Nelly has already started recording songs for his new album, tentatively titled *Nellyville*, which is expected to be released before Christmas. Nelly told *MTV News* that he has a studio on his tour bus and that he's "rolling around making hits" ... Multi-Platinum R&B singer-songwriter Brian McKnight will release his fifth studio album, *superhero*, Aug. 28. McKnight also plans to embark on a national headlining tour Sept. 19 in Cleveland. Sears is sponsoring the tour.

This 'n' that: Eagle-Eye Cherry has signed with MCA Records and will release his new album, *Present/Future*, in October. Rick Rubin, Adam Kivman and John Kurzweg produced the disc. Cherry's previous release, *Desireless*, sold around 4 million copies internationally and spawned the hit "Save Tonight" ... E-zine Allstar.com reports that all-pop band Lit are in the final stages of recording their new album, which is slated to hit retail in October ... Singer-songwriter Loudon Wainwright III has signed with Red House Records and will release his new studio album, *Last Man on Earth*, Sept. 25.

POLSTAR

CONCERT PULSE

(Polistar is frozen this week)		Av. Gross	Among this week's new tours:	
Pos.	Artist	(in 000s)		
1	ELTON JOHN/BILLY JOEL	\$2,322.0		
2	U2	\$2,061.6		
3	DAVE MATTHEWS BAND	\$1,984.6		ADEMA
4	ERIC CLAPTON	\$920.0		DAVID BYRNE
5	BACKSTREET BOYS	\$851.4		MERLE HAGGARD
6	AC/DC	\$587.1		PETE.
7	STING	\$465.7		RATDOG
8	ROD STEWART	\$437.2		YAYHOOS
9	BROOKS & DUNN	\$348.2		
10	MATCHBOX TWENTY	\$293.1		
11	WIDESPREAD PANIC	\$229.3		
12	JOURNEY	\$188.9		
13	LYNYRD SKYNYRD/DEEP PURPLE	\$187.3		
14	98 DEGREES	\$183.9		
15	MARK KNOPFLER	\$180.8		

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



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A Perry Capital Corporation

Suit

Continued from Page 1

to put *Inside Radio* out of business and cause substantial financial harm and disruption to the publication and Del Colliano "in order to suppress *Inside Radio's* ongoing news reports and coverage of Clear Channel's consolidation activities and other newsworthy items."

The suit claims that Clear Channel and Michaels have unlawfully registered the Internet domain names *InsidInsideRadio.com* and *JerryDelColliano.com*. It further alleges that the *InsidInsideRadio* publication, which Michaels has previously admitted to co-authoring, has "defamed" Del Colliano and infringes on *Inside Radio's* trademark.

The suit also accuses the Clear Channel publications of "soliciting readers, viewers and advertisers to cancel their current and future subscriptions to and advertisements in *Inside Radio* and encouraging them to subscribe to and/or advertise in ... Clear Channel-owned *M Street Daily* ... and other commercial trade publications, including *Radio Ink*, with whom Clear Channel does business." R&R was not named in the suit.

The suit also alleges that the Clear Channel publications "falsely and maliciously" referred to Del Colliano as a "racketeer" and implied that he has "mob connections." The Clear Channel publications have also called Del Colliano a "terrorist" and "shake-down artist" and have offered cash prizes to anyone with "juicy stories" or "dirt on Del Corleone." The suit states,

"This is an important First Amendment case," Del Colliano's lawyer, Ed Ross, told R&R. "Clear Channel is responsible for harassing and defaming *Inside Radio*. That website [*InsidInsideRadio.com*] is offensive."

But Clear Channel spokesperson Randy Palmer told R&R, "We believe that the suit is without merit and would hope that it would be dismissed. If it is not, we would defend ourselves vigorously."

Clear Channel filed its own suit against *Inside Radio* in New York last year, accusing the publication of extortion and unfair competition, among other charges. That suit was later moved to Texas, where it is pending.

Inside Radio's suit calls Clear Channel's suit a "vicious and concerted campaign of coercion, public vilification and harassment," adding, "Clear Channel continues to misuse and abuse the legal process and threatens to misuse and abuse additional legal process against *Inside Radio*. Del Colliano and numerous third parties with whom the plaintiffs have existing and/or prospective contractual or business relations."

Last week *Inside Radio* filed a separate motion in a San Antonio district court asking that Clear Channel's suit be dismissed from Texas federal court or, as an alternative, transferred back to New York.

Arbitron

Continued from Page 1

many meetings asking Arbitron to implement its most viable ideas to improve response rates. It commended Arbitron for staging a response rate summit but added that "clear, constant communication about response-rate initiatives and their status is important to maintain broadcaster confidence in the Local Market Report."

Arbitron has agreed to have response-rate conference calls with the Advisory Council's executive committee every 30 days.

Year	Response Rate	Year	Response Rate
1988	46.7%	1995	41.7%
1989	45.1%	1996	43.1%
1990	43.0%	1997	43.1%
1991	42.3%	1998	41.4%
1992	39.2%	1999	38.8%
1993	37.3%	2000	38.3%
1994	42.5%	2001	37.6%

On other issues, the Advisory Council warned Arbitron not to proceed with a proposal to create a national diary-level database that can be used to create custom geographies.

The idea for such a database is a point of discussion between Arbitron and Clear Channel during contract-renewal talks. Clear Channel would theoretically be able to combine diaries from more than one market in order to better match regional advertisers' needs.

But the council raised a number of concerns about the plan, particularly the ability of other Arbitron clients to access the database and minimum reporting standards for the custom geographies. It also had a number of technical concerns, such as the software platform that this da-

tabase would be built upon. "Many details need to be addressed before the product can be evaluated by the Council," the resolution stated.

Arbitron said it intends to address the council's concerns.

Finally, the council voted to endorse a proposal by Arbitron to further reduce statistical wobbles in small markets. Arbitron is in the eighth year of a plan that increases the sample by 40% in condensed markets in return for a 2% rate increase. However, a significant number of those markets have still not responded to the request, and operators in some of the markets that accepted the increase are still unhappy about wobbles.

In response, Arbitron rolled out what it called "4-40s" that give stations in a condensed market a choice of being in one of five tiers, as follows:

- Level 0: Current base sample
- Level 1: 40% sample increase
- Level 2: Additional 40% increase calculated over Level 1
- Level 3: Standard Market service (additional 40% increase over Level 2, or minimum 860 target)
- Level 4: Standard Market service with 40% sample increase.

To move from a Level 0 to Level 1, stations in a market would be required to pay 2% more. Moving from Level 1 to Level 2 would require a 4% increase. Additional levels would have to be negotiated with Arbitron.

Under this plan, a market with a sample target of 350 could see as many as 1,000 diaries per survey if it chooses to move to Level 4.

The Advisory Council urged smaller-market stations to accept at least the first level of Arbitron's plan and recommended to markets that experience chronic bounces that they take at least one additional level in the sample-size options plan.

PPM

Continued from Page 1

recorded in the diary. That might include a co-worker who briefly tunes an office radio to another station in order to listen to an '80s at Noon program or a TV that might be playing in the lunchroom at the office.

The boost in daily cume will no doubt strengthen radio's cause at the ad agencies. The industry contends that if print media can sell itself on circulation, radio should be able to sell itself on cume — and if the game were played on a circulation vs. cume basis, radio wins handsly.

What Arbitron hasn't released yet is the number of stations a person samples or the amount of time spent on each occasion. Specific-station ratings are another year away, after the current test expands to the Philadelphia DMA (which includes Wilmington) next year and some 1,500 citizens are issued PPMs.

Only then will programmers know the extent by which the PPM changes what we now see about specific stations in rating books. However, as things currently stand, those programmers will not know a listener's location through the PPM. Unlike in the diary, there is no provision for recording whether listening occurred "at home," "at work," "in car" or "other" using the current incarnation of the PPM. Arbitron planners are working on some way to get that in-

formation for a future PPM release.

Arbitron released some AQH data on a daypart basis:

	PPM	Diary	Difference
5-10am	10.2	11.7	-13%
10a-4pm	14.2	15.1	-6%
4-8pm	11.1	10.7	+4%
8p-mid.	5.3	4.6	+15.2%
Mid.-5am	3.4	1.2	+183%

Arbitron did not release cume or TSL data in combination with the AQH data, so it is not known what combination of cume or Time Spent Listening affected the Average Quarter Hour numbers. Arbitron used these atypical dayparts to better match up with Nielsen's TV dayparts. Nielsen is participating in the Wilmington and Philadelphia tests to determine whether it will use the PPM to measure TV viewing.

If the radio industry is pleased with the PPM data, the television and cable industries must be ecstatic. Television viewing increased on an across-the-board basis in all dayparts. Combined TV and cable AQH was boosted 23% over current measurement methods in mornings. It was up 24% in middays, 8% in early evenings, 7% in late evenings and 103% in overnights. Taken alone, cable ratings doubled across the board.

Part of the increase in TV viewing, says Arbitron, can be credited to increased viewing among people under 35 and adult men, as well as to increased out-of-home viewership.



TONY NOVIA
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How Current Is Your Radio Station?

Researching America's most listened-to CHRs

CHR radio stations are reputed to have small, tight playlists and to play a lot of new music, but is that necessarily the case? The answer for some is yes, and for others it's no. For this week's research theme issue, I wanted to dig deep into America's most listened-to Pop and Rhythmic radio stations and examine their current/recurrent/gold ratios.

It proved to be an interesting exercise, allowing us to peek into stations' inner workings and compare them station-to-station, market-to-market. This report also offers labels a look at which stations are most aggressive with new music and, on the flip side, those that are more conservative.

When the numbers came off the printer, they showed that Citadel's very successful WIOG/Saginaw, MI — which is ranked No. 2 12+ in the market with a 9.9 share — is top of the Pops when it comes to playing current music. Approximately 76% of WIOG's playlist is current, 22.2% is recurrent, and a measly 2.1% is gold. On the flip side, Clear Channel's more adult-leaning WKFF/Ft. Myers is heavily recurrent at 53.5%; currents make up 23.7% of its playlist, and gold checks in at 22.8%.

Looking at CHR/Rhythmic stations, KTFM/San Antonio is the most current Rhythmic station in America at almost 70%, with recurrents making up about 24%, and gold coming in at 6%.

KTFM is locked in a fierce battle with Hispanic Broadcasting's new CHR/Rhythmic KBBT, which ranks No. 1 12+ with an 8.5 share vs. KTFM's 4.8. KBBT checks in at 62.5% current, 30.8% recurrent and 6.7% gold. The CHR/Rhythmic with the smallest percentage of currents is KUUU/Salt Lake City, at 31%. KUUU is primarily recurrent-driven (52%) and about 18% gold.

Looking at CHR's cume monsters, on the Pop side, WHITZ (Z100)/New York is approximately 63% current, 27% recurrent and 11% gold. KIIS/Los Angeles is 55.7% current, 36.5% recurrent and 7.9% gold. Among Rhythmics, WOHT (Hot 97)/New York is 63.1% current, 17.9% recurrent and 19% gold. Down the street, WKTU is 34.1% current, 35.6% recurrent and 30.3% gold.

This research was pulled from June 2001 Mediabase-monitored airplay. Thank you to Mediabase guru Rich Meyer for his assistance with this project.

CHR/Pop

Calls	City	Current	Recurrent	Gold
WIOG-FM	Saginaw, MI	75.7	22.2	2.1
WNOU-FM	Indianapolis	72.0	25.5	2.5
WFLZ-FM	Tampa	69.3	24.9	5.8
KZHT-FM	Salt Lake City	68.4	26.5	5.1
KRBV-FM	Dallas	68.3	26.3	5.3
KSLZ-FM	St. Louis	66.8	26.9	6.4
WPXY-FM	Rochester, NY	66.3	28.6	5.0
KOOM-FM	San Antonio	65.9	22.8	11.3
WKYS-FM	Albuquerque	65.8	26.9	7.2
WYQY-FM	Jackson, MS	65.1	22.4	12.5
WYXK-FM	Biloxi, MS	64.7	25.0	10.3
KFMS-FM	Las Vegas	64.6	28.9	6.5
WSNX-FM	Grand Rapids	64.4	30.2	5.3
KBKS-FM	Seattle	64.2	32.8	3.1
WKST-FM	Pittsburgh	64.1	30.7	5.2
WKIE-FM	Chicago	64.0	19.0	17.0
KKDM-FM	Des Moines	64.0	27.8	8.2
WFBC-FM	Greenville, SC	63.5	24.9	11.6
WKGS-FM	Rochester, NY	63.4	34.5	2.0
WIHT-FM	Washington	63.3	33.0	3.7
KIZS-FM	Tulsa	63.1	31.7	5.2
WDKF-FM	Dayton	63.0	30.7	6.2
WSSP-FM	Charleston, SC	63.0	33.8	3.1
WHITZ-FM	New York	62.7	26.7	10.5
WFKS-FM	Jacksonville	62.3	34.1	3.6
WQEN-FM	Birmingham	62.1	30.4	7.5
KOND-FM	Sacramento	61.9	26.3	11.8
KDWB-FM	Minneapolis	61.8	26.0	12.5
KSAS-FM	Boise, ID	61.4	31.1	7.5
KZMG-FM	Boise, ID	61.3	29.3	9.5
WBZZ-FM	Pittsburgh	61.3	30.3	8.4
WKSC-FM	Chicago	61.2	34.5	4.2
KJYO-FM	Oklahoma City	60.9	30.4	8.7
WLKT-FM	Lexington, KY	60.8	30.0	9.1
WDRQ-FM	Detroit	60.7	28.3	11.0
KZQZ-FM	San Francisco	60.6	29.1	10.3
WFMF-FM	Baton Rouge	60.5	35.7	3.8
WQZQ-FM	Nashville	60.1	32.7	7.1
WOXL-FM	Orlando	60.1	34.8	5.1
KHTS-FM	San Diego	60.1	32.5	7.5
WABE-FM	Jacksonville	60.0	32.4	7.6
KRBE-FM	Houston	59.7	33.3	6.9
WXSS-FM	Milwaukee	59.7	24.1	16.2
KOOK-FM	Bakersfield	59.6	31.8	8.6
WZKF-FM	Louisville	59.5	35.0	5.5
WAKS-FM	Cleveland	59.3	35.2	5.5
WDBT-FM	Jackson, MS	59.3	32.4	8.3
KFMD-FM	Denver	59.1	33.9	7.0
KKMG-FM	Colorado Springs	59.0	31.4	9.6
KHFI-FM	Austin	58.9	35.3	5.9
WSPK-FM	Poughkeepsie, NY	58.8	27.5	13.7
KRUF-FM	Shreveport, LA	58.6	34.2	7.2
WRHT-FM	Greenville, NC	58.5	24.0	17.6

Calls	City	Current	Recurrent	Gold
KKRD-FM	Wichita	58.4	34.1	7.5
WKFS-FM	Cincinnati	58.4	33.4	8.3
WEZB-FM	New Orleans	58.3	38.1	3.6
KCHZ-FM	Kansas City	58.2	28.9	12.9
WWHT-FM	Syracuse	57.9	28.2	14.0
WKCI-FM	New Haven, CT	57.8	25.8	16.5
WBLI-FM	Nassau-Suffolk	57.4	37.7	5.0
KOKO-FM	Omaha	57.1	30.9	12.0
WNCI-FM	Columbus, OH	57.1	26.5	16.5
KHTT-FM	Tulsa	57.0	30.7	12.3
KHKS-FM	Dallas	56.6	40.8	2.5
KMXV-FM	Kansas City	56.3	22.4	21.4
WLDI-FM	West Palm Beach	56.0	35.8	8.2
WHYI-FM	Miami	55.9	36.9	7.1
KZZU-FM	Spokane	55.9	24.4	19.6
KIIS-FM	Los Angeles	55.7	36.5	7.9
KISX-FM	Tyler, TX	55.7	35.9	8.4
KSMB-FM	Lafayette, LA	54.4	21.4	24.2
WXLK-FM	Roanoke, VA	54.1	27.5	18.4
KOAR-FM	Little Rock	53.7	33.9	12.3
WFLY-FM	Albany, NY	53.6	32.4	14.0
KZZP-FM	Phoenix	53.6	33.7	12.8
WXKS-FM	Boston	53.6	26.3	20.2
WWZZ-FM	Washington	53.5	36.9	9.6
KLAL-FM	Little Rock	53.0	34.6	12.3
WKQJ-FM	Chattanooga, TN	53.0	30.2	16.8
WKQI-FM	Detroit	52.4	36.6	11.0
WJJS-FM	Roanoke, VA	52.4	37.4	10.2
WIOO-FM	Philadelphia	52.1	35.1	12.8
KOXY-FM	Beaumont, TX	51.5	24.3	24.2
WBHT-FM	Wilkes-Barre	51.1	36.6	12.4
KKRZ-FM	Portland, OR	50.7	27.6	21.7
WGTZ-FM	Dayton	50.7	35.0	14.2
WRVQ-FM	Richmond	50.4	35.8	13.9
WXVY-FM	Baltimore	50.3	34.8	14.9
KROQ-FM	Tucson	50.1	23.2	26.6
WPST-FM	Trenton, NJ	49.7	31.7	18.5
WAEZ-FM	Johnson City	49.1	27.5	23.5
WFHN-FM	Providence	48.6	32.9	18.6
WKZL-FM	Greensboro	48.5	43.1	8.4
WAB8-FM	Mobile	47.8	28.4	23.8
WWCK-FM	Flint, MI	47.7	24.0	28.3
WERO-FM	Greenville, NC	47.1	35.0	18.0
WSSX-FM	Charleston, SC	46.7	23.9	29.4
WHTS-FM	Quad Cities, IA-IL	46.1	45.7	8.2
WKRZ-FM	Wilkes-Barre	46.1	24.9	29.6
WVKS-FM	Toledo	46.0	30.9	23.1
WDX-FM	Louisville	45.7	42.7	11.6
WPRO-FM	Providence	45.7	32.6	21.7
WNOK-FM	Columbia, SC	45.7	28.7	25.6
WWWQ-FM	Atlanta	45.6	38.1	16.3
WZYP-FM	Huntsville, AL	45.5	21.7	32.8
WZNY-FM	Augusta, GA	45.1	25.1	29.7
WQXB-FM	Ft. Myers	45.1	33.6	21.2

Calls	City	Current	Recurrent	Gold
KBFM-FM	McAllen	44.9	34.5	20.6
WHOT-FM	Youngstown, OH	44.5	33.7	21.8
WAYV-FM	Atlantic City, NJ	44.4	29.1	26.5
WNKS-FM	Charlotte	44.3	30.5	25.2
WKSE-FM	Buffalo	43.9	33.0	23.0
WNTO-FM	Syracuse	43.4	39.4	17.2
WZEE-FM	Madison, WI	42.8	30.6	26.7
WRVW-FM	Nashville	42.8	34.9	22.4
WVYB-FM	Daytona Beach	42.3	26.7	31.1
WERZ-FM	Portsmouth, NH	42.0	35.7	22.3
WZPL-FM	Indianapolis	41.9	33.4	24.3
WYCR-FM	York, PA	41.5	27.4	31.1
WDCG-FM	Raleigh	40.8	27.0	32.2
WWST-FM	Knoxville	40.1	36.1	23.8
WKSS-FM	Hartford	39.3	42.2	18.4
WNNK-FM	Harrisburg	38.8	37.3	23.9
WAEB-FM	Allentown	37.6	24.6	37.8
WYKS-FM	Gainesville	37.3	27.0	35.7
WHZZ-FM	Lansing, MI	36.4	31.2	32.3
WSTR-FM	Atlanta	33.9	34.3	31.9
WLAW-FM	Lancaster, PA	33.5	22.4	44.0
WKRO-FM	Cincinnati	33.5	28.1	38.4
WSTW-FM	Wilmington, DE	30.6	21.5	47.9
WKSL-FM	Memphis	25.5	30.6	43.8
WMEE-FM	Ft. Wayne, IN	25.3	34.8	39.8
WKFF-FM	Ft. Myers	23.7	53.5	22.8

CHR/Rhythmic

Calls	Market	Current	Recurrent	Gold
KTFM-FM	San Antonio	69.8	23.8	6.4
KTHT-FM	Houston	69.7	26.1	4.2
WPYO-FM	Orlando	65.1	26.1	8.8
KOHT-FM	Tucson	64.9	17.7	17.5
WXIS-FM	Johnson City	64.7	24.9	10.4
KKWD-FM	Oklahoma City	64.2	30.1	5.7
KOHT-FM	Memphis	63.2	27.9	8.9
WOHT-FM	New York	63.1	17.9	19.0
KBBT-FM	San Antonio	62.5	30.8	6.7
WJMH-FM	Greensboro	62.5	27.5	10.0
WFUN-FM	St. Louis	61.9	19.8	18.3
WBBM-FM	Chicago	61.6	30.5	8.0
KBMB-FM	Sacramento	61.6	15.1	23.3
KSFM-FM	Sacramento	61.5	31.1	7.4
KBOX-FM	Houston	60.9	19.7	19.4
KPRR-FM	El Paso	60.1	33.8	6.1
WBHU-FM	Birmingham	58.6	30.3	11.1
KTTB-FM	Minneapolis	58.4	35.4	6.2
WHHH-FM	Indianapolis	58.3	29.4	12.3
WBTS-FM	Atlanta	58.2	34.1	7.7
KOBT-FM	Austin	58.1	31.2	10.7
WJMN-FM	Boston	57.5	29.5	13.0
KHTE-FM	Little Rock	57.5	38.6	3.9
WBLO-FM	Louisville	57.3	35.0	7.7
KIKI-FM	Honolulu	56.4	28.9	14.7
KWNZ-FM	Reno, NV	55.5	30.4	14.2
WLLD-FM	Tampa	54.9	23.4	21.7
KXJM-FM	Portland, OR	53.7	27.5	18.8
KOME-FM	Honolulu	53.5	39.5	7.0
KLUC-FM	Las Vegas	53.5	27.2	19.3
KSEOF-FM	Fresno	53.4	33.5	13.1
KDON-FM	Monterey-Salinas	53.3	28.8	17.9
WPGC-FM	Washington, DC	53.1	18.8	28.2
WJFX-FM	Ft. Wayne, IN	52.0	23.2	24.8
KDGS-FM	Wichita	51.7	24.5	23.8
KOCH-FM	Omaha	51.2	36.3	12.5
WVWX-FM	Providence	51.1	28.6	20.3
WPOW-FM	Miami	51.0	26.5	22.5
KISV-FM	Bakersfield	50.8	28.1	21.1
KZFM-FM	Corpus Christi, TX	50.7	31.6	17.7
WLDA-FM	Atlanta	50.6	38.8	10.6
KPWR-FM	Los Angeles	49.5	18.9	31.6
KPTY-FM	Phoenix	48.8	26.4	24.9
WBTT-FM	Ft. Myers	48.4	35.8	15.8
KMEL-FM	San Francisco	48.3	25.3	26.5
KYLD-FM	San Francisco	48.1	27.7	24.2
KYLZ-FM	Albuquerque	48.0	24.5	27.5
WNVZ-FM	Norfolk	48.0	39.2	12.9
KUBE-FM	Seattle	47.3	27.1	25.5
KBOS-FM	Fresno	46.3	26.4	27.3
XHTZ-FM	San Diego	46.0	21.6	32.4
WERO-FM	Baltimore	45.6	18.9	35.5
KWIN-FM	Modesto-Stockton, CA	44.6	34.1	21.3
KOKS-FM	Denver	43.7	33.8	22.5
KGGI-FM	Riverside	41.4	23.2	35.4
KKFR-FM	Phoenix	40.2	25.0	34.8
WJBT-FM	Jacksonville	38.7	45.0	16.3
WKTU-FM	New York	34.1	35.6	30.3
KCAQ-FM	Osmond-Ventura, CA	33.9	19.6	46.4
WZBZ-FM	Atlantic City, NJ	33.3	39.5	27.1
KUUU-FM	Salt Lake City	30.8	51.6	17.6

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Portland:	KRSK/34x	KKRZ/14x	KKCW/15x
Washington, DC:	WASH/26x	WIHT/15x	WWZZ/10x
Cincinnati:	WKRO/20x	WRRM/30x	
Sacramento:	KDND/20x	KYMX/25x	KGBY/12x
Orlando:	WOMX/31x	WGMF/20x	
Richmond:	WRVQ/28x	WTVR/25x	
Raleigh:	WRAL/32x	G105/25x	WRSN/20x
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R&R CHR/POP: 44 - 42

Monitor Top 40: Debut 40*

Monitor Adult Top 40: Debut 39*

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES July 27, 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 1-7.

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
HP ALICIA KEYS Fallin' (J)	4.02	—	—	—	42.1	8.1	4.00	4.19	3.83	3.96	4.29	3.86	4.00
LIFEHOUSE Hanging By A Moment (DreamWorks)	3.91	3.98	3.99	3.83	76.4	22.7	3.93	3.75	4.02	3.86	3.84	3.90	4.04
EVE F/GWEN STEFANI Let Me Blow... (Ruff Ryders/Interscope)	3.90	3.67	3.83	—	73.4	18.0	4.12	3.81	3.50	3.87	3.74	3.89	4.10
CITY HIGH What Would You Do? (Interscope)	3.88	3.75	3.74	3.78	66.5	19.0	4.30	3.65	3.08	3.82	3.84	3.77	4.02
HP BLINK-182 The Rock Show (MCA)	3.81	3.88	3.74	3.89	48.3	7.4	4.06	3.47	3.55	3.85	3.80	3.85	3.91
HP BLU CANTRELL Hit 'Em Up Style... (Arista)	3.80	3.77	—	—	52.0	9.4	3.95	3.84	3.67	3.78	3.98	3.89	3.64
AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)	3.79	3.84	3.83	3.76	67.7	14.0	4.26	3.49	3.38	3.74	3.60	3.68	4.04
HP 112 Peaches & Cream (Bad Boy/Arista)	3.77	3.81	3.93	4.09	54.7	14.5	3.82	3.66	3.50	3.53	3.94	3.85	3.79
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3.77	3.72	3.73	3.88	71.7	20.7	3.82	3.48	3.86	3.97	3.61	3.91	3.64
HP LFO Every Other Time (J)	3.76	—	—	—	43.1	5.9	3.99	3.82	3.42	3.85	3.88	3.57	3.76
STAND It's Been Awhile (Flip/Elektra/EEG)	3.76	3.76	3.69	3.71	65.5	16.7	3.83	3.58	3.83	3.53	4.03	3.76	3.73
HP JENNIFER LOPEZ I'm Real (Epic)	3.75	3.88	—	—	50.8	11.3	3.86	3.69	3.50	3.72	3.71	3.69	3.88
O-TOWN All Or Nothing (J)	3.75	3.84	3.63	3.78	70.2	16.7	4.12	3.48	3.46	3.78	3.81	3.75	3.72
EYE 6 Here's To The Night (RCA)	3.74	3.81	3.67	3.48	62.8	14.5	4.11	3.64	3.21	3.72	3.52	3.84	3.72
DAVE MATTHEWS BAND The Space Between (RCA)	3.73	3.27	—	—	68.9	13.8	3.78	3.82	3.78	3.94	3.46	3.94	3.51
SUGAR RAY When It's Over (Lava/Atlantic)	3.72	3.82	3.71	3.40	71.9	18.2	3.98	3.55	3.48	3.49	3.90	3.92	3.59
HP ENYA Only Time (Reprise)	3.67	3.67	3.54	3.50	49.8	8.8	3.34	3.81	3.88	3.43	3.83	3.85	3.84
NELLY Ride Wit Me (Fo' Reel/Universal)	3.65	3.59	3.67	3.65	82.8	30.0	3.81	3.57	3.48	3.59	3.79	3.30	3.91
INCUBUS Drive (Immortal/Epic)	3.61	3.85	3.78	3.85	73.8	22.0	3.73	3.58	3.46	3.51	3.85	3.73	3.54
AGUILERA/LIL' KIM... Lady Marmalade (Interscope)	3.53	3.55	3.60	3.62	86.7	42.4	3.74	3.47	3.30	3.49	3.58	3.49	3.56
DESTINY'S CHLD Bootylicious (Columbia)	3.53	3.30	3.44	3.46	78.0	26.8	3.83	3.18	3.44	3.44	3.47	3.48	3.71
JANET Someone To Call... (Virgin)	3.50	3.33	3.34	3.38	63.8	19.7	3.67	3.40	3.27	3.57	3.61	3.41	3.41
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	3.50	3.57	3.59	3.49	78.8	29.1	3.54	3.36	3.57	3.47	3.41	3.39	3.76
JESSICA SIMPSON Irresistible (Columbia)	3.46	3.37	3.49	3.45	73.9	24.1	3.69	3.38	3.16	3.28	3.73	3.25	3.56
AEROSMITH Fly Away From Here (Columbia)	3.45	—	—	—	41.9	11.1	3.84	3.24	3.33	3.41	3.58	3.47	3.36
NELLY FURTAO I'm Like A Bird (DreamWorks)	3.45	3.37	3.42	3.37	80.8	33.5	3.40	3.33	3.65	3.27	3.80	3.42	3.35
MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	3.38	3.39	3.45	3.46	70.9	27.8	3.66	3.20	2.98	3.13	3.50	3.35	3.53
BACKSTREET BOYS More Than That (Jive)	3.33	3.46	3.29	3.47	69.0	21.4	3.53	3.22	3.13	3.36	3.42	3.34	3.19
'N SYNC Pop (Jive)	3.29	3.54	3.31	3.36	67.0	25.1	3.53	3.00	3.06	3.35	3.08	3.30	3.43
JANET All For You (Virgin)	3.27	3.24	3.21	3.30	79.3	38.7	3.29	3.14	3.39	3.26	3.26	3.19	3.38
JENNIFER LOPEZ Play (Epic)	3.11	3.07	3.26	3.20	71.7	33.3	3.27	2.84	3.12	2.99	3.27	3.07	3.13
WILLA FORO I Wanna Be Bad (Lava/Atlantic)	3.03	—	—	—	47.3	17.2	3.17	2.79	2.97	3.16	3.11	2.85	2.94

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

Red-hot J Records seems to have the keys to success as they keep the momentum going this week on Callout America. J has two songs debuting in the top 10 on R&R's exclusive survey of 400 women aged 12-34.

Following the chart-topping success of O-Town, Alicia Keys debuts at the top of Callout America with "Fallin'." The track is testing across the board, ranking seventh with teens, first 18-24, and fourth 25-34 — and it scores an impressive 4.02 in total favorability.

LFO, another act on J, enter the survey at No. 10 with "Every Other Time." "Time" ranks eighth with teens, and is tied for 10th 18-24.

There are several other stories on this week's survey. Blink-182 climbs into the top five with their highest score to date for "The Rock Show" (MCA). "Show" is sixth with teens and 10th 25-34.

Interscope grabs two of the top four spots as City High remain a top tester, ranking fourth with "What Would You Do?" "Would" is first with teens and seventh 18-24. Meanwhile, Eve/DGwen Stefani rank third with "Let Me Blow Ya Mind" (Ruff Ryders/Interscope). The song ranks second in the 12-17 and 18-24 cells.

Two new acts also continue their top 10th success. Blu Cantrell moves up to sixth place with "Hit 'Em Up Style (Oops!)" (Arista), moving up to a solid 3.80 in total favorability. Cantrell is 10th 12-17, eighth 18-24, and seventh 25-34.

American Hi-Fi ranks seventh overall with "Flavor Of The Weak" (Island/IDJMG), while coming in second with teens.

Enya continues to garner huge 18-34 scores, as "Only Time" (Reprise), which ranks 17th overall, comes in second 18-24 and third 25-34.

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.

NEW THIS WEEK! "START THE COMMOTION"

The Wiseguys

HUGE PHONE STORIES!

#1 WBMX, WPTE

Top 5 @

WPLJ WXYV KZHT
KLLC WJBQ WKQI

Top 10 @

KBKS WAPE WWZZ
WZPL WDRQ and tons more!!!!

New This Week!

KCHZ KMXV WXXL KHTS WBLI KXXM
WNTQ WWHT KRBZ KVUU WLDI WMBX
and many more!!!

TOP 40 MONITOR: 40-30* +693 (2nd Greatest Gainer)

MODERN ADULT MONITOR: 26-25* +109

TOP 40 ADULT MONITOR: 32-29* +201

R&R HOT AC: Debut **26** 788 +288

R&R CHR/TOP 40: **40** - **30** Breaker +914 Sales Continue to Grow! 150,000

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Under You

On over 90 radio stations

R&R CHR/Pop New & Active
R&R Hot AC New & Active

Modern A/C Monitor *26
Adult Top 40 Monitor *32

YOUR AUDIENCE SAYS ...

Trickside Special Music Project
Wind-up Records

RateTheMusic.com

16	F	I really really liked this song. I love when songs make me dance even if I have to dance while sitting in my car.
17	F	It's got a nice beat, the band sounds great and it seems happy and a good change from all this depressing music we've been having lately.
18	F	It was catchy...pop kind of but not the usual kind that everyone is tired of hearing and something that is good on the ear...a definite song I want to hear more of! :)
19	F	This is an excellent song! I'm a huge fan of "guy rock groups" and this one definitely has potential. This song makes me want to dance!
20	F	The chorus is catchy, the song is not the same as every other "we broke up but you're still going to have to think about me" song - this is the type of song that I would get caught in my mind and keep singing until I bought the CD.
20	F	This song is great! Right from the beginning it grabs you and makes you move your body. I love the beat and this guys voice is so clear. The second time I played the song I was already singing along.
23	F	It is a song you can relate to. It has a beat that makes you smile. I have been having a horrible week but it made me smile.
25	F	VERY catchy beat...made my head bob. It was one of those songs that would put me in a good mood if I heard it on my way home after a long day at work.
30	F	Great song. I work in an attorney's office and one of the 'older' attorneys walked by my office and asked what I was listening to. He called it a 'feel good' song. I agree. I like the song, like the horns, like the tempo. I'd buy the CD.



ALBUM OUT
AUGUST 7



"Under You" Produced by Jared Kato, Orchard House Music, and Jeff Remondale
Additional Producers by Greg Zimmon

Album Produced by John Fields, Lulu Sibler and Jason. Mixed by Rob Christoff for Fraud Arts, Inc.
Management: Simon Schmitt / Simon Schmitt Entertainment. Sam Kurtz / Marquis Management

trickside.com

R&R CHR/Pop Top 50

July 27, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (x100)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	D-TOWN All Or Nothing (J)	10215	+463	1048725	15	171/0
3	2	JESSICA SIMPSON Irresistible (Columbia)	8894	-232	832901	14	174/0
6	3	CITY HIGH What Would You Do? (Interscope)	8862	+476	923411	10	162/1
5	4	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	8795	-95	864406	20	169/0
4	5	LIFHOUSE Hanging By A Moment (DreamWorks)	8772	-218	909680	24	171/1
7	6	DESTINY'S CHILD Bootylicious (Columbia)	8080	+354	816581	9	166/1
9	7	JANET Someone To Call My Lover (Virgin)	8034	+639	760962	7	177/0
2	8	AGUILERA/LIL' KIM/MYA/PINK Lady Marmalade (Interscope)	7824	-1476	708237	17	172/0
11	9	EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	7629	+879	890846	7	157/2
8	10	INCUBUS Drive (Immortal/Epic)	7334	-170	735166	18	159/0
12	11	SUGAR RAY When It's Over (Lava/Atlantic)	6988	+317	727135	10	166/1
10	12	NELLY Ride Wit Me (Fo' Reel/Universal)	6466	-680	660828	22	148/0
16	13	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	6073	+638	581837	8	159/3
14	14	EVE 6 Here's To The Night (RCA)	5488	-84	533387	13	157/0
24	15	BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	5205	+1778	665526	4	169/12
13	16	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	5073	-514	483677	30	155/0
18	17	AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)	4724	+57	560155	18	157/1
17	18	NELLY FURTADO I'm Like A Bird (DreamWorks)	4692	-605	438120	31	148/0
15	19	'N SYNC Pop (Jive)	4654	-843	449260	10	161/0
20	20	MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	4293	+270	462775	9	133/1
23	21	WILLA FORD I Wanna Be Bad (Lava/Atlantic)	4082	+559	433096	11	155/2
22	22	DAVE MATTHEWS BAND The Space Between (RCA)	4005	+317	372819	7	137/9
25	23	SMASH MOUTH I'm A Believer (Interscope)	3884	+542	312167	5	146/8
26	24	JENNIFER LOPEZ I'm Real (Epic)	3845	+646	373201	4	162/5
27	25	LFO Every Other Time (J)	3645	+462	328577	7	154/6
30	26	112 Peaches & Cream (Bad Boy/Arista)	3346	+454	379281	6	110/4
31	27	3 DOORS DOWN Be Like That (Republic/Universal)	2981	+132	219099	8	140/2
19	28	BACKSTREET BOYS More Than That (Jive)	2892	-1300	346708	14	143/0
32	29	DANTE THOMAS F/PRAS Miss California (Rat Pack/EastWest/EEG)	2669	+50	209274	11	125/0
Breaker	30	WISEGUYS Start The Commotion (Mammoth/Hollywood)	2647	+914	284235	3	144/27
29	31	JENNIFER LOPEZ Play (Epic)	2445	-495	294239	18	131/0
36	32	USHER U Remind Me (LaFace/Arista)	2291	+421	244669	5	111/6
34	33	FUEL Bad Day (Epic)	2251	+144	195241	6	117/4
28	34	AEROSMITH Fly Away From Here (Columbia)	2116	-880	215544	12	120/0
37	35	BLINK-182 The Rock Show (MCA)	2062	+211	191106	4	130/4
41	36	CRAIG DAVID Fill Me In (Wildside/Atlantic)	2051	+330	229332	5	124/10
35	37	MARIAH CAREY Loverboy (Virgin)	1864	-93	200734	5	115/0
45	38	JAGGED EDGE Where The Party At (So So Def/Columbia)	1595	+340	159808	2	96/11
42	39	TYRESE I Like Them Girls (RCA)	1561	+49	148373	4	88/1
49	40	MICHELLE BRANCH Everywhere (Maverick)	1551	+544	116174	2	114/12
33	41	TRICK DADDY Take It To Da House (Slip 'N Slide/Atlantic)	1519	-604	159596	13	100/0
44	42	ENYA Only Time (Reprise)	1514	+235	141448	3	101/10
38	43	DREAM This Is Me (Bad Boy/Arista)	1472	-292	169346	20	117/0
43	44	DARUDE Sandstorm (Groovilicious/Strictly Rhythm)	1365	+77	163568	5	56/5
Debut	45	NELLY FURTADO Turn Off The Light (DreamWorks)	1185	+1012	120738	1	129/29
48	46	JELLEESTONE Money (Part 1) (Warner Bros.)	1142	+46	94552	2	93/2
47	47	RONAN KEATING Lovin' Each Day (A&M/Interscope)	1109	+1	77031	6	85/0
Debut	48	D12 Purple Hills (Shady/Interscope)	970	+290	103992	1	67/8
Debut	49	LIL' ROMEO My Baby (Soulja/Priority)	942	+22	93634	1	55/1
Debut	50	SVALA The Real Me (Priority)	926	+43	70800	1	73/5

Most Added.

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SAMANTHA MUMBA Don't Need You... (A&M/Interscope)	51
CHRISTINA MILIAN AM To PM (Def Soul/IDJMG)	46
ALICIA KEYS Fallin' (J)	46
MANDY MOORE Crush (Epic)	39
NELLY FURTADO Turn Off The Light (DreamWorks)	30
JENNIFER PAIGE These Days (Edel America/Hollywood)	29
WISEGUYS Start The Commotion (Mammoth/Hollywood)	27
STONE TEMPLE PILOTS Days Of The Week (Atlantic)	24
FIVE FOR FIGHTING Superman (Aware/Columbia)	17
TOYA I Do (Arista)	15

CHRISTINA MILIAN

MOST ADDED AT AM TO PM

POP & RHYTHM INCLUDING:

Y100 KZHT WXSS WPOW KTTB
 WFLZ KMXV KRBV KLUC WKSS
 WKST WQZQ WWXX KDND KFMS
 B97 WPYO KHTS Q100
 WJMN WNVZ

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAYS INCREASE
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	+1778
NELLY FURTADO Turn Off The Light (DreamWorks)	+1012
WISEGUYS Start The Commotion (Mammoth/Hollywood)	+914
EVE F/GWEN STEFANI Let Me... (Ruff Ryders/Interscope)	+879
JENNIFER LOPEZ I'm Real (Epic)	+646
JANET Someone To Call My Lover (Virgin)	+639
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	+638
WILLA FORD I Wanna Be Bad (Lava/Atlantic)	+559
MICHELLE BRANCH Everywhere (Maverick)	+544
SMASH MOUTH I'm A Believer (Interscope)	+542

Breakers.

WISEGUYS

Start The Commotion (Mammoth/Hollywood)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2647/914	144/27	30

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

178 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/15-Saturday 7/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 2500 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

ALICIA KEYS "FALLIN'"
 CALLOUT AMERICA DEBUT # 1

LFO "EVERY OTHER TIME"
 CALLOUT AMERICA DEBUT # 10

SEE CALLOUT PAGE 46!

EDEN'S CRUSH

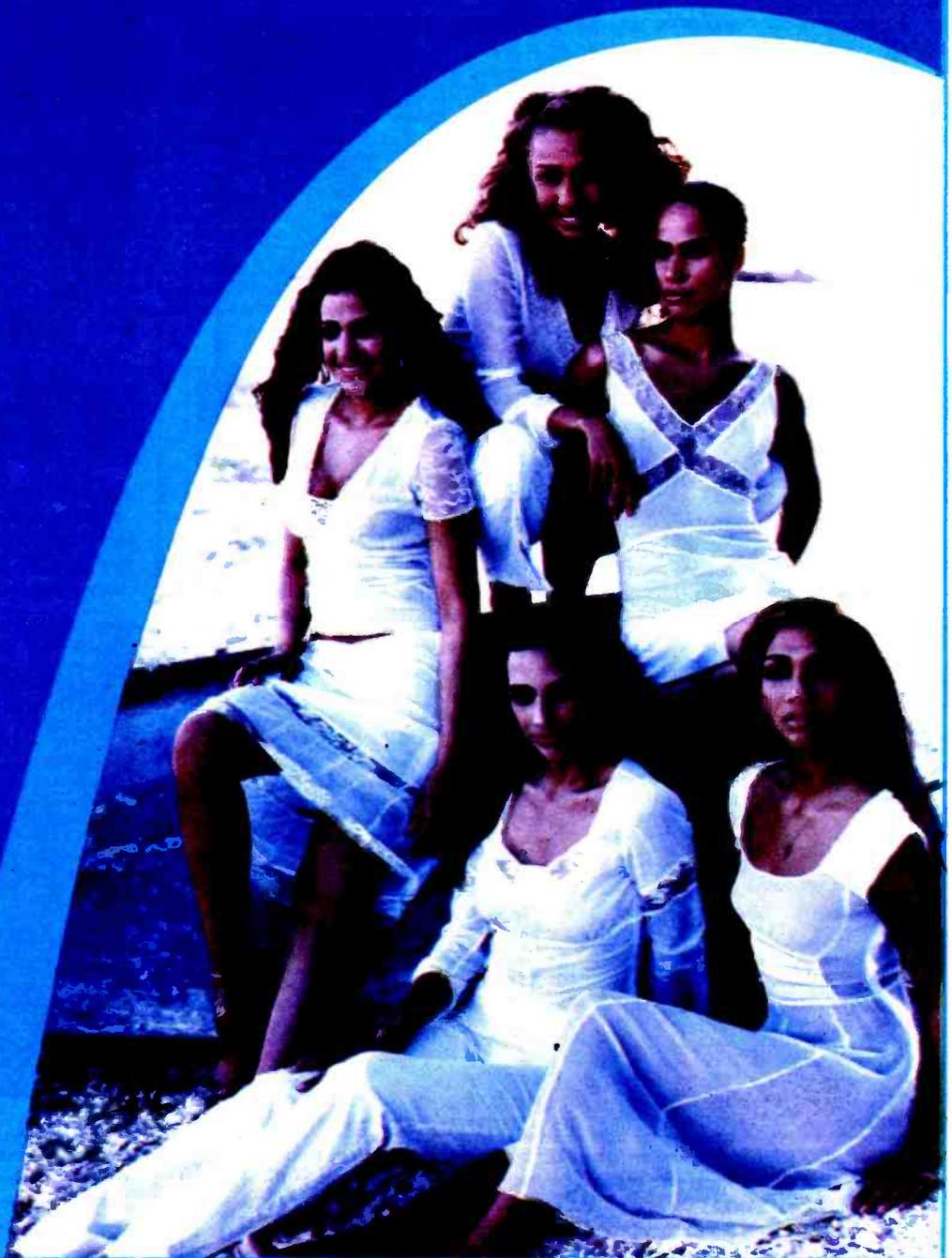
The new single
"Love This Way"
Impacting Radio Now

Already Spinning:

WKTU	WBBM
WKSC	KYLD
WWZZ	WDRQ
KHKS	KBKS
KZZP	WXXP
WKFS	WXLK
KIKI	KZFM
WSPK	WFKS
KDON	WSSP
WVKS	WFHN
KBFM	KLZK

8/2 Regis and Kelly on ABC
11/22 Macy's Thanksgiving Day Parade on NBC
11/25 Hollywood Christmas Parade on UPN

On Tour Now with Jessica Simpson



Produced by Matthew Gerrard, and David Foster for Chartmaker, Inc.
Vocals produced by Carsten and Joachim for Great Dane Productions

www.edenscrush.com
www.london-sire.com

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New & Active

SISQO Dance For Me (*Dragon/Def Soul/IDJMG*)
Total Plays: 724, Total Stations: 65, Adds: 1

TOYA I Do (*Arista*)
Total Plays: 686, Total Stations: 40, Adds: 14

TRICKSIDE Under You (*Wind-up*)
Total Plays: 627, Total Stations: 49, Adds: 2

GIGI D'AGOSTINO I'll Fly With You (*Arista*)
Total Plays: 616, Total Stations: 28, Adds: 3

STELLA SOLEIL Pretty Young Thing (*Universal*)
Total Plays: 478, Total Stations: 58, Adds: 4

DEBORAH COX Absolutely Not (*J*)
Total Plays: 478, Total Stations: 46, Adds: 2

MANDY MOORE Crush (*Epic*)
Total Plays: 461, Total Stations: 82, Adds: 30

LIL' MO Superwoman (*Gold Mind/EastWest/EEG*)
Total Plays: 458, Total Stations: 35, Adds: 5

JESSICA ANDREWS Who I Am (*DreamWorks*)
Total Plays: 447, Total Stations: 28, Adds: 3

FIVE FOR FIGHTING Superman (*Aware/Columbia*)
Total Plays: 412, Total Stations: 51, Adds: 17

ALICIA KEYS Fallin' (*J*)
Total Plays: 317, Total Stations: 62, Adds: 44

HOKU Perfect Day (*A&M/Interscope*)
Total Plays: 311, Total Stations: 26, Adds: 1

REHAB It Don't Matter (*Destiny/Epic*)
Total Plays: 244, Total Stations: 23, Adds: 0

CHRISTINA MILIAN AM To PM (*Def Soul/IDJMG*)
Total Plays: 156, Total Stations: 47, Adds: 45

STONE TEMPLE PILOTS Days Of... (*Atlantic*)
Total Plays: 51, Total Stations: 24, Adds: 24

SAMANTHA MUMBA Don't Need... (*A&M/Interscope*)
Total Plays: 34, Total Stations: 52, Adds: 50

JENNIFER PAIGE These Days (*Edel America/Hollywood*)
Total Plays: 33, Total Stations: 28, Adds: 28

Songs ranked by total plays



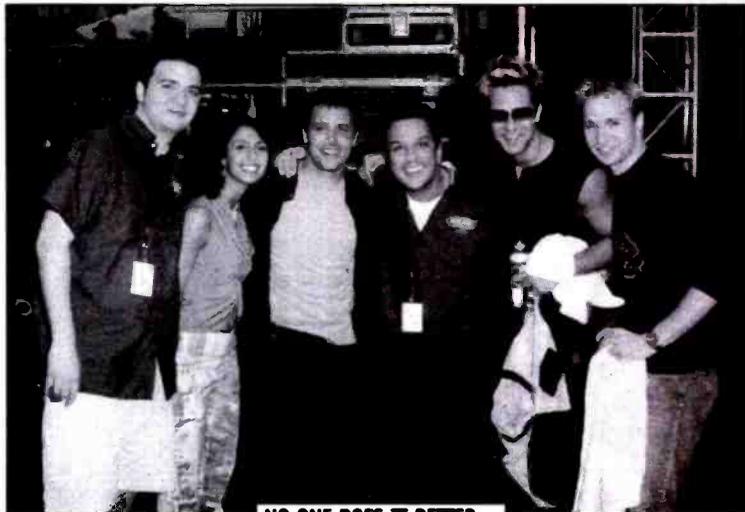
THIS KIDD'S GROWING FAST

Monday, July 9, marked the launch of *Kidd Kraddick in the Morning's* national syndication by Premiere Radio Networks. Joining the celebration were (l-r) producer Scott Robb, Carol Kraddick, show co-host Kellie Raspberry, Kraddick, Premiere Radio Networks COO/President Kraig Kitchin, show co-host Big Al Mack and Clear Channel VP & Market Manager Tom Schurr.



O WHAT A SHOW!

J Records recording sensations O-Town made a special appearance at the WPXY (PXY98) Summer Jam in Rochester, NY. Pictured are (top, l-r) WPXY Asst. PD Norm On The Barstool, O-Town's Dan, WPXY morning show host Scott Spezzano, O-Town's Erik, WPXY Asst. MD Busta and PD Mike Danger, O-Town's Ashley and (bottom, l-r) Jacob, WPXY midday host Dem Jones, O-Town's Trevor and J Promotion Rep Mike Bergin.



NO ONE DOES IT BETTER...

...than MCA's SoulDecision, who performed hits from their current project, *No One Does It Better*, at WPXY/Rochester, NY's sold-out Summer Jam concert. Pictured are (l-r) PXY's morning-show sidekick Carson and co-host Sand Waters, SoulDecision's Dave, PXY morning host Scott Spezzano and SoulDecision's Trevor and Ken.



'PXY PLAYAS

3LW (front and center) were in the star-studded lineup at WPXY/Rochester, NY's Summer Jam event, where they performed their hit "Playas Gon' Play." Here they are hanging out backstage with the 'PXY team. Pictured with the band are (l-r) Epic's Dave Demerjian and Alex Levy and 'PXY Marketing Dir. Becki Efling, morning show sidekick Carson, co-host Sandy Waters, PD Mike Danger and Asst. PD Norm On The Barstool.



HIGH SCHOOL SPIRIT

WKSE (Kiss 98.5)/Buffalo concluded their third annual High School Spirit Contest, where students collected nickels to win a concert for their school. Pictured are (back, l-r) WKSE GM Larry Robb, BBMak's Ste McNally and Christian Burns, WKSE PD Dave Universal, BBMak's Mark Barry and Jimmy Faye, Starpoint High's principal and (front, l-r) WKSE Promotion Director Stephanie Ringer, Asst. MD Keith Kelly and overnight jock Shy Guy.



America's Best Testing CHR/Pop Songs 12+ For The Week Ending 7/27/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
LIFEHOUSE Hanging By A Moment(DreamWorks)	3.97	3.99	94%	34%	4.04	94%	34%
O-TOWN All Or Nothing(J)	3.96	3.98	94%	25%	3.93	94%	25%
EVE F/GWEN STEFANI Let Me Blow Ya Mind(Ruff Ryders/Interscope)	3.90	3.90	89%	19%	3.95	89%	21%
EVE 6 Here's To The Night(RCA)	3.88	3.88	88%	19%	3.80	87%	21%
JESSICA SIMPSON Irresistible(Columbia)	3.85	3.85	97%	24%	3.81	97%	24%
CITY HIGH What Would You Do?(Interscope)	3.85	3.79	85%	21%	3.69	83%	25%
SUGAR RAY When It's Over(Lava/Atlantic)	3.84	3.83	95%	19%	3.82	95%	18%
'N SYNC Pop(Jive)	3.83	3.69	97%	23%	3.87	98%	20%
BACKSTREET BOYS More Than That(Jive)	3.81	3.75	95%	23%	3.84	96%	22%
INCUBUS Drive(Immortal/Epic)	3.78	3.84	82%	20%	3.76	84%	20%
AMERICAN HI-FI Flavor Of The Weak(Island/IDJMG)	3.75	3.76	84%	18%	3.63	84%	18%
JANET Someone To Call My Lover(Virgin)	3.75	3.66	89%	17%	3.60	88%	19%
BLU CANTRELL Hit 'Em Up Style (Oops!)(Arista)	3.73	-	55%	12%	3.80	56%	12%
LFO Every Other Time(J)	3.71	3.71	66%	9%	3.54	64%	9%
TRAIN Drops Of Jupiter (Tell Me)(Columbia)	3.70	3.79	92%	30%	3.63	92%	31%
SMASH MOUTH I'm A Believer(Interscope)	3.69	-	82%	12%	3.65	81%	12%
STAINO It's Been Awhile(Flip/Elektra/EEG)	3.66	3.72	78%	20%	3.74	78%	18%
3 DOORS DOWN Be Like That(Republic/Universal)	3.64	3.67	50%	6%	3.76	53%	6%
CHRISTINA AGUILERA/LIL' KIM/MYA/PINK Lady Marmalade(Interscope)	3.64	3.79	99%	54%	3.71	100%	54%
FUEL Bad Day(Epic)	3.61	3.63	49%	8%	3.73	51%	6%
NELLY Ride Wit Me(Fo' Reel/Universal)	3.59	3.58	97%	46%	3.52	96%	50%
JANET All For You(Virgin)	3.58	3.57	97%	50%	3.59	98%	50%
WILLA FORD I Wanna Be Bad(Lava/Atlantic)	3.55	3.54	77%	15%	3.40	76%	18%
DESTINY'S CHILD Bootylicious(Columbia)	3.54	3.39	97%	32%	3.38	97%	36%
AEROSMITH Fly Away From Here(Columbia)	3.52	3.50	79%	18%	3.59	81%	19%
UNCLE KRACKER Follow Me(Top Dog/Lava/Atlantic)	3.51	3.58	98%	49%	3.58	97%	48%
JENNIFER LOPEZ I'm Real(Epic)	3.42	-	75%	16%	3.26	74%	18%
DAVE MATTHEWS BAND The Space Between(RCA)	3.39	3.48	77%	21%	3.54	77%	20%
MISSY ELLIOTT Get Ur Freak On(Gold Mind/EastWest/EEG)	3.30	3.33	86%	33%	3.31	87%	33%
NELLY FURTADO I'm Like A Bird(DreamWorks)	3.16	3.20	98%	58%	3.21	98%	61%

Total sample size is 950 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

- JANET All For You(Virgin)
- DIDO Thankyou(Arista)
- SHAGGY Angel(MCA)
- CRAZY TOWN Butterfly(Columbia)
- LENNY KRAVITZ Again(Virgin)
- MOBY F/GWEN STEFANI Southside(V2)
- JOE F/MYSTIKAL Stutter(Jive)
- AEROSMITH Jaded(Columbia)
- JA RULE F/LIL' MO AND VITA Put It On Me(Murder Inc./Def Jam/IDJMG)
- DESTINY'S CHILD Survivor(Columbia)
- DREAM He Loves U Not(Bad Boy/Arista)
- K-CI & JOJO Crazy(MCA)
- MADONNA Music(Maverick/WB)
- JENNIFER LOPEZ Love Don't Cost A Thing(Epic)
- SAMANTHA MUMBA Baby, Come Over (This Is...) (A&M/Interscope)
- MYA Case Of The Ex (Whatcha...) (University/Interscope)
- MADONNA Don't Tell Me(Maverick/WB)
- SOULDECISION Faded(MCA)
- 3 DOORS DOWN Kryptonite(Republic/Universal)
- PINK Most Girls(LaFace/Arista)

CHR/POP Going For Adds 7/31/01

- CARLY HENNESSY I'm Gonna Blow Your Mind (MCA)
- COLOR Are You With Me? (Melisma/Arista)
- EDEN'S CRUSH Love This Way (London Sire)
- GORILLAZ Clint Eastwood (Virgin)
- KRISTY KAY Who's That Loving You Now (Universal)
- MACY GRAY Sweet Baby (Epic)
- NELLY Batter Up (Fo'Reel/Universal)
- RAY-J Wait A Minute (Atlantic)
- STEPS Mars And Venus (Jive)

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During a recent tour stop in Miami, Latin pop star Ricky Martin hung out with WHYI (Y100) staffers while promoting his current project, *Loaded*. Seen here are (l-r) Clear Channel/San Francisco VP Dave Ross, Columbia VP/Pop Promotion Lee Leipsner, Martin and Y100 PD Rob Roberts and Asst. PD Tony Banks.

Stations and their ads listed alphabetically by market

<p>WFLY/Albany, NY VP/Prog: Michael Morgan MD: Ellen Reichard MINDY MOORE "Chart" ALDREYS "Tab"</p> <p>KCSC/Wasquego, MN PD: Tom Naylor APD: Big Moon 1 DAVE "Smother" WESLEY'S "Commer" MOELLE BRANCH "Everyday"</p> <p>KODI/Alexandria, LA PD: Chris Callaway MD: Matthew Harrison 5 GORILLAZ "Tab" JENNIFER PAGE "Tab" 3 STORE TEMPLE PLOTS "Tab" CHRISTIANALIM "Tab" 3 SAMANTHA MUMBA "Tab"</p> <p>WAEB/Alentown, PA PD: Brian Check APD: Laura S. James MD: Mike Kelly NELLY FURRO "Tab" MINDY MOORE "Chart"</p> <p>KGOT/Anchorage, AK PD: Bill Stewart MD: Mike Reed WESLEY'S "Commer"</p> <p>WSTR/Danville, GA PD: Dan Brown MD: J.R. Ammons EVA "Tab" FIVE FOR FIGHTING "Superstar"</p> <p>WWWQ/Atlanta, GA PD: Brian Phillips PM: Ed Lambert APD: Caron "Maverick" Land CHRISTIANALIM "Tab"</p> <p>WAYY/Atlantic City, NJ PD: Paul Kelly 3 DIZ "Tab" MINDY MOORE "Chart" SAMANTHA MUMBA "Tab" CHRISTIANALIM "Tab" FIVE FOR FIGHTING "Superstar"</p> <p>WZVY/Augusta, GA ON: John Stoney PD: T.J. McKay MD: Jay Cross No Ads</p> <p>KQFA/Austin, TX PD: Jay Stoney MD: John Stoney 1 JENNIFER PAGE "Tab" SALA "Tab"</p> <p>KOOO/Bakersfield, CA ON: Chris Squires PD: Nick Elliott MD: Mark E. SALA "Tab"</p> <p>WXYW/Baltimore, MD VP/Prog.: Bill Pasha ON: Kristin McKinstry APD: Jack Hefner JAGGED EDGE "Tab"</p> <p>WFNF/Baton Rouge, LA 3 BLINK-182 "Tab" DIZ "Tab" MINDY MOORE "Chart" SMASHMOUTH "Tab" TRICKIE "Tab"</p> <p>KDKY/Bossier, TX PD: Brandon Shaw APD: Patrick Sanders MD: JoJo CHRISTIANALIM "Tab" MINDY MOORE "Chart"</p> <p>WXYW/Blount-Guilford, MS APD: Kyle Carley 1 TONY "Tab" CHRISTIANALIM "Tab" SAMANTHA MUMBA "Tab" BESSIE JOY "Tab" ALDREYS "Tab" JENNIFER PAGE "Tab"</p> <p>WHRN/Binghamton, NY ON: Al Brack PD: Michael McCoy APD: Marc Spencer MD: Megan Murphy ALDREYS "Tab" JENNIFER PAGE "Tab" STORE TEMPLE PLOTS "Tab"</p> <p>WQEN/Birmingham, AL PD: Jeff Murray APD: Nick Hill EVA "Tab" CHRISTIANALIM "Tab" SAMANTHA MUMBA "Tab"</p> <p>KSAB/Boise, ID PD: Hans Grigg MD: Tom Stolt 7 EVE FORGETTING "Tab" TONY "Tab" ONE MATHEWS BAND "Tab" BLICKWELL "Tab" WESLEY'S "Commer" CHRISTIANALIM "Tab" EDDYSHOBY "Tab"</p> <p>KZND/Boise, ID PD: Steve Richards APD: Stevie B No Ads</p> <p>WQCA/Boston, MA APD: David Gray 1 BETHANY SOKOL "Tab" SAMANTHA MUMBA "Tab"</p>	<p>WKSE/Buffalo, NY PD: Dave Unversat MD: Brian S. White 2 DRAG DADDY "Tab" LINDSEY "Chart" DEBBIE GRAY "Chart" KURUP FALGOUT "Chart" REL "Tab"</p> <p>WRZE/Cape Cod, MA ON: Steve McVie PD: Kevin Matthews MD: Shane Bos MOELLE BRANCH "Everyday" ALDREYS "Tab"</p> <p>WSSP/Charleston, SC PD: Kelli Reynolds 11 MINDY MOORE "Chart"</p> <p>WSSK/Charleston, SC ON/FPD: Mike Edwards APD/MD: Scott Dwyer No Ads</p> <p>WVSP/Charleston, WV ON: Jeff Whitehead PD: Conch Kidd APD: Zak Tyler 16 NELLY FURRO "Tab" 16 ALDREYS "Tab"</p> <p>WVKS/Charlotte, NC ON/FPD: John Reynolds MD: Jason McCormick 1 WILLARD "Tab" FIVE FOR FIGHTING "Superstar" EVA "Tab"</p> <p>WOLC/Chattanooga, TN PD: Tommy Clark MD: Gae Magill 6 WESLEY'S "Commer"</p> <p>WKIE/Chicago, IL PD: Chris Sheibel APD: Harry Legg PD: Paul Kelly 1 DAVE "Smother" JENNIFER PAGE "Tab" DIZ "Tab"</p> <p>WVSC/Chicago, IL PD: Rod Phillips APD/MD: Amanda Rivers 12 TONY "Tab" JENNIFER PAGE "Tab" 3 ALDREYS "Tab" 1 ONE MATHEWS BAND "Tab" 1 LIDER "Tab"</p> <p>KLRS/Chico, CA PD: Eric Green SAMANTHA MUMBA "Tab" ALDREYS "Tab" JENNIFER PAGE "Tab" WESLEY'S "Commer" STORE TEMPLE PLOTS "Tab" LITTLE AND CO. "Tab" K.G.B. "Tab" TONY "Tab"</p> <p>WVPS/Cincinnati, OH PD: B.J. Harris APD: Jimmy Ocean MD: Donna Decker 2 ONE MATHEWS BAND "Tab" 1 SALA "Tab" SAMANTHA MUMBA "Tab"</p> <p>WVNO/Cincinnati, OH ON: Chuck Finney PD: Tommy Frank APD: Brian Douglas 11 DIZ "Tab" MINDY MOORE "Chart" STELLASIELE "Tab"</p> <p>WVNC/Cleveland, OH PD: Dan Mason MD: Kasper ONE MATHEWS BAND "Tab" SALA "Tab"</p> <p>KVNC/Colorado Springs, CO ON: Bobby Irwin PD: Jason Hillery APD: Valerie Hart MD: Rob Ryan 1 TONY "Tab" 2 NELLY FURRO "Tab" 1 K.G.B. "Tab" MINDY MOORE "Chart" JENNIFER PAGE "Tab" GORILLAZ "Tab" SAMANTHA MUMBA "Tab"</p> <p>WVOK/Columbia, SC ON: Jonathan Rush PD: Brad Kelly MD: Sue Tyler 3 BLINK-182 "Tab" 2 WESLEY'S "Commer" MINDY MOORE "Chart"</p> <p>WVFC/Columbus, GA PD: Miller Robson MD: Ben Carson 2 MOELLE BRANCH "Everyday" 2 SAMANTHA MUMBA "Tab" MINDY MOORE "Chart"</p> <p>WVNC/Columbus, OH PD: Jimmy Steele APD: Joe Kelly 1 LA "Tab" MINDY MOORE "Chart"</p> <p>KVCS/Dallas-Ft. Worth, TX ON/FPD: Todd Stenson MD: Dave Manno LINDY "Superstar" SAMANTHA MUMBA "Tab" TONY "Tab"</p> <p>WVND/Dallas-Ft. Worth, TX ON: John Cook APD: Alan Volante MINDY MOORE "Chart" ALDREYS "Tab" MINDY MOORE "Chart" MINDY MOORE "Chart" CHRISTIANALIM "Tab"</p> <p>WVND/Dallas, OH PD: Dave Rebbels NELLY FURRO "Tab" ALDREYS "Tab" SAMANTHA MUMBA "Tab"</p>	<p>WGTZ/Dayton, OH ON/FPD: Randy James MD: Scott Sharp 8 BLICKWELL "Tab" LINDSEY "Chart" DEBBIE GRAY "Chart" MICHELLE BRANCH "Everyday" REL "Tab"</p> <p>WYDQ/Dayside Beach, FL PD: Fargo MD: Kellar BLICKWELL "Tab" JENNIFER PAGE "Tab"</p> <p>KFMQ/Denver-Boulder, CO PD: Jim Lawson MD: Chris Pettit 7 BLICKWELL "Tab" JENNIFER PAGE "Tab" ALDREYS "Tab" FIVE FOR FIGHTING "Superstar"</p> <p>KODM/Des Moines, IA PD: Greg Chance MD: Steve Jordan MINDY MOORE "Chart"</p> <p>WDRQ/Detroit, MI PD: Alex Tarr APD: Jay Towers MD: Kelli Curry SAMANTHA MUMBA "Tab"</p> <p>WQD/Detroit, MI PD: Tim Richards Co-APD/MD: J. Love Co-APD/MD: Tim Becker Herb 15 112 "Tab" 15 JAGGED EDGE "Tab" 5 3000S DOWN "Tab" 12 "Tab"</p> <p>WEEH/Denver, WV PD: Jim Davis APD: Gary Miller NELLY FURRO "Tab" EVA "Tab" WESLEY'S "Commer"</p> <p>WZYP/Houston, AL PD: Bill West MD: Ally 4 JENNIFER PAGE "Tab" STORE TEMPLE PLOTS "Tab"</p> <p>WVTS/Erie, PA PD: Beth Ann McBride MD: Karen Black CHRISTIANALIM "Tab" STORE TEMPLE PLOTS "Tab" BLICKWELL "Tab" JENNIFER PAGE "Tab" SAMANTHA MUMBA "Tab" LITTLE AND CO. "Tab" 5 SARA "Tab" 1 NELLY FURRO "Tab" DIZ "Tab"</p> <p>KULR/Englewood-Clarksburg, OR PD: Victoria Steele MD: Steve Brown 5 ALDREYS "Tab" 5 DAVE "Smother" LIL NOBODY "Tab"</p> <p>WSTO/Essexville, MI PD: St. Dave Michaels TONY "Tab" FIVE FOR FIGHTING "Superstar" SAMANTHA MUMBA "Tab" JENNIFER PAGE "Tab" ALDREYS "Tab" NATURAL "Tab"</p> <p>KVCK/Fayetteville, AR PD: Brad Newman APD: Mike Chase DIZ "Tab" NELLY FURRO "Tab" CHRISTIANALIM "Tab"</p> <p>WVYQ/Jackson, MS ON/FPD: Geoff Kertz APD: Jason Williams MD: Nathan West JENNIFER PAGE "Tab" SAMANTHA MUMBA "Tab" STORE TEMPLE PLOTS "Tab"</p> <p>WVFC/Jacksonville, FL ON/FPD: Carl Thomas APD: Tony Mann 1 REL "Tab" MICHELLE BRANCH "Everyday" JENNIFER PAGE "Tab"</p> <p>WVKS/Jacksonville, FL PD: Brad McKay 1 LINDY "Superstar" TONY "Tab" SALA "Tab" ST. LUKAS "Tab"</p> <p>WVZJ/Jacksonville, TN PD: Gary Bialo APD: Chris Mann NELLY FURRO "Tab" ALDREYS "Tab"</p> <p>WVLL/Jacksonville, PA PD: Mitch Edwards EVA "Tab" FIVE FOR FIGHTING "Superstar" STORE TEMPLE PLOTS "Tab" SAMANTHA MUMBA "Tab"</p> <p>WVFR/Walpole, NH PD: Woody Houston MD: Nick Taylor 3 EVA "Tab" 3 STORE TEMPLE PLOTS "Tab" CHRISTIANALIM "Tab"</p> <p>KVHZ/Kansas City, MO PD: Dave Johnson MD: Mike Smith WESLEY'S "Commer" SAMANTHA MUMBA "Tab"</p> <p>KDKY/Kansas City, MO PD: Joe Zeller APD: Ryan 8 MESSY ELLIOT "Tab" 1 ELIZABETH "Tab" 1 WESLEY'S "Commer" MINDY MOORE "Chart" CHRISTIANALIM "Tab"</p> <p>WVST/Kansas City, TN PD: Rick Bailey APD: Bob Jenkins No Ads</p> <p>KSMH/Lafayette, LA PD: Bobby Newman MD: Aaron Smith 1 FIVE FOR FIGHTING "Superstar" STELLASIELE "Tab" SAMANTHA MUMBA "Tab" DIZ "Tab"</p>	<p>WVGO/Greenville, NC ON/FPD: Bill O'Brien 34 WESLEY'S "Commer" 1 JENNIFER PAGE "Tab" MINDY MOORE "Chart" MINDY MOORE "Chart"</p> <p>WVHT/Greenville, NC PD: Jon Reilly APD: Gino Gray 5 CHRISTIANALIM "Tab" 1 SAMANTHA MUMBA "Tab" KUMBLE "Chart"</p> <p>WVFC/Greenville, SC PD: Nikki Nite MD: Tim 2 ALDREYS "Tab" CHRISTIANALIM "Tab"</p> <p>WVWK/Harrisburg, PA PD: John O'Dea MD: Danny Logan 2 NELLY FURRO "Tab" 2 UO "Tab"</p> <p>WVSS/Hartford, CT PD: Tracy Austin MD: Mike McGowan 1 DIZ "Tab" 3 CHRISTIANALIM "Tab" 2 UO "Tab"</p> <p>KVBC/Houston-Galveston, TX PD: Davette APD/MD: Leslie White 1 3000S DOWN "Tab" 1 JAGGED EDGE "Tab" 12 "Tab"</p> <p>WEEH/Huntington, WV PD: Jim Davis APD: Gary Miller NELLY FURRO "Tab" EVA "Tab" WESLEY'S "Commer"</p> <p>WZYP/Huntington, WV PD: Bill West MD: Ally 4 JENNIFER PAGE "Tab" STORE TEMPLE PLOTS "Tab"</p> <p>WVLU/Huntington, WV ON: Greg Dinkin PD: David Edgar APD/MD: Mike Chris O 5 SARA "Tab" 1 NELLY FURRO "Tab" DIZ "Tab"</p> <p>WVZL/Huntington, WV PD: Scott Steele MD: Dave Doster 1 MOELLE BRANCH "Everyday"</p> <p>WVOT/Jackson, MS PD: Scott Steele MD: Bruce The Moon 15 WESLEY'S "Commer" 11 UO "Tab" 5 SARA "Tab" 1 ALDREYS "Tab" CHRISTIANALIM "Tab" NELLY FURRO "Tab"</p> <p>WVRE/Jackson, GA PD: Heidi Winters APD: David Wright 21 BLICKWELL "Tab" MINDY MOORE "Chart"</p> <p>WVJY/Manchester, NH PD: Harry Kaczmarek APD: Steve Ouellet 17 NATURAL "Tab" 3 WESLEY'S "Commer" SAMANTHA MUMBA "Tab" DREAMSTREET "Yapper" STORE TEMPLE PLOTS "Tab" KURUP FALGOUT "Tab"</p> <p>KVFN/McAllen-San Antonio, TX ON/FPD: Billy Santiago MD: Jeff Davis 3 SMASHMOUTH "Tab" 2 DIZ "Tab" FIVE FOR FIGHTING "Superstar"</p> <p>WVQA/McAlister, FL ON/FPD: Mike Lewis MD: Larry Holtz No Ads</p> <p>WVLA/Memphis, TN ON/FPD: Chris Taylor MD: Bill Hughes No Ads</p> <p>WVHT/Memphis, TN PD: Rob Roberts APD: Tony Smith CHRISTIANALIM "Tab" JAGGED EDGE "Tab" TCP "Tab"</p> <p>WVCS/Memphis, TN PD: Brian Kelly APD: Joe Martin DIZ "Tab" SAMANTHA MUMBA "Tab" BLICKWELL "Tab" CHRISTIANALIM "Tab"</p> <p>KVMS/Memphis, TN PD: Rob Roberts APD: David Mann LINDY "Superstar"</p>	<p>WLAN/Lancaster, PA PD: Mike Brown MD: Troy Knapp 13 UBER "Tab" 12 CHANGING "Tab" 6 MINDY MOORE "Chart" 8 TWEES "Tab" 7 JAGGED EDGE "Tab" 5 ELIZABETH "Tab" 2 JENNIFER PAGE "Tab" 2 NELLY FURRO "Tab"</p> <p>WVZZ/Lansing, MI PD: Jason Adams MD: Dave S. Gadsde 2 BLICKWELL "Tab" 1 CHRISTIANALIM "Tab" 1 NELLY FURRO "Tab" 1 JENNIFER PAGE "Tab" FIVE FOR FIGHTING "Superstar"</p> <p>KVMS/Las Vegas, NV PD: Rick Mitchell MD: Scott Volante 2 CHRISTIANALIM "Tab" ALDREYS "Tab" MESSY ELLIOT "Tab"</p> <p>WVLT/Lexington-Fayette, KY PD: Johnny Vincent JAGGED EDGE "Tab" 1 CHRISTIANALIM "Tab" 1 REL "Tab" 1 NELLY FURRO "Tab" WESLEY'S "Commer"</p> <p>KVRA/Lexington, NE PD: Sonny Valentine APD: Larry French MD: A.J. Brown MOELLE BRANCH "Everyday"</p> <p>KLAL/Little Rock, AR PD: Ed Johnson MD: Sunny Taylor 1 NELLY FURRO "Tab" 4 JAGGED EDGE "Tab" 1 112 "Tab" 1 K.G.B. "Tab" 1 SAMANTHA MUMBA "Tab"</p> <p>KVAP/Little Rock, AR PD: Gary Robinson MD: Kevin Cook 5 BLICKWELL "Tab" 1 SAMANTHA MUMBA "Tab"</p> <p>KVSA/Los Angeles, CA PD: John Ivy APD: Michael Steele 4 SARA "Tab" 1 WELLS "Tab" 1 SAMANTHA MUMBA "Tab"</p> <p>WVJL/Louisville, KY ON: Barry Fox PD: Steve Collins APD: Jim Allen 5 MINDY MOORE "Chart" MINDY MOORE "Chart" BLICKWELL "Tab"</p> <p>KVZL/Lubbock, TX PD: Bobby Ramos MD: Kiki Cannon SAMANTHA MUMBA "Tab" SAMANTHA MUMBA "Tab" ST. LUKAS "Tab"</p> <p>WVRE/Louisville, GA PD: Heidi Winters APD: David Wright 21 BLICKWELL "Tab" MINDY MOORE "Chart"</p> <p>WVZE/Louisville, VA PD: Tommy Deaton MD: Jonathan Reed 1 CHANGING "Tab" 1 NELLY FURRO "Tab" 1 SMASHMOUTH "Tab" 1 UBER "Tab"</p> <p>WVNY/Louisville, VA VP/Prog.: Tom Puleron MD: Paul "Cubby" Bryant 21 WYNN "Tab" 1 MOELLE BRANCH "Everyday"</p> <p>KVYO/Oklahoma City, OK PD: Mike McCoy MD: Jon Friday CHRISTIANALIM "Tab"</p> <p>KVND/Omaha, NE ON: Wayne Coy PD: Doris Stone APD: Neva Stone CHRISTIANALIM "Tab"</p> <p>WVOL/Ontario, FL ON/FPD: Adam Cook APD: Pat Ouellet 3 MINDY MOORE "Chart" 1 WESLEY'S "Commer" 1 WESLEY'S "Commer" 1 WESLEY'S "Commer" 1 WESLEY'S "Commer"</p> <p>WVSL/Ontario, FL ON/FPD: Adam Cook APD: Pat Ouellet 3 MINDY MOORE "Chart" 1 WESLEY'S "Commer" 1 WESLEY'S "Commer" 1 WESLEY'S "Commer"</p> <p>WVPP/Pasadena, FL PD: S.J. Bass NELLY FURRO "Tab" JENNIFER PAGE "Tab" CHANGING "Tab"</p> <p>WVQD/Philadelphia, PA PD: Mike Hennessey MD: Matt Hennessey No Ads</p> <p>KVZP/Pasadena, AZ PD: Tom Colosini MD: Jay Carter 6 NELLY FURRO "Tab"</p> <p>WVZP/Pasadena, PA ON/FPD: Keith Clark APD: Ryan Hill 2 UO "Tab" FIVE FOR FIGHTING "Superstar"</p>	<p>WVBB/Mobile, AL ON/FPD: Jay Hastings APD/MD: John 2 JENNIFER PAGE "Tab" CHRISTIANALIM "Tab" JAGGED EDGE "Tab" JAGGED EDGE "Tab"</p> <p>WVBO/Mountain-View, NJ ON: Mike Kaplan PD: Gregg Thomas MD: Kim Knight SAMANTHA MUMBA "Tab" CHRISTIANALIM "Tab" GIGI D'AGOSTINO "Tab" CHRISTIANALIM "Tab" WWW DINA "Chart"</p> <p>WVWV/Montgomery, AL PD: Jeff Dawson No Ads</p> <p>WVWQ/Morgantown, WV PD: Lucy Huff MD: Brian Ho SAMANTHA MUMBA "Tab" CHRISTIANALIM "Tab" NELLY FURRO "Tab" STELLASIELE "Tab"</p> <p>WVWQ/Mount Pleasant, SC PD: Wally B. JENNIFER PAGE "Tab" NELLY FURRO "Tab" NELLY FURRO "Tab" WESLEY'S "Commer"</p> <p>WVWZ/Muskegon, MI ON/FPD: Mike O'Donnell MD: Sarah Sullivan MINDY MOORE "Chart"</p> <p>WVSP/Poughkeepsie, NY PD: Scotty Mac APD: Stacy Walker MD: Paula Ott 2 CHRISTIANALIM "Tab" ALDREYS "Tab" SAMANTHA MUMBA "Tab" MOELLE BRANCH "Everyday"</p> <p>WVFO/Providence, RI PD: Tony Bristol MD: Dewey Harris 1 DREAM STREET "Yapper" 2 UO "Tab" MINDY MOORE "Chart"</p> <p>WVTS/Quad Cities, IA-IL PD: Nick Walker MD: Kevin Walker 10 DAVE "Smother"</p> <p>WVCG/Raleigh-Durham, NC PD: Chris Edge APD: Keith Scott MD: Andy Summers 14 STORE TEMPLE PLOTS "Tab"</p> <p>WVVO/Richmond, VA PD: Billy Surf MD: John Glass No Ads</p> <p>WVLS/Roseville-Lynchburg, VA PD: David Lee Michaels APD: Matthew Morgan MD: Rob Hill No Ads</p> <p>WVLS/Roseville-Lynchburg, VA PD: Kevin Scott MD: Travis Syles 4 DAVE "Smother" 1 SAMANTHA MUMBA "Tab" 1 CHRISTIANALIM "Tab" ALDREYS "Tab"</p> <p>WVWS/Rochester, NY PD: Erik Anderson MD: Dan Vincent WESLEY'S "Commer" CHRISTIANALIM "Tab" GORILLAZ "Tab"</p> <p>WVFX/Rochester, NY PD: Mike Dwyer APD: Tom O'Connell 1 REL "Tab" MINDY MOORE "Chart" ST. LUKAS "Tab" NELLY FURRO "Tab"</p> <p>WVZK/Rochester, IL PD: Joe Lillard MD: James West No Ads</p> <p>KVND/Sacramento, CA Station Mgr.: Steve Wood APD: Heather Lee MD: Christopher K. 1 CHRISTIANALIM "Tab" MOELLE BRANCH "Everyday"</p> <p>WVWG/Saginaw, MI PD: Mark Anderson APD: Aaron Adams MD: Brandon Edwards 2 DAVE "Smother" 1 STORE TEMPLE PLOTS "Tab" JENNIFER PAGE "Tab"</p> <p>KVSL/Salt Lake, MO PD: Mike Wheeler APD: Sumner 8 UBER "Tab" 1 JAGGED EDGE "Tab" JENNIFER PAGE "Tab"</p> <p>KVZT/Salt Lake City, UT PD: Jeff McCortney MD: Mark McCortney 1 JENNIFER PAGE "Tab" ALDREYS "Tab" CHRISTIANALIM "Tab"</p> <p>KVND/San Antonio, TX PD: Keith Kelly APD: Damon James MD: Mike Coates 7 WESLEY'S "Commer" EVA "Tab"</p> <p>KVTS/San Diego, CA PD: Diane Laird APD: Rick Wright MD: Neman Huse 1 CHRISTIANALIM "Tab" EDDYSHOBY "Tab" ALDREYS "Tab" WESLEY'S "Commer"</p>	<p>KVZD/San Francisco, CA PD: Casey Keating MD: L.A. Reid No Ads</p> <p>KVSL/San Luis Obispo, CA PD: Adam Barnes MD: Jeff "Crash" Jacot 21 STORE TEMPLE PLOTS "Tab" WESLEY'S "Commer"</p> <p>KVTT/Santa Rosa, CA PD: Dave Rube 10 TONY "Tab" ALDREYS "Tab" LUCIFERUS "Tab" NORWEGES "Tab" KURUP FALGOUT "Tab" SAMANTHA MUMBA "Tab" STORE TEMPLE PLOTS "Tab" CHRISTIANALIM "Tab"</p> <p>KVSS/Santa Rosa, CA PD: Dave Rube 10 TONY "Tab" ALDREYS "Tab" LUCIFERUS "Tab" NORWEGES "Tab" KURUP FALGOUT "Tab" SAMANTHA MUMBA "Tab" STORE TEMPLE PLOTS "Tab" CHRISTIANALIM "Tab"</p> <p>KVZS/Tulsa, OK PD: Dave Darlow MD: Kim Cooper 1 CHANGING "Tab" 1 NELLY FURRO "Tab" WESLEY'S "Commer"</p> <p>WVWZ/Tupelo, MS PD: Rick Stevens MINDY MOORE "Chart" FIVE FOR FIGHTING "Superstar" SAMANTHA MUMBA "Tab" CHRISTIANALIM "Tab"</p> <p>KVKS/Tyler-Tacoma, WA PD: Scott Proctor MD: Marcus O. No Ads</p> <p>KVRF/Tyler-Tacoma, WA PD: Ted Tucker MD: Anthony Pugh NELLY FURRO "Tab" MINDY MOORE "Chart" SAMANTHA MUMBA "Tab" UBER "Tab"</p> <p>WVKS/Utica-Rome, NY ON/FPD: Steve Schatz FIVE FOR FIGHTING "Superstar" ALDREYS "Tab" GIGI D'AGOSTINO "Tab" SAMANTHA MUMBA "Tab"</p> <p>WVND/South Bend, IN ON/FPD: Casey Daniels MD: Gene Dorek 1 UO "Tab" 1 K.G.B. "Tab" 1 STORE TEMPLE PLOTS "Tab"</p> <p>KVZU/Spartanburg, WA PD: Ken Hopkins No Ads</p> <p>WVNS/Springfield, IL PD: Brian Clark NELLY FURRO "Tab" SAMANTHA MUMBA "Tab"</p> <p>KVTO/Springfield, MO ON/FPD: Dave DeFranco APD: Jay Shuman 2 SAMANTHA MUMBA "Tab" JENNIFER PAGE "Tab" JENNIFER PAGE "Tab" CHRISTIANALIM "Tab"</p> <p>WVNT/Springfield, NY ON/FPD: Tom Mitchell APD: Jimmy Glass 1 DREAMSTREET "Yapper" WESLEY'S "Commer" STORE TEMPLE PLOTS "Tab"</p> <p>WVLD/West Palm Beach, FL PD: Jordan Walsh APD: Gene Vayn 15 JAGGED EDGE "Tab" 5 WESLEY'S "Commer" 4 SMASHMOUTH "Tab"</p> <p>KVRO/Wichita, KS PD: Jack Oliver APD: Craig Hubbard 1 NELLY FURRO "Tab" MINDY MOORE "Chart"</p> <p>WVHT/Wichita, PA PD: Mark McKay 3 UO "Tab" 2 ONE MATHEWS BAND "Tab" ALDREYS "Tab"</p> <p>WVWJ/Wichita, PA PD: Jerry Padgett MD: Kelly K. JENNIFER PAGE "Tab" STORE TEMPLE PLOTS "Tab"</p> <p>WVST/Williamson, DE PD: John Wilson APD: Mike Reed 1 UO "Tab" 1 UO "Tab" 1 UO "Tab"</p> <p>KVFN/Wilkes, VA PD: Jason Smith MD: Justin Kelly MOELLE BRANCH "Everyday" ALDREYS "Tab" 1 CHRISTIANALIM "Tab" TONY "Tab"</p> <p>WVCR/Wind, PA PD: Dave Crockett MD: Billy Wilson 11 ALDREYS "Tab" 11 MINDY MOORE "Chart" 112 "Tab" WESLEY'S "Commer" SAMANTHA MUMBA "Tab"</p> <p>WVWU/Wilmington, OH PD: Jerry Rice 10 ALDREYS "Tab"</p> <p>WVWU/Wilmington, OH PD: Tom Pappas APD: Jay Glass 1 BLICKWELL "Tab"</p> <p>WVWU/Wilmington, OH PD: Tom Pappas APD: Jay Glass 1 BLICKWELL "Tab"</p>	<p>KVQD/Tucson, AZ PD: Mark Medina APD: Ken Carr MD: Randy Williams 10 JUNE JONES "Tab" 9 ALDREYS "Tab" 1 JENNIFER PAGE "Tab"</p> <p>KVTT/Tulsa, OK VP/ON: Sean Phillips PD: Carly Ross MD: Derrick Hayes 1 ONE MATHEWS BAND "Tab" ALDREYS "Tab"</p> <p>KVZS/Tulsa, OK PD: Dave Darlow MD: Kim Cooper 1 CHANGING "Tab" 1 NELLY FURRO "Tab" WESLEY'S "Commer"</p> <p>WVWZ/Tupelo, MS PD: Rick Stevens MINDY MOORE "Chart" FIVE FOR FIGHTING "Superstar" SAMANTHA MUMBA "Tab" CHRISTIANALIM "Tab"</p> <p>KVKS/Tyler-Tacoma, TX ON: Larry Kent PD: Josh Ross 2 ONE MATHEWS BAND "Tab" ALDREYS "Tab" MINDY MOORE "Chart" WESLEY'S "Commer"</p> <p>WVKS/Utica-Rome, NY ON/FPD: Steve Schatz FIVE FOR FIGHTING "Superstar" ALDREYS "Tab" GIGI D'AGOSTINO "Tab" SAMANTHA MUMBA "Tab"</p> <p>KVTD/Waco, TX PD: Jay Charles MD: John Oakes 15 SEED "Tab"</p> <p>WVWZ/Washington, DC PD: Mike Edwards APD: Sam Sellers 1 ALDREYS "Tab"</p> <p>WVFC/Washington, VA PD: Danny Wright APD: Tony Bristol No Ads</p> <p>WVLD/West Palm Beach, FL PD: Jordan Walsh APD: Gene Vayn 15 JAGGED EDGE "Tab" 5 WESLEY'S "Commer" 4 SMASHMOUTH "Tab"</p> <p>WVHT/Wichita, PA PD: Mark McKay 3 UO "Tab" 2 ONE MATHEWS BAND "Tab" ALDREYS "Tab"</p> <p>WVWJ/Wichita, PA PD: Jerry Padgett MD: Kelly K. JENNIFER PAGE "Tab" STORE TEMPLE PLOTS "Tab"</p> <p>WVST/Williamson, DE PD: John Wilson APD: Mike Reed 1 UO "Tab" 1 UO "Tab" 1 UO "Tab"</p> <p>KVFN/Wilkes, VA PD: Jason Smith MD: Justin Kelly MOELLE BRANCH "Everyday" ALDREYS "Tab" 1 CHRISTIANALIM "Tab" TONY "Tab"</p> <p>WVCR/Wind, PA PD: Dave Crockett MD: Billy Wilson 11 ALDREYS "Tab" 11 MINDY MOORE "Chart" 112 "Tab" WESLEY'S "Commer" SAMANTHA MUMBA "Tab"</p> <p>WVWU/Wilmington, OH PD: Jerry Rice 10 ALDREYS "Tab"</p> <p>WVWU/Wilmington, OH PD: Tom Pappas APD: Jay Glass 1 BLICKWELL "Tab"</p> <p>WVWU/Wilmington, OH PD: Tom Pappas APD: Jay Glass 1 BLICKWELL "Tab"</p>
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178 Total Reporters
178 Current Reporters
177 Current Playlists

Reported Frozen Playlist (1):
KPRF/Amarillo, TX

CHR/Pop Playlists

FIND COMPLETE PLAYLISTS FOR ALL CHR/POP REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #11

WVNN/Atlanta
Clear Channel
(404) 266-0997
Phelps/M. Ed/Lund
12+ Cumc 531,600



PLAYS	LT	TW	ARTIST/TITLE	GI (000)
99	99	99	CITY HIGH/What Would You Do?	18460
98	99	99	LIFEHOUSE/Hanging By A Moment	17574
97	99	99	JESSICA SIMPSON/Inresistible	17316
96	99	99	AGUIERAA/L.I.K.M. /Lady Marmalade	17292
95	99	99	UNCLE KRACKE/Follow Me	16846
94	99	99	JANE T/For You	16614
93	99	99	DESTINY'S CHILD/Booyicious	16614
92	99	99	O-TOWN/All Or Nothing	10082
91	99	99	N SYNC/Pop	9824
90	99	99	O-TOWN/All Or Nothing	9824
89	99	99	F I C O M E S T E A N U L e M e B l o w Y a M i n d	9694
88	99	99	JANE T/Someone To Call	9624
87	99	99	WILLIA FORDI/Wanna Be Bad	9624
86	99	99	BLU CANTRELL/H.I.M. /Put It On Me	9360
85	99	99	DESTINY'S CHILD/Booyicious	9360
84	99	99	112/Peaches & Cream	9126
83	99	99	MADONNA/Don't Tell Me	8424
82	99	99	SADIE/Pure	7254
81	99	99	TRAIN/Drops Of Jupiter	7254
80	99	99	JAGGED EDGE/Where The Party At	7020
79	99	99	WISGUY'S/Start The Commotion	7020
78	99	99	CITY HIGH/What Would You Do?	6786
77	99	99	WILLIA FORDI/Wanna Be Bad	6204
76	99	99	JANE T/For You	5382
75	99	99	3 DOORS DOWN/Kryptonite	5148
74	99	99	CRAZY TOWN/Butterfly	5148
73	99	99	MISSY ELLIOTT/Get Ur Freak On	5148
72	99	99	LENNY/ROCK/It's A Party	4914
71	99	99	JENNIFER LOPEZ/Im Real	4914
70	99	99	SMASH MOUTH/Me In A Believer	4914
69	99	99	BLINK-182/All The Small Things	4646
68	99	99	AFROSKITH/Headed	4646
67	99	99	CRAG DAVID/Fire In Me	4446
66	99	99	GIGI D'AGOSTINO/Run With You	4446
65	99	99	MATCHBOX TWENTY/N.Y. /You're Gonna	4446
64	99	99	EVE 6/Here's To The Night	4218
63	99	99	JENNIFER LOPEZ/Im Real	3972
62	99	99	WISGUY'S/Start The Commotion	3744
61	99	99	ALICE DIXSON/Run With You	3510
60	99	99	CHRISTINA AGUILERA/Coma Over	3144
59	99	99	ALY/VA/Thy Agan	3144
58	99	99	SHAGGY/Ange	2876
57	99	99	DESTINY'S CHILD/Independent Women...	2876

MARKET #12

WHY/Miami
Clear Channel
(954) 862-2000
Roberts/Banks
12+ Cumc 531,600



PLAYS	LT	TW	ARTIST/TITLE	GI (000)
81	70	70	AGUIERAA/L.I.K.M. /Lady Marmalade	18460
80	70	70	SUGAR RAY/When It's Over	17574
79	70	70	JESSICA SIMPSON/Inresistible	17316
78	70	70	WILLIA FORDI/Wanna Be Bad	17292
77	70	70	LIFEHOUSE/Hanging By A Moment	16846
76	70	70	DIDD/Thankyou	16614
75	70	70	UNCLE KRACKE/Follow Me	16614
74	70	70	N SYNC/Pop	10082
73	70	70	O-TOWN/All Or Nothing	9824
72	70	70	F I C O M E S T E A N U L e M e B l o w Y a M i n d	9694
71	70	70	JANE T/Someone To Call	9624
70	70	70	WILLIA FORDI/Wanna Be Bad	9624
69	70	70	BLU CANTRELL/H.I.M. /Put It On Me	9360
68	70	70	DESTINY'S CHILD/Booyicious	9360
67	70	70	112/Peaches & Cream	9126
66	70	70	MADONNA/Don't Tell Me	8424
65	70	70	SADIE/Pure	7254
64	70	70	TRAIN/Drops Of Jupiter	7254
63	70	70	JAGGED EDGE/Where The Party At	7020
62	70	70	WISGUY'S/Start The Commotion	7020
61	70	70	CITY HIGH/What Would You Do?	6786
60	70	70	WILLIA FORDI/Wanna Be Bad	6204
59	70	70	JANE T/For You	5382
58	70	70	3 DOORS DOWN/Kryptonite	5148
57	70	70	CRAZY TOWN/Butterfly	5148
56	70	70	MISSY ELLIOTT/Get Ur Freak On	5148
55	70	70	LENNY/ROCK/It's A Party	4914
54	70	70	JENNIFER LOPEZ/Im Real	4914
53	70	70	SMASH MOUTH/Me In A Believer	4914
52	70	70	BLINK-182/All The Small Things	4646
51	70	70	AFROSKITH/Headed	4646
50	70	70	CRAG DAVID/Fire In Me	4446
49	70	70	GIGI D'AGOSTINO/Run With You	4446
48	70	70	MATCHBOX TWENTY/N.Y. /You're Gonna	4446
47	70	70	EVE 6/Here's To The Night	4218
46	70	70	JENNIFER LOPEZ/Im Real	3972
45	70	70	WISGUY'S/Start The Commotion	3744
44	70	70	ALICE DIXSON/Run With You	3510
43	70	70	CHRISTINA AGUILERA/Coma Over	3144
42	70	70	ALY/VA/Thy Agan	3144
41	70	70	SHAGGY/Ange	2876
40	70	70	DESTINY'S CHILD/Independent Women...	2876

MARKET #14

KISS/Seattle-Tacoma
Infinity
(206) 805-1061
Preston/Marcus D.
12+ Cumc 419,400



PLAYS	LT	TW	ARTIST/TITLE	GI (000)
76	70	70	AGUIERAA/L.I.K.M. /Lady Marmalade	12616
75	70	70	DAVE MATTHEWS BAND/The Space Between	12284
74	70	70	CITY HIGH/What Would You Do?	11994
73	70	70	LIFEHOUSE/Hanging By A Moment	11952
72	70	70	CRAG DAVID/Fire In Me	11288
71	70	70	EVE FOWEN STEFANU/Let Me Blow Ya Mind	10956
70	70	70	JANE T/Someone To Call	10790
69	70	70	STAND!N'S Been Awful	9462
68	70	70	AGUIERAA/L.I.K.M. /Lady Marmalade	9462
67	70	70	WILLIA FORDI/Wanna Be Bad	9206
66	70	70	JANE T/Someone To Call	9096
65	70	70	SARINA PARIS/Call Me	8564
64	70	70	SUGAR RAY/When It's Over	7470
63	70	70	LFOE/Very Other Time	6972
62	70	70	O-TOWN/All Or Nothing	6474
61	70	70	EVE 6/Here's To The Night	6308
60	70	70	JANE T/For You	6308
59	70	70	JENNIFER LOPEZ/Im Real	6308
58	70	70	BLINK-182/The Rock Show	6100
57	70	70	NE/LY/Ride With Me	5810
56	70	70	WILLIA FORDI/Wanna Be Bad	5644
55	70	70	N SYNC/Pop	5644
54	70	70	JANE T/Someone To Call	5272
53	70	70	WILLIA FORDI/Wanna Be Bad	5146
52	70	70	DESTINY'S CHILD/Booyicious	5146
51	70	70	CRAZY TOWN/Butterfly	4150
50	70	70	AT/C Around The World	3984
49	70	70	FUEL/Bad Day	3984
48	70	70	TRAIN/Drops Of Jupiter	3984
47	70	70	MICHELLE BRANCH/Everywhere	3814
46	70	70	ACROSMITH/Headed	3814
45	70	70	DESTINY'S CHILD/Independent Women...	3544
44	70	70	MISSY ELLIOTT/Get Ur Freak On	3544
43	70	70	WISGUY'S/Start The Commotion	3652
42	70	70	3 DOORS DOWN/Be Like That	3320
41	70	70	JENNIFER LOPEZ/Im Real	3320
40	70	70	GORL LADZ/Run Eastwood	3154
39	70	70	WISGUY'S/Start The Commotion	3154
38	70	70	INCUBUS/Drive	2822
37	70	70	SMASH MOUTH/Me In A Believer	2656
36	70	70	FUEL/Hemorrhage	2490

MARKET #15

KZZP/Phoenix
Clear Channel
(602) 279-5777
Calococo/Carter
12+ Cumc 382,500



PLAYS	LT	TW	ARTIST/TITLE	GI (000)
72	74	74	112/Peaches & Cream	7474
71	74	74	CITY HIGH/What Would You Do?	7474
70	74	74	EVE FOWEN STEFANU/Let Me Blow Ya Mind	7474
69	74	74	JESSICA SIMPSON/Inresistible	6968
68	74	74	USHER/Remind Me	6968
67	74	74	DESTINY'S CHILD/Booyicious	6968
66	74	74	JENNIFER LOPEZ/Im Real	6262
65	74	74	JANE T/For You	5454
64	74	74	BLU CANTRELL/H.I.M. /Put It On Me	5252
63	74	74	CRAG DAVID/Fire In Me	5151
62	74	74	N SYNC/Pop	4546
61	74	74	DAVIDE/Sandstorm	4343
60	74	74	JAGGED EDGE/Where The Party At	4141
59	74	74	ST LUNATIC/Sandstorm	4141
58	74	74	CRAG DAVID/Fire In Me	3338
57	74	74	WILLIA FORDI/Wanna Be Bad	3338
56	74	74	JANE T/For You	3338
55	74	74	TYRESA/Like Them Girls	3636
54	74	74	OLYVIA/Bliss	3535
53	74	74	JANE T/Someone To Call	3434
52	74	74	MISSY ELLIOTT/Get Ur Freak On	3434
51	74	74	LIFEHOUSE/Hanging By A Moment	3338
50	74	74	JOE FAY/SYNK/Suiter	2727
49	74	74	ALICE DIXSON/Run With You	2727
48	74	74	WILLIA FORDI/Wanna Be Bad	2727
47	74	74	DESTINY'S CHILD/Booyicious	2424
46	74	74	SSIDU/Dance For Me	2424
45	74	74	AGUIERAA/L.I.K.M. /Lady Marmalade	2424
44	74	74	JENNIFER LOPEZ/Im Real	2121
43	74	74	NE/LY/Ride With Me	2121
42	74	74	AGUIERAA/L.I.K.M. /Lady Marmalade	2020
41	74	74	CRAZY TOWN/Butterfly	2020
40	74	74	SHAGGY/Ange	2020
39	74	74	AT/C Around The World	1919
38	74	74	WISGUY'S/Start The Commotion	1919
37	74	74	UNCLE KRACKE/Follow Me	1919
36	74	74	JAGGED EDGE/Where The Party At	1919
35	74	74	3/W/No More (Baby...)	1717
34	74	74	WISGUY'S/Start The Commotion	1717
33	74	74	LENNY/ROCK/It's A Party	1616
32	74	74	MOBY/FOWEN STEFANU/Scoutside	1515
31	74	74	NE/LY/Ride With Me	1414

MARKET #16

KHTE/Bar Diego
Clear Channel
(858) 292-2000
Laird/Vogel/Hzte
12+ Cumc 448,200



PLAYS	LT	TW	ARTIST/TITLE	GI (000)
83	83	83	112/Peaches & Cream	14359
82	83	83	DESTINY'S CHILD/Booyicious	13840
81	83	83	CITY HIGH/What Would You Do?	12283
80	83	83	TYRESA/Like Them Girls	12283
79	83	83	JESSICA SIMPSON/Inresistible	10553
78	83	83	JOE FAY/SYNK/Suiter	9169
77	83	83	N SYNC/Pop	9169
76	83	83	112/Peaches & Cream	8650
75	83	83	LIFEHOUSE/Hanging By A Moment	8304
74	83	83	SAMANTHA MUMBA/Baby, Come Over...	6574
73	83	83	JANE T/For You	6278
72	83	83	EDEN'S BRUSH/Get Over Yourself	6278
71	83	83	TOYAI DO	5882
70	83	83	JARULE/L.I.K.M. /Put It On Me	5882
69	83	83	SAMANTHA MUMBA/Baby, Come Over...	5882
68	83	83	JENNIFER LOPEZ/Im Real	5709
67	83	83	O-TOWN/All Or Nothing	5709
66	83	83	EVE FOWEN STEFANU/Let Me Blow Ya Mind	5190
65	83	83	SVALA/The Real Me	5017
64	83	83	MISSY ELLIOTT/Get Ur Freak On	4458
63	83	83	JELLESTON/Money (Part 1)	3979
62	83	83	SUGAR RAY/When It's Over	3979
61	83	83	TRICK DADDY/Take It To Da House	3806
60	83	83	BLU CANTRELL/H.I.M. /Put It On Me	3633
59	83	83	JENNIFER LOPEZ/Im Real	3633
58	83	83	AGUIERAA/L.I.K.M. /Lady Marmalade	3460
57	83	83	USHER/Remind Me	3460
56	83	83	SHAGGY/Ange	3287
55	83	83	R. KELLY/Wh	3114
54	83	83	L.I.K.M. /Put It On Me	3114
53	83	83	BLU CANTRELL/H.I.M. /Put It On Me	3114
52	83	83	CARLY HEATH/SS/Wh Gonna Blow	3114
51	83	83	DANTE THOMAS/P.R.A.S.A./Miss California	3114
50	83	83	WILLIA FORDI/Wanna Be Bad	3114
49	83	83	LENNY/ROCK/It's A Party	2941
48	83	83	SSIDU/Dance For Me	2768
47	83	83	CASL/Messing You	2768
46	83	83	LFOE/Very Other Time	2422
45	83	83	MVA/Fe	2422

MARKET #17

KDWB/Minneapolis
Clear Channel
(612) 340-9000
Morris/Moran
12+ Cumc 537,900



PLAYS	LT	TW	ARTIST/TITLE	GI (000)
82	82	82	EVE FOWEN STEFANU/Let Me Blow Ya Mind	22386
81	82	82	O-TOWN/All Or Nothing	22113
80	82	82	AMERICAN H/F/Favor Of The Weak	20475
79	82	82	DESTINY'S CHILD/Booyicious	19656
78	82	82	INCUBUS/Drive	18564
77	82	82	BLU CANTRELL/H.I.M. /Put It On Me	16107
76	82	82	JESSICA SIMPSON/Inresistible	15561
75	82	82	112/Peaches & Cream	15288
74	82	82	MISSY ELLIOTT/Get Ur Freak On	14196
73	82	82	LIFEHOUSE/Hanging By A Moment	13650
72	82	82	TRAIN/Drops Of Jupiter	12831
71	82	82	JANE T/Someone To Call	11193
70	82	82	EVE 6/Here's To The Night	10101
69	82	82	AGUIERAA/L.I.K.M. /Lady Marmalade	9828
68	82	82	JAGGED EDGE/Where The Party At	9282
67	82	82	SHAGGY/Ange	9282
66	82	82	JENNIFER LOPEZ/Im Real	8736
65	82	82	CITY HIGH/What Would You Do?	8463</



Hip Hop Top 20

July 27, 2001

Table with columns: LW, TW, ARTIST TITLE LABEL(S), TOTAL PLAYS, TOTAL STATIONS, ADDS. Lists top 20 hip hop songs.

71 CHR/Rhythmic and 82 Urban reporters combine into a custom chart. Hip Hop titles are ranked by total plays for the airplay week of Sunday 7/15-Saturday 7/21. For complete reporter lists refer to CHR/Rhythmic and Urban sections. © 2001, R&R Inc.

New & Active

EASTSIDAZ | Luv It (Doghouse/TVT) Total Plays: 424, Total Stations: 29, Adds: 1

RL/SNOOP DOGG/LIL' KIM Do U Wanna Roll (J) Total Plays: 353, Total Stations: 27, Adds: 5

NELLY Batter Up (Fo' Reel/Universal) Total Plays: 351, Total Stations: 28, Adds: 3

O-TOWN All Or Nothing (J) Total Plays: 316, Total Stations: 9, Adds: 1

LIL' O Back Back (Game Face/Atlantic) Total Plays: 307, Total Stations: 13, Adds: 0

COO COO CAL My Projects (Tommy Boy) Total Plays: 300, Total Stations: 26, Adds: 5

INDIA.ARIE Brown Skin (Motown) Total Plays: 300, Total Stations: 25, Adds: 0

MIX Clap Your Hands (New Line) Total Plays: 292, Total Stations: 34, Adds: 2

DARUDE Sandstorm (Groovilicious/Strictly Rhythm) Total Plays: 278, Total Stations: 11, Adds: 0

IAN VAN DANL Castles In The Sky (Robbins) Total Plays: 261, Total Stations: 8, Adds: 0

BAD AZZ F/S. DOGG Wrong Idea (Doggy Style/Priority) Total Plays: 257, Total Stations: 14, Adds: 1

DREAM This Is Me (Bad Boy/Arista) Total Plays: 226, Total Stations: 18, Adds: 5

TANK Slowly (BlackGround) Total Plays: 199, Total Stations: 15, Adds: 2

CHRISTINA MILIAN AM To PM (Def Soul/IDJMG) Total Plays: 182, Total Stations: 19, Adds: 18

HI TEK Round & Round (Rawkus/Priority) Total Plays: 174, Total Stations: 8, Adds: 2

KRAYZIE BONE Hard Time Hustlin' (Loud/Columbia) Total Plays: 155, Total Stations: 17, Adds: 0

SVALA The Real Me (Priority) Total Plays: 150, Total Stations: 8, Adds: 0

LIL' WAYNE Shine (Cash Money/Universal) Total Plays: 149, Total Stations: 19, Adds: 3

SARINA PARIS Just About... (Playland/Priority) Total Plays: 144, Total Stations: 8, Adds: 0

PROPHET JONES Wool (University/Motown) Total Plays: 140, Total Stations: 17, Adds: 0

Songs ranked by total plays

CHR/Rhythmic Reporters Stations and their adds listed alphabetically by market

KYLZ/Albuquerque, NM * PE: Robb Reynolds MD: DJ Lopez AP: Mr. Clegg

KFAT/Anchorage, AK MD: Steve Carlson PE: Steve Washington AP/MS: Marvin August

WTS/Atlanta, GA * PE: Dale O'Brien AP/MS: Jon Wilson

WZLZ/Atlantic City, NJ * PE: Ted Bush MD: Stephen Compton

KOBT/Austin, TX * PE: Scooter B. Stevens AP: Mark Gaudy

KSV/Bakersfield, CA * PE: Bob Lewis AP/MS: Pizzano

WERQ/Baltimore, MD * PE: Ben Summers AP: Mike Al Right MD: Garrett Brin

WBFL/Birmingham, AL * PE: Whitney Johnson AP/MS: Mary Kay

WBBM-FM/Chicago, IL * PE: Todd Comash MD: Eric Gooding

KZFM/Corpus Christi, TX * PE: Ed Stevens MD: Antonio Mestas

KOCS/Denver-Boulder, CO * PE: Carl Collins MD: John E. King

KOOL/Denver-Boulder, CO PE: Brian Mitchell

KPNR/El Paso, TX * MD/PE: John Cantelero AP/MS: Patsy Blue

WBTX/FL Myers, FL * PE: Bob Williams AP: Big Mike

WCKZ/FL Wayne, MI PE: B.J. Steele AP/MS: John Foss

KDQS/Fresno, CA * PE: E. Curtis Johnson AP: Greg Hoffman

WJMH/Greensboro, NC * MD/PE: Brian Douglas MD: Top Money

WZLX/Hartford, CT * MD: Steve Sullivan AP/MS: David Shegan

KKJH/Henrieville, HI * PE: Fred Ross MD: Paula Soto

KOHN/Henrieville, HI * MD/PE: Kevin Hoffman MD: Kevin Hoffman

KKOO/Houston-Galveston, TX * PE: Kevin Powell MD: Steve Stone

KHTH/Houston-Galveston, TX * PE: Rene Roberts AP: Rene Roberts

WHPH/Indianapolis, IN * PE: Brian Wallace MD: Carl Fyfe

WWSJ/Johnson City, TN PE: Steve Michaels MD: Todd Ambrose

KHTE/Hot Rock, AR * MD/PE: Larry Loftness MD: Peter Gunn

KPNR/Las Vegas, CA * MD/PE: Jimmy Stout AP: Brandon Young

KLZA/Lubbock, TX PE: Tony Johnson MD: Jackie Jones

KOHT/Memphis, TN * PE: Lee Clegg MD: Steve Stout

KHTA/Merced, CA PE: Rene Roberts AP: Rene Roberts

WFOA/Miami, FL * PE: Ed Curry AP: Tony The Tiger

KTTB/Minneapolis, MN * PE: Greg Johnson MD: Lauri Jones

KDON/Monterey-Salinas, CA * MD: Dennis Montoya AP: Bob Adams

WJWZ/Montgomery, AL MD/PE: D-Rock

WKUT/New York, NY * MD/PE: Frankie Blue MD: Genevieve

WQNT/New York, NY * PE: Tracy Gaudy MD: MARY J. BLIGE Family

WVWZ/Portland, OR * MD/PE: Mark Adams AP: Mario Brown

WVWZ/Portland, OR * MD/PE: Mark Adams AP: Mario Brown

WVWZ/Portland, OR * MD/PE: Mark Adams AP: Mario Brown

WVWZ/Portland, OR * MD/PE: Mark Adams AP: Mario Brown

WVWZ/Portland, OR * MD/PE: Mark Adams AP: Mario Brown

KKUL/Palm Springs, CA MD/PE: Patti Horne

KKFR/Phoenix, AZ * PE: Steve St. James AP/MS: Curtis Hoops

KJLM/Portland, OR * MD/PE: Mark Adams AP: Mario Brown

WVWZ/Portland, OR * MD/PE: Mark Adams AP: Mario Brown

WVWZ/Portland, OR * MD/PE: Mark Adams AP: Mario Brown

WVWZ/Portland, OR * MD/PE: Mark Adams AP: Mario Brown

WVWZ/Portland, OR * MD/PE: Mark Adams AP: Mario Brown

WVWZ/Portland, OR * MD/PE: Mark Adams AP: Mario Brown

KUUL/Salt Lake City, UT * MD: Kayvon Moore MD: Zac Davis

KBST/San Antonio, TX * PE: J.D. Gonzalez AP: Danny B

KTFM/San Antonio, TX * PE: Mark T. Jenkins MD: Fabulous F/Rate Dogg

XHTZ/San Diego, CA * MD/PE: Lisa Karling MD: Eric Stevens

WVWZ/Portland, OR * MD/PE: Mark Adams AP: Mario Brown

KMEL/San Francisco, CA * MD/PE: Michael Martin MD: Stephanie Solider

KVFL/San Francisco, CA * MD/PE: Michael Martin AP/MS: Jerry Jim Archer

KWWW/San Luis Obispo, CA PE: Bob Lewis MD: Steve Jones

KBTT/Shreveport, LA * MD: Queen Echele MD: Christina Milian

KWNN/Stockton, CA * MD/PE: John Christian MD: Alcia Keys

WLLD/Tampa, FL * MD: Orlando AP: Scottman

KDHT/Tucson, AZ * MD: Peter Jacobs MD: D-Heaven

KBLZ/Tyler-Langview, TX MD: Pam

KVFC/Washington, DC * MD: Jay Stevens MD: Tom Blanton

KDGS/Wichita, KS * MD: Greg Williams MD: Jo Jo Collins

71 Total Reporters 71 Current Reporters 71 Current Playlists

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WJMH, KKWD, KYLZ
KBAT, KYZD, KIKI

Added this week
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WHTA, WENZ, & KBFB

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July 27, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE (LABELS)	TOTAL PLAYS	WEEKS ON CHART	WEEKS ON CHART	TOTAL STATIONS	ADDS
1	1	112 Peaches & Cream (<i>Bad Boy/Arista</i>)	4406	-322	624166	17	68/0
3	●	JAGGED EDGE Where The Party At (<i>So So Def/Columbia</i>)	3705	+182	575992	11	66/0
2	3	EVE F/GWEN STEFANI Let Me Blow Ya Mind (<i>Ruff Ryders/Interscope</i>)	3651	-184	499024	17	69/1
4	●	USHER U Remind Me (<i>LaFace/Arista</i>)	3564	+142	567000	9	71/1
8	●	JENNIFER LOPEZ I'm Real (<i>Epic</i>)	3190	+389	478918	5	69/1
6	6	D12 Purple Hills (<i>Shady/Interscope</i>)	2812	-90	340365	9	64/0
5	7	MISSY ELLIOTT Get Ur Freak On (<i>Gold Mind/EastWest/EEG</i>)	2805	-327	390799	21	66/0
7	8	LIL' MO Superwoman (<i>Gold Mind/EastWest/EEG</i>)	2769	-46	430588	13	66/0
15	●	ALICIA KEYS Fallin' (<i>J</i>)	2536	+715	448192	5	59/6
14	●	MISSY ELLIOTT One Minute Man (<i>Gold Mind/EastWest/EEG</i>)	2137	+262	383229	7	66/2
13	●	BLU CANTRELL Hit 'Em Up Style (Oops!) (<i>Arista</i>)	2028	+63	334922	13	59/1
9	12	CITY HIGH What Would You Do? (<i>Interscope</i>)	2020	-391	265675	17	52/0
10	13	DESTINY'S CHILD Bootylicious (<i>Columbia</i>)	1999	-111	286385	11	56/0
11	14	RAY-J Wait A Minute (<i>Atlantic</i>)	1982	-60	284553	10	62/1
19	●	LUDACRIS Area Codes (<i>Murder Inc./Def Jam/IDJMG</i>)	1931	+360	280829	5	63/0
12	16	TOYA I Do (<i>Arista</i>)	1882	-117	184032	16	46/0
17	●	CRAIG DAVID Fill Me In (<i>Wildside/Atlantic</i>)	1727	+100	204751	9	53/0
20	●	JANET Someone To Call My Lover (<i>Virgin</i>)	1595	+62	179874	7	52/0
25	●	JUVENILE Set It Off (<i>Cash Money/Universal</i>)	1402	+154	139299	8	52/1
16	20	R. KELLY Fiesta (<i>Jive</i>)	1364	-265	245122	19	54/0
18	21	AGUILERA/LIL' KIM/MYLA/PINK Lady Marmalade (<i>Interscope</i>)	1232	-348	118791	16	47/0
21	22	ERICK SERMON Music (<i>Interscope</i>)	1224	-197	228307	9	45/0
22	23	LIL' ROMEO My Baby (<i>Soulja/Priority</i>)	1220	-192	152598	14	49/0
Breaker	●	JAY-Z Izzo (H.O.V.A.) (<i>Roc-A-Fella/IDJMG</i>)	1112	+477	266548	2	9/4
23	25	TYRESE I Like Them Girls (<i>RCA</i>)	1080	-321	139045	18	46/0
24	26	JESSICA SIMPSON Irresistible (<i>Columbia</i>)	1028	-228	100145	13	32/0
26	27	ST. LUNATICS Midwest Swing (<i>Fo' Reel/Universal</i>)	1011	-162	89277	14	45/0
34	●	TRICK DADDY I'm A Thug (<i>Slip 'N Slide/Atlantic</i>)	907	+202	146493	4	43/11
42	●	ISLEY BROTHERS F/RONALD ISLEY Contagious (<i>DreamWorks</i>)	891	+326	118280	2	41/6
27	30	MARIAH CAREY Loverboy (<i>Virgin</i>)	881	-284	122088	7	52/0
30	●	VIOLATOR F/BUSTA RHYMES What It Is (<i>Violator/Loud/Columbia</i>)	873	+55	159972	6	37/0
35	●	NIVEA Don't Mess With The Radio (<i>Jive</i>)	862	+161	74621	3	47/3
Debut	●	MARY J. BLIGE Family Affair (<i>MCA</i>)	778	+417	267796	1	62/59
44	●	P. DIDDY & THE FAMILY Bad Boys For Life (<i>Bad Boy/Arista</i>)	738	+199	198561	3	51/7
32	35	SNOOP DOGG F/TYRESE & MR. TAN Just A Baby Boy (<i>Universal</i>)	729	-55	132361	9	31/0
29	36	2PAC Until The End Of Time (<i>Amaru/Death Row/Interscope</i>)	720	-114	97321	19	31/0
36	37	SISQO Dance For Me (<i>Dragon/Def Soul/IDJMG</i>)	662	-24	60859	4	43/0
39	●	LIL' JON & THE EASTSIDE BOYZ Bia Bia (<i>TVT</i>)	649	+14	86029	9	25/0
31	38	3LW Playas Gon' Play (<i>Epic</i>)	648	-141	57865	14	33/0
33	40	AALIYAH We Need A Resolution (<i>Virgin</i>)	629	-116	143985	12	26/0
50	●	GINUWINE Differences (<i>Epic</i>)	618	+158	89182	2	30/4
28	42	JA RULE I Cry (<i>Murder Inc./Def Jam/IDJMG</i>)	599	-319	112545	13	31/0
37	43	KURUPT F/BLAQUE It's Over (<i>Antra/Artemis</i>)	589	-86	65759	5	43/3
41	44	'N SYNC Pop (<i>Jive</i>)	539	-31	43876	10	20/0
43	45	ATHENA CAGE Hey Hey (<i>Priority</i>)	527	-25	57355	5	35/0
46	●	JAHNEIM Just In Case (<i>Divine Mill/WB</i>)	524	+31	105911	6	23/0
Debut	●	FABOLOUS F/MATE DOGG Can't Deny It (<i>Desert Storm/Elektra/EEG</i>)	522	+164	165923	1	34/22
45	46	GIGI D'AGOSTINO I'll Fly With You (<i>Arista</i>)	469	-52	125974	8	12/0
47	48	FAITH EVANS F/CARL THOMAS Can't Believe (<i>Bad Boy/Arista</i>)	448	-32	125847	6	11/0
Debut	●	2PAC Letter 2 My Unborn (<i>Amaru/Death Row/Interscope</i>)	425	+44	62373	1	42/2

Most Added.

ARTIST TITLE (LABELS)	ADDS
MARY J. BLIGE Family Affair (<i>MCA</i>)	59
FABOLOUS F/MATE DOGG Can't... (<i>Desert Storm/Elektra/EEG</i>)	22
CHRISTINA MILIAN AM To PM (<i>Def Soul/IDJMG</i>)	18
LEFT EYE The Block Party (<i>Arista</i>)	14
TRICK DADDY I'm A Thug (<i>Slip 'N Slide/Atlantic</i>)	11
MAXWELL Lifetime (<i>Columbia</i>)	8
P. DIDDY & THE FAMILY Bad Boys... (<i>Bad Boy/Arista</i>)	7
SUNSHINE ANDERSON Lunch Or Dinner (<i>Soulife/Atlantic</i>)	7
BATHGATE Bump That (<i>Virgin</i>)	7
RASHEEDA Get It On (<i>Motown</i>)	7

Most Increased Plays

ARTIST TITLE (LABELS)	TOTAL PLAY INCREASE
ALICIA KEYS Fallin' (<i>J</i>)	+715
JAY-Z Izzo (H.O.V.A.) (<i>Roc-A-Fella/IDJMG</i>)	+477
MARY J. BLIGE Family Affair (<i>MCA</i>)	+417
JENNIFER LOPEZ I'm Real (<i>Epic</i>)	+389
LUDACRIS Area Codes (<i>Murder Inc./Def Jam/IDJMG</i>)	+360
ISLEY BROTHERS F/RONALD ISLEY Contagious (<i>DreamWorks</i>)	+326
MISSY ELLIOTT One Minute... (<i>Gold Mind/EastWest/EEG</i>)	+262
TRICK DADDY I'm A Thug (<i>Slip 'N Slide/Atlantic</i>)	+262
P. DIDDY & THE FAMILY Bad Boys... (<i>Bad Boy/Arista</i>)	+199
JAGGED EDGE Where The Party At (<i>So So Def/Columbia</i>)	+162

Breakers.

JAY-Z
Izzo (H.O.V.A.) (*Roc-A-Fella/IDJMG*)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1112/477	9/4	21



71 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/15-Saturday 7/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



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July 27, 2001

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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 7/27/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
JAGGED EDGE Where The Party At?(So So Def/Columbia)	4.10	4.13	89%	13%	4.16	87%	12%
EVE F/GWEN STEFANI Let Me Blow Ya Mind(Ruff Ryders/Interscope)	4.06	4.10	98%	29%	4.04	98%	29%
112 Peaches & Cream(Bad Boy/Arista)	4.04	4.11	95%	24%	4.06	95%	24%
ALICIA KEYS Fallin' (J)	4.03	-	65%	10%	4.00	61%	10%
USHER U Remind Me(Arista)	4.00	4.05	86%	15%	4.02	85%	15%
NELLY Ride Wit Me(Fo' Reel/Universal)	3.95	3.90	99%	46%	3.95	99%	48%
MISSY ELLIOTT One Minute Man(Gold Mind/EastWest/EEG)	3.94	3.87	71%	10%	3.95	70%	10%
BLU CANTRELL Hit 'Em Up Style (Oops!)(Arista)	3.93	3.91	80%	15%	3.96	78%	14%
CRAIG DAVID Fill Me In(Wildstar/Atlantic)	3.91	3.83	61%	9%	3.97	59%	9%
JA RULE F/LIL' MO AND VITA Put It On Me(Murder Inc./Def Jam/IDJMG)	3.91	3.96	97%	41%	3.94	97%	40%
ST. LUNATICS Midwest Swing(Fo' Reel/Universal)	3.90	3.91	79%	15%	4.08	77%	13%
RAY-J F/LIL' KIM Wait A Minute(Atlantic)	3.87	3.96	75%	14%	3.88	72%	14%
MISSY ELLIOTT Get Ur Freak On(Gold Mind/EastWest/EEG)	3.86	3.81	98%	35%	3.83	98%	37%
D 12 Purple Hills(Shady/Interscope)	3.83	3.85	82%	17%	3.98	82%	14%
JOE F/MYSTIKAL Stutter(Jive)	3.82	3.78	97%	48%	3.79	97%	48%
CITY HIGH What Would You Do?(Interscope)	3.80	3.90	95%	37%	3.89	95%	35%
SNOOP DOGG Lay Low(No Limit/Priority)	3.79	3.76	85%	25%	3.77	83%	24%
LIL' MO Superwoman(EastWest/EEG)	3.75	3.79	83%	22%	3.82	82%	21%
JANET Someone To Call My Lover(Virgin)	3.74	3.62	87%	19%	3.77	88%	19%
TOYA I Do(Arista)	3.72	3.71	62%	13%	3.76	58%	12%
R. KELLY Fiesta(Jive)	3.71	3.77	88%	27%	3.65	85%	27%
TYRESE I Like Them Girls(RCA)	3.69	3.69	84%	21%	3.71	82%	20%
JA RULE I Cry(Murder Inc./Def Jam/IDJMG)	3.61	3.71	86%	30%	3.60	84%	29%
LUDACRIS Area Codes(Def Jam/IDJMG)	3.58	-	62%	10%	3.64	60%	9%
DESTINY'S CHILD Bootylicious(Columbia)	3.48	3.50	98%	36%	3.53	98%	34%
ERICK SERMON F/MARVIN GAYE Music(Interscope)	3.46	3.62	66%	19%	3.28	62%	20%
CHRISTINA AGUILERA/LIL' KIM/MYA/PINK Lady Marmalade(Interscope)	3.45	3.38	99%	59%	3.41	99%	61%
JENNIFER LOPEZ I'm Real(Epic)	3.43	3.25	78%	20%	3.44	76%	20%
JESSICA SIMPSON Irresistible(Columbia)	3.43	3.40	91%	30%	3.51	91%	28%
LIL ROMEO My Baby(Soulja/Priority)	3.27	3.39	90%	35%	3.38	89%	32%

Total sample size is 570 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 12-24). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Most Played Recurrents

NELLY Ride Wit Me(Fo' Reel/Universal)
JA RULE F/LIL' MO AND VITA Put It On Me(Murder Inc./Def Jam/IDJMG)
SNOOP DOGG Lay Low(No Limit/Priority)
JOE F/MYSTIKAL Stutter(Jive)
LUDACRIS Southern Hospitality(Def Jam South/IDJMG)
CASE Missing You(Def Sou/IDJMG)
TRICK DADDY Take It To Da House(Slip 'N Slide/Atlantic)
QB FINEST F/MAS Oochie Wally(Columbia)
OUTKAST Ms. Jackson(LaFace/Arista)
JANET All For You(Virgin)
K-CI & JOJO Crazy(MCA)
DR. DRE The Next Episode(Aftermath/Interscope)
JAY-Z I Just Wanna Love U...(Roc-A-Fella/IDJMG)
OUTKAST So Fresh, So Clean(LaFace/Arista)
LUDACRIS What's Your Fantasy(Def Jam South/IDJMG)
DESTINY'S CHILD Survivor(Columbia)
MYSTIKAL F/NIVEA Danger (Been So Long) (Jive)
JA RULE F/CHRISTINA MILIAN Between...(Murder Inc./Def Jam/IDJMG)
JAGGED EDGE Promise(So So Def/Columbia)
NELLY Country Grammar(Fo' Reel/Universal)

CHR/RHYTHMIC Going For Adds

AZ Everything's Everything (Motown/Universal) 7/31/01
EDEN'S CRUSH Love This Way (London Sire)
JERMAINE DUPRI HateBlood (So So Def/Columbia)
KRISTY KAY Who's That Loving You Now (Universal)
PASTOR TROY Can You Stand The Game (Motown/Universal)
MAXWELL Lifetime (Columbia)
THREE 6 MAFIA Baby Mama (Universal)

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MUSIC MEETING


While promoting his new project, *Space Boogie: Smoke Oddessey*, Artemis' West Coast hip-hop artist Kurupt hung out with KBMB staffers in Sacramento. Pictured are (l-r) Kurupt and KBMB's DJ Tosh.

CHR/Rhythmic Playlists

July 27, 2001 R&R • 59

FIND COMPLETE PLAYLISTS FOR ALL CHR/RHYTHMIC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1		
WJTV/Charlotte		
Clear Channel		
(703) 420-3700		
Blue/Gerome		
12+ Cumulative 2,489,900		
PLAYS	ARTIST/TITLE	GI (000)
76	BLU CANTRELL/Hit Me In The Style	91281
77	IAN VAN DUNH/Castles In The Sky	94164
78	TAMIA/Stranger In My House	91866
79	GIGI D'AGOSTINO/Tricky With You	76818
80	DARUDE/Sandstorm	61960
81	DESTINY'S CHILD/Bodyicious	54516
82	DABLUZZ/Hit Me Love You	53277
83	N'LLY Ride With Me	53277
84	JANET/Someone To Call	53277
85	SAMANTHA MUMBA/Baby, Come Over	52038
86	O-TOWN/All Of Nothin'	50799
87	MISSY ELLIOTT/Get Ur Freak On	42126
88	USHER/R Remind Me	42126
89	JANET/Someone To Call	32714
90	ALICIA KEYS/Fallin'	32714
91	JENNIFER LOPEZ/Im Real	30975
92	SARINA PARIS/Just About Enough	30975
93	DIGITAL/Allies Without You	29136
94	DEBORAH COX/Just A Minute	29136
95	MONICA/Just Another Girl	29136
96	MILO/Just A Minute	29136
97	CITY HIGH/What Would You Do?	27758
98	CRAG DAVID/Fill Me In	24780
99	WILLIAMS/Don't Jump	22202
100	DAVID/Just A Minute	22202
101	LOREL/Just A Minute	22202
102	SIMPSON/Anthony's True Story	21063
103	ALICE DEE/Just A Minute	19824
104	MADONNA/Just A Minute	19824
105	PRINCE/Just A Minute	19824
106	JESSICA FOLKNER/To Be Able To Love	18585
107	JENNIFER LOPEZ/Just A Minute	18585
108	MYA/Case Of The Ex...	17346
109	ALAN/Just A Minute	17346
110	SONOUE/Just A Minute	17346
111	TONI BRAXTON/Just A Minute	14868
112	PRINCE/Just A Minute	14868
113	AMBER/Just A Minute	14868
114	DEBORAH COX/Just A Minute	14868
115	JENNIFER LOPEZ/Just A Minute	14868
116	ATC/Just A Minute	13629

MARKET #1		
WQMT/Charlotte		
Emmis		
(703) 229-9797		
City/Party		
12+ Cumulative 2,482,000		
PLAYS	ARTIST/TITLE	GI (000)
35	ALICIA KEYS/Fallin'	87912
52	JAY-Z/Just A Minute	83028
68	MISSY ELLIOTT/One Minute Man	70004
69	FAITH EVANS/Can't Believe	70004
42	P DIDDY/Just A Minute	67468
43	LIL' MO/SupaMan	65120
40	ALLIANCE/We Need A Resolution	65120
44	JAGGED EDGE/Where The Party At	61200
41	SHYNE/Just A Minute	61200
7	MARY J. BLIGE/Family Affair	61864
38	USHER/R Remind Me	61864
35	FABOLUS/FATE DOGG/Can't Deny It	50468
31	MISSY ELLIOTT/Get Ur Freak On	50468
32	ERICK SEFRONIA/Music	50468
33	VIOLATOR/F.B.I./Put It On Me	47212
34	JIMMY COOPER/Just A Minute	47212
29	THREE THE HARD WAY/Let's Get It	42112
28	DAVID/Just A Minute	42112
27	DAVID/Just A Minute	42112
5	ODD 2000/Just A Minute	39956
23	JAY-Z/Just A Minute	39956
24	PHILLYS/Just A Minute	39956
25	DESTINY'S CHILD/Bodyicious	38608
26	JENNIFER LOPEZ/Im Real	38608
27	SHUN-WE/Anderson's Lunch Or Dinner	37022
14	JADAKISS/Just A Minute	37022
2	TRICK DADDY/Im A Thug	37444
3	JAGGED EDGE/Where The Party At	35816
22	JADAKISS/Just A Minute	35816
21	DRINKING/Just A Minute	35816
20	BEANIE SIGEL/Just A Minute	35816
43	LIL' MO/SupaMan	30932
16	LIL' JON/Just A Minute	26048
19	TRICK DADDY/Im A Thug	26048
18	DESTINY'S CHILD/Bodyicious	26048
17	DUTCH & SPANDE/Just A Minute	22782
23	LUDACRIS/Area Codes	22782
15	PETE PARKER/Just A Minute	21196
11	ATHEA CAGE/Just A Minute	19536
7	BEATNUTS/Just A Minute	19536
13	R. KELLY/Fiesta	19508

MARKET #2		
KPWR/Los Angeles		
Emmis		
(818) 353-4200		
Class/Young & Man		
12+ Cumulative 1,004,700		
PLAYS	ARTIST/TITLE	GI (000)
69	SNIP/Dogg/Just A Baby Boy	62850
73	JAGGED EDGE/Where The Party At	60332
60	EVE/FOWEN STEFANI/et Me Blow Ya Mind	55624
69	112/Peaches & Cream	57828
66	SAUK THE SHOCK/Just A Minute	55200
61	DESTINY'S CHILD/Bodyicious	55200
72	FABOLUS/FATE DOGG/Can't Deny It	54470
53	JAGGED EDGE/Where The Party At	54470
52	EASTSIDAZ/Just A Minute	39386
47	MR. SHORT/Just A Minute	35196
40	MARIAH CAREY/Loveboy	32622
37	ANGIE MARTINEZ/Just A Minute	31006
32	USHER/R Remind Me	31006
28	LUDACRIS/Area Codes	31006
44	R. KELLY/Fiesta	29330
36	LIL' MO/SupaMan	27178
33	RAY-J/Just A Minute	27178
28	DUTCH & SPANDE/Just A Minute	26516
27	XZIBIT/Just A Minute	25140
13	JENNIFER LOPEZ/Im Real	24302
26	JAY-Z/Just A Minute	22626
25	VIOLATOR/F.B.I./Put It On Me	21788
23	TRICK DADDY/Im A Thug	20950
31	TYRESIA/Just A Minute	20112
13	MISSY ELLIOTT/One Minute Man	20112
22	P. DIDDY/Just A Minute	18432
18	BAD AZZ/Just A Minute	18432
17	MARY J. BLIGE/Family Affair	15084
15	LIL' MO/SupaMan	15084
14	JAY-Z/Just A Minute	13408
29	LUDACRIS/Southern Hospitality	13408
21	2PAC/Just A Minute	13408
12	KURUPT/F.B.I./Put It On Me	10894
11	MARIAH CAREY/Loveboy	92118
6	HI TEK/Round & Round	8380
6	JUVENILE/Just A Minute	8380
12	KRATZ/Just A Minute	8380
18	SNIP/Dogg/Just A Minute	8380
2	JADAKISS/Just A Minute	5866
4	JAY-Z/Just A Minute	5866

MARKET #3		
WBBM/Chicago		
Infinity		
(312) 944-6000		
Casual/Hot & Sexy		
12+ Cumulative 1,387,100		
PLAYS	ARTIST/TITLE	GI (000)
90	112/Peaches & Cream	57583
88	CITY HIGH/What Would You Do?	56936
88	EVE/FOWEN STEFANI/et Me Blow Ya Mind	55624
89	USHER/R Remind Me	53054
55	LIL' MO/SupaMan	50466
45	TRICK DADDY/Im A Thug	44643
21	MISSY ELLIOTT/One Minute Man	34291
48	DESTINY'S CHILD/Bodyicious	32350
22	LIL' MO/SupaMan	31703
44	ALLIANCE/We Need A Resolution	31703
32	CRAG DAVID/Fill Me In	31056
49	MISSY ELLIOTT/Get Ur Freak On	30409
48	O-TOWN/All Of Nothin'	29762
51	JAGGED EDGE/Where The Party At	26527
17	DUTCH & SPANDE/Just A Minute	24586
8	BLU CANTRELL/Hit Me In The Style	23359
82	R. KELLY/Fiesta	22929
32	WILLIAMS/Don't Jump	21998
30	EVE/Who's That Girl	21351
33	NELLY/Just A Minute	21351
2	MARY J. BLIGE/Family Affair	20017
21	K-Ci & JOJO/Crazy	19450
12	DESTINY'S CHILD/Bodyicious	17459
4	ALICIA KEYS/Fallin'	15528
17	JENNIFER LOPEZ/Im Real	12940
34	IAN VAN DUNH/Castles In The Sky	12940
43	R. KELLY/Fiesta	12940
3	N'VEA/Don't Mess With	10352
13	JANET/Someone To Call	9705
12	MONICA/Just Another Girl	9705
46	JANET/Someone To Call	9705
6	P. DIDDY/Just A Minute	9705
11	MARIAH CAREY/Loveboy	9562
13	AGUIE/Just A Minute	8411
10	JAY-Z/Just A Minute	7764
10	JAY-Z/Just A Minute	7117
15	JAY-Z/Just A Minute	6470
13	MYA/Case Of The Ex...	6470
10	DR. DRE/Just A Minute	6470

MARKET #4		
KMEL/San Francisco		
Clear Channel		
(415) 538-1061		
Marina/Style		
12+ Cumulative 731,900		
PLAYS	ARTIST/TITLE	GI (000)
68	JAGGED EDGE/Where The Party At	26500
66	112/Peaches & Cream	21700
49	JIMMY COOPER/Just A Minute	20650
55	MARY J. BLIGE/Family Affair	19250
43	ALICIA KEYS/Fallin'	13900
55	USHER/R Remind Me	13900
58	MUSIQ/Just A Minute	17000
58	ERICK SEFRONIA/Music	18150
46	OUTKAST/So Fresh, So Clean	16450
42	JIMMY COOPER/Just A Minute	16100
44	DESTINY'S CHILD/Bodyicious	15750
57	R. KELLY/Fiesta	15400
49	KURUPT/F.B.I./Put It On Me	15050
46	JAY-Z/Just A Minute	14700
48	JAGGED EDGE/Where The Party At	14700
20	MARKY/Just A Minute	14350
25	MISSY ELLIOTT/Get Ur Freak On	13650
43	LIL' MO/SupaMan	13650
43	CASE/Just A Minute	11900
14	JANET/Someone To Call	11900
33	MISSY ELLIOTT/One Minute Man	11550
43	EVE/FOWEN STEFANI/et Me Blow Ya Mind	11200
28	2PAC/Just A Minute	10500
29	MUSIQ/Just A Minute	10150
29	TYRESIA/Just A Minute	10150
19	BLU CANTRELL/Hit Me In The Style	10150
31	FAITH EVANS/Can't Believe	9800
28	JENNIFER LOPEZ/Im Real	9800
31	2PAC/Just A Minute	9100
28	SNIP/Dogg/Just A Minute	9100
9	JAY-Z/Just A Minute	8400
34	JAY-Z/Just A Minute	8400
14	LUDACRIS/Area Codes	8050
12	2PAC/Just A Minute	8050
12	BAU AUZ/Just A Minute	4200
9	JAY-Z/Just A Minute	4200
11	LUCY PEARL/Just A Minute	3850
13	FABOLUS/FATE DOGG/Can't Deny It	3500
9	KORFE BROWN/Just A Minute	3150
9	PROPER/Just A Minute	3150

MARKET #5		
KTLD/San Francisco		
Clear Channel		
(415) 356-0949		
Marina/Archer		
12+ Cumulative 858,300		
PLAYS	ARTIST/TITLE	GI (000)
76	JENNIFER LOPEZ/Im Real	32912
75	JAGGED EDGE/Where The Party At	29524
63	EVE/FOWEN STEFANI/et Me Blow Ya Mind	30492
64	TOYNA/Do	29524
60	112/Peaches & Cream	29524
45	BLU CANTRELL/Hit Me In The Style	26620
55	MISSY ELLIOTT/One Minute Man	26620
20	ALICIA KEYS/Fallin'	26136
50	KURUPT/F.B.I./Put It On Me	24200
44	LUDACRIS/Area Codes	21296
42	USHER/R Remind Me	20328
48	LIL' MO/SupaMan	19260
41	MISSY ELLIOTT/Get Ur Freak On	17424
32	R. KELLY/Fiesta	15488
41	RAY-J/Just A Minute	14036
21	TRICK DADDY/Im A Thug	12584
28	SNIP/Dogg/Just A Minute	12584
15	JANET/Someone To Call	11132
24	DUTCH & SPANDE/Just A Minute	11132
23	OUTKAST/So Fresh, So Clean	10700
22	JAY-Z/Just A Minute	10648
21	KURUPT/F.B.I./Put It On Me	10164
28	JAY-Z/Just A Minute	9680
26	SNIP/Dogg/Just A Minute	9680
37	TYRESIA/Just A Minute	8228
14	CITY HIGH/What Would You Do?	6776
14	MARY J. BLIGE/Family Affair	6776
12	ALICE DEE/Just A Minute	6178
12	MADONNA/Just A Minute	5808
12	SARINA PARIS/Just About Enough	5808
12	SONOUE/Just A Minute	5808
12	DESTINY'S CHILD/Bodyicious	5808
12	3W/Just A Minute	5808
12	ALICE DEE/Just A Minute	4940
8	DR. DRE/Just A Minute	4840
9	GIGI D'AGOSTINO/Tricky With You	4356
9	MYA/Case Of The Ex...	4356
9	BLAQUE/Just A Minute	4356
8	DARUDE/Sandstorm	3972

MARKET #6		
WJMN/Boston		
Clear Channel		
(781) 663-2500		
McCarney/Thorpe/Williams		
12+ Cumulative 924,800		
PLAYS	ARTIST/TITLE	GI (000)
93	MISSY ELLIOTT/Get Ur Freak On	36308
85	EVE/FOWEN STEFANI/et Me Blow Ya Mind	36308
89	PRODUCT G/Just A Minute	36308
67	JAGGED EDGE/Where The Party At	31672
56	JAY-Z/Just A Minute	28248
84	BLU CANTRELL/Hit Me In The Style	28248
49	MISSY ELLIOTT/One Minute Man	27392
48	112/Peaches & Cream	26136
34	JAY-Z/Just A Minute	23968
43	LIL' MO/SupaMan	23968
56	R. KELLY/Fiesta	23112
41	TYRESIA/Just A Minute	22782
41	CHRISTINA MILANO/Just A Minute	17548
49	CITY HIGH/What Would You Do?	16692
43	2PAC/Just A Minute	16036
13	LUDACRIS/Area Codes	14990
33	K-Ci & JOJO/Crazy	14128
32	DESTINY'S CHILD/Bodyicious	13608
24	SNIP/Dogg/Just A Minute	10700
36	USHER/R Remind Me	10700
23	LUDACRIS/Southern Hospitality	9644
22	JAY-Z/Just A Minute	9644
13	TYRESIA/Just A Minute	9644
21	JUVENILE/Just A Minute	9644
17	OB FINE ST/F.N.A.S/Oochie Wally	7276
14	THRE/Just A Minute	7276
16	DR. DRE/Just A Minute	6816
41	WYCLEF JEAN/Perfect Gentleman	7888
15	JUVENILE/Just A Minute	7888
17	OB FINE ST/F.N.A.S/Oochie Wally	7276
14	THRE/Just A Minute	7276
16	DR. DRE/Just A Minute	6816
13	RUFF EN/D/No More	6848
13	EMME M/Just A Minute	6848
13	EVE/Who's That Girl	6848
14	DA BRAT/Just A Minute	6400
13	JAY-Z/Just A Minute	6400
23	LIL' MO/SupaMan	6420
15	LUDACRIS/What's Your Fantasy	5992
15	NELLY/E	5992
14	SOLE/F.G.W./W/Just A Minute	5992
7	VIOLATOR/F.B.I./Put It On Me	5992

MARKET #7		
WPCC/Washington, DC		
Infinity		
(301) 918-0955		
Stevens/Mitchem		
12+ Cumulative 778,900		
PLAYS	ARTIST/TITLE	GI (000)
56	JENNIFER LOPEZ/Im Real	29112
58	USHER/R Remind Me	24960
68	ALICIA KEYS/Fallin'	24960
41	JAGGED EDGE/Where The Party At	21504
40	ISLEY BROS./Isley Contagious	21504
64	MISSY ELLIOTT/Get Ur Freak On	20736
41	112/Peaches & Cream	18432
49	JILL SCOTT/Just A Minute	18048
35	JAY-Z/Just A Minute	16896
41	MISSY ELLIOTT/One Minute Man	15844
35	INOMIA/Just A Minute	14976
35	DESTINY'S CHILD/Bodyicious	14976
18	CHRISTINA MILANO/Just A Minute	14976
30	HI TEK/Round & Round	11520
29	MAXWELL/Just A Minute	11520
27	TANK/Just A Minute	9984
44	MARY J. BLIGE/Family Affair	9600
45	FRICK SEFRONIA/Music	9600
29	LUDACRIS/Area Codes	9600
35	2PAC/Just A Minute	8064
35	2PAC/Just A Minute	8064
21	P. DIDDY/Just A Minute	8064
18	DUTCH & SPANDE/Just A Minute	7296
14	JAY-Z/Just A Minute	7296
21	NELLY/Just A Minute	6144
16	JAY-Z/Just A Minute	6144
20	SS/Dance For Life	5760
13	CHUCK D/Just A Minute	4924
16	LIL' JON/Just A Minute	4924
11	ALLIANCE/We Need A Resolution	4272
21	ALLIANCE/We Need A Resolution	4224
14	MUSIQ/Just A Minute	4224
7	MUSIQ/Just A Minute	3840
11	DA BRAT/Just A Minute	3840
11	ANALYTA/Just A Minute	3456
7	TRICK DADDY/Im A Thug	3456
7	R. KELLY/Fiesta	3072
7	BRIAN MCKENNA/Just	

R&R Mix Show Top 30

July 27, 2001

- 1 JAGGED EDGE Where The Party At? (So So Def/Columbia)
- 2 112 Peaches & Cream (Arista)
- 3 EVE I/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)
- 4 LIL' MO Superwoman (EastWest/EEG)
- 5 MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)
- 6 LUDACRIS Area Codes (Murder Inc./Def Jam/IDJMG)
- 7 JENNIFER LOPEZ I'm Real (Epic)
- 8 R. KELLY Fiesta (Jive)
- 9 USHER U Remind Me (LaFace/Arista)
- 10 MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)
- 11 RAY-J Wait A Minute (Atlantic)
- 12 ERICK SERMON Music (Interscope)
- 13 VIOLATOR I/BUSTA RHYMES What It Is (Violator/Loud/Columbia)
- 14 BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)
- 15 DESTINY'S CHILD Bootylicious (Columbia)
- 16 SNOOP DOGG/TYRESE Just A Baby Boy (Universal)
- 17 TYRESE I Like Them Girls (RCA)
- 18 P. DIDDY & THE FAMILY Bad Boys For Life (Bad Boy/Arista)
- 19 JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)
- 20 TOYA I Do (Arista)
- 21 ALICIA KEYS Fallin' (J)
- 22 LUDACRIS Southern Hospitality (Def Jam South/IDJMG)
- 23 FABOLOUS I/NATE DOGG Ya'll Can't Deny It (DS/Elektra/EEG)
- 24 CITY HIGH What Would You Do (Interscope)
- 25 JUVENILE Set It Off (Cash Money/Universal)
- 26 D12 Purple Hills (Shady/Interscope)
- 27 JA RULE I Cry (Murder Inc./Def Jam/IDJMG)
- 28 KURUPT I/NATE DOGG Behind The Walls (Avatar)
- 29 SNOOP DOGG Lay Low (No Limit/Priority)
- 30 MARIAH CAREY Loverboy (Virgin)



37 CHR/Rhythmic Mix Show Reporters

Contributing Stations

KOBT/Austin, TX	KSEQ/Fresno, CA	KDON/Monterey-Salinas, CA	KBBB/Sacramento, CA
KISV/Bakersfield, CA	KIKI/Honolulu, HI	WQHT/New York, NY	KSFM/Sacramento, CA
WBHJ/Birmingham, AL	KXME/Honolulu, HI	WNYZ/Norfolk, VA	KTFM/San Antonio, TX
WJMH/Boston, MA	KDXX/Houston-Galveston, TX	KOCH/Omaha, NE	XHTZ/San Diego, CA
WBBM/Chicago, IL	KLUC/Las Vegas, NV	WPYD/Oriando, FL	KMEL/San Francisco, CA
KZFM/Corpus Christi, TX	KPWR/Los Angeles, CA	KCAQ/Oxnard-Ventura, CA	KYLD/San Francisco, CA
KPRR/El Paso, TX	KXHT/Memphis, TN	KKFR/Phoenix, AZ	KUBE/Seattle-Tacoma, WA
WJFX/Fl. Wayne, IN	WPOW/Miami, FL	KXJM/Portland, OR	WLLD/Tampa, FL
KBOS/Fresno, CA	KTBB/Minneapolis, MN	WWKX/Providence, RI	KOHT/Tucson, AZ
			WPGC/Washington, DC

ARTIST BREAKDOWN

AALIYAH

Album: *Aaliyah*
Label: *BlackGround*



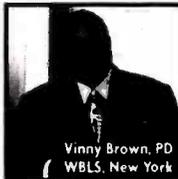
Well, kids, I'm back! First and foremost, I'd like to thank our Charts Coordinator, Rob Agnoletti, for the fantastic job he did writing the breakdown for me while I was away. I have to admit that I was a little rusty and still a bit lazy, but I couldn't wait to get through all the new music that came in. It's a little difficult to return to work after a much-needed vacation and find just a single or album to review, but this time there must have been hundreds of CDs waiting to be heard. I found myself sitting at my desk lost in the piles of singles, soundtracks and albums, waiting for one to reach out to me. ● I remembered catching a glimpse of the *Regis & Kelly* show the morning I returned to work. I heard Regis say to stay tuned for a special performance by Aaliyah. Since I'm a fan of Aaliyah's, I wasn't going to miss her performance by being on time for work. On the show she mentioned her five-year break between this album and her 1996 release, *One in a Million*. I didn't realize it had been so long. Aaliyah explained to Regis and Kelly how she took the time to enjoy life and just be a kid. Good move on her part, because during that time, she landed the starring role alongside martial arts great Jet Li in the box office hit *Romeo Must Die*. And although she strayed away from recording a sophomore album, she did release a couple of hit singles from the movie's soundtrack, including the No. 1 smash "Try Again." ● By the time I reached the office, Aaliyah was on my brain, and I was anxious to hear her new album. One thing's for sure: Aaliyah isn't rusty after five years; her new self-titled album is hot. She was only 15 when she recorded her first album, and her maturity certainly shows on this one. In the debut single, "We Need a Resolution" (featuring Producer Timbaland), Aaliyah paints a portrait of a failing relationship. In the heated track "Rock the Boat" she urges her lover to try different bedroom techniques while they explore each other. With "I Care 4 U" and "It's Whatever," love is the true commander. And in my favorite joint, "Read Between the Lines," Aaliyah shares a lesson in knowing when your partner has you knee-deep in bullshit. See what I mean? ● She's graced billboards, magazine covers and numerous clothing ads as an icon of young hip-hop culture, but Aaliyah's new album bares the image of a young woman. She's still a major hip-hop favorite among the teens, but Aaliyah's current album contains spice, sexuality, passion and boldness for today's more mature audience. Enjoy.

— *Renée Bell*
Asst. CHR Editor

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Vinny Brown, PD
WBLS, New York

Arbitron: summer 2000

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Smooth Jam • Mainstream mid-day or Urban-AC weekend R&B mix
Oldies Jam • Perfect for "Jammin' Oldies" stations
Supermix Street • The biggest rhythm-crossover hits
Old Skool MiniMbox • 7 minutes of old school era R&B hooks
New Skool MiniMbox • 7 minutes of Hip-Hop and R&B hooks
Inspiration Jam • Gospel music mixed beat-to-beat



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Urban Playlists

July 27, 2001 R&R # 61

FIND COMPLETE PLAYLISTS FOR ALL URBAN REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1
WLS/Chicago
Clear Channel
(773) 447-0000
Brown/Wornick
12+ Cum 1,710,800

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
66	54	ALICIA KEYS/Fallin'	55220
64	64	AALIYAH We Need A Resolution	54216
63	63	JAY-Z/Jazz (H.O.V.A.)	53212
62	61	FAITH EVANS/CARL...Can't Believe	53212
61	60	JAY-Z/Jazz (H.O.V.A.)	51204
59	57	ERICK SERMON/Music	51204
57	55	FRANK DADDY/It's Me Blow Ya Mind	47188
56	54	ISLEY BRODS/R. ISLEY/Contagious	35140
55	53	L.I.M.O./Superwoman	31124
54	52	USHER/R. Remind Me	31124
53	51	DESTRINYS CHILD/Bodyicious	30120
52	50	JAGGED EDGE/Where The Party At	30120
51	49	112/Peaches & Cream	29116
50	48	RAY-J/What A Minute	28112
49	47	CASE/Not Your Friend	27108
48	46	MARY J. BLIGE/Family Affair	24098
47	45	MARIAH CAREY/Loveboy	23092
46	44	GRINWINE/Differences	23092
45	43	INDIA ARIE/Brown Skin	23092
44	42	JAY-Z/Jazz (H.O.V.A.)	22088
43	41	JILL SCOTT/The Way	21084
42	40	MUSIQ/One Minute Man	20080
41	39	112/Dance With Me	19076
40	38	TYRESA/What Am I Gonna Do	19076
39	37	USHER/R. Remind Me	17108
38	36	KOFFEE Brown/Wednesday Thing	17058
37	35	BLU CAN'T LIE/Em Up Style...	17058
36	34	R. KELLY/Fiesta	16054
35	33	MISSY ELLIOTT/Get Ur Freak On	15050

MARKET #2
KOSTA as Angeles
Radio One
(323) 634-1800
Scorpio/Puffer
12+ Cum 1,236,300

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
67	72	ERICK SERMON/Music	38880
65	84	JAGGED EDGE/Where The Party At	34560
63	61	SNOOP DOGG/PYRESA...Just A Baby Boy	31940
62	59	112/Peaches & Cream	30400
61	58	EVE/F. G. WEN STEFAN/Let Me Blow Ya Mind	32860
60	56	R. KELLY/Fiesta	29180
59	54	ALICIA KEYS/Fallin'	26460
58	53	L.I.M.O./Superwoman	25920
57	52	JIMMY COZZE/R. She's All I Got	25920
56	51	RAY-J/What A Minute	25920
55	50	LUDACRIS/Area Codes	24840
54	49	JENNIFER LOPEZ/It's Me Blow Ya Mind	17820
53	48	JARULEE/It	17820
52	47	MISSY ELLIOTT/One Minute Man	16780
51	46	RAY-J/What A Minute	16780
50	45	DESTRINYS CHILD/Bodyicious	16200
49	44	JAY-Z/Jazz (H.O.V.A.)	15200
48	43	TANK/Maybe I Deserve	15200
47	42	GRINWINE/Differences	15200
46	41	INDIA ARIE/Brown Skin	14940
45	40	MARY J. BLIGE/Family Affair	14940
44	39	JILL SCOTT/The Way	14040
43	38	ISLEY BRODS/R. ISLEY/Contagious	13500
42	37	MUSIQ/One	13500
41	36	FABOLOUS/F. NATE DOGG/Can't Deny It	12420
40	35	112/Peaches & Cream	12420
39	34	SHORTY BOP/Drank & Danc'd	10800
38	33	BLU CAN'T LIE/Em Up Style...	9720
37	32	KURUP/F. BLAQUE/It's Over	9720
36	31	CASE/Not Your Friend	8640

MARKET #3
WGCI/Chicago
Clear Channel
(773) 985-5900
Smith/Boatner
12+ Cum 813,000

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
42	62	ALICIA KEYS/Fallin'	39832
38	60	JAGGED EDGE/Where The Party At	37534
53	47	FAITH EVANS/CARL...Can't Believe	36002
42	46	JAGGED EDGE/Where The Party At	34470
45	44	AALIYAH We Need A Resolution	31704
38	43	RAY-J/What A Minute	32938
36	41	LUTHER VANDROSS/Take You Out	31406
37	39	ISLEY BRODS/R. ISLEY/Contagious	29874
25	38	VIOLATOR/F. BUSTA...What It Is	27576
16	37	BRIAN MCKENIGHT/Let Me Blow Ya Mind	24512
34	32	R. KELLY/Fiesta	24512
39	31	DAVE NELLER/Take Care Of Home	24142
12	30	JAGGED EDGE/Where The Party At	22980
28	29	JIMMY COZZE/R. She's All I Got	22724
29	28	VIOLATOR/F. BUSTA...What It Is	21448
17	28	MARY J. BLIGE/Family Affair	21448
29	27	MISSY ELLIOTT/Get Ur Freak On	20884
30	26	R. KELLY/Fiesta	18384
25	25	112/Peaches & Cream	17618
17	24	OUTKAST/So Fresh, So Clean	16490
19	23	SUNSHINE ANDERSON/Heard It All Before	15320
11	23	JILL SCOTT/The Way	14554
11	22	GRINWINE/Differences	14554
15	21	P. DIDDY...Bad Boys For Life	13788
22	18	MUSIQ/One Minute Man	13788
18	17	JAY-Z/Jazz (H.O.V.A.)	12788
18	16	JAGGED EDGE/Where The Party At	12788
6	16	JAY-Z/Jazz (H.O.V.A.)	12256
19	15	MISSY ELLIOTT/One Minute Man	11490
22	14	JILL SCOTT/The Way	10724

MARKET #4
WPMX/Chicago
Crawford
(773) 933-4455
Alan/Reynolds
12+ Cum 613,000

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
37	40	P. DIDDY...Bad Boys For Life	61000
40	39	ERICK SERMON/Music	59000
41	38	ISLEY BRODS/R. ISLEY/Contagious	59000
42	37	JAY-Z/Jazz (H.O.V.A.)	59000
45	36	USHER/R. Remind Me	59000
40	35	MISSY ELLIOTT/One Minute Man	59000
42	34	ALICIA KEYS/Fallin'	59000
30	32	JIMMY COZZE/R. She's All I Got	59000
37	31	LUDACRIS/Area Codes	59000
38	30	USHER/R. Remind Me	59000
32	29	MARIAH CAREY/Loveboy	59000
31	28	DESTRINYS CHILD/Bodyicious	59000
33	27	R. KELLY/Fiesta	59000
30	26	MARY J. BLIGE/Family Affair	59000
28	25	AALIYAH We Need A Resolution	59000
31	24	USHER/R. Remind Me	59000
24	24	RAY-J/What A Minute	59000
27	23	TRICK DADDY/It's Me Blow Ya Mind	59000
26	22	112/Dance With Me	59000
22	22	112/Peaches & Cream	59000
17	21	R. KELLY/Fiesta	59000
17	20	JENNIFER LOPEZ/It's Me Blow Ya Mind	59000
17	19	JILL SCOTT/The Way	59000
17	18	EVE/F. G. WEN STEFAN/Let Me Blow Ya Mind	59000
17	17	JARULEE/It	59000
21	17	TANK/Maybe I Deserve	59000

MARKET #5
WPHL/Philadelphia
Radio One
(215) 884-9400
Ice/George
12+ Cum 398,500

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
59	64	ALICIA KEYS/Fallin'	11968
52	67	JAGGED EDGE/Where The Party At	10659
47	69	112/Peaches & Cream	9163
43	64	USHER/R. Remind Me	8796
32	64	JAY-Z/Jazz (H.O.V.A.)	8278
42	62	DESTRINYS CHILD/Bodyicious	7164
30	62	JIMMY COZZE/R. She's All I Got	7056
38	60	LUDACRIS/Area Codes	6732
29	60	LUDACRIS/Area Codes	6732
35	59	BLAKE SHEEL/Beats (Black B...)	6545
33	58	ERICK SERMON/Music	6171
36	57	MARIAH CAREY/Loveboy	6171
33	56	DESTRINYS CHILD/Bodyicious	6171
30	55	MISSY ELLIOTT/One Minute Man	6171
30	54	MISSY ELLIOTT/Get Ur Freak On	5984
13	52	ISLEY BRODS/R. ISLEY/Contagious	5984
32	52	LE. M. KOP/Keep Gangsta	5984
46	51	FAITH EVANS/CARL...Can't Believe	5797
30	50	HIT KRON/It's Me Blow Ya Mind	5610
12	49	R. KELLY/Fiesta	5473
30	48	PHILLY'S MOST WANTED/Please Don't Mind	5473
18	48	GRINWINE/Differences	5236
29	47	LE. BOW WOWN/Ghetto Gals	4862
22	47	THREE THE HARD WAY/It's Get It	4114
35	46	L.I.M.O./Superwoman	4114
19	45	JIMMY COZZE/R. She's All I Got	3927
21	45	TRICK DADDY/It's Me Blow Ya Mind	3927
31	44	RAY-J/What A Minute	3927
30	43	EVE/F. G. WEN STEFAN/Let Me Blow Ya Mind	3740
15	43	TANK/Maybe I Deserve	3179

MARKET #6
WUSL/Philadelphia
Clear Channel
(215) 483-8900
Cooper/Tyner/Lan
12+ Cum 699,800

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
53	55	ALICIA KEYS/Fallin'	25080
41	52	JAGGED EDGE/Where The Party At	24168
52	52	JAY-Z/Jazz (H.O.V.A.)	23712
46	46	GRINWINE/Differences	20976
41	45	VIOLATOR/F. BUSTA...What It Is	18936
43	39	FAITH EVANS/CARL...Can't Believe	17784
42	38	112/Peaches & Cream	17784
37	37	ISLEY BRODS/R. ISLEY/Contagious	16872
37	37	PHILLY'S MOST WANTED/Please Don't Mind	16872
28	36	MISSY ELLIOTT/One Minute Man	13274
18	36	JILL SCOTT/The Way	12768
34	35	MISSY ELLIOTT/Get Ur Freak On	12212
28	34	JILL SCOTT/The Way	11856
28	34	JENNIFER LOPEZ/It's Me Blow Ya Mind	11856
23	33	LE. BOW WOWN/Ghetto Gals	11400
24	33	RAY-J/What A Minute	10944
22	32	R. KELLY/Fiesta	10944
22	32	TRICK DADDY/It's Me Blow Ya Mind	10032
22	32	L.I.M.O./Superwoman	9120
20	32	SHYME F. L. LEVY/Born & Shyne	9120
4	31	NICOLETTE I. COOK	8664
6	31	INDIA ARIE/Brown Skin	7752
17	31	W. WAINWINE/Skins	7752
17	31	BEANIE SIGEL/Beats (Black B...)	7752
15	31	EVE/F. G. WEN STEFAN/Let Me Blow Ya Mind	7296
15	31	MUSIQ/One	6840
12	31	LE. M. KOP/Keep Gangsta	5472
12	31	SUNSHINE ANDERSON/Heard It All Before	5472
11	31	P. DIDDY...Bad Boys For Life	5016
11	31	EVE/F. G. WEN STEFAN/Let Me Blow Ya Mind	5016

MARKET #7
KDFB/Dallas-Ft. Worth
Radio One
(214) 521-4661
Kelly
12+ Cum 248,000

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
56	69	JAGGED EDGE/Where The Party At	5141
51	68	ALICIA KEYS/Fallin'	5141
44	68	LUDACRIS/Area Codes	4656
46	67	ERICK SERMON/Music	4559
38	66	L.I.M.O./Superwoman	4462
39	65	R. KELLY/Fiesta	4367
31	64	L.I.M.O./Superwoman	3855
40	64	ALICIA KEYS/Fallin'	4178
43	63	USHER/R. Remind Me	4178
38	62	D12/Purple Hills	4074
42	62	MISSY ELLIOTT/One Minute Man	4074
34	61	L.I.M.O./Superwoman	3936
34	61	L.I.M.O./Superwoman	3880
30	60	JENNIFER LOPEZ/It's Me Blow Ya Mind	3686
35	59	MISSY ELLIOTT/Get Ur Freak On	3589
47	59	EVE/F. G. WEN STEFAN/Let Me Blow Ya Mind	3589
34	58	L.I.M.O./Superwoman	3096
32	58	P. DIDDY...Bad Boys For Life	3104
31	57	JAY-Z/Jazz (H.O.V.A.)	3007
22	57	JAY-Z/Jazz (H.O.V.A.)	2716
22	57	MUSIQ/One	2716
46	56	112/Peaches & Cream	2420
47	56	DESTRINYS CHILD/Bodyicious	2420
15	55	L.I.L. JON...It's Me Blow Ya Mind	2037
21	55	L.I.L. JON...It's Me Blow Ya Mind	2037
30	54	RAY-J/What A Minute	1843
31	54	MARY J. BLIGE/Family Affair	1552
11	54	JAY-Z/Jazz (H.O.V.A.)	1552
11	54	SUNSHINE ANDERSON/Heard It All Before	1552
12	54	JARULEE/It	1164

MARKET #8
KKDA/Dallas-Ft. Worth
Radio One
(972) 263-9911
Cheatnam
12+ Cum 548,500

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
57	67	ISLEY BRODS/R. ISLEY/Contagious	26049
61	66	ALICIA KEYS/Fallin'	25592
52	64	JAY-Z/Jazz (H.O.V.A.)	24678
58	63	112/Peaches & Cream	24221
57	62	JENNIFER LOPEZ/It's Me Blow Ya Mind	23764
52	62	SILK SWAG/It's Me Blow Ya Mind	23764
38	61	JAGGED EDGE/Where The Party At	23764
36	60	LE. BOW WOWN/Ghetto Gals	21936
41	59	LUDACRIS/Area Codes	21936
49	57	BLU CAN'T LIE/Em Up Style...	21479
46	57	JAY-Z/Jazz (H.O.V.A.)	20665
44	56	USHER/R. Remind Me	20665
51	54	GRINWINE/Differences	20108
47	54	D12/Purple Hills	18737
40	54	MUSIQ/One	18780
46	53	L.I.M.O./Superwoman	16452
31	53	MISSY ELLIOTT/Get Ur Freak On	15538
51	53	MISSY ELLIOTT/One Minute Man	14167
8	53	TRICK DADDY/It's Me Blow Ya Mind	13710
29	52	AALIYAH We Need A Resolution	12796
17	52	JIMMY COZZE/R. She's All I Got	12796
24	52	ERICK SERMON/Music	10966
42	52	SHAKILLI O'NEAL/Connected	10054
22	52	INDIA ARIE/Brown Skin	8010
23	51	LUDACRIS/Area Codes	6855
12	51	OUTKAST/So Fresh, So Clean	5941
23	51	JUVENILE/Set It Off	5494
17	51	ISLEY BRODS/R. ISLEY/Contagious	5494
24	50	R. KELLY/Fiesta	4570
31	50	2PAC/After 2 My Unborn	4570

MARKET #9
WDTJ/Detroit
Clear Channel
(313) 259-2000
Spudd
12+ Cum 519,900

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
57	67	ISLEY BRODS/R. ISLEY/Contagious	6558
60	66	MC BRED/Cuban	16020
51	66	112/Peaches & Cream	15486
64	65	ERICK SERMON/Music	14685
37	62	ALICIA KEYS/Fallin'	13884
41	61	L.I.M.O./Superwoman	13617
59	60	USHER/R. Remind Me	12282
29	60	ISLEY BRODS/R. ISLEY/Contagious	12015
51	59	RAY-J/What A Minute	12015
41	59	JAY-Z/Jazz (H.O.V.A.)	11481
43	58	P. DIDDY...Bad Boys For Life	11481
44	58	DAVE NELLER/Take Care Of Home	10245
38	58	VIOLATOR/F. BUSTA...What It Is	10413
34	58	SNOOP DOGG/It's Me Blow Ya Mind	10413
34	58	ISLEY BRODS/R. ISLEY/Contagious	9345
25	58	GRINWINE/Differences	9345
36	57	DAVE NELLER/Take Care Of Home	9245
36	57	ST. LUNATICS/Midwest Swing	8078
52	57	JIMMY COZZE/R. She's All I Got	8016
30	57	MISSY ELLIOTT/One Minute Man	8544
28	57	ROYCE DA 5'9"/You Can't Touch Me	8277
28	57	TRICK DADDY/It's Me Blow Ya Mind	8277
16	56	LUDACRIS/Area Codes	8010
25	56	MISSY ELLIOTT/Get Ur Freak On	7476



WALT LOVE
babylove@rronline.com

Get Online With The Urban Community

Exciting new study shows the 'digital divide' narrowing as African Americans lead online growth

Interp Research's recent report "Get Online With the Urban Community" profiles the estimated 8 million African-American Internet users and documents the growing number of African Americans with online access. The report cites statistics from Mediamark Research showing that online African Americans represent a highly valuable consumer group.

Compared to the total U.S. African-American community, those online are 73% more likely to live in \$50,000-plus households. They are 88% more likely to hold a college degree, and they are 90% more likely to own stocks or other market investments. Moreover, studies show that black Internet users are less likely than white Internet users to view online ads as an intrusion.

The report suggests that the so-called "digital divide" — which, in actuality, is based more on income level than race — is narrowing. Among the statistics showing the rise in online usage among African Americans:

- From 1999 to 2000, computer purchases grew 9% among both black and whites.
- The number of blacks online nearly doubled in 2000. Similarly, almost half of black online users accessed the Internet for the first time last year.
- Since 1999, black households are now twice as likely to have online access.

- By 2005 an estimated 64% of blacks will have online access, up from 44% in 2000.

- The Urban radio format reaches almost 50% of black Internet users each week — a higher percentage than BET or the average issue of *Ebony* or *Essence* magazine.

To understand the report more in depth, I spoke with Interp's Sherman Kizart. Here are some facts that I found very interesting when it comes to African Americans being online:

- Census figures show that African Americans are keeping pace with whites in the growth rate of computer ownership.
- Gaps between blacks and whites in home computer use are largely a function of income. At higher income levels these gaps tend to disappear.
- Almost half of all African-American Internet users say they accessed the web for the first time in the past 12 months.
- In 2000 more than 4 million African Americans went online for

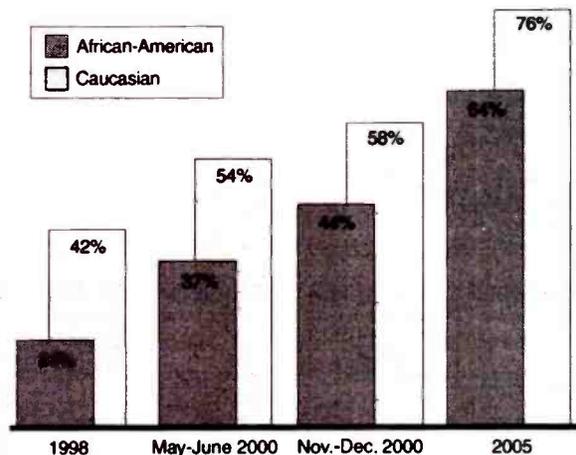
the first time, bringing the black online population in the U.S. to 8.1 million. In fact, African Americans led online growth, jumping 44% in the past year.

Here's some demographic information that I think is significant for us to know

- Among African Americans, 76% of Internet users are female, and 24% are male. Most general-market Internet users are male (65%).
 - African-American Internet users are more highly educated than general-market Internet users: Eighty-three percent have some college vs. 70% of general-market Internet users.
 - Online African Americans are more likely to have children at home: Fifty-five percent vs. 37% of general-market Internet users.
 - Online African Americans are 25% more likely than general-market Internet users to be employed full-time: Seventy-six percent vs. 61%.
- Keep these important facts in mind as you study the graphs from the report that appear on this page.

Internet Penetration Rate By Ethnicity

In the coming years, the "digital divide" that now exists will continue to narrow. An estimated 64% of all African-American households will have Internet access by 2005, up from 44% at the end of 2000.

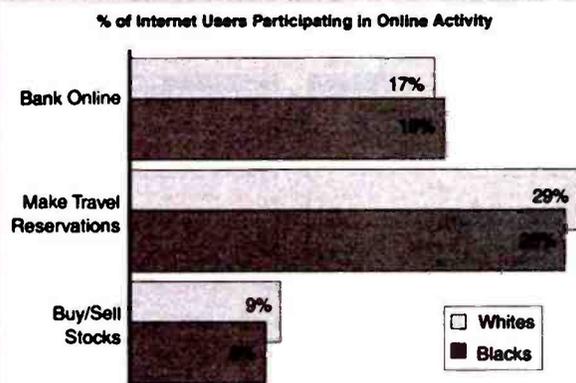


Source: The Pew Internet & American Life Project, Jupiter Communications, Cultural Access Group "Ethnicity in the Electronic Age"

The online black population is growing faster than the online white population. And with more blacks than whites planning to go online — 46% vs. 40% — it looks like this trend in growth is going to continue.

Activities Online

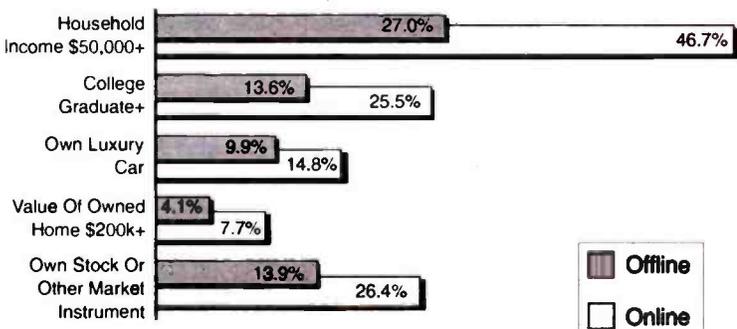
Whites and blacks are equally likely to have banked online, made travel reservations online and bought and sold stock online.



Source: The Pew Internet & American Life Project

Urban Internet Users Are More Affluent Than Their Offline Counterparts

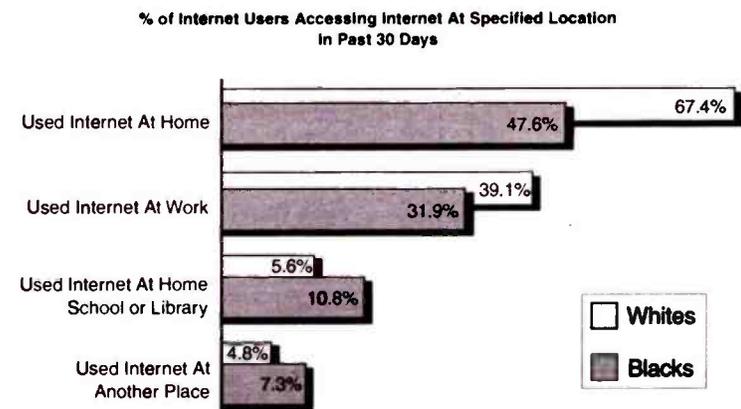
Online African Americans are much more likely to be affluent than the general African-American population.



Source: Fall 2000, Mediamark Research Inc., Adult 18+

Point Of Access

While African Americans are far more likely than the general market to use public Internet access points, nearly 50% of online African Americans do have access at home, and 80% have access either at home or work.



Source: Fall 2000, Mediamark Research Inc., Adult 18+; Department of Commerce "Falling Through the Net: Toward Digital Inclusion"

R&R Urban Top 50

July 27, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADCS
	1	ALICIA KEYS <i>Fallin' (J)</i>	3695	+221	508853	13	76/0
3	2	JAGGED EDGE <i>Where The Party At (So So Def/Columbia)</i>	3622	+250	473224	10	79/0
2	3	USHER U <i>Remind Me (LaFace/Arista)</i>	3361	-26	415689	10	81/0
5	4	ISLEY BROTHERS F/RONALD ISLEY <i>Contagious (DreamWorks)</i>	3255	+462	419214	5	81/3
4	5	ERICK SERMON <i>Music (Interscope)</i>	2769	-466	397604	11	75/0
6	6	112 Peaches & Cream <i>(Bad Boy/Arista)</i>	2358	-400	362185	19	73/0
8	7	DESTINY'S CHILD <i>Bootylicious (Columbia)</i>	2338	-25	244075	8	76/0
9	8	JAHEIM <i>Just In Case (Divine Mill/WB)</i>	2294	+40	257101	12	74/1
12	9	JENNIFER LOPEZ <i>I'm Real (Epic)</i>	2167	+226	261965	5	78/0
16	10	GINUWINE <i>Differences (Epic)</i>	2011	+246	270491	6	77/3
7	11	RAY-J <i>Wait A Minute (Atlantic)</i>	2002	-625	278376	15	75/0
11	12	JILL SCOTT <i>The Way (Hidden Beach/Epic)</i>	1998	+37	236740	10	68/1
14	13	JIMMY COZIER <i>She's All I Got (J)</i>	1953	+29	282270	14	74/0
10	14	AALIYAH <i>We Need A Resolution (Virgin)</i>	1928	-315	260002	12	76/0
24	15	MISSY ELLIOTT <i>One Minute Man (Gold Mind/EastWest/EEG)</i>	1800	+274	219432	4	79/1
22	16	JUVENILE <i>Set It Off (Cash Money/Universal)</i>	1772	+215	168726	6	73/1
30	17	LUDACRIS <i>Area Codes (Murder Inc./Def Jam/IDJMG)</i>	1637	+312	199227	3	74/4
23	18	PUBLIC ANNOUNCEMENT <i>John Doe (RCA)</i>	1617	+90	122477	7	71/1
20	19	MARIAH CAREY <i>Loverboy (Virgin)</i>	1588	+3	149447	6	76/0
17	20	VIOLATOR F/BUSTA RHYMES <i>What It Is (Violator/Loud/Columbia)</i>	1586	-67	204069	8	73/0
25	21	CRAIG DAVID <i>Fill Me In (Wildside/Atlantic)</i>	1573	+48	142913	8	62/1
15	22	R. KELLY <i>Fiesta (Jive)</i>	1551	-221	233734	17	65/0
29	23	P. DIDDY & THE FAMILY <i>Bad Boys For Life (Bad Boy/Arista)</i>	1513	+179	189254	4	73/3
13	24	LIL' MO <i>Superwoman (Gold Mind/EastWest/EEG)</i>	1501	-432	206419	20	66/0
27	25	JANET <i>Someone To Call My Lover (Virgin)</i>	1471	+34	120194	6	69/0
33	26	TRICK DADDY <i>I'm A Thug (Slip 'N Slide/Atlantic)</i>	1463	+273	172954	3	75/7
21	27	FAITH EVANS F/CARL THOMAS <i>Can't Believe (Bad Boy/Arista)</i>	1403	-176	259227	15	58/0
Breaker	28	MARY J. BLIGE <i>Family Affair (MCA)</i>	1397	+753	228024	2	76/75
26	29	EVE F/GWEN STEFANI <i>Let Me Blow Ya Mind (Ruff Ryders/Interscope)</i>	1379	-91	197248	16	64/0
19	30	BLU CANTRELL <i>Hit 'Em Up Style (Oops!) (Arista)</i>	1259	-344	134826	13	68/0
Breaker	31	JAY-Z <i>Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)</i>	1228	+299	237874	2	0/0
28	32	LUTHER VANDROSS <i>Take You Out (J)</i>	1221	-165	134552	11	56/1
32	33	INDIA.ARIE <i>Brown Skin (Motown)</i>	1207	-46	138009	6	67/0
35	34	D12 <i>Purple Hills (Shady/Interscope)</i>	1137	+125	128012	3	50/0
Breaker	35	LIL BOW WOW <i>Ghetto Girls (So So Def/Columbia)</i>	1134	+148	133558	3	62/1
34	36	TANK <i>Slowly (BlackGround)</i>	1080	+20	114929	4	72/3
31	37	JA RULE <i>I Cry (Murder Inc./Def Jam/IDJMG)</i>	931	-364	116162	13	63/0
40	38	COO COO CAL <i>My Projects (Tommy Boy)</i>	856	+37	77856	5	50/1
42	39	CASE <i>Not Your Friend (Def Jam/Island)</i>	818	+35	93983	4	48/1
43	40	LIL' JON & THE EASTSIDE BOYZ <i>Bia Bia (TVT)</i>	817	+41	89318	7	35/3
Debut	41	BRIAN MCKNIGHT <i>Love Of My Life (Motown)</i>	814	+440	100354	1	68/3
Debut	42	MAXWELL <i>Lifetime (Columbia)</i>	794	+350	81560	1	71/2
Debut	43	PETEY PABLO <i>Raise Up (Jive)</i>	719	+246	60995	1	55/8
36	44	LIL' ROMEO <i>My Baby (Soulja/Priority)</i>	719	-284	76659	15	50/0
39	45	SNOOP DOGG F/TYRESE & MR. TAN <i>Just A Baby Boy (Universal)</i>	710	-143	86138	9	42/0
47	46	PHILLY'S MOST WANTED <i>Please Don't Mind (Atlantic)</i>	706	+118	65797	2	48/2
	47	R. KELLY <i>Feelin' On Your Booty (Jive)</i>	672	+162	131626	3	5/3
Debut	48	SUNSHINE ANDERSON <i>Lunch Or Dinner (Soulife/Atlantic)</i>	617	+367	65857	1	56/4
41	49	ST. LUNATICS <i>Midwest Swing (Fo' Reel/Universal)</i>	589	-221	68099	11	34/0
Debut	50	MUSIQ <i>Girl Next Door (Def Soul/IDJMG)</i>	588	+321	72561	1	62/6

Most Added.

ARTIST TITLE LABEL(S)	ADCS
MARY J. BLIGE <i>Family Affair (MCA)</i>	75
FABOLOUS F/NATE DOGG <i>Can't... (Desert Storm/Elektra/EEG)</i>	49
BILAL <i>Fast Lane (Moyo/Interscope)</i>	44
LEFT EYE <i>The Block Party (Arista)</i>	36
TURK <i>Freak Da Girls (Universal)</i>	23
RASHEEDA <i>Get It On (Motown)</i>	19
BATHGATE <i>Bump That (Virgin)</i>	9
PETEY PABLO <i>Raise Up (Jive)</i>	8
TRICK DADDY <i>I'm A Thug (Slip 'N Slide/Atlantic)</i>	7
MUSIQ <i>Girl Next Door (Def Soul/IDJMG)</i>	6
112 <i>Dance With Me (Bad Boy/Arista)</i>	6
MYSTIC <i>The Life (Good Vibe/Jcor)</i>	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARY J. BLIGE <i>Family Affair (MCA)</i>	+753
ISLEY BROTHERS F/RONALD ISLEY <i>Contagious (DreamWorks)</i>	+462
BRIAN MCKNIGHT <i>Love Of My Life (Motown)</i>	+440
SUNSHINE ANDERSON <i>Lunch Or Dinner (Soulife/Atlantic)</i>	+367
MAXWELL <i>Lifetime (Columbia)</i>	+350
MUSIQ <i>Girl Next Door (Def Soul/IDJMG)</i>	+321
LUDACRIS <i>Area Codes (Murder Inc./Def Jam/IDJMG)</i>	+312
JAY-Z <i>Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)</i>	+299
MISSY ELLIOTT <i>One Minute... (Gold Mind/EastWest/EEG)</i>	+274

Breakers.

MARY J. BLIGE <i>Family Affair (MCA)</i>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADCS	CHART
1397/753	76/75	28
JAY-Z <i>Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)</i>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADCS	CHART
1228/299	0/0	31
LIL BOW WOW <i>Ghetto Girls (So So Def/Columbia)</i>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADCS	CHART
1134/148	62/1	35

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increase in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



82 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/15-Saturday 7/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

Thanks Black Radio For Making Alicia Keys "Fallin" #1 MAINSTREAM & URBAN AC!!!

July 27, 2001 Urban Mainstream

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)
	1	ALICIA KEYS <i>Fallin' (J)</i>
3	2	JAGGED EDGE <i>Where The Party At (So So Def/Columbia)</i>
2	3	USHER U <i>Remind Me (LaFace/Arista)</i>
5	4	ISLEY BROS./R. ISLEY <i>Contagious (Dreamworks)</i>
4	5	ERICK SERMON <i>Music (Interscope)</i>

July 27, 2001 Urban AC

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)
5	1	ALICIA KEYS <i>Fallin' (J)</i>
2	3	LUTHER VANDROSS <i>Take You Out (J)</i>
2	6	ISLEY BROTHERS F/RONALD ISLEY <i>Contagious (DreamWorks)</i>
4	4	JILL SCOTT <i>The Way (Epic/HB)</i>
3	5	MUSIQ <i>Love (IDJMG/Def Soul)</i>



ALICIA KEYS

Recapture The Magic That Began With "Head Over Heels" & "All Cried Out"

allure

enjoy yourself

The New Single

Heating up mixshows and dance floors everywhere. Now it's your turn "Enjoy Yourself" Today!

Impacting
July 30th & 31st



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CL Entertainment

Look For The New Album
Sunny Days / Fall 2001

JADAKISS



Impacting
July 30th & 31st

KISS THA GAME GOODBYE

Featuring the smash hits **"PUT YA HANDS UP"** We gonna Make it,

AND **"KNOCK YOURSELF OUT"** produced by **THE NEPTUNES**

Impacting July 30th & 31st

Special guest Appearances by **SNOOP DOGG, NAS, CARL THOMAS, DMX, NATE DOGG, EVE, DRAG-ON** and **THE RUFF RYDERS FAMILY**

Production by **TIMBALAND, THE NEPTUNES, DJ PREMIER, DJ SHOK, SWIZZ BEATZ** and more.....



IN STORES AUGUST 7TH

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**ARTIST
 BREAKDOWN**

ARTIST: **RICHARD BURTON**
 SINGLE: **"BALLER"**
 LABEL: **MCA**

I know it seems like I'm stuck on the men in the music industry, but I sincerely mean no disrespect to my singing and rapping sistas. While reviewing some music, I came across a single that made me press "Repeat." "If you're looking for a baller, that's who I be/Take a woman out, treat her properly," exclaims this confident and assertive singer.

Seeing as I have placed ads in the paper, called "The Beat Hook-Up Line" and auditioned for the show *Blind Date*, hearing this proclamation gave me an ounce of hope. (Mental note: Ask MCA VP/Urban Promotions Benny Pough for dude's contact info.)

Hailing from the LaTrobe Projects, Rich-

ard Burton has decided to make singing a career. Though he has some acting under his belt (*The Corner, Oz, Homicide* and *Prosecutors*), it's music that has become the focus of his attention. Changing his vocal style to fit his mood, this talented young man has been singing professionally since the age of 16.

When boxing great Muhammad Ali visited Burton's school and heard him sing, he was so impressed that he signed Burton and his group, Action Packed 4, to his label, Millionaire Records. Touring with Ali for the next two years would give Burton something he needed to survive in this business: discipline.

After the stint at Millionaire, Burton's newly developed discipline kept him focused on his art. Though he preferred to sing powerfully, it was a family friend, the late Eddie Kendricks, who told the aspiring singer to "sing like a bird to the women." Combining powerful passion with serenading sensitivity, Burton presents his debut CD, *Baltimore*.

Baltimore native Burton packs a lot of confidence in his debut single, "Baller." Co-written

by and featuring Ruff Endz, this bouncy tune comes on strong, like a musical knight in shining armor. Babyboy is promising damn near the world to babygirl. "Take you out the hood, show you about the finer things/No more Reeboks, now you wearing them Prada things." All she has to do is rub him like a magic lamp, and he will appear to grant her any wish. (OK, maybe I shouldn't have put that in writing; it sounds kind of cheap.)

But it's all love. Dude isn't just trying to get the goods and then creep. He likes homegirl and just wants her to have the finer things in life. "Lace you with the finest in underwear/Give you money for your feet, your nails and your hair/Laid back chilling in my luxury Jeeps/Tell me, baby, do you wanna roll with me?" (Hell, yes! First what kind? Navis or Escalades?)

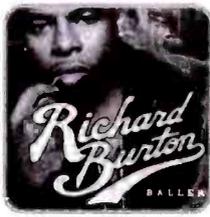
Sympathetic gentleman that he is, dude lets his future lady know that life with him will not include frequent trips to the nearest PayDay Loan Center. "I know you're tired of living ghetto life/I'm a bless you like the preacher's wife/Give you everything, all the luxuries/Show

you the real meaning of c-r-e-a-m." And as for the Blue Line, well, that's a thing of the past: Homegirl will have her own "Benz with 20-inch rims" to get her to the Slauson Swapmeet.

"Baller" is an uptempo, rhythmic joint that sounds good blasting in the clubs, car or office (if you got it like that), and the audacious lyrics ride the track like a prize-winning jockey. I have to admit that when I saw the title a while back, I knew what was coming: another one of those self-hyping songs promising the world. However, I didn't know about Burton's raspy, strong vocals.

His vocal style adds a hint of sincerity and compassion to this joint. Though he's putting a lot on his financial characteristics, and I'm not about that, personally, I'm really feelin' this cut. "Baller" is good as is, but I'm sure that sometime soon after its release a remix will find its way to my desk. What has my brainwaves jumping like a nervous person on Metabolife and caffeine is wondering which of today's hottest rappers will round out the team of Richard Burton and Ruff Endz. Hmmm? Peace.

— Tanya O'Quinn
 Asst. Urban Editor



Urban

Most Played Recurrents

- MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)
- MUSIQ Love (Def Soul/IDJMG)
- SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)
- DAVE HOLLISTER Take Care Of Home (Def Squad/DreamWorks)
- OUTKAST So Fresh, So Clean (LaFace/Arista)
- CASE Missing You (Def Soul/IDJMG)
- TANK Maybe I Deserve (BlackGround)

Urban AC

Most Played Recurrents

- INDIA.ARIE Video (Motown)
- JILL SCOTT A Long Walk (Hidden Beach/Epic)
- TANK Maybe I Deserve (BlackGround)
- CHARLIE WILSON Without You (Major Hits)
- KOFFEE BROWN After Party (Arista)
- DAVE HOLLISTER One Woman Man (Def Squad/DreamWorks)
- YOLANDA ADAMS Open My Heart (Elektra/EEG)
- CARL THOMAS Emotional (Bad Boy/Arista)
- MUSIQ Just Friends (Sunny) (Def Sou/IDJMG)
- TAMIA Stranger In My House (Elektra/EEG)
- AVANT My First Love (Magic Johnson/MCA)
- MAXWELL Get To Know Ya (Columbia)
- CARL THOMAS I Wish (Bad Boy/Arista)
- JANET All For You (Virgin)

URBAN Going For Adds 7/31/01

- ALLURE Enjoy Yourself (MCA)
- AMEL LARRIEUX Glitches (Epic)
- AZ I/JOE Everything's Everything (Motown)
- JADAKISS Knock Yourself Out (Ruff Ryders/Interscope)
- PASTOR TROY Can You Stand The Game (Universal)
- T.C.P. Gotta Girl (Elektra/EEG)
- T.I. I'm Serious (Arista)
- THREE 6 MAFIA Baby Mama (Universal)
- TYRESE What Am I Gonna Do (RCA)

Listen now to these and other hot/new releases on Music Meeting, the industry's No. 1 online destination for new music. www.rrmusicmeeting.com

URBAN AC Going For Adds 7/31/01

- AMEL LARRIEUX Glitches (Epic)
- BABYFACE What If (Arista)
- JESSE POWELL Something In The Past (MCA)

Listen now to these and other hot/new releases on Music Meeting, the industry's No. 1 online destination for new music. www.rrmusicmeeting.com

Urban New & Active

<p>FOXY BROWN Oh Yeah (Violator/IDJMG) Total Plays: 586, Total Stations: 36, Adds: 1</p> <p>GERALD LEVERT Made To Love Ya (EastWest/EEG) Total Plays: 515, Total Stations: 41, Adds: 3</p> <p>BAD AZZ... Wrong Idea (Doggy Style/Priority) Total Plays: 501, Total Stations: 33, Adds: 1</p> <p>LIL' JOHNNY I Got You (Warner Bros.) Total Plays: 486, Total Stations: 45, Adds: 1</p> <p>NICOLE I'm Lookin' (Gold Mind/EastWest/EEG) Total Plays: 486, Total Stations: 37, Adds: 1</p>	<p>NELLY Batter Up (Fo' Reel/Universal) Total Plays: 484, Total Stations: 45, Adds: 0</p> <p>HI TEK Round & Round (Rawkus/Priority) Total Plays: 474, Total Stations: 22, Adds: 2</p> <p>OLIVIA Are U Capable (J) Total Plays: 450, Total Stations: 40, Adds: 1</p> <p>112 Dance With Me (Bad Boy/Arista) Total Plays: 426, Total Stations: 40, Adds: 6</p> <p>JON B Now I'm With You (Edmonds/Epic) Total Plays: 397, Total Stations: 45, Adds: 1</p>	<p>2PAC Letter 2 My Unborn (Amaru/Death Row/Interscope) Total Plays: 378, Total Stations: 39, Adds: 3</p> <p>MYSTIC The Life (Good Vibe/Jcor) Total Plays: 358, Total Stations: 38, Adds: 6</p> <p>LIL' WAYNE Shine (Cash Money/Universal) Total Plays: 318, Total Stations: 44, Adds: 5</p> <p>LIL' O Back Back (Game Face/Atlantic) Total Plays: 305, Total Stations: 25, Adds: 1</p> <p>CAMOFFLAUGE F/BRAYBOY Cut Friends (Pure Pain/Universal) Total Plays: 290, Total Stations: 23, Adds: 1</p>	<p>OAMOZEL Everyday's A Party (MCA) Total Plays: 286, Total Stations: 26, Adds: 0</p> <p>FABOLOUS... Can't Deny It (Desert Storm/Elektra/EEG) Total Plays: 280, Total Stations: 50, Adds: 49</p> <p>RL/SNOOP OOGG/LIL' KIM Do U Wanna Roll (J) Total Plays: 260, Total Stations: 23, Adds: 1</p> <p>IMX Clap Your Hands (New Line) Total Plays: 246, Total Stations: 20, Adds: 1</p>
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Songs ranked by total plays

"Something IN THE Past"

Impacting
Urban AC
July 30th & 31st

One of the Most Extraordinary Voices in R&B

JESSE POWELL

JP

Successor to the Smash Album 'Bout It
In Stores Now

MCA
MUSIC
AMERICA



Produced by Jesse Powell
Executive Producers: Jesse Powell and Randy Jackson • Associate Executive Producers: Felipe Darrell & Tina Gomez
Management: Icon Entertainment www.jessepowell.com / www.mcarecords.com © 2001 MCA Records

July 27, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
5	1	ALICIA KEYS Fallin' (J)	1103	+247	166842	13	40/0
1	2	LUTHER VANDROSS Take You Out (J)	1084	-75	160597	13	42/0
2	3	ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks)	1067	+138	153180	6	42/0
4	4	JILL SCOTT The Way (Hidden Beach/Epic)	910	+39	143087	9	41/0
3	5	MUSIQ Love (Def Soul/IDJMG)	849	-48	111506	21	37/0
8	6	ERICK SERMON Music (Interscope)	789	+82	116223	6	34/0
6	7	SYLEENA JOHNSON I Am Your Woman (Jive)	727	-48	74189	17	41/0
7	8	JAHEIM Just In Case (Divine Mill/WB)	687	-34	95778	11	37/0
9	9	DAVE HOLLISTER Take Care Of Home (Def Squad/DreamWorks)	563	-27	66775	15	36/0
12	10	SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)	550	-4	79822	20	37/0
13	11	INDIA.ARIE Brown Skin (Motown)	535	-2	71975	6	39/0
10	12	DONNIE MCCLURKIN We Fall Down (Verity)	507	-57	74942	22	37/0
11	13	CASE Missing You (Def Soul/IDJMG)	482	-74	74089	18	31/0
14	14	CHARLIE WILSON One Way Street (Major Hits)	480	-5	48564	12	35/0
Breaker	15	BRIAN MCKNIGHT Love Of My Life (Motown)	440	+179	56090	2	40/4
17	16	WILL DOWNING Is This Love (GRP/VMG)	439	+20	46667	8	29/0
15	17	STEPHEN SIMMONDS 4U (Priority)	408	-51	40806	12	28/0
16	18	JIMMY COZIER She's All I Got (J)	402	-40	59121	15	31/1
Breaker	19	MAXWELL Lifetime (Columbia)	375	+243	50128	1	37/4
Breaker	20	GERALD LEVERT Made To Love Ya (EastWest/EEG)	374	+64	43199	3	36/1
21	21	TAMIA Tell Me Who (Elektra/EEG)	320	-26	28137	11	21/0
Debut	22	CECE WINANS More Than What I Wanted... (Wellspring/Capitol)	316	+131	42816	1	34/3
24	23	PUBLIC ANNOUNCEMENT John Doe (RCA)	294	+31	26360	6	27/1
19	24	BABYFACE There She Goes (Arista)	284	-110	37906	11	30/0
23	25	KOFFEE BROWN Weekend Thing (Arista)	269	-14	44745	4	22/0
28	26	JESSE POWELL Something In The Past (Silas/MCA)	242	+23	26012	3	12/0
26	27	GLADYS KNIGHT I Said You Lied (MCA)	223	-29	21012	7	23/0
29	28	ERIC BENET Love Don't Love Me (Warner Bros.)	212	+5	33295	19	26/0
27	29	FULL FORCE Float On With Us (Forceful/TVT)	212	-10	19443	3	18/1
30	30	USHER U Remind Me (LaFace/Arista)	203	+5	53072	2	5/0

42 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/15-Saturday 7/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 350 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

Now & Active

FAITH EVANS F/CARL THOMAS Can't Believe (Bad Boy/Arista)

Total Plays: 202, Total Stations: 10, Adds: 1

TANK Slowly (BlackGround)

Total Plays: 182, Total Stations: 18, Adds: 0

MICHAEL COOPER Your Face (Major Hits)

Total Plays: 163, Total Stations: 19, Adds: 0

JEFF MAJORS Wade In The Water (Independent)

Total Plays: 120, Total Stations: 4, Adds: 0

GINUWINE Differences (Epic)

Total Plays: 107, Total Stations: 15, Adds: 1

RAPHAEL BROWN Maybe (Arista)

Total Plays: 87, Total Stations: 9, Adds: 0

KENNY LATTIMORE Weekend (Arista)

Total Plays: 82, Total Stations: 17, Adds: 17

RICK BRAUN Song For You (Warner Bros.)

Total Plays: 78, Total Stations: 14, Adds: 3

TONY TERRY Freaky Little Game (Golden Boy)

Total Plays: 77, Total Stations: 16, Adds: 3

METHRONE Sexin Me (Clatown)

Total Plays: 74, Total Stations: 5, Adds: 0

PROPHET JONES Lifetime (Motown)

Total Plays: 60, Total Stations: 12, Adds: 1

MYSTIC The Life (Good Vibe/Jcor)

Total Plays: 55, Total Stations: 7, Adds: 0

BRIAN CULBERTSON Nice And Slow (Atlantic)

Total Plays: 47, Total Stations: 6, Adds: 0

Songs ranked by total plays

Most Added.

ARTIST TITLE LABEL(S)	ADDS
JAGGED EDGE Goodbye (So So Def/Columbia)	21
KENNY LATTIMORE Weekend (Arista)	17
URBAN KNIGHTS The One (Narada)	9
BRIAN MCKNIGHT Love Of My Life (Motown)	4
MAXWELL Lifetime (Columbia)	4
CECE WINANS More Than What... (Wellspring/Capitol)	3
TONY TERRY Freaky Little Game (Golden Boy)	3
RICK BRAUN Song For You (Warner Bros.)	3
MARY J. BLIGE Family Affair (MCA)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALICIA KEYS Fallin' (J)	+247
MAXWELL Lifetime (Columbia)	+243
BRIAN MCKNIGHT Love Of My Life (Motown)	+179
ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks)	+138
CECE WINANS More Than What... (Wellspring/Capitol)	+131
ERICK SERMON Music (Interscope)	+82
GERALD LEVERT Made To Love Ya (EastWest/EEG)	+64
RICK BRAUN Song For You (Warner Bros.)	+61
GINUWINE Differences (Epic)	+60
TONY TERRY Freaky Little Game (Golden Boy)	+57

Breakers.

BRIAN MCKNIGHT
Love Of My Life (Motown)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
440/179	40/4	15

MAXWELL
Lifetime (Columbia)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
375/243	37/4	19

GERALD LEVERT
Made To Love Ya (EastWest/EEG)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
374/64	36/1	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.



cece winans

"More Than What I Wanted"

- DEBUT **22** R&R URBAN AC CHART
- MOST INCREASED SPINS
- SECOND HIGHEST DEBUT
- NEW ADDS THIS WEEK:

WALR KQXL WUKS



FIND COMPLETE PLAYLISTS FOR ALL URBAN AC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #26 WJZ/Cincinnati Blue Chip (513) 679-6000 Weaver/Feas 12+ Cum: 173,700

MARKET #30 KPVS/Kansas City Carter Broadcasting Corp (816) 763-2040 Weaver/Feas 12+ Cum: 185,000

MARKET #1 WKSS/New York Emmis (212) 242-9870 Beasley/Gustines 12+ Cum: 1,545,000

MARKET #2 KJLH/Los Angeles Taxi (310) 330-5550 Winston 12+ Cum: 375,000

MARKET #3 WVAZ/Chicago Clear Channel (312) 360-9000 Smith/Boatner 12+ Cum: 553,000

MARKET #31 WKWV/Milwaukee Clear Channel (414) 321-1007 Muhammad/Love 12+ Cum: 221,000

MARKET #34 WKCV/Columbus, OH Blue Chip (614) 487-1444 Strong/Stevens 12+ Cum: 188,400

MARKET #5 WDAS/Philadelphia Clear Channel (610) 617-8500 Williams/Davis/Gamble 12+ Cum: 520,100

MARKET #6 KRNB/Dallas-Ft. Worth (972) 623-9911 Payne/V 12+ Cum: 172,000

MARKET #6 KTKO/Dallas Radio One (214) 521-4661 Leigh 12+ Cum: 253,200

MARKET #37 WPEG/Charlotte Infinity (704) 342-2644 Carson/Duck 12+ Cum: 243,100

MARKET #38 WOV/Norfolk Clear Channel (757) 466-3009 Williams/Davis/Gamble 12+ Cum: 268,200

MARKET #7 WDMJ/Detroit Radio One (313) 259-2000 12+ Cum: 130,700

MARKET #7 WGPR/Detroit International Mason (313) 259-8862 Hines 12+ Cum: 149,300

MARKET #7 WMXD/Detroit Clear Channel (313) 963-2000 G.Stevens/Lite 12+ Cum: 316,600

MARKET #42 WOUE/New Orleans Clear Channel (504) 827-6000 Watson 12+ Cum: 286,200

MARKET #44 WOQK/Nashville Midwestern (615) 321-1067 12+ Cum: 158,400

MARKET #8 WILD/Boston Radio One (617) 427-2222 Gouby/Harris 12+ Cum: 62,600

MARKET #9 WHUR/Washington, DC Howard University (202) 806-3500 Hannibal/Dickson 12+ Cum: 536,800

MARKET #9 WMJL/Washington, DC Radio One (301) 306-1111 Connors/Thompson 12+ Cum: 320,400



LON HELTON
lhelton@ronline.com

In Search Of A Qualified Sample

□ The trials and tribulations of respondent recruitment

This week's column was born of recent personal experience, along with a bit of guilt. You see, twice in the last week I've answered calls from researchers. Ordinarily I participate in almost every such survey that I'm asked to because I'm interested in the technique and I like to see how the researchers conduct them. But, in both of the aforementioned cases, I was on another call at the time and declined to participate.

That made me wonder how the search for qualified respondents for the various types of radio research is going these days. To find out, I asked a number of prominent radio researchers.

The first question I pose to our panel of researchers is about the overall premise of this piece, that is, how hard is it — and is it getting harder — to find qualified participants for research studies?

Edison Media Research President **Larry Rosin** tells me I'm not the first person to pose the question. "I get asked this all the time," he says. "At most, it is getting a bit harder, but, judging by how often I am asked this question, not nearly as hard as people seem to think."

Lund Media Research President **John Lund** concurs, noting, "It's not getting harder. In fact, recruiting has always been the most important challenge. Lund Media Research extensively qualifies the survey sample to find PIs to the station or format, and that painstaking process is job one. Research results are only useful if the participants are well-screened."

Maintaining A Quality Sample

Whatever type of research you're doing, the most important factor is sample quality. It's the old adage: "Garbage in, garbage out." Has the quality of samples suffered in recent times?

Rosin says, "I have always stood behind my belief — one that seems, by all the evidence, to be confirmed — that the same kind of person who will respond to me is much more likely to respond to Arbitron. So it really isn't all that much of an issue.

"If we were researching a field where the sample wasn't measured by a survey, but more by a cash register, then maybe this would be more of a problem. I read about what we researchers call 'nonresponse bias' all the time and think, 'Boy, are we lucky that this is so much less of an issue in radio and television than it is in so many other fields.'"

Says Lund, "Lund Media Research sample sizes have not changed for perceptual, music, or focus-group research. Lund Media Research identifies the target listener by finding



Larry Rosin

Mark Kassof



John Hart

John Lund

heavy users — those who are or will be PIs. Recruiting a perfectly balanced sample has always been the rule."

Bullseye Marketing Research President **John Hart** notes that the quality of in-house personnel is a factor in quality research. "It has always been difficult to find a quality sample, and quality has a lot to do with what you are looking for. A tight screener is difficult. That's caused some folks to drop the bar on the screeners to get their completes [completed surveys] in line with a budget, when the exact opposite should be the case."

Have our panelists noticed any changes in the makeup of respondent groups in recent years? "No changes, no surprises," Lund states emphatically, "Lund Media Research qualifies our respondents so thoroughly that we always get the desired makeup."

Rosin agrees, explaining, "In terms of the information they provide, next to none. I notice that America continues to get better-educated and has more money, but I think these are confirmed general macro-trends, far different from what we see in our research."

Hart views things a bit differently: "Yes, they are different, and they are because we accept them. The issue is budgets. Research is an expensive proposition, and to try to shoehorn it into a budget is a mistake. Just make certain you get actionable data. That only comes from a well-recruited, well-screened sample, and that comes from involving professional researchers, whether they are in your company or vendors. Don't settle. Do it right or guess. Your guess is better than bad research."

Callout Research

Moving on to specific types of research, I ask whether conducting callout research has become more difficult because folks just don't want to participate.

Mark Kassof & Company President **Mark Kassof** replies, "It has become somewhat more difficult to recruit respondents by telephone than it was 15 years ago. The barrage of telemarketing has hurt the research industry, as have such new technologies as caller ID and privacy managers. I do not think the decline in cooperation has gotten to the point where representativeness is in question. In any case, telephone research still provides the most representative sampling of any methodology."

For Hart, fielding a quality sample for callout research is a painstaking matter. "Completes are down and getting more difficult," he says. "If you want a quality sample that truly reflects the station, it is going to take time to find it. It is getting more difficult as a result of the high number of telemarketers that are soliciting these listeners.

"We have found that once they realize you truly are *not* selling anything — and everyone says, 'We are not trying to sell you anything' — and once they understand the purpose of your call, and if the interviewer is actually nice and not just doing a call, respondents tend to be nice even if they decline the opportunity and are screened out."

Asked whether finding the right sample requires making more calls each week, Lund says, "No. It's always taken several thousand calls to qualify each 100 telephone perceptual participants."

Rosin adds, "My earlier answer applies here too. Don't believe all the

"It has become somewhat more difficult to recruit respondents by telephone than it was 15 years ago ... But the decline in cooperation has not gotten to the point where representativeness is in question."

Mark Kassof

hype. It's gotten a bit harder, but not impossible by any means."

Auditorium Tests

Auditorium music tests and focus groups carry with them the added challenge of convincing potential respondents not only to do something, but to go somewhere. Is it getting harder — and therefore more expensive, since participants in these tests are paid — to fill an auditorium with people? Are higher premiums being offered to find the type of folks desired?

Hart says that auditorium music testing is, indeed, a completely different research animal. "We are actually asking people to leave their homes to come down and listen to music for a couple of hours for a small amount of money," he explains. "The biggest difference in recruiting AMTs today is that you grossly overrecruit — like twice what you need.

"And be prepared to spend up to three nights getting a quality sample. Again, the screener is everything. If you just take anything and anybody, that is what you get. The cost of recruiting an AMT is sky-high, and respondent co-op needs to be over \$50 to get any decent response."

Rosin agrees that the price has gone up. "When I started doing this, 13 years ago, the typical incentive was \$40," he says. "Now some people still do it for \$40 and some for \$50. There are a few special circumstances where we go higher."

Lund says it has indeed become harder to recruit for auditorium tests, but, he adds, "It depends on format and lifegroup profiles. Generally, qualified adults are less likely to give up their free time for an auditorium music test or focus-group study today.

"Lund Media Research often schedules music tests and focus groups to fit the times and locations that are more desirable for participants. Multiple locations in a metro, smaller groups and daytime sessions are the rule today. Cash premiums have increased."

Hart says, "It's important to remember why we do callout or AMTs or focus groups. The target of most radio research is to improve ratings or to find and exploit competitive weaknesses so we can improve ratings. We also want to influence Arbitron. Think about how Arbitron gets its respondents. A decent screener

who attempts to get a desired sample is better than Arbitron screening on a good day.

"Arbitron never sees these people and rarely speaks to them. They totally trust respondents to be truthful, and we base our entire programming philosophies on them. Isn't that a bit scary? I'm not saying Arbitron is bad. They are what they are, and we must develop systems that yield data with which we can impact Arbitron research philosophies."

Online Testing

"Some consider online research a cost-efficient alternative today, especially for music testing," Lund says. "It is cheaper to do, but it suffers from three major faults: It doesn't survey the computer-challenged, a large segment; it tends to overreflect the 'music trends,' who grow tired of songs faster than the general populace; and the station loses control over who is taking the test and whether they are giving it their undivided attention."

"In the future I think online research will be our savior," Kassof says. "But it is essential that it be conducted in the right way to be representative. Online polls where respondents volunteer to participate are the wrong way — far from representative. For example, check out the absurd Vote.com polls that predicted Bush would win in a historic landslide. I put 'Listener Advisory Board' music tests in this category; only the most active and motivated listeners participate.

"The right way to conduct research online is to intercept and recruit respondents; for example, through surveys that pop up online. Sure, many web surfers close all pop-ups, but many potential respondents hang up the phone too. As the Internet becomes increasingly universal, recruiting respondents online, as opposed to letting them volunteer to participate, will take the place of telephone research as the optimum methodology."

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Hall Of Fame Adds 12 Members

Jennings, Pierce and Gibson among the newest honorees

Having expanded its presence with a new building in downtown Nashville, the Country Music Hall of Fame is now expanding its membership with the addition of 12 new honorees.

The new Hall of Fame members selected as special inductees are The Delmore Brothers, The Everly Brothers, Don Gibson, Homer & Jethro, Waylon Jennings, The Jordanaires, The Louvin Brothers, Webb Pierce and record producers Don Law and Ken Nelson. This special induction allows these deserving artists and executives to be added to the Hall of Fame roster; each of the 10 was previously a final nominee for the Hall at least three times.

Additionally, singer-songwriter Bill Anderson is the 2001 inductee in the open category, and Sun Records founder Sam Phillips is honored in the nonperformer category. The 12 new members will be formally inducted into the Hall of Fame during an Oct. 4 ceremony in Nashville. They'll also be recognized Nov. 7 during the 35th annual CMA Awards, which will be televised live on CBS-TV.

The inductees were selected by the Hall of Fame panel of electors, comprising more than 300 anonymous voters appointed by the Country Music Association's board of directors. Since 1961 only 74 individuals, duos or groups have become Hall of Fame members. Ironically, at least one of the new inductees, Waylon Jennings, has been an outspoken critic of the CMA and its activities.

Most of the inductees' names are familiar, but here's a synopsis of their career accomplishments.

The Delmore Brothers

Alton and Rabon Delmore's vocal and guitar style evolved from their childhood in rural Alabama. The duo made their first recordings for Columbia in 1931 and joined the Grand Ole Opry a year later. The Delmores recorded some of their biggest hits for the Bluebird label in the '30s, but they're best-known for the 1949 smash "Blues Stay Away From Me" on Cincinnati-based King Records. Rabon Delmore died in 1952 and Alton in 1964.

The Everly Brothers

Though they're widely regarded

as a rock 'n' roll act, Phil and Don Everly's harmonies were solidly based in the country music they heard from their songwriter-guitarist father, Ike. "Bye Bye Love," "Wake Up Little Susie," "Bird Dog," "All I Have to Do Is Dream" and their other '50s hits for Cadence Records were all recorded in Nashville with local session musicians. The Everlys' records were hits on both the pop and country charts, and their success was largely responsible for Nashville's reputation as a recording center for all types of music.

Don Gibson

After he got his start on WNOX/Knoxville, Don Gibson's initial recordings for Columbia gained him more acclaim for his songwriting than his singing. Gibson had recorded for several labels, including RCA and MGM, before RCA/Nashville chief Chet Atkins signed him to the deal that resulted in the 1957 smash "Oh Lonesome Me." Atkins and Gibson also teamed on some early examples of the "Nashville sound" when they downplayed the fiddles and steel guitar on such hits as "Blue Blue Day" and "Sea of Heartbreak." Gibson's songwriting credits include other classics, among them "(I'd Be) A Legend in My Time," "Sweet Dreams" and "I Can't Stop Loving You."

Homer & Jethro

They're still the most famous comedy duo in the history of country music, but beneath the surface of Homer & Jethro's hilarious parodies of popular songs was a sophistication created by their gift for clever turns of phrase and virtuoso musicianship. Henry (Homer) Haynes and Kenneth (Jethro) Burns teamed up in 1932 on WNOX/Knoxville. They first recorded for King Records in 1946 and found commercial success a few years later at RCA with fractured songs including "That Hound Dog in the Window," "Let Me Go Blubber," "The Battle of Kookamonga" and "Jam-Bowl-Liar." With Haynes' talent as a rhythm guitarist and Burns'

work on the mandolin, the two also worked as session musicians on numerous hits. Haynes died in 1971, and Burns recorded a series of jazz albums before his death in 1989.

Waylon Jennings

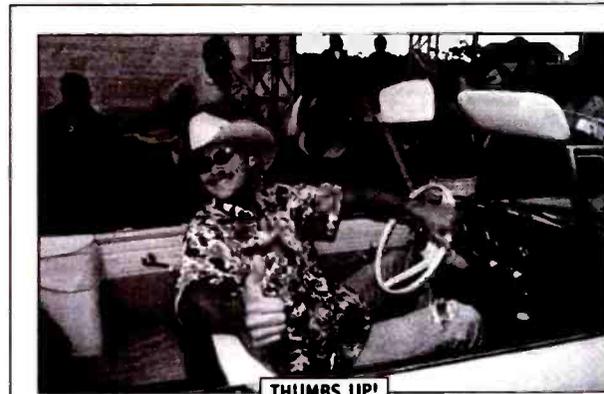
Waylon Jennings had seemed a little dangerous for years before he was featured with wife Jessi Colter, Willie Nelson and Tompall Glaser on *Wanted: The Outlaws*, the 1976 compilation that became the first country album to go Platinum. The Texas native moved to Nashville in 1965 after being signed to RCA. He starred in the 1966 movie *Nashville Rebel* and scored top 10 hits with such songs as "The Chokin' Kind" and "Only Daddy That'll Walk the Line." After gaining greater control of his own musical destiny, Jennings began releasing landmark albums, including *Honky Tonk Heroes* and *Lonesome, On 'ry and Mean*. Cross-over hits followed, including "Luckenbach, Texas," and Jennings became one of the first country performers to tour with a concert production that rivaled those of most rock acts.

The Jordanaires

Formed in Springfield, MO, The Jordanaires first gained recognition for providing the background vocals on Red Foley's recording of "Just a Closer Walk With Thee." The group became regulars on the Grand Ole Opry, but they're best-known for their work with Elvis Presley on such hits as "Hound Dog" and "All Shook Up." Their studio credits also include Jim Reeves' "Four Walls." The Jordanaires are believed to have been featured on more recordings than any other vocal group, and they still perform at concerts and in the studio.

Don Law

Born in London, Don Law served as head of Columbia's country music division during the '50s and '60s. During his tenure at the label



Alan Jackson won't have any problems crossing the Chattahoochee River if he's driving the newest addition to his fleet of vehicles. Jackson was the guest of honor when the RCA Label Group hosted a block party to celebrate his worldwide career sales of 35 million albums. During a two-hour performance the Arista artist was joined onstage by Trace Adkins, Phil Vassar, Billy Yates, Larry Cordle and Little Jimmy Dickens. The highlight, however, was when execs from Jackson's label and management company presented him with a 1964 aqua-blue Amphicar, a rare vehicle that operates on the road and in the water.

he also produced some of Columbia's biggest acts, including Johnny Cash, Carl Smith, Ray Price, Lefty Frizzell, Flatt & Scruggs and Carl Perkins. Among the songs produced by Law: Marty Robbins' "El Paso," Jimmy Dean's "Big Bad John," Stonewall Jackson's "Waterloo" and Johnny Horton's "The Battle of New Orleans" and "North to Alaska." Law retired in 1965 and died in 1982.

The Louvin Brothers

Born in Henegar, AL, Ira and Charlie Louvin are a prime example of country music's fraternal duets, providing a link between The Delmore Brothers and the Everlys. In the late '40s and early '50s the Louvins recorded for Apollo, Decca and MGM, but their greatest success came after they signed with Capitol in 1952 and recorded such hits as "When I Stop Dreaming," "Hoping That You're Hoping" and "You're Running Wild." The brothers were also among the first country acts to record concept albums and tribute albums to other artists. After Ira Louvin died in a 1965 auto accident, Charlie Louvin went on to a successful solo career, and he continues to tour and to perform on the Grand Ole Opry.

Ken Nelson

As head of Capitol's country division in the '50s and '60s, Ken Nelson produced hits by Tex Ritter, Hank Thompson, Buck Owens, Jean Shepard, Merle Travis, The Louvin Brothers, Merle Haggard and many others. A principal figure in establishing the CMA, Nelson served as one of the organization's founding directors and as a two-term president. Retired at age 90, Nelson resides in Southern California.

Webb Pierce

Louisiana native Webb Pierce got his career break in the late '40s on KWKH/Shreveport, LA's *Louisiana Hayride*. After recording for California-based Four Star Records, Pierce joined with *Hayride* executive

Horace Logan to launch Pacemaker Records in 1950. After moving to Decca in 1951, Pierce scored 11 chart-topping hits, including "There Stands the Glass," "Wondering," "In the Jailhouse Now" and "Why Baby Why." He also owned several radio stations and was part-owner of Cedarwood Publishing. Still revered as one of the greatest honky-tonk singers, Pierce retired in 1976 and died in 1991.

Bill Anderson

Bill Anderson was a disc jockey at a Georgia radio station when Ray Price scored a 1958 hit with one of Anderson's songs, "City Lights." Anderson's songs, "City Lights," "A Decca recording artist Anderson wrote many of his own hits, including "Still," "Mama Sang a Song," "Get the Fever" and "Po' Folks." His other songwriting credits include Connie Smith's "Once a Day," Lefty Frizzell's "Saginaw, Michigan" and Conway Twitty's "I May Never Get to Heaven." Anderson's "The Tip of My Fingers" was a three-time hit for Roy Clark, Eddy Arnold and Steve Wariner. Anderson also gave country music wider visibility as game-show host on ABC-TV and TNN.

Sam Phillips

Sun Records founder Sam Phillips' earliest production work was with such blues acts as B.B. King and Howlin' Wolf, but his Memphis operation also launched the careers of Johnny Cash, Carl Perkins, Jerry Lee Lewis, Charlie Rich, Roy Orbison and, of course, Elvis Presley. In the '50s Phillips and his stable of artists defined the rockabilly sound that still influences country music today.

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 615-244-8822 or e-mail:

gilbert@rroonline.com

July 27, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS TW	TOTAL PLAYS TW	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	LONESTAR I'm Already There (BNA)	28439	5648	647194	17	150/0
2	2	MONTGOMERY GENTRY She Couldn't Change Me (Columbia)	28404	5754	634316	26	151/0
3	3	JAMIE O'NEAL When I Think About Angels (Mercury)	27853	5651	622012	19	150/0
4	4	BLAKE SHELTON Austin (Warner Bros.)	26422	5375	589114	15	149/0
5	5	TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	25553	5172	572070	11	150/0
7	6	KEITH URBAN Where The Blacktop Ends (Capitol)	23259	4708	522360	16	149/0
6	7	BRAD PAISLEY Two People Fell In Love (Arista)	22188	4519	492457	20	150/0
8	8	JO DEE MESSINA Downtime (Curb)	19555	3993	437815	17	150/0
9	9	CHRIS CAGLE Laredo (Capitol)	17256	3584	376552	24	146/0
12	10	BROOKS & DUNN Only In America (Arista)	16051	3175	368814	6	147/4
10	11	RASCAL FLATTS While You Loved Me (Lyric Street)	15898	3288	351475	19	148/3
11	12	CYNDI THOMSON What I Really Meant To Say (Capitol)	15888	3234	356303	18	143/2
14	13	TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	15020	3100	333132	18	139/1
13	14	LEE ANN WOMACK Why They Call It Falling (MCA)	14856	2983	326984	16	146/1
18	15	PHIL VASSAR Six-Pack Summer (Arista)	12308	2498	275614	8	135/3
16	16	DIAMOND RIO Sweet Summer (Arista)	12056	2487	264843	12	133/4
17	17	CAROLYN DAWN JOHNSON Complicated (Arista)	11969	2494	262885	15	127/4
15	18	DARRYL WORLEY Second Wind (DreamWorks)	11640	2420	252627	17	135/1
19	19	SONS OF THE DESERT What I Did Right (MCA)	10025	2103	218150	24	126/1
20	20	TAMMY COCHRAN Angels In Waiting (Epic)	10016	2101	212905	18	123/1
22	21	TRICK PONY On A Night Like This (H2E/WB)	8872	1885	186209	13	116/1
21	22	SHEDAISY Still Holding Out For You (Lyric Street)	8475	1759	188454	15	124/1
24	23	MARTINA MCBRIDE When God Fearin' Women Get... (RCA)	7924	1636	177162	6	126/16
26	24	DIXIE CHICKS Heartbreak Town (Monument)	7778	1569	177230	5	112/10
23	25	MARK WILLS Loving Every Minute (Mercury)	7517	1580	164366	15	117/0
25	26	TRAVIS TRITT Love Of A Woman (Columbia)	7132	1435	163121	7	114/10
Breaker	27	TIM MCGRAW Angry All The Time (Curb)	7060	1371	166581	3	103/36
27	28	ANDY GRIGGS How Cool Is That (RCA)	7004	1522	144739	12	110/4
28	29	JEFF CARSON Real Life (I Never Was...) (Curb)	6193	1298	134526	11	112/6
30	30	CHELY WRIGHT Never Love You Enough (MCA)	6192	1285	138100	10	109/4
Breaker	31	ALAN JACKSON Where I Come From (Arista)	5834	1146	132694	3	90/24
29	32	WARREN BROTHERS Where Does It Hurt (BNA)	5781	1227	123581	10	109/2
31	33	CLARK FAMILY EXPERIENCE Standin' Still (Curb)	4166	870	90374	12	97/0
35	34	TRACE ADKINS I'm Tryin' (Capitol)	3534	722	78643	3	81/12
37	35	GARY ALLAN Man Of Me (MCA)	3395	732	70907	5	75/5
Breaker	36	JESSICA ANDREWS Helplessly, Hopelessly (DreamWorks)	3305	694	72618	8	91/11
43	37	REBA MCENTIRE I'm A Survivor (MCA)	3164	589	76886	2	74/41
38	38	MARK MCGUINN That's A Plan (VFR)	3146	723	61963	7	71/5
33	39	MIKE WALKER Honey Do (DreamWorks)	3099	632	70576	11	70/0
32	40	CHARLIE ROBISON I Want You Bad (Columbia)	2566	515	60577	19	85/0
41	41	TERRI CLARK Getting There (Mercury)	2231	483	47896	4	58/5
42	42	CLAY WALKER If You Ever Feel Like Lovin' (Giant/WB)	2008	412	43291	4	47/5
39	43	BILLY RAY CYRUS Southern Rain (Monument)	1975	454	39244	9	61/0
45	44	MARSHALL DYLLON She Ain't Gonna Cry (Dreamcatcher)	1724	391	34539	3	61/3
46	45	KORTNEY KAYLE Unbroken By You (Lyric Street)	1407	313	29558	8	43/1
44	46	RADNEY FOSTER W/PAT GREEN Texas In 1880 (Dualtone)	1123	166	35216	6	9/0
49	47	JOE DIFFIE In Another World (Monument)	1122	243	23868	2	46/11
Debut	48	KENNY CHESNEY The Tin Man (BNA)	1046	195	25983	1	59/49
47	49	TIM RUSHLOW Crazy Life (Scream)	937	199	19959	2	25/3
50	50	NICKEL CREEK When You Come Back Down (Sugar Hill/Vanguard)	875	184	19072	3	15/0

Most Added.

ARTIST TITLE LABEL(S)	ADDS
KENNY CHESNEY The Tin Man (BNA)	49
REBA MCENTIRE I'm A Survivor (MCA)	41
TIM MCGRAW Angry All The Time (Curb)	36
ALAN JACKSON Where I Come From (Arista)	24
COLLIN RAYE Ain't Nobody (Gonna Take...) (Epic)	20
MARTINA MCBRIDE When God Fearin' Women Get... (RCA)	16
TRACE ADKINS I'm Tryin' (Capitol)	12
STEVE HOLY Good Morning Beautiful (Curb)	12
JESSICA ANDREWS Helplessly, Hopelessly (DreamWorks)	11
JOE DIFFIE In Another World (Monument)	11

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW Angry All The Time (Curb)	+4930
ALAN JACKSON Where I Come From (Arista)	+3093
BLAKE SHELTON Austin (Warner Bros.)	+1899
REBA MCENTIRE I'm A Survivor (MCA)	+1603
JAMIE O'NEAL When I Think About Angels (Mercury)	+1303
DIXIE CHICKS Heartbreak Town (Monument)	+1298
KEITH URBAN Where The Blacktop Ends (Capitol)	+1287
PHIL VASSAR Six-Pack Summer (Arista)	+1266
TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	+1259
BROOKS & DUNN Only In America (Arista)	+1224

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW Angry All The Time (Curb)	+982
ALAN JACKSON Where I Come From (Arista)	+621
BLAKE SHELTON Austin (Warner Bros.)	+386
REBA MCENTIRE I'm A Survivor (MCA)	+304
TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	+289
KEITH URBAN Where The Blacktop Ends (Capitol)	+253
PHIL VASSAR Six-Pack Summer (Arista)	+250
JAMIE O'NEAL When I Think About Angels (Mercury)	+244
DIXIE CHICKS Heartbreak Town (Monument)	+232
BROOKS & DUNN Only In America (Arista)	+225

Breakers.

TIM MCGRAW
Angry All The Time (Curb)
 68% of our reporters on it (103 stations)
 36 Adds • Moves 40-27

JESSICA ANDREWS
Helplessly, Hopelessly (DreamWorks)
 61% of our reporters on it (91 stations)
 11 Adds • Moves 34-36

ALAN JACKSON
Where I Come From (Arista)
 60% of our reporters on it (90 stations)
 24 Adds • Moves 36-31

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points/Plays lists the songs with the greatest week-to-week increases in total Points/Plays.

151 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of Sunday 7/15-Saturday 7/21. Bullets appear on songs gaining points/plays or remaining flat from previous week. If two songs are tied in total points/plays, the song being played on more stations is placed first. Breaker status is assigned to songs achieving airplay at 60% of reporter base for the first time. Songs that are down in points/plays for three consecutive weeks and below No. 1 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.



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July 27, 2001

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

ARTIST TITLE (LABEL)	TOTAL STATIONS/ADDS	TOTAL POINTS	TOTAL PLAYS	30+	20-29	10-19	1-9		
TRACE ADKINS I'm Tryin' (Capitol)	19/3	710	213	0	0	1	11	6	
GARY ALLAN Man Of Me (MCA)	23/3	882	265	0	0	0	3	14	6
JESSICA ANDREWS Helplessly... (DreamWorks)	24/1	886	272	0	0	0	3	13	8
BROOKS & DUNN Only In America (Arista)	32/0	2552	794	0	4	4	16	7	1
KENNY CHESNEY The Tin Man (BNA)	13/10	279	85	0	0	0	0	4	9
CLARK FAMILY EXPERIENCE Standin' Still (Curb)	15/0	651	189	0	0	0	3	7	5
TERRI CLARK Getting There (Mercury)	11/0	396	122	0	0	0	1	8	2
TAMMY COCHRAN Angels In Waiting (Epic)	24/1	1434	450	0	1	2	6	14	1
NEAL COTY Right Down... (Mercury)	2/0	37	10	0	0	0	0	0	2
DIAMOND RIO Sweet Summer (Arista)	32/0	2327	718	0	2	2	17	11	0
JOE DIFFIE In Another World (Monument)	11/3	246	83	0	0	0	0	5	6
DIXIE CHICKS Heartbreak Town (Monument)	30/0	1623	503	0	0	2	7	18	3
MARSHALL DYLLON She Ain't... (Dreamcatcher)	6/0	150	51	0	0	0	0	3	3
RADNEY FOSTER/PAT GREEN Texas... (Dualtone)	1/0	17	5	0	0	0	0	0	1
BILLY GILMAN She's My Girl (Epic)	1/0	19	5	0	0	0	0	0	1
ANDY GRIGGS How Cool Is That (RCA)	24/0	1261	388	0	0	1	8	12	3
STEVE HOLY Good Morning... (Curb)	1/1	0	0	0	0	0	0	0	1
ALAN JACKSON Where I Come From (Arista)	26/7	1133	355	0	0	1	7	9	9
CAROLYN DAWN JOHNSON Complicated (Arista)	30/0	1955	610	0	1	2	15	10	2
GEORGE JONES The Man He Was (Bandit/BNA)	5/1	221	66	0	0	0	1	3	1
KORTNEY KAYLE Unbroken By You (Lyric Street)	4/0	75	22	0	0	0	0	0	4
TOBY KEITH I'm Just Talkin'... (DreamWorks)	32/0	3747	1172	2	10	14	6	0	0
KINLEYS You're Still Here (Epic)	2/0	56	15	0	0	0	0	1	1
LONESTAR I'm Already There (BNA)	31/0	3378	1067	3	7	12	6	3	0
MARTINA MCBRIDE When God Fearin'... (RCA)	31/1	1702	542	0	0	1	10	16	4
TIM MCGRAW Angry All The Time (Curb)	26/17	1061	327	0	2	1	4	8	11
MARK MCGUINN That's A Plan (VFR)	16/2	578	180	0	0	0	2	9	5
MONTGOMERY GENTRY She Couldn't... (Columbia)	32/0	3595	1131	2	7	15	7	1	0
NICKEL CREEK When You Come ... (Vanguard)	1/0	76	20	0	0	0	1	0	0
JAMIE O'NEAL When I Think About Angels (Mercury)	31/0	3667	1143	3	7	17	2	2	0
BRAD PAISLEY Two People Fell In Love (Arista)	31/0	3496	1180	3	7	14	7	0	0
COLLIN RAYE Ain't Nobody... (Epic)	4/3	87	25	0	0	0	0	0	4
CHARLIE ROBISON I Want You Bad (Columbia)	7/0	265	83	0	0	0	1	4	2
TIM RUSHLOW Crazy Life (Scream)	3/2	112	28	0	0	0	0	2	1
BLAKE SHELTON Austin (Warner Bros.)	32/0	3849	1206	2	12	14	4	0	0
SONS OF THE DESERT What I Did Right (MCA)	30/0	2223	700	1	2	5	10	11	1
AARON TIPPIN Always Was (Lyric Street)	6/3	171	46	0	0	0	0	3	3
TRICK PONY On A Night Like This (H2E/WB)	25/0	1675	503	0	0	4	10	10	1
TRAVIS TRITT Love Of A Woman (Columbia)	24/2	1363	410	0	0	2	6	12	8
KEITH URBAN Where The Blacktop Ends (Capitol)	32/0	3623	1129	3	3	20	4	2	0
PHIL VASSAR Six-Pack Summer (Arista)	32/0	2374	738	0	2	3	16	10	1
CLAY WALKER If You Ever Feel... (Warner Bros.)	10/0	463	140	0	0	0	2	8	0
MIKE WALKER Honey Do (DreamWorks)	8/0	316	100	0	0	0	1	6	1
WARREN BROTHERS Where Does It Hurt (BNA)	18/0	862	255	0	0	1	4	8	5
ELBERT WEST Diddley (Broken Bow)	2/0	95	28	0	0	0	0	2	0
MARK WILLS Loving Every Minute (Mercury)	28/0	1320	399	0	0	2	6	11	9
LEE ANN WOMACK Why They Call It Falling (MCA)	31/0	2486	765	0	3	2	19	7	0
DARRYL WORLEY Second Wind (DreamWorks)	31/0	2166	667	0	2	3	14	9	3
CHELY WRIGHT Never Love You... (MCA)	27/0	1263	388	0	0	0	5	20	2
BILLY YATES Shadows (Columbia)	2/0	33	12	0	0	0	0	0	2
TRISHA YEARWOOD I Would've Loved You... (MCA)	32/0	2475	767	0	2	6	14	8	2
DWIGHT YOAKAM I Want You To... (Reprise/WB)	2/0	144	42	0	0	0	1	1	0

Most Added.

ARTIST TITLE LABEL(S)	ADDS
TIM MCGRAW Angry All The Time (Curb)	17
KENNY CHESNEY The Tin Man (BNA)	10
REBA MCBENTIRE I'm A Survivor (MCA)	8
ALAN JACKSON Where I Come From (Arista)	7
GARY ALLAN Man Of Me (MCA)	3
TRACE ADKINS I'm Tryin' (Capitol)	3
JEFF CARSON Real Life (I Never Was...) (Curb)	3
JOE DIFFIE In Another World (Monument)	3
AARON TIPPIN Always Was (Lyric Street)	3
COLLIN RAYE Ain't Nobody (Gonna Take...) (Epic)	3
TRAVIS TRITT Love Of A Woman (Columbia)	2
MARK MCGUINN That's A Plan (VFR)	2
TIM RUSHLOW Crazy Life (Scream)	2

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW Angry All The Time (Curb)	+852
ALAN JACKSON Where I Come From (Arista)	+475
TOBY KEITH I'm Just Talkin' About... (DreamWorks)	+455
CHRIS CAGLE Laredo (Capitol)	+430
BLAKE SHELTON Austin (Warner Bros.)	+415
REBA MCBENTIRE I'm A Survivor (MCA)	+409
BROOKS & DUNN Only In America (Arista)	+333
KEITH URBAN Where The Blacktop Ends (Capitol)	+276
MARTINA MCBRIDE When God Fearin'... (RCA)	+273
RASCAL FLATTS While You Loved Me (Lyric Street)	+264

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW Angry All The Time (Curb)	+265
ALAN JACKSON Where I Come From (Arista)	+153
TOBY KEITH I'm Just Talkin' About... (DreamWorks)	+152
CHRIS CAGLE Laredo (Capitol)	+141
BLAKE SHELTON Austin (Warner Bros.)	+139
REBA MCBENTIRE I'm A Survivor (MCA)	+135
BROOKS & DUNN Only In America (Arista)	+109
KEITH URBAN Where The Blacktop Ends (Capitol)	+100
MARTINA MCBRIDE When God Fearin'... (RCA)	+97
RASCAL FLATTS While You Loved Me (Lyric Street)	+95
SONS OF THE DESERT What I Did Right (MCA)	+89
CYNDI THOMSON What I Really Meant To Say (Capitol)	+82
DIXIE CHICKS Heartbreak Town (Monument)	+82
JO DEE MESSINA Downtime (Curb)	+80
PHIL VASSAR Six-Pack Summer (Arista)	+73
CAROLYN DAWN JOHNSON Complicated (Arista)	+71
JEFF CARSON Real Life (I Never Was...) (Curb)	+69

32 Country Indicator reporters in markets 124-202. Songs ranked alphabetically for the airplay week of Sunday 7/15-Saturday 7/21. © 2001, R&R Inc.

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES July 27, 2001

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of July 1-7.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
LONESTAR I'm Already There (BNA)	36.8%	73.5%	15.3%	96.0%	2.5%	4.8%
BRAD PAISLEY Two People Fell In Love (Arista)	28.5%	70.5%	21.0%	96.3%	2.5%	2.3%
BLAKE SHELTON Austin (Warner Bros.)	30.3%	69.5%	20.3%	94.3%	3.5%	1.0%
TAMMY COCHRAN Angels In Waiting (Epic)	26.0%	66.8%	19.0%	92.5%	3.8%	3.0%
TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	30.0%	65.8%	23.8%	95.8%	2.8%	3.5%
JAMIE O'NEAL When I Think About Angels (Mercury)	27.8%	65.3%	20.5%	97.3%	3.8%	7.8%
CHRIS CAGLE Laredo (Capitol)	23.8%	65.0%	19.8%	92.8%	2.0%	6.0%
MONTGOMERY GENTRY She Couldn't Change Me (Columbia)	27.8%	64.0%	20.8%	92.5%	5.0%	2.8%
KEITH URBAN Where The Blacktop Ends (Capitol)	25.0%	63.3%	22.8%	93.8%	5.0%	2.8%
TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	30.5%	62.3%	21.3%	94.3%	8.5%	2.3%
DARRYL WORLEY Second Wind (DreamWorks)	23.5%	62.3%	20.5%	88.5%	5.3%	0.5%
CYNDI THOMSON What I Really Meant To Say (Capitol)	22.8%	60.8%	23.3%	90.0%	4.0%	2.0%
RASCAL FLATTS While You Loved Me (Lyric Street)	22.5%	60.5%	21.0%	89.3%	3.8%	4.0%
PHIL VASSAR Six-Pack Summer (Arista)	22.8%	58.5%	32.3%	98.8%	6.3%	1.8%
TRICK PONY On A Night Like This (Warner Bros.)	21.5%	57.3%	24.0%	86.0%	4.3%	0.5%
SONS OF THE DESERT What I Did Right (MCA)	18.5%	53.8%	23.8%	84.5%	4.5%	2.5%
TRAVIS TRITT Love Of A Woman (Columbia)	18.8%	53.5%	23.3%	80.8%	3.5%	0.5%
LEE ANN WOMACK Why They Call It Falling (MCA)	23.5%	53.0%	25.3%	87.8%	7.3%	2.3%
THE CLARK FAMILY EXPERIENCE Standin' Still (Curb)	19.0%	52.0%	19.8%	75.8%	3.8%	0.3%
CHARLIE ROBISON I Want You Bad (Columbia)	16.8%	52.0%	20.0%	77.8%	4.5%	1.3%
JO DEE MESSINA Downtime (Curb)	21.3%	51.8%	30.3%	91.3%	3.3%	6.0%
MARK WILLS Loving Every Minute (Mercury)	16.3%	51.5%	21.3%	85.8%	11.8%	1.3%
SHEDAJSY Still Holding Out For You (Lyric Street)	19.5%	50.0%	24.5%	81.3%	4.8%	2.0%
DIAMOND RIO Sweet Summer (Arista)	13.8%	50.0%	25.5%	79.3%	3.3%	0.5%
BROOKS & DUNN Only In America (Arista)	17.5%	48.3%	21.3%	75.5%	4.8%	1.3%
JESSICA ANDREWS Helplessly, Hopelessly (DreamWorks)	17.3%	48.3%	21.8%	72.8%	1.5%	1.3%
CAROLYN DAWN JOHNSON Complicated (Arista)	20.0%	46.3%	27.5%	82.3%	6.5%	2.0%
MIKE WALKER Honey Do (DreamWorks)	18.3%	45.8%	23.3%	74.0%	5.0%	0.0%
ANDY GRIGGS How Cool Is That (RCA)	15.0%	43.5%	22.3%	70.8%	4.3%	0.8%
WARREN BROTHERS Where Does It Hurt (BNA)	16.8%	42.5%	26.3%	73.3%	3.8%	0.8%
CHELY WRIGHT Never Love You Enough (MCA)	16.8%	38.8%	21.8%	70.5%	9.5%	0.5%
MARTINA MCBRIDE When God-Fearin' Women Get... (RCA)	12.5%	38.5%	15.5%	65.3%	9.8%	1.5%
DIXIE CHICKS Heartbreak Town (Monument)	16.3%	38.0%	19.5%	60.5%	2.5%	0.5%
GARY ALLAN Man Of Me (RCA)	13.0%	35.5%	19.0%	63.8%	7.5%	1.8%
JEFF CARSON Real Life (Curb)	11.3%	31.3%	18.5%	55.5%	4.8%	1.0%



Password of the Week: Entinger

Question of the Week: We asked respondents the reasons why they didn't watch the 2001 TNN/CMT Country Weekly Awards Show on TNN or CMT. Here are their specific responses.

Male 25-34

I don't watch award shows
Wasn't at home/doing something else
I don't like those shows
Working

Male 35-44

I was at work
I don't watch award shows
I was working
I don't have cable
I was working
I didn't know it was on
I was at work

Male 45-54

I was out of town
I only watch movies
I was working
Had to go to the hospital
I probably was working
I don't watch TV
I was out of town
I was doing something else

Female 25-34

I wasn't aware it was on
I had to work and forgot to tape it
I don't have cable
Brother was in the hospital
Channel was taken off cable system
Don't receive cable TV/
don't watch much TV
At the doctor's
I had a night class
I don't watch too much TV
I watched something else

Female 35-44

Didn't know it was on
I had church
I don't watch TV
Don't know when show is on
Didn't realize it was on
I didn't know it was on
I was working

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS., **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. **WEST:** Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2001 R&R Inc. © 2001 Bullseye Marketing Research Inc.

RANDY TRAVIS

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Featuring the single BAPTISM

First adds August 6th.
Available on CD, Cassette, DVD and VHS
at Retail on August 28th.

The New Album Gallery



Blake Shelton

Blake Shelton (Warner Bros.)

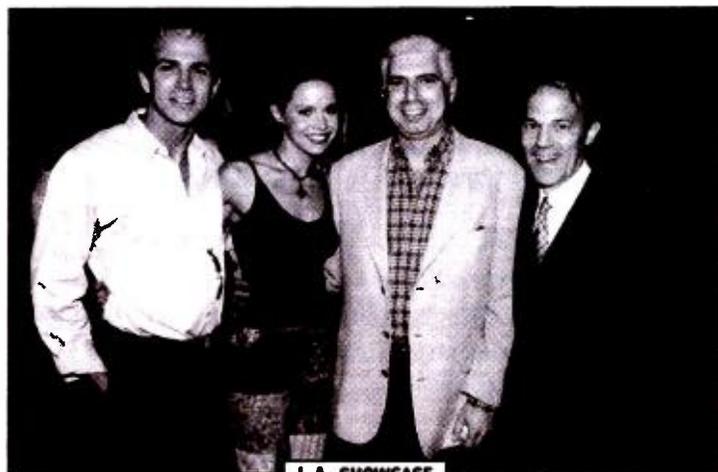
Blake Shelton's "Austin" is hanging strong at No. 4 with a bullet on this week's R&R Country chart. That's an impressive accomplishment for any new act's first single, but it's even more so considering that Shelton was quickly moved to the Warner Bros. roster earlier this year when his previous label, Giant, closed its doors. The Ada, OK native wrote four songs for his self-titled debut album, and his producer, Bobby Braddock, wrote two others. While Braddock has written scores of hits, including George Jones' "He Stopped Loving Her Today" and Tracy Lawrence's "Time Marches On," he and Shelton decided to seek the best possible songs for the project. "We didn't try to write the whole album ourselves," Shelton explains. Shelton is quick to credit Braddock for bringing a creative spirit to the sessions. "If he's got an idea in his head, only one person can make that come to life," he says. "I don't know how many times I said, 'I don't know if this is going to work.' And then he explains it — and it's ingenious. Every time it's things I would have never thought of. I don't question him anymore." Shelton packs strong emotion into his work. However, the album also contains humorous moments, such as the track "Old Red." "That's my love song about a prison dog," Shelton jokes. Shelton even risks stepping on a few Music Row toes by recording Braddock's "Same Old Song," an eloquent commentary regarding the state of today's music. "It's an attention-getter," Shelton says. "I'm not going to play it safe; I'm going to try to get people's attention."



Cyndi Thomson

My World (Capitol)

"A lot of people tell me that I have an old soul," newcomer Cyndi Thomson says. That may be true, but the Georgia-born singer-songwriter is just 24. The "old soul" reference may come from the personal nature of Thomson's music, which, in many ways, sounds like a diary of her life. "I don't want to write ordinary love songs," Thomson says. "I want to write from a different perspective. So I always question, 'What are we missing? What did we not talk about? What did I not say?'" Thomson co-wrote all but three of the songs on her debut album, *My World*. Those originals include her collaboration with Chris Waters and Tommy Lee James on "What I Really Meant to Say," which sits at No. 12 on this week's R&R Country chart. James, Thomson's college friend who co-produced the album with Paul Worley, says, "She has a presence and maturity about her. As a songwriter, she always tells the truth and refuses to fall back on a cliché." Thomson hopes that others take comfort in her songs. "People dedicate songs to others to tell them something that they don't know how to say," she says. "If I'm used by people to say what they need to say, I know I'm doing my job. If there's some hard-hearted person who goes through life and doesn't want to feel, I want to break down that wall. I want to try to help people through my music."



L.A. SHOWCASE

Capitol/Nashville newcomer Cyndi Thomson was in Los Angeles recently to perform at a VIP showcase at The Gate. Following the 30-minute acoustic set, Thomson spent time with several people who are ready to guide her career. Pictured are (l-r) Capitol/Nashville Sr. VP/Marketing Fletcher Foster, Thomson, Creative Artist Agency's Rob Light and EMI Recorded Music/North America Deputy President Roy Lott.

C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "I Hope You Dance" — Lee Ann Womack (fourth week)

5 YEARS AGO

• No. 1: "Carried Away" — George Strait

10 YEARS AGO

• No. 1: "She's In Love With The Boy" — Trisha Yearwood

15 YEARS AGO

• No. 1: "Heartbeat In The Darkness" — Don Williams

20 YEARS AGO

• No. 1: "Prisoner Of Hope" — Johnny Lee

25 YEARS AGO

• No. 1: "Teddy Bear" — Red Sovine (third week)

SIT. STAY. ENJOY.

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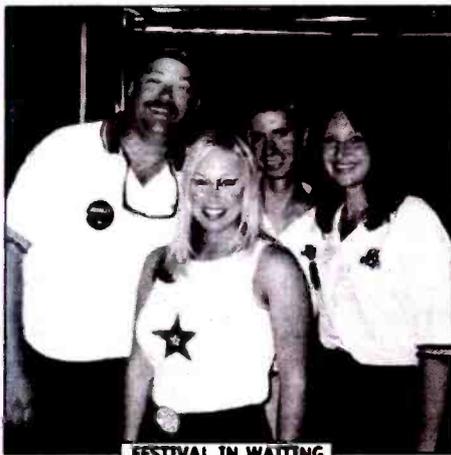
STEVE HOLY Good Morning Beautiful (*Curb*)
Total Stations: 16, Adds: 12, Points: 797, Plays: 144 (-18)

GEORGE JONES The Man He Was (*Bandit/BNA*)
Total Stations: 18, Adds: 2, Points: 792, Plays: 173 (+49)

AARON TIPPIN Always Was (*Lyric Street*)
Total Stations: 29, Adds: 8, Points: 720, Plays: 152 (+123)

COLLIN RAYE Ain't Nobody (Gonna Take...) (*Epic*)
Total Stations: 23, Adds: 20, Points: 177, Plays: 39 (+10)

Songs ranked by total points.



FESTIVAL IN WAITING

Personnel from WTQR/Greensboro hooked up with Epic recording artist Tammy Cochran during the Fourth of July Greensboro Street Festival. Pictured (l-r) are WTQR PD Paul Franklin, Cochran, and TQR evening personality Mark Steele and Asst. PD/MD Angie Ward.



PLAY BALL!

This picture was taken recently at a benefit softball game for the Myrtle Beach Humane Society. Pictured (l-r) are Epic recording artist Collin Raye and WGTR/Myrtle Beach, SC PD/MD Johnny Walker.

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:

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National Radio Formats

ABC RADIO NETWORKS

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Adds:
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Movers:

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BROOKS & DUNN Only In America
ANDY GRIGGS How Cool Is That
PHIL VASSAR Six-Pack Summer

ALTERNATIVE PROGRAMMING

Steve Knoll • 800-231-2818

Gary Knoll

Adds:

REBA MCENTIRE I'm A Survivor
STEVE HOLY Good Morning Beautiful
TIM RUSHLOW Crazy Life

Hottest:

JO DEE MESSINA Downtime
BLAKE SHELTON Austin

JONES RADIO NETWORKS

Music Programming/Consulting

Ken Moultrie • 800-426-9082

Mainstream Country

Ray Randall/Hank Aaron

Adds:

TRACE ADKINS I'm Tryin'
TRAVIS TRITT Love Of A Woman

Hottest:

MONTGOMERY GENTRY She Couldn't Change Me
JAMIE O'NEAL When I Think About Angels
BLAKE SHELTON Austin
TOBY KEITH I'm Just Talkin' About Tonight
KEITH URBAN Where The Blacktop Ends

New Country

L.J. Smith/Hank Aaron

Adds:

TRISHA YEARWOOD I Would've Loved You Anyway

Hottest:

MONTGOMERY GENTRY She Couldn't Change Me
JAMIE O'NEAL When I Think About Angels
BLAKE SHELTON Austin
TOBY KEITH I'm Just Talkin' About Tonight
KEITH URBAN Where The Blacktop Ends

Lia

Ken Moultrie/Hank Aaron

Adds:

CAROLYN DAWN JOHNSON Complicated

Hottest:

MONTGOMERY GENTRY She Couldn't Change Me
JAMIE O'NEAL When I Think About Angels
BLAKE SHELTON Austin
TOBY KEITH I'm Just Talkin' About Tonight
KEITH URBAN Where The Blacktop Ends

24 HOUR FORMATS

Jim Murphy • 303-784-8700

US COUNTRY

Penny Mitchell

Adds:

JEFF CARSON Real Life
COLLIN RAYE Ain't Nobody (Gonna Take...)

Hottest:

CYNDI THOMSON What I Really Meant To Say
MONTGOMERY GENTRY She Couldn't Change Me
KEITH URBAN Where The Blacktop Ends
TOBY KEITH I'm Just Talkin' About Tonight
BLAKE SHELTON Austin

GREAT AMERICAN COUNTRY

John Hendricks

Adds:

ALISON KRAUSS The Lucky One
REBEL HEARTS Daddy's Dream
DALE WATSON You're The Best Part Of Me

Elite:

CHRIS CAGLE Laredo
TOBY KEITH I'm Just Talkin' About Tonight
LONESTAR I'm Already There
MONTGOMERY GENTRY She Couldn't Change Me
JAMIE O'NEAL When I Think About Angels
BRAD PAISLEY Two People Fell In Love
RASCAL FLATTS While You Loved Me
CYNDI THOMSON What I Really Meant To Say
KEITH URBAN Where The Blacktop Ends
TRISHA YEARWOOD I Would've Loved You Anyway

PREMIERE RADIO NETWORKS

After Midnight

KELLY ERICKSON • 818-461-5435

Adds:

TRAVIS TRITT Love Of A Woman

Hots:

LONESTAR I'm Already There
JAMIE O'NEAL When I Think About Angels
KEITH URBAN Where The Blacktop Ends
TOBY KEITH I'm Just Talkin' About Tonight
BLAKE SHELTON Austin
JO DEE MESSINA Downtime
RASCAL FLATTS While You Loved Me

RADIO ONE COUNTRY PLAYLIST

JIM WEST • 970-949-3339

Adds:

No Adds

Hottest:

BLAKE SHELTON Austin
TOBY KEITH I'm Just Talkin' About Tonight
LONESTAR I'm Already There

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • 661-294-9000

Mainstream Country

David Felker

Adds:

ALAN JACKSON Where I Come From
MARTINA MCBRIDE When God Fearin' Women Get...
TRAVIS TRITT Love Of A Woman

Hottest:

LONESTAR I'm Already There
JAMIE O'NEAL When I Think About Angels
BLAKE SHELTON Austin
MONTGOMERY GENTRY She Couldn't Change Me
BRAD PAISLEY Two People Fell In Love

Hot Country

Jim Hays

Adds:

ALAN JACKSON Where I Come From
MARTINA MCBRIDE When God Fearin' Women Get...

Hottest:

LONESTAR I'm Already There
MONTGOMERY GENTRY She Couldn't Change Me
JAMIE O'NEAL When I Think About Angels
BLAKE SHELTON Austin
TOBY KEITH I'm Just Talkin' About Tonight

Young & Elder

David Felker

Adds:

ANDY GRIGGS How Cool Is That
MARTINA MCBRIDE When God Fearin' Women Get...
TRAVIS TRITT Love Of A Woman

Hottest:

LONESTAR I'm Already There
KEITH URBAN Where The Blacktop Ends
MONTGOMERY GENTRY She Couldn't Change Me
TOBY KEITH I'm Just Talkin' About Tonight
JAMIE O'NEAL When I Think About Angels



14.3 million households

ADDS

ALISON KRAUSS The Lucky One
REBEL HEARTS Daddy's Dream
DALE WATSON You're The Best Part Of Me

TOP 10

CHELY WRIGHT Never Love You Enough
LONESTAR I'm Already There
SARA EVANS I Could Not Ask For More
TOBY KEITH I'm Just Talkin' About Tonight
CYNDI THOMSON What I Really Meant To Say
JAMIE O'NEAL When I Think About Angels
TRISHA YEARWOOD I Would've Loved You Anyway
CHRIS CAGLE Laredo
KENNY CHEBNEY Don't Happen Twice
BRAD PAISLEY Two People Fell In Love

Information current as of July 27, 2001.



48.3 million households
Paul Hastaba, Sr. VP/GM
Chris Parr, VP/Music & Talent

ADDS

ALISON KRAUSS The Lucky One
BRISAN Too Lazy To Work, Too Nervous To Steal
JEFFREY STEELE Something In The Water

TOP 12

TRISHA YEARWOOD I Would've Loved You Anyway
JAMIE O'NEAL When I Think About Angels
BRAD PAISLEY Two People Fell In Love
CHRIS CAGLE Laredo
DARWYL WORLEY Second Wind
CYNDI THOMSON What I Really Meant To Say
FAITH HILL There You'll Be
TOBY KEITH I'm Just Talkin' About Tonight
TAMMY COCHRAN Angels In Waiting
SARA EVANS I Could Not Ask For More
KEITH URBAN Where The Blacktop Ends
MONTGOMERY GENTRY She Couldn't Change Me

HEAVY

BRAD PAISLEY Two People Fell In Love
CHRIS CAGLE Laredo
FAITH HILL There You'll Be
JAMIE O'NEAL When I Think About Angels
KEITH URBAN Where The Blacktop Ends
LONESTAR I'm Already There
TRISHA YEARWOOD I Would've Loved You Anyway
TOBY KEITH I'm Just Talkin' About Tonight

HOT SHOTS

JEFFREY STEELE Something In The Water
JESSICA ANDREWS Helplessly, Hopelessly
MARTINA MCBRIDE When God Fearin' Women Get...
TRAVIS TRITT Love Of A Woman

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

Information current as of July 25, 2001

RateTheMusic.com
BY MEDIABASE™

America's Best Testing Country Songs 12+ For The Week Ending 7/27/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
BLAKE SHELTON Austin (Warner Bros.)	4.17	4.11	92%	13%	4.17	91%	14%
LONESTAR I'm Already There (BNA)	4.07	4.08	99%	29%	4.08	99%	29%
MONTGOMERY GENTRY She Couldn't Change Me (Columbia)	4.00	4.03	97%	23%	4.03	96%	18%
RASCAL FLATTS While You Loved Me (Lyric Street)	3.99	3.97	89%	16%	3.93	89%	17%
TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	3.98	3.99	94%	15%	4.09	95%	12%
SONS OF THE DESERT What I Did Right (MCA)	3.94	3.93	72%	8%	3.85	73%	8%
CHRIS CAGLE Laredo (Capitol)	3.93	3.92	94%	18%	3.78	93%	23%
JAMIE O'NEAL When I Think About Angels (Mercury)	3.91	3.85	97%	23%	3.91	97%	24%
KEITH URBAN Where The Blacktop Ends (Capitol)	3.90	3.89	94%	17%	3.83	94%	17%
CYNDI THOMSON What I Really Meant To Say (Capitol)	3.87	3.89	84%	13%	3.78	85%	13%
SARA EVANS I Could Not Ask For More (RCA)	3.86	3.95	98%	32%	3.90	98%	29%
BROOKS & DUNN Only In America (Arista)	3.83	3.89	81%	10%	3.81	84%	12%
SHEDAISY Still Holding Out For You (Lyric Street)	3.83	3.83	81%	14%	3.71	78%	16%
DIAMOND RIO Sweet Summer (Arista)	3.83	3.84	83%	12%	3.82	81%	11%
LEE ANN WOMACK Why They Call It Falling (MCA)	3.81	3.82	94%	19%	3.71	92%	21%
TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	3.80	3.79	94%	19%	3.89	95%	16%
BRAD PAISLEY Two People Fell In Love (Arista)	3.79	3.84	97%	34%	3.76	97%	33%
PHIL VASSAR Six-Pack Summer (Arista)	3.77	3.83	84%	12%	3.77	82%	10%
MARK WILLS Loving Every Minute (Mercury)	3.76	3.74	69%	8%	3.67	72%	10%
CHELY WRIGHT Never Love You Enough (MCA)	3.76	3.71	69%	9%	3.76	68%	8%
WARREN BROTHERS Where Does It Hurt (BNA)	3.74	-	57%	9%	3.65	57%	9%
TRAVIS TRITT Love Of A Woman (Columbia)	3.73	-	58%	7%	3.81	69%	6%
CAROLYN DAWN JOHNSON Complicated (Arista)	3.72	3.71	79%	13%	3.63	77%	12%
DIXIE CHICKS Heartbreak Town (Monument)	3.71	-	64%	10%	3.55	61%	11%
TRICK PONY On A Night Like This (Warner Bros.)	3.71	3.65	76%	11%	3.68	75%	10%
TAMMY COCHRAN Angels In Waiting (Epic)	3.66	3.57	79%	18%	3.75	81%	15%
CLARK FAMILY EXPERIENCE Standin' Still (Curb)	3.66	3.59	52%	7%	3.56	56%	10%
DARRYL WORLEY Second Wind (DreamWorks)	3.64	3.68	83%	16%	3.81	81%	11%
JO DEE MESSINA Downtime (Curb)	3.59	3.60	93%	29%	3.58	93%	31%
MARTINA MCBRIDE When God-Fearin' Women Get The Blues (RCA)	3.55	-	70%	11%	3.52	69%	11%

Total sample size is 835 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 12-34. 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. RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Most Played Recurrents

SARA EVANS I Could Not Ask For More (RCA)
BROOKS & DUNN Ain't Nothing 'Bout You (Arista)
KENNY CHESNEY Don't Happen Twice (BNA)
TIM MCGRAW Grown Men Don't Cry (Curb)
TRAVIS TRITT It's A Great Day To Be Alive (Columbia)
ALAN JACKSON When Somebody Loves You (Arista)
DIAMOND RIO One More Day (Arista)
TOBY KEITH You Shouldn't Kiss Me Like... (DreamWorks)
GEORGE STRAIT If You Can Do Anything Else (MCA)
JESSICA ANDREWS Who I Am (DreamWorks)
GARY ALLAN Right Where I Need To Be (MCA)
KEITH URBAN But For The Grace Of God (Capitol)
PHIL VASSAR Just Another Day In Paradise (Arista)
TIM MCGRAW My Next Thirty Years (Curb)
SARA EVANS Born To Fly (RCA)
DIXIE CHICKS If I Fall You're Going Down... (Monument)
FAITH HILL The Way You Love Me (Warner Bros.)
DIXIE CHICKS Without You (Monument)
FAITH HILL There You'll Be (Warner Bros.)
JAMIE O'NEAL There Is No Arizona (Mercury)

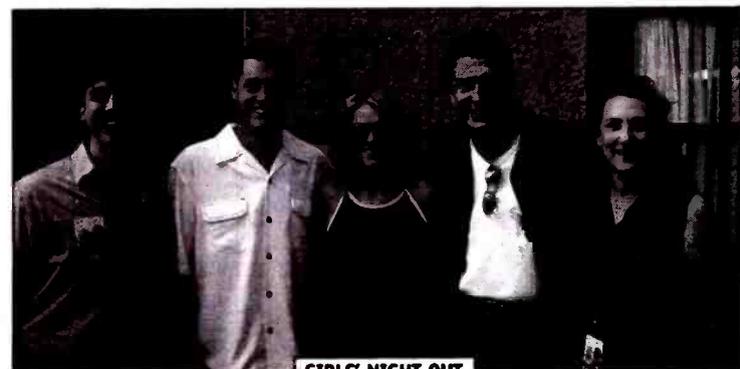
COUNTRY

Going For Adds 7/30/01

KENNY ROGERS Beautiful (All That You Could Be) (Dreamcatcher)
LESLIE SATCHER Love Letters From Old Mexico (Warner Bros.)
MARY CHAPIN CARPENTER This Is Me Leaving You (Columbia)
TIM RUSHLOW Crazy Life (Scream)

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MUSIC MEETING



GIRLS' NIGHT OUT

Personnel from KSON/San Diego got to snap some pictures with Arista recording artist Carolyn Dawn Johnson when she visited the station during the Girls' Night Out tour in San Diego. Pictured (l-r) are KSON Asst. PD/MD Greg Frey and morning personality Ton Randall, Johnson, SON morning personality Kris Rochester and Arista representative Lo Hartigan.



MIKE KINOSHIAN
mkinosax@rronline.com

Stay Focused Online

□ Why radio stations should consider conducting their focus groups online

Watching focus groups can be both illuminating and downright painful. While the outcomes and net effects vary from case to case, the process has remained fairly consistent. Given today's technological advances, though, it shouldn't come as a major shock that radio-station focus groups can now be done online.

"We've been working on new research approaches for quite a while," says Troy Research President Bill Troy, who recently changed the name of his company from RadioResearch.com. "We've been getting into more and more general-market research. This was something we were working on last year, when we knew we'd be getting into new areas."



Bill Troy

In addition to radio, the Columbus, OH-based firm now works with clients in other industries. "We're finding that these other businesses are just starting to embrace this new technology," Troy says. "Radio's looking at this new approach at about the same pace as people like Procter & Gamble and General Mills. Companies like that are moving a lot of their consumer research online. All industries are starting to look in that direction, and radio's right there too."

Star Trendsetter

Hot AC KFMB-FM (Star 100.7) San Diego VP/GM/MPD Tracy Johnson has been one of Troy's clients for sev-

"Since respondents weren't all in the same room, looking at each other, we probably received more genuine responses than in a typical focus group."

Tracy Johnson



Tracy Johnson

Convenience is one important aspect of online focus groups. "You'd have to do several traditional focus groups in Los Angeles or Chicago, because you can't get people to drive from all over the city," says Troy. "The moderator

we used in San Diego's focus group was in Boston, and I observed it from Columbus. People can be involved regardless of where they are."

Also, where off-line focus groups typically have anywhere from six to 10 participants, "our system can hold up to 25 at a time, including the moderator and observers," says Troy. "We've found that you'll tend to have more observers from the client, because people can observe from anywhere."

An online focus group will cost about the same as an off-line one, with one significant exception. "You still have to recruit and have a moderator, but there are no travel costs," explains Troy. There is some software involved, but, Troy says, "It works out to be about the same as getting a conference room and serving doughnuts and coffee. The cost is just about the same."

Free Recruitment

One reason Johnson was enthusiastic about being part of the first online focus group involves the bottom line. "Recruiting respondents is one of the biggest costs involved in any kind of research," he says. "Bill Troy does our callout research, and we had a database of about 7,500 Star listeners who participate in our weekly callout. It was easy to go to that database and ask them to participate in our focus group. It's not quite as pure a sample as you'd have by making random phone calls, but the recruitment was essentially free."

In addition to saving quite a bit of money on prescreening, Johnson says, "The convenience factor means that you can probably get more people to take part. That, to me, offsets the slightly weaker sample you'd get by making random calls."

The sooner someone responded, the better their chance of participat-

Secret Admirers

Aided by Troy Research President Bill Troy, Hot AC KFMB-FM/San Diego VP/GM/MPD Tracy Johnson is believed to have the distinction of having conducted the first radio-station focus group online. Here are 10 reasons why other stations might consider doing their next focus group study that way.

- Results are received quickly. Reports are available online within hours without the lengthy post-session transcription process.
- Security and comfort. Respondents can participate from their homes or offices.
- Weather and commuting. Bad weather and traffic tie-ups are eliminated as factors in show rates.
- More respondent equality. Participants tend to be less judgmental of — and less influential over — each other. This produces more of an equal voice for each participant.
- Simultaneous response. There are no interruptions. Respondents can react and comment without having to wait for each other.
- Client-moderator communication. Private conversations can occur between the client and moderator in real time without affecting the group dynamic.
- Politically sensitive issues can be discussed. Respondents might feel socially intimidated about speaking candidly in person, but there is complete anonymity online.
- Eliminates client travel costs. This may produce more online focus groups and let stations do things that in-person focus groups don't.
- Breaks geographic barriers. Respondents from different cities — or even different countries — can be brought into the same group.
- Reaches difficult-to-recruit populations. This is great for low-incidence groups or recruitment on sensitive medical, personal or product-usage topics.

ing. "We said that we'd take only the first 12-15 people who qualified," recalls Johnson. "We got responses back within a day."

Not all 7,500 people in Star's callout database were invited to participate, because, as Johnson points out, "We would've been inundated with responses. About 100 invitations were sent at a time. If there weren't any matches for the profile we were looking for, a few more invitations would go out."

More Honesty

Responses received in this first-ever online focus group were similar to those Johnson has seen in the numerous traditional exercises he's been part of. One thing in particular, however, did stand out. "Since respondents weren't all in the same room, looking at each other, we probably received more genuine responses than in a typical focus group," he says. "A leader usually emerges, and everyone else follows along. We still had a little of that. Someone would make a strong statement, and a few people would agree, but it wasn't to the degree you'd get in a typical focus group."

Questions went into depth on the lifestyles of Stars listeners. "We asked how important traffic was to them," recalls Johnson. "We wanted to know what time of day traffic is a problem and if we give enough traffic reports."

Johnson sees the value in both blind and shared responses. "Body language can affect other people in a room, but you want to avoid that kind of impact," he says. "With any research, however, the interpretation we take from it is what's important."

The Right Tool For The Job

While Johnson hadn't heretofore

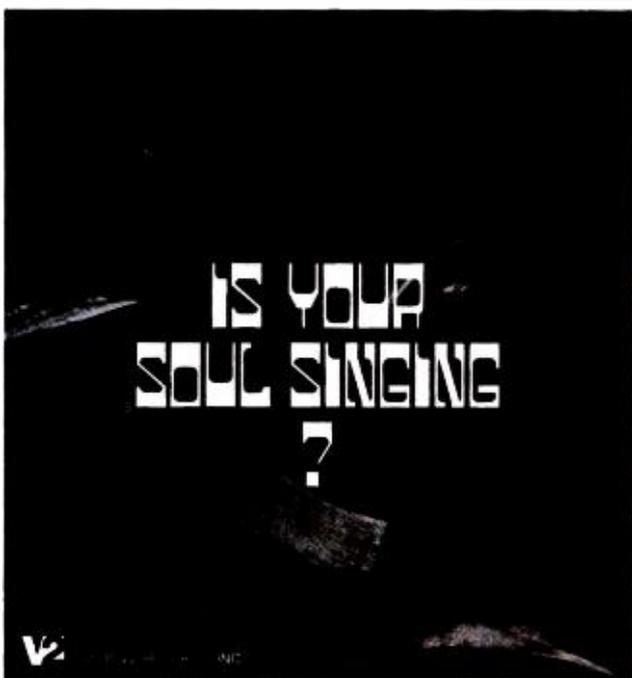
relied heavily on focus groups, he now says, "I wouldn't mind doing one every month. They're terrific tools for the proper purpose, but you have to be careful with how you apply them. You can't use them like general-market research or as perceptuals."

The reason to use focus groups, he explains, is to get deep into the thoughts of your present listeners. "If I were to do another online focus group, I'd absolutely do it the same way we did this one," he says. "It was quick and cost-efficient. The methodology was such that, if we were at all concerned about the results, it would be easy to go back and do another one for almost nothing."

The only downside, Johnson says, was that he was not able to sit behind the mirror and actually see people respond to the questions. "There are times when people feel passionately about something," he remarks. "We obviously couldn't hear voice inflections in their descriptions and answers; the only thing you get is what comes through the keystrokes. But the advantage is the honesty that comes out of being anonymous."

In traditional focus-group settings, a PD will invariably want to probe further on a certain topic but may not be able to communicate that desire to the moderator. With online focus groups, however, "I can type a message to the moderator online that the respondents can't see, and we can keep going in a certain direction," Johnson says.

In retrospect, Johnson is a bit surprised it took this long for someone to start online focus groups. "But that's the way it is with most great ideas," he says. "It seems so simple that someone should've come up with it sooner."



*"What a great message for the time.
This song is perfect for the time."*

Milah

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July 30th**



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R&R AC Top 30

July 27, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	FAITH HILL There You'll Be (Warner Bros.)	2575	+82	310707	10	113/0
2	2	DIDO Thankyou (Arista)	2453	+11	285146	21	107/0
3	3	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	2280	-86	285965	32	104/1
4	4	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	2279	+100	288804	35	113/0
5	5	ENYA Only Time (Reprise)	2109	+75	218227	25	111/0
7	6	BACKSTREET BOYS More Than That (Jive)	1750	+46	217445	14	109/1
6	7	DIAMOND RIO One More Day (Arista)	1727	+14	160356	14	102/0
9	8	'N SYNC This I Promise You (Jive)	1571	-16	181904	41	110/0
8	9	LIONEL RICHIE Angel (Island/IDJMG)	1510	-80	192554	23	104/0
10	10	BBMAK Ghost Of You And Me (Hollywood)	1425	-60	135764	13	103/1
11	11	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1258	+96	144562	13	67/4
18	12	ERIC CLAPTON Believe In Life (Duck/Reprise)	1074	+74	89002	6	97/2
14	13	LEANN RIMES I Need You (Sparrow/Curb/Capitol)	1050	-16	120910	68	91/0
17	14	R. MARTIN F.C. AGUILERA Nobody Wants To Be Lonely (Columbia)	1017	-17	117960	26	99/0
16	15	FAITH HILL The Way You Love Me (Warner Bros.)	1008	-33	139602	47	102/0
12	16	DON HENLEY Taking You Home (Warner Bros.)	996	-107	115608	63	89/0
13	17	BACKSTREET BOYS Shape Of My Heart (Jive)	967	-129	114529	40	96/0
15	18	HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)	964	-101	100711	43	90/0
20	19	BBMAK Back Here (Hollywood)	939	+85	100428	48	86/0
21	20	JO DEE MESSINA Burn (Curb)	798	+91	73632	8	87/5
22	21	O-TOWN All Or Nothing (J)	779	+134	109526	5	80/5
23	22	S CLUB 7 Never Had A Dream Come True (A&M/Interscope)	665	+42	130475	7	41/4
19	23	STEVIE NICKS Every Day (Reprise)	657	-197	77052	16	84/0
27	24	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	552	+154	49801	3	47/7
25	25	SOPHIE B. HAWKINS Walking In My Blue Jeans (Trumpet Swar/Rykodisc)	470	-80	43487	16	65/0
24	26	TAMARA WALKER Didn't We Love (Curb)	453	-148	34165	18	61/0
26	27	EDWIN MCCAIN Hearts Fall (Lava/Atlantic)	386	-62	30353	8	50/0
29	28	ROD STEWART Don't Come Around Here (Atlantic)	326	-27	47855	7	47/0
Debut	29	FREEDY JOHNSTON Love Grows (Elektra/EEG)	280	+122	21433	1	48/10
Debut	30	THE CORRS All The Love In The World (143/Lava/Atlantic)	278	+50	24795	1	48/9

Most Added

ARTIST TITLE LABEL(S)	ADDS
HUEY LEWIS & THE NEWS Let Her Go... (Silvertone)	40
JANET Someone To Call My Lover (Virgin)	18
NEIL DIAMOND You Are The Best Part Of Me (Columbia)	16
FREEDY JOHNSTON Love Grows (Elektra/EEG)	10
THE CORRS All The Love In The World (143/Lava/Atlantic)	9
JESSICA ANDREWS Who I Am (DreamWorks)	8
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	7
SHAWN COLVIN Bound To You (Columbia)	7
SERAH I'm Not In Love (Great Northern)	7
CHARLIE WILSON Without You (Major Hits)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARC ANTHONY My Baby You (Columbia)	+172
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	+154
O-TOWN All Or Nothing (J)	+134
FREEDY JOHNSTON Love Grows (Elektra/EEG)	+122
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	+100
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	+96
JO DEE MESSINA Burn (Curb)	+91
BBMAK Back Here (Hollywood)	+85
FAITH HILL There You'll Be (Warner Bros.)	+82
PHIL COLLINS You'll Be In My Heart (Hollywood)	+82

116 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/15-Saturday 7/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 875 plays or more for the first time. Songs that are down in plays for three consecutive weeks and below No. 15 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

New & Active

JESSICA ANDREWS Who I Am (DreamWorks)
Total Plays: 195, Total Stations: 32, Adds: 8

CHARLIE WILSON Without You (Major Hits)
Total Plays: 181, Total Stations: 36, Adds: 6

SUGAR RAY When It's Over (Lava/Atlantic)
Total Plays: 178, Total Stations: 13, Adds: 1

EVA CASSIDY (Somewhere) Over The Rainbow (Blix Street)
Total Plays: 145, Total Stations: 23, Adds: 3

SUZY K Dive Deep (Vellum)
Total Plays: 122, Total Stations: 27, Adds: 3

BOND Victory (Decca/Universal)
Total Plays: 106, Total Stations: 20, Adds: 1

PETER CETERA I'm Coming Home (DDE)
Total Plays: 80, Total Stations: 18, Adds: 4

JANN ARDEN Cherry Popsicle (Import)
Total Plays: 62, Total Stations: 13, Adds: 2

NEIL DIAMOND You Are The Best Part Of Me (Columbia)
Total Plays: 53, Total Stations: 20, Adds: 16

SHAWN COLVIN Bound To You (Columbia)
Total Plays: 37, Total Stations: 17, Adds: 7

Songs ranked by total plays

Breakers

No Songs Qualified For Breaker Status This Week

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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America's Best Testing AC Songs 12+ For The Week Ending 7/27/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
FAITH HILL There You'll Be(Warner Bros.)	3.98	4.01	91%	15%	3.92	95%	15%
LEE ANN WOMACK I Hope You Dance(MCA/Universal)	3.85	3.76	94%	35%	3.84	96%	35%
MATCHBOX TWENTY If You're Gone(Lava/Atlantic)	3.83	3.85	95%	31%	3.90	97%	28%
LIONEL RICHIE Angel(Island/IDJMG)	3.73	3.76	87%	20%	3.80	92%	22%
SAVAGE GARDEN I Knew I Loved You(Columbia)	3.73	-	94%	37%	3.83	97%	35%
ENYA Only Time(Reprise)	3.73	3.81	76%	22%	3.63	81%	28%
BACKSTREET BOYS More Than That(Jive)	3.72	3.55	87%	24%	3.81	92%	25%
BACKSTREET BOYS Shape Of My Heart(Jive)	3.71	3.65	94%	36%	3.85	97%	38%
BBMAK Back Here(Hollywood)	3.68	3.69	86%	26%	3.61	86%	28%
DIAMOND RIO One More Day(Arista)	3.68	3.70	69%	16%	3.66	75%	16%
TRAIN Drops Of Jupiter (Tell Me)(Columbia)	3.66	3.69	70%	18%	3.59	65%	18%
DON HENLEY Taking You Home(Warner Bros.)	3.65	3.72	88%	29%	3.72	92%	25%
FAITH HILL The Way You Love Me(Warner Bros.)	3.64	3.74	98%	40%	3.69	98%	41%
UNCLE KRACKER Follow Me(Top Dog/Lava/Atlantic)	3.63	3.68	89%	26%	3.82	89%	22%
S CLUB 7 Never Had A Dream Come True(A&M/Interscope)	3.63	3.58	78%	21%	3.69	78%	20%
TAMARA WALKER Didn't We Love(Curb)	3.62	3.56	55%	10%	3.61	63%	13%
LEANN RIMES I Need You(Sparrow/Curb/Capitol)	3.61	3.77	94%	35%	3.58	96%	41%
JESSICA ANDREWS Who I Am (DreamWorks)	3.58	-	48%	11%	3.47	48%	13%
BBMAK Ghost Of You And Me(Hollywood)	3.55	3.51	70%	18%	3.47	73%	18%
EDWIN MCCAIN Hearts Fall(Lava/Atlantic)	3.55	3.61	53%	9%	3.57	63%	12%
ERIC CLAPTON Believe In Life(Duck/Reprise)	3.50	3.52	52%	6%	3.46	58%	7%
HUEY LEWIS W/GWYNETH PALTROW Cruisin' (Hollywood)	3.49	3.58	91%	35%	3.78	92%	28%
O-TOWN All Or Nothing(J)	3.46	3.37	66%	16%	3.44	66%	15%
ROD STEWART Don't Come Around Here(Atlantic)	3.42	3.43	67%	16%	3.43	75%	18%
DIDO Thankyou(Arista)	3.41	3.41	93%	39%	3.35	94%	44%
RICKY MARTIN W/CHRISTINA AGUILERA Nobody Wants To Be Lonely(Columbia)	3.40	3.40	93%	35%	3.34	97%	42%
'N SYNC This I Promise You(Jive)	3.40	3.44	95%	46%	3.48	97%	47%
JO DEE MESSINA Burn(Curb)	3.26	3.41	60%	17%	3.16	65%	18%
STEVIE NICKS Everyday(Reprise)	3.21	3.24	73%	22%	3.07	78%	28%
SOPHIE B. HAWKINS Walking In My Blue Jeans(Trumpet Swan/Rykodisc)	3.19	3.21	54%	18%	3.05	59%	24%

Total sample size is 227 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 25-54). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Most Played Recurrents

SAVAGE GARDEN I Knew I Loved You(Columbia)
PHIL COLLINS You'll Be In My Heart(Hollywood)
LONESTAR Amazed(BNA)
THE CORRS Breathless(143/Lava/Atlantic)
CELINE DION That's The Way It Is(Epic)
MARC ANTHONY You Sang To Me(Columbia)
FAITH HILL Breathe(Warner Bros.)
BRIAN MCKNIGHT Back At One(Motown/Universal)
MARC ANTHONY My Baby You(Columbia)
SANTANA F/ROB THOMAS Smooth(Arista)
SARAH MCLACHLAN I Will Remember You(Arista)
BACKSTREET BOYS Show Me The Meaning Of...(Jive)
BACKSTREET BOYS I Want It That Way(Jive)
CHER Believe(Warner Bros.)
MARC ANTHONY I Need To Know(Columbia)
ENRIQUE IGLESIAS Bailamos(Overbrook/Interscope)
NELLY FURTADO I'm Like A Bird(DreamWorks)
EDWIN MCCAIN I Could Not Ask For More(Lava/Atlantic)
CHRISTINA AGUILERA I Turn To You(RCA)
SHANIA TWAIN Man! I Feel Like A Woman!(Mercury/IDJMG)

AC Going For Adds 7/30/01

No Adds

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CATCHING SOME RAYS

Sugar Ray lead vocalist Mark McGrath (l) and drummer Stan Frazier (second from right) visit KYSR/Los Angeles afternoon drive talents Ryan Seacrest & Lisa Foxx and APD Chris Patyk (r).

R&R Hot AC Top 30

July 27, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	TRAIN Drops Of Jupiter (Tell Me)(Columbia)	3442	+59	364519	22	86/0
1	2	LIFHOUSE Hanging By A Moment(DreamWorks)	3408	-38	364456	23	85/0
3	3	SUGAR RAY When It's Over(Lava/Atlantic)	3109	+146	321641	10	88/1
5	4	INCUBUS Drive(Immortal/Epic)	2894	+102	294065	19	80/1
4	5	UNCLE KRACKER Follow Me(Top Dog/Lava/Atlantic)	2815	-137	307957	24	87/0
6	6	DAVE MATTHEWS BAND The Space Between(RCA)	2563	+139	282434	14	82/1
7	7	EVE 6 Here's To The Night(RCA)	2167	+77	222049	18	78/0
12	8	SMASH MOUTH I'm A Believer(Interscope)	2036	+367	222361	5	80/3
8	9	DIDO Thankyou(Arista)	1922	-69	217736	34	80/0
9	10	MATCHBOX TWENTY Mad Season(Lava/Atlantic)	1872	-113	189267	15	70/0
10	11	MATCHBOX TWENTY If You're Gone(Lava/Atlantic)	1676	-49	197663	42	82/0
15	12	FIVE FOR FIGHTING Superman(Aware/Columbia)	1536	+130	156260	8	76/5
11	13	LENNY KRAVITZ Again(Virgin)	1532	-154	160127	39	80/0
13	14	NELLY FURTADO I'm Like A Bird(DreamWorks)	1514	-140	152039	32	66/0
16	15	DEPECHE MODE Dream On(Mute/Reprise)	1371	-21	125025	11	68/0
Breaker	16	MICHELLE BRANCH Everywhere(Maverick)	1350	+146	123342	5	68/2
14	17	MOBY F/GWEN STEFANI Southside(V2)	1305	-118	155816	28	57/0
21	18	STAINED It's Been Awhile(Flip/Elektra/EEG)	1206	+205	124385	4	42/5
20	19	DIDO Hunter(Arista)	1195	+111	128554	4	64/3
22	20	BARENAKED LADIES Falling For The First Time(Reprise)	1136	+155	128373	4	64/1
17	21	FAITH HILL There You'll Be(Warner Bros.)	1027	-240	87888	10	53/0
24	22	3 DOORS DOWN Be Like That(Republic/Universal)	991	+59	71528	5	54/2
25	23	FUEL Bad Day(Epic)	990	+127	84780	4	41/0
27	24	MELISSA ETHERIDGE I Want To Be In Love(Island/IDJMG)	907	+163	122704	2	55/4
23	25	AGUILERA/LIL' KIM/MYA/PINK Lady Marmalade(Interscope)	900	-75	82937	6	30/0
Debut	26	WISEGUYS Start The Commotion(Mammoth/Hollywood)	778	+288	110136	1	38/9
26	27	JEFFREY GAINES In Your Eyes(Artemis)	766	-89	77027	8	36/2
28	28	BETTER THAN EZRA Extra Ordinary(Beyond)	709	+111	92052	2	36/3
Debut	29	VERVE PIPE Never Let You Down(RCA)	610	+98	55709	1	37/1
29	30	POE Hey Pretty(FEI/Atlantic)	528	-29	55342	3	23/0

Most Added.

ARTIST TITLE LABEL(S)	ADDS
ENYA Only Time(Reprise)	14
NELLY FURTADO Turn Off The Light(DreamWorks)	13
WISEGUYS Start The Commotion(Mammoth/Hollywood)	9
ALANA DAVIS I Want You(Elektra/EEG)	9
JENNIFER PAIGE These Days(Edel America/Hollywood)	9
FIVE FOR FIGHTING Superman(Aware/Columbia)	5
STAINED It's Been Awhile(Flip/Elektra/EEG)	5
STONE TEMPLE PILOTS Days Of The Week(Atlantic)	5
MELISSA ETHERIDGE I Want To Be In...(Island/IDJMG)	4
TRICKSIDE Under You(Wind-up)	4
PETE YORN Life On A Chain(Columbia)	4
LUCINDA WILLIAMS Essence(Lost Highway/IDJMG)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SMASH MOUTH I'm A Believer(Interscope)	+367
NELLY FURTADO Turn Off The Light(DreamWorks)	+314
WISEGUYS Start The Commotion(Mammoth/Hollywood)	+288
STAINED It's Been Awhile(Flip/Elektra/EEG)	+205
MELISSA ETHERIDGE I Want To Be In...(Island/IDJMG)	+163
BARENAKED LADIES Falling For The First Time(Reprise)	+155
SUGAR RAY When It's Over(Lava/Atlantic)	+146
MICHELLE BRANCH Everywhere(Maverick)	+146
DAVE MATTHEWS BAND The Space Between(RCA)	+139
FIVE FOR FIGHTING Superman(Aware/Columbia)	+130

89 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/15-Saturday 7/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1300 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

New & Active

TRICKSIDE Under You(Wind-up)
Total Plays: 379. Total Stations: 31. Adds: 4

NELLY FURTADO Turn Off The Light(DreamWorks)
Total Plays: 372. Total Stations: 38. Adds: 13

ENYA Only Time(Reprise)
Total Plays: 338. Total Stations: 27. Adds: 14

JANET Someone To Call My Lover(Virgin)
Total Plays: 338. Total Stations: 17. Adds: 2

NINA GORDON 2003(Warner Bros.)
Total Plays: 252. Total Stations: 22. Adds: 1

D-TOWN All Or Nothing(J)
Total Plays: 250. Total Stations: 12. Adds: 1

ROMAN KEATING Lovin' Each Day(A&M/Interscope)
Total Plays: 242. Total Stations: 17. Adds: 2

AFRO-CELT... F/PETER GABRIEL When...(Real World/Virgin)
Total Plays: 194. Total Stations: 13. Adds: 3

PETE YORN Life On A Chain(Columbia)
Total Plays: 102. Total Stations: 13. Adds: 4

THE CORRS All The Love In The World(143/Lava/Atlantic)
Total Plays: 100. Total Stations: 9. Adds: 0

ALANA DAVIS I Want You(Elektra/EEG)
Total Plays: 54. Total Stations: 15. Adds: 9

JENNIFER PAIGE These Days(Edel America/Hollywood)
Total Plays: 16. Total Stations: 9. Adds: 9

Songs ranked by total plays

Breakers.

MICHELLE BRANCH
Everywhere (Maverick)

TOTAL PLAYS/INCREASE: 1350/146
TOTAL STATIONS/ADDS: 68/2
CHART: 16

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increase in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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-Lance Pantan, PD, WENZ Cleveland

Arbitron; fall 2000

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July 27, 2001



America's Best Testing Hot AC Songs 12+ For The Week Ending 7/27/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
LIFEHOUSE Hanging By A Moment(DreamWorks)	4.16	4.19	98%	34%	4.20	99%	38%
TRAIN Drops Of Jupiter (Tell Me)(Columbia)	4.14	4.19	97%	29%	4.17	98%	32%
EVE 6 Here's To The Night(RCA)	4.09	4.02	92%	15%	4.06	90%	15%
FUEL Bad Day(Epic)	4.08	4.06	65%	5%	4.14	67%	4%
INCUBUS Drive(Immortal/Epic)	4.07	4.07	94%	25%	4.05	93%	27%
3 DOORS DOWN Be Like That(Republic/Universal)	4.01	3.96	68%	6%	4.03	71%	5%
STAIN'D It's Been Awhile(Flip/Elektra/EEG)	3.96	4.00	86%	19%	4.00	86%	19%
DAVE MATTHEWS BAND The Space Between(RCA)	3.96	3.93	94%	18%	4.03	96%	19%
AMERICAN HI-FI Flavor Of The Weak(Island/IDJMG)	3.92	-	82%	16%	3.80	77%	16%
FIVE FOR FIGHTING Superman (It's Not Easy)(Aware/Columbia)	3.89	3.83	56%	6%	3.82	64%	9%
SUGAR RAY When It's Over(Lava/Atlantic)	3.89	3.83	97%	20%	3.82	96%	24%
VERTICAL HORIZON Best I Ever Had (Grey Sky Morning)(RCA)	3.85	3.92	88%	21%	3.98	88%	20%
MATCHBOX TWENTY Mad Season(Lava/Atlantic)	3.85	3.91	94%	27%	3.94	98%	30%
BARENAKED LADIES Falling For The First Time(Reprise)	3.77	3.77	51%	4%	3.82	56%	4%
MATCHBOX TWENTY If You're Gone(Lava/Atlantic)	3.74	3.84	98%	47%	3.88	99%	46%
SMASH MOUTH I'm A Believer(Interscope)	3.67	3.68	86%	14%	3.58	86%	15%
WISEGUYS Start The Commotion(Wall Of Sound)	3.65	-	45%	8%	3.75	49%	8%
MOBY F/GWEN STEFANI Southside(V2)	3.54	3.49	96%	47%	3.61	98%	50%
DIDO Hunter(Arista)	3.49	3.50	50%	11%	3.53	54%	12%
JEFFREY GAINES In Your Eyes(Artemis)	3.46	3.45	54%	12%	3.50	62%	14%
DEPECHE MODE Dream On(Mute/Reprise)	3.44	3.39	64%	16%	3.45	73%	18%
CREED With Arms Wide Open(Wind-up)	3.42	3.40	99%	65%	3.44	100%	67%
DIDO Thankyou(Arista)	3.37	3.36	97%	61%	3.48	99%	64%
LENNY KRAVITZ Again(Virgin)	3.33	3.40	97%	58%	3.48	98%	59%
FAITH HILL There You'll Be(Warner Bros.)	3.30	3.29	81%	27%	3.21	83%	30%
UNCLE KRACKER Follow Me(Top Dog/Lava/Atlantic)	3.29	3.36	98%	58%	3.26	99%	61%
MADONNA Don't Tell Me(Maverick/WB)	3.10	2.99	90%	48%	3.23	89%	45%
NELLY FURTADO I'm Like A Bird(DreamWorks)	3.10	3.06	95%	59%	3.24	96%	60%
MELISSA ETHERIDGE I Want To Be In Love(Island/IDJMG)	3.09	-	45%	13%	3.09	55%	16%

Total sample size is 846 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

- MADONNA Don't Tell Me(Maverick/WB)
- CREED With Arms Wide Open(Wind-up)
- LEE ANN WOMACK I Hope You Dance(MCA/Universal)
- U2 Beautiful Day(Interscope)
- EVAN AND JARON Crazy For This Girl(Columbia)
- AEROSMITH Jaded(Columbia)
- BARENAKED LADIES Pinch Me(Reprise)
- VERTICAL HORIZON Best I Ever Had(Grey Sky...) (RCA)
- VERTICAL HORIZON Everything You Want(RCA)
- 3 DOORS DOWN Kryptonite(Republic/Universal)
- MATCHBOX TWENTY Bent(Lava/Atlantic)
- SANTANA F/ROB THOMAS Smooth(Arista)
- THE CORRS Breathless(143/Lava/Atlantic)
- EVERCLEAR Wonderful(Capitol)
- COLDPLAY Yellow(Nettwerk/Capitol)
- CREED Higher(Wind-up)
- STING Desert Rose(A&M/Interscope)
- NINE DAYS Absolutely(Story Of A Girl) (Epic)
- FUEL Hemorrhage(In My Hands) (Epic)
- MACY GRAY I Try(Epic)

HOT AC

Going For Adds 7/30/01

- COLDPLAY Trouble (Nettwerk/Capitol)
- OVER THE RHINE Give Me Strength (Back Porch/Virgin)

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 5th Floor, Los Angeles, CA 90067

FIND COMPLETE PLAYLISTS FOR ALL HOT AC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1

WPLJ/New York
ABC
(212) 613-8900
Cuddy/Shannon/Mascaro
12+ Cume 2,879,808



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
47	41	41	LIFEHOUSE/Hanging By A Moment	51
46	41	41	SMASH MOUTH/It's A Believer	34645
45	40	40	SUGAR RAY/When It's Over	33800
44	40	40	TRAIN/Drops Of Jupiter	33800
43	39	39	DAVE MATTHEWS BAND/The Space Between	32955
42	38	38	INCUBUS/Drive	32110
41	38	38	MATCHBOX TWENTY/Mad Season	32110
40	38	38	UNCLE KRACKE/Follow Me	32110
39	38	38	MATCHBOX TWENTY/You're Gone	30420
38	37	37	STAND! It's Been Awful	20740
37	37	37	EVE 6/Here's To The Night	27405
36	37	37	MOBY F/GWEN STEFANI/Southside	26195
35	37	37	FIVE FOR FIGHTING/Superman	25350
34	37	37	FIVE FOR FIGHTING/Superman	23660
33	37	37	DIDD/ThankYou	29815
32	37	37	WISE GUYS/Start The Commotion	22815
31	37	37	MELISSA ET THE RIDGE/Want To Be In Love	21125
30	37	37	LEE ANN WOMACK/Hope You Dance	21125
29	37	37	MICHELLE BRANCHE/Everywhere	18590
28	37	37	BARBARA NAKI D/LADE'S Falling For...	18590
27	37	37	BETTER THAN EZRA/Extra Ordinary	18590
26	37	37	DIDD/ThankYou	16930
25	37	37	JANE T/For You	15210
24	37	37	AFROSKIT/Just	12675
23	37	37	NELLY FURTADOTTIM/It's A Believer	12675
22	37	37	THE CORPUS/Heartless	11830
21	37	37	DEPEDE MOOD/Dream On	11830
20	37	37	SMASH MOUTH/It's A Believer	11830
19	37	37	FAITH HILL/Breath	10985
18	37	37	VERTICAL HORIZON/Everything You Want	10140

MARKET #2

KMGH/Los Angeles
Clear Channel
(818) 546-1043
Kaye/Baker
12+ Cume 1,832,100



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
37	37	37	DIDD/ThankYou	19573
36	35	35	NELLY FURTADOTTIM/It's A Believer	19044
35	35	35	SUGAR RAY/When It's Over	18515
34	32	32	BACKSTREET BOYS/More Than That	17457
33	29	29	FAITH HILL/There You'll Be	10580
32	29	29	MATCHBOX TWENTY/You're Gone	10251
31	17	17	JANE T/Someone To Call	9522
30	17	17	WISSE GUYS/Start The Commotion	8993
29	17	17	ENYA/Only Time	8993
28	17	17	JANE T/For You	8993
27	18	18	AGUILERA/L.I.M.K.I.M., Lady Marmalade	8464
26	18	18	MADONNA/Don't Tell Me	8464
25	13	13	SAMANTHA FRIB THOMAS/Smooth	7420
24	12	12	MARC ANTHONY/You Sang To Me	6348
23	9	9	CHER/Believe	6348
22	12	12	EVAN AND JARON/Crazy For This Girl	6348
21	12	12	SANTANA/FROB THOMAS/Smooth	6348
20	11	11	LEE ANN WOMACK/Need You	6348
19	11	11	SMASH MOUTH/It's A Believer	6348
18	11	11	CELINE DION/That's The Way It Is	5819
17	11	11	DIDD/ThankYou	5819
16	11	11	BRIAN MCGONIGAL/It's A Believer	5819
15	11	11	JENNIFER LOPEZ/If You Had My Love	5290
14	11	11	MADONNA/Beautiful Stranger	5290
13	8	8	FAITH HILL/Breath	4232
12	8	8	DEPEDE MOOD/Dream On	4232
11	8	8	SMASH MOUTH/It's A Believer	4232
10	8	8	ATC/Around The World	4232
9	8	8	VERTICAL HORIZON/Everything You Love Me	4232

MARKET #3

KYSR/Los Angeles
Clear Channel
(818) 965-7000
Perez/Palyk
12+ Cume 1,221,600



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
47	43	43	LIFEHOUSE/Hanging By A Moment	29150
46	43	43	TRAIN/Drops Of Jupiter	29150
45	40	40	DAVE MATTHEWS BAND/The Space Between	27500
44	40	40	INCUBUS/Drive	26950
43	47	47	UNCLE KRACKE/Follow Me	26950
42	37	37	EVE 6/Here's To The Night	19150
41	25	25	SMASH MOUTH/It's A Believer	17600
40	21	21	WISSE GUYS/Start The Commotion	17050
39	30	30	SUGAR RAY/When It's Over	16500
38	29	29	MORY F/GWEN STEFANI/Southside	15950
37	28	28	BETTER THAN EZRA/Extra Ordinary	15950
36	28	28	DEPEDE MOOD/Dream On	15400
35	20	20	MELISSA ET THE RIDGE/Want To Be In Love	14850
34	27	27	LEWIS WURDST/Outside	14850
33	19	19	CHER/Believe	14850
32	19	19	EVAN AND JARON/Crazy For This Girl	14300
31	19	19	BARBARA NAKI D/LADE'S Pinch Me	11550
30	20	20	MATCHBOX TWENTY/Bent	11000
29	14	14	SMASH MOUTH/It's A Believer	10450
28	14	14	FIVE FOR FIGHTING/Superman	9650
27	17	17	VERVE PIPE/Never Let You Down	9650
26	17	17	3 DOORS DOWN/Be Like That	9650
25	17	17	BRIAN MCGONIGAL/It's A Believer	9650
24	19	19	DIDD/ThankYou	8800
23	19	19	EVAN AND JARON/Crazy For This Girl	8800
22	14	14	DIDD/ThankYou	7700
21	24	24	COLDRAY/Yeah	7375
20	13	13	VERTICAL HORIZON/Best I Ever Had	7150
19	13	13	MATCHBOX TWENTY/You're Gone	7150
18	12	12	STAND! It's Been Awful	6600

MARKET #4

WTMX/Chicago
Bonnieville
(312) 946-1019
Janice/Smith
12+ Cume 811,600



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
51	51	51	SUGAR RAY/When It's Over	8980
50	51	51	TRAIN/Drops Of Jupiter	8980
49	51	51	MELISSA ET THE RIDGE/Want To Be In Love	17900
48	45	45	LIFEHOUSE/Hanging By A Moment	17145
47	44	44	FUEL/Hemorrhage	16764
46	42	42	DAVE MATTHEWS BAND/The Space Between	16383
45	42	42	INCUBUS/Drive	16002
44	42	42	MATCHBOX TWENTY/Mad Season	16002
43	41	41	POE/Hey Pretty	15621
42	39	39	UNCLE KRACKE/Follow Me	14859
41	39	39	INCUBUS/Drive	11430
40	37	37	BARBARA NAKI D/LADE'S Falling For...	10287
39	20	20	BETTER THAN EZRA/Extra Ordinary	9906
38	26	26	JODORIS/Somebody Wanna Die	9906
37	19	19	COLDRAY/Yeah	9525
36	24	24	EVE 6/Here's To The Night	9144
35	27	27	SMASH MOUTH/It's A Believer	7220
34	24	24	SISTER HAZEL/Give In	7220
33	19	19	VERVE PIPE/Never Let You Down	7220
32	19	19	SMASH MOUTH/It's A Believer	7220
31	17	17	FIVE FOR FIGHTING/Superman	6986
30	17	17	DAVID GRAY/Babyton	6986
29	16	16	BARBARA NAKI D/LADE'S Pinch Me	6986
28	16	16	JEFFREY GAMES/In Your Eyes	6986
27	19	19	STAND! It's Been Awful	6986
26	19	19	3 DOORS DOWN/Kryptonite	6986
25	19	19	DAVID GRAY/Babyton	6986
24	19	19	SMASH MOUTH/It's A Believer	6986
23	19	19	SMASH MOUTH/It's A Believer	6986
22	19	19	SMASH MOUTH/It's A Believer	6986
21	19	19	SMASH MOUTH/It's A Believer	6986
20	19	19	SMASH MOUTH/It's A Believer	6986
19	19	19	SMASH MOUTH/It's A Believer	6986
18	19	19	SMASH MOUTH/It's A Believer	6986
17	19	19	SMASH MOUTH/It's A Believer	6986
16	19	19	SMASH MOUTH/It's A Believer	6986
15	19	19	SMASH MOUTH/It's A Believer	6986

MARKET #5

KLCC/San Francisco
Infinity
(415) 765-4187
Janice/Smith
12+ Cume 842,600



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
33	33	33	MADONNA/Don't Tell Me	8980
32	35	35	DAVE MATTHEWS BAND/The Space Between	8980
31	33	33	DIDD/ThankYou	8980
30	32	32	MORY F/GWEN STEFANI/Southside	8224
29	31	31	TRAIN/Drops Of Jupiter	7967
28	31	31	SUGAR RAY/When It's Over	7967
27	30	30	LIFEHOUSE/Hanging By A Moment	7710
26	30	30	SADE/By Your Side	7710
25	29	29	MICHELLE BRANCHE/Everywhere	7453
24	29	29	POE/Hey Pretty	7196
23	29	29	LENNY KRAVITZ/Agan	7196
22	27	27	NELLY FURTADOTTIM/It's A Believer	7196
21	27	27	SMASH MOUTH/It's A Believer	7196
20	27	27	UNCLE KRACKE/Follow Me	6986
19	27	27	KRIM/Have A Cry	6986
18	27	27	LENNY KRAVITZ/Agan	6986
17	26	26	DEPEDE MOOD/Dream On	6168
16	24	24	EVE 6/Here's To The Night	6168
15	24	24	WISSE GUYS/Start The Commotion	6168
14	23	23	STAND! It's Been Awful	5911
13	24	24	COLDRAY/Yeah	5911
12	22	22	MACY GRAY/Try	5654
11	20	20	DAVID GRAY/Babyton	5140
10	20	20	BARBARA NAKI D/LADE'S Pinch Me	5140
9	22	22	JEFFREY GAMES/In Your Eyes	5140
8	21	21	STAND! It's Been Awful	4883
7	21	21	3 DOORS DOWN/Kryptonite	4883
6	21	21	MATCHBOX TWENTY/You're Gone	4883
5	21	21	RED HOT CHILI... Otherwise	4626
4	21	21	BARBARA NAKI D/LADE'S Falling For...	4626

MARKET #6

KOMX/Dallas-Ft. Worth
Clear Channel
(972) 991-1029
McMahon/Thomas
12+ Cume 581,400



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	28	28	LIFEHOUSE/Hanging By A Moment	5320
27	27	27	DIDD/ThankYou	5130
26	27	27	TRAIN/Drops Of Jupiter	5130
25	26	26	UNCLE KRACKE/Follow Me	4940
24	24	24	COLDRAY/Yeah	4560
23	22	22	VERTICAL HORIZON/Best I Ever Had	4180
22	21	21	EVAN AND JARON/Crazy For This Girl	3990
21	21	21	LENNY KRAVITZ/Agan	3990
20	21	21	SUGAR RAY/When It's Over	3990
19	20	20	AFROSKIT/Just	3800
18	20	20	LEE ANN WOMACK/Hope You Dance	3800
17	20	20	THE CORPUS/Heartless	3610
16	20	20	MATCHBOX TWENTY/You're Gone	3610
15	20	20	VERTICAL HORIZON/You're A God	3420
14	20	20	CREED/With Arms Wide Open	3230
13	19	19	INCUBUS/Drive	2470
12	19	19	DAVE MATTHEWS BAND/The Space Between	2280
11	19	19	JEFFREY GAMES/In Your Eyes	2090
10	19	19	SMASH MOUTH/It's A Believer	1900
9	19	19	MATCHBOX TWENTY/Mad Season	1710
8	19	19	EVE 6/Here's To The Night	1710
7	19	19	SMASH MOUTH/It's A Believer	1520
6	19	19	NINE DAYS/Absolutely	1130
5	19	19	THE CORPUS/Heartless	1130
4	19	19	DEPEDE MOOD/Dream On	950
3	19	19	FASTBALL/Out Of My Head	950
2	19	19	MACY GRAY/Try	760

MARKET #7

WDVD/Detroit
ABC
(313) 871-3030
O'Brien/Hazleton/Dels
12+ Cume 441,360



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
53	53	53	INCUBUS/Drive	7897
52	53	53	STAND! It's Been Awful	7897
51	53	53	DAVE MATTHEWS BAND/The Space Between	7897
50	51	51	LIFEHOUSE/Hanging By A Moment	7599
49	51	51	SUGAR RAY/When It's Over	7599
48	51	51	TRAIN/Drops Of Jupiter	7599
47	49	49	MATCHBOX TWENTY/Mad Season	4768
46	49	49	BARBARA NAKI D/LADE'S Falling For...	4768
45	49	49	DEPEDE MOOD/Dream On	4619
44	49	49	FIVE FOR FIGHTING/Superman	4619
43	49	49	FUEL/Yeah	4619
42	49	49	VERVE PIPE/Never Let You Down	4470
41	49	49	BETTER THAN EZRA/Extra Ordinary	4470
40	49	49	WISSE GUYS/Start The Commotion	3874
39	49	49	3 DOORS DOWN/Be Like That	2384
38	49	49	SMASH MOUTH/It's A Believer	2235
37	49	49	MICHELLE BRANCHE/Everywhere	1788
36	49	49	DAVE MATTHEWS BAND/The Space Between	1639
35	49	49	VERTICAL HORIZON/Best I Ever Had	1639
34	49	49	CREED/With Arms Wide Open	1639
33	49	49	DIDD/ThankYou	1639
32	49	49	EVAN AND JARON/Crazy For This Girl	1639
31	49	49	EVERCLEAR/Wonderful	1639
30	49	49	VERTICAL HORIZON/You're A God	1639
29	49	49	NINE DAYS/Am	1490

MARKET #8

WBWS/Boston
Infinity
(617) 779-2000
Strass/Mulloney
12+ Cume 719,800



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
43	43	43	SUGAR RAY/When It's Over	17013
42	42	42	LIFEHOUSE/Hanging By A Moment	16692
41	42	42	TRAIN/Drops Of Jupiter	16692
40	42	42	SMASH MOUTH/It's A Believer	14766
39	42	42	UNCLE KRACKE/Follow Me	14124
38	42	42	JANE T/For You	13482
37	42	42	JEFFREY GAMES/In Your Eyes	6912
36	42	42	INCUBUS/Drive	6912
35	42	42	WISSE GUYS/Start The Commotion	6912
34	42	42	DAVE MATTHEWS BAND/The	



CAROL ARCHER
archer@rronline.com

'Face Offs' On Target

□ Broadcast Architecture's Allen Kepler has unearthed surprising listener findings in countless one-on-ones

Since 1988 Broadcast Architecture has conducted close to 2,000 "Face Offs" — 30-minute one-on-one interviews with listeners. BA VP/Programming Allen Kepler, who has facilitated many of them, says, "We're digging for the undercurrents listeners are perceiving at a radio station."

Regarding the recruitment process, Kepler says that participants represent a special-interest group that eagerly and actively communicates with radio stations rather than the general public. "Outbound research is much more accurate than inbound," he says.



Allen Kepler

The Right People

"We make several hundred phone calls to find the right 30 people for each Face Off," Kepler continues. "Typically, they're people who'll respond to a survey and who name the Smooth Jazz station as their favorite. We want to hit ground zero with PIs. We call this the most focused qualitative customer service-oriented research in radio."

"When I begin an interview, I tell the person I'm a research geek from L.A. who travels around the country, that I don't work for any particular radio station and that my goal is to find out what they like and don't like on the radio. I ask about their listening habits and what's important to them. I don't lead them at all."

"At least 15 minutes is devoted to that, and some people talk for 30 minutes without being prompted. Those are the ones who'd dominate a focus group, but they're perfect for a one-on-one. The beauty is that, after talking to 15 people over a couple of days who say the same thing about a radio station, especially if it's something we don't know, we've got a key finding."

"One broad key finding that we've identified over the years is that, with this kind of respondent, their opinions differ greatly from people who call the request line. When a station plays something that sounds conspicuously different, they'll typically get calls because it's different. But in many cases that song is disappointing to all those people who don't ever call. Think about it: You consume tele-

vision, but do you ever call a TV station to say you like — or don't like — some aspect of its programming?"

Phenomenal Findings

Kepler describes many of BA's historical findings as "phenomenal," but despite the fact that listeners have reiterated them time and again, some of the findings are counterintuitive, which may be why they still encounter a degree of resistance from smooth jazz professionals.

For example, music test scores alone were convincing, but validation for playing crossover pop and AC vocals came directly out of Face Offs. "When we began followup studies to a more aggressive crossover vocal mix in 1991, I remember [BA CEO] Frank Cody and I started playing songs by artists who were testing consistently well, like Phil Collins and Mariah Carey, during one-on-ones," Kepler recalls.

"I was concerned that they might dilute the essence of the format, so it was a remarkable moment in my life when I learned what listeners thought of those artists. Time and again they said how much they liked those artists and those songs and that their addition to playlists brought variety and identity to Smooth Jazz radio."

"Around 1994 and 1995 we were seeing low music test scores for new music. That was a time when stations had much longer current playlists, and they often played several cuts at once from a CD. When we began digging deeper in one-on-ones, we found that many of the songs were so unfamiliar that they weren't even really heard — even songs that had been played for six months."

"The biggest difference — and it's been slow coming — is that today in one-on-ones people actually bring up songs they've been hearing. It's incredible that people who

can't remember the names of DJs will say, 'I like that Brian Culbertson song,' or, 'Rick Braun and Boney James have a great version of 'Grazin' in the Grass.'"

"I find that very rewarding — and significantly different from how things were only a few years ago."

"With the advent of power rotation and an emphasis on singles, we began to see listeners' deepening relationship to new music and their stronger recall of new artists."

With the advent of power rotation and an emphasis on singles, we began to see listeners' deepening relationship with new music and their stronger recall of new artists."

The Importance Of E-Mail

"Prior to 1997 we were told that listeners didn't like contests," Kepler continues. "They said they felt pressure to run to the phone and be the ninth caller. It didn't work for them, Frank kept thinking about and talking to stations about how K-Earth [KRTH/L.A.] had given away a trip to Hawaii every day for a year. After WNUA innovated tripa-day in 1997, we found that what people like about this particular contest is that it's easy."

"And what's more, they like being part of a database, because it's like joining a club. Those in a database are much more connected to a station than those who aren't, but they aren't loony-toons fanatics ei-

"The listener unzipped his Franklin Planner and said, 'Look! They even send me an e-mail, which I print out, so I know exactly when they'll announce the winners.' Before e-mail, he would have been an unconnected person."

ther; they're just normal people. The Internet has given us a powerful tool to reach out to listeners every couple of weeks in our e-mail clubs.

"An easy contest with a really good prize cements the relationship. The biggest payoff I've seen was last year with a guy in Philadelphia. He told me how WJZZ gives away a vacation every day and that he'd enrolled online."

"Then this listener unzipped his Franklin Planner and said, 'Look! They even send me an e-mail, which I print out, so I know exactly when they'll announce the winners.' Before e-mail, he would have been an unconnected person. To be sure, database involvement varies from market to market, but the overall impact is profound."

Smooth Jazz Marketing Awareness

One extremely significant issue that Broadcast Architecture is tracking at present is the marketing awareness of Smooth Jazz radio stations compared to those in other formats. Kepler is unequivocal about this particular finding. "Smooth Jazz is way undermarketed compared to the stations we compete with," he insists.

"In markets where we're known for our concerts and events, we're enhancing our street presence. That may seem like a CHR mentality, but if we're in the right locations in town, we can create a big street awareness with our own audience. If we can bring more music to the people — especially up-and-coming, midtier artists — we can help both artist and station visibility. There are a couple of markets where that's our game plan, because that's all we can do."

"We've also tested the threshold level of sponsorships, because in several markets we're having to bring in two and three sponsors to keep the trips going or do an outbound direct-mail campaign. We're finding that there's a pretty good tolerance level, provided the co-sponsor is a completely different topic than radio, which is pretty easy, and provided it is a product that our listeners would feel connected to, which is vitally important. We're also tracking CD-buying habits."

"Air personalities and morning shows are also a huge issue right now. Something we've found is that

some personalities in some markets — like Alexander Zonjic in Detroit — are extremely strong. People remember that he does TV spots for the Ford dealership."

"Now I'm suggesting that morning hosts find a TV gig for a product that makes sense, because it helps listeners make a stronger connection. The key is to further develop the talent but not alienate our core values. People still want to hear a lot of music in the morning."

The Power Of Testimonials

"Believe it or not, testimonials — which are happening a lot now — are proving very valuable in humanizing air talent in listeners' minds," Kepler continues. "Certainly, with the marketing challenges that radio's dealing with, if the product is right, testimonial spots can be huge. In fact, in a number of markets I've heard listeners say, 'I love so-and-so, because she talks about her son on the radio. I know he drives a Cadillac and that she's lost 17 pounds on Body Solutions.' I ask if they really care about those things, and they say, 'Yes, it's very cool.'"

"Testimonials, even though they're commercials, make people feel they know something real about jocks. Three years ago I would have said you'd need your head examined if you wanted to do weight-loss spots with Smooth Jazz DJs, but in small doses, it's a real boon to the format."

"The most important thing about this research is the interpretation on the back end by the program directors. If you look at the impact that the findings have had through the years on the music we play, the contests we run and even the name of this format, the data should be taken very seriously."

"The difference is that, unlike focus groups, in which one person can skew the discussion, Face Offs aren't unruly. When individuals — completely separate from or influenced by others — say the same thing, that's pretty powerful."

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 310-788-1665

or e-mail:

archer@rronline.com

R&R Smooth Jazz Top 30

July 27, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	± PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	●	MARC ANTOINE Mas Que Nada (GRP/VMG)	820	+30	104262	11	40/0
1	●	WAYMAN TISDALE Can't Hide Love (Atlantic)	813	+19	125169	18	38/0
3	●	BRIAN CULBERTSON Get It On (Atlantic)	787	+7	109788	13	39/0
5	●	LEE RITENOUR F/DAVE GRUSIN Get Up Stand Up (GRP/VMG)	764	+64	104582	10	40/0
6	●	PIECES OF A DREAM R U Ready (Heads Up)	752	+61	97169	17	38/0
4	6	FREDDIE RAVEL Sunny Side Up (GRP/VMG)	690	-85	92338	21	36/0
8	●	JEFF KASHIWA Around The World (Native Language)	538	+21	61645	16	35/0
9	●	HIL ST. SOUL Until You Come Back To Me (Dome/Select-O-Hits)	525	+26	58231	15	39/2
10	●	DAVE KOZ The Bright Side (Capitol)	467	+18	57760	7	36/0
11	●	EUGE GROOVE Sneak A Peek (Warner Bros.)	443	+8	71902	9	36/1
12	●	LUTHER VANDROSS Take You Out (J)	435	+3	48850	11	29/0
13	12	AL JARREAU It's How You Say It (GRP/VMG)	426	-2	36916	7	30/0
14	●	SADE King Of Sorrow (Epic)	411	+5	51942	13	32/0
7	14	CHUCK LOEB North, South, East And Wes (Shanachie)	407	-145	48191	21	26/0
17	●	STEVE COLE From The Start (Atlantic)	399	+23	59856	7	34/1
20	16	JIMMY SOMMERS 360 Groove (Higher Octave)	378	+33	44126	4	35/2
19	●	SPYRO GYRA Open Door (Heads Up)	366	+20	37325	7	32/0
15	18	GERALD ALBRIGHT Winelight (Q/Atlantic)	359	-25	26533	14	29/0
16	19	ERIC CLAPTON Reptile (Duck/Reprise)	342	-36	39054	15	28/0
21	20	FATTBURGER Evil Ways (Shanachie)	278	+10	45689	7	24/1
	Debut	URBAN KNIGHTS High Heel Sneakers (Narada)	264	+178	37467	1	27/6
22	22	CHARLIE WILSON Without You (Major Hits)	251	-8	27158	17	18/0
18	23	MICHAEL LINGTON Sunset (Samson/Gold Circle)	238	-117	27115	20	22/0
26	24	ERIC MARIENTHAL One Day In Venice (Peak/Concord)	214	+14	18032	4	20/0
23	25	JEFF GOLUB Dangerous Curves (GRP/VMG)	214	-21	18036	10	17/0
25	26	WALTER BEASLEY Tantam (Shanachie)	207	-12	26575	12	18/0
24	27	BONEY JAMES & RICK BRAUN Shake It Up (Warner Bros.)	198	-27	24084	16	19/0
27	28	DAVID MANN Stone Groove (N-Coded)	186	-14	16881	12	16/0
	Debut	RIPPINGTONS Club Paradiso (Peak/Concord)	167	+33	9357	1	21/6
	Debut	JEFF LORBER Ain't Nobody (Samson/Gold Circle)	158	+26	28884	1	16/3

41 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 7/15-Saturday 7/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

New & Active

KIM WATERS Until Dawn (Shanachie)
Total Plays: 155, Total Stations: 20, Adds: 2

RUSS FREEMAN East River Drive (Q/Atlantic)
Total Plays: 136, Total Stations: 16, Adds: 4

YULARA Om Namah Shivaya (Higher Octave)
Total Plays: 126, Total Stations: 13, Adds: 1

KEIKO MATSUI Across The Sun (Narada)
Total Plays: 121, Total Stations: 11, Adds: 0

SPECIAL EFX Everyone's A Star (Shanachie)
Total Plays: 97, Total Stations: 12, Adds: 3

WILL DOWNING Is This Love (GRP/VMG)
Total Plays: 97, Total Stations: 10, Adds: 3

MICHAEL BRECKER F/JAMES TAYLOR Don't Let Me Be Lonely Tonight (Verve/VMG)
Total Plays: 91, Total Stations: 6, Adds: 0

BOBBY CALDWELL Rain (Sin-Drome)
Total Plays: 89, Total Stations: 7, Adds: 0

GERALD VEASLEY Do I Do (Heads Up)
Total Plays: 88, Total Stations: 9, Adds: 1

JAARED Love's Taken Over (Marimeij)
Total Plays: 87, Total Stations: 8, Adds: 0

LAO TIZER Her Poetry (Frat House)
Total Plays: 83, Total Stations: 7, Adds: 0

Songs ranked by total plays

Most Added.

ARTIST TITLE LABEL(S)	ADDS
RICK BRAUN Use Me (Warner Bros.)	13
RICHARD ELLIOT Crush (GRP/VMG)	8
URBAN KNIGHTS High Heel Sneakers (Narada)	6
RIPPINGTONS Club Paradiso (Peak/Concord)	6
RUSS FREEMAN East River Drive (Q/Atlantic)	4
JEFF LORBER Ain't Nobody (Samson/Gold Circle)	3
SPECIAL EFX Everyone's A Star (Shanachie)	3
WILL DOWNING Is This Love (GRP/VMG)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
URBAN KNIGHTS High Heel Sneakers (Narada)	+178
SPECIAL EFX Everyone's A Star (Shanachie)	+69
LEE RITENOUR F/DAVE GRUSIN Get Up... (GRP/VMG)	+64
PIECES OF A DREAM R U Ready (Heads Up)	+61
RUSS FREEMAN East River Drive (Q/Atlantic)	+42
WILL DOWNING Is This Love (GRP/VMG)	+39
PAUL JACKSON JR. Rock Steady (Blue Note)	+35
JIMMY SOMMERS 360 Groove (Higher Octave)	+33
RIPPINGTONS Club Paradiso (Peak/Concord)	+33
JEFF KASHIWA Hyde... ("Ah, Oooh" Song) (Native Language)	+32

Breakers.

No Songs Qualified For Breaker Status This Week

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

Rick Braun "use me"

#1 Most Added

- Including: WQCD KTWV
 WNUA WNWV KCIY
 WJZI KBZN WYJZ
 WJZV KEZL KWSJ
 KSBR JRN



smooth JAZZ notes with Carol Archer

Congratulations to Marc Antoine, whose "Mas Que Nada" (GRP/VMG) takes over the No. 1 position on this week's chart. A tip of the hat to the label's Laura Chiarelli and All That Jazz too.

Urban Knights' sensational "High Heel Sneakers" (Narada) explodes on to the chart with a debut at 21*. Vastly Most Increased over its nearest competitors, the track earns 178 plays over last week. Not only that, but "Sneakers" picks up six new adds, including WVMV/Detroit. The track's up to 19 plays on WNUA/Chicago and 18 on KTWV (The Wave)/Los Angeles. No wonder: It sounds electrifying on the air.

The Rippingtons' "Club Paradiso" (Peak/Concord) also earns six new adds, including WLVE (Love 94)/Miami.

And oh, lordy, will you just look at the out-of-the-box action on Rick Braun's "Use Me" (Warner Bros.)? With my first listen to the single, which sounds like a different and stronger mix than the album version to me, I thought that the promotion dilemma on the project would be keeping stations from adding it into power — it's that strong. And while 16 stations, including some of this format's most powerful and credible — such as KTWV, WNUA, WQCD/New York and WNWV/Cleveland — jumped on "Use Me," I still find it troubling to see so many others leave it untouched. I realize "Kisses in the Rain" is extremely strong as a recurrent, but, come on, Braun's a core Smooth Jazz artist now, and this is one appealing hit record.

Just over the horizon is the first single from Peter White's long-awaited album *Glow* (Columbia). The track, "Turn It Out," should be an automatic add across the board.

Up

Gary LeMel
Lost In Your Arms
Atlantic

You may know Gary LeMel as a leading film executive: He's the longtime President/Music for Warner Bros. Pictures, with more than 500 movies to his credit, including Clint Eastwood's *The Bridges of Madison County* and the soon-to-be-released *Ocean's Eleven*. But LeMel's always been a singer, too, and he's recorded a number of albums, each of which represents the next chapter as in a serial testament to a deepening artistic sensibility. With *Lost in Your Arms* (Atlantic), he's found what he calls his "authentic voice." It's a winsome one, and this is without question LeMel's best record to date. A revelation in terms of song selection, the project was produced by Bobby Columby. Pianist Billy Childs is responsible for the impressive arrangements, particularly the album opener, "It Amazes Me," and the gorgeous reading of "I'd Rather Leave While I'm in Love," which is stunning in its use of themes that echo both Beethoven — or is it Chopin? — and Antonio Carlos Jobim, plus haunting cello lines as the fade approaches. Trumpeter Chris Botti's signature tones are used effectively throughout the album as well. But it's LeMel's tender singing that really resonates. No, this isn't a Smooth Jazz record, but it's perfect for Jazz radio (stations like KJAZ-AM/Los Angeles and KLON/Long Beach, CA are all over it), for lovers of jazz vocals — and for lovers.



KWJZ/Seattle MD and 7pm-midnight personality **Dianna Rose** hosts the 8-10pm Trends portion of a four-hour Sunday-night block called Traditions & Trends (Ramsey Lewis' syndicated show airs 10pm-midnight). Rose plays album tracks and jazzy, Latin and "Quiet Storm" sounds, along with other tunes that may not be in-pocket for regular rotation on Smooth Jazz playlists. She emphasizes that the show provides a destination for hard-core P1s, the ones who call to learn where they can buy what they hear. What a concept! Here Rose highlights some music she's currently championing on Trends.

UNDER THE RADAR

R&R'S EXCLUSIVE BAROMETER FOR NEW MUSIC

There is an artist I featured this past Sunday who's been the opening act for Sade on her current tour: **Iadla Arle** (Motown). She's great! There are several cuts — they aren't necessarily being worked at Urban — that are amazing. She's not only a singer-songwriter, but a guitarist. I'm playing four tracks that will stay in rotation for six months: "Back to the Middle," "Promises," "Always in My Head" and "Strength, Courage and Wisdom." When I played that album, the phones were lighting up. People were asking who she is and whether I could reserve a CD if we were going to give them away. That's the power of what we do! As a format, I hope we're getting gutsier and that we're seeking a few more format-oriented vocals.



Dianna Rose

Another artist I feature who comes from the "Quiet Storm" genre and who made the phones light up is **Gary Taylor**. Love him! He's got a new record called *Under the Night Light* (Morning Crew). I'm playing the title track, "About the Real" and "Keep an Open Heart." I don't know if all markets could play this, but it has a home with us. For those stations that daypart, these — and his last track, "Flirting With an Angel" — are definitely evening tracks. There is no Urban AC in Seattle, so sometimes it's more difficult for urban-sounding songs to do well. But then there is Luther Vandross, who always does well, and Al Jarreau. A good song is a good song, period. There are some album cuts from Rick Braun's *Kisses in the Rain* (Warner Bros.) that I love, like "Car Wash 2000." It's retro and funky, then it breaks out into this little swing groove and comes back. Rick's trumpet tone is great — nice and full, rather than piercing, which some listeners hate. I also play **Chuck Leeb's** "Goodbye" (Shanachie), which is beautiful and could be a single with an edit. Obviously, if it's made it into the Sunday-night show, it means my ears think it's strong enough for potential regular play. Another is **Wayman Tisdale's** "Brazilia" (Atlantic), which is yummy! [PD] **Carol Handley** deserves the credit for establishing this show before I got here. In Smooth Jazz it's easy to pick up a syndicated show, but the only one we carry is Ramsey Lewis'. We do our own in-house new-music show, which allows us to expand the boundaries that this format currently has — and to push them too.

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Stations and their adds listed alphabetically by market

<p>WZMR/Albany, NY PD: Patrick Ryan 9 WILL DOWNING "This" 9 URBAN KNIGHTS "Sneakers" SPECIAL EPX "Everyone's" JEFF LORBER "Nobody"</p>	<p>KOAI/Dallas-Ft. Worth, TX PD: Maxine Todd APD/MD: Bret Michael No Adds</p>	<p>KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart ENYA "Only" RANDY CRAWFORD "Permanent" RICHARD ELLIOT "Crush" RICK BRAUN "Use"</p>	<p>WJCD/Norfolk, VA PD: Jay Lang MD: Larry Hellowell JIMMY SOMMERS "Groove" EUGE GROOVE "Peak"</p>	<p>KJZZ/Reno, NV PD: Jay Davis MD: LouAnn Travers RIPPINGTONS "Parade" WILL DOWNING "This"</p>	<p>KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer KIM WATERS "Down" RIPPINGTONS "Parade"</p>	<p>WSJT/Tampa, FL OM/MD: Ross Block MD: Kathy Curtis 5 HIL ST. SOUL "Use" 3 RUSS FREEMAN "East" 3 KEN NAWPRO "Wasa" 3 STEVE COLE "Start"</p>
<p>KRQS/Albuquerque, NM PD: Paul Lavoie MD: Jeff Young No Adds</p>	<p>KJCD/Denver-Boulder, CO PD: John St. John MD: Marty Leaz No Adds</p>	<p>WLVE/Miami, FL PD: Rich McMillan RICHARD ELLIOT "Crush" RIPPINGTONS "Parade"</p>	<p>WLOQ/Orlando, FL PD: Dave Kesh MD: Patricia James 5 ERIC CLAPTON "Believe" 1 YULARA "Nanah" 1 SPECIAL EPX "Everyone's" 1 GERALD VEASLEY "Do" 1 LEO GANDELMAN "Living"</p>	<p>WJZY/Richmond, VA OM/MD: Tommy Fleming RICK BRAUN "Use"</p>	<p>KJZY/Santa Rosa, CA PD: Gordon Zlot APD/MD: Rob Singleton No Adds</p>	<p>KWSJ/Wichita, KS PD: Ron Allen MD: Patrick Murphy WILL DOWNING "This" RANDY CRAWFORD "Permanent" RICK BRAUN "Use" URBAN KNIGHTS "Sneakers"</p>
<p>KNIK/Anchorage, AK OM: Aaron Wallender PD: J.J. Michaels MD: Jennifer Summers 7 FATTBURGER "Evil" 7 URBAN KNIGHTS "Sneakers" JIMMY SOMMERS "Groove"</p>	<p>WVMV/Detroit, MI PD: Tom Slecker MD: Sandy Kovach 7 URBAN KNIGHTS "Sneakers" HIL ST. SOUL "Use"</p>	<p>WJZ/Milwaukee, WI OM/MD: Chris Moreau RUSS FREEMAN "East" RICHARD ELLIOT "Crush" RICK BRAUN "Use"</p>	<p>WJPL/Peoria, IL PD/MD: Rick Hirschmann No Adds</p>	<p>KSSJ/Sacramento, CA PD: Lee Hanson No Adds</p>	<p>KWJZ/Seattle-Tacoma, WA PD: Carol Handley MD: Dianna Rose RUSS FREEMAN "East"</p>	<p>JRM/Jones NAC/National PD: Steve Hibbard MD: Cheri Marquart FOURPLAY "Saw" RICK BRAUN "Use" BRENDA RUSSELL "New" MARTIN TAYLOR "Way"</p>
<p>WNUA/Chicago, IL PD: Bob Kaake APD/MD: Carl Anderson 10 RICHARD ELLIOT "Crush" 4 RICK BRAUN "Use"</p>	<p>KEZL/Fresno, CA PD/MD: J. Weidenheimer RICK BRAUN "Use" JEFF LORBER "Nobody"</p>	<p>KSBR/Mission Viejo, CA OM/MD: Terry Wedel MD: Logan Parris KARL DENSON "Fute" RICK BRAUN "Use"</p>	<p>WJZZ/Philadelphia, PA OM: Anne Gress PD: Michael Tozzi MD: Joe Proke JIMMY SOMMERS "Lowdown"</p>	<p>WSSM/St. Louis, MO PD: Mike Watermann 4 SPECIAL EPX "Everyone's"</p>	<p>WEIB/Springfield, MA PD: Ben Casey MD: Darrel Cutting 18 GEORGE DUKE "Amazing" 17 LEO GANDELMAN "Living" 13 KARL DENSON "Fute" 5 URBAN KNIGHTS "Sneakers" BRENDA RUSSELL "New" JIM WILSON "Fute" MARTIN TAYLOR "Way"</p>	<p>41 Total Reporters 41 Current Reporters 40 Current Playlists</p>
<p>WNWV/Cleveland, OH PD/MD: Bernie Kimble 5 RICHARD ELLIOT "Crush" 5 RICK BRAUN "Use"</p>	<p>KCIY/Kansas City, MO PD: Steve Wiersman MD: Michelle Chase RICK BRAUN "Use" RUSS FREEMAN "East"</p>	<p>WQCD/New York, NY OM: John Mullen PD/MD: Charley Connolly RICK BRAUN "Use"</p>	<p>KYOT/Phoenix, AZ PD: Shaun Holly APD/MD: Greg Morgan 9 RIPPINGTONS "Parade"</p>	<p>KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole No Adds</p>	<p>Did Not Report, Playlist Frozen (1): WJZW/Washington, DC</p>	
<p>WJZA/Columbus, OH OM/MD: Bill Harman APD: Gary Welter JIM WILSON "Fute"</p>	<p>WSML/Knoxville, TN PD/MD: Tom Miller 4 URBAN KNIGHTS "Sneakers"</p>	<p>WSJZ/New Orleans, LA PD: Jeff Trepagnier 1 RIPPINGTONS "Parade"</p>	<p>KKJZ/Portland, OR PD: Chris Miller MD: David Shelt 2 RICHARD ELLIOT "Crush"</p>	<p>KKSF/San Francisco, CA PD: Paul Goldstein MD: Laurie Cobb 3 RICHARD ELLIOT "Crush"</p>		

Most Played Recurrents

JEFF LORBER Snakebite (Samson/Gold Circle)

RIPPINGTONS Caribbean Breeze (Peak/Concord)

RICK BRAUN Kisses In The Rain (Warner Bros.)

MICHAEL McDONALD Open The Door (Ramp)

KIM WATERS In The Groove (Shanachie)

KIRK WHALUM Now Til Forever (Warner Bros.)

DAVE KOZ Love Is On The Way (Capitol)

RICHARD ELLIOT Who? (Blue Note)

BONA FIDE X-Ray Hip (N-Coded)

JEFF KASHIWA Hyde Park ("Ah, Oooh" Song) (Native Language)

GEORGE BENSON Medicine Man (GRP/VMG)

STING She Walks This Earth (Telarc)

BONEY JAMES & RICK BRAUN Grazin' In The Grass (Warner Bros.)

WALTER BEASLEY Comin' At Cha (Shanachie)

SADE By Your Side (Epic)

GROVER WASHINGTON JR. Chameleon (Telarc)

CHELI MINUCCI My Girl Sunday (Shanachie)

DOWN TO THE BONE The Zodiac (Internal Bass)

STEVE COLE Got It Goin' On (Atlantic)

CRAIG CHAQUICO Cafe Carnival (Higher Octave)

SMOOTH JAZZ Going For Adds

BRIAN KRINEK That's It (CLA) **7/30/01**
ERIC CLAPTON Believe in Life (Duck/Reprise)
LYNN CANNON A Walk in the Park (Cannon)
PETER KATER & R. CARLOS NAKAI Through Windows... (Silver Wave)
RICHARD ELLIOT Crush (GRP/VMG)
TERENCE BLANCHARD Let's Get Lost (Sony Classical)

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PLAYS

PL#	ARTIST/TITLE	GI (888)
23	FREDDIE RAVEL/Sunny Side Up	22986
24	WAYMAN TISDALE/Can't Hide Love	22986
24	PIECES OF A DREAM/Am U Ready	22986
23	EDGE GROOVE/Sneak A Peek	21942
23	RITENOUR/FGRUSIN/Get Up Stand Up	21942
23	FATBURGER/Rev'l Ways	21942
23	BRIAN CULBERTSON/Get It On	21942
15	SPECIAL FX/Everyone's A Star	14310
16	JEFF LOBER/Am Nobody	14310
14	JEFF KASHWA/Around The World	14310
14	WALTER BEASLY/Tantrum	13356
14	MARC ANTONIO/Mas Que Nada	13356
5	SPYRO GYRA/Open Door	13356
8	KOMBOA/On Ride	7837
7	DOC POWELL/Love's Taken Over	6678
7	KIM WATERS/In The Groove	6678
7	GARDEN PARTY/Deacon Blues	6678
7	JAARE D/Love's Taken Over	6678
7	DAVE KOZ/The Bright Side	6678
7	GERALD ALBRIGHT/Wright	6678
6	BOBBI DOWNS/Stone Groove	5724
5	JIMMY SOMMER/360 Groove	5724
6	STEVE COLE/From The Start	5724
6	ERIC MARHEATH/One Day In Venice	5724
6	KIRK WHALUM/How To Forever	5724
6	RICK BRAUN/Use Me	0

KTWV/Los Angeles
Infinity
(310) 840-7180
Brodie Stewart
12+ Cume 968,580

PLAYS

PL#	ARTIST/TITLE	GI (888)
27	STEVE COLE/From The Start	14337
27	MARC ANTONIO/Mas Que Nada	14337
26	WAYMAN TISDALE/Can't Hide Love	13806
26	RICK BRAUN/Kisses In The Rain	13806
25	RIPPING TONS/Caribbean Breeze	13775
19	DAVE KOZ/The Bright Side	10089
16	BRIAN CULBERTSON/Get It On	10089
16	ERIC CLAPTON/Reggae	10089
25	RITENOUR/FGRUSIN/Get Up Stand Up	9558
17	CHUCK LOEB/North, South	9227
18	JEFF LOBER/Sneakable	9558
18	JIMMY SOMMER/360 Groove	9558
18	URBAN KNIGHTS/High Heat Sneakers	9558
17	JEFF KOZ/UB/Dangerous Curves	9027
17	CHUCK LOEB/North, South	9027
17	GERALD ALBRIGHT/Wright	8496
13	LUTHER WINDROSS/Take You Out	6903
13	HIL ST. SOUL/Unl'l You Come	6903
13	RUSS FREEMAN/Last River Drive	6903
13	AL JARREAU'S/How You Say It	6903
13	WILL DOWNING'S/This Love	6372
12	SADE/By Your Side	6372
11	CHARLIE WILSON/Without You	5641
0	ENYA/Only Time	0
0	RANDY CRAWFORD/Permanent	0
0	RICHARD ELLIOT/Crush	0
0	RICK BRAUN/Use Me	0

WNIA/Chicago
Clear Channel
(312) 645-9555
Kaatz/Anderson
12+ Cume 727,480

PLAYS

PL#	ARTIST/TITLE	GI (888)
19	EDGE GROOVE/Sneak A Peek	12432
24	MARC ANTONIO/Mas Que Nada	12432
23	WAYMAN TISDALE/Can't Hide Love	11914
20	MARC ANTONIO/Mas Que Nada	11396
15	STEVE COLE/From The Start	10360
9	URBAN KNIGHTS/High Heat Sneakers	9842
18	RITENOUR/FGRUSIN/Get Up Stand Up	9842
17	RUSS FREEMAN/Last River Drive	9806
15	JIMMY SOMMER/360 Groove	6734
9	SADE/By Your Side	4662
12	LUTHER WINDROSS/Take You Out	5180
10	HIL ST. SOUL/Unl'l You Come	5180
6	DOC POWELL/Love's Taken Over	5180
5	DOWN TO THE BONE/Righteous Needs	5180
10	RICHARD ELLIOT/Crush	5180
7	XLIN/The Night	4662
8	PIECES OF A DREAM/Am U Ready	4662
6	DAVE KOZ/The Bright Side	4662
11	AL JARREAU'S/How You Say It	4144
6	YULIARAY/High	4144
6	JIMMY SOMMER/360 Groove	4144
9	JEFFREY GARNE/Sin Your Eyes	3676
4	RICK BRAUN/Use Me	2072

KKSF/San Francisco
Clear Channel
(415) 975-5555
Goldstein/Gano
12+ Cume 538,580

PLAYS

PL#	ARTIST/TITLE	GI (888)
24	BRIAN CULBERTSON/Get It On	8376
24	DAVE KOZ/The Bright Side	8027
21	RITENOUR/FGRUSIN/Get Up Stand Up	8027
22	WAYMAN TISDALE/Can't Hide Love	7678
22	JEFF LOBER/Am Nobody	7329
21	MARC ANTONIO/Mas Que Nada	7329
21	FREDDIE RAVEL/Sunny Side Up	7329
11	FATBURGER/Rev'l Ways	4886
11	KIRK WHALUM/How To Forever	4537
11	URBAN KNIGHTS/High Heat Sneakers	4537
11	CHUCK LOEB/North, South	4537
12	KOMBOA/On Ride	4188
12	ERIC CLAPTON/Reggae	4188
12	STEVE COLE/From The Start	4188
11	YULIARAY/High	3859
12	MARC ANTONIO/Mas Que Nada	3859
9	GERALD ALBRIGHT/Wright	3819
8	JAMES & BRAUN/Shake It Up	2792
6	SADE/Somebody Already	2792
7	HIL ST. SOUL/Unl'l You Come	2792
7	WALTER BEASLY/Tantrum	2443
7	SADE/By Your Side	2443
7	JEFFREY GARNE/Sin Your Eyes	2443
7	MICHAEL MCCONALD/One Day In Venice	2443
7	RICHARD ELLIOT/Crush	1047

WJZZ/Philadelphia
Clear Channel
(215) 508-1200
Gross/Torpe/Prize
12+ Cume 638,480

PLAYS

PL#	ARTIST/TITLE	GI (888)
28	JAMES & BRAUN/Shake It Up	11956
28	PIECES OF A DREAM/Am U Ready	11956
27	JEFF LOBER/Am Nobody	11956
28	FREDDIE RAVEL/Sunny Side Up	11956
28	WAYMAN TISDALE/Can't Hide Love	11956
28	JEFF KASHWA/Around The World	11956
17	HIL ST. SOUL/Unl'l You Come	8967
20	FATBURGER/Rev'l Ways	8967
19	LUTHER WINDROSS/Take You Out	7259
13	DAVE KOZ/The Bright Side	5978
13	ERIC MARHEATH/One Day In Venice	5551
13	GERALD ALBRIGHT/Wright	5551
13	BRIAN CULBERTSON/Get It On	5551
13	STEVE COLE/From The Start	5551
13	PIECES OF A DREAM/Am U Ready	5551
13	RUSS FREEMAN/Last River Drive	5514
13	RUSS FREEMAN/Last River Drive	5174
12	PAUL JACKSON/R'n Bounce Wd It	5174
12	BONA IDEX/Hay Hip	5124
12	GEORGE BENSON/Medicine Man	5124
11	FATBURGER/Rev'l Ways	4697
0	JIMMY SOMMER/360 Groove	0

KOAI/Dallas-Ft. Worth
Infinity
(214) 630-3011
Todd/Michael
12+ Cume 312,780

PLAYS

PL#	ARTIST/TITLE	GI (888)
11	JEFF LOBER/Sneakable	7047
20	PIECES OF A DREAM/Am U Ready	6804
20	STEVE COLE/Waterfalls	6804
20	RICK BRAUN/Kisses In The Rain	6804
20	DAVE KOZ/One's On The Way	6804
27	RIPPING TONS/Caribbean Breeze	6372
18	LUTHER WINDROSS/Take You Out	6372
17	CHARLIE WILSON/Without You	4131
17	SADE/King Of Sorrow	4131
16	JOE J/Wanna Know	3889
16	HIL ST. SOUL/Unl'l You Come	3540
12	DAVID MANN/Stone Groove	2916
12	JAZZMASTERS/Share	2916
12	MARC ANTONIO/Mas Que Nada	2916
12	WAYMAN TISDALE/Can't Hide Love	2916
12	RITENOUR/FGRUSIN/Get Up Stand Up	2916
12	CHUCK LOEB/North, South	2916
12	EDGE GROOVE/Sneak A Peek	2916
12	MICHAEL LING/Tonight	2916
12	ERIC CLAPTON/Reggae	2916
12	WALTER BEASLY/Tantrum	2916
12	FREDDIE RAVEL/Sunny Side Up	2916
12	KIRK WHALUM/How To Forever	2916
11	JAMES & BRAUN/Shake It Up	2673
11	JAARE D/One's Taken Over	1215

WVMT/Detroit
Infinity
(248) 855-5100
Scheer/Kovach
12+ Cume 439,380

PLAYS

PL#	ARTIST/TITLE	GI (888)
21	MARC ANTONIO/Mas Que Nada	6780
23	PIECES OF A DREAM/Am U Ready	6780
22	GERALD ALBRIGHT/Wright	6490
20	BRIAN CULBERTSON/Get It On	5900
20	JEFF KASHWA/Around The World	5606
19	PAUL JACKSON/R'n Bounce Wd It	4130
12	ERIC G/KARMA/Club Paradise	3540
14	JEFF LOBER/Sneakable	3130
13	BRIAN BROWNE/Reckless	4130
11	MICHAEL LING/Tonight	3540
12	KIRK WHALUM/How To Forever	3540
12	KIM WATERS/In The Groove	3540
12	RIPPING TONS/Caribbean Breeze	3540
12	RICK BRAUN/Kisses In The Rain	3540
12	YULIARAY/High	3540
13	GEORGE BENSON/Medicine Man	3245
9	JIMMY SOMMER/360 Groove	3245
21	KEN NAVARRO/Wake Up Call	3245
10	SPYRO GYRA/Open Door	2950
10	EDGE GROOVE/Sneak A Peek	2950
9	WILL DOWNING'S/This Love	2950
9	AL JARREAU'S/How You Say It	2655
10	DAVE KOZ/The Bright Side	2655
6	SADE/King Of Sorrow	2655
6	KIM WATERS/Unl'l Dawn	2655
0	WAYMAN TISDALE/Can't Hide Love	2360
13	RITENOUR/FGRUSIN/Get Up Stand Up	2360
13	BRIAN CULBERTSON/Get It On	2036
0	HIL ST. SOUL/Unl'l You Come	0

WLVE/Miami
Clear Channel
(305) 862-2000
McMillan
12+ Cume 338,480

PLAYS

PL#	ARTIST/TITLE	GI (888)
27	PIECES OF A DREAM/Am U Ready	5778
27	BRIAN CULBERTSON/Get It On	5778
26	FREDDIE RAVEL/Sunny Side Up	5778
28	MARC ANTONIO/Mas Que Nada	5564
20	RITENOUR/FGRUSIN/Get Up Stand Up	5564
10	PAUL JACKSON/R'n Bounce Wd It	5564
10	SADE/By Your Side	3638
16	HIL ST. SOUL/Unl'l You Come	3424
16	CHARLIE WILSON/Without You	3424
16	AL JARREAU'S/How You Say It	3424
16	PATTY AUSTRIN/You've Been Kind	3210
11	FATBURGER/Rev'l Ways	2584
11	GERALD ALBRIGHT/Wright	2354
10	EDGE GROOVE/Sneak A Peek	2140
10	DAVE KOZ/The Bright Side	2140
10	STEVE COLE/From The Start	2140
11	ERIC CLAPTON/Reggae	2140
10	JEFF KASHWA/Around The World	2140
9	JEFF LOBER/Sneakable	2140
9	RICK BRAUN/Kisses In The Rain	2140
9	SPYRO GYRA/Open Door	1926
10	AL JARREAU'S/How You Say It	1496
7	TIM BOWMAN/Don't Stop Believin'	1284
0	URBAN KNIGHTS/High Heat Sneakers	1284
0	RICHARD ELLIOT/Crush	0
0	RIPPING TONS/Club Paradise	0

KWJZ/Seattle-Tacoma
Saudsky
(425) 373-5536
Handley/Roy
12+ Cume 241,380

PLAYS

PL#	ARTIST/TITLE	GI (888)
11	RITENOUR/FGRUSIN/Get Up Stand Up	4428
11	FREDDIE RAVEL/Sunny Side Up	4428
26	PIECES OF A DREAM/Am U Ready	4264
26	DAVID MANN/Stone Groove	4100
25	CHUCK LOEB/North, South	4100
26	JEFF KOZ/UB/Dangerous Curves	4100
10	LUTHER WINDROSS/Take You Out	1968
9	HIL ST. SOUL/Unl'l You Come	1968
13	PAUL CARROLL/Safety My Soul	1804
11	AL JARREAU'S/How You Say It	1804
11	TONY GABLE & 206/Hot Fun	1804
11	WILL DOWNING'S/This Love	1804
10	PAUL JACKSON/R'n Bounce Wd It	1804
10	ERIC CLAPTON/Reggae	1804
9	JOHN CASINOVIS/Who's Your Fool	1804
11	SPYRO GYRA/Open Door	1804
11	WALTER BEASLY/Tantrum	1804
11	WAYMAN TISDALE/Can't Hide Love	1804
11	STEVE COLE/From The Start	1804
10	JEFF LOBER/Am Nobody	1640
10	DAVE KOZ/The Bright Side	1640
10	JOE MCGRUBB/Teas: Twister	1640
10	SADE/King Of Sorrow	1640
10	EDGE GROOVE/Sneak A Peek	1640
10	MARC ANTONIO/Mas Que Nada	1640
10	PAUL TAYLOR/Aerial	1640
10	KIRK WHALUM/How To Forever	1640
11	AL JARREAU'S/How You Say It	1476
11	JEFF KASHWA/Around The World	1476
11	STING/She Walks This Earth	1476

KYOT/Phoenix
Clear Channel
(480) 966-6236
Holly/Morgan
12+ Cume 261,880

PLAYS

PL#	ARTIST/TITLE	GI (888)
25	MARC ANTONIO/Mas Que Nada	4368
26	FREDDIE RAVEL/Sunny Side Up	4368
26	WAYMAN TISDALE/Can't Hide Love	4368
26	JEFF KASHWA/Around The World	4368
24	CHUCK LOEB/North, South	4032
23	PIECES OF A DREAM/Am U Ready	3864
19	ENYA/Only Time	3192
17	SADE/King Of Sorrow	2856
17	HIL ST. SOUL/Unl'l You Come	2856
11	CHRIS CAMOZZI/Sneak Peek	1848
8	RITENOUR/FGRUSIN/Get Up Stand Up	1680
10	RICK BRAUN/Kisses In The Rain	1680
10	DANCING FANTASY/Club Paradise	1680
23	FOUR 80 EAST/Bumper To Bumper	1680
11	EDGE GROOVE/Sneak A Peek	1680
11	KEN NAVARRO/Wake Up Call	1680
11	XLIN/The Night	1680
11	SPYRO GYRA/Open Door	1512
8	TIM BOWMAN/Don't Stop Believin'	1512
10	MICHAEL LING/Tonight	1512
10	ERIC MARHEATH/One Day In Venice	1512
9	RIPPING TONS/Club Paradise	1344
9	CLUB 80 EAST/Wd It Do	1344
8	BRIAN CULBERTSON/Get It On	1344
8	GEORGE BENSON/Medicine Man	1344

KFDM/San Diego
Jefferson-Pilot
(619) 297-3698
Vasquez/Cole
12+ Cume 248,380

PLAYS

PL#	ARTIST/TITLE	GI (888)
16	WALTER BEASLY/Tantrum	2394
16	JESSE COONAN	2394
16	WAYMAN TISDALE/Can't Hide Love	2394
16	BONNIE JAMES/Bonny	2394
17	EVERETTE HARRP/Flight Back At Ya	2261
17	SADE/By Your Side	2261
17	MARC ANTONIO/Mas Que Nada	2261
16	JEFF KOZ/UB/Dangerous Curves	2128
16	STING/She Walks This Earth	2128
15	RIPPING TONS/Caribbean Breeze	1995
15	SADE/King Of Sorrow	1995
15	KIM WATERS/In The Groove	1995
15	HIL ST. SOUL/Unl'l You Come	1995
15	MICHAEL MCCONALD/One Day In Venice	1995
10	DAVE KOZ/One's On The Way	1330
9	WARREN HILL/Love Is Life	1330
9	CHIEF IMBUCCINI/My Girl Sunday	1330
9	JIMMY SOMMER/360 Groove	1330
9	RITENOUR/FGRUSIN/Get Up Stand Up	1330
9	KEN NAVARRO/Wake Up Call	1197
9	JAARE D/One's Taken Over	1197
9	FOUR 80 EAST/Bumper To Bumper	1197
9	LUS VILLI/EGASIA/Reyna	1197
9	VANUS ARTISTS/Don't Get Around	1064
9	BRIAN CULBERTSON/Get It On	1064
9	FATBURGER/Rev'l Ways	1064
9	PIECES OF A DREAM/Am U Ready	1064
9	WALTER BEASLY/Comin' At Cha	1064
9	KOMBOA/On Ride	1064
9	KIM WATERS/Unl'l Dawn	901

WSSM/San Louis
Bonnieville
(314) 781-9600
Waterman
12+ Cume 297,080

PLAYS

PL#	ARTIST/TITLE	GI (888)
24	MARC ANTONIO/Mas Que Nada	3542
22	RITENOUR/FGRUSIN/Get Up Stand Up	3542
22	JEFF KASHWA/Around The World	3542
23	WAYMAN TISDALE/Can't Hide Love	3542
23	BRIAN CULBERTSON/Get It On	3542
23	PIECES OF A DREAM/Am U Ready	3542
23	FREDDIE RAVEL/Sunny Side Up	2712
21	DAVE KOZ/The Bright Side	2712
18	WALTER BEASLY/Tantrum	2340
11	LUTHER WINDROSS/Take You Out	2022
11	LUTHER WINDROSS/Take You Out	1848
11	HIL ST. SOUL/Unl'l You Come	1848
10	DIDD/Thankyou	1596
9	AL JARREAU'S/How You Say It	1386
9	FATBURGER/Rev'l Ways	1386
8	KOMBOA/On Ride	1386
8	KIM WATERS/Unl'l Dawn	1386
9	GERALD ALBRIGHT/Wright	1232
9	SPYRO GYRA/Open Door	1232
9	DAVID MANN/Stone Groove	1232
8	STEVE COLE/From The Start	1232
8	EDGE GROOVE/Sneak A Peek	1232
8	RIPPING TONS/Club Paradise	1232
8	SADE/King Of Sorrow	1232
7	ERIC CLAPTON/Reggae	1078
7	BE BE BE/FRETTAY/Over My Shoulder	



CYNDEE MAXWELL
max@rronline.com

Research Before Its Time

□ Premature 'reject-ulation' of songs in callout causes problems

The following scenario is an all-too-common dilemma: A programmer puts a song in callout; the song tests poorly and is dropped. Soon the same PD retests the song and sees good results, so it is re-added. Often, by the time this happens, the label has been forced to move on to the artist's next single, which the programmer won't add because the station is just getting started with the first one.

The uneven timelines of radio and records affect the chart position of both songs, which is a problem when many programmers cite poor chart performance as a reason for not supporting a track. While those at radio may be quick to point out that chart position and record sales are not their concern, they must recognize that a financially sound record company can support many of radio's interests in more ways than one.

Spins And Familiarity

Core Callout's **Jodie Renk** says that the problem requires education. "On the radio side, it's really critical that programmers understand that you cannot get a valid read on a song until it has a minimum 60% familiarity," she says. "We have done different kinds of analysis on this. The most effective one is the Spearman Rank analysis. It looks at a song's rank at different levels of familiarity. "You look at how predictive the song's rank position is at 50% familiarity vs. where it ends up when it's 90%-100% familiar. The correlation between how it does at low familiarity and how it does at high familiarity is all over the place until we hit 60%. Once songs start getting into the 60%-70% familiarity range, how they rank there is very predictive of how they're going to rank at 100% familiar."

While the total number of spins is directly related to familiarity, Renk says that's not the sole factor for determining a song's callout readiness. "The actual number of spins isn't the

important part of the equation," she says. "The important part is, how much familiarity do those spins translate to?"



Jodie Renk

"When we start with a brand-new client, and we're reviewing when they want to start testing records, we don't know what's going to happen, because each market is different. In some markets there's a direct competitor, and they have a lot of cume sharing, so records get familiar faster,

because they might get 100 spins on Station A and 100 spins on Station B. "Our rule of thumb is to spin it 100 times then put it in your callout. If it comes back 40% familiar, we know that 100 spins is too soon, and you don't have a usable score. If it comes back 80% familiar, we know 100 spins is too late.

"A lot of it has to do with how many outlets there are in the market, as well as the reach and frequency of the station. One hundred spins on a high-TSL station will net a lot more familiarity than 100 spins on a station that does not have very good TSL, because the impressions are not going to be made to the same person as many times. That's the whole OES thing Arbitron uses for sales, which also has applications for spinning music."

In Sync

The education process extends to labels, according to Renk. "They have to understand the same thing," she says. "They have to understand that there has to be a base level of familiarity. It may not happen as fast as they want it to happen. The song may

not get to be 60% familiar in its second week of release — and I'd be shocked if it did."

While much label effort goes into setting up records with the goal of making a national impact on a coordinated timetable, Renk says that when the timeline does not pan out as intended, labels have to remember that it's because of market differences. "Record companies have to understand that radio doesn't exist to sell records," she says.

"Radio exists to get listeners. It's not the radio station's problem that it's having success with the record sooner or later than the label might want it to. Each radio station in each market is truly different, and it makes sense that they're going to go through music in a different pattern.

"Radio's job — and it does it better than any other outlet that exists — is to expose the music. Record companies have to let radio stations expose it in the manner that best helps the stations. Radio stations have always done a pretty good job of working with the record companies as much as they possibly can. It's a mutually beneficial relationship. But it can't always be 100% in sync. While the charts are a great indication of what's going on and certainly have tons of value, record airplay and record sales don't sync up 100% at the same time."

Live By The Sword....

The statement "My market is different" cuts both ways. "I would hope that radio is cognizant of the fact that other radio stations are going to play songs in a different time frame and with different results," Renk says. "If program directors don't believe that their market is different and their needs are different, they shouldn't be doing callout. The only reason you do callout is because you think there's something happening in your marketplace.

"So when a record company explains that another station already dropped a song because it had huge success with it three months ago or that it's going to wait on the next single one more week because the other record is still holding for them,

"Especially early in a song's life cycle, program directors not experienced with callout tend to move too soon, dropping or changing rotations before the familiarity is high enough to make an accurate call."

Tom Kelly

programmers certainly ought to understand that, because that's also how they program their stations. If you're going to live by the sword, die by the sword."

Renk suggests that education and communication go hand in hand toward building good industry relationships. "Record labels have their own agendas, and they have powerful tools to bring to the radio station," she says. "They need to share their agenda with the radio station and say things like, 'I really need to have this second single by this date, because there's a tour supporting it, and together we can make this concert a big event for both of us.'

"Radio stations and record companies have so many things in common; if there's good communication about the needs of each, that happy middle ground can be reached. The record companies certainly bring a lot to the radio stations that could convince them to tweak their schedules a bit."

Watch Trends

Kelly Music Research's **Tom Kelly** notes, "As more people have gained access to research, the problem of uneven timelines has gotten worse. Callout data seems to be everywhere. Local, regional and national callout data is now readily available to programmers, and the influence this research is having is huge.



Tom Kelly

"One of the most common mistakes I see is the knee-jerk reaction to a bad — or good — test score. Especially early in a song's life cycle, program directors not experienced with callout

tend to move too soon, dropping or changing rotations before familiarity is high enough to make an accurate call.

"When a song is new and unfamiliar, it rarely tests well. Even great songs start slowly, because it takes time and repeated exposure for the audience to become comfortable with them. Experienced callout users know that new music needs a significant number of spins (usually in the hundreds) in prime dayparts to establish familiarity.

"As exposure increases along with familiarity, it's best to watch the appeal score trends over multiple tests. I recommend looking at three-week trends when modifying rotations. An isolated test may wobble up or down, depending on the sample.

"Unfortunately for the labels, radio's on-off-on playlist maneuvers wreak havoc with record-company agendas. The solution, as I see it, is education. In the best interest of the radio and record industries, callout needs to be understood so that it can be applied properly."

A Timing Problem

Steve Casey Research's **Steve Casey** breaks out the timing problem into two areas: "The first is the difference in the way labels and stations operate. The labels have a supply driven approach. For example, when it is time to release another single in support of an album or a movie, they are anxious to get the expo-



Steve Casey

sure, and with the best timing.

"The second area is the set of methodologies used by stations to evaluate and manage new music. A radio station is more demand-driven. Songs are entertainment elements. Until listeners become tired of today's songs and demand new ones to replace them, there is no rush. In fact, we know that there is an ongoing problem of balance. If you play too many new songs, it affects rotations in such a way that people have to wait too long to hear their favorite songs."

He says that since he invented in-house weekly research 27 years ago he has never found a solution to this difference in approaches, but that the record labels usually fare well.

Three factors contribute to concerns about timing, according to Casey. "First, weaknesses in the methodology of how stations introduce and evaluate new music have led the record industry to distrust radio as a partner in the introduction of new music," he says. "They have seen radio be — from their standpoint — 'wrong' too many times. And in many cases the labels are quite right to be suspicious.

"Second, most programmers I've spoken to about this issue will not consider adding a song that is not on a label's priority list. Part of this is because of independent promotion: part is because, with very tight lists, it is the path of least resistance. While

"Radio stations and record companies have so many things in common; if there's good communication about the needs of each, that happy middle ground can be reached."

Jodie Renk

Continued on Page 101



Beautiful Creatures

New This Week:

KOMP KATT
WXKE WKLC
KFMX WKGB
KWHL

Already Out of the Bottle:

KXXR KUPD
KIBZ WNOR
KZRR WAQX
KRTQ KBER
WCCC WKLT
KCAL WCLG
KFZX WXBE
WRQR WGIR
WPHD WOTT
WQBZ WRBR
KLPX KXFX
WZBH WCPR
KCLB WWCT
KFMF WKQZ
KFRQ KZRQ
WCMF WQLZ
KATS KTUX
WQBK KHTQ

“wasted”

From their self-titled debut album

Tearin' up Ozzfest all summer long

On tour with Tantric September — October

Album in stores 8.14.01

Produced by SEAN BEAVAN

Management: GLORIA BUTLER MANAGEMENT

www.beautifulcreatures.net





Beautiful Creatures

New This Week:

- KOMP KATT
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- KFZX WXBE
- WRQR WGIR
- WPHD WOTT
- WQBZ WRBR
- KLPX KXFX
- WZBH WCPR
- KCLB WWCT
- KFMF WKQZ
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R&R Rock Top 50

July 27, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	1733	-18	129782	18	66/0
2	2	STONE TEMPLE PILOTS Days Of The Week (Atlantic)	1287	-38	69319	8	64/0
4	●	3 DOORS DOWN Be Like That (Republic/Universal)	1159	+47	70161	9	61/0
3	4	CULT Rise (Lava/Atlantic)	1044	-161	61012	13	57/0
5	●	BLACK CROWES Soul Singing (V2)	1004	+54	55051	7	60/0
8	●	FUEL Bad Day (Epic)	992	+80	61241	8	59/0
7	●	TOOL Schism (Volcano)	980	+46	69607	12	50/0
10	●	TANTRIC Astounded (Maverick)	877	+64	45203	8	58/3
9	9	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	835	-8	67113	25	38/0
6	10	SEVEN MARY THREE Wait (Mammoth)	751	-197	39881	14	49/0
11	11	DAVE NAVARRO Rexall (Capitol)	732	-19	45304	10	53/0
12	12	SALIVA Your Disease (Island/IDJMG)	682	-19	42631	23	36/0
13	●	LINKIN PARK Crawling (Warner Bros.)	657	+28	39844	14	40/0
20	●	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	616	+182	38357	5	54/1
14	15	FUEL Hemorrhage (In My Hands) (Epic)	609	-8	42363	48	49/0
16	●	GODSMACK Greed (Republic/Universal)	581	+22	44048	20	37/0
15	17	STAIN'D Outside (Flip/Elektra/EEG)	545	-19	38092	11	29/0
19	●	STEREOMUD Pain (Loud/Columbia)	527	+12	31162	14	49/0
18	19	TANTRIC Breakdown (Maverick)	482	-43	30372	29	37/0
Breaker	●	NICKELBACK How You Remind Me (Roadrunner)	463	+309	27636	2	58/10
21	●	DROWNING POOL Bodies (Wind-up)	447	+41	23045	13	37/1
Breaker	●	PETE. Sweet Daze (Warner Bros.)	420	+30	24902	7	43/1
Breaker	●	PRIME STH I'm Stupid (Don't Worry...) (Giant/Reprise)	405	+8	21149	11	42/0
17	24	AEROSMITH Just Push Play (Columbia)	393	-133	26213	14	33/0
26	●	CALLING Wherever You Will Go (RCA)	381	+41	19654	8	39/1
27	●	DISTURBED Down With The Sickness (Giant/Reprise)	372	+42	21284	7	35/0
24	27	DOYLE BRAMHALL III... Green Light Girl (RCA)	343	-42	22561	12	31/0
29	●	ECONOLINE CRUSH You Don't Know What It's... (Restless)	320	+49	16750	4	36/0
28	●	CLUTCH Careful With That Mic... (Atlantic)	316	+4	17122	6	28/0
25	30	U2 Elevation (Interscope)	290	-57	29091	15	21/0
32	●	WEEZER Hash Pipe (Geffen/Interscope)	262	+32	15554	5	20/1
31	●	COLD End Of The World (Flip/Geffen/Interscope)	249	+8	13716	5	31/1
30	33	MAYFIELD FOUR Eden (Turn The Page) (Epic)	239	-20	15999	10	26/0
33	34	OLEANDER Benign (Republic/Universal)	209	-3	10896	6	26/0
35	●	MOKE My Degeneration (Ultimatum)	207	+40	8758	3	24/0
37	●	ADEMA Giving In (Arista)	193	+34	10260	3	24/2
39	●	CALIFORNIA Kid From California (Trauma)	177	+36	8999	3	22/2
34	38	LIFHOUSE Sick Cycle Carousel (DreamWorks)	177	-16	17232	12	16/0
50	●	SEVEN CHANNELS Breathe (Palm Pictures)	153	+72	6984	2	27/6
36	40	BRAND NEW IMMORTALS Reasons Why (Music Company/Elektra/EEG)	153	-8	13696	6	18/0
40	●	BUCKCHERRY Porno Star (DreamWorks)	151	+13	5693	3	14/0
47	●	POWERMAN 5000 Bombshell (DreamWorks)	133	+40	5982	2	19/1
45	●	SINOMATIC You're Mine (Rust/Atlantic)	126	+21	8600	2	17/1
41	44	BLACK CROWES Lickin' (V2)	113	-23	5807	17	13/0
Debut	●	BEAUTIFUL CREATURES Wasted (Warner Bros.)	112	+63	4882	1	24/6
49	●	SYSTEMATIC Deep Colors Bleed (Music Company/Elektra/EEG)	110	+28	3935	2	19/4
42	47	ERIC GALES Hand Writing On The Wall (Nightbird/MCA)	109	-11	5663	9	11/0
46	●	NONPOINT Endure (MCA)	106	+2	3227	2	13/0
43	49	ERIC CLAPTON Travelin' Light (Duck/Reprise)	101	-14	5628	6	10/0
Debut	●	LIVE Simple Creed (Radioactive/MCA)	80	+77	5100	1	37/37

Most Added.

ARTIST TITLE LABEL(S)	ADDS
LIVE Simple Creed (Radioactive/MCA)	37
MEGADETH Dread & The Fugitive Mind (Sanctuary/SRG)	13
NICKELBACK How You Remind Me (Roadrunner)	10
DAYS OF THE NEW Hang On To This (Outpost/Interscope)	8
P.O.D. Alive (Atlantic)	7
SEVEN CHANNELS Breathe (Palm Pictures)	6
BEAUTIFUL CREATURES Wasted (Warner Bros.)	6
COLOR Are You With Me? (Melisma/Arista)	6
JUDAS PRIEST Feed On Me (Atlantic)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK How You Remind Me (Roadrunner)	+309
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	+182
FUEL Bad Day (Epic)	+80
LIVE Simple Creed (Radioactive/MCA)	+77
SEVEN CHANNELS Breathe (Palm Pictures)	+72
TANTRIC Astounded (Maverick)	+64
BEAUTIFUL CREATURES Wasted (Warner Bros.)	+63
BLACK CROWES Soul Singing (V2)	+54
ECONOLINE CRUSH You Don't Know What It's... (Restless)	+49
3 DOORS DOWN Be Like That (Republic/Universal)	+47

Breakers.

NICKELBACK		
How You Remind Me (Roadrunner)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
463/309	58/10	20
PETE.		
Sweet Daze (Warner Bros.)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
420/30	43/1	22
PRIME STH		
I'm Stupid (Don't Worry...) (Giant/Reprise)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
405/8	42/0	23

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.

69 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/15-Saturday 7/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 400 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

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New & Active

SIMON SAYS Blister (<i>Hollywood</i>) Total Plays: 76, Total Stations: 10, Adds: 0	MUDVAYNE Death Blooms (<i>No Name/Epic</i>) Total Plays: 56, Total Stations: 8, Adds: 1
GODHEAD Eleanor Rigby (<i>Posthuman/Priority</i>) Total Plays: 73, Total Stations: 11, Adds: 0	311 You Wouldn't Believe (<i>Volcano</i>) Total Plays: 54, Total Stations: 9, Adds: 0
LIMP BIZKIT Boiler (<i>Flip/Interscope</i>) Total Plays: 73, Total Stations: 11, Adds: 1	PRIMER 55 This Life (<i>Island/IDJMG</i>) Total Plays: 50, Total Stations: 9, Adds: 3
SYSTEM OF A DOWN Chop Suey (<i>American/Columbia</i>) Total Plays: 69, Total Stations: 12, Adds: 3	LIFER Boring (<i>Republic/Universal</i>) Total Plays: 26, Total Stations: 9, Adds: 1
SOIL Halo (<i>J</i>) Total Plays: 61, Total Stations: 8, Adds: 0	P.O.D. Alive (<i>Atlantic</i>) Total Plays: 7, Total Stations: 7, Adds: 7
NO ONE Chemical (<i>Immortal/Virgin</i>) Total Plays: 59, Total Stations: 8, Adds: 0	MEGADETH Dread & The Fugitive Mind (<i>Sanctuary/SRG</i>) Total Plays: 4, Total Stations: 13, Adds: 13

Songs ranked by total plays

Most Played Recurrents

- LIFEHOUSE Hanging By A Moment (*DreamWorks*)
- GODSMACK Awake (*Republic/Universal*)
- PRIMUS W/OZZY N.I.B. (*Divine/Priority*)
- 3 DOORS DOWN Duck And Run (*Republic/Universal*)
- 3 DOORS DOWN Loser (*Republic/Universal*)
- AEROSMITH Jaded (*Columbia*)
- INCUBUS Drive (*Immortal/Epic*)
- CREED Higher (*Wind-up*)
- 3 DOORS DOWN Kryptonite (*Republic/Universal*)
- CREED With Arms Wide Open (*Wind-up*)
- METALLICA I Disappear (*Hollywood*)
- LIMP BIZKIT My Way (*Flip/Interscope*)
- RED HOT CHILI PEPPERS Otherside (*Warner Bros.*)
- CREED Are You Ready (*Wind-up*)
- LINKIN PARK One Step Closer (*Warner Bros.*)
- METALLICA No Leaf Clover (*Elektra/EEG*)
- PAPA ROACH Last Resort (*DreamWorks*)
- GODSMACK Voodoo (*Republic/Universal*)
- A. LEWIS OF STAINED W/F. DURST Outside (*Flawless/Geffen/Interscope*)
- U2 Beautiful Day (*Interscope*)

Before Its Time

Continued from Page 98

this does help reduce tension, it may or may not be to the benefit of the listeners.

"Third, when the charts — which are not based on the individual station's listeners — don't support a song that has been added, there is tremendous pressure. That song is taking up a space that some label needs — they are supply driven, remember — and they can't understand why a 'stiff' should stand in the way of their next 'hit.' Programmers tell me that a song must perform much better if it is not a label priority if it is to remain on the station.

"So, from the standpoint of label-station interaction, the labels are usually setting the agenda. Today they create coordinated marketing efforts that tie together albums, tours, television and movies. They have done a good job of creating a controlled environment. There are real benefits to the station to stay in sync with this.

"To their credit, the labels, when a song does not perform well across a format, will recognize it and move on. The problem is for the individual programmer, when he believes that his audience isn't reacting exactly like the country as a whole."

Our House Is Not In Order

"As an industry, we do make mistakes in terms of evaluating new music," Casey continues. "But with a little caution and effort, we can do a very good job. Many excellent programmers already do. There are two approaches to adding songs.

"One is to add a song because some input suggests that your audience might like to hear it — artist reputation, your own evaluation of the song, chart performance, reaction at a concert, etc. You don't expect the song to do well initially. You expose it enough to establish familiarity. You believe that you are presenting something that will expose your listeners to fresh music and that will seem appropriate and interesting to them. That is, in itself, a benefit, and if they decide that they don't also enjoy it, you'll pull it.

"The other approach is to test a song but not add it until it 'begins to test.' Here, you rely on exposure by other media and your competitors to establish the song. Then you come in at the right time and grab the benefits while letting them pay the price for playing unfamiliar music.

"The problem with the first approach is that it can be carried to an extreme. You can add a song that the listeners wouldn't find appropriate. You can keep playing it past the point at which the listeners have evaluated and rejected it. You can overload the station with so much of that music that the listeners aren't comfortable with the station or can't hear their real favorites without a long wait.

"Notice that each of these problems can be addressed. It is an issue of moderation. Almost everybody agrees that moderation is needed in the introduction of new music.

"Approach two makes record labels crazy, and it has two huge problems. First, unless your station's listeners have exactly the same taste as everybody who will hear a song, the only opinions that matter are your listeners'. If they have the same taste as your competitor, one of you is redundant.

"Second, if you wait for another station, you are saying that there is little value to freshness. In that case, perhaps you should evaluate whether you should be playing new music at all. If you believe that your audience is recurrent-driven, you aren't really in the new-music game. Still, since your listeners have different tastes than those of other stations, you'll still have the redundancy problem."

New-Music Methodology

Because the methodology of new-music research is critical, Casey explains some ways to get it right, beginning with sample composition. "Your TSL is quite skewed," he begins. "Twenty percent of your listeners do 62% of the listening. Sixty percent of your cume listen too little to hear your rotations. They hear another station's rotations, or they use so little radio that they couldn't help you win in the ratings if they wanted to.

"The result is that you need real listeners in your sample. Typically, 50% of the sample should be core listeners. You can go higher, but if you do, the sample size should increase to 120 to 150 people so that you can still get a good read from the congregation and not just the choir.

"Since only PIs who spend some time with you will be exposed to new music, you can do a simple thing to greatly improve your ability to see new music develop: Ask each respondent how much time they spent with their PI station during the past week. Do a separate report on the 35 or so PIs who spent the most time with you. This is the group that will be your leading indicator for new-music acceptance."

Casey believes that people need help to identify music. "For most, it is not the center of their lives," he says. "Precede each hook by saying the title of the song. We've done it at over a hundred stations. It helps. I've always been nervous about identifying the artist as well. I've been afraid it might introduce some kind of bias. But, truthfully, some very good researchers feel that they have found no problem with announcing artist names too. Play with it. See what works for your listeners."

"Labels have seen radio be — from their standpoint — 'wrong' too many times. In many cases, the labels are quite right to be suspicious."

Steve Casey

"For many people and many songs there are high numbers of 'no opinion.' People are aware but have not made an emotional commitment. That is real. Be certain that the answer scale you use allows people to express this very real feeling. While the 'no opinions' may remain high, the research is not yet telling you that it is time to give up on the song. These opinions will shift to negative or positive values."

If there is a problem establishing familiarity or a problem of the burn increasing even though there is still unfamiliarity, Casey suggests that you're not exposing the new music enough to establish it. "Typically, we see a need for 100 plays before the level of exposure is deep and wide enough for opinions to begin to become clear," he says.

"Of course, this varies by artist and song. But you really can't have it both ways. You expose a song enough for people to gain and feed back their opinions or the research isn't going to work well as a tool for evaluating new music."

ROCK

Going For Adds 7/31/01

- CRAVING THEO Stomp (*Columbia*)
- DEZERAY'S HAMMER What I Think (*Red Ink/Newtron/Edel*)
- DICKEY BETTS BAND Let's Get Together (*Back Alley*)
- JEFFREY GAINES Shake It Off (*Artemis*)
- P.O.D. Alive (*Atlantic*)

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PLAYS

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31	25	PRIMUS WOZZY/N.I.B.	10780
35	34	GOODSMACK/Greased	10472
35	34	STAND!N'S Been Awful	10472
31	32	TOOL/Schism	10184
21	21	SALVA/Your Disease	6468
25	20	LINKIN PARK/Crawling	6160
21	19	CLUT/RIse	5852
21	19	OLEANDER/When You're Here	5852
9	8	DROWNING POOL/Bodies	2464
19	16	DAVE NAVARRO/Recall	2464
14	14	STEREOMUDD/Pain	4312
14	13	FUEL/Bad Day	4004
8	8	GOODSMACK/Keep Away	3080
8	8	DROWNING POOL/Bodies	2464
8	8	ECONOLINE CRUSH/You Don't Know...	2464
8	8	GOODSMACK/Keep Away	2464
8	8	GOODSMACK/Whatever	2464
6	6	CLUTCH/Careful With That	2464
6	6	SYSTEM OF A DOWN/Whore Suey	2156
7	7	DIS/URBED/Down With...	2156
7	7	LIMP BIZKIT/Better	2156
5	7	SALVA/Clock Click Boom	2156
7	7	ADEMAN/Giving In	2156
7	7	NEOFORTNIGHT/What's New	2156
7	7	STEREOMUDD/Pain	2156
7	7	STONE TEMPLE PILOTS/Days Of The Week	2156
5	6	FUEL/Hemorrhage	1848
7	6	3 DOORS DOWN/Kryptonite	1848
3	4	CH/I/What If	1232
5	4	LIMP BIZKIT/Beak Stuff	1232

MARKET #5

WMMR/Philadelphia
Greater Media
(610) 771-0933
Mikman/Zepeto
12+ Cum 615,000



PLAYS

LW	TW	ARTIST/TITLE	GI (800)
31	33	3 DOORS DOWN/Be Like That	9702
30	32	U2/Elevation	9408
32	29	STAND!N'S Been Awful	8820
29	28	TRAIN/Drops Of Jupiter	8820
17	21	BRAND NEW INMORTAL'S/Reasons Why	6174
16	20	BLACK CROWES/Soul Singing	5880
22	19	LIFEHOUSE/Sick Cycle Carousel	5586
19	18	FUEL/Red Day	5586
18	18	NICKELBACK/How You Remind Me	4704
15	11	JIMMY PAGE/BLACK...What Is & What...	3234
22	10	SEVEN MARY THREE/What	2940
7	10	PRIMUS WOZZY/N.I.B.	2940
10	10	CREED/Higher	2940
8	8	STAND!N'S Been Awful	2940
19	10	STONE TEMPLE PILOTS/Days Of The Week	2940
7	9	3 DOORS DOWN/loser	2646
9	9	METALLICA/Deceper	2646
9	9	STAND!N'S Been Awful	2646
17	7	FUEL/Hemorrhage	2658
7	7	MAYFIELD FOUR/Eden (Turn The Page)	2058
7	7	METALLICA/No Leaf Clover	2058
5	6	COLD/End Of The World	1764
5	6	INCUBUS/Drive	1764
7	7	TOOL/Schism	1754
10	7	FOOTFIGHTERS/Learn To Fly	1470
6	6	DAVE NAVARRO/Recall	1470
3	5	WEEZER/Hush Pipe	1470
3	5	BUSH/The Chemicals	1470
7	6	PUDDLE OF MUDD/Control	1470
7	6	U2/Beautiful Day	1470

MARKET #10

KLOL/Mission-Groves
Clear Channel
(713) 830-8000
Trapp/Fox
12+ Cum 399,100



PLAYS

LW	TW	ARTIST/TITLE	GI (800)
22	20	TRAIN/Drops Of Jupiter...	5829
24	20	OLEANDER/Am You There?	5226
29	26	STAND!N'S Been Awful	5226
25	23	LIFEHOUSE/Hanging By A Moment	4823
22	22	3 DOORS DOWN/Duck And Run	4422
17	20	GOODSMACK/Awake	4020
11	11	BLACK CROWES/Soul Singing	2211
11	11	SALVA/Your Disease	2211
6	18	U2/Beautiful Day	2240
6	18	3 DOORS DOWN/Kryptonite	2010
10	10	TOOL/Schism	2010
7	7	CREED/What If	1809
7	7	PRIMUS WOZZY/N.I.B.	1809
7	7	3 DOORS DOWN/loser	1809
9	9	BUSH/The Chemicals	1809
9	9	TANTRIC/Breakdown	1809
7	8	CREED/Am You Ready	1608
7	8	METALLICA/No Leaf Clover	1608
8	8	STONE TEMPLE PILOTS/Days Of The Week	1407
7	7	FUEL/Hemorrhage	1407
5	7	KENNY WAYNE...An 2 Deep	1407
5	7	CREED/Am You Ready	1407
7	7	METALLICA/Deceper	1407
9	4	CLUT/RIse	1206
10	3	3 DOORS DOWN/Be Like That	1206
9	9	CREED/Higher	1005
8	8	GOODSMACK/Keep Away	1005
7	8	BUCKCHERRY/LI Up	1005
6	8	GOODSMACK/Woodoo	1005
6	8	JUDAS PREST/Freak On Me	600

MARKET #15

KDWB/Phoenix
Saudsky
(480) 897-3000
Bontadonna/Ellis
12+ Cum 228,600



PLAYS

LW	TW	ARTIST/TITLE	GI (800)
23	22	U2/Elevation	3432
18	19	LIFEHOUSE/Hanging By A Moment	2964
18	19	AEROSMITH/Just Push Play	2964
14	18	MATTHEWS BAND/Just Push Play	2654
12	18	MAYFIELD FOUR/Eden (Turn The Page)	2430
12	18	TRAIN/Drops Of Jupiter	2306
13	18	AEROSMITH/Jaded	2652
14	18	STONE TEMPLE PILOTS/Days Of The Week	2140
12	14	CLUT/RIse	2240
14	14	3 DOORS DOWN/Be Like That	2184
15	14	AC/DC/Satellite Blues	2184
10	14	STAND!N'S Been Awful	2184
17	13	3 DOORS DOWN/loser	2028
17	13	SEVEN MARY THREE/What	1872
14	12	SPAGHETTINI/Want To Live	1872
12	12	STONE TEMPLE PILOTS/Days Of The Week	1872
11	11	AEROSMITH/Jaded	1716
12	11	DOYLE BRAMHALL II...Green Light Girl	1716
14	10	FOOTFIGHTERS/Learn To Fly	1560
14	10	3 DOORS DOWN/Be Like That	1560
3	4	CREED/Am You Ready	624
3	3	SAMMY HAGAR/Carousal	468
3	3	3 DOORS DOWN/Kryptonite	468
4	3	BON JOVI'S My Life	468
3	3	RED HOT CHILI...California	468
3	3	RED HOT CHILI...Scar Tissue	468
3	3	RED HOT CHILI...Scar Tissue	312
2	2	STONE TEMPLE PILOTS/Sour Gr...	312

MARKET #18

WBAB/Massaso-Enfield
Cox
(631) 587-1023
Edwards/Torona/Parise
12+ Cum 234,900



PLAYS

LW	TW	ARTIST/TITLE	GI (800)
27	22	STAND!N'S Been Awful	4672
28	20	STAND!N'S Been Awful	4380
28	20	AEROSMITH/Just Push Play	4638
12	12	MAYFIELD FOUR/Eden (Turn The Page)	2430
12	12	TRAIN/Drops Of Jupiter	2306
13	13	AEROSMITH/Jaded	2136
14	16	STONE TEMPLE PILOTS/Days Of The Week	2140
12	14	CLUT/RIse	2240
14	14	3 DOORS DOWN/Be Like That	2184
15	14	AEROSMITH/Just Push Play	2044
10	14	CREED/Higher	1898
11	13	CREED/Am You Ready	1898
11	13	U2/Beautiful Day	1898
11	12	AC/DC/Satellite Blues	1752
12	12	STONE TEMPLE PILOTS/Days Of The Week	1752
12	12	PRIMUS WOZZY/N.I.B.	1752
10	12	3 DOORS DOWN/Kryptonite	1752
12	11	RED HOT CHILI...California	1606
12	11	AC/DC/Satellite Blues	1606
10	11	METALLICA/No Leaf Clover	1606
10	11	TANTRIC/Whatever	1606
10	11	NICKELBACK/How You Remind Me	1606
10	11	METALLICA/Deceper	1460
9	10	JIMMY PAGE/BLACK...10 Years Gone	1460
8	9	MOKE/AAJ Degeneration	1168
11	7	CREED/Riders On The Storm	1022
8	7	JIMMY PAGE/BLACK...What Is & What...	1022
5	7	SANTANA/ROB THOMAS/Smooth	534
13	4	SEVEN MARY THREE/What	534

MARKET #22

WDVE/Pittsburgh
Clear Channel
(412) 937-1441
Muschina/Price/Porter
12+ Cum 356,700



PLAYS

LW	TW	ARTIST/TITLE	GI (800)
20	23	CLARKS/Better Too Late	5796
17	22	LIFEHOUSE/Hanging By A Moment	5544
19	17	TRAIN/Drops Of Jupiter	4284
14	13	FUEL/Hemorrhage	3528
19	12	3 DOORS DOWN/loser	3024
11	11	FUEL/Red Day	2712
10	11	STAND!N'S Been Awful	2712
11	11	DOYLE BRAMHALL II...Green Light Girl	2712
11	11	CALL ME/Wherever You Will Go	2712
10	11	SEVEN MARY THREE/What	2268
10	11	CREED/Higher	2016
7	8	CLUT/RIse	2016
7	8	CLARKS/Better Off	1512
7	8	OLEANDER/When You're Here	1512
8	5	3 DOORS DOWN/Kryptonite	1260
4	4	CREED/Am You Ready	1260
3	3	SANTANA/EVERLAST/Just Push Play	756
3	3	CLARKS/Snowman	756
1	1	WHO/Won't Get Fooled	252
1	1	LIFEHOUSE/Sick Cycle Carousel	252

MARKET #24

WMMR/Cleveland
Clear Channel
(216) 781-9667
Tutor/Pennington
12+ Cum 364,900



PLAYS

LW	TW	ARTIST/TITLE	GI (800)
37	29	STAND!N'S Been Awful	8853
36	28	GOODSMACK/Awake	7945
37	29	LIMP BIZKIT/My Way	7037
29	31	TOOL/Schism	7037
12	18	GOODSMACK/Greased	4086
12	18	STONE TEMPLE PILOTS/Hollywood Beach	3568
17	12	JERRY CAMERON/Angeer Rising	3859
20	17	DAVE NAVARRO/Recall	3717
18	13	3 DOORS DOWN/Be Like That	3405
18	13	LINKIN PARK/One Step Closer	3405
18	13	WEEZER/Hush Pipe	3405
14	12	DISTURBED/Down With...	3178
17	12	FUEL/Red Day	2724
18	12	LINKIN PARK/Crawling	2724
18	12	TANTRIC/Whatever	2724
11	12	FUEL/Hemorrhage	2724
11	12	3 DOORS DOWN/loser	2497
6	10	DISTURBED/Down With...	2270
11	10	PAPA ROACH/Last Resort	2270
9	10	PETE...Sweet Date	2270
10	10	STEREOMUDD/Pain	2270
6	10	STONE TEMPLE PILOTS/Heaven And Hell	2270
11	9	3 DOORS DOWN/Kryptonite	2043
9	9	INCUBUS/Pardon Me	2043
10	9	OLEANDER/When You're Here	2043
9	9	STAND!N'S Been Awful	2043
11	9	SALVA/Your Disease	2043
6	6	A PERFECT CIRCLE/Judith	1816
9	8	LINKIN UNDERGROUND/Revolution Man	1816
5	7	OFFSPRING/Totalmortal	1589

MARKET #26

WEDN/Cincinnati
Clear Channel
(513) 621-9226
Walker/Vasile
12+ Cum 208,200



PLAYS

LW	TW	ARTIST/TITLE	GI (800)
21	21	LIMP BIZKIT/My Way	5487
21	20	STAND!N'S Been Awful	5310
29	20	STAND!N'S Been Awful	5133
29	20	3 DOORS DOWN/Be Like That	5133
31	22	TOOL/Schism	3934
22	21	3 DOORS DOWN/Be Like That	3528
19	21	PETE...Sweet Date	3717
18	21	NICKELBACK/How You Remind Me	3717
15	18	3 DOORS DOWN/Duck And Run	3540
15	18	PUDDLE OF MUDD/Control	3540
15	18	PRIME STEIN/My Supad	3540
13	14	TANTRIC/Whatever	2478
15	14	LIFEHOUSE/Sick Cycle Carousel	2478
16	13	BLISS 65/Sonner Or Later	2724
9	13	FUEL/Red Day	2301
12	13	LINKIN PARK/One Step Closer	2301
15	12	STEREOMUDD/Pain	2301
10	12	LINKIN PARK/Crawling	2124
11	12	DISTURBED/Down With...	1770
10	12	SAMON SAYS/Roller	1770
16	9	GOODSMACK/Greased	1583
9	9	SOUL/Salvo	1583
7	9	DISTURBED/Down With...	1583
5	7	BUSH/The Chemicals	1439
15	7	COLD/No One	1216
6	6	DROWNING POOL/Bodies	1082
6	6	GOODSMACK/Keep Away	1082
4	4	LIVE/Simplex Crew	866
4	4	311/You Wouldn't Believe	708
4	4	BUCKCHERRY/LI Up	708

MARKET #29

KCAL/Riverside
Anheim
(909) 783-3554
Hoffa/Mathews
12+ Cum 182,200



PLAYS

LW	TW	ARTIST/TITLE	GI (800)
44	36	GOODSMACK/Awake	5456
43	35	GOODSMACK/Awake	5332
43	35	LIMP BIZKIT/My Way	5208
42	34	LINKIN PARK/One Step Closer	5208
42	34	LEWIS WURST/Outside	5084
42	34	DISTURBED/Down With...	5084
21	32	TOOL/Schism	3596
44	29	STAND!N'S Been Awful	3596
22	21	DISTURBED/Down With...	2604
22	21	SALVA/Your Disease	2480
4	17	TANTRIC/Whatever	2108
20	14	CREED/Beautiful	1736
19	14	3 DOORS DOWN/Duck And Run	1736
13	14	3 DOORS DOWN/Kryptonite	1736
13	14	COLLECTIVE SOUL/Why Pt 2	1612
13	13	OFFSPRING/Original Prankster	1612
12	13	PRIMUS WOZZY/N.I.B.	1612
12	12	CREED/Am You Ready	1488
12	12	RED HOT CHILI...California	1488
12	12	RED HOT CHILI...Scar Tissue	1488
10	11	CREED/Higher	1364
11	11	3 DOORS DOWN/Duck And Run	1364
11	11	CREED/Higher	1364
11	11	CREED/Am You Ready	1364
11	11	METALLICA/No Leaf Clover	1364
11	11	METALLICA/Deceper	1364
11	11	STONE TEMPLE PILOTS/Days Of The Week	1240
12	10	RED HOT CHILI...California	1240
6	9	PAPA ROACH/Last Resort	1116
6	9	IRON MAIDEN/The Wicker Man	1116

MARKET #31

WLWI/Milwaukee
Milwaukee
(414) 771-1021
Hawkins
12+ Cum 127,900



PLAYS

LW	TW	ARTIST/TITLE	GI (800)
44	36	STAND!N'S Been Awful	2016
38	38	SALVA/Your Disease	1904
37	34	STONE TEMPLE PILOTS/Days Of The Week	1904
38	34	TOOL/Schism	190

R&R Active Rock Top 50

July 27, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE (LABELS)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	TOOL Schism (Volcano)	2165	-31	188446	12	68/0
2	2	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	2064	-103	178434	19	68/0
3	3	LINKIN PARK Crawling (Warner Bros.)	1961	+10	148208	17	67/0
5	4	GODSMACK Greed (Republic/Universal)	1671	+10	150879	21	65/0
4	5	SALIVA Your Disease (Island/IDJMG)	1582	-214	125813	24	66/0
7	6	DISTURBED Down With The Sickness (Giant/Reprise)	1468	+108	115199	9	68/0
6	7	STEREOMUD Pain (Loud/Columbia)	1369	-13	104358	17	67/0
10	8	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	1360	+140	110687	5	68/1
8	9	DROWNING POOL Bodies (Wind-up)	1353	+48	110955	14	68/0
13	10	TANTRIC Astounded (Maverick)	1162	+59	79992	8	62/2
11	11	DAVE NAVARRO Rexall (Capitol)	1080	-107	68771	10	63/0
9	12	CULT Rise (Lava/Atlantic)	940	-356	66265	13	53/0
12	13	STONE TEMPLE PILOTS Days Of The Week (Atlantic)	903	-267	55975	8	51/0
15	14	CLUTCH Careful With That Mic... (Atlantic)	890	+15	62089	11	55/2
14	15	3 ODORS DOWN Be Like That (Republic/Universal)	886	-22	63285	9	48/0
17	16	WEEZER Hash Pipe (Geffen/Interscope)	791	+7	59029	11	41/2
18	17	COLD End Of The World (Flip/Geffen/Interscope)	749	+43	54918	6	61/0
16	18	LIMP BIZKIT My Way (Flip/Interscope)	720	-73	56990	24	50/0
19	19	PETE. Sweet Daze (Warner Bros.)	717	+36	50742	7	61/0
Breaker	20	NICKELBACK How You Remind Me (Roadrunner)	709	+459	58016	2	58/8
Breaker	21	ECONOLINE CRUSH You Don't Know What It's... (Restless)	655	+76	41146	4	49/1
20	22	PRIME STH I'm Stupid (Don't Worry...) (Giant/Reprise)	632	-19	30652	12	45/1
21	23	FUEL Bad Day (Epic)	608	-36	31240	8	41/1
Breaker	24	ADEMA Giving In (Arista)	603	+72	43677	4	55/3
24	25	311 You Wouldn't Believe (Volcano)	562	+25	32571	7	40/0
27	26	POWERMAN 5000 Bombshell (DreamWorks)	555	+128	45656	2	56/8
26	27	SIMON SAYS Blister (Hollywood)	535	+9	40146	8	57/0
23	28	STAIN'D Outside (Flip/Elektra/EEG)	516	-36	52853	13	29/0
29	29	LIMP BIZKIT Boiler (Flip/Interscope)	472	+117	40203	3	46/5
46	30	SYSTEM OF A DOWN Chop Suey (American/Columbia)	458	+277	45243	2	56/6
30	31	MUDVAYNE Death Blooms (No Name/Epic)	382	+29	34090	4	46/3
31	32	BLACK CROWES Soul Singing (V2)	333	+11	19183	5	28/0
37	33	SOIL Halo (J)	325	+94	39653	4	42/6
33	34	NONPOINT Endure (MCA)	317	+15	26938	4	35/3
35	35	MOKE My Degeneration (Ultimatum)	297	+14	17229	3	27/0
40	36	ALIEN ANT FARM Smooth Criminal (DreamWorks)	286	+55	24513	4	21/2
34	37	OLEANDER Benign (Republic/Universal)	282	-10	10762	6	25/1
49	38	SEVEN CHANNELS Breathe (Palm Pictures)	224	+70	17589	2	30/7
38	39	DARWIN'S WAITING ROOM Feel So Stupid (Table 9) (MCA)	223	-8	16558	4	27/0
42	40	BLINK-182 The Rock Show (MCA)	213	+3	15147	7	11/0
41	41	CRASHPALACE Perfect (Trauma)	208	-18	17433	6	25/1
28	42	STABBING WESTWARD So Far Away (Koch)	205	-179	16291	17	21/0
50	43	SYSTEMATIC Deep Colors Bleed (Music Company/Elektra/EEG)	200	+49	13144	2	31/5
43	44	INSOLENCE Poison Well (Maverick)	189	-8	9089	4	20/0
48	45	NO ONE Chemical (Immortal/Virgin)	184	+20	13980	2	28/3
47	46	CAKE Short Skirt/Long Jacket (Columbia)	160	-10	5702	2	8/0
44	47	MAYFIELD FOUR Eden (Turn The Page) (Epic)	157	-27	7113	7	13/0
Debut	48	CROSSBREED Underlined (Artemis)	156	+22	17011	1	17/0
32	49	FEAR FACTORY Linchpin (Roadrunner)	151	-152	15650	13	23/0
Debut	50	SALIVA Click Click Boom (Island/IDJMG)	148	+62	10533	1	10/5

Most Added.

ARTIST TITLE (LABELS)	ADDS
LIVE Simple Creed (Radioactive/MCA)	39
MEGADETH Dread & The Fugitive Mind (Sanctuary/SRG)	14
P.O.D. Alive (Atlantic)	10
NICKELBACK How You Remind Me (Roadrunner)	8
POWERMAN 5000 Bombshell (DreamWorks)	8
LIFER Boring (Republic/Universal)	8
SEVEN CHANNELS Breathe (Palm Pictures)	7
SYSTEM OF A DOWN Chop Suey (American/Columbia)	6
SOIL Halo (J)	6
CRAVING THEO Stomp (Columbia)	6

DAVE NAVARRO

"Rexall"

Active Rock 11 Rock 11



Most Increased Plays

ARTIST TITLE (LABELS)	TOTAL PLAY INCREASE
NICKELBACK How You Remind Me (Roadrunner)	+459
SYSTEM OF A DOWN Chop Suey (American/Columbia)	+277
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	+140
POWERMAN 5000 Bombshell (DreamWorks)	+128
LIMP BIZKIT Boiler (Flip/Interscope)	+117
DISTURBED Down With The Sickness (Giant/Reprise)	+108
SOIL Halo (J)	+94
LIVE Simple Creed (Radioactive/MCA)	+81
ECONOLINE CRUSH You Don't Know What It's... (Restless)	+76
ADEMA Giving In (Arista)	+72

Breakers.

NICKELBACK		CHART
How You Remind Me (Roadrunner)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	
709/459	58/8	20
ECONOLINE CRUSH		CHART
You Don't Know What It's... (Restless)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	
655/76	49/1	21
ADEMA		CHART
Giving In (Arista)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	
603/72	55/3	24

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

68 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/15-Saturday 7/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 600 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

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July 27, 2001



America's Best Testing Active Rock Songs 12+ For The Week Ending 7/27/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
TOOL Schism(Volcano)	4.06	4.13	91%	19%	4.05	93%	20%
DISTURBED Down With The Sickness(Giant/Reprise)	3.93	3.99	84%	16%	3.92	85%	18%
STAINED It's Been Awhile(Flip/Elektra/EEG)	3.92	3.96	97%	40%	3.89	97%	41%
FEAR FACTORY Linchpin(Roadrunner)	3.87	3.83	52%	7%	3.79	58%	9%
GOODSMACK Awake(Republic/Universal)	3.85	3.89	95%	39%	3.88	95%	42%
POWERMAN 5000 Bombshell(DreamWorks)	3.81	-	50%	6%	3.80	53%	6%
DROWNING POOL Bodies(Wind-up)	3.79	3.76	79%	16%	3.80	83%	17%
GOODSMACK Greed(Republic/Universal)	3.79	3.84	93%	31%	3.76	94%	35%
STEREOMUD Pain(Loud/Columbia)	3.75	3.78	67%	11%	3.66	72%	14%
CULT Rise(Lava/Atlantic)	3.74	3.75	77%	12%	3.74	81%	14%
MUOVAYNE Death Blooms(No Name/Epic)	3.73	-	49%	8%	3.53	51%	10%
LINKIN PARK Crawling(Warner Bros.)	3.70	3.72	92%	28%	3.61	94%	31%
STAINED Outside(Flip/Elektra/EEG)	3.69	3.76	95%	43%	3.65	96%	48%
COLD End Of The World(Flip/Geffen/Interscope)	3.66	3.80	57%	9%	3.53	62%	12%
LINKIN PARK One Step Closer(Warner Bros.)	3.65	3.64	96%	44%	3.65	97%	49%
SALIVA Your Disease(Island/IDJMG)	3.64	3.68	91%	26%	3.67	93%	28%
STABBING WESTWARD So Far Away(Koch)	3.62	3.59	75%	15%	3.53	82%	19%
TANTRIC Breakdown(Maverick)	3.60	3.70	91%	35%	3.59	93%	36%
PUDDLE OF MUDD Control(Flawless/Geffen/Interscope)	3.57	3.48	52%	8%	3.53	57%	9%
TANTRIC Astounded(Maverick)	3.56	3.55	63%	11%	3.49	71%	13%
WEEZER Hash Pipe(Geffen/Interscope)	3.50	3.44	82%	27%	3.50	84%	28%
FUEL Bad Day(Epic)	3.37	3.38	76%	20%	3.24	80%	24%
CLUTCH Careful With That Mic(Atlantic)	3.34	3.16	48%	12%	3.41	55%	13%
311 You Wouldn't Believe(Volcano)	3.33	3.35	62%	14%	3.15	67%	18%
3 DOORS DOWN Be Like That(Republic/Universal)	3.32	3.32	80%	23%	3.28	84%	25%
ECONOLINE CRUSH You Don't Know What It's Like(Restless)	3.29	-	47%	10%	3.22	52%	12%
DAVE NAVARRO Rexall(Capitol)	3.26	3.26	67%	16%	3.05	75%	21%
STONE TEMPLE PILOTS Days Of The Week(Atlantic)	3.24	3.25	85%	24%	3.16	87%	28%
SEVEN MARY THREE Wait(Mammoth)	3.21	3.26	68%	18%	3.09	76%	24%
PRIME STH I'm Stupid (Don't Worry 'Bout Me)(Giant/Reprise)	3.09	3.16	42%	13%	2.96	46%	16%

Total sample size is 921 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Most Played Recurrents

LINKIN PARK One Step Closer(Warner Bros.)

GODSMACK Awake(Republic/Universal)

TANTRIC Breakdown(Maverick)

INCUBUS Drive(Immortal/Epic)

FUEL Hemorrhage (In My Hands) (Epic)

PAPA ROACH Last Resort(DreamWorks)

A PERFECT CIRCLE Judith(Virgin)

DISTURBED Voices(Giant/Reprise)

DISTURBED Stupify(Giant/Reprise)

INCUBUS Pardon Me(Immortal/Epic)

3 DOORS DOWN Loser(Republic/Universal)

3 DOORS DOWN Duck And Run(Republic/Universal)

PRIMUS W/OZZY N.I.B.(Divine/Priority)

METALLICA I Disappear(Hollywood)

GODSMACK Keep Away(Republic/Universal)

GODSMACK Whatever(Republic/Universal)

3 DOORS DOWN Kryptonite(Republic/Universal)

STAINED Mudshovel(Flip/Elektra/EEG)

GODSMACK Voodoo(Republic/Universal)

DEFTONES Change (In The House Of Flies) (Maverick)

Now & Active

CALLING Wherever You Will Go (RCA)
Total Plays: 126, Total Stations: 9, Adds: 0

BEAUTIFUL CREATURES Wasted (Warner Bros.)
Total Plays: 121, Total Stations: 15, Adds: 1

GODHEAD Eleanor Rigby (Posthuman/Priority)
Total Plays: 116, Total Stations: 13, Adds: 1

SINOMATIC You're Mine (Rust/Atlantic)
Total Plays: 108, Total Stations: 8, Adds: 0

LIVE Simple Creed (Radioactive/MCA)
Total Plays: 99, Total Stations: 39, Adds: 39

VISION OF DISORDER Southbound (TVT)
Total Plays: 91, Total Stations: 15, Adds: 2

CRAVING THEO Stomp (Columbia)
Total Plays: 90, Total Stations: 16, Adds: 6

LIFER Boring (Republic/Universal)
Total Plays: 74, Total Stations: 21, Adds: 8

P.O.D. Alive (Atlantic)
Total Plays: 74, Total Stations: 14, Adds: 10

PRIMER 55 This Life (Island/IDJMG)
Total Plays: 71, Total Stations: 13, Adds: 3

MEGADETH Dread & The Fugitive Mind (Sanctuary/SRG)
Total Plays: 61, Total Stations: 18, Adds: 14

Songs ranked by total plays

ACTIVE ROCK

Going For Adds 7/31/01

BAD RONALD Let's Begin (Shoot The Sh⁺) (Reprise)

CRAVING THEO Stomp (Columbia)

DEZERAY'S HAMMER What I Think (Red Ink/Newtron/Edel)

P.O.D. Alive (Atlantic)

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active
INSIGHT

By
Frank Correia
Rock Specialty Show Editor

R&R Top 20 Specialty Artists
July 27, 2001

Your Primer 55 Primer

Whether it's from a band who sold a million out of the gate or a group who didn't get a fair shake the first time around, a sophomore album can be the linchpin of a successful career. Luckily, the Louisville sluggers known as **Primer 55** have stepped up to the plate and knocked one out of the park with their latest effort. (*The New Release*.)

And new is certainly the operative word in Primer's case. Beside a new rhythm section comprising bassist Kobe Jackson and ex-Dope drummer Preston Nash, Primer have creatively reinvented their sound. While their debut — the aptly titled *Introduction to Mayhem* — was a chest-thumpin' blend of agro rock



Primer 55

and hip-hop. (*The New Release* shows that vocalist Jason and guitarist Bobby Burns have broadened their musical horizons and honed their songwriting craft. Witness the funky fun behind "Texas" or the groove-laden "Tricycle" to experience some of their new flavor. Of course, the aggression is still there. The lead single, "This Life," is an unflinching look at spousal abuse that drives home the point with hammering guitars and an infectious chorus.

Rock outlet WTFX/Louisville, has witnessed the band's growth over a six-year friendship. "This is a breakout song for them," he says of "This Life." "Bobby and Jason have really come together and put together a hell of an album. The first album was more reflective of what they were when they were here: very hard and in-your-face. On this one, they've really grown a lot. It's a tremendous second effort for these guys."

Lee also has an important tip for PDs eyeing that Primer 55 CD in the stack. "Programmers shouldn't stereotype them from their first album," he explains. "Give this CD a shot and a real listen, and I think you'll find you've got a hit on your hands. Look at this as almost a brand-new band. This one is a big jump for them from the last one. It's more radio-friendly. The writing has just gotten better and better, the production is great, the band is tight. People need to look at this as something you're not just going to put on the metal show. This is something that can really develop, just like Disturbed, Saliva or something in that vein. It can actually develop into a full-time record for you."

Michael Lee, PD of Primer's hometown

1. **PRIMER 55** (*Island/IDJMG*) "This Life," "Growing"
2. **VISION OF DISORDER** (*TVT*) "Living To Die," "Southbound," "Without You"
3. **STATIC-X** (*Warner Bros.*) "This Is Not," "Machine," "Structural Defect"
4. **DRY KILL LOGIC** (*Roadrunner*) "Nightmare," "Feel The Break," "Weight"
5. **SOIL** (*J Records*) "Halo," "My Own"
6. **SPEAK NO EVIL** (*Universal*) "15 (Live My Life)," "Downside," "Riddle"
7. **NULLSET** (*Grand Royal*) "Kingpin," "Smokewood," "Speechless"
8. **CRADLE OF FILTH** (*Spitfire*) "No Time....," "Summer Dying....," "Born..."
9. **NO ONE** (*Immortal*) "Mindless," "Chemical," "Breathe"
10. **ADEMA** (*Arista*) "Giving In," "Drowning," "Everyone"
11. **DROWNING POOL** (*Wind-up*) "Bodies," "Sinner," "All Over Me"
12. **ICED EARTH** (*Century Media*) "Jack," "Dracula," "Wolf"
13. **TWISTED FOREVER** (*Koch*) "Shoot 'Em Down," "Sin City"
14. **SYSTEM OF A DOWN** (*American/Columbia*) "Chop Suey"
15. **PUYA** (*MCA*) "Ride," "Numbed," "No Interference"
16. **JUDAS PRIEST** (*Atlantic*) "Bloodsuckers," "Feed On Me," "In Between"
17. **POWERMAN 5000** (*DreamWorks*) "Bombshell"
18. **DUST TO DUST** (*Sanctuary*) "New Low," "Submission," "Supadope"
19. **SPIKE 1000** (*Portrait/Columbia*) "Make Me Suffer"
20. **GROOVENICS** (*Spitfire*) "Booty Barn," "Just Right," "Teach Me"

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>MJL Piledriver Various Cory Matas/Mark Razz Cult "Rise" Stand "It's Been awhile" Stereomud "Pain" Godsmack "Greed"</p>	<p>KEGL/Dallas, TX The Rubber Room Saturday 11:30pm-1am Robert Higonet Godhead "Slayer Raggy" Amen Ant Farm "Smooth Criminal" Seven Channels "Breathe" Buckcherry "Porno Star" P.O.D. "Alive"</p>	<p>WQXA/Harrisburg, PA The Sunday News Saturday 9-10am Bill Hanson Wastemon "Round 2" Atra Cool SoundSystem "When You're Falling" Black 182 "First Date" Oskar "Strangled" Neri Heredia "High School"</p>	<p>WTFX/Louisville, KY The Atlanta Network Saturday 10pm-2am Black Frank Primer 55 "This Life" Dry Kill Logic "Feel The Break" Otep "The Lord is My..." Static-X "Black and White" Iced Earth "Jack"</p>	<p>WKZQ/Myrtle Beach, SC Women Rule/Chicks Rock Men-Fri 10-10:20pm Summer "Music Slave" Red Wylar Lennon "State Of My Car" Stella Soleil "Kiss Kiss" Joydrop "Sometimes Wanna Die" It's Me Margaret "So Sorry" Spike 1000 "Make Me Suffer"</p>	<p>WYSP/Philadelphia, PA Rockers Friday midnight-2am Matt & Huggy Static-X "Machine" Dry Kill Logic "Nightmare" No One "Chemical" Chaos Theory "Pressure Situation" My Ruin "Beauty Friend"</p>	<p>KRXQ/Sacramento, CA Ear Whacks Sunday 8-9:30pm The Breaks, Paul Wither Postage Era "Acid's Gate" Scarhead "FCS (I'll Be Queer)" Oskar "Animal" Iced Earth "Dragon's Child" Align "Worth 3 Scene..."</p>
<p>NBG Toer Des Saturday 8pm-9pm Ralph Sartain/Matt Murray Queer Riot "Gully Pleasures" Pure Rubbish "Let There Be Rock" Cult "Rise" Judas Priest "Feed On Me" Buckcherry "Porno Star"</p>	<p>KBPI/Denver, CO Metalix Saturday midnight-2am Uncle Nasty Skunkol "Heretic Song" Sick "Another Black In" Cradle Of Filth "No Time To Cry" Pylers "Goddamn Electric" P.O.D. "Alive"</p>	<p>WXQR/Jacksonville, NC Pure Adrenaline M-F 9-10pm Meat Otep "The Lord is My..." Dust To Dust "New Low" Drowning Pool "Sinner" Simon Says "Bisler" Primer 55 "This Life"</p>	<p>WTFX/Louisville, KY Delour Sunday 9-10pm Chris Altman Powerman 5000 "Bombshell" System Of A Down "Chop Suey" Primer 55 "This Life" P.O.D. "Alive" Me First & The "Elenor"</p>	<p>WBAB/Massau-Suffolk, NY Fingers Metal Shop Sunday 10pm-1am Fingers Fear Factory "Lynchpin" It's Me Margaret "So Sorry" Destroyed By Angels "Redesign" Armored Saint "March Of The Saint" Litar "Boring"</p>	<p>KUPD/Phoenix, AZ Red Radio Underground Sunday 7-9pm Larry Mac Mankind Liberation "Warm Strong Numb" Groovenics "Body Barn" Betty Snowdon "See Queen" TSD "In My Head" Beta Band "Squares"</p>	<p>KBER/San Lake City, UT Radio Kees Sunday 9-11pm Darby System Of A Down "Chop Suey" Cradle Of Filth "Born In A Burial" Iced Earth "Dracula" Dragonlord "Born To Darkness" Vision Of Disorder "Regurgitate"</p>
<p>KWHL/Anchorage, AK In The Pit! Sunday 8-9pm Bearded Jon Dry Kill Logic "Nightmare" Soul Halo" Chaos Theory "Pressure Situation" Dust To Dust "Supadope" Destroyed By Angels "Burning The Heavens"</p>	<p>KLAQ/EI Paso, TX The 10:00 News Tues-Sat 10-11pm Scott Reason Crotch "Careful With That..." Prime 5TH "I'm Stupid" Jetta "Sweet Daze" Seven Channels "Breathe" Drowning Pool "Bodies"</p>	<p>KLFX/Killeen, TX Kul Radio Saturday 10pm-midnight Bob Fonda The Aquad "Hard Hitting" Vision Of Disorder "Living To Die" No One "Mindless" Tool "Clips & Leeches" Drowning Pool "Sinner"</p>	<p>WMFS/Memphis, TN 16 Songs Sunday midnight-1am John Logan Rival Schools "The Switch" Death By Stereo "High School Was..." Dix "My Promiscuous..." Align "Carving" Further Seems Forever "The Bradley"</p>	<p>KATT/Oklahoma City, OK Lunch Pad Thursday midnight-1am Joe Mitchell Motorhead "Shoot 'Em Down" Impotent Sea Snakes "It's Only Life" Murder One Blues "Vigilante Rock" Speak No Evil "Downside" Crash Palace "Perfect"</p>	<p>KUPD/Phoenix, AZ Into The Pit Sunday 10pm-midnight Larry Mac & The Borrortor My Ruin "Letter To The Editor" Switched "Reflections" Mudvayne "Death Blooms" Frisbam & Jettam "My God" Cradle Of Filth "Born In A Burial..."</p>	<p>KIOZ/San Diego, CA Another State Of Mind Sunday 11pm-midnight Jack "The Ripper" Beautiful Creatures "Step Back" Twisted Sister "Sin City" Impotent Sea Snakes "Let Go My Thing" Nubst "Kungfu" Thumb "Lie To You"</p>
<p>WKGB/Binghamton, NY Incoming Monday 10-11:30pm Tim Boland Amen Ant Farm "Dope" Spike 1000 "Make Me Suffer" Daren's Waking Room "Feed So Stupid" 311 "You Wouldn't Believe" Amen Ant Farm "Smooth Criminal"</p>	<p>WKLO/Grand Rapids, MI Metal@Midnight Thursday midnight-1am Tom "Blitz" Slavov Skunkol "Heretic Song" Dry Kill Logic "Nightmare" Tool "Parabola" Mansury "What About Us?" System Of A Down "Chop Suey"</p>	<p>KIBZ/Lincoln, NE Sunday Night Buzz Sunday 10pm-midnight Samantha Raight Primer 55 "This Life" Static-X "Structural Defect" Vision Of Disorder "Living To Die" Drowning Pool "All Over Me" Dust To Dust "New Low"</p>	<p>KXXR/Minneapolis, MN X-treme Metal Shop Friday 1-4am Black Davis Revelle "Meddled Lie" Static-X "Burn To Burn" Destroyed By Angels "Withdrawal Of..." It's Me Margaret "So Sorry" American Head Charge "Shut Down"</p>	<p>WJRR/Orlando, FL Midnight Metal Saturday midnight-3am Vegas Speak No Evil "15 (Live My Life)" Tool "Parabola" Swage "Sunshine" Unicou "Nothing" Spinesnack "Play God"</p>	<p>WHJY/Providence, RI The Metal Zone Saturday midnight-2am Dr. Metal Megadeth "Dread And The..." Powerman 5000 "Bombshell" Mansury "What About Us?" Savage "Drive" Cradle Of Filth "Summer Dying Fast"</p>	<p>KXFX/Santa Rosa, CA The New Music Show Sunday 8-10pm Hajo Insolence "Posion West" Rammstein "Some" Puya "Ride" System Of A Down "Chop Suey" P.O.D. "Alive"</p>

28 total reporters from the Active Rock and Rock panels.

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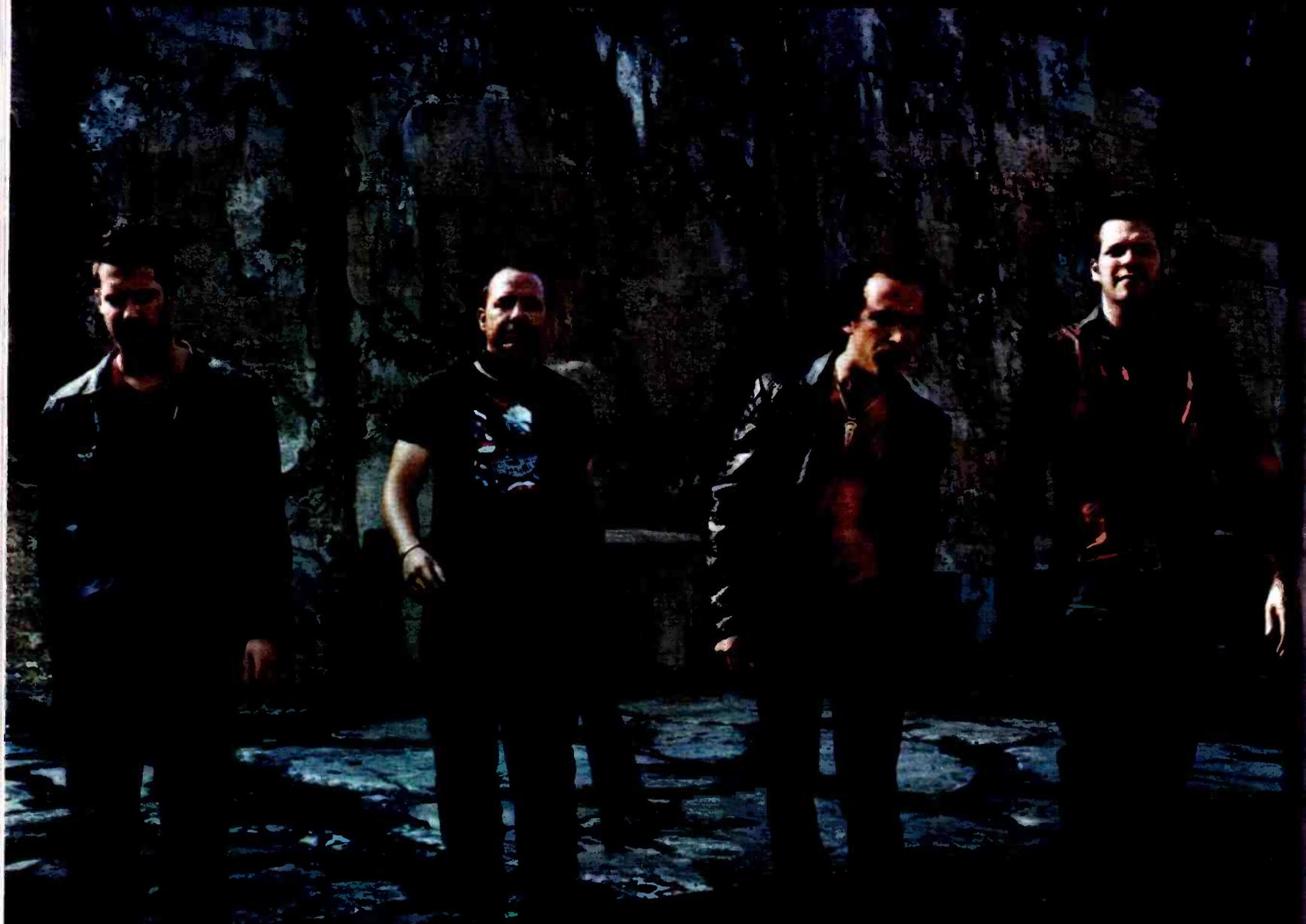
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WATCH FOR LIVE'S WORLD TOUR THIS FALL



Stations and their adds listed alphabetically by market

New & Active

VERVE PIPE Never Let You Down (RCA)
Total Plays: 390, Total Stations: 28, Adds: 0

INSOLENCE Poison Well (Maverick)
Total Plays: 369, Total Stations: 34, Adds: 1

LIVE Simple Creed (Radioactive/MCA)
Total Plays: 327, Total Stations: 56, Adds: 56

LONG BEACH DUB ALLSTARS Sunny Hours (DreamWorks)
Total Plays: 309, Total Stations: 36, Adds: 27

JOYDROP Sometimes Wanna Die (Tommy Boy)
Total Plays: 304, Total Stations: 19, Adds: 3

ECONOLINE CRUSH You Don't Know What It's... (Restless)
Total Plays: 293, Total Stations: 29, Adds: 3

STAIN'D Fade (Flip/Elektra/EEG)
Total Plays: 272, Total Stations: 10, Adds: 0

CLUTCH Careful With That Mic... (Atlantic)
Total Plays: 267, Total Stations: 20, Adds: 0

BUTTHOLE SURFERS The Shame Of Life (Surt/Dog/Hollywood)
Total Plays: 259, Total Stations: 37, Adds: 29

SEVEN CHANNELS Breathe (Palm Pictures)
Total Plays: 223, Total Stations: 17, Adds: 0

START Gorgeous! (143/Label/Geffen/Interscope)
Total Plays: 158, Total Stations: 9, Adds: 1

MOKE My Degeneration (Ultimatium)
Total Plays: 136, Total Stations: 10, Adds: 0

DARWIN'S WAITING ROOM Feel So Stupid (Table 9) (MCA)
Total Plays: 121, Total Stations: 17, Adds: 1

LIVING END Dirty Man (Reprise)
Total Plays: 119, Total Stations: 9, Adds: 0

SYSTEMATIC Deep Colors Bleed (Music Company/Elektra/EEG)
Total Plays: 108, Total Stations: 13, Adds: 1

P.O.D. Alive (Atlantic)
Total Plays: 108, Total Stations: 13, Adds: 10

HANDSOME DEVIL Makin' Money (Dirty Martini/RCA)
Total Plays: 81, Total Stations: 29, Adds: 26

Songs ranked by total plays

Reporters

WEOX/Albany, NY
PD: Alexa Tobin
MD: Alex Taylor

WHRL/Albany, NY *
OM/MD: Susan Groves
AP/MD: Lisa Bletto

KTEG/Albuquerque, NM *
PD: Ellen Flaherty

WNNX/Atlanta, GA *
OM: Brian Phillips
PD: Leslie Fram
AP/MD: Chris Williams

WJSE/Atlantic City, NJ
PD: Al Parinello
MD: Jason Ulanet

KROX/Austin, TX *
PD: Heedy Lee
MD: Taty Ryan

WRAX/Birmingham, AL *
PD: Dave Rossi
AP: Hurricane Shane
MD: Mark Lindsay

KQXR/Boise, ID *
PD: Jacent Jackson
MD: Pat Schickel

WBCN/Boston, MA *
VP/Programming: Cedipus
AP/MD: Steven Sisk

WFNX/Boston, MA *
PD: Cruze
AP/MD: Kevin Mays

WEDG/Buffalo, NY *
PD/MD: Rich Wall
MD: Ryan Patrick

WAVF/Charleston, SC *
PD: Greg Patrick
AP/MD: Danny Villalobos

WENO/Charlotte, NC *
PD: Jack Daniel
AP/MD: Kriston Honeycutt

WKOX/Chicago, IL *
PD: Dave Richards
AP/MD: Mary Shumins

WAQZ/Cincinnati, OH *
PD/MD: Rick Jamie

WXTM/Cleveland, OH *
PD: Dave Wellington

WARO/Columbia, SC *
DM/MD: Gina Juliano
MD: Alex Taylor

WWCO/Columbus, OH *
PD: Andy Davis
MD: Jack DeVoss

KDGE/Dallas-Ft. Worth, TX *
PD: Duane Doherty
AP/MD: Alan Ayo

WVEG/Dayton, OH *
PD: Steve Kramer
MD: Steve Kramer

KTCL/Denver-Boulder, CO *
PD: Mike O'Connor
MD: Sabrina Saunders

CIMX/Detroit, MI *
PD: Merry Brookshaw
AP: Vince Cannova
MD: Neil Franklin

KNRQ/Eugene-Springfield, OR
PD/MD: Stu Allen
MD: BJ

KXNA/Fayetteville, AR
PD: Margot Smith
MD: Neil Franklin

WJIX/Ft. Myers, FL *
PD: John Rozz
MD: Lance

WEJE/Ft. Wayne, IN *
PD/MD: JJ Fabin

KFRF/Fresno, CA *
PD: Chris Squires
MD: Reverend

WGRD/Grand Rapids, MI *
PD: Dan Clark
MD: Tim Brown

WXNR/Greenville, NC *
PD: Jeff Sanders
AP/MD: Dave Spain

WEEO/Hagerstown, MD
PD/MD: Austin Davis

WMRD/Hartford, CT *
PD: Todd Thomas
MD: Chaz Kelly

KTBZ/Houston-Galveston, TX *
OM: Jim Trapp
PD/MD: Steve Robison

WRXZ/Indianapolis, IN *
PD: Scott Jameson
MD: Michael Young

WPLA/Jacksonville, FL *
PD: Scott Pettibone
AP/MD: Chad Chumley

WRXZ/Johnson City, TN
PD/MD: Mark E. McCanney

WRFZ/Knoxville, TN *
PD: Dan Beatty
AP/MD: Doner

KFTL/Lafayette, LA *
PD: Rob Summers
MD: Scott Perrin

WWDX/Lansing, MI *
PD: Jeff Wetling
MD: Ty Donnell

KXTE/Las Vegas, NV *
PD: Dave Wellington
AP/MD: Chris Ripley

WXZZ/Lexington-Fayette, KY *
PD: B.J. Kinard
MD: Sazy Bee

KLEC/Little Rock, AR *
Dir./Prog.: Larry LeBlanc
MD: Peter Gunn

KROQ/Los Angeles, CA *
VP/Prog.: Kevin Weatherly
AP: Gene Sankeloom
MD: Lisa Warden

WLRS/Louisville, KY *
PD: Shane Collins
AP/MD: Michael Head

WMAD/Wisconsin, WI *
PD: Pat Fravelly
MD: Amy Hudson

WHYG/Monmouth-Ocean, NJ *
PD: Darrin Smith
MD: Brian Zeyer

KMBY/Monterey-Salinas, CA *
PD: Chris White
MD: Rich Berlin

WZPC/Nashville, TN *
DM: Jim Patrick
AP/MD: Russ Schenck

WRRV/Newburgh, NY
PD: Andrew Bors

KKND/New Orleans, LA *
OM/MD: Dave Stewart
MD: Sig

WXRK/New York, NY *
PD: Steve Kingston
MD: Mike Feer

WROX/Norfolk, VA *
PD: Michele Diamond
MD: Mike Powers

KORX/Oakland-Midland, TX
PD/MD: Michael Todd Hestley

WOCL/Olando, FL *
PD: Alisa Smith
MD: Bobby Smith

WIXD/Ocala, FL
OM/MD: Matt Babin

WPLY/Philadelphia, PA *
PD: Jim McEwan
AP: Sazie Denn
MD: Dan Fein

KEDJ/Phoenix, AZ *
PD: Nancy Stevens
AP: Dead Air Dave
MD: Robin Nash

KZON/Phoenix, AZ *
PD: Tim Maramba
MD: Kevin Mammion

WXDX/Pittsburgh, PA *
PD: John Moschitta
AP/MD: Loony Dons

WCYY/Portland, ME
PD: Herb Ivy
MD: Brian James

KNRK/Portland, OR *
PD: Mark Hamilton
AP: Jann

WBRU/Providence, RI *
PD: Tim Schiavelli
MD: Anne Shapiro

WYLL/Richmond, VA *
PD: Mike Murphy
MD: Keith Dakin

KCXX/Riverside, CA *
OM/MD: Kelli Cluque
AP: John DeSantis
MD: Daryl James

WZZI/Roanoke-Lynchburg, VA *
PD: Don Walker
MD: Greg Travis

WZME/Rochester, NY *
PD: Mike Danger
AP/MD: Norm On The Bar stool

KWOD/Sacramento, CA *
PD: Ron Boney
AP: Deemer Barossa

KPNT/St. Louis, MO *
PD: Tommy Hobbins
MD: Danny Hobbins

KXRX/Salt Lake City, UT *
VP/Prog. & Prod.: Mike Summers
AP/MD: Todd Haker

KFSD/San Diego, CA *
PD: Mike Haljoran
MD: Marco Collins
AP: Randy Dewitt

XTRA/San Diego, CA *
PD: Bryan Schock
MD: Chris Buckley

KCNL/San Francisco, CA *
PD: Greg Stevens
AP/MD: Sarah Berg

KITS/San Francisco, CA *
PD: Jay Taylor
MD: Aaron Amason

KJEE/Santa Barbara, CA
GM/MD: Eddie Gutierrez
MD: Dakota

WFSM/Wilmington, NC
PD: Chris Scharf
MD: Janice Sether

WPBZ/West Palm Beach, FL *
DM: John O'Connell
AP/MD: Dan O'Brian

87 Total Reporters
87 Current Reporters
87 Current Playlists



JIM KERR
jimkerr@rronline.com

One Hour At A Time

□ A look at how Alternative listeners use the radio

While my primary love of radio is rooted in the creativity and passion you hear on the airwaves, I've always been fascinated by the nuts and bolts of the medium as well. Call me a programming wonk, but I love tinkering with Maximizer and PD Advantage or reading the latest study done by the leading researchers.

In doing this, every now and then I stumble upon something interesting, and I love to share these discoveries or little-known facts with you. There is no better time to do this than in one of R&R's research theme issues, like the one you now hold in your hand. So this week I take a look at how your listeners use your radio station.

Deeper analysis of Arbitron mechanicals through the years has shown us that listeners use radio differently than we once thought they did. The old idea was to get a listener to turn on your station and then rip off the tuning knob, but that turned out to be little more than wishful thinking. This became especially clear when Arbitron released its PD Advantage program:

All you had to do was click on a button, and you could easily see just how long your listeners were listening.

While this led to a clearer understanding of how people listen to radio, there hasn't been much in print lately in terms of specifics. For those who don't have access to PD Advantage or who haven't bothered to look, I thought I'd examine how our format's cume listeners use radio. I then went one step further and compared how our P1 listeners use radio. The differences — and lack thereof — are quite interesting.

Cume Listening

OK, so how many times does your average 18-34 cume listener tune in to your radio station in a week? A typ-

ical answer might go something like this: "Well, he'll tune into the morning show at least once a day while he's commuting. He'll also tune in on his way home. Maybe he'll tune in at work, maybe he won't, but there has to be some listening there, so let's say three occasions during the week for daytime listening.

"Let's use the same logic at night for the younger listeners, so three more occasions. Finally, let's be conservative and say that he'll listen just once over the weekend. That adds up to about 17 occasions of listening."

If you were agreeing with that train of thought, I can't say I blame you, but you would be dramatically overstating the amount of your cume listening. On average, it is roughly one-third of the 17 occasions our imagi-

We listen to radio so much as fans and professionals that we find it hard to comprehend that our core listeners listen to our radio station less than nine times a week.

nary PD guessed at in the above passage.

That's right, on average your cume listeners listen to your station 5.6 times per week (midnight to midnight). They don't listen to your morning show every day, and they certainly don't listen to your station during both drivetimes every day.

"All is not lost," I hear you say. "If they are listening only 5.6 times per week, at least they are listening for a long time. I don't program a 'casual usage' kind of radio station." Well, I hate to break it to you, but when it comes to cume listeners, virtually all radio stations are casual-usage radio stations.

Let's look at the details: We've already seen that the average 18-34 cume Alternative listener listens 5.6 times a week. But how long does he listen? The answer is an average of about one hour and four minutes per occasion. If you were expecting higher, you're probably not alone.

Both of these figures may seem unbelievably low, but there is a good reason that they are: your P3+ listeners. Remember, the occasions figure is an average over all your listeners, and a much larger portion of your listeners are in the casual-listener category.

You may remember the 25/75 rule: Twenty-five percent of your audience accounts for 75% of your listening. A corollary of this rule is that 75% of your audience may account for 25% of your ratings, but they account for 75% of your cume listening statistics. I've addressed this point numerous times in the past, but the consensus has always been that some research is seriously skewed toward the casual listener who contributes little to your ratings. Note that there is generally a good reason to look at cume listeners in general: They do listen to your station, and they also may be convinced to listen longer over time. But in terms of examining the specifics of your audience like we are doing, it always pays to spend some time on that 25% that serves up 75% of your ratings.

P1 Listening

Next, I examined the same data that I did above, except that this time I limited the listeners to P1s. This should give us a much better idea of how our core listeners use our radio stations.

As you might expect, our core listeners listen quite a bit more to our stations than our cume audience does.

Their total Time Spent Listening is almost double that of the cume audience. The average for cume listeners was six hours and three minutes per week, while P1 listeners averaged 11 hours and 19 minutes per week.

There was also a 50% increase in listening occasions, from 5.6 to 8.8 times per week. While that's a substantial increase, I'm sure that it is still lower than most people would expect. We listen to radio so much as fans and professionals that we find it hard to comprehend that our core listeners listen to our radio station less than nine times a week.

Perhaps the single most surprising thing that I found in looking over the TSL data was how consistent it was for people who listened to a station. Roughly speaking, both a cume listener and a core listener listen to the radio for only a little more than an hour at a time.

This intrigued me, because our assumption would be that a core listener would listen for much longer stretches than a casual listener. While they do listen longer, in the Alternative format it is only 13 minutes longer, which doesn't strike me as a huge difference.

If you look at individual radio stations, the differences can be much closer than that. For example, KROQ/Los Angeles' cume listens for 1:06, and its core listens for 1:14 — a difference of a mere eight minutes.

This isn't a new discovery. Arbitron makes a habit of saying in ratings seminars that the key to increasing your ratings is to generate more occasions of listening, not getting your listeners to listen longer. But I had never really grasped the reality behind that advice. It certainly appears that the habit of listening to the radio is pretty consistent for the entire population and that, for the Alternative format, it hovers right around an hour and 10 minutes.

One thing you should take from this data is that what Arbitron says in its PD seminars is correct: If both cume listeners and core listeners listen for about the same amount of time, increasing occasions of listening will most likely dramatically improve your station's ratings. Look at the table on this page and examine the stations that have the highest number of occasions of listening. The call letters will be familiar, because they are some of the most successful stations in our format.

The Data

To compile the data for this week's column, I looked at the same stations that I looked at last week: Alternative stations in the top-25 markets that have been in the format for at least four years. All data was from the winter 2001 Arbitron book using the 18-34 persons demo and the entire week (Monday-Sunday, midnight to midnight).

Calls/City	Cume			P1		
	No. Of Occasions	TSL	TSL Per Occasion	No. Of Occasions	TSL	TSL Per Occasion
WXRK/New York	5.7	7:45	1:23	8	14:30	1:49
KROQ/Los Angeles	7	7:45	1:06	11.1	13:45	1:14
WKQX/Chicago	5	4:45	0:59	8.2	10:00	1:12
KITS/San Francisco	4.8	5:00	1:03	7.6	9:45	1:17
WPLY/Philadelphia	5.5	5:30	0:59	8.8	10:15	1:10
CIMX/Detroit	5.9	6:30	1:06	9.5	12:30	1:19
KDGE/Dallas	6.3	6:45	1:05	9.3	11:15	1:13
WBCN/Boston	5.2	5:30	1:04	8.5	10:15	1:13
WFNX/Boston	4.3	4:15	1:00	8.2	11:00	1:21
WHFS/Washington	4.3	3:45	0:53	6.8	8:15	1:13
KTBZ/Houston	6	7:30	1:15	9.3	13:30	1:27
WNNX/Atlanta	7.2	8:15	1:09	10.2	13:45	1:20
KNDD/Seattle	5.9	7:00	1:11	9.7	13:45	1:26
KEDJ/Phoenix	5.2	5:45	1:06	6.4	9:15	1:27
XTRA/San Diego	5.7	5:15	0:55	9.2	9:30	1:01
KPNT/St. Louis	6.8	7:30	1:05	10.5	14:00	1:19
WXDX/Pittsburgh	6.5	7:30	1:09	9.5	12:45	1:19
KTCL/Denver	5	4:15	0:52	8.3	8:15	1:00
KNRK/Portland, OR	4.6	4:30	1:00	8.3	9:00	1:04
Average	5.6	6:03	1:04	8.8	11:19	1:17



LONG BEACH DUB ALLSTARS

SUNNY HOURS

Out of the box:

KROQ-19x

WPLY

KFSD

KQRX

WPLA

KXRK

KJEE

WSFM

WROX

KLEC

CIMX-22x

WFNX

WBTZ

WWVV

KRZQ

KMBY

KFMA

KAEP

KWOD

WAVF

KNDD-23x

LIVE105

KEDJ

WHTG

WPBZ

WJSE

WKRL

WZPC

WEEQ

WHRL

Q101-26x

KPNT

WOXY

WIXO

WZZI

WEJE

WRAX

WLRS

KROX

and more



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July 27, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (K)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	3059	-110	318413	18	84/0
2	2	BLINK-182 The Rock Show (MCA)	2859	-186	263629	12	84/0
4	3	TOOL Schism (Volcano)	2680	-29	285507	12	82/0
3	4	WEEZER Hash Pipe (Geffen/Interscope)	2672	-197	265609	15	82/0
6	5	SUM 41 Fat Lip (Island/IDJMG)	2522	+89	237633	16	84/0
7	6	311 You Wouldn't Believe (Volcano)	2391	+22	209645	9	84/0
10	7	ALIEN ANT FARM Smooth Criminal (DreamWorks)	2313	+276	239233	9	76/0
8	8	LINKIN PARK Crawling (Warner Bros.)	2298	-15	233826	20	75/0
5	9	STONE TEMPLE PILOTS Days Of The Week (Atlantic)	2210	-284	185420	8	81/0
9	10	CAKE Short Skirt/Long Jacket (Columbia)	2180	+32	176258	6	82/0
15	11	GORILLAZ Clint Eastwood (Virgin)	1855	+308	214933	6	76/0
12	12	FUEL Bad Day (Epic)	1715	-11	142121	8	75/1
13	13	DAVE NAVARRO Rexall (Capitol)	1690	-26	128701	9	86/0
11	14	SALIVA Your Disease (Island/IDJMG)	1622	-112	143657	23	63/0
14	15	INCUBUS Drive (Immortal/Epic)	1615	-41	190162	34	72/0
16	16	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	1596	+179	177655	5	74/1
20	17	DISTURBED Down With The Sickness (Giant/Reprise)	1344	+139	116020	7	67/2
18	18	CALLING Wherever You Will Go (RCA)	1337	+19	87466	8	65/4
23	19	ADEMA Giving In (Arista)	1263	+221	159664	5	70/3
17	20	TANTRIC Breakdown (Maverick)	1225	-186	114078	23	57/0
19	21	3 DOORS DOWN Be Like That (Republic/Universal)	1206	-23	75223	8	58/0
Breaker	22	WEEZER Island In The Sun (Geffen/Interscope)	1021	+275	139782	4	54/10
21	23	LIFEHOUSE Sick Cycle Carousel (DreamWorks)	1002	-173	67430	13	56/0
22	24	DAVE MATTHEWS BAND The Space Between (RCA)	947	-177	77983	19	49/0
26	25	PRIME STH I'm Stupid (Don't Worry...) (Giant/Reprise)	939	-5	50441	11	52/0
28	26	CRYSTAL METHOD Name Of The Game (Outpost/Geffen/Interscope)	932	+140	71521	5	58/2
34	27	DROWNING POOL Bodies (Wind-up)	917	+248	94222	4	59/3
25	28	STAIN'D Outside (Flip/Elektra/EEG)	915	-77	134302	13	9/0
27	29	GODSMACK Greed (Republic/Universal)	842	-4	91388	18	38/0
29	30	BETTER THAN EZRA Extra Ordinary (Beyond)	811	+30	44831	4	42/1
31	31	JIMMY EAT WORLD Bleed American (DreamWorks)	809	+98	67239	6	58/3
24	32	U2 Elevation (Interscope)	780	-244	87902	16	53/0
Debut	33	NICKELBACK How You Remind Me (Roadrunner)	706	+488	53355	1	67/18
36	34	AMERICAN HI-FI Another Perfect Day (Island/IDJMG)	701	+101	45895	3	55/1
37	35	STROKE9 Kick Some Ass (Universal)	658	+115	42722	2	44/2
35	36	SCAPEGOAT WAX Aisle 10 (Grand Royal/Virgin)	619	-40	53881	7	39/0
32	37	TRICKY Evolution Revolution Love (Hollywood)	587	-110	44690	10	41/0
41	38	PENNYWISE Fuck Authority (Epitaph)	542	+83	81515	5	30/2
Debut	39	SYSTEM OF A DOWN Chop Suey (American/Columbia)	525	+256	85193	1	49/11
39	40	FENIX TX Threesome (Drive-Thru/MCA)	505	+20	51097	4	43/3
43	41	RADIOHEAD Knives Out (Capitol)	501	+73	47595	2	44/4
33	42	DEPECHE MODE Dream On (Mute/Reprise)	493	-192	54731	17	39/0
Debut	43	LIMP BIZKIT Boiler (Flip/Interscope)	460	+119	33561	1	38/1
42	44	LINKIN PARK In The End (Warner Bros.)	445	-6	94413	3	14/3
Debut	45	TANTRIC Astounded (Maverick)	432	+297	24287	1	41/8
38	46	STEREOMUD Pain (Loud/Columbia)	430	-98	26814	9	35/0
44	47	COLD End Of The World (Flip/Geffen/Interscope)	429	+5	15922	3	28/0
Debut	48	POWERMAN 5000 Bombshell (DreamWorks)	420	+152	36148	1	37/1
Debut	49	BEN FOLDS Rockin' The Suburbs (Epic)	416	+255	32375	1	37/8
49	50	GOOD CHARLOTTE Festival Song (Epic)	400	+39	26115	2	35/1

Most Added

ARTIST TITLE LABEL(S)	ADDS
LIVE Simple Creed (Radioactive/MCA)	56
BUTTHOLE SURFERS The Shame... (Surfdog/Hollywood)	29
LONG BEACH DUB ALLSTARS Sunny Hours (DreamWorks)	27
HANDSOME DEVIL Makin' Money (Dirty Martini/RCA)	26
NICKELBACK How You Remind Me (Roadrunner)	18
SYSTEM OF A DOWN Chop Suey (American/Columbia)	11
WEEZER Island In The Sun (Geffen/Interscope)	10
P.O.D. Alive (Atlantic)	10
TANTRIC Astounded (Maverick)	8
BEN FOLDS Rockin' The Suburbs (Epic)	8

AMERICAN HI-FI "Another Perfect Day"

R&R: 34 BDS: 35*

Already On 50 Stations. Including:

WPLY Q101 99X KNDD
KTBS WFNX KDGE KNRK
WEND KKND and many more

On tour with Everclear

Island Def Jam Music Group A Universal Music Company

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK How You Remind Me (Roadrunner)	+488
GORILLAZ Clint Eastwood (Virgin)	+308
TANTRIC Astounded (Maverick)	+297
ALIEN ANT FARM Smooth Criminal (DreamWorks)	+276
WEEZER Island In The Sun (Geffen/Interscope)	+275
LIVE Simple Creed (Radioactive/MCA)	+270
SYSTEM OF A DOWN Chop Suey (American/Columbia)	+256
BEN FOLDS Rockin' The Suburbs (Epic)	+255
DROWNING POOL Bodies (Wind-up)	+248
ADEMA Giving In (Arista)	+221

Breakers

WEEZER

Island In The Sun (Geffen/Interscope)

TOTAL PLAY INCREASE	TOTAL STATIONS/ADDS	CHART
1021/275	54/10	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.



87 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/15-Saturday 7/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 1000 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.



ON OVER 100 STATIONS AT ROCK AND ALTERNATIVE

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WZPC! KROX! WEDG! WPLA! WHRL! WJBX! ...AND MORE!



ECONOLINE CRUSH

ON TOUR ALL SUMMER!

Break Through

Artist

MOKE

Track: "MY DEGENERATION"

LP: **CARNIVAL**

Label: **ULTIMATUM/ARTEMIS**

By **Dayna Talley**
Asst. Alternative Editor

essentials: Moke bring British rock to the Alternative world, but it's not the type of British rock that one usually thinks about. This South London-based rock foursome uses a hybrid of bluesy, soulful lyrics and stellar rocking musicianship to create a sound that redefines the image of bands from across the pond.

Lead vocalist John Hogg's musical history began in childhood, when he used music as an escape from a world shaken up by his parents' divorce. However, it was not until college — when he played a demo for a guitarist friend of his, Sean Genockey — that Moke began to come to life. Soon afterward drummer Johnny Morgan and bassist Alex Evans joined the ranks to create the band's self-titled debut.

In support of that album, Moke toured with a bevy of megabands such as The

Black Crowes, G. Love & Special Sauce and The Goo Goo Dolls. With great live performances, the band has managed to win over the ears of massive crowds and garner a following in the United States.

Moke continue to spread the magic with their latest release, *Carnival*, on Ultimatum/Artemis. The band entered the studio with producer Paul Stacey (whose impressive resume includes the likes of Sheryl Crow and Oasis) and well-known engineer and mixer Bob Clearmountain to pound out the 11 tracks that make up an album chock-full of grooves reminiscent of the trippy rock of yesteryear.

The first single off the record is a hookier-than-hell song titled "My Degeneration." Stations across the panel that are already on the track include WHRL/Albany, NY; KXNA/Fayetteville, AR; WSFM/Wilmington, NC; and KMBY/Monterey-Salinas — and the list is still growing.

Artist POV: Hogg, on the making of Moke's sophomore release: "For the second album, I wanted it to be more of a personal experience. If there is a theme, it's a culmination of the different ups and downs and ins and outs the band went through in the last years. It's an expression of spirituality, without all the details."



Moke

Julie Muncy, National Dir./ Promotion & Marketing Warner Bros.

Julie Muncy
ON THE RECORD

As far as what radio has already caught on to, I love Jimmy Eat World and Gorillaz. I also really like Weezer, Ben Folds and, of course, Radiohead. Might I add that Alternative radio should be playing more Built To

Spill. ■ Personally, I cannot stop listening to the new Beulah CD. My favorite song is "Gene Autry." The album will be coming out Sept. 11 on Velocette, so be sure to check it out. I can't seem to take albums by The Avalanches, Mint Royale and Tricky out of my CD player. For summertime road trips, I highly recommend the latest albums by Pete Yorn, Lucinda Williams, Jim White and Whiskeytown. ■ As far as new releases go, I can't wait to hear the new Sugarcult, Ryan Adams, Sparklehorse and Mercury Rev albums.

An esteemed record holder in the Alternative format is on the verge of being tied and, quite possibly, toppled. Red Hot Chili Peppers set a record with "Scar Tissue," which was on the top of the Alternative chart for 16 weeks back in 1999. I didn't seriously think we would see a realistic run on this record for quite some time. One reason being that "Scar Tissue" beat the previous record holder by such a large margin (over a month), that I felt it was almost an untouchable feat. The other reason being that no one since then has come remotely close. That is, until Staind released "It's Been Awhile." Staind hit No. 1 15 weeks ago and are now one week away from tying The Red Hot Chili Peppers' record. A close look at the chart shows that there is a distinct chance that Staind will still be No. 1 in two weeks, which would give them the new record with 17 weeks. Live dominate the Most Added list this week, piling on a spectacular 56 adds in their first week out on "Simple Creed" ... The Butchle Surfers come back with the way-cool "The Shame of Life" and 29 adds, while The

ON THE RADIO
by Jim Kerr

Long Beach Dub Allstars come up strong yet another week, bringing in 27 on that perfect summer tune, "Sunny Hours." Let's also not forget Handsome Devil, whose "Marin Money" picks up 26 adds including KNDD Seattle, WKQX Chicago and KNRK, Portland, OR. ... Finally, in what I think may be their truly breakout song, here's my RECORD OF THE WEEK: Coldplay "Trouble"

sprung monkey

"Party Like A Rock Star"

the new single going for adds now

Contact Michael Idlis (561) 391-2399

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America's Best Testing Alternative Songs
12+ For The Week Ending 7/27/01.

ARTIST									
STAINED It's Been Awhile (Flip/Elektra/EEG)	4.87	4.11	97%	36%	4.08	98%	38%		
LINKIN PARK Crawling (Warner Bros.)	4.00	4.01	91%	24%	3.91	93%	26%		
SUM 41 Fat Lip (Island/IDJMG)	3.99	3.91	79%	13%	3.84	79%	13%		
INCUBUS Drive (Immortal/Epic)	3.96	4.04	97%	38%	3.90	98%	42%		
STAINED Outside (Flip/Elektra/EEG)	3.95	4.05	95%	39%	3.96	97%	43%		
BLINK-182 The Rock Show (MCA)	3.89	3.84	93%	20%	3.77	91%	21%		
WEEZER Hash Pipe (Geffen/Interscope)	3.81	3.89	90%	23%	3.81	91%	22%		
ALIEN ANT FARM Smooth Criminal (DreamWorks)	3.80	3.79	73%	12%	3.73	78%	13%		
DISTURBED Down With The Sickness (Giant/Reprise)	3.77	3.68	69%	12%	3.81	78%	13%		
TANTRIC Breakdown (Maverick)	3.76	3.82	86%	25%	3.66	91%	29%		
TOOL Schism (Volcano)	3.75	3.83	80%	20%	3.86	88%	21%		
3 DOORS DOWN Be Like That (Republic/Universal)	3.73	3.73	76%	16%	3.66	78%	17%		
FUEL Bad Day (Epic)	3.72	3.79	79%	15%	3.66	82%	17%		
LIFEHOUSE Sick Cycle Carousel (DreamWorks)	3.72	3.73	67%	12%	3.64	67%	14%		
PUDDLE OF MUDD Control (Flawless/Geffen)	3.69	-	48%	5%	3.75	43%	5%		
GODSMACK Greed (Republic/Universal)	3.65	-	79%	22%	3.71	85%	25%		
311 You Wouldn't Believe (Volcano)	3.65	3.75	68%	13%	3.57	73%	14%		
CALLING Wherever You Will Go (RCA)	3.64	-	42%	7%	3.59	48%	8%		
SALIVA Your Disease (Island/IDJMG)	3.64	3.74	61%	22%	3.67	67%	24%		
GORILLAZ Clint Eastwood (Virgin)	3.56	3.55	54%	12%	3.50	54%	11%		
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3.56	3.57	95%	40%	3.55	95%	30%		
STONE TEMPLE PILOTS Days Of The Week (Atlantic)	3.51	3.56	77%	18%	3.37	84%	19%		
CAKE Short Skirt/Long Jacket (Columbia)	3.44	3.44	68%	12%	3.42	68%	13%		
DAVE NAVARRO Rexall (Capitol)	3.43	3.48	68%	15%	3.44	67%	17%		
LIMP BIZKIT My Way (Flip/Interscope)	3.41	3.58	98%	47%	3.42	97%	51%		
DAVE MATTHEWS BAND The Space Between (RCA)	3.36	3.36	91%	34%	3.32	93%	35%		
DEPECHE MODE Dream On (Mute/Reprise)	3.22	3.32	72%	25%	3.24	78%	28%		
U2 Elevation (Interscope)	3.03	3.20	81%	35%	3.18	83%	36%		

Total sample size is 725 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Most Played Recurrents

- LIFEHOUSE Hanging By A Moment (DreamWorks)
- FUEL Hemorrhage (In My Hands) (Epic)
- TRAIN Drops Of Jupiter (Tell Me) (Columbia)
- LINKIN PARK One Step Closer (Warner Bros.)
- LIMP BIZKIT My Way (Flip/Interscope)

ALTERNATIVE Going For Adds

7/31/01

- BAD RONALD Let's Begin (Shoot The Sh**) (Reprise)
- BETA BAND Squares (Astralwerks/Virgin)
- COLDPLAY Trouble (Nettwerk/Capitol)
- CRAVING THEO Stomp (Columbia)
- P.O.D. Alive (Atlantic)

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One Hour At A Time

Continued from Page 110

A Tangent On PIs

I don't want to throw too many caveats at you, but be aware that, even with the PI data, things may be skewed toward the casual listener. The reason is that there is a distinct flaw in how PIs are defined if you are interested in examining the audience that contributes most of the listening to your radio station. PIs are defined as those who listen to your station more than any other station in the market; the amount that they listen doesn't matter. The result is that you can have a PI who is a casual radio user. Just because someone is a PI does not mean that he or she isn't a casual listener of your radio station. Luckily, Arbitron has some great news that will dramatically improve this state

of affairs: The next release of PD Advantage will allow the user to define PIs based on a number of different criteria, including minimum amount of listening. This will be a huge help for those who want to pinpoint who their heaviest listeners are and how they listen to the radio. The beauty of this is that the programmer can be the one who sets the definition of a heavy listener. You can even use different thresholds to find which level of listening gives you the most listening with the smallest group. So there you have it. Alternative listeners listen to the radio one hour per occasion, with 5.6 occasions per week. For PIs, that increases to one hour and 17 minutes per occasion and 8.8 occasions per week. That's much less than I use the radio, but I guess I'm in the category of radio listener who would be defined as a rabid fan. I don't mind that. Not at all.

ATTITUDE

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image with attitude

adding a little attitude to:

- WXDX - Pittsburgh
- WXBE/WXAR - Wilkes Barre
- WIOT - Toledo
- KWOD - Sacramento
- WWWX - Green Bay
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Call 212.735.1111



america listens to abc

Alternative Playlists

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1

WKRN/New York
Infinity
(212) 314-9230
Kingston/Woody/Peer
12+ Cume 2,244,280



PLAYS	LW	TW	ARTIST/TITLE	GI (888)
39	37	TOOL/Schism	45510	
33	33	STAND!R's Been Awful	40590	
30	30	3 DOORS DOWN/Duck And Run	36960	
27	27	LINKIN PARK/In The End	33210	
27	27	ADEMA/Giving In	33210	
26	26	ALLEN ANT FARM/Smooth Criminal	31980	
26	26	PUDGE OF MUDD/Control	31980	
23	23	GOODSAM/Good	24630	
23	23	LINKIN PARK/One Step Closer	20590	
22	22	INCUBUS/Drive	27060	
22	22	STAND!R/Outside	27060	
22	22	IANTRIC/Breakdown	27060	
20	20	STAND!R/Outside	21440	
20	20	LINKIN PARK/In The End	21440	
19	19	LINKIN PARK/One Step Closer	20590	
19	19	3 DOORS DOWN/Kryptonite	20590	
20	19	GREEN DAY/Warning	20590	
20	19	WEZERRASH/Pipe	22140	
19	19	ALLEN ANT FARM/Smooth Criminal	22140	
18	18	SYSTEM OF A DOWN/Chop Suey	22140	
14	17	BLINK-182/The Rock Show	20910	
17	17	PAPA ROACH/Between Angels	20910	
18	17	DROWNING POOL/Bodies	19680	
19	17	LINKIN PARK/In The End	19680	
18	17	LINKIN PARK/Crawling	19680	
2	16	U2/Stuck In A Moment	19680	
15	16	DISTURBED/Down With	18430	
10	15	PAPA ROACH/Last Resort	18430	
13	15	STONE TEMPLE PILOTS/Sour Girl	18430	
17	14	FUEL/Hemorrhage	17220	

MARKET #2

KROQ/Los Angeles
Infinity
(818) 567-1067
Weather/Sandblow/Worden
12+ Cume 1,968,700



PLAYS	LW	TW	ARTIST/TITLE	GI (888)
37	37	GORILLAZ/Clear Eastwood	40860	
26	26	ALLEN ANT FARM/Smooth Criminal	39940	
26	26	LINKIN PARK/In The End	33560	
22	22	PENNYWISE/Fuck Authority	31780	
34	24	WEZERRASH/Pipe	30872	
36	23	STAND!R's Been Awful	29964	
30	23	WEZERRASH/In The Sun	29964	
26	26	ADEMA/Giving In	29056	
20	32	LINKIN PARK/One Step Closer	29056	
20	32	DR PEACER MODE/Dream On	29056	
22	32	TRAVIS/Sing	29056	
25	31	PUDGE OF MUDD/Control	28148	
25	31	TOOL/Schism	28148	
26	32	SUM 41/Fat Lip	26332	
26	27	LINKIN PARK/Crawling	24516	
21	24	OFFSPRING/Want You Bad	21984	
26	23	INCUBUS/Drive	20892	
7	21	AL PORNMAN/Because I Got High	19368	
7	21	LONG BEACH DUB...Sunny Hours	18160	
20	20	SYSTEM OF A DOWN/Chop Suey	18160	
22	20	BLINK-182/The Rock Show	18160	
16	19	311/You Wouldn't Believe	17252	
17	18	LINKIN PARK/One Step Closer	16344	
18	18	DARK NEWBORN/Recall	16344	
13	18	DISTURBED/Down With	16344	
21	18	RED HOT CHILI...Parallels	16344	
15	17	INCUBUS/Pardon Me	15436	
18	17	STAND!R/Outside	15436	
13	17	STONE TEMPLE PILOTS/Sour Girl	15436	
23	17	STONE TEMPLE PILOTS/Days Of The Week	15436	

MARKET #3

WMRQ/Chicago
Emms
(312) 527-8248
Richards/Summas
12+ Cume 946,380



PLAYS	LW	TW	ARTIST/TITLE	GI (888)
32	30	311/You Wouldn't Believe	17040	
47	30	LINKIN PARK/Crawling	18038	
38	30	STAND!R's Been Awful	17136	
39	33	INCUBUS/Drive	14983	
44	31	TOOL/Schism	13891	
27	31	GORILLAZ/Clear Eastwood	13981	
29	29	WEZERRASH/In The Sun	12628	
29	29	LONG BEACH DUB...Sunny Hours	11276	
14	29	WEZERRASH/In The Sun	11726	
42	29	IANTRIC/Breakdown	11726	
21	21	ALLEN ANT FARM/Smooth Criminal	9471	
22	21	SCAPEGOAT WAX/Aste 10	9471	
14	20	DISTURBED/Down With	9020	
14	20	JIMMYEATWORLD/Name Of The Game	8569	
18	18	STONE TEMPLE PILOTS/Days Of The Week	8118	
16	18	CAKE/Short Start/Long	8118	
16	18	LIFEHOUSE/Hanging By A Moment	8118	
17	17	MOBY F/GWEN STEFANI/Southside	7667	
14	18	A PERFECT CIRCLE/Libras	7216	
20	16	SUM 41/Fat Lip	7216	
15	18	RAGE AGAINST...Renegades Of Funk	6765	
12	18	FUEL/Hemorrhage	6765	
7	18	SUM 41/Fat Lip	6765	
13	18	AMERICAN HI-FI/Another Perfect Day	5863	
12	13	INCUBUS/Pardon Me	5863	
10	13	PAPA ROACH/Last Resort	5863	
8	13	STAND!R/Outside	5863	
10	13	CRYSTAL METHOD/Name Of The Game	5863	
10	13	LIMP BIZKIT/Break Stuff	5863	

MARKET #4

KCMJ/San Francisco
Clear Channel
(408) 453-5400
Stevens/Berg
12+ Cume 327,580



PLAYS	LW	TW	ARTIST/TITLE	GI (888)
51	50	DAVE MATTHEWS BAND/The Space Between	6785	
57	50	WEZERRASH/Pipe	6325	
53	50	STAND!R's Been Awful	6095	
27	53	STONE TEMPLE PILOTS/Days Of The Week	6095	
50	52	INCUBUS/Drive	5980	
50	52	SUM 41/Fat Lip	5980	
48	51	U2/Elevation	5865	
48	51	DR PEACER MODE/Dream On	5835	
39	48	SCAPEGOAT WAX/Aste 10	4680	
39	48	GORILLAZ/Clear Eastwood	4680	
39	48	311/You Wouldn't Believe	4470	
57	37	BLINK-182/The Rock Show	4356	
57	37	TOOL/Schism	4256	
36	36	CALLING/Wherever You Will Go	3450	
21	26	CAKE/Short Start/Long	2990	
17	25	BETTER THAN CRAVE/Extra Ordinary	2875	
24	24	VERVE PIPE/News Let You Down	2730	
23	24	CRYSTAL METHOD/Name Of The Game	2630	
23	22	DAVE MATTHEWS BAND/The Space Between	2530	
21	21	LENS/Sunrise	2415	
18	21	LIMP BIZKIT/Re-Arranged	2415	
19	21	SR-71/Right Now	2415	
21	21	3 DOORS DOWN/Duck And Run	2415	
20	20	POWERFINGER/My Happiness	2185	
13	20	PAPA ROACH/Last Resort	2185	
19	18	VERTICAL HORIZON/Everything You Want	2185	
11	18	FUEL/Hemorrhage	2070	
16	18	LIFEHOUSE/Hanging By A Moment	2070	

MARKET #5

KITS/San Francisco
Infinity
(415) 512-1053
Taylor/Australian
12+ Cume 718,280



PLAYS	LW	TW	ARTIST/TITLE	GI (888)
46	42	STAND!R's Been Awful	15600	
30	42	GORILLAZ/Clear Eastwood	15600	
52	42	LINKIN PARK/Crawling	13200	
47	44	WEZERRASH/Pipe	13200	
37	47	TOOL/Schism	11100	
22	36	ALLEN ANT FARM/Smooth Criminal	10800	
29	33	INCUBUS/Pardon Me	9900	
31	31	PAPA ROACH/Last Resort	9000	
31	31	PUDGE OF MUDD/Control	9000	
31	31	SUM 41/Fat Lip	9000	
26	27	ADEMA/Giving In	8100	
42	27	BLINK-182/The Rock Show	8100	
28	28	311/You Wouldn't Believe	7800	
16	28	METALICA/No One Is Alone	7800	
28	28	FUEL/Hemorrhage	7800	
26	28	GOODSAM/Good	7500	
11	28	RAGE AGAINST...Renegades Of Funk	7500	
24	24	STONE TEMPLE PILOTS/Days Of The Week	7200	
22	22	WEZERRASH/In The Sun	6600	
32	22	ALLEN ANT FARM/Smooth Criminal	6600	
21	21	LINKIN PARK/One Step Closer	6300	
13	21	SALVA/Your Disease	6300	
21	21	PAPA ROACH/Between Angels	6000	
20	20	STAND!R/Outside	5700	
24	18	INCUBUS/Drive	5400	
21	17	CAKE/Short Start/Long	5100	
8	14	SYSTEM OF A DOWN/Chop Suey	4200	
11	13	CRYSTAL METHOD/Name Of The Game	3900	
4	13	HEXIX/TX/Threesome	3900	

MARKET #6

WPLY/Philadelphia
Radio One
(610) 565-9900
McGurn/Dun/Fen
12+ Cume 618,220



PLAYS	LW	TW	ARTIST/TITLE	GI (888)
44	44	U2/Elevation	11340	
40	43	BLINK-182/The Rock Show	11180	
42	43	LIMP BIZKIT/My Way	11180	
41	43	STAND!R's Been Awful	11180	
35	43	SUGAR RAY/When It's Over	9492	
39	39	TRAIN/Drops Of Jupiter	10140	
38	38	CAKE/Short Start/Long	9880	
30	37	LIVE/Simple Creed	9670	
37	37	WEZERRASH/Pipe	9670	
29	31	ALLEN ANT FARM/Smooth Criminal	7900	
30	33	EVI 6/Here's To The Night	8580	
31	32	SUM 41/Fat Lip	8320	
36	31	DAVE MATTHEWS BAND/The Space Between	8060	
31	31	WEZERRASH/In The Sun	8060	
29	31	311/You Wouldn't Believe	7900	
21	30	STONE TEMPLE PILOTS/Days Of The Week	7820	
29	29	INCUBUS/Drive	7540	
32	29	FUEL/Red Day	7540	
25	25	LIFEHOUSE/Hanging By A Moment	6500	
24	24	HEROUSE/Sick Cycle Carousel	6240	
21	24	GORILLAZ/Clear Eastwood	6240	
28	24	SCAPEGOAT WAX/Aste 10	4680	
20	17	BETTER THAN CRAVE/Extra Ordinary	4420	
17	17	PEE YORRIK/On A Chain	4420	
16	17	GOOD CHARLOTTE/Fresh Song	4420	
17	16	TOOL/Schism	4160	
14	16	LINKIN PARK/Crawling	3900	
18	16	STAND!R/Outside	3900	
15	14	MOBY F/GWEN STEFANI/Southside	3640	

MARKET #7

KDGE/Dallas-Ft. Worth
Clear Channel
(727) 770-7777
McGurn/Dun/Fen
12+ Cume 418,000



PLAYS	LW	TW	ARTIST/TITLE	GI (888)
41	44	CALLING/Wherever You Will Go	7568	
42	42	WEZERRASH/Pipe	7248	
38	41	TOOL/Schism	7050	
30	40	INCUBUS/Drive	6880	
28	32	LINKIN PARK/One Step Closer	6880	
41	36	STAND!R's Been Awful	6182	
26	34	BLINK-182/The Rock Show	5848	
29	33	GORILLAZ/Clear Eastwood	5676	
33	33	TRAVIS/Sing	5676	
28	32	CAKE/Short Start/Long	5504	
27	28	MOBY F/GWEN STEFANI/Southside	4816	
27	28	SEVEN CHAMNLS/Breathe	4816	
26	27	LIT/Assemble	4644	
28	27	POE HAY/Philly	4644	
29	26	DARK NEWBORN/Recall	4472	
28	26	DEXTER H/ELIZABETH/Leaving Town	4472	
25	26	U2/Elevation	4300	
24	25	SUM 41/Fat Lip	4300	
25	25	311/You Wouldn't Believe	4300	
19	25	ON PARADE/Rock A Walk Alone	4300	
27	24	3 DOORS DOWN/Duck And Run	4128	
24	23	COLDPLAY/Yes	3956	
19	23	BLINK-182/Adam's Life	3956	
19	26	FUEL/Red Day	3440	
18	26	LINKIN PARK/Crawling	3268	
14	19	RAGE AGAINST...Garram Radio	3268	
17	17	FUEL/Hemorrhage	2924	
16	17	3 DOORS DOWN/Leaver	2924	
18	17	KID ROCK/Cowboy	2924	

MARKET #8

CHMX/Detroit
Chum Ltd
(313) 961-8937
Brooks/Carroll/Franklin
12+ Cume 478,800



PLAYS	LW	TW	ARTIST/TITLE	GI (888)
36	41	BLINK-182/The Rock Show	8364	
35	37	GOODSAM/Good	7548	
30	37	LIMP BIZKIT/My Way	7548	
37	37	NICKI LBACK/How You Remind Me	7548	
31	37	LINKIN PARK/Crawling	7140	
36	35	LINKIN PARK/Crawling	7140	
37	35	STAND!R's Been Awful	6824	
26	31	TOOL/Schism	6320	
30	30	STONE TEMPLE PILOTS/Days Of The Week	6120	
25	28	D1/Purple Heart	5712	
39	28	PUDGE OF MUDD/Control	5712	
26	27	ADEMA/Giving In	5608	
20	27	JYDROFF/Sometimes Wanna Die	5304	
24	26	JIMMYEATWORLD/World D/Blood American	5304	
26	26	SYSTEM OF A DOWN/Chop Suey	5304	
16	24	GORILLAZ/Clear Eastwood	5304	
16	24	NELLY/FURTTADO/Turn On The Light	4896	
16	22	IANTRIC/Breakdown	4488	
12	22	HYVANGRE/Remain Aways	4488	
21	21	311/You Wouldn't Believe	4284	
9	21	LONG BEACH DUB...Sunny Hours	4284	
21	21	LIFEHOUSE/Sick Cycle Carousel	4284	
9	20	DROWNING POOL/Bodies	4080	
9	20	FINGER ELEVEN/First Time	4080	
15	20	GOBY/Hear You Calling	4080	
11	20	LINKIN PARK/One Step Closer	4080	
9	20	WEZERRASH/In The Sun	4080	
13	19	WEZERRASH/Pipe	3876	
18	17	BLISS 66/Sooner Or Later	3876	
16	14	SUGAR RAY/When It's Over	2856	

MARKET #9

WBEN/Boston
Infinity
(617) 266-1111
Bishop/Strick
12+ Cume 678,180



PLAYS	LW	TW	ARTIST/TITLE	GI (888)
44	42	WEZERRASH/Pipe	12810	
47	41	STAND!R's Been Awful	12505	
47	41	TOOL/Schism	12505	
13	30	3 DOORS DOWN/Duck And Run	9150	
13	30	LINKIN PARK/Crawling	9150	
43	25	ALLEN ANT FARM/Smooth Criminal	7625	
13	25	LINKIN PARK/Crawling	7625	
23	21	SUM 41/Fat Lip	6405	
21	21	WEZERRASH/In The Sun	6405	
21	21	3 DOORS DOWN/Duck And Run	6405	
21	21	311/You Wouldn't Believe	6105	
22	20	BLACK CROWNS/Soul Searring	6105	
14	20	INCUBUS/Drive	6100	
10	20	MOBY F/GWEN STEFANI/Southside	6100	
19	18	FUEL/Hemorrhage	5490	
13	18	GORILLAZ/Clear Eastwood	5490	
12	18	STAND!R/Outside	5490	
3	17	A PERFECT CIRCLE/Libras	5185	
16	17	FUEL/Red Day	4888	
14	15	ADEMA/Giving In	4275	
15	15	MATTROCK/How You Remind Me	4275	
20	14	GOODSAM/Good	4275	
10	14			

New Music Specialty Shows

R&R's Exclusive Look At The Cutting Edge Of Alternative

Go Ahead, Kick 'Em In The....

By
Dayna Talley
Asst. Alternative Editor

Shins! Sup Pop has once again added to its legend by releasing another wonder for the Alternative Specialty world to marvel at. The Shins' debut record for the label, *Oh, Inverted World*, is a stellar example of indie rock at its most raw and intriguing. Their name may not be too familiar (well, maybe to a few of you, considering that enough of you played the band's track "Caring Is Creepy" this week to make it debut at No. 7 on the chart), but this Albuquerque, NM band has been around for quite a while.

The band (known formerly as **Flake Music**) has similarities to many indie rockers, but they are most similar to **Guided By Voices**. They have been generating loads of superpositive press, and in my mind they are worthy of every bit of it. To get a taste of what I'm talking about, call Everett at

Continental Promotions 323-462-1489 or e-mail him at evcatcontinental@earthlink.net.

I recently came across a record that I'm starting to get into by the band **Osker**. This So-Cal punk combo has found a home in the open-armed roster of great artists at Epitaph, and they have just put out their second release for the label, *Idle Will Kill*. I was completely thrown by the sophistication (Can sophistication be used when describing punk rock? Oh, what the hell.) of the lyrics on a record made by a band that is so darned young. (Singer-songwriter-guitarist Devon Williams is the ripe, young, tortured age of 19.)

Although I have never heard the group's first record, *Treatment 5*, I understand that this is quite a progression for them. The album as a whole sounds great, but I am particularly digging "Strangled," "Motionless," "Kinetic" and "Disconnect. Disconnect." Contact Krystal Pistol at 213-413-7353 or e-mail her at krystal@epitaph.com for more info on the band.

On a final note, please welcome **KFSD/San Diego's Tazy** and his specialty show *SP Radio One*. He has been around the scene for quite some time. Tazy makes fabulous guest performances part of his show, as well as playing a huge mix of new music. For more, you can either visit www.skaparade.com, or e-mail him at spradio1@aol.com.



The Shins

R&R Top 20 Artists

July 27, 2001

- BEN FOLDS** (*Epic*) "Rockin' The Suburbs"
- SUGARCULT** (*Ultimatum/Artemis*) "Stuck In America"
- LONG BEACH DUB ALLSTARS** (*DreamWorks*) "Sunny Hours"
- WEBB BROTHERS** (*Mews 5/Atlantic*) "Summer People"
- GOOD RIDDANCE** (*Fat Wreck Chords*) "Yesterday's Headlines"
- BUILT TO SPILL** (*Warner Bros.*) "Strange"
- SHINS** (*Sub Pop*) "Caring Is Creepy"
- FAITHLESS** (*Arista*) "We Come 1"
- SYSTEM OF A DOWN** (*American/Columbia*) "Chop Suey"
- SMARTBOMB** (*Razor & Tie*) "50 In My Wallet"
- SMOOTHER** (*Nettwerk*) "East Side"
- IFFY** (*Foodchain*) "Can-O-Cope"
- VARNALINE** (*E-Squared/Artemis*) "Song"
- BODY JAR** (*Nitro*) "Not The Same"
- MANKIND LIBERATION FRONT** (*Neutron/Edel*) "Warm, Strong, Numb"
- PURE RUBBISH** (*Divine/Priority*) "Kiss Of Death"
- GORILLAZ** (*Virgin*) "19-2000"
- IGGY POP** (*Virgin*) "Talking Snake"
- PENNYWISE** (*Epitaph*) "Fuck Authority"
- NO ONE** (*Immortal/Virgin*) "Chemical"

Ranked by total number of shows reporting artist.

Record Of The Week

Record Of The Week: Cake
Album: *Comfort Eagle*
Label: Columbia

Yes, yes, it is true. There seems to be a theme to the most recent Record of the Week features. I am providing a little something for your sweet tooth. Last week was Ultimatum's Sugarcult; this week it's Columbia's Cake. I know that many of you were looking forward to hearing the new release by this oh-so-unique and creative band. If you are already a Cake fan, you won't be disappointed by this record.

This album is very much a typical release from the band, but keep in mind that typical by their standards is completely off the wall in comparison to everything else out there. I love these guys. The first single off of the record is "Short Skirt/Long Jacket." (Have you seen the video for this track? Genius!) Thus far my favorites are "Shadow Stabbing" and the title track, "Comfort Eagle." Now you can have your cake and play it too. Contact Ted Dougherty at Columbia (212-833-7829), or shoot him e-mail at ted_dougherty@sonymusic.com.



Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

WEQX/Albany, NY
Download
Sunday 6pm-11pm
Alex Taylor
Smoother: "East Side"
Pennywise: "Land Of The Free"
Front Royale: "Justine"
Ash: "Burn Baby Burn"
Guided By Voices: "Unsprinkled"

KTEG/Albuquerque, NM
Burning Sensations
Sunday 8pm-10pm
Adam 12
Shins: "Caring Is Creepy"
Defton: "3000"
Haven: "Til The End"
Mogwai: "Dall: Revenge"
Unleash: "Paranoed"

WNNX/Atlanta, GA
Sunday School
Sunday 9pm-10pm
Jay Harro
Webb Brothers: "Summer People"
Stereophonics: "Have A Nice Day"
Mankind Liberation Front: "Warm, Strong, Numb"
Shins: "Caring Is Creepy"
Powerman 5000: "Bombshell"

WRAX/Birmingham, AL
Nog's Colloquies
Sunday 10am-1pm
Scott Register
John Mayer: "Why Georgia"
Faithless: "We Come 1"
Ivy: "Only A Fool"
Mike Plume Band: "Dreamer"
Five For Fighting: "America Town"

WBCN/Boston, MA
Mechanical Emotions
Sunday 8-10pm
David Dwyer
Stereophonics: "Have A Nice Day"
Santitas: "Piano Fire"
Saliva: "Click Click Boom"
Webb Brothers: "Summer People"
Powerman 5000: "Bombshell"
Sugarcult: "Stuck In America"

WFNX/Boston, MA
The First Contact
Sunday 8pm-8:30pm
Zach Brovett
Ben Folds: "Rockin' The Suburbs"
X-Ecubators: "X-Ecubators Theme"
Defton: "3000"
Ash: "Burn Baby Burn"
Lil' Wanna Rock!

WEDG/Buffalo, NY
Heat Wave
Monday midnight-1am
Ryan Patrick
Long Beach Dub: "Sunny Hours"
Tribal Charger: "Brand New Low"
Nickelback: "How You Remind Me"
Emikava Torrens: "To Be Free"
Moby: "Machete"

WBTZ/Burlington, VT
Spinning Unleash
Sunday 8-9:30pm
Steve Picard
Mad House Partners: "Crusher"
Pennywise: "Land Of The Free"
Action Figure Party: "Action Figure Party"
Built To Spill: "Strange"
Guided By Voices: "Twilight Campfire"

WAVF/Charleston, SC
Cutting Edge
Sunday 8:30-10pm
Bryant Stevens
Atronach: "Because I Got High"
Sundin: "Sanctuary"
Sparkhorse: "Hundreds Of Sparrows"
Webb Brothers: "Summer People"
Ify: "Can-O-Cope"

WAQZ/Cincinnati, OH
Le Cal Sunday
Sunday 10pm-midnight
Hogan
Long Beach Dub: "Sunny Hours"
Soil: "Halo"
Good Riddance: "Fire Engine Red"
Lil' Wanna Rock!
Pennywise: "Land Of The Free"

WARQ/Columbia, SC
7200 Seconds
Sunday 8-10
Catalina
Skipton: "Heretic Song"
Soil: "Halo"
Sugarcult: "Stuck In America"
Ben Folds: "Rockin' The Suburbs"
Tribal Charger: "Brand New Low"

KTCL/Denver, CO
Adventure University
Sunday 7:30-8:30pm
Professor Kat
Perry Farrell: "Song Yet To Be Sung"
Air: "Radio #1"
Built To Spill: "Strange"
Mini Royale: "Show Me"
Coolest: "Last Good Day"

WEJE/Fort Wayne, IN
The Living Room
Sunday 8pm-9pm
Matt Jericho
Bodyjar: "Not The Same"
Buzz Poets: "Parasite"
System Of A Down: "Chop Suey"
JethroGham: "Cheating"
Rosemary Gates: "Shining Rain"

WJFX/Fl. Myers, FL
90 Xtreme
Sunday 8-10pm
Lancor
Jesus Gunn: "Soul Creation"
Mankins: "We Come 1"
Non-Point: "Endure"
Was: "Life Is Good"
Skipton: "Heretic Song"

WEEQ/Hagerstown, MD
Now Hear This
Sunday 10pm-midnight
David Dwyer
Wesley: "Island In The Sun"
Sugar Ray: "Ours"
Incubus: "Privilege"
Puddle Of Mudd: "Control"
American Hi-Fi: "Another Perfect Day"

WWRQ/Hartford, CT
Spinning Unleash
Sunday 10pm-midnight
Cousin Chris
Atronach: "Because I Got High"
Falloy/Outkast: "So Fresh So Clean"
Mini Royale: "Show Me"
Ify: "Disappointed"
Iggy Pop: "Five Foot One"
Clay: "96 Quite Bitter"

WEDG/Indianapolis, IN
Hangover Cafe
Sunday 8pm-10pm
Dave Dugan
Wesley: "Conspiracy Falloy's Surprise"
Built To Spill: "Strange"
Stereophonics: "Have A Nice Day"
Sugarcult: "Stuck In America"
Ben Folds: "Rockin' The Suburbs"

WPLA/Jacksonville, FL
Forbidden Planet
Saturday 8pm-1am
Robert Goodman
Tribal Charger: "Brand New Low"
Frank Black: "Robert Dixon"
Bouncing Souls: "Gone"
Radiohead: "Innes Cut"
Beta Band: "Squares"

KFTE/Lafayette, LA
Now Hear This
Sunday 9pm-11pm
Dove Hoolahan
Good Riddance: "Hobby Lises A..."
Tricky Woo: "Lonesome Road"
Mammoth Volume: "What If It's Me Margaret"
So Sorry
Pure Rubbish: "Let There Be Rock"

KXTE/Las Vegas, NV
11 Herbs When I Pre
Sunday 10pm-midnight
El Diablo
P.O.D.: "Alive"
Drowning Pool: "Bodies"
Skipton: "Heretic Song"
Saves The Day: "Your Funeral"
Sugarcult: "Stuck In America"

KROQ/Los Angeles, CA
Redeye On The Roo
Sunday midnight-3am
Redeye: Blingheim
Ash: "Someday"
Farrar: "Living For The..."
Cosmotopoe: "At Signs Point"
Gay Dad: "Transmission"
Tribal Charger: "Kiss Of Death"

WROX/Norfolk, VA
The Punk Show
Sunday 7pm-midnight
Michelle & Justin
Unwritten Law: "Teenage Suicide"
X: "I'm Coming Over"
Good Riddance: "Fire Engine Red"
NOFX: "Please Play This"
Less Than Jake: "All My Best"

WPLY/Philadelphia, PA
Y-Net
Sunday 9pm-10:30pm
Dan Fein
Clay: "Human Drive In"
Dashboard Confession: "Screaming"
Dish: "Official Chemical"
Iggy Pop: "Five Foot One"
System Of A Down: "Chop Suey"

WXDX/Pittsburgh, PA
Edge Of The X
Sunday 8pm-midnight
Lenny Dianna
Revela: "What You Got"
Saliva: "Click Click Boom"
Clay: "96 Quite Bitter"
Nickelback: "How You Remind Me"
System Of A Down: "Chop Suey"

WCYY/Portland, ME
Spinnout
Thursday 7-9pm
Shawn Jeffrey
Moby: "Machete"
Outkast: "Ms. Jackson"
Incubus: "Privilege"
Roots: "What They Do"
Good Riddance: "Yesterday's Headline"

WBRU/Providence, RI
Breaking And Entering
Wednesday 10pm-2am
Annie Shapiro
Ben Folds: "Rockin' The Suburbs"
Gorillaz: "19-2000"
Falloy/Outkast: "So Fresh So Clean"
Ify: "Disappointed"
Iggy Pop: "Five Foot One"

WDYL/Richmond, VA
Under Exposed
Sunday 10pm-11pm
Charlie Prudgett
Revela: "What You Got"
Dapche Mode: "Dream On"
David Garza: "Good Hands"
Shells Drive: "Countrymen Ash"
Faithless: "We Come 1"

KWOS/Sacramento, CA
Alternative Beat
Sunday 10pm-2am
DJ David J
Wegeps: "Start The Commotion"
Crystal Method: "Name Of The Game"
Bouncing Souls: "Deep Down & Dirty"
Basement Jaxx: "Where's Your Head At"
Dapche Mode: "7 Feet Love"

KMBY/Salinas, CA
Three Bomb
Tues., Sun. midnight-12:30am
Matt Black
Sugarcult: "Stuck In America"
Impossibles: "Get It"
Buck-O-Nine: "My Town"
Less Than Jake: "Bad Scene Basement"
Five iron Freney: "Takin' Life"

KXRX/Salt Lake City, UT
Exposed
Monday-Friday 8-9pm
Todd Hukam
Minsky: "What About Us"
Gold: "End Of The World"
Grand Theft Auto: "As Good As It Gets"
Joytop: "Sometime Wanna Die"
System Of A Down: "Chop Suey"

KCIX/San Bernardino, CA
Xtreme X
Saturday 9pm-3am
Dave Desay/Daryl James
No One: "Chemical"
Mudvayne: "Death Blooms"
Crossbreed: "Seasons"
Dry Kill Logic: "Nigmarer"
Primo: "5 This Life"

KFSD/San Diego, CA
SP Radio One
Wednesday 10pm-midnight
Tazy
Let's Go Bowling: "Badminton On"
Alakine: "Mr. Chamsaw"
Better Than Ezra: "Extra Ordinary"
Sugarcult: "Stuck In America"
Start: "Shakeout"

XTRA/San Diego, CA
The Lab
Sunday 7pm-9pm
Action DJ Hilary
Radiohead: "Kisses Out"
Jack Johnson: "Bubble Toss"
Atrax: "Teenage Riot"
Ify: "Double Dutch"
311: "Amber"

KJEE/Santa Barbara, CA
New Meize
Monday midnight-2am
Dave Henschel
Rival Schools: "Good Things"
Emikava Torrens: "To Be Free"
Basement Jaxx: "Where's Your Head At"
Last Days Of April: "Aspen and Alcohol"
Good Riddance: "Start At Zero"

KNDQ/Seattle, WA
Loudspeaker
Sunday 11:30pm-midnight
BRI Reid
Neri Herford: "Love Sandwich"
Matthew Jay: "Let Your Shoulders..."
Long Beach Dub: "Sunny Hours"
Sparkhorse: "Piano Fire"
Monday Underground: "Hello"

WXSR/Tallahassee, FL
Underground Lounge
Sunday 8-10pm
Moosehead
Pure Rubbish: "Kiss Of Death"
Film: "Chemical Wonder"
Shins: "Caring Is Creepy"
Unleash: "Sanctuary"
Ify: "Beta Bardo"

WHFS/Washington, DC
Now Hear This
Sunday 8:30pm-10:30pm
Dave Harsh
Sugarcult: "Stuck In America"
RX Bands: "Analog Boy"
Tiger Army: "Last Night"
Varnaline: "Song"
Sparkhorse: "Piano Fire"



37 Total Reporters

Stations and their adds listed alphabetically by market

KBAC/Albuquerque, NM PD/MD: Ira Gordon 13 TRAIN "Something" 10 DAVID GRAY "Sail" STEVE NICKS "Sorcerer" GLEN PHILLIPS "Darkest" ALANA DAVIS "Wart" BETA BAND "Squares"	CKEY/Buffalo, NY * PD/MD: Rob White 3 DOORS DOWN "Be" BRYA "Only" WMVY/Cape Cod, MA PD/MD: Barbara Dacey 1 JIM WHITE "10" 1 STEVE NICKS "Sorcerer" 1 JEB LOY NICHOLS "Goodbye" 1 SHAWN COLVIN "Bound" 1 ALANA DAVIS "Wart"	WDET/Detroit, MI PD: Judy Adams MD: Martin Bandyke AMD: Chuck Horn 3 DAVID GRAY "Sail" 3 ALANA DAVIS "Wart" 3 TINDERSTICKS "People" 3 SAM PHILLIPS "Colors"	KTCZ/Minneapolis, MN * PD: Lauren MacLeash APD/MD: Mike Wolf 1 TRAIN "Something" 1 DAVID GRAY "Sail" WEEZER "Sun"	WKOC/Norfolk, VA * PD: Paul Shugrue MD: Kristen Croot 1 LUCKY TOWN "Dirty" TRAIN "Something" DAVID GRAY "Sail" STEVE NICKS "Sorcerer"	KTHX/Reno, NV * PD: Harry Reynolds MD: Dave Harold 1 DAVID GRAY "Sail" 1 ALISON KRAUSS "Lucky" STEVE NICKS "Sorcerer" TRAIN "Something" ALANA DAVIS "Wart" NATHAN LARSON "Man"	KRSH/Santa Rosa, CA * PD: Bill Bowker MD: Pam Long DAVID GRAY "Sail" STEVE NICKS "Sorcerer" SAM PHILLIPS "Colors" TRAIN "Something" SHAWN COLVIN "Bound" CAKE "Short" ALISON KRAUSS "Lucky"
KGSR/Austin, TX * PD: Jody Denberg MD: Susan Castle No Adds	WOOD/Chattanooga, TN * OM/PD/MD: Danny Howard 1 GORILLAZ "Clint" TRAIN "Something"	WTTW/Indianapolis, IN * PD: Jim Ziegler APD/MD: Marie McCallister 2 DAVID GRAY "Sail" WEEZER "Sun" 1 STEVE NICKS "Sorcerer" 1 TRAIN "Something"	WZEW/Mobile, AL * PD: Brian Hart MD: Linda Woodworth SHAWN COLVIN "Bound" JOHN MAYER "Such"	KCTY/Omaha, NE * PD: Max Bumgardner MD: Christopher Dean 9 CALLING "Wherever" 4 CFI "Tales" TRAIN "Something" DAVID GRAY "Sail"	KENZ/Salt Lake City, UT * OM/PD: Bruce Jones MD: Kari Beshman No Adds	KMTT/Seattle-Tacoma, WA * GM/PD: Chris Mays APD/MD: Shawn Stewart 1 ALANA DAVIS "Wart"
WRRN/Baltimore, MD DM: Jon Peterson PD: Alex Cortright MD: Damian Einstein 3 FREEDY JOHNSTON "Grows" STEVE NICKS "Sorcerer" DAVID GRAY "Sail"	WXRT/Chicago, IL * PD: Norm Winer APD: John Farneda MD: James VanOsdel 1 BLUES TRAVELER "Back" JOHN HIATT "Friend"	WFPK/Louisville, KY PD/MD: Dan Reed APD: Stacy Owen DAVID GARZA "Sail" ALISON KRAUSS "Lucky" R.E.M. "Way" JOE STRUMMER "Applesad" KRISTY MACCOLL "Treachery"	KPIG/Monterey, CA PD/MD: Laura Ellen Hopper 10 ROBERT EARL KEEN "Fame" 4 ANDERS OSBORNE "Ho" CLARENCE G. BROWN "Tolls" MIKE PLUMIE BAND "Dreamer"	WXP/Philadelphia, PA PD: Bruce Warren APD/MD: Helen Leicht 7 FETE YORN "Just" TRAIN "Something" GORILLAZ "Tomorrow" DELBERT MCCLINTON "Squeeze" DAVID GRAY "Sail" RANDALL BRAMBLETT "Peace" NATHAN LARSON "Someone"	KXST/San Diego, CA * PD/MD: Donna Skaleb 1 STEVE NICKS "Sorcerer"	WRNX/Springfield, MA * GM/PD: Tom Davis MD: Donnie Moorhouse TRAIN "Something" BLUES TRAVELER "Back" WEEZER "Sun" LOS MOCOSOS "Sail" SAM PHILLIPS "Colors" WEBB BROTHERS "People" STEVE NICKS "Sorcerer" DAVID GRAY "Sail" NATHAN LARSON "Man" MIKE PLUMIE BAND "Dreamer"
KRVB/Boise, ID * PD/MD: Brandon Dawson DAVID GRAY "Sail" ALANA DAVIS "Wart"	WKMR/Dallas-Ft. Worth, TX * PD: Scott Strong MD: Jeff K NATHAN LARSON "Man" POE "Wart"	WMMW/Madison, WI * PD/MD: Tom Teuber DAVID GRAY "Sail" STEVE NICKS "Sorcerer"	WRLT/Nashville, TN * OM/PD: David Hall APD/MD: Keith Coes 11 DAVID GRAY "Sail" 9 STEVE NICKS "Sorcerer" 8 TRAIN "Something" 2 BUILT TO SPILL "Strange" LUNUXI "Learning"	WYEP/Pittsburgh, PA PD: Rosemary Welsh APD/MD: Chris Griffin ALANA DAVIS "Wart" MACY GRAY "Sweet" R.E.M. "Way" COWBOY JUNKIES "Close" STEVE NICKS "Sorcerer" SAM PHILLIPS "Colors"	KXST/San Diego, CA * PD/MD: Donna Skaleb 1 STEVE NICKS "Sorcerer"	WYEP/Pittsburgh, PA PD: Rosemary Welsh APD/MD: Chris Griffin ALANA DAVIS "Wart" MACY GRAY "Sweet" R.E.M. "Way" COWBOY JUNKIES "Close" STEVE NICKS "Sorcerer" SAM PHILLIPS "Colors"
WBOS/Boston, MA * MD: Amy Brooks 6 DEEP BLUE SOMETHING "Half"	KBCO/Denver-Boulder, CO * PD: Scott Arbaugh MD: Keeler 4 DAVID GRAY "Sail" STEVE NICKS "Sorcerer"	WMPW/Memphis, TN PD/MD: Alexandra Izner 6 WIDESPREAD PANIC "Down" DAVID GRAY "Sail" STEVE NICKS "Sorcerer" EVA CASSIDY "Wade"	WFUV/New York, NY PD: Chuck Singleton MD: Rita Houston MICHAEL FRANTI "Sometimes" ALISON KRAUSS "Lucky" SAM PHILLIPS "Colors"	WYEP/Pittsburgh, PA PD: Rosemary Welsh APD/MD: Chris Griffin ALANA DAVIS "Wart" MACY GRAY "Sweet" R.E.M. "Way" COWBOY JUNKIES "Close" STEVE NICKS "Sorcerer" SAM PHILLIPS "Colors"	KOTR/San Luis Obispo, CA PD: Drew Ross MD: Rick Williams 6 DEBORAH COLEMAN "You're" 4 NANCY GRIFFITH "Where"	WYEP/Pittsburgh, PA PD: Rosemary Welsh APD/MD: Chris Griffin ALANA DAVIS "Wart" MACY GRAY "Sweet" R.E.M. "Way" COWBOY JUNKIES "Close" STEVE NICKS "Sorcerer" SAM PHILLIPS "Colors"
WXRV/Boston, MA * PD: Joanne Doody MD: Dana Marshall 10 WEEZER "Sun" TRAIN "Something" STEVE NICKS "Sorcerer" ALANA DAVIS "Wart" DAVID GRAY "Sail"	KBCO/Denver-Boulder, CO * PD: Scott Arbaugh MD: Keeler 4 DAVID GRAY "Sail" STEVE NICKS "Sorcerer"	WMPW/Memphis, TN PD/MD: Alexandra Izner 6 WIDESPREAD PANIC "Down" DAVID GRAY "Sail" STEVE NICKS "Sorcerer" EVA CASSIDY "Wade"	WFUV/New York, NY PD: Chuck Singleton MD: Rita Houston MICHAEL FRANTI "Sometimes" ALISON KRAUSS "Lucky" SAM PHILLIPS "Colors"	KINK/Portland, OR * PD: Dennis Constantine MD: Kevin Welch MACY GRAY "Sweet"	35 Total Reporters 35 Current Reporters 35 Current Playlists	

TRIPLE A Going For Adds 7/29/01

ACTUAL TIGERS Standing By (Netwerk)
ANDERS OSBORNE Ho-Di-Ko-Di-Ya-La-Ma-La (Shanachie)
BETA BAND Squares (Astralwerks/Virgin)
C.J. CHANIER Eat More Crawfish (Alligator)
CONVOY Gone So Quick Tomorrow (Hybrid)
DONNA DE LORY Where I've Never Been (Secret Road)
JEB LOY NICHOLS Say Goodbye To Christopher (Rykodisc)
JOE BONAMASSA Miss You, Hate You (Medalist)
JOHN HIATT My Old Friend (Vanguard)
JONATHA BROOKE Steady Pull (Bad Dog)
MAPLE MARS Welcome To Maple Mars (Permanent Press)
SARAH HARMER Don't Get Your Back Up (Zoe/Rounder)
SEMISONIC Over My Head (Hollywood)
TOMMY CASTRO BAND Guilty Of Love (33rd Street)
TRACY LYONS Love Hurts (Vapor)
VARNALINE Song (E-Squared/Artemis)
WATERBOYS My Love Is My Rock In A Weary Land (Razor & Tie)

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National Programming

Added This Week



World Cafe Bruce Warren 215-898-6677

GORILLAZ Tomorrow Comes Today
LO 'JO Brule La Meche
NATHAN LARSON Someone Else's Song
PERNICE BROTHERS Working Girls
SI SE Slip Away



Acoustic Cafe Rob Reinhart 734-761-2043

BR5-49 Play That Fast Thing
JOE STRUMMER Johnny Applesad
MELISSA ETHERIDGE Walking On Water
ORIGINAL BROTHERS & SISTERS Highway 2

Most Played Recurrents

COLDPLAY Yellow (Netwerk/Capitol)

DAVID GRAY Babylon (ATO/RCA)

JOSH JOPLIN GROUP Camera One (Artemis)

JEB LOY NICHOLS Heaven Right Here (Rykodisc)

JONATHA BROOKE Linger (Bad Dog)



TOMMY CASTRO BAND

the new single from the new release "Guilty Of Love"

Going For Adds Now

Contact: Michelle Meisner (415)945-0568





JOHN SCHOENBERGER

jschoenberger@ironline.com

Get The Most From Artist Interviews

□ Make a connection and evoke passion

By Robert Hughes

As most of you know, *KXST (Sets 102)/San Diego GM Bob Hughes* has many years of major-market radio experience. Over his career, he has learned many do's and don'ts when it comes to doing effective interviews with artists. I asked him to share his insight with us this week.

Why Interview Artists?

Comedian Martin Short's new TV show is about Jiminy Glick, "the world's worst celebrity interviewer." Glick is a satire of "the 4,000 people" who have interviewed Short over the years. In describing the character to the *New York Times*, Short says that Glick is "very earnest, but 98% of his facts are wrong." He is self-obsessed; puts too much emphasis on celebrities, their lives and show business; "makes things up"; and "interrupts all the time."

Short is striking back after all of the indignities he has suffered at the hands of inept interviewers, and it will probably be a very funny, successful TV show. After all, it's easy to do a bad interview, and good comedy frequently emerges from the "botched job" scenario.

But let's ask some fundamental questions: Why should we do artist interviews at all? What can we do to get the most out of the time we have with artists? How can we use artist interviews to effectively position and image a Triple A radio station? What role do interviews play in selling records?

More than ever, Triple A stations are concerned about the quality of the individual songs we play. Yet, the format remains decidedly artist-oriented. And that opens a world of positioning and imaging opportunities, as well as a path to better, more immediate sales for record companies. Get-

ting "face time" with artists is the first step to mining these opportunities.

For an adult, owning a CD is a symbol of an emotional bond with the artist that transcends a mere song on the radio. The bond comes first, record sales follow. Interviews with artists, particularly in conjunction with live, in-studio performances, are a superb way to take a song on the radio and connect it with the human being who made it.

Particularly with new artists, what we want to strive for is that moment when the listener bonds with and embraces the artist on a personal, emotional level. To accomplish that, we need to make the listener perceive people like Jonatha Brooke, Josh Joplin and Pat McGee as human beings, not just purveyors of songs on the radio.

Forging The Connection

To create these kinds of moments, focus listener attention on the artist as a human being, someone who may be superbly talented, but who has the same fears and foibles as anyone else. To accomplish this, balance questions about artistry, musicianship and the craft of recording with more broadly appealing human being-type questions.

John Hiatt performed a live broadcast for Sets 102 in which he introduced "Riding With the King." The story begins with the phone ringing in the kitchen of his Tennessee home.

His wife answers, speaks for a shocked second or two, then hands him the phone, mouthing the words, "It's Eric Clapton!"

A disbelieving Hiatt takes the phone. "Hello." The British-accented voice on the other end says, "Ah, hello, John, it's Eric Clapton." To which John replies, "Yeah, right, and I'm fucking Jimi Hendrix. Wanna come over and jam?"

At this point the audience is laughing hysterically. Hiatt eventually realizes that it really is Eric Clapton, who is in the studio with B.B. King and needs a couple of lyrics changed before he cuts the song that will be the biggest recording success to date for B.B. King.

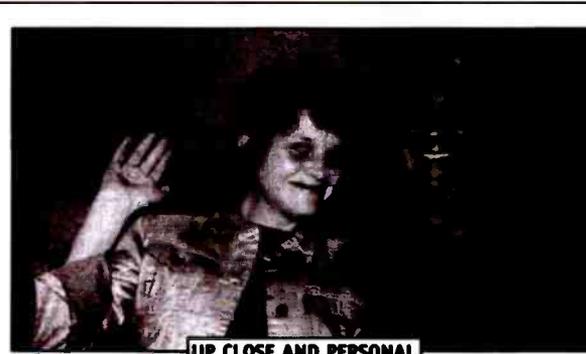
What's magic about this is obvious: We're standing right there in the kitchen, next to the Hiatts. We see and hear John on the phone, dealing with an unexpected call from someone claiming to be a rock legend. He's bewildered, skeptical and a bit hostile — just like we would be. For many of our listeners, that story will be forever connected with a broadcast event on Sets 102.

Counting Crows recently appeared in San Diego. An affable and self-effacing Adam Duritz told a story about going out to a San Francisco bar one night with his friend Marty Jones. They hoped to meet girls. In the bar were members of Chris Isaak's band. Duritz and Jones realized that, up against "rock stars like that, geeks like us have no chance."

Of course, the song that followed was perhaps the best-known one in the Counting Crows catalog: "Mr. Jones." Only this time, many people, even hard-core fans of the band, heard the song in a new and much more connected way. Coming from established artists, these kinds of stories are endearing. From a new artist, they are essential to establishing the artist as a person.

This Magic Moment

How do we create and cause these magic moments? The first step is preparation. Anyone with a computer and a couple of extra minutes can learn basic facts about almost any artist on the Internet. But even so-called official sites and label bios often contain major factual errors. So try not to



UP CLOSE AND PERSONAL

Columbia artist Shawn Colvin poses with KOST (Sets 102)/San Diego GM Robert Hughes following a live performance and interview at the station.

construct elaborate questions based on alleged facts. If the facts are wrong, the question is blown, you'll be embarrassed, and the artist will be put off.

Avoid music-biz insider questions like, "Your new album was produced by legendary producer Glen Ballard. Previously, you worked with Steve Lillywhite. What were the differences?" Before asking such a question, imagine what the answer might be — and whether anyone listening would care.

And what can you say about a question like this: "So, Dave Matthews, tell me, how'd you come up with the name of your band?" This was an actual question during a radio interview! One of the bandmembers jumped in with what turned out to be a very funny answer: "Dave's mom. I guess."

More than ever, Triple A stations are concerned about the quality of the individual songs we play. Yet, the format remains decidedly artist-oriented.

One of our best interviewers is Madison, co-host of *The Sets 102 Early Morning Show*. He always tries to find something about which the artist is passionate, even if it's something obscure. Following his advice, I asked Don Henley a question about copyright legislation and got an impassioned attack on MP3, a local San Diego company. Henley accused it of "hijacking the music." We offered MP3 CEO Michael Roberston time to respond, and the result was an interview that is still getting listener comments a year later. Evoking passion works.

When I worked in the news department at WNEW-AM & FM/New York, we used to joke about clichéd but effective questions. For example, when interviewing people who had witnessed fires, explosions or shoot-

ings, the question that always produced a great bit of audio was "Were you scared?"

Whether the answer was "Yes, I was scared because...." or "No, I wasn't because...." it was riveting, compelling listening. What is so great about that kind of question is that only the subject of the interview knows the answer.

What Listeners Want

Martin Short suggests that a great interviewer is trying to bring out the subject's best self, "an impersonation of them loose at a party." What kind of question will do that? It's more likely to be a simple question like "How did that happen?" or "What's that song about?" or even "How did you feel?" Sometimes you'll strike out, but when you hit gold, it's frequently one of those special moments.

From time to time Sets 102 has been fortunate enough to offer listeners opportunities to attend Private Concerts with legacy artists such as Patti Smith and contemporary artists like Pat McGee, Blues Traveler and David Gray. We invite listeners to register online for the opportunity to attend and then pick winners at random. At the event, we hand out index cards and invite listeners to submit written questions.

No matter who the artist is, the most frequently asked question is: "What were your musical influences? Who did you listen to growing up?" This is so basic a question that most interviewers don't even think to ask it. And that may be the problem. It's important to remember that sticking to the basics is a sound strategy.

With this kind of a question, I think the listeners are saying, "I've heard your music. I like you. Help me understand why. Give me a deeper way to relate to you." By using artist interviews effectively, we can satisfy this basic listener need. And by helping to make the human connection between an artist and the listener, we can help grow both station ratings and record sales.

If you'd like to talk more about this subject with Bob Hughes, he can be reached at 858-678-0102. Listen to audio clips of his interviews with David Gray, R.E.M. and others on SBR Creative's website at www.sbrcreative.com. Log on and look for the hot link on the home page.

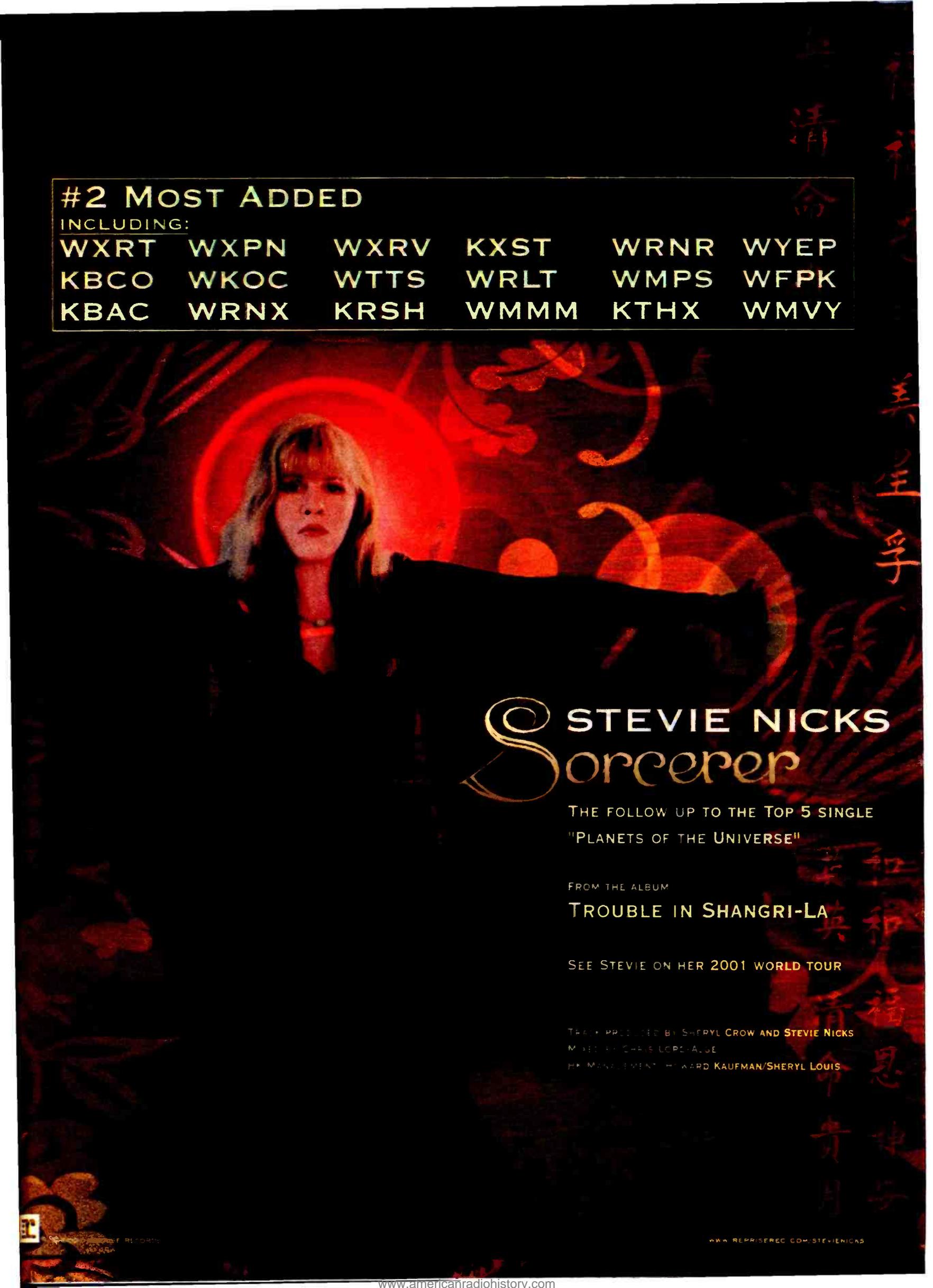
Interview Tips

- Use websites for basic artist info.
- Don't trust anything you read; even official bios are often inaccurate.
- Bring out the "human" side of the artist.
- Ask more questions about feelings and fewer questions about recording techniques.
- Carefully word the first question to include as many clue listeners as possible.
- Ask questions that listeners would ask.
- Evoke passion. Find something the artist is really interested in, even if it's obscure.

#2 MOST ADDED

INCLUDING:

WXRT	WXPB	WXRV	KXST	WRNR	WYEP
KBCO	WKOC	WTTS	WRLT	WMPS	WFPK
KBAC	WRNX	KRSH	WMMM	KTHX	WMVY



STEVIE NICKS Sorcerer

THE FOLLOW UP TO THE TOP 5 SINGLE
"PLANETS OF THE UNIVERSE"

FROM THE ALBUM

TROUBLE IN SHANGRI-LA

SEE STEVIE ON HER 2001 WORLD TOUR

TRACK PRODUCED BY SHERYL CROW AND STEVIE NICKS

MIXED BY CHRIS LOPEZ/ALGE

HE MANAGEMENT: HOWARD KAUFMAN/SHERYL LOUIS

R&R Triple A Top 30

July 27, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	AFRO-CELT... F/PETER GABRIEL When You're Falling(Real World/Virgin)	622	+36	43330	9	32/0
4	2	PETE YORN Life On A Chain(Columbia)	482	+28	30315	14	30/0
2	3	DAVE MATTHEWS BAND The Space Between(RCA)	467	-14	40099	15	27/0
3	1	ERIC CLAPTON Travelin' Light(Duck/Reprise)	442	0	31199	8	30/0
5	5	R.E.M. Imitation Of Life(Warner Bros.)	412	-49	33766	16	30/0
8	6	LUCINDA WILLIAMS Essence(Lost Highway/IDJMG)	404	+1	23706	13	30/0
9	7	MELISSA ETHERIDGE I Want To Be In Love(Island/IDJMG)	400	+3	26000	5	26/0
7	8	BLACK CROWES Soul Singing(V2)	390	-15	19491	13	24/0
6	9	TRAIN Drops Of Jupiter (Tell Me)(Columbia)	379	-30	34413	25	24/0
10	10	U2 Elevation(Interscope)	354	-31	22259	15	23/0
12	11	INCUBUS Drive(Immortal/Epic)	343	+17	28424	18	16/0
13	12	FIVE FOR FIGHTING Superman(Aware/Columbia)	327	+25	17329	9	20/0
11	13	DEPECHE MODE Dream On(Mute/Reprise)	324	-14	18094	17	22/0
17	14	WIDESPREAD PANIC This Part Of Town(Widespread/SRG)	297	+23	13970	9	24/0
16	15	BETTER THAN EZRA Extra Ordinary(Beyond)	296	+19	19491	4	21/0
14	16	LIFEHOUSE Hanging By A Moment(DreamWorks)	294	+11	32266	23	16/0
	17	Breaker BLUES TRAVELER Back In The Day(A&M/Interscope)	284	+44	22185	3	24/2
15	18	TRAVIS Sing(Independiente/Epic)	243	-34	15924	7	23/0
20	19	JOSH JOPLIN GROUP Gravity(Artemis)	240	+4	13131	8	21/0
23	20	CAKE Short Skirt/Long Jacket(Columbia)	234	+27	14003	5	15/1
22	21	COLDPLAY Shiver(Netwerk/Capitol)	217	-7	12998	6	16/0
25	22	OLD 97'S Designs On You(Elektra/EEG)	214	+34	14945	3	23/0
21	23	SUGAR RAY When It's Over(Lava/Atlantic)	206	-19	17612	7	11/0
26	24	CPR Katie Did(Samson/Gold Circle)	185	+7	9968	4	19/1
27	25	ROBERT CRAY BAND Baby's Arms(Rykodisc)	174	+2	7843	9	16/0
28	26	NANCI GRIFFITH Where Would I Be(Elektra/EEG)	165	+9	7712	2	19/1
24	27	COWBOY JUNKIES I'm So Open(Latent/Zoe/Rounder)	163	-34	8137	13	17/0
	28	MATCHBOX TWENTY Mad Season(Lava/Atlantic)	160	+14	9708	2	7/0
	29	Debut ACTION FIGURE PARTY Action Figure Party(Blue Thumb)	156	+14	5756	1	14/0
	30	Debut CHRIS WHITLEY To Joy (Revolution Of...)(ATO/RCA)	150	+21	6033	1	15/0

Most Added.

ARTIST TITLE LABEL(S)	ADDS
DAVID GRAY Sail Away(ATO/RCA)	17
STEVIE NICKS Sorcerer(Reprise)	15
TRAIN Something More(Columbia)	13
ALANA DAVIS I Want You(Elektra/EEG)	8
SAM PHILLIPS Five Colors(Nonesuch/Atlantic)	5
ALISON KRAUSS The Lucky One(Rounder)	4
WEEZER Island In The Sun(Geffen/Interscope)	4
SHAWN COLVIN Bound To You(Columbia)	3
R.E.M. All The Way To Reno...(Warner Bros.)	3
NATHAN LARSON Just Because A Man Expects...(Artemis)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHAWN COLVIN Bound To You(Columbia)	+79
DELBERT MCCLINTON Squeeze Me In(New West/Red Ink)	+52
BLUES TRAVELER Back In The Day(A&M/Interscope)	+44
GRANT LEE PHILLIPS Spring Released(Zoe/Rounder)	+43
AFRO-CELT... F/PETER GABRIEL When...(Real World/Virgin)	+36
OLD 97'S Designs On You(Elektra/EEG)	+34
DAVID GRAY Sail Away(ATO/RCA)	+30
CALLING Wherever You Will Go(RCA)	+30
PETE YORN Life On A Chain(Columbia)	+28
CAKE Short Skirt/Long Jacket(Columbia)	+27



35 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 7/15-Saturday 7/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 250 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

New & Active

BARENAKED LADIES Falling For The First Time(Reprise)
Total Plays: 150, Total Stations: 12, Adds: 0

DOORS DOWN Be Like That(Republic/Universal)
Total Plays: 146, Total Stations: 6, Adds: 1

DELBERT MCCLINTON Squeeze Me In(New West/Red Ink)
Total Plays: 131, Total Stations: 17, Adds: 1

JOHN MAYER No Such Thing(Aware)
Total Plays: 131, Total Stations: 14, Adds: 1

JIM WHITE 10 Miles To Go On A Nine...(Luaka Bop/Virgin)
Total Plays: 126, Total Stations: 16, Adds: 1

STAIN'D It's Been Awhile(Flip/Elektra/EEG)
Total Plays: 126, Total Stations: 5, Adds: 0

SHAWN COLVIN Bound To You(Columbia)
Total Plays: 112, Total Stations: 17, Adds: 3

ROBERT EARL KEEN Walkin' Cane(Lost Highway/IDJMG)
Total Plays: 105, Total Stations: 11, Adds: 0

RADIOHEAD Knives Out(Capitol)
Total Plays: 103, Total Stations: 13, Adds: 0

DOUBLE TROUBLE In The Garden(Tone-Cool)
Total Plays: 93, Total Stations: 7, Adds: 0

Songs ranked by total plays

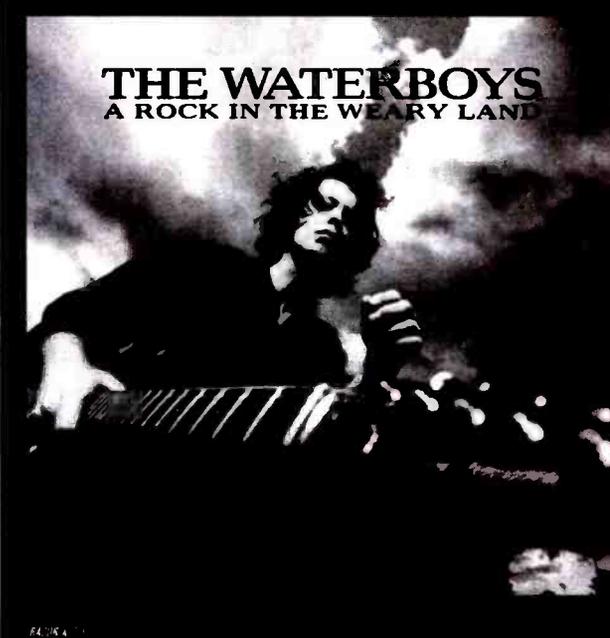
Breakers.

BLUES TRAVELER

Back In The Day (A&M/Interscope)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
284/44	24/2	17

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 increase in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



THE WATERBOYS

A ROCK IN THE WEARY LAND

THE WATERBOYS

"My Love Is My Rock In The Weary Land"

From the album *A Rock In The Weary Land*

IMPACT DATE JULY 30TH

ON TOUR

SEPTEMBER 22	DENVER	OCTOBER 2	PHILADELPHIA	OCTOBER 12	CHICAGO
SEPTEMBER 24	DALLAS	OCTOBER 3	WASHINGTON	OCTOBER 13	MINNEAPOLIS
SEPTEMBER 25	AUSTIN	OCTOBER 5	NEW YORK	OCTOBER 17	SAN FRANCISCO
SEPTEMBER 27	NEW ORLEANS	OCTOBER 6	NEW YORK	OCTOBER 18	LOS ANGELES
SEPTEMBER 28	ATLANTA	OCTOBER 8	BOSTON	OCTOBER 19	LOS ANGELES
SEPTEMBER 29	RALPH	OCTOBER 10	TORONTO		
OCTOBER 1	NEW JERSEY	OCTOBER 11	DETROIT		

CONTACT JEFF APPLETON OR MARYELIZABETH CARTER 212-473-9173

#1 Most added at AAA
with "Sail Away", from
David Gray's double-platinum
"White Ladder" album. . .

17 Adds, half the panel
closed in the first week. . .

David Gray *Sail Away*

from the platinum album WHITE LADDER

Travis Mike Sal

WXPN / Philadelphia	WXRV / Boston	KBCO / Boulder	KTCZ / Minneapolis
WKOC / Norfolk	WDET / Detroit	WTTS / Indianapolis	WMMM / Madison
WRNR / Baltimore	WMPS / Memphis	KRBV / Boise	KCTY / Omaha
KBAC / Santa Fe	KTHX / Reno	WRNX / Springfield	WRLT / Nashville
KRSH / Santa Rosa			

www.davidgray.com

www.atorecords.com



ihf



FIND COMPLETE PLAYLISTS FOR ALL TRIPLE A REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1

WFUVNew York
Fordham University
(718) 817-4550
Singleton/Houston
12+ Cume 298,800

90.7
wfuv
.org

PLAYS	ARTIST/TITLE	© (YEAR)
15	SHAWN COLVIN/Bound To You	600
5	ACTION FIGURE PARTY/Gaia's Candy	600
5	KIRSTY MACCOLLIN/These Shoes	600
5	COLDPLAY/Paradise	600
5	NANCY GRIFITH/When Would I Be	600
5	ROBERT CRAY/Baby's Arms	600
5	JIM WHITE/10 Miles To Go On A	600
5	CPRA/Katie Did	600
5	ACTION FIGURE PARTY/Action Figure Party	600
5	ERIC CLAPTON/Travelin' Light	600
5	SHAWN COLVIN/When You're Falling	600
5	AFRO-CELLI/GABRIEL/When You're Falling	600
5	COWBOY JUNGLES/It's So Open	600
5	R.E.M./Amblin' On Life	600
5	WHISKEY/When You're Falling	600
5	WHISKEY/When You're Falling	600
5	LUCINDA WILLIAMS/Essence	600
5	DAVID BYRNE/Like Humans Do	600
5	JEB LOY NICHOLS/Heaven Right Here	600
5	JEB LOY NICHOLS/Heaven Right Here	600
5	ST. GERMAIN/Sure Thing	600
5	BLACK CROWES/Soul Singing	600
5	DAVID GRAY/Baby's Arms	600
5	MARCA BALL/Come	600
5	COWBOY JUNGLES/It's So Open	600
5	DAVID GRAY/Please Forgive Me	600
5	SEANSONG/Chemistry	600
5	MELISSA ETHERIDGE/I Want To Be In Love	600
5	G. LOVE & SPECIAL.../Allright	600
5	DAVE MATTHEWS BAND/Oceans Of Our...	600
4	RADIOHEAD/Weaves Out	480
4	R.E.M./The Way I Am	480
4	WIDE SPREAD PAMC/This Part Of Town	480

MARKET #2

WURT/Chicago
Infinity
(773) 777-1700
Winer/Farada/VanOsdol
12+ Cume 447,800

93
WURT
.fm

PLAYS	ARTIST/TITLE	© (YEAR)
15	AFRO-CELLI/GABRIEL/When You're Falling	4208
15	CAN/E/Short Start/Long	3419
11	LIFEHOUSE/Hanging By A Moment	3419
11	RADIOHEAD/Might Be Wrong	3419
11	TRAVIS/Drop Of Jupiter...	3156
11	MELISSA ETHERIDGE/I Want To Be In Love	3156
11	COLDPLAY/Paradise	3156
11	RADIATORS/Don't-Born-Drum-On	3156
11	TRAVIS/Sing	2893
11	OLD 97'S/Designs On You	2893
11	WIDE SPREAD PAMC/This Part Of Town	2893
11	STONE TEMPLE PILOTS/Days Of The Week	2630
11	U2/In A Little While	2630
11	BETTER THAN EZRA/Extra Ordinary	2630
11	LUCINDA WILLIAMS/Essence	2630
11	PETE YORNLIN/On A Chain	2630
11	U2/Elevation	2367
11	JEB LOY NICHOLS/Heaven Right Here	2367
11	ST. GERMAIN/Sure Thing	2367
11	BLACK CROWES/Soul Singing	2367
11	DAVID GRAY/Baby's Arms	2104
11	MARCA BALL/Come	2104
11	COWBOY JUNGLES/It's So Open	2104
11	DAVID GRAY/Please Forgive Me	2104
11	SEANSONG/Chemistry	2104
11	MELISSA ETHERIDGE/I Want To Be In Love	2104
11	G. LOVE & SPECIAL.../Allright	2104
11	DAVE MATTHEWS BAND/Oceans Of Our...	2104
7	RADIOHEAD/Weaves Out	1841
7	R.E.M./The Way I Am	1841

MARKET #3

KFOGSan Francisco
Susquehanna
(415) 543-1045
Benson/James
12+ Cume 619,800

KFOG
104.5 97.7

PLAYS	ARTIST/TITLE	© (YEAR)
29	DAVE MATTHEWS BAND/The Space Between	8091
25	R.E.M./Amblin' On Life	7812
23	AFRO-CELLI/GABRIEL/When You're Falling	7533
27	COLDPLAY/Paradise	6533
27	ERIC CLAPTON/Travelin' Light	6533
15	PETE YORNLIN/On A Chain	4186
14	DAVID BYRNE/Like Humans Do	3906
14	CPRA/Katie Did	3906
14	INCUBUS/Drive	3906
14	TRAVIS/Sing	3906
14	OLD 97'S/Designs On You	3906
14	DEPECHE MODE/Dream On	3627
13	ELECTRIC LIGHT.../Allright	3627
13	LIFEHOUSE/Hanging By A Moment	3627
12	BLUES TRAVELER/Back In The Day	3348
12	MELISSA ETHERIDGE/I Want To Be In Love	3348
12	TRAVIS/Sing	3348
11	BLACK CROWES/Soul Singing	3069
11	DIDD/Thankyou	3069
11	JOSH JOPLIN GROUP/Camera One	3069
11	MARCA BALL/Come	3069
11	BLACK CROWES/Soul Singing	3069
11	TRAVIS/Sing	3069
11	COWBOY JUNGLES/It's So Open	2790
13	DAVID GRAY/Baby's Arms	2511
10	TRACY CHAPMAN/Telling Stories...	2511
10	JEFFREY GAMBEL/When You're Falling	2511
10	SANITARIUM/Cherry/When It Was	2511
10	U2/Elevation	2232
11	DAVE MATTHEWS BAND/Oceans Of Our...	2232
6	ROBERT CRAY/Baby's Arms	1953
6	FOO FIGHTERS/Learn To Fly	1953

MARKET #4

WKPAPhiladelphia
Univ. Of Pennsylvania
(215) 898-6677
Warner/Scott
12+ Cume 237,700

88.5

PLAYS	ARTIST/TITLE	© (YEAR)
17	JOHN MAYNARD/No Such Thing	2256
12	LUCINDA WILLIAMS/Essence	1692
12	NANCY GRIFITH/When Would I Be	1692
12	JEB LOY NICHOLS/Heaven Right Here	1692
12	ALANNA DANES/When You're Falling	1552
11	JOSH JOPLIN GROUP/Camera One	1552
9	CARTER & GRAMMER/Ordinary Town	1551
10	AFRO-CELLI/GABRIEL/When You're Falling	1410
8	FIVE FOR FIGHTING/Superman	1410
8	U2/Elevation	1269
8	PETE YORNLIN/On A Chain	1269
8	KIRSTY MACCOLLIN/These Shoes	1269
8	ACTION FIGURE PARTY/Action Figure Party	1128
8	R.E.M./Amblin' On Life	1128
8	COUSTAL/Just Good Day Of It...	1128
8	SCOTT MILLER/Like A Miss Of...	1128
8	ELIZA CARROLL/Tran Song	1128
8	SHAWN COLVIN/When You're Falling	1128
7	TIMASTATION/Carry Me	1128
14	JIM WHITE/10 Miles To Go On A	987
7	ERIC CLAPTON/Travelin' Light	987
7	CARTER & GRAMMER/Ordinary Town	987
7	TRAVIS/Drop Of Jupiter...	987
7	NICKA COSTAL/Just A Feather	987
7	MELISSA ETHERIDGE/I Want To Be In Love	987
7	DEPECHE MODE/Dream On	987
7	SHELBY LYNE/After All	987
7	SEANSONG/Chemistry	987
7	JOHN MAYNARD/No Such Thing	987
7	JONATHAN BROOKS/Linger	987

MARKET #5

KDMROakland-Pt. Wash
Susquehanna
(214) 526-7400
Strong/K...
12+ Cume 328,300

93.1
net

PLAYS	ARTIST/TITLE	© (YEAR)
34	LIFEHOUSE/Hanging By A Moment	4480
30	POEY/Prity	4480
42	INCUBUS/Drive	4256
34	DAVE MATTHEWS BAND/The Space Between	4144
37	SUGAR RAY/When It's Over	4032
31	JOSH JOPLIN GROUP/Camera One	3136
24	BETTER THAN EZRA/Extra Ordinary	3024
26	DEPECHE MODE/Dream On	3024
29	DEXTER FREEMAN/Everybody	3024
26	WIDE SPREAD PAMC/This Part Of Town	2912
26	COLDPLAY/Paradise	2900
26	R.E.M./Amblin' On Life	2900
26	BLUES TRAVELER/Back In The Day	2900
23	DIDD/Thankyou	2658
25	STONE TEMPLE PILOTS/Days Of The Week	2576
-	CALLING/Women Who Will Go	2352
-	SHAWN COLVIN/When You're Falling	1904
17	CAR/PIECE/Time To Move	1568
12	TRAVIS/Drop Of Jupiter...	1344
6	JEB LOY NICHOLS/Heaven Right Here	1008
6	EVERLEIGH/Wonderful	1008
6	3 DOORS DOWN/Kryptonite	1008
6	DAVID GRAY/Baby's Arms	1008
6	MARK MOORE/When You're Falling	1008
6	DEPECHE MODE/Dream On	1008
6	U2/Elevation	1008
6	COLLECTIVE SOUL/After All	896
6	FOO FIGHTERS/Learn To Fly	896
6	LITMAN/Our Worst Enemy	896

MARKET #7

WDETDetroit
Wayne State University
(313) 571-4146
Adams/Bandyk/Horn
12+ Cume 212,800

101.9 FM
WDET

PLAYS	ARTIST/TITLE	© (YEAR)
12	AFRO-CELLI/GABRIEL/When You're Falling	981
10	LUCINDA WILLIAMS/Essence	872
8	ERIC CLAPTON/Travelin' Light	872
8	NANCY GRIFITH/When Would I Be	872
8	CPRA/Katie Did	872
8	JOSH JOPLIN GROUP/Gravy	872
8	PETE YORNLIN/On A Chain	872
8	FIVE FOR FIGHTING/Superman	872
7	BADLY DRAMM/Boy Spitting In The Wind	763
7	CHRIS WHITLEY/To Joy	763
7	J.J. COLEMAN/When You're Falling	763
7	JEB LOY NICHOLS/Heaven Right Here	763
7	EMMY LOU HARIS/One Big Love	763
7	WIDE SPREAD PAMC/This Part Of Town	763
7	OLD 97'S/Designs On You	763
7	STEVE EARLE/Don't Want To Be	763
7	ROBERT CRAY/Baby's Arms	763
6	ACTION FIGURE PARTY/Action Figure Party	654
6	RADIOHEAD/Weaves Out	654
6	WHISKEY/When You're Falling	654
6	DOVES/When It Comes	654
6	MARCA BALL/Come	654
6	JIM WHITE/10 Miles To Go On A	654
6	ROOMFUL OF BLUES/Sail Of My Years	654
6	BROODLAW/Deep	654
5	KIRSTY MACCOLLIN/These Shoes	654
5	KIRSTY MACCOLLIN/These Shoes	654
4	ROBERT EARL KEENE/When You're Falling	436
4	GRANT-LEE PHILLIPS/Spring Released	436
4	STRUNG CHEESE.../Outside And Inside	436

MARKET #8

WDSWBoston
Greater Media
(617) 822-9600
Brooks
12+ Cume 412,800

bos
92.9 fm

PLAYS	ARTIST/TITLE	© (YEAR)
23	TRAVIS/Sing	4082
23	AFRO-CELLI/GABRIEL/When You're Falling	4082
23	MATCHBOX TWENTY/Ad Season	4082
26	U2/In A Little While	3925
26	DAVE MATTHEWS BAND/The Space Between	3925
21	JEFFREY GAMBEL/When You're Falling	3925
21	MARCA BALL/Come	3925
13	BLUES TRAVELER/Back In The Day	2826
13	LIFEHOUSE/Hanging By A Moment	2669
16	SUGAR RAY/When It's Over	2669
16	MARCA BALL/Come	2669
13	BLACK CROWES/Soul Singing	2612
13	JEB LOY NICHOLS/Heaven Right Here	2355
12	U2/Elevation	2355
12	BETTER THAN EZRA/Extra Ordinary	2355
12	TRAVIS/Sing	2355
11	ERIC CLAPTON/Travelin' Light	2188
11	FIVE FOR FIGHTING/Superman	2188
13	STEVE NICKS/Every Day	2041
9	VERTICAL HORIZON/When You're Falling	1924
9	JONATHAN BROOKS/Linger	1924
11	DUNCAN SHEKAR/Chess	1787
11	BARENWATED LADIES/Please Me	1570
11	LENNY KRAMITZ/Again	1570
12	LUCINDA WILLIAMS/Essence	1570
12	CAROLAN/When You're Falling	1570
11	STONE TEMPLE PILOTS/Sour Girl	1413
11	JOSH JOPLIN GROUP/Camera One	1413

MARKET #9

WDRVBoston
Northeast
(978) 374-4733
Doody/Marshall
12+ Cume 182,400

WDRV

PLAYS	ARTIST/TITLE	© (YEAR)
20	JOSH JOPLIN GROUP/Gravy	1659
16	RADIOHEAD/Weaves Out	1501
8	PETE YORNLIN/On A Chain	1422
20	CAN/E/Short Start/Long	1343
17	COLDPLAY/Paradise	1343
17	NICKA COSTAL/Just A Feather	1343
18	AFRO-CELLI/GABRIEL/When You're Falling	1164
16	CPRA/Katie Did	1164
17	PRIME ST/My Stupid...	1106
14	TRAVIS/Sing	1106
14	MELISSA ETHERIDGE/I Want To Be In Love	1106
11	TRAVIS/Sing	1106
11	FIVE FOR FIGHTING/Superman	1106
16	FATBOY SA/Weapon Of Choice	1027
12	U2/Elevation	948
17	KIRSTY MACCOLLIN/These Shoes	869
5	INCUBUS/Drive	869
11	BOB SCHNEIDER/When You're Falling	869
9	TRAVIS/Drop Of Jupiter...	869
9	ELIZA CARROLL/Tran Song	790
9	KASZ/When You're Falling	790
9	DAVID GRAY/Baby's Arms	790
9	OLD 97'S/Designs On You	790
11	SUGAR RAY/When It's Over	790
11	WIDE SPREAD PAMC/This Part Of Town	790
8	GRANT-LEE PHILLIPS/Spring Released	790
16	POEY/Prity	790

MARKET #10

KMTTSeattle-Tacoma
Entercom
(206) 233-1037
Mays/Stewart
12+ Cume 181,100

KMTT

PLAYS	ARTIST/TITLE	© (YEAR)
21	INCUBUS/Drive	2268
21	TRAVIS/Drop Of Jupiter...	2268
19	U2/Elevation	2268
20	DAVE MATTHEWS BAND/The Space Between	2268
21	PETE YORNLIN/On A Chain	2268
20	ERIC CLAPTON/Travelin' Light	2160
20	COWBOY JUNGLES/It's So Open	2052
13	CAN/E/Short Start/Long	1404
22	SUGAR RAY/When It's Over	1404
8	LUCINDA WILLIAMS/Essence	1404
11	JIM WHITE/10 Miles To Go On A	1296
11	COWBOY JUNGLES/It's So Open	1128
12	MELISSA ETHERIDGE/I Want To Be In Love	1128
11	DAVID GRAY/Baby's Arms	1128
11	BETTER THAN EZRA/Extra Ordinary	1128
11	DEPECHE MODE/Dream On	1128
11	JOSH JOPLIN GROUP/Camera One	1128
11	LIFEHOUSE/Hanging By A Moment	1128
10	R.E.M./Amblin' On Life	1128
11	JONATHAN BROOKS/Linger	1080
10	MARCA BALL/Come	1080
10	MATCHBOX TWENTY/Ad Season	1080
6	DAVE MATTHEWS BAND/Diddle	1080
11	TRAVIS/Sing	1080
11	3 DOORS DOWN/Kryptonite	972
9	SANTANA/When You're Falling	972
6	BARENWATED LADIES/Please Me	972
6	BLACK CROWES/Soul Singing	972
11	COLDPLAY/Paradise	972
11	EVERLEIGH/Wonderful	972

MARKET #16

KNSTSan Diego
Compass
(619) 678-0102
Shaeff
12+ Cume 114,700

SETS
102.7

PLAYS	ARTIST/TITLE	© (YEAR)
29	MELISSA ETHERIDGE/I Want To Be In Love	3178
23	U2/Elevation	2296
26	AFRO-CELLI/GABRIEL/When You're Falling	2214
27	ERIC CLAPTON/Travelin' Light	2214
27	DAVE MATTHEWS BAND/The Space Between	2214
26	DEPECHE MODE/Dream On	2050
26	TRAVIS/Drop Of Jupiter...	2050
12	PETE YORNLIN/On A Chain	1804
25	R.E.M./Amblin' On Life	1722
21	OLD 97'S/Designs On You	1640
21	LUCINDA WILLIAMS/Essence	1640
24	BETTER THAN EZRA/Extra Ordinary	1558
22	BLACK CROWES/Soul Singing	1558
17	JOSH JOPLIN GROUP/Gravy	1394
16	OLD 97'S/Designs On You	1312
17	FIVE FOR FIGHTING/Superman	1312
18	BLUES TRAVELER/Back In The Day	1312
2	FREDDY JOHNSTON/Low Grows	820
9	TRAVIS/Sing	820
10	WIDE SPREAD PAMC/This Part Of Town	820
10	DAVE MATTHEWS BAND/The Space Between	820
10	ELIZA CARROLL/Tran Song	656
6	INCUBUS/Drive	656
6	BARENWATED LADIES/Too Little Too Late	656
6	EVERLEIGH/Wonderful	656
6	BARENWATED LADIES/Please Me	656
6	DAVID GRAY/Baby's Arms	656
4	PAT MOGUE/BAND/Overdrive	656
7	RED HOT CHILLI.../Overdrive	656

MARKET #17

KTCZMississippi
Clear Channel
(612) 339-0000
MacLachlan/Wolf
12+ Cume 298,800

Cities 97.1

PLAYS	ARTIST/TITLE	© (YEAR)
34	TRAVIS/Drop Of Jupiter...	5320
30	COLDPLAY/Paradise	5040
29	DAVE MATTHEWS BAND/The Space Between	4780
24	LIFEHOUSE/Hanging By A Moment	4340
31	R.E.M./Amblin' On Life	4340
31	GREEN DAY/Hanx	4340
29	INCUBUS/Drive	3920
27</		



RICK WELKE
rwelke@ronline.com

Research Is Not A Four-Letter Word

□ Are Christian broadcasters anti-research?

By Alan Mason and John Frost

Audience Development Group has often been in the limelight for helping big-market radio stations direct their energies toward what is important. This week ADG head research-guru Alan Mason and ratings hunter John Frost share with us their take on Christian broadcasters and what we need to do to refocus our efforts.

Many are either fearful of what listener feedback might do to their stations or simply fearful of the unknown. Some people are spooked by the word *research*. It sounds mysterious, clinical and, to some, even threatening. In reality, research is simply asking your listeners what they think of your station and music.

Think about how long a grocery store would stay in business if it didn't count its receipts at the end of the day. It wouldn't know which items were selling and which needed to be restocked. A radio station that doesn't know what its listeners think operates in the dark, just like a store that doesn't know what it's selling.

But there's really nothing to be afraid of. In fact, good research can open up whole new horizons of serving God. By spreading the Word in a positive setting conducive to both Christians and seekers alike, by giving them the kind of radio programming they want and need, you're being a good steward.

The Bible tells us to be good stewards of the resources God gives us. Your radio station is one of those resources. If you hide from what the listeners are telling you, are you a good steward?

Types Of Research

There are three types of research

that are important to your station:

Music research: A good auditorium music test sets the benchmark for your music and can provide important information about which songs all the different types of listeners in your audience agree on and which songs are going to help you achieve your goals.

Use a system that allows you to tap into the listeners' gut feeling or emotion about the music. Don't fall into the trap of a test where the listeners are given responses to choose from like "I like it, but I'm tired of it." That's not how listeners think of music. They like it, or they don't.

There are also many good options for testing the new and recurrent music on a more regular basis. We endorse Internet testing, because we've seen little difference between tests from the Internet and tests from songs played over the phone. While you wouldn't want to use it for library testing, when set up correctly, it will give you a running trend of growth — or lack of growth!

Perceptual research: This is the big one, the type of research that will help you build a strategic plan to accomplish your goals. It looks in detail at your audience and those you'd like to be in your audience. It's called perceptual research because it deals in

what already exists in the listeners' minds, their perception of your station.

Tactical research: We like to tag these onto music tests, as the EKG digital music-testing system allows listeners to give immediate feedback. You can find out what they think of your morning show and which parts of it they like the most and least. You can find out which teaching programs are really getting the message across and which are just blathering.

Excuses, Excuses

Next, we look at the top-five reasons Christian Broadcasters don't use research.

1. I don't believe in research. It can't do my station any good.

You don't need to believe in research; just believe that your listeners are human beings who have likes and dislikes. You'll be more attractive to them if you're doing what they want and less attractive if you don't. There shouldn't be any sacrificial price listeners pay to listen to a Christian station. It should be as viable as any mainstream radio station in your market — different, but just as viable to its listeners. We've found that people do not feel an "obligation" to listen to Christian radio if it is not a good station.

As Bud Paxson, CEO of Pax TV,

"There shouldn't be any sacrificial price listeners pay to listen to a Christian station. It should be as viable as any mainstream radio station in your market."

Alan Mason

once remarked to us, "You can't save souls in an empty church."

2. I know the music. Why do I need research?

Humility is a virtue. Perhaps of bit of humility may be in order here. None of us knows everything. In the scores of music tests we've witnessed over the last 20 years, it never fails that there are songs that surprise even the experts. We've never seen any Christian broadcaster who could accurately predict the top 50 songs in total.

3. The research is going to tell me to do things that I don't want to do.

Research doesn't tell you what to do; it gives you information to help make your decisions. If you were opening a restaurant, would it be helpful to know the traffic count, the success of other restaurants in the area, the types of food that people in the area enjoy and the price people are willing to pay? I doubt any of us would invest our money in a restaurant that simply did what it wanted to do and hoped for the best.

Let's put it another way: Would you continue to attend a church that rarely related to your needs? That worshiped in a way you didn't like and then acted like it didn't care about what you wanted? Would that church, blind to the needs of its members, be a good steward of its resources?

Research can aid a programmer in ways other than just music. We've seen stations research morning shows, evening love songs shows, TV commercials and promotional ideas. Using the EKG auditorium music-test system, program directors are able to see in real time how their listeners feel about features or programs on their radio station.

We know of one station that performed research on the features of its nighttime love songs show. They were amazed when the poetry readings tested higher than some of the music. We've also seen the needle peak at just the mention of the name Dr. James Dobson. Think of how you can improve your radio station if you simply do more of the stuff the listeners like and less of the stuff they don't like.

4. We've been working with our listeners for years, and I know what they want.

You may be right. Or not. You're gambling that your listeners haven't changed in all those years and that you've been able to meet and know

every type of listener. Most often, that's not what happens. We typically think, "Hey, I'm a Christian in that demo." or, "My wife is a Christian in that demo," or something like that. Unfortunately, that's not accurate. It's called anecdotal research, and making assumptions based upon those kinds of comments isn't statistically viable to help your station grow.

A station doesn't have one kind of listener. In fact, most stations have three to five different cluster groups (types of people) that make up the majority of their audience. Good research can tell you which songs are favorites with all of these cluster groups, allowing you to create a power category of songs with high passion. This approach allows the program director to build the rotations so that these consensus songs are heard regularly throughout the hour. There is no way to know this powerful information without appropriate research.

5. I can't afford to do research.

Sure you can. It's all a matter of priorities. If you believe that you must sow before you can reap, you've got to research your market and your station. If you want to bring in more revenue through your share-a-thon, you've got to be meeting the listener's needs. Research isn't an expense, it's an investment and a wise use of your resources.

You may not have \$40,000 sitting around like some mainstream stations, but you can dig pretty deep into your audience for a little over half that amount.

You've been doing research for years. You did research on your spouse when you were deciding about getting married. You did research when you bought your last car. And you did research when you planned your last vacation. The more research you did in those instances, the more successful the outcome.

The same will happen for your radio station. When considering your cost, don't forget to put a price tag on the cost of losing out. Perhaps the more intangible cost of not reaching your ministry or your ratings objectives will help you understand the reasoning behind realigning your thinking in regard to research to make your frequency a better, more informed radio station.

You can contact Alan Mason or John Frost at Audience Development Group at alan@goodratings.com or john@goodratings.com.

Top Research Songs

One of the hallmarks of a format is the ability to build hits. To accomplish that, there must be some consistency and uniformity from station to station. We selected 10 songs at random that have been tested several times in the Christian CHR, Inspo and AC formats. The numbers below represent the percentage of positive responses garnered by each song from listeners to three Christian formats. For example, 70.7% of Inspo listeners gave Steven Curtis Chapman's "Free" a positive rating. You can see the songs' consistency across the formats. Just as there are superstar artists, there are superstar songs.

	Inspo	CHR	AC
STEVEN CURTIS CHAPMAN Free	70.7%	75.4%	81.3%
STEVEN CURTIS CHAPMAN Let Us Pray	71.9%	83.1%	85.0%
CAROLYN ARENDS New Years Day	57.0%	57.0%	57.4%
AVALON Testify To Love	75.5%	76.1%	84.7%
JARS OF CLAY Love Song For A Savior	81.1%	85.9%	85.9%
WES KING I Believe	73.4%	77.8%	83.1%
JACI VELASQUEZ On My Knees	84.4%	73.7%	77.5%
CRYSTAL LEWIS People Get Ready	84.3%	77.8%	76.9%
ANOINTED Adore You	59.4%	53.0%	46.6%
REBECCA ST. JAMES Abba Father	72.7%	73.9%	67.8%

CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	TREE 63 Look What You've Done (<i>Inpop</i>)	814	+44	14
1	2	TAIT All You Got (<i>Forefront</i>)	765	-13	13
3	3	ELMS Hey, Hey (<i>Sparrow</i>)	694	-19	13
6	4	NEWSBOYS Who? (<i>Sparrow</i>)	668	+62	8
5	5	LARUE Fly (<i>Reunion</i>)	651	+5	14
4	6	BENJAMIN GATE All Over Me (<i>Forefront</i>)	628	-58	14
8	7	PFR Missing Love (<i>Squint</i>)	596	+49	9
9	8	STACIE ORRICO Without Love (<i>Forefront</i>)	524	-14	14
7	9	ZOEGIRL No You (<i>Sparrow</i>)	515	-68	14
10	10	FFH Watching Over Me (<i>Essential</i>)	496	+53	7
14	11	SONICFLOOD Open The Eyes Of My Heart (<i>Gotee</i>)	485	+79	14
15	12	PLUS ONE Soul Tattoo (<i>143/Atlantic</i>)	451	+64	4
12	13	MATT BROUWER Water (<i>Reunion</i>)	404	-20	14
22	14	STEVEN CURTIS CHAPMAN Live Out Loud (<i>Sparrow</i>)	393	+59	3
18	15	REBECCA ST. JAMES Wait For Me (<i>Forefront</i>)	392	+45	4
16	16	JOY WILLIAMS Serious (<i>Reunion</i>)	379	+2	5
24	17	K. FRANKLIN & MARY MARY Thank You (<i>Gospeo Centric</i>)	364	+49	8
20	18	BY THE TREE Reveal (<i>Fervent</i>)	362	+25	10
21	19	APT. CORE /GINNY OWENS 40 (<i>Rocketown</i>)	345	+19	6
13	20	TEN SHEKEL SHIRT Ocean (<i>Vertical</i>)	344	-69	14
11	21	TRUE VIBE Now And Forever (<i>Essential</i>)	322	-108	14
19	22	AVALON Make It Last Forever (<i>Sparrow</i>)	315	-24	14
17	23	SUPERCHICK Barlow Girls (<i>Inpop</i>)	307	-82	7
26	24	CIRCADIAN RHYTHM Beautiful Savior (<i>40</i>)	279	-4	8
29	25	KEVIN MAX Be (<i>Forefront</i>)	270	+63	4
23	26	DAMITA Spirit Inside (<i>Atlantic</i>)	265	-55	14
25	27	JAKE The One (<i>Reunion</i>)	252	-53	11
30	28	RACHEL LAMPA You Lift Me Up (<i>Word</i>)	216	+11	2
	29	Debut FORTY DAYS Everyday (<i>Benson</i>)	209	+22	1
	30	Debut JACI VELASQUEZ You're Not Here (<i>Word</i>)	204	+43	1

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 7/15-Saturday 7/21. © 2001 Radio & Records.

Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	SUPERCHICK Barlow Girls (<i>Inpop</i>)	363	+12	13
3	2	SKILLET Alien Youth (<i>Ardent</i>)	326	+17	5
4	3	EARTHSUIT Do You Enjoy The Distortion (<i>Sparrow</i>)	282	-6	9
2	4	BENJAMIN GATE All Over Me (<i>Forefront</i>)	280	-46	14
6	5	ELMS Hey, Hey (<i>Sparrow</i>)	273	+13	12
5	6	PAX217 Sandbox Praise (<i>Forefront</i>)	262	-18	7
7	7	SWITCHFOOT Poperazzi (<i>Sparrow</i>)	212	-10	9
9	8	GRYP Left Behind (<i>Independent</i>)	190	+6	12
14	9	DELIRIOUS? My Glorious (<i>Sparrow</i>)	187	+43	10
10	10	JUSTIFIDE The Way (<i>Culdesac/Ardent</i>)	175	-7	14
18	11	RELIENT K Softer To Me (<i>Gotee</i>)	168	+38	14
16	12	SMALLTOWN POETS Firefly (<i>Ardent/Forefront</i>)	163	+25	2
11	13	BEANBAG Limit Of Shunt (<i>Inpop</i>)	162	-10	14
13	14	THOUSAND FOOT KRUTCH Unbelievable (<i>OGE</i>)	154	+8	3
8	15	DISCIPLE God Of Elijah (<i>Rugged</i>)	146	-59	13
12	16	8:28 Nature Against God (<i>Culdesac</i>)	144	-10	4
15	17	400T Go (<i>Diverse</i>)	123	-17	7
28	18	PFR Amsterdam (<i>Squint</i>)	118	+20	2
23	19	NORMALS Every Moment (<i>Forefront</i>)	117	+4	2
24	20	HANGNAIL Wrong Is Wrong (<i>Tooth & Nail</i>)	112	+2	5
20	21	BUCK ENT. Got To Get You Into My Life (<i>Galaxy 21</i>)	111	-4	7
22	22	WATERDEEP My God Has Come To Save Me (<i>Squint</i>)	108	-6	3
21	23	PLANKEYE The Meaning Of It All (<i>BEC</i>)	107	-7	7
19	24	MCCLURG FAMILY SINGERS Freedom (<i>Word Of Mouth</i>)	105	-14	8
25	25	LIFEHOUSE Hanging By A Moment (<i>DreamWorks</i>)	102	-3	11
30	26	MICHAEL KNOTT Sorry (<i>Metro One</i>)	100	+5	2
-	27	TOBY MAC Extreme Days (<i>Forefront</i>)	100	+19	12
-	28	PILLAR Live For Him (<i>Flicker</i>)	96	+15	13
-	29	BY THE TREE Reveal (<i>Fervent</i>)	94	+4	12
	30	Debut TAIT All You Got (<i>Forefront</i>)	92	+28	1

47 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 7/15-Saturday 7/21. © 2001 Radio & Records.

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AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	SHAUN GROVES Welcome Home (Rocketown)	1067	+52	9
3	2	FFH Watching Over Me (Essential)	1026	+17	7
1	3	KATINAS Thank You (Gotee)	1022	-47	19
4	4	NATALIE GRANT Keep On Shining (Pamplin)	881	-4	10
5	5	JACI VELASQUEZ Adore (Word)	843	+15	8
7	6	TAIT All You Got (Forefront)	816	+9	10
9	7	STEVEN CURTIS CHAPMAN Live Out Loud (Sparrow)	814	+51	4
8	8	WATERMARK Good For Me (Rocketown)	739	-49	10
11	9	CECE WINANS Say A Prayer (WellSpring/Sparrow)	710	+71	5
12	10	PFR Missing Love (Squint)	670	+49	8
10	11	PHILLIPS, CRAIG & DEAN Let My Words Be... (Sparrow)	669	-31	10
6	12	POINT OF GRACE Blue Skies (Word)	641	-179	10
14	13	ERIN O'DONNELL Hold On To Jesus (Word)	613	-1	6
17	14	RACHEL LAMPA You Lift Me Up (Word)	567	+27	3
20	15	CHERI KEAGGY I Like (M2.0)	561	+85	6
15	16	JOY WILLIAMS I Believe In You (Reunion)	558	-14	10
23	17	PLUS ONE Soul Tattoo (143/Atlantic)	449	+24	4
13	18	SCOTT KRIPPAYNE What Breaks Your Heart (Spring Hill)	448	-171	10
19	19	GREG LONG In The Waiting (Word)	447	-30	7
18	20	ZOEGIRL No You (Sparrow)	432	-98	10
16	21	MARK SHULTZ /GINNY OWENS Remember Me (Word)	410	-132	10
Debut	22	NICOLE C. MULLEN Close To Jesus (Word)	396	+230	1
30	23	OUT OF THE GREY Shine Like Crazy (Rocketown)	388	+139	2
21	24	NEWSONG Wonderful One (Word)	360	-67	10
22	25	AVALON The Glory (Sparrow)	352	-74	10
26	26	NEWSBOYS Who? (Sparrow)	348	+28	2
25	27	TRUE VIBE Now And Forever (Essential)	303	-73	10
24	28	STACIE ORRICO Without Love (Forefront)	274	-124	10
Debut	29	REBECCA ST. JAMES Wait For Me (Forefront)	254	+72	1
Debut	30	TREE63 Look What You've Done (Inpop)	236	+40	1

57 AC reporters. Songs ranked by total plays for the airplay week of Sunday 7/15-Saturday 7/21.
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Specialty Programming

Rhythmic

RANK	ARTIST TITLE LABEL(S)
1	KIRK FRANKLIN & MARY MARY Thank You (Gospo Centric)
2	DJ MAJ /NEW BREED What's My Name (Gotee)
3	T-BONE Ride Wit' Me (Flicker)
4	JOHN REUBEN Divine Inspiration (Gotee)
5	URBAN D We Go Together Like (Seventh Street)
6	STACIE ORRICO Without Love (Forefront)
7	APT.CORE /GINNY OWENS 40 (Rocketown)
8	KNOWDAVERBS Plane Scared (Gotee)
9	SMOOTH Get Your Praise On (Metro One)
10	TOBY MAC Somebody's Watching (Forefront)
11	L.A. SYMPHONY Broken Tape Decks (Squint)
12	CROSS MOVEMENT Know Me (Huh What?) (Cross Movement)
13	UNITY KLAN Rida (Eternal Funk)
14	MARS ILL Sphere Oh Hip-Hop (Uprok/BEC)
15	COLEON Squanderin' (Syntax)
16	DJ MAJ /OUT OF EDEN Spirit Moves (Gotee)
17	RACHEL LAMPA Shaken (Word)
18	CECE WINANS Say A Prayer (WellSpring/Sparrow)
19	ILL HARMONICS Woe Is We (Uprok/BEC)
20	LONDA LARMOND Once (Sparrow/EMI Gospel)

Reporters

CHR

KLYT/Albuquerque, NM WHMX/Bangor, ME KWOF/Cedar Rapids, IA WCFL/Chicago, IL KYIX/Chico, CA WUFM/Columbus, OH KZZQ/Des Moines, IA WJLF/Gainesville, FL WORO/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 KTSL/Spokane, WA KADI/Springfield, MO	WBVM/Tampa, FL WYSZ/Toledo, OH KTWY/Tri-Cities, WA KMRX/Tulsa, OK KOUV/Visalia, CA WCLQ/Wausau, WI
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AIR1/Network
KNMI/Network
28 Reporters

Rock

WOCO/Albany, NY KLYT/Albuquerque, NM WWEV/Atlanta, GA WVDF/Bridgeport, CT WBNY/Buffalo, NY WCFL/Chicago, IL WONC/Chicago, IL KYIX/Chico, CA WUFM/Columbus, OH KZZQ/Des Moines, IA WSNL/Flint, MI WKLO/Grand Rapids, MI WORO/Green Bay, WI WRGX/Green Bay, WI WROQ/Greenville, SC WTPT/Greenville, SC WBOP/Harrisonburg, VA	WMUL/Huntington, WV WQME/Indianapolis, IN WNCM/Jacksonville, FL WYLV/Knoxville, TN WLGH/Lansing, MI KSLI/Lincoln, NE WOML/Marion, IL WCWP/Nassau-Suffolk, NY WVCP/Nashville, TN WCNI/New London, CT KOKF/Oklahoma City, OK WZZD/Philadelphia, PA WMSJ/Portland, ME WTRK/Rochester, NY KWNO/Springfield, MO WTRK/Saginaw, MI WJIS/Sarasota, FL	KCLC/St. Louis, MO KYM/C/St. Louis, MO WLFJ/Spartansburg, SC WBVM/Tampa, FL WYSZ/Toledo, OH KM00/Tulsa, OK KMRX/Tulsa, OK WCLQ/Wausau, WI WAYF/West Palm Beach, FL KZZD/Wichita, KS WPAO/Youngstown, OH
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KAOU/Network
KNMI/Network
47 Reporters

AC

KAEZ/Amarillo, TX KAFC/Anchorage, AK WFSH/Atlanta, GA WVFF/Atlanta, GA KTFA/Beaumont, TX KTSY/Boise, ID WCVK/Bowling Green, KY WBGL/Champaign, IL WRCM/Charlotte, NC WBDX/Chattanooga, TN WONU/Chicago, IL WZFS/Chicago, IL WAKW/Cincinnati, OH KBIQ/Colorado Springs, CO WMHK/Columbia, SC WCVO/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 KSBJ/Houston-Galveston, TX WQME/Indianapolis, IN WBGB/Jacksonville, FL WCQR/Johnson City, TN KBBC/Joplin, MO KFSH/Los Angeles, CA WJIE/Louisville, KY KOFB/Lubbock, TX WMCU/Miami, FL WZTD/Nashville, TN WPOZ/Orlando, FL WZZO/Philadelphia, PA KBVM/Portland, OR KSLT/Rapid City, SD WPAR/Roanoke, VA	WRXT/Roanoke, VA WXPZ/Salisbury, DE WJIS/Sarasota, FL KCMS/Seattle-Tacoma, WA WHPZ/South Bend, IN WIBI/Springfield, IL KWNO/Springfield, MO WBGL/Terre Haute, IN KXOJ/Tulsa, OK KTLI/Wichita, KS WGRG/Williamsport, PA WXHL/Wilmington, DE WPER/Winchester, VA
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HIS RADIO/Network
SALEM/Network
KLOVE/Network
KJIL/Network
57 Reporters

Specialty Programming

Lead

RANK	ARTIST TITLE LABEL(S)
1	GRYP Left Behind (Independent)
2	DISCIPLE God Of Elijah (Rugged)
3	JUSTIFIDE The Way (Ardent)
4	BROKEN Stand (Mercy Street)
5	GS MICROPHONE Use Me (Spindust)
6	8:20 Nature Against God (316)
7	BRIDE White House (Absolute)
8	OIL Struggle (Kalubone)
9	EDL Jetstream (Fashion Pop)
10	SPOKEN Forevermore (Metro Vox)

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SOUTH

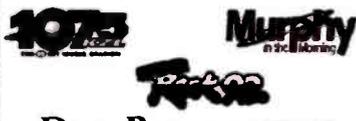
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Journal Broadcast's new Rhythmic CHR in Brad Pitt's hometown has openings for nights and afternoons. T&R: Chris Cannon, KSPW, 2330 W. Grand, Springfield, MO 65802. EOE (07/27)

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Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

ship. Bags packed. <http://pages.prodigy.net/bobbyduncan/> BOBBY BUNCAN: (713) 991-0246. bobbyduncan@prodigy.net. (07/27)

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R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

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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 - **CURRENT #254**, WTJM/Jay Thomas, KHMN/Paul Christy, KFRC/J.D., WKSC/Craig WSSR/Jeff Thomas & Jennifer Jordan, WFLZ/Carson, WMAK/Bobby Knight, WBZZ/Adam, \$10.00
 - **PERSONALITY PLUS #PP-163**, KIHT/Steve & D.C., WTMX/Eric & Kathy, WKQX/Mancow, WKHX/Moby, Cassette \$10.00
 - **PERSONALITY PLUS #PP-162**, WWSW/Merle & Dickson, WSB-FM/Kelly & Alpha, KPXX/Bobby Mitchell, Tara & Chris, Z100/Enis Duran & Z Morning Zoo, \$10.00
 - **ALL COUNTRY #CY-110**, WDAF, KFKE, KBQE, WKHX, WIL-FM, KSD-FM, \$10.00
 - **ALL AC #AC-88**, WSHH, WZPT, WLTJ, WOMP, WSNY, \$10.00
 - **ALL CHR #CHR-80**, KHS, Z100, WBZZ, WSTR, KSLZ, \$10.00
 - **PROFILE #S-442**, KANSAS CITY! CHR AC UC AOR Gold City, \$10.00
 - **PROFILE #S-443**, ST. LOUIS! CHR AC AOR Gold City UC, \$10.00
 - **PROMO VAULT #PR-45**, promo samples - all formats, all market sizes, Cassette, \$12.50.
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 - **CHN-29 (CHR NIGHTS)**, #MR-9 (MR Rock), #R-23 (OLDIES), #F-27 (ALL FEMALE), #JO-1 (RHY. OLDIES), #T-8 (TALK) at \$10.00 each
 - **CLASSIC #C-247**, KOL/Robin Mitchell-1968, WBBG/John Landecker-1971, WOXI/Big Ron O'Brien-1972, KING/Bill Gardner-1972, KHTZ/Charly Tuna-1981, KIQQ/Eric Chase-1975! \$13.50.
 - **VIDEO #86**, Houston's KHMN/Larry Moon, KLOU/Gregg, Pruett & Boner, St. Louis' WIL/Lynn Stewart, WVRV/Jason & Trish, Chicago's WKSC/Rick Party, WUSN/Big John & Trish, 2 Hot hrs on VHS, \$30.00
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Radio Links

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R&R The Back Pages.

National Airplay Overview July 27, 2001

CHR/POP

LW	TW	ARTIST	SON	RECORD LABEL
1	1	O-TOWN	All Or Nothing (J)	
3	2	JESSICA SIMPSON	Irresistible (Columbia)	
6	3	CITY HIGH	What Would You Do? (Interscope)	
5	4	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
4	5	LIFEHOUSE	Hanging By A Moment (DreamWorks)	
7	6	DESTINY'S CHILD	Bootylicious (Columbia)	
9	7	JANET	Someone To Call My Lover (Virgin)	
11	8	AGUILERA/LIL' KIM/MYA/PINK	Lady Marmalade (Interscope)	
2	9	EVE F/GWEN STEFANI	Let Me Blow... (Ruff Ryders/Interscope)	
8	10	INCUBUS	Drive (Immortal/Epic)	
12	11	SUGAR RAY	When It's Over (Lava/Atlantic)	
10	12	NELLY	Ride Wit Me (Fo' Reel/Universal)	
16	13	STAINED	It's Been Awhile (Flip/Elektra/EEG)	
14	14	EVE	Here's To The Night (RCA)	
24	15	BLU CANTRELL	Hit 'Em Up Style (Oops!) (Arista)	
13	16	UNCLE KRACKER	Follow Me (Top Dog/Lava/Atlantic)	
18	17	AMERICAN HI-FI	Flavor Of The Weak (Island/IDJMG)	
17	18	NELLY FURTADO	I'm Like A Bird (DreamWorks)	
15	19	'N SYNC	Pop (Jive)	
20	20	MISSY ELLIOTT	Get Ur Freak On (Gold Mind/EastWest/EEG)	
23	21	WILLA FORD	I Wanna Be Bad (Lava/Atlantic)	
22	22	DAVE MATTHEWS BAND	The Space Between (RCA)	
25	23	SMASH MOUTH	I'm A Believer (Interscope)	
26	24	JENNIFER LOPEZ	I'm Real (Epic)	
27	25	LFO	Every Other Time (J)	
30	26	112	Peaches & Cream (Bad Boy/Arista)	
31	27	3 DOORS DOWN	Be Like That (Republic/Universal)	
19	28	BACKSTREET BOYS	More Than That (Jive)	
32	29	DANTE THOMAS F/PRAS	Miss California (Rat Pack/EastWest/EEG)	
40	30	WISEGUYS	Start The Commotion (Mammoth/Hollywood)	

#1 MOST ADDED

SAMANTHA NUMBA Don't Need You To Tell Me... (A&M/Interscope)

#1 MOST INCREASED PLAYS

BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)

TOP 5 NEW & ACTIVE

SISQO Dance For Me (Dragon/Def Sou/IDJMG)

TOYA I Do (Arista)

TRICKSIDE Under You (Wind-up)

GIGI O'AGOSTINO I'll Fly With You (Arista)

STELLA SOLEIL Pretty Young Thing (Universal)

CHR begins on Page 44.

AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	FAITH HILL	There You'll Be (Warner Bros.)	
2	2	DIDO	Thankyou (Arista)	
3	3	MATCHBOX TWENTY	If You're Gone (Lava/Atlantic)	
4	4	LEE ANN WOMACK	I Hope You Dance (MCA/Universal)	
5	5	ENYA	Only Time (Reprise)	
7	6	BACKSTREET BOYS	More Than That (Jive)	
6	7	DIAMOND RIO	One More Day (Arista)	
9	8	'N SYNC	This I Promise You (Jive)	
8	9	LIONEL RICHIE	Angel (Island/IDJMG)	
10	10	BBMAK	Ghost Of You And Me (Hollywood)	
11	11	UNCLE KRACKER	Follow Me (Top Dog/Lava/Atlantic)	
18	12	ERIC CLAPTON	Believe In Life (Duck/Reprise)	
14	13	LEANN RIMES	I Need You (Sparrow/Curb/Capitol)	
17	14	R. MARTIN/F.C. AGUILERA	Nobody Wants To Be Lonely (Columbia)	
16	15	FAITH HILL	The Way You Love Me (Warner Bros.)	
12	16	DON HENLEY	Taking You Home (Warner Bros.)	
13	17	BACKSTREET BOYS	Shape Of My Heart (Jive)	
15	18	HUEY LEWIS & GWYNETH PALTROW	Cruisin' (Hollywood)	
20	19	BBMAK	Back Here (Hollywood)	
21	20	JO DEE MESSINA	Burn (Curb)	
22	21	O-TOWN	All Or Nothing (J)	
23	22	3 CLUB 7	Never Had A Dream Come True (A&M/Interscope)	
19	23	STEVIE NICKS	Every Day (Reprise)	
27	24	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
25	25	SOPHIE B. HAWKINS	Walking In My... (Trumpet Swan/Rykodisc)	
24	26	TAMARA WALKER	Didn't We Love (Curb)	
26	27	EDWIN MCCAIN	Hearts Fall (Lava/Atlantic)	
29	28	ROD STEWART	Don't Come Around Here (Atlantic)	
—	29	FREDDY JOHNSTON	Love Groves (Elektra/EEG)	
—	30	THE CORRS	All The Love In The World (143/Lava/Atlantic)	

#1 MOST ADDED

HUEY LEWIS & THE NEWS Let Her Go And Start Over (Silvertone)

#1 MOST INCREASED PLAYS

MARC ANTHONY My Baby You (Columbia)

TOP 5 NEW & ACTIVE

JESSICA ANDREWS Who I Am (DreamWorks)

CHARLIE WILSON Without You (Major Hits)

SUGAR RAY When It's Over (Lava/Atlantic)

EVA CASSIDY (Somewhere) Over The Rainbow (Blix Street)

SUZY K Dive Deep (Vellum)

AC begins on Page 44.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	112	Peaches & Cream (Bad Boy/Arista)	
3	2	JAGGED EDGE	Where The Party At (So So Def/Columbia)	
2	3	EVE F/GWEN STEFANI	Let Me Blow... (Ruff Ryders/Interscope)	
4	4	USHER U	Remind Me (LaFace/Arista)	
8	5	JENNIFER LOPEZ	I'm Real (Epic)	
6	6	D12	Purple Hills (Shady/Interscope)	
5	7	MISSY ELLIOTT	Get Ur Freak On (Gold Mind/EastWest/EEG)	
7	8	LIL' MO	Superwoman (Gold Mind/EastWest/EEG)	
15	9	ALICIA KEYS	Fallin' (J)	
14	10	MISSY ELLIOTT	One Minute Man (Gold Mind/EastWest/EEG)	
13	11	BLU CANTRELL	Hit 'Em Up Style (Oops!) (Arista)	
9	12	CITY HIGH	What Would You Do? (Interscope)	
10	13	DESTINY'S CHILD	Bootylicious (Columbia)	
11	14	RAY-J	Wait A Minute (Atlantic)	
19	15	LUDACRIS	Area Codes (Murder Inc./Def Jam/IDJMG)	
12	16	TOYA	I Do (Arista)	
17	17	CRAIG DAVID	Fill Me In (Wildside/Atlantic)	
20	18	JANET	Someone To Call My Lover (Virgin)	
25	19	JUVENILE	Set It Off (Cash Money/Universal)	
16	20	R. KELLY	Fiesta (Jive)	
18	21	AGUILERA/LIL' KIM/MYA/PINK	Lady Marmalade (Interscope)	
21	22	ERICK SERMON	Music (Interscope)	
22	23	LIL' ROMEO	My Baby (Soulja/Priority)	
40	24	JAY-Z	Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	
23	25	TYRESE	I Like Them Girls (RCA)	
24	26	JESSICA SIMPSON	Irresistible (Columbia)	
26	27	ST. LUMATICS	Midwest Swing (Fo' Reel/Universal)	
34	28	TRICK DADDY	I'm A Thug (Slip 'N Slide/Atlantic)	
42	29	ISLEY BROTHERS F/RONALD ISLEY	Contagious (DreamWorks)	
27	30	MARIAH CAREY	Loverboy (Virgin)	

#1 MOST ADDED

MARY J. BLIGE Family Affair (MCA)

#1 MOST INCREASED PLAYS

ALICIA KEYS Fallin' (J)

TOP 5 NEW & ACTIVE

EASTSIDAZ I Luv It (Doghouse/TVT)

RL/SNOOP DOGG/LIL' KIM Do U Wanna Roll (J)

NELLY Batter Up (Fo' Reel/Universal)

O-TOWN All Or Nothing (J)

LIL' O Back Back (Game Face/Atlantic)

CHR begins on Page 44.

HOT AC

LW	TW	ARTIST	SON	RECORD LABEL
2	1	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
1	2	LIFEHOUSE	Hanging By A Moment (DreamWorks)	
3	3	SUGAR RAY	When It's Over (Lava/Atlantic)	
5	4	INCUBUS	Drive (Immortal/Epic)	
4	5	UNCLE KRACKER	Follow Me (Top Dog/Lava/Atlantic)	
6	6	DAVE MATTHEWS BAND	The Space Between (RCA)	
7	7	EVE	Here's To The Night (RCA)	
12	8	SMASH MOUTH	I'm A Believer (Interscope)	
8	9	DIDO	Thankyou (Arista)	
9	10	MATCHBOX TWENTY	Mad Season (Lava/Atlantic)	
10	11	MATCHBOX TWENTY	If You're Gone (Lava/Atlantic)	
15	12	FIVE FOR FIGHTING	Superman (Aware/Columbia)	
11	13	LENNY KRAVITZ	Again (Virgin)	
13	14	NELLY FURTADO	I'm Like A Bird (DreamWorks)	
16	15	DEPECHE MODE	Dream On (Mute/Reprise)	
18	16	MICHELLE BRANCH	Everywhere (Maverick)	
14	17	MOBY F/GWEN STEFANI	Southside (V2)	
21	18	STAINED	It's Been Awhile (Flip/Elektra/EEG)	
20	19	DIDO	Hunter (Arista)	
22	20	BARENAKED LADIES	Falling For The First Time (Reprise)	
17	21	FAITH HILL	There You'll Be (Warner Bros.)	
24	22	3 DOORS DOWN	Be Like That (Republic/Universal)	
25	23	FUEL	Bad Day (Epic)	
27	24	MELISSA ETHERIDGE	I Want To Be In Love (Island/IDJMG)	
23	25	AGUILERA/LIL' KIM/MYA/PINK	Lady Marmalade (Interscope)	
—	26	WISEGUYS	Start The Commotion (Mammoth/Hollywood)	
26	27	JEFFREY GAINES	In Your Eyes (Artemis)	
28	28	BETTER THAN EZRA	Extra Ordinary (Beyond)	
—	29	VERVE PIPE	Never Let You Down (RCA)	
29	30	POE	Hey Pretty (FE/Atlantic)	

#1 MOST ADDED

ENYA Only Time (Reprise)

#1 MOST INCREASED PLAYS

SMASH MOUTH I'm A Believer (Interscope)

TOP 5 NEW & ACTIVE

TRICKSIDE Under You (Wind-up)

NELLY FURTADO Turn Off The Light (DreamWorks)

ENYA Only Time (Reprise)

JANET Someone To Call My Lover (Virgin)

NINA GORDON 2003 (Warner Bros.)

AC begins on Page 44.

URBAN

LW	TW	ARTIST	SON	RECORD LABEL
1	1	ALICIA KEYS	Fallin' (J)	
3	2	JAGGED EDGE	Where The Party At (So So Def/Columbia)	
2	3	USHER U	Remind Me (LaFace/Arista)	
5	4	ISLEY BROTHERS F/RONALD ISLEY	Contagious (DreamWorks)	
4	5	ERICK SERMON	Music (Interscope)	
6	6	112	Peaches & Cream (Bad Boy/Arista)	
8	7	DESTINY'S CHILD	Bootylicious (Columbia)	
9	8	JANET	Someone To Call My Lover (Virgin)	
12	9	JENNIFER LOPEZ	I'm Real (Epic)	
16	10	GINUWINE	Differences (Epic)	
7	11	RAY-J	Wait A Minute (Atlantic)	
11	12	JILL SCOTT	The Way (Hidden Beach/Epic)	
14	13	JIMMY COZIER	She's All I Got (J)	
10	14	AALIYAH	We Need A Resolution (Virgin)	
24	15	MISSY ELLIOTT	One Minute Man (Gold Mind/EastWest/EEG)	
22	16	JUVENILE	Set It Off (Cash Money/Universal)	
30	17	LUDACRIS	Area Codes (Murder Inc./Def Jam/IDJMG)	
23	18	PUBLIC ANNOUNCEMENT	John Doe (RCA)	
20	19	MARIAH CAREY	Loverboy (Virgin)	
17	20	VIOLATOR F/BUSTA RHYMES	What It Is (Violator/Loud/Columbia)	
25	21	CRAIG DAVID	Fill Me In (Wildside/Atlantic)	
15	22	R. KELLY	Fiesta (Jive)	
29	23	P. DIDDY & THE FAMILY	Bad Boys For Life (Bad Boy/Arista)	
13	24	LIL' MO	Superwoman (Gold Mind/EastWest/EEG)	
27	25	JANET	Someone To Call My Lover (Virgin)	
33	26	TRICK DADDY	I'm A Thug (Slip 'N Slide/Atlantic)	
21	27	FAITH EVANS F/CARL THOMAS	Can't Believe (Bad Boy/Arista)	
44	28	MARY J. BLIGE	Family Affair (MCA)	
26	29	EVE F/GWEN STEFANI	Let Me Blow... (Ruff Ryders/Interscope)	
19	30	BLU CANTRELL	Hit 'Em Up Style (Oops!) (Arista)	

#1 MOST ADDED

MARY J. BLIGE Family Affair (MCA)

#1 MOST INCREASED PLAYS

MARY J. BLIGE Family Affair (MCA)

TOP 5 NEW & ACTIVE

FOXY BROWN Oh Yeah (Violator/IDJMG)

GERALD LEVERT Made To Love Ya (EastWest/EEG)

BAO AZZ F/SNOOP DOGG Wrong Idea (Doggy Style/Priority)

LIL' JOHNNY I Got You (Warner Bros.)

NICOLE I'm Lookin' (Gold Mind/EastWest/EEG)

URBAN begins on Page 61.

ROCK

LW	TW	ARTIST	SON	RECORD LABEL
1	1	STAINED	It's Been Awhile (Flip/Elektra/EEG)	
2	2	STONE TEMPLE PILOTS	Days Of The Week (Atlantic)	
4	3	3 DOORS DOWN	Be Like That (Republic/Universal)	
3	4	CULT	Rise (Lava/Atlantic)	
5	5	BLACK CRDWES	Soul Singing (V2)	
8	6	FUEL	Bad Day (Epic)	
7	7	TOOL	Schism (Volcano)	
10	8	TANTRIC	Astounded (Maverick)	
9	9	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
6	10	SEVEN MARY THREE	Wait (Mammoth)	
11	11	DAVE NAVARRO	Rexall (Capitol)	
12	12	SALIVA	Your Disease (Island/IDJMG)	
13	13	LINKIN PARK	Crawling (Warner Bros.)	
20	14	PUDDLE OF MUDD	Control (Flawless/Geffen/Interscope)	
14	15	FUEL	Hemorrhage (In My Hands) (Epic)	
16	16	GODSMACK	Greed (Republic/Universal)	
15	17	STAINED	Outside (Flip/Elektra/EEG)	
19	18	STEREOMUD	Pain (Loud/Columbia)	
18	19	TANTRIC	Breakdown (Maverick)	
38	20	NICKELBACK	How You Remind Me (Roadrunner)	
21	21	DROWNING POOL	Bodies (Wind-up)	
23	22	PETE	Sweet Daze (Warner Bros.)	
22	23	PRIME STH	I'm Stupid (Don't Worry...) (Giant/Reprise)	
17	24	AEROSMITH	Just Push Play (Columbia)	
26	25	CALLING	Wherever You Will Go (RCA)	
27	26	DISTURBED	Down With The Sickness (Giant/Reprise)	
24	27	DOYLE BRAMHALL II...	Green Light Girl (RCA)	
29	28	ECONOLINE CRUSH	You Don't Know What It's... (Restless)	
28	29	CLUTCH	Careful With That Mic... (Atlantic)	
25	30	U2	Elevation (Interscope)	

#1 MOST ADDED

LIVE Simple Creed (Radioactive/MCA)

#1 MOST INCREASED PLAYS

NICKELBACK How You Remind Me (Roadrunner)

TOP 5 NEW & ACTIVE

SIMON SAYS Blister (Hollywood)

GODHEAD Eleanor Rigby (Posthumans/Priority)

LIMP BIZKIT Boiler (Flip/Interscope)

SYSTEM OF A DOWN Chop Suey (American/Columbia)

SOIL Halo (J)

ROCK begins on Page 61.

URBAN AC

LW	TW	ARTIST	SON	Label
5	1	ALICIA KEYS	Fallin' (J)	
1	2	LUTHER VANOROSS	Take You Out (J)	
2	3	ISLEY BROTHERS F/RONALD ISLEY	Contagious (DreamWorks)	
4	4	JILL SCOTT	The Way (Hidden Beach/Epic)	
3	5	MUSIQ	Love (Def Soul/IDJMG)	
8	6	ERICK SERMON	Music (Interscope)	
6	7	SYLEENA JOHNSON	I Am Your Woman (Jive)	
7	8	JAHEIM	Just In Case (Divine Mill/WB)	
9	9	DAVE HOLLISTER	Take Care Of Home (Def Squad/DreamWorks)	
12	10	SUNSHINE ANDERSON	Heard It All Before (Soulife/Atlantic)	
13	11	INDIA ARIE	Brown Skin (Motown)	
10	12	DONNIE MCCLURKIN	We Fall Down (Verity)	
11	13	CASE	Missing You (Def Soul/IDJMG)	
14	14	CHARLIE WILSON	One Way Street (Major Hits)	
25	15	BRIAN MCKNIGHT	Love Of My Life (Motown)	
17	16	WILL DOWNING	Is This Love (GRP/VMG)	
15	17	STEPHEN SIMMONS	4U (Priority)	
16	18	JIMMY COZIER	She's All I Got (J)	
—	19	MAXWELL	Lifetime (Columbia)	
22	20	GERALD LEVERT	Made To Love Ya (EastWest/EEG)	
21	21	TAMIA	Tell Me Who (Elektra/EEG)	
—	22	CECE WINANS	More Than What I... (Wellspring/Capitol)	
24	23	PUBLIC ANNOUNCEMENT	John Doe (RCA)	
19	24	BABYFACE	There She Goes (Arista)	
23	25	KOFFEE BROWN	Weekend Thing (Arista)	
28	26	JESSE POWELL	Something In The Past (Silas/MCA)	
26	27	GLADYS KNIGHT	I Said You Lied (MCA)	
29	28	ERIC BENET	Love Don't Love Me (Warner Bros.)	
27	29	FULL FORCE	Float On With Us (Forceful/TVT)	
30	30	USHER	U Remind Me (LaFace/Arista)	

#1 MOST ADDED

JAGGED EDGE Goodbye (So So Def/Columbia)

#1 MOST INCREASED PLAYS

ALICIA KEYS Fallin' (J)

TOP 5 NEW & ACTIVE

FAITH EVANS F/CARL THOMAS Can't Believe (Bad Boy/Arista)

TANK Slowly (BlackGround)

MICHAEL COOPER Your Face (Major Hits)

JEFF MAJORS Wade In The Water (Independent)

GINUWINE Differences (Epic)

URBAN begins on Page 81.

ACTIVE ROCK

LW	TW	ARTIST	SON	Label
1	1	TOOL	Schism (Volcano)	
2	2	STAINED	It's Been Awhile (Flip/Elektra/EEG)	
3	3	LINKIN PARK	Crawling (Warner Bros.)	
5	4	GODSMACK	Greed (Republic/Universal)	
4	5	SALIVA	Your Disease (Island/IDJMG)	
7	6	DISTURBED	Down With The Sickness (Giant/Reprise)	
6	7	STEREOMUO	Pain (Loud/Columbia)	
10	8	PUDDLE OF MUDD	Control (Flawless/Geffen/Interscope)	
8	9	OROWNING POOL	Bodies (Wind-up)	
13	10	TANTRIC	Astounded (Maverick)	
11	11	DAVE NAVARRO	Rexall (Capitol)	
9	12	CULT	Rise (Lava/Atlantic)	
12	13	STONE TEMPLE PILOTS	Days Of The Week (Atlantic)	
15	14	CLUTCH	Careful With That Mic... (Atlantic)	
14	15	3 DOORS DOWN	Be Like That (Republic/Universal)	
17	16	WEEZER	Hash Pipe (Geffen/Interscope)	
18	17	COLD END OF THE WORLD	(Flip/Geffen/Interscope)	
16	18	LIMP BIZKIT	My Way (Flip/Interscope)	
19	19	PETE.	Sweet Daze (Warner Bros.)	
36	20	NICKELBACK	How You Remind Me (Roadrunner)	
22	21	ECONOLINE CRUSH	You Don't Know What It's... (Restless)	
20	22	PRIME 5TH	I'm Stupid (Don't Worry...) (Giant/Reprise)	
21	23	FUEL	Bad Day (Epic)	
25	24	ADEMA	Giving In (Arista)	
24	25	311	You Wouldn't Believe (Volcano)	
27	26	POWERMAN 5000	Bombshell (DreamWorks)	
26	27	SIMON SAYS	Blister (Hollywood)	
23	28	STAINED	Outside (Flip/Elektra/EEG)	
29	29	LIMP BIZKIT	Boiler (Flip/Interscope)	
46	30	SYSTEM OF A DOWN	Chop Suey (American/Columbia)	

#1 MOST ADDED

LIVE Simple Creed (Radioactive/MCA)

#1 MOST INCREASED PLAYS

NICKELBACK How You Remind Me (Roadrunner)

TOP 5 NEW & ACTIVE

CALLING Wherever You Will Go (RCA)

BEAUTIFUL CREATURES Wasted (Warner Bros.)

GODHEAD Eleanor Rigby (Posthuman/Priority)

SINOMATIC You're Mine (Rust/Atlantic)

LIVE Simple Creed (Radioactive/MCA)

ROCK begins on Page 98.

COUNTRY

LW	TW	ARTIST	SON	Label
1	1	LONESTAR	I'm Already There (BNA)	
2	2	MONTGOMERY GENTRY	She Couldn't Change Me (Columbia)	
3	3	JAMIE O'NEAL	When I Think About Angels (Mercury)	
4	4	BLAKE SHELTON	Austin (Warner Bros.)	
5	5	TOBY KEITH	I'm Just Talkin' About Tonight (DreamWorks)	
7	6	KEITH URBAN	Where The Blacktop Ends (Capitol)	
6	7	BRAD PAISLEY	Two People Fell In Love (Arista)	
8	8	JO OEE MESSINA	Downtime (Curb)	
9	9	CHRIS CAGLE	Laredo (Capitol)	
12	10	BROOKS & DUNN	Only In America (Arista)	
10	11	RASCAL FLATTS	While You Loved Me (Lyric Street)	
11	12	CYNDI THOMSON	What I Really Meant To Say (Capitol)	
14	13	TRISHA YEARWOOD	I Would've Loved You Anyway (MCA)	
13	14	LEE ANN WOMACK	Why They Call It Falling (MCA)	
18	15	PHIL VASSAR	Six-Pack Summer (Arista)	
16	16	DIAMOND RIO	Sweet Summer (Arista)	
17	17	CAROLYN DAWN JOHNSON	Complicated (Arista)	
15	18	DARRYL WORLEY	Second Wind (DreamWorks)	
19	19	SONS OF THE DESERT	What I Did Right (MCA)	
20	20	TAMMY COCHRAN	Angels In Waiting (Epic)	
22	21	TRICK PONY	On A Night Like This (H2E/WB)	
21	22	SHEDEASY	Still Holding Out For You (Lyric Street)	
24	23	MARTINA MCBRIDE	When God Fearin' Women Get... (RCA)	
26	24	DIXIE CHICKS	Heartbreak Town (Monument)	
23	25	MARK WILLS	Loving Every Minute (Mercury)	
25	26	TRAVIS TRITT	Love Of A Woman (Columbia)	
40	27	TIM MCGRAW	Angry All The Time (Curb)	
27	28	ANDY GRIGGS	How Cool Is That (RCA)	
28	29	JEFF CARSON	Real Life (I Never Was...) (Curb)	
30	30	CHELY WRIGHT	Never Love You Enough (MCA)	

#1 MOST ADDED

KENNY CHESNEY The Tin Man (BNA)

#1 MOST INCREASED PLAYS

TIM MCGRAW Angry All The Time (Curb)

NEW & ACTIVE

STEVE HOLY Good Morning Beautiful (Curb)

GEORGE JONES The Man He Was (Bandit/BNA)

AARON TIPPIN Always Was (Lyric Street)

COLLIN RAYE Ain't Nobody (Gonna Take...) (Epic)

COUNTRY begins on Page 73.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	STAINED	It's Been Awhile (Flip/Elektra/EEG)	
2	2	BLINK-182	The Rock Show (MCA)	
4	3	TOOL	Schism (Volcano)	
3	4	WEEZER	Hash Pipe (Geffen/Interscope)	
6	5	SUM 41	Fat Lip (Island/IDJMG)	
7	6	311	You Wouldn't Believe (Volcano)	
10	7	ALIEN ANT FARM	Smooth Criminal (DreamWorks)	
8	8	LINKIN PARK	Crawling (Warner Bros.)	
5	9	STONE TEMPLE PILOTS	Days Of The Week (Atlantic)	
9	10	CAKE	Short Skirt/Long Jacket (Columbia)	
15	11	GORILLAZ	Clint Eastwood (Virgin)	
12	12	FUEL	Bad Day (Epic)	
13	13	DAVE NAVARRO	Rexall (Capitol)	
11	14	SALIVA	Your Disease (Island/IDJMG)	
14	15	INCUBUS	Drive (Immortal/Epic)	
16	16	PUDDLE OF MUDD	Control (Flawless/Geffen/Interscope)	
20	17	DISTURBED	Down With The Sickness (Giant/Reprise)	
18	18	CALLING	Wherever You Will Go (RCA)	
23	19	ADEMA	Giving In (Arista)	
17	20	TANTRIC	Breakdown (Maverick)	
19	21	3 DOORS DOWN	Be Like That (Republic/Universal)	
30	22	WEEZER	Island In The Sun (Geffen/Interscope)	
21	23	LIFEHOUSE	Sick Cycle Carousel (DreamWorks)	
22	24	DAVE MATTHEWS BAND	The Space Between (RCA)	
26	25	PRIME 5TH	I'm Stupid (Don't Worry...) (Giant/Reprise)	
28	26	CRYSTAL METHOD	Name Of The Game (Outpost/Geffen/Interscope)	
34	27	DROWNING POOL	Bodies (Wind-up)	
25	28	STAINED	Outside (Flip/Elektra/EEG)	
27	29	GODSMACK	Greed (Republic/Universal)	
29	30	BETTER THAN EZRA	Extra Ordinary (Beyond)	

#1 MOST ADDED

LIVE Simple Creed (Radioactive/MCA)

#1 MOST INCREASED PLAYS

NICKELBACK How You Remind Me (Roadrunner)

TOP 5 NEW & ACTIVE

VERVE PIPE Never Let You Down (RCA)

INSOLENCE Poison Well (Maverick)

LIVE Simple Creed (Radioactive/MCA)

LONG BEACH DUB ALLSTARS Sunny Hours (DreamWorks)

JYOYDROP Sometimes Wanna Die (Tommy Boy)

ALTERNATIVE begins on Page 109.

SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
2	1	MARC ANTOINE	Mas Que Nada (GRP/VMG)	
1	2	WAYMAN TISDALE	Can't Hide Love (Atlantic)	
3	3	BRIAN CULBERTSON	Get It On (Atlantic)	
5	4	LEE RITENOUR F/DAVE GRUSIN	Get Up Stand Up (GRP/VMG)	
6	5	PIECES OF A DREAM	R U Ready (Heads Up)	
4	6	FREDDIE RAVEL	Sunny Side Up (GRP/VMG)	
8	7	JEFF KASHIWA	Around The World (Native Language)	
9	8	HIL ST. SOUL	Until You Come Back To Me (Dome>Select-O-Hits)	
10	9	DAVE KOZ	The Bright Side (Capitol)	
11	10	EUGE GROOVE	Sneak A Peek (Warner Bros.)	
12	11	LUTHER VANOROSS	Take You Out (J)	
13	12	AL JARREAU	It's How You Say It (GRP/VMG)	
14	13	SADE	King Of Sorrow (Epic)	
7	14	CHUCK LOEB	North, South, East And West (Shanachie)	
17	15	STEVE COLE	From The Start (Atlantic)	
20	16	JIMMY SOMMERS	360 Groove (Higher Octave)	
19	17	SPYRO GYRA	Open Door (Heads Up)	
15	18	GERALD ALBRIGHT	Winelight (Q/Atlantic)	
16	19	ERIC CLAPTON	Reptile (Duck/Reprise)	
21	20	FATBURGER	Evil Ways (Shanachie)	
—	21	URBAN KNIGHTS	High Heel Sneakers (Narada)	
22	22	CHARLIE WILSON	Without You (Major Hits)	
18	23	MICHAEL LINGTON	Sunset (Samson/Gold Circle)	
26	24	ERIC MARIENTHAL	One Day In Venice (Peak/Concord)	
23	25	JEFF GOLUB	Dangerous Curves (GRP/VMG)	
25	26	WALTER BEASLEY	Tantam (Shanachie)	
24	27	BONEY JAMES & RICK BRAUN	Shake It Up (Warner Bros.)	
27	28	DAVID MANN	Stone Groove (N-Coded)	
—	29	RIPPINGTONS	Club Paradiso (Peak/Concord)	
—	30	JEFF LORBER	Ain't Nobody (Samson/Gold Circle)	

#1 MOST ADDED

RICK BRAUN Use Me (Warner Bros.)

#1 MOST INCREASED PLAYS

URBAN KNIGHTS High Heel Sneakers (Narada)

TOP 5 NEW & ACTIVE

KIM WATERS Until Dawn (Shanachie)

RUSS FREEMAN Fast River Drive (Q/Atlantic)

YULARA Om Namah Shivaya (Higher Octave)

KEIKO MATSUI Across The Sun (Narada)

SPECIAL EFX Everyone's A Star (Shanachie)

Smooth Jazz begins on Page 93.

TRIPLE A

LW	TW	ARTIST	SON	Label
1	1	AFRO-CELT... F.P. GABRIEL	When You're Falling (Real World/Virgin)	
4	2	PETE YORN	Life On A Chain (Columbia)	
2	3	DAVE MATTHEWS BAND	The Space Between (RCA)	
5	4	ERIC CLAPTON	Travelin' Light (Duck/Reprise)	
3	5	R.E.M.	Imitation Of Life (Warner Bros.)	
8	6	LUCINDA WILLIAMS	Essence (Lost Highway/IDJMG)	
9	7	MELISSA ETHERIDGE	I Want To Be In Love (Island/IDJMG)	
7	8	BLACK CROWES	Soul Singing (V2)	
6	9	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
10	10	U2	Elevation (Interscope)	
12	11	INCUBUS	Drive (Immortal/Epic)	
13	12	FIVE FOR FIGHTING	Superman (Aware/Columbia)	
11	13	DEPECHE MODE	Dream On (Mute/Reprise)	
17	14	WIDESPREAD PANIC	This Part Of Town (Widespread/SRG)	
16	15	BETTER THAN EZRA	Extra Ordinary (Beyond)	
14	16	LIFEHOUSE	Hanging By A Moment (DreamWorks)	
19	17	BLUES TRAVELER	Back In The Day (A&M/Interscope)	
15	18	TRAVIS	Sing (Independent/Epic)	
20	19	JOSH JOPLIN	GROUP Gravity (Artemis)	
23	20	CAKE	Short Skirt/Long Jacket (Columbia)	
22	21	COLDPLAY	Shiver (Netwerk/Capitol)	
25	22	OLO 97'S	Designs On You (Elektra/EEG)	
21	23	SUGAR RAY	When It's Over (Lava/Atlantic)	
26	24	CPR	Katie Did (Samson/Gold Circle)	
27	25	ROBERT CRAY BAND	Baby's Arms (Rykodisc)	
28	26	MANCI GRIFFITH	Where Would I Be (Elektra/EEG)	
24	27	COWBOY JUNKIES	I'm So Open (Latent/Zoe/Rounder)	
—	28	MATCHBOX TWENTY	Mad Season (Lava/Atlantic)	
—	29	ACTION FIGURE PARTY	Action Figure Party (Blue Thumb)	
—	30	CHRIS WHITLEY	To Joy (Revolution Of...) (ATO/RCA)	

#1 MOST ADDED

DAVID GRAY Sail Away (ATO/RCA)

#1 MOST INCREASED PLAYS

SHAWN COLVIN Bound To You (Columbia)

TOP 5 NEW & ACTIVE

BARENAKED LADIES Falling For The First Time (Reprise)

3 ODDRS ODOWN Be Like That (Republic/Universal)

DELBERT MCCLINTON Squeeze Me In (New West/Red Ink)

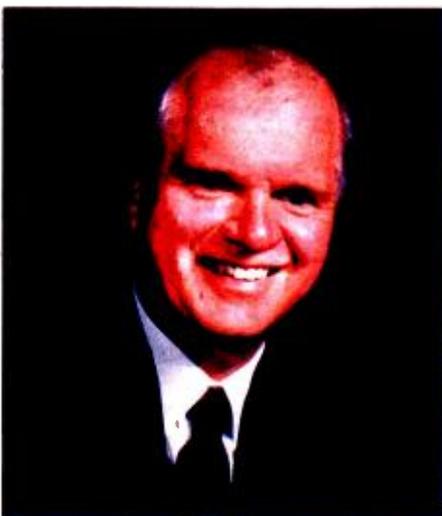
JOHN MAYER No Such Thing (Aware)

JIM WHITE 10 Miles To Go On A Nine... (Luaka Bop/Virgin)

TRIPLE A begins on Page 119.

Publishers' Profile

By Erica Farber



TRIP REEB

Vice President & General Manager, KROQ-FM/Los Angeles

2001 may go down in the record book as the year of KROQ in Los Angeles. First off, the readers of *R&R* honored the world-famous station as Radio Station of the Year in markets 1-25.

Then Arbitron released the spring numbers for the L.A. market, and KROQ had lots more to celebrate: Not only did the station finish at No. 1 overall, it was also the first Alternative station in the format's history to finish first 12+ in a top-10 market. It was also the first English-language station to finish first in Los Angeles since 1995.

Leading a winning team of about 100 employees, including 50 part-timers, is KROQ VP/GM Trip Reeb.

Getting into the business: "My dad was in radio. He was an air talent in New York and Florida. That was probably what jump-started me into the business. My first real job was in Ft. Lauderdale, at WSRF, the AM station for WSHE. At the time it was a big AOR station in South Florida. I started part-time on the air, then became full-time, and ultimately went full-time on the FM. My career went from there."

Making the move from programming to general management: "That was a function of Mel Karmazin and Tony Berardini, who hired me for this job. They say timing is everything, and, indeed, in this case it was. KROQ needed some programming help and also had only a part-time general manager, because Tony was doing GM duties both here in L.A. and in Boston. This was 1989. At the time I was programming [XTRA-FM] 91X in San Diego, a much more successful station, ratingswise, than KROQ. They knew that down in Orange County, where both stations could be heard, their research told them that 91X was preferable to KROQ.

"When we sat down to talk about the possibility of my coming to KROQ, I had concerns about the fact that there was not a full-time manager. I wanted to be the person people would report to in Tony's absence. Mel said they would make me GM, with my first priority being to fix the station on a programming basis. Then, ultimately, as they saw I was capable of assuming more of the responsibilities they were going to teach me, I would become the real GM. When I went to KROQ, on July 29, 1989, that was my title."

A description of KROQ: "It's a contemporary new-music station that is not only music, but a source of lifestyle information for its listeners. KROQ is the source of what is hip and happening in music and pop culture."

Why the station continues to be so successful: "Kevin Weatherly, first and foremost. He is a brilliant Program Director who understands what our vision for KROQ has always been, which is to keep it focused on a mission rather than a particular audience. Rather than

attempting at any point to grow the audience demographically, we have remained true to a particular target and to being the particular kind of station we are. We understand that, at times, depending on the strength of the music at any given point, we may be a little more or a little less popular, but we accept that, because we don't want to compromise the musical position of the station."

The role of marketing and promotion: "Our promotions are our marketing, the special events that we create. There's no television, no outdoor, no direct mail. We are also developing our Internet activities. That's very important for any number of reasons. From a programming standpoint, a website allows you to cleanse your station of a lot of clutter. On a website it's not necessarily clutter, it's information."

"Our research into this tells us that people go to websites primarily for information anyway. When we want people to know specifics about promotions or concert information or particular KROQ items of interest, we put it on the site, along with all the other things we put there. We tell our listeners to go there rather than attempt to tell them all those things on the air. That's just too cumbersome. It's been a great benefit in that regard."

"On the sales end, we are able to offer advertisers a large number of people to expose themselves to in a different manner than simply on-air, and that has value. We've been able to take advantage of that, though not as much as we'd like to or hope to. The whole Internet-advertising world seems to be sorting itself out at this time."

Management philosophy: "Simply to surround myself with the best possible people and watch them and encourage them to be great managers in their own right."

Being part of Infinity: "It's fabulous. In particular, it's fabulous to be a part of it when you're sitting at the helm of a place like KROQ, which has been one of the greatest success stories and most notable stations in the company. We are blessed with the best ratings we have ever had and the best revenue we've ever had, and we've managed, in spite of the difficult times for all of radio this year, to continue to move the needle in a positive direction and do well. It truly is a function of how consistently dominant we have been in the market."

Biggest challenge: "Keeping and holding on to what we have. It has always been easier to get to a lofty place than it is to stay there. Maintaining your position is difficult for so many different reasons, both internal and external — what happens to the perception of you in the marketplace as you become more and more popular, what happens to your people on the inside as they become more comfortable with what you are and what you have. You have to manage their expectations and encourage them to continue to strive to be as good as they can be."

State of the industry: "There has never been a better time in the business. We are poised for a new period of great growth. There is plenty of competition, and the desire that everyone has to make as much money as they possibly can has spawned more attempts at being creative to try to find a programming niche or develop something that wasn't there before. Simply being satisfied with the old way of doing it isn't going to cut it anymore."

"The cream ultimately rises to the top, and the better people are the ones, by and large, who end up staying in the business and driving both the selling and

programming sides. There has been an increase in the level of sophistication on both ends, and we dearly needed that."

Reaction to being named Station of the Year: "We were ecstatic, incredibly pleased and trying not to be arrogant at the same time. This station has been the beneficiary of a lot of awards in the past several years. Unquestionably, we felt it was an honor. Everyone was surprised at how much importance was placed on it outside of our own little world. That was the most striking thing for me, how many people called to congratulate and remark how great an honor this was for the station. It was well-noticed and very happily received."

Something about the station that might surprise our readers: "How many chances we take in the face of how much research we do. This is a group of people who understand that research is a valuable tool but does not run the radio station. Knowing when to ignore research is a special quality that comes with a level of confidence in your ability to make those decisions. The ability to make educated decisions that fly in the face of the quantitative information that so many people use too rigidly only comes with experience."

Most influential individual: "Unquestionably, it's Mel Karmazin. He gave me an opportunity, but he taught me how to be the kind of manager I am. I wish I could be even more like the person he probably ultimately would have wanted me to be. He gave me some of the best instincts I could have ever had and taught me to cultivate those in the best possible way."

Career highlight: "KROQ. Being able to, for 12 years, be associated with a radio station that I truly believe will go down as one of the great radio stations that has ever been. I'm not sure there's anything more you could want if you are a radio broadcaster and passionate about creating great radio. I believe that we do that here. We set a great standard for this kind of radio."

Career disappointment: "When you have been able to do what I've been able to do in the business, you look back at everything, and if you have regrets on a professional level, you say, 'Yes, but that was part of what got me here.' Anything that contributed to my arrival here was not a bad thing."

Favorite radio format: "It's unquestionably Alternative. I am a strong believer that what everyone describes as the Triple A format ought to be able to be done really well and in lots of markets and get lots of attention. I'm sure that if there were one of those done well here in L.A., I would be a listener of that format as well."

Favorite television show: "Sports and movies pretty much occupy my television experience, mostly golf."

Favorite song: "I can't pick one, but I'd say that Pearl Jam are one of my favorite artists of all time."

Favorite movie: "Gladiator."

Favorite book: "Slaughterhouse Five."

Favorite restaurant: "The Palm."

Beverage of choice: "Cabernet sauvignon."

Hobbies: "Golf, collecting automobiles. I've got half a dozen. I drive them when they're running. Wine. Hi-fi, audio and stuff like that."

E-mail address: "tripp@kroq.com."

Advice to broadcasters: "We have such a great industry. Let's all work hard to maintain the level of integrity that we've gotten to in the recent years and grow it. Let's continue to make this a great business that we can all be proud of."

blink-182



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From Their New Album

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WKQI	WDRQ	KRBE
WSTR	KBKS	KHTS
KDWB	KSLZ	WFLZ
WAKS	WKRQ	WFKS

and many more

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