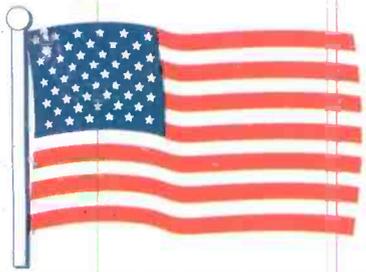


NEWSSTAND PRICE \$6.50

The Stars And Stripes Forever

Our friends at U.S. Tape & Label have provided a peel-off flag for our mail subscribers so you can proudly display a personal sized version of Old Glory wherever you choose.



R&R

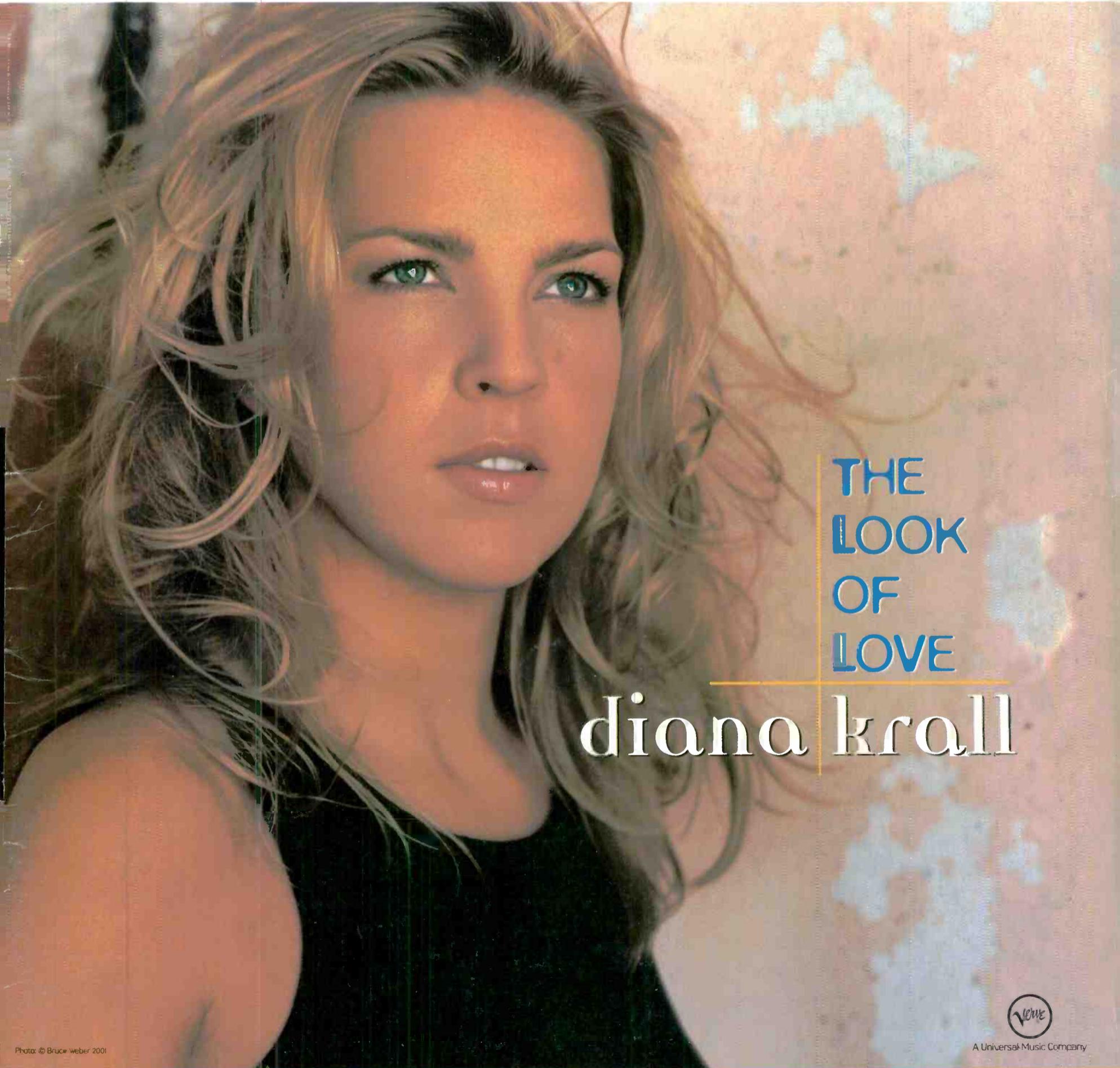
RADIO & RECORDS

www.ronline.com

SEPTEMBER 28, 2001



It's time for R&R's annual tribute to Contemporary Hit Radio. Tony Novia has assembled a marvelous collection of figures from around the industry and connected their stories into a chain that we call *CHR: The Strongest Link*. The special begins on Page 33.



THE
LOOK
OF
LOVE

diana krall

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The Look of Love, the follow-up to Diana's multi-platinum GRAMMY® winning album **When I Look In Your Eyes**

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drowning

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10/1	Vancouver	10/13	Devore, CA
10/2	Portland, OR	10/15	San Jose, CA
10/4	Boise, ID	10/17	Bakersfield, CA
10/5	Salt Lake City, UT	10/19	Las Vegas, CA
10/7	Albuquerque, NM	10/20	San Diego, CA

Exclusive Management by The Firm, Los Angeles, CA

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Several R&R editors address radio's ongoing recovery from the WTC/Pentagon attacks of Sept. 11. It all begins in our Management, Marketing & Sales section, where workplace expert Linda Madonna reminds us that our offices and studios will experience higher stress levels than we're used to. Madonna identifies the symptoms of workplace stress and offers five ways to deal with it. Our Sales & Marketing Editor, Pam Baker, continues the coverage with a rundown of radio's relief efforts. Elsewhere in the issue, our Sound Decisions, News/Talk, AC, Country and Adult Alternative columns have related coverage.

Pages 9-12



As we mentioned on the front cover, R&R proudly presents "CHR: The Strongest Link." Tony Novia has outdone himself again with a compelling special that you'll want to read cover-to-cover. We do ask that you pay close attention to the great article about the Arbitron Portable People Meter. It will show you the many ways you can take advantage of the meter's capabilities, which extend way beyond those of the listening diary.

Pages 33-81

IN THE NEWS

- **NAB** convention catch-up coverage
- **Clear Channel** appoints regional VPs
- **Hispanic Broadcasting** fills regional management posts

Page 3

THIS #1 WEEK

CHR/POP

- ALICIA KEYS *Fallin' (J)*

CHR/RHYTHMIC

- JENNIFER LOPEZ *I'm Real (Epic)*

URBAN

- GINUWINE *Differences (Epic)*

URBAN AC

- MAXWELL *Lifetime (Columbia)*

COUNTRY

- CYNDI THOMSON *What I Really Meant To Say (Capitol)*

AC

- MATCHBOX TWENTY *If You're Gone (Lava/Atlantic)*

HOT AC

- TRAIN *Drops Of Jupiter (Tell Me) (Columbia)*

SMOOTH JAZZ

- LEE RITENOUR I/DAVE GRUSIN *Get Up (GRP/VMG)*

ROCK

- OZZY OSBOURNE *Gets Me Through (Epic)*

ACTIVE ROCK

- PUDDLE OF MUDD *Control (Flip/Geffen/Interscope)*

ALTERNATIVE

- NICKELBACK *How You Remind Me (Roadrunner)*

TRIPLE A

- U2 *Stuck In A Moment You Can't Get (Interscope)*

NEWSSTAND PRICE \$6.50

Dallas, S.D. Tune In To XM

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

Cleveland Wheeler is "stuck in the '60s." Wheeler sees himself as an "extranaut," out in space to retrieve for his audience "the lost radio signals of 1969" and bring them back.

He got a step closer to that goal on Tuesday, when XM Satellite Radio launched its commercial service in Dallas and San Diego. The first song XM

subscribers heard on Wheeler's '60s channel was The Beatles' "Revolution."

The '60s channel is just one of many "decade" channels that XM is careful not to call Oldies, because "you are living the decade," says Wheeler, who intends to "use everything in the '60s" and dig below the culture's and subculture's surface to re-create an era and a feeling. One

XM/See Page 22



Radio Industry Donations Exceed \$35 Million

Since the Sept. 11 tragedy, radio stations owned by the largest groups have raised more than \$35 million in cash. And this figure doesn't even begin to represent the industry's total fund-raising efforts.

In addition to collecting cash donations, stations have encouraged millions of listeners to donate blood and supplies, and the medium has provided valuable news of the events, as well as disaster-related information.

Here is a list of the dozen top cash fund-raisers from the last two weeks (this list does not include Entravision, Infinity, Spanish Broadcasting System or Willis, which did not report their figures by press time).

Clear Channel	\$6,800,000
Citadel	\$5,700,000
Cox	\$4,000,000
ABC	\$2,200,000
Emmis	\$2,100,000
Saga	\$2,037,000
Entercom	\$2,000,000
Journal	\$1,958,000
Susquehanna	\$1,250,000
Radio One	\$1,200,000
Cumulus	\$1,100,000
Jefferson-Pilot	\$1,000,000

Complete list of broadcast groups and their fund-raising efforts: Page 9.



THE STARS OF SAN DIEGO — On Sept. 22 more than 72,000 KFMB-FM listeners gathered at Qualcomm Stadium to participate in Star 100.7's Human Flag 2001. Posters of the human flag are being sold for \$5, with all proceeds benefiting the American Red Cross Disaster Relief Fund.

N.Y.C. Stations Resurface

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

Amid the panic and terror of Sept. 11, 2001, several New York-area radio stations with transmitters located on the north tower of the World Trade Center suddenly went dark.

Spanish Broadcasting System's WPAT-FM/New York was off the air for nearly 60 hours, according to Chief Engineer Michael Tacco, who would have been at the WTC tower had he not been running late

STATIONS/See Page 22

Tragedy Reaches Listeners Worldwide

Article Five of the North Atlantic Treaty Organization's mission statement reads, "An attack against one is an attack against all." It seems that a lot of broadcasters around the globe also subscribe to that line of thinking.

The horrific attacks against the World Trade Center in New York and the Pentagon in Washington, DC sparked an international outcry that reverberated from Danish villages to the Australian outback to the Port of Hong Kong and throughout Canada.

WORLD/See Page 22

Fagot Joins M.I.S. In SVP/Sales Post

Noted record executive **John Fagot** has been appointed Sr. VP/Sales for **Music Information Systems** (www.musicinfosystems.com). Based in Los Angeles, Fagot reports to Mediabase President Rich Meyer. In his new position

Fagot will be responsible for all sales aspects of M.I.S. and will work closely with record labels and other industry organizations that use the system for evaluating airplay and other research.

Mediabase President Rich Meyer remarked, "John brings

FAGOT/See Page 22

99X's Aspirational Marketing

By JIM KERR
R&R ALTERNATIVE EDITOR
jinkerr@rronline.com

WNNX (99X)/Atlanta does so many things well that it is easy to overlook the times when it does something truly extraordinary. We look at it or hear about it, nod our heads and say, "Wow, that's another great 99X idea." Then we move on. But the station's current marketing campaign has such vitality and is so all-encompassing and so (to use a word from 99X's PD) *empowering* that it may set a new standard for radio marketing. The campaign is based on the concept



Williams Fram

of aspirational marketing, and it has been two years in the making.

The campaign, "I am 99X," seems simple enough on the surface. It involves artists and listeners simply identifying themselves, then stating, "I

99X/See Page 147

99X Production Elements Available

A selection of audio production elements from WNNX/Atlanta's "I Am 99X" marketing campaign is available for review on R&R's Music Meeting website. Registered users can log onto Music Meeting at www.rrmusicmeeting.com.

Outlook Dims For Media Companies

By KATY DALEY
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The terrorist attacks on New York and Washington, DC led advertisers to rethink upcoming campaigns and caused several media companies to revise their financial guidelines based on lost ad revenues. All of this has led to skittishness on Wall Street, resulting in revised guidance from many financial analysts.

On Sept. 21 — and for the second time in two weeks — Robertson Stephens analyst James Marsh weighed in with lowered expectations for radio groups, noting that economic forecasts are "changing daily." He gave Clear Channel one of the more drastic reductions, lowering Q3 revenue estimates from -5% to -9% and BCF from -10%

OUTLOOK/See Page 22

THE CALLING

WHEREVER YOU WILL GO

THEY CALLED TO SAY...

"Do yourself a favor and get a copy of THE CALLING album... it will live in your CD player for weeks! THEN, get a copy of the single and ADD IT... it will live on your playlist for months! One of the best new voices in music today!"

- Michael Steele, KIIS/Los Angeles

"We've been playing this for a couple weeks and it is an INSTANT reaction record with Women. It's a secret weapon!"

- Tommy Frank, Q102/Cincinnati

"THE CALLING is the next multi-format CORE ARTIST!"

- Alan Fee, WQAL/Cleveland

"I heard 'Wherever You Will Go' and felt the same way that I felt when I first heard Lifehouse... it's just a one listen, no brainer HIT!"

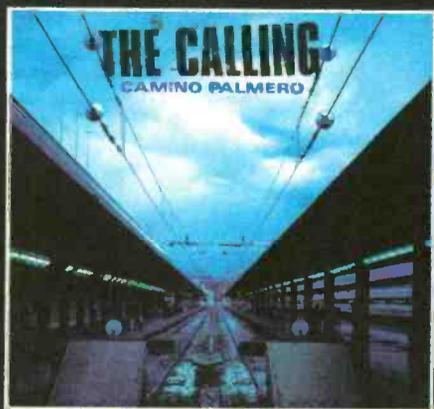
- Rich Davis, WRVW/Nashville

"This song has all of the attributes of a Top 5 pop smash."

- Brian Burns, KRBZ/Kansas City

"This song continues to grow with every spin. It became a local anthem when the Colorado Avalanche won the Stanley Cup, and now three months later it has taken on a life of its own! Hang on... I am on the air, and I have to play it again!"

- Kozman, KALC/Denver



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Indecency A Hot Topic At NAB Radio Show

Commissioners recommend that stations keep tapes of shock jocks

By JEFFREY YORKE & JOE HOWARD
R&R WASHINGTON BUREAU
newsroom@rronline.com

Editor's note: R&R's coverage of the NAB Radio Show, which took place Sept. 5-7 in New Orleans, had to be delayed two weeks due to the tragic events of Sept. 11.

Radio stations whose personalities dabble in tawdry and shocking topics should start taping shows and be ready to turn the tapes over if a listener complains to the FCC. At least that's what FCC Commissioner Michael Copps would like to see, and fellow commissioners Kathleen Abernathy and Kevin Martin agree. Broadcast indecency was just one of the topics they discussed during the Sept. 7 FCC Policymakers' Breakfast at the



KGO/San Francisco President/GM Mickey Luckoff accepts the NAB Marconi Award for Major-Market Station of the Year.

NAB Radio Show in New Orleans. Copps used his first official appearance before a large group of broadcasters to complain that there is "not enough enforcement of the indecency law." He said there's too

much burden on complainants to provide the FCC with recordings or transcripts of allegedly offending material and said he'd like to see radio stations record programs and keep copies for a while. "It's not burdensome to make a recording," Copps told R&R. "It's good business, and it won't cost much."

NAB Radio Board Chairman and Federated Media Chairman John Dille characterized the idea as "something to think about" and added that, given the "spirit in which it was proposed," he would be happy to give Copps' suggestion some thought. But he was uncertain about the burden such action would place on broadcasters large and small, particularly small, and how

NAB/See Page 17

SEPTEMBER 28, 2001

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Extasy Adds Four To Promotion Team

Extasy Records International has bolstered its promotion depart-



Baker

Zap

ment by naming **Eric Baker** VP/Alternative & Rock Promotion; **Steven Zap** VP/Adult & Top 40 Promotion; **Ritch Bloom** Director/National Promotion, West Coast and Director/Triple A Promotion;

EXTASY/See Page 23

Clear Channel Adds More RVPs

Clear Channel Radio has promoted no fewer than 12 individuals to Regional VP positions throughout the company's Northeast, Mid-Atlantic and Southeast divisions. The appointments are part of the company's geographic realignment, which matches station coverage with advertisers' trade areas.

In the Northeast division, **Jake Karger** has been upped to Regional VP for the Boston Trading Area, which encompasses the company's stations throughout Maine, New Hampshire, Rhode Island and Massachu-



Rodriguez

Demps

DiLoreto

setts, excluding Springfield, MA. She previously served as Exec. VP of the Boston market. Meanwhile, **Manuel Rodriguez** — currently a Regional Exec. VP for six markets — has become Regional VP for the New York Trading Area. He'll

CLEAR CHANNEL/See Page 23

Arbitron People Meter Passes 2nd Test

By RON RODRIGUES
R&R EDITOR-IN-CHIEF
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A new round of testing of the **Arbitron** Portable People Meter has confirmed what we learned about the PPM in an earlier test: Television and cable AQH usage levels have risen, and radio AQH remains essentially flat when compared to current measurement methods.

These second-round findings must be gratifying to Arbitron staffers, because they show that the PPM is working as designed. The meter is being tested in the Wilmington, DE

metro. It will be expanded to the entire Philadelphia DMA next year.

Of note to radio, daily cume usage for radio gets a big boost by way of the People Meter. Whereas just 66% of diarykeepers record radio listening on any given day, 80% of PPM users record radio listening.

There are some shifts in radio listening by daypart. AQH listening when measured by the PPM is 10%-20% lower in morning drive

ARBITRON/See Page 15

HBC Establishes Three Regional Mgrs.

Hispanic Broadcasting Corp. has given the following three company executives broadened regional duties:

- **Mark Masepohl**, GM of HBC's eight Houston stations and interim manager of its three-station Dallas group, adds oversight responsibilities for the company's 18 properties in San Antonio, McAllen and El Paso. Masepohl joined HBC in October 1998 as GSM for its Houston cluster and rose to GM a year later.

Before joining Hispanic Broadcasting Masepohl was GSM for KBME & KTRH/Houston under AMFM Inc.

- **Peter Moore**, GM for HBC's KLVN & KLQV/San Diego, adds similar duties at KHOT/Phoenix. Moore once served as GSM of XTRA-AM/San Diego for then-operator Jacor.

- **Ali Shepherd**, GM of KSOL &

HBC/See Page 22

Berry Set As KIRO & KNWX Station Mgr.

KGO-AM/San Francisco PD **Ken Berry** has traded one market leader for another, taking on the newly created Station Manager post for Entercom's News/Talk **KIRO-AM & KNWX-AM/Seattle**, effective Oct. 15. In his new role Berry will oversee all programming operations for the two stations and report to Entercom/Seattle VP/Market Manager Steve Oshin. KIRO PD Kris Olinger remains in her current post and will work with Berry.

"Ken is known as someone who will go the distance for the story," Oshin said. "He is incredibly pas-

sionate about news and is known for his ability to build great teams. The combination of a great KIRO staff and its years of success in Seattle partnered with Ken and his successful years in San Francisco, was too exciting an opportunity for me to pass up. KIRO is now poised to set the standard for the format in the country."

Berry added, "KIRO is one of America's great radio stations, and Entercom is one of America's great radio companies. It's an honor to

BERRY/See Page 16

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BIA White Paper: 'Expect Continued Expansion'

☐ Says consolidation has role in increasing ad share

By KATY DALEY
R&R WASHINGTON BUREAU
kdaley@rronline.com

Despite 2001's weaker economy and slow advertising sales, a new white paper released by BIA states that radio is much stronger than it was five years ago and adds that the industry is poised for future growth.

Some stats from the report: In 1995 the top 50 radio groups owned 9% of all radio stations; in 2000 they owned 28%. In 1995 the top 50 groups accounted for 44% of all radio revenue, while in 2000 that figure had grown to 63%. What's more, the top 10 groups bring in half of radio's revenues while owning just 18% of all stations.

BIA speculates that, by 2005, 50% of all stations in Arbitron markets will be part of local consolidated operations and that these "super radio groups" should account for two-thirds of all industry revenues. BIA expects that radio groups will continue to grow by acquiring singly owned or

BIA/See Page 8

Latest Calls From Wall Street

Company	Analyst	Rating	Target Price
Clear Channel	James Marsh, Robertson Stephens	Strong buy	\$58
	William Meyers, Lehman Brothers	Strong buy	N/A
Cox Radio	James Marsh, Robertson Stephens	Buy	\$23
	William Meyers, Lehman Brothers	Buy	\$23
Cumulus	James Marsh, Robertson Stephens	Buy	\$12
Disney	James Boyle, First Union Securities	Strong buy	\$26
Emmis	James Marsh, Robertson Stephens	Buy	\$24
	William Meyers, Lehman Brothers	Buy	N/A
Harris Corp.	Lawrence Harris, H.C. Wainwright	Buy	N/A
Hispanic Broadcasting	James Marsh, Robertson Stephens	Market perform	\$19
	William Meyers, Lehman Brothers	Buy	N/A
Jefferson-Pilot	Alfred Capra, Putnam Lovell Securities	Buy	\$36
New York Times	Michael Beebe, Goldman Sachs	Market perform	N/A
	Mark Henderson, ABN Amro	Buy	N/A
Radio One	James Marsh, Robertson Stephens	Buy	\$15
	William Meyers, Lehman Brothers	Buy	N/A
Regent	James Marsh, Robertson Stephens	Buy	\$9
Salem	James Marsh, Robertson Stephens	Strong buy	\$27
SBS	William Meyers, Lehman Brothers	Strong buy	N/A
Tribune	Michael Beebe, Goldman Sachs	Market perform	N/A
Univision	James Marsh, Robertson Stephens	Buy	\$31

Bloomberg BUSINESS BRIEFS

Veteran Broadcaster David Hicks Dies

Hicks Broadcasting President/CEO David Hicks died of cancer Sept. 19 in Petoskey, MI. He was 62. Hicks owned WRBR-FM/South Bend, IN and was the longtime owner of WKFR/Kalamazoo, MI; he also once served as GM of WCER/Charlotte, MI.

The NAB's Executive Committee, on behalf of the organization's board of directors, has adopted a resolution honoring Hicks for his 40-year broadcast career. Hicks was a former Vice Chairman of the NAB Radio Board and Vice Chairman of the Radio Music License Committee.

Crisis Gives President Broad Powers Over Radio

Greg Sidak, an American Enterprise Institute fellow (as is former FCC Commissioner Harold Furchtgott-Roth), said last week that President Bush has the authority to take over a radio station when the United States officially declares war or a national emergency. Sidak said that during World War I the U.S. government confiscated a German-owned station suspected of transmitting sensitive information to the German military. But Sidak told R&R that he does not believe that the applicable federal statute is written broadly enough to allow a president to take over a radio network; rather, he said, it is geared toward single properties.

RTNDA Wants Media Access To Combat, Traffic Flights Airborne

Earlier this week RTNDA President Barbara Cochran wrote to Defense Secretary Donald Rumsfeld requesting that the media be given access to military action against the perpetrators of the Sept. 11 terrorist attacks. The letter said that the press has "a responsibility to keep the public informed about key government activities, which surely include critical military actions." The letter also stated, "No news organization wants to be responsible for putting U.S. fighting men and women in harm's way." Cochran requested that Rumsfeld open a dialogue with members of the media similar to the one conducted by the Defense Department after the Gulf War. At that time Cochran, then the Washington, DC Bureau Chief for CBS News, served on a committee that recommended nine principles of combat news coverage, which were subsequently endorsed by the Defense Department and adopted as Pentagon policy.

Continued on Page 8

R&R Stock Index

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

Change since	9/21/00	9/07/01*	9/21/01	9/14/00	9/7/01-9/21/01*
R&R Index	274.68	216.61	169.57	-38.2%	-21.7%
Dow Industrials	10,765.52	9840.84	8235.80	-23.4%	-16.3%
S&P 500	1449.05	1106.40	965.80	-33.3%	-12.7%

*Due to the national tragedy, all U.S. financial markets were closed from Sept. 11-14.

WSB Atlanta • WLS Chicago • WRKO Boston • KTRH Houston • KMOX St. Louis • KLBK Austin • WGY Albany

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Ken Charles, Director of AM Programming, Clear Channel Houston KTRH

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Find Out Where Your New Listeners Are Coming From

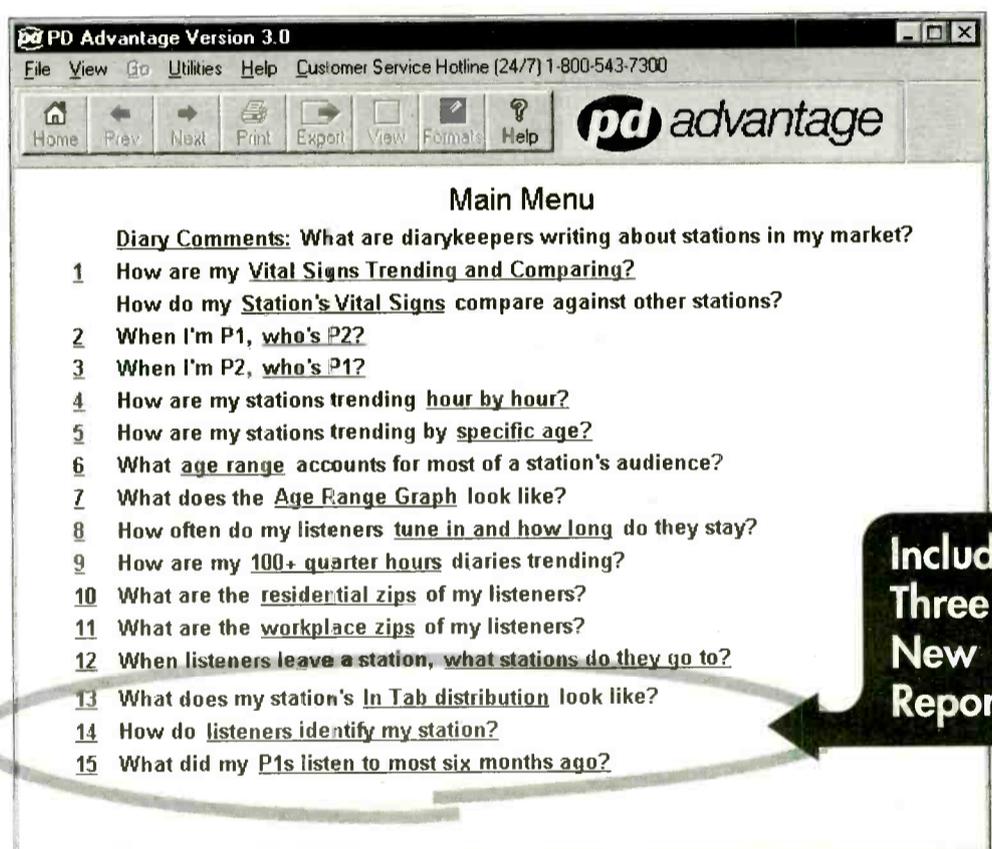
The new Prior P1 report shows what stations you're stealing listeners from—and which ones you're losing them to.

Measure Your Branding Efforts

The new Diary ID report shows exactly how listeners are identifying your station in diaries. The information might surprise you—and make you reconsider the way you brand your station.

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Main Menu

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

Includes Three New Reports!

More Customization, More Information!

- Set quarter-hour minimum for many listening preference reports (P1-P4+)
- Review preference listening by daypart
- See weekly and monthly diary return numbers for any station in your market
- Examine workplace zip code information by location and daypart
- Get station info with new "Format" button in selected reports

DEAL OF THE WEEK

- **WHLO-AM/Akron, OH**
\$4.5 million

2001 DEALS TO DATE

Dollars to Date: \$3,264,117,353
(Last Year: \$24,928,949,133)

Dollars This Quarter: \$328,521,816
(Last Year: \$16,355,617,000)

Stations Traded This Year: 849
(Last Year: 1,777)

Stations Traded This Quarter: 208
(Last Year: 496)

TRANSACTIONS AT A GLANCE

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

- **KCFA-FM/Arnold, CA** \$900,000
- **KBTU-FM/Carmel, KHIP-FM/Felton, KPIG-FM/Freedom, KMBY-FM/Gonzales and KCDU-FM/Hollister (Monterey-Salinas-Santa Cruz), CA** Undisclosed
- **WCCM-AM/Lawrence, MA** \$1.5 million
- **WSKW-AM & WHQO-FM/Skowhegan (Augusta-Waterville), ME** \$1.8 million
- **WJRI-AM/Lenoir, NC** Undisclosed
- **WKGX-AM/Lenoir, NC** Undisclosed
- **WKVS-FM/Lenoir, NC** Undisclosed
- **KHND-AM/Harvey, ND** \$182,891
- **WBUS-FM/Boalsburg (State College), PA** \$4 million
- **WTZX-AM/Sparta, TN** \$85,000
- **KIRT-AM/Mission (McAllen-Brownsville-Harlingen), TX** \$1.05 million
- **KCUA-FM/Coalville, UT** \$2.26 million
- **KRAE-AM & KZCY-FM/Cheyenne, WY** Undisclosed

Clear Channel Expands In Ohio

☐ **Purchases Akron AM from Salem in \$4.5 million deal**

Deal Of The Week

Ohio

WHLO-AM/Akron

PRICE: \$4.5 million

TERMS: Asset sale for cash

BUYER: Clear Channel Communications, headed by Radio CEO Randy Michaels. Phone: 706-278-5511. It owns 1,206 other stations, including WTOU-AM & WKDD-FM/Akron.

SELLER: Salem Communications Corp., headed by President/CEO Edward Atsinger III. Phone: 805-987-0400

FREQUENCY: 640 kHz

POWER: 5kw day/500 watts night

FORMAT: Christian Talk

California

KCFA-FM/Arnold

PRICE: \$900,000

TERMS: Asset sale for cash

BUYER: Nelson Gomez. Phone: 209-883-8760. He owns four other stations. This represents Gomez's entry into the market.

SELLER: Northwestern College Radio Network, headed by Exec. VP Wayne Pederson. Phone: 651-631-5000

FREQUENCY: 106.1 MHz

POWER: 4kw at 840 feet

FORMAT: Contemporary Christian

KBTU-FM/Carmel, KHIP-FM/Felton, KPIG-FM/Freedom, KMBY-FM/Gonzales and KCDU-FM/Hollister (Monterey-Salinas-Santa Cruz)

PRICE: Undisclosed

TERMS: Unavailable

BUYER: Mapleton Communications, headed by President Michael Menerey. Phone: 310-209-7333. It owns 13 other stations. This represents its entry into these markets.

SELLER: New Wave Broadcasting LP, headed by President Charlie Cohn. Phone: 808-591-9369

FREQUENCY: 101.7 MHz; 93.7 MHz; 107.5 MHz; 104.3 MHz; 93.5 MHz

POWER: 2kw at 529 feet; 28 watts at 1,230 feet; 5kw at 338 feet; 3kw at 509 feet; 110 watts at 2,297 feet

FORMAT: CHR/Rhythmic; Hot AC; Triple A; Alternative; Hot AC

BROKER: Elliot Evers of Media Venture Partners and Frank Higney of Kalil & Co.

COMMENT: In a related deal, Mapleton has agreed to a joint sales agreement with Classical KBOQ-FM/

Carmel (Monterey-Salinas-Santa Cruz), owned by J&M Broadcasting.

Massachusetts

WCCM-AM/Lawrence

PRICE: \$1.5 million

TERMS: Asset sale for cash

BUYER: Roman Catholic Archbishop of Boston. No phone listed. It owns no other stations.

SELLER: Costa-Eagle Radio Ventures LP, licensee of Costa Communications Corp., headed by President Patrick Costa. Phone: 978-686-9966

FREQUENCY: 800 kHz

POWER: 1kw

FORMAT: Talk/Adult Standards

BROKER: Michael Bergner of Bergner & Co.

COMMENT: Costa-Eagle is retaining the intellectual property and call letters for WCCM and will move the calls and the station's programming to another of its locally owned properties no later than the end of January 2002.

Maine

WSKW-AM & WHQO-FM/Skowhegan (Augusta-Waterville)

PRICE: \$1.8 million

TERMS: Asset sale for cash

BUYER: Clear Channel Communications, headed by Radio CEO Randy Michaels. Phone: 706-278-5511. It owns 1,206 other stations, including WFAU-AM, WABK-FM, WCME-FM, WIGY-FM, WKCG-FM & WTOS-FM/Augusta-Waterville.

SELLER: Mountain Wireless, headed by President Alan Anderson. Phone: 207-474-5171

FREQUENCY: 1160 kHz; 107.9 MHz

POWER: 10kw day/730 watts night; 6kw at 676 feet

FORMAT: Sports; CHR

FREQUENCY: 1340 kHz

POWER: 1kw

FORMAT: Oldies

WKGX-AM/Lenoir

PRICE: Undisclosed

TERMS: Unavailable

BUYER: McClatchey Broadcasting Co., headed by President Billy McClatchey. Phone: 704-344-8638. It owns two other stations. This represents its entry into the market.

SELLER: Furniture City Broadcasters, headed by owner Rooster Bush. Phone: 828-754-6650

FREQUENCY: 1080 kHz

POWER: 5kw

FORMAT: Americana

North Carolina

WJRI-AM/Lenoir

PRICE: Undisclosed

TERMS: Unavailable

BUYER: McClatchey Broadcasting Co., headed by President Billy McClatchey. Phone: 704-344-8638. It owns two other stations. This represents its entry into the market.

SELLER: WJRI Inc., headed by GM Don Goodale. Phone: 828-754-5361

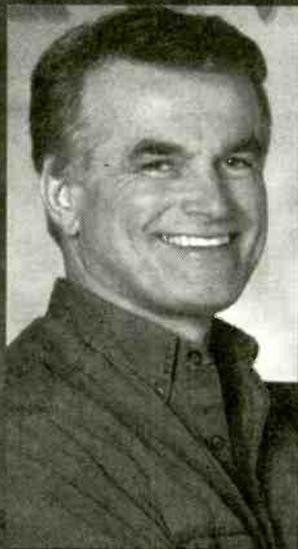
WKVS-FM/Lenoir

PRICE: Undisclosed

TERMS: Unavailable

BUYER: McClatchey Broadcasting Co., headed by President Billy McClatchey. Phone: 704-344-8638.

Continued on Page 8



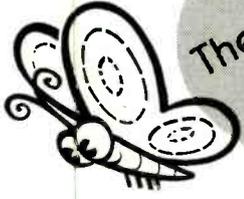
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BIA

Continued from Page 4

traditional combo operations and by buying smaller groups — in the 30-50-station range — located in other markets. That strategy will diversify groups' properties on a regional basis and protect their performance from economic problems in any single area of the country. The report also says that the "super groups" will probably expand into similar-sized markets in other regions of the country rather than entering larger or smaller markets closer to their existing operations.

According to the report, the combined joint selling efforts of consolidated operations have helped boost radio's advertising share past the 7% level, making it a real competitor in the media marketplace. BIA argues that further expansion will strengthen the revenue potential of newly acquired stations.

In addition to increased revenue, the report claims that the growth of "super groups" will lead to increased listenership. While it forecasts increases in all market sizes, the report predicts that the largest growth will be seen in small and midsized markets.

Transactions

Continued from Page 4

It owns two other stations. This represents its entry into the market.

SELLER: Foothills Broadcasting Inc., headed by President **John Beall**. Phone: 828-758-1033
FREQUENCY: 103.3 MHz
POWER: 1kw at 784 feet
FORMAT: Country
BROKER: George Reed of Media Services Group

North Dakota

KHND-AM/Harvey

PRICE: \$182,891

TERMS: Asset sale for cash

BUYER: Walters Broadcasting Inc., headed by President **Jeff Walters**. Phone: 701-324-4848. It owns no other stations.

SELLER: Two Guys Broadcasting, headed by President **Dick Knaup**. Phone: 701-324-4848

FREQUENCY: 1470 kHz

POWER: 1kw day/161 watts night

FORMAT: Country

Pennsylvania

WBUS-FM/Boalsburg (State College)

PRICE: \$4 million

TERMS: Asset sale for cash

BUYER: Dame Broadcasting LLC, headed by President **J. Albert Dame**. Phone: 717-591-3000. It owns 13 other stations, including WBLF-AM, WRSC-AM, WNCL-FM & WQWK-FM/State College.

SELLER: Boalsburg Broadcasting Co., headed by GM **Rob Schmidt**. Phone: 814-237-9370

FREQUENCY: 93.7 MHz

POWER: 330 watts at 1,362 feet

FORMAT: Classic Rock

COMMENT: This transaction originally appeared in the Sept. 21, 2001 issue of R&R with an undisclosed price.

Tennessee

WTZX-AM/Sparta

PRICE: \$85,000

TERMS: Asset sale for cash

BUYER: Clear Channel Communications, headed by Radio CEO **Randy Michaels**. Phone: 706-278-5511. It owns 1,206 other stations. This represents its entry into the market.

SELLER: Commonwealth Broadcasting Corp., headed by President **Steve Newberry**. Phone: 270-659-2002

FREQUENCY: 860 kHz

POWER: 1kw day/10 watts night

FORMAT: Oldies

Texas

KIRT-AM/Mission (McAllen-Brownsville-Harlingen)

PRICE: \$1.05 million

TERMS: Asset sale for cash

BUYER: Iglesia del Pueblo Inc., headed by President/Director **Juan de la Garza**. Phone: 956-581-1900. It owns no other stations.

SELLER: Gomez Group, headed by President **Edward Gomez**. Phone: 956-686-1580

FREQUENCY: 1580 kHz

POWER: 1kw day/302 watts night

FORMAT: Regional Mexican

Utah

KCUA-FM/Coalville

PRICE: \$2.26 million

TERMS: Asset sale for cash

BUYER: Millcreek Broadcasting LLC, headed by President **Bruce Buzil**. Phone: 312-204-0900. It owns seven other stations. This represents its entry into the market.

SELLER: Community Wireless Park City Inc., headed by President **Blair Feulner**. Phone: 435-649-9004

FREQUENCY: 92.5 MHz

POWER: 300 watts at 138 feet

FORMAT: Triple A

BROKER: Greg Merrill of Media Services Group and **Andrew McClure** of The Exline Co.

Wyoming

KRAE-AM & KZCY-FM Cheyenne

PRICE: Undisclosed

TERMS: Unavailable

BUYER: Mountain States Radio Inc., headed by President **Victor Michael**. Phone: 307-778-9318. It owns five other stations, including KLDI-AM & KIMX-FM/Cheyenne.

SELLER: KRAE Inc., headed by President **Tom Bauman**. Phone: 307-635-9100

FREQUENCY: 1480 kHz; 104.9 MHz

POWER: 1kw day/65 watts night; 6kw at sea level

FORMAT: Oldies/Sports; Alternative

Bloomberg

BUSINESS BRIEFS

Continued from Page 4

The RTNDA has also asked the **FAA** to lift its ban, implemented after the Sept. 11 attacks, on flights by news helicopters, saying the ban violates journalists' First Amendment rights. Cochran complained that the FAA is singling out aircraft used in news-reporting operations while permitting others, such as commercial passenger planes, to fly without restriction. FAA Administrator Jane Garvey said at a Sept. 21 House Aviation Subcommittee hearing that the agency will address that and other issues in the coming days.

In other news from the RTNDA, the cancellation of its annual convention, which had been set for Sept. 12, could cost the group as much as \$2 million — about half of its annual revenue. RTNDA officials are now working with insurers to see how much of the loss can be recovered, but Cochran wrote in a letter to convention registrants, "We are confident that the RTNDA will survive and continue its vital work on behalf of the entire industry."

The RTNDA has also created the Lou Prato Scholarship, named for the veteran broadcaster and educator, who is also an outgoing RTNDA board member. The fund will award a \$1,000 grant to a deserving journalism student. For more details, visit www.rtna.org, and click on "Awards & Scholarships."

FCC Actions

FCC Commissioner **Michael Copps** said he was "saddened and dismayed" after receiving hundreds of complaints about the Sept. 14 *Howard Stern Show*, on which Stern sidekick Robin Quivers asked, "Are the hookers finding that there is a drop-off in business?" after the World Trade Center attack three days before. A show guest then suggested that prostitutes donate their services to firemen involved in the rescue, leading Stern to reply, "I am calling on all hookers and strippers...." That was followed by a bit in which voices with mock Arab accents said, "I would like to bomb your vagina with my power pack," and similar remarks. Copps said, "Most of Stern's programming [at that time] seemed sensitive to the tragedy and supportive of encouraging a positive reaction to the disaster we had experienced. So it was all the more surprising that remarks were made, from whatever motivation, that so crudely distorted and demeaned the essential nobility of what our people were coming together to accomplish."

- The **FCC** has set comment deadlines for its review of the broadcast-newspaper cross-ownership rules: Initial comments are due Dec. 3, and reply comments are due Jan. 7, 2002. The commission pointed out that when it first created the rule prohibiting ownership of a broadcast station and a newspaper in the same market, there were only 7,500 radio stations, fewer than 1,000 TV stations and about 1,700 newspapers. Today there are more than 12,000 radio stations and 1,600 TV stations, but the number of newspapers has fallen below 1,500. The FCC is asking for comments on the relevance these facts and the growth of other multimedia news outlets have for the cross-ownership rule.

- **Rego Inc.**'s WGEZ-AM/Beloit, WI has been fined \$6,500 for failing to have EAS equipment installed, failure to have a remote-control system in the main studio and for not maintaining a station log. Rego argued that it didn't know about the missing EAS equipment until it hired an operational manager, which it did just before an FCC inspection uncovered the violations. It added that it had the EAS and remote-control equipment on order at that time. Further, Rego owner Betsy Trimble argued that she had never owned a business before and relied on her station managers, whom she ultimately fired, to run WGEZ. The FCC countered that Trimble's inexperience as a broadcaster and reliance on others were not grounds for reducing the fine, adding that it is a licensee's responsibility to be familiar with commission regulations.

- The FCC this week red-flagged **Mapleton Communications'** proposed purchase of KAKT-FM, KBOY-FM, KCMX-FM & KTMT-FM/Medford, OR and its acquisition of KYOS-AM & KABX-FM/Merced, CA over ad-revenue and market-concentration concerns.

- The FCC has admonished noncommercial **WFIX-FM/Florence, AL** for airing advertisements. The FCC said that WFIX aired several announcements that illicitly promoted contributors' products, services or business, but the commission acknowledged that station management was inexperienced in drafting underwriting statements and has since tried to become more familiar with the guidelines. The FCC also told WFIX that, while there are no limits on how long underwriting announcements can be, "the longer they take to identify their underwriters, the more likely they are to be found promotional."

- The FCC has launched "Bienvenidos," a Spanish-language web page at <http://www.fcc.gov/cib/consumerfacts/spanish/spanish.html>. The page provides Spanish-speaking consumers with access to more than 30 current FCC bulletins and will be updated with future bulletins.

Furchtgott-Roth: Industry Handled Tragedies Well

Former FCC Commissioner **Harold Furchtgott-Roth** said last week, "By and large, I think the industries regulated by the FCC came out of last week's attacks looking more and more robust," adding that the broadcast industry performed "quite well." Now a visiting fellow with the American Enterprise Institute, Furchtgott-Roth noted that other industries' "substantial weaknesses" were revealed in the wake of the attacks. "It will take a while for those markets to recover," he said, "but I think the uncertainty of what the future holds is far greater there than it is for the communications industry."

Growth For Women In Radio Improves Slightly

According to the "2001 Gender Analysis Summary," released this week by the **Most Influential Women in Radio** group, the percentage of female GMs at stations in the top 100 markets has grown from 13% to 15% since last year, but the percentages have stalled for female sales managers (30%) and PDs (10%). Companies with large numbers of stations have the most female managers, the survey found: At the 11 companies that own 30 or more stations, 21% of the GMs are women; at the 39 groups that own 12 or more stations, it's 18%. "Considering that more than half of radio salespeople and nearly a third of radio sales managers are women," group spokesperson and Nassau Media Partners President **Joan Gerberding** said, "the fact that only 15% of [the top-100] stations have female GMs confirms that there is still a glass ceiling in radio. And we continue to be extremely concerned that there is so little opportunity for women in programming."

Pattiz Nominated As U.C. Regent

California Governor **Gray Davis** has tapped Westwood One founder/Chairman **Norm Pattiz** to fill one of three vacancies on the 26-member University of California Board of Regents. Board members are not paid for their work, but the appointments are considered extremely prestigious. Also selected was **Monica Lozano**, President/COO of Los Angeles daily newspaper *La Opinion*. California's State Senate must confirm both nominations.

McClatchey Broadcasting Enters Radio Business

McClatchey Broadcasting is entering the radio business with its purchases of WJRI-AM, WKGX-AM and WKVS-FM, all licensed to Lenoir, NC, in three separate deals. The company aims to acquire small- and midmarket stations in the Southeast. McClatchey Broadcasting is not associated with McClatchy newspapers.

- Coping with tragedy in the workplace, Page 12
- Randy Thomas lends her voice to America, Page 12

MMS

management • marketing • sales

"Learn from yesterday, live for today,
hope for tomorrow."
-Anonymous

THE HEALING POWER OF RADIO

■ *Listeners reach out to help America*

By Pam Baker

Sales & Marketing Editor
pbaker@rromline.com



PAM
BAKER

As word of the terrorist attacks of Sept. 11 began to spread, programming departments at radio stations around the country jumped into high gear to provide news and information to their listeners. Simultaneously, radio personnel behind the scenes began the awesome task of coordinating fund-raising efforts that have resulted in the raising of millions of dollars for various rescue and relief efforts.

It would be impossible to list every station's contributions, but below is a small sample of radio-station charity events from around the country. In these trying times, remember the words Lee Greenwood shared through his music: "I'm proud to be an American/Where at least I know I'm free/And I won't forget the men who died/Who gave that right to me/And I gladly stand up next to you/And defend her still today/'Cause there ain't no doubt I love this land/God bless the U.S.A."

Allentown: WCTO (Cat Country 96) distributed thousands of American flags and helped raise more than \$115,000 for the American Red Cross.

Atlanta: On Sept. 19 Infinity's WAOK & WVEE teamed up for a 28-hour radiothon from Turner Field. Following the broadcast, members of WVEE's *Frank Ski Morning Show*, Mayor Bill Campbell and a representative from the Atlanta Fire Department flew to New York to present the Uniformed Firefighters Association of New York with a check for more than \$140,000.

Birmingham: The Cox/Birmingham cluster — WAGG-AM, WBHJ, WBHK, WODL, WRJS, WRLR

& WZZK — joined for *Helping Heal America*, a 27-hour radiothon that generated more than \$210,000 for the United Way's September 11th Fund.

Bozeman, MT: KOBB PD/morning personality Dave Visscher ventured on a marathon radio fundraiser with the Bozeman Fire Department to collect more than \$75,000 in donations for the New York Disaster Relief Fund.

Carnegie, PA: To demonstrate support for America's efforts against terrorism, Keymarket Communications' Carnegie-area "Froggy" Country sta-



A JOB WELL-DONE

The Cumulus Broadcasting/Wilmington, NC cluster teamed up with the United Way and local fire companies to raise more than \$28,000 for disaster relief. Pictured are area children who became "mini firefighters" for the day as they meet rescue workers and get a chance see firetrucks and EMS equipment close up.

tions — WOGF, WOGG, WOGH & WOGI — distributed more than 50,000 Froggy Flag bumper stickers to their listeners. The red, white and blue stickers feature the American flag and the words "These Stripes Will Never Run."

Champaign, IL: The Illini Radio Group — WIXY, WKIO & WLRW — raised more than \$250,000 for the American Red Cross.

Chicago: WYLL-AM morning personality Roger Plummer and afternoon host Kevin McCullough teamed up with WZFS (106.7 The Fish) morning personalities Johnny Stone and Stacey Austin to set up donation drop-off locations. So far the stations have collected more than \$20,000 for the American Red Cross.

Dallas-Ft. Worth: Clear Channel/Dallas presented *America Stands Tall*, a radio town hall meeting where listeners were invited to call in to express their thoughts and frustrations, as well as share their personal stories about the horrific terrorist attacks. KHKS morning personality Kidd Kraddick, KTRA afternoon driver Mike Fisher, KDGE morning host Jagger, KDMX morning man Jeff Elliott, KEGL morning talent Mikey and KZPS afternooner Jon Dillon participated in the event, which was broadcast out of KHKS's studios and simulcast on all six stations.

ABC Radio's Dallas stations — KESN, KMEO, KMKI, KSCS & WBAP — teamed up with KXAS-TV for a drive-through fund-raiser at the Ballpark in Arlington that raised more than \$400,000. The group also raised \$300,000 at Grapevine Mills Mall by

RADIO RAISES \$35 MILLION-PLUS

When it became evident after the events of Sept. 11 that Americans were in trouble and needed help, broadcasting companies, station clusters and regional groups joined to maximize their resources, experience and manpower to create some amazing fund-raising efforts.

Radio stations across America have raised more than \$35 million in cash for disaster relief, and that figure only begins to represent radio's total fund-raising efforts. In addition to cash donations, stations have encouraged millions of people to donate blood and supplies and have provided valuable news and information on disaster-related programs.

R&R contacted 25 major broadcast groups for estimated dollar amounts of cash donations collected as of Sept. 25. A total of \$34,782,000 was reported by the combined groups. Entravision Communications, Spanish Broadcasting System and Willis Broadcasting were unable to gather the information by R&R's press time, and a spokesperson for Infinity said the company has raised "millions" of dollars locally but refused to disclose a specific figure.

On behalf of the millions of Americans who will benefit from your hard work and generosity, thank you!

Broadcast Group	Total Cash Donation As Of Sept. 25
ABC	\$2,200,000
Barnstable	312,000
Beasley	850,000
Bonneville	470,000
Citadel	5,700,000
Clear Channel	6,800,000
Cox Radio	4,000,000
Cumulus	1,100,000
Emmis	2,100,000
Entercom	2,000,000
Entravision	Unavailable
Forever	300,000
Greater Media	350,000
Hispanic Broadcasting	240,000
Infinity	Unavailable
Jefferson-Pilot	1,000,000
Journal	1,958,000
Marathon	300,000
Radio One	1,200,000
Saga	2,037,000
Salem	500,000
Spanish Broadcasting	Unavailable
Susquehanna	1,250,000
Willis	Unavailable
Zimmer	115,000
Total	\$34,782,000

handing out 20,000 American flags donated by Texas Motor Speedway.

Hispanic Broadcasting's Dallas cluster — KESS-AM, KDXX-AM & FM, KDXT, KHCK & KLNO — has been conducting a campaign for the American Red Cross in association with the Minyard, Carnival and Sack 'n Save food stores. The campaign has raised more than \$150,000 (and counting).

Entravision Communications' KRVA-AM & FM, KZMP-AM & FM & KRVF/Dallas have raised more than \$250,000 through fund-raising efforts at Grapevine Mills and the Ballpark in Arlington.

The Susquehanna Radio Group's Dallas cluster of KKMR, KLIF, KPLX & KTCK has raised more



KLLC'S DAY OF HEALING

San Francisco Mayor Willie Brown proclaimed Sept. 23 Alice's Now & Zen Day of Healing in San Francisco as KLLC (Alice@97.3) hosted a benefit concert at Golden Gate Park and raised more than \$100,000 for the American Red Cross. Listeners enjoyed an afternoon of spiritual performances by Alanis Morissette, Melissa Etheridge, Macy Gray and Shelby Lynne. Pictured are (l-r) KLLC PD John Peake, Morissette and KLLC VP/GM Steve Dinardo.

Continued on Page 10

HEALING POWER OF RADIO

Continued from Page 9

than \$250,000 for various disaster-relief charities. On Sept. 22 KVIL held a benefit concert at the Piano Balloon Festival featuring Richard Marx. The station has also started the KVIL Family Fund, which directs 100% of donations to agencies that offer relief and support to the families of those who fell in the terrorist attacks.



POORMAN LETS LOOSE

KIIS-FM/Los Angeles' Rick Dees in the Morning sidekick The Poorman took President's Bush's "wanted dead or alive" message to the streets with the Osama Piñata. KIIS is selling the \$102 novelty item online and at events to generate funds for the Clear Channel Worldwide Relief Fund.

Detroit: On Wednesday, Sept. 12, WKRK distributed 10,000 American flags during a noon-7pm live broadcast from the station's 97.1 FM Talk Tank (an actual tank used in the Gulf War). The listeners who stopped by donated more than \$20,000 for the American Red Cross.

Beginning on Sept. 21, Clear Channel/Detroit's WDFN-AM, WDXD-AM, WJLB, WKQI, WLLC, WMXD & WNIC presented *Detroit Radio for Relief*, an unprecedented 27-hour radiothon that raised more than \$750,000. The seven-station simulcast,

for which all the stations suspended their regular programming, was held at Oakland Mall in Troy, MI.

Erie, PA: Ten local stations in Erie took off their competitive hats and banded together for *United We Stand*, a 12-hour live broadcast from the Milcreek Mall. The event generated more than \$100,000 for the American Red Cross. The stations also created and sold "United We Stand" T-shirts featuring the American flag and the logos of all the stations.

Fayetteville, NC: The Beasley Broadcast Group's five Fayetteville stations — WAZZ, WFLB, WKML, WUKS & WZFX — raised more than \$70,348 for the American Red Cross Disaster Relief Fund during an 11-hour *United We Stand* radiothon.

Honolulu: In addition to encouraging islanders to donate blood and money to the American Red Cross, KUCD morning show *Hudson & Scotty B.* is letting listeners send New Yorkers the shirts off their backs as part of a huge, inspirational "Aloha Quilt."

Houston: KRBE partnered with six local Kroger grocery stores to collect donations for the American



A BIG BEAR HUG

West Palm Beach's WLDI (Wild 95.5) collected more than 10,000 teddy bears for children affected by the terrorist attacks, then drove the bears to the Salvation Army in New York. While in New York Wild 95.5's JoJo did a live broadcast from the studios of Clear Channel sister WAXQ (Q-104.3). Pictured (l-r) are Q-104.3's Mark "Cope" Coppola and Wild 95.5's JoJo, Guido and Kate The Webmaster.



THE PRICE OF FREEDOM

Members of the Cumulus/Wilmington, NC cluster hold an American flag that was auctioned for \$600 to benefit the United Way New York Firefighter Relief Fund. Joining a fire-department spokesperson are (l-r) WGNI morning co-host Kitty Fitzgibbon and midday personality Sheila Brothers, WKXS afternoon driver L'Thanya Russ, Cumulus Promotion Director Flo Knight and Marketing & Promotion Manager Dave Carroll, WGNI PD/afternoons Mike Farrow, WMNX weekender Shay Boogie and WWQQ afternoon personality Britt Banks.

Red Cross. Their efforts raised more than \$42,000.

Los Angeles: KFVB-AM, KNBC-TV and the Pasadena Police and Fire Departments raised more than \$300,000 during a 12-hour fund-raising event at the Rose Bowl in Pasadena, CA to benefit the American Red Cross and the Salvation Army. On the day after the attacks KFVB presented a special *Ask the Chief* program during which listeners were given the opportunity to speak with Los Angeles Police Department Chief Bernard Parks.

In its new Million-Dollar Song of the Day contest, Emmis Communications' KZLA/Los Angeles is matching its listeners' winnings. Each day the contest qualifies three listeners, who win \$100 each and are entered in a drawing for a chance to win \$1 million. A \$100 matching donation is made in each listener's name to the American Red Cross.

KTWV (The Wave) will be presenting A Wave of Peace, a free concert featuring Al Jarreau, Patty Austin, Brenda Russell and other great talent. The event will be hosted by Wave morning personalities Dave Koz and Pat Prescott, and attendees will

Continued on Next Page



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A Broadcast Competition Celebrating Excellence in Radio to Benefit the March of Dimes Birth Defects Foundation

For more information, contact the A.I.R. Awards at: eschultz@modimes.org; or call: (312)596-4701.

be asked to make donations to the American Red Cross.

Minneapolis-St. Paul: Hubbard Broadcasting's KSTP-AM & FM teamed with local TV stations KSTP and KSTC to raise more than \$1.3 million for the American Red Cross.

Monmouth-Ocean: The Nassau/Shore Group



STUFF THE TRUCK

On Sept. 14 thousands of WINK/Harrisburg listeners helped fill 11 26-foot trucks and three trailers with supplies for the rescue workers in New York City. Pictured are WINK staffers (l-r) intern Karen, Promotions Director Marisa Allen, interns Karen and Jerri, afternoon host Bruce Bond, PD John O'Dea, News Director John Paul Shaffer, intern Rob and afternoon co-host Stretch. Standing in back are AE Todd Matthews and intern Sparky; kneeling are midday personality Hollywood Heffelfinder and intern Mindy Muffin.

stations — WADB, WOBBM-AM & FM, WBBO, WJLK & WOBBM — are presenting a Hands Across the Jersey Shore event on Saturday, Oct. 6. At noon people will be asked to hold hands to create a human chain on the beach and then participate in a moment of silence to remember those lost. Listeners are also being asked to make donations to the We Care Shore Relief Fund.

Myrtle Beach, SC: Cumulus Broadcasting's WDAI, WJXY, WSEA, WSYN & WYAK/Myrtle Beach teamed with the Hard Rock Cafe to help raise more than \$26,000 for the American Red Cross.

Nashville: The day after the tragedies Clear Channel/Nashville's WLAC, WNRQ, WRVW, WSIX & WZTO held a memorial vigil on Centennial Park's main lawn. RCA recording artist Martina McBride sang the national anthem, and Michael W. Smith, Sixpence None The Richer's Leigh Nash and other artists performed a stirring rendition of "Amazing Grace."

New York: WOR is gearing up for an Oct. 8 Stand Up for America event, to be held at Bryant Park and featuring political figures and celebrities. The daylong fund-raiser will benefit the New York Police & Fire Widows' & Children's Benefit Fund. "This event will be our way of showing the world that we, as New Yorkers and Americans, stand together," says WOR GM Bob Bruno.

New York Times Co. Classical WQXR will present WQXR Takes You to the Theater, an on-air campaign set for Oct. 1-12 to encourage New Yorkers to support the city's theater district.

Infinity's syndicated Howard Stern has launched *The Howard Stern Show* Relief Fund to raise money for the families of police, fire, EMS and other New York City employees involved in the rescue efforts. The national number for donations is 877-280-9200.

WYNY is planning WYNY Remembers: A Benefit Concert for America's Heroes and Victims, set for Nov. 2 at the Meadowlands.

Oklahoma City: No one understands the power of community support better than the folks in Oklahoma City, and Clear Channel's KEBC, KJYO, KQSR, KTOK, KTST, KXXY & WKY have partnered with Clear

Channel Outdoor to create a special billboard. The billboard, set on a semi trailer, will be signed by members of the community and community leaders and sent to New York. Listeners were also encouraged to donate items for the Salvation Army, and 14 trailers were filled in one day with supplies that were then driven to the Salvation Army in Spring Valley, NY, about 20 miles northwest of Manhattan.

Phoenix: On Sept. 21 KZON hosted Arizona for America, a patriotic sing-along fund-raiser at the Celebrity Theater, as part of Infinity/Phoenix's Aid

America campaign. Listeners were invited to sing along with patriotic songs that were broadcast live on the radio, and the event was recorded for the annual

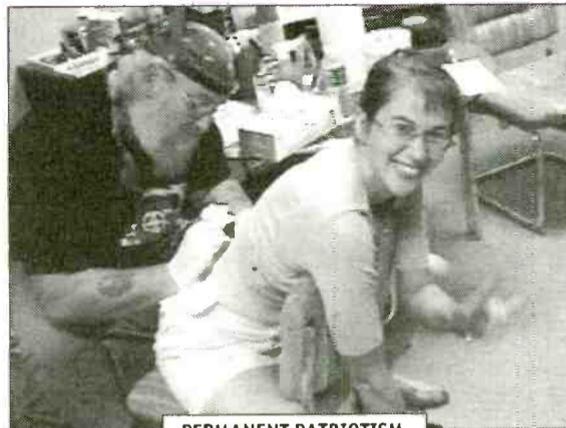


DETROIT RADIO ROCKS!

During Clear Channel/Detroit's 27-hour radiothon, Backstreet Boys members Kevin Richardson (l) and Brian Lettrel (r) were joined by the Detroit Pistons' Jerry Stackhouse for an a cappella version of "America the Beautiful." WDFN-AM's Wojo, (bottom, with headphones) of the *Stoney & Wojo Show*, handles the broadcast controls.

Zone Collectibles CD, with proceeds to benefit the American Red Cross.

Pittsburgh: As part of the Infinity Broadcasting relief efforts, the company's Pittsburgh cluster of KDKA, WBZZ, WDSY & WZPT teamed with the United Way to raise more than \$177,000. At WBZZ's Sept. 21 B94 Summer Stretch Concert, there was an 11-minute candlelight tribute to the victims of the terrorist



PERMANENT PATRIOTISM

When listeners started calling in to Coty's White show on WR00/Jacksonville complaining that they couldn't find American flags, White rounded up local tattoo artists to provide some listeners with permanent flags, with proceeds benefiting the Clear Channel Worldwide Relief Fund.

attacks, and concertgoers donated over \$20,000 for the American Red Cross. More than 16,000 listeners attended the concert at the Post Gazette Pavilion and heard performances by Smash Mouth, LFO, O-Town, Jessica Simpson and Willa Ford.

Portland, OR: KUFO announced that its fifth annual Paranormal Halloween Party will be a benefit for the New York Firefighter 9-11 Disaster Relief Fund. This year's event is being held at the Crystal Ballroom and will feature Roadrunner recording artists Nickelback.

Raleigh: Capitol Broadcasting's local outlets, including WRAL-FM, raised more than \$463,775 for the American Red Cross.

Saginaw, MI: "The Americans," Canadian newscaster Gordon Sinclair's inspirational essay about what makes America great, was recorded in 1973 by Detroit-area newscaster Bryon MacGregor. Since America was hit by these tragedies, there has been an overwhelming number of requests from listeners who want to purchase the recording. MacGregor's widow, Jo-Jo Shutty-MacGregor, who is a traffic reporter on WSGW-AM/Saginaw, has teamed with Barnes & Noble to offer a limited number of copies for a donation of \$17.99.

San Antonio: KTSA-AM came face to face with its listeners during a live 12-hour broadcast in front of the station that raised more than \$30,000 for the 911 Relief Fund.

San Diego: On Sept. 22 KFMB (Star 100.7) personalities rallied a crowd of more than 72,000 to participate in Star 100.7's Human Flag 2001 at Qualcomm Stadium. The response was so overwhelming that the stadium parking lot was overflowing, and many people had to be turned away.

San Francisco: A portion of the price of each \$25 ticket to KLLC's Sept. 12 Alice@97.3 Now & Zen Fest, featuring Alanis Morissette, Macy Gray, Melissa Etheridge and Shelby Lynne, was donated to the American Red Cross. Barenaked Ladies and Stereophonics were forced to cancel their appearances at the Golden Gate Park event, but both bands generously made substantial donations to the fund-raising effort.

Continued on Page 12

COPING WITH TRAGEDY IN THE WORKPLACE

By Linda Madonna

The recent tragic and terrifying events that shook our nation have left all of us changed in some way. For those directly or indirectly affected by this tragedy, resuming the normal flow of everyday life will require time and healing.

We all want to return to business as usual, but that is difficult during the stressful times our country is facing. For managers, the circumstances may be especially challenging. Management is faced with balancing the work that must be done with the healing that needs to take place before their people can once again perform at their best. Remember that making special allowances to help your employees cope with this situation in their own ways will, in the long run, be in the best interest of your company in the days and weeks ahead.

This is a time to be especially sensitive and compassionate toward your employees' needs. Everyone reacts to stress and trauma in his or her own way, but experts say that some of the more common reactions include:

- Recurring thoughts or nightmares about the event
- Difficulty sleeping or changes in appetite
- Anxiety or fear
- Depression or sadness
- Lack of energy
- Inability to concentrate or focus on a task
- Feelings of numbness or disconnection from others
- Extreme concern for the safety of loved ones

Remember, too, that it is not uncommon for emotional and physical reactions to appear hours, days or even weeks after the event, so be alert to these signs of stress in yourself and your co-workers in the weeks ahead. When faced with events as tragic as the recent terrorist attacks, many companies find that they need the services of professionals to help their employees get back on their feet. If your company has an employee assistance program, now is the time to



LINDA
MADONNA

draw on it. If you don't have an EAP, your company might consider using such a program to help get through this difficult period. The important point is, if you or any of your employees experience the stress symptoms listed above for a prolonged period or if the symptoms are interfering with daily life, seek professional help immediately.

Of course, just as important as professional help during times like these is the support that we give to each other. Whether or not your workplace is typically conducive to personal discussions, now is the time to bend the rules a bit. For your employees to be able to share feelings about returning to work, safety, the event itself or other issues troubling them is essential to the healing process. As a manager, you can reach out to your co-workers in a variety of ways:

- Schedule a group lunch — even if it's "bring your own brown bag" — around the conference table and encourage discussion.
- Stop by a co-worker's desk and ask how he or she is doing.
- Be willing to share your own feelings.
- Never force anyone to talk; ask simple questions and let the person take it from there.
- Listen.

The demands of business sometimes make it difficult to allow the time needed for recovery from trauma. However, people are the foundation of any company. The time and effort that you put into seeing your employees through this difficult period will be well worth the investment in the brighter days ahead.

For more information on how an employee assistance program can help your organization recover from the recent tragic events, please call 888-777-0052 or 212-557-8660, ext.12.

Linda Madonna, CSW, is Director of Corporate Family Networks, a New York-based independent employee-assistance provider specializing in the media and advertising industries.

LENDING HER VOICE TO AMERICA

You'd recognize her voice as the announcer for the Academy Awards or the Emmys or the Hooked on Phonics commercials. She's Randy Thomas, an accomplished voiceover talent who started her career back in the '70s as one of the first women on the airwaves in Detroit.

"Like everyone else in America, I've been deeply affected by this national tragedy, and I want to help," says Thomas from her home in Sherman Oaks, CA. "I want to offer my voiceover skills, free of charge, to radio stations around the country for public service announcements to support relief efforts."



RANDY
THOMAS

Thomas has a home studio with ISDN capabilities and has offered to voice any radio-station PSAs related to fund-raising efforts associated with the national tragedy. Stations that are interested in using her talents should contact her via e-mail at segway2@aol.com and put "R&R PSA Request" in the subject line.

R&R praises and thanks Thomas for her generous offer to the radio community. In such trying times, it's nice to hear a comforting and familiar voice to let us know that there's hope for the future and that we're all in this together.

HEALING POWER OF RADIO

Continued from Page 11

Seattle: Fisher Communications' KOMO, KPLZ & KVI collected more than \$276,000 for the American Red Cross' relief efforts. In addition, the Seattle Radio Relief Fund has raised over \$179,000.

Stamford-Norwalk, CT: Cox Radio's Connecticut stations — WEFX, WNLK, WSTC & WKHL/Stamford-Norwalk, CT and WPLR & WYBC/New Haven — teamed up for an *AmeriCares Connecticut Cares Radiothon* program and collected more than \$850,000 for the Victims of the Terrorist Attack and the Heroes of the New York City Police & Fire Department funds.

Trenton, NJ: Nassau Broadcasting's WHWH, WJHR, WNJO, WPST & WTTM teamed with various New Jersey and Pennsylvania firms and the Mercer County, NJ government to ask listeners to donate such



THE HEART OF TALK RADIO

KABC-AM/Los Angeles personalities (l-r) Gloria Allred, Larry Elder and Mark Taylor joined staffers from the rest of the ABC Radio/L.A. cluster for a disaster-relief drive at Dodger Stadium. The event generated more than \$1 million for the American Red Cross.

items as saline solution, dust masks, towels, tarps, blankets, work gloves, shovels, buckets, goggles and clothing for rescue workers. The response was overwhelming.

Washington, DC: On Sept. 21 the three ABC/Washington stations — WJZW, WMAL & WRQX — created a drop-off zone at Tyson's Corner Center, collecting donations for the Salvation Army, the USO and the American Red Cross. Their efforts raised more than \$102,000.

West Palm Beach: WLDI overnight personality JoJo initiated a teddy-bear drive and collected more than 10,000 teddy bears for children affected by the tragedies. The bears will be distributed through the Salvation Army.

Westchester and Poughkeepsie-Newburgh-Middleton, NY: KeyBank and Pamal Broadcasting's WHUD & WLNA/Westchester and WBNR & WSPK/Poughkeepsie-Newburgh-Middleton joined to set up a fund to assist the American Red Cross Disaster Relief Fund. KeyBank has made an initial contribution of \$20,000, and donations will be accepted through Nov. 1.

Wilmington, NC: The Cumulus/Wilmington cluster of WAAV, WGNI, WKXS, WMNX & WWQQ teamed with the United Way and local fire departments to raise more than \$28,000 for the New York Firefighters' Relief Fund. At the Cape Fear's United Way Day event, thousands of listeners turned out to see EMS equipment and dozens of fire engines. The big "must-have" item was a commemorative T-shirt designed by a local firefighter.

Arbitron, Edison Advise: 'Bring Back Streams'

■ Also say online audio needs better branding and promotion

By **Brida Connolly**

bconnolly@rronline.com

"This research clearly indicates that those consumers who experienced discontinued [radio-station] streams are very upset and have quickly found other alternatives." That's one of the observations in "Internet VII: The Internet and Streaming — What Consumers Want Next," the latest in Arbitron and Edison Media Research's series of studies of streaming entertainment. The report notes that 55% of all online-radio listeners have sought other 'Net audio since their favorite stations went offline, and 71% of the heaviest 'Net-radio users have done so. So, it recommends, "Traditional broadcasters should resume streaming as quickly as possible."

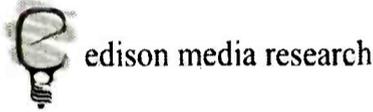
Fourteen percent of those who listen to radio-station webcasts report that at least one of the stations they listen to has stopped streaming, the study says. It continues, "Among those who have listened to Internet audio in the last month, that percentage climbs to 20%. The data indicate that radio stations that stopped streaming essentially drove their audiences to Internet-only audio sources" — and, it notes, monthly TSL to Internet-only streams is now equal to that of radio-station webcasts.

Compelling Content Needed

But "Internet VII" also observes that even the heaviest users of online audio don't use it all that much. Weekly

users spend just 3 1/2 hours per week with 'Net audio, and, though 52% of Americans with access to the Internet have tried streaming audio or video, just 25% of those

people use it every month — and only 12% every week. So why do so few of those who have tried streaming entertainment use it regularly? The study's authors believe that the lack of attention-grabbing programming that could spark online entertainment's growth — as, they write, *I Love Lucy* did for television and CNN did for cable — is part of the problem, and they recommend that webcasters provide "entertainment content that is compelling enough to cause consumers to 'get the streaming habit.'"



Will Consumers Pay?

Major-label subscription services MusicNet and pressplay are preparing to launch, but are consumers willing to pay to hear music online? Some are, says "Internet VII." Twenty-seven percent of the online-audio listeners surveyed reported that they'd be "very interested" in a subscription service that would let them hear their favorite music on demand.

The study also notes that online entertainment is "still in its infancy": Fifty-six percent of the 'Net-radio users surveyed said they began listening in the past year, and only half of those people could name even one online-audio provider (with most naming Napster, Real or Windows Media), making it clear that, as "Internet VII" concludes, "Webcasters need to do a better job of promoting their stations and channels."

DIGITAL BITS

Napster Settles With Publishers, Songwriters

Napster has reached a preliminary agreement with the **National Music Publishers' Association** and the **Songwriters Guild of America** to license music for use on the online file-sharing system's upcoming subscription-based service. The agreement calls for Napster to pay \$26 million to music creators and copyright holders to settle damages for past unauthorized use of music, as well as an advance of \$10 million against future royalties, which will be calculated based on terms of the 1992 Audio Home Recording Act. The agreement must be approved by the U.S. District Court, the plaintiffs in the federal class action suit now pending against Napster and the National Music Publishers' Association's board of directors, but, Napster said, "The parties are optimistic that the agreement will be approved."

Record Listening For AP's *All News Radio*

AP Radio members using **Associated Press' All News Radio** programming on their websites reported record listenership in the wake of the Sept. 11 terrorist attacks. AOL reported serving more than 35,000 simultaneous ANR streams, a record for streaming-audio news from the company's subscriber website. Radiostorm.com reported more than 150,000 hours of *All News Radio* listening for the week, and more than 8,300 people tuned in to ANR through Triangle-RadioNews.com. ANR broke format the week of the attacks to air 53 hours of continuous coverage of the breaking events.

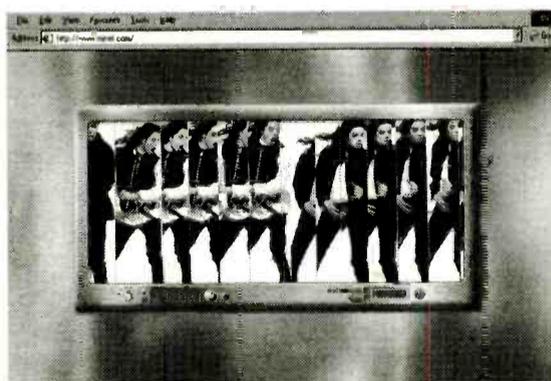
Style But Little Substance On Jackson Website

Back in the early '80s Michael Jackson was famously quick to realize the potential of music videos to enhance an artist's image (and sales), and some unforgettable videos resulted. These days the Internet is a new promotional tool with great potential, just as videos were back then. So how is Jackson's official web presence, at www.michaeljackson.com? In a word, disappointing.

It's particularly so because the Flash 5 intro is terrific. After a few disconcerting seconds of a blank screen, a "receiver" appears. With modem-screach effects in the background, a log-in ("Username: Michael") emerges, followed by spooky scattered text messages, flickering by too quickly to read. Then an exchange is typed: "Is it time?" "The wait is almost over." "The time is now." Meanwhile, a map of North America materializes in the background, and the map evolves into the graphic of Jackson's eye that serves as the cover of his current single. While all this is going on, red lights are blinking, a wave monitor is rolling, and a digital display is cycling through random numbers, stopping every few seconds on "10-30-01" — the release date of Jackson's *Invincible*.

The eye morphs into a montage of pictures of the singer as "You Rock My World" plays. Then the montage fades, and, finally, the homepage appears. The whole intro takes a little less than a minute on a T1, and, with its suggestions of underground doings and secret communi-ques, is exceptionally effective.

Scrolling in the main window leads to QuickTime, Real and Windows Media streams of "You Rock My World," all of which load quickly and sound fine. There's also a link to a GetMusic contest to win Jackson's solo catalog and a



"Subscribe" link, presumably for an e-mail list (it led to nothing but error messages for me). A "Discography" button leads to nifty animation, followed by album covers and track lists, but no clips and no lyrics. The "News" button simply leads back to the homepage. And that's the website.

The receiver design is good-looking but frustrating. On one side is a little dial that looks as though it might lead somewhere, but clicking just makes it chirp and move randomly from side to side. There are also some nice silver buttons that don't do anything at all. So what you'll find at www.michaeljackson.com is a great design, but — once you've streamed "You Rock My World" — almost no content. It's all rather anticlimactic and a great deal less than one might expect from an innovator like Michael Jackson.

— Brida Connolly

CYBERSPACE

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

Net Chats

- On Friday (9/28) get a double dose of country greatness as **Mark Chesnutt** and **Alan Jackson** chat backstage from the Grand Ole Opry. Chesnutt's chat begins at 9pm ET, 6pm PT. Jackson joins in at 9:30pm ET, 6:30pm PT (<http://chat.yahoo.com>).

On The Web

- **The Toadies** recently rocked Myrtle Beach, SC's House of Blues. Catch their performance this Tuesday (10/2) when HOB begins a 24-hour webcast at 3pm ET, noon PT (www.hob.com).

- Country crooner **Jim Lauderdale** brought some North Carolina flavor to Hollywood, CA's House of Blues recently. A 24-hour audio webcast of the show begins this Wednesday (10/3) at 3pm ET, noon PT (www.hob.com).

- On Thursday (10/4) Artemis recording artist **Jay Farrar** joins GetMusic's "E*coustic Sessions" for a video interview and performance. Find out about his new solo work, as well as his days in Uncle Tupelo and Son Volt, at 6pm ET, 3pm PT (www.getmusic.com).

— Frank Correia

Tragedy On The 'Net: Our Best Side

When I logged on to www.tributetoheroes.org on Sept. 21, I expected to be part of a crush of online streamers trying to see what the 'Net version of the multinet telethon might look like. There was not a lot of on-air promotion of the webcast of the evening's star-studded event, but the toll-free number and the website itself were promoted.



David Lawrence

The site was very plain and simple, offering straightforward options to donate online, call the number or watch the webcast as it simulcast the over-the-air program. I was amazed at the quality I saw, and that's a tribute to the engineers at Yahoo! Broadcast, who got the player up and running within a day or so of finding out that the event had been set.

I have a computer monitor right next to a television monitor in the studio, and both lead into my console. I was able to check the delay on the web signal (no more than 20 seconds: fairly admirable, considering the load) and the quality of the sound. At 300 kilobytes per second, the sound was almost indistinguishable from the cable sound I was getting off the television. No stuttering (unless I opened a new browser page) and no real coloration added. I wasn't sure if it was great web audio or mediocre TV audio until Billy Joel came on and sang "New York State of Mind." The clarity of the high notes on the piano was astonishing. It was even passable at 56 kbps, the other streaming option offered.

What really mattered, though, wasn't the quality of the webcast or of the telecast or the fact that the event ended up raising north of \$150 million — much of which was corporate donations, but certainly an incredible result for just six hours on the air. What mattered was that we could come together and decide that our mission was to entertain (or stage-manage or promote or run cameras or stream audio), with no concern about compensating anyone except the September 11th Telethon Fund.

It was done in a matter of hours too. Once the project was set in motion, details had to be hammered out very quickly to secure the network time and the guest artists. That meant getting everyone connected and assigned tasks within one day of the idea; the rest of the time would be spent on the preparation of the broadcast and webcast and the actual execution of the event.

As a nation, we should rest easy knowing that our spirit is as strong as it has ever been and that no force on earth can put a dent in that. As broadcasters and webcasters, we should take a great deal of pride in our work and the amazing clarity of thinking and focus we put into getting the job done. It was certainly there in the pixels, as well as on the small screen.



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

e-charts™

...And About That Banned Music

The outpouring of volunteerism, money, blood, materiel and food to aid in the recovery effort is a keen illustration of the upside of our banding together as a nation following these tragedies. Unfortunately, it didn't take long for scams and hoaxes to start appearing on the Internet as well. But one "hoax" that was "debunked" wasn't really a hoax at all: the infamous "Clear Channel banned songs list" that was circulating.

An initial list was being bandied about by PDs at Clear Channel stations, and one of the lists got loose. Then, just like a game of telephone, the list was obviously added to along the way as it was covered by the mainstream press, and things got so bad that Clear Channel President/COO Mark Mays had to issue a press release about it.

But the facts remain: There is such a list at every radio station (or should be), and for good reason. Ever since I've been in radio, the stations

I've worked at have had disaster procedures in special envelopes in the studio for the air personalities to follow after an earthquake, a transportation disaster or a major crime like the murders at Columbine High School. These special instructions include not only pulling from the rotation music with potentially offensive lyrics and titles, but yanking some spots and promos, as well as joining network or sister-station news.

So, although some people wanted to turn the "banned songs" into a censorship issue, it was and continues to be an issue of common sense, taste and having respect for your audience. Let your morning team know they can look up hoaxes on the 'Net at www.snopes.com and www.vmyths.com.

— David Lawrence

CHR/Pop

LW	TW	ARTIST	CD/Title
2	1	STAINED	<i>Break The Cycle</i> /"Awhile"
5	2	ALICIA KEYS	<i>Songs In A Minor</i> /"Fallin"
1	3	EVE	<i>Scorpion</i> /"Blow"
4	4	LIFEHOUSE	<i>No Name Face</i> /"Hanging"
3	5	CITY HIGH	<i>City High</i> /"Would"
7	6	NELLY	<i>Country Grammar</i> /"Ride"
8	7	'N SYNC	<i>Celebrity</i> /"Gone"
14	8	ENYA	<i>A Day Without Rain</i> /"Time"
6	9	JANET	<i>All For You</i> /"Someone"
9	10	BLU CANTRELL	<i>So Blu</i> /"Hit"
11	11	DAVE MATTHEWS BAND	<i>Everyday</i> /"Space"
12	12	JENNIFER LOPEZ	<i>J. Lo</i> /"Real"
20	13	NELLY FURTAO	<i>Whoa Nelly!</i> /"Light"
13	14	GORILLAZ	<i>Gorillaz</i> /"Clint"
16	15	TRAIN	<i>Drops Of Jupiter</i> /"Drops"
17	16	U2	<i>All That You Can't Leave Behind</i> /"Stuck"
15	17	3 DOORS DOWN	<i>The Better Life</i> /"Like"
—	18	O-TOWN	<i>O-Town</i> /"Nothing"
—	19	AFROMAN	<i>The Good Times</i> /"High"
19	20	INCUBUS	<i>Make Yourself</i> /"Drive"

Country

LW	TW	ARTIST	CD/Title
2	1	TOBY KEITH	<i>Pull My Chain</i> /"Talkin"
1	2	BLAKE SHELTON	<i>Blake Shelton</i> /"Austin"
3	3	DIXIE CHICKS	<i>Fly</i> /"Heartbreak"
10	4	CYNDI THOMSON	<i>My World</i> /"Meant"
11	5	CAROLYN DAWN JOHNSON	<i>Room With A View</i> /"Complicated"
4	6	TIM MCGRAW	<i>Set This Circus Down</i> /"Angry"
8	7	BROOKS & DUNN	<i>Steers & Stripes</i> /"America"
7	8	TRISHA YEARWOOD	<i>Inside Out</i> /"Loved"
5	9	ALAN JACKSON	<i>When Somebody Loves You</i> /"Where"
12	10	KEITH URBAN	<i>Keith Urban</i> /"Blacktop"
13	11	PHIL VASSAR	<i>Phil Vassar</i> /"Six"
14	12	RASCAL FLATTS	<i>Rascal Flatts</i> /"While"
18	13	TRAVIS TRITT	<i>Down The Road I Go</i> /"Woman"
9	14	JO DEE MESSINA	<i>Burn</i> /"Downtime"
6	15	LEE ANN WOMACK	<i>I Hope You Dance</i> /"Call"
16	16	TAMMY COCHRAN	<i>Tammy Cochran</i> /"Waiting"
19	17	JEFF CARSON	<i>Real Life</i> /"Real"
—	18	DIAMOND RIO	<i>One More Day</i> /"Summer"
17	19	CHRIS CAGLE	<i>Play It Loud</i> /"Laredo"
—	20	JAMIE O'NEAL	<i>Shiver</i> /"Shiver," "Angels"

Hot AC

LW	TW	ARTIST	CD/Title
1	1	LIFEHOUSE	<i>No Name Face</i> /"Hanging"
3	2	STAINED	<i>Break The Cycle</i> /"Awhile"
2	3	DAVE MATTHEWS BAND	<i>Everyday</i> /"Space"
6	4	TRAIN	<i>Drops Of Jupiter</i> /"Drops"
5	5	3 DOORS DOWN	<i>The Better Life</i> /"That"
8	6	ENYA	<i>A Day Without Rain</i> /"Time"
7	7	FIVE FOR FIGHTING	<i>America Town</i> /"Superman"
9	8	SUGAR RAY	<i>Sugar Ray</i> /"Over"
10	9	U2	<i>All That You Can't Leave Behind</i> /"Moment"
11	10	INCUBUS	<i>Make Yourself</i> /"Drive"
12	11	SMASH MOUTH	<i>Shrek</i> /"Believer"
16	12	NELLY FURTAO	<i>Whoa Nelly!</i> /"Light"
13	13	MICHELLE BRANCH	<i>The Spirit</i> /"Everywhere"
—	14	AFRO CELT SOUND SYSTEM	<i>Volume 3: Further In Time</i> /"Falling"
14	15	EVE	<i>Horrorscope</i> /"Night"
15	16	MELISSA ETHERIDGE	<i>Skin</i> /"Love"
17	17	JANET	<i>All For You</i> /"Someone"
20	18	FUEL	<i>Something Like Human</i> /"Bad"
18	19	BARENAKED LADIES	<i>Maroon</i> /"First"
19	20	MATCHBOX TWENTY	<i>Mad Season</i> /"Gone"

Urban

LW	TW	ARTIST	CD/Title
1	1	ALICIA KEYS	<i>Songs In A Minor</i> /"Fallin"
—	2	AALIYAH	<i>Aaliyah</i> /"Rock"
2	3	ISLEY BROTHERS	<i>Eternal</i> /"Contagious"
—	4	MARY J. BLIGE	<i>No More Drama</i> /"Family"
9	5	MAXWELL	<i>Now</i> /"Lifetime"
4	6	JENNIFER LOPEZ	<i>J. Lo</i> /"Real"
11	7	JILL SCOTT	<i>Who Is Jill Scott?</i> /"Way"
3	8	USHER	<i>8701</i> /"Remind"
7	9	ERICK SERMON	<i>What's The Worst That Could Happen</i> /"Music"
8	10	JAHEIM	<i>Just In Case</i> /"Case"
10	11	GINUWINE	<i>The Life</i> /"Differences"
15	12	BRIAN MCKNIGHT	<i>Superhero</i> /"Life"
5	13	NELLY	<i>Country Grammar</i> /"Batter"
12	14	LUTHER VANDROSS	<i>Luther Vandross</i> /"Take"
6	15	MISSY ELLIOTT	<i>Miss E... So Addictive</i> /"Minute"
—	16	AFROMAN	<i>The Good Times</i> /"High"
16	17	EVE	<i>Scorpion</i> /"Blow"
14	18	MUSIQ	<i>Aijuswanaseing</i> /"Love"
13	19	112	<i>Part III</i> /"Dance," "Peaches"
19	20	BABYFACE	<i>Face 2 Face</i> /"What"

Smooth Jazz

LW	TW	ARTIST	CD/Title
2	1	MARC ANTOINE	<i>Cruisin</i> /"Mas"
4	2	BRIAN CULBERTSON	<i>Nice And Slow</i> /"Get"
1	3	EUGE GROOVE	<i>Euge Groove</i> /"Sneak"
6	4	JEFF KASHIWA	<i>Another Door Opens</i> /"Around"
8	5	DAVE KOZ	<i>The Dance</i> /"Bright"
3	6	WAYMAN TISDALE	<i>Face To Face</i> /"Hide"
5	7	PIECES OF A DREAM	<i>Acquainted</i> /"Ready"
7	8	RICHARD ELLIOT	<i>Crush</i> /"Crush"
9	9	STEVE COLE	<i>Between Us</i> /"Start"
13	10	RICK URBAN	<i>Kisses In The Rain</i> /"Use"
10	11	RIPPINGTONS	<i>Life In The Tropics</i> /"Paradiso"
11	12	LEE RITENOUR & DAVE GRUSIN	<i>Twist Of Marley</i> /"Stand"
12	13	SADE	<i>Lovers Rock</i> /"Sorrow"
—	14	FATBURGER	<i>T.G.I.F.</i> /"Evil"
14	15	RUSS FREEMAN	<i>To Grover With Love</i> /"East"
15	16	JIMMY SOMMERS	<i>360 Urban Groove</i> /"Groove"
19	17	CRAIG CHAQUICO	<i>Panorama</i> /"Cate"
16	18	ERIC MARIENTHAL	<i>Turn Up The Heat</i> /"Venice"
17	19	FOUR 80 EAST	<i>Nocturnal</i> /"Bumper"
—	20	URBAN KNIGHTS	<i>Urban Knights IV</i> /"Heel"

Alternative

LW	TW	ARTIST	CD/Title
1	1	STAINED	<i>Break The Cycle</i> /"Awhile," "Fade"
2	2	GORILLAZ	<i>Gorillaz</i> /"Clint"
3	3	LINKIN PARK	<i>Hybrid Theory</i> /"Crawling," "End"
4	4	SUM 41	<i>All Killer No Filler</i> /"Lip"
6	5	WEEZER	<i>Weezer (2001)</i> /"Hash," "Island"
5	6	TOOL	<i>Lateralus</i> /"Schism"
8	7	ALIEN ANT FARM	<i>Anthology</i> /"Smooth"
7	8	BLINK-182	<i>Take Off Your Pants And Jacket</i> /"Rock," "Staying"
9	9	CAKE	<i>Comfort Eagle</i> /"Short"
10	10	U2	<i>All That You Can't Leave Behind</i> /"Moment"
11	11	DISTURBED	<i>Sickness</i> /"Down"
—	12	SLIPKNOT	<i>Iowa</i> /"Left"
15	13	AFROMAN	<i>The Good Times</i> /"High"
13	14	LIMP BIZKIT	<i>Chocolate Starfish...!</i> /"Boiler"
19	15	PUDDLE OF MUDD	<i>Come Clean</i> /"Control"
14	16	NICKELBACK	<i>Silver Side Up</i> /"Remind"
12	17	CRYSTAL METHOO	<i>Tweekend</i> /"Name"
17	18	ADEMA	<i>Adema</i> /"Giving"
20	19	DROWNING POOL	<i>Sinner</i> /"Bodies"
16	20	311	<i>From Chaos</i> /"Wouldn't"

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 Alfy Radio, Amazon.com, Artist Direct.com, BarnesandNoble.com, bolt Radio, bored.com, B&N Radio, CDNow.com, CDNow Radio, ChoiceRadio.com, City Internet Radio, DMX Music, FreeClub.com, Gracenote.com, Groove Cycle, iWonRadio, Kinetic Radio, MediaAmazing, MSN-Chat, Music Choice, MusicMatch, Musicplex, PEEL Radio, Radio Beonair.Com, Radiowave.com, Radio Free Cash.com, Radio Free Virgin, Radio Juntos, Radio on bay 9, Rolling Stone.com, Skateboard.com, Spinner.com, the jamz.com, The RadioAMP Network, The WB Radio, UBL.com, www.com Radio. Data is weighted based on traffic reports by web traffic monitor MediaMetric. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the six reporting formats. © 2001 R&R Inc. © 2001 Online Today, Net Music Countdown.

Metheny Named CC/Cleveland Dir./Prog.

Kevin Metheny has been elevated to Director/Programming for Clear Channel's six-station Cleveland cluster, which consists of News/Talk/Sports WTAM, CHR/Pop WAKS, Country WGAR, Oldies WMJI, Rock WMMS and Hot AC WMVX. He was previously OM for WTAM, WMJI & WGAR and Exec. Director of the Cleveland Browns Radio Network.

"If you've worked with Kevin, you know why he got the promotion," remarked Clear Channel Radio VP & Market Manager Jim Meltzer. "In his new position Kevin will work with our entire program management team to make sure that our Cleveland on-air product is the best. Period. I've worked with many great programmers during the last 30 years. [Clear Channel Radio CEO] Randy Michaels is the brightest, and Kevin Metheny is right up there next to him."

Michaels joked, "Somebody go figure out why Meltzer is sucking up. Kevin has done it all and seen it all in radio. He's been in so many markets that I used to wonder if he was in the witness-protection program. He's a pro, and I can assure you that he will kick it up a level in Cleveland."

Metheny began his radio career in 1970, at KWHP/Edmond, OK, once programmed WNBC/New York and has worked at MTV and VH1. In addition to WNBC, his impressive radio resume also includes programming stops in San Francisco, Philadelphia, Dallas, Seattle, San Diego, Minneapolis, St. Louis, Pittsburgh, New Orleans, Jacksonville, Oklahoma City and Savannah, GA.

Oreman Strikes Gold As Sr. VP/Promo

Gold Circle Entertainment has tapped Alan Oreman as Sr. VP/Promotion for Gold Circle Records. He is based at the company's Los Angeles headquarters.

Commenting on the appointment, GCE President/CEO Rob Dillman said, "Alan is a great fit for our label. His experience and radio relationships are incredible, and the insight and creativity he adds to our efforts will prove to be very valuable."

Oreman said, "I am very excited



Oreman

about this new opportunity and being part of the team of talented people that Rob is assembling. It's all about breaking some records, and I feel we have the music and the tenacity to do just that."

Oreman began his music-industry career in Atlanta at Columbia Records, where he served as Director/Rock Promotion until 1990. He later joined Geffen Records as head of Rock promotion and was most recently VP/Promotion for Almo Sounds.

'The End' Arrives In Atlanta On WEGF

Radio One completed its move-in of WEGF/Macon, GA to Atlanta on Sept. 20 and aired a continuous loop of Limp Bizkit's "Rollin'" and Alien Ant Farm's "Smooth Criminal" until midnight Sept. 21, when it flipped the switch on "Atlanta's Real Rock — 107.9 The End." The song that kicked off the new station was Godsmack's "Awake." Core artists include Godsmack, Limp Bizkit, Incubus and Metallica. The station is currently running without jocks or commercials.

Radio One/Atlanta Production Director and WEGF interim PD Andrew Safner remarked, "For now we are running a tight current-recurrent rotation as we try to burn the format into listeners. We plan on adding additional songs and elements to the station as the weeks progress. I want to thank Radio One for allowing us the opportunity to do this."

Consultant Alan Sneed said, "The response has been incredible. We have already received calls from syndicated morning shows, companies wanting to handle our marketing and former and current Rock jocks in the market who want to get involved — plus every rock record rep under the sun!"

Arbitron

Continued from Page 3

and middays compared to diary measurement, but PPM listening is 30%-90% higher in afternoons, evenings and overnights. Television and cable AQH are higher in all dayparts.

Among demographics, radio listening among teens is even lower with the PPM than it is with the di-

ary. Persons 12-17 register just a 7.4 total-week AQH rating using the PPM, compared to a 9.7 with the diary. On the other hand, the AQH ratings among 18-34 adults are higher with the PPM (12.3) vs. the diary (11.3). Listening among 35-54 adults is about the same with both methodologies (10.3 for the PPM, 10.7 with the diary), while the AQH rating among 55+ adults improves most with the PPM (9.1 vs. 8.0).

EXECUTIVE ACTION

Donnelly Heads To WABC-AM/New York As GSM

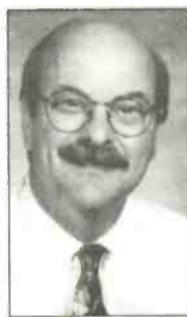
Jim Donnelly has been named GSM for ABC Radio's News/Talk WABC-AM/New York. He comes from a similar post at Hispanic Broadcasting's crosstown WADO & WCAA. Before that he was LSM for WCBS-AM/New York and spent more than a decade at the city's WLTW.

"We are thrilled to have Jim at WABC," said station President/GM Tim McCarthy. "His vast knowledge and experience in the radio industry make Jim an enormous asset to lead our solid sales team at WABC."

WABC has also tapped Beth Haas as NSM. She joined the station in 1999 from Emmis Broadcasting.

Winslow Programs WOGL/Philadelphia

KLDE/Houston OM/PD Dennis Winslow has been named PD of Infinity's Oldies WOGL/Philadelphia. Winslow was named KLDE's PD in 1996 and later assumed additional duties as OM for Cox's Houston cluster, which includes Country KKBQ, '80s KHPT and CHR/Rhythmic KTHT. Winslow's radio career includes



Winslow

a 10-year stint at Oldies WFOX/Atlanta and other stops in Tampa, Orlando and Milwaukee.

"Dennis is the experienced programmer I've been looking for," WOGL VP/GM Sil Scaglione said.

"With an expertise in Oldies, I'm confident he is the guy to take Oldies 98.1 where it needs to go."

Winslow said, "WOGL is one of the heritage stations in the country, with a great staff in a city with a tremendous musical heritage. I can't think of a better or more fun place to be. And working for Sil Scaglione and Infinity makes it even more special."

Talk WPHT/Philadelphia PD Grace Blazer has been programming WOGL on an interim basis since longtime PD Scott Walker exited in March.

Panton Picked As PD For KBFB/Dallas

Lance Panton, Regional VP/Programming in charge of Radio One's Cleveland, St. Louis, Richmond and Augusta, GA properties, has added PD duties for Urban KBFB/Dallas. Panton relinquishes his PD post at WENZ/Cleveland.

Panton assumes duties previously held by Dion Summers, who had shifted from the PD post at Radio One's CHR/Rhythmic WERQ/Baltimore. Summers will now return to 'ERQ and assist in that station's efforts against Infinity's crosstown WXYV, which flipped

to CHR/Rhythmic earlier this month, Radio One/Dallas VP/GM George Laughlin told R&R.

Laughlin said that Radio One is searching for Panton's replacement in Cleveland and that Panton will relocate to 'BFB once his successor at WENZ is hired. "We don't want to leave one of our sister stations empty-handed," Laughlin said.

Before joining WENZ in February 2000 Panton served as Asst. PD/MD of Radio One's WDTJ/Detroit.

RADIO AMERICA



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Pederson Becomes NRB President/COO

Wayne Pederson has been named President/COO of **National Religious Broadcasters**, effective Oct. 1. He succeeds Dr. E. Brandt Gustavson, who died of cancer in May.

Currently Exec. VP at Northwestern Radio in St. Paul, Pederson will relocate to NRB's home office in Manassas, VA by Jan. 1. "I'm excited about the challenge and opportunity to shape Christian media worldwide," stated Pederson. "We need to empower Christian media to use emerging technology and new formats to reach our post-modern world."

Pederson has spent his entire career in Christian broadcasting, beginning at KTIS-AM & FM/Minneapolis while attending the University of Minnesota. He later earned a master's degree in theology from Free Lutheran Theological Seminary in Minneapolis.

Pederson was elected to a three-year term as NRB Chairman in February 2000. In the transition he steps down from that position, and First Vice Chairman Glenn Plummer will fill the post until a new election is held during NRB's annual convention in February of next year.

"Wayne is an outstanding leader," Plummer said. "His leadership of NRB as Chairman has been exemplary. I look forward to working closely with Wayne. He has great ideas and great vision for NRB. Wayne is coming into this position with the unanimous and enthusiastic support of the NRB board."

Rising Rises To Entercom/Wilkes Barre Dir./Ops



Rising

Jim Rising has been elevated to Director/Broadcast Operations for Entercom's Wilkes Barre cluster and will oversee all programming, promotions, production and engineering for News/Talk **WGBI & WILK**, '80s **WBZH & WBZJ**, Country **WGGY** and CHR/Pop **WKRF & WKRZ**. He was previously PD for **WBZH & WBZJ**.

"Mr. Rising has a long and distinguished career in radio broadcasting and has the necessary skills to be able to orchestrate, unite and facilitate our people and our brands," said Entercom/Wilkes Barre VP/Market Manager John Burkavage.

Rising has spent 21 years in Northeast Pennsylvania in such positions as morning host and PD for **WKRZ**, **WGGY** and **WBZH & WBZJ**, as well as other local radio stations. He also helped put 'KRZ on the air in 1980 for its original owner.

Creating Great Radio



During a breakfast panel at the Cornell Club recently, NYMRAD (New York Market Radio) members explained to agency creative directors "How Great Creative Sells Radio (And How Mediocre Creative Can Kill It)." Among those on hand (l-r) were WPAT & WSKQ/N.Y. VP/GM (and NYMRAD chairman) Carey Davis; Biederman, Kelly, Krimstein & Partners Chief Creative Officer Ken Krimstein; The Kaplan Thaler Group Creative Director Jill Danenberg; Hill, Holliday, Connors & Cosmopolos SVP/Group Creative Director Marty Donohue; WBLN/N.Y. PD Vinny Brown; and HHCC SVP/Group Creative Director Mark Nardi.

Barnes To ARTISTdirect As Sr. Dir./Rock

ARTISTdirect Records has moved quickly to beef up its promotion department, naming **Jimmy Barnes Sr.** Director/Rock Promotion. Concurrently, the label tapped **Ann Carlloss** as West Coast Regional Promotion Rep and **Steve Walker** as North West Regional Promotion Rep. All three report to VP/Promotion Dawn Hood.

"We are very proud and fortunate to have Jimmy, Steve and Ann on the same team," Hood said. "They are all accomplished promotion people who offer diverse experience and history, a passion for working great music and the desire to grow with an innovative and unique music company."



Barnes

Prior to joining ARTISTdirect Barnes helped launch the rock department at the independent marketing and promotion company All Access Music Group. Before that he was National Director/Rock Promotion at Trauma Records. Barnes has also been Rock Editor at *Hits* and head of Promotion at Epitaph Records. He started his music-industry career in the early 1990s in the Capitol Records college-promotion department.

Carlloss most recently worked in the promotion department at Restless Records. Walker joins ARTISTdirect after a 12-year stint with Virgin Records, most recently as its Seattle-based regional promotion rep.

Miller Named PD At WJZN/Memphis

Norm Miller has been tapped as the first PD of Barnstable's recently launched Smooth Jazz **WJZN/Memphis**. Miller was most recently PD of Shamrock's Rock AC **WZBA (The Bay)/Baltimore-York, PA**.

Prior to launching The Bay Miller established KCJZ/San Antonio as a Smooth Jazz outlet. He's also served as Asst. PD of former AC **WLTT/Washington** for CBS Radio.

Miller reports to Barnstable/GM Tony Yoken. When asked why he selected Miller to guide WJZN, Yoken told **R&R**, "I looked not just at Smooth Jazz programmers,

but also outside the format. I looked for the best PD, who would appreciate not only the incredible opportunity with the Memphis station but also working for a privately held company like Barnstable.

"We got down to four or five very successful PDs who had serious interest in the job, and at the end of the day there were some things that stood out with Norm. His programming experience and major-market experience were among those things. He gets the format and asked the right questions out on the box. Norm also seemed to have a good handle of how the business works from a PD's perspective."

Berry

Continued from Page 3

be asked to lead such a great and talented group of people. I can't wait to get to Seattle and get to work!"

The News/Talk veteran has been

with ABC Radio's **KGO** radio since 1980. Over the course of his more than two decades at the News/Talker Berry has served as News Director and, most recently, PD. Prior to that he worked with **KRON-TV/San Francisco**, **KDKB/Phoenix** and *The Arizona Republic*.

EXECUTIVE ACTION

Panebianco Directs Nassau Media Partners Sales

Michael Panebianco Jr. has risen from NSM to Director/Sales for **Nassau Media Partners**, a division of Nassau Broadcasting Partners. NMP identifies and executes new revenue-bearing projects and integrates them into Nassau's core radio business.

"Michael's extensive experience in advertising sales and his willingness to think out of the box make him uniquely qualified to oversee the continued growth of the various Nassau Media Partners projects," NMP President and NBP Exec. VP Joan Gerberding said.

Panebianco, who joined NBP in September 2000, previously worked in ad sales at Comcast Cable in Brick, NJ.

Calabrese Runs Disney Records Worldwide

The Buena Vista Music Group has promoted **Luigi-Theo Calabrese** to President of **Walt Disney Records Worldwide** and **Disney Music Publishing**. Calabrese will relocate from London to Los Angeles and report to Buena Vista Music Group Chairman Bob Cavallo.

Cavallo said, "I congratulate Luigi on his well-deserved promotion. I am confident that his vast industry experience, leadership and business acumen will play a key role in the continued growth and success of



Calabrese

Walt Disney Records Worldwide."

Calabrese previously was Sr. VP/Walt Disney Records Europe, Middle East and Africa. Prior to joining Disney in March 2000 he served as Chairman/CEC of the label LTC/TriStar, a joint venture distributed by Sony Music France. Calabrese has also held positions as VP for Europe, Middle East and Africa at

Warner Home Video International and was President of both Warner Music France and Warner Music Italy.

Shamrock Resets Baltimore, Austin Execs

KHHL (The Hill)/Austin PD Hank Dole has transferred to a similar post at Shamrock Communications' Rock AC sister **WZBA (The Bay)/Baltimore-York, PA**. He replaces Norm Miller, who left to program Barnstable Smooth Jazz **WJZN/Memphis** (see story, this page). Dole had programmed Rock AC **KHHL** since the station transformed from Hot Talk in October 2000.

"It makes for a smooth transition when you can promote from within," GM Jeff Laird told **R&R**. "The music is about 90%-95% the same on The Hill and The Bay. We're able to take someone with about a year's experience in the format who works for our company. Senior management and I have been very impressed with Hank."

Succeeding Dole at The Hill is **Nolan Cruise**, who spent seven

years at **KKMJ/Austin** — including the last four as PD — and has been doing mornings at The Hill since early August. He maintains his daily airshift. At the same time, **Bob McDonald** becomes **KHHL's** GM. He succeeds Mark Stacey, who departs the Rock AC to join a family business.

"There's a lot of opportunity in a growth market like Austin for an adult-based format like this," McDonald told **R&R**. "There's certainly a place for us, and we look forward to making that happen with The Hill. We believe we most likely share audience with Clear Channel's Classic Rock **KPEZ** and Infinity's Soft AC **KKMJ**. The classic AC music we play has female appeal but isn't so soft that it chases away the men."

SHAMROCK/See Page 22

MCA Taps Eason As Sr. Nat'l Dir./R&B

MCA Records has named **Don Eason Sr.** National Director/R&B Promotion. Based in Los Angeles and reporting to VP/R&B Promotion Benny Pough, Eason will liaise with Urban radio and supervise the label's field promotion staff.

"Don Eason is a living legend in the promotion universe," Pough said. "He's had so much valuable experience with so many great



Eason

artists and records, and I know he will bring all that wisdom and instinct to bear here at MCA. I'm proud to call Don a friend and colleague, and I welcome him to the MCA family."

Eason began his music-industry career at ABC Records and subsequently went on to serve as a promotion executive for a host of major labels. He joins MCA from Qwest Records.

NAB

Continued from Page 3

broadcasters large and small, particularly small, and how much funding it would require.

Several broadcasters are concerned about what is on the airwaves and back the FCC's recent indecency crackdown.

"Some of the content that some of these jocks think is funny — particularly against women — is appalling and needs to be addressed," said Nassau Media Partners President Joan Gerberding. Gerberding, appearing on a group heads panel, said she believes that indecent remarks set a tone in the community that broadcasters and society will regret.

Cumulus CEO Lew Dickey agreed, noting that racy radio loses its appeal after a while. He added, "Frankly, I think the FCC has been in the right." Dickey told **R&R** that PDs identify boundaries for talent. "You can only catch talent after the fact," he said. "Then you talk to them and make an example out of them in a constructive way."

But Clear Channel Exec. VP/CFO Randall Mays stressed that "broadcasters, and not the government" should make the decisions on controversial content.

The three-day convention attracted 5,227 attendees, down from the show

last year in San Francisco, which attracted 7,600. Many blamed the weak economy for the decline. Infinity dropped out of the NAB last spring, while megagroup Clear Channel scheduled a general managers' meeting in Atlanta nearly concurrently with NAB 2001 and was unable to reschedule when the conflict was discovered.

During the "Executive Super Session," Mays apologized for the scheduling conflict. He told the panel that it was "a mistake, and one that I can assure will never happen again." Mays said he had also apologized to NAB President/CEO Eddie Fritts. (Later, Fritts said he was "heartened" by Mays' public apology and his "reiterated endorsement of the NAB.")

Asked for an outlook for the future, Dickey's five-year forecast was that "three or four groups will run radio," but he was reluctant to predict which companies they would be. Radio One President/CEO Alfred Liggins agreed with Dickey's prediction. "If you didn't like what you saw in the last five years," Liggins said, "stick around, and you really won't like what you see."

Each panelist was asked what they'd do differently knowing what they know now. "I would have bought every station I ever looked at," Liggins said, and Cox Radio's Bob Neil agreed: "I passed on deals that I wouldn't pass on now, and I would have hired more salespeople." But Gerberding's honesty may have spoken for more in the hall: "I would have bought Clear Channel stock."

During his annual keynote address Fritts encouraged broadcasters to let Congress know how performance royalty fees assessed to stations for streaming music on the Internet would adversely impact their business. He said broadcasters pay songwriters and music publishers more than \$300 million a year in music-licensing fees and that new and additional fees by music labels are "unreasonable and grossly unfair." He noted that broadcasters and

labels have mutually benefited from their long, ongoing relationship, but said that "it could, sadly, be disrupted."

iBiquity President/CEO Robert Struble reported that not only does satellite technology work, but "it's delivering solid coverage of high-quality digital sound, and early consumer sales of satellite radios have been strong." iBiquity expects to go to market by 2003, Struble reported. Meanwhile, Harris Corp. says it plans to launch IBOC digital-transmission products at NAB 2002 in April.

Broadcasters Encouraged to 'Take A Chance!'

In a keynote address, famed management expert and author Tom Peters warned broadcasters of the pitfalls of "me-tooism" and encouraged risk-taking on a corporate level while embracing the power of talent and individualism. Those who minimize risk, respect the chain of command, support the boss and make budget exhibit the characteristics of "also-rans" and are "doomed to failure," Peters asserted. He offered a list of radio notables — including Larry King, Howard Stern and Rush Limbaugh — who stumbled over life's hurdles but took enough chances to find their niche.

Peters also encouraged management to target more programming to women and to recruit more women. "We ain't got enough women in leadership," he said. He believes women build strong relationships and bring in business and make the majority of decisions about spending. Quoting trend-spotter Faith Popcorn, Peters noted, "Women do not buy brands, they join them."

Radio is also missing the boat on baby boomers, Peters said. The post-World War II generation is approaching retirement with more cash and time than any previous generation, yet only 5% of advertising is aimed at them. "Targeting 18-44s is stupid, stupid!" the 58-year-old Peters said. "Not only do 55-plus adults have money, we have all the money!"

Wilson Gets

National Radio Award

Citadel's Larry Wilson accepted the National Radio Award, the NAB's highest radio honor. With 205 stations coast-to-coast, Wilson's group has come a long way: Citadel was undercapitalized, he recalled, and during his first NAB Radio Show in New Orleans, he did not have funds to rent office space in the convention center to meet with clients. In fact, he did not have money to pay the NAB registration for himself, so he met people at the Elvis statue in the lobby of the New Orleans Hilton. "Just for old times sake," he said, "a couple of us still meet over there."

Clear Channel's Country KNIX/Phoenix won the NAB's Marconi Award for Legendary Station of the Year. Station of the Year winners: KGO/San Francisco (Major Market), KOGO/San Diego (Large), WGY/Albany (Medium) and WICO-FM/Salisbury, MD (Small). Personality winners: Rick Dees (Network/Syndicated); Matt Siegel, WXKS-FM/Boston (Major); Bill Cunningham, WLW/Cincinnati (Large); Mark Belling, WISN/Milwaukee (Medium); and Brian Scott, KTWO/Casper, WY

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GODSMACK Bad Magick
JOHN MELLENCAMP Peaceful World
DAVE NAVARRO Hungry

Alternative

COLDPLAY Trouble
GODSMACK Bad Magick
SEVEN CHANNELS Breathe

Triple A

CRANBERRIES Analyse
SHELBY LYNNE Wall In Your Heart
JOHN MELLENCAMP Peaceful World

CHR

ALIEN ANT FARM Smooth Criminal
MICHAEL JACKSON You Rock My World
JESSICA SIMPSON A Little Bit

Mainstream AC

CALLING Wherever You Will Go
CRANBERRIES Analyse
JANET Someone To Call My Lover
JOHN MELLENCAMP Peaceful World

Lite AC

JOHN MELLENCAMP Peaceful World
LEANN RIMES Soon
JOHN WAITE Fly

NAC

FOURPLAY Save Some Love For Me
BOZ SCAGGS Payday

Christian AC

ANNOUNCED You'll Never Thirst
MICHELLE TUMES Dream

UC

No Adds

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

Alternative

Teresa Cook
BUSH Speed Kills
HANDSOME DEVIL Makin' Money

Active Rock

Steve Young/Craig Altmaier
CRAWLING THEO Stomp
DAYS OF THE NEW Hang On To This
STONE TEMPLE PILOTS Hollywood Bitch

Heritage Rock

Steve Young/Craig Altmaier
STAIN'D Fade
STONE TEMPLE PILOTS Hollywood Bitch
U2 Stuck In A Moment You Can't Get Out Of

Hot AC

Steve Young/Josh Hosler
JOHN MELLENCAMP Peaceful World

CHR

Steve Young/Josh Hosler
SUM 41 Fat Lip
TOYA I Do

Rhythmic CHR

Steve Young/Josh Hosler
AALIYAH Rock The Boat
JA RULE I/CASE Livin' It Up
'N SYNC Gone

Soft AC

Mike Bettelli
ELTON JOHN I Want Love

Mainstream AC

Mike Bettelli
ELTON JOHN I Want Love
LONESTAR I'm Already There

Delilah

Mike Bettelli
No Adds

Dave Wingert Show

Mike Bettelli
ELTON JOHN I Want Love

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

JJ McKay
EVE I/GWEN STEFANI Let Me Blow Ya Mind
MICHAEL JACKSON You Rock My World

Rock Classics

Jon Holiday
No Adds

Adult Contemporary

Rick Brady
No Adds

RADIO ONE NETWORKS

970-949-3339

Choice AC

Yvonne Day
No Adds

New Rock

Steve Leigh
AFROMAN Because I Got High
CREEPER LAGOON Wrecking Ball
EVERCLEAR Rock Star
INCUBUS I Wish You Were Here
TRANSMATIC Come
PETE YORN Life On A Chain

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • 661-294-9000
Bob Blackburn

Adult Rock & Roll

Jeff Gonzer
JOHN MELLENCAMP Peaceful World
OZZY OSBOURNE Gets Me Through

Soft AC

Andy Fuller
No Adds

Bright AC

Jim Hays
No Adds

CHRONICLE

BIRTHS

Syndicated talk host **Jason Jarvis**, wife Tam, son Colt Fisher Jarvis, Sept. 7.

Musician **Ben Harper**, actress **Laura Dern**, son Ellery Walker Harper, Aug. 20.

CONDOLENCES

Gillian Krikorian, 35, wife of KSPN/Los Angeles host Doug Krikorian, Sept. 15.

Sports announcer **Cawood Ledford**, 75, Sept. 5.



Artist/Title	Total Plays
'N SYNC Pop	79
AARON CARTER Not Too Young, Not Too Old	76
KRYSTAL HARRIS Supergirl	76
LIL' ROMEO My Baby	75
3LW No More (Baby I'ma Do Right)	74
SMASH MOUTH I'm A Believer	73
DESTINY'S CHILD Survivor	72
AARON CARTER That's How I Beat Shaq	72
BAHA MEN Who Let The Dogs Out	36
DREAM STREET It Happens Every Time	34
BAHA MEN Who Woke Snow White Up	34
NINE DAYS Absolutely (Story Of A Girl)	29
MYRA Miracles Happen	27
SMASH MOUTH All Star	
LIFHOUSE Hanging By A Moment	
DESTINY'S CHILD Jumpin Jumpin	26
DREAM He Loves You Not	
3LW Playas Gon' Play	25
SUGAR RAY When It's Over	25
A*TEENS Bouncing Off The Ceiling	24

Playlist for the week ending September 23.

(Small). Winners by format: AC, WALK-FM/Nassau-Suffolk; Adult Standards, WMMB/Melbourne. FL; CHR, KIIS/Los Angeles; Classical, WGMS/Washington; Country, KPLX/Dallas; Smooth Jazz, WNWV/Cleveland; News/Talk/Sports, KKOZ-AM/Albuquerque; Oldies, KCMO-FM/Kansas City; Religious, WMHK/Co-

lumbia, SC; Rock, WEBN/Cincinnati; Spanish, KLNO/Dallas; Urban, KPXS/Kansas City.

R&R's Pam Baker, Julie Gidlow, Adam Jacobson, Ron Rodrigues and Steve Wonsiewicz contributed to the coverage of this year's NAB Radio Show.

DATEBOOK

MONDAY, OCTOBER 8

Fire Prevention Day

1967/Marxist revolutionary **Che Guevara** is executed in Bolivia.
1992/Microsoft announces that some \$9 million worth of allegedly counterfeit Microsoft software was seized by U.S. Marshals in a series of September raids.

Born: **Paul Hogan** 1940, **Jesse Jackson** 1941, **Chevy Chase** 1943, **Sigourney Weaver** 1949

In Music History

1976/**The Sex Pistols** sign with EMI Records. In December the label drops them after the band shocks the U.K. with their expletive-laden appearance on Thames TV's *Today* program.

1994/*The A Tribute to Elvis* concert airs on pay-per-view TV. Headliners include **Carl Perkins**, **Iggy Pop**, **U2**, **The Scorpions**, **Melissa Etheridge**, **Tanya Tucker**, **Chris Isaak** and many more.

Born: **Johnny Ramone** 1948, **Al Jourgensen** (Ministry) 1958, **DJ Q-Ball** (Bloodhound Gang) 1974

TUESDAY, OCTOBER 9

Give Peace A Chance Day

1940/Standing in London for over 300 years, St. Paul's Cathedral is hit by German bombs in a blitz that destroys the cathedral's altar. The cathedral's dome, however, is left unscathed and becomes a symbol of British resolve.

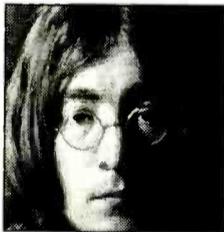
1967/**Doc Severinsen** replaces **Skitch Henderson** as musical director of *The Tonight Show Starring Johnny Carson*.

Born: **Scott Bakula** 1954

In Music History

1973/**Elvis** and **Priscilla Presley** divorce in Santa Monica, CA. Ms. Presley walks with \$1.5 million, \$4,200 per month in alimony and about 5% interest in two of Elvis' publishing companies.

1990/Over 1,000 radio stations nationwide celebrate **John Lennon's** 50th birthday by playing "Imagine," followed by a message of hope from **Yoko Ono**.



Imagine all the people,
living life in peace.

Born: **John Lennon** 1940-1980, **John Entwistle** (The Who) 1944, **Peter Tosh** 1944, **Jackson Browne** 1948, **Polly Jean Harvey** (PJ Harvey) 1969, **Sean Lennon** 1975

WEDNESDAY, OCTOBER 10

1845/The U.S. Naval Academy opens in Annapolis, MD.

1913/The Panama Canal is completed.
1975/Actor **Richard Burton** weds actress **Elizabeth Taylor**.

1985/**Orson Welles**, 70, dies in Hollywood, CA after suffering a heart attack. The same day, actor **Yul**

Bryunner, 65, dies of lung cancer.
Born: **Brett Favre** 1969

In Music History

1965/**The Supremes** make their first appearance on *The Ed Sullivan Show*.

1970/**Pink Floyd** release *Atom Heart Mother* in the U.K.

1979/It's **Fleetwood Mac** Day in Los Angeles. The band get their star on the Hollywood Walk of Fame.

1988/**Hank Williams Jr.** wins his second straight Entertainer of the Year CMA Award.

Born: **David Lee Roth** 1955, **Tanya Tucker** 1958, **Mya** 1979

THURSDAY, OCTOBER 11

National Sausage Pizza Day

1975/**Bill Clinton**, 29, weds **Hillary Rodham**, 27, in Fayetteville, AR.

1975/*Saturday Night Live* debuts.

George Carlin is the first guest host for the late-night comedy show, which features an ensemble cast of **Chevy Chase**, **John Belushi**, **Dan Aykroyd**, **Gilda Radner**, **Jane Curtin** and the voice of **Don Pardo**.

1991/Actor **Redd Foxx**, 68, dies in Los Angeles following a heart attack.

Born: **Joan Cusack** 1962, **Luke Perry** 1966, **Jane Krakowski** 1966, **Michelle Trachtenberg** 1985

In Music History

1978/**Nancy Spungen**, girlfriend of ex-Sex Pistols bassist **Sid Vicious**, is found dead in the couple's apartment of an apparent homicide. Vicious is arrested, but he overdoses on heroin before the trial.

1988/Saxophonist **Kenny G** plays the national anthem at game six of the National League playoffs, Los Angeles Dodgers vs. New York Mets. Dodger infielder **Steve Sax** comments, "It was the worst I ever heard. I could have played it better."



Kenny G blows the
national anthem.

Born: **MC Lyte** 1971

FRIDAY, OCTOBER 12

National Bookkeeper's Day

1971/*Jesus Christ Superstar* premieres on Broadway. The controversial musical runs for 720 shows and spawns several hit songs.

1991/Director **Steven Spielberg** weds actress **Kate Capshaw**.

1999/Basketball great **Wilt Chamberlain**, 63, dies of cardiac arrest in Los Angeles.

Born: **Hugh Jackman** 1968, **Kirk Cameron** 1970

In Music History

1987/**The Who** announce that they'll come out of retirement. Bassist **John Entwistle** tells the *London Daily Express*, "It's better to be a wealthy old rock star than a broke old rock star."

1995/The murder trial of **Yolanda Saldívar**, accused of murdering Tejano star **Selena**, begins.

1997/**John Denver**, 53, dies when the small plane he is piloting crashes into Monterey Bay, CA.

Born: **Luciano Pavarotti** 1935, **Martie Seidel** (Dixie Chicks) 1969

SATURDAY, OCTOBER 13

1792/In Washington, DC, the cornerstone is laid for what becomes known as The White House.

1974/**Ed Sullivan**, 73, dies in New York City.

1984/Rev. **Jesse Jackson** guest hosts *Saturday Night Live*, appearing in several of the show's skits.

Born: **Lenny Bruce** 1925-1966, **Margaret Thatcher** 1925, **Chris Carter** 1956, **Kelly Preston** 1962, **Nancy Kerrigan** 1969

In Music History

1980/**Johnny Cash** is elected to the CMA Hall of Fame.

1985/B-52's guitarist **Ricky Wilson**, 32, dies of complications from AIDS.

1993/MTV deletes all fire references from *Beavis & Butthead* after the death of a 2-year-old Ohio girl. The girl's 5-year-old brother set his bed on fire after hearing "fire is cool" on *B&B*.



Beavis & Butthead under fire.

Born: **Paul Simon** 1941, **Sammy Hagar** 1947, **Marie Osmond** 1959

SUNDAY, OCTOBER 14

1947/Flying the *Bell X-1 Rocket*, former fighter pilot **Chuck Yeager** breaks the sound barrier for the first time.

1954/Featuring a cast of 25,000, the Cecil B. DeMille epic *The Ten Commandments*, starring **Charlton Heston**, begins filming in Egypt.

1968/The first live telecast from space is made as *Apollo 7* astronauts give a tour of their spacecraft and show views through the windows.

1987/In Midland, TX a media frenzy occurs when hundreds of rescuers come to the aid of 18-month-old **Jessica McClure**, who fell 22 feet into an abandoned well. She's rescued 58 hours later.

Born: **Dr. C. Everett Koop** 1916, **Roger Moore** 1927, **Ralph Lauren** 1939

In Music History

1977/Legendary crooner **Bing Crosby**, 73, dies in Madrid, Spain following a heart attack.

1996/**Madonna** and **Carlos Leon** become parents to daughter **Lourdes Maria Ciccone**.

Born: **Thomas Dolby** 1958, **Shaggy 2 Dope** (Insane Clown Posse) 1974

— Frank Correia

Zinescene

Hey, Macca! Got Milk?

Milk does a body good, but apparently **Paul McCartney** doesn't think so. According to *Us Weekly*, he and the animal-rights activist group People for the Ethical Treatment of Animals are mounting a campaign to convince British children not to drink milk because it will make them "fat, spotty [pimply] and flatulent." The 'zine says that, during the campaign, PETA is handing out 100,000 Pokemon-style cards to kids that suggest, through cartoon characters Chubby Charlie, Spotty Sue and Windy Wendy, that, if they drink milk, they can expect all sorts of problems.

Life's been good to ex-Eagles member **Joe Walsh** so far, but *Entertainment Weekly* says that "there's gonna be some heartburn tonight!" The 'zine says Walsh will perform at the opening ceremony for the Spam Museum in Austin, MN, alongside lunch-meat luminaries like The Solid Senders and The Spamettes.

Just in case you've been wondering whatever happened to surviving Milli Vanilli member **Fabrice Morvan**: The *Star* says he's singing karaoke in a traveling shower stall! The singer is back onstage — sort of — emceeding a concert tour called Malibu Run Shower Palooza, in which fans jump in a portable shower to belt out tunes.

It's A Drag, Mick

Mick Jagger is finding out what a drag it is getting old. *Us Weekly* says that after he found out he was British 'zine *Saga's* cover boy, he got bent out of shape because he felt he was too young to be profiled in a 'zine read by senior citizens. The *Star* says he also balked at the article, which said that even though his face is heavily creased, he has gray roots in his dyed hair and his body looks debilitated, he is still "taking on challenges."

Madonna is also steamed, because, *Us Weekly* reports, a California company is using her face to sell condoms. The 'zine says the condom box and individual wrappers feature head shots cropped from nude photos she posed for in 1979, before she became famous.

They're Stylin'!

"I don't really check out people's asses," **Jennifer Lopez** tells *Us Weekly*. "That's why it's such a phenomenon that people feel like they can just check out mine. Because I'm not really up in it like that." *People* applauds and disses Lopez's style choices — as well as those of **Madonna**, **Janet**, **Britney Spears** and **Destiny's Child** — in its "Best



THERE BUT FOR THE GRACE OF GOD ... — "God works in mysterious ways," **Kenny Chesney** tells the *Star*. He was scheduled to shoot a video for his new single, "Tin Man," at the World Trade Center on the day that the terrorist attacks occurred, but the video shoot was canceled at the last minute. "I'm certainly glad I wasn't there," he says. "But I feel terrible for all the families who have been affected by this."

and Worst Dressed 2001" issue.

Mariah Carey applauds and disses her own style choices through the years in *Allure*. Describing the dress she wore to the Grammy Awards in 1996, she says, "This is called 'a miserable girl in a white dress who is living the life of a person stuck in a place called Sing Sing with a bunch of psychos.'" Regarding her hairstyle during *Divas Live 1998*, she says, "My hairdresser got a little carried away with the fact that the show was called *Divas*. When I wasn't looking, he was just teasing my hair like a madman. I looked on TV, and I was like, 'Who in the Sam Hill is this?' That would be me."

If **Britney Spears** can't decide what to wear, she won't wear anything — at least at home, anyway. "I believe the body's a beautiful thing, and you shouldn't try to hide yourself," she tells the *Globe*. "But there are mornings I wake up and my butt feels fat."

Us Weekly reflects on her and **Justin Timberlake's** relationship, as well as other celebrity romances that blossomed in the "2001 Summer of Love." Did Justin "pop the question"? The *Star* thinks so.

Making It Special

Bjork describes her new album, *Vespertine*, in *Spin*: "It's about not speaking for days and daydreaming and it's snowing outside. It's about zooming in and finding heaven underneath your kitchen table. Most people think that the life they lead is boring and the noises they hear every day are ugly. But if you take those same noises and make them into something magical and out of the ordinary, I think that's brave."

— 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
U2 Walk On	41
P.O.D. Alive	40
JENNIFER LOPEZ I'm Real	39
JAY-Z Izzo (H.O.V.A.)	37
PUDDLE OF MUDD Control	31
DMX We Right Here	30
R. KELLY Feelin' On Your Booty	29
FABOLOUS I/NATE DOGG Can't Deny It	28
P. DIDDY & THE FAMILY Bad Boys For Life	28
MARY J. BLIGE Family Affair	28
ALL STAR TRIBUTE What's Going On	28
WISEGUYS Start The Commotion	27
MISSY ELLIOTT One Minute Man	26
NELLY FURTADO Turn Off The Light	25
JANET Someone To Call My Lover	24
MARIAH CAREY Never Too Far	24
DESTINY'S CHILD Emotion	24
BUBBA SPARXX Ugly	24
TRICK DADDY I'm A Thug	24
GINUWINE Differences	23
ELTON JOHN I Want Love	23
MACY GRAY Sweet Baby	22
MICHELLE BRANCH Everywhere	22
WEEZER Island In The Sun	22
NICKELBACK How You Remind Me	20
TRAIN Drops Of Jupiter (Tell Me)	16
U2 Stuck In A Moment You Can't Get Out Of	12
LFO Every Other Time	11
FIVE FOR FIGHTING Superman (It's Not Easy)	9
BEN FOLDS Rockin' The Suburbs	8
SYSTEM OF A DOWN Chop Soley!	7
BACKSTREET BOYS More Than That	7
LINKIN PARK In The End	7
TRAVIS Side	7
CITY HIGH Caramel	7
JADAKISS Knock Yourself Out	7
ADEMA Giving In	6
NIKKA COSTA Like A Feather	5
DREAM This Is Me	5
MANDY MOORE Crush	5
SUM 41 Fat Lip	5
DISTURBED Down With The Sickness	5
PETEY PABLO Raise Up	5
ALICIA KEYS Fallin'	3
ISLEY BROTHERS Contagious	3
ALIEN ANT FARM Smooth Criminal	3
JIVE JONES Me, Myself & I	3
JILL SCOTT A Long Walk	3
MUDVAYNE Dig	3
BLU CANTRELL Hit 'Em Up Style (Oops!)	2
CRAIG DAVID Fill Me In	2
JANET All For You	2
JAGGED EDGE (NELLY) Where The Party At?	1
GORILLAZ Clint Eastwood	1
STAIN'D Fade	1
JA RULE I/CASE Livin' It Up	1
AFRODMAN Because I Got High	1
BLINK -182 Anthem Part 2	1
BLINK -182 Stay Together For The Kids	1

Video playlist for the week ending September 23.

ADDS

BUSH The People That We Love
ENYA Only Time
GARBAGE Androgyny
GINUWINE Differences
MICHAEL JACKSON You Rock My World
JEWEL Standing Still
LIVE Overcome

X-LARGE

ALIEN ANT FARM Smooth Criminal
ALICIA KEYS Fallin'
STAIN'D It's Been Awhile
SUGAR RAY When It's Over
WISEGUYS Start The Commotion

NEW

FIVE FOR FIGHTING Superman (It's Not Easy)
NELLY FURTADO Turn Off The Light
ENRIQUE IGLESIAS Hero

LARGE

BARBANKED LADIES Falling For The First Time
BLU CANTRELL Hit 'Em Up Style (Oops!)
DESTINY'S CHILD Emotions
MACY GRAY Sweet Baby
ELTON JOHN I Want Love
JENNIFER LOPEZ I'm Real
JOHN MELLENCAMP Peaceful World
STEMIE NICKS Sorcerer
U2 Stuck In A Moment You Can't Get Out Of

MEDIUM

3 DODDS DOWN Be Like That
MICHELLE BRANCH Everywhere
CAKE! Short Skirt/Long Jacket
CRAIG DAVID Fill Me In
MELISSA ETHERIDGE I Want To Be In Love
R.E.M. All The Way To Reno
WEEZER Island In The Sun

CUSTOM

TDRI AMGS Strange Little Girl
INDIA ARIE Brown Skin
MARY J. BLIGE Family Affair
MARIAH CAREY Never Too Far
EVERCLEAR Rock Star
FUEL Bad Day
GORILLAZ Clint Eastwood
HALFORD Made In Hell
THE ISLEY BROTHERS Contagious
JAMIROQUAI Little L
LINA It's Alright
MAXWELL Lifetime
BRIAN MCKNIGHT Love Of My Life
NICKELBACK How You Remind Me
STAIN'D Fade
TQQL Schism
TRAVIS Side
USHER U Remind Me

Video airplay for September 24-30.

3 million households

 Chdy Mahmoud
VP/Music Programming
& Entertainment

VIDEO PLAYLIST

112 Dance With Me
FABLOUS I/NATE DOGG Can't Deny It
GINUWINE Differences
ALICIA KEYS Fallin'
R. KELLY Feelin' On Your Booty
ALICIA KEYS Fallin'
JA RULE I/CASE Livin' It Up
MICHAEL JACKSON You Rock My World
JAY-Z Izzo (H.O.V.A.)
BUBBA SPARXXX Ugly

RAP CITY

DR. DRE I/KNOG-TURN'AL Bad Intentions
DMX We Right Here
FABOLOUS I/NATE DOGG Can't Deny It
JA RULE I/CASE Livin' It Up
JADAKISS Knock Yourself Out
JADAKISS I/EVE & STYLES We Gonna Make It
JAY-Z Izzo (H.O.V.A.)
JAY-Z Girls, Girls, Girls
JUVENILE Set It Off
BUBBA SPARXXX Ugly

Video playlist for the week ending September 23.

ALICIA KEYS Fallin'
KENNA Hell Bent
NELLY FURTADO Turn Off The Light
PUDDLE OF MUDD Control
MISSY ELLIOTT One Minute Man
ALIEN ANT FARM Smooth Criminal
TRICK DADDY I'm A Thug
MYSTIC The Life
RADIOHEAD Knives Out
BLU CANTRELL Hit 'Em Up Style (Oops!)
DISTURBED Down With The Sickness
FUEL Bad Day
P.O.D. Alive
CRYSTAL METHODD Name Of The Game
FABOLOUS I/NATE DOGG Can't Deny It
FATBOY SLIM Weapon Of Choice
MARY J. BLIGE Family Affair

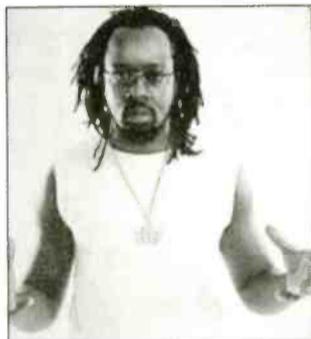
This week's video playlist is frozen.

TELEVISION

Due to a delay, Nielsen Media Research's television ratings were not available at press time. Nielsen TV ratings will return next week.

COMING NEXT WEEK
Tube Tops

TNT's *Come Together: A Night for John Lennon's Words & Music* is slated to feature performances of Lennon's work by Yolanda Adams, Marc Anthony, Dave Matthews Band, Nelly Furtado, The Isley Brothers, Cyndi Lauper, Moby, Alanis Morissette, Lou Reed and Stone Temple Pilots in a show executive-produced by Lennon's widow, Yoko Ono (Tuesday, 10/2, 8pm).

Friday, 9/28


• Wyclef Jean, *Late Show With David Letterman* (CBS, check local listings for time).

Saturday, 9/29

• Aaron Neville performs during the hourlong *QVC Sampler* (10pm ET/7pm PT).



• Alicia Keys performs on the 27th season premiere of *Saturday Night Live* (NBC, check local listings for time).

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.



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

Monday, 10/1

• Elton John, *David Letterman*.

Wednesday, 10/3

• George Jones, *David Letterman*.

• Delbert McClinton, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

Thursday, 10/4


• Charlotte Church, *The Tonight Show With Jay Leno* (NBC, check local listings for time).



• Ryan Adams, *David Letterman*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

September 21-23

Title	Distributor	S Weekend (\$ To Date)
1 <i>Hardball</i>	Paramount	\$8.05 (\$19.28)
2 <i>The Others</i>	Miramax	\$5.08 (\$80.08)
3 <i>The Glass House</i>	Sony	\$4.40 (\$11.66)
4 <i>The Musketeer</i>	Universal	\$3.54 (\$22.67)
5 <i>Rush Hour 2</i>	New Line	\$3.52 (\$215.61)
6 <i>Two Can Play That Game</i>	Sony	\$3.21 (\$18.18)
7 <i>Rat Race</i>	Paramount	\$2.94 (\$51.52)
8 <i>Rock Star</i>	WB	\$2.93 (\$15.12)
9 <i>Jeebers Creepers</i>	MGM/UA	\$2.77 (\$33.56)
10 <i>American Pie 2</i>	Universal	\$2.68 (\$139.65)

All figures in millions
Source: ACNielsen EDI

COMING ATTRACTIONS:

This week's openers include *Zoolander*, starring Ben Stiller. The film's Hollywood soundtrack sports two versions of "Relax" — Frankie Goes To Hollywood's original and *Powerman 5000*'s previously unreleased rendition — as well as new cover tunes by Nikka Costa (Blondie's "Call Me"), No Doubt (Donna Summer's "Love to Love You Baby"), The Wallflowers (The Bee Gees' "I Started a Joke") and Rufus Wainwright (The Hollies' "He Ain't Heavy, He's My Brother"). The *Wiseguys* "Start The Commotion," Wham!'s "Wake Me Up Before You Go-Go," Herbie Hancock's "Rockit," *Freestylers f/Navigator*'s "Ruffneck," *The Crystal Method*'s "Now Is the Time" and *Orgy*'s "Faces" (which was written for the movie and soundtrack) — along with "Moby's Sub Mix" of Michael Jackson's "Beat It" and a remix of BT's "Madskills Mic-Chekka" — complete the ST.

Also opening this week is *Hearts in Atlantis*, starring Anthony Hopkins. The film's Decca soundtrack contains three vintage songs by The Platters — "Only You," "Twilight Time" and "Smoke Gets in Your Eyes" — as well as Chubby Checker's "The Twist," Chuck Berry's "Carol," Santo & Johnny's "Sleep Walk," The Crew Cuts' "Sh-Boom" and Percy Faith's "(Theme From) A Summer Place."

The *Forefront* soundtrack to *Extreme Days*, which also opens this week, includes P.O.D.'s "Selah," as well as music by such Contemporary Christian acts as tobyMac, Tait, Earthsuit, Audio Adrenaline, East West, Pax217, Bleach, Newsboys and others.

— Julie Gidlow

BOX BLOCK

55 million households

 Peter Cohen,
VP/Programming

Rap Adds

XZIBIT Get Your Walk On
DR. DRE I/KNOG-TURN'AL Bad Intentions
ROOTS MANUVA Witness The Fitness
LIL' JON & THE EAST SIDE BOYZ Put Yo Hood Up

Pop Adds

ALL STAR TRIBUTE What's Going On
BRITNEY SPEARS I'm A Slave 4 U
MICHAEL JACKSON You Rock My World

Urban Adds

No Adds

Rhythmic Adds

ROOTS MANUVA Witness The Fitness

Rock Adds

NEW FOUND GLORY Dressed To Kill
AMERICAN HI-FI Another Perfect Day
WEEZER Island In The Sun
STATIC-X Black And White
BUSH The People That We Love
PUDDLE OF MUDD Control
SLIPKNOT Left Behind
OZZY OSBOURNE Gets Me Through

Adds for the week of September 23.



AL PETERSON
alpeterson@rronline.com

What's Next For Wall Street?

Business and financial journalist Lou Dobbs looks at the year ahead

Buildings were not the only things attacked by terrorists on Sept. 11. Financial markets around the world were also seriously jolted by the impact of the horrific events that happened in New York City; Washington, DC; and Pennsylvania that morning, and the effects will be felt for months — perhaps even years — to come.

Late last week, as Wall Street continued to experience a free fall, I spoke with eminent award-winning business and financial journalist Lou Dobbs to get his experienced perspective on America's economic future and what he believes broadcasters can expect in the weeks and months ahead.

The familiar anchor of CNN's *Moneyline* and United Stations Radio Networks' *Lou Dobbs/NBC Financial Report* — currently airing on more than 700 radio stations nationwide — offers a cautionary view of the bumpy financial

road ahead, yet he remains a steadfast and unequivocal "bull" when it comes to the subject of a rebound on Wall Street and America's economic future.

R&R: Federal Reserve Board Chairman Alan Greenspan said last week that, although the country's economy has taken a big hit in the short term, he remains optimistic about its long-term prospects. Would you agree? If so, can you define what you consider long term?



Lou Dobbs

LD: I strongly agree with that assessment. What the long term will be will really be better defined by events that unfold over the next several days and weeks, but I would think that we're talking about a turn-around over the course of the next six to 12 months, if you want to talk long-term.

Most of the people whom I speak to truly believe that, despite how sharp the present downturn in the markets is now, it will also be sharp on the way back up. But I wouldn't expect to see too much on the positive side for at least another two to six months.

R&R: Some have suggested that, traditionally, when a time of uncertainty passes, and we take military action in some form, the markets will begin to swing back upward. Do you think that will be the case in this situation?

LD: Well, that was certainly the case in 1991, at the outset of ground action during the Gulf War. But it is always difficult to look at these things and expect to find exact par-

allels with history. Things are quite different this time.

Most economists believe that we were already in a recession before the economy effectively shut down for four days after the attack, and that fact certainly has not helped in this

"Most of the people whom I speak to truly believe that, despite how sharp the present downturn in the markets is now, it will also be sharp on the way back up. But I wouldn't expect to see too much on the positive side for at least another two to six months."

"We've lost more than 1 million jobs this year, and it doesn't matter to any one of those people whether we call this a recession or a depression. They've been negatively affected, and the only way we can fix that is to get our economy growing again and create more jobs."

situation. So, although it is still too early to judge the total impact, I think the markets will work themselves through this and stabilize nicely soon.

R&R: When you say "work themselves through this," do you think the whole process of that will be less chaotic than some have expected?

LD: A lot of people have been surprised that, despite these unprecedented events, the market has actually been as orderly as it has. First of all, getting the New York Stock Exchange back in business so quickly was a remarkable feat. And since the markets have been open again, we have seen just how important that was for us to do. This is the largest capital market in the world, and it has to be free and open.

R&R: While I am 3,000 miles away from ground zero, you are based in New York. How much emotional impact is seeing the physical loss and devastation from the Sept. 11 attack every day having on those who work on Wall Street?

LD: Although New York is a very big city, Wall Street is — by comparison — a very small community. The people who lost their lives at the World Trade Center had many friends and professional colleagues who worked not only on Wall Street, but all over this city. It is safe to say that almost every one of us has lost a colleague, a friend or a family member, and you cannot minimize the impact that has had on people.

That said, I'm very proud to be working in this city, because New Yorkers have come together and have shown the world that they are determined to get this city back to business as usual. But I do think that — at least from the people I have talked to around the country — this tragedy is no less painful for an Oklahoman or a Californian than it is for a New Yorker. It is certainly a national pain that is being felt, and that pain has helped all of us to come together and forge ahead.

R&R: Can you define the difference between recession and depression? And which way do you think we are headed?

LD: It's really irrelevant to any single one of us whether we call it a recession, a slowdown, a downturn or anything else; what we really care about is providing for our families and maintaining our standard of living — that's what is critical to all of us as individuals.

Look, we've lost more than 1 million jobs this year, and it doesn't matter to any one of those people whether we call this a recession or a depression. They've been negatively affected, and the only way we can fix that is to get our economy growing again and create more jobs.

R&R: The radio business pretty much relies 100% on advertising to survive. How do you see the ad market going over the next several months?

Women 25 - 54	0.7 - 2.2	KCTK Phoenix, AZ
Men 25 - 54	3.9 - 6.5	WFMN Jackson, MS
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LD: What was already a pretty bad situation just became worse. Whether it is print or electronic media, radio or television, everybody's advertising levels were already at historic lows. Now we really have a lot more pressure, because, since the events of Sept. 11, many advertisers who were still in the market have chosen to withdraw. Some of that is because of the nature of the reporting that is necessarily going on, and some of it is simply because of conditions involving the economy and our national security.

R&R: Is this just a "time out" by those advertisers? Do you expect them to return relatively quickly?

LD: Oh, certainly. We'll recover from this in due course, but I do believe it is going to be another several months of very tough going in that sector.

R&R: Radio was slow getting into the Internet business, and just as it seemed to be embracing it, these world-changing events happened. Should we assume that radio's Internet business will also be negatively impacted for a while?

LD: Definitely. Advertiser-dependent web-based businesses will suffer to an even greater degree than traditional media. The downturn there will be prolonged, and, in my opinion, web-based businesses are in for a very difficult time in the near term.

Ironically, over the past few years it was the Internet sector that used radio and demonstrated clearly the power of radio's reach and its effectiveness as an advertising medium, and I think advertisers noted that. In my opinion, radio advertising will be on the early end of advertising's return.

R&R: Are there any business sectors that you see recovering sooner rather than later that could contribute to a turnaround in the advertising business that would positively impact radio?

LD: The difficulty in answering that is that today isn't anything like it was the day before Sept. 11. No one I know on Wall Street could identify the sector or industry that will lead us out of the slowdown. Technology is going to be in a downturn for some time. Again, it doesn't matter if you call it a recession or a depression; the fact is, there will be a downturn of significant proportion for technology for some time to come.

The real likelihood is that we are going to see the consumer bring us out of this. But because of all of the fallout from the terrorist attacks and the apparent engagement that we will experience with terrorists, terrorist organizations and nations that are supporting them, the mood and spending patterns of consumers may be negatively affected for several more months. There is still a tremendous amount of uncertainty out there, and that's why the markets are under such pressure right now.

R&R: Is there anything more that you believe President Bush could or should say, beyond what he has already said, to calm the concerns and

fears of the financial markets?

LD: The best answer is what he has already said, and that is that this is less a time for talk and worrying about its impact and more a time for action. The markets and this economy will only respond to action now. And while it is entirely appropriate and helpful to have the president use the "bully pulpit" to explain his policies and positions, it's going to require action to give investors, consumers and businesspeople the confidence and definition they need to move forward again.

R&R: With our dependence on foreign oil supplies in this country, can you give us your take on the energy sector in the months ahead?

LD: I would say that, in the short term, it will depend somewhat upon what area of the country you live in as to how affected you will be by higher energy prices. We have not seen — remarkably, I might say — a tremendous spike in crude oil prices or gasoline prices thus far. In fact, the reverse has occurred, because, out of a sense of patriotism, most of the oil companies have frozen wholesale prices to their dealers.

And price gouging is something that most communities and consumers in America have shown recently that they will not tolerate. It's a different situation than we had in 1973 or 1979, or even than we had in '90-'91. But we could well have some shortages if this crisis affects those nations in the Middle East that are some of the big oil suppliers.

R&R: At the recent NAB convention in New Orleans, one of the group heads suggested that there will be only two or three radio owners left in five years, much the way it is in Europe. Would you agree that consolidation isn't really over yet in the broadcast industry?

LD: Well, not if Lowry Mays and Mel Karmazin have anything to say about it. Seriously, I think we will see consolidation continue. I'm not sure what the end point is — there always is one, but I'm just not able to see clearly when that point will be.

R&R: Will any of the big media players that don't own radio — like GE or AOL Time Warner — get into the radio business, or might they be looked at by one of the bigger radio players?

LD: GE, the largest corporation in the world, is not likely to be taken over by anyone, nor is AOL Time Warner, the largest media company in the world. But it would be interesting to see if they were to begin focusing on acquiring radio, because it is truly the only principal medium that they are not in, and radio is still a very good media business.

R&R: Let's talk about the average person working at a radio station today who perhaps has a 401(k), a few stock options in the company and some mutual funds. What is the best course of action for the small investor during these uncertain times?

LD: The advice I would offer is the same advice I would give in times of certainty: Know that in which you are investing, know that

we are going to be in a volatile market for what appears to be some time, and understand that we are all long-term investors, whether by choice or due to the events of the past couple of weeks. Be prudent, don't invest money that you cannot afford, and be confident that this economy is so strong and so resilient that there is no better place in the world in which you could invest.

R&R: Are mutual funds still a good bet, or is individual investing the way to go now?

LD: Because the markets have been so punishing over the course of the last year and a half or so, we are going to see a lot more investing in mutual funds than we will individual investing. The market is simply so complicated today and so difficult when it comes to managing things like your 401(k) or other retirement funds that you need to have the best investment strategy that you can possibly have in place.

If you have the time and the knowledge, you can't beat individual investing. Over time, history has shown us that the "little guy" has proven to be a pretty smart investor. But it takes a

"Know that in which you are investing, know that we are going to be in a volatile market for what appears to be some time, and understand that we are all long-term investors, whether by choice or due to the events of the past couple of weeks."

lot of time and knowledge to do it well, and most people simply do not have that kind of time to devote to it.

R&R: Do you think the Federal Reserve Board will take any additional action in the weeks ahead beyond the several interest-rate cuts it has implemented thus far? Will we see more tax cuts or large government spending programs, such as we have seen during previous prolonged periods of conflict or war?

LD: Naturally, I can't predict what will happen in terms of this so-called "new war," but I suspect that we will perhaps see another small interest-

rate cut. I don't think that is particularly material to how soon we come out of this downturn; eight interest-rate cuts should probably be plenty.

The real question is what form federal spending and economic-stimulus packages take. It's that sort of spending by the federal government that will have a far more material impact and will help the economy to recover much sooner.

R&R: If we had to put you on a team with the bulls or the bears these days, it sounds like you are still running with the bulls. Is that correct?

LD: Absolutely!

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World

Continued from Page 1

Both Ireland and France declared a national day of mourning for the U.S. on Sept. 14. "All went silent for three minutes at 11am GMT, as did most of Europe," Irish broadcaster Garvin Rigby told **R&R**. "Virtually every business closed down for the day here, with everything quieter than even Christmas day. Most stations had no commercials and changed playlists."

NRJ (pronounced "energy"), France's big CHR outlet, aired news bulletins every 15 minutes, starting the afternoon of Sept. 11. "We learned of the story at 2:45pm, Paris time," noted PD Mike Wagner, an American who programs several stations for the French audience. "The music mix was softened with the addition of more gold."

Wagner said the morning show, a French version of a "morning zoo," was canceled the next morning, and in its place was a "straight" morning show, with news every 15 minutes. On Nostalgie, the Oldies network, newscasts were lengthened from two to four minutes and scheduled every 30 minutes until 8pm on Sept. 11. On Sept. 12, Wagner said, "All of our local affiliates were told to take the national news feeds, which were 100% dedicated to the terrorist attacks."

France observed three minutes of silence in honor of the victims on Sept. 14. "However, French radio decided together to broadcast John Lennon's 'Imagine' precisely at noon on Friday," Wagner said. "The French have been extremely supportive of the U.S., and television coverage has been impressive."

Great Britain's only national commercial radio station — the Wireless Group's talkSPORT, a phone-in format where the agenda is set by the audience — immediately stopped

talking about sports upon hearing news of the attacks in the U.S., even though two major soccer championships, always cause for national fervor, were underway.

"We never mentioned a word about the championships," said programmer Bill Ridley. "No one urged our hosts to discuss sports. We had no choice in the matter. It had to be done. To do anything else would have been wrong. Ninety-nine percent of the callers were absolutely appalled and stood side by side with America. And they did speak in one voice, expressing both grief and anger over the outrage."

Hong Kong has focused on economic and security issues. Daniel McAtee, Sr. Information Officer for the Hong Kong Economic and Trade Office, told **R&R** that much of Hong Kong's coverage centered on how the expected decline in the U.S. economy would impact the Hong Kong economy. McAtee noted that the U.S. is Hong Kong's second-largest trading partner; in 2000 trade between the two totaled \$61 billion. Radio coverage has also focused on the safety of Hong Kong residents in the wake of the tragedies.

Listeners to Clear Channel stations in Australia, Europe and South America were connected to long-form programming produced in the U.S. and a slew of Clear Channel Talk outlets, Bob Cohen told **R&R**. It was Cohen's first week on the job as Clear Channel International President, and he hustled to help create hubs of network information and plug-ins for his foreign stations.

"They had a huge appetite for news; he said. "Everyone wants to know how they can get as much information as possible. This illustrates what a small world we live in. I got e-mails from all over the world and was struck immediately by how fast

people want information."

Those tuning in to *The Kev and Abby Wake-Up Show* on the U.S. Air Force base in Incirlik, Turkey heard a special three-hour program in which song dedications were aired and the airwaves were opened to callers to let them speak their minds, co-host Kevin Nichols told **R&R**. Nichols said he understood the importance of providing "vital information at a most critical time in our country's life." The base chaplain spoke, and "a doctor talked about how the tragedy affects people and where they could go for help," said Nichols, who attended the Morning Show Boot Camp in Las Vegas last month. He added that he was moved by the audience's reaction and participation. "It was very heartfelt to hear from these people," he said.

In Canada, the number of male callers to traditional female-oriented Talk CFUN-AM/Vancouver rose noticeably, VP/GM Paul Ski reported. It's a station where people talk about feelings and emotions. They talked a lot about the terrorism, air travel and how the horror will affect them, Ski said. "Some calls were heartbreaking. There was a great number of callers who called for the U.S. to go after the terrorists, saying, 'Go get them.'"

Talk CJAD/Montreal dropped all of its spots for 24 hours and began simulcasting on its CHR sister, MIX 96. VP/GM Rob Braide said it was important "to reach as many people as possible with all of the crucial information." CJAD sent two reporters to Manhattan. "They have been working around the clock and providing stories to radio stations across the country," Braide said. "These are the times that radio has to step out of the mold and let its listeners feel that it can be relied on not only to inform but to do the right thing."

— Jeffrey Yorke & Joe Howard

But, most of all, Panero wants subscribers to fork over \$300 to \$500 for a new radio receiver and antenna and another \$9.99 a month for the service.

XM has enough cash to operate through Q1 2002, XM Chairman Gary Parsons told **R&R**, but it will need to raise funds on Wall Street to keep the revolution primed. If investors reject another round of financing, XM is prepared to lean on its "strategic partners" GM, DirecTV, Honda and Clear Channel, both Parsons and

HBC

Continued from Page 3
KZOL/San Francisco, will now also oversee KLSQ & KISF/Las Vegas. Shepherd took over management of the Bay Area duo in 1996 and served as GM of KSOL under former owner Crescent Communications.

All three report to HBC COO Gary Stone, who commented, "As a direct result of unifying our strong market clusters in key Texas cities, Mark will be responsible for creating new revenue, event and programming platforms. Under Ali and Peter's leadership, HBC will be in a better position to effectively manage growth in important markets located in the Western United States."

In related news, Frank Carter has risen from GSM to GM of HBC/Dal-

Panero confirmed Tuesday.

But in this new era of economic crunch and prewar concern, will Americans want to dish out extra money for a pleasure that has been — and still will be — free? "It's sad, and maybe a little bit morbid, but in this immediate time, I think people will want to escape into our programming," Wheeler said. "And, at the same time, they'll be totally connected to the world. You couldn't ask for more for \$9.99."

las. In his new role Carter will handle the day-to-day operations of KESS, KHCK & KLNO.

"Frank is a solid and very capable manager," Stone said. "With his experience and demeanor, he will provide the leadership that will allow our Dallas stations to progress, particularly in light of the 2000 census figures, which are significantly impacting the Dallas market for Hispanics."

Shamrock

Continued from Page 16
Most recently Marketing Director for Austin-based Benchmark Co., McDonald was previously NSM for Clear Channel/Austin. He has also worked in Austin as GSM for KEYI and GM at KQFX and spent 13 years at KOKE (now KKMJ).

Stations

Continued from Page 1

that morning. "I guess it wasn't my time," he said.

WPAT had no backup facilities, but Tacco has received a lot of help in getting the station back on the air. He was able to beat his original seven-to-10-day estimate for getting the station operating again, thanks largely to Bob Surette at Shively Labs, who traveled from Maine to deliver the necessary equipment to Tacco in New York.

Scott Elberg, GM of Clear Channel's WKTU & WTJM/New York, witnessed the second plane crash from his office in Jersey City and called the destruction of the twin towers "every New Yorker's loss." He said that WKTU, fortunately, had a backup transmitter at 4 Times Square that it automatically turned to after losing its capabilities at the World Trade Center. "We were lucky," he told **R&R**, noting that the station was off the air for less than a minute.

Eugene Sit, GM at Columbia University's WKCR-FM/New York, told **R&R** that his station was off the air for three days, but the station's chief engineer was able to get a low-power transmitter delivered fast

enough to put it back on the air as a temporary measure until a new transmitter site is secured.

As for the monetary losses their stations have incurred from the attacks, Elberg said that Clear Channel is still trying to assess the number. But, he noted, "It's big money." Tacco estimated that WPAT lost about \$100,000 per day.

Elberg is looking into several locations for a new permanent home for the WKTU transmitter, including the Empire State Building. Tacco said he, too, is looking into new locations for the WPAT tower while the station operates at reduced power, although he plans to have WPAT back at full power from a temporary home at 4 Times Square by Nov. 1. Both men commended the FCC for its efforts in helping them rebuild. "In times like these, the red tape goes away," Elberg said. "They've been overwhelmingly helpful." Tacco added that the FCC staff have been "really good" in working through the crisis.

Tragically, Elberg said the boyfriend of one of his employees died in the attacks. And Tacco listed five people he knew who perished when the towers came down. "There is not a person in this city who was not affected," Tacco said.

Outlook

Continued from Page 1

advertising market for the company's broadcast properties and projected declines at its theme parks.

Dixon also reduced Viacom's 2002 EBITDA estimate 10%, from \$6.3 billion to \$5.6 billion, noting that 49% of the company's revenues are derived from advertising. He expects the ad market to remain weak until Q3 or even Q4 of 2002.

Viacom and Clear Channel survived Dixon's revision of his "Global Media Top 10" because they "represent opportunity for the aggressive investor to take an early position in the inevitable turn in advertising," but Dixon gave them "risk" labels because, of the 10, they are the most reliant on advertising.

In a 40-page review titled "The Road Ahead: Assessing the Implications of the Attack on America," Goldman Sachs media analysts say long-term investors should take advantage of the price weakness in such media companies as Viacom and AOL, but they note the vulnerability is highest among, in descending order, broadcast networks and stations; ad-supported cable networks, especially cable news networks; and radio.

On Sept. 20 UBS Warburg's Christopher Dixon dropped Disney's 2002 EBITDA estimate 19%, from \$6.5 billion to \$5.3 billion, due to the weak

Fagot

Continued from Page 1

the essential elements to M.I.S. He appreciates our customers' needs and sensitivities, he loves the music business, and he's very creative in finding and developing opportunities for all those involved with M.I.S. We are fortunate to have him."

Premiere Radio Networks Presi-

dent/COO Kraig Kitchin said, "We're proud to have John Fagot join us to extend the momentum of Music Information Systems. It's our pledge to superserve the entire music industry and having someone of John's caliber, with his extensive industry experience, helps us to provide more comprehensive service as quickly as possible."

Fagot — who has served as Sr. VP/Promotion at Hollywood Records, Capitol and Columbia — told **R&R**, "I'm privileged to be able to learn from executives like Kraig Kitchin and Rich Meyer and all the professionals at M.I.S."

XM

Continued from Page 1

show on his radar screen: *Nam Jam*, a deep dig into the records cut during the war in Southeast Asia.

XM had originally scheduled its commercial launch for Sept. 12 but delayed it following the Sept. 11 terrorist attacks in New York and Washington, DC. "Today, like the federal government, Congress and the stock market, business needs to get back to business," XM President/CEO Hugh Panero said. "And that includes new businesses like ours."

Closed airports and delayed flights for airborne freight also snarled delivery of XM receivers to retailers hoping to be stocked up for the expected crowds of customers. Panero said that while the company experienced a two-week delay, it's now on a new accelerated rollout schedule and will launch service in the southeastern portion of the U.S. — along with the already-scheduled Southwest — on Oct. 18. The service will roll out nationally Nov. 15.

With more than 80 state-of-the-art broadcast studios located in the industrial-meets-high-tech Washington, DC XM headquarters, Panero hopes that all of the channels will be able to evoke emotion and interest.



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Extasy

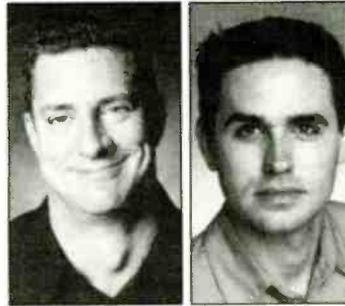
Continued from Page 3

and William Marion National Director/Promotion, East Coast. Baker, Zap and Bloom are based in Los Angeles, while Marion is based in New York.

Sr. VP/Promotion Stu Cohen said, "I believe that, with these appointments, Extasy Records' promotion department is poised, prepared and capable of dealing with the complexities of promotion in the 21st century. The caliber of these pros matches the caliber of Extasy's artists. Together, we will be a force to be reckoned with."

Baker began his music-industry career with MCA Distribution in 1990 and later worked in the marketing and promotion departments at A&M Records' New York offices. He joined RCA Records in 1995 as Regional Promotion Director in San Francisco and was later promoted to Director/West Coast Promotion. He then segued to Roadrunner Records as National Director/Promotion.

"There's nothing more exciting



Bloom

Marion

than the atmosphere at a new company, and, with the quality of artists and staff here, I know Extasy will be this year's Cinderella story," said Baker. "Stu Cohen is a brilliant promotion man, and the staff are now ready to break our artists big-time in the months ahead."

Zap started his record-industry career in the late '80s at Virgin Records, serving as National Director/Adult Promotion. In 1990 he moved to Warner/Reprise Records to serve under Cohen in a similar capacity. Most recently, he was VP/Promotion at MCA Records.

"I am very excited to be here at Extasy Records," said Zap. "With the artist roster we have, the execu-

Clear Channel

Continued from Page 3

oversee the company's operations in Springfield, MA; Connecticut; Vermont and all New York markets excluding New York City, Nassau-Suffolk and Poughkeepsie. Those markets, in addition to Sussex, NJ, will be overseen by a regional VP for the New York City Trading Area, who will be announced shortly.

Karger and Rodriguez report to Sr. VP/Northeast Division Rob Williams. He commented, "In order to establish a structure that will drive outstanding performance throughout the Northeast region, I have divided the region into three distinct trading areas: Boston, New York state and New York City. A regional VP who will have local-market responsibility in addition to regional responsibility will head each of these trading areas. All market managers will report directly to the regional VPs of their trading area, and the Boston and New York regional VPs will report directly to me."

In the Mid-Atlantic division Philadelphia Market Manager Rich Lewis has been upped to Regional VP for the Philadelphia Trading Area. Lewis was most recently in charge of the day-to-day operations of Clear Channel's six Philadelphia stations and before that served as a Regional Exec. VP for AMFM prior to its merger with Clear Channel. He has had oversight of the company's stations in Allentown, Harrisburg, Lancaster; Reading and Williamsport, PA and will now add similar duties for Clear Channel's Dover and Wilmington, DE properties.

At the same time, Drew Hilles has become VP/Sales for the Philadelphia Trading Area. He'll oversee regional sales development through-

out the markets in Delaware and Pennsylvania that Lewis will be directing. Both Lewis and Hilles report to Mid-Atlantic division Sr. VP Jim Shea, who was expected to announce the remaining Mid-Atlantic regional VPs by the end of this week.

Meanwhile, extensive changes were made in Clear Channel's Southeast division:

- **Dave Alpert**, currently VP/Market Manager for the company's Nashville properties, adds duties in Cookeville, Crossville, McMinnville and Sparta, TN.

- **David Coppock**, presently VP/Market Manager of Clear Channel/Mobile, will now also oversee Birmingham, Gadsden, Huntsville, Montgomery, Muscle Shoals and Tuscaloosa, AL; Panama City and Pensacola, FL; and Biloxi, MS.

- **Bruce Demps**, VP/Market Manager of Clear Channel/Memphis, adds responsibilities in Jackson, TN and Hattiesburg-Laurel, Jackson, Meridian and Tupelo, MS.

- **Alene Grevey**, VP/Market Manager of Clear Channel/Charleston, SC, adds duties in Augusta and Savannah, GA and Columbia, SC.

- **Mark Kopelman**, VP/Market Manager of Clear Channel's Raleigh-Durham cluster, has been upped to Regional VP/Market Manager for that market, in addition to Greensboro-Winston Salem.

- **Clear Channel/Atlanta VP/GM Pat McDonnell** acquires additional duties for Albany, Columbus, Dalton, Hogansville, Macon and Newnan, GA and Chattanooga, TN.

- **Dave Reinhart**, who has been VP/GM for Clear Channel/Tampa, becomes a Regional VP/Market Manager for the Florida Gulf Coast and adds oversight duties in Ft. Myers, Punta Gorda, Sarasota and

Venice, FL. At the same time, WHNZ, WMTX, WTBT & WXTB/Tampa GM **Dan DiLoreto** rises to Reinhart's former post as Market VP/GM.

- **VP/Southern Florida Dave Ross** becomes Regional VP/Market Manager for Southern Florida and will now oversee Ft. Pierce, Homestead, Miami-Ft. Lauderdale, West Palm Beach, Vero Beach and the Florida Keys. He'll continue as President of Clear Results Marketing as Miami VP/GM **Ronna Woulfe** takes on an undetermined broader role in Southern Florida, assisting Ross in his duties.

- **West Palm Beach VP/Market Manager Skip Schmidt** is elevated to Regional VP/Market Manager for Asheville, Charlotte, Statesville and Waynesville, NC, in addition to Greenville, SC.

The appointments follow the Sept. 18 naming of Linda Byrd as a Regional VP. She'll continue as Orlando Market Manager and add Southeast Region State News Network oversight to her duties. All report to Clear Channel Southeast division Sr. VP Peter Ferrara.

Speaking on the promotions of Kopelman and Schmidt, Ferrara commented, "Skip and Mark will make a formidable team in maximizing the power of the North Carolina trading zones. We've put together a tremendous team of talent in the 11 Southeast division regional VPs. I'm looking forward to working with each one of them."

In addition to the Regional VP appointments, **Josh McGraw** has become Market President for Clear Channel's Jacksonville cluster. McGraw has been Market Manager for Clear Channel/Jacksonville since 1999.



ADAM JACOBSON
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A Twisted Way To Wake Up

□ Bob Rivers and Co. return to Seattle refreshed, reflective

On Oct. 1 Seattle radio listeners will hear a familiar voice in morning drive. **Bob Rivers**, along with show members Spike O'Neill and Downtown Joe Bryant and news anchor Maria Gallucci, will officially shift his home base to Infinity Classic Rocker KZOK/Seattle, marking his return to the local airwaves after almost a year's absence.

That's not to say Rivers and his cohorts haven't been busy. They've had a topsy-turvy 12 months. They've been waking up listeners in three West Coast cities for the last six months and also experienced a botched launch in Los Angeles. When **R&R** caught up with Rivers last week, he was busily preparing for his show's grand return to Seattle.

Old Friends Reappear

Rivers, O'Neill and Bryant gave notice at KISW/Seattle on Aug. 26, 2000. One month later they officially ended an 11-year run at the station. Sort of. "The show lived on in reruns for painful weeks afterward," Rivers says in a



Bob Rivers

slightly joking tone. The show's exit had an immediate impact on KISW: The station tumbled in the ratings and was forced to evolve from Rock to Classic Rock. Meanwhile, KZOK refocused its efforts and quickly surpassed its cross-town competitor.

When asked why he decided to take his morning show across town to KZOK, Rivers says, "I thought we'd developed a really good ensemble cast. Very early in the year I was asked to renew, and when I was asked what I felt was most important, I said that it was a deal for the whole show. I was told that was not an option. That kind of set the tone to find a place where it was an option."

Rivers soon found a home at Infinity and KZOK. "I have no hard feelings against the old place, and there are still a number of people for whom I am grateful," he says.

His previous *Twisted Radio* has evolved into *The Bob Rivers Show*. Interestingly, the new show was of-

fered via syndication starting in April, even though it couldn't be heard in Seattle due to a noncompete agreement with KISW owner Entercom. The show currently airs on three affiliates: KSFN/Las Vegas; KUPL-AM/Portland, OR; and KJNO/Juneau, AK. All three stations are AM Talkers.

While the *Twisted Radio* name has disappeared, Rivers wants everyone to know that the show that Seattle radio listeners enjoyed at KISW is back — but with subtle changes. "The show is exactly the same, with exactly the same people, but we're on a station that better fits us," he says. "KZOK speaks to the 25-54 age group really well. The only difference you may see with our show is that you'll know other people are eavesdropping, but we're still a Seattle-based show, and we're going to tell you where we're from."

The Bob Rivers Show is a talk-intensive program — all music was phased out in 1997. But it is also very much a rock 'n' roll show, and its presence on KZOK makes sense for the Classic Rocker. "As the music disappeared, the show evolved, and a huge portion of the audience seemed not even to notice," Rivers says. "We keep them entertained, and we spend a lot of time talking to classic rock artists and basically relating to people our own age."

From Showrooms To Studios

Rivers' journey to KZOK was quite interesting. It began in the small town of North Branford, CT. "I grew up as the ultimate radio brat," he recalls. "I knew at age 7 that I wanted to be on the radio, and I got on the radio at age 7 as a prize pig. I was at my grandparents' house — my parents wouldn't let me call the station. They told me to get a life, which they still do, but I got on the air. I was a contest winner, and in those days it was always, 'Who is this?' Fill in the

blank. 'Where are you calling from?' Fill in the blank. I didn't start out as a liner-card reader; I started out as a 'fill in the blank' guy."

Rivers' earliest radio experience, aside from winning contests, came at WNHC/New Haven, CT, where he hosted a Sunday-morning program as a volunteer with Junior Achievement. His first professional job came at daytimer WCDQ/Hamden, CT, where he read the news.

"I was working at an Ethan Allen furniture gallery, and my job was to vacuum the entire 65-room showroom when not unpacking crates in back," he recalls. "By the time I got done, the first room got dirty again. I got a call at work, although I wasn't supposed to — I was a vacuum boy. Talk about a job that sucks! I got this call, and this guy from WCDQ said he'd gotten a tape I'd sent in of me reading the news and that I could start right away."

"When I told my boss, he asked me, 'You're leaving without giving me any notice?' And I said, 'If I get blacklisted from any company for any job similar to this one, that's fine, because I'm never, ever going to do this again.' My dad worked there, so it wasn't a very good way to leave."

From there Rivers traveled to many other stations across the Constitution State and worked in such formats as Top 40 and Country. But Album-Oriented Rock was always Rivers' favorite, and the one that he wanted eventually to become a part of. "I always wanted to do 'Album Rock,' but those were always the stations with the cool jocks, and I didn't have that kind of experience," he says.

"I remember listening to a guy named Stoneman out of New York, and I used to listen to Scott Muni on WNEW. I'd try to make my voice go that low and stare at myself in the mirror, trying to emulate Scott Muni."

Not surprisingly, talk hosts played a big part in Rivers' influences. "I also religiously listened to Jean Shepherd on WOR/New York, telling stories about his childhood," he says.

The Cast Of Characters

Aside from Rivers, *The Bob Rivers Show* features the following talents:

- **Spike O'Neill:** Rivers' right-hand man for 12 years, O'Neill is the master of voices and on-air rants.
- **Downtown Joe Bryant:** "The conscience and heart and soul of the show," Rivers says. "He's extremely funny and very quiet — in a distinctive, Southern sort of way."
- **Maria Gallucci:** Rivers' news anchor. "She's great, experienced and a top-notch newswoman," Rivers says. Gallucci formerly did middays at crosstown KIRO.
- **Mike Jones:** Producer of *The Bob Rivers Show*. "He was the host I replaced at KISW in 1989," Rivers says. "He's one of the nicest, most gracious guys you'll ever meet."

National Notoriety

Rivers' first big break came while he was working for New City Communications, owner of WAAF/Worcester-Boston. While at New City, Rivers attracted widespread attention for creating parody versions of popular songs. His first offering, "Breaking Up Is Hard on You," poked fun at the 1982 breakup of the Bell System's telephone monopoly by using Neil Sedaka's "Breaking Up Is Hard to Do." The parody proved so popular that it actually charted in *Billboard*.

A few years later, in 1987, Rivers left New City and 'AAF to join the staff of WIYY (98 Rock)/Baltimore. It was there that Rivers was catapulted into the national spotlight, thanks to the pitiful performance of the 1988 Baltimore Orioles.

The Orioles had started the season with loss after loss, and Rivers thought he could help rally the fans and get the team pumped up by holding vigil in 98 Rock's studios. He vowed to stay on the air until the Orioles won a game. The team's first win came after 21 consecutive losses. "I was in a constant state of confusion,"

esting stories, and we bring them to you comedically," he says.

"A good example of this involved the unrest in the Middle East last year. We talked to a real estate agent in the West Bank about the difficulty in getting a decent price on a home these days. We're not shock, but we're not shy either. We can talk about everything, but you won't hear any anger."

Although Rivers and O'Neill have been together for more than a decade, Rivers says his ensemble is still a work in progress. "We're more and more comfortable and at ease with each other, but I don't consider us a finished product," he explains. "We're only about three years into our show, and we're all focused on getting better."

"It's a never-ending process, and I don't think we're there yet. We're happier and more content than we've ever been before. We strive to be different. There's no show out there that we want to copy."

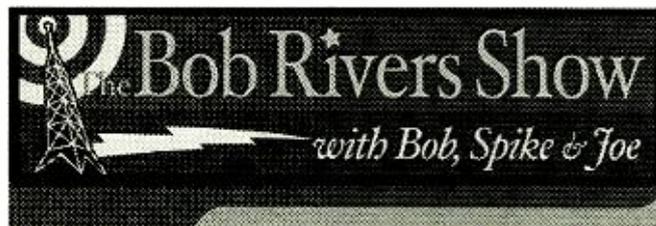
Misdirected Arrow

On July 2 *The Bob Rivers Show* scored a major coup by debuting via syndication on Infinity Classic Rocker KCBS-FM (Arrow 93)/Los Angeles. Two weeks later the show was pulled from the air following the resignation of Arrow GM Dave Van Dyke. Before Rivers could build an L.A. audience, he was sud-

denly without one. "It sure looked as if we were shot out of a cannon into a brick wall by our own generals," Rivers says. "At the time, I wasn't too happy about it. In retrospect, I think I came out of it a little wiser."

"The management shake-up at Arrow 93 came on Friday the 13th, as we were boarding the plane to L.A. Everybody jumped the gun. Every big station should make a commitment to a morning show and know what kind of support they are going to give. I'd love to see Arrow 93 evolve its morning show, with Uncle Joe Benson and sports guy Scott St. James. We could have worked very well there, but it would have taken a lot of support and a lot of patience."

Rivers has no regrets about the experience. "In a way, it's more convenient for me that it didn't work out, because if you know the morning crew, you know how much we love Seattle," he says. "That's about the best place one can be."



Rivers says of the experience, in which he spent an incredible 258 hours in the studio, taking catnaps of up to two hours per day.

A little over a year later Rivers packed his bags and headed to Seattle. "It was in 1989, when I got sober," he says of his arrival at KISW. "It was time for me to stop partying. I did my lifetime limit, and I needed to end that." However, relocating to Seattle led to a new addiction for Rivers. "I discovered espresso, which I dubbed, 'The cocaine of the '90s,'" he says. "Thank God for espresso!"

A Work In Progress

While the new incarnation of Rivers' morning show has been in syndication for just six months, the program had actually been preparing for a national audience for five years. Rivers strives to present a program that's relevant to the listener, no matter where he or she may be. "Our show mantra is this: 'I look for inter-

"We're not shock, but we're not shy either. We can talk about everything, but you won't hear any anger."

The Jack Armstrong Experience

'Nobody remembers the history'

Talk to someone for a few hours, and you start to think that you know them. You don't, but it feels like you do. I've never met Jack Armstrong, don't know what he looks like today — don't care too much about that anyway — but I've heard him.

The first time was on WKTQ (13Q), Pittsburgh in 1973. His energy was so high that, if you'd bottled and sold it, you could've powered a small city for a couple of days. Since my first impression of Armstrong was formed when he was at 13Q, I asked him to start there, but he didn't. This is not to suggest that Armstrong is headstrong — which he is — but only that his 13Q story begins in Buffalo, at WKBW.

ALL ABOUT THE MONEY

Fifty-thousand-watt WKBW. "You're listening to *The Jack Armstrong Experience*. It's where all the good music is."

"I had a lot of fun at 'KB,'" Armstrong says. "It's just that I was poverty-stricken. People don't understand that a lot of personalities would probably do better air work if they weren't looking in their checkbook between records."

"So I went in and said I needed a raise. Hem-haw, hem-haw. The long and short of it: No. 'But you can stay here, Jack. We like your work.'"

The old management shuffle.

Armstrong continued to report to work every night, feeling poorly. "A couple of months later I'm on the air, and the request line rings," he says.

"KB."

"Jack Armstrong, please."

"You got him."

"It's Buzz Bennett, Jack."

"Yeah, and I'm Rick Sklar."

"No, man, it really is Buzz Bennett, and I'm in Pittsburgh."

"What the hell are you doing down there?" asked Armstrong.

"I'm starting a station, and I'm interested in hiring you."

Armstrong had just gone through the money dance and won no ribbons. "So I said, 'Look, Buzz, let me tell you upfront: It's all about the money,'" he recalls.

"What are we talking about?" Bennett asked.

Armstrong hesitated. You got a wife and a couple of kids, you gotta do this right. "\$28,000," he said, firmly.

Bennett paused. "That's a lot of money for a night man, but I reckon we could do it."

Armstrong's heart started pounding. He says, "I was like, 'Good God Almighty. I can't talk to you anymore, man, I'm busy packing.'"



Jack Armstrong

THE CIGAR AND THE FINGER

Armstrong's mother and father were educated and expected him to follow in their footsteps. "My father was the world's authority on parasitology — the study of tropical diseases — and my mother had a master's degree in botany by the time she was 18," says Armstrong. In other words, John Larsh — Armstrong's real name — had a family full of "Go to college, or you're nothing."

He tried college on, but it didn't fit. "I still remember my dad when I told him that I was going to quit," says

Armstrong. "I was in the back seat of the car, and he turned around, that big cigar sticking out of his mouth, stuck his finger right in my face and said, 'Kid, in this world you gotta have one of two things: education or talent. You sure as hell ain't going to have any education, so you better hope you have some talent.'"

He had talent. It would take him from Chapel Hill, NC to Winston-Salem, NC in a little over 35 years. Stops on the way included WAYS/Charlotte; WIXY & WKYC/Cleveland; WMEX/Boston; CHUM/Toronto; KTLK/Denver; Buffalo; Pittsburgh; WHYI/Miami; and WIFE/Indianapolis; as well as KTNQ, KHTZ, KFI & KKHR/Los Angeles and KFRC/San Francisco.

That's a partial resume, but, in black and white, the call letters don't do Armstrong justice. Really.

WIDE OPEN AND CRAZY

A year or so back Armstrong was inducted into the Broadcaster's Hall of Fame in Canton, OH. "At the end of the evening I was supposed to sum everything up," he says.

He stood, caught an eye or two and began: "What we have here is a room full of people who started paths. Now that's something that's really hard to do. Anybody can follow a path — that's what the business says is the safe thing to do — but who starts paths?"

He identified Gordon McLendon as a pathfinder, commented that Bill Drake "cleaned the path up" and then mentioned Cleveland pioneer Norman Wayne, who was in the room that night. "Norman risked everything he owned to back a station playing Top 40 music," he said.

Wayne's move took guts, and it paid off. Armstrong had to make some choices too. "When I got to Cleveland, I sat in my hotel room and listened to WIXY, and it sounded 'coat and tie.' I thought, 'That doesn't really fit the music.'" He decided to go on the air "wide open and crazy." It was a risk. In 1966 nobody — OK, maybe the Real Don Steele — had an

act like that, at least not in Cleveland.

His delivery was like a machine gun. "I thought, 'Why not?'" recalls Armstrong. "I'll try it, and my career will end suddenly, or it will be the answer."

"We went from a 4 share to a 22 and beat baseball for the first time in 25 years." And it got better. By the time he left WIXY, his ratings were in the mid 30s.

THE FLAMETHROWER THEORY

Armstrong had a theory: If he could work on 50,000-watt flamethrowers, thousands would hear him, and the more people who heard him, the better chance he had of staying in demand. His confidence was growing.

"I wanted to stay in the business forever," he says. "I'd sit back and listen to what I was doing and think, 'Nobody else is close.'"

Gigs are gigs, but a career is a horse of a different color. Armstrong says, "I thought, 'The longer I do something like this, the more I affect people, the more likely I am to become a superstar and have perpetual employment.'" He was 21 in 1967 when he left WIXY and walked across the street to 50,000-watt WKYC.

"It's a very difficult thing to do, to have honked somebody's call letters up into the 30s and then try to get those ratings back," he says.

He started with a 3 share and got within kissing distance of his WIXY numbers, but the relationship at WKYC was not a loving one, and within a year he was on his way to WMEX, where nobody lasted longer than 20 minutes. He then headed north to CHUM.

It was a disc jockey life, but Armstrong had an act. He tweaked it to reflect the dynamics of every city he worked in — particularly Los Angeles in the late '70s — but, believe you me, there is only one Jackson Armstrong.

Which brings us, and him, back to North Carolina.

GOING HOME

In 1997 Jack Armstrong went home.

Gary Weiss, then GM of WMQX/Winston-Salem, remembers the day Armstrong signed his contract. "It stipulated 6-10 am," says Weiss. "He signed it, handed it back and said, 'Hey, do you mind if I go on at 5:30 instead?' Several weeks later he told us he wanted to start at 5."

Topical, relevant and very much a "today" kind of guy — those are the exact words that Weiss uses to describe Armstrong. Armstrong himself shrugs it off. "Nobody remembers the history," he says.

Not so, Jack, not so.

NEXT WEEK: Allan Freed

Bob Shannon can be reached at bob@shannonworks.com.

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Street Talk®

BMG Reduces RCA Staff; Blair Exits

Over the past two weeks, Bertelsmann — the parent company of BMG Entertainment — has stepped up its cost-cutting efforts by eliminating the black music division at RCA and saying farewell to an industry veteran. The pink slips first made headlines on Sept. 20, when the *Los Angeles Times* reported that RCA had shuttered its urban music division. The closure resulted in the layoffs of nearly 20 people and the transfer of some of the department's artists to Arista. Other RCA departments were also affected, as Sr. VP/International **Dave Novik** departed the A&R wing, VP/International Marketing **Jim Campbell** and VP/Marketing & Artist Development **Nick Cucci** exited, and VP/Pop Promo, West Coast **Ray Carlton**, Sr. Director/National Rhythm & Crossover Promo **John Strazza** and longtime Baltimore/DC rep **Tommy Schoberg** all said goodbye to the label. About 60 people were furloughed companywide.



Jerry Blair

The changes at RCA come at the same time as an announcement from Arista that the label has parted ways with Exec. VP **Jerry Blair**. In an official statement, label President/CEO Antonio "L.A." Reid calls the split amicable and says that the two execs created "a formidable team" that made strides together. Blair notes, "In the past 14 months we've accomplished some amazing things together, and I wish everyone at Arista only the best."

Meanwhile, EMI Group's stock plunged 35% on the London Stock Exchange Sept. 25 after the company publicly warned of "a marked deterioration" in recorded-music sales, "particularly in the USA and Latin America," where results have been weaker than expected. The company also predicted that it will have an operating loss in the unit that contains Virgin, Capitol and Priority for the first six months of its fiscal year.

In other record-industry headlines this week, Warner Bros. Records taps **David Foster** to join its senior management team. He will continue supervising his joint venture with the Bunny, 143 Records, which has been part of the Warner Music Group.

Donaldson To Host ABC Radio Show

ABC News commentator **Sam Donaldson** on Sept. 24 began hosting a two-hour weekday news and information program, *Sam Donaldson Live in America*, airing live in the 10am-noon ET time slot. WABC/New York plans to add a portion

of the program to the 11-11:45am slot previously held by Westwood One's *Troubleshooter Tom Martino*. Meanwhile, a KABC/Los Angeles rep tells **ST** that Donaldson's program "is not a practical option for us right now," as it would air during morning drive on the West Coast. Donaldson will retain his duties as co-anchor of ABC-TV's *This Week*, as well as his daily duties at ABCNews.com, ABC News Radio VP Chris Berry tells **ST**.

WCBM/Baltimore host **Les Kinsolving** openly criticized Radio One during a Sept. 18 White House briefing, reportedly calling the company's executives "terrorist sympathizers" because callers to the company's WOLB/Baltimore were permitted to express support on-air for controversial Muslim ideals. The incident led Radio One to issue a press release the following day to let it be known that it is deeply saddened by Sept. 11's events and that its stations encouraged and permitted listeners to express their opinions. "A very limited number of opinions were clearly controversial," the company release stated. "These opinions do not reflect the views of Radio One." When contacted by **ST**, President/CEO Alfred Liggins III said of the incident, "Les tried to turn it into something it wasn't." Kinsolving tells **ST** that he was merely asking followup questions that stemmed from a *Baltimore Sun* article that mentioned the 'OLB broadcast. He says he gave White House Spokesman Ari Fleischer a recap of the piece before asking if President Bush believed that it would be wrong for the FCC to contact Radio One Chairperson Cathy Hughes about the material that aired on WOLB. Fleischer said that he was unfamiliar with the report and declined comment, Kinsolving says.

American Urban Radio Networks is teaming with Access.1 Communications, Inner City Broadcasting, Sheridan Broadcasting, NABOB and several other African-American broadcast entities to sponsor a national Urban radiothon — set for Oct. 11 — designed to raise funds for the victims of the Sept. 11 terrorist attacks. Donations will be sent to the United Way September 11 Fund, and a special telephone number and e-mail address will be set up to receive the contributions. Participating stations will be provided with celebrity segments and other

Continued on Page 36

Records

- Hollywood hires ex-MCA Exec. VP/GM **Abbey Konowitch** as GM.
- MCA taps former Capitol/Blue Note staffer **Rich Pangilinan** as its new Club & Mix Show promo rep, based in the Big Apple.



Santa Baby

One of America's best loved Christmas Songs

Lyric by Joan Javits

Music by Philip Springer

ELTON JOHN

I WANT LOVE



R&R AC
20-11

TRL
Appearance
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October 2nd

THE FIRST SINGLE FROM THE CRITICALLY-ACCLAIMED NEW ALBUM
SONGS FROM THE WEST COAST

"I think this record can EXPLODE if given the right shot. We added it this week. It's a really great song!"

— **John Roberts,**
OM, WOMX/Orlando

★ ★ ★ ★ ★

"This is an outstanding song. We added it Monday. The video is amazing and I think that the song fits the mood of things right now. It's going to be a smash!"

— **Sue O'Neil and Rob Lucas,**
OM, PD, APD, WTSS/Buffalo

★ ★ ★ ★ ★

"Elton John's 'I Want Love' has struck a chord with our listeners ... from the moment we first played it, they've loved it! This song is introducing Elton to a whole new audience!"

— **Rob Miller, PD, WALK/Long Island**

★ ★ ★ ★ ★

Upcoming TV appearances

- ★ Late Night with David Letterman 10/1
- ★ The Today Show 10/2
- ★ Live with Regis & Kelly 10/4
- ★ Radio Music Awards 10/26
- ★ A&E Live By Request 12/4
- ★ The Tonight Show with Jay Leno 12/10

Major Market Airplay

- | | | | |
|------|----------|------|------|
| WPLJ | KLLC | WSTR | WMTX |
| KIMN | WVMX | WKTJ | WMYX |
| WOMX | WKZN | WKSJ | WJLK |
| WTSS | WMMX | WCPT | WMEE |
| KJRB | and more | | |



#12 Most Played (23 spins)



#6 Most Played (17 spins)



#2 Most Played (40 spins)

eltonjohn.com

www.universalrecords.com

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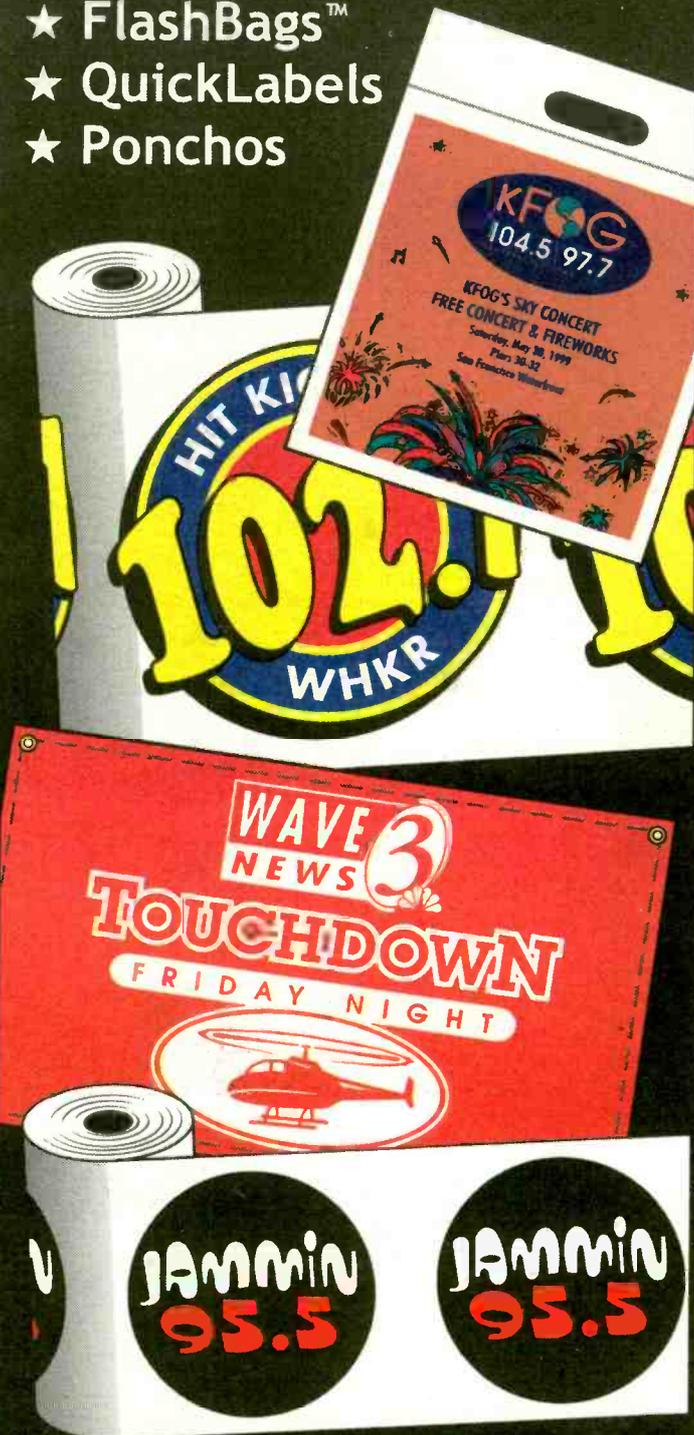
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Street Talk®

Continued from Page 26

preproduced material to add to their regular programming. At press time, 400 stations planned on participating in the fund-raiser.

The John Bayliss Broadcast Foundation has postponed the 16th annual Bayliss Radio Roast, originally scheduled for Oct. 18, until March 2002. An exact date will be announced in the near future. Katz Media Group CEO Stu Olds will be roasted by such execs as Infinity's Don Bouloukos, Katz's Carl Butrum and Clear Channel's David Crowl.

In 1976 legendary radio programmer **Chuck Blore** produced a series of PSAs called "The Spirit of America." Following the Sept. 11 terrorist attacks, Blore listened to them again, and he believes that two of the spots, which feature young children talking about why they love the U.S., are "so right for right now." Blore had the spots remastered, and they are now available to download free of charge from the R&R website, www.rronline.com.

Putnam Ends 25-Year Talk Stint



George Putnam

KRLA/Los Angeles afternoon host **George Putnam**, 87, airs his final show for the Salem Talker on Sept. 28. Putnam ends a stint on the market's 870 kHz signal that began in 1976, when the station was known as KIEV. Putnam's departure results in the shift of wakeup host **Hugh Hewitt** to afternoons and the addition of syndicated host **Mike Gallagher** for morning drive. Is Putnam set to retire though? Word has it that he may reappear somewhere in Southern California in the near future.

Is **G. Gordon Liddy** making plans for life after Westwood One? **ST** hears that Liddy has sent a letter to his affiliates informing them that his program will continue after Feb. 3, 2002. Liddy's deal with Westwood One is set to expire in February, however, and it's believed that Liddy will be selecting from among many distributors that could seamlessly assume distribution of his DC-based show once the WW1 deal ends.

WPHT/Philadelphia late-night talker **Rollye James** reaches an agreement with Radio America to cease syndication of her program, effective Nov. 23. The show originates from WPHT and will continue to air on the station in the 10pm-1am slot. James' show has aired on 39 affiliates since May 28. Radio America COO Mike Paradiso comments, "Rollye has voiced on the air repeatedly in recent weeks her misgivings about Radio America's support of the broadcast. We have now mutually decided to end our relationship." Specifically, Paradiso cites differences over the marketing and direction of the show as reasons for the decision.



THE NEWEST R&R READER!

ST sends its congratulations to **R&R/Nashville** sales rep Jessica Harrell and her husband, Shellpoint Music President Randy Harrell, on the Sept. 5 birth of son Samuel Wills Harrell. Here's a photo of Sam, doing his best Elvis impression.

RADIO RECORDS



1

- **Steve Bartels** becomes Sr. VP of Arista Records.
- "**Cadillac**" **Jack McCartney** named Station Manager of WJMN/Boston.
- **Darren Davis** becomes Group PD for Infinity/Houston.
- **Jeff Hillery** hired as PD of KLIF/Dallas.

5

- **Monte Lipman** appointed VP/Promotion for Universal Records.
- **Jeffrey Naumann** advances to VP/Field Promotion for Virgin Records.
- **Jim Prain** promoted to VP/GM for Cox/Tampa.
- **Jacor/Tampa** lifts **Gabe Hobbs** to Director/Programming of "Sector A."



Jeffrey Naumann

10

- **Jack Rovner** recruited as Sr. VP of Arista Records.
- **Bob Cooper** elevated to GM of KVIL-AM & FM/Dallas.
- **Cerphe** captures the WJFK/Washington PD post.

15

- **Darryl Brown** becomes VP/Group Director for ABC Radio Networks.
- **Bob Stiker** strikes gold as VP/GM for WHDH & WZOU/Boston.
- **Doug Podell** wheels in as WLLZ/Detroit PD.
- **WAI**/Miami goes Rock as **WGTR** with **Bill Wise** as PD.
- **Marty Bender** named PD of WFBQ/Indianapolis.
- **Jay Thomas** tapped to do momings at KPWR/Los Angeles.



Jay Thomas

20

- **Monty Grau** grabs the VP/GM reins for KOMO/Seattle.
- **Charlie West** wins KMOD/Tulsa PD duties.
- **WRKO/Boston** plays a tune for the last time, dropping AC for Talk.

25

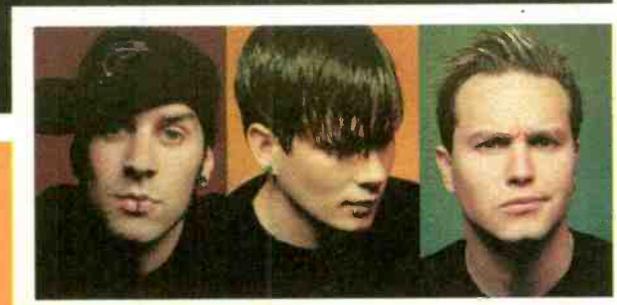
- **Jim Harper** is named PD of WDRQ/Detroit.
- **Plough Broadcasting** changes Country **WPLO-FM/Atlanta** into Disco **WVEE**, turns **WMPS-FM/Memphis** into Disco **WHRK** and flips **WCOP-FM/Boston** to "Progressive Country" **WTTK**.



Jim Harper

Lastly, **ST** and **R&R** both say a big "Thank you!" to **U.S. Tape & Label** for graciously attaching a 3-inch by 5-inch sticker of the American flag to the upper left corner of this week's issue.

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



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STEVE WONSIEWICZ

swanz@rronline.com

Working Records After Sept. 11

■ Programming adjustments lead to changes in promotion tactics, strategy

A little more than a week after the horrific attacks on the United States, a majority of radio programmers were ready to begin fielding calls from record reps again. The caveat, however, is that new music is taking a back seat to running the overall programming department.

That was the consensus among the programmers I e-mailed at random on Sept. 19. I asked 70 programmers two questions: 1) Has enough time passed that it's OK to begin working you on records? and 2) If not, when do you think labels should resume calling you about their music?

Thirty programmers responded, and here's the breakout: 18 (60%) of the programmers said yes, enough time has passed; eight (27%) said promo reps can call, but music is secondary to what they're doing right now; and four (13%) said it would be totally inappropriate for label execs to work them.

Those results dovetail with the daily conversations I've had with radio and records pros in the wake of the tragedy. Many programmers agree with President Bush's appeal to Americans to get on with their daily lives. "Let's get back to work" and "Life goes on" were common responses to my informal poll.

Despite the desire for normalcy, the shock of the attacks and concern about what will happen in the weeks and months to come are still uppermost in programmers' minds. As Active Rock WCPR/Biloxi-Gulfport, MS PD Scot Fox noted in his response, "The industry has paused long enough. We have to take back our lives as we knew them as best we can. All we can do now is show support for the moves our government must make in the weeks to come. WCPR is taking calls from all labels."

Kevin Vargas, PD of Active Rock KISS/San Antonio, agreed: "Working me on records is not a problem. That's part of getting back to business. Working me for plays lost during the time of crisis would be a problem, but nobody has been that bold or stupid. In fact, I'm proud to say that nobody we work with has been inappropriate in any way."

Kinder, Gentler Record Promotion

Most programmers give credit to label promo execs for allowing them

time to deal with the crisis. Programmers caution, however, that the importance listeners place on music has diminished substantially.

Country WSM/Nashville PD Tim Murphy e-mailed, "Life goes on, but [promo execs] also need to understand that, while their records are still the most important thing in their lives, they are a secondary concern to me. We are trying to juggle the audience's need to know what is happening with trying to get back to a normal broadcast day.

"Plus, I am being inundated with 'appropriate songs' and calls from composers and artists who have the 'perfect' recording for this event. Many are neither, but it all takes time to explain why you are not playing it."

In a sentiment shared by many programmers, Murphy added, "The labels are free to call anytime, but if I don't call right back, don't take it personally."

Other programmers aren't as sympathetic. One e-mailed to say that the motives of any label actively working records for at least a month after the attacks would be greatly questioned.

When it comes to working records, one programmer whose views typify the prevailing attitude at radio is CHR/Rhythmic WBBM/Chicago PD **Todd Cavanah**. He observes, "I think a maintenance situation is called for. We've been out of our daily routine for a while, and we need to see where we are with some records — and we need to find out where the labels stand with regard to their records."

"Things are going to be a little re-current-based for a while. Everyone's playing a lot of novelty records that include audio clips, along with songs like 'The Star-Spangled Banner' and 'God Bless America,' which fill a lot of slots.

"Also, I'm running newscasts at the top and bottom of the hour, beginning in morning drive and going until 7 pm, and we'll do them later in the evenings if the situation warrants. We want people to count on us for

information. It's going to be difficult for the labels to ask for more plays and adds right now."

When it comes to current music, Cavanah wants to make sure the station is taking care of the superstars' records. Additionally, he says he's paying less attention to looking for new hits than to "looking for 'irritant' records, songs that may not be appropriate, are burned out or that people might not want to hear right now."

Cavanah gives the record-promo community high marks for how it's handling the crisis. "I didn't receive a lot of calls during the first week after the attack. That was appropriate, because it would have been in incredibly bad taste if someone did it. I was really impressed by the way the record industry handled it."

But, Cavanah says, he is getting back into the swing of things. "I've already had situations where I've had to call the labels and ask for things. There's a big concert coming up, and we need tickets. We have a big Halloween bash, and I've had to talk to them about their artists. I've called them, so they can call me. But, when it comes to working new records, it's still more conversational right now, unless there's something very big pending that needs to be taken care of."

Urban WEDR/Miami PD/MD **Cedric Hollywood** echoes many of Cavanah's comments. Hollywood says he was ready to be worked on records one week after the attack, but not before. "It's funny, because I wasn't ready yesterday [Sept. 18], but I'm ready today. And I don't know why my attitude changed. I guess it just hit me.

"But I also kind of paid attention to what the president and other leaders have been saying, which is that they don't want the terrorists to destroy the way we live our lives and that if we stop doing business, then they will have succeeded. I'm not ready to let them do that. I'm ready to get back to business and move forward."

Hollywood says that, judging by audience reaction at a couple of events, his listeners are ready to get

"It's still more conversational right now, unless there's something very big pending."

Todd Cavanah

back to their normal lives. "We had a couple of events about seven or eight days after the attack. At first we thought we were going to have to cancel them, but we realized that people wanted to go to them. And they showed up and had a great time. It was exactly what we needed."

Unlike CHR/Pop, Active Rock and Alternative programmers, Hollywood says he hasn't had to make drastic changes to his playlist. "Those formats are making more changes than I had to. I looked over our playlist and didn't see anything that was insensitive to the tragedy."

Like Cavanah, Hollywood is leaning more recurrent and gold. "We're staying with the current hits, and we've added more oldies, like Michael Jackson's 'Heal the World.' We want to make sure every song is either appropriate or relevant to the times."

Meanwhile, on the label side, promo execs are giving radio people plenty of time to take care of their stations. RCA Records Sr. VP/Promotion **Ron Geslin** says, "Our position was that it was totally inappropriate, ethically or morally, to contact people after the attack to talk about business or get records played.

"On our Sept. 17 conference call I told our staff they needed to ask permission to talk about business. I didn't want our staff to give radio any backhanded compliments about how great their stations sounded and then suggest a record. We wanted our staff to deal with people respectfully and on a personal level. We didn't want any cold-calling or rotation tirades.

"People have to realize the pressure at radio these days. It took a real beating. The programming people have been running 24/7. Radio was busy interacting with the listeners, tweaking currents, pulling music that wasn't appropriate and adding music that was. The last person they wanted to hear from was a record promoter. Although I'm proud of what I do, there's a time when it has to take a back seat."

Certain Songs Take Hits

While just about every radio station made drastic changes to its normal programming, nearly every label has also been affected with regard to song titles, lyrics and the like. RCA, for instance, has indefinitely post-

poned the release to Alternative of the Dave Matthews Band song "When the World Ends." Even though it's a love song, radio, not surprisingly, is now taking literally any song using such metaphors.

Geslin comments, "The title was the first thing that came up, and Dave Matthews made a very conscientious decision to change what had been planned. At first an artist wants to defend the song. Then, over time, they realize it's not something to defend, that it's more about how it will affect people."

Island Def Jam Music Group is facing the same dilemma with a song already at radio, hard rock band Saliva's "Click Click Boom." A number of stations pulled the song after the attack, though some have since put it back into rotation.

IDJMG VP/Promotion **Stu Bergen** comments, "We're not arguing with radio stations to put it back in if they feel they can't play it because of the chorus. If the record can come back, we'll do everything we can to achieve that. If we lose the song, then we lose it. We understand that's a possibility and totally get it. If it doesn't happen, then we'll be happier."

Bergen says artists and their managers are on the same page. "All of the managers I've had conversations with understand what's going on," he says. "We've heard nothing along the lines of 'You have to save my single.' And all the artists have stepped up to contribute to the relief efforts."

While the radio and recording industries work overtime to get back to normal business, when that will finally happen is anyone's guess. Bergen observes, "I wish I knew too. We're all pretty good at improvising, but this is unprecedented. There is no one way to do business, because some people are more affected by it than others."

Meanwhile, the labels will have to be content with less. Geslin sums up, "Everybody has to have reduced expectations. For the next few weeks it's going to be rough. A lot of time and effort went into setting records up, and now it's all been thrown off schedule. An add date is still symbolic of when the record begins, but we're going to work hard to establish the right basis for the calling and work from there. We all realize there's going to be a slowdown."



Ron Geslin



Stu Bergen



Cedric Hollywood



Todd Cavanah

"We've heard nothing along the lines of 'You have to save my single.'"

Stu Bergen



LAUNCHING PAD LAUNCHING PAD

LAUNCHING PAD

MUSIC NEWS & VIEWS

Alternative Embracing Remy Zero's 'Save Me'

A fresh start with a new label appears to be just the thing alt-rock band **Remy Zero** needed to get back on track at radio. "Save Me," the band's debut single for Elektra/EEG, bowed on the Alternative top 50 chart a couple of weeks ago.

KFSD/San Diego leads the pack with 40 plays during the period Sept. 17-23, according to Mediabase. Other Alternative outlets adding the track include KROQ/Los Angeles; KWOD/Sacramento; WFNX/Boston; WKQX/Chicago; KTBZ/Houston; WRAX/Birmingham; WKRL/Syracuse; WWDC/Washing-

ton; WHRL/Albany, NY; KMBY/Monterey; and WGRD/Grand Rapids.



Remy Zero

ton; WHRL/Albany, NY; KMBY/Monterey; and WGRD/Grand Rapids.

Hailing from Birmingham, Remy Zero — vocalist-guitarist CJinjun Tate, guitarist-vocalist Shelby Tate, bassist-guitarist Cedric LeMoynes, guitarist Jeffrey Cain and drummer **Gregory Slay** — formed in the late '80s. After touring the region for several years, the quintet eventually signed with Geffen/DGC Records in 1994. The group released their self-titled debut in early 1996, followed by their '98 sophomore effort, *Villa Elaine*. Although Remy Zero failed to live up to sales expectations, both discs received rave reviews and helped develop a loyal fan base for the group throughout the country.

Cut loose by Geffen/DGC, Remy Zero eventually signed with Elektra and tapped Jack Joseph Puig (No Doubt, Tricky, Green Day) to produce a new album, *The Golden Hum*.

In the band's official Elektra bio, Slay says that the band was clicking on all cylinders — despite the recent changes — when recording their new album. Citing songs like "Glorious #1" and "Smile," Slay says, "In a way, 'Glorious' feels like reckless abandon to me. And 'Smile' was probably the first time I ever heard the band in the studio the way I hear them when we play in front of people. We went on to capture that feeling with some of the other songs too."

Remy Zero's new album comes along at a good time at Alternative radio. The format is deluged by rap-rock acts, and Remy Zero's brand of richly textured, soaring melodies could be exactly what programmers are looking for to balance their playlists.

To prime the radio pump, Elektra sent the band on a 12-city promo trip in July, hitting mostly major markets on the West and East Coasts. Sr. VP/Promotion **Dennis Reese** observes, "The promo trip really helped in two ways: It reintroduced the band to PDs

who were already fans, and it introduced the band to programmers who weren't around when they had their earlier radio success. We had the band perform acoustically, and they really impressed a lot of programmers. It gave the guys a chance to connect with a lot of new people."

As expected, Elektra plans to work "Save Me" extensively at Alternative before looking to cross it over to other formats. "The band had a lot of success on the last album with the song 'Prophecy,' so we know there are a lot of fans at the format," Reese says.

"But, more importantly, these guys have spent a lot of time on the road and have built an impressive fan base. Our job is to reconnect with those fans while, at the same time, winning over new ones, and Alternative is the ideal format. They have a built-in fan base in a lot of cities that, fortunately, also have great Alternative stations."

On the marketing side, Elektra has worked closely with the band and their management on using the web to reach fans. Online efforts began in earnest about three or four months ago. EEG VP/Marketing & Artist Development **Dana**

Brandwein comments, "Their fans — and the new ones we're seeking out — are very active on the web. They are constantly seeking new music, whether it's on the web, going to shows or visiting record stores. The band knows that, and over the years they've spent a lot of time and resources keeping in touch with their fans. "We're constantly feeding the band's fans new information and providing them with music, video, tour news and stuff to keep everyone informed about what's happening with them."

Elektra and Remy Zero have also linked up on the web with the Epic Records band Travis. Remy Zero open for Travis' national tour, beginning Sept. 29 in Montreal. "It's a great way for fans of both bands to share content," Brandwein says.

Concurrently, Elektra hired the indie firm Filter Marketing to reach new fans. Samplers, posters and the like are key building blocks for their campaign. "Our target market is the twenty- and thirtysomething demo, who are really into music," Brandwein says. "Filter has a lot of tie-ins with companies like Urban Outfitters and other key nonmusic retailers. It's a great way for us to be in places where fashion, music and lifestyle all come together."

Additionally, the record company bought ads on MTV before the commercial release of the album, as well as in select magazines. *The Golden Hum* was released Sept. 18.

Ready for Takeoff returns next week.

— Steve Wonsiewicz

Heroes Tribute Raises More Than \$150 Million

The tally from the Sept. 21 *America: A Tribute to Heroes* telethon passed the \$150 million mark less than three days after the show was televised, according to the event's organizers. The telethon was carried on more than 35 U.S. television and cable networks and 8,000 radio stations. Internationally, the show was streamed on the Internet and beamed to TV and radio stations in about 210 countries. 1985's Live Aid concert and sales of a followup live album garnered \$110 million for the USA for Africa fund.

The two-hour, commercial-free *A Tribute to Heroes* was seen by 89 million Americans in 62 million households and, according to Nielsen, pulled a 38.3 rating and a 65 share of TV viewing. An estimated 82.1 million people saw President Bush's speech before Congress the day before the telethon; those two events were the second- and third-most watched TV shows so far this year, trailing only Super Bowl XXX.

All funds raised from the telethon will go to the September 11th Telethon Fund, which is administered by the United Way. TV networks ABC, CBS, FOX and NBC underwrote all the costs surrounding the show, and the United Way will underwrite all administration costs for the Telethon Fund. Among the artists who participated were **The Dixie Chicks**, **Faith Hill**, **Bruce Springsteen**, **Neil Young**, **Wyclef Jean**, **Tom Petty**, **Celine Dion**, **Sheryl Crow** and **Willie Nelson**, who closed the show with "America the Beautiful."



Willie Nelson

Radio Supporting Tribute Songs

As widely expected, many stations around the country have begun playing songs from the telethon, according to Mediabase 24/7. Leading the pack is Dion's "God Bless America," with 569 plays from the time of the special through Sept. 24. Other songs receiving airplay at multiple formats include Neil Young's version of John Lennon's "Imagine," The Dixie Chicks' "I Believe in Love" and the **Fred Durst-Johnny Rzeznick** take on Pink Floyd's "Wish You Were Here." Additionally, **Dave Matthews** has decided that "Everyday" will be his next single released to radio; he received overwhelming feedback for his acoustic version of the song on the telethon.

Life goes on: **Paul McCartney**, who is set to perform a charity concert to benefit New York City's firefighters, will release his new album, *Driving Rain*, Nov. 13 ... Arista Records will release **Faith Evans'** new album, *Faithfully*, Nov. 6 ... Capitol alt-rap group **The Kottonmouth Kings** will drop their new album, *Hidden Stash II: The Kream of the Krop*, Oct. 9 ... **Smash Mouth** will release their new, self-titled album Nov. 13 ... Lastly, congrats to **Gorillaz**, who picked up six MTV Europe Music Awards nominations, including Best Group, Best New Act and Best Song. Close behind were **Limp Bizkit** and **U2**, with four each — both bands were nominated for Best Group, Best Album and Best Rock Act — and **Craig David**, who picked up four nods, including Best New Act and Best Male Act. The show will be televised Nov. 8.



CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
1	MADONNA	\$4,216.4	
2	'N SYNC	\$2,127.8	
3	DAVE MATTHEWS BAND	\$1,825.5	BENIEE MAN
4	JANET JACKSON	\$1,151.5	CLUTCH
5	ERIC CLAPTON	\$1,050.2	MESH
6	OZZFEST 2001	\$979.3	KEN NAVARRO
7	AEROSMITH	\$858.2	THE PHARCYDE
8	SADE	\$780.3	SOULS OF MISCHIEF
9	BACKSTREET BOYS	\$765.0	
10	MICHAEL FLATLEY	\$669.1	
11	RADIOHEAD	\$640.1	
12	TIM MCGRAW	\$571.7	
13	T. PETTY & THE HEARTBREAKERS	\$527.7	
14	ROD STEWART	\$486.8	
15	DEPECHE MODE	\$475.3	

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

MUSIC MEETING™

Love, Live and Jive

As did the rest of America, Music Meeting went through a trying period last week. It was called upon to deliver music when planes and trucks could not. This is not the way one seeks opportunity.

After we released Lee Greenwood's "God Bless the U.S.A." to radio, it went on to become the most-played song in the country. This created a huge demand from labels and artists for Music Meeting to service their respective tribute songs. Everyone from Garth Brooks to Jewel called upon Music Meeting to digitally deliver their songs to radio.

Radio, in turn, registered and logged on (in many cases a thousand users a day) at a heretofore-uncharted pace. Music Meeting was challenged on a variety of levels. First and foremost, labels were unsure whether to even ask radio to consider the everyday task of auditioning music, given the tragedy that befell our nation. We at Music Meeting shared that sensitivity. Was it even appropriate to think about music?



Sky Daniels

After a lot of soul-searching, we decided that we would use our new technology to deliver these songs. There were tributes that held great meaning for listeners, as evidenced by the enormous airplay they ultimately received. It was a difficult situation though.

It was an even more difficult decision for the labels and artists whose songs weren't tributes. The reps for Jive with Backstreet Boys, Atlantic with Jewel, Interscope with Rob Zombie and many other labels and artists were in a bind. Some stations were receiving songs from ground transport. Most could not. The labels gingerly asked us to deliver the songs digitally to ensure complete delivery. Most stations were appreciative of their decision; some questioned the timing and purpose. We understood. In no way was this business as usual.

We are all struggling to return to a state of normalcy, and a lot of consciousness-raising is taking place. VHI put together a dramatic and heartfelt video of Live's "Overcome" that touched the audience. We are proud to deliver a version of the song in Music Meeting. Jo Dee Messina and Tim McGraw offer "Bring on the Rain." Barry Manilow rendered "Let Freedom Sing." These, and many more tributes, were sent through Music Meeting within hours of their being recorded.

We want to thank the artists who poured their hearts into producing healing songs for us. We want to thank the labels that dealt with the conflict of trying to move forward at a time when we were all paralyzed. We can assure all of you at radio of their best intentions. We also want to thank the staff of Music Meeting, who worked late into the night to see that these tributes made it to radio. It was hard for them to work.

It was hard for all of us to put work into proper perspective....

NEW MEDIA NEWSMAKERS

Eddie Fritts
President/CEO, NAB

The big news out of the NAB convention two weeks ago was that Eddie Fritts heavily criticized two plays in motion — satellite radio and streaming royalties. His comments made it clear that, unless there is a dramatic change in the current proposals, the NAB will use its political clout to challenge them.

Fritts stated to the broadcasting heavyweights in attendance, "Let Congress know, for example, how a new performance royalty fee assessed against stations for streaming music on the Internet would adversely impact your business. Let's be clear: We completely disagree with the decision by the U.S. Copyright Office that broadcasters must pay a performance royalty fee to record companies for radio-station Internet streaming."

Considering that nobody from the record industry ever attends an NAB convention, Fritts' next comments bear repeating. "The relationship that radio stations and record companies have shared over the years has been mutually beneficial — and the listening public has been served exceedingly well by this relationship," he said. "If the copyright ruling stands, that relationship could, sadly, be disrupted."

Forget streaming for the moment; it's airplay — and not the "play a record" variety — that we're talking about. Hilary Rosen, President of the RIAA, had addressed the convention the day before, and Fritts levied a stern warning in a way that could not be misconstrued: The RIAA doesn't want to be on the receiving end of an NAB battle. When it comes to election time, does the RIAA provide airtime for politicians, or do the NAB's loyal broadcasters?

NEW RELEASES

The latest songs featured this week on Music Meeting

www.rmusicmeeting.com

CHR/POP

BACKSTREET BOYS Drowning (Jive)
BRIAN MCKNIGHT Win (Tribute To America) (Motown/Universal)
CALLING Wherever You Will Go (RCA)
CARLY HENNESSY Beautiful You (MCA)
ENRIQUE IGLESIAS Hero (Interscope)
EVE Who's That Girl (Ruff Ryders/Interscope)
GARTH BROOKS The Change (Tribute To America) (Capitol)
J. GROBAN w/C. CHURCH The Prayer (Warner Bros.)
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)
LIFEHOUSE Breathing (DreamWorks)
LONG BEACH DUB... Sunny Hours (DreamWorks)
OLEANDER Halo (Republic/Universal)
SHAGGY Leave It To Me (MCA)
SHALOM Never Been (Renewal)
TAIT Unglued (Forefront)

CHR/RHYTHMIC

112 Dance With Me (Bad Boy/Arista)
BACKSTREET BOYS Drowning (Jive)
BRIAN MCKNIGHT Win (Tribute To America) (Motown/Universal)
CITY HIGH Caramel (Interscope)
ENRIQUE IGLESIAS Hero (Interscope)
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)
LUDACRIS Fatty Girl (FB/Universal)
MARIAH CAREY Don't Stop... (Virgin)
MS. TOI Can't None Of Y'all (Universal)
PETEY PABLO Raise Up (Jive)
RAYVON 2-Way (MCA)
SHALOM Never Been (Renewal)
STICKY FINGAZ Baby Brother (Universal)
TRAV Get This Poppin' (Motown/Universal)

URBAN AC

ALICIA KEYS A Woman's Worth (J)
BRIAN MCKNIGHT Win (Tribute To America) (Motown)
CITY HIGH Caramel (Interscope)
MARIAH CAREY Don't Stop... (Virgin)
DJ RAN PROJECT O (Hatin' On...) (Antra/Artemis)
G. DEP Special Delivery (Arista)
INDIA.ARIE Strength, Courage... (Motown)
JIMMY COZIER So Much To Lose (J)
LATRELLE Dirty Girl (Arista)
LUDACRIS Fatty Girl (FB/Universal)
RAS KASS Back It Up (Patchwerk/Priority)
RAYVON 2-Way (MCA)
STICKY FINGAZ Baby Brother (Universal)
TRAV Get This Poppin' (Motown)

URBAN

ALICIA KEYS A Woman's Worth (J)
BRIAN MCKNIGHT Win (Tribute To America) (Motown)
CARWELL & ÉLLIOT Brand New Love... (GRP/VMG)
DJ RAN PROJECT O (Hatin' On...) (Antra/Artemis)
INDIA.ARIE Strength, Courage... (Motown)
JIMMY COZIER So Much To Lose (J)

COUNTRY

CALVIN BAUGH Nothin' Like The USA (Vista)
DIAMOND RIO One More Day (Tribute To America) (Arista)
GARTH BROOKS The Change (Tribute To America) (Capitol)
LEE GREENWOOD God Bless The U.S.A. (MCA)
VARIOUS ARTISTS America The Beautiful (DreamWorks)
WAYLON JENNINGS America (RCA)

ADULT CONTEMPORARY

BACKSTREET BOYS Drowning (Jive)
BRIAN MCKNIGHT Win (Tribute To America) (Motown/Universal)
DIAMOND RIO One More Day (Tribute To America) (Arista)
ENRIQUE IGLESIAS Hero (Interscope)
GARTH BROOKS The Change (Tribute To America) (Capitol)
J. GROBAN w/C. CHURCH The Prayer (Warner Bros.)
PETER CETERA Just Like Love (DDE)
TAIT Unglued (Forefront)

HOT AC

BACKSTREET BOYS Drowning (Jive)
BRIAN MCKNIGHT Win (Tribute To America) (Motown/Universal)
EAGLE-EYE CHERRY Feels So Right (MCA)
ELTON JOHN I Want Love (Rocket/Universal)
GARTH BROOKS The Change (Tribute To America) (Capitol)
GROBAN w/CHURCH The Prayer (Warner Bros.)
KIM & KRISTA Keep On (Earthwater)
OLEANDER Halo (Republic/Universal)
TAIT Unglued (Forefront)

SMOOTH JAZZ

BRIAN MCKNIGHT Win (Tribute To America) (Motown)
JIMMIE VAUGHAN Deep End (Artemis)
TONY WINDLE Baby Be Mine (Go Smooth)

ROCK

APEX THEORY Shhh... (Hope Diggy) (DreamWorks)
FLAW Payback (Republic/Universal)
JIMMIE VAUGHAN Deep End (Artemis)
LIFEHOUSE Breathing (DreamWorks)
MACHINE HEAD Crashing Around You (Roadrunner)
OLEANDER Halo (Republic/Universal)
ROBERT BRADLEY'S... America (Vanguard)
TAIT Unglued (Forefront)

ACTIVE ROCK

APEX THEORY Shhh... (Hope Diggy) (DreamWorks)
CUSTOM Hey Mister (Artist Direct)
FLAW Payback (Republic/Universal)
JIMMIE VAUGHAN Deep End (Artemis)
LIFEHOUSE Breathing (DreamWorks)
MACHINE HEAD Crashing Around You (Roadrunner)
OLEANDER Halo (Republic/Universal)

ALTERNATIVE

APEX THEORY Shhh... (Hope Diggy) (DreamWorks)
BLINK-182 Stay Together For... (MCA)
CUSTOM Hey Mister (Artist Direct)
FLAW Payback (Republic/Universal)
HOOBASTANK Crawling In The Dark (Island/IDJMG)
OLEANDER Halo (Republic/Universal)
SUM 41 In Too Deep (Island/IDJMG)
TAIT Unglued (Forefront)

TRIPLE A

EAGLE-EYE CHERRY Feels So Right (MCA)
JIMMIE VAUGHAN Deep End (Artemis)
KIM & KRISTA Keep On (Earthwater)
MATTHEW JAY Let Your Shoulder... (Capitol)
ROBERT BRADLEY'S... America (Vanguard)

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

CHR

THE STRONGEST LINK

For the rest of our lives we will remember what we were doing on Tuesday, Sept. 11, when American Airlines Flight 11, a Boeing 767 en route from Boston's Logan Airport to Los Angeles International, slammed into the north tower of the World Trade Center. And how will we ever remove the image from our minds of United Airlines Flight 175, also a Boeing 767 flying from Boston to Los Angeles, hitting the south tower approximately 18 minutes later?

Then our focus shifted to American Airlines Flight 77, a Boeing 757 en route from Washington DC's Dulles Airport to LAX, which crashed into the Pentagon, collapsing one of the building's five sides. The horror continued when, at 9:59am, the south tower of the World Trade Center collapsed like an accordion. Immediately following that, United Airlines Flight 93, a Boeing 757 traveling from Newark, NJ to San Francisco, crashed just north of Somerset County Airport in Pennsylvania.

Words can't describe the feeling that washed over America as two of our country's landmarks crumbled before our very eyes. One of the moments that will stick with me is watching the antenna for WKTU and other New York radio stations fall to the ground. In a matter of minutes, however, 'KTU was back on the air, using its backup transmitter. It was a reassuring sign that, while terrorism may wound us, Americans are resilient and united. Just when you think we're down, we're back, like 'KTU returning to the air.

I don't know if the destroyed towers will ever be rebuilt, but, if I had a say, there would be four of them, and they would be twice as high. I want to cry every time I think about the massive loss of life and the children who no longer have mothers or fathers, sisters or brothers. I pray for the parents who lost children, the children who lost parents and everyone touched in some personal way by this tragic event. I can't help but think how proud I am to be an American when I see the rescue workers laboring around the clock to try to find life in the worst of conditions. I have also promised myself to no longer take firefighters, police, paramedics, pilots and flight attendants for granted.



TONY NOVIA

Throughout the days and nights of this tragedy radio has provided much-needed news and information and organized blood and charity drives. For that, I salute you. All of those people and our colleagues in New York, Washington and Pennsylvania who continue to live with this horror, you are the "Strongest Link." On behalf of everyone who worked on and participated in this year's CHR special, this is dedicated to you. God bless.

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PROGRAMMING WIZARD

Steve Rivers remains teachable and continues to excel as a programmer

The innovators in this industry are the ones who remain teachable and who are also willing to be teachers. Steve Rivers has earned a reputation as one of those innovators who continues to forge new paths in the art of radio. Because to him, radio is art, one that requires perseverance and an open mind.

Rivers doesn't need to convince anyone of his abilities. He's demonstrated them in the past as Chief Programming Officer for AMFM, where he supervised programming for 466 stations in 100 markets. He continues to shine as a consultant and as Sr. VP/Audio Content and Chief Programming Officer for Radio Central.com. Simply put, he is programming's strongest link.

R&R: After a long, successful radio ride, you took some time off to enjoy life and work on your Internet project. Did that give you time to reflect on radio and what's been happening since deregulation?

SR: It's amazing what time away from the hectic day-to-day pace of consolidated radio does for your perspective. After almost 30 years I was almost able to listen to the radio like a regular listener, although we all realize that, once you've been exposed to the business, you're never really a regular listener again.

Working on the Internet side of the fence has been one of the most rewarding projects of my career. We're doing some amazing things at RadioCentral, and I'm very proud of the entire team, which includes

industry vets like Steve Wrostok, Sean Demery, Teri King, Chris Rathaus and Michael Rivers and, of course, the jocks on our stations and the audio producers and production people who help shape the sound. As you know, Eric Rhoads is our CEO, and, were you to ask him, I'm sure he would agree that, even after a year and a half, we're still learning something new every day.

What's been interesting is teaching radio to the young audio producers, who are all qualified Pro Tool experts but have had no prior radio experience. Things that I've taken for granted — like having jocks talk over intros, rolling songs under sweepers and so forth — were, in the beginning, a foreign language to these guys. But after hundreds of hours spent assembling our programming, they really get it. The result is some pretty good-sounding stations on Earthlink, About.com, Scour and A&E television, among others.

R&R: You have some pretty strong feelings about "corporate radio" and the way



Steve Rivers

things are being done today at some companies. What are some of the areas that concern you?

SR: I'm sure that you've heard me say that my teachers growing up in radio were the jocks on those legendary AM stations like WLS/Chicago, WCFL/Chicago, WABC/New York, WAKY/Louisville, CKLW/Detroit and on and on. Starting out in a small market and working your way up the food chain, a young jock needs heroes, someone to emulate and learn from. You also need a place to be on the air where you're free to make some mistakes as you learn. What alarms me is that that may no longer be as easy to do. The easier thing to do is

"THINK AND CREATE. SOME OF THE BETTER PROMOTIONS I'VE DONE OVER THE YEARS CAME ABOUT BECAUSE I DIDN'T HAVE MAJOR MARKETING FUNDS. IT WAS EITHER BECOME CREATIVE AND BE EFFECTIVE OR FAIL — AND I CERTAINLY DON'T LIKE TO FAIL."

voicetrack and feed your talent downstream to your many stations.

Now, I've used voicetracking for years, starting in the 1980s, mostly for emergency situations. Todd Wallace was using it efficiently in the '70s. It enabled him to put a superstar airstaff on the radio in places you'd least expect it. I borrowed that idea when we were launching those "Jammin' Oldies" stations for AMFM. It sounded great having Dale Dorman and Ed McMann from WXKS-FM (Kiss 108)/Boston, Big Ron O'Brien, JoJo Kincaid, Joe Nasty and others on one station.

Voicetracking does work. It's cheap, and it allows you to have talent in smaller markets that you couldn't afford otherwise. But there needs to be space on radio stations where young talent can develop, so I hope we work to somehow balance the scale.

R&R: You were there on the front line when AMFM began to grow by leaps and bounds. What were some of the growing pains that you witnessed? What worked, and what didn't?

SR: Communication always needed to be improved. When you're supervising 400-plus stations, there is no way to effectively communicate with people who need your time. I can't even imagine what it must be like with over 1,200 stations on your watch. That's why we created OPS [AMFM's Office of Product and Strategy]. Programming Sr. VPs like Steve Smith, Ken Benson, Buddy Scott and Tom Poleman, among others, supervised their share of markets, while David Lebow and I concentrated on the stations in the top 10 markets, because they generated 80% of the company's revenues.

What didn't work in the beginning? Artificially separating stations in order to get out of each other's way. In the end we agreed that each sister station had to be healthy on its own. Friendly competitors in the hallways, fierce competitors on the air. Another was forcing former competitors to become friends. You can't erase past history simply because you now have the same company name on your paychecks.

R&R: When it comes to management styles, what do you think works better: one GM and one PD per property, or each handling multiple properties?

SR: There are very few situations in major markets where I would feel comfortable having a PD oversee more than one station, unless the PD was a great coach and teacher with a killer support staff. Some of those circumstances do exist, but if you've got a radio station that is winning in the ratings and generating millions in revenue, why would you want to screw with it? That's the group programmer in me speaking. The manager in me says that you've got to constantly challenge your superstar programmers.

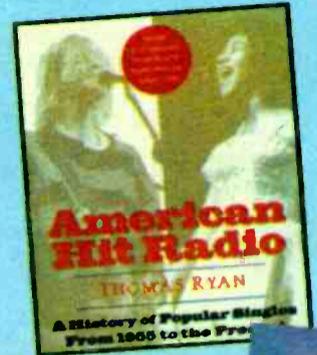
As a market manager, if you're considering giving your star PD another station, make sure you give him or her the proper support staff and the latitude to make decisions when the need arises and the time to stand back and evaluate the projects on a constant basis. The daily grind in a major market with one station is a pressure cooker. Think about what it's like with two or more under your wing. Something's going to suffer unless you've got an incredible team to carry the ball in your absence.

By the way, to those GMs with a cluster of stations under your responsibility, I salute you. Your job is not easy, and I realize that the constant balancing of projects often does not allow you enough creative time to stand back and evaluate the bigger picture. To me, in the consolidated world, time has become the enemy. As a programmer, you must find time for creative thinking. Otherwise, you get in the habit of repeating yourself with what you do on the radio.

R&R: AMFM was a company known for great marketing and promotions. Do you see

Continued on page 36

American Hit Radio



One thing that everyone has in the music industry is an opinion. Most are willing to share theirs, some more forcefully than others. The one thing we can all agree on, however, is that we have a passion for music, regardless of our genre of choice.

Thomas Ryan has put his thoughts down in a book called *American Hit Radio*, in which he lists what he believes to be some of the defining songs and artists of the past 50-plus years. Ryan is a regular on the radio scene, reporting on the latest musical trends, etc. He has been the music correspondent and critic for Cablevision's *New 12 Network* since 1998, where he covers both new releases and top-selling albums. Additionally, he is a regularly scheduled guest on the FOX News network, discussing entertainment and media-related issues, as well as music and movie news.

Ryan has allowed R&R to print modified versions of his picks for the most important songs and artists from 1955 through today. We've scattered them throughout this year's special and hope that you get a chance to read about why he picked who he did. Whether or not you agree with him (you can give him your opinion on the book's website at www.americanhitradio.com), his reasons for his decisions are certainly compelling. Remember, Ryan is first and foremost a music-lover, just like you. The next edition of Ryan's *American Hit Radio* is due in March, with 560 music essays. If you are looking for a radio interview, reach him at 516-249-2751 or darekyle@aol.com.



Enya

“only time”

11/2000

SINGLE SHIPPED TO MAINSTREAM AC. ONLY SIX STATIONS ADDED IT FIRST WEEK.

12/26/2000

SWEET NOVEMBER MOVIE ADVERTISING CAMPAIGN FEATURING ‘ONLY TIME’ BEGINS.

2/5/2001

DEBUT 30* AT MAINSTREAM AC 2/5/2001. NO VIDEO AIRPLAY, NO TOUR.

4/7/2001

UNAUTHORIZED REMIX BY SAF STARTS AIRING ON KIIS FM’S WEEKEND MIXSHOW

4/13/2001

TOP 40’S WZEE, WNCI START PLAYING ‘ONLY TIME’

5/8/2001

SINGLE GOES TOP 10 AT MAINSTREAM AC. NO VIDEO AIRPLAY, NO TOUR.

5/23/2001

Z100/NEW YORK STARTS AIRING ‘ONLY TIME’

6/18/2001

SINGLE IMPACTS TOP 40.

7/24/2001

DEBUT TOP 40 @ 40*.

7/23/2001

IMPACTS HOT & MODERN AC. NO VIDEO AIRPLAY, NO TOUR.

9/3/2001

SEASON PREMIERE PROMOS FOR ‘FRIENDS’ TV SHOW FEATURING ‘ONLY TIME’ START AIRING.

9/17/2001

SINGLE GOES #1 AT MAINSTREAM AC.

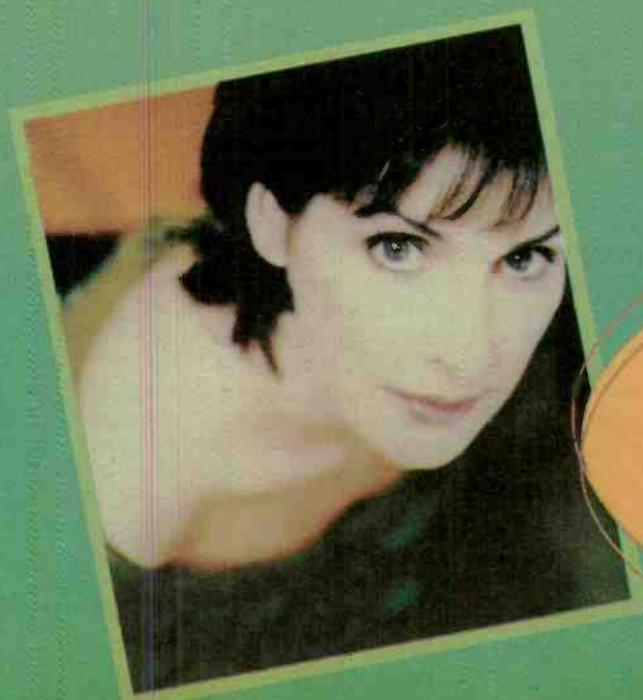
9/25/2001

TOP 40 CHART MOVE: 25* HOT AC GOES TOP 10.

ADDED AT  .

WEEK 44:

3 MILLION ALBUMS SOLD. SOUNSCAN MOVE 19*-7*. 100,000 MORE THIS WEEK.



“only time”
marches on because of Radio!
Thanks for making Enya a hit!





PROGRAMMING WIZARD

Continued from Page 34

any of that attitude on radio stations today?

SR: I see most companies going through the same drill. In order to meet budgets, promotional dollars shrink dramatically or disappear completely. I understand the importance of meeting budgets, but what some are forgetting is that a radio station that is worth millions of dollars is a living organism that needs constant care and

“YOU NEED A PLACE TO BE ON THE AIR WHERE YOU’RE FREE TO MAKE SOME MISTAKES AS YOU LEARN. WHAT ALARMS ME IS THAT THAT MAY NO LONGER BE AS EASY TO DO.”

feeding. I don’t have the answers when it comes to financial burdens, but I do know that in market situations where everyone is cutting back on television, contesting and marketing dollars, the stations that go ahead and promote stand a better chance of having their marketing actually make an impact.

R&R: As you travel now from market to market as a consultant with your ear to the ground, what are you hearing on the contemporary music stations around the country?

SR: It’s more what I’m not hearing. There’s lots of sparkling production on stations but not a lot of creative content from the people on the air. Once again, as we did in the ‘80s, it seems we’re making the same mistakes when it comes to not developing air talent. We’ve shut them up by running sweepers and positioning statements so much that the voice-over announcer has become the extra jock on a station. You hear him more than you hear your air personalities. I love big production, but I also believe that you need to give your jocks latitude to help create the overall vibe of the station.

R&R: Have radio and radio programming improved in any way?

SR: We’ve become better scientists and researchers — often at the expense of the art. As I’ve said already, it takes creative downtime for a programmer to produce a unique radio station. Today PDs spend more time in meetings than actually listening to and improving their stations. I’m all for clipping every tie I see in the programming department and shoving the PD back onto the street to live and breathe the radio station.

R&R: You are working with KRBBV/Dallas, which has struggled in the ratings against Kidd Kraddick and KHKS. What is the game plan to win this battle?

SR: All I can say is that we’ve done our homework and we’re executing a strategy that has been well-planned. We know there is no magic bullet in this battle. The staff is extremely focused and hungry for a win, and the early indicators show a tremendous amount of momentum being generated. I think the station sounds exciting, and it reminds me that it is still possible to have fun on the radio.

R&R: CHR seems to be moving through a boy band cycle. Musically, where do you see the format currently, and in which direction do you feel it’s moving?

SR: As you know, once a music cycle plays out, that usually means there is something new popping up next. I’m glad to see superstars like Janet Jackson back on the radio. The format needs this multicategory star power to keep itself recharged. The music has been more mass-

appeal in the last several years, which is always healthy for CHR. Each time we lean the format too far in one direction, audience shares are reduced, and it allows other formats to fill the vacuum that we create by not playing all the hits.

R&R: Talent continues to be a major issue. Where are you searching for your talent these days, and what are you doing to help train and motivate them and make sure they get rewarded?

SR: You know, it’s funny: As we seek talent for our Internet stations at RadioCentral, I’m finding that there is an available pool of incredible talent. Perhaps because they can do their shows on their own time and in their own homes without having to move across country, there are more available to us than to a regular broadcast station, but it’s encouraging that we’ve been able to staff these stations with quality talent. Occasionally, I’ve been able to spot some diamonds that need polish, but they have amazing star potential. Talented performers are out there, and now more than ever they’re hungry for feedback on how to improve what they do. The Internet may be the one place left where jocks have the freedom to learn as they earn.

R&R: You like to look back at great talent and programmers from the past for inspiration to do great radio today. If you were to put together a tape or CD of great radio stations and talent to give to your people, what stations and personalities would you use?

SR: If I were to do that, I’d include airchecks of John Landecker doing nights on WLS; Scott Shannon on *The Q-Zoo* at WRBQ (Q105)/Tampa; Gary Burbank in afternoon drive on WAKY; Jack McCoy’s “Last Contest” promos; Shotgun Tom on KRTH (K-Earth)/Los Angeles; Rich Brother Robbin and Chris Bailey on KCBQ/San Diego, two of the best night jocks of all

time; Lee “Baby” Simms on WMYQ/Miami; Jack Armstrong and Mark Driscoll at WKQT (13Q)/Pittsburgh; Dale Dorman on Kiss 108; Rick Dees, of course; John London on KKBT/Los Angeles; Jay Thomas on WAYS/Charlotte; Greaseman on the original Big Ape [WAPE-AM/Jacksonville]; Doctor Brock on WNOE/New Orleans; Rob Walker on WHYI (Y-100)/Miami; and Howard Stern on WNBC/New York. My list would fill volumes.

Somebody should bring back *Bootleg Top 40*, which was a vinyl album with both sides filled with airchecks from jocks all over the U.S. Some of the jocks were great, some not so great, but it gave you a great sense of where radio was at that moment in time. A classic *Bootleg Top 40* would be an invaluable tool to teach young jocks how to be effective communicators without using music beds or long, unfocused talk breaks. Being topical and entertaining over eight-second song intros is fast becoming a dying art.

R&R: As a programmer, what do you consider your greatest victory?

SR: When we brought Kiss 108 back to the top in every demo.

R&R: As Chief Programming Officer of AMFM, what was your most memorable moment?

SR: There were quite a few, but I’d have to say when we had the clean sweep, No. 1 in all demos, at WKTU/New York in its first full book.

R&R: What are your thoughts on the national rollout of formats like “Kiss,” which is currently in every top-10 market except Houston and San Francisco?

SR: Kiss is a strong brand with a proven track record, so I think Clear Channel is

superior entertainment value is greatly appreciated by listeners, no matter where it comes from.

R&R: Any thoughts on national contesting?

SR: As long as you’re upfront with the audience about the mechanics, it has value if the prize is big enough to create talk.

R&R: Speaking about the radio stations that you consult today, what do you feel their greatest challenges are, and how do you advise them to deal with those challenges?

SR: We’ve already discussed having to deal with far too many meetings and reduced marketing dollars as major programming challenges. Increased spotloads are also contributing to declines in market listening, according to Arbitron. As a lot of the PDs reading this already know, we’ve done this movie already. Remember the late ‘70s and early ‘80s, when the audience shifted from AM to FM? The best advice I can give is to use these circumstances to your advantage to make your radio station more creative and entertaining.

Think and create. Some of the better promotions I’ve done over the years came about because I didn’t have major marketing funds. It was either become creative and be effective or fail — and I certainly don’t like to fail.

R&R: What qualities do you look for in the people you hire today?

SR: It’s really the same as always: People who are sharp thinkers with an ample amount of passion and creativity.

R&R: In a prior interview you had some very passionate thoughts on the Internet

“AS A MARKET MANAGER, IF YOU’RE CONSIDERING GIVING YOUR STAR PD ANOTHER STATION, MAKE SURE YOU GIVE HIM OR HER THE PROPER SUPPORT STAFF AND THE LATITUDE TO MAKE DECISIONS WHEN THE NEED ARISES AND THE TIME TO STAND BACK AND EVALUATE THE PROJECTS ON A CONSTANT BASIS.”

smart in using that strategy.

R&R: If you had to assemble a morning show for New York or L.A. today, where would you begin?

SR: I’d hire John London tomorrow.

R&R: Overseeing as many radio stations as you did, can you offer some time-management and leadership tips that you picked up along the way?

SR: The most important piece of advice that I can offer is, don’t make the same mistake I made for far too many years. Focus on your life, as well as your job. If you find it hard to carry on a conversation about a subject other than radio, you need a reality check. There is life after radio, and you need to find it.

R&R: Can you stress the importance of great personalities?

SR: Rating period after rating period, Howard Stern has consistently proven that

and how it’s going to change radio and listening as we know it today. Have any of your views changed, or is this downturn a bump in the road along the way? Will the Internet and satellite radio hurt traditional radio?

SR: I still very much believe in the Internet as the new form of entertainment distribution. The Holy Grail we’re seeking is mobile broadband wireless connectivity, and that’s coming. The Internet as we know it today will be dramatically different two years from now. There will come a time when a listener will have the ability to choose from literally thousands of stations on the I-Radio in their car. Eventually all radio will be I.P. It’s just a matter of time.

I would like to make one thing very

Continued on page 78

BRITNEY SPEARS

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| 11/5 Toronto, ONT/Air Canada Center | 12/8 Hartford, CT/Hartford Civic Center |
| 11/7 Uniondale, NV/Nassau Coliseum | 12/9 Buffalo, NY/HSBC Arena |
| 11/8 University Park, PA/Bryce Jordan Center | 12/10 Philadelphia, PA/First Union Center |
| 11/9 Cleveland, OH/Gund Arena | 12/12 Memphis, TN/The Pyramid |
| 11/10 Cincinnati, OH/Firstar Center | 12/13 New Orleans, LA/New Orleans Arena |
| 11/12 Denver, CO/Pepsi Arena | 12/15 Atlanta, GA/Phillips Arena |
| 11/17 Las Vegas, NV/MGM Grand Garden Arena | 12/16 Charlotte, NC/Charlotte Coliseum |
| 11/18 Las Vegas, NV/MGM Grand Garden Arena | |
| 11/20 Anaheim, CA/The Arrowhead Pond | |
| 11/21 Los Angeles, CA/Staples Center | |

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THE STRONGEST CORPORATE LINK

Bonneville Exec. VP/COO **Bob Johnson** knows it's the people who make the company a success

Bonneville is under consideration for inclusion on Fortune's list of the "100 Best Companies in America to Work For." If the company makes the cut, it'll be icing on the cake. The essential point is that, out of the thousands of companies in America, the owners and employees of Bonneville are apparently doing something right.

Exec. VP/COO Bob Johnson, who has been with Bonneville since 1991, reflects the company's values and approach to business. His background as an attorney is revealed by his ability to see both sides of a situation and reach a conclusion based on what is best for the company and its employees. He doesn't take it personally when other companies come into a market with a competing format — nor does he get intimidated.

We were lucky enough to talk with Johnson recently and get insight into the Bonneville strategy and why it's important to keep great employees satisfied.

R&R: *What is the Bonneville brand?*

BJ: To the buying community, we emphasize that purchasing a spot on a Bonneville station means that it will be aired when we represent that it will be aired, that it will be in an environment of less commercial clutter than it would be on our competitors, and that it will be associated with programming that will not embarrass our advertisers.

To our communities, we want to be viewed as broadcast stations that are truly engaged in making a difference. The fact that, from the period of 1991 to 2000, Bonneville won approximately 10% of the Crystal Awards while owning very few radio stations suggests that we are making progress in establishing the appropriate community-service orientation.

To our employees, we want to earn their trust that we are the best broadcast company in America to work for. I believe we have a long way to go before we have the right to fully claim these brands.

R&R: *What are Bonneville's guiding principles?*

BJ: Bruce Reese, Bonneville's President and CEO, is fond of ending his communications to our employees with the following tag line: "Make a difference. Do good. Do well. Have fun!" Although it's not a ponderous declaration, Bruce is subtly communicating that Bonneville is about much more than merely making money for its ownership.

R&R: *On that subject, your company has long been known for treating its employees well. One example is the revolutionary plan to pass unused sick time from one employee to another. How do you manage that in this age of cutbacks?*

BJ: A few years back Bonneville deliberately chose the following paradigm: Good people will produce good results, and the best people will produce the best results. To encourage good people and the



Bob Johnson

BONNEVILLE COMMUNICATIONS

best people to join us, we have systematically set about making Bonneville an inviting place to work. Part of this effort is having outstanding benefits. I won't list all of Bonneville's benefits, but I will highlight a few that mean a lot to me.

First, every vested employee at Bonneville gets a monthly pension payment when he or she retires. This pension requires no contribution on the employee's part. These payments can be very generous if the employee spends more than a few years with Bonneville. On top of our pensions, employees can participate in a 401(k) savings plan, where the company matches four percent if an employee will

"BONNEVILLE DELIBERATELY CHOSE THE FOLLOWING PARADIGM: GOOD PEOPLE WILL PRODUCE GOOD RESULTS, AND THE BEST PEOPLE WILL PRODUCE THE BEST RESULTS."

contribute five percent to the plan.

Bonneville provides post-retirement medical coverage for its former employees; it subsidizes health club memberships and gives employees paid time off to volunteer with their favorite charities; and most Bonneville divisions celebrate monthly budget successes with an extra day off. Thus, if a division is on a roll, a nonunion employee can get an extra 12 days of vacation — one per month — on top of the two to five weeks they get as company employees.

R&R: *Many companies, like IBM, found*

out that there is a disadvantage to keeping employees too long. What are your thoughts on that?

BJ: I hope that IBM didn't decide that keeping good employees too long is a disadvantage. Assuming that the real issue is how long you keep an employee before you come to the settled view that an employee is not getting the job done, I leave those decisions to the employee's supervisors. The best that I can hope for is that those supervisors are humane, patient and humble in making the judgments that they must make.

R&R: *What qualities do you look for in the people you hire?*

BJ: Apart from the ability to do excellent work, I need to sense that a prospective employee wants to make Bonneville a permanent professional home. It is also important that an employee fully embraces the Bonneville differences, which are reflected in my answer to your first question about the brands we are attempting to build.

R&R: *Why has the company remained privately owned?*

BJ: Bonneville has remained private because its ownership [an affiliate of the Church of Jesus Christ of Latter-Day Saints] enjoys being in the business. My recollection is that, in one form or another, ownership has been in the business since the 1920s.

R&R: *While other companies are cutting staffs, cyber-jocking, slashing promotion budgets and more, it seems to be business as usual at Bonneville. Is that one of the advantages of being privately owned?*

BJ: Yes. Bonneville has the luxury of looking at the business with more patience than its publicly held competitors.

R&R: *Many of today's public broadcasters are looking for 50% and higher margins. In general, what kind of margins do you look for from your radio stations?*

BJ: This may astound you, but we don't start our budgeting process with the issue of acceptable margins. The profit that can be derived from each station in the short term is an outgrowth of important longer-term decisions that must be made first. Recently, I had a chance to review an EBITDA margin analysis performed by Bear Stearns of public companies for calendar year 2000. As I recollect, Radio One led the pack at 47%, and Infinity was next at 45.7%. If Bonneville had been included, it would have placed third with a margin in excess of 40%. From a profitability standpoint, we do just fine.

R&R: *Bonneville has resisted the trend of adding more layers of senior management. Why is that?*

BJ: Bonneville has the luxury, because of its small size, of keeping its senior-management ranks lean. We have a group of remarkable general managers at our stations to whom we give a great deal of autonomy. We do so because they are

American Hit Radio 1955-1959

**FATS DOMINO,
"AIN'T THAT A SHAME"**

The year 1955 began ordinarily enough, with the standard musical trends of the time firmly entrenched and no particular reason for change. Major music labels were selling product that appealed to the masses, with little regard for artistic or cultural relevance. Songs that the labels deemed popular were often released in as many as three or four competing versions. When a song like "Unchained Melody" caught the interest of record buyers, other labels would find a singer from their own stable of artists, who would in turn record a new interpretation of the same song.

Trends played a large part in determining what songs would be recorded. When coonskin caps and popguns were all the rage, four competing singers reached the top 40 with differing versions of "The Ballad of Davy Crockett." All in all, music was predictable, safe and expendable.

Rumblings could be heard on the horizon though. Rhythm-and-blues artists were beginning to pull at the reins that confined them to the "race" charts. More importantly, parts of the white middle class began to pay attention. Many mainstream record buyers became attracted to the comparatively raw, urgent sound of rhythm and blues, but these songs were rarely recognized by the pop music charts for various political and prejudicial reasons.

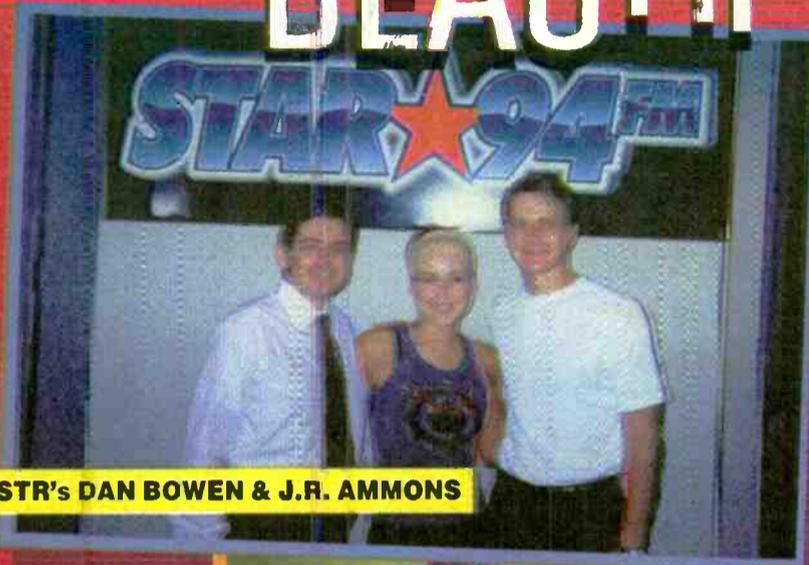
When an original rhythm-and-blues record was released, it often had to compete against a milquetoast cover version that received significantly more exposure and airplay. Because of the way the rating system worked, the bland remake would often chart higher than the original version, even if it sold fewer copies. How else could it be explained that "Ain't That a Shame" by Fats Domino reached No. 10 for one week while the same song (hardly, if talent counts) by Pat Boone reached No. 1 for two weeks? Actually, there was another reason: White audiences were not yet comfortable with the untamed rhythms and lyrics of black rhythm and blues and needed singers like Pat Boone to interpret the songs in a less intimidating manner.

"Ain't That a Shame" wasn't Fats Domino's first hit recording, but it was the first to substantially dent the popular music charts. He had been recording for years and, by 1955, already had a sizable number of hit records on the rhythm-and-blues charts. It could be argued (in fact, it is likely) that the exposure the song obtained from Pat Boone's version actually helped Fats Domino's original to be recognized by Middle America.

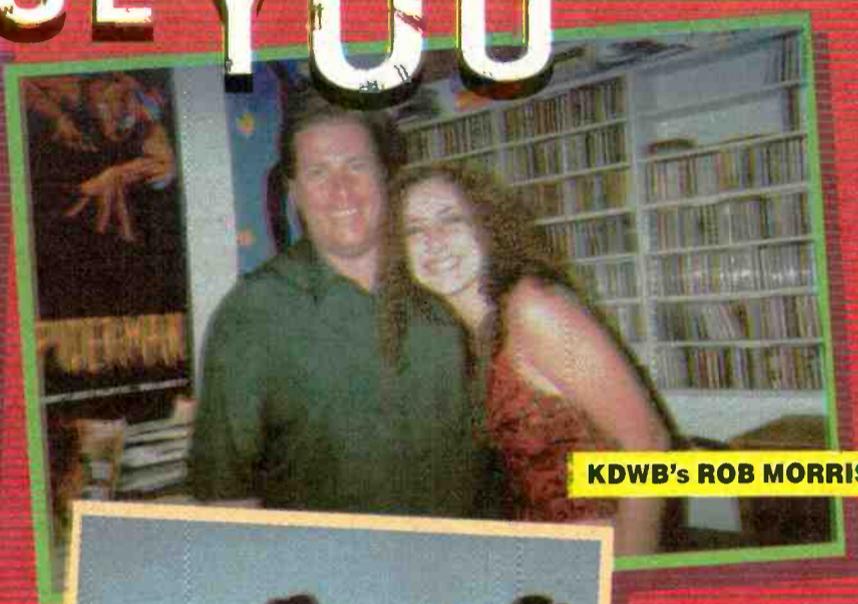
After all, Fats Domino's style was straightforward enough to be taken at face value. The lyrics did not have any "vulgar" connotation, and his delivery was unthreatening to suspicious white record buyers. Little Richard and Chuck Berry had the responsibility of confronting those barriers. It is more than likely, then, that the burgeoning youth counterculture combined with a number of mainstream record buyers to finally put rhythm and blues (or "rock 'n' roll") on the popular music charts.

Continued on Page 40

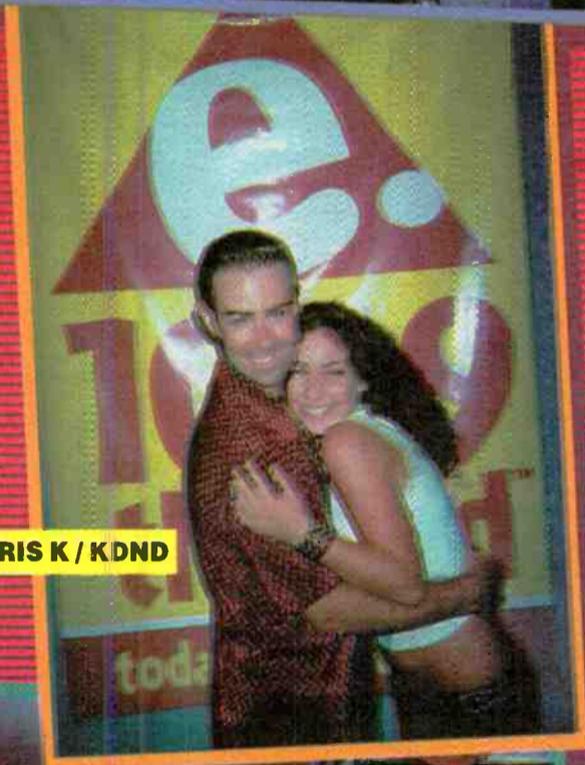
CARLY HENNESSY "BEAUTIFUL YOU"



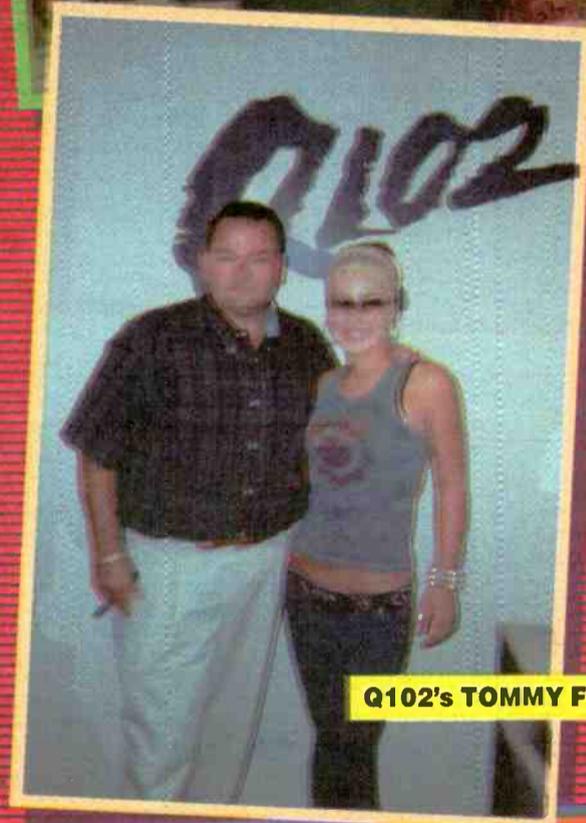
WSTR's DAN BOWEN & J.R. AMMONS



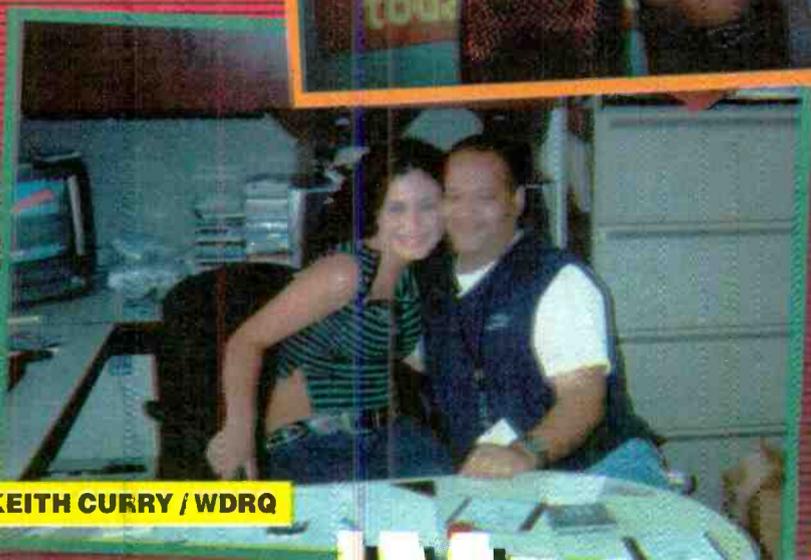
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THE STRONGEST CORPORATE LINK

Continued from Page 38

extremely capable people who seem to thrive on the responsibility they bear. The best decisionmakers are usually those who must bear the consequences of their decisions.

R&R: *What kind of hands-on or hands-off position does corporate take? What decisions can be made at the local level, and what type of decisions does corporate get involved in? If corporate is involved, how long does it take to make a decision?*

BJ: A famous leader once remarked, "I teach them correct principles and let them govern themselves." At its best, Bonneville management would be following this adage at every level. Corporate senior managers should be involved in sharing their vision of the company and their passion for the business. They should be imparting a sense of the place but at the same time emphasizing the importance of pushing decisions down to where the rubber meets the road. If you approach management this way, decisions shouldn't take too long.

R&R: *Why did Bonneville get out of Los Angeles, the No. 1 revenue market in America, and New York, No. 2? In hindsight, with the value of stations today, was that a mistake?*

BJ: Bonneville left Los Angeles and New York radio during the intense wave of consolidation that followed the passage of the Telecom Act because at that time its ownership did not want to spend the resources necessary to create consolidated positions in those markets. As a pure economic play, being an early consolidator in Los Angeles and New York would have reaped enormous economic returns for ownership.

R&R: *Many broadcasters feel that Bonneville as a company — ratings- and revenue-wise — is an underperformer. How do you respond to that?*

BJ: Of Bonneville's 14 significant radio formats — not counting simulcasts and one smaller AM station in St. Louis — eight stations have top 10 rankings 25-54. From a ratings perspective, who could argue that KOIT/San Francisco, KSL-AM/Salt Lake City, WTMX/Chicago, WVRV & WIL/St. Louis, WLUP/Chicago, WTOP/Washington or WSSM/St. Louis are underperformers? Of the remaining six Bonneville stations, two are Classical — among the highest-rated Classical stations in America — and one, WDRV (The Drive)/Chicago, just debuted with a 3 share in its first week. That leaves three stations, which, I will admit, have their work cut out for them.

I haven't done the analysis, but I wonder, in the top 40 markets, how many other radio companies place a majority of their stations in the top 10 positions of those markets? I salute others that can join Bonneville in this distinction.

Regarding the suggestion that some view Bonneville as a poor revenue performer, I merely remind you of our margin position, which was stated in an answer to

one of your previous questions. Bonneville didn't develop those margins by being the low-cost operator in the industry. A recent report prepared for me reflects that all but one of the 14 stations mentioned previously are currently growing revenue faster than is generally occurring in the markets in which they operate.

"PRIMARILY, I LISTEN TO OUR RADIO STATIONS TO BE INFORMED AND ENTERTAINED. I DON'T PRETEND TO LISTEN WITH THE EAR OF A PROGRAM DIRECTOR."

R&R: *Why did Bonneville put on another Classic Hits-based station — WDRV — in Chicago when the company already had a Classic Rocker and a mainstream AC? The newest Arbitron shows WDRV eating into your other stations, and the duplication is very high.*

BJ: We created WDRV based upon extensive research that reflected the availability of a competitive position for a pop-rock/oldies hybrid in Chicago. Our strategy is to build an older-skewing male station, WDRV, to complement WLUP, our successful younger-skewing male station. This strategy is much like our strategy on the female side, where the older-skewing station WNND complements WTMX, our younger-skewing female station.

An intriguing question for me is what we could do with a fifth FM in Chicago when one becomes available for purchase. To the extent that WDRV takes some of its audience from WLUP and WNND, that is to be expected. To the extent that WDRV, in the long run, cannibalizes a material part of the audiences of WLUP and WNND, then our plan is flawed or our execution is sloppy.

R&R: *Are you committed to your highly rated Classical formats in San Francisco and Washington even if they are not top billers?*

BJ: We are committed to classical music in San Francisco and Washington even

"THIS MAY ASTOUND YOU, BUT WE DON'T START OUR BUDGETING PROCESS WITH THE ISSUE OF ACCEPTABLE MARGINS."

though there may be more profitable alternatives available to us.

R&R: *In Washington, Clear Channel felt that WWZZ/WWVZ was vulnerable and attacked with WIHT. WIHT is not off to a good start, and WWZZ/WWVZ is down slightly, 3.5-3.0. Why do you think they decided to go after you? Are you in the CHR format for the long haul in Washington?*

BJ: We didn't take Clear Channel's decision to introduce a CHR station in Washington personally. It appears to me that Clear Channel has decided to do CHR practically everywhere that it operates to

enjoy synergies with its concert business. WIHT is merely the implementation of that strategy in one more market. As I listen to WIHT, it is a young teen station. Mark O'Brien, GM of WWZZ, is creating a twentysomething women's station. I believe there is room for both stations. We will see how it turns out.

R&R: *With the exception of Houston and San Francisco, Clear Channel has a "Kiss" CHR in every top 10 market. In San Francisco it already owns CHRs KYLD and KMEL.*

What is your plan if it attacks KZQZ with a Kiss-type of CHR?

BJ: My observations about Washington also apply to such a move by Clear Channel in San Francisco. Merely change the call-letter references.

R&R: *Will Bonneville not research Alternative and Hip-Hop formats because of lyrical content concerns?*

BJ: I would not rule out an entire genre of music for Bonneville in any market. To the extent that any particular piece of music advocates violence or the abuse of women, regardless of format, I would hope our managers have the good sense not to play that piece of music.

R&R: *What do you listen for when you go into a market and listen to your radio stations?*

BJ: Primarily, I listen to our radio stations to be informed and entertained. I don't pretend to listen with the ear of a program director.

R&R: *Would you consider Bonneville a buyer or seller?*

BJ: Bonneville would like to buy additional FM stations in the markets in which it operates and will do so as they become available for sale. Bonneville would also like to enter other larger markets in the United States if consolidated positions become available.

R&R: *What are five markets you would like to expand into next?*

BJ: Other than the limitation that a market be large enough that Bonneville's cost structure can be accommodated by the available revenues, I don't think we have a preference.

R&R: *What are you most proud of about working with Bonneville?*

BJ: Bonneville is being considered for inclusion by *Fortune* on its list of the "100 Best Companies in America to Work For." If Bonneville were selected as such a company, that selection would give me the greatest current satisfaction. Failing that, the fact that we are trying to make that list gives me the greatest satisfaction.

R&R: *What would you like Bob Johnson's radio legacy to be?*

BJ: COOs don't often leave industry-wide or company-wide legacies. I don't think I will be an exception.

American Hit Radio 1960-1963

THE SHIRELLES, "WILL YOU STILL LOVE ME TOMORROW"

The Philadelphia pop artists — such as Fabian, Frankie Avalon and Bobby Rydell — did more than just render male vocal groups obsolete. They also proved that exposure and image were adequate to achieve more than a measure of success. Any song would do, so long as it had a teenage theme.

The overwhelming popularity of these performers did not go unnoticed by music publishers. In New York Don Kirshner and partner Al Nevens were hard at work building their publishing company, Aldon Music, around a bevy of struggling songwriters. The obvious intent was to have material available for the poster boys to sing, but Kirshner did not want just any song to be distributed through his company. He had (comparably) high standards and wanted his writers to be the industry leaders.

He succeeded. Neil Sedaka and Howie Greenfield came first, followed shortly by Carole King and Gerry Goffin, Barry Mann and Cynthia Weil, Ellie Greenwich and Jeff Barry and, eventually, Neil Diamond. They all went on to achieve phenomenal success. Aldon Music's first No. 1 hit was with a song that was given to Scepter Records called "Will You Still Love Me Tomorrow," written by Carole King and Gerry Goffin.

The Shirelles grew up in Passaic, NJ. Inspired by other girl groups, such as The Chantels ("Maybe") and The Bobettes ("Mr. Lee"), they started to write songs and sing together while still in high school. A classmate heard them at a school talent show and offered to introduce them to her mother, Florence Greenburg, who ran a company known as Tiara Records. Greenburg was impressed and signed them to a recording contract.

In 1958 The Shirelles recorded their ode to a weeklong romance, "I Met Him on a Sunday," and made the pop charts at No. 49. Subsequent releases were disappointing, so Greenburg brought in producer Luther Dixon and started a new label called Scepter Records. The next release, written by lead singer Shirley Owens and called "Tonight's the Night," reached No. 39. "Will You Still Love Me Tomorrow" followed, and it rose straight to the top of the charts and remained at No. 1 for two weeks.

It is impossible to imagine a better anthem to kick off what became known as the "girl group" sound. The title poses a universal question endemic to all women, particularly teenagers. The pre-coital time frame of the lyric is, to say the least, provocative. The song accurately portrays that maddeningly exciting but frighteningly poignant moment. Meat Loaf later made a joke of it by portraying the male (chauvinist) perspective in "Paradise by the Dashboard Light," which managed to be pandering, selfish and sexually juvenile all at the same time. "Will You Still Love Me Tomorrow" avoids these shortcomings because of the inherently sincere lyrics and Shirley Owens' vocals. As such, "Will You Still Love Me Tomorrow" was the salvo shot that signaled the arrival of a feminine perspective in rock 'n' roll music.



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| WFLZ/Tampa | WKSC/Chicago | WKFS/Cincinnati |
| WRVW/Nashville | KKRZ/Portland | KXXM/San Antonio |
| WNOU/Indianapolis | WQZQ/Nashville | WYYL/Memphis |
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PEOPLE PASSION

The secret to a great career and a better life

By Dave Robbins

When I was a kid, much to my dismay, my parents moved our family across the country. Uprooted from the stable Midwestern environment where I had lived my entire life up to that point, I was dragged kicking and screaming to an unfamiliar town in Southern California, thousands of miles from my only friends on earth. It was my worst nightmare.

The schools were different from what I was used to. The kids were different. My world was upside down. I was scared. I was the new kid who did not fit in. For the first time in my life, I had no friends. I went through two years of hell — and to a kid just entering junior high school, two years of hell is a lifetime of hell.

We didn't have a ton of money. We lived in a small rental house in a modest neighborhood. I was lucky because I had more than most: I had a bike, a tape recorder and a small radio. I didn't get along very well with the kids at my new school; I couldn't relate to them. It was obvious that they felt the same about me. As kids will sometimes do, we turned our backs on each other. Them against me. Me against the whole school. I had never felt more alone.

Every night after school I would escape to the radio to see what the latest hits were and what the DJs were talking about. As tough as school was, I found that I really looked forward to listening to the radio for some strange reason. Even though I had no friends, the radio made me feel better and took my mind off how bad things were at school. It was my connection to the world. Soon my radio and I were inseparable.

The Dream Of Radio

It was at that point in my life that I knew what I had to do. I began to dream about being on the air. I wanted to make a

smarter and better than me. I just wanted to do radio, and I would give anything to do it.

It's always darkest just before dawn, and, as I look back on those days and listening to my only friend, KFXM/San Bernardino, CA, it really wasn't two years of hell; it really wasn't dark. It was two years of the shaping of a life to come. It was a blessing in disguise. I went through it for a reason, a very big reason.



Dave Robbins

Today, I would not trade those two years for anything on earth. God bless my mom and dad for moving us to that unfamiliar town. I am so in debt to them for putting me in a situation that gave me the idea to start a career that has been so good to me. Talk about the law of "everything serves." I'm the living poster boy.

Those were the two best years of my life. Sure, it took me 20 years to figure that out, but I think you know what I mean. Today, I'm still that geeky kid, just a few years wiser. I have learned that what kept me alive through those dark days was passion. Had I not escaped the pressures of a lonely kid's life by way of my radio — which ended up stirring a deep-rooted passion — it's hard to tell what might have happened to me.

'Passion-ation'

It has been my experience that passion wins. And, yes, it wins every time. It's an irresistible force. I still think about those years of difficulty and how I got through them with a passion for radio. And to this day I have a fascination with "passion-ation."

Take any competitive event. When the chips are down, and

it is you against another, it's the person who loves what he or she does who will ultimately win.

There is no more powerful force than coming up against someone who loves what they do. That person is self-assured; that person is comfortable with who they are and what they do; that person is headed to the top. You and I meet people like this on a daily basis. You can feel it. They radiate success. They have a purpose and a passion. They pass that passion on to others who benefit from it as well. It's "passion-ation."

Ever since those days as a kid in Southern California I have worked to surround myself with people who are

passionate about what they do. When you have passionate people around you, your team can't help but win. Many times I have seen people hired for experience alone. Chances are that you have witnessed that situation. While experience is very, very important in choosing the team around you, it is only one part of the equation. I place passion high on the scale.

A person with passion will always find a way to get the experience. They will make it happen because they love it. It's not about age. It's not about race. It's not about religion. It's not about skin color or how much money you make or what your background is or who you know. It's about your passion. What do you love? How bad do you want it? How far are you willing to stretch? How far are you willing to reach? How passionate are you about your career, your life, your hobbies, those around you?

Look for people with passion. They are easy to spot. They are the ones going to the front. As funny as it seems all these years later, the very thing I shunned as a kid in Southern California — the other kids, the people — is the main reason I remain in this business today. I love the people. I love their passion.

The Greatest Business In The World

If you work in a small or medium market, are low on the ladder of corporate hierarchy or are just starting out, welcome to the greatest business in the world. I still love getting into the station every morning and thinking about what we'll be attacking on that particular day. Every new day is a new set of challenges, a new attack route, another chance to interact with our winning staff.

Two years ago, following our company meetings in Palm Springs, CA, I rented a car and drove 45 minutes down Interstate 10 to the old neighborhood that I had not seen in 25 years. It was almost too much to take. I sat in front of the house for a long time just staring at it and thinking of everything that has happened in my life since those early years.

The house had been terribly neglected. It needed a coat of paint. The frontyard fence had fallen over. I remembered all those tears, my mom and dad trying to cheer me up. But there it was: When I listened real close, I swear I heard the sound of a radio coming from the backyard.

Give thanks to your teachers in life. They have served you well. When it's all said and done, all you have is your passion. Please follow yours. And if you are a lonely and scared kid reading this, no matter what your physical age, God bless you. You are the world's most precious gift. You may not feel it today, but I know you'll make it. Just hang in there and always follow your passion.

Dave Robbins, a past R&R Industry Achievement Award winner for GM of the Year, is currently VP/GM of Infinity/Columbus, overseeing WAZU, WHOK & WLWQ. His motto is "You win with people." He would love to hear from you and hear your passion. Write to him at daverobbins@att.net.

American Hit Radio

1964-1965

THE ROLLING STONES, "GET OFF OF MY CLOUD"

London, England in the late '50s was awash with a music scene that was referred to as trad jazz. Inspired by the New Orleans jazz tradition of the American South, trad jazz was derivative and strict, thriving on pointless rules regarding style, play and appropriate material. It became obsessed with purity while completely ignoring the fact that there really wasn't anything pure about white, English people playing African-American jazz. The imposed limitations of trad jazz exerted a stranglehold on the British music scene until a countermovement developed to challenge this restrictive style. The countermovement was another form of African-American music: the blues.

As legend has it, Mick Jagger and Keith Richards were previous acquaintances who crossed paths at a train station while commuting from their respective schools. Richards, an avid Chuck Berry fan, couldn't help but notice the brand-new record albums that Jagger had ordered direct from Chess Records and was carrying home with him. A friendship developed, and for fun they began to rehearse off-the-record versions of their favorite songs with a mutual friend named Dick Taylor (later of The Pretty Things) and some others.

One night the three novice musicians ventured to the Ealing Jazz Club (a venue that broke down and allowed blues music), where they saw Brian Jones sitting in and playing slide guitar under the pseudonym of Elmo Lewis. Later on they also met a square-jawed blues enthusiast named Ian Stewart ("Stu") who played a mean barrelhouse piano. When Taylor quit the group, they hired Bill Wyman for his excellent equipment as much as for his bass playing. All that was left to complete the classic lineup was Charlie Watts. Watts had belonged to Blues Incorporated but quit when he lost interest in playing drums professionally.

The Stones released Chuck Berry's "Come On" as their first single in June 1963 and dented the British charts at No. 20. Using Berry and Chess Records' sound as their firmament, they kicked off what was to become the lengthiest career of any group in all of rock 'n' roll.

The universality of the blues songs The Rolling Stones covered stood in marked contrast to the divisive parochialism of their own material. "Satisfaction" placed them squarely in the center ring of the rock 'n' roll circus by mocking convention. "Get Off of My Cloud" did the same.

Thematically, it closely followed the rage of its predecessor, but sonically, it resembled a wall of mud. As the song goes on, the verses degenerate into a series of disconnected and often inaudible vignettes that are tenaciously held together by the chorus. The Stones' sound, particularly in their early days, was always rough and crude (some would say inept), but it still had a certain authenticity. "Get Off of My Cloud" turned crudity from a liability into a virtue by capitalizing on the vagueness of the material while defining its grit.

It wasn't a traditional blues song, yet it somehow qualified. It was a white, privileged, perhaps more refined blues tune of the Martin Mull variety. Mull's blues went, "I woke up this afternoon/I saw both cars were gone (repeat two times)/I felt so low down deep inside/I threw my drink across the lawn." It isn't much of a reach to imagine Jagger singing those words. The Stones' version goes, "Hey, you! Get off of my cloud!" There you have it: Even middle-class white kids sometimes get the blues.

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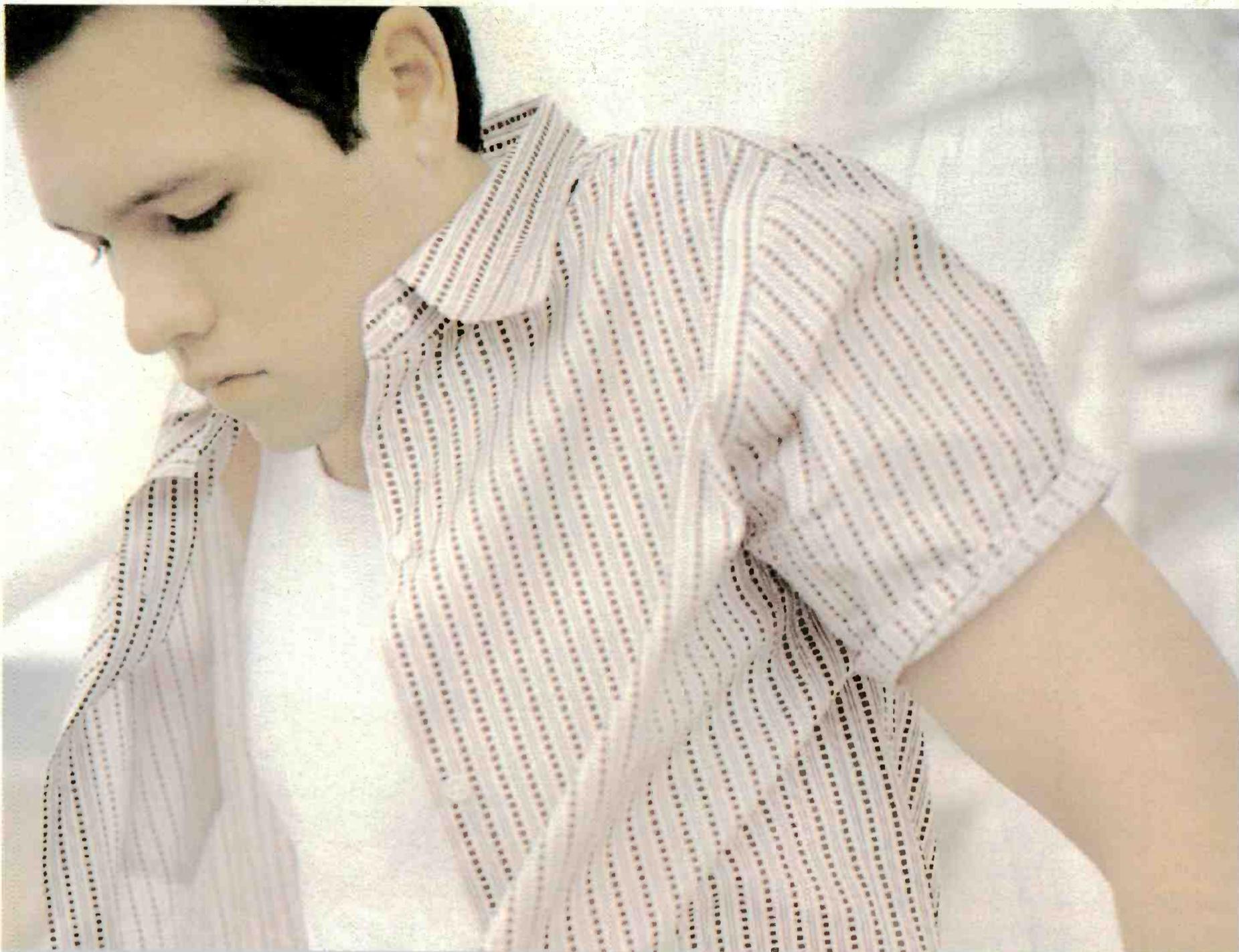


THE FIRST SINGLE FROM HER DEBUT ALBUM,
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Produced by Jude Cole
Management: Waterdown Management with Azoff Music Group

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KCHZ/Kansas City
WXSS/Milwaukee
WPRO/Providence
WNOU/Indianapolis
KFMS/Las Vegas
WEZB/New Orleans
WRVW/Nashville

Dante Thomas
FLY

ALSO ADDED @

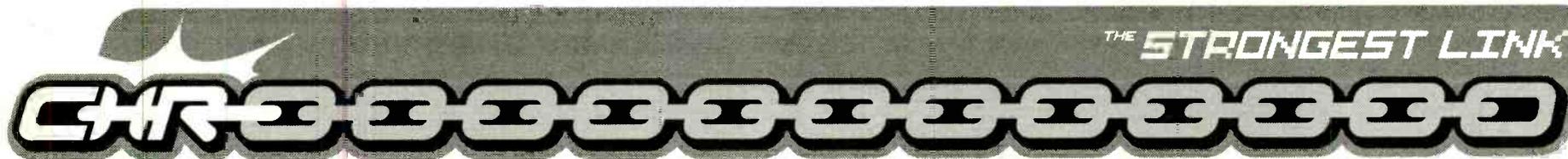
WRVQ /Richmond	WMEG /Puerto Rico	KLAL /Little Rock
WFLY /Albany	WRHT /Greenville	WLAN /Lancaster
WSNX /Grand Rapids	KKMG /Colorado Springs	WIOG /Saginaw
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THE KUBE 93 GAME PLAN, 2001 EDITION

One station's rules for winning

By Eric Powers

The basics — so important, yet so many programmers fail to consistently teach them to their staffs. Over the years one programmer I've gained a lot of respect for is KUBE/Seattle's Eric Powers. Powers, along with the KUBE programming team of OM Shellie Hart and Asst. PD/MD Julie Pilat, helps make the Ackerley CHR/Rhythmic one of the highest-rated stations in Seattle book after book.

During a session at R&R Convention 2001 Powers told me about a game plan that he makes for his personalities. I asked him, without giving away all of his secrets, to let us have a little peek inside his playbook, and he agreed. I think you'll agree that, while it's not brain surgery, Powers' playbook is a great reminder of the basics, the simple things that we sometimes forget that are the very foundation of what we do every day on our stations.

Welcome to the KUBE 93 game plan. This represents ideas, concepts and guidelines on how to execute Seattle's No. 1 hit-music station, KUBE 93. Most everything that you'll read here will

USE YOUR HEAD, FREE YOUR IMAGINATION, BE DARING, AND USE ALL OF YOUR PASSION TO CREATE A SOUND AND STYLE THAT FITS THE KUBE 93 GAME PLAN.

probably be a review of what you already know. The reasons this will help you, whether you've worked here for 12 years or five minutes, are simple:

1. It will help you better understand the station's goals.
2. It will help you understand how KUBE's operating philosophies work.
3. It will make sure you know the nuts and bolts of music, promotions and presentation.

You may or may not know how big the station you are working for really is. KUBE 93 has been the most consistent successful music station for the last 20 years in one of the biggest cities in the country (sometimes we need to be reminded of that). Our radio station is one of the most respected and influential stations in Seattle and the country. When you open the mike and do the next segue, you never know who will be listening, which brings me to the issue of appreciating where you work. Hundreds of thousands of people depend on you to put them in a good mood. By reading and understanding this outline from KUBE 93 programming, you

can become more consistent and perform more effectively on and off the air.

You're the radio talent, and all lights are shining on what you do between songs, from a jingle to a sweeper. KUBE 93 listeners expect to be entertained in the KUBE 93 way. People who listen to KUBE 93 have so many problems already — a lot of them lead sad, lonely lives — they don't need a guy or gal on the radio to bring them down even further, right? Make them laugh, make them cry, make them shake their fists — it doesn't matter. The minute they respond to you, you've entertained. That is your job. You need to understand what makes people react, what people get excited about and why.

The KUBE 93 game plan will take you through how to execute the KUBE 93 philosophy of doing radio. You should never get tired of talking, thinking and creating new and innovative ways to make KUBE 93 and, more specifically, your show the best and most compelling station and show they can be. Use your head, free your imagination, be daring, and use all of your passion to create a sound and style that fit the KUBE 93 game plan. This will help you to achieve your personal radio goals.

We need action steps to achieve winning radio. Most people live in mortal fear that they aren't worthy of the limited and abstract goals they set for themselves. Many of us set limited goals that are not worthy of our true ability, potential

and mental capacity. Set higher goals for yourself, but make them clear, specific, decisive and accountable goals. Reach those goals, and keep raising the bar for yourself.

The goals that you set for yourself should be written down and posted where they will frequently inspire you. Then, under each goal, write down the exact steps — events, processes and actions — that you must take to reach each goal. Without a clear destination and a precise road map to where you want to be, you'll never maximize your potential in the radio business. But follow a good, clear map with complete, detailed travel instructions, and your journey will be highly rewarding.

Presentation

We know your first two goals on the air are:

1. Sell the music.
2. Sell the promotions.

But it's also very important that you are creative with what you say and how you use your words. Don't try to be someone you're not or, even worse, another jock on the station. Be a one-to-one communicator. Remember that your listener is one person. You are speaking to a collection of individuals. You are creating a relationship with the listeners, so be real.

Also, remember that we are in the customer-service business. Without listeners (customers), we don't have jobs. Make the listeners the priority on and off the air. Know what's up. Make sure you know what's hot and what is going on with movies, clubs, sports and festivals. Live the life, and sell it on the air.

Everything you do — from going to the store to seeing a movie — is show prep. Life is show prep, so you might want to write down thoughts if they are worth talking about. Read the day. Make sure you know what is happening in the world so you can reference what is going on. If anyone should be on top of current events, it's you.

Be creative. Make sure you challenge yourself to create new ways to sell the music and promotions. The audience does not want to hear the same album title for the 30th time. Take a minute to have an interesting show and to sell things in a compelling and unique way. We might be sharing music with other stations, but we don't need to share breaks. KUBE 93 listeners depend on you to be current and up-to-date. If you aren't, who the hell is?

KUBE 93 is the most amazing show on the radio and Internet. When you are on the air, don't worry about what other stations are doing. In fact, in your mind there are no other stations — all of your energy and brainpower are focused on entertaining your amazing listeners.

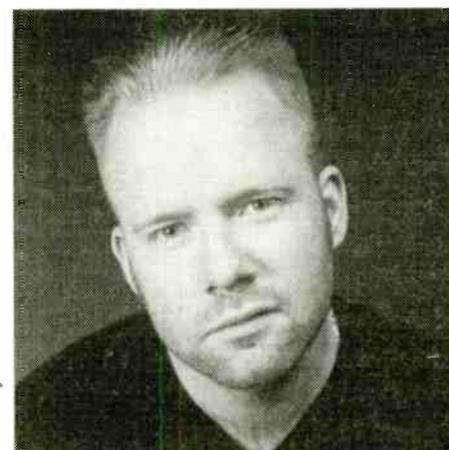
KUBE 93 is like a well-run NBA game. It's fast and exciting, there's entertainment at halftime, music, a dance team, rising-star players and a first string. Everyone understands what he or she needs to do to entertain the crowd, and everything is thought and timed out. There are plenty of unpredictable situations: Someone on the opposing team steals the ball and dunks; one of the starters busts a knee, and a rising star fills in. This is much like a radio station and a good way to think about where you are on the team. You have to keep the audience's attention at all times, just like at a basketball game. Don't watch the game, get in the game!

To make sure that each part of the game is running at an equal pace, here is an outline of what KUBE 93's game should look like on and off the court.

Music

Music is the meat and potatoes of KUBE 93. When people think of KUBE, they think music. Passion and respect on a consistent level are what you need for KUBE 93. Music on our radio station defines almost 50 minutes of every hour. Our listeners have expectations of the music they'll hear on KUBE. This is one of the biggest reasons people even turn on the radio. Music is capable of evoking every human emotion. Music makes people laugh, cry, dance, hope and remember, and, sometimes, it even makes people believe they have the talent to sing.

Really spend time with music. Watch people in clubs, music meetings, music



Eric Powers

stores and social situations, and see how they react to music.



Talk to people about music, and get opinions from all walks of life. You may not like a song that we are playing, but it is someone's favorite, so treat each song on the air with same level of respect. It's like being a good parent: Treat each song with the same level of respect.

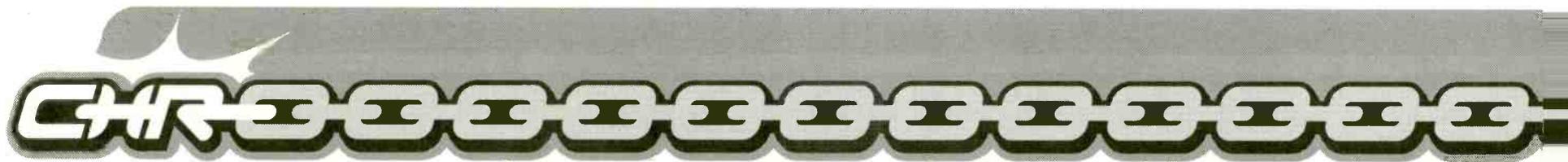
Promotions:

'Theater Of The Mind'

A promotion is the glue between the music that keeps your shop even more interesting and fun. This is the part where you make a real difference and have control over what happens. It's a fact that only 2% of your listening audience will actually call the station and .5% will win a prize. This means that you need to make the winner and yourself so exciting, compelling and interesting that the other 99.5% of your audience feels excited for the winner. Vegas always give you the feeling that you'll be a winner and that you have great odds. That's the way KUBE 93 needs to make our customers feel.

Leave the listeners with a sense of fun that lasts way after the prize has been given away. Any radio station can buy listeners with cash, trips and concert tickets. At KUBE, we are selling fun and excitement. It's not what you give away; it's how you give it away. KUBE programming, promotions and marketing are constantly coming up with ideas, but it's your job to make them better when they hit the air. It's your talent that can really sell the sizzle that makes the fun come out of the speakers and into the listener's mind.

Take time to make sure that every break you execute sounds like it took time to produce and doesn't feel like the same break you've been doing for the past three shows. Imagine the perfect break on the air even before you open the mike. Remember, you need to perform at a high level, because there are plenty of different types of media that are competing for our listener's time.



PASSION AND OBSESSION

WKTU & WTJM/New York's Frankie Blue is obsessed with winning

"You're not judged on how many grand openings you go to and how many hands you shake; you're judged by your report card, and that's the bottom line. You have to scratch and claw for every win."

"In my situation, Clear Channel has entrusted me with the opportunity to entertain over 3 million New Yorkers, and I never, ever get bored with it. Every day for me is the opportunity of a lifetime. This isn't a mobile DJ doing a wedding. At these radio stations we are playing the music for the highways, the beaches, the pools and the offices in the No. 1 city in the world. My motto is 'Achieve greatness, and make a name for yourself.'"

Truer words were never spoken, and they come from none other than WKTU & WTJM/New York VP/Operations & Programming Frankie Blue. Those who have worked with Blue in the many years he's been heading up one of the top stations

"WHEN I TOLD SCOTT SHANNON THAT I WAS COMING TO NEW YORK, HE SAID, 'WELL, I GUESS MY ASS WILL BE KICKED, BECAUSE THE PUPIL ALWAYS KICKS THE TEACHER'S ASS.'"

in the country know that his love for his work is palpable.

Going For the Ring

Many on this side of the business fail to realize the 18-34 and 25-54 ratings and revenue strength of WKTU, which

sometimes lurks in the shadow of sister WHTZ (Z100). While the brass ring of No. 1 status 12+ continues to elude Blue, his feelings on that are open and honest, and he reveals why his passion for what he does is unmatched.

"The reason we are able to be so successful is that we have a committed airstaff and a fantastic production department, our marketing and promotions are on the ball, and we have great assistants and directors working day in and day out," he says.

"We set our goals every book to be No. 1. We want the ring, and our setting the goal to be No. 1 is the reason we rank second or third. We try very hard to be No. 1 every book, and though we may fall short of our goal, our heads and spirits are high because we're consistently ranked second or third in the key demographics of 18-34 and 25-54. When the general manager has a big smile on his face, we've done our job.

"I won't lie: The 12+ glamour number does bother me, because I see stations that don't come close to us in revenue and key demo ratings that have bigger 12+

numbers and use them as bragging rights. People may look at our 12+ rank and say, 'Well, Z100 is still beating them.' Well, maybe we're not No. 1 12+, but we are No. 1 just about everywhere else that it counts with revenue, including 25-54, 25-34, 18-49 and others.

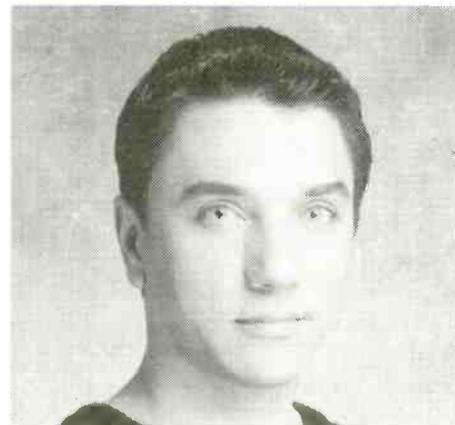
A Wild Ride

This drive, this obsession — call it what you will — has been a part of Blue's makeup since he was a kid listening to the radio. He was always fascinated by radio and music. He says that radio was his best friend when he was growing up, and in his early teens he fulfilled a dream when he began interning at the original WKTU. After that, he went on the ride of his life at the newly launched Z100.

"I got the opportunity to become a phone operator at Z100 when it debuted," he says. "I worked my way up through dedication and commitment and knowing that I was doing something that would entertain me. It was a very big high, and I took full advantage of it. I think Scott Shannon saw that in my eyes and knew that he could teach me how to have the eye of the tiger. I became Asst. MD, then was promoted to MD, then to Asst. PD/MD. I had a great run through the glory years, the foundation years, the sweat years at Z100. I wouldn't change a thing about it."

Blue learned the business by keeping his eyes and ears open and watching the pros. He soaked up all he could during his 10 years at Z100, but he knew he would not reach his goal of being a PD by remaining at the station, and he did not want to be an MD for the rest of his life. So, he packed up his family and headed to Miami, "the sixth borough of New York," to become VP/Operations and Director/Programming for Video Juke Box (The Box).

Looking beyond radio, Blue decided that he would become a television executive. "I honestly didn't believe that I had to move to Fargo, ND to become a PD," he says. "I was a native New Yorker, and I was an advantage for Scott and Steve, and they both utilized that, but it was time to move on."



Frankie Blue



"During my two-year run at The Box, I learned a lot and upgraded my position to an executive level through the education of Les Garland, who put all his faith and trust in me. We really worked our asses off turning The Box around, and during our tenure it showed its first profit. I enjoyed every minute of it."

But then Blue started hearing rumors that Evergreen's WYNY/NY was going to flip to CHR/Rhythmic. He got a call from KMEL/SF PD Keith Naftaly and met with Evergreen COO Jimmy de Castro. He had the job 24 hours later.

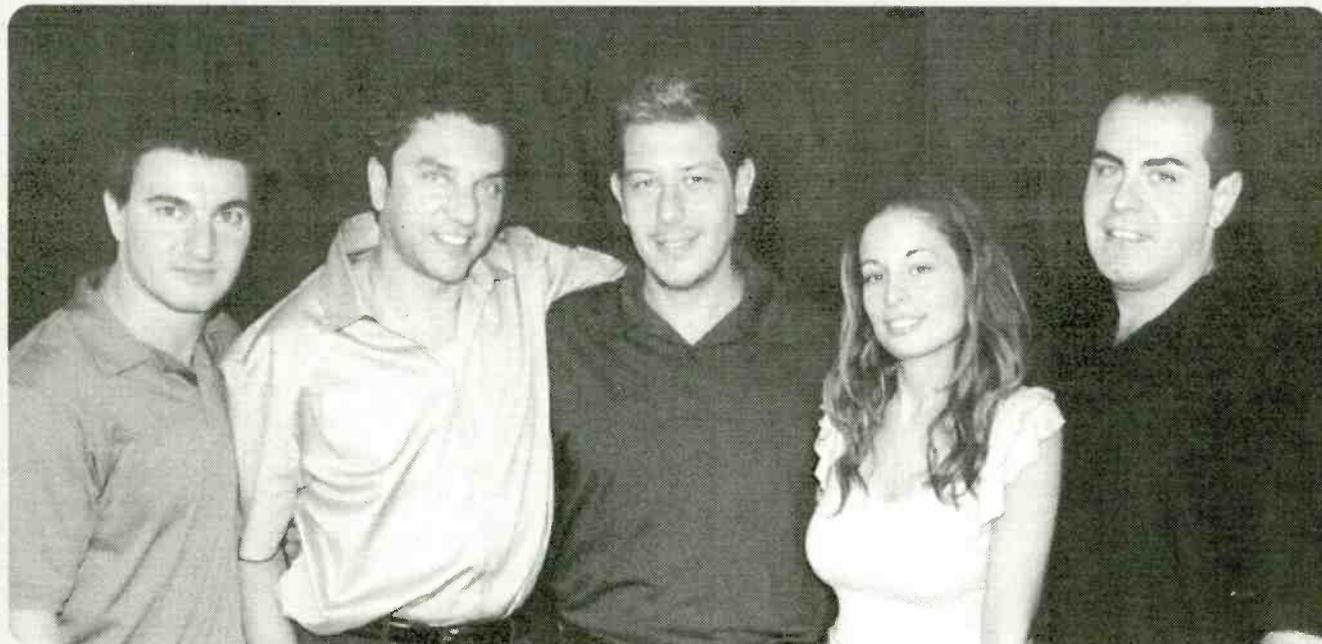
The Local Angle

It was time for Blue to use all the knowledge that he had soaked up. He says, "When I told Scott Shannon that I was coming to New York, he said, 'Well, I guess my ass will be kicked, because the pupil always kicks the teacher's ass.' I'll never forget that, and I think it's because, as a sponge, I soaked up all their great qualities, and then I squeezed the sponge and did my best to lose their bad qualities."

"I had always wanted to run a Rhythmic station. I just felt that I was perfect for this job. If anybody else had gotten it, I wouldn't be able to sleep at night. This was a job that had my name on it."

Blue also saw a hole for 'KTU's format, because, at that time, under PD Steve Kingston, Z100 was leaning heavily Alternative. "We felt that the blueprint was to become a 25-54 radio station that could basically play the gold that wasn't heard on the radio anymore, the freestyle and the classic dance," Blue says. "Within an hour everyone involved with this project felt like this radio station was about to be accepted in a big way."

What Blue brought to the table was the local angle. "We didn't make it a



THE WKTU DREAM TEAM — Seen here (l-r) are Asst. PD Jeff Z, VP/Operations & Programming Frankie Blue, MD Geronimo and staffers Julia Lopez and Leisure Suit Larry.

cyberjocked or overly produced radio station; we loosened it up by bringing in local talent," he says. "We took chances on people who were passionate about radio and were good enough to be DJs but maybe not good enough to impress the consultants of the world, because consultants are so by the book.

"We didn't build WKTU by the book, we broke the rule and took chances. That's why it was such a unique radio station, and why it was so accepted by New Yorkers when people outside of New York couldn't understand it."

Make The Connection

Blue knows that the secret to WKTU's ongoing success is its connection with the local population. He offers this advice for stations striving to create that connection: "You have to find out the history of the town or city you are in.

"If I got a job to program KIIS/Los Angeles, I would hire Gene Sandbloom, who was a former MD for KIIS and knows every inch of it and its history. I would hire Jack Silver to produce the morning show. I would hire Al Tavera, because he was MD at KWPR (Power 106)/Los Angeles, and he could tell me what the people grew up on, who the popular jocks were who were worth bringing back and what was going to make 29-year-olds say, 'Hey, this reminds me of when I was 18 and going to clubs.'

"I would never attempt to come to a place like L.A. and think I could do it without people like this. I don't live the culture or have the background. It would be the same thing for someone new coming into New York who has never lived here. If they don't know the geography, the subways, how can they effectively program? You have to live in the city and surround yourself with people who grew up there and know the city, the listeners and the music.

"When we were putting together WKTU, we got a playlist of the old WQHT (Hot 103)-Z100-WPLJ battles, and that's where we got our rhythmic music. We didn't just create it. Stevie B was a New York smash, but he wasn't being heard, so we made him available. Every market is different. There are certain freestyle artists who are

"YOU CAN'T BE A WHITE AND A BLACK RADIO STATION; YOU'RE EITHER BLACK OR WHITE. THIS WAS A STATION THAT WOULD PLAY 'YMCA' BY THE VILLAGE PEOPLE AND 'CELEBRATION' AND THINK THEY WERE APPEALING TO A BLACK AUDIENCE."

popular here, and there are some Mexican artists who are popular in L.A. You can't just put on a Rhythmic station and play 'Ring My Bell.'"

Ongoing Evolution

The ongoing evolution of WKTU was necessary for it to succeed, according to Blue. "If you're appealing to a 24-34-year-old as your supercore, in six years you've lost your 28+," he says. "You have to remember that those who grew up on classic dance and freestyle are now the 25-54s, because it's 15 years old and becoming our gold.

"What happened was, after three years of doing several music auditorium tests, we learned that we burned out the gold. Because we burned out the gold, we started steering into our supercore of 25-34, and we noticed that the music was less about the gold. So we had to make changes. We went more current, because we were the beat of New York in a different sense."

When the opportunity came up to program sister Urban AC WTJM, Blue suggested to Clear Channel executives that he be given a chance. His pitch? The station needed to go in a more soulful direction and not be so ABC-ish and Motown-ish.

Blue's plan: "Let's become an Urban force. You can't be a white and a black radio station; you're either black or white. This was a station that would play 'YMCA' by The Village People and 'Celebration' and think they were appealing to a black audience."

Bigger Than Life

One area in which Blue has outdone many other stations is promotions. He believes that while promotions need to be grass-roots, you also have to think big. "You've always got to throw the best event, and you always have to have the most talked-about occasion," he says.

"It has to be something like the Miracle on 34th Street, where Michael Jackson showed up, or the Three Divas on Broadway or the Last Dance at Studio 54, which, I believe, put 'KTU on the map. Also, the legendary call letters were a brilliant idea. That came from the brain trust of Jimmy de Castro and Steve Rivers."

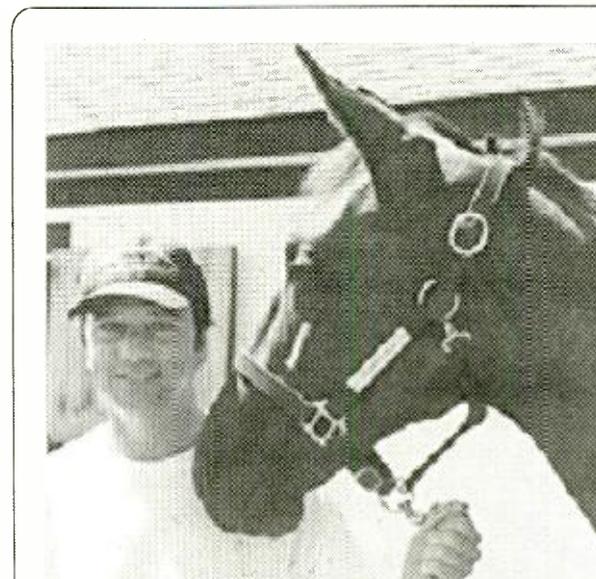
The other area that Blue keeps fresh is the talent pool. He doesn't buy the notion that people are having a hard time finding talent. "They're having a hard time because they keep recycling the same people," he says. "I give people chances.

We have a personality bullpen at 'KTU that we could put on any radio station in the country, and they would be in the starting lineup."

He finds his airstaff through people hired as assistants and phone ops and in "the minor leagues," like WXXP (Party 105) in Long Island or WBBO (B98)/Monmouth-Ocean. "You give them a chance, and they talk to New Yorkers like New Yorkers, not like cyberjocks," he says. "There isn't a DJ on 'KTU who comes from outside of New York."

Blue trains talent by pairing them with the legendary Broadway Bill Lee and putting them in overnights for three months so he knows if they have it. "If they don't have it, then you move on," he says. "I challenge them to find their personality on the weekends and at other radio stations and then come back strong, as winners.

"I love my 'KTU personality bullpen. At 'TJM we're creating a great bullpen, too, because it's historic. We're bringing



A HORSE IS A HORSE OF COURSE OF COURSE—WKTU & WTJM/NY VP/Operations & Programming Frankie Blue hangs out with his new Asst. PD — I mean, new horse — Celebrity Blue.

of commitment, or, as he says, obsession. "You know, as programmers, we're told to go out and have fun, but I don't think you can ever leave this business for one minute of the day," he explains. "You

"PEOPLE MAKE MISTAKES, BUT I ALWAYS TELL THE JOCKS THAT IF THEY MAKE A MISTAKE, THEY FEEL IT WORSE THAN I DO. I REMIND THEM NOT TO FALL IN LOVE WITH A MISTAKE, TO MOVE ON."

back the legendary jocks because it's Urban AC."

Over-The-Top Commitment

Blue seems to accomplish in 24 hours what might take others 48 or 72. He says that the first person he motivates in the morning is himself. "Some mornings the job is not easy, but you always have to have the passion, desire and obsession to win," he explains. "That is the most important thing. It's funny, because I'm not competitive that way in other areas, but in radio it means so much to me."

It comes down to his enjoyment of his work and his knowing that he has put in place a winning staff for each station. "We have great programmers at both stations. At 'KTU we have Geronimo and Jeff Z, and at WTJM we have Wayne Mayo and Nicole Seidman. You can't get any better than our managers, Scott Elberg and Dawn McCloud."

When it comes to downtime, it's not easy for Blue to unplug. "One of the hardest things for me is relaxing and not thinking about an idea or a vision," he says. "My biggest high, besides my children and my wife, is listening to the two radio stations."

Needless to say, when Blue looks for people, he expects an over-the-top level

have to be obsessed and compulsive and make it your life, the air you breathe. You have to have a creative vision, confidence in your decisions and a healthy attitude. You don't have to be a screamer and a yeller, but you do have to teach.

"People make mistakes, but I always tell the jocks that if they make a mistake, they feel it worse than I do. I remind them not to fall in love with a mistake, to move on. Sometimes they make a mistake, and it ruins their three-hour show.

"Many of them used to have PDs who would scream at them, and that ruined their week and they'd want to quit. I want to see people who have the drive, compassion and will to take on everything, because nothing is more important."

Because he was mentored by greats like Scott Shannon, Les Garland, Steve Rivers and others, Blue strives to be a mentor to others. "I try to lead by example and by telling them there's nothing more important than your report card," he says.

He also hasn't lost his competitive edge. WKTU might share owners with Z100, but Blue says, "I want to kick their ass. If we play a softball game against each other, I want to kick their ass. What's the difference?"

THE STRONGEST LINK

RADIO'S LINK TO KIDS

Radio Disney dominates by giving younger listeners control over what they hear

When Michael Eisner talks, people listen. On July 5 the Disney chief sent an e-mail to all Disney employees lauding the success of Radio Disney, which, appropriately enough, was born in 1996 on Mickey Mouse's birthday, Nov. 18.

The boss' praise meant that Radio Disney PD/Operations Director Robin Jones and VP/GM Jean-Paul Colaco could breathe a little easier. Jones recalls when, five years ago, she couldn't get a callback from labels on any product. Times have definitely changed.

Jones was ready for the challenge, however, having previously been at ABC Radio Networks, where she programmed Hot AC from 1990-1996, redirecting the product and helping to increase its affiliate base by 225%. Colaco joined Radio Disney in 1998 after consulting entertainment and high-technology companies.

They have overseen Radio Disney's growth to 48 markets representing over 54% of the country. More than 3.9 million people now listen in an average week, which breaks down to 2.5 million kids (aged 6-14) and 1.4 million moms, according to Eisner.

He also pointed out that kids ratings are up 60% this year and moms are up 200%. Eisner also said that Radio Disney receives over two million phone calls per month to request songs, win prizes and speak on the air.

In the following interview Jones and Colaco explain how the relationship between the Disney stations and listeners has blossomed, what it takes to be a Radio Disney DJ and why saying that the demise of boy bands is imminent is irrelevant.

R&R: Robin, how were you recruited for this job from your job at ABC Radio?

"THE WONDERFUL PART ABOUT THE CREATION WAS THAT WE WERE NOT GIVEN ANY BOUNDARIES. WE COULD CREATE EXTENSIONS OR INTERNAL PROPERTIES WITHOUT LIMITATION AND THEN TEST THEM WITH KIDS AND PARENTS TO SEE IF THEY WORKED."

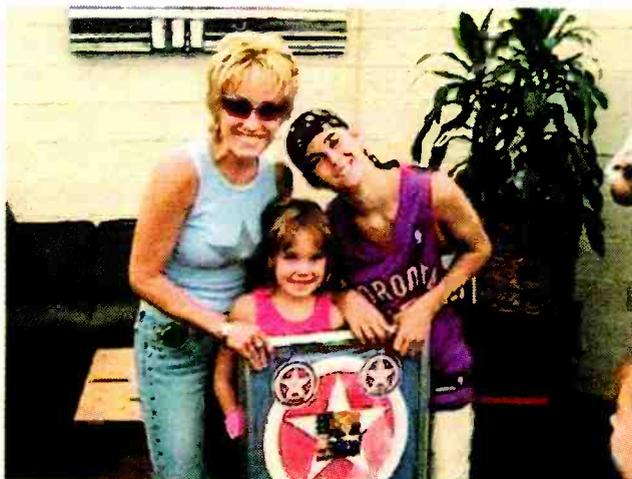
ROBIN JONES

RJ: I began working on Radio Disney project development on the side before the official launch. Our original leader, Scott McCarthy, had moved over to be VP/New Product Development. Because of my passion for the product, he asked me to transition to Radio Disney. The funny part

is, at that time, I only wanted to be an on-air talent. As the development ramped up, I realized that I could not pass up the opportunity to help create a unique and relevant radio network for kids.

R&R: What are your day-to-day duties for Radio Disney?

RJ: Where do I begin? I manage the overall programming, assist with the creative spin for our large projects, work within the Disney brand to help develop core music products and take out the trash. One of our primary functions is the relationship that we build with labels and artist management. Some of the critical duties include looking for new artists on



Radio Disney PD/Operations Director Robin Jones, daughter Dani and Aaron Carter

the horizon, meeting with label VPs to work out launch support for a talent or record and speaking with band managers about upcoming network involvement.

In addition, brand-management of the product is an integral part of my job. We need to keep our product relevant to kids and on the cutting edge of the pop market while remaining within the boundaries that are acceptable to parents.

By far one of the best parts of the job is interacting with a team that is dedicated to making kids happy with out-of-the-box, hip, plain ol' good radio. Bottom line, I

spend a lot of time on the phone, in meetings and putting out fires.

R&R: When you came on in 1996, what was the vision for Radio Disney as it was explained to you?

RJ: To create a kids radio network that would speak directly to kids while not



annoying the parents and that would capitalize on the core Disney equities. The wonderful part about the creation was that we were not given any boundaries. We could create extensions or internal properties without limitation and then test them with kids and parents to see if they worked.

R&R: Has it lived up to that vision?

RJ: Expanding as quickly as we have from our original four affiliates to our current 54% of the country with 2.5 million kids and 1.4 million moms listening, I'd say we've exceeded anything I could have imagined. When the phone started to light up on the first day, we knew we were on to something. Currently, we receive between 500,000 and 600,000 calls per week to our 888 lines.

Some of the brand extensions we thought of early on have just begun to develop, so the building process is not complete.

R&R: Kids today are burning CDs, watching DVDs, listening to MP3s and playing with cutting-edge graphics on Sony Playstations. Some have said that Disney's plan to buy AM stations nationwide is flawed because of AM's lack of power, etc. What is your response?

RJ: As long as we could give kids a cool radio station that they were in control of, our initial research found that kids under 12 didn't care about fidelity. Kids are very technologically savvy, and, as a result, we are expanding into more digital-delivery services in the near future.

JC: In addition, the kids advertising marketplace is much smaller than the adult marketplace. Also, the prices of FM are much higher than those of AMs. As a result, the business economics would be much more challenging on an FM. However, our strategy continues to be to build outstanding content and then take advantage of all distribution opportunities — satellite, Internet, digital, cable TV — as technology evolves.

R&R: If the opportunity existed in a market like L.A. or Orlando, would Disney ever consider buying an FM station?

JC: We would like to test Radio Disney on an FM in the near future. Most likely we will test in a top-50 market rather than a top-25 market. If you know of a good deal on an FM in one of these markets, please let us know.

R&R: Describe your target audience.

RJ: Our target audience is kids 6-12, with a sweep out to 14 and a core of 9-11.

American Hit Radio

1966-1967

**THE BEATLES,
"STRAWBERRY FIELDS
FOREVER"**

The drug culture that defined the latter part of the '60s had an overwhelming effect on popular music. John Lennon, in particular, embraced it unquestioningly and consumed hallucinogens as if they were a brain food. The drug revolution brought a sense of euphoria to everything it touched, and since most of the "hip" members of popular culture discovered psychedelics around the same time, a seemingly limitless universe blossomed before them.

Typically, though, the inspirational value of the narcotic would diminish over time, replaced by a feeling of lethargy. In other words, instead of being consumed with a constant stream of drug-induced inspiration, acidheads were slowly becoming a sleepy-eyed bunch of couch potatoes. Lennon had already touched on his desire to do nothing ("I'm Only Sleeping"), but he still believed that hallucinogens held a key that would open up new worlds and help his creativity. While reaching for the cosmos, he ultimately remained as earthbound as anybody else, but he was certainly correct in assuming that drugs would fuel his songwriting.

The laid-back, noncommittal and occasionally paranoid mind-set that LSD induced is intricately woven into the lyrics of "Strawberry Fields Forever." With the casualness of spontaneous thought, Lennon sings what at first sounds like stream-of-conscious babble. The indecisiveness of the lyrics — such as "Always, no, sometimes, I think it's me" or "I think I know, I mean, ah yes, but it's all wrong, that is, I think I disagree" — speaks volumes without ever saying anything committal at all.

Like Paul McCartney's lyrics to "Penny Lane," Lennon's musings in "Strawberry Fields Forever" were inspired by childhood memories. Strawberry Fields was the name of a Salvation Army grounds near his Liverpool home where he sometimes played as a child. It was a refuge of trees and gardens that offered a magical escape from the dirty brick city that contained it. The adult Lennon sings more about the impressions left by these memories than he does about the memories themselves.

What matters isn't so much what he remembers but how he feels about what he remembers. His tone is withdrawn and introspective, and the drug-induced apathy shows him to be uncertain of whether he even fits into his own escapist fantasy. He expresses this feeling of alienation (although he is again uncertain) when he sings, "No one, I think, is in my tree." The best clues as to why Lennon never lost touch with his "inner child" are buried somewhere deep in the mysterious folds of this song. Unfortunately, Lennon's child wasn't happy, and it might have done him well to shrug him off, but he lingered.

No single before or since has ever challenged the listener as much as "Strawberry Fields Forever." Its construction from two separate mixes, combined with loopy sound effects, backward tape splices, false endings, string arrangements and, ironically, a Salvation Army-style brass band, has kept listeners engaged for more than a quarter-century. Amazingly, it never sounds forced or phony, thanks mostly to Lennon's autobiographical and revealing lyrics. Drugs would continue to provide warped inspiration not only to the Beatles, but to practically every other pop group of this time, but never again would one song reveal so much about the character of its author.

Continued on Page 50

breathing

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RADIO'S LINK TO KIDS

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The core is just beginning to test the waters of independence. While they still need the comfort of safe boundaries, they require the opportunity to try new things that will make them feel like part of their peer group or feel empowered. Radio Disney provides them the ability to feel cool regardless of whether or not their clothes are right, their glasses are dorky or they're the cheerleading captain. These kids are still trying on their style. They're trying to figure out if they are jocks or in

"AS WE LOOK FORWARD, OUR GAME PLAN IS TO TAKE ADVANTAGE OF THE GREAT BRAND WE HAVE BUILT TO EXPAND ACROSS THE U.S. AND INTERNATIONALLY."

JEAN-PAUL COLACO

the band or whether or not they are mainstream popular or a little bit rebellious.

R&R: When someone turns on Radio Disney, what will they hear?

RJ: A combination of tunes, kids, contests, jocks and fun features that will make you dance, smile and sing really loud. While the primary focus of our music is centered in the pop genre, we also play novelty oldies and movie and TV soundtrack songs. In between the records you will hear a ton of kids playing contests, doing shout-outs to their friends or introducing the songs.

Contesting is another element that differentiates Radio Disney from other radio. We have larger-than-life sweepstakes going on all the time. From a sleepover at Aaron Carter's house to a shopping trip with Destiny's Child, we provide kids access to artists and prizes they could never walk in off the street and buy. Our jocks are the "show masters" who put it all together faster than anybody in the business.

R&R: Describe the Radio Disney brand.

RJ: Radio Disney is about loving music as much as kids do and about loving the music they love — whether it's a hot, new pop song, a recurrent or a song from their favorite television show. Radio Disney seeks to capture the mood and aspirations of a 10-year-old kid. Sometimes it's about the coolest new thing, other times it's about being silly or getting grossed out by a feature on where snot comes from.

Radio Disney is also the only place on radio where kids have power — they win the contests; they talk to DJs, introduce songs and help us pick the music. And Radio Disney is approachable: All kids are welcome, all kids are part of the group.

JC: Radio Disney also shares the core qualities that the Walt Disney Company maintains, including providing wholesome, positive entertainment to families. Radio

Disney screens all music for lyrical content and often edits or has artists edit lyrics that are inappropriate for kids.

R&R: Disney is well-known for its extensive training programs. How do you hire and train your people, and are there ongoing training programs?

RJ: Finding personalities was, and is, one of the most difficult tasks we have. Our personalities must be approachable, must love dealing with kids, must have lightning-quick editing skills and must not have the "big DJ voice." From wacky to warm and fuzzy to slightly off-key, our current roster of incredibly talented jocks runs the gamut.

Keeping them informed of the goals and parameters of our business requires constant communication. Imagine all the things you can say on regular radio that you

can't say with kids, and you'll see what a challenge it is for them to be in front of a live mike every day. Luckily, when you have a team that gets it, your job is easier.

R&R: Radio Disney was a driving force behind artists like 'N Sync, Britney Spears and The Backstreet Boys. How did you see this trend coming and lead the way?

RJ: We first heard The Backstreet Boys on a European import and felt that it was a great record for our product. After a quick snip of the word "sexual," "Everybody (Backstreet's Back)" was off and running. 'N Sync and Britney soon followed, with extensive marketing provided by their label and our own company's Disney Channel music specials.

I guess you could say that we were on the right skateboard at the right time. With daily, immediate access to kids through our phone lines, we are able to get a sense of whether or not a record is working really quickly. By tabulating over 1,500 phone requests per week, combined with e-mail requests and online research, we are able to stay ahead of the game.

R&R: Many have been predicting the end of the boy band trend. What are your thoughts on that?

RJ: Being a boy band or a 12-year-old singer is not unusual anymore. So to say the boy band trend is over is irrelevant. Based on requests and the excitement generated by the pop music genre, I can definitely say that, for kids and tweens, pop music is not over. Could it be that programmers are tired of it and, as a result, may be eliminating it from their playlists?

Also, this demo of kids tends to hold onto music longer than adults. "We Will Rock You" has remained in our top-testing songs since we began, and songs like "Macarena" lived with kids long after traditional radio had cut them from their playlists.

R&R: If the boy bands do fade away, what is your plan to deal with that, since they are at the very core of what Radio Disney is all about?

RJ: No matter where the music trends go, we will continue to follow the path that our audience of 6-12-year-olds takes. Our initial makeup consisted of more movie and TV songs, novelty oldies and kid songs. As time passed, pop music exploded, and kids became savvy and lost the desire for "kid" songs. As a result, we have adjusted. In any given hour on Radio Disney you can hear everything from 'N Sync to James Brown to Creed.

R&R: What do you see as the next trend coming to youth-based radio?

RJ: Titles showing up well for us are "Fly Away" by Lenny Kravitz, "Kryptonite" by 3 Doors Down and "It's My Life" by Bon Jovi. Christian pop is taking a big leap forward, with tween artists capitalizing on the pop sound. Personally, I love the garage two-step sound that you hear with Craig David, but even if the lyrics weren't so "adult," it still remains to be seen how it will spin to kids.

R&R: Outside of the Disney synergies, how do you promote and market Radio Disney?

RJ: Our marketing strategy includes traditional television and billboard campaigns along with Internet presence. On the synergy side, we're using corporate partners to extend the brand through CD-ROM games (Disney Interac-

permission and, sometimes, in their parents' presence. We also measure moms, which contributes to our revenue.

R&R: Who is currently doing your market research?

RJ: Strategic Research — which also does the Radar audience estimates for network radio — measures moms and kids.

R&R: Do you do weekly callout? If so, what is your weekly sample size?

RJ: We do weekly online hook research, reaching around 3,500 kids per week.

R&R: Disney has always been very protective of its brand, so how do you deal with a big song that comes from a show on Nickelodeon or a new animated Dreamworks movie?

RJ: We keep our promise to provide the songs that kids want to hear. Listen, and you will hear songs from both properties you mentioned. As long as competitive businesses continue to make records that kids want to hear, we're going to play them. Why would we let them be the only ones to take advantage of their success?

R&R: How much influence do you have on the music that Radio Disney plays and the adds each week?

RJ: Each week our music team meets to discuss and listen to the applicable records. Each member is free to bring a record or voice an opinion and is armed for assisting in our decision process with that week's request totals, online hook research, playlists and anything else that we feel is relevant. The meetings take

"RADIO DISNEY SEEKS TO CAPTURE THE MOOD AND ASPIRATIONS OF A 10-YEAR-OLD KID. SOMETIMES IT'S ABOUT THE COOLEST NEW THING, OTHER TIMES IT'S ABOUT BEING SILLY OR GETTING GROSSED OUT BY A FEATURE ON WHERE SNOT COMES FROM."

ROBIN JONES

tive), print ads (Disney Adventures), the Jams CD series (Walt Disney Records) and two on-air shows with visual presence within the Disney theme parks. Keep listening, because you never know what's next.

R&R: Arbitron currently has ratings in place for people 12+. Why hasn't Disney cut a deal with Arbitron to do youth-based ratings?

RJ: We're not certain their ratings method is the right one for kids. Show the diary to an 8-year-old, and they might perceive it as homework and, therefore, not want to do it. I'm all for it if they would make the measurement method and enticement kid-friendly. An age-appropriate coloring book and prize might be a better way to do it.

R&R: Without Arbitron, how do you measure your success or failure?

RJ: We have ratings books three months out of each year in which kids are surveyed via telephone with their parents'

place in my office with my full participation. This is my favorite part of the job.

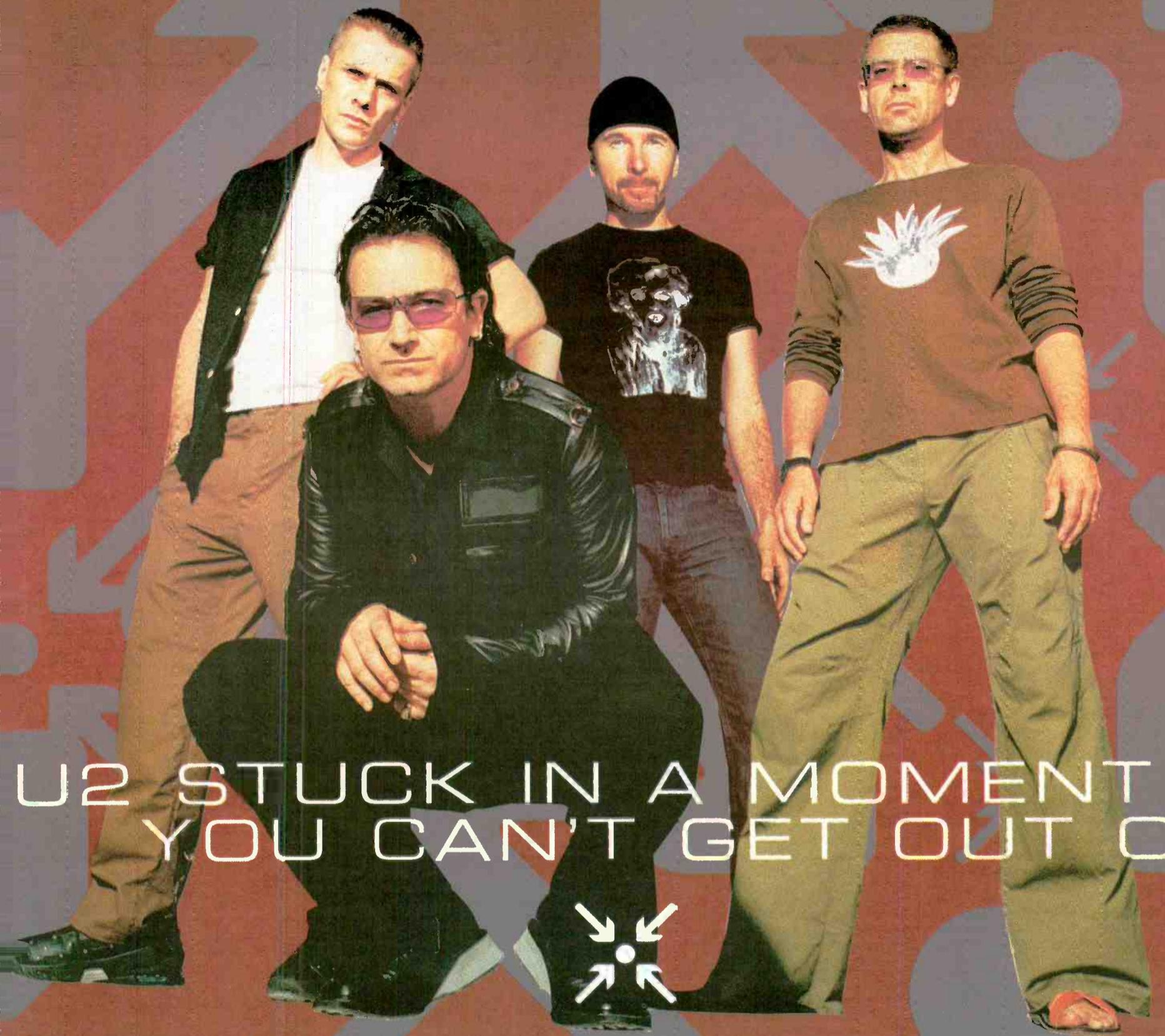
R&R: What type of criteria do you use for a song to get on Radio Disney?

RJ: Typically, an add on Radio Disney is a great song from a core artist or one that has good online research scores or reasonable phone requests. In addition, the song must be screened to make sure that it doesn't contain any bad language, sexual content or innuendo, violence, negative stereotyping — age, color, national origin, race, religion, sex, sexual orientation or handicap — anti-social behavior or negative moral messages.

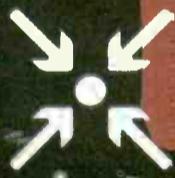
R&R: Looking long-term, what is your overall philosophy on Radio Disney? Will you ever choose to grow with your audience, or will you always remain focused on your youth-based target?

RJ: We will continue to focus on our target of 6-12. Our research found that

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A PASSION FOR THE INDUSTRY

Surprises and balance take **John Reynolds** to the top

WNKS & WSSS/Charlotte OM
John Reynolds has continued to progress in his career because he has support, mentors and a gut instinct that directed him to success.

Reynolds knows not to mess with a good balance, and now that he's in a management position, nothing gives him more satisfaction than letting great talent do what they do. "I'll lay down my expectations, and how they fulfill them is up to them," he says. "They have the freedom, but you have to explain to them your expectations and what you're trying to accomplish. You have to tell them what your parameters are."

"Giving your jocks the ability to take the ball and run with it makes for some of the greatest radio. As far as what I'm learning, you got to really have good time-management. To be a team, you have to be talking together and have that connection and open-door accessibility."

In The Beginning

When Reynolds was getting his start in radio, it was the programmers who helped him out who fed his passion for the industry. WKTI/Milwaukee PD Dallas Cole gave Reynolds, then 16, a chance after Reynolds sent him an aircheck tape from a Country station he was at and then wouldn't stop calling — add persistence to the list of things to do to succeed in radio.

"I didn't give up until I talked to the guy," Reynolds says. "I got an interview with him, and he hired me. I worked all through high school. After that I worked with Dan Kieley at KDWZ/Des Moines. That was a great experience. We had a lot of fun at that station."

Reynolds headed east to WHTZ (Z100)/New York as Asst. Promotions Director. There, he created the character of "Bubba" on the morning show. "After that, I made the decision to get my programming stripes," he says. "I was offered the Asst.

right opportunity. "One thing that really got me moving was when I was given the opportunity to work with Steve Rivers on signing on the 'Jamming Oldies' station in Dallas," he says.

"John and Ed were really supportive, and that was really important. You have to support people in this industry, even if you're working with them. That's where the growth of our talent is going to come from, from all of us supporting those people whom we work with who are striving to keep achieving goals and to move on."

When a programming opportunity opened up at WNKS/Charlotte, Reynolds was ready to go. "I've been very fortunate to work for some great programmers," he says. "That is the key. When you're fortunate enough to work with great programmers, you learn how good radio works and feels. So when I got to the station, I could feel the attitude of the airstaff, the sales staff and the GM. They knew, and they got it."

"No matter what city you're in, they are hiring you to program the radio station. That's your job, and that's what I wanted. You don't have anybody to tell you what to do. You're either going to win or lose, and it's going to be your responsibility."

"It's radio. It's an entertainment medium. The listeners aren't going to lose their minds or freak out because of little things here and there. It's consistent mistakes that will add up to damage. But if you stay on it, pay attention and listen to your radio station as a programmer, it works."

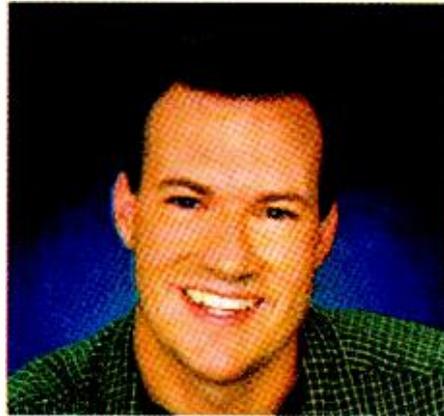
Keep It Local

Reynolds keeps a general checklist in his head when he's looking for PDs. It's important that they know how the business works — the billing and programming basics that might not have been crucial for a programmer in

the '80s but that are essential in the current climate.

"There's a lot of attention and focus on the basics now, because of the new environment of the stock market and the growth of corporations due to consolidation," Reynolds says. "That's a big deal. For programmers, knowledge and understanding of the workings of a radio station is very important. You have to be able to read markets from region to region."

Reynolds knew that he had to adjust his music and programming philosophies to fit Charlotte's needs, which is why another key to success as a



John Reynolds



programmer is having an imagination. "When I came in here, the station was in good shape," he points out. "Brian Bridgman's a very good programmer. That was an attraction to the station: It wasn't a mess."

"Also, it was just beginning to grow. All I did was tweak the music a bit, poured a ton of big promotions on the air one after

"A LOT OF THE SUCCESS OF A GOOD CHR STATION IS HAVING A CERTAIN AMOUNT OF CONSERVATIVENESS WITH JUST THE RIGHT AMOUNT OF SURPRISES."

another and really brought that larger-than-life image to the station. I kept pushing the station and turning it into a bigger-than-life promotion vehicle that was playing the hits — the station that everyone's talking about."

Great Talent

"Another nice thing about coming here was that I had a great morning show," Reynolds continues. "When I was doing my homework and my research on the station, everyone I talked to about Ace & TJ had nothing but great things to say about them."

Reynolds tries to supply the morning show with the tools and resources they need. "They're professionals, and it's such a great thing to be able to come in and have these guys know exactly what they're doing," he says. "From a morning-show standpoint, this is really a competitive market, because we have a bunch of syndicated shows originating out of Charlotte now that Ace & TJ started syndicating a couple of weeks ago."

"From a competitive standpoint, it's all about having great talent. In the morning we have Ace & TJ. In middays we have a consistent player, Jennifer Steele. We have the best afternoon show in America, Adam Smasher, and our local guy at night, Drew. Drew grew up in this market and has been on the radio since he was in high school.

Everybody knows him, and the guy is so connected to the community."

The growth of voicetracking can be a positive, according to Reynolds. "It's a great tool, because it enables you to actually make your station sound better all the time," he says. "If you're using voicetracking, great, because it will make your station sound better, but you also have to find a balance and find a place where you can still train people. Technology is amazing and will make your station sound super, but remember to keep a place where you can bring in people and train them."

Don't Overthink It

Not only did Reynolds adjust his programming philosophy to fit the Charlotte market, he did the same with his music philosophy. "In Dallas, we had a whole different audience makeup," he says. "We had a huge percentage of Hispanics, and just being in that part of the country, there's a different vibe."

"In Charlotte, I've got a large black population, and that changes certain things about my music philosophy. With Kiss, it took me a little while to read the market and figure out the radio station. I

do that by watching my callout every week and seeing what works, what takes longer and what sound is hit-and-miss.

"Sometimes I score a home run, and sometimes I don't. You take all those factors into consideration, and then, over time, you begin to get the hang of the situation when it comes down to balance."

"It's about not overthinking it; it's about having situational awareness of the things you're doing with your music on your radio station and paying attention to what works and what doesn't. A lot of the success of a good CHR station is having a certain amount of conservativeness with just the right amount of surprises."

That strategy has propelled Reynolds to OM and PD duties at sister station Hot AC WSSS. When changes were being made to sister station KRBV in Dallas, he declined the chance to go there. "The reason I didn't go was because there were things that still needed to be done here," he says. "I felt like I hadn't accomplished the goal that I wanted to achieve here."

Reynolds keeps an open mind about what he might be doing in the next few years. Whatever it is, he would like to build a legacy of being a successful programmer who influenced and made a difference in the industry and contributed to making this a great business and a great product for the listeners.

"GIVING YOUR JOCKS THE ABILITY TO TAKE THE BALL AND RUN WITH IT MAKES FOR SOME OF THE GREATEST RADIO."

PD position with Mr. Ed at WZEE (Z104)/Madison, WI, where I also did middays.

"Mr. Ed was great. He taught me a ton of stuff and really let me take the controls and learn how management and programming worked. From there, I went back to Milwaukee as Asst. PD at WKTI. Then I went with Mr. Ed to KHKS (Kiss)/Dallas, as Asst. PD/MD."

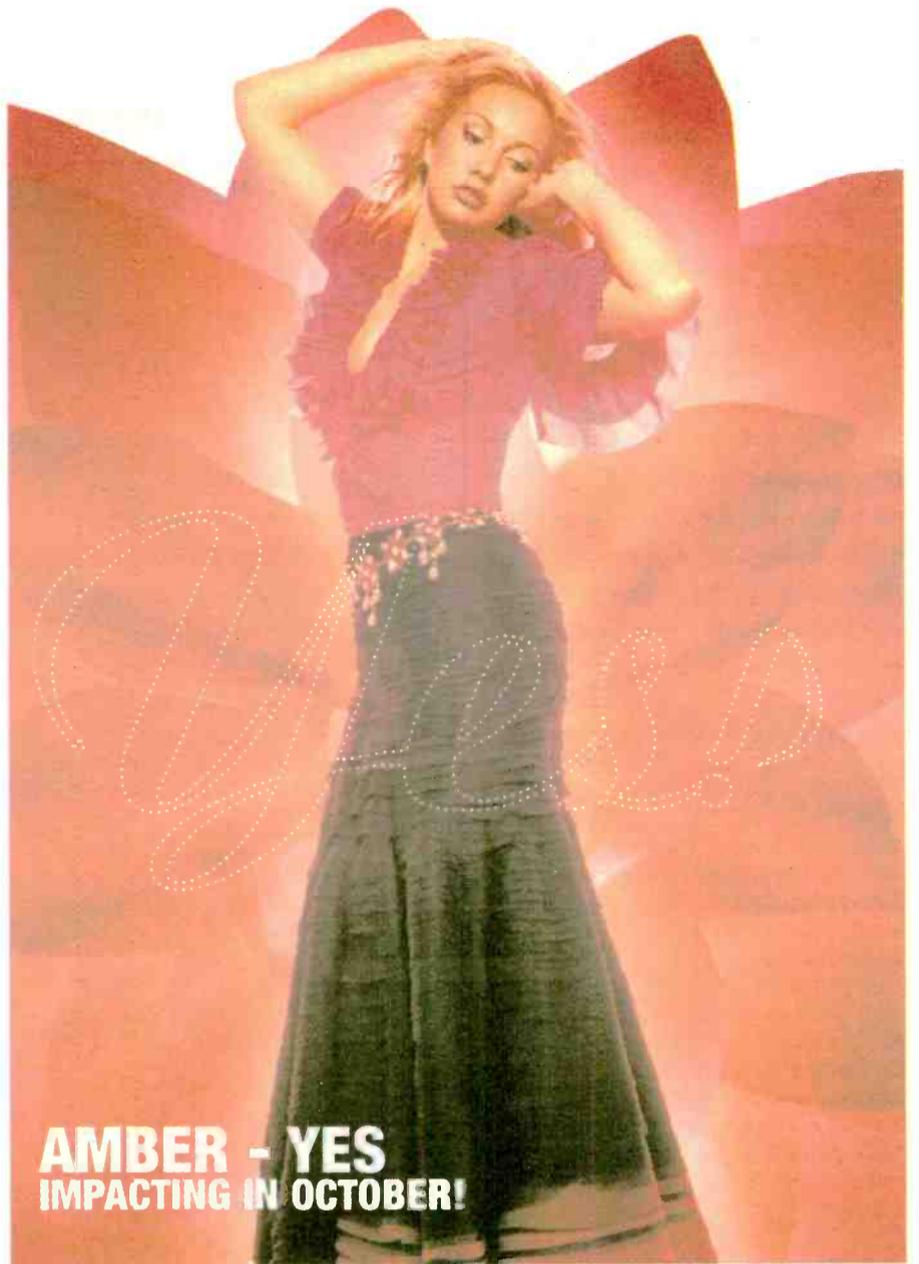
Taking A Chance

Reynolds believes that KHKS was one of the greatest stations of the '90s because of its strong staff, including OM John Cook, and its energy. But he wanted to program. He didn't care where; he just needed the

TOMMY BOY CELEBRATES 20 YEARS OF MAKING MUSIC



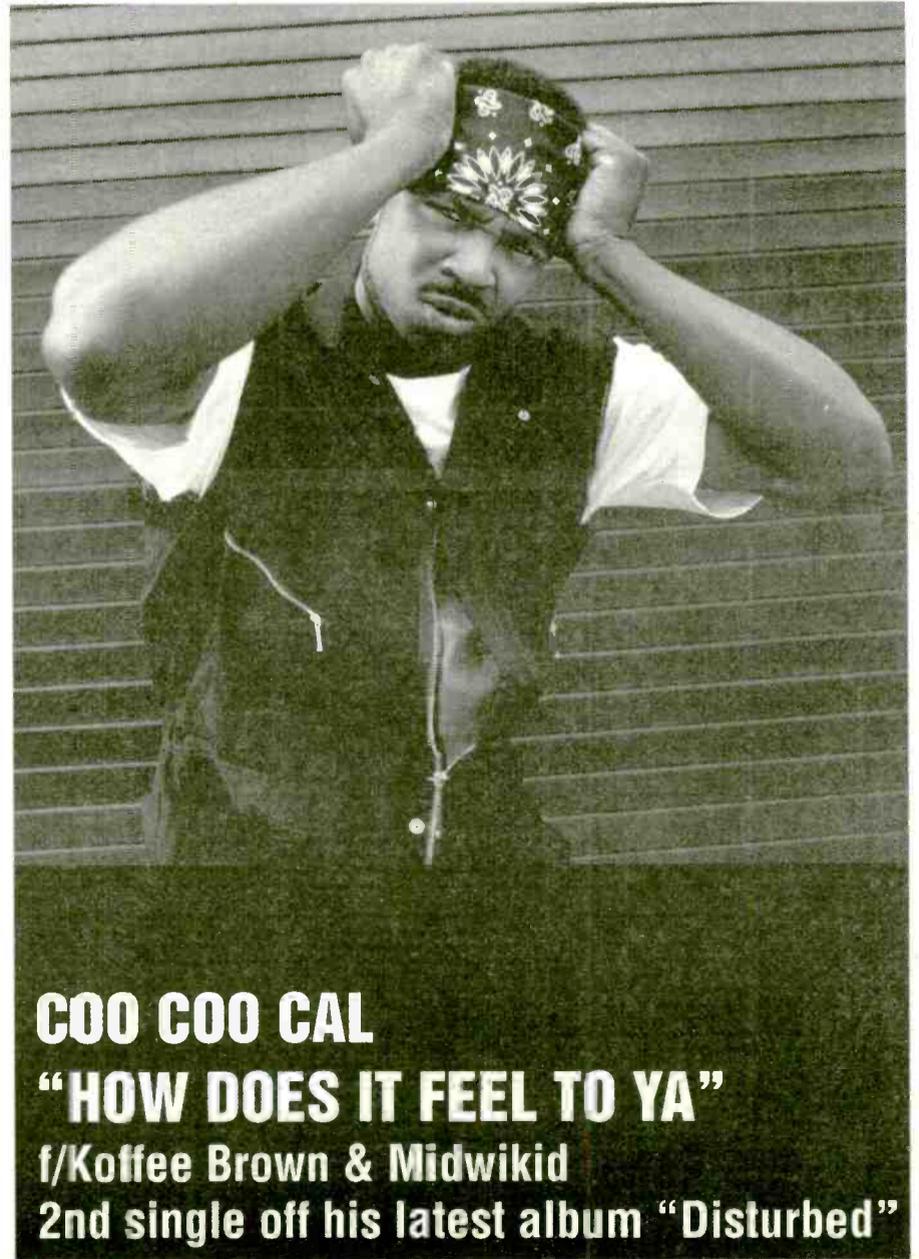
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A NEW PERSPECTIVE

KHKS's Kidd Kraddick continues to learn from his experiences — good and bad

Surviving and succeeding at any station for more than 15 years is an impressive feat for anyone in radio. This accomplishment takes more than luck and talent. Longtime KHKS (Kiss)/Dallas morning driver Kidd Kraddick could write a how-to manual on the subject.

It is fitting that Kraddick is a part of this special, because he's been a strong link to KHKS for his listeners and has maintained a respectable reputation among his peers. He has weathered the volatile effects of consolidation and come through a better person and employee. He recently signed on to have his morning show syndicated through Premiere Radio Networks, a decision he didn't make lightly.

In the following interview Kraddick talks honestly with R&R about his career, including how he dealt with a major staff change and why he finally decided to syndicate his winning morning show.

R&R: *In the past few years KHKS has been through some major changes. How did they impact you, since you had strong relationships at the station?*

KK: Until last fall we hadn't had a single major staff change in years. Then, within the span of a few days, I lost my GM, my OM and my PD. It was probably the most difficult time of my career. These were the original people who built the station, and I was the only one left. The GM's family and mine would vacation together. My OM [John Cook] and I had been through so much together building a station from scratch; we'd become very close friends. It was really hard. For a brief time I wasn't even sure if I wanted to do this anymore.

R&R: *What kind of impact, if any, has it had on your job performance?*

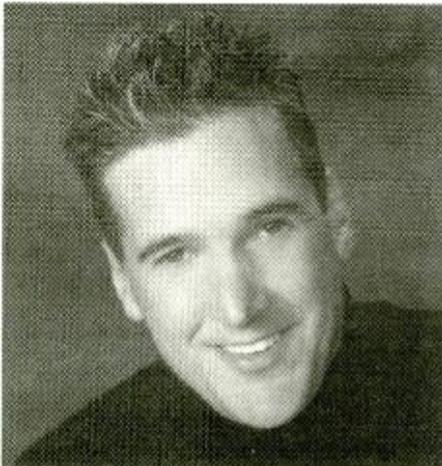
KK: I'd be less than honest if I said it didn't affect my performance. I'm a human being, and I'm doing a show without a script; I'm not an actor. When I've been sad or conflicted before, I would just share it on the air, but I didn't feel like I could do that with this situation. It was too volatile, too personal and too painful. I took a couple of days off to get my head right, and then upper management at Clear Channel reached out to me and explained themselves and showed some empathy for what was going on. That helped a lot.

R&R: *Is there a lesson you've learned from these changes that you can pass along to others?*

KK: Anthony Robbins has said, "All change is good change." That's a tough thing to buy into, but I think, in essence, he's pretty much right. All the drama of the ownership and personnel changes last summer reinforced my need to have more balance in my life and to strengthen the bond with my wife and daughter. It also reinforced my need to have friends outside the station, because the ones you work

with may be across the street tomorrow, making friendship difficult, if not impossible.

In this business people are very passionate about what they do, and things



Kidd Kraddick

can get personal in a hurry. I have a hard time keeping things in. I paid a heavy price this past year, and I think that if I had stepped back sooner than I did, I might have been able to get a new perspective.

R&R: *Is it important to be working for one company vs. another, or is it about just focusing on the audience — who have no idea who owns what — getting paid and doing your job?*

KK: I've always believed that it's the people more than the company. As an example, I've switched churches a few times within the same religion, and the differences can be dramatic. The people really do make the difference, especially the ones closest to you on the organizational chart. I just got back from a convention, and a lot

of people in our business are very bitter about consolidation. I would never say, "Get over it," because I've been lucky enough to benefit from it, but I really do think it's wasted energy.

What's that catch phrase? "Don't hate the player, hate the game." I give myself permission to reminisce about the way things were but not to obsess about it. I did that for a while, and it wasn't productive. I decided that I could either get out and do something else or learn the new way the game is being played and do the best I can.

R&R: *For years you have held off from syndicating your show. What were your fears, and how did you overcome them?*

KK: My biggest fear was that I would

be doing the listeners in Dallas-Ft. Worth a disservice. The people here have been unbelievably good to me for the past 17 years. I had heard that in order to be successful as a network show you had to turn your back on your home market. Once I was convinced that didn't have to happen, I started to get excited about it.

The other obstacle to overcome was fear; fear that it wouldn't catch on in other cities, that it would fail and I'd screw up everything; fear that more business travel and longer hours might change my home life. But, after some soul-searching, I knew that I had to try it. I was getting a little complacent and bored, and I felt that this would renew my passion.

It was also a small consideration that, if we were successful in syndication, Kellie [Raspberry, morning show co-host] and Al ["Big Al" Mack, morning show co-host] would benefit in a big way, and they deserve that. The host gets too much credit and a disproportionate share of the money. I wanted them to be able to reap the benefits of the success too.

Finally, I needed to trust somebody implicitly to take this chance. Premiere Chief Craig Kitchin and I had been casual friends for years, but once I really got to know him, I knew he was the only person I would truly trust to make this leap. He gets it. He's so amazingly gifted at working with talent. It wasn't lost on me that this guy was responsible for huge shows like Rush Limbaugh's and Doctor Laura Schlessinger's. His getting Art Bell to go back on the air after all Bell had been through is a testament to Craig's ability. To be honest, even after negotiating with other companies to syndicate, I wasn't truly committed to doing it until I got to know Craig.

R&R: *How is your syndicated show assembled for affiliates?*

KK: Thanks to some really good programming guys, like Bill Richards and Todd Shannon, we've kept this thing really

can afford to travel to big events now. We're going to all the awards shows and bringing that back live for our listeners. That's as good for Dallas as it is for anywhere else.

We have local breaks built into the show where we can talk about what's going on in the Metroplex, and we stay on after 10 and do the show for an hour or so just for Dallas/Ft. Worth. Frankly, I was scared that the show wouldn't be as strong locally, but so far that hasn't been the case at all.

R&R: *With all of the other syndicated morning shows on the market, what makes your show unique, and why do you feel that it will work outside of Dallas?*

KK: Of all the big syndicated shows — Howard Stern, Bob and Tom, Imus, Mancow, Opie & Anthony — none of them target women. In fact, I don't know that there's ever been a morning-drive talk show targeted to women. Conventional wisdom is that women, especially young women, want to hear music in the morning. We proved that's not the case in Dallas-Ft. Worth. We're not just No. 1 25-54; we have a huge lead here in women 18-34. We're even No. 1 with teens, with no music.

Music can be very polarizing on a mass-appeal morning show. We've taken listeners from all formats and all demographics because, unlike music, conversation is universal. The show plays no songs, but it's very musical and very hip. We're on a bunch of CHR stations and even a couple of hip-hop-leaning stations, and we haven't had to deal with the music issue from listeners at all. It's a much bigger obstacle for the program director than it is for the listener.

R&R: *One of the great strengths of radio is its ability to be local. What are you doing for your affiliates to give them a local touch, and what are you doing to make sure that your KHKS morning show continues to focus on Dallas?*

KK: As for the affiliates, we count on them to help us sound local in their markets. With a good local program director, the results can be very good. For example, Flash Phillips in Baton Rouge writes me liners every week with local relatables, city mentions and stuff like that. I heard a tape of the show from WFMF, and it makes the show sound very plugged-in. We're not trying to fool anybody that we're in their town, but it doesn't hurt at all to recognize that we know where they live.

As for Dallas, I've lived here for the past 20 years, and I know when a local issue is important enough to devote time to it. We have a little technology secret that allows us to be local in Dallas while at the same time being national for the affiliates. We use it sparingly, but it's nice to have. Don't tell anybody.

R&R: *Do you feel guilty when you take away someone's job because a station puts you on?*

KK: Thanks a lot! Actually, yes. There's no joy in that. We've been lucky so far that most everyone we've replaced have stayed with their stations in other capacities, but I'd be kidding myself if I thought it would always be that way. It's one of the things

"IN THIS BUSINESS, PEOPLE ARE VERY PASSIONATE ABOUT WHAT THEY DO, AND THINGS CAN GET PERSONAL IN A HURRY. I HAVE A HARD TIME KEEPING THINGS IN."

simple. We stop three times an hour for exactly six minutes. We offer a "warm-up show" for an hour before the live show starts. Then we feed daily custom stuff to all of the affiliates immediately after the show.

R&R: *Has syndication had a positive or negative impact on your local morning show?*

KK: So far it's been all positive. The main reason is that everybody is excited to come to work again. We all know this won't be easy, and we're working harder than ever to make the show good. Also, our celebrity-guest booking improved overnight. We're getting much bigger guests than ever before, and now we're able to get them in studio instead of on the phone. We

that I had to get past when I was deciding whether or not to syndicate. One thing I wanted to be assured of when we were doing our deal was that no one would be replaced solely for financial reasons. Our show is not cheap. The local GMs have to believe that the show is substantially better than what they have on now, or it



KIDD LOVES HIS KIDS—Every year, with the gracious help of his listeners, Kidd Kraddick loads up a charter jet and takes a plane load of seriously ill children to Disney World. Here's a picture of Kraddick getting to know one of the kids up close and personal.

doesn't make financial sense to put us on.

I've been fired a few times, and it's never fun. I have some empathy in this area, because in my last job I was replaced — after 10 years — by Howard Stern. I remember feeling no bitterness toward Howard. His show was way better than mine. I vowed to improve to the point where they wouldn't fire me for anyone, syndicated or not.

R&R: You have been quite a successful entrepreneur. You sold the morning-show prep service *BitBoard* and *Morning Mouth* magazine, and now you are syndicated and own your Internet rights. Is this something you learned to be great at, or did you have outside help?

KK: Frankly, *BitBoard* and *Morning Mouth* were both successful accidents. I created *BitBoard* so I would have better material for my show. I created *Morning Mouth* so I could run ads for *BitBoard*. I couldn't afford to advertise in *R&R*, so I had to start my own magazine. By the way, both products are better since I got out of the way. I'm far better at starting things than I am at running them.

I have to credit my dad for any entrepreneurial instincts that I have. He's worked for himself his whole life. He's helped me a lot along the way. I do have great people advising me whom I'm also proud to call my friends. Bob Eatman has been a terrific agent, and I've had a lot of help from some great entrepreneurs like Josh Feigenbaum [MJI] and Dr. Phil McGraw. Since I'm completely void of common sense, my wife, Carol, has been great at helping me sort all of this out.

R&R: Once you have financial success, what continues to drive you to wake up every morning at 4am and do your show?

KK: I'm a huge showoff. Money can only buy you attention in Las Vegas. Honestly, I still get a huge thrill out of connecting with people on and off the air. I'm the guy next to you on the plane who won't shut up, who wants to know your life story. Morning radio is amazingly fun. Sure, the

hours suck, but there's something really cool about laughing your butt off less than an hour after you crawled out of bed. I can't imagine doing anything else — at least not right now.

R&R: What are your feelings on voicetracking?

KK: I'm not a big fan of voicetracking. I don't fault the companies for seeing the financial sense in it, but I think it's an assault on our art as personalities. Most importantly, I wish that talent would be a little smarter about determining their value. If you've worked your whole career to develop this unique skill, don't give it away for a thousand a month just because it only takes you an hour a day. That's disrespecting the value of what we do. Like I said before, I wouldn't feel good about being put on another station just because I was a cheap solution.

R&R: You have always been a strong believer in helping to find and develop new talent. If you were to offer advice on how to find, train and reward the next Kidd Kraddick, what would it be?

KK: I've already talked to Randy Michaels and John Hogan a little about this, and I'd like to talk to them more. I love this business, and to sustain it, it has to stay talent-driven. Everybody talks about

“CONVENTIONAL WISDOM IS THAT WOMEN, ESPECIALLY YOUNG WOMEN, WANT TO HEAR MUSIC IN THE MORNING. WE PROVED THAT'S NOT THE CASE IN DALLAS-FT. WORTH. WE'RE NOT JUST NO. 1 25-54; WE HAVE A HUGE LEAD HERE IN WOMEN 18-34.”

how radio is becoming more like a business. They're right: show business. In show business there are thousands who want to do it and a precious few who actually get the opportunity. There are only a handful of actors and directors who really make any money at all. I'm afraid that radio is moving toward that all-or-nothing scenario. It happened in television, and it's inevitable that it will happen in radio.

It's more important now than ever that we invest time and money in finding and molding big stars to sustain our viability. We need to provide opportunities for talent, or someone else will. There are literally thousands of Internet-only radio stations right now, but very few of them are personality-driven. I can see that changing, where frustrated DJs take to the 'Net to find an audience for their styles.

It would be much better if we could develop a legitimate farm system, similar to baseball, where ratings and revenue play second fiddle to developing on-air and programming talent for the purposes of moving them up to the majors and making them true stars. I think Clear Channel will

do it as soon as it gets everything sorted out. Randy is a man of great vision, and he sees that this has to happen for our business.

R&R: It wasn't that many years ago that you were at a low point in your radio career. What did you do to lift yourself up?

KK: It was so painful, and yet so cathartic for me to be thrown out on the street after nearly 10 years with KEGD in Dallas. I was doing it all wrong. I was doing somebody else's idea of a good morning show, and I couldn't have been more miserable. After a couple of months of sitting in the dark in my underwear in my La-Z-Boy with my Nintendo controller, I took a shower and woke myself up. I resolved that the next job I took, I would do the show the way I thought it should be done. I would take input, but I wouldn't let anyone change the core of what could make me good.

The time off gave me some career-saving perspective. I was basically a house-husband for half a year — driving my daughter to kindergarten, helping Carol around the house, cooking dinner and watching *Oprah*. I noticed that *Oprah* wasn't spending a whole lot of time telling jokes or talking about sex, and she still managed to be quite good. I decided to take the advice I got from a personality consultant named Bill McMahon, who told me to forget about getting to know my audience and, instead, to get to know myself. That was sage advice. I was lucky enough to win the lottery when it came to

general managers [Brenda Adriaance] and programmers [John Cook]. We bought into each other's visions, and somehow it worked.

R&R: Who were some of your mentors?

KK: I've already mentioned quite a few of them. My dad taught me that if I create something I believe in, I will never be unhappy. He wasn't wrong. Scott Shannon and I have developed a really good friendship, and sometimes I still have to pinch myself. He's not only a radio genius, he's got a huge heart and has taught me that helping people is good for both of you. Same with Jeff & Jer in San Diego. They're both mentors for entirely different reasons. Jeff is unbelievably passionate about being on the air, and Jer has helped me immeasurably on the business side of it. The great Dick Clark has taken way too much time out of his empire-building schedule to talk to me along the way. I adopted him as a mentor when I was 11 years old. To actually talk to him still makes me giddy.

American Hit Radio 1968-1969

STEPPENWOLF, “BORN TO BE WILD”

Although we may not have been aware of it at the time, the late '60s marked a period when music was the dominant force of our culture, ahead of television, the movies, fashion, art, sports, literature, etc. This is a major reason why there is so much music from the '60s that retains its vital qualities. A song was often much more than a rhythm and a melody; it was a key to a new way of thinking.

To varying degrees, all other aspects of our culture took their cues from popular music, giving it a momentary power that has not existed since. Even politics was forced to kowtow to the power of popular music. Music held the key to an open-mindedness that, for awhile, made us think that we were really different. Because of this, almost every famous recording artist from the '60s was political in one sense or another, and that included Steppenwolf.

“Born to Be Wild” was the theme song of the movie *Easy Rider*, which portrayed an alternative lifestyle — namely, that of two dropouts on motorcycles — and packaged it for the mass market. For the most part, though, the music propelled the movie and made it a vehicle for a new musical genre that would come to be known as heavy metal. The starting point was Steppenwolf's “Born to Be Wild.”

The band didn't appear in the movie, but we could get a pretty good idea of what they looked like just by listening to the buzz-saw stomp of their hit song. Thoughts of tattoos, greasy hair, biker chicks and missing teeth came to mind, and I wasn't too far off. Steppenwolf looked like the ultimate greaser-cum-garage hard rockers. Long, dark hair; mustaches; leather; and sunglasses provided an image that made me think of them as chain-toting, stogie-smoking, car-bashing, fear-inducing bikers — the Hell's Angels on holiday. The alternative they seemed to offer was as close to the total freedom of anarchy as could be imagined in 1968. What better way to flip the bird at the establishment than through a heavy-metal motorcycle anthem? What better band to do it than the axle-grease-and-motor-oil-soaked members of Steppenwolf?

To Mr. and Mrs. Middle-Class America, the underground alternative lifestyle was becoming a bit terrifying and more than a bit titillating. Television airbrushed the rough edges and came up with *Room 222* and *Rowan and Martin's Laugh-In*. Other parts of the media tried to soften the blow of cultural degradation that seemed to be impending as well. Only music remained untarnished, mostly because it was one of the few forums left in which individuals could speak for themselves without answering to a series of committees and shareholders. It was still free, man.

And profitable. Even the major labels, such as Columbia and RCA, were starting to grant some liberation to their artists. Steppenwolf encapsulated the freedom of riding a Harley, the freedom of speaking your mind and the freedom of choosing your own damn lifestyle in a three-minute pop song. Not television, not literature, not even the movies could do that. In the late '60s that's just the way it was.

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WORDS OF WISDOM

Legends lash out at today's radio

By Bob Shannon

Knock, knock.

Who's there?

Top 40.

Top 40 who?

How easily we forget.

John Rook is being polite.

"Do they really have 40 hits to play today?" he asks. He poses the question, but what he doesn't say, what he means, is that everything sounds alike. "What happened to the variety Top 40 was known for? We used to make certain that we never programmed two similar-sounding songs back to back. We sought out music that our competition didn't have. And it certainly didn't seem odd to us that Sinatra, Dean Martin, Elvis, James Brown, The Beach Boys and The Beatles shared airtime with The Singing Nun."

Rook, who programmed WLS/Chicago from 1967 to 1972, remembers when radio stations, like family members, were invited into homes. He thinks those days are



John Rook

numbered. "For the most part, music radio is boring, cluttered, undisciplined, predictable and uncomfortable to listen to," he says.

Gulp!

Gone, Forgotten

Ron Jacobs, who programmed KHJ/Los Angeles in its heyday, isn't any happier. "Pretty much everything we old farts considered to be the basic elements of Top 40 radio has been sucked away, like the good stuff bleached out of white bread."

As far back as the early 70s, Jacobs saw it coming. On 1973's *KGB Recycle Documentary* (hear it at www.reelradio.com) he described contemporary radio as either "too hip" or "too hype," and today he thinks radio sounds like it's programmed by committee.

"The problem is that radio ownership and management are under so much pressure to meet fiscal targets, they're too gutless to take any chances," he says. "The men who invented the hardware of radio and its subsequent program innovations would be appalled at the industry's self-destructive inertia."

"Meanwhile, internally, morale, creativity and loyalty are dissipating. Externally, a variety of media are readying to replace radio as we know it.

"Top 40 is gone, eventually to be forgotten."

Magic Or Memory

The swivel of Elvis Presley's hips wouldn't raise an eyebrow today, but in the mid-'50s, people freaked. When Presley appeared on television, it hit the national consciousness like a shock wave. It was



Ron Jacobs

water-cooler talk the next day, because everyone saw it. At the time, America was a land of limited media choices: AM radio, only three TV networks, virtually nothing on FM and certainly no Internet.

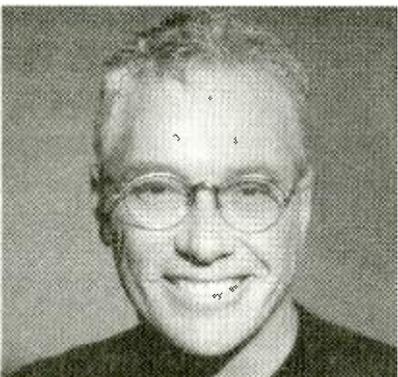
"Top 40 radio was born in the '50s, and by 1966 it was raging," says Les Garland, who programmed WRKO/Boston, KFRC/San Francisco and KIQQ (K100)/Los Angeles and was later instrumental in the development of MTV and The Box. "The phenomenon that was Top 40 represented a lot more than simply 40 hits being rotated on the radio."

The great Top 40s — most major cities grew at least two — were so damn exciting that kids were drawn to them like moths to a flame. Their parents, on the other hand, were often repulsed.

"Turn that crap down!"

It was a special time for music: The Beatles, Bob Dylan, The Rolling Stones, The Beach Boys, The Supremes, The Temptations, The Doors, James Brown, Aretha Franklin, Jefferson Airplane, Janis Joplin and Jimi Hendrix. "All those legendary superstars on the same station," marvels Garland. "That's what was so phenomenal."

In Los Angeles you could cruise down Sunset and hear KHJ blasting in unison from a hundred car windows, as if the station was in concert and Humble Harv held the baton. In New York the WABC chime echoed down Stinson Beach with a resonance that still strikes a chord for New Yorkers.



Les Garland

And in Philly; Washington, DC; Detroit; Seattle; Dallas; Miami — all across the nation — Top 40 provided the tunes that America danced to in the streets in the years before the marching began.

It wasn't just in big cities or just for big-city kids. In fact, one of the biggest things about the AM Top 40s, particularly the big sticks, was that you could pick up their signals hundreds of miles away. That never happened with FM radio, and while it may be happening on the Internet today, sadly, 10 in a row sounds the same no matter where it comes from.

Art Vs. Science

Leo Burnett, founder of the Leo Burnett Advertising Agency of Chicago, was an advertising god, but there's no question that he was old school. Advertising wasn't a science, he thought, it was a skill that took talent and experience. From the Burnett offices came the Marlboro Man, the Jolly Green Giant, even the Pillsbury Dough Boy — and none of these characters were born of research.

By the early '70s, though, focus groups were an integral part of advertising, and it was only natural, given the symbiotic relationship that exists between advertising and radio, that radio would follow suit. In



Al Casey

the Oct. 25, 1974, issue of R&R, Gary Bond (of WISM/Milwaukee) wrote, "While radio is well behind most other industries in terms of effective use of research, the importance of research in radio is growing."

It was growing, but to call it sophisticated would be a stretch.

Take KDWB/Minneapolis programmer Buzz Bennett. "Buzz went to concerts, hung out in clubs and asked questions," says consultant Steve Warren. "His research was more akin to Sam Walton's. Old Sam didn't get smart from focus groups; he got smart from walking the aisles of his stores and listening to what customers were saying."

By the end of 1974 the buzz was callout research, and if that helped define what the audience wanted, it was also an effective tool against GMs who wanted to jump into the middle of programming. "Buzzy now had statistics about the music," says Warren. "So when the GM started giving him shit about a song, he could whip out a printout and prove to the guy that the record was OK."

An Educated Gut

There were others — Todd Wallace, Bob Pittman, Ed Salamon and John Sebastian

among them — who took research more seriously. These programmers thought it was a way to make more effective decisions. To them, it wasn't about sinking to the lowest common denominator, it was about finding a way to substantiate their



Sonny Melendrez

gut, or, as Leo Burnett put it, their talent and experience.

"We needed research," explains Sebastian, who programs KISW/Seattle today. "Prior to it, we were just guessing." Granted, the guesses were educated — single sales and requests did bring radio information that it needed — but Sebastian says that the data was flawed because the sample was simply too small.

"Research, done properly, samples 100% of the universe, which is why stations doing research beat stations that didn't," he says.

OK. But did research make for better radio?

Sebastian says that there's no question that it did, but admits, "We have created a bunch of people who use only research, who've forgotten about their own intuition and their passion for the music."

This, according to consultant Todd Wallace, was never the goal. "I've always been a big believer in gut," he says. "What it comes down to is, how educated do you keep your gut?"

Same Old, Same Old

"The major problem facing all mainstream formats today is that they all sound



Tom Rounds

alike," says veteran RKQ and Bartell PD Al Casey.

Casey, who put WMYQ/Miami (arguably the nation's first FM Top 40) on the air in 1971, programmed WXLO/New York and was

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THE STRONGEST LINK
CHR

THE LOW-KEY APPROACH

Z100's Paul 'Cubby' Bryant keeps his focus on what's best for the station

When you say Z100, people listen. In the case of WHTZ (Z100)/New York MD/afternoon driver Paul "Cubby" Bryant, that means that around 1.3 million listeners tune in to his weekday afternoon show, making his one of the most-listened-to afternoon drive shows in America. That's a lofty feat for such a humble guy.

Somehow Bryant is able to talk to a million-plus listeners every day and also handle MD duties at Z100, which is typically the most-listened-to radio station (12+ in America book after book. If you didn't know it, you would never suspect that this relatable and likeable guy is one of the people responsible for choosing all the new music that gets on the air at one of America's most important and influential stations.

It was back in 1996 when then-Z100 GM Jeff Dinetz hired KRBE/Houston PD Tom Poleman as PD. Bryant still remembers the day when Poleman informed him that he was heading to Z100: "I was so happy for him for about 10 seconds, and then I

"THE RECORD LABELS CAN START AND END MUSICAL TRENDS. THEY NEED TO KEEP SERVICING CHR WITH GOOD OLD-FASHIONED POP RECORDS."

grabbed him by the collar and yelled, 'What's going to happen to me, damn it!'"

Soon after, Poleman reached out to Bryant with an offer to join him in New York. Bryant was torn because he had been at KRBE for six years, the last four as MD. He says, "Immediately, I was faced with questions: Should I stay or should I go? I actually think The Clash was playing in the background." He had talked with KRBE VP/GM Nancy Vaeth about moving up to PD but felt that he wasn't ready.

Moving to New York was an emotional decision for him but, he feels, the right one. Almost five years later Bryant is proud to be a part of such a powerful station. Despite such a heady position, however, Bryant is known for his fairness and his respect for all those who deal with him, from staffers to label execs.

R&R: Who are some of the key people in your career whom you've learned from and who have influenced you?

CB: My first PDs, Tony Macrini and Jeff Moreau at WGH/Norfolk, gave me my first shot in radio in 1988, and I learned so much from them. Steve Wyrostok brought me to Houston, and he taught me a lot. Tom Poleman, of course, Guy Zapoleon and Mark St. John are just some of the people from whom I have picked up bits and

pieces of valuable radio knowledge that I'll take with me forever.

R&R: I know there were some politics involved when Poleman left for WHTZ. He didn't want to poach everyone from KRBE. At what point did he ask you to come to Z100?

CB: Tom had hinted to me about it when he was negotiating with Z100, but he never officially asked until his deal was done. I knew that he wanted me for an airshift at least, but at the time Andy Shane had not left for crosstown WKTU yet, so the MD offer wasn't there. Once the two positions were offered to me, the thinking began.

R&R: Think back to the day you arrived in New York. What were your feelings and emotions?

CB: Sharon Dastur [Z100 Asst. PD] and I were on the same flight when we moved from Houston. When we landed in Newark, the plane pulled up to Gate 104, and we both looked at each other and said nothing. The first time I went to the station, it was bittersweet. I was like, "Wow, this is freakin' Z100," then, "Wow, we have no freakin' ratings." I was excited, but a lot of work had to be done.

R&R: What was going through your mind when you went on the air for the first time at Z100?

CB: It was a feeling that I can't really describe. I was behind the same mike that Scott Shannon had been behind, and the names of all these other legendary jocks who had worked at Z100 were going through my head. I said to myself, "Can I do this?" But after that first break, I felt like a baby that had its pacifier.

R&R: Being on the air puts you directly in touch with the listeners. What are some of the things you learn from them?

CB: I've learned how much passion they have for our radio station, and it makes me want to get in a promotion meeting and wow them some more.

R&R: What has been your best show to date, and why?

CB: We've had so many artists on my show, but I really felt like I had a great connection with Britney Spears when she came to the station. We had a live studio audience, and it provided good entertainment value for the listeners.

R&R: The show you would most like to forget?

- FIVE FAVORITE SONGS**
- CHUCKII BOOKER**
"Turned Away"
 - R.E.M.**
"Losing My Religion"
 - P.M. DAWN**
"Set Adrift on Memory Bliss"
 - CHICAGO**
"Look Away"
 - BEASTIE BOYS**
"Paul Revere"

CB: Too many to mention.

R&R: Are you currently doing any cyber-jocking for any other Clear Channel stations?

CB: No, but we are installing studios as we speak in order to cyber-jock. They should be completed by fall.

R&R: What are your day-to-day duties at Z100?

CB: Your typical music director duties: scheduling the music, dealing with the labels, helping Tom with other stations in the Clear Channel chain and taking staff members' requests for concert tickets.

R&R: Who attends the music meetings?

CB: Tom, Sharon, Kid Kelly and our Asst. MD, Chris "Axl" Nemetz.

R&R: What criteria does the station use before a song can get on the air?

CB: The sound of the record has to be aligned with the sound of Z100. With that we check sales, market airplay, requests and any success stories from other stations that might already be playing the song.

R&R: Who makes the final music decision?

CB: I'm so lucky to have Tom as a PD. He really trusts me and has allowed me to make a lot of decisions in my eight years as an MD under him. Everybody throws in their suggestions, but Tom is PD, and I believe, out of respect for his title, he should always put his final stamp on all the adds after a music meeting.

R&R: You mentioned success stories at other stations that might be playing a particular song. What stations do you look at?

CB: We'll look at stations in the market we share audience with and watch WIOQ/Philadelphia as well.

R&R: Do you have a music-scheduling philosophy?

CB: Yes, get the log done because we have no music next hour.

R&R: What is the Z100 brand?

CB: A lifestyle-oriented radio station with its finger on pop culture playing the hits with bigger-than-life promotions surrounding them.

R&R: You work for America's most-listened-to radio station. You can start and end musical trends and careers. Where do you see the format now, and do you have any insight on what musical direction it may be heading in?

CB: Tom said it first, and I agree with him: The record labels can start and end musical trends. They need to keep servicing CHR with good old-fashioned pop records. In this time of extremes, with Missy Elliott and Staind both testing, I get nervous that labels are going to start putting out these left and right records when we still need the pure "middle" pop sound to remain balanced. We've seen this cycle in music before, and we don't want to make the same mistake twice.

R&R: For working at such a large and powerful



PAUL 'CUBBY' BRYANT



radio station, you and Poleman have a reputation for being fair and accessible, returning phone calls, attending label events, etc. How do you pull it off?

CB: It's simple: We make time. If a person at Z100 is hard to get hold of one week, there's somebody in the programming department who has an answer. That's because our team is on the same page.

R&R: You tend to fly under the radar. Would you like to take over the PD helm at Z100 someday or take on some corporate duties?

CB: I'm open to all those suggestions, but I think my role as MD/afternoon DJ is going to grow. I'm sure the days of programming music or cyber-jocking aren't too far away for me, so I'm prepared to do more of what I love, and what I love is the title I have now.

R&R: What's your strongest and weakest link?

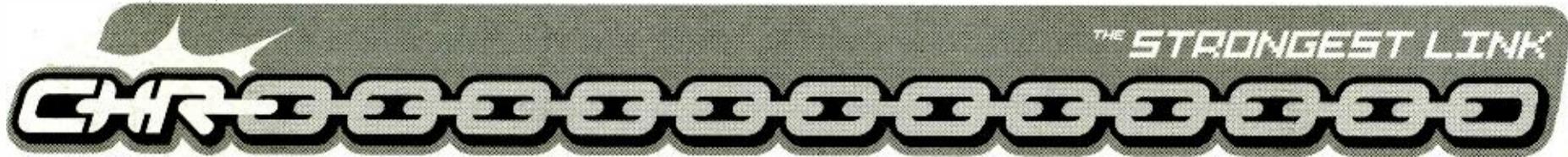
CB: Strongest: my ability to forgive and forget. Weakest: trying to do too much and worrying about it. I have to learn to not spread myself too thin and to make myself happy.

R&R: What would you like your radio legacy to be?

CB: Hey, I'm only 30. Can you ask me this when I'm 60?



WHTZ (Z100)/NY MD/afternoon driver Paul "Cubby" Bryant celebrates Jessica Simpson's birthday with a very special Zelicious "Z-cake."



'EXPERIENCE IS THE KEY'

Michael Newman's ability to adapt to any situation helps him succeed

Some of CHR's hottest consultants are Michael Newman and his associates at Radio & Ratings Consultants. Newman is an 18-year radio vet who gained much of his knowledge working in all sizes of markets, from small to major.

One station that made an enormous impact on Newman's career is one that he didn't work for: KIIS/Los Angeles. "Living in L.A. and listening to KIIS-FM early on gave me a great perspective on how a station should sound," says Newman. "They had incredible presence and stationality. I used that formula everywhere I went and still do to this day."

Newman feels that his past experience of being in different markets and working in all kinds of situations, from having no budget for anything to having state-of-the-art studios, has transformed him into a great adapter, which, he points out, is the key to his success.

R&R: As a consultant, what services do you offer radio stations?

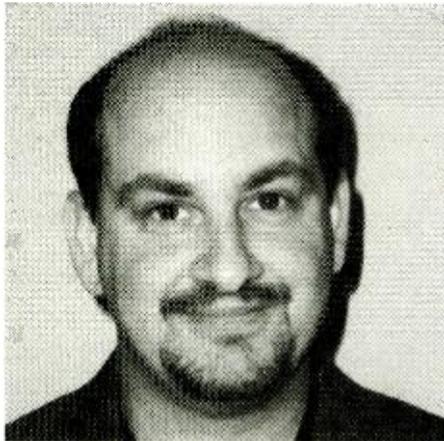
MN: Our company offers everything from management training, talent development and image branding to teaching stations how to own their music position. We have a weekly conference call that networks all of our stations with the hottest music. It's important to get involved with every facet of programming.

My goal is simple: to get the best ratings with what we have to work with, whether that means training an up-and-coming program director or locating the next best morning show. I get involved. I want to bring out the strengths in people and make them successful.

My partner, Brad Patrick, also has the Radio Events Group, the nation's biggest radio-concert promoter. This association enables our clients to get involved with some of the biggest concert events, such as the Up in Smoke tour [Dr. Dre, Snoop Dogg and Eminem] and the Hard Knock Life tour [Jay-Z and DMX]. It also allows them to put on their own station events in their markets.

R&R: How do record labels work with you?

MN: Labels contact me now almost as much as they did when I did the day-to-



Michael Newman

day programming of a single station. I believe that labels have found it harder to reach PDs, who are now on the air and running three stations, so they go to the consultants.

R&R: How much contact do you have with your clients?

MN: I am on the phone with each station at least once a day, constantly staying on top of their day-to-day programming needs. I am there for support, brainstorming, strategic planning, writing promos, marketing and airchecking. In short, we are there as often as needed.

R&R: What role does Tracy Cloherty play at the firm?

MN: Tracy is one of the highest-profile PDs in America, and I have a great amount of respect for her. I was excited when she decided to join us. Being at the No. 1 Hip-Hop station in America, WQHT (Hot 97)/New York, keeps us on the pulse of what is happening in the hip-hop and rhythmic community. Tracy and I have developed a great working relationship. She helps moderate our conference calls and gives our stations info on new releases, upcoming tours and her programming philosophies.

R&R: Can you highlight a few of your success stories?

MN: We took on WXIS/Johnson City. The station had limited signal coverage. It was at a 0.9 12+. At the time it was mainstream, and we decided to take it in a Rhythmic direction. The competition had a 12 share. Now we have a 4.1, and they have a 6.8.

Another victory was talking Mark Adams into taking the PD post at KXJM (Jammin' 95.5)/Portland, OR. It took me countless conversations over months, but he finally decided to take the position and now enjoys one of the best jobs in America. The station is No. 1 18-34, beating out its competitor, Clear Channel's flagship CHR, KKRZ. Keep watching our stations. Success stories are in the works as we speak.

R&R: When you sign on a client, where do you start, and what things do you focus on immediately and long term?

MN: We analyze the market and the station. Then we determine our game plan. We like to fix broken stations, and the first place we start is the

music. We get that focused to a powerful hit list. Next are the imaging and the music flow. It is important for the station to scream what it is so there are no doubts. Then we work with the personalities, add some promotion and market the product.

R&R: Do you have any interaction with personalities?

MN: I am constantly in contact with them; they are the future of radio. I am always going over airchecks with them. I try to let them know what a listener could be thinking while listening. I spend more time with the morning shows, but I like to see our PDs involved, because they are right there.

In addition to airchecking my own stations' personalities, I receive tapes from other personalities for feedback. In my computer there is a talent database that I have constructed of personalities for stations all over the country. That enables me to have the resources to fill open positions quickly and effectively.

R&R: Your focus appears to be on CHR/Rhythmic stations. Are there any plans to expand?

MN: Yes, most of our stations are Rhythmic. We feel that gives us a broader view and a greater exchange of ideas. We have a couple of mainstream stations and one adult Top 40, and we hope to grow the consultancy in those formats as well. I enjoy the Rhythmic stations because they are more on the cutting edge.

R&R: Clear Channel is no longer using consultants. Do you see other companies following suit?

MN: No. I believe that good programmers are hard to find. No one is training and developing anyone. That's one area that we specialize in. Not only does getting an outside opinion help a station achieve more success, but we also help grow their PDs and air personalities. I am very fortunate that business is good.

R&R: Do you miss programming radio on a day-to-day basis?

MN: Sometimes, but I don't miss getting those calls at 2am when a jock can't make it to work. Besides, I live vicariously through Tracy. I get my fix when I visit my stations.

R&R: Many research studies have shown that rap really polarizes listeners at age 25. Do you see this age moving up with the audience?

MN: It is true that the No. 1 music preference for 15-26-year-olds is hip-hop. It is 20 years strong, and it isn't going away. Even mainstream stations are playing more and more of it. In time I think you will see the acceptance of hip-hop go up in age. Eventually there will be "Hip-Hop Oldies" stations.

R&R: What is your position on non hip-hop and R&B titles for the Rhythmic format? Where do dance product and pop titles by acts like 'N Sync fit?

MN: It depends on audience composition. Songs should be considered on a song-by-song basis. Right now R&B seems to really be on fire, with Alicia Keyes, Blu Cantrell, Jahiem, Musiq, Usher and 112 all blowing up. Most of the real pop is turning

out to be a negative on some stations. Most Rhythmic stations are cutting-edge, which is what their audience expects. When these artists continually put out album after album, they get overexposed.

R&R: What musical trends do you see ahead for the Pop and Rhythmic sides of the format?

MN: Pop will continue to play more hip-hop to try to compete with the Rhythmic stations. Rhythmic stations will shift to a more balanced sound with R&B continuing to test. I see more collaboration between hip-hop artists and female R&B singers. Also, alternative and hip-hop will grow even closer, and both formats will share songs.

R&R: For your stations that have no callout, what tools do you use to help them choose their music?

MN: We use our conference calls and look at regional action at winning stations that are similar in focus and sound. I don't

"I DON'T PARTICULARLY LIKE INTERNET CALLOUT BECAUSE I BELIEVE THAT YOU HAVE THE SAME PEOPLE VOTING WEEK IN AND WEEK OUT."

particularly like Internet callout because I believe that you have the same people voting week in and week out. We also check sales, talk with mixers and network with each other.

R&R: How much gold content do you recommend for your stations? Does the music in the format change so often that anything older than, say, two years, sounds dated?

MN: Most stations are current-recurrent driven. Depending on the market, some stations have deeper gold base than others. It's important to freshen your oldies as the styles change in music.

Continued on Page 78

MICHAEL NEWMAN'S CAREER HIT LIST

KQLH/San Bernardino, CA — part-time
KRQK/Lompoc, CA — MD, nights
KHTY/Santa Barbara, CA — MD, nights
KHQT/San Jose — MD
KNRJ & KHMJ/Houston — MD
KSSR/San Antonio — MD, Asst. PD
KDON/Monterey-Salinas — PD
KBBT/Portland, OR — PD

RADIO & RATINGS' CLIENT LIST

KXJM/Portland, OR
KBMB/Sacramento
WWBZ/Charleston
WJNH/Baton Rouge
KKUU/Palm Springs, CA
WJWZ/Montgomery, AL
WXIS/Johnson City
WBCD/Dothan, AL
WBAM/Montgomery, AL
KYOR/Palm Springs, CA
WYOY/Jackson, MS
WZNS/ Ft. Walton Beach, FL



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CHR

A WELL-ROUNDED PERSONALITY

Big Boy's easygoing persona, passion for his job and 'phat sexy blackness' keep listeners coming back for more

Calling Big Boy's Neighborhood on KPWR (Power 106)/Los Angeles a morning show is an understatement. With the assortment of controversial and vibrant characters inhabiting and visiting the weekday program, Big Boy's Neighborhood is its own world.

It was during a stint as a bodyguard in 1994 that Big Boy met Power 106's The Baka Boyz. The Bakas sensed Big Boy's talent and told station management they should try him out. Big Boy seized the opportunity and was soon a success on the air.

Big's resume since joining Power 106 is, well, big! He was the announcer on the late-night talk show *Vibe*, which was hosted by Sinbad. He has made numerous cameos in movies such as *The Players Club*, *3 Strikes*, *Trippin'* and *Deuce Bigelow: Male Gigolo*. Los Angeles FOX affiliate KTTV enlisted him to guest host its morning show for a week while the regular cast was on vacation. Big's other television appearances have included MTV's *The Cut*, *Malcolm and Eddie*, *The Jamie Foxx Show*, *Hollywood Squares*, *KTLA Morning News*, KNBC's evening news and KABC's *Eye on L.A.* and *Vista L.A.* He has also just inked an animation deal with Paramount Studios.

Holding forth every morning from 5-10am, Big Boy, along with sidekicks Fuzzy Fantabulous, Joe Grande and Luscious Liz, keeps mornings interesting in Los Angeles. He took a few moments out of his busy schedule to tell how a onetime bodyguard for The Pharcyde became Power 106's top-rated morning-show personality and why he wants Power 106 VP/Programming Jimmy Steal to wear baggy pants.

R&R: How does a bodyguard get on the air at Power 106?

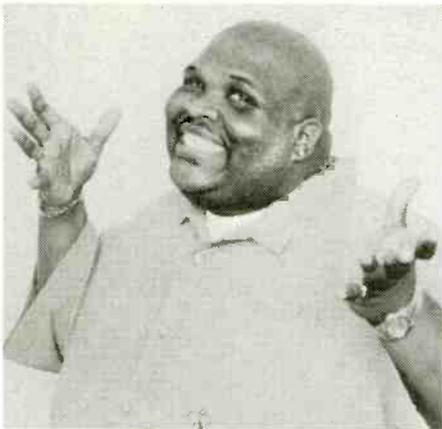
BB: I knew The Baka Boyz. I'd hang with them at the station, and they put me on the air. Rick Cummings said he saw something in me and gave me the night shift. Thank God he didn't know what he was doing.

R&R: Did you like Power 106? Was it your favorite station?

BB: I traveled so much, I didn't really listen to any one station. But I listen to so much hip-hop all day, I like to chill out to KOST/L.A. I love Hootie And The Blowfish.

R&R: As a personality, what did you think you could bring to the table for the station?

BB: Phat, sexy blackness and street



Big Boy

credibility.

R&R: Who is Big Boy's audience?

BB: They are all different. I've met all 38 of them. You want

to be number 39? I'll give you a T-shirt.

R&R: Power 106 is a multiethnic radio station. How do you bridge the gap between Latinos, African Americans and Caucasians?

BB: We all laugh the same. I don't do Latino humor, white humor or black humor; I just do me.

R&R: You have a number of regular bits that you use — phone taps, "Up With Us," "Mickey Fickey Mix" and "Big Boy's Booty Call," to name a few. Do these help create an appointment with the listeners every morning?

BB: Yes. We give them a time stamp and a reason to tune in every day. We've actually created a feature for each of our 38 listeners.

R&R: How do you keep up the level of enthusiasm and energy on your show? It's hard to fake true joy, and you and your crew sure seem to be having a blast.

BB: That's because I'm having fun every morning. I love my job, and the fun exists on and off the mike.

R&R: How has the show evolved?

BB: It has more elements to showcase all of our talents. We've also found great chemistry with the current group.

R&R: How often do you get out with your listeners, and what do you do to stay in touch with the street, which changes so quickly?

BB: I'm out on the streets every day. I work station events, and I work the clubs. Los Angeles is my home, and I'm very accessible. I'm also not afraid to go into any neighborhoods. If I'm at 54th & Crenshaw and I need gas, I get out and pump it right there. When you're out in the streets every day, you stay in touch with the streets.

R&R: You've been through a few program directors during your tenure at Power 106. What do you think of Jimmy Steal's contribution?

BB: Jimmy's cool; he keeps us focused. The only thing we'd like Jimmy to do is invest in some baggy jeans.

R&R: Big Boy is indeed a big boy. You don't hide it. In fact, you splash it on billboards all over town. Size can be intimidating, but you always come off so lovable. How do you do it?

BB: I am a lovable person.

R&R: When you won your R&R Industry Achievement Award, you were adamant about recognizing your staff, who bust their butts for you every day.

BB: Fuzzy is a close personal friend and daily comic relief. I call Jason Ryan "the Super Producer." He makes sure everything clicks. Joe Grande pushes the envelope and does things I can't do. Liz is the queen of the group; she keeps us in the know on all the Hollywood buzz, while Sketch makes us sound much cooler than we are. Everyone at Power 106 works together as a team. It's not just one person, it's all of us.

R&R: Steve Harvey came on pretty strong out of the box and created quite a buzz. What were you feeling during his launch?

BB: I knew people were going to check Steve out. People always check out what's new. It was a good thing, because he made us tighten our game. Steve is a gentleman, and I respect him. Since he came to Los Angeles, I've been dressing a whole lot better.

R&R: What other morning shows do you respect?

BB: I respect anyone who is doing this every day, now that I know what it takes to work mornings.

R&R: What's the funniest thing that's ever happened on your show?

BB: For the Summer Olympics, we did the O-Blimp-ics. We had 250-pound guys doing gymnastic tumbling routines to "Nadia's Theme." KTLA-TV covered the entire event. I still laugh when I look at the photos.

R&R: The show you would most like to forget?

BB: I was interviewing a music producer named Timbaland, and while I tried to interact with him, he sat at the table and read the *L.A. Times*. The longest response he gave me was, "Nuthin'." So we threw him out.

R&R: What would you like Big Boy's legacy to be?

BB: Legacy? I'm not good enough to be a legacy yet. I'm a work in progress.

American Hit Radio

1970-1972

MARVIN GAYE, "WHAT'S GOING ON"

Marvin Gaye spent the first few years after singing partner Tammi Terrell's death withdrawn and depressed. To the ultimate frustration of Motown head Berry Gordy, he had no desire to record or tour and instead attempted to pursue the rather absurd ambition of becoming a professional football player. When this pipe dream reached its inevitable conclusion, Gaye returned to recording and began work on a song written by Al Cleveland and The Four Tops' Obie (Renaldo) Benson. Gaye invited some friends, including two of his buddies from The Lions, Lem Barney and Mel Farmer, into the studio to record "What's Going On."

The record opens in the midst of a party, but the despair and ambiguity of "What's Going On" become obvious the second the music starts. The inanity of the party atmosphere, which carries through the recording, contradicts Gaye's intense, humorless performance. The result is a singer who sounds utterly alienated from his surroundings, someone who desperately needs a link to the rest of the world. He sees no more sense in the mindless babbling of the party revelers than he does in the tragedies of life. With Gaye handling his own production, this vision is unhampered by any outsider's distractions. When he sings, he seems so deep in thought that verbalization is incidental.

Motown completely missed the point and deemed the recording unfit for commercial release. To be fair, "What's Going On" featured a performance and production that were so idiosyncratic, they seemed destined to fail. Judging from the nearly ridiculous non-commerciality of some of Gaye's past projects, it wasn't hard to sympathize with the label's point of view, but times had definitely changed. Gaye was insulted by Motown's pedantic attitude and issued an ultimatum: If they wouldn't release "What's Going On," he would no longer record for the label.

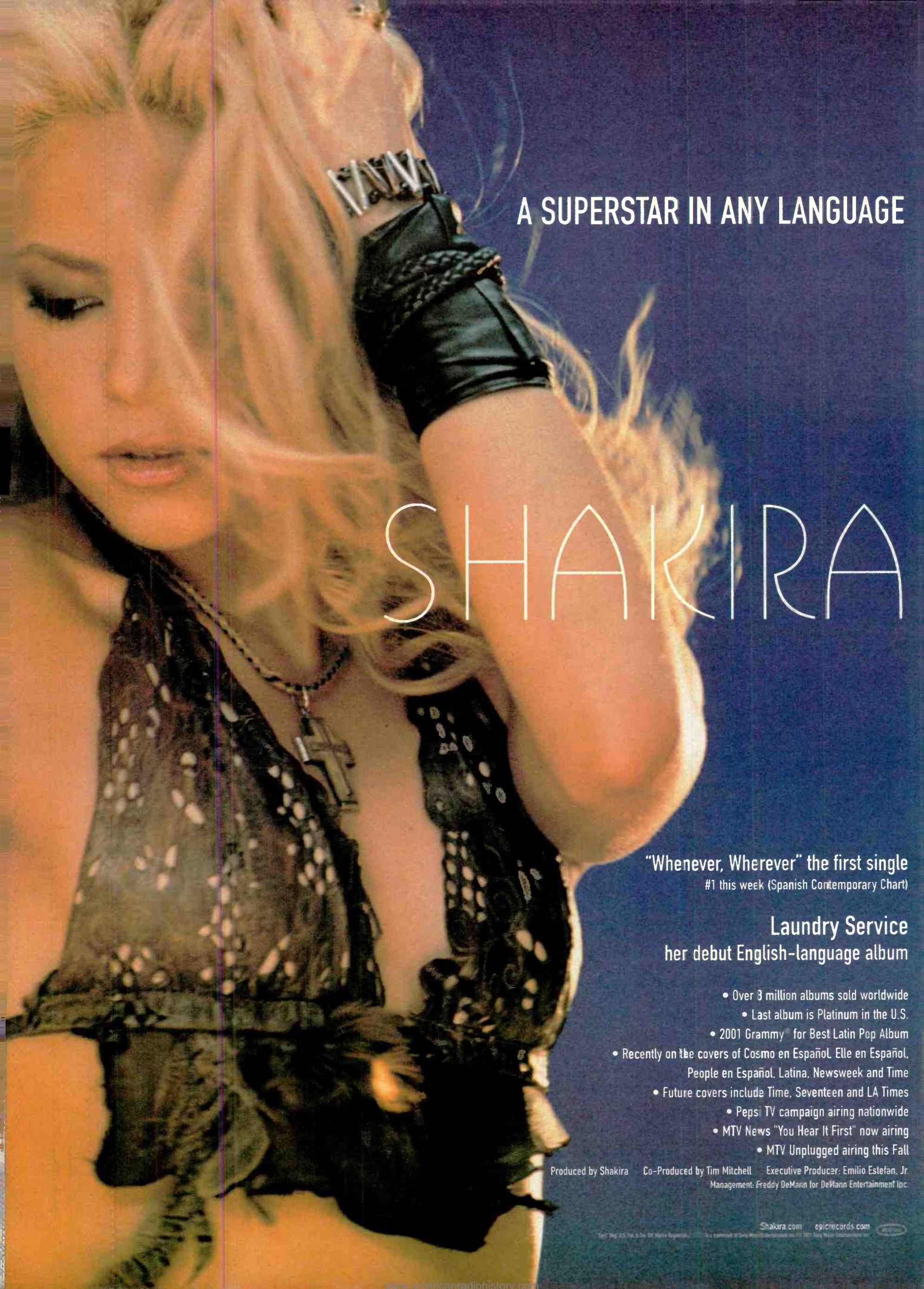
Reluctantly, the single was issued and reached No. 2 on the Pop charts. The American public immediately sensed the relevance of "What's Going On." The heady optimism of the '60s was dead. Ambiguity and confusion were its byproducts, and "What's Going On" indirectly captured the spirit of a nation wounded by political divisiveness. Gaye, because of his honest pursuit of art, became a seer.

What's Goin' On was also the name of the album that linked Gaye's triptych of hits ("What's Goin' On," "Mercy Mercy Me" and "Inner City Blues"). Throughout the album Gaye redubbed his vocals layer upon layer, in effect creating an atmosphere of spirituality. He was supposedly attempting to overcome an inferiority complex concerning the power of his tenor, but in the process he invented vocal multitracking.

Gaye was unconcerned with following the lead vocal. He would harmonize, ad-lib or echo a phrase as he pleased. The effect was a chorus of scattered Marvin Gayes, each apparently rendering a different subconscious thought. By escaping the lineal vocal line concept, he expressed a depth of emotion that was beyond the reach of straight singing. He could answer or question his own phrasing, and this helped make the album a tour de force in expressiveness for popular music.



SPANDEX WAS NOT MEANT FOR EVERYONE — KPWR (Power 106)/Los Angeles morning crew Big Boy's Neighborhood dressed in Irresistible camouflaged shirts and bandannas, posing as human billboards for Columbia recording artist Jessica Simpson during her visit to the station. Pictured here are (l-r) morning show co-hosts Luscious Liz and Fuzzy Fantabulous, Simpson and morning show host Big Boy.



A SUPERSTAR IN ANY LANGUAGE

SHAKIRA

"Whenever, Wherever" the first single
#1 this week (Spanish Contemporary Chart)

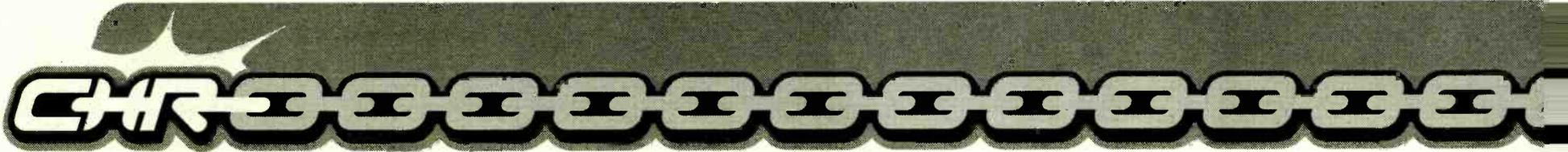
Laundry Service
her debut English-language album

- Over 3 million albums sold worldwide
- Last album is Platinum in the U.S.
- 2001 Grammy for Best Latin Pop Album
- Recently on the covers of Cosmo en Español, Elle en Español, People en Español, Latina, Newsweek and Time
- Future covers include Time, Seventeen and LA Times
- Pepsi TV campaign airing nationwide
- MTV News "You Hear It First" now airing
- MTV Unplugged airing this Fall

Produced by Shakira Co-Produced by Tim Mitchell Executive Producer: Emilio Estefan, Jr.
Management: Freddy DeMann for DeMann Entertainment Inc.

Shakira.com epicrecords.com

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THE TRUE HOLLYWOOD STORY

Hollywood Hamilton reignites with a mission to become 'Countdown King'

There's nothing like a big scandal in the radio world to get people talking. In Sean "Hollywood" Hamilton's case, he awarded a contest prize — a trip to Cancun, Mexico — to a former employee of the station. The WKTU/New York afternoon driver knew he'd screwed up and, minutes later, confessed the truth, but he lost his job nonetheless.

Hamilton realized that he had two choices: fade away and find a new career, or step up and reinvent himself. For those who knew Hamilton, there was no doubt what his choice would be: He wasn't about to throw away 20-plus years of experience and a career he loved over a mistake. His resume includes stints at WHTZ (Z100)/New York, KIIS/Los Angeles, KGGI/Riverside, and WKTU/New York. And the fact that his mistake sent tremors throughout a powerful multistation corporation didn't shake him up either.

In the following interview Hamilton talks openly about his past and why he will not stop until he's the No. 1 in the countdown wars with his syndicated *Hollywood Hamilton's Weekend Top 30 Rhythm Countdown*.

R&R: You've worked at some of America's biggest radio stations. Besides the music, what are some of the differences you've found in working in Los Angeles vs. New York?

HH: The difference between L.A. and New York can be summed up in one word: listeners. You need a great caller bit in less than three minutes? You can get that on a New York request line. On an

of 10 times they're yours for life.

You wanna talk about a connection? How about a listener who turned into a stalker and followed me from 'KTU to my current national situation, a woman who one day would send me death threats and then the next day buy me clothes at the mall to try to dress me. I just received a letter from an attorney back East stating that this woman recently passed away and has not only left me everything in her will, but also made me the sole beneficiary — a woman I only



Hollywood Hamilton

met one time, four years ago.

R&R: You got into some hot water at WKTU. What really went down?

HH: Bottom line with the Cancun scandal is that I screwed up. I didn't run the giveaway, and I gave it to an employee of past management. It was an act of loyalty to a member of the morning-show crew who did our publicity, for all the hard work she had done for us in the morning.

It went down at the same time that Goomba Johnny's federal mob problems



were heating up. The press jumped on it, and the station did what it had to do. [WKTU VP/Operations & Programming] Frankie Blue and I talk every other month, and we still talk about it. The rest of the story, along with many other crazy stories, will be in a book based on my career that I'm in the middle of writing right now.

R&R: You had a successful countdown show for many years, and then Premiere didn't renew your contract. What reason was given?

HH: The *Rhythm Countdown* was a

show that I produced and created from scratch. Because of a contractual loophole in my original deal with AMFM — which Premiere inherited in the merger — I was removed as host. No one on the inside ever gave the project a chance until the show evolved and really started making big noise around the country.

With the *Rhythm* show doing so well, I had a vision of a mainstream version to rival Casey Kasem and Rick Dees, two of the cash cows for Premiere. I was shown the door, only to be replaced by KIIS GM Roy Laughlin's wife and Dees' sidekick, Ellen K. It was the best thing Premiere could have ever done for me.

R&R: Why did NBG decide to pick up your show?

HH: The NBG Radio Network is what Premiere was 10 years ago — very young, very aggressive and very hungry. NBG saw what I brought to the table and helped make it an even better product. They have allowed me to produce a pop version of the show, expanding my affiliate universe in the process. They've made a strong commitment to both shows, partnering with our long-range goal, which is to become the next CHR countdown leader.

The real competition right now is between Casey, Rick and Hollywood. It's our belief that the other national countdowns that exist in the format will eventually go away over time. Branding can only take you so far. It's the talent that always wins out in the end.

R&R: Do you have any Clear Channel affiliates today?

HH: No. I have almost 90 domestic affiliates, and not one Clear Channel station is on board. When I left Premiere, I had about 15 stations that were CC. We are not heard on any of those stations now, because they were given a directive from Clear Channel corporate not to run my show and to run Ellen K's instead.

More than half of these stations would still be running my program if they were able to make that decision on a local level. Some major-market Clear Channel PDs, whom I won't mention by name, are pissed that they are not able to carry the show. Most of them are real friends and believers in the product. That is probably the saddest part of this experience so far.

We like to refer to *Weekend Top 30* as "your non-Clear Channel countdown." In addition, I'm a non-CC personality right now. I have nothing against Randy Michaels, Tom Owens or Craig Kitchin. They're a fun bunch of guys to hang with, but if you're not working at a Clear Channel station, it's not likely you're gonna get their support.

R&R: I'm assuming that your strategy is to build a station base without Clear Channel stations.

HH: Our strategy is solely based on producing the fastest, cleanest, most-

interactive listener countdown on the market today. The stations are signing up because of one thing: It's a perfect fit that complements their local sound and is produced by radio professionals who truly love radio.

R&R: Do you find in your discussions with non-Clear Channel broadcasters that they are hesitant to pick up Clear Channel-syndicated programming?

HH: It's not so much picking up their shows; non-Clear Channel stations are actually dropping Dees and Casey and putting us on. What's helping is that they know they're not supporting the competition anymore. More and more companies — including Infinity, Cox, Citadel and Bonneville — understand that there is quality programming out there that is not owned and produced by Clear Channel.

In the transition from Premiere to NBG we basically only lost the Clear Channel stations, which spoke loudly to me regarding the loyalty of my affiliates and the effectiveness of my show on their stations.

R&R: NBG really stepped up for you. How did you find the company?

HH: John Pepe, the executive in charge of programming for *WT30* and NBG's VP/Programming, always says that he gives a lot of credit to the NBG brass for having the vision to see the tremendous potential for this project. I have to agree with him wholeheartedly. They run a tight ship, supply quality programming to radio in many formats and totally support me. That's all anyone could ask for.

R&R: How is your strategy working? What are your current products, and how many affiliates do you have for each of them?

HH: When I left Premiere in October of 2000, I had only the Rhythmic version in production and 75 stations on board. After retaining almost all of my non-CC affiliates and losing about 15 Clear Channel stations for reasons that we already discussed, we were able to get our feet under us and move forward from there, changing the name of the show to *Weekend Top 30*.

At the same time we began to create the Pop version and rolled it out in mid-March of this year. The response has been incredible. We have more than a handful of affiliates that run both versions. Combined, we're pressing 100 stations domestically. There are about 10 other stations around the world that also air the show.

R&R: Why should a programmer put on your show?

HH: Because of its relatability to the target demo. It's quality, entertaining programming that's hipper and faster. How about the fact that it has an air talent who lives the demo and blends perfectly with local airstaffs? Our staff is young, fresh and very much in tune with what's happening out there in the music

"IF I'M NOT ON THE AIR, I'M ON THE STREET OR AT A CLUB. ONCE YOU'VE SHAKEN THE HAND OF A LISTENER, SEVEN OUT OF 10 TIMES THEY'RE YOURS FOR LIFE."

L.A. line, people are far more reserved. A New York listener will rip you a new one then get on with the jock up next and do a bit about it.

R&R: Your job on those radio stations was to make an emotional connection with the listeners. How did you do it?

HH: A serious connection with listeners is really made by meeting them at appearances. I was very heavily a part of Z100's, KIIS's and 'KTU's appearance schedule. If I'm not on the air, I'm on the street or at a club. Once you've shaken the hand of a listener, seven out

scene. We have totally reinvented what a countdown is in this day and age — not only with the great features in our show, but also with our total overall delivery and localization efforts. The shows don't take three hours each to track. It is a

see my affiliates doing this and I know I'm contributing in my own way to their success on the weekends, the feeling is tripled for me.

If you think you're gonna take down Casey or Rick in the next few years by

“WE HAVE TOTALLY REINVENTED WHAT A COUNTDOWN IS IN THIS DAY AND AGE — NOT ONLY WITH THE GREAT FEATURES IN OUR SHOW, BUT ALSO WITH OUR TOTAL OVERALL DELIVERY AND LOCALIZATION EFFORTS.”

seven-day-a-week process from start to finish. When Ja Rule or Sugar Ray is on your show doing an interview, you'd better know their language, or you're gonna sound like an idiot.

R&R: Do you get the feeling from the labels that they can't give you certain guests?

HH: The labels have been incredible. I love the fact that I have great relationships with all of them. More and more record labels are realizing the big help that we can be to each other in many different ways. For instance, we all know how golden spins are to the labels. Many times, because *Weekend Top 30* is airing on a particular station — especially when the Rhythmic version airs on a mainstream station — the only spin the label might be getting on that station is the one from my show.

On top of radio exposure, the labels can use that as leverage with the PD or MD to help get the record added to regular rotation, especially if the kids are requesting it from hearing it on *WT30*. Very rarely do I find out about a record label holding out on us because it doesn't want to piss off Premiere and Clear Channel.

R&R: Where do you get all of your

throwing together a show to supplement your income or add to your ego, you're dead wrong. This is a 24-hour, seven-day-a-week, backstage-traveling, multiday monster, and I take this gig very seriously.

R&R: What has the feedback been from your affiliates about the show?

HH: The feedback has been tremendous. The way I look at it is, each and every one of the PDs who airs my show is my boss. If they're concerned about something I'm doing, we make every attempt to rectify the problem. The moment we sign on with a new station, they have access to me. Our goal is to establish a working relationship with the station just like the one a local air talent has with his PD. This has been extremely effective in overall relations between my stations and me. I appreciate all feedback.

R&R: Does contesting play a role in your show? If so, what works?

HH: Contesting is a big deal with us. We don't want our affiliates not to have contesting because they're airing a syndicated show. We try to mirror as much as possible what the local station is doing during the week, including sweeping through songs and interactive

“MY DRIVE COMES FROM THE FACT THAT THIS IS MY JOB, MY ONE AND ONLY JOB. I'M NOT DOING MORNINGS AS A MAIN GIG; I'M ALSO NOT A MILLIONAIRE. I'M JUST DETERMINED TO HELP MY AFFILIATES WIN.”

drive and determination?

HH: My drive comes from the fact that this is my job, my one and only job. I'm not doing mornings as a main gig; I'm also not a millionaire. I'm just determined to help my affiliates win. When a local programming staff finds out their numbers were huge in the latest book and they're kickin' ass in many demos and dayparts up and down the board, everyone is all jacked up. Well, when I

participation. We not only offer chances to win free music every hour, but also special promotions with grand prizes attached.

R&R: It's been a while since the formula for countdown shows has changed. Do you feel listeners want something new, and are you giving it to them?

HH: Our countdown sounds like a countdown should sound today, while

focusing on the local affiliate and its needs. This is not a weekend specialty show; this is a show that truly represents the local sound and image of the affiliate.

R&R: How do you feel that your show impacts the weekly music charts and sales?

HH: People love countdowns. It's the one time listeners are sure to hear all the hits back to back. We share with our listeners that *Weekend Top 30* is determined by total combined station spins. The more they request their favorite song by calling their station, the higher their song can climb on the chart. We add that up, and the final log is guaranteed to represent the hits that our affiliates are playing all week long.

Much love to my music man, Phil Michaels Trueba, down in Orlando, who does a fantastic job with the music for both versions.

R&R: Do you think there will be a “changing of the countdown guard,” and will you be there to put on the crown?

HH: Most definitely. Casey and Rick are great talents, and they paved the way, no doubt. Much respect and love to them for that. But they are growing older and away from the target demo at Top 40. You can hear it instantly on the air, and listeners are hip to this as well. If you're not young and hungry and don't go out and live the music, that will work against you in your presentation on the air.

It's a long, hard road to be around for the changing of the guard, and I pray to God that I'll emerge as America's new “hitman” real soon. I'm not a TV personality who's a fad. I'm not a legend who's hanging on. I'm a radio guy who counts down the hits through my radio eyes, and I love doing it.

R&R: Any parting words?

HH: As successful as we've been so far, I certainly could not do this alone. I'm blessed with a team of radio professionals who are truly the best in the biz at what they do. Our total team effort has enabled us to sustain our drive and overcome the many obstacles thus far. John Pepe and my writer and associate producer, Caryn Dell'Alba, have been with me from the start and are the glue. My engineer, DD (Blade) Ehrlick, is the phattest engineer on the planet!

My producer, Michelle Parisi, works her ass off and came over after spending a few years working on Casey's show. Phil Michaels Trueba, whom I mentioned earlier, keeps the music totally on point. I can't forget the entire staff at NBG Radio Network either. Their support and belief in me keeps me going, and I'm grateful for the opportunity they've given me. Last but not least, my affiliates are the bomb! If it wasn't for them, there wouldn't be a *Weekend Top 30*.

**American Hit Radio
1973-1979**

ABBA, “WATERLOO”

Say what you will about Abba, but they did the best job of representing what was good about mid-'70s pop. Their music might have been as rootless as a Chia Pet, but, also like that bizarre animal-plant, it could grow on you. In the mid-'70s America was already awash in such popular nonrock acts as The Carpenters, Barbra Streisand, Barry Manilow, Anne Murray and Olivia Newton-John, so why not add a sweet-sounding, exotic band from Sweden? All of the above acts had plainly discernible talent (some more obviously than others), not to mention well-honed and carefully maintained images, which made them the pop phenomena of the mid-'70s.

The typical teenage rock 'n' roll fan and the typical mid-40s housewife might not have cared for Abba, but virtually everybody in between these two extremes found something to like. The unprecedented appearance of a Swedish pop group on the American charts notwithstanding, Abba's first American single was catchy enough to become instantly familiar. “Waterloo” was produced with the deliberate intent of crossing all cultural and age barriers. By targeting the broadest of audiences, Abba inadvertently discovered a huge fan base that the music industry had overlooked. America had always been oblivious to the outcome of the Eurovision Song Contest, but Abba appealed to a large segment of the public that had grown indifferent to pop music trends. Bull's eye: “Waterloo” was internationally huge, and the American record industry was astonished to find that Abba had discovered a market demand that the industry hadn't known existed.

In the '70s it seems as though somebody took the charts, turned them upside down and then shook like hell until all the garbage fell into the highest positions. Is it my taste that has skewed things unalterably toward the '60s, or is there just cause in labeling most mid-'70s pop music as terrible? The truth is, Top 40 music was hijacked in the mid-'70s and delivered into the hands of heathens who had no respect for our musical heritage. Through mergers, power plays and buyouts, the industry was reduced to only six major players who, together, wielded enough power to seriously hamper the army of independent labels that had once defined the rock 'n' roll spirit.

Complacency also played a role, now that the market was less competitive. The major labels knew innately that it was much easier to duplicate a proven formula than to take risks. With fewer choices, were we limited to choosing from the dearth that was presented? In the mid-'70s good music was still there for anybody to find, but you had to be (very) selective. Albums were a welcome refuge from the top 40, since artists at least had some artistic control over their long-playing product.

A reactionary underground culture was fomenting that would cause the industry to rethink its methodologies, but punk would take years to develop. When it did, independent labels would experience a resurgence that would shake the very foundations of corporate music. In the meantime, we would have to wait.

A FUNNY THING HAPPENED TO ME ON THE ROAD

Wild and wooly radio memories

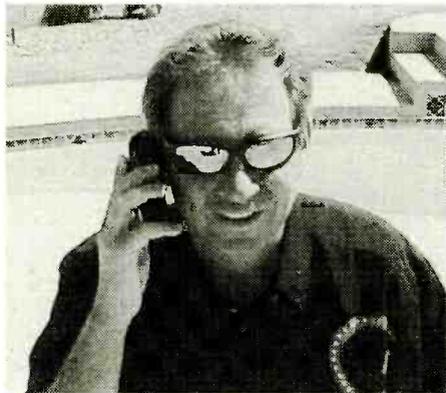
By Mike Evans

I can't believe how many unique and bizarre people I've met over 25 years in radio. Of course, you have to be a little weird and unique to be in radio. Few of us get rich, and how about that job security?

There are only two types of people in radio: those who have been fired and those who are going to be fired. But it's the people up and down the dial who make the trip worthwhile.

The changes for me have been many and extreme. The last morning gig I had was in San Diego, the best city in California but a horrible radio experience. I signed a deal, met the staff, bought a house, and, on my first morning, the PD met me at the station to say, "Just read the liners."

I don't want to tell you who this PD was, but his initials were ... Sherman Cohen. Sherman also did middays. One day Sherm said he was going to do his show in the nude. I put my prep away, came back in the control room, and there was Sherman, 6' 3", 50 years old, with a concave chest, a smile and hung like a raisin. This was a guy who demanded to be called "the boss."



Mike Evans

The Worst Job In Radio

At KABC/Los Angeles I had the worst job in radio: assistant program director. That's the guy who gets the crappy jobs the PD doesn't want while being the whipping boy for the talent when they can't find the real PD. During the SLA shootout and the search for Patty Hearst, the program director and general manager were absent when the security guard gave me an unmarked envelope.

Inside was a letter made from cut-up magazines saying that, to find Patty Hearst, I was to go alone to the Hollywood Bowl, row 43, seat 6, to find instructions, which I was to bring back to the station. It

also read, "Don't call the police." I went to the Bowl and found a manila envelope under that seat.

Sweating, my pulse racing, I got back to the office and called the FBI, the LAPD and other authorities. When they arrived, we went into the conference room and opened the envelope. It said, "Don't worry about finding Patty Hearst; find your soul, and ask Jesus to save you." The FBI and LAPD gave me the stink eye and left.

There are often personality clashes at stations, and I've had to break up a couple fights in my day. One was at KABC, between the morning guy and the midday guy. They were an odd couple. They were always arguing, but one day it got physical, and there they were, 5' 3" Michael Jackson and fashion designer Mr. Blackwell, going at it.

The other fight I broke up was between KRLA/Los Angeles morning guy Bob Hudson and Casey Kasem. They owned a recording studio together, and there was a question about money. Radio guys should be lovers not fighters.

High Times

But there were fun times as well. Howard Cosell would show up at the KABC front gate, wanting to use the studio to do his radio commentary. If my boss wasn't

Continued on Page 81

HIGHLIGHTS AND LOWLIGHTS

Being Fired Or Quitting

1. Up until a year ago I had an affiliate in Colorado Springs, a CHR station. Just as I was going on the air one morning, the morning guy (whose name was Bob) says, "Before you do your report, Mike, where is the strangest place you and your wife ever made whoopee?" Remembering that age-old story from *The Newlywed Game*, I snapped back, "In the butt, Bob!" Silence, then a dial tone.

Five minutes later the program director called and fired me. Just a couple months ago the same PD called and asked me to come back, but I had already signed with their competitor, who kicked the old station's butt in the last book.

2. At KABC I was interviewing Don Drysdale, and he was talking about being thrown out of a game after hitting two players. I said, "You must have felt like a schmuck." After the show GM Ben Hoberman called me into his office and told me what schmuck meant to Jewish people, then fired me right there on the spot. I pleaded for my job, explaining that Drysdale wasn't Jewish, but to no avail.

3. The only thing I've done in broadcasting that I'm ashamed of happened in 1983, while I was at KROQ. Our leader — and my hero — Rick Carroll was leaving the station to syndicate his "Rock of the '80s" format, and the inmates were running the asylum. At the same time, KMET, the dominant AOR in town, had contacted me and offered me a gig doing sports on their morning show.

I signed with KMET on Friday, and on Saturday morning KMET morning co-host Ace Young and I went to KROQ. Ian Whitcomb was on the air. He opened the mike and said, "Hey, our morning guy, Mike Evans, just stopped by. Say hello." I obliged by saying, "I love you KROQ listeners, and it's been great, but I'm out of here, and you can hear me on the Mighty Met, KMET, on Monday morning."

As if that wasn't bad enough, I continued, "And Freddy Snakeskin (the afternoon guy and interim PD) can take his gig and stick it up his ass." Ian finally turned off my mike, but the deed was done, and the hotline started flashing. I picked up the phone, and it was Snakeskin screaming at me to get out of the station.

As it turned out, KMET was more interested in getting me off KROQ's morning show than putting me on their show. Yeah, I did sports on the morning show, but I was also stuck doing fill-in for vacations. After a year I went to Hawaii, where I stayed for a year. Shortly after that Rick came back to KROQ, and I was actually hired back, even after the way I had left.

The Strangest Gig I Ever Had

While I was doing mornings at KROQ, I got a call from Charlie Cook, who is currently VP of Westwood One. Charlie was the PD at the Country station in Los Angeles, KHJ-AM. He had heard me do some funny sports reports and had a proposition for me: He wanted me to do three sports reports a morning with his new morning guy. He suggested that I phone in the reports from KROQ while I was in music sweeps. He said there was no way that KROQ and KHJ would share an audience and that nobody would be the wiser.

I did it for about six months, until Charlie called one day to say that we had been caught. His GM was taking his teenager to school, and the kid switched the car radio station from KHJ to KROQ. The GM recognized my voice, and the gig was up.

My Most Unappreciated Moment In Radio

Early in my career I did play-by-play and color for Cal State Long Beach on KNAC/Los Angeles. Part of my duties included doing a Sunday-morning talk show from 6-9. Although KNAC had some great days, the signal was always limited, and no matter what I said, I could never get callers.

One Sunday morning after a late Saturday night I couldn't get anybody to call in. Finally, I said, "I will pay anybody who calls me \$ 20 just to call." No callers. Then I started using the f-word and said, "You heard me, I said f-you, and I'll give you \$50 for calling right now." No calls. I did that for an hour. Finally, I gave up and read the Sunday *L.A. Times* out loud until I got off the air.

My Most Memorable Moment In Radio

I've interviewed former presidents, Hollywood stars — even the first man to walk on the moon — but my most memorable moment in radio is one of my first memories. Back in 1964, while I was working as a gofer at KRLA, Bob Eubanks and Reb Foster allowed me to gofer for them. I got to spend the weekend running errands and doing grunt work for a concert they were promoting, The Beatles' first appearance in Los Angeles.

Here I was, just 17 years old, and I got to meet The Beatles! I also hung out at the press conferences at the old Cinnamon Cinder Club and even bought cigarettes for the Fab Four. I got to hang out backstage at the Hollywood Bowl. It was the experience that made me decide that radio would be my life. Now, at 53, I still feel that it was the best decision I ever made.

American Hit Radio 1980-1989

R.E.M.,
"THE ONE I LOVE"

Michael Stipe has been loath to discuss the meaning of his lyrics, and I can hardly blame him. Unless the author has specific intentions of telling a story in a linear fashion, songs aren't usually intended to be read like prose, or even like poetry, so their meanings are interpreted differently by every person who hears them.

As far as I can tell, Stipe's writing is almost purely impressionistic, painting word pictures that can be viewed in any number of ways. Writers who avoid literal interpretations of their work usually do so not to stymie their audience, but to assist them. By maintaining a distance from his work, Stipe makes it clear that once a song leaves his desk, it becomes public property, and the audience is welcome to indulge their own perceptions.

To draw an analogy, imagine a painting that, upon first encounter, leaves you with no particular image but still somehow makes an impression. Whether it's the color, the texture or whatever, you find yourself returning to it from time to time. After a while images appear that weren't noticeable at first but are now plain as day. As a result, you find yourself being drawn deeper and deeper into the canvas. You begin to "understand" what you see and apply meaning to certain brush strokes and the choices of color.

Every time you look, the painting reveals itself further, and you become overwhelmed by the depth of meaning that you perceive. Your obsession causes you to search out information about the artist and his methods. Then one day you happen to read an interview, and you discover, in the painter's own words, that the painting was originally intended to be a floor plan for his new kitchen, but it didn't come out right, so he let his kids throw paint at the canvas for half an hour. Boy, wouldn't you feel stupid.

In "The One I Love" Stipe's wordplay is very fragmentary, with each line containing an independent thought that often contradicts those that follow. "This one goes out to the one I love" is simple and straightforward enough, leading us to expect that another generic love song is probably on the way. Once it's coupled with the line "A simple prop to occupy my time," though, a whole new set of meanings is formed. It isn't the individual thoughts in each line, but rather the linkage of the two that arouses situational dichotomy.

Is it about love at all, or is it only about a usurious, manipulative creep who abuses the power that he is granted through a sexual relationship? The impressions continue to deepen when Stipe yells the word "Fire!" as though he were a man in fear for his life. Is he talking about burning passion? Heated anger? Overwhelming destruction? Losing your soul to the powers of evil? (Let's not get too carried away.) Odds are that the real reason Stipe yells "Fire!" is because he happens to like the way the phonetic voicing of the word fits into the song. If we found out that the author's meaning was different from our impressions, it would be disappointing. In the end, all that matters is that we come away with something of our own.

THE QUEENS OF POP REGGAE ANSWER SHAGGY WITH...

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NOT YOUR FATHER'S ARBITRON

The PPM is about to change the radio world as we know it

In the ever-changing world of technology, one of the things I am most excited about is Arbitron's Portable People Meter. In a nutshell, this incredible piece of equipment (about the size of a pager) measures audience and simultaneously tracks what consumers listen to on the radio and over the Internet and what they watch on broadcast television, cable, the Internet and satellite TV.

Participants wear the device all day. Before they go to bed, they place it in its charger, and, voila, Arbitron has instant "real" ratings and data. How it works is that participating broadcasters agree to embed station-identification codes in the audio portion of their programming, and the PPM detects these inaudible codes.

Arbitron is working on a number of other things that are going to revolutionize the way programmers currently do their jobs. Are you ready for the Music Tester? The Event Tester? The Show Tester? Imagine daily reads on what songs or personalities your listeners are tuning in for. Forget callout as we know it; you'll have callout record by record. Arbitron will show what TV shows your audience really watches.

Hats off to the folks at Arbitron and Marshall Snyder (President/PPM) for their work on this initiative. I'd also like to thank Arbitron VP/Communications Thom

Mocarsky and VP/Programming Services (and one of radio's best friends) Bob Michaels, who provided the information on these pages and took the time to do this interview. Read it, and find out why this isn't your father's Arbitron.

R&R: Can you give us a quick overview of the PPM — what it is, and how it works?



Bob Michaels

BM: The PPM is a unique audience-measurement system that tracks what consumers listen to on the radio and over the Internet, and what consumers watch on broadcast television, cable, the Internet and satellite TV. It's a pager-sized device that consumers wear throughout the day. It works by detecting inaudible program or station-identification codes that can be embedded in the audio portion of any programming.

The PPM system consists of four components. These are the encoder, which is installed at the programming or distribution source to insert an inaudible identification code into the audio stream; the portable meter, which is worn by a

consumer to detect and record the inaudible codes in the programming that the consumer is exposed to; the base station, where each survey participant places the meter at the end of the day to recharge the battery and to send the collected codes to a household collection device known as a "hub"; and this hub, which collects the codes from all the base stations in the survey household and transmits them to Arbitron via the telephone during the overnight hours.

R&R: The PPM was first tested in England, and then in the U.S., in Wilmington, DE and Philadelphia. Why those cities?

BM: We wanted a top-10 market with an embedded metro that would allow us to start with 300 meters and then build up the sample later throughout the entire market. It is also very helpful that Philadelphia is within easy commuting distance of our research and technology center in Columbia, MD.

R&R: You have now had an opportunity to compare data from the diary and PPM side by side. What did you see?

BM: For radio, the PPM is reporting an increase in average daily cumulative audience: It's 75.9% for the PPM vs. 66% for the radio diary. The PPM is also showing a reduction in TSL for radio: two hours and 12 minutes for the PPM vs. two hours and 30 minutes for the diary, per day. When you combine cume and TSL, you get AQH estimates. Compared to existing methods of measuring media audiences, the PPM reports equivalent average quarter-hour audiences for radio for the total day, from midnight to midnight.

The PPM is also reporting shifts in listening patterns by daypart. Morning drive AQH ratings are down slightly according to the PPM, while Monday-Friday overnight and weekend AQH audience levels are up.

R&R: Did any of the results catch you by surprise?

BM: Not really. We know that respondents tend to round their diary entries to the top of the hour. In the Wilmington test, 47% of the credit diary entries started at the top of the hour, and an additional 28% occurred at the bottom of the hour. With the PPM, start times were evenly distributed across all four quarter-hours, a more logical and expected result.

R&R: Were you surprised at how accurate the diary was vs. "real listening"?

BM: Again, no. We've known all along that the diary does a good job of tracking radio listening. We know that the diary is not perfect and that the PPM represents a significant improvement, but, unlike it is for the television industry, the diary is

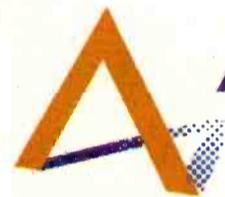
not a "broken" measurement tool for radio. What the PPM did was verify what we previously knew.

R&R: How does CHR fare in the Wilmington study?

BM: We have not looked at stations or formats. The sample size is too small for that sort of comparison. We will be able to do format and station comparisons when we expand the market trial to 1,500 people throughout the Philadelphia DMA starting in 2002.

R&R: Will more, less or the same number of PPMs as diaries go to markets? For a market such as Philadelphia, how many PPMs will be in the market during a ratings period, and how long will each participant have a PPM?

BM: When you think about sample sizes in a PPM context, you have to change your orientation from simple number of diaries to a new metric — number of person days — of measurement. That's because the PPM



ARBITRON

will be using a large panel of people who will each carry the meters every day over a long period of time. The total in-tab sample size for a market will be available to report each and every day of their time in the panel. That's different from today's approach of only having one-twelfth of the sample reporting their radio listening for a single week and waiting 12 weeks to sum up the sample to produce the quarterly report.

Using Philadelphia as an example, today each quarterly report has something on the order of 32,000 person days of measurement. That's the total sample of about 4,600 people times the seven days of the diary. Each week sees only about 383 diaries being returned by radio listeners. When we first convert to the PPM, we can envision something four times as large — on the order of 140,000 person days for a quarterly survey. That's the entire in-tab sample reporting over the course of the survey. And remember, the total sample will be available for each and every day. That means a monthly report will have the same large sample size as a quarterly report.

People could have the meters for as long as six months and even up to a year or more. The ideal duration for respondents is one of the things we are trying to determine in the Philadelphia and Wilmington market trial.

R&R: Respondent rates with diaries continue to plummet. What have your early experiences with PPM respondent rates been?

BM: The initial agree rates are on the order of 45%. The Wilmington metro diary response rate was 30%. We designed the

THE PORTABLE PEOPLE METER



The Portable People Meter is a pager-sized device that is carried by consumers. It detects inaudible identification codes that can be embedded in any form of audio. The device has a motion sensor that activates a green light when the meter is being carried. Participants are asked to "keep the green light on" in order to earn points towards a monthly reward. The PPM docking station collects meter information each day, recharges the battery and displays the number of incentive points the survey participant has earned.

Continued on Page 70

LeAnn Rimes

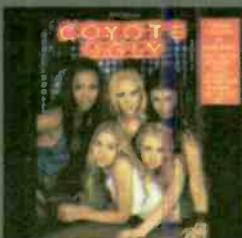
Can't Fight The Moonlight

from the 3x platinum
soundtrack to **Coyote Ugly**
and LeAnn's Gold CD
"I Need You"

"I've found the perfect pop bring back during the music doldrums we're in...#1 in 12 countries...from a cool movie all over cable now... and has sold millions with no airplay..." **Can't Fight the Moonlight** is a smash!!!

Guy Zapoleon

- From The Triple Platnum Soundtrack - "Coyote Ugly" - still selling huge every week!!!
- Single Certified Gold - 57 weeks on the chart and still top 20 sales
- Single Included on LeAnn's Gold CD "I Need You"
- Written by Diane Warren
- CD Pro contains new mix that was #1 in 12 COUNTRIES!!!



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NOT YOUR FATHER'S ARBITRON

Continued from Page 68

PPM to make it easy for consumers to take part, so we expect that the PPM will help us maintain decent response rates over time.

R&R: What is your next step with the PPM after Wilmington?

BM: One benefit of having the quarterly sample size be the same as the monthly, weekly or even daily sample size is that changes in the market can be identified much faster. Changes that programmers track using extrapolations and much smaller sample sizes will become more reliable and can be identified much sooner. Programmers also won't have to worry about being so top-of-mind.

Let me state, however, that I don't believe this should be an excuse to cut back on marketing your radio station. We have all seen how ad budgets have been cut lately, and in many cases the cumes of radio stations have been slipping. Even McDonald's and Coke — leaders in their brands in the country — continue to advertise and market. Just because there is a change in the measurement tool for our media does not mean that you don't have to continue to fight for your market share. In fact, with satellite radio, the Internet and other audio sources of entertainment, we should be increasing our marketing efforts.

Today your morning show's prep service can give you overall information on the weekly television ratings, but PPM will allow you to find out how many of your listeners watched one television show over another in your market.

If you want to relate more to your competitor's audience, you can make that connection to them using PPM data for their audience. We have already written prototype programming reports using radio, television and cable shows to show quickly and easily which audience was exposed to these three sources of entertainment. I sat in a hotel room in Miami and drew them up using my experience in radio and television and my years as a programmer.

Basically, this was the same process we used when we wrote the Programmer's Package and PD Advantage. We used our own experience as programmers and asked our programming customers what they wanted. We drew up sample reports, showed them around, made adjustments and brought them to the market. This has worked very well for us before.

The only difference this time was that programmers had very little concept of what they wanted, since they had never thought in terms of a visual medium before. I needed to watch the waves crashing for a couple of days and clear my head and dream up these reports. When we showed them to radio and television programmers, we could see the light bulbs go off in their heads at the possibilities of this technology.

R&R: Will you offer overnight radio ratings?

TM: It would be technologically possible to deliver overnight ratings, since the system is entirely electronic and people

dock their meters at bedtime every day. TV has had a similar system — though with much more limited information — for the past 30 years. And because we are using panel measurement, the entire sample size

for a market will be available each and every day.

R&R: What implications does the PPM have for advertisers?

TM: The PPM will give advertisers the

first direct measure of people's total media use. For the first time advertisers will see how radio, TV and cable interact in people's lives. This will be critical new information that might change how advertisers allocate

MUSIC TESTER REPORT

Song	Length	Start Time	Meters	Tuned Out	% Tuned Out	Tuned To:	(MM:SS) Avg. Time Gone	Off (No Media)	# Tuned In During Song	# Stayed Through Song	# Left During Song	% Left During Song	% Cume Heard Song	Average Frequency of Song
Livin' La Vida Loca - Ricky Martin	4:00	8:10am	1100	150	14%	KMRR-20%	2:35	18	195	130	65	25%	15.3	2.3
		10:50am				KVIL-18%	2:15							
		1:20pm				KHKS-10%	0:10							
		7:20pm				TV-3%	4:00							
		9:55pm				Cable-3%	7:15							
Steal My Sunshine - Len	3:25	7:15am	970	97	10%	KVIL-12%	3:15	19	45	43	2	96%	8.9	1.2
		9:55am				KMRR-8%	0:45							
		12:20pm				KHKS-8%	0:35							
		4:15pm				Cable-2%	3:00							
		7:10pm				TV-1%	2:45							

The prototype report above shows the value of PPM technology for music stations. As shown, Ricky Martin's "Livin' La Vida Loca" aired five times on the station. A total of 1,100 panelists were tuned to the station when the song came on, and 150 of those panelists switched stations while it was playing. The report also shows the stations they switched to and how long they stayed away. If a significant number of panelists deliberately tune away because of a song being aired, that information can be acted on by the station. The data also shows how many people stayed tuned throughout the song.

For new-music stations, there is also data on the percentage of the cume who have heard a song and how often — the same model as "reach and frequency" on the sales side. Pulling a new song shouldn't be considered until the song has been played enough times and heard by enough people. Norms will need to be developed to show what is above or below average.

SHOW TESTER REPORT

Sample	Tuned Out	Tuned Out %	Tuned To:	% Came Back	Off (No Media)	# Tuned In During Show	# Stayed Through Show	# Left During Show	% Left During Show	% Panelists Saw Show
1000	100	10%	CNN-20%	55%	25	230	200	30	13.0%	15.30%
			Wea Chan-18%	90%						
			WFAA-10%	10%						
			KVIL-8%	8%						
			KDMX-6%	8%						

Because the Portable People Meter provides multimedia data, radio programmers and air talent can get a grasp of the television and cable habits of their audience. This prototype report shows results for cable channel Home & Garden Television's *Design at Nine*. Just like radio programmers, television programmers want to know what shows keep viewers and what shows turn them away.

EVENT TESTER REPORT

Start Time	Length	Sample	Tuned Out	% Tuned Out	Tuned To:	Average Time Gone	Off (No Media)	# Tuned In During Event	# Stayed Through Event	# Left During Event	% Left During Event	% Cume Heard Event
8:25am	3:00	1000	100	10%	KMMR-20%	2:35	18	195	130	65	25%	5.3%
					KVIL-18%	0:15						
					KHKS-10%	0:10						
					TV-3%	4:00						
					Cable-2%	7:15						

This report can be used to examine tuneouts during a lengthy stopset or provide other programming analysis. News/Talk radio programmers can use this report to show how segments on particular topics affect tuneouts.

their dollars among radio, TV and cable. Based on what we've seen, we believe this new information could bring new dollars to radio once all the electronic media are measured using the same data-collection and data-reporting system.

R&R: *Since you have a deal with Nielsen, will radio stations be able to see exactly what TV stations their listeners tune in to so they can target their advertising?*

BM: One of the prime benefits of the PPM system for radio is the ability to track your listeners not only across the radio dial, but also in their use of TV and cable. For programmers, this will be valuable new information that will help them select the right TV shows on which to advertise their stations and pick the right TV shows to reach their listeners or their competitor's listeners.

R&R: *Are there any other programming reports that the PPM can deliver for subscribers?*

BM: Many of the same people who were carrying the PPM in October will still be part of the PPM panel six or nine months later. For the first time you will have a direct measure of audience flow. You will know how many of your fall listeners are still with you the following spring. Today, you only know if you have more or fewer listeners. You don't know how well you retained your fall listeners because the people keeping diaries in the spring are completely different from the people who kept diaries in the fall. And you will know how many of your competitor's fall listeners

"JUST BECAUSE THERE IS A CHANGE IN THE MEASUREMENT TOOL FOR OUR MEDIA DOES NOT MEAN THAT YOU DON'T HAVE TO CONTINUE TO FIGHT FOR YOUR MARKET SHARE. IN FACT, WITH SATELLITE RADIO, THE INTERNET AND OTHER AUDIO SOURCES OF ENTERTAINMENT, WE SHOULD BE INCREASING OUR MARKETING EFFORTS."

have switched to your station.

We have other programming reports in the works, about which we are in early discussion stages with our customers. What we want programmers to do is think about what other kinds of information they want to see using this advanced technology for measuring all of these media.

R&R: *PPM technology is not cheap. Who will pay for it, and do you have any type of pricing plans yet?*

BM: PPM information is richer, more robust and has a lot more value for radio stations. Radio stations can expect that the PPM will come with an additional cost over the current diary service.

R&R: *What did you do about payment in Wilmington and Philly?*

BM: Stations participating in the market

trial have not had to pay anything additional, and we appreciate the time that they have given us for encoding. They have also not seen any more information than the rest of the industry, but we have made an effort to visit the market and give the stations a thorough briefing.

R&R: *Will Philadelphia be the first market to have a ratings book using only PPM? How long will you continue to run diaries side by side?*

BM: If all goes according to our current plans, Philadelphia will be the first market that has a ratings book based solely on the PPM. In the beginning of 2002 we will begin the second phase of the U.S. market trial by increasing the sample size to 1,500 meters and distributing them throughout the Philadelphia DMA. Assuming success in the second phase, we anticipate rapid expansion to the full commercial sample size and running meters and diaries side by side through the winter 2003 survey.

R&R: *What are your plans to roll out markets?*

BM: The top-10 markets are the logical first steps in the rollout of the PPM, and it will also depend on the interest from and cooperation of radio, TV and cable.

R&R: *In your long-term planning, when should all of the major markets be using the PPM? Will the diary continue to survive in the smaller markets because of economics?*

BM: It would take something on the order of 10 years to get the top 100 markets measured by the PPM. The diary will continue to measure radio in the

smaller markets where the advertising economics would make it difficult to support the cost of the PPM and where people do not have the number of media choices that make radio, TV and cable audience-measurement so complicated in the major markets.

R&R: *If the technology is here, and it works, why will it take so long to roll out?*

BM: The PPM is much more than simply an audio-encoding and -decoding technology. It's a complex combination of methods for sampling, recruiting and panel relations. It collects not just radio audience information, but TV and cable as well. The PPM also delivers a stream of motion data that tells us how well the respondent is cooperating.

In addition, the PPM was not the only initiative we were investing in. We've spent

a lot of our R&D resources improving the diary service. In the 10 years that we've been working on the PPM, we've also increased sample sizes, started measuring all markets at least two times a year,

they are watching. Every time they leave the room, they are required to push a button to indicate that they are no longer watching. The meter on the set keeps track of what the set is tuned to. The

"BECAUSE PPM PROGRAMMING REPORTS COULD SHOW AUDIENCE FLOW MINUTE BY MINUTE, YOU'LL SEE HOW THE AUDIENCE RESPONDS TO SONG ROTATIONS, STOPSETS, PERSONALITIES AND PROMOTIONS."

worked hard to maintain response rates and to improve sample proportionality for young males and beefed up the free training resources that we make available to subscribers. These are just a few of the quality-improvement initiatives that are important to our customers and that are well worth our time and attention.

R&R: *You currently have a deal with Nielsen to measure TV viewing. What markets are you in, and does Arbitron have any plans to move back into TV ratings?*

BM: Our goal is to have the PPM measure radio, TV and cable using a large, representative panel of consumers. Nielsen has the option to join in the commercial deployment of the PPM in the United States. How we establish our working relationship once Nielsen exercises its option has yet to be worked out.

R&R: *Can you provide us an overview of how the TV landscape shapes up with PPM data? Does cable look any better? Does broadcast TV look any worse?*

BM: Compared to existing methods of measuring TV audiences, the PPM reports increased average-quarter-hour audiences for broadcast TV and cable. For broadcast TV and cable, the PPM is reporting higher AQH audiences for all dayparts. These increases are due in part to increased broadcast TV and cable viewing for men 18+ and people under age 35 and the PPM's ability to track viewing out of home.

I should note that the cable comparisons are only for the eight cable networks that were encoding for the time periods of the first ratings comparisons. The second round of comparisons, scheduled for the end of September or beginning of October, will have about 18 cable networks and should give a more complete picture of how the PPM performs for cable.

R&R: *What's up with Nielsen's announcement that it is working on its own people-meter technology? How does it differ from yours?*

BM: Nielsen is currently demonstrating its set-top people meter in a local market environment in Boston. The set-top people meter is the ratings technology that Nielsen has used to measure network television audiences since the mid 1980s. It consists of a device that is hardwired to TV sets in a sample of homes — in Boston they are planning for only 600. When people begin watching TV, they are required to push a button on the meter or on a remote-control device to indicate that

pushbuttons are supposed to keep track of who is watching.

R&R: *What has been the response from the major broadcast groups as you roll out PPM data? Will they pay for it?*

BM: We have been briefing the major groups regularly, and most are responding with interest and anticipation. Most people see the value that the PPM brings to radio and are willing to work with us as we continue the market trials.

R&R: *Will your deal with Clear Channel speed up PPM rollout in the States?*

BM: Having Clear Channel as a customer over the course of a long-term contract gives us a better sense of what our overall future as a company looks like. That will give us increased confidence in our ability to invest in the rollout of the PPM.

R&R: *If you were a programmer today, why would you be lining up in favor of the PPM?*

BM: The PPM can give programmers timely and topical information about what's going on in the radio audience day by day, week by week and month by month. Because PPM programming reports could show audience flow minute by minute, you'll see how the audience responds to song rotations, stopsets, personalities and promotions.

The Portable People Meter will use a continuous, long-term panel of consumers to track radio listening. Instead of dividing the sample in your market by 12 and handing out diaries one week at a time, we'll recruit the whole sample right up front, give them all PPMs and track their radio listening continuously throughout the year.

The Portable People Meter measures radio and television simultaneously. Not only will you have access to better measures of how people use radio in your market, you will also have a complete record of the television stations and cable outlets that your listeners and your competitor's listeners watch.

Arbitron is building software tools to take advantage of the new sources of information you will have for your programming and promotional efforts. If you are interested in a sneak preview of our early design efforts, attend one of our PD seminars or look for me at radio-industry conventions and seminars. I'd be interested in your input, and I think you will be interested in the work we are doing.



YOUR SECRET WEAPON

Why your staff is your greatest investment

By Steve Reynolds

Pssst. Come here. Closer. We're about to reveal something that will astound, amaze and enthrall. It's a 10-step system not offered on Home Shopping or QVC, one that, if followed, is the difference between success and failure. This system is already followed by the best and brightest of our business. This is about the most important commodity in your building. This is about your people and what you do with them and for them that makes you a winner.

Years ago, when I had just one shift at my college station on my resume, one of the few PDs to take and return my calls was Gary Guthrie, then-PD of WMC-FM (FM100)/Memphis. He took an interest in this kid with little experience. When he asked where I wanted to work, I told Gary that what was most important to me was that the station have nice studios.

Gary then imparted some wisdom that I've never forgotten. He said that the reason a station was worth millions, the reason it was successful, wasn't because it had the latest equipment, fresh carpeting and a bunch of gizmos in the studio; it was the people who made it a winner.

An Important Investment

In training and coaching morning talent, there's one thing that screams at me at almost every new station I work with: The talent want to learn their craft better. In these days of PDs and OMs running a zillion properties each, few of them can give their employees their most precious commodity: their time. Your people communicate your vision to the masses. Great managers know that it's investing in your team that allows them to do so effectively.

How well do you know your people? Do you understand what makes each of them tick? What their professional and personal goals are? Do you get what's happening in their lives outside the station? Do you

IF EACH MEMBER OF YOUR TEAM BELIEVES THAT YOU ARE WORKING IN THEIR INTEREST, THEY'LL BUST THEIR BUTTS TO MAKE YOU SUCCEED.

spend most of your time working as hard as you can to help them fulfill their dreams? What is your commitment to them?

Answer those questions, then ask yourself how your people would answer

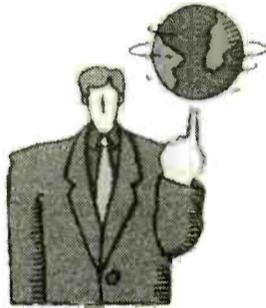
them. Do they think you work in their best interest? Do they think you take an active interest in their growth? It's not what the coach says, it's what the players hear. If each member of your team believes that you are working in their interest, they'll bust their butts to make you succeed.

Here's how you do it:

1. Understand that this isn't as simple as taking someone out to lunch and telling them how important they are.

This commitment needs to be ongoing — monthly, weekly, even daily. As a PD, I managed people by walking through the halls and visiting with them on their turf. That kept them in charge.

I had formal meetings in the conference room when needed, but dealing with



The Reynolds Group, Inc.

people one-on-one was my most effective way of communicating my vision and talking with each person about their role. It also gave me a chance to get valuable feedback. All of which said, "You are important to this process" to each person individually.

2. Focus on the positive. Finding and reinforcing what your people do right will force them to do more. The negative will then go away. Think about how you respond when your boss tells you about something you did well. It's very easy to pick out the things a talent does wrong. Reinforcing the positive is about a larger message: the tone of how people will be respected and managed.

This is not to say that you avoid the negative. You have a responsibility to be honest with your people, and that means dealing with what they do wrong. Live in that universe, however, and talent will avoid you as though you had the latest designer disease.

3. Deal with the big stuff. In my many years of doing a morning show, there were some managers who spent time in aircheck sessions telling me that they didn't like how I said the number two when giving out the weather ("High today, 72") and how I needed to punch up the W when giving out the call letters or asking why I was 30 seconds late into the 7:00 news. I wanted to learn how to come up with better, more local and funnier ideas to improve the perception and ratings of the show. Listeners only get big stuff, so deal

with the big stuff before you drown in the small things.

4. Recognize that talent, at its core, is insecure. I didn't do a morning show because I had this intense desire to entertain; I did it because I needed the attention. Play to and deal with those insecurities, and they'll go away as you build the talent's confidence. Once you do that to a creative person, watch out.

If the only sustainable advantage you have over your competition is to out-innovate them, someone with confidence will help you develop lethal ideas capable of slaying folks up and down the dial. Think about how you operate when you feel good about yourself: Your perspective is balanced, your decisions are strategic, and your ability to create is high. The same goes for your staff. Confidence is everything.

5. Look for and encourage diverse opinions. The Android World in never-never land is the only place where things never improve. That's because everyone agrees. Find a difference of opinion, and encourage relationships that will challenge and stimulate the group.

6. Teams fulfill visions they helped develop. It's one thing to come out from behind closed doors to tell your staff about a new direction; it's another to

solicit their help in forming the game plan. You may need to nudge them in a certain direction, but if they take even part-ownership of an idea, they'll work harder to make it happen. A friend has his staff help develop the strategic promotions for the station — everything from the name of the contest to its design. It's sold much better on the air because of that.

7. Before you can inspire, before you can touch, you must first connect. Figure out how to connect with everyone individually. No, you can't take them all out for lunch and a rah-rah session the day before the book and think that will cover it. This isn't about lunch; this is about their lives and how you take an active interest in what's important to them.

I referee high school basketball each winter. I'm the guy you hate when you go see your kid play ball, but it's important to me. I can only imagine how things would have been better had certain managers I've had in radio occasionally asked me how the season was going. On the other hand, other managers came out to a few games each year. I worked harder for them because of it. This "important thing" is different for everyone. You must do the work to figure it out and show interest in your people regularly.

8. Never manage based on emotion, unless you're going to praise. One friend's GM would phone him because he didn't like a bit the morning show was doing. He'd call during the bit, sometimes telling my friend to go into the studio and make the morning show stop. Did my friend? Nope. That would have compromised his credibility with the team and his ability to teach them. Step back from the emotion. The world won't end. Then, act.

American Hit Radio 1990-1994

NIRVANA, "SMELLS LIKE TEEN SPIRIT"

Kurt Cobain could have dyed his skin green, put a dinosaur bone through his nose and sung opera in Eskimo, but if 2 million people bought his product, he was not alternative. The word "alternative" in the '90s faced the same problem that the word "soul" did in the '60s. Did it define a style or a circumstance? For instance, soul music, as a classification, encompassed virtually every black artist and also white artists who fit the style of black music, whether or not their music was soulful. In the early '90s alternative began to mean virtually every artist who had long hair, ripped jeans and a grunge jones, whether they sold three or 3 million records. But what is so alternative about selling in mainstream quantities? Once you outsell Whitney Houston and Mariah Carey, the word "alternative" is useless.

Cobain and his band, Nirvana, were trapped by this inherent contradiction, and he obviously didn't like it. The alternative tag was OK when Cobain was traipsing around Seattle, playing local gigs, but once he became super-famous, nothing made much sense anymore. It wasn't his fault that the media liked labels, but it did become his problem. Perceptions became screwy. Old fans were disenfranchised and confused, while the millions of new ones were hopping onto the media bandwagon and celebrating the next big thing, alternative music.

Before Cobain's death, the scathingly bitter lyrics of "Smells Like Teen Spirit" had a humorous tinge. You could laugh at Cobain's insights regarding the hopeless predicament of his generation. He railed against the machinations that kept him fed and stimulated but never satisfied, but his railings seemed simply to be a means of relieving his ennui. He sounded like a wail screaming into a hurricane. It probably felt cathartic, but it was essentially an exercise in frustration. He touched a nerve, and more than a few million kids who shared his frustration picked up on this once obscure "alternative" rock act. In a flash, Cobain was designated the movement's spokesman.

In the aftermath of his suicide, the lyrics now ring hollow with resigned disappointment and a cancerous frustration. It was never really about "teen spirit" (i.e., the mental state of youth), but about Cobain's own mental state, his perception of a generation that he wanted no part of, yet which embraced him unquestioningly. The lyrics cover a lot of ground, but a recurring image is Cobain's inability to articulate. When communication dwindles to an echo ("Hello, hello, hello, hello"), and even the echo is meaningless ("Oh, well, whatever, never mind"), it is hard to remain incensed. Eventually, you just surrender.

Had he chosen to live, a lot of people might have derived strength by watching and listening to Cobain as he struggled with his personal demons. His pain and rage might have made others aware that they were not alone. Instead, he bailed out, leaving a generation that already felt abandoned and rudderless even more alienated.

Continued on Page 81

elán

i'm in love with you girl

New Commitments This Week:

WBTS/Atlanta, GA

WDKF/Dayton, OH

WLAN/Lancaster, PA

WCIL/Carbondale, IL

Already On:

KRBE/Houston, TX

WFLZ/Tampa, FL

WKRO/Cincinnati, OH

WEZB/New Orleans, LA

WLDI/W. Palm Beach, FL

WPXY/Rochester, NY

WKRZ/Wilkes-Barre, PA

WFHN/Providence, RI

WRHT/Greenville, NC

WNTQ/Syracuse, NY

KSMB/Lafayette, LA

WYOY/Jackson, MI

KSXY/Santa Rosa, CA

KISX/Tyler, TX

WBDR/Watertown, NY

WHTF/Tallahassee, FL

WWWQ/Atlanta, GA

WKFS/Cincinnati, OH

KDND/Sacramento, CA

WQZQ/Nashville, TN

WDJX/Louisville, KY

WKGS/Rochester, NY

WBHT/Wilkes-Barre, PA

WBBO/Monmouth, NJ

KLAL/Little Rock, AR

WXLK/Roanoke, VA

WXYK/Biloxi, MI

WAYV/Atlantic City, NJ

KZMG/Boise, ID

KHTO/Springfield, MO

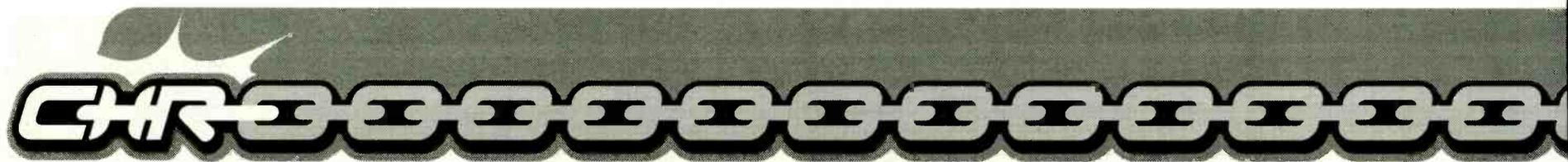
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PEOPLE ARE THE STRONGEST LINK

Music execs agree that it's the staff that makes or breaks a company

As a manager, what do you look for when you hire new people? How important is hiring, training, motivating and rewarding great people? Who are your mentors, and what are some of the most important life lessons that you've learned that you use as a manager? We posed these questions to some of the best music executives in the business and let them answer in their own words.

Steve Bartels
Sr. VP, Arista

I'm always looking for individuals with the right vibe and the right energy to fit the team. I want the people who work with me to share my passion for music. I play and listen to it all the time, and I want them to as well. When I hire someone, I feel we are entering into a partnership. I learned that from the best people person I have ever met, my former boss and mentor at A&M records, Charlie Minor. Charlie used to say to the staff all the time, "I work for each of you."

I really believe that my support, field and national staffs represent Arista fully in their markets and responsibilities. It is my job to support them where they need help and back off where they don't. I act as a coach and strategist with my staff. I want my staff to succeed professionally and personally. If they grow, so do I. If a member of the team I oversee is doing a great job for Arista and me, I will be taking care of them.

I always look to promote and develop future managerial talent from within when possible and attempt to broaden my staff's responsibilities so they can stretch in their own careers. Quite simply, if you love music, the job we do has to be one of the greatest jobs ever. We meet great people, hear great music and work in a fun

"I WANT THE PEOPLE WHO WORK WITH ME TO SHARE MY PASSION FOR MUSIC. I PLAY AND LISTEN TO IT ALL THE TIME, AND I WANT THEM TO AS WELL."

STEVE BARTELS

environment. I look for individuals who wake up excited every morning like I do and can't wait to attack the challenges of the new day.

Danny Buch
Sr. VP, Atlantic

I look for a positive attitude (I learned this from Rick Pitino). You can hire a brilliant person with a great work ethic,

but unless they make people happy to be around them, it's meaningless. They must be able to convince people to play records and be able to tell me stories of swaying and influencing people. They must demonstrate the ability to quickly generate and implement ideas and have examples of creative stuff they've pulled off. They must have an incredibly intense work ethic with the ability to go with the flow and respond to change, and they must be willing to make incredible life sacrifices for the job.

Doug Morris taught me that the No. 1 criteria was to hire a good, humanistic person. Val Azzoli stressed hiring people who were willing to take responsibility and truly run their area. Ron Shapiro stressed open thinking, vision and passion for the music and artists. Andrea Ganis stresses an insane work ethic, a willingness to lie in front of a truck, smarts, upbringing and education. Lea Pisacane taught me pure personality and left-of-center virtues — stand out from your peers.

We train and learn from each other during the day-to-day battles of this job. In addition, we are blessed to have an incredible national staff who work with our field staff, as well as calling radio as a team. The best motivation and reward is making people feel good about what they do and to acknowledge their accomplishments. This is sometimes difficult in the day-to-day insanity, but it is vital, and I get angry at myself if I become neglectful due to the pressures of staying alive on the charts.

Successful companies thrive due to a balance of different kinds of employees. I work at pushing the balance at Atlantic toward hiring more left-of-center, crazy, creative, colorful people. However, this would not work as well if we didn't have others pushing the balance by hiring organized and more structured individuals. A happy, scientific, creative, wacko, driven, selfless, together, kind, brilliant, attractive personality is thus the best hire.

A great company equals great people plus great artists. Atlantic has both.

John Boulos
Sr. VP, Warner Bros.

One of the first things I look for when we are hiring is an individual who is honest, has integrity and is willing to learn and work hard. It is important to find the right individual, no matter how

experienced, who can adapt to an ever-changing business.

Who doesn't know Warner Bros.? But that said, it is not the company name that will make us successful; it is the people, the music and the philosophy of how to run a successful business that matters. In order to run a successful team you need to know how to motivate, when to motivate, when to have a shoulder for people to lean on and when to push your staff really hard. This comes with experience, and it comes with treating a staff the same way that you want your superiors to treat you. You need to reward people for a great job done consistently, not only for individual deeds.

Dating back to 1976, when I started at

"I LIVE MY JOB AS I DO MY PERSONAL LIFE: WITH HONESTY AND FAIRNESS. I TRY TO TREAT EVERYONE WITH RESPECT AND COURTESY, AND I FEEL THAT I GET THE SAME IN RETURN."

VAL DELONG

London Records, there have been numerous executives who have helped mold me. Phil Quartararo and John Betancourt are the two who have had the most profound effect on my career. Co-workers like Michael Plen, Brenda Romano, Craig Lambert and Dale Connonie have all taught me very valuable lessons. But, on a day-to-day basis, I have always felt that I learn more from the field staffs who live the marketplaces than anyone else. They are the heart and soul.

The secrets to my life's lessons: "Don't look back, something might be gaining on you" — Satchel Paige. Don't let small issues blow up. Stay focused. Live life to its fullest. Remember that we work in the greatest business in the world (outside of playing for the Yankees). The formula for success is having great people who have great relationships working with great music.

Val DeLong
Sr. VP, Universal

When I look to hire a new employee, energy, enthusiasm and follow-through are the key elements I search for. Personality is a major asset for a promotion person, as well as honesty. I personally invest a lot of time in training my employees to enhance my department and to be an extension of how I do business. I motivate my employees by rewarding their efforts with recognition financially and, most important, by moving them up the ladder. I live my job as I do my personal life: with honesty and fairness. I try to treat everyone with respect and courtesy, and I feel that I get the same in return.

My mentor in the business happens to be my husband, Craig Lambert. I worked under him as a national, then moved on to help start Lava for Jason Flom. Doug Morris, the greatest man in the music

business, has always looked after me in one way or another.

I believe my relationships, people and our music are all one. Our music gets the benefit of the doubt many times because of our relationship with radio and, in return, our people provide radio with the best service possible. It's a beautiful marriage for everyone.

Mike Easterlin
VP/Promotion, Island Def Jam Music Group

I would rather hire a rookie with little to no experience whom I get a good feel about. A lot of what we do is based on relationships with your programmers and their radio stations. The rest can be taught, people skills and personality cannot. We recently hired a veteran in Dallas because we thought it would be a great complement to the less experienced staff that Ken Lane has assembled here. In that case, it was absolutely the right thing to do. But for the most part, hiring people we can mold is what we have tried to do the majority of the time at Island Def Jam.

Scott Finck
VP/Pop Promotions, Hollywood

"It's all about the 'YA,'" drummer Gary Mallaber once explained to me. Having played with Van Morrison, Steve Miller and Bruce Springsteen, he observed that the "YA" is the characteristic that most distinguishes a superstar from other people. Fearing this was some Zen concept that I was never going to be able to grasp, I intelligently replied, "Huh?" At which point he leaned over and roared into my face. "They have the 'YARRRRRRR!' Like a lion!" he said.

I love that concept, and it's frankly what I now look for: people who wake up to win. It takes a Herculean effort to accomplish anything in this world, particularly in our business. Without the "YA," you're in for a hard road.

The "YA" begins with a sincere love for the work you're doing. Read the autobiographies of director John Huston, Disney CEO Michael Eisner or writer John Steinbeck. Their motivation was never fame or money; it was all about the love of their work. Ray Charles has a great line about his secret of success: "I've been paid a king's ransom to do what I do, and I've been paid nothing to do what I do, but I've always loved what I do."

Hiring someone for promotion — certainly here at Hollywood — begins with an absolute, all-out, 24-hour love of music. The music has to be your main motivator. With that, you must also possess a true ability in the forgotten field of customer service. Couple your passion with a sincere regard for the other person's needs, and you have a winning combination. Springsteen says it this way: "Nobody wins unless everybody wins."

The challenge remains that it is a world of "No" out there. Managing the bruised and battered at the end of a Tuesday is par

for the course in promotion. In doing so, it's important to note two of Yankee Manager Joe Torre's tenets: A) Don't punish failure; B) Stay loyal to your players through their highs and lows.

I never stop applauding the character, creativity and commitment that our staff bring to their job, and that leads to the ultimate irony of my job: I'm in a position that is meant to motivate and inspire, and often I find that it is them inspiring me.

Ron Geslin Sr. VP, RCA

One of the most gratifying things that I have enjoyed since coming to RCA Records four years ago has been the people-building aspect of the job I took on. There was a lot of change as administrations changed, and lots of turnover. I have always been a believer in the relationship factor of the job. Access is everything, and

"THE HARDEST PART OF RUNNING A PROMOTION DEPARTMENT IN THE CURRENT ENVIRONMENT IS BALANCING THE INCREDIBLE PRESSURES TO MAKE THE NUMBERS AND STILL MAINTAIN A PLACE TO WORK THAT HAS GREAT TEAM SPIRIT AND DOES NOT BECOME A REVOLVING DOOR OF BURNOUTS."

RON GESLIN

I always look for dynamic people (young or old, male or female) who have the passion to do promotion and the ability to develop access to the decisionmakers. Once that is established, it's all about connection.

Of course, with consolidation and the growth of chains, being a marketing person — by creating meaningful radio marketing ideas, as well as crunching huge amounts of data and disseminating it for impact — has now become a key part of the job. In other words, you have to be something of a wanderkind.

The RCA promotion department within BMG has been cited as one of the most "promote from within" departments in the company, and that is something that I am very proud of. We have promoted four coordinators into the field in the last two years, and we have also promoted our national people.

We have a lot of bright young people who intern here, many of whom end up staying when positions are available. They are involved in every aspect of the job and work long days expediting promotions and getting the data out. The best thing about this is being able to see every aspect of a person before you make the commitment to put them out in demanding and very stressful field jobs.

The hardest part of running a promotion department in the current environment is balancing the incredible pressures to make

the numbers and still maintain a place to work that has great team spirit and does not become a revolving door of burnouts.

Joey Grossman CEO/President, National Music Marketing

I look for people who are very hungry and who will be loyal. Also, those who seem to have street smarts. It's most important that they possess a burning passion for music. Experience is optional, as sometimes people become too set in their ways when they feel they've learned all there is to know. There is always something to be learned every day, thus you show up. Showing up every day is important. It is also important to motivate your employees with goals and incentives. Plus, when they do something good for the company, it should never, ever go unnoticed.

Likewise, if they violate a company procedure, they must take responsibility for

their actions. All blame is a waste of time. We do not blame at National Music; we just identify and fix what is wrong when it needs it. Also, do not fix what is not broken.

When I look back at my own career, there are several people who influenced me. Believe it or not, although we are now competitors, Jeff McClusky and I used to be friends and did a lot of business together. I learned a great deal from his management and administration skills. He possesses the finest qualities in these areas of anyone with whom I have had the privilege to work.

I learned promotion from three of the greatest pure promoters ever: the late, great Charlie Minor, the late Tony Muscolo and Herbie Rosen, now retired. I have also learned a lot from my partner, Jeff Deane, who is the best cold-caller promoter I have ever seen. Also, I learned A&R skills from Paul Fishkin, who handled Stevie Nicks for many years. In addition, I've read books that have taught me a lot, including *The Tao*, *The Art of War*, *Marketing Warfare* and *Positioning*.

Steve Leeds Sr. VP, Universal

Hiring good people has become more challenging as real-life priorities, expectations and goals have evolved. Gone are the days when a job candidate would accept a position just because it was offered. Quality-

of-life issues have become one of the most important considerations in a job search. The challenge for management is to manage those expectations within the context of the corporate culture.

The media has been and will continue to be a people business based upon relationships. It's about communication. Technology and content are secondary to people. Locating, hiring, managing and keeping good people is the most challenging aspect of running a business. Interpersonal skills are key. Self-motivation is a basic skill required to succeed in the media today.

Jeff McClusky President/CEO, Jeff McClusky & Associates

This is JMA's 20th anniversary year, and we can certainly say that the reason for our growth and success is our people, from the early years with Rick Cooper, Scott Burton, Steve Gordon, Mel Floss and Susan Filer to the early '90s with Tom Barsanti, Jon Scott and others.

These dedicated, long-term associates are still with me, and any success that we have enjoyed is attributable to their dedication and hard work, as well as to the contributions of every current associate and those who have gone on to other opportunities. I have been blessed to be in business with them all and fortunate that JMA's turnover rate is very low.

There are several reasons why we have been able to find and keep excellent people. Most importantly, they all love music and the music business. They are motivated by meeting young artists, seeing them perform and participating in developing their careers. That's the main thing that keeps our people here, even during times when their jobs become very difficult and stressful. When an artist comes to the office to perform, everyone attends, including the accounting staff, because they all are proud to be a part of the music business.

We are always looking for talented young people, whether they are interns or recent college graduates searching for a place to start their careers. We solicit interns from schools like Northwestern/Kellogg, DePaul, University of Chicago, UCLA, USC, Georgia Tech and Georgia State. We believe strongly in the mentoring process and taking the time to share our experience and knowledge with those young associates who want to learn from the veterans on our staff.

We give everyone a voice, especially in our Monday-morning meetings or any time there is a new idea to be shared. We encourage our people to raise their hands when there is a position to be filled. In the past two years we have promoted three receptionists and hired three interns. These are all future leaders of our company, and we try not to forget that.

Everyone in the company is required to have an attitude of "superservice," whether they are on the front lines or in the back room. All associates must contribute to serving the record companies, broadcasters,

American Hit Radio 1995-2000

LAURYN HILL, "DOO WOP (THAT THING)"

As the century ended, the Pop charts consisted mostly of an uncomfortable blend of hip-hop and R&B, country and mainstream, suffused with a smattering of Latin-tinged pop. I say "uncomfortable," because the audience that appreciates country music usually despises hip-hop, and vice versa. In fact, fans of either genre rarely even hear music from the other. As Lauryn Hill collected Grammy awards for *Album of the Year* and *Best New Artist* in February 1999, more than a few country music fans were saying, "Who the hell is Lauryn Hill?"

Over the years pop music has done a fairly credible job of reflecting contemporary society, so this trend of alienated styles is not a good sign of the times. There is a distance between cultures that seems to be moving in the wrong direction. What caused the civil rights movement to become stymied? Why has the aura of interracial distrust grown out of hand?

It might sound crazy at first, but I blame radio for the cultural backlash that is taking place today. Before you dismiss this suggestion, consider this: In previous decades, many sociologists gave pop music credit for healing the racial divide. Why not hold it at least partially responsible for the divisiveness that now plagues each and every one of us?

If you think back to the '60s and '70s, there existed an intermingling of cultural ideas that was expressed most succinctly on the Pop charts. There was once a time when, say, Lauryn Hill and Faith Hill could've been played on the same radio station. Eventually, though, it was determined that more money could be made if radio stations stopped trying to be everything to everybody. If radio stations played one specific type of music, they would be more likely to attract a loyal audience. The fragmentation of radio drove us apart and forced us to choose a genre by which we would define our tastes. Unwittingly, we were duped.

If money really is the root of all evil, then corporate radio provides us with a perfect example, because the subversive nature of this exclusivity soon dominated every facet of our music culture. In today's market it not only affects listeners, but also the artists themselves. Artists who want airplay must aim for a target audience. Radio stations don't reflect society; they attempt to define it. Radio pursued a seemingly innocent means of increasing profitability, and alienation and racism developed as side products.

A telling example of this occurred after I reviewed *The Miseducation of Lauryn Hill* on a local television station. In the review, I stated that Lauryn Hill stood a better than even chance of crossing over to the mainstream because she flouted convention. Hers was a genius that cross-pollinated genres seamlessly without diluting the essence of the ingredients she chose to use. Since most people outside of rap's mainstream fear its antagonistic nature, I felt that Lauryn Hill might have done more to salvage hip-hop's image than any other artist, male or female, and I said so. Sometime afterward a viewer recognized me, and the following dialogue took place: "Y'know, I bought Lauryn Hill's CD because of what you said on TV." "So, what'd you think?" "I think you owe me 15 bucks."

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PEOPLE ARE THE STRONGEST LINK

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managers, film studios, publishers and Internet companies that we work for. We try to instill that sense of responsibility at all levels of the firm. It's like the two bricklayers: When asked what they were doing, one said he was laying bricks; the other said he was building a cathedral. When a record company has a hit, an artist becomes a star or a radio station has a great book, we want everyone to feel a sense of pride in their contribution to the client's success. This helps all of our people feel that they are important links in the chain.

Everyone likes to feel that they are working for a cause. Our people know that giving back is a top priority and that we contribute services and dollars to some wonderful organizations that help people in need. We also have a gift-matching program and encourage our people to be involved in their charities of choice.

Evaluation is an important element in keeping a company's strongest link, its people, strong. Employees in any company want to know how they are doing, so we expect there to be regular dialogue between supervisors and those who report to them. We try to praise them, as well as point out where performance needs improvement. At year-end there is a formal evaluation of every employee, the outcome of which determines everyone's potential piece of our incentive bonus plan, which is essentially a profit-sharing plan.

This motivates all associates to perform well and contribute to the company's overall fiscal success. We have learned from articles about the best companies to work for, and we do our best to provide benefits that are most important to employees. We also ask our people to give us their ideas about how to improve their work environment and culture.

We certainly don't want to give the impression that we do everything right when it comes to dealing with employees. If Jeff McClusky & Associates is an example of organization, productivity and worker satisfaction, then, again, we have to credit the talented and dedicated people who make it all happen. Above all, I hope they, as well as their families, feel my sincere gratitude for all they do for our company.

Erik Olesen

VP/Promotion, Island Def Jam Music Group

We are looking for energetic, disciplined, intelligent, competitive, responsible and creative people, people who will run through a wall to get things done without getting hurt. The key to hiring and training the right person for the record-company experience is to find people with a great work ethic who do not have any bad habits, such as laziness or the "know it all" disease. The first thing I try to explain to a new person is the five P's in promotion: Preparation, perspiration, persistence, problem-solving and production.

Preparation: Prepare for every day. Read up on the artists, organize your call schedule and have lots of information about your artists.

Perspiration: Prepare to work your ass off. Start early, and end late. Travel before 8am and after 8pm. Never get stuck on an airport runway during call times. Radio has a

window of when you can get them on the phone, and you must be available during that window to get your business done.

Persistence: Do not take no for an answer; keep going back. Have a response for every answer and know that it may take five no's before you get a yes.

Problem-solving: There is a solution for every problem, or, as we like to say, there are no problems, just solutions. Have several possible solutions to your problem before you call for advice; then we can go over each scenario.

Production: The most important P! Production is the culmination of all the P's in motion. The most important thing you do is produce airplay on a weekly basis and fill in the tracking sheet every Tuesday.

My father taught me to never quit. He also taught me to always be a gentleman and a class act. Another great lesson I learned was from Jeff Cook, when he was running the rock department at Elektra in 1989. We were on one of my first road trips through northern Florida when I was the Florida local. I was having a tough time with a PD in one of my markets and wanted to be a real tough guy. Jeff stepped in and taught me a life lesson that I have tried to teach to all of the new local reps I have worked with over the last 13 years.

He told me that I was going about my business with the PD the wrong way and that his martial arts teacher had recently pointed out two things to him: the hardest thing in the world, stone, and the softest thing in the world, water. He then asked me what happens to the stone when the water comes down on it over a period of time. The fact that the water will eventually soften the stone and erode it away was the answer to all my problems, and it became the way I would always look at the way I do business.

Relationships are important because they help our people get important information from people or access to their creativity. I have also found that through relationships there is a bond of trust on both sides of the table. The PD or MD trusts your opinion of the music you are working and will give you an early shot. However, as a record executive, it is important to do things for your stations for the right reasons. You must try to put the PD or MD in a winning situation. We like to call our radio friends our partners because we can help each other win. There are so many ways we can work together.

Island and Def Jam are two of the coolest labels in the business. We can help radio, and they can help us as we brand our artists with their stations. Def Jam has been a big part of the success that crossover radio has had over the past 10 years. There has been a mutual relationship between Def Jam and crossover radio for many years, however today you can really see how radio and Def Jam have become a family. We hope to do the same in the rock, pop and modern rock worlds over the course of the next year.

Joe Riccitelli

Sr. VP, Jive

At Jive, our promotion staff revolves around the company's music and artists.

However, the chemistry of our staff helps it all come together. In my opinion, you cannot run a successful record company if the artists and staff are not congruous with each other. The two are more interlocked than they get credit for. The agendas of radio and records are distinctly parallel. We both like to see the other succeed but not at the expense of compromising our individual products. At a label, the artist likes to feel the security of the label personnel, just as our promo staff can be confident in what we take to radio.

I have been blessed to win both label awards and personal-achievement awards. The personal-achievement awards that I have received are just as much a reflection of my entire department as the awards that the labels receive as a whole. Simply put, without the support of my staff, there isn't a snowball's chance in hell that I would have received one of those personal-achievement awards.

I have been lucky enough to have learned from some of the greatest people in the business — Johnny Barbis, David Leach and Brenda Romano, to name a few. I have tried to take their individual styles and graft them to my personality. Presently, working with Barry Weiss has sharpened my personnel-hiring instincts. Barry has an excellent ability to read people during interviews. His attention to detail during all interviews is second to none.

The truth is that you are not always going to make the right decision when it comes to hiring. There is no magic formula when you make the wrong decision. You just have to believe in yourself and that you will make the right decision a hell of a lot more than the wrong decision. As far as training and motivation, it is as simple as being tough but fair.

The other trait I try to instill in my staff is honesty. If they cannot trust me, we are in trouble. I try to be as intense as the situation dictates. When you are trying to motivate a staff, it is crucial to know when to turn up the "blue flame" and when not to. I have never threatened to fire someone for the simple reason that if you threaten someone over any situation — be it an add, rotation, record, etc. — and you do not fire that person, you have lost your credibility the next time out.

Finally, when hiring a promotion person, I look for intelligence, drive, attitude and instinct — everything else can be developed. When putting together a successful national staff member, I look for balance. A successful national staff is like any successful sports team: Everyone cannot hit home runs. You need people to get on base so they can be driven in. Everyone cannot score; someone needs to rebound, and someone needs to be the playmaker.

Therefore, every national staff member's ego needs to stay in check. In a business where you get stroked by everyone from your competition to the doorman at your building, it is easy to lose control of how big your head has actually become. All of a sudden it's me, me, me. I try to use "us" and "we" on

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1995-2000

LAURYN HILL,
"DOO WOP (THAT THING)"

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Music is about race, in terms of expressing who you are or what you represent. It's about class too. The way our society is structured, music is one of the few arenas where anybody can (and should) be able to express themselves as they see fit. It provides a venue for musicians to share their own experiences and for fans to experience what is being shared. Radio used to be like that.

We can't trust each other if we don't know each other, and if we want this racial dichotomy to end, we need cultural diversity. We can retain our individualism without being ignorant; we just need to broaden our horizons. We allowed radio to tear the Pop charts right down the middle, and, as a result, our society has been segmented. It's a classic case of putting the cart before the horse, but we don't need to accept the status quo. Separatism is neither a philosophy nor a solution; it's an excuse. It's surrender. We can change the world, and it might be as simple as turning the dial.

every conference call, not "I" or "me." Radio promotion has always been and will always be a team effort. There is a reason why it's called a team: Together Everyone Achieves More.

Pete Rosenblum

VP, Mammoth

When I hire new people, I look for chemistry, confidence and intelligence. I usually know in the first 30 seconds of an interview whether or not there is any chemistry going on between us. You can't communicate effectively with someone on your staff who is not clicking with you or seeing eye to eye. It will never work. I need to find an early common bond with any future employee.

Confidence is also a key. If you don't believe in yourself, who will? And, of course, you have to be smart and be able to speak intelligently about radio, records and people. I never hire anyone whom I don't think could take my job one day. I always surround myself with the strongest people available.

I have worked with the best promotion men in the business, without a doubt. I spent many years working for guys like Richard Palmese, Craig Lambert and Greg Thompson. All three of those guys really reached out to me and taught me a lot about leadership and the basics of doing promotion. Working side by side with other industry leaders like Joel Klaiman and Matt Pollack also rubbed off on me.

I definitely didn't learn any life lessons on the job (I certainly did off the job), but working with all those guys, separately and together, really reinforced the importance of teamwork. We see it on hockey rinks and football fields around the world every day, but it is so important to have great teamwork and mutual respect for your co-workers if you want to win. Winning is so much more fun when you can do it with people you admire and respect. Fortunately, I have had plenty of experience with that.

You win and lose, live and die, with your people, and why shouldn't you? You hired them. If you can't depend on them to do their job, you can't do yours.

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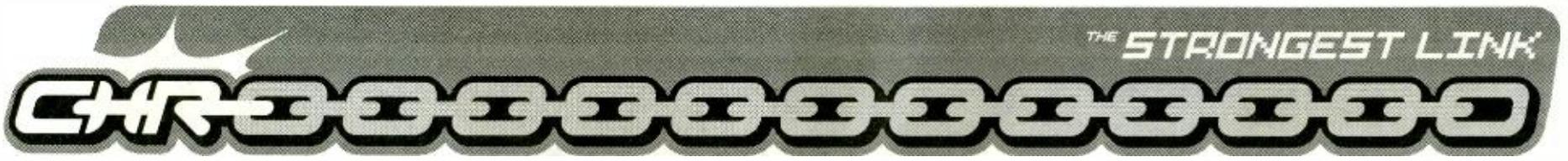
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PROGRAMMING WIZARD

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clear: I have not given up on broadcast radio; I've just been trying to make the point that, for the first time, broadcasters have the opportunity to really see the future and to use it to make their existing stations better prepared for these new forms of Internet and satellite radio. Now more than ever we need to raise the bar and make stations more unique and entertaining so we keep the listeners we have and grow the next generation of audience.

R&R: *Who are some of the key people in your career whom you've learned from, and what type of influence do they continue to have on you today?*

SR: Dan Mason, Scott Shannon, Jerry Clifton, Charles Giddens, Rich Balsbaugh, Jim de Castro and John Madison, among others. I learned something different from each, and I try to apply that knowledge to each of my projects and to pass along those lessons and stories — especially the stories — to younger programmers.

R&R: *If you were going to offer some advice to today's programmers and talent,*

what would it be?

SR: Never give up on yourself. That's the thing I've learned most from working with Eric Rhoads. He never gives up, and in his different businesses over the years he's been able to create successful start-ups because of that confidence and determination.

R&R: *Would you advise a person searching for a career that radio is still a great way to go?*

SR: All I can say is that, for a kid from Kentucky who grew up working on horse farms, I've come a long, long way, and it's all due to radio. I hate to think of what I would

be shoveling today were it not for this business of ours.

R&R: *What's the next chapter for Steve Rivers?*

SR: After 30 years, I've learned to never rule anything out. I'm a programmer first, and as long as I have the ability to apply what I've learned and to continue to create really good radio in whatever new forms it evolves, I'll be happy.

R&R: *What would you like Steve Rivers' radio legacy to be?*

SR: That he lived to play the hits and had fun doing it.

RADIO'S LINK TO KIDS

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kids over 14 require the fidelity of an FM signal. In addition, as they mature, most tend to have a desire to hear more "adult" songs as a natural progression of growing up. We have to keep our standards in line with the Disney brand, and that might be too clean for many teens.

Our focus on kids and tweens, however, continues to be strong. We currently have 2.2 million children aged 6-11 and 1.6 million tweens aged 9-14 listening to Radio Disney in an average week.

R&R: *What role do moms play for Radio Disney, and how do you reach them?*

RJ: Moms are an integral part of our business, as 50% of our listening is done in-car. To establish the trust factor, the product must be acceptable and tolerable to moms day in and day out. Our most recent research found 1.4 million moms tuning in each week, with some of them even listening when their kids aren't around.

JC: Recently, we have begun a marketing campaign targeted at moms to tell them that Radio Disney is food for the

whole family. Seventy-seven percent of moms say that Radio Disney plays the music they like.

R&R: *On July 5 Michael Eisner sent a letter to all Disney employees lauding the success of Radio Disney. How did you feel when you read that letter?*

RJ: I felt grateful for all the people who have helped to build the product, ecstatic that Mr. Eisner acknowledged our work and proud to have been even just a part of its success. To think that five years ago we couldn't even get the record labels to call

us back puts it all in perspective.

R&R: *Will Radio Disney continue to buy more stations and expand the brand?*

JC: As we look forward, our game plan is to take advantage of the great brand we have built to expand across the U.S. and internationally. We also see significant growth potential in our brand extensions, including merchandise and multimedia — web, print and television. In addition, we plan to capitalize on all distribution platforms to reach as many people as possible with our terrific content.

A NEW PERSPECTIVE

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R&R: *Is KHKS growing with you as a station, or will it continue to superserve its 18-34 base?*

KK: That's something that I think about every day. KISS-FM has always been great at managing that balance. The station has aged over the years, but not too dramatically and not too quickly. We're still huge 12-24, and yet we dominate 25-54. That's walking a tightrope. I don't know how they do it exactly, but I'm sure glad they know how to. I've seen stations with shows that are way different from the rest of the day do really well in morning drive and then drop off the radar after 10am. That's not ideal.

R&R: *What are you doing to stay hip, but not too hip; young, but not too young; and*

how will you attract a new generation of listeners?

KK: I benefit a great deal from being on a youthful station. As far as staying hip, I'm naturally into stuff that friends my age aren't, so it's not that hard for me. I can recite every word of the last Eminem album but will only do so after several beers. On the other hand, I don't want to pretend to be something that I'm not. Don Henley lives here in town, and I talked to him once about looking out in the audience at a concert and seeing all these moms who grew up with his music and others who are just discovering it. He said it's one of the coolest things about being a songwriter, that one can take something that was precious to them and hand it down.

I look at it the same way. That 14-year-old girl who used to call me on the Boogie

Check back in the '80s is now a mom in her 30s with a preteen daughter. They both listen in the car on the way to school. I've had some of these moms tell me that, as their kids grow into adolescence, our show is one of the few commonalities they have. That's a privilege and a blessing.

R&R: *What is the Kidd Kraddick brand?*

KK: Man, I hate to think of myself like that. I've always hated it when PDs and consultants make analogies between radio and McDonald's or Wal-Mart. It seems cynical to me. We're living, breathing people trying to entertain and express a point of view; we're not making hamburgers that are the same in every city.

Listeners can trust that we will do a fun show that doesn't get blue and doesn't embarrass them in front of their kids. We are not afraid to rip away the curtain and reveal

ourselves, even if it doesn't cast us in the best light. We're disarmingly real, but we lean toward the positive things in life. We, as people, would like to see the world get better, and maybe we can do something in that arena once in awhile. At the same time, we never take ourselves very seriously, and we remember all too well what it's like to be in second grade.

R&R: *Where do you have all of your R&R Industry Achievement Awards stacked?*

KK: The one that was a working radio was really cool. I got more for that one on Ebay than for all the others combined.

Interested in Kidd Kraddick's syndicated show? Call Karen Childress or Dan Larkin at Premiere Radio in Dallas at 972-239-6220, or e-mail them at kchildress@premiereradio.com and dlarkin@premiereradio.com.

'EXPERIENCE IS THE KEY'

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If you are fortunate enough to be able to do auditorium testing, you will know exactly where the music is going.

R&R: *Who are some of the key people in your career whom you've learned from and who have influenced you?*

MN: Every PD, GM and personality I have worked with has helped me formulate my philosophies. I believe that you must network. Talk to everyone you can; ideas come from the most unexpected places.

R&R: *Portland and Seattle are not huge*

ethnic marketplaces, yet the Rhythmic side of the format has done well there. Do you think it can do well in other nonethnic marketplaces?

MN: Absolutely, it is the hottest format in the country. White suburbanites buy the most hip-hop.

R&R: *Who do you think are the next hot programmers?*

MN: Scooter Stevens [KQBT/Austin], Steve King [CALLS/Tallahassee, FL], Benji Kurtz [WYOY/Jackson, MI], Pattie Moreno [KKUU/Palm Springs, CA] and Charlie Huero [KKFR/Phoenix].

THANK YOU

I would like to take this opportunity to thank all those who helped to make this year's CHR special a success. Special thanks go to Publisher/CEO Erica Farber, Editor-In-Chief Ron Rodriguez, Managing Editor Richard Lange, Director/Charts & Formats Kevin McCabe, Charts & Music Manager Anthony Acampora, Brida Connolly, Julie Gidlow, Debbie Overman, Frank Correia, Adam Jacobson and Asst. CHR Editor Renee Bell for their editorial input and ongoing support. I am truly grateful for our incredible production and design departments: Kent Thomas, Roger Zumwalt, Gary van der Steur, Tim Kummerow, Carl Harmon, Andrew Chizov, Delia Rubio, Frank Lopez, Butch Narido, Mike Garcia, Julie Lee and Jeff Steiman. I would like to extend my gratitude to the executives who sell this special: Sky Daniels, Missy Haffley, Kristy Reeves, Paul Colbert and Robert Taylor. Last, but not least, thank you to someone special, Margo Tone, who has worked tirelessly on this special. I am extremely thankful to all these R&R team members who have proven to be my strongest links in helping to write and produce this year's CHR special.

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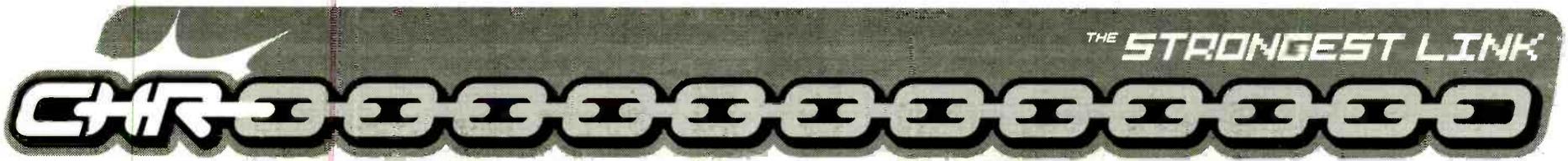
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A FUNNY THING HAPPENED....

Continued from Page 66

there to approve Howard's use of the studio, I would talk to Howard through the intercom and explain that I had to call New York for approval.

The engineer would tape the conversation as Howard would blow a gasket and start screaming, "Don't make me call Roone Arledge," and, "You people in radio are sooo stupid." It was hilarious, and the tape of Howard always seemed to make it on the air! Gee, I wonder how that happened.

But it wasn't always fun. The worst thing I had to do is tell KABC morning co-host Bob Arthur he was being replaced because PD Jim Simon said he didn't want to do it and that it would be a learning experience for me. Yeah, right.

If you want to talk about changes, how about KMET/Los Angeles when it was an AOR powerhouse? When I worked there, Metromedia actually built an eight-foot-by-eight-foot closet in the control room that

was used exclusively for smoking pot. It was called "Paraquat's Lounge," after Paraquat Kelly, who always had the best stuff. There's more: Right in the middle of the control room was a custom round mirror lying on a huge table. It was engraved, "Have a Line on the Mighty Met."

The KROQ File

But nothing can compare with KROQ/Los Angeles. In the beginning, 1979, the station had the greatest PD in radio history, Rick Carroll, and absolutely nothing else — no sales staff, no GM, not even an engineer. Sometimes I'd show up for the morning show, and the door would be sealed shut by the sheriff with a notice to quit the premises for nonpayment of rent. The request lines were regularly turned off for nonpayment. We seldom got paid, and when we did see our paycheck, it was seldom good.

In those days you got to wear a couple of different hats and not get paid for either. I

doubled as Promotion Director without any insurance and little planning. Poorman — Jim Trenton — was doing nights and wanted to do a promotion called Surf and Ski. Easy enough: Get a bus, and the listeners and Poorman surfed in the morning, then drove up to the mountains and skied in the afternoon.

I went to the surfing part but not the skiing. But I heard about it that night while watching the news: "A radio station disc jockey was driving a bus in Big Bear, and the bus went into a ravine." Luckily, we didn't have a GM to yell at us, and somehow we didn't get sued.

Most people have heard of *Loveline* with Dr. Drew, but few know how it got started. Dr. Drew Pinsky was working at a Pasadena hospital, and, being a KROQ listener, would come by the station after work to hang out. He told us about a run-in with a gerbil that one of his patients had, and before long he was on Poorman's show, answering sex questions. Drew was so much a part of the

old KROQ gang that he married a KROQ bikini girl. From an intern working graveyard to his own show on MTV.

The changes keep on coming, and despite the ups and downs and lack of security and money, I still wouldn't trade my career choice or the people I've met on the radio for anything else.

"On the Road With Mike Evans" is a daily live, interactive phone feature for radio morning shows. It features the hottest Hollywood gossip, with updates, insights and exclusive interviews from Evans, who travels over 100,000 miles a year to cover the biggest stories and events. From the Academy Awards to Timothy McVay's execution, from Robert Downey Jr.'s latest court appearance to the Super Bowl, Evans takes your listeners there. "On the Road With Mike Evans" is heard on 60 stations every day in the United States and around the world. Reach Evans at 310-962-3144, or e-mail him at evansradio@aol.com.

YOUR SECRET WEAPON

Continued from Page 72

9. Become a fan. Talent wants to know that you like what they do on the air. Become a genuine fan by letting them know that you listen. If you point out the things they do right, you'll scare the crap out of them. You must mean this though. Talent's BS radar is set to its most sensitive level. They know when it's lip service. This is harder to do with some than with others, but you're "Mommy" in this equation. If they are important enough to be on your team, the

fact that you might not like them doesn't give you a pass. Mom never played favorites with her kids.

10. Encourage failure. You must set guidelines to focus your product, but some talent never grow because they're too scared they'll fail. Author Tom Peters suggests that you let people go for the "perfect failure." How else can you grow if you don't take chances and fail so that you can learn? The great Jack Welch says that he begs his key people at GE to take chances. That's the only way he understands the limitations of the

products, and it also empowers his people to become leaders.

We can talk about Selector, what 120 records to rotate, where to run your powers or where to spend your marketing money, but you already have a competitive advantage in your building: your team. Investing in your people ... well, it's tough. Tackle the task and truly make the commitment, and you will reap the rewards of a cohesive group that shares your vision for success. After all, this is about your people. Without them, you'd have nothing more than a few boards, some

neat gizmos in the studio and carpeting.

Steve Reynolds spent most of his career as a successful morning guy and program director. He was PD of WRAL-FM/Raleigh and Executive Producer of Capitol Broadcasting's morning shows. He currently heads his own consulting group. He travels the country, coaching morning-show talent in how to more effectively approach their daypart to connect with and entertain their demo. You can reach him at 919-233-1600 or by e-mail at steve88@prodigy.net.

WORDS OF WISDOM

Continued from Page 56

doing callout at KSLQ/St. Louis as early as April of 1973, points to stations playing same researched songs and doing the same contesting as contributing to the blandness of what we do.

"Apart from morning drive, all the jocks are card readers," he says with disdain. But the research says that people listen to radio for music. The data speaks loudly about listeners being turned off by the boring swill, the endless, mindless chatter that disc jockeys used to call "being creative." We had to change things, didn't we? We have to focus on being the best to be competitive, don't we?

"The competitive landscape has changed since consolidation," Casey concedes. "But so what? The name of the game isn't who's best. There are too many choices today to know who's the best. The most important thing you can do is make your station sound different, and you can't do that if you're reading the same research and coming to the same conclusions."

Casey's comments assume that a local PD is still calling the shots. San Antonio morning legend (and longtime KFI/Los Angeles personality) Sonny Melendrez says that most PDs aren't. "They merely watch over the assembly line of jingles, liners and safe music," he explains.

"When one conglomerate owns 300 or 400 stations with the same formats, the end product is repetitious, predictable and boring

and deprives the audience of variety and passion," says Chicago radio legend Art Roberts.

It's not supposed to be this way, is it? "The founding fathers of Top 40 put their time and effort into developing their radio stations and believed that sales would follow," says Rook. "Sadly, that's not the case anymore."

Today's Landscape

The evolution of radio, particularly since consolidation, didn't occur in a vacuum. "The truth is, we've all had a part in creating today's landscape, so it's a bed in which we must lie," says Radio Express' Tom Rounds. Rounds, who programmed KFRC/San Francisco in the '60s and launched *American Top 40* in the '70s, thinks that radio stations today — the ones that people in and out of the business are complaining about — are programmed in a way that's appropriate to 2001.

But is that all there is? Can't radio be better? Surely one-liners about Gary Condit aren't the top of our game.

"Of course it could be better," says Rounds. "But that's limited to the support programmers, promotion departments and air talent can get from their corporate owners, who don't appear to be operating in the interests of local communities, innovation or the reinforcement of radio's unique benefits."

That's today. What about tomorrow?

"We must ask ourselves, What will radio sound like a short five to 10 years from now?" says Melendrez. "Where will personalities have had a chance to develop? Who will their mentors have been?"

Are You Ready To Rumble?

"If I was sitting in a PD's chair today, I'd throw out all the rules and make up new ones," says Rounds.

Casey would throw out more than the rules. "Get rid of the research," he says. "Burn it. Forget it. Start with a clean slate."

My research was starting to stir things up.

After Melendrez and Garland talked to me, they e-mailed each other. "My observation is that all things come and go in cycles," Melendrez wrote. "The principles that we used to do Top 40 are still valid. Variety is the key. Imagine George Strait back to back with Matchbox Twenty! This'd break all the rules of today's radio."

"I'd be willing to bet that, if we were given the opportunity to do it again, Top 40 would come raging back," wrote Garland.

Sebastian says that this may make sense. "If I were doing CHR today, I'd play the best songs from Country and Urban, from all the different formats — assuming they tested well with my P1s," he says.

"If anyone would let me."

That, of course, is the real issue.

"A traditional Top 40 defies almost all the current thinking about narrowcasting," says veteran promotion executive Heavy Lenny Bronstein. "But then almost every major change, diversion or experiment that ever succeeded flew in the face of conventional wisdom."

Band Of Brothers

There is a growing feeling among radio vets that on-air formatics are being executed more efficiently than ever before. The style is

polished to a sheen, they say, but the underlying substance — creativity, talent development and commitment to listeners and communities, the backbone of all good programming — is somehow lacking.

Maybe it's a time thing, maybe it's a money thing, or maybe it's both. Or maybe these comments are being made because every generation questions the judgment of its children.

I don't know, and I'll leave that to you to decide.

Still, if you take a minute out of your busy broadcast day to travel back to that very first, startling moment when you realized that you wanted to be in radio, I suspect you'll have a better appreciation for what I have to say.

The path that you travel today, with so much confidence, was once wilderness, and contemporary radio's pioneers didn't have the map or the compass you have. I don't think they did it all right, nor am I sentimental for the good old days, but there are reasons smart military men study the old campaigns.

If you think I'm crazy, take one of our "old farts" to lunch.

Bob Shannon writes Legends, a weekly R&R feature. His career highlights include TM Century, WBCN/Boston, KZEW/Dallas, X-ROK 80 and KELP/El Paso and too many other stations to mention. Today, he runs bobshannonworks, a Bainbridge Island, WA company that writes, voices, consults and produces. Reach Shannon at bob@shannonworks.com.

R&R CHR/Pop Top 50

September 28, 2001



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
-	1	ALICIA KEYS Fallin' (J)	8841	+1279	1014411	9	131/1
-	2	BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	8736	+841	888742	12	130/0
-	3	JENNIFER LOPEZ I'm Real (Epic)	7807	+986	898782	13	129/1
-	4	EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	7319	+591	743543	15	122/1
-	5	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	6265	+419	677246	16	123/1
-	6	USHER U Remind Me (LaFace/Arista)	5648	+752	629849	14	122/7
-	7	JANET Someone To Call My Lover (Virgin)	5601	+211	540090	15	132/0
-	8	LIFEHOUSE Hanging By A Moment (DreamWorks)	4521	+232	519674	32	130/0
-	9	CRAIG DAVID Fill Me In (Wildside/Atlantic)	4280	+569	553055	14	120/4
-	10	LFO Every Other Time (J)	4212	+414	422315	16	122/3
-	11	JAGGED EDGE Where The Party At (So So Def/Columbia)	4046	+685	488153	11	114/4
-	12	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3978	+163	387924	28	124/0
-	13	NELLY FURTADO Turn Off The Light (DreamWorks)	3873	+414	395976	10	122/4
-	14	CITY HIGH What Would You Do? (Interscope)	3648	-105	325141	18	122/0
-	15	MICHELLE BRANCH Everywhere (Maverick)	3623	+523	419400	11	114/5
-	16	'N SYNC Gone (Jive)	3621	+594	398851	6	116/4
-	17	MICHAEL JACKSON You Rock My World (Epic)	3588	+391	355104	5	129/1
-	18	SUGAR RAY When It's Over (Lava/Atlantic)	3388	+197	346695	18	117/0
-	19	3 DOORS DOWN Be Like That (Republic/Universal)	3343	+391	335158	17	106/2
-	20	112 Peaches & Cream (Bad Boy/Arista)	3192	+49	345399	15	106/0
-	21	O-TOWN All Or Nothing (J)	3151	+15	313875	23	125/0
-	22	WISEGUYS Start The Commotion (Mammoth/Hollywood)	3080	-64	264874	12	119/0
Breaker	23	TOYA I Do (Arista)	2867	+565	331702	9	88/11
-	24	ENYA Only Time (Reprise)	2684	+254	295168	12	105/6
-	25	CHRISTINA MILIAN AM To PM (Def Soul/IDJMG)	2532	+340	248431	8	113/10
-	26	WILLA FORD I Wanna Be Bad (Lava/Atlantic)	2489	-214	248862	20	117/0
Breaker	27	DESTINY'S CHILD Emotion (Columbia)	2486	+633	235808	3	108/33
-	28	ALIEN ANT FARM Smooth Criminal (DreamWorks)	2441	+504	255527	5	112/26
-	29	AFROMAN Because I Got High (Universal)	2151	-97	178855	6	106/0
-	30	GORILLAZ Clint Eastwood (Virgin)	2002	+207	176695	8	98/7
Breaker	31	ENRIQUE IGLESIAS Hero (Interscope)	1935	+547	309714	3	102/87
-	32	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	1797	+333	209596	8	74/6
-	33	MANDY MOORE Crush (Epic)	1694	+78	172852	9	91/1
-	34	FUEL Bad Day (Epic)	1664	+27	159509	15	86/1
Breaker	35	MARY J. BLIGE Family Affair (MCA)	1615	+607	172866	3	84/53
-	36	U2 Stuck In A Moment... (Interscope)	1510	+85	193978	7	91/4
-	37	JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	1445	+353	157158	4	70/40
-	38	GIGI D'AGOSTINO I'll Fly With You (Arista)	1314	+14	169152	8	43/1
-	39	MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)	1246	+255	163168	4	58/7
-	40	JESSICA SIMPSON A Little Bit (Columbia)	1208	+198	136753	3	70/8
-	41	DARUDE Sandstorm (Groovilicious/Strictly Rhythm)	1171	-14	135597	14	52/1
-	42	MACY GRAY Sweet Baby (Epic)	1018	+15	79701	7	85/1
Debut	43	MATCHBOX TWENTY Last Beautiful People (Lava/Atlantic)	990	+232	84985	2	62/20
Debut	44	O-TOWN We Fit Together (J)	943	+175	82262	2	71/28
-	45	JIVE JONES Me, Myself & I (Jive)	924	-31	78303	5	85/2
Debut	46	BRITNEY SPEARS I'm A Slave 4 U (Jive)	826	+238	144902	2	69/69
-	47	SUM 41 Fat Lip (Island/IDJMG)	785	+66	138712	4	29/2
Breaker	48	BACKSTREET BOYS Drowning (Jive)	718	+580	147395	1	93/93
Debut	49	SHAGGY Leave It To Me (MCA)	692	+169	61467	1	32/10
Debut	50	IAN VAN DAHL Castles In The Sky (Robbins)	593	+96	56089	1	17/4

135 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 9/16-Saturday 9/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.25 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
BACKSTREET BOYS Drowning (Jive)	93
ENRIQUE IGLESIAS Hero (Interscope)	87
BRITNEY SPEARS I'm A Slave 4 U (Jive)	69
MARY J. BLIGE Family Affair (MCA)	53
JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	40
LENNY KRAVITZ Dig In (Virgin)	38
LIFEHOUSE Breathing (DreamWorks)	36
CALLING Wherever You Will Go (RCA)	36
JEWEL Standing Still (Atlantic)	35
DESTINY'S CHILD Emotion (Columbia)	33

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ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALICIA KEYS Fallin' (J)	+1279
JENNIFER LOPEZ I'm Real (Epic)	+986
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	+841
USHER U Remind Me (LaFace/Arista)	+752
JAGGED EDGE Where The Party At (So So Def/Columbia)	+685
DESTINY'S CHILD Emotion (Columbia)	+633
MARY J. BLIGE Family Affair (MCA)	+607
'N SYNC Gone (Jive)	+594
EVE F/GWEN STEFANI Let... (Ruff Ryders/Interscope)	+591
BACKSTREET BOYS Drowning (Jive)	+580

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TOYA I Do (Arista)	TOTAL STATIONS/ADDS 88/11	CHART 23
TOTAL PLAYS/INCREASE 2867/565		
DESTINY'S CHILD Emotion (Columbia)	TOTAL STATIONS/ADDS 108/33	CHART 27
TOTAL PLAYS/INCREASE 2486/633		
ENRIQUE IGLESIAS Hero (Interscope)	TOTAL STATIONS/ADDS 102/87	CHART 31
TOTAL PLAYS/INCREASE 1935/547		
MARY J. BLIGE Family Affair (MCA)	TOTAL STATIONS/ADDS 84/53	CHART 35
TOTAL PLAYS/INCREASE 1615/607		
BACKSTREET BOYS Drowning (Jive)	TOTAL STATIONS/ADDS 93/93	CHART 48
TOTAL PLAYS/INCREASE 718/580		

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&RONLINE MUSIC TRACKING.

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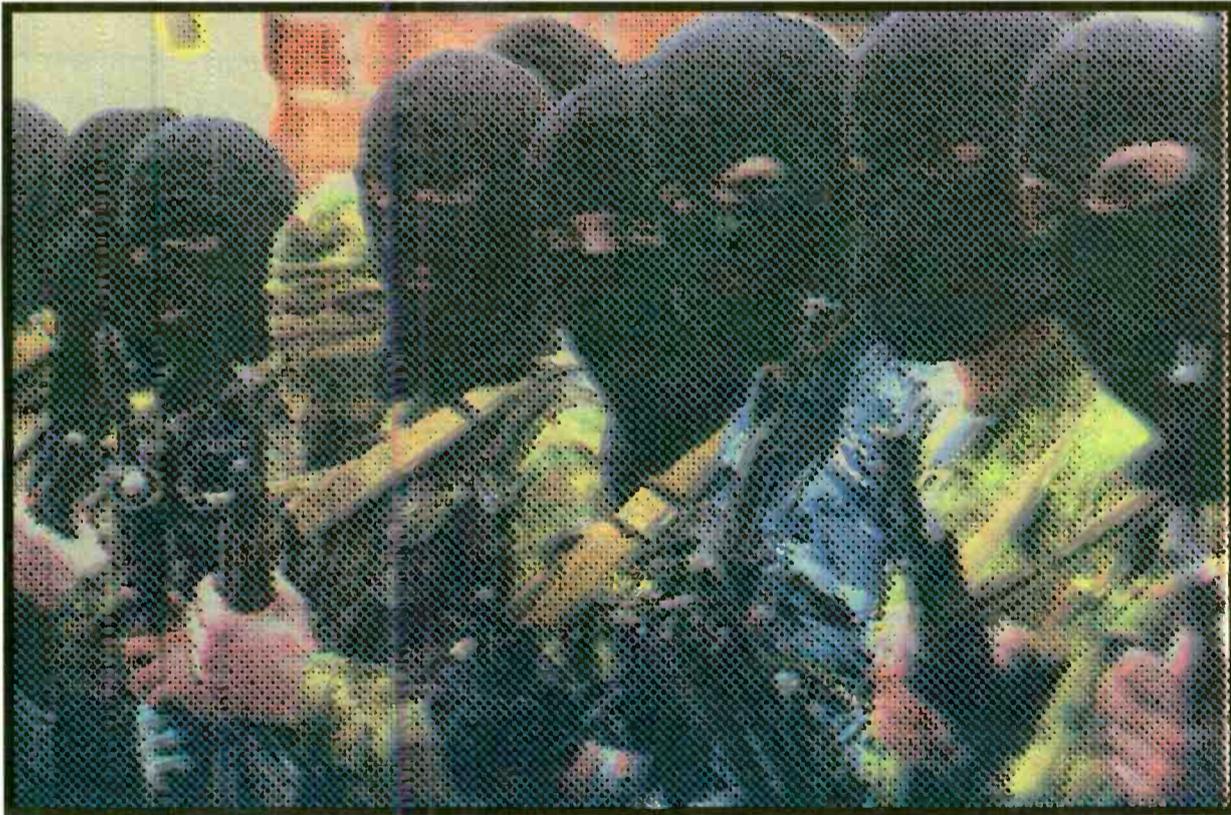
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(See Inside)

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CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of September 2-8.

HP = Hit Potential

CHR/POP

TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)

TW LW 2W 3W

TOTAL % FAMILIARITY
TOTAL % BURN

DEMOGRAPHICS

WOMEN 12-17 WOMEN 18-24 WOMEN 25-34

REGIONS

EAST SOUTH MID-WEST WEST

ARTIST TITLE LABEL(S)	TW	LW	2W	3W	TOTAL % FAMILIARITY	TOTAL % BURN	WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
ALICIA KEYS Fallin' (J)	3.97	4.00	3.88	3.93	77.6	21.9	4.01	4.05	3.78	4.04	4.02	3.90	3.89
ALIEN ANT FARM Smooth Criminal (DreamWorks)	3.78	3.88	3.82	3.78	68.5	12.7	3.93	3.69	3.58	3.68	3.76	3.78	3.94
STAIN D It's Been Awhile (Flip/Elektra/EEG)	3.75	3.64	3.71	3.71	81.2	25.2	3.72	3.76	3.80	3.70	3.85	3.73	3.74
LIFEHOUSE Hanging By A Moment (DreamWorks)	3.74	3.64	3.63	3.82	78.4	28.2	3.67	3.90	3.67	3.64	3.70	3.66	4.00
CRAIG DAVID Fill Me In (Wildside/Atlantic)	3.73	3.72	—	—	59.5	15.1	3.92	3.58	3.43	3.88	3.68	3.73	3.60
EVE F/GWEN STEFANI Let Me Blow... (Ruff Ryders/Interscope)	3.71	3.69	3.82	3.79	81.6	28.2	3.67	3.93	3.52	3.72	3.55	3.66	3.94
'N SYNC Gone (Jive)	3.70	—	—	—	49.4	11.3	3.88	3.59	3.40	3.55	3.81	3.81	3.60
JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	3.65	3.61	—	3.76	64.7	16.5	3.79	3.71	3.07	3.78	3.59	3.81	3.41
MICHELLE BRANCH Everywhere (Maverick)	3.65	—	—	—	60.2	14.8	3.71	3.63	3.52	3.69	3.47	3.64	3.77
112 Peaches & Cream (Bad Boy/Arista)	3.64	3.75	3.67	3.71	67.3	24.5	3.72	3.64	3.44	3.62	3.64	3.69	3.62
JAGGED EDGE Where The Party At (So So Def/Columbia)	3.64	3.61	3.76	3.78	67.3	19.3	3.73	3.69	3.26	3.66	3.64	3.67	3.58
USHER U Remind Me (LaFace/Arista)	3.64	3.72	3.68	3.76	73.4	24.9	3.80	3.52	3.43	3.56	3.65	3.84	3.51
CITY HIGH What Would You Do? (Interscope)	3.63	3.50	3.63	3.71	78.1	29.6	3.82	3.48	3.46	3.68	3.53	3.68	3.64
JENNIFER LOPEZ I'm Real (Epic)	3.57	3.58	3.50	3.59	52.7	15.3	3.80	3.31	3.30	3.67	3.49	3.40	3.69
P. DIDDY... Bad Boy For Life (Bad Boy/Arista)	3.57	3.54	—	—	62.1	15.5	3.70	3.53	3.24	3.65	3.48	3.68	3.48
BLU CANTRELL Hit 'Em Up Style... (Arista)	3.53	3.74	3.85	3.81	80.7	28.0	3.54	3.63	3.38	3.47	3.54	3.56	3.56
TRAIN Drops Of Jupiter... (Columbia)	3.53	3.59	3.59	3.63	79.1	31.3	3.44	3.45	3.77	3.43	3.30	3.51	3.89
JANET Someone To Call... (Virgin)	3.52	3.43	3.44	3.46	78.1	27.8	3.61	3.43	3.45	3.44	3.60	3.38	3.67
O-TOWN All Or Nothing (J)	3.51	3.51	3.51	3.52	77.9	26.6	3.72	3.24	3.46	3.44	3.66	3.43	3.52
3 DOORS DOWN Be Like That (Republic/Universal)	3.50	3.61	3.33	3.66	55.5	14.6	3.44	3.50	3.61	3.39	3.54	3.47	3.63
LFO Every Other Time (J)	3.49	3.49	3.42	3.46	69.6	18.8	3.73	3.29	3.25	3.54	3.58	3.35	3.48
AFROMAN Because I Got High (Universal)	3.47	3.55	3.73	—	75.3	24.9	3.66	3.38	3.21	3.69	3.28	3.51	3.38
NELLY FURTADO Turn Off The Light (DreamWorks)	3.35	3.38	3.40	—	54.4	16.7	3.50	3.23	3.19	3.05	3.33	3.53	3.52
SUGAR RAY When It's Over (Lava/Atlantic)	3.34	3.32	3.59	3.50	80.7	30.1	3.35	3.19	3.50	3.23	3.36	3.18	3.61
SMASH MOUTH I'm A Believer (Interscope)	3.33	3.32	3.31	3.49	84.2	30.6	3.44	3.12	3.40	3.31	3.49	3.13	3.39
WILLA FORD I Wanna Be Bad (Lava/Atlantic)	3.31	3.39	3.13	3.25	70.1	26.1	3.45	3.11	3.31	3.40	3.22	3.24	3.39
WISEGUYS Start The Commotion (Mammoth/Hollywood)	3.03	3.07	3.34	3.16	72.0	30.1	2.87	3.01	3.31	2.83	2.95	3.01	3.34

CALLOUT AMERICA® Hot Scores

By KEVIN McCABE

Alicia Keys' "Fallin'" (J) holds at No. 1 again this week on R&R's Callout America and moves to the top of the CHR/Pop airplay chart. The highly acclaimed vocalist and pianist was a featured performer on last week's star-studded telethon *America: A Tribute To Heroes*. "Fallin'" maintains its firm grip on No. 1 in three demo cells, and its total burn score remains low at 21.9%.

The undeniable hook of "Smooth Criminal" by Alien Ant Farm (DreamWorks) secures it a second-place finish this week with a 3.78 overall score. The Southern California-based group continue their strong callout story and this week move into the top 30 on the R&R CHR/Pop chart.

"Fill Me In" by Craig David (Wildside/Atlantic), nearly 15 weeks in release, is demonstrating very positive callout results. The No. 1 international hit is poised for accelerated growth as it ranks No. 5 in Callout America with a 3.73. "Fill" ranks No. 3 among teens with a 3.98 and No. 2 in the East region with a 3.88.

"Gone" by 'N Sync (Jive) debuts at No. 7 with a 3.70 overall score. One of the early ear picks from the group's multi-Platinum CD *Celebrity*, "Gone" demonstrates strong appeal in the teen cell and among women 18-24. It also scores a 3.81 in both the South and Midwest regions in its debut week.

"Everywhere" by Michelle Branch (Maverick) bows in the top 10 with a 3.65 and earns the "Hit Potential" tag as the song has just charted in the top 25 on R&R's CHR/Pop chart.

"Drops Of Jupiter (Tell Me)" by Train (Columbia) ranks No. 3 among women 25-54 with a 3.77. Additionally, the teen scores remain strong for two J Records boy bands: "Every Other Time" by LFO and "All Or Nothing" by O-Town both rank in the cell's top 10.

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) represents songs that have yet to chart in the top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: **EAST:** Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. **SOUTH:** Atlanta, Dallas, Houston, Miami, San Antonio, Tampa. **MIDWEST:** Chicago, Cincinnati, Cleveland, Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Louis. **WEST:** Los Angeles, Phoenix, Portland, Sacramento, San Diego, San Francisco, Seattle. © 2001, R&R Inc.

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September 28, 2001

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	2624	+52	121474	8	44/0
6	2	ALICIA KEYS Fallin' (J)	2547	+764	120738	8	44/0
5	3	JENNIFER LOPEZ I'm Real (Epic)	2403	+428	117418	8	44/0
2	4	STAINED It's Been Awhile (Flip/Elektra/EEG)	2390	-19	94774	8	43/0
3	5	JANET Someone To Call My Lover (Virgin)	2096	-256	107670	8	43/0
4	6	EVE F/GWEN STEFANI Let Me Blow... (Ruff Ryders/Interscope)	1998	-175	101417	8	43/0
19	7	USHER U Remind Me (LaFace/Arista)	1676	+606	69573	8	42/1
13	8	NELLY FURTADO Turn Off The Light (DreamWorks)	1671	+239	66187	8	44/0
12	9	LFO Every Other Time (J)	1533	+89	63801	8	42/0
17	10	MICHELLE BRANCH Everywhere (Maverick)	1469	+192	51628	8	43/1
8	11	SUGAR RAY When It's Over (Lava/Atlantic)	1338	-338	50882	8	37/0
18	12	3 DOORS DOWN Be Like That (Republic/Universal)	1319	+172	48315	8	39/1
20	13	CRAIG DAVID Fill Me In (Wildside/Atlantic)	1238	+216	50037	8	39/1
23	14	'N SYNC Gone (Jive)	1185	+424	41324	5	43/4
26	15	MICHAEL JACKSON You Rock My World (Epic)	1162	+497	47230	4	38/2
14	16	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1149	-263	35742	8	31/0
15	17	LIFEHOUSE Hanging By A Moment (DreamWorks)	1082	-250	50742	8	28/0
7	18	WISEGUYS Start The Commotion (Mammoth/Hollywood)	1080	-624	34874	8	31/0
10	19	WILLA FORD I Wanna Be Bad (Lava/Atlantic)	957	-659	48800	8	28/1
25	20	ENYA Only Time (Reprise)	885	+216	32902	8	36/0
16	21	CITY HIGH What Would You Do? (Interscope)	834	-464	40409	8	27/0
24	22	JAGGED EDGE Where The Party At (So So Def/Columbia)	823	+132	38671	8	36/0
28	23	CHRISTINA MILIAN AM To PM (Def Soul/IDJMG)	790	+200	32005	8	39/0
Debut	24	DESTINY'S CHILD Emotion (Columbia)	789	+736	26362	1	37/11
22	25	112 Peaches & Cream (Bad Boy/Arista)	751	-99	32064	8	28/0
9	26	O-TOWN All Or Nothing (J)	730	-913	24710	8	22/0
21	27	FUEL Bad Day (Epic)	687	-204	19891	8	27/0
30	28	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	673	+171	29791	8	31/2
27	29	U2 Stuck In A Moment... (Interscope)	665	+75	29953	7	42/1
34	30	ALIEN ANT FARM Smooth Criminal (DreamWorks)	665	+230	26943	5	38/4
33	31	GORILLAZ Clint Eastwood (Virgin)	645	+171	22828	7	36/2
36	32	TOYA I Do (Arista)	624	+220	20223	7	24/3
29	33	MANDY MOORE Crush (Epic)	615	+49	30305	8	33/0
Debut	34	ENRIQUE IGLESIAS Hero (Interscope)	537	+521	44811	1	35/28
Debut	35	MARY J. BLIGE Family Affair (MCA)	444	+421	16577	1	30/18
Debut	36	MATCHBOX TWENTY Last Beautiful People (Lava/Atlantic)	434	+425	15321	1	29/7
46	37	JESSICA SIMPSON A Little Bit (Columbia)	418	+288	20629	2	28/6
31	38	MACY GRAY Sweet Baby (Epic)	350	-131	16290	8	28/0
44	39	JIVE JONES Me, Myself & I (Jive)	296	+76	11644	5	20/1
41	40	LINDSAY PAGANO Everything U R (Warner Bros.)	282	+54	9164	5	28/2
40	41	DARUDE Sandstorm (Groovilicious/Strictly Rhythm)	267	-13	26890	8	9/0
38	42	AFROMAN Because I Got High (Universal)	242	-63	13204	5	17/0
37	43	JENNIFER PAIGE These Days (Edel America/Hollywood)	236	-102	7708	8	18/0
35	44	EDEN'S CRUSH Love This Way (London Sire)	228	-195	8462	8	18/0
Debut	45	JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	222	+208	11446	1	23/18
Debut	46	MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)	219	+121	7085	1	21/4
48	47	GIGI D'AGOSTINO I'll Fly With You (Arista)	219	+85	10441	2	8/1
45	48	WEEZER Island In The Sun (Geffen/Interscope)	191	+8	5882	4	21/1
Debut	49	O-TOWN We Fit Together (J)	190	+182	6265	1	16/5
Debut	50	LIFEHOUSE Breathing (DreamWorks)	185	+185	5288	1	21/20

44 CHR/Pop Indicator reporters in markets 144-205. Songs ranked alphabetically for the airplay week of Sunday 9/16-Saturday 9/22.
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Most Added®

ARTIST TITLE LABEL(S)	ADDS
ENRIQUE IGLESIAS Hero (Interscope)	28
BACKSTREET BOYS Drowning (Jive)	26
LENNY KRAVITZ Dig In (Virgin)	24
LIFEHOUSE Breathing (DreamWorks)	20
SUGAR RAY Answer The Phone (Lava/Atlantic)	20
BRITNEY SPEARS I'm A Slave 4 U (Jive)	19
MARY J. BLIGE Family Affair (MCA)	18
JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	18
JEWEL Standing Still (Atlantic)	18
AMERICAN HI-FI Another Perfect Day (Island/IDJMG)	16
CALLING Wherever You Will Go (RCA)	13
DESTINY'S CHILD Emotion (Columbia)	11
TRAIN Something More (Columbia)	8
MATCHBOX TWENTY Last Beautiful... (Lava/Atlantic)	7
DANTE THOMAS Fly (Rat Pack/EastWest/EEG)	7
JESSICA SIMPSON A Little Bit (Columbia)	6
ELTON JOHN I Want Love (Rocket/Universal)	6
O-TOWN We Fit Together (J)	5
'N SYNC Gone (Jive)	4
ALIEN ANT FARM Smooth Criminal (DreamWorks)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALICIA KEYS Fallin' (J)	+764
DESTINY'S CHILD Emotion (Columbia)	+736
USHER U Remind Me (LaFace/Arista)	+606
ENRIQUE IGLESIAS Hero (Interscope)	+521
MICHAEL JACKSON You Rock My World (Epic)	+497
JENNIFER LOPEZ I'm Real (Epic)	+428
MATCHBOX TWENTY Last Beautiful... (Lava/Atlantic)	+425
'N SYNC Gone (Jive)	+424
MARY J. BLIGE Family Affair (MCA)	+421
JESSICA SIMPSON A Little Bit (Columbia)	+288
NELLY FURTADO Turn Off The Light (DreamWorks)	+239
ALIEN ANT FARM Smooth Criminal (DreamWorks)	+230
TOYA I Do (Arista)	+220
CRAIG DAVID Fill Me In (Wildside/Atlantic)	+216
ENYA Only Time (Reprise)	+216
JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	+208
CHRISTINA MILIAN AM To PM (Def Soul/IDJMG)	+200
MICHELLE BRANCH Everywhere (Maverick)	+192
LIFEHOUSE Breathing (DreamWorks)	+185
O-TOWN We Fit Together (J)	+182
3 DOORS DOWN Be Like That (Republic/Universal)	+172
GORILLAZ Clint Eastwood (Virgin)	+171
FIVE FOR FIGHTING Superman... (Aware/Columbia)	+171
BACKSTREET BOYS Drowning (Jive)	+143
JAGGED EDGE Where The... (So So Def/Columbia)	+132
MISSY ELLIOTT One... (Gold Mind/EastWest/EEG)	+121
MARC ANTHONY Tragedy (Columbia)	+102
AMERICAN HI-FI Another Perfect Day (Island/IDJMG)	+100
CALLING Wherever You Will Go (RCA)	+97
SUGAR RAY Answer The Phone (Lava/Atlantic)	+91



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ALL STAR TRIBUTE What's Going On (Columbia)
Total Plays: 552, Total Stations: 32, Adds: 32

LINDSAY PAGANO Everything U R (Warner Bros.)
Total Plays: 549, Total Stations: 50, Adds: 3

LUDACRIS Area... (Murder Inc./Def Jam/IDJMG)
Total Plays: 527, Total Stations: 29, Adds: 1

JENNIFER PAIGE ...Days (Edel America/Hollywood)
Total Plays: 526, Total Stations: 36, Adds: 2

MARIAH CAREY Never Too Far (Virgin)
Total Plays: 507, Total Stations: 52, Adds: 1

EVE Who's That Girl (Ruff Ryders/Interscope)
Total Plays: 493, Total Stations: 29, Adds: 15

LENNY KRAVITZ Dig In (Virgin)
Total Plays: 388, Total Stations: 41, Adds: 38

TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)
Total Plays: 386, Total Stations: 31, Adds: 6

BETTER THAN EZRA Extra Ordinary (Beyond)
Total Plays: 359, Total Stations: 15, Adds: 0

DREAM STREET It Happens... (UEG/Edel)
Total Plays: 350, Total Stations: 34, Adds: 1

WEEZER Island In The Sun (Geffen/Interscope)
Total Plays: 350, Total Stations: 27, Adds: 1

P. DIDDY... Bad Boy For Life (Bad Boy/Arista)
Total Plays: 312, Total Stations: 21, Adds: 2

NELLY #1 (Priority)
Total Plays: 310, Total Stations: 20, Adds: 15

PRU Aaroma (Capitol)
Total Plays: 285, Total Stations: 38, Adds: 14

LIFHOUSE Breathing (DreamWorks)
Total Plays: 260, Total Stations: 37, Adds: 36

JOY ENRIQUEZ What Do... (LaFace/Arista)
Total Plays: 246, Total Stations: 29, Adds: 4

LIL' MO Superwoman (Gold Mind/EastWest/EEG)
Total Plays: 235, Total Stations: 16, Adds: 0

TRAIN Something More (Columbia)
Total Plays: 226, Total Stations: 26, Adds: 26

T.C.P. Gotta Girl (Elektra/EEG)
Total Plays: 212, Total Stations: 17, Adds: 0

ELAN I'm In Love With You, Girl (London Sire)
Total Plays: 207, Total Stations: 30, Adds: 3

AMERICAN HI-FI Another... (Island/IDJMG)
Total Plays: 206, Total Stations: 22, Adds: 21

NATURAL ...Around Me (Transcontinental)
Total Plays: 198, Total Stations: 16, Adds: 2

MARC ANTHONY Tragedy (Columbia)
Total Plays: 194, Total Stations: 15, Adds: 9

LONESTAR I'm Already There (BNA)
Total Plays: 181, Total Stations: 14, Adds: 3

CALLING Wherever You Will Go (RCA)
Total Plays: 164, Total Stations: 36, Adds: 36

DANTE THOMAS Fly (Rat Pack/EastWest/EEG)
Total Plays: 158, Total Stations: 28, Adds: 27

GARBAGE Androgyny (Almo Sounds/Interscope)
Total Plays: 153, Total Stations: 17, Adds: 1

SUGAR RAY Answer The Phone (Lava/Atlantic)
Total Plays: 89, Total Stations: 25, Adds: 25

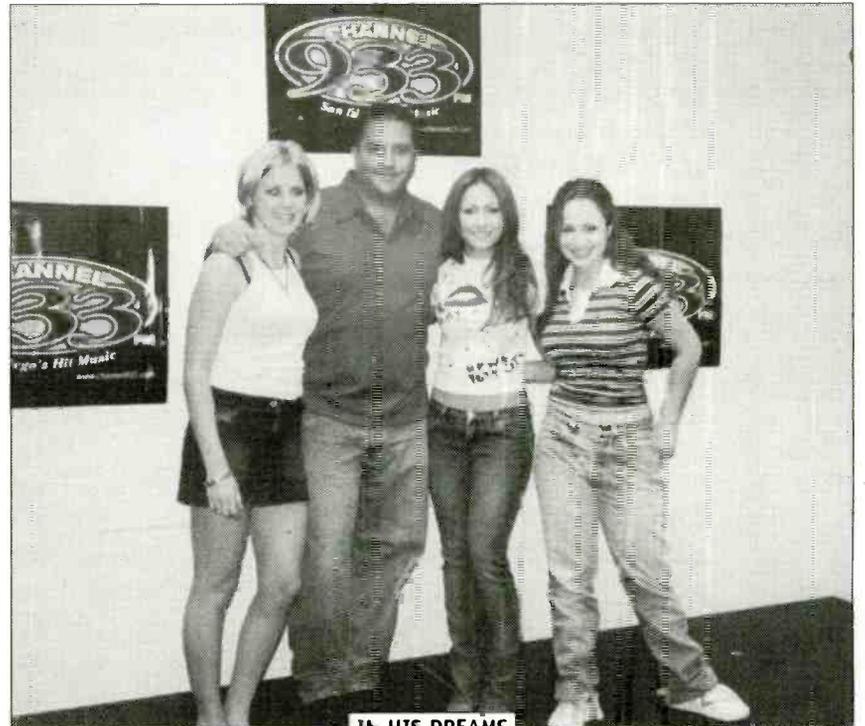
JEWEL Standing Still (Atlantic)
Total Plays: 74, Total Stations: 35, Adds: 35

Songs ranked by total plays



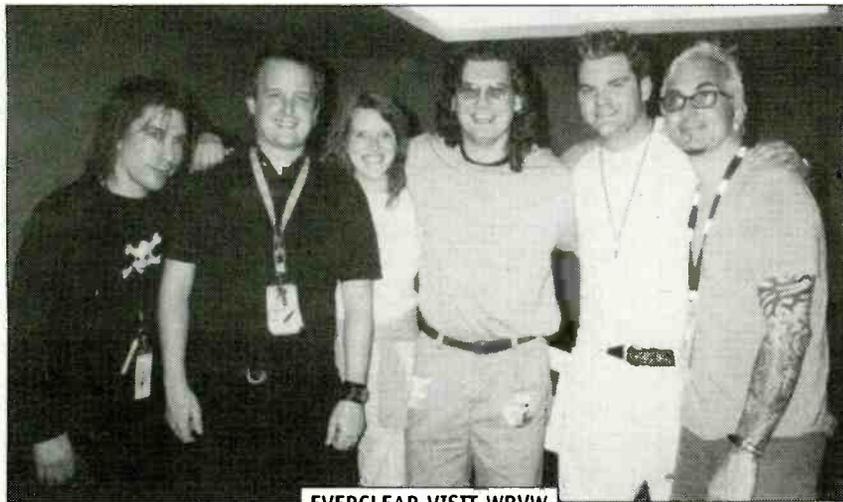
LIT WITH LIARS

RCA Platinum rockers Lit recently sold out two nights at the grand opening of Anaheim, CA's House of Blues. Members of the Los Angeles-based group Liars, Inc. greeted the Popoff brothers. Pictured are (l-r) Raile of Liars, Inc.; Lit's Jeremy Popoff; Annabella Lwin and Nathan December of Liars, Inc.; and Lit's Jay Popoff.



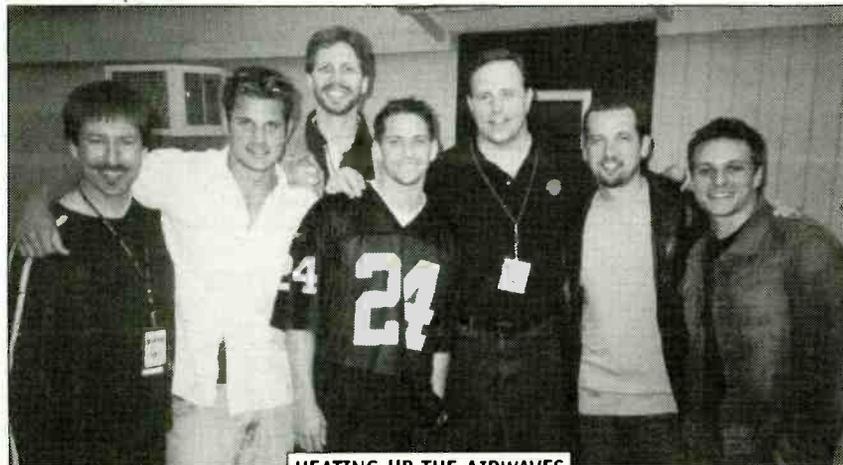
IN HIS DREAMS

The lovely ladies of the Bad Boy/Arista recording group Dream visited with KHTS MD Hitman Haze during their stay in San Diego. Hanging out are (l-r) Dream's Ashley, Haze and Dream's Diana and Holly.



EVERCLEAR VISIT WRVW

Capitol group Everclear visited with WRVW staffers in Nashville during the band's promotional tour. Pictured are (l-r) Everclear's Craig Montoya and Greg Eklund, WRVW's Mandy Davis and PD Rich Davis, Capitol Rep Joe Rainey and Everclear's Art Alexakis.



HEATING UP THE AIRWAVES

Universal's leading pop quartet 98 Degrees heated up the airwaves in Pittsburgh during their visit to the WKST studios. They were greeted by the station's big cheese, PD/MD Michael Hayes. Pictured are (l-r) Universal's Bob Dickey, 98 Degrees' Nick, Universal's Dave Reynolds, 98 Degrees' Jeff, Hayes and 98 Degrees' Justin and Drew.



THE FIRM'S SUPERGRL!

Krystal Harris successfully sold 50,000 units in four weeks with very little CHR airplay. Seen here celebrating are (l-r) Krystal's manager, Jonathan "Mookie" Morant; Harris; The Firm's Shab Azma; KIIS-FM/L.A. air personality JoJo; and Krystal's road manager, Bobby Morant.

September 28, 2001

RateTheMusic.com
BY MEDIABASE™

America's Best Testing CHR/Pop Songs 12+ For The Week Ending 9/28/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
ALICIA KEYS Fallin' (J)	4.03	4.07	92%	22%	4.06	94%	23%
MICHELLE BRANCH Everywhere (Maverick)	3.95	3.94	78%	11%	3.93	79%	11%
'N SYNC Gone (Jive)	3.90	3.88	77%	14%	4.05	79%	10%
CRAIG DAVID Fill Me In (Wildside/Atlantic)	3.89	3.89	76%	16%	4.00	72%	13%
LIFEHOUSE Hanging By A Moment (DreamWorks)	3.88	4.00	95%	42%	3.95	95%	40%
LFO Every Other Time (J)	3.87	3.90	89%	20%	3.89	86%	17%
ALIEN ANT FARM Smooth Criminal (DreamWorks)	3.86	3.80	83%	17%	3.92	83%	17%
O-TOWN All Or Nothing (J)	3.84	3.79	97%	38%	3.94	97%	36%
EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	3.84	3.93	96%	39%	4.02	95%	36%
3 DOORS DOWN Be Like That (Republic/Universal)	3.77	3.83	73%	14%	3.83	71%	12%
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	3.77	3.83	91%	35%	3.87	90%	33%
USHER U Remind Me (LaFace/Arista)	3.73	3.76	90%	27%	3.81	88%	24%
INCUBUS Drive (Immortal/Epic)	3.72	3.76	87%	35%	3.72	86%	34%
DESTINY'S CHILD Emotion (Columbia)	3.72	-	65%	9%	3.73	65%	7%
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	3.69	3.78	93%	37%	3.77	94%	36%
SUGAR RAY When It's Over (Lava/Atlantic)	3.69	3.74	97%	42%	3.73	97%	41%
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3.68	3.76	94%	44%	3.86	95%	40%
ENYA Only Time (Reprise)	3.68	3.64	73%	17%	3.72	71%	16%
WILLA FORD I Wanna Be Bad (Lava/Atlantic)	3.67	3.65	91%	26%	3.69	90%	27%
JENNIFER LOPEZ I'm Real (Epic)	3.67	3.69	93%	27%	3.69	93%	25%
CHRISTINA MILIAN AM to PM (Def Soul/IDJMG)	3.65	3.61	56%	10%	3.56	51%	9%
SMASH MOUTH I'm A Believer (Interscope)	3.65	3.70	95%	27%	3.76	94%	22%
CITY HIGH What Would You Do? (Interscope)	3.64	3.65	92%	45%	3.69	91%	46%
JANET Someone To Call My Lover (Virgin)	3.60	3.69	95%	39%	3.62	95%	37%
JAGGED EDGE Where The Party At? (So So Def/Columbia)	3.55	3.61	81%	29%	3.61	78%	25%
NELLY Ride Wit Me (Fo' Reel/Universal)	3.49	3.57	96%	56%	3.60	95%	55%
WISEGUYS Start The Commotion (Mammoth/Hollywood)	3.46	3.57	80%	28%	3.45	81%	30%
NELLY FURTADO Turn Off The Light (DreamWorks)	3.42	3.49	85%	25%	3.40	86%	25%
112 Peaches & Cream (Bad Boy/Arista)	3.39	3.43	85%	38%	3.48	82%	36%
MICHAEL JACKSON Rock My World (Epic)	3.23	3.21	67%	17%	3.32	66%	15%

Total sample size is 656 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

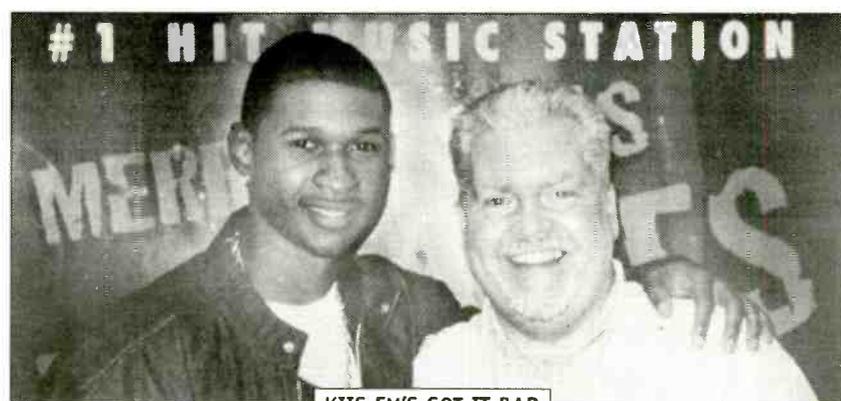
Most Played Recurrents

ARTIST TITLE LABEL(S)	PLAY
NELLY Ride Wit Me (Fo' Reel/Universal)	2577
INCUBUS Drive (Immortal/Epic)	2574
SMASH MOUTH I'm A Believer (Interscope)	2237
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1972
DAVE MATTHEWS BAND The Space Between (RCA)	1808
JESSICA SIMPSON Irresistible (Columbia)	1796
JANET All For You (Virgin)	1630
EVE 6 Here's To The Night (RCA)	1542
LENNY KRAVITZ Again (Virgin)	1446
AMERICAN HI-FI Flavor Of The Weak (Island/IDJMG)	1387
DESTINY'S CHILD Bootylicious (Columbia)	1371
SHAGGY Angel (MCA)	1336
NELLY FURTADO I'm Like A Bird (DreamWorks)	1293
AGUILERA/LIL' KIM/MYA/PINK Lady Marmalade (Interscope)	1215
CRAZY TOWN Butterfly (Columbia)	1084
DIDO Thankycu (Arista)	1041
MADONNA Music (Maverick/WB)	1037
3 DOORS DOWN Kryptonite (Republic/Universal)	890
MOBY F/GWEN STEFANI Southside (V2)	872
AEROSMITH Jaded (Columbia)	854

CHR/POP Going For Adds 10/2/01

- DREAM In My Dreams (Bad Boy/Arista)
- EVE Who's That Girl (Ruff Ryders/Interscope)
- LEANN RIMES Can't Fight The Moonlight (Curb)
- SHAKIRA Whenever, Wherever (Epic)
- SYLVER (EU) Turn The Tide (Universal)
- VP215 She (DreamWorks)

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



Usher-mania plagued the KIIS-FM studios in Los Angeles recently. The star dropped by in support of his new album and followup single, "U Got It Bad." He is pictured here with KIIS-FM PD John Ivey.

Stations and their adds listed alphabetically by market

Table listing radio stations and their advertising spots across various markets including Albany, Boise, Dayton, Greenville, Lexington, Montgomery, Portsmouth, San Luis, Tulsa, and many others. Each entry includes station call letters, format, and a list of ad spots with details like time and length.

* Monitored Reporters
179 Total Reporters
135 Total Monitored
44 Total Indicator
No Longer A Reporter (1):
WXYV/Baltimore, MD
temporarily moves to Indicator status.



CHR/Pop Playlists

MARKET #11

WWJW/Atlanta
Susquehanna
(404) 266-0997
Fram/Lund
12+ Cume 101,600



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
91	101		EVE F/GWEN STEFANI/Let Me Blow Ya Mind	3030
91	99		BLU CANTRELL/Hit 'Em Up Style...	2970
93	99		JENNIFER LOPEZ/In Real	2970
90	97		ALICIA KEYS/Fallin'	2910
45	80		JAGGED EDGE/Where The Party At	2400
49	70		JANET/Someone To Call...	2100
82	52		USHER/U Remind Me	1560
47	48		TOYAI/Do	1440
47	48		11/2 Peaches & Cream	1440
44	47		GIGI D'AGOSTINO/It's My Turn	1410
39	45		AFROMAN/Because I Got High	1350
40	41		NELLY/Ride Wit Me	1230
39	39		WISEGUYS/Start The Commotion	1170
19	38		GORILLAZ/Cint Eastwood	1110
45	37		O-TOWN/All Or Nothing	1140
36	35		TRAIN/Drops Of Jupiter...	1080
35	35		LIFEHOUSE/Hanging By A Moment	1050
28	33		JAGGED EDGE/Promise	980
3	26		STAIN'D/It's Been Awhile	790
10	24		ALIEN ANT FARM/Smooth Criminal	720
14	23		DESTINY'S CHILD/Emotion	690
20	23		JARULE/Lil' MO...Put It On Me	690
18	22		UNCLE KRACKER/Follow Me	660
17	21		PINK/There You Go	630
35	19		DARUDE/Sandstorm	570
14	18		DREAM/He Loves U Not	540
12	18		CRAZY TOWN/Butterfly	540
6	18		MOBY F/GWEN STEFANI/Southside	540
16	18		PINK/Most Girls	510
12	17		SONIQUE/I Feels So Good	510
12	17		MADONNA/Music	510
11	16		LUDACRIS/Area Codes	480
16	16		MYA/Case Of The Ex...	480
12	16		ALYIAH/Try Again	480
9	15		JAY-Z/Zico (H.O.V.A.)	450
15	15		LENNY KRAVITZ/Again	450
10	15		'N SYNC/Gone	450
12	14		DESTINY'S CHILD/Independent Women...	420
16	14		CHRISTINA AGUILERA/Come On Over...	420
9	14		SHAGGY/It Wasn't Me	420

MARKET #12

WHYI/Miami
(954) 862-2000
Roberts/Banks
12+ Cume 533,400



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
49	68		LFO/Every Other Time	14960
62	67		JENNIFER LOPEZ/In Real	14740
56	64		ALICIA KEYS/Fallin'	14080
34	62		EVE F/GWEN STEFANI/Let Me Blow Ya Mind	13640
31	62		IAN VAN DUNN/Casles In The Sky	13640
52	59		LIFEHOUSE/Hanging By A Moment	12980
58	58		BLU CANTRELL/Hit 'Em Up Style...	12760
29	42		ENRIQUE IGLESIAS/Hero	9240
28	37		SHAKIRA/Whenever Wherever	8140
29	35		MARC ANTHONY/Tragedy	7700
30	35		JANET/Someone To Call...	7700
23	33		STAIN'D/It's Been Awhile	7260
26	32		USHER/U Remind Me	7040
27	31		GIGI D'AGOSTINO/It's My Turn	6820
47	30		SMASH MOUTH/It's A Believer	6600
26	29		TRAIN/Drops Of Jupiter...	6380
19	29		BRITNEY SPEARS/It's A Slave 4 U	6380
47	29		SUGAR RAY/When It's Over	6380
39	29		INCUBUS/Drive	6380
13	23		CRAIG DAVID/Fill Me In	5960
18	22		BLINK-182/All The Small Things	5690
16	22		3 DOORS DOWN/Be Like That	4840
16	22		SONIQUE/Sky	4840
19	21		MICHELLE BRANCH/Everywhere	4620
18	21		CREED/Higher	4620
18	20		LENNY KRAVITZ/Again	4400
20	20		MYA/Case Of The Ex...	4400
20	20		MADONNA/Music	4400
18	19		WISEGUYS/Start The Commotion	4180
17	18		'N SYNC/Gone	3960
11	17		SADE/By Your Side	3740
11	16		TONI BRAXTON/He Wasn't Man...	3520
18	16		MANDY MOORE/Crush	3520
14	16		SHAGGY/Leave It To Me	3520
15	15		ENRIQUE IGLESIAS/Balamos	3300
12	14		JAY-Z/Zico (H.O.V.A.)	3080
12	13		JAGGED EDGE/Where The Party At	2860
12	13		FIVE FOR FIGHTING/Superman (It's...)	2860
6	12		MARY J. BLIGE/Family Affair	2640
6	11		U2/Stuck In A Moment...	2420

MARKET #14

KBKS/Seattle-Tacoma
Infinity
(206) 805-1061
Preston/Marcus D.
12+ Cume 386,000



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
69	77		EVE F/GWEN STEFANI/Let Me Blow Ya Mind	10395
71	76		ALICIA KEYS/Fallin'	10260
70	74		INCUBUS/Drive	10125
51	75		BLU CANTRELL/Hit 'Em Up Style...	9990
76	73		JENNIFER LOPEZ/In Real	9855
64	72		LIFEHOUSE/Hanging By A Moment	9720
45	64		JAGGED EDGE/Where The Party At	8640
46	50		CRAIG DAVID/Fill Me In	6750
42	46		AFROMAN/Because I Got High	6210
39	41		3 DOORS DOWN/Be Like That	5535
34	40		FUEL/Bad Day	5400
42	40		USHER/U Remind Me	5400
43	38		STAIN'D/It's Been Awhile	5265
41	37		NELLY FURTADO/Turn Off The Light	5130
37	37		LFO/Every Other Time	4995
27	37		AMERICAN HI-FI/Flavor Of The Weak	4995
56	36		MICHELLE BRANCH/Everywhere	4860
32	34		ALIEN ANT FARM/Smooth Criminal	4590
28	28		DAVE MATTHEWS BAND/The Space Between	4320
13	27		BRITNEY SPEARS/It's A Slave 4 U	3780
20	27		ATC/Around The World	3645
13	26		ENRIQUE IGLESIAS/Hero	3510
22	25		CITY HIGH/What Would You Do?	3375
28	24		MICHAEL JACKSON/You Rock My World	3240
29	23		GORILLAZ/Cint Eastwood	3105
9	23		MARY J. BLIGE/Family Affair	3105
25	22		MATCHBOX TWENTY/Last Beautiful...	2970
16	21		DREAM/He Loves U Not	2835
21	21		CHRISTINA MILIAN/AM To PM	2835
16	21		AEROSMITH/Loaded	2835
21	20		CRAZY TOWN/Butterfly	2700
20	20		11/2 Peaches & Cream	2700
20	20		MANDY MOORE/Crush	2700
22	18		JANET/Someone To Call...	2640
17	18		WHEELIE/Teensie Dirtbag	2430
19	17		NELLY/Ride Wit Me	2430
20	17		SUM 41/Fat Lip	2295
17	16		TRAIN/Drops Of Jupiter...	1806
18	16		JENNIFER LOPEZ/Play	2160

MARKET #15

KZZP/Phoenix
Clear Channel
(602) 279-5577
Calococco/Carter
12+ Cume 344,600



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
74	78		JENNIFER LOPEZ/In Real	13062
67	75		BLU CANTRELL/Hit 'Em Up Style...	9675
72	74		ALICIA KEYS/Fallin'	9546
62	70		TOYAI/Do	9030
60	67		TRAIN/Drops Of Jupiter...	8643
40	65		MARY J. BLIGE/Family Affair	8385
24	56		ALIEN ANT FARM/Smooth Criminal	7224
69	52		JAY-Z/Zico (H.O.V.A.)	6708
46	46		AFROMAN/Because I Got High	5934
71	46		EVE F/GWEN STEFANI/Let Me Blow Ya Mind	5805
38	45		11/2 Peaches & Cream	5805
36	40		JAGGED EDGE/Where The Party At	5160
32	37		JANET/Someone To Call...	4773
37	37		MICHAEL JACKSON/You Rock My World	4773
30	37		MISSY ELLIOTT/One Minute Man	4773
28	36		CHRISTINA MILIAN/AM To PM	4644
37	35		RUSNOOP DOGG...Do U Wanna Roll	4515
26	33		CRAIG DAVID/Fill Me In	4257
14	33		NELLY/Do	4257
30	33		JESSICA SIMPSON/Inresistible	4257
28	31		'N SYNC/Gone	3999
31	25		USHER/U Remind Me	3225
36	24		ALYIAH/Rock The Boat	3096
18	22		CITY HIGH/What Would You Do?	2838
32	22		GIGI D'AGOSTINO/It's My Turn	2838
1	20		STAIN'D/It's Been Awhile	2580
17	19		NELLY/Ride Wit Me	2451
11	18		DESTINY'S CHILD/Emotion	2322
1	18		DREAM/In My Dreams	2322
17	17		JOE F/MYSTIKAL/Stutter	2193
16	17		LIFEHOUSE/Hanging By A Moment	2064
15	16		JENNIFER LOPEZ/Play	2064
15	16		MICHAEL JACKSON/You Rock My World	2064
18	16		JANET/Someone To Call...	2064
13	15		JARULE/Lil' MO...Put It On Me	1935
13	15		ATC/Around The World	1935
27	14		SMASH MOUTH/It's A Believer	1806
23	14		GORILLAZ/Cint Eastwood	1806
12	14		UNCLE KRACKER/Follow Me	1806

MARKET #16

KHTS/San Diego
Clear Channel
(858) 292-2000
Laird/Vaughn/Haze
12+ Cume 458,600



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
60	82		BLU CANTRELL/Hit 'Em Up Style...	13524
58	82		ALICIA KEYS/Fallin'	13363
47	82		EVE F/GWEN STEFANI/Let Me Blow Ya Mind	13202
52	80		USHER/U Remind Me	12880
61	79		TOYAI/Do	12719
47	60		JENNIFER LOPEZ/In Real	9660
31	41		11/2 Peaches & Cream	6601
38	38		JAGGED EDGE/Where The Party At	6118
21	38		AFROMAN/Because I Got High	6118
30	37		DESTINY'S CHILD/Emotion	5957
25	33		WILLA FORD/It Wanna Be Bad	5313
44	32		CITY HIGH/What Would You Do?	5152
17	32		ENRIQUE IGLESIAS/Hero	5152
29	31		CRAIG DAVID/Fill Me In	4991
26	30		JANET/Someone To Call...	4830
20	30		LIL' MO/Superwoman	4830
10	27		SHAGGY/Leave It To Me	4347
30	24		MICHAEL JACKSON/You Rock My World	3864
24	24		SAMANTHA MUMBA/Don't Need You...	3864
26	23		TYRESE/I Like Them Girls	3703
22	23		GORILLAZ/Cint Eastwood	3542
5	21		ALIEN ANT FARM/Smooth Criminal	3381
19	21		MARY J. BLIGE/Family Affair	3381
17	21		PRU/Aroma	3381
10	21		O-TOWN/We Fit Together	3381
26	20		LIFEHOUSE/Hanging By A Moment	3220
14	19		JESSICA SIMPSON/Inresistible	3059
14	19		LUDACRIS/Area Codes	3059
15	19		MISSY ELLIOTT/One Minute Man	3059
13	18		MACY GRAY/Sweet Baby	2898
18	18		JOE F/MYSTIKAL/Stutter	2898
18	18		JESSICA SIMPSON/A Little Bit	2898
13	18		JAY-Z/Zico (H.O.V.A.)	2898
18	18		ALL STAR TRIBUTE/What's Going On	2898
24	18		CHRISTINA MILIAN/AM To PM	2898
15	17		SHAGGY/Am I	2737
13	17		JARULE/Lil' MO...Put It On Me	2676
13	16		3 DOORS DOWN/Be Like That	2537
14	16		UNCLE KRACKER/Follow Me	2576

MARKET #17

KDWB/Minneapolis
Clear Channel
(612) 340-9000
Morris/Moran
12+ Cume 540,800



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
69	84		JENNIFER LOPEZ/In Real	21756
67	80		ALICIA KEYS/Fallin'	20720
66	80		LFO/Every Other Time	20720
64	77		STAIN'D/It's Been Awhile	19843
59	68		USHER/U Remind Me	17612
57	62		BLU CANTRELL/Hit 'Em Up Style...	16058
31	56		TOYAI/Do	14504
45	55		CRAIG DAVID/Fill Me In	14245
30	37		CHRISTINA MILIAN/AM To PM	9583
30	37		JAGGED EDGE/Where The Party At	9583
32	37		'N SYNC/Gone	9583
26	35		JANET/Someone To Call...	9065
41	35		LIFEHOUSE/Hanging By A Moment	9065
36	35		O-TOWN/All Or Nothing	9065
25	34		DESTINY'S CHILD/Emotion	8806
12	32		ALIEN ANT FARM/Smooth Criminal	8288
25	32		INCUBUS/Drive	8288
23	31		3 DOORS DOWN/Be Like That	8029
29	31		11/2 Peaches & Cream	8029
31	30		EVE F/GWEN STEFANI/Let Me Blow Ya Mind	7770
24	30		JESSICA SIMPSON/Inresistible	7770
19	30		EVE 6/Here's To The Night	7770
29	29		MISSY ELLIOTT/One Minute Man	7511
28	28		MICHELLE BRANCH/Everywhere	7292
20	27		AMERICAN HI-FI/Flavor Of The Weak	6953
17	25		TRAIN/Drops Of Jupiter...	6475
20	24		NELLY FURTADO/Turn Off The Light	6216
23	23		JAY-Z/Zico (H.O.V.A.)	5957
14	23		P. DIDDY...Bad Boy For Life	5957
15	21		WISEGUYS/Start The Commotion	5439
13	21		MARY J. BLIGE/Family Affair	5439
22	20		'ENYA/Only Time	5182
27	18		DESTINY'S CHILD/Booylicious	4660
24	16		MICHAEL JACKSON/You Rock My World	4662
19	17		SOUL DECISION/Faded	4403
16	16		JARULE/Lil' MO...Put It On Me	4144
14	16		SHAGGY/Leave It To Me	3626
13	16		MONTELL JORDAN/Get It On...Tonite	3367
9	13		'N SYNC/It's Gonna Be Me	3367
14	12		CHRISTINA AGUILERA/Come On Over...	3108

MARKET #19

KSLZ/St. Louis
Clear Channel
(314) 692-5100
Wheeler/Boomer
12+ Cume 588,900



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
67	91		JENNIFER LOPEZ/In Real	15106
67	84		EVE F/GWEN STEFANI/Let Me Blow Ya Mind	13944
70	84		ALICIA KEYS/Fallin'	13944
52				

CHR/RHYTHMIC Indicator

Most Added®

Table listing top CHR/Rhythmic tracks with columns for artist, track name, and number of adds. Top entries include JA RULE 'Livin' It Up', FAITH EVANS 'You Gets No Love', and USHER 'U Got It Bad'.

New & Active

Table listing new and active CHR/Rhythmic tracks with columns for artist, track name, and total plays. Top entries include MR. CHEEKS 'Lights, Camera, Action', FAITH EVANS 'You Gets No Love', and MARIAH CAREY 'Don't Stop'.

Songs ranked by total plays

CHR/Rhythmic Reporters Stations and their adds listed alphabetically by market

Large grid of market reports for various cities including Albuquerque, Anchorage, Atlanta, Baltimore, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Fort Worth, Fresno, Hartford, Houston, Indianapolis, Jacksonville, Kansas City, Knoxville, Las Vegas, Little Rock, Los Angeles, Louisville, Madison, Miami, Milwaukee, Minneapolis, Mobile, Montgomery, Nashville, New York, Norfolk, Oklahoma City, Omaha, Orlando, Phoenix, Portland, Raleigh, Richmond, Sacramento, St. Louis, Tampa, Toledo, Tulsa, and Washington, DC. Each report lists station call letters, format, and a list of added tracks.

Monitored Reporters 71 Total Reporters 62 Total Monitored 9 Total Indicator. Includes a logo for the monitoring service.

R&R CHR/Rhythmic Top 50

Powered By



September 28, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
-	1	JENNIFER LOPEZ I'm Real (Epic)	4084	+241	697549	14	61/0
-	2	ALICIA KEYS Fallin' (J)	3570	+259	602585	14	56/1
-	3	MARY J. BLIGE Family Affair (MCA)	3176	+443	544742	10	61/1
-	4	FABOLOUS F/NATE DOGG Can't Deny It (Desert Storm/Elektra/EEG)	2638	+495	458197	10	59/4
-	5	JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	2622	+289	469469	11	57/0
-	6	MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)	2615	+83	475473	16	60/1
-	7	JAGGED EDGE Where The Party At (So So Def/Columbia)	2609	+145	455875	20	57/0
Breaker	8	GINUWINE Differences (Epic)	2529	+654	394094	11	52/12
-	9	BUBBA SPARXXX Ugly (Interscope)	2285	+433	401876	6	56/7
-	10	TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)	2252	+173	387135	13	56/2
-	11	USHER U Remind Me (LaFace/Arista)	2243	-69	364898	18	60/0
Breaker	12	JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	1973	+394	374709	8	57/49
-	13	112 Peaches & Cream (Bad Boy/Arista)	1746	+62	270280	26	61/0
-	14	BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	1694	-72	261370	22	49/0
-	15	LUDACRIS Area Codes (Murder Inc./Def Jam/IDJMG)	1649	+37	234184	14	50/0
-	16	112 Dance With Me (Bad Boy/Arista)	1600	+314	249236	5	51/4
-	17	AFROMAN Because I Got High (Universal)	1437	-313	168574	8	50/0
-	18	EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	1361	+48	191238	26	56/0
-	19	AALIYAH Rock The Boat (BlackGround)	1237	+107	230607	5	42/3
-	20	P. DIDDY & THE FAMILY Bad Boy For Life (Bad Boy/Arista)	1228	-128	218923	12	52/1
-	21	MICHAEL JACKSON You Rock My World (Epic)	1195	+13	180496	5	43/1
-	22	ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks)	1189	-59	172442	11	37/1
-	23	RL/SNOOP DOGG/LIL' KIM Do U Wanna Roll (J)	1167	+109	174572	9	38/1
-	24	NELLY #1 (Priority)	1043	+196	140085	5	48/6
-	25	MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	976	+55	157438	30	57/0
-	26	LIL' MO Superwoman (Gold Mind/EastWest/EEG)	962	-17	150700	22	51/0
-	27	R. KELLY Feelin' On Your Booty (Jive)	913	+111	165891	8	34/1
Breaker	28	CITY HIGH Caramel (Interscope)	822	+294	147661	3	43/38
-	29	PETEY PABLO Raise Up (Jive)	818	+244	108897	7	32/13
-	30	DESTINY'S CHILD Brown Eyes (Columbia)	806	+164	104232	7	9/2
-	31	TYRESE What Am I Gonna Do (RCA)	687	+94	93591	5	35/4
-	32	DESTINY'S CHILD Emotion (Columbia)	659	+34	86207	8	24/3
-	33	LIL' MO Gangsta (Love 4 The Streets) (Gold Mind/EastWest/EEG)	614	+90	80284	4	34/4
-	34	RUFF ENDZ Cash, Money, Cars, Clothes (Epic)	577	+79	64276	5	32/4
-	35	NELLY Batter Up (Fo' Reel/Universal)	514	+27	64091	8	16/0
Breaker	36	USHER U Got It Bad (LaFace/Arista)	499	+238	120962	1	43/39
-	37	FOXY BROWN Candy (Violator/IDJMG)	481	+38	60786	6	28/2
-	38	MAXWELL Lifetime (Columbia)	447	+55	78769	7	21/4
-	39	OMX We Right Here (Ruff Ryders/IDJMG)	434	+97	92533	5	4/3
-	40	JERMAINE OUPRI Ballin' Out Of Control (So So Def/Columbia)	429	+87	72083	4	26/6
Debut	41	JAGGED EDGE Goodbye (So So Def/Columbia)	417	+117	56444	2	29/11
-	42	LIL' WAYNE Shine (Cash Money/Universal)	408	+19	80731	6	21/4
-	43	'N SYNC Gone (Jive)	333	+51	35275	3	12/2
Debut	44	JAY-Z Girls, Girls, Girls (Roc-A-Fella/IDJMG)	329	+193	85615	1	2/2
Debut	45	RAY-J Formal Invite (Atlantic)	328	+67	37890	2	27/6
-	46	BRIAN MCKNIGHT Love Of My Life (Motown)	294	-8	53673	3	27/4
-	47	JADAKISS Knock Yourself Out (Ruff Ryders/Interscope)	280	-50	86173	7	18/0
Debut	48	LIL' RASCALS Hardball (Columbia)	277	+41	37072	1	19/2
-	49	GORILLAZ Clint Eastwood (Virgin)	274	+5	23823	4	14/1
Debut	50	JUVENILE From Her Mamma (Mamma Got...) (Cash Money/Universal)	274	+71	31674	1	4/2

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	49
USHER U Got It Bad (LaFace/Arista)	39
CITY HIGH Caramel (Interscope)	38
ALL STAR TRIBUTE What's Going On (Columbia)	22
NATE DOGG I Got Love (Elektra/EEG)	20
FAITH EVANS You Gets No Love (Bad Boy/Arista)	17
NELLY FURTADO Turn Off The Light (DreamWorks)	17
LUDACRIS Fatty Girl (FB/Universal)	14
PETEY PABLO Raise Up (Jive)	13
GINUWINE Differences (Epic)	12

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GINUWINE Differences (Epic)	+654
FABOLOUS F/NATE DOGG Can't... (Desert Storm/Elektra/EEG)	+495
MARY J. BLIGE Family Affair (MCA)	+443
BUBBA SPARXXX Ugly (Interscope)	+433
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	+394
112 Dance With Me (Bad Boy/Arista)	+314
CITY HIGH Caramel (Interscope)	+294
JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	+289
ALICIA KEYS Fallin' (J)	+259
PETEY PABLO Raise Up (Jive)	+244

Breakers®

NOW PLAYING ON 60% OF THE REPORTING PANEL

GINUWINE

Differences (Epic)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
2529/654	52/12	8

JA RULE

Livin' It Up (Murder Inc./Def Jam/IDJMG)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1973/394	57/49	12

CITY HIGH

Caramel (Interscope)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
822/294	43/38	28

USHER

U Got It Bad (LaFace/Arista)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
499/238	43/39	36

62 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/16-Saturday 9/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.25 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

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



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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 9/28/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
AALIYAH Rock The Boat(BlackGround)	4.30	4.33	58%	3%	4.37	55%	2%
JA RULE Livin' It Up(Murder Inc./Def Jam/IDJMG)	4.20	4.17	79%	7%	4.23	78%	6%
JENNIFER LOPEZ F/JA RULE I'm Real(Epic)	4.18	4.27	98%	25%	4.21	98%	25%
ALICIA KEYS Fallin'(J)	4.10	4.23	97%	32%	4.08	97%	32%
JAGGED EDGE Where The Party At?(So So Def/Columbia)	4.10	4.15	97%	29%	4.12	98%	29%
112 Dance With Me(Bad Boy/Arista)	4.09	4.10	68%	8%	4.12	66%	7%
GINUWINE Differences(Epic)	4.05	3.97	71%	9%	4.09	69%	8%
FABOLOUS F/NATE DOGG Can't Deny It(Desert Storm/Elektra/EEG)	4.04	4.07	76%	13%	4.08	75%	11%
MARY J. BLIGE Family Affair(MCA)	4.03	4.10	81%	11%	3.98	79%	12%
JAY-Z Izzo (H.O.V.A.)(Roc-A-Fella/IDJMG)	4.00	4.11	93%	20%	4.05	92%	19%
MISSY ELLIOTT One Minute Man(Gold Mind/EastWest/EEG)	3.98	4.03	94%	22%	3.98	94%	23%
CRAIG DAVID Fill Me In(Wildstar/Atlantic)	3.95	4.02	89%	24%	3.98	90%	25%
TRICK DADDY I'm A Thug(Slip 'N Slide/Atlantic)	3.94	3.89	84%	18%	4.00	83%	16%
NELLY#1(Priority)	3.89	3.91	54%	7%	4.00	52%	6%
R.L. SNOOP DOGG AND LIL' KIM Do You Wanna Roll(J)	3.87	3.73	52%	6%	3.93	49%	6%
112 Peaches & Cream(Bad Boy/Arista)	3.85	3.96	98%	43%	3.87	98%	42%
USHER U Remind Me(La Face/Arista)	3.84	3.95	97%	39%	3.85	97%	40%
TOYA I Do(Arista)	3.80	3.88	75%	20%	3.79	75%	19%
BLU CANTRELL Hit 'Em Up Style (Oops!)(Arista)	3.77	3.79	96%	45%	3.74	96%	47%
LUDACRIS Area Codes(Def Jam/IDJMG)	3.76	3.76	91%	25%	3.78	90%	25%
P. DIDDY & FAMILY Bad Boys For Life(Bad Boy/Arista)	3.73	3.76	92%	26%	3.76	92%	26%
EVE F/GWEN STEFANI Let Me Blow Ya Mind(Ruff Ryders/Interscope)	3.73	3.86	98%	52%	3.69	98%	55%
BUBBA SPARXXX Ugly(Interscope)	3.71	3.67	57%	10%	3.75	56%	9%
MISSY ELLIOTT Get Ur Freak On(Gold Mind/EastWest/EEG)	3.69	3.79	98%	51%	3.64	98%	53%
LIL' MO Superwoman(Gold Mind/EastWest/EEG)	3.64	3.68	84%	34%	3.66	83%	34%
JANET Someone To Call My Lover(Virgin)	3.53	3.59	94%	46%	3.49	93%	48%
ISLEY BROTHERS F/RONALD ISLEY Contagious(DreamWorks)	3.52	3.54	68%	24%	3.46	66%	23%
AFROMAN Because I Got High(Universal)	3.51	3.53	95%	33%	3.61	95%	32%
R. KELLY Feelin' On Yo Booty(Jive)	3.39	3.37	69%	17%	3.43	66%	16%
MICHAEL JACKSON Rock My World(Epic)	3.30	3.27	71%	18%	3.24	69%	19%

Total sample size is 631 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 12-24). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CRAIG DAVID Fill Me In(Wildside/Atlantic)	873
TOYA I Do(Arista)	787
JANET Someone To Call My Lover(Virgin)	774
JUVENILE Set It Off(Cash Money/Universal)	761
CITY HIGH What Would You Do?(Interscope)	683
JOE F/MYSTIKAL Stutter(Jive)	606
CHRISTINA MILIAN AM To PM(Def Soul/IDJMG)	572
JA RULE F/LIL' MO... Put It On Me(Murder Inc./Def Jam/IDJMG)	560
NELLY Ride Wit Me(Fo' Reel/Universal)	541
RAY-J Wait A Minute(Atlantic)	468
OUTKAST Ms. Jackson(LaFace/Arista)	436
VIOLATOR F/BUSTA RHYMES What It Is(Violator/Loud/Columbia)	401
LUDACRIS Southern Hospitality(Def Jam South/IDJMG)	397
R. KELLY Fiesta(Jive)	394
MYSTIKAL F/NIVEA Danger (Been So Long)(Jive)	391
NELLY E.I.(Fo' Reel/Universal)	385
JAY-Z I Just Wanna Love U...(Roc-A-Fella/IDJMG)	384
DR. DRE The Next Episode(Aftermath/Interscope)	383
D12 Purple Hills(Shady/Interscope)	375
JA RULE F/C. MILIAN Between Me And You(Murder Inc./Def Jam/IDJMG)	373

CHR/RHYTHMIC Going For Adds

10/2/01

- ALICIA KEYS A Woman's Worth (J)
- BENZINO Bootee (Motown/Universal)
- CAMOFLAGE Hustler (Pure Pain/Universal)
- DMX Who We Be (Murder Inc./Def Jam/IDJMG)
- EN'DERA All I Wanna Do (Cash Money/Universal)
- FAT JOE f/R. KELLY We Thuggin' (Terror Squad/Atlantic)
- MARC ANTHONY Tragedy (Columbia)
- SHAKIRA Whenever, Wherever (Epic)
- SYLVER (EU) Turn The Tide (Universal)

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CHR/Rhythmic Playlists

FIND COMPLETE PLAYLISTS FOR ALL CHR/RHYTHMIC REPORTERS ON R&R ONLINE MUSIC TRACKING

MARKET #1		
WKUT/New York		
Clear Channel (212) 420-3700 Blue/Geronimo		
12+ Cume 2,326,200		
PLAYS	ARTIST/TITLE	GI (000)
LW 50	USHER/U Remind Me	55750
31 49	ENRIQUE IGLESIAS/Here	54635
39 49	IAN VAN DAELE/Castles In The Sky	54635
42 48	DA BUZZ/Let Me Love You	53520
39 47	DEBORAH COX/Absolutely Not	52405
37 46	BLU CANTRELL/Hit 'Em Up Style...	51290
37 46	JANET/Someone To Call...	51290
41 45	ALICIA KEYS/Fallin'	50175
37 44	JENNIFER LOPEZ/Im Real	49060
37 40	GIGI D'AGOSTINO/If I Fry With You	44600
53 39	MICHAEL JACKSON/You Rock My World	43485
26 35	DEBORAH COX/Never Knew	39025
28 34	O-TOWN/All Or Nothing	37910
29 34	DIGITAL ALLIANCE/Whitman You	37910
27 31	TAMIA/Stranger In My House	34565
16 25	S CLUB/Never Had A Dream...	27875
20 25	JESSICA FOLKNER/To Be Able To Love	23200
13 20	MARC ANTHONY/Tragedy	18955
14 17	MODJO/Lady (Hear...)	17840
13 17	MARY J. BLIGE/Family Affair	17840
21 16	EVE F/GWEN STEFANI/Let Me Blow Ya Mind	17840
13 15	SONIQUE/It Feels So Good	16725
11 15	MARC ANTHONY/You Sang To Me	16725
9 14	JENNIFER LOPEZ/If I Fry With You	15610
14 14	MELANIE C/Turn To You	15610
- 14	SA-FIRE/Can You Stand...	15610
18 14	MARIAH CAREY/Never Too Far	15610
10 13	MADONNA/Just	14495
10 13	JANET/All For You	14495
16 13	DARUDE/Sandstorm	14495
10 12	JANET/Oxess'n Really...	13380
2 12	CRAIG DAVID/Fill Me In	13380
5 12	SHAGGY/Angel	12265
13 11	112/Peaches & Cream	12265
16 11	LARA FABIAN/Will Live Again	12265
6 11	WHITNEY HOUSTON/My Love Is Your Love	12265
7 11	PUSSEY 2000/It's Gonna Be	12265
3 10	BRITNEY SPEARS/Im A Slave 4 U	11150
9 10	MARC ANTHONY/My Baby You	11150
7 10	DESTINY'S CHILD/Independent Women...	11150

MARKET #1		
WQHT/New York		
Emmis (212) 219-9797 Clarity		
12+ Cume 2,400,500		
PLAYS	ARTIST/TITLE	GI (000)
LW 53	MARY J. BLIGE/Family Affair	87556
50 49	JADAKISS/We Don't Make It	80948
40 47	JAY-Z/03 (M.O.V.A.)	77444
52 44	NORGEAGA/Gmmy	72688
36 43	FABOLOUS F/NATE DOGG/Can't Deny It	71036
39 39	USHER/U Remind Me	64428
39 39	MISSY ELLIOTT/One Minute Man	64428
38 38	FAITH EVANS/You Gets No Love	62776
34 38	TRICK DADDY/Im A Thug	62776
34 36	GINUWINE/Differences	59472
37 36	FAT JOE/We Thuggin'	59472
28 35	JARULE/Livin' It Up	57820
9 35	P DIDDY.../Bad Boy For Life	57820
30 33	DMX/Who We Be	54516
25 33	JADAKISS/Knock Yourself Out	54516
31 31	P DIDDY.../Bad Boy For Life	51212
22 30	JENNIFER LOPEZ/Im Real	49560
26 29	USHER/U Remind Me	47908
27 28	R. KELLY/Feel'n On Your...	46256
24 28	ALICIA KEYS/Fallin'	46256
30 26	AALIYAH/Rock The Boat	42952
29 26	BUBBA SPARXXX/Ugly	42952
23 25	JAGGED EDGE/Where The Party At	41300
18 24	FABOLOUS F/NATE DOGG/Can't Deny It	39648
23 23	JUVENILE/Set It Off	37996
19 22	ROYCE DA 5'7"/You Can Touch Me	36344
7 22	JUJU/So Beautiful	36344
10 21	GHOSTFACE KILLAH/Never Be The Same...	34692
17 21	USHER/U Got It Bad	34692
19 20	DESTINY'S CHILD/Nasty Girl	33040
18 20	BLU BOW WOW/Ghetto Girl	33040
33 19	MARY J. BLIGE/No More Drama	31388
- 19	JAY-Z/Girls, Girls, Girls	31388
12 17	JARULE/Just In Case	24700
15 15	112/Dance With Me	24700
12 15	NATE DOGG/Got Love	24700
11 15	ERICK SERMON/No Hot	24700
23 15	DMX/We Right Here	24700
13 14	MUSIQ/Girl Next Door	23128
12 13	CITY HIGH/Caramel	21476

MARKET #2		
KPWR/Los Angeles		
Emmis (818) 953-4200 Steal/Young/E-Man		
12+ Cume 1,708,000		
PLAYS	ARTIST/TITLE	GI (000)
LW 79	MISSY ELLIOTT/One Minute Man	58223
71 77	JAGGED EDGE/Where The Party At	56749
74 77	RUSNOOP DOGG.../Do U Wanna Roll	56749
75 73	FABOLOUS F/NATE DOGG/Can't Deny It	53801
68 73	EASTSIDAZ/Lux II	53801
74 72	JENNIFER LOPEZ/Im Real	53065
69 71	LUDACRIS/Area Codes	52327
40 56	BUBBA SPARXXX/Ugly	41272
40 56	JAY-Z/03 (H.O.V.A.)	36850
36 47	BAD AZZ F/SNOOP DOGG/Wrong Idea	34639
47 45	ALICIA KEYS/Fallin'	33165
38 41	JARULE/Livin' It Up	30217
42 40	MARY J. BLIGE/Family Affair	29480
28 40	JERMAINE OUPRI/Ballin' Out Of...	29480
33 35	TRICK DADDY/Im A Thug	25795
25 32	DR. DRE & DJ QUIK/Put It On Me	23584
16 30	NATE DOGG/Got Love	22110
30 28	SNOOP DOGG/TYRESE.../Just A Baby Boy	20636
20 27	SHAGGY/Angel	19899
23 27	LIL' WAYNE/Shine	19899
17 26	NELLY/1	19899
26 25	R. KELLY/Fiesta	18425
27 24	XZIBIT/Front 2 Back	17688
21 22	112/Peaches & Cream	16214
35 21	VIOLATOR/FUBSTA.../What It Is	15477
10 21	MARIAH CAREY/Don't Stop	15477
13 18	CITY HIGH/Caramel	13266
- 16	AALIYAH/Try Again	11792
21 12	ERICK SERMON/Music	8844
7 11	TYRESE/Off The Heazy	8107
21 11	FOXY BROWN/Candy	8107
6 11	112/Dance With Me	8107
8 10	LUDACRIS/Fatty Girl	7370
7 9	EVE F/GWEN STEFANI/Let Me Blow Ya Mind	6633
3 8	LUDACRIS/Southern Hospitality	5896
3 8	THA DOGG POUND/Gangsta Rap	5896
8 8	JAY-Z/Kuga The N...*	5896
5 8	NELLY/1	5896
1 8	MICHAEL JACKSON/You Rock My World	5896

MARKET #3		
WBBM/Chicago		
Infinity (312) 944-6000 Cavanah/Bradley		
12+ Cume 1,393,400		
PLAYS	ARTIST/TITLE	GI (000)
LW 82	MISSY ELLIOTT/One Minute Man	54372
86 87	JENNIFER LOPEZ/Im Real	51417
80 84	BLU CANTRELL/Hit 'Em Up Style...	49644
49 78	JAY-Z/03 (H.O.V.A.)	46669
40 68	TRICK DADDY/Im A Thug	40188
81 60	CRAIG DAVID/Fill Me In	35460
74 51	P DIDDY.../Bad Boy For Life	30141
51 51	JAGGED EDGE/Where The Party At	30141
53 48	TOYAH/Do	28368
43 46	LIL' MO/Superwoman	27166
40 46	MARY J. BLIGE/Family Affair	27166
29 39	USHER/U Got It Bad	23049
31 39	FABOLOUS F/NATE DOGG/Can't Deny It	23049
18 38	ENRIQUE IGLESIAS/Here	22458
27 38	NSYNC/Girlfriend	22458
39 37	BRITNEY SPEARS/Im A Slave 4 U	21867
32 34	EVE F/GWEN STEFANI/Let Me Blow Ya Mind	20094
33 33	112/Peaches & Cream	19503
9 31	R. KELLY/Feel'n On Your...	18321
44 31	AALIYAH/Rock The Boat	18321
26 30	MISSY ELLIOTT/Get Ur Freak On	17730
31 27	USHER/U Remind Me	15957
1 20	JARULE/Livin' It Up	11820
32 18	CITY HIGH/What Would You Do?	10638
43 15	RAY-J/Wait A Minute	8865
13 12	JANET/Someone To Call...	7683
8 13	AALIYAH/Try Again	7092
7 12	DESTINY'S CHILD/Survivor	7092
8 12	MYA/Case Of The Ex...	7092
7 12	DESTINY'S CHILD/Emotion	7092
6 12	DANCE TROUPE/Raise Up	7092
11 11	NELLY/Ride Wit Me	6501
9 10	R. KELLY/Fiesta	5910
11 10	JAGGED EDGE/Goodbye	5910
9 10	JOE F/MYSTIKAL/Slutter	5910
54 61	DESTINY'S CHILD/Bodykisses	5319
3 9	VIOLATOR/FUBSTA.../What It Is	5319
10 9	AGUILERA/LIL' KIM.../Lady Marmalade	5319
7 9	OUTKAST/M. Jackson	5319

MARKET #4		
KMEL/San Francisco		
Clear Channel (415) 538-1061 Martin/Snyder		
12+ Cume 772,300		
PLAYS	ARTIST/TITLE	GI (000)
LW 63	MARY J. BLIGE/Family Affair	24500
61 61	FAITH EVANS/CARL.../Can't Believe	21350
59 57	MAXWELL/Lifetime	19950
44 55	AALIYAH/Rock The Boat	19250
48 55	JAY-Z/03 (H.O.V.A.)	19250
42 54	MISSY ELLIOTT/One Minute Man	18900
41 51	GINUWINE/Differences	17850
21 51	FABOLOUS F/NATE DOGG/Can't Deny It	17850
41 50	R. KELLY/Feel'n On Your...	17500
41 50	LUDACRIS/Area Codes	17500
60 46	ISLEY BROS./R. ISLEY/Contagious	16100
49 46	ALICIA KEYS/Fallin'	16100
49 45	JAHEM/Just In Case	15750
29 43	JAGGED EDGE/Where The Party At	15050
29 43	ERICK SERMON/Music	12950
34 36	USHER/U Remind Me	12600
31 36	112/Peaches & Cream	12600
20 35	JARULE/Livin' It Up	11550
53 33	JENNIFER LOPEZ/Im Real	11550
15 32	TRICK DADDY/Im A Thug	11200
19 29	112/Dance With Me	10150
25 26	JIL SCOTT/The Way	9100
12 25	BUBBA SPARXXX/Ugly	8760
4 24	R. KELLY/Fiesta	8400
23 24	CASE/Messing You	8400
14 22	RUSNOOP DOGG.../Do U Wanna Roll	7700
25 21	JILL SCOTT/Long Walk	7350
7 14	BUSTA RHYMES/Break Ya Neck	4900
21 13	MUSIQ/Girl Next Door	4550
5 13	NATE DOGG/Got Love	4550
- 13	PETE PABLO/Raise Up	4550
- 12	ALL STAR TRIBUTE/What's Going On	4200
6 12	LIL' MO/Superwoman	4200
- 12	USHER/U Got It Bad	4200
5 11	AALIYAH/Try Again	3800
5 11	BILAL/Fast Lane	3800
8 10	BRIAN MCKNIGHT/Love Of My Life	3500
9 10	KOFFEE BROWN/After Party	3500
8 10	MUSIQ/Just Friends (Sunny)	3500

MARKET #4		
KYLD/San Francisco		
Clear Channel (415) 356-0949 Martin/Archer		
12+ Cume 928,600		
PLAYS	ARTIST/TITLE	GI (000)
LW 58	MARY J. BLIGE/Family Affair	28073
60 67	JENNIFER LOPEZ/Im Real	28073
58 66	JAGGED EDGE/Where The Party At	27654
58 66	MISSY ELLIOTT/One Minute Man	27654
59 66	FABOLOUS F/NATE DOGG/Can't Deny It	27654
51 61	ALICIA KEYS/Fallin'	25559
35 58	112/Dance With Me	24302
46 58	GINUWINE/Differences	19274
40 53	DESTINY'S CHILD/Brown Eyes	18017
58 43	LUDACRIS/Area Codes	18017
19 41	JARULE/Livin' It Up	17179
28 39	BUBBA SPARXXX/Ugly	16341
33 35	JAY-Z/03 (H.O.V.A.)	14665
21 34	AFROMAN/Because I Got High	14246
33 33	CRAIG DAVID/Fill Me In	13827
35 32	BLU CANTRELL/Hit 'Em Up Style...	13408
29 31	FAITH EVANS/CARL.../Can't Believe	12989
17 29	WISE GUY ORCHESTRA/Mambo Italiano	12151
7 29	RUSNOOP DOGG.../Do U Wanna Roll	12151
21 25	EVE F/GWEN STEFANI/Let Me Blow Ya Mind	10475
26 24	P DIDDY.../Bad Boy For Life	10056
19 24	C.O.P. PROJEK/Pomstar	10056
26 24	112/Peaches & Cream	10056
32 23	JANET/Someone To Call...	9637
18 23	MISSY ELLIOTT/Get Ur Freak On	9637
12 21	TRICK DADDY/Im A Thug	8799
20 21	TOYAH/Do	8799
7 21	R. KELLY/Fiesta	8799
- 13	ALL STAR TRIBUTE/What's Going On	7961
15 15	LIL' MO/Gangsta...	6285
4 11	ISLEY BROS./R. ISLEY/Contagious	4609
11 11	MYA/Case Of The Ex...	4609
7 11	DARUDE/Sandstorm	4609
21 11	BUSTA RHYMES/Break Ya Neck	4609
7 10	KANDI/DON'T Think I'm Not	4190
7 10	MADISON AVENUE/Don't Call Me Baby	4190
9 9	SONIQUE/It Feels So Good	3771
3 9	TYRESE/What Am I Gonna Do	3771
7 9	NELLY/1	3771
5 9	GIGI D'AGOSTINO/If I Fry With You	3771

MARKET #8		
WJMN/Boston		
Clear Channel (781) 653-2500 O'Meara/Williams		
12+ Cume 896,900		
PLAYS	ARTIST/TITLE	GI (000)
LW 79	ALICIA KEYS/Fallin'	34265
68 88	JENNIFER LOPEZ/Im Real	33880
51 87	DMX/Who We Be	33495
67 87	JARULE/Livin' It Up	33495
39 72	CRAIG DAVID/Fill Me In	27720
67 69	USHER/U Remind Me	26565
41 62	BUBBA SPARXXX/Ugly	23870
40 57	CITY HIGH/Caramel	21945
41 57	JAY-Z/03 (H.O.V.A.)	21945
42 56	MARY J. BLIGE/Family Affair	21560
24 53	FABOLOUS F/NATE DOGG/Can't Deny It	20405
43 52	P DIDDY.../Bad Boy For Life	20020
41 50	AFROMAN/Because I Got High	19250
34 41	JAGGED EDGE/Where The Party At	15785
28 39	MISSY ELLIOTT/Get Ur Freak On	15015
54 38	MISSY ELLIOTT/One Minute Man	14630
16 35	NELLY/1	13475
6 26	112/Dance With Me	10010
16 25	LUDACRIS/Southern Hospitality	9625
20 24	CHRISTINA MILIAN/AM To PM	9240
20 24	112/Peaches & Cream	9240
32 21	LIL' MO/Superwoman	8085
14 21	CITY HIGH/What Would You Do?	8085
15 21	R. KELLY/Fiesta	8085
11 20	LIL' RASCALS/Hardball	7700
13 20	JARULE/LIL' MO.../Put It On Me	7700
12 18	K-CI & JOJO/Crazy	6930
12 18	PRODUCT G&B/Clock Click	6930
13 17	DR. DRE/The Next Episode	6545
12 16	LIL' KIM F/SNOOP DOGG/How Many Licks	6160
10 16	JARULE F/C. MILIAN/Between Me And You	6160
6 16	2PAC/Unto The End Of	6160
14 16	SNOOP DOGG/Lay Low	6160
10 15	MISSY ELLIOTT/Hot Boyz	5775
8 14	FOXY BROWN/Candy	5390
4 14	EVE F/GWEN STEFANI/Let Me Blow Ya Mind	5390
12 14	LIL' MO/Gangsta...	5390
11 14	MONTPELL JORDAN/Get It On... Tonight	5390
15 14	JOE F/MYSTIKAL/Slutter	5390
9 14	RUFF EN'DZ/No More	5390

MARKET #9		
WPGC/Washington, DC		
Infinity (301) 918-0955 Stevens/Mitchem		
12+ Cume 773,700		
PLAYS	ARTIST/TITLE	GI (000)
LW 58	AALIYAH/Rock The Boat	25278
63 62	GINUWINE/Differences	23746
56 60	JENNIFER LOPEZ/Im Real	22380
60 56	MAXWELL/Lifetime	21448
38 49	JAY-Z/03 (H.O.V.A.)	18767
37 44	TRICK DADDY/Im A Thug	16522
41 43	MARY J. BLIGE/Family Affair	16469
36 43	BRIAN MCKNIGHT/Love Of My Life	16469
46 41	JILL SCOTT/The Way	15703
25 41	MARY J. BLIGE/Feel'n On Your...	15703
42 39	TANK/Slowly	14937
21 37	PETE PABLO/Raise Up	14171
45 30	ISLEY BROS./R. ISLEY/Contagious	11490
20 30	JARULE/Livin' It Up	11490
19 29	BUBBA SPARXXX/Ugly	11107
9 28	JAY-Z/Girls, Girls, Girls	11107
9 28	MR. CHEEK/Lights, Camera...	10724
26 24	ALICIA KEYS/Woman's Worth	10341
32 25	JAGGED EDGE/Where The Party At	9575
13 25	DMX	



Mix Show Top 30

September 28, 2001

- 1 MARY J. BLIGE Family Affair (MCA)
- 2 MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)
- 3 FABOLOUS f/NATE DOGG Ya'll Can't Deny It (Desert Storm/Elektra/EEG)
- 4 JAGGED EDGE f/NELLY Where The Party At? (So So Def/Columbia)
- 5 JENNIFER LOPEZ I'm Real (Epic)
- 6 BUBBA SPARXX Ugly (Interscope)
- 7 LUDACRIS Area Codes (Murder Inc./Def Jam/IDJMG)
- 8 JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)
- 9 112 Peaches & Cream (Arista)
- 10 ALICIA KEYS Fallin' (J)
- 11 P. DIDDY & THE FAMILY Bad Boy For Life (Bad Boy/Arista)
- 12 JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)
- 13 112 Dance With Me (Bad Boy/Arista)
- 14 USHER U Remind Me (LaFace/Arista)
- 15 MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)
- 16 LIL' MO Superwoman (EastWest/EEG)
- 17 EVE f/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)
- 18 BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)
- 19 RL/SNOOP DOGG/LIL' KIM Do U Wanna Roll (J)
- 20 NELLY #1 (Priority)
- 21 FOXY BROWN Candy (Violator/IDJMG)
- 22 CITY HIGH Caramel (Interscope)
- 23 MICHAEL JACKSON You Rock My World (Epic)
- 24 LIL' MO Gansta (Love 4 The Streets) (Gold Mind/EastWest/EEG)
- 25 VIOLATOR f/BUSTA RHYMES What It Is (Violator/Loud/Columbia)
- 26 TRICK DADDY I'm A Thug (Slip-N-Slide/Atlantic)
- 27 JUVENILE Set It Off (Cash Money/Universal)
- 28 AFROMAN Because I Got High (Universal)
- 29 JERMAINE DUPRI Ballin Out Of Control (So So Def/Columbia)
- 30 CRAIG DAVID Fill Me In (Wildside/Atlantic)



37 CHR/Rhythmic Mix Show Reporters

ARTIST BREAKDOWN

FABOLOUS

Album: *Ghetto Fabolous*
Label: *Desert Storm/
Elektra/EEG*



The life of Elektra's **Fabolous** is the quintessential success story. Born and bred in the PJs of New York, Fab was considered one of the hottest rappers in the game. When New York mix-tape king DJ Clue witnessed Fab's knack for rhyming during an impromptu session in 1998, he knew Fab was destined to be the next big star. *Rolling Stone* and MTV quickly caught wind of the hip-hop newcomer after the video for his debut single, "Can't Deny It," aired. And so, the hype began. The buzz spread fast, and Fabolous continued to live up to his name. • "Can't Deny It," featuring Cali's own infamous hook-singer Nate Dogg, quickly raced onto the top 10 of the Rhythmic chart. The single, branded by producer Rick Rock, is currently dominating the Mix Show chart and has even picked up a few Pop stations, like WYYL/Memphis and KKXX/Bakersfield. There's no doubt that Fabolous hit a home run his first time at bat, but can he do it again? • His debut, *Ghetto Fabolous*, is laden with tracks that explode with catchy hooks laced with Fab's creative dialect. Add to that some clever production by Clue, Duro and Skane. The album also features skilled rapper Ja Rule, R&B multi-Platinum group Jagged Edge and labelmate Lil' Mo. • Your hip-hop fix will be satisfied by the head-banging, hood-driven rhymes in "Keepin' It Gansta," "Young'N" and "Ride for This," which features Ja Rule. Backed by the famed quartet Jagged Edge, Fab expresses his love for his girlfriend in "Trade It All." *Ghetto Fabolous* wouldn't be a credible example of DJ Clue's production if it didn't contain a hip-hop classic mixed to a new millennium groove. On "Take You Home," Lil' Mo sings the chorus to a hit Lisa Lisa rocked 16 years ago: "I Wonder If I Take You Home." • *Ghetto Fabolous* could be described this way: moving up from the PJs to the suburbs, bling-blinging every day, sipping on the finest Cristal, walking into the club with an entourage exceeding fire-hazard regulations (most of whom you don't know), wearing the highest quality name-brand gear and flaunting cars that cost more than your house. Fabolous takes you on an expedition from the hood to the burbs and back again with distinctively engineered rhymes, tantalizing hooks and a style that illustrates all he represents. Enjoy.

— Reneé Bell
Asst. CHR Editor

Contributing Stations

KQBT/Austin, TX	KSEQ/Fresno, CA	KDON/Monterey-Salinas, CA	KBMB/Sacramento, CA
KISV/Bakersfield, CA	KIKI/Honolulu, HI	WQHT/New York, NY	KSFM/Sacramento, CA
WBHJ/Birmingham, AL	KXME/Honolulu, HI	WNVZ/Norfolk, VA	KTFM/San Antonio, TX
WJMN/Boston, MA	KBXX/Houston-Galveston, TX	KQCH/Omaha, NE	XHTZ/San Diego, CA
WBBM/Chicago, IL	KLUC/Las Vegas, NV	WPYO/Orlando, FL	KMEL/San Francisco, CA
KZFM/Corpus Christi, TX	KPWR/Los Angeles, CA	KCAQ/Oxnard-Ventura, CA	KYLD/San Francisco, CA
KPRR/El Paso, TX	KXHT/Memphis, TN	KKFR/Phoenix, AZ	KUBE/Seattle-Tacoma, WA
WJFX/Ft. Wayne, IN	WPOW/Miami, FL	KXJM/Portland, OR	WLLD/Tampa, FL
KBOS/Fresno, CA	KTTB/Minneapolis, MN	WWKX/Providence, RI	KOHT/Tucson, AZ
			WPGC/Washington, DC

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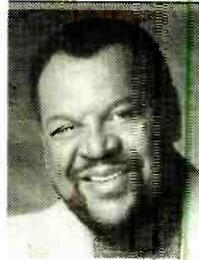
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Slammin' With Good Taste

■ WBHK/Birmingham knows its audience

WBHK/Birmingham is making its presence felt with its brand of Urban AC in a city with a rich heritage of Urban radio. A.G. Gaston, a prominent black businessman and civil rights supporter, was the first African American to own a radio station in Birmingham. Shelly Stewart and respected newsman Roy Wood Sr. were also noted broadcasters with connections to Birmingham and the civil rights movement.

These folks were broadcasters with no fear when it came to doing what had to be done to obtain the ultimate goal of freedom for our people. Now we have Jay Dixon and his bunch bringing Urban radio to the deep South, though it's obviously much different from what it was in the '60s.

Listen To The People

Dixon is WBHK's PD. He's long been known for his superb voiceover and station imaging work. Prior to moving to Birmingham, Jay worked in New York at WRKS (Kiss), and he's been in the industry for 20 years. He originally hails from Boston.

When I asked Dixon to what he would attribute WBHK's success, he said, "I've done a lot of things with the imaging of the radio station. We had some success with that. And, because of my experience as an air personality on WRKS, as well as being a club jock in New York, I know what people want to hear on the radio, as far as music and information are concerned.

"Coming to Birmingham after being in New York for 11 years was, obviously, a culture shock, but I know how to listen to people, respect people and work with people. I love the listeners, and I love the business I'm in, so it was basically just finding out what the listeners wanted and then giving it to them."

I told Dixon that GMs, PDs, MDs and station consultants always say, "All we did was give the people what they wanted," and I asked if he thinks broadcasters should ever give the people some of what they need along with what they want. "Absolutely,"

he replied. "But people will also let you know what they need. They're not stupid.

"For example, there is a huge taste for blues, gospel and jazz in this town. We play gospel records that don't chart on the Urban AC charts and that record companies aren't even pushing. There are songs, like BeBe Winans' 'Stand,' that my listeners have let me know very clearly that they liked and wanted to hear on our radio station. We played 'Stand,' and it's a huge record for us."

Love Your Listeners

Dixon had some other things about WBHK that he wanted to share. "Community and family are very important to our success," he said. "When you treat your listeners like they are part of your family, they respond

to you in the same way. Our promotions are family-oriented. Birmingham is really not a nightclub type of town, and we don't do a lot of parties and stuff like that. Anything we do that is a promotional event is a family event.

"Our air personalities are part of the people of Birmingham's families. I include myself in that because I'm also on the air, doing afternoon drive. A gentleman named Oliver Brewer does our midday show, and he's a native of Birmingham. He is a member of the churches in this community. It's the same thing with Kim Moore, who is on from 7pm to midnight. People in this town know the two of them and respect them as prominent citizens in this community. They treat Kim like part of their own families.

"When anything happens in the lives of any of our announcers, the

public here knows it, and they respond like caring family members would. That makes a big difference in how you do things at a radio station. You can have a setup where you just have liners and play songs that test well and rotate them over and over again. But when you have a radio station that hits emotional buttons with people, the response is much different. That's where our 10 share comes from in the spring book.

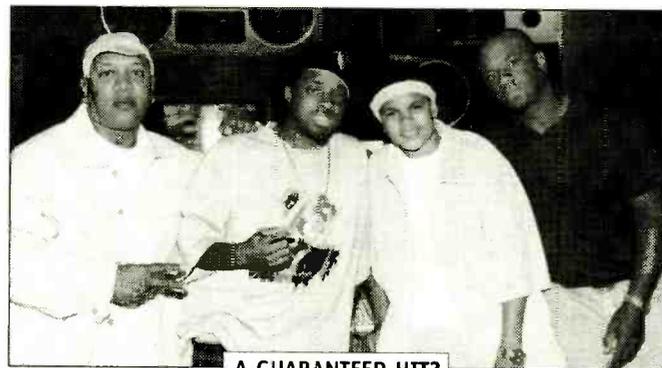
"I am a very spiritual person, and I believe that God put us in this business to reach out to people. When you reach out with respect and love your listeners, they give that love right back to you."

Gut Vs. Research

Here's an overview of just how well WBHK is doing in Birmingham. Overall, it is No. 1 with a 10.2 — and this isn't even its target demo! With a 10.5 18-34, it is No. 2 in the market, behind sister station WBHJ-FM. It is No. 1 18-49 with a 13.0, and, in its target demo, 25-54, it is No. 1 with a 14.1. Its closest competitor in that demo, WYSF, has an 8.6. As you can see, Dixon and his staff have a chemistry in Birmingham that's truly special and that is yielding positive dividends.

To give you an overview, prior to WBHK's coming into the market, WENN was the FM connection to Birmingham's black community. When new owners took over, everything changed at WENN, including the talent, management, programming and format. It's now owned by Clear Channel and back to doing a mainstream Urban format. The two stations A.G. Gaston owned, WATV-AM and WAGG-AM, are still around too. WATV has an Urban Oldies/Gospel format, and WAGG is Gospel. So folks have a choice of a number of different approaches and genres of urban music to listen to in Birmingham.

I asked Dixon for his thoughts about research and the importance of analyzing it and deciding what parts of it should be implemented. "You have to know how to interpret the research properly, and you have to use your gut as well," he said. "As an example, if you have rap



A GUARANTEED HIT?

Hollywood recording artist Lil' J knows what it takes for success. His debut album, *All About J*, will be released early next year, and he enlisted the talents of superproducer Jermaine Dupri to ensure a successful outcome. Pictured here (l-r) are Lil' J's manager, Livio Harris; Dupri; Lil' J; and Hollywood Sr. VP Vaughn Hillyard.



TAKING A BREATHER

RCA recording artist Coko enlisted two women whom she knew could hold a note to add a lil' sumthin' sumthin' to her forthcoming single, "Let Him Go": Destiny's Child's Kelly Rowland and former 702 member Meelah. Here, the singing sistas take a break from recording the single from Coko's fall release, *Music Doll*. Pictured are (l-r) Rowland, Coko and Meelah.

songs that test well within Urban AC, that doesn't mean you'll put a rap show on in the afternoon. You have to understand what your focus is and, especially, how your radio station is branded in the minds of its listeners.

"While doing all of that, you have to know what the programming goal is. Who are you trying to reach, and what one image or target or brand are you putting in their minds about what the radio station is?"

"You have to know how to interpret the research properly, and you have to use your gut as well."

"I grew up in music, and I had great success as a club DJ in New York for a total of 11 years. When you are a DJ, you have an opportunity to look at the people in front of you as a focus group. You learn things about how people respond to music, and they give you feedback very quickly. If you play a song they don't like, they will not dance, and they will clear the floor.

"You don't get that kind of immediate feedback when you are sitting behind the mike in radio. So, when a new song comes out, I have to think about how that song fits, using my knowledge of my audience. I have to think about who the artists are and whether they have any history with the people in this area. I also have to think about the history of the people who live here and whether the music would fit what they're all about.

"This is where your gut feelings come into your programming. You have to look at things other than just the research. Overly researched music isn't the way to go. As I said before, you have to know your market, the people you are targeting your programming to and many other social factors as well."

Dixon brought the conversation to a close by saying, "Radio is really simple: Give the people what they want. It also requires you to work with and for good people. Cox is a great company because they give you what you need to win, and they support your efforts to get the job done.

"I have a great airstaff who really work hard, and I'm glad they are seeing the benefits of all of our hard work and our team effort. It's really about teamwork, and we couldn't have achieved this goal without the help of my MD, Darryl Johnson, and the brilliant insight of my VP/GM, David DuBose."

"Community and family are very important to our success. When you treat your listeners like they are part of your family, they respond to you in the same way."



September 28, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
-	1	GINUWINE Differences (Epic)	2794	+244	457185	15	65/0
-	2	MARY J. BLIGE Family Affair (MCA)	2692	+251	412087	11	66/0
-	3	AALIYAH Rock The Boat (BlackGround)	2458	+418	411331	7	64/0
-	4	JENNIFER LOPEZ I'm Real (Epic)	2443	+54	383899	14	63/0
-	5	JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	2274	+90	368871	11	64/0
-	6	ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks)	2012	-64	307173	14	65/0
-	7	TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)	2011	+109	319441	12	63/0
-	8	R. KELLY Feelin' On Your Booty (Jive)	1976	+342	311882	12	63/1
Breaker	9	JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	1917	+363	298146	8	64/62
-	10	MICHAEL JACKSON You Rock My World (Epic)	1803	+226	253526	5	62/5
-	11	MAXWELL Lifetime (Columbia)	1778	+330	277237	10	57/0
-	12	ALICIA KEYS Fallin' (J)	1661	-75	271878	22	63/1
-	13	JAGGED EDGE Where The Party At (So So Def/Columbia)	1603	-79	265899	19	64/0
-	14	BUBBA SPARXXX Ugly (Interscope)	1457	+190	238443	5	61/10
-	15	MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)	1434	+11	238856	13	63/1
-	16	JUVENILE Set It Off (Cash Money/Universal)	1427	+93	196832	15	55/0
-	17	TYRESE What Am I Gonna Do (RCA)	1377	+142	213474	7	64/0
-	18	BRIAN MCKNIGHT Love Of My Life (Motown)	1360	+159	214932	10	59/2
-	19	PETEY PABLO Raise Up (Jive)	1348	+165	174898	10	57/1
Breaker	20	FABOLOUS F/NATE DOGG Can't Deny It (Desert Storm/Elektra/EEG)	1343	+174	189945	8	56/5
-	21	P. DIDDY & THE FAMILY Bad Boy For Life (Bad Boy/Arista)	1293	-103	135052	13	59/0
-	22	LUDACRIS Area Codes (Murder Inc./Def Jam/IDJMG)	1262	+16	197907	12	60/0
-	23	USHER U Remind Me (LaFace/Arista)	1241	+1	161926	19	62/0
-	24	USHER U Got It Bad (LaFace/Arista)	1233	+368	195591	5	55/6
-	25	JAHEIM Just In Case (Divine Mill/WB)	1077	+98	174452	21	54/0
Breaker	26	FAITH EVANS You Gets No Love (Bad Boy/Arista)	1076	+452	200486	3	61/61
-	27	112 Dance With Me (Bad Boy/Arista)	848	+61	142252	9	43/0
-	28	MUSIQ Girl Next Door (Def Soul/IDJMG)	826	-13	137545	10	47/0
-	29	JADAKISS Knock Yourself Out (Ruff Ryders/Interscope)	779	+60	103875	7	48/2
-	30	TANK Slowly (BlackGround)	748	-5	92821	13	46/0
-	31	RAY-J Formal Invite (Atlantic)	712	+96	82570	4	52/7
-	32	LIL' WAYNE Shine (Cash Money/Universal)	703	+27	102408	8	35/1
Breaker	33	BABYFACE What If (Arista)	692	+59	96820	5	41/4
-	34	FOXY BROWN Candy (Violator/IDJMG)	679	+93	76332	4	45/0
-	35	BILAL Fast Lane (Moyo/Interscope)	672	-38	85580	8	35/0
-	36	LIL' MO Gangsta (Love 4 The Streets) (Gold Mind/EastWest/EEG)	655	+70	77291	6	51/1
-	37	SUNSHINE ANDERSON Lunch Or Dinner (Soulife/Atlantic)	602	+4	45527	10	34/0
Breaker	38	MARIAH CAREY Don't Stop (Virgin)	600	+271	70463	1	55/55
-	39	DESTINY'S CHILD Emotion (Columbia)	576	+172	65990	2	43/7
Breaker	40	CITY HIGH Caramel (Interscope)	535	+315	57143	1	48/48
-	41	MR. CHEEKS Lights, Camera, Action (Universal)	527	+59	80479	5	39/5
-	42	AFROMAN Because I Got High (Universal)	522	-108	52314	5	19/0
-	43	NELLY#1 (Priority)	520	+108	56564	4	41/1
Debut	44	DMX Who We Be (Ruff Ryders/IDJMG)	504	+182	85205	1	0/0
-	45	JERMAINE DUPRI Ballin' Out Of Control (So So Def/Columbia)	491	+72	65015	4	46/1
Breaker	46	ANGIE STONE Brotha (J)	471	+78	49223	3	41/5
-	47	COO COO CAL My Projects (Tommy Boy)	468	+3	48809	14	34/0
Breaker	48	JAGGED EDGE Goodbye (So So Def/Columbia)	458	+235	69918	1	48/47
-	49	HI TEK Round & Round (Rawkus/Priority)	421	+15	50443	8	19/0
Debut	50	GERALD LEVERT Made To Love Ya (EastWest/EEG)	401	+131	41316	1	23/0

66 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/16-Saturday 9/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.25 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	62
FAITH EVANS You Gets No Love (Bad Boy/Arista)	61
MARIAH CAREY Don't Stop (Virgin)	55
CITY HIGH Caramel (Interscope)	48
JAGGED EDGE Goodbye (So So Def/Columbia)	47
ERICK SERMON I'm Hot (J)	39
LUDACRIS Fatty Girl (FB/Universal)	38
GHOSTFACE KILLAH Never Be The... (Razor Sharp/Epic)	27
NATE DOGG I Got Love (Elektra/EEG)	26
SHAQUILLE O'NEAL In The Sun (T.W.isM./Trauma)	25

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FAITH EVANS You Gets No Love (Bad Boy/Arista)	+452
AALIYAH Rock The Boat (BlackGround)	+418
USHER U Got It Bad (LaFace/Arista)	+368
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	+363
R. KELLY Feelin' On Your Booty (Jive)	+342
MAXWELL Lifetime (Columbia)	+330
CITY HIGH Caramel (Interscope)	+315
MARIAH CAREY Don't Stop (Virgin)	+271
MARY J. BLIGE Family Affair (MCA)	+251
GINUWINE Differences (Epic)	+244

Breakers®

NOW PLAYING ON 60% OF THE REPORTING PANEL

JA RULE
Livin' It Up (Murder Inc./Def Jam/IDJMG)
TOTAL PLAYS/INCREASE: 1917/363 TOTAL STATIONS/ADDS: 64/62 CHART: 9

FABOLOUS F/NATE DOGG
Can't Deny It (Desert Storm/Elektra/EEG)
TOTAL PLAYS/INCREASE: 1343/174 TOTAL STATIONS/ADDS: 56/5 CHART: 20

FAITH EVANS
You Gets No Love (Bad Boy/Arista)
TOTAL PLAYS/INCREASE: 1076/452 TOTAL STATIONS/ADDS: 61/61 CHART: 26

BABYFACE
What If (Arista)
TOTAL PLAYS/INCREASE: 692/59 TOTAL STATIONS/ADDS: 41/4 CHART: 33

MARIAH CAREY
Don't Stop (Virgin)
TOTAL PLAYS/INCREASE: 600/271 TOTAL STATIONS/ADDS: 55/55 CHART: 38

CITY HIGH
Caramel (Interscope)
TOTAL PLAYS/INCREASE: 535/315 TOTAL STATIONS/ADDS: 48/48 CHART: 40

ANGIE STONE
Brotha (J)
TOTAL PLAYS/INCREASE: 471/78 TOTAL STATIONS/ADDS: 41/5 CHART: 46

JAGGED EDGE
Goodbye (So So Def/Columbia)
TOTAL PLAYS/INCREASE: 458/235 TOTAL STATIONS/ADDS: 48/47 CHART: 48

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.



Nothing's Wrong

IMPACTING URBAN MAINSTREAM 10.1.01

Differences

GINUWINE

*My whole life has changed
Since you came in
I know back then
You were that special one
I'm so in love
So deep in love*

R&R Urban Mainstream #2 to 1*
Billboard Hot R&B/Hip-Hop Airplay #1 to 1*
Urban Network/Media Base 24/7 #1 to 1*

Over 3900 Spins and GROWING
Audience is 55 Million!



21 PLAYS



24 PLAYS

THANKS URBAN RADIO FOR THE #1 RECORD..

The Life

The next unquestionable hit from his new album,
PRODUCED BY TROY OLIVER FOR MILK CHOCOLATE PRODUCTIONS
MANAGEMENT: JEFEMY GEFFEN FOR GEFFEN MANAGEMENT GROUP
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EPIC RECORDS...IT'S NOT A GAME!

MARKET #1

WBL/Philadelphia
Clear Channel
(215) 447-1000
Brown/Womack
12+ Cume 1,470,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
51	53	ALICIA KEYS/Fallin'	44308
54	52	GINUWINE/Differences	43472
51	52	ISLEY BROS./R. ISLEY/Contagious	43472
34	49	AALIYAH/Rock The Boat	40964
54	49	MARY J. BLIGE/Family Affair	40964
50	48	JAGGED EDGE/Where The Party At	40128
46	44	R. KELLY/Feelin' On Your...	36784
52	39	USHER/U Remind Me	35112
51	34	BRIAN MCKNIGHT/Love Of My Life	28424
20	30	TYRESE/What Am I Gonna Do	25080
29	29	JIMMY COZIER/She's All I Got	24224
6	27	JILL SCOTT/The Way	22572
19	25	JARULE/Livin' It Up	20900
29	25	112/Dance With Me	20900
31	25	MISSY ELLIOTT/One Minute Man	20900
25	25	LUDACRIS/Area Codes	20900
21	25	FAITH EVANS/You Gets No Love	20900
10	24	JENNIFER LOPEZ/Im Real	20064
29	22	MUSIQ/Next Door	18392
26	21	BILAL/Fast Lane	17556
26	21	P. DIDDY...Bad Boy For Life	17556
20	20	NELLY/Ride Wit Me	16720
16	19	BABYFACE/What If	15884
21	19	JAY-Z/Zzoo (H.O.V.A.)	15884
19	18	EVE/FWENSTEIN/Let Me Blow Ya Mind	15048
19	18	JAY-Z/Just Wanna Love...	15048
13	18	USHER/U Remind Me	15048
14	17	KENNY LATTIMORE/Weekend	14212

MARKET #2

KKBT/Los Angeles
Radio One
(323) 634-1800
Scorpio/Fuller
12+ Cume 1,284,600



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
51	71	MARY J. BLIGE/Family Affair	48280
51	61	AALIYAH/Rock The Boat	41480
51	56	EASTSIDAZ/Just In Case	39440
51	56	TRICK DADDY/Im A Thug	38080
51	55	MISSY ELLIOTT/One Minute Man	37400
51	51	BUBBA SPARXXX/Ugly	34680
51	50	FABOLOUS F/NATE DOGG/Can't Deny It	34000
51	50	JAY-Z/Zzoo (H.O.V.A.)	34000
47	46	GINUWINE/Differences	33320
47	47	ALICIA KEYS/Fallin'	31960
47	43	LUDACRIS/Area Codes	29240
41	41	FAITH EVANS/You Gets No Love	27880
41	38	JAGGED EDGE/Where The Party At	25840
41	37	ISLEY BROS./R. ISLEY/Contagious	24480
41	36	JENNIFER LOPEZ/Im Real	24480
41	34	JARULE/Livin' It Up	23120
41	32	TYRESE/What Am I Gonna Do	21760
41	28	USHER/U Got It Bad	19040
41	24	JILL SCOTT/The Way	16320
41	24	R. KELLY/Feelin' On Your...	16320
41	23	MUSIQ/Next Door	15640
41	21	JAGGED EDGE/Goodbye	14280
41	20	LIL' BOW WOW/Ghetto Girls	13600
41	15	RAY-J/Formal Invite	10200
41	13	ERICK SERMON/Music	8840
41	13	MICHAEL JACKSON/You Rock My World	8840
41	13	BABYFACE/What If	8840
41	12	MAXWELL/Lifetime	8160
41	11	XZIBIT/Get Your Walk On	7480
41	10	JERMAINE DUPRI/Ballin' Out Of...	6800

MARKET #3

WGCI/Chicago
Clear Channel
(312) 986-6900
Smith/Boatner
12+ Cume 918,200



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
47	54	MICHAEL JACKSON/You Rock My World	41634
44	51	JENNIFER LOPEZ/Im Real	39321
44	50	GINUWINE/Differences	38550
39	49	JAY-Z/Zzoo (H.O.V.A.)	37779
38	49	AALIYAH/Rock The Boat	37779
30	47	R. KELLY/Feelin' On Your...	36237
35	43	MISSY ELLIOTT/One Minute Man	33153
40	40	MAXWELL/Lifetime	30840
39	38	AALIYAH/We Need A Resolution	30069
26	29	MARY J. BLIGE/Family Affair	29298
21	31	JAGGED EDGE/Where The Party At	23901
26	29	TRICK DADDY/Im A Thug	22359
23	28	MUSIQ/Next Door	21925
11	25	JILL SCOTT/The Way	19278
18	24	FAITH EVANS/You Gets No Love	18504
31	24	JAHMIM/Just In Case	18504
35	24	VIOLATOR/F.B.U.S.T.A...What It Is	18504
9	22	JAY-Z/Girls, Girls, Girls	16962
25	21	JILL SCOTT/He Loves Me	16191
13	21	TYRESE/What Am I Gonna Do	16191
21	20	LUDACRIS/Area Codes	15420
18	20	MUSIQ/Mary Go Round	15420
19	20	LUTHER VANDROSS/Take You Out	15420
20	19	ALICIA KEYS/Fallin'	14649
17	18	FAITH EVANS/CARL...Can't Believe	13878
10	18	GLENN LEWIS/Don't You Forget It	13878
11	17	ALICIA KEYS/A Woman's Worth	13107
15	16	CHARLIE WILSON/One Way Street	12336
16	16	JARULE/Livin' It Up	12336

MARKET #3

WPWX/Chicago
Crawford
(919) 933-4455
Alan/Reynolds
12+ Cume N/A



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
41	47	GINUWINE/Differences	0
47	45	LUDACRIS/Area Codes	0
43	45	MARY J. BLIGE/Family Affair	0
36	43	R. KELLY/Feelin' On Your...	0
51	43	TRICK DADDY/Im A Thug	0
44	42	JAY-Z/Zzoo (H.O.V.A.)	0
42	38	AALIYAH/Rock The Boat	0
42	38	JENNIFER LOPEZ/Im Real	0
28	34	MICHAEL JACKSON/You Rock My World	0
37	34	ISLEY BROS./R. ISLEY/Contagious	0
39	33	P. DIDDY...Bad Boy For Life	0
26	29	DO OR DIE/Sex Appeal	0
16	27	JARULE/Livin' It Up	0
26	26	PHILLY'S MOST WANTED/Please Don't Mind	0
25	25	ERICK SERMON/Im Hot	0
21	26	FAITH EVANS/You Gets No Love	0
25	25	FOXY BROWN/Yeah	0
24	24	TYRESE/What Am I Gonna Do	0
18	23	MAXWELL/Lifetime	0
22	22	GHOSTFACE KILLAH/Never Be The Same...	0
29	20	LIL' WAYNE/Shine	0
19	20	USHER/U Got It Bad	0
19	20	JILL SCOTT/The Way	0
19	19	JAGGED EDGE/Goodbye	0
18	19	PROPHET JONES/Lifetime	0
18	18	MISSY ELLIOTT/One Minute Man	0
16	18	BRIAN MCKNIGHT/Love Of My Life	0
16	18	P. DIDDY...Bad Boy For Life	0
22	16	NELLY/Batter Up	0

MARKET #5

WPHI/Philadelphia
Radio One
(215) 884-9400
Ice/George
12+ Cume 394,600



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
48	52	GINUWINE/Differences	9724
47	52	R. KELLY/Feelin' On Your...	9724
44	44	MARY J. BLIGE/Family Affair	8228
40	43	JAY-Z/Zzoo (H.O.V.A.)	8041
27	41	AALIYAH/Rock The Boat	7667
38	41	JAY-Z/Zzoo (H.O.V.A.)	7106
42	38	JARULE/Livin' It Up	7106
40	38	JENNIFER LOPEZ/Im Real	7106
35	38	FAITH EVANS/You Gets No Love	7106
28	35	BRIAN MCKNIGHT/Love Of My Life	6545
29	34	MAXWELL/Lifetime	6358
40	34	LIL' WAYNE/Shine	6358
43	34	ISLEY BROS./R. ISLEY/Contagious	6358
38	34	TRICK DADDY/Im A Thug	6358
25	33	FABOLOUS F/NATE DOGG/Can't Deny It	6171
31	33	NICOLET/Im Lookin'	5797
31	31	USHER/U Got It Bad	5797
31	29	JAGGED EDGE/Where The Party At	5423
32	29	MISSY ELLIOTT/One Minute Man	5423
32	28	RAY-J/Formal Invite	5236
9	24	JAGGED EDGE/Goodbye	4468
32	23	LIL' RASCALS/Hardball	4301
19	20	MICHAEL JACKSON/You Rock My World	3740
22	20	TYRESE/What Am I Gonna Do	3740
5	19	CITY HIGH/Caramel	3553
19	17	USHER/U Remind Me	3179
18	17	PHILLY'S MOST WANTED/Please Don't Mind	3179
12	16	DESTINY'S CHILD/Emotion	2992
16	16	P. DIDDY...Bad Boy For Life	2992
7	15	LUDACRIS/Fatty Girl	2805

MARKET #5

WUSL/Philadelphia
Clear Channel
(215) 483-9900
Cocper/Tyner/Lani
12+ Cume 733,000



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
43	46	JAY-Z/Zzoo (H.O.V.A.)	22080
34	44	BRIAN MCKNIGHT/Love Of My Life	21120
40	43	JADAKISS/Knock Yourself Out	20640
42	43	JARULE/Livin' It Up	20640
41	43	GINUWINE/Differences	20640
40	40	R. KELLY/Feelin' On Your...	19200
35	35	AALIYAH/Rock The Boat	16800
30	34	MAXWELL/Lifetime	16320
33	33	MARY J. BLIGE/Family Affair	15840
19	33	FAITH EVANS/You Gets No Love	15840
24	32	112/Dance With Me	15840
21	29	FABOLOUS F/NATE DOGG/Can't Deny It	13920
21	29	MUSIQ/Mary Go Round	13920
23	26	TRICK DADDY/Im A Thug	12480
32	25	JILL SCOTT/He Loves Me	12000
8	24	USHER/U Got It Bad	11520
25	24	JENNIFER LOPEZ/Im Real	11520
2	23	DMX/Who We Be	11040
19	23	MISSY ELLIOTT/One Minute Man	11040
18	22	MR. CHEEKS/Lights, Camera...	10560
14	21	BUBBA SPARXXX/Ugly	10080
20	20	JAGGED EDGE/Where The Party At	9600
27	19	ISLEY BROS./R. ISLEY/Contagious	9120
22	17	INDIA ARIE/Brown Skin	8160
18	17	VIOLATOR/F.B.U.S.T.A...What It Is	8160
16	17	LIL' WAYNE/Shine	7680
15	15	MISSY ELLIOTT/Get Ur Freak On	7200
23	15	NICOLET/Im Lookin'	7200
23	15	TYRESE/What Am I Gonna Do	7200
13	14	LIL' RASCALS/Hardball	6720

MARKET #6

KBFB/Dallas-Ft. Worth
Radio One
(972) 521-4661
Killy
12+ Cume 399,800



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
50	66	BUBBA SPARXXX/Ugly	16764
54	58	JUVENILE/Set It Off	14732
44	50	TRICK DADDY/Im A Thug	12700
36	48	LUDACRIS/Area Codes	12192
35	46	AALIYAH/Rock The Boat	11684
44	45	MARY J. BLIGE/Family Affair	11430
44	44	JAY-Z/Zzoo (H.O.V.A.)	11176
42	42	JENNIFER LOPEZ/Im Real	10668
35	42	PETEY PABLO/Raise Up	10668
39	41	FABOLOUS F/NATE DOGG/Can't Deny It	10414
29	39	JAGGED EDGE/Where The Party At	9906
27	39	ISLEY BROS./R. ISLEY/Contagious	9398
22	36	MAXWELL/Lifetime	9134
35	34	PUBLIC ANNOUNCEMENT/John Doe	8646
32	31	2PAC/Let's 2 My Unborn	7874
31	31	R. KELLY/Feelin' On Your...	7874
30	30	AFROMAN/Because I Got High	7620
30	28	BILAL/Fast Lane	7112
10	26	JARULE/Livin' It Up	6604
14	25	JERMAINE DUPRI/Ballin' Out Of...	6350
29	24	JAHMIM/Just In Case	6096
16	24	IMX/The First Time	6096
21	22	MISSY ELLIOTT/One Minute Man	5588
15	22	MICHAEL JACKSON/You Rock My World	5588
25	18	ALICIA KEYS/Fallin'	4572
15	16	USHER/U Got It Bad	4064
15	15	TYRESE/What Am I Gonna Do	3810
3	14	FAITH EVANS/You Gets No Love	3556
11	14	LIL' FLIP/Can Do That	3556

MARKET #6

KKDA/Dallas-Ft. Worth
Service
(972) 263-9911
Cheatnam
12+ Cume 498,500



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
46	58	MAXWELL/Lifetime	21982
50	50	AALIYAH/Rock The Boat	18950
52	48	PUBLIC ANNOUNCEMENT/John Doe	18192
50	48	JENNIFER LOPEZ/Im Real	18192
44	46	BRIAN MCKNIGHT/Love Of My Life	17434
42	45	ISLEY BROS./R. ISLEY/Contagious	16756
31	44	R. KELLY/Feelin' On Your...	16756
42	41	GINUWINE/Differences	15539
38	39	MICHAEL JACKSON/You Rock My World	14781
17	39	USHER/U Got It Bad	14781
40	38	MARY J. BLIGE/Family Affair	14023
25	37	ALICIA KEYS/A Woman's Worth	14023
36	36	JARULE/Livin' It Up	13644
41	36	TRICK DADDY/Im A Thug	13644
32	32	JUVENILE/Set It Off	12128
39	30	ALICIA KEYS/Fallin'	11370
39	29	JILL SCOTT/The Way	10991
25	27	LIL' ROME/O The Guiles	10233
29	24	JAY-Z/Zzoo (H.O.V.A.)	9236
9	22	TIMBALAND & MAGOO/All Ya!!	8338
5	20	TYRESE/What Am I Gonna Do	7580
15	19	OUTKAST/So Fresh, So Clean	7201
-	19	NICOLET/Im Lookin'	7201
18	18	MUSIQ/Next Door	6822
19	14	NELLY/1	5306
16	14	PETEY PABLO/Raise Up	5306
17	13	BUBBA SPARXXX/Ugly	4927
1	11	GERALD LEVERT/Made To Love Ya	4169
14	10	JAGGED EDGE/Where The Party At	3790
9	10	AALIYAH/We Need A Resolution	3790

MARKET #7

WDTJ/Detroit
Radio One
(313) 259-2000
Spudd
12+ Cume 519,700



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
59	61	JENNIFER LOPEZ/Im Real	15433
52	60	GINUWINE/Differences	15180
43	59	TRICK DADDY/Im A Thug	14927
61	56	LUDACRIS/Area Codes	14168
58	55	JUVENILE/Set It Off	13915
39	52	JARULE/Livin' It Up	13156
53	43	AALIYAH/Rock The Boat	10879
53	41	LIL' JON...Ba Ba	10373
44	41	PETEY PABLO/Raise Up	10373
34	40	FAITH EVANS/You Gets No Love	10120
33	39	MARY J. BLIGE/Family Affair	9867
36	36	R. KELLY/Feelin' On Your...	9108
39	35	LIL' WAYNE/Shine	8348
34	33	FABOLOUS F/NATE DOGG/Can't Deny It	8096
31	32	JAGGED EDGE/Where The Party At	8096
34	32	MCBRED/Clubbin'	7843
24	31	USHER/U Remind Me	7843
39	31	BUBBA SPARXXX/Ugly	7843
32	31	MISSY ELLIOTT/One Minute Man	7590
30	31	VIOLATOR/F.B.U.S.T.A...What It Is	7590
20	30	ISLEY BROS./R. ISLEY/Contagious	7590
10	28	MAXWELL/Lifetime	7084
26	27	ROYCE DA 5'9"/You Can't Touch Me	6831
39	26	2PAC/Let's 2 My Unborn	6578
19	24	E-DUB/Gangsta Gangsta	6072
28	24	MR. CHEEKS/Lights, Camera...	6012
28	23	TYRESE/What Am I Gonna Do	5819

MARKET #30

KPRS/Kansas City
Clear Channel
(816) 763-2040
Weaver/Fears
12+ Cume 190,000

HOT 103 JAMZ!
more continuous music

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
27	33	MARY J. BLIGE/Family Affair	5280	
32	33	TRICK DADDY/It's A Thug	5280	
27	32	JAGGED EDGE/Where The Party At	5120	
24	32	JUVENILE/Set It Off	5120	
29	31	GINUWINE/Differences	4960	
30	31	P. DIDDY /Bad Boy For Life	4960	
32	31	AALIYAH/Rock The Boat	4960	
31	31	JENNIFER LOPEZ/1'm Real	4960	
26	30	J.A. RULE/Livin' It Up	4800	
23	30	R. KELLY/Feelin' On Your...	4800	
28	29	JAY-Z/Zizo (H.O.V.A.)	4640	
27	29	LUDACRIS/Area Codes	4640	
27	27	ISLEY BROS./R. ISLEY/Contagious	4320	
13	27	FAITH EVANS/You Gets No Love	4320	
25	26	MICHAEL JACKSON/You Rock My World	4160	
25	26	BILAL/Slow Lane	4160	
25	25	ALICIA KEYS/Fallin'	4160	
25	25	BILAL/Slow Lane	4000	
18	25	JAHEIM/Just In Case	4000	
24	22	112/Peaches & Cream	3520	
24	22	BRIAN MCKNIGHT/Love Of My Life	3520	
9	21	DESTINY'S Child/Emotion	3360	
19	21	BLU CANTRELL/It's Find A Way	3360	
22	19	PUBLIC ANNOUNCEMENT/John Doe	3040	
1	18	112/Dance With Me	2880	
15	18	JILL SCOTT/The Way	2880	
8	17	JAGGED EDGE/Goodbye	2720	
19	17	RAY-J/Formal Invite	2720	
16	17	COO COO CAL/My Projects	2720	
12	15	BUBBA SPARXXX/Ugly	2400	

MARKET #31

WKV/Milwaukee
Clear Channel
(414) 321-1007
Muhammad/Love
12+ Cume 219,400

V100 JAMS!

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
44	68	GINUWINE/Differences	9180	
42	54	JAY-Z/Zizo (H.O.V.A.)	7290	
51	53	JENNIFER LOPEZ/1'm Real	7155	
38	53	R. KELLY/Feelin' On Your...	7155	
44	52	BRIAN MCKNIGHT/Love Of My Life	7020	
35	52	AALIYAH/We Need A Resolution	7020	
47	47	JAMIE'S Just In Case	6345	
27	45	FABOLOUS/FNATE DOGG/Can't Deny It	6075	
41	43	ALICIA KEYS/Fallin'	5805	
29	41	MICHAEL JACKSON/You Rock My World	5535	
25	39	MARY J. BLIGE/Family Affair	5265	
23	36	JAGGED EDGE/Where The Party At	4860	
34	34	JILL SCOTT/The Way	4590	
36	33	VIOLATOR/FUBISTA...What It Is	4455	
18	32	AALIYAH/Rock The Boat	4320	
16	32	J.A. RULE/Livin' It Up	4320	
30	30	FAITH EVANS/CARL...Can't Believe	4050	
30	30	ISLEY BROS./R. ISLEY/Contagious	4050	
20	29	MUSIQ/Girl Next Door	3915	
32	28	ERICK SERMON/Music	3740	
17	24	SYLEENA JOHNSON/Am Your Woman	3240	
17	21	MISSY ELLIOTT/One Minute Man	2835	
20	21	JAGGED EDGE/Where The Party At	2835	
13	20	ANGIE STONE/Brotha	2700	
11	20	AVANT/My First Love	2700	
16	19	ERICK SERMON/It's Hot	2565	
29	18	P. DIDDY /Bad Boy For Life	2430	
16	16	LIL' MO/Superwoman	2160	
15	16	112/Dance With Me	2160	
9	15	MAXWELL/Lifetime	2025	

MARKET #1

WRKs/New York
Clear Channel
(212) 242-9870
Beasley/Gustines
12+ Cume 1,397,500

Kiss 98.7

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
26	28	BRIAN MCKNIGHT/Love Of My Life	23128	
29	26	GINUWINE/Differences	21476	
26	25	ALICIA KEYS/Fallin'	20650	
13	25	DONNIE MCCLURKIN/We Fall Down	20650	
23	25	MAXWELL/Lifetime	20650	
22	22	GERALD LEVERT/Made To Love Ya	18172	
19	22	ISLEY BROS./R. ISLEY/Contagious	18172	
30	21	MARY J. BLIGE/Family Affair	17346	
18	21	JILL SCOTT/The Way	17346	
21	21	LUTHER VANDROSS/Take You Out	17346	
17	20	CECE WINANS/More Than What...	16520	
19	20	MICHAEL JACKSON/You Rock My World	16520	
14	19	JAHEIM/Just In Case	15694	
20	18	INDIA ARIE/Brown Skin	14868	
15	17	BAFFACE/What If	14042	
18	14	PUBLIC ANNOUNCEMENT/John Doe	11564	
13	14	OJAYS/Let's Ride	11564	
12	13	KENNY LATTIMORE/Weekend	10738	
9	11	FAITH EVANS/CARL...Can't Believe	9086	
7	10	SUNSHINE ANDERSON/Heard It All Before	8260	
4	10	MARIAH CAREY/Never Too Far	8260	
9	9	JESSE POWELL/Something In...	7434	
11	9	BILAL/Slow Lane	7434	
8	8	ANGIE STONE/Brotha	6608	
2	8	AALIYAH/Rock The Boat	6608	
13	8	MUSIQ/Girl Next Door	6608	
7	8	LUTHER VANDROSS/Can Heaven Wait	6608	
6	7	JANET/Someone To Call	5782	
13	7	TYRESE/What Am I Gonna Do	5782	
6	7	YOLANDA ADAMS/Open My Heart	5782	

MARKET #2

KJLH/Los Angeles
Taxi
(310) 330-5550
Winston
12+ Cume 420,000

KJLH 102.5FM

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	31	INDIA ARIE/Brown Skin	9083	
33	27	ALICIA KEYS/Fallin'	7911	
23	26	ISLEY BROS./R. ISLEY/Contagious	7618	
24	24	DAVE HOLLISTER/Take Care Of Home	7032	
21	19	LUTHER VANDROSS/Take You Out	5567	
16	18	MICHAEL JACKSON/You Rock My World	5567	
19	19	BRIAN MCKNIGHT/Love Of My Life	5567	
12	19	JILL SCOTT/The Way	5567	
15	14	ANGIE STONE/Brotha	4102	
22	14	CASE/Missing You	4102	
18	14	CECE WINANS/More Than What...	4102	
15	14	ERICK SERMON/Music	4102	
13	13	BAFFACE/What If	3809	
13	13	MAXWELL/Lifetime	3809	
13	13	GINUWINE/Differences	3809	
8	12	OJAYS/Let's Ride	3516	
12	11	GERALD LEVERT/Made To Love Ya	3223	
9	11	ATHENA CAGE/Until You Come...	3223	
8	11	MUSIQ/Girl Next Door	3223	
9	9	SADE/Somebody Already...	2637	
8	8	INDIA ARIE/Brown Skin	2344	
7	8	MUSIQ/Slow Lane	2051	
2	6	KEVIN EDMONDS/Love Will Be Waiting	1758	
8	6	JAHEIM/Just In Case	1758	
5	6	CHARLIE WILSON/One Way Street	1758	
3	6	URBAN KNIGHTS/...Stun You	1758	
4	5	DONNIE MCCLURKIN/We Fall Down	1465	
7	5	SYLEENA JOHNSON/Am Your Woman	1465	
3	5	SUNSHINE ANDERSON/Heard It All Before	1465	
4	5	JESSE POWELL/Something In...	1465	

MARKET #3

WVAZ/Chicago
Clear Channel
(312) 360-9000
Smith/Rivera
12+ Cume 589,800

V103 HITS & BUSTLES

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
25	31	LUTHER VANDROSS/Take You Out	14342	
21	26	ERICK SERMON/Music	12532	
17	23	JILL SCOTT/The Way	11086	
15	22	JILL SCOTT/Long Walk	10604	
14	21	ALICIA KEYS/Fallin'	10604	
20	20	JAH-HEIM/Just In Case	9640	
19	19	BILAL/Soul Sista	9158	
20	19	ISLEY BROS./R. ISLEY/Contagious	9158	
9	18	BRIAN MCKNIGHT/Love Of My Life	8676	
10	17	MUSIQ/Slow Lane	8194	
6	16	MICHAEL JACKSON/You Rock My World	7712	
22	15	JESSE POWELL/Something In...	7230	
21	14	ERYKAH BADU/Didn't Cha Know	6748	
11	12	BAFFACE/What If	6266	
12	12	YOLANDA ADAMS/In The Midst Of All	5784	
8	12	DONNIE MCCLURKIN/We Fall Down	5784	
11	11	THE O'Jays/Let's Ride	5302	
9	11	CHARLIE WILSON/Without You	5302	
18	10	JILL SCOTT/Gettin' In The Way	4820	
4	10	GERALD LEVERT/Made To Love Ya	4820	
9	10	GERALD LEVERT/Don't Leave With No Love	4820	
10	10	TANK/Maybe I Deserve	4820	
9	9	GERALD LEVERT/Baby U Are	4338	
7	8	MAXWELL/Lifetime	3856	
6	8	CASE/Missing You	3856	
2	8	MARY J. BLIGE/Family Affair	3856	
5	7	BLU CANTRELL/It's Find A Way	3374	
9	7	OJAYS/Let's Ride	3374	

MARKET #34

WCKX/Columbus, OH
Blue Chip
(614) 487-1444
Strong/Stevens
12+ Cume 176,100

107.7

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
36	48	R. KELLY/Feelin' On Your...	6768	
45	45	MUSIQ/Girl Next Door	6345	
44	44	MARY J. BLIGE/Family Affair	6204	
44	44	AALIYAH/Rock The Boat	6204	
44	44	MAXWELL/Lifetime	6204	
33	43	GINUWINE/Differences	6063	
39	43	MICHAEL JACKSON/You Rock My World	6063	
32	41	JAY-Z/Zizo (H.O.V.A.)	5781	
40	40	TRICK DADDY/It's A Thug	5640	
37	37	HI TEK/Round & Round	5217	
32	37	TYRESE/What Am I Gonna Do	5217	
22	36	MISSY ELLIOTT/One Minute Man	4936	
35	35	BRIAN MCKNIGHT/Love Of My Life	5075	
28	34	TANK/Slowly	4794	
29	33	112/Dance With Me	4653	
29	29	JENNIFER LOPEZ/1'm Real	4089	
21	26	FABOLOUS/FNATE DOGG/Can't Deny It	3666	
17	23	JUVENILE/Set It Off	3243	
17	23	BILAL/Slow Lane	3243	
20	22	PETEY PABLO/Raise Up	3040	
12	22	LIL' MO/Supergangsta...	3102	
17	21	CASE/Not Your Friend	2961	
21	21	FAITH EVANS/You Gets No Love	2961	
17	21	SUNSHINE ANDERSON/Heard It All Before	2961	
23	21	P. DIDDY /Bad Boy For Life	2961	
17	21	J.A. RULE/Livin' It Up	2961	
20	21	BAFFACE/What If	2961	
17	19	ISLEY BROS./R. ISLEY/Contagious	2679	
13	18	SUNSHINE ANDERSON/Heard It All Before	2538	
15	18	MYSTIC/The Life	2538	

MARKET #37

WPEG/Charlotte
Infinity
(704) 342-2644
Carson/Quick
12+ Cume 251,400

Power 98 WPEG-FM

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
37	56	AALIYAH/Rock The Boat	10416	
43	51	J.A. RULE/Livin' It Up	9486	
36	51	MIR. CHIEFS/Lights, Camera...	9486	
39	49	JAY-Z/Zizo (H.O.V.A.)	9114	
38	48	MARY J. BLIGE/Family Affair	8928	
36	47	JENNIFER LOPEZ/1'm Real	8742	
34	45	MAXWELL/Lifetime	8370	
40	45	LIL' WAYNE/Shine	8370	
33	44	ISLEY BROS./R. ISLEY/Contagious	8184	
33	44	TRICK DADDY/It's A Thug	8184	
30	40	GHOSTFACE KILLAH/Never Be The Same...	7440	
39	39	BUBBA SPARXXX/Ugly	7254	
24	36	MICHAEL JACKSON/You Rock My World	6696	
28	36	TYRESE/What Am I Gonna Do	6696	
11	34	JAY-Z/Girls, Girls, Girls	6324	
34	34	PUBLIC ANNOUNCEMENT/John Doe	6324	
13	31	JUVENILE/From Her Mamma...	5766	
7	31	CITY HIGH/Caramel	5766	
25	31	JAGGED EDGE/Where The Party At	5766	
23	30	USHER/U Remind Me	5830	
36	29	AFROMAN/Because I Got High	5394	
16	28	USHER/U Got It Bad	5208	
31	25	P. DIDDY /Bad Boy For Life	4650	
32	25	PETEY PABLO/Raise Up	4650	
13	25	BUSTA RHYMES/Break Ya Neck	4650	
15	25	MISSY ELLIOTT/One Minute Man	4650	
16	24	LUDACRIS/Area Codes	4464	
16	24	JUVENILE/Set It Off	4464	
17	23	R. KELLY/Feelin' On Your...	4278	

MARKET #5

WDAS/Philadelphia
Clear Channel
(610) 617-8500
Williams/Davis/Gamble
12+ Cume 507,400

WDAS 105.3 FM

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
31	35	ISLEY BROS./R. ISLEY/Contagious	15505	
25	35	GINUWINE/Differences	15505	
21	34	INDIA ARIE/Brown Skin	15062	
32	34	LUTHER VANDROSS/Take You Out	15062	
28	31	JILL SCOTT/The Way	13733	
32	29	ALICIA KEYS/Fallin'	12847	
29	28	MUSIQ/Girl Next Door	12404	
22	27	FAITH EVANS/CARL...Can't Believe	11961	
28	24	CASE/Missing You	10632	
22	21	ERICK SERMON/Music	9303	
16	17	USHER/U Remind Me	7501	
7	17	JAHEIM/Just In Case	7531	
16	14	DONNIE MCCLURKIN/We Fall Down	6202	
12	13	BAFFACE/What If	5759	
8	13	BRIAN MCKNIGHT/Love Of My Life	5759	
9	13	MARY J. BLIGE/Family Affair	5759	
12	12	GERALD LEVERT/Made To Love Ya	5316	
9	11	MARIAH CAREY/Never Too Far	4873	
9	11	DAVE HOLLISTER/One Woman Man	4873	
10	11	MAXWELL/Lifetime	4873	
8	10	MUSIQ/Slow Lane	4430	
9	10	MICHAEL JACKSON/You Rock My World	4430	
14	9	SUNSHINE ANDERSON/Heard It All Before	3987	
10	9	SILK/Ebony Eyes	3987	
8	9	MICHAEL JACKSON/Cry	3544	
19	8	INDIA ARIE/Video	3544	
8	8	JILL SCOTT/Long Walk	3544	
6	7	BLU CANTRELL/It's Find A Way	3101	
4	7	KENNY LATTIMORE/Weekend	3101	

MARKET #6

KRNK/Dallas-Ft. Worth
Service
(972) 263-9911
Payne/T...
12+ Cume 149,000

KRNK 102.5 FM

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
33	38	GERALD LEVERT/Made To Love Ya	3268	
34	37	BAFFACE/What If	3182	
35	36	JILL SCOTT/The Way	3096	
34	35	ISLEY BROS./R. ISLEY/Contagious	3010	
26	35	LUTHER VANDROSS/Take You Out	3010	
18	35	GINUWINE/Differences	3010	
33	35	MUSIQ/Girl Next Door	3010	
29	33	ALICIA KEYS/Fallin'	2838	
32	32	MAXWELL/Lifetime	2752	
24	28	ERICK SERMON/Music	2408	
23	27	MUSIQ/Girl Next Door	2322	
23	27	JAHEIM/Just In Case	2322	
15	26	OJAYS/Let's Ride	2236	
33	25	INDIA ARIE/Brown Skin	2150	
25	21	MICHAEL JACKSON/You Rock My World	1806	
23	20	MARY J. BLIGE/Family Affair	1720	
13	18	TYRESE/What Am I Gonna Do	1548	
15	17	PUBLIC ANNOUNCEMENT/John Doe	1482	
16	17	AALIYAH/Rock The Boat	1462	
16	17	KENNY LATTIMORE/Weekend	1462	
15	16			

**ARTIST
BREAKDOWN**

ARTIST: **CITY HIGH**
SINGLE: **"CARAMEL"**
LABEL: **BOOGA BASEMENT/
INTERSCOPE**

I received this message in my voice mail recently from Interscope VP/Urban Promotions Howard Geiger: "Tanya, I just want to let you know my day is Monday." He never lets me forget when his songs are going for adds. I can always count on his harassing — I mean *reminding* — phone calls. Because I have an impatient spirit, I deleted the message before I listened to it in its entirety and proceeded to the next one.

Hmmm. Geiger said "Caramel" was going for adds. I liked City High's "What Would You Do?" The inquisitive tune questioned our limits and our morals. But their next joint, "Caramel," had me questioning the content of the tasty project. With a title like "Caramel," though, I just may learn some things in time for my weekend getaway with babyboy.

Made up of Robby Pardlo, Claudette Ortiz and Ryan Toby, City High hail from Willingboro, NJ. When Pardlo and Toby mirrored the image of The Product G&B, Wyclef Jean brought in Ortiz to add some diversity and spice to the team and allow them to carve their own niche. After all, most groups nowadays are made up of three or more males or females. Occasionally, you have your duos, but with groups like Koffee Brown, Co-Ed and City High, we find that not everyone can use the same restroom while on tour. (Mental note: Increase Prozac dosage.)

Under the magic wand of super producers Wyclef Jean and Jerry Wonder, this trio, with their well-blended harmonies and velvety-smooth yet strong leads, are sure to set some new standards in the music game. Their self-titled debut joint is packed with songs of substance and tight tracks, putting the group ahead of many of the artists on the charts today.

Once I put the CD in the player, I felt a sense of oneness with this song. Damn! She's talking about me! As babygirl begins to describe herself, I find myself relating to her description. Sounding much like Jennifer Lopez on "I'm Real," my "twin," Claudette Ortiz, describes her appearance and style.

She breaks herself down completely for a potential mate, leaving nothing to assumption: "You can say I'm Plain Jane, but it's not the same/I ain't into big names, but I like nice things/I watch boxing matches and the football games/I wouldn't mind being an actress, but I love to sang," confesses this "5' 5", brown-eyed" sista.

Ortiz was describing me until she got to the singing part — T-Dawg can't carry a note in a backpack. "I enjoy quiet nights at home, I'm cuddling next to ya/Though I ain't a virgin, that don't mean I'm having sex wit' ya." (Damn! Lost me again.)

The chorus adds more details: "Anywhere I go, I'm spotted/And anything I want, I got it/5' 5" with brown eyes/Smile like the sunrise." (Now, if you know me, you know Ortiz is describing me to a T, except that I'm 5' 6", I rarely get what I want, I'm famous only to the fam, and I smile kind of like the sunset since the fight with my ex.)

We find that my Puerto Rican *hermana's* down-to-earth mentality is not the only element attractive to homeboy. It seems that her being real

makes the package that much more desirable. However, what gets his attention initially (and keeps him at attention — did you catch that?) is, among other things, the light-brown color of her epidermis.

But hold up! Babygirl's not stuck on the physical or the emotional; homegirl has the mental down too. "All night long, and, if you want me, we can keep this on/ But let me tell you, I'm the type

that's strong/And I don't trust a lot of men/I'm independent/I ain't like some other women." Ortiz isn't being conceited; she's just confident about her looks and proud of her sense of self. (She definitely isn't a Pisces.)

After babygirl describes herself and her likes and dislikes, babyboy gets the chance to reveal what's on his mind. "See, I ain't never seen no girl like you/Every sexy little thing you do/5' 5", brown eyes, with your thick thighs/Every time I see your smile, got me hypnotized." (He's whipped.) With Eve's distinctive lyrical skills, this upbeat, rhythmic song takes on a hip-hop edge, complete with attitude and audacity — check Eve's rhyme.

"Caramel" is a highly sweetened, very fattening dessert that women will readily consume without guilt. Sistas of every skin tone will be blatin' this tune in their rides as they cruise down whichever popular street has the most dudes while loudly and confidently singing lyrics that they feel represent them. Peace.

— Tanya O'Quinn
Asst. Urban Editor



City High

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PUBLIC ANNOUNCEMENT John Doe (RCA)	980
JILL SCOTT The Way (Hidden Beach/Epic)	856
112 Peaches & Cream (Bad Boy/Arista)	802
MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	647
ERICK SERMON Music (Interscope)	632
VIOLATOR F/BUSTA RHYMES What It Is (Violator/Loud/Columbia)	607
EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	549
R. KELLY Fiesta (Jive)	533
AALIYAH We Need A Resolution (Virgin)	503
FAITH EVANS F/CARL THOMAS Can't Believe (Bad Boy/Arista)	499
SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)	463
LIL' JON & THE EASTSIDE BOYZ Bia Bia (TVT)	461
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	446
LIL' MO Superwoman (Gold Mind/EastWest/EEG)	445

Urban New & Active

LIL' RASCALS Hardball (Columbia) Total Plays: 400, Total Stations: 30, Adds: 1	T.I. I'm Serious (Arista) Total Plays: 268, Total Stations: 25, Adds: 0
RUFF ENDZ Cash, Money, Cars, Clothes (Epic) Total Plays: 363, Total Stations: 40, Adds: 3	LUTHER VANDROSS Can Heaven Wait (J) Total Plays: 260, Total Stations: 28, Adds: 1
SILK Ebony Eyes (Elektra/EEG) Total Plays: 356, Total Stations: 31, Adds: 0	BOBBY DIGITAL F/RZA The Rhumba (Koch) Total Plays: 252, Total Stations: 21, Adds: 3
KENNY LATTIMORE Weekend (Arista) Total Plays: 337, Total Stations: 23, Adds: 1	DRUNKEN MASTER 50 Playaz Deep (FB/Universal) Total Plays: 248, Total Stations: 23, Adds: 2
ALLURE Enjoy Yourself (MCA) Total Plays: 334, Total Stations: 22, Adds: 0	ERICK SERMON I'm Hot (J) Total Plays: 234, Total Stations: 40, Adds: 39
PROPHET JONES Lifetime (Motown) Total Plays: 296, Total Stations: 27, Adds: 5	BLU CANTRELL I'll Find A Way (Arista) Total Plays: 233, Total Stations: 30, Adds: 1
KEKE WYATT Nothing In This World (MCA) Total Plays: 295, Total Stations: 38, Adds: 5	ROYCE DA 5'9" You Can't Touch Me (Columbia) Total Plays: 227, Total Stations: 23, Adds: 22

Songs ranked by total plays

URBAN Indicator

Most Added

LUDACRIS Fatty Girl (FB/Universal)	9
MARIAH CAREY Don't Stop (Virgin)	8
ERICK SERMON I'm Hot (J)	7
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	6
JAGGED EDGE Goodbye (So So Def/Columbia)	5
MS. TOI Can't None Of Ya'll (Universal)	5
STICKY FINGAZ Baby Brother (Universal)	5
CITY HIGH Caramel (Interscope)	4
FAITH EVANS You Gets No Love (Bad Boy/Arista)	4
ROYCE DA 5'9" You Can't Touch Me (Columbia)	4
THREE 6 MAFIA Two-Way Freak (Universal)	4
MICHAEL JACKSON You Rock My World (Epic)	3
BUBBA SPARXXX Ugly (Interscope)	3
MAURICE J Say You Will (Phoenix/Orpheus)	3
DAWN ROBINSON Envious (Q)	3
USHER U Got It Bad (LaFace/Arista)	2
SILK Ebony Eyes (Elektra/EEG)	2
JIMMY COZIER So Much To Lose (J)	2
AALIYAH Rock The Boat (BlackGround)	1
FABOLOUS F/NATE DOGG Can't Deny It (Desert Storm/Elektra/EEG)	1

URBAN Going For Adds 10/2/01

- ALICIA KEYS A Woman's Worth (J)
- BLAQUE Can't Get It Back (Columbia)
- DMX Who We Be (Murder Inc./Def Jam/IDJMG)
- FAT JOE We Thuggin' (Terror Squad/Atlantic)
- MIRACLE Bounce Like Me (Cash Money/Universal)
- P. DIDDY Diddy (Bad Boy/Arista)

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URBAN AC Going For Adds 10/2/01

- ALICIA KEYS A Woman's Worth (J)
- BONEY JAMES F/DAVE HOLLISTER Something Inside (Warner Bros.)
- PATTI AUSTIN Make It Right (Warner Bros.)
- SUE ANN CARWELL F/RICHARD ELLIOT Brand New Love Affair (GRP/VMG)

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R&R Urban AC Top 30



September 28, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
-	1	MAXWELL Lifetime (Columbia)	884	+103	133258	10	37/1
-	2	ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks)	836	+54	131873	15	36/0
-	3	BRIAN MCKNIGHT Love Of My Life (Motown)	806	+93	127550	11	36/0
-	4	LUTHER VANDROSS Take You Out (J)	795	+119	138022	22	37/0
-	5	ALICIA KEYS Fallin' (J)	790	+22	126222	22	35/0
-	6	JILL SCOTT The Way (Hidden Beach/Epic)	777	+126	133694	18	36/0
-	7	GERALD LEVERT Made To Love Ya (EastWest/EEG)	740	+193	113631	12	35/1
-	8	MICHAEL JACKSON You Rock My World (Epic)	664	+145	102908	5	34/2
-	9	BABYFACE What If (Arista)	547	+64	83802	8	35/3
-	10	GINUWINE Differences (Epic)	537	+106	95285	8	24/3
-	11	JAHEIM Just In Case (Divine Mill/WB)	498	+32	91003	20	34/0
-	12	CECE WINANS More Than What I Wanted... (Wellspring/Capitol)	423	-25	62440	10	30/0
-	13	ERICK SERMON Music (Interscope)	407	+18	77241	15	29/0
-	14	INDIA.ARIE Brown Skin (Motown)	392	-33	78581	15	32/0
-	15	O'JAYS Let's Ride (MCA)	391	+56	61199	8	32/1
-	16	JESSE POWELL Something In The Past (Silas/MCA)	367	+42	52706	12	29/1
-	17	MUSIQ Girl Next Door (Def Soul/IDJMG)	363	+32	51777	6	29/0
-	18	KENNY LATTIMORE Weekend (Arista)	304	+46	47294	8	22/1
-	19	LUTHER VANDROSS Can Heaven Wait (J)	303	+45	36553	4	31/1
-	20	TYRESE What Am I Gonna Do (RCA)	272	-7	38656	7	27/1
-	21	MARIAH CAREY Never Too Far (Virgin)	262	+25	45131	5	28/2
-	22	PUBLIC ANNOUNCEMENT John Doe (RCA)	221	-9	33893	15	18/0
-	23	MARY J. BLIGE Family Affair (MCA)	213	+22	46893	7	10/0
-	24	ANGIE STONE Brotha (J)	207	+38	29306	3	21/3
-	25	BLU CANTRELL I'll Find A Way (Arista)	177	+32	28344	3	20/2
-	26	SYLEENA JOHNSON Hit On Me (Jive)	171	+5	20865	2	21/1
-	27	SILK Ebony Eyes (Elektra/EEG)	159	-19	19715	3	17/0
Debut	28	ATHENA CAGE Until You Come Back To Me (Priority)	139	+16	13956	2	16/5
-	29	FAITH EVANS F/CARL THOMAS Can't Believe (Bad Boy/Arista)	137	+19	34249	8	9/0
Debut	30	BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	124	+102	19832	2	3/0

37 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/16-Saturday 9/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.15 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

New & Active

RICK BRAUN Song For You (Warner Bros.)

Total Plays: 117, Total Stations: 9, Adds: 0

AALIYAH Rock The Boat (BlackGround)

Total Plays: 109, Total Stations: 11, Adds: 10

LOVE DOCTOR Slow Roll It (Universal)

Total Plays: 98, Total Stations: 10, Adds: 0

SUNSHINE ANDERSON Lunch Or Dinner (Soulife/Atlantic)

Total Plays: 88, Total Stations: 12, Adds: 3

PROPHET JONES Lifetime (Motown)

Total Plays: 87, Total Stations: 5, Adds: 1

PRU Aaroma (Capitol)

Total Plays: 65, Total Stations: 16, Adds: 16

REGINA BELLE Ooh Boy (Peak/Concord)

Total Plays: 65, Total Stations: 13, Adds: 13

PAM & DODI Don't Have To (D.E.G./MCA)

Total Plays: 63, Total Stations: 9, Adds: 0

JAGGED EDGE Goodbye (So So Def/Columbia)

Total Plays: 55, Total Stations: 7, Adds: 0

BRIAN CULBERTSON Nice And Slow (Atlantic)

Total Plays: 54, Total Stations: 5, Adds: 0

URBAN KNIGHTS The One (Narada)

Total Plays: 48, Total Stations: 8, Adds: 1

MAURICE J Say You Will (Phoenix/Orpheus)

Total Plays: 35, Total Stations: 5, Adds: 5

TRANSITIONS Straight Lovin' (Biv 10/Universal)

Total Plays: 23, Total Stations: 4, Adds: 3

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
PRU Aaroma (Capitol)	16
REGINA BELLE Ooh Boy (Peak/Concord)	13
AALIYAH Rock The Boat (BlackGround)	10
MANHATTANS Nights Like This (Bellmark)	9
JIMMY COZIER So Much To Lose (J)	6
ATHENA CAGE Until You Come Back To Me (Priority)	5
MAURICE J Say You Will (Phoenix/Orpheus)	5
BABYFACE What If (Arista)	3
GINUWINE Differences (Epic)	3
ANGIE STONE Brotha (J)	3
SUNSHINE ANDERSON Lunch Or Dinner (Soulife/Atlantic)	3
TRANSITIONS Straight Lovin' (Biv 10/Universal)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GERALD LEVERT Made To Love Ya (EastWest/EEG)	+193
MICHAEL JACKSON You Rock My World (Epic)	+145
JILL SCOTT The Way (Hidden Beach/Epic)	+126
LUTHER VANDROSS Take You Out (J)	+119
GINUWINE Differences (Epic)	+106
MAXWELL Lifetime (Columbia)	+103
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	+102
BRIAN MCKNIGHT Love Of My Life (Motown)	+93
JILL SCOTT A Long Walk (Hidden Beach/Epic)	+66
BABYFACE What If (Arista)	+64

Breakers®

NOW PLAYING ON 60% OF THE REPORTING PANEL

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.

PRU
"aaroma"

The multi-formatted single is now
#1 MOST ADDED AT URBAN AC RADIO

Already Ranking at:
**WMMJ WFLM KOKY
WYLD WZFX**

Capitol RECORDS

regina belle



This Is Regina!

GRAMMY® Award winner and the "Princess of Soul," Regina Belle is back with an incredibly crafted album of heartfelt originals. Few singers possess the strength, the emotion and the technical skill exhibited on this extraordinary album. Now, Regina expands her artistic talents and creative control by co-writing several of the album's twelve tracks. *This Is Regina!* Sensuous, soulful and filled with vocal magic!

New single:
"OOOH BOY"

Most Added Urban AC:

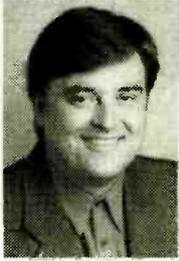
WHQT	WDMK	WHUR	WWIN	WYLD
KJMS	KOKY	WMCS	WBAV	WVKL
WMGL	WYBC	WFLM	WKXI	WRBV
WAGH	WLVH			



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Country Continues To Help And Heal

■ More radio responses to America's tragic events

Country radio continues to rally its listeners and raise money for the American Red Cross and other charities. It also continues to play a major role in the healing process that many Americans find themselves going through in the wake of the Sept. 11 terrorist attacks.

This week we look at some of the events held since last week's issue of **R&R**. We open with a personal account from WMZQ/Washington Asst. PD/MD **Jon Anthony**, who was home on that tragic Tuesday morning. His wife is off on Tuesdays, and he goes into the office late so that the two of them can spend time with their 3-year-old son. Because they were playing, Anthony didn't even know of the events in his own backyard until he heard about them from his assistant at the station.

"The whole thing is very surreal," Anthony said. "I've seen the Pentagon carnage thousands of times on TV, but it wasn't until I drove by it that I got the real picture of what happened. The Pentagon is a huge building, and now there's this massive hole with burn marks around it. It is just chilling; it's incomprehensible. Pictures on TV don't tell the story of the actual devastation at the site. I had no appreciation for it until I saw it live."

Anthony admitted that seeing the Pentagon with his own eyes, even a few days later, had a huge impact on him. "Seeing it scared me all over again," he said. "I can't even imagine what the folks in New York must be going through."

Genuine Fear

WMZQ simulcast the audio of NBC affiliate WRC-TV/Washington in a move that, given the local angle of the attack, was perfect for the radio station. As Anthony pointed out, most radio and TV networks provided an overview of the attacks. With its local news crew, WRC was able to focus much more on the Pentagon attack and its impact on the city and its people.

No one immediately involved with WMZQ was directly affected by the attacks, but Anthony says that just about everyone at the station knew someone at either the Pentagon or the World Trade Center.

He added that there was also concern that the terrorists might be looking for a way to get their message out, and there was a genuine fear that they might try to commandeer radio stations to do so. A five-station cluster might look attractive to them. Clear Channel's DC offices went into lockdown mode immediately following

the Sept. 11 incidents, and staffers were told that they could go home at about 1pm.

Especially in light of the fact that Washington residents felt that their city was under attack, Anthony said the feeling that it was over didn't hit folks until the next day. "Even now, the heightened sense of fear is still here," he said. "I'm afraid to walk the dog. It's really weird to see F-16s constantly in the sky above you."

"There was this feeling here that the terrorists weren't done yet, that they had some unfinished business in DC. At one point I seriously considered driving home to Kentucky. I know that's what my parents wanted me to do."

Fund-Raisers, Vigils And Community Service

- Like so many stations nationwide, KBEQ/Kansas City played the national anthem at 7:48am Tuesday in a remembrance of the tragedies that occurred exactly one week earlier. KBEQ broadcast live from the nearby Raytown City Fire Department station house, where members of the fire and police departments combined to sing the national anthem live on the air.

- WIVK/Knoxville news reporter Ensley Hagan went to New York with a tractor-trailer filled with supplies and did hourly reports on the way. WIVK also sold special "Attack on America" T-shirts and generated more than \$100,000 in donations. Money is still coming into the station. The University of Tennessee football team signed autographs in exchange for donations on Sept. 26 at an event sponsored by WIVK.

- WFBE/Flint, MI held a candlelight vigil and handed out flags in exchange for donations. The station collected more than \$40,000 at the fund-raiser. WFBE also accepted donations and loaded a truck with needed items for rescue workers in New York.

- WKDF/Nashville sold T-shirts and conducted a "Play for Pay" weekend to collect money for relief efforts in New York. The station raised more than \$162,000.

- WITL/Lansing, MI gave away 3,700 credit-card-sized flag stickers at three events. The station then found a supplier and ordered 10,000 more. The station also held a day of pride

at Oldsmobile Park that was attended by 1,000 people. WITL collected more than \$5,000 at the event.

- WOKQ/Portsmouth, NH raised \$18,000 in one hour during a "night of remembrance" at a local mall, at which 5,000 attendees made donations.

- KDRK/Spokane broadcast live from high-traffic locations around the city from 5am-10pm every day to raise money for the Red Cross. Thus far KDRK has raised more than \$265,000.

- Clear Channel/New Orleans, including Country WNOE, teamed with a local TV station and collected more than \$2 million during a 48-hour fund-raiser for the American Red Cross.

- WKKO/Toledo gave out flags in exchange for donations and has collected more than \$207,000.

- KBUL/Reno, NV raised more than \$100,000 in 36 hours along with its five sister stations. One woman wrote a check for \$1,666.18. When asked about the significance of that number, she said that was all the money she had in her account.

- WHWK/Binghamton, NY and its Citadel siblings raised more than \$60,000 for the Red Cross, as well as collecting untold pints of blood. The cluster also held a candlelight vigil attended by thousands at a local baseball stadium.

- WMDH/Muncie, IN raised more than \$3,000 to assist local firefighters who wanted to go to New York and assist with recovery efforts.

- KIIM/Tucson collected donations by passing out white ribbons and American flags and collected signatures for banners that will be delivered to New York. KIIM raised \$75,000 in the process. The station also raised \$2,000 in a pay-for-play lunch hour promotion.

- KZLA/Los Angeles debuted its new "Million Dollar Song of the Day" promotion this week and has agreed to match listeners' winnings with a donation to the American Red Cross Disaster Relief Fund. The contest awards \$100 three times a day and qualifies each winner for a chance to win a grand prize of \$1 million. "We have been planning this contest for some time." KZLA PD **R.J. Curtis** said. "We wanted to find a way to help listeners feel good about playing the contest."

Be Prepared

*There is no doubt that sometime in the not-too-distant future the United States will respond with military action to the Sept. 11 terrorist attacks. That means that you will once again be forced to abandon your regular programming to cover the breaking news. The best time to prepare for that inevitability is now. Toward that end, **Brian Wright** of the Audience Development Group offers a message and these tips to his clients.*

If you haven't already done so, you need to develop a plan for when these events take place. Like no other time in radio history, we need to align closely with our listeners' needs. When military action does take place, we recommend the following steps:

- Music radio stations should abandon their programming. Your listeners will not be wanting music from you at this time.

- If you have an AM Talk station, simulcast network coverage.

- If you do not have any network affiliation, contact a local TV station to see if you can simulcast their network coverage.

- If you cannot get clearance from a TV station, CNN and FOX will allow radio stations to run their audio feeds.

- Your staff should mobilize to inject local coverage of important newsworthy information, whether or not they are newsmen.

- Always try to have local information come from a team of two announcers. This is more comforting for your audience and your on-air talent.

- Make a strong effort to line up authorities on a local level to talk with you and your listeners: military people, National Guard officials, local or state officials, etc. Lining up these experts and getting their phone numbers is also something that can and should be done now.

- Make room in local segments for listener interaction with you and special guests.

- Here are some important numbers for you to have access to:

Red Cross Donations: Call 800-HELPNOW (435-7669), or visit www.redcross.org/donate/donation-form.asp. The Spanish-language donation hotline can be reached at 800-257-7575.

To give blood: Call 1-800-GIVELIFE (448-3543), or contact your local hospital or health care system.

Medical Volunteers: Physicians may call 212-604-3850. Nurses may call 212-604-8474. EMTs and nurses' aides may call 800-628-0193. Search-and-rescue professionals may call 703-222-6277. All medical professionals may call 800-801-8092.

Official American Red Cross PSAs (:15s and :30s) can be found at www.radioadvertiser.com/ftp/redcross. They deal specifically with the events of Sept. 11 and are available for download.



Brian Wright

An Amazing Story

WSLC/Roanoke-Lynchburg, VA morning personalities Chuck Marsh and Robynn Jaymes were part of a tale that demonstrates radio's power to touch people in a way no other medium can.

The morning duo were taking bids on Kenny Chesney concert tickets, with proceeds going to the Red Cross, when 7-year-old Dylan Coleman called in to bid on the tickets. When informed that his offer was a little short, Coleman responded, "That's OK, I still want to help those people." At that point Marsh put in \$20 to make Dylan the top bidder at \$60. The next caller bid \$100 but said that he wanted it added to "Dylan's Fund." That scenario repeated itself for the next few days. The total now stands at over \$75,000.

Of course, Dylan got to go to the show and even met Chesney, who said, "I told him he'd done a very good thing. For a child to do something like that, I think it was as much about wanting to help people in trouble as it was to see me. But he learned that

by being willing to do something brave, a lot of other people can be inspired to do something to make a difference. Think about what we might have all done if we'd realized that at that age."

After bringing Coleman onstage during the Greensboro, NC concert, Chesney debuted a new song, "I'd Have Done a Lot of Things Different." Written by Bill Anderson and Dean Dillon, the song deals with the importance of loved ones. In dedicating the song to the victims' families, Chesney said, "A lot of people lost people in this tragedy, and, as a country, we're never going to be the same. But, you know, it's also about realizing that you should tell people you love them. You should take the chances and seek your dreams, now more than ever."

"That's why I dedicated the song to the victims of the tragedy. On some level, we're all victims of it. Now we need to start figuring out how not to let them win. I'd say \$75,000 and a good example from a young man are a great place to start."



GEORGE STRAIT "RUN"

The first single from George Strait's new album
The Road Less Traveled.

FOR IMMEDIATE AIRPLAY

Produced by Tony Brown and George Strait

MCA
NASHVILLE

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CALVIN GILBERT

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Fourth-Quarter Releases

■ Holiday season signals greatest-hits packages

George Strait, Clint Black and Reba McEntire are among the multi-Platinum acts who are releasing new albums in the fourth quarter of 2001, just in time for that all-important holiday season at retail.

Retailers are also still holding out hope that **Garth Brooks** will deliver his new album by the end of the year, although the title still hasn't made its way onto Capitol/Nashville's official release schedule. Brooks appeared to be putting the wheels in motion earlier this month, but he canceled a Sept. 17 press conference in Nashville following the terrorist attacks in New York; Washington, DC; and Pennsylvania. That press conference was to coincide with Capitol's release of "Beer Run (B Double E Double Are You In?)," Brooks' duet with George Jones.

Brooks has now postponed the press conference indefinitely and decided against releasing the Jones duet as a single. The track will be available on Jones' BNA/Bandit debut, *The Rock: Stone Cold Country 2001*, due in stores Tuesday, Oct. 2.

About shelving "Beer Run" as a single, Brooks says, "We're still trying to decide when it's appropriate to move ahead, and these decisions take time. It could be tomorrow. It will be whenever it feels right. I know we've been told to pick up and go on as normal, but music has always been a response to the times, and I just can't find it in my heart to feel that 'Beer Run' is appropriate for right now. It saddens me because one of the greatest gifts I've ever received in music is this duet, and George is singing his ass off."

Coming Right Up

Greatest-hits albums are in the works from Black and McEntire, with two other veterans covering their best-known material on their first-ever live albums. Kenny Rogers' *Live by Request*, his 60th album, arrives in stores Oct. 23 on CD, VHS and DVD. The Dreamcatcher project was recorded in 1999 during Rogers' concert on A&E's *Live by Request* cable series. It features 17 hits, along with two duets with Linda Davis. Oct. 9 signals the arrival of the Charlie Daniels Band's *Live*, assembled from concerts recorded over the past year. The Audium CD includes a remake of the band's patriotic hit "In America."

Black's *Greatest Hits II* features 17 songs, including five new recordings. Among the new tracks is Black's duet with wife Lisa Hartman Black on "Easy for Me to Say," the album's first single. The RCA project arrives Nov. 20.

McEntire's *Greatest Hits Volume*

III — I'm a Survivor features 12 hits and three unreleased tracks, including a cover of Kenny Rogers' "Sweet Music Man." The MCA compilation includes two previously released duets — "If You See Him, If You See Her," with Brooks & Dunn, and "The Heart Won't Lie," with Vince Gill.

George Strait's *The Road Less Traveled* marks his 28th album for MCA. Co-produced by Strait and Tony Brown, the project features Strait's current single, "Run." The album arrives in stores Nov. 6.

MCA has the heaviest fourth-quarter release schedule, including the Oct. 2 arrival of Gary Allan's *Alright Guy*, his fourth album. That same day sees the release of Lyle Lovett's *Anthology Vol. 1 — Cowboy Man*, a greatest-hits package containing 13 tracks from the singer's first three albums, along with two new songs. MCA is also planning the Oct. 23 release of T. Bubba's first comedy album, *I'm Confused*.

At Capitol, the only album on the release schedule is Trace Adkins' *Chrome*, set to arrive Oct. 9. With the closure of Atlantic/Nashville's offices, Tracy Lawrence's new, self-titled album will appear Oct. 23 under the Atlantic/Warner Bros. imprint. Dwight Yoakam's 20-cut soundtrack album for the film *South of Heaven, West of Hell* arrives Oct. 2 on Reprise.

Sony/Nashville's fall offerings are set for Oct. 30 release, including Collin Raye's *Can't Back Down*, on Epic, and Joe Diffie's *In Another World* and Jeffrey Steele's *Somethin' in the Water*, both on Monument.

Texan Pat Green's major-label debut arrives Oct. 16, with *Three Days* on Republic/Universal. David Ball's Dualtone debut, *Amigo*, is set for release Oct. 2. Newcomer Mike Walker's self-titled debut album is set to be released Oct. 9 on DreamWorks.

Honky-tonk queen Danni Leigh segues to Audium with *Divide and Conquer*, due Nov. 6. Audium is also planning the Nov. 6 release of two historical collections: *The Hickory Records Story, Vol. 1* (with tracks by Don Gibson, The Newbeats and others) and a Roy Acuff gospel compilation.

At Sugar Hill, Oct. 9 is the release date for *Not All Who Wander Are Lost*, an instrumental album by Nickel Creek vocalist-mandolinist Chris Thile. Sugar Hill is also releasing the first album in four years by Maura

O'Connell, one of Nashville's most respected vocalists. Produced by Ray Kennedy, O'Connell's album arrives Nov. 13.

The retail shelves will also have another Shania Twain album, but Twain and her label, Mercury, will be distancing themselves from the CD, titled *Eileen Shania Twain*. Set for release on the Limelight label, the CD consists of recordings Twain made in Canada during the '80s with producer Harry Hinde, including a version of the Cher hit "Half Breed."

The List

Keeping in mind that release schedules are always subject to change, here's a list of upcoming country releases. The list includes several holiday albums, but we'll focus on those in an upcoming column. Note, too, that a few of the titles aren't necessarily aimed at Country radio; we've included everything being released by Nashville-based labels.

Oct. 2: Gary Allan, *Alright Guy* (MCA); David Ball, *Amigo* (Dualtone); George Jones, *The Rock: Stone Cold Country 2001* (BNA/Bandit); Lyle Lovett, *Anthology Vol. 1 — Cowboy Man* (MCA); Dwight Yoakam, *South of Heaven, West of Hell* (Reprise).

Oct. 9: Trace Adkins, *Chrome* (Capitol); The Charlie Daniels Band, *Live* (Audium); Doyle Lawson & Quicksilver, *Gospel Parade* (Sugar Hill); Chris Thile, *Not All Who Wander Are Lost* (Sugar Hill); Mike Walker, *Mike Walker* (DreamWorks); Dale Watson, *Christmas Time in Texas* (Audium); Tony Joe White, *The Beginning* (Audium).

Oct. 16: Pat Green, *Three Days* (Republic/Universal); Various Artists, *Christmas Cookies* (MCA); Michael McDonald, *In the Spirit — A Christmas Album* (MCA); soundtrack, *Prancer Returns* (MCA).

Oct. 23: T. Bubba, *I'm Confused* (MCA); Tracy Lawrence, *Tracy Lawrence* (Atlantic/Warner Bros.); Reba McEntire, *Greatest Hits Vol. III — I'm a Survivor* (MCA); Kenny Rogers, *Live by Request* (Dreamcatcher); Shania Twain, *Eileen Shania Twain* (Limelight).

Oct. 30: Joe Diffie, *In Another World* (Monument); Collin Raye, *Can't Back Down* (Epic); Jeffrey Steele, *Somethin' in the Water* (Monument).

Pat Green

NEW ARTIST FACT FILE

Current Single: "Carry On"

Current Album, Label: *Three Days*, Republic/Universal (Oct. 16 release)

Influences: Willie Nelson, Waylon Jennings, Jerry Jeff Walker, Robert Earl Keen

Background

Having released a series of albums on his own Green Horse label, singer-songwriter **Pat Green** had already sold almost 200,000 units before he signed with Republic/Universal Records earlier this year. Born in San Antonio and raised in Waco, TX, Green grew up in a family of nine children. While country music is ever-present in Texas, Green's father was a stage actor, which led his son to listen to classical music and show tunes.



Pat Green

Touring relentlessly for the past six years, Green has built a substantial following in his home state. As far as being labeled a "Texas act," Green tells **R&R**, "Texas is a part of me, and there's a tremendous sense of loyalty and pride and gratitude. I owe those people my whole life. But, honest to God, I'm not any different from anyone else who is proud of wherever they're from."

Green's first independent album, 1995's *Dancehall Dreamer*, featured guest vocals by Natalie Maines before she joined The Dixie Chicks. Her father, Lloyd Maines, co-produced Green's Republic/Universal debut with Greg Ladanyi in Austin. Green's songwriting covers a wide range of subjects and imagery, but, he says, "I just sit down to express some feelings, some emotion, some weird tangent that caught my mind. Typically, I write in a way that focuses on the ability to put down that which would hold you back. Somebody once asked me, 'If you could take away all fear, what would you do with your life?' That's exactly what I'm doing."

Moving Forward

By last year Green had created such a regional buzz that major labels started showing interest. He was first approached by Republic Records execs following a concert in Washington, DC. Republic, which was acquired last year by Universal, had never delved into country music but had had Platinum and Gold rock hits by Godsmack, 3 Doors Down, Chumbawamba and others.

Recalling their initial meeting, Green says, "I said, 'Don't tell me you're going to make me a star or buy me a Lear jet. Don't do any of that crap. Just tell me how I can work for you and how you can work for me.' We started out at an honest level. I feel really good about the team. They don't have any experience with country music, so now they're fired up, because now they've got this new thing to work on. The learning process and growth are the biggest motivators, especially if you've got a good team. I took a little chance, so here we are."

When asked if he had any reluctance about embarking on a venture with a major corporation, Green jokes, "I've got my shirt tucked in, I think, for the first time since my wedding. I don't wear shoes very much. For somebody to try to corporatize me, they're really gonna have to do a number. Until a year and a half ago you couldn't have told me I would sign a deal. I thought, 'What's the use? It's not broken, and we make a fine living. Thousands of people come out to see us every night in Texas, and it's growing faster than we can keep up with it outside the state.'"

But the potential for growth proved to be the key. Green says, "I started thinking about challenging myself. I don't believe in fame or stardom or money. I don't believe in those things in terms of making your life. You can put your hands on money, but the tangible things in life are emotion and growth and fulfillment. I just wanted to see how I can change and be better and do things with a higher level of integrity."

The Future

Three Days features guest appearances by Willie Nelson and other Texas mainstays, including Terri Hendrix, Trish Murphy and Bob Livingston. In describing his vocal style, Green says, "I'm just talking to a melody over some really cool rhythms. I hope people understand that, like in the song 'Carry On,' we're not talking about getting away to a specific spot. We're just talking about getting away."

Green was not expecting sudden Country airplay for "Carry On." He says, "I was floored. I attribute it to a lot of hard work on the side of the label and the independent promoters. I also give a little credit to the song being easy to relate to."

In promoting the single at radio, Green says, "I've been doing the standard barrage of talking about myself." But he's more than happy to oblige, noting, "Where people get screwed up is when people start lying about themselves. If you put up a facade, it's gonna have cracks in it — and somebody is gonna see through it."

Asked about his plans for the rest of the year, Green laughs. "Hide and watch. Hope to God this thing works. I'm still so nervous and wrapped up in everything. They're working on my tour schedule and working on getting me on some bigger tours. I hope that works out."

R&R Country Top 50

September 28, 2001

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
—	1	CYNDI THOMSON What I Really Meant To Say (Capitol)	5375	+518	593171	27	147/0
—	2	ALAN JACKSON Where I Come From (Arista)	5329	+852	575831	12	150/0
—	3	TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	4891	+618	516325	27	149/1
—	4	BROOKS & DUNN Only In America (Arista)	4884	+441	554953	15	149/1
—	5	TIM MCGRAW Angry All The Time (Curb)	4695	+718	520825	12	149/0
—	6	TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	4069	+153	469742	20	150/0
—	7	CAROLYN DAWN JOHNSON Complicated (Arista)	3940	+612	413216	24	146/0
—	8	TRICK PONY On A Night Like This (H2E/WB)	3728	+778	377039	22	141/1
—	9	TAMMY COCHRAN Angels In Waiting (Epic)	3567	+358	345379	27	139/3
—	10	TRAVIS TRITT Love Of A Woman (Columbia)	3556	+579	384129	16	148/4
—	11	REBA MCENTIRE I'm A Survivor (MCA)	3368	+225	366467	11	148/1
—	12	MARTINA MCBRIDE When God Fearin' Women Get... (RCA)	3261	+426	355424	15	147/1
—	13	PHIL VASSAR Six-Pack Summer (Arista)	3043	+80	324693	17	142/0
—	14	TRACE ADKINS I'm Tryin' (Capitol)	2696	+259	288457	12	136/2
—	15	JEFF CARSON Real Life (I Never Was...) (Curb)	2640	+282	259633	20	137/2
—	16	LONESTAR With Me (BNA)	2558	+355	281576	7	135/5
—	17	MARK WILLS Loving Every Minute (Mercury)	2225	+317	238914	24	127/3
—	18	ANDY GRIGGS How Cool Is That (RCA)	2158	+215	213791	21	126/0
—	19	TOBY KEITH I Wanna Talk About Me (DreamWorks)	2157	+613	243055	7	123/16
—	20	KENNY CHESNEY The Tin Man (BNA)	2146	+371	240394	10	132/4
—	21	BRAD PAISLEY Wrapped Around (Arista)	1811	+467	194426	5	121/12
—	22	CHELY WRIGHT Never Love You Enough (MCA)	1789	+215	188281	19	121/1
—	23	GARY ALLAN Man Of Me (MCA)	1777	+280	194293	14	126/5
—	24	MARK MCGUINN That's A Plan (VFR)	1656	+187	161313	16	116/4
—	25	DAVID BALL Riding With Private Malone (Dualtone)	1397	+296	161355	4	80/20
—	26	TRACY BYRD Just Let Me Be In Love (RCA)	1328	+232	137267	7	99/10
—	27	STEVE HOLY Good Morning Beautiful (Curb)	1295	+180	141694	10	104/7
—	28	CLAY WALKER If You Ever Feel Like Lovin' (Giant/WB)	1216	+188	138230	13	87/4
Breaker	29	JO DEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	1168	+179	132548	4	99/37
Debut	30	AARON TIPPIN Where Stars And Stripes... (Lyric Street)	1084	+1084	118904	1	60/60
—	31	JOE DIFFIE In Another World (Monument)	937	+55	90901	11	89/5
—	32	MONTGOMERY GENTRY Cold One Comin' On (Columbia)	833	+167	81095	7	78/8
—	33	JAMIE O'NEAL Shiver (Mercury)	823	+151	86311	4	86/7
—	34	FAITH HILL There Will Come A Day (Warner Bros.)	793	+113	104786	2	11/10
—	35	JEFFREY STEELE Something In The Water (Monument)	619	+111	62555	6	62/1
—	36	SARA EVANS Saints & Angels (RCA)	600	+82	55627	4	70/12
—	37	COLLIN RAYE Ain't Nobody (Gonna Take...) (Epic)	539	+76	47289	8	62/1
—	38	JESSICA ANDREWS Helplessly, Hopelessly (DreamWorks)	504	-75	56661	17	83/0
—	39	AARON TIPPIN Always Was (Lyric Street)	485	+71	40488	9	54/0
—	40	BRIAN MCCOMAS Night Disappear With You (Lyric Street)	477	+43	46246	7	67/6
—	41	CHAD BROCK Tell Me How (Warner Bros.)	477	+75	47077	6	50/6
—	42	TRACY LAWRENCE Life Don't Have To Be So Hard (Atlantic)	433	+80	53102	4	42/5
—	43	TIM RUSHLOW Crazy Life (Scream)	413	+51	36549	11	46/1
—	44	PAT GREEN Carry On (Republic/Universal)	397	+61	35286	4	51/3
—	45	SHANNON BROWN Baby I Lied (BNA)	395	+83	34668	4	52/2
—	46	KENNY ROGERS Beautiful (All That You...) (Dreamcatcher)	357	-92	34179	6	51/1
—	47	CONFEDERATE RAILROAD That's What Brothers Do (Audium)	296	+10	26922	3	41/7
Debut	48	STEVE AZAR I Don't Have To Be (Till...) (Mercury)	283	+133	24786	1	36/11
Debut	49	CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	283	+87	26718	1	34/10
Debut	50	CLINT BLACK W/LISA H. BLACK Easy For Me To Say (RCA)	268	+37	39949	1	35/21

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	60
JO DEE MESSINA W/TIM MCGRAW Bring On... (Curb)	37
RASCAL FLATTS I'm Movin' On (Lyric Street)	22
CLINT BLACK W/LISA H. BLACK Easy... (RCA)	21
DAVID BALL Riding With Private Malone (Dualtone)	20
WILD HORSES I Will Survive (Epic)	20
TOBY KEITH I Wanna Talk About Me (DreamWorks)	16
DARRYL WORLEY Sideways (DreamWorks)	13
BRAD PAISLEY Wrapped Around (Arista)	12
SARA EVANS Saints & Angels (RCA)	12

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	+1084
ALAN JACKSON Where I Come From (Arista)	+852
TRICK PONY On A Night Like This (H2E/WB)	+778
TIM MCGRAW Angry All The Time (Curb)	+718
TRISHA YEARWOOD I Would've Loved You... (MCA)	+618
TOBY KEITH I Wanna Talk About Me (DreamWorks)	+613
CAROLYN DAWN JOHNSON Complicated (Arista)	+612
TRAVIS TRITT Love Of A Woman (Columbia)	+579
CYNDI THOMSON What I Really Meant To Say (Capitol)	+518
BRAD PAISLEY Wrapped Around (Arista)	+467

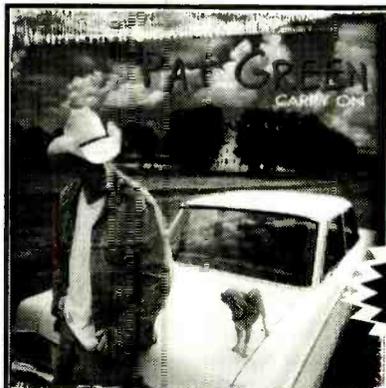
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NOW PLAYING ON 60% OF THE REPORTING PANEL

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Bring On The Rain (Curb)
66% of our reporters on it (99 stations)
37 Adds • Debuts At 29

150 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of Sunday 9/16-Saturday 9/22. Bullets appear on songs gaining points/plays or remaining flat from previous week. If two songs are tied in total points/plays, the song being played on more stations is placed first. Breaker status is assigned to songs achieving airplay at 60% of reporter base for the first time. Songs that are down in points/plays for three consecutive weeks and below No. 1 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

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



R&R 44 PAT GREEN

BDS 47*

CARRY ON

Album in stores
October 16th



Already on over 60 stations including:

- | | | |
|------|------|------|
| KPLX | WRBQ | KFKF |
| WKDF | KSD | KEYE |
| KAJA | WSM | KIKK |
| KBEQ | KUBL | WIRK |
| WBEE | WGGY | KTST |
| KTOM | KIIM | WRKZ |
| KTEX | WBCT | |

R&R Country Top 50 Indicator

September 28, 2001

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
4	1	ALAN JACKSON Where I Come From (Arista)	1124	+84	42776	9	30/0
1	2	CYNDI THOMSON What I Really Meant To Say (Capitol)	1098	+21	41719	9	30/0
2	3	BROOKS & DUNN Only In America (Arista)	1089	+28	41697	9	30/0
5	4	TIM MCGRAW Angry All The Time (Curb)	1086	+109	41714	9	30/0
3	5	TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	983	-66	36443	9	28/0
7	6	CAROLYN DAWN JOHNSON Complicated (Arista)	934	+96	36194	9	30/0
10	7	TRICK PONY On A Night Like This (H2E/WB)	880	+104	34014	9	30/0
12	8	MARTINA MCBRIDE When God Fearin' Women Get... (RCA)	872	+125	33955	9	30/0
11	9	TRAVIS TRITT Love Of A Woman (Columbia)	866	+99	34111	9	30/0
13	10	TAMMY COCHRAN Angels In Waiting (Epic)	827	+147	29786	9	29/1
14	11	REBA MCENTIRE I'm A Survivor (MCA)	782	+135	29050	9	30/0
15	12	LONESTAR With Me (BNA)	719	+131	27387	9	30/0
8	13	PHIL VASSAR Six-Pack Summer (Arista)	712	-120	27123	9	23/0
16	14	TRACE ADKINS I'm Tryin' (Capitol)	666	+89	25555	9	30/0
6	15	TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	632	-322	22612	9	25/0
17	16	JEFF CARSON Real Life (I Never Was...) (Curb)	627	+88	24110	9	29/2
18	17	MARK WILLS Loving Every Minute (Mercury)	579	+49	22634	9	28/1
22	18	BRAD PAISLEY Wrapped Around (Arista)	574	+116	22301	8	30/1
26	19	TOBY KEITH I Wanna Talk About Me (DreamWorks)	567	+187	21547	4	30/3
21	20	ANDY GRIGGS How Cool Is That (RCA)	537	+78	20561	9	28/3
20	21	KENNY CHESNEY The Tin Man (BNA)	494	+35	19458	9	26/1
23	22	CHELY WRIGHT Never Love You Enough (MCA)	443	+29	17855	9	25/0
24	23	MARK MCGUINN That's A Plan (VFR)	429	+18	16016	9	26/4
19	24	GARY ALLAN Man Of Me (MCA)	413	-53	17518	9	23/1
25	25	TRACY BYRD Just Let Me Be In Love (RCA)	403	+22	16632	8	27/3
32	26	DAVID BALL Riding With Private Malone (Dualtone)	373	+140	14861	3	19/3
34	27	JO DEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	351	+126	13048	3	21/2
35	28	JAMIE O'NEAL Shiver (Mercury)	289	+95	10461	5	25/3
29	29	CLAY WALKER If You Ever Feel Like Lovin' (Giant/WB)	284	-9	12976	9	17/1
30	30	JOE DIFFIE In Another World (Monument)	280	+39	11635	9	22/3
31	31	MONTGOMERY GENTRY Cold One Comin' On (Columbia)	273	+34	10914	5	22/4
38	32	SARA EVANS Saints & Angels (RCA)	266	+128	9376	3	24/6
33	33	STEVE HOLY Good Morning Beautiful (Curb)	262	+32	11066	9	16/2
37	34	JEFFREY STEELE Something In The Water (Monument)	149	+7	5616	3	15/0
39	35	COLLIN RAYE Ain't Nobody (Gonna Take...) (Epic)	145	+7	5210	9	15/0
50	36	CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	145	+98	4642	2	13/4
41	37	CLINT BLACK W/LISA H. BLACK Easy For Me To Say (RCA)	139	+132	4816	1	13/8
36	38	TRACY LAWRENCE Life Don't Have To Be So Hard (Atlantic)	131	+39	5542	3	11/2
27	39	AARON TIPPIN Always Was (Lyric Street)	130	-30	5831	9	11/0
42	40	JESSICA ANDREWS Helplessly, Hopelessly (DreamWorks)	121	-232	5493	9	8/0
45	41	CONFEDERATE RAILROAD That's What Brothers Do (Audium)	104	+16	4729	8	11/3
43	42	PAT GREEN Carry On (Republic/Universal)	92	+10	5013	4	8/2
40	43	CHAD BROCK Tell Me How (Warner Bros.)	88	+1	3451	4	10/2
44	44	BRIAN MCCOMAS Night Disappear With You (Lyric Street)	87	-8	3335	3	8/0
44	45	GEORGE JONES The Man He Was (Bandit/BNA)	80	-6	2923	9	5/0
46	46	AARON TIPPIN Where Stars And Stripes... (Lyric Street)	69	+69	2536	1	8/8
47	47	GARY ALLAN Man To Man (MCA)	68	+68	1947	1	4/0
49	48	RASCAL FLATTS I'm Movin' On (Lyric Street)	65	+65	2105	1	6/5
49	49	TIM RUSHLOW Crazy Life (Scream)	65	+14	3554	9	5/0
47	50	SHANNON BROWN Baby I Lied (BNA)	59	+5	2547	2	5/0

Most Added®

ARTIST TITLE LABEL(S)	ADDS
C. BLACK W/LISA H. BLACK Easy For Me... (RCA)	8
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	8
SARA EVANS Saints & Angels (RCA)	6
RASCAL FLATTS I'm Movin' On (Lyric Street)	5
MARK MCGUINN That's A Plan (VFR)	4
MONTGOMERY GENTRY Cold One Comin' On (Columbia)	4
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	4
TOBY KEITH I Wanna Talk About Me (DreamWorks)	3
ANDY GRIGGS How Cool Is That (RCA)	3
TRACY BYRD Just Let Me Be In Love (RCA)	3
JAMIE O'NEAL Shiver (Mercury)	3
JOE DIFFIE In Another World (Monument)	3
DAVID BALL Riding With Private Malone (Dualtone)	3
CONFEDERATE RAILROAD That's What... (Audium)	3
DARRYL WORLEY Sideways (DreamWorks)	3
BROOKS & DUNN Long Goodbye (Arista)	3
JEFF CARSON Real Life (I Never Was...) (Curb)	2
JO DEE MESSINA W/T. MCGRAW Bring On... (Curb)	2
STEVE HOLY Good Morning Beautiful (Curb)	2
TRACY LAWRENCE Life Don't Have To Be... (Atlantic)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH I Wanna Talk About Me (DreamWorks)	+187
TAMMY COCHRAN Angels In Waiting (Epic)	+147
DAVID BALL Riding With Private Malone (Dualtone)	+140
REBA MCENTIRE I'm A Survivor (MCA)	+135
C. BLACK W/LISA H. BLACK Easy For Me... (RCA)	+132
LONESTAR With Me (BNA)	+131
SARA EVANS Saints & Angels (RCA)	+128
JO DEE MESSINA W/T. MCGRAW Bring On... (Curb)	+126
MARTINA MCBRIDE When God Fearin'... (RCA)	+125
BRAD PAISLEY Wrapped Around (Arista)	+116
TIM MCGRAW Angry All The Time (Curb)	+109
TRICK PONY On A Night Like This (H2E/WB)	+104
TRAVIS TRITT Love Of A Woman (Columbia)	+99
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	+98
CAROLYN DAWN JOHNSON Complicated (Arista)	+96
JAMIE O'NEAL Shiver (Mercury)	+95
TRACE ADKINS I'm Tryin' (Capitol)	+89
JEFF CARSON Real Life (I Never Was...) (Curb)	+88
ALAN JACKSON Where I Come From (Arista)	+84
ANDY GRIGGS How Cool Is That (RCA)	+78
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	+69
GARY ALLAN Man To Man (MCA)	+68
RASCAL FLATTS I'm Movin' On (Lyric Street)	+65
DIXIE CHICKS Some Days You Gotta Dance (Monument)	+55
MARK WILLS Loving Every Minute (Mercury)	+49
JESSICA ANDREWS Who I Am (DreamWorks)	+47
JOE DIFFIE In Another World (Monument)	+39
TRACY LAWRENCE Life Don't Have To Be... (Atlantic)	+39
FAITH HILL There Will Come A Day (Warner Bros.)	+38
KENNY CHESNEY The Tin Man (BNA)	+35

33 Country Indicator reporters in markets 144-205. Songs ranked by total plays for the airplay week of Sunday 9/16-Saturday 9/22.
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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 28, 2001

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of September 2-8.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
BLAKE SHELTON Austin (Warner Bros.)	40.3%	75.0%	12.8%	97.5%	3.5%	6.3%
BROOKS & DUNN Only In America (Arista)	34.0%	74.5%	16.3%	96.0%	3.0%	2.3%
TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	39.3%	73.5%	14.5%	97.3%	4.0%	5.3%
TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	41.5%	72.5%	14.8%	97.0%	6.0%	3.8%
CYNDI THOMSON What I Really Meant To Say (Capitol)	32.0%	72.3%	18.5%	97.0%	4.5%	1.8%
PHIL VASSAR Six-Pack Summer (Arista)	31.3%	70.8%	15.5%	94.8%	5.0%	3.5%
ALAN JACKSON Where I Come From (Arista)	37.5%	70.0%	14.5%	96.0%	7.0%	4.5%
TAMMY COCHRAN Angels In Waiting (Epic)	37.0%	69.3%	18.8%	97.0%	4.8%	4.3%
TRAVIS TRITT Love Of A Woman (Columbia)	26.8%	69.0%	18.3%	95.0%	5.8%	2.0%
TRICK PONY On A Night Like This (H2E/WB)	29.3%	68.0%	20.0%	96.0%	5.8%	2.3%
REBA MCGENTIRE I'm A Survivor (MCA)	26.0%	66.8%	20.3%	95.8%	6.5%	2.3%
TRACE ADKINS I'm Tryin' (Capitol)	23.0%	66.8%	17.0%	88.3%	3.8%	0.8%
JOE DIFFIE In Another World (Monument)	24.8%	66.3%	17.3%	89.5%	4.8%	1.3%
TIM MCGRAW Angry All The Time (Curb)	31.3%	65.0%	22.3%	92.3%	3.5%	1.5%
KENNY CHESNEY The Tin Man (BNA)	23.8%	62.8%	19.5%	87.8%	4.0%	1.5%
JESSICA ANDREWS Helplessly, Hopelessly (DreamWorks)	23.3%	61.8%	21.5%	94.8%	7.0%	4.5%
CARDLYN DAWN JOHNSON Complicated (Arista)	18.0%	61.8%	24.3%	95.8%	7.5%	2.3%
MARK WILLS Loving Every Minute (Mercury)	18.8%	55.5%	26.0%	89.8%	5.8%	2.5%
MONTGOMERY GENTRY Cold One Comin On (Columbia)	15.0%	54.5%	21.3%	84.8%	8.0%	1.0%
MARTINA MCBRIDE When God Fearin' Women... (RCA)	20.8%	54.3%	23.3%	93.3%	12.8%	3.0%
DIXIE CHICKS Heartbreak Town (Monument)	17.3%	51.8%	25.5%	87.5%	8.3%	2.0%
TOBY KEITH I Wanna Talk About Me (DreamWorks)	24.0%	50.8%	20.0%	85.0%	13.0%	1.3%
MARK MCGUINN That's A Plan (VFR)	17.0%	50.3%	25.5%	83.0%	6.0%	1.3%
ANDY GRIGGS How Cool Is That (RCA)	16.3%	50.3%	26.3%	87.0%	8.8%	1.8%
GARY ALLAN Man Of Me (MCA)	16.3%	50.3%	24.3%	88.5%	11.8%	2.3%
CLAY WALKER If You Ever Feel Like Lovin' Me Again (Giant/WB)	16.8%	49.8%	26.3%	82.3%	5.0%	1.3%
BRAD PAISLEY Wrapped Around (Arista)	15.0%	49.5%	20.8%	75.3%	4.0%	1.0%
LONESTAR With Me (BNA)	14.5%	49.5%	20.5%	78.0%	7.0%	1.0%
JEFF CARSON Real Life (Curb)	14.3%	47.5%	24.0%	76.8%	4.5%	0.8%
STEVE HOLY Good Morning Beautiful (Curb)	17.5%	47.3%	19.5%	71.5%	3.8%	1.0%
CHELY WRIGHT Never Love You Enough (MCA)	11.8%	41.3%	31.3%	85.5%	11.8%	1.3%
JEFFREY STEELE Somethin In The Water (Monument)	13.0%	38.3%	15.0%	67.8%	13.0%	1.5%
TRACY BYRD Just Let Me Be In Love (RCA)	7.0%	35.0%	22.8%	65.0%	7.0%	0.3%
DAVID BALL Riding With Private Malone (Dualtone)	14.0%	32.5%	15.5%	54.0%	5.8%	0.3%
JAMIE D'NEAL Shiver (Mercury)	8.5%	27.0%	18.0%	55.5%	10.0%	0.5%



Password of the Week:

Stouten
Question of the Week: Think about how you buy your favorite country albums. In the past 30 days how many country albums have you purchased for your own use? Is that more than you normally purchase in that time frame, less than you normally purchase in that time frame, or about the same? (Sample is 200 Country radio listeners, 25-54 years of age.)

Total
 No purchases: 31%
 1-2: 41%
 3-5: 20%
 Six or more: 8%
 Purchasing more: 40%
 Purchasing less: 49%
 About the same: 11%

P1
 No purchases: 29%
 1-2: 40%
 3-5: 21%
 Six or more: 10%
 Purchasing more: 39%
 Purchasing less: 50%
 About the same: 11%

P2
 No purchases: 33%
 1-2: 45%
 3-5: 16%
 Six or more: 6%
 Purchasing more: 41%
 Purchasing less: 49%
 About the same: 10%

Men
 No purchases: 34%
 1-2: 36%
 3-5: 23%
 Six or more: 7%
 Purchasing more: 44%
 Purchasing less: 45%
 About the same: 11%

Women
 No purchases: 28%
 1-2: 48%
 3-5: 17%
 Six or more: 7%
 Purchasing more: 35%
 Purchasing less: 54%
 About the same: 11%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. **WEST:** Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2001 R&R Inc. © 2001 Bullseye Marketing Research Inc.

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The New Album Gallery



George Jones
The Rock: Stone Cold Country 2001
(BNA/Bandit)

George Jones' duet with Garth Brooks on "Beer Run (B Double E Double R You In?)" was already being leaked to Country programmers earlier this week, but the track arrives officially on Jones' BNA/Bandit debut album. This album is Jones' first project since 1999's *Cold Hard Truth*, which yielded the hit single "Choices." With tracks produced by Emory Gordy Jr. and Keith Stegall, the album kicks off with "The Rock," a Russell Smith-Jim Varsos song that was a hit for Lee Roy Parnell. Patty Loveless makes a guest appearance on Karen Staley's "Half Over You." The album closes with Jones' take on Billy Joe Shaver's "Tramp on Your Street."



Chely Wright
Never Love You Enough (MCA)

Chely Wright hovered for years on the brink of greater success, and her tenacity paid off with her breakthrough album, *Single White Female*. However, she was in no rush to record the followup, *Never Love You Enough*. Wright says, "I just wanted to make sure it was right." After recording much of the album with producers Tony Brown and Buddy Cannon, Wright recorded some tracks with Brad Paisley and also did some work with producers Paul Worley and Dan Huff. Wright co-wrote five songs on the album, three of which she wrote with Paisley. The project includes guest appearances by Paisley, Trisha Yearwood, Phil Vassar and Shannon Brown.



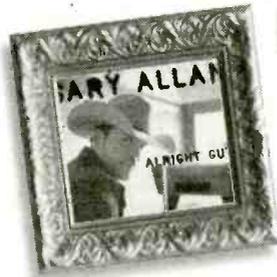
Dwight Yoakam
South of Heaven, West of Hell (Reprise)

Dwight Yoakam's latest album is described as the "companion soundtrack" to the movie *South of Heaven, West of Hell*, which marks his debut as a film director. Yoakam co-wrote the screenplay and assumed the starring role alongside Vince Vaughn, Bridget Fonda, Billy Bob Thornton, Paul Reubens and Peter Fonda. The CD expands the film's instrumental score with three traditional spiritual numbers and new songs that Yoakam co-wrote with the likes of Mick Jagger and ZZ Top's Billy Gibbons. The songs are threaded together by segues containing dialogue and the film's musical score. Among the highlights is "Who at the Door Is Standing," a duet with Bekka Bramlett.



Chad Brock
III (Warner Bros.)

Nashville's songwriters and publishers are reluctant to offer new acts their finest material. However, Chad Brock has learned that a few hit singles can change all of that. Referring to the songs on his third Warner Bros. album, Brock says, "With 'Yes!' being a huge, successful record, the publishing community really opened up to me and pitched me wonderful songs. Everybody came in with different songs they thought were good for me — their best stuff — and we took it. The songs are not so traditional or not so pop — they're right down the middle. And the whole thing has a lot of emotion in it." Produced by Norro Wilson and Buddy Cannon, the album includes Brock's current single, "Tell Me How."



Gary Allan
Alright Guy (MCA)

Gary Allan dedicates his fourth album to Willie Nelson, Waylon Jennings, Johnny Cash, George Jones, Buck Owens and Merle Haggard. On top of that, he makes additional statements in two cover songs — Bruce Robison's "What Would Willie Do" and Todd Snider's title track. Allan says, "I made this album at a time when I couldn't have been more pissed off about the state of country music. A lot of the stuff out there now is just fluff. It's not at all engaging, and that's because no one wants to offend anyone. It's the whole politically correct thing. To me, that Todd Snider song cuts right through it all. People come up to me all the time at shows and say they're starving for something honest." *Alright Guy* was co-produced by Tony Brown and Mark Wright, who were responsible for Allan's last album, the critically acclaimed *Smoke Rings in the Dark*.



Various Artists
Dancing with Thunder (Epic)

Dancin' With Thunder, a tribute to the Professional Bullriders Association, features some notable new tracks, including Montgomery Gentry's "Wanted Dead or Alive" and Billy Ray Cyrus' "Let's Go to the PBR." The Charlie Daniels Band, Jack Ingram, Deryl Dodd and David Lee Murphy provide other tracks. The album also includes a track by Epic's new act, Wild Horses. The group, which formed in 1989, perform more than 250 shows a year. They're being introduced with the debut single, "I Will Survive."

C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "That's The Way" — Jo Dee Messina

5 YEARS AGO

• No. 1: "Stars Over Texas" — Tracy Lawrence

10 YEARS AGO

• No. 1: "She's In Love With The Boy" — Trisha Yearwood

15 YEARS AGO

• No. 1: "It'll Be Me" — Exile

20 YEARS AGO

• No. 1: "Step By Step" — Eddie Rabbitt

25 YEARS AGO

• No. 1: "Here's Some Love" — Tanya Tucker

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New & Active

DIXIE CHICKS Some Days You Gotta Dance (Monument)
Total Plays: 251, Total Stations: 18, Adds: 6

JAMESON CLARK Don't Play Any Love Songs (Capitol)
Total Plays: 224, Total Stations: 26, Adds: 4

BILLY GILMAN Elisabeth (Epic)
Total Plays: 165, Total Stations: 22, Adds: 1

RASCAL FLATTS I'm Movin' On (Lyric Street)
Total Plays: 164, Total Stations: 29, Adds: 22

DARRYL WORLEY Sideways (DreamWorks)
Total Plays: 132, Total Stations: 22, Adds: 13

ALISON KRAUSS The Lucky One (Rounder)
Total Plays: 116, Total Stations: 12, Adds: 1

WILD HORSES I Will Survive (Epic)
Total Plays: 24, Total Stations: 20, Adds: 20

Songs ranked by total points.

National Radio Formats

ABC RADIO NETWORKS

Coast-To-Coast

Kris Wilson • 972-448-3341

Adds:
DAVID BALL Riding With Private Malone

Movers:
CYNDI THOMSON What I Really Meant To Say
BROOKS & DUNN Only In America
ALAN JACKSON Where I Come From
TIM MCGRAW Angry All The Time
PHIL VASSAR Six-Pack Summer

ALTERNATIVE PROGRAMMING

Steve Knoll • 800-231-2818

Gary Knoll

Adds:
No Adds

Hottest:
CAROLYN DAWN JOHNSON Complicated
TRICK PONY On A Night Like This

JONES RADIO NETWORKS

Music Programming/Consulting

Ken Moultrie • 800-426-9082

Mainstream Country

Ray Randall/Hank Aaron

Adds:
AARON TIPPIN Where The Stars And Stripes...

Hottest:
CYNDI THOMSON What I Really Meant To Say
ALAN JACKSON Where I Come From
BROOKS & DUNN Only In America
TRISHA YEARWOOD I Would've Loved You Anyway
TIM MCGRAW Angry All The Time

New Country

L.J. Smith/Hank Aaron

Adds:
No Adds

Hottest:
CYNDI THOMSON What I Really Meant To Say
ALAN JACKSON Where I Come From
BROOKS & DUNN Only In America
TRISHA YEARWOOD I Would've Loved You Anyway
TIM MCGRAW Angry All The Time

Lia

Ken Moultrie/Hank Aaron

Adds:
AARON TIPPIN Where The Stars And Stripes...

Hottest:
CYNDI THOMSON What I Really Meant To Say
ALAN JACKSON Where I Come From
BROOKS & DUNN Only In America
TRISHA YEARWOOD I Would've Loved You Anyway
TIM MCGRAW Angry All The Time

CD COUNTRY

Rick Morgan • 303-784-8758

Adds:
No Adds

Hottest:
BLAKE SHELTON Austin
CYNDI THOMSON What I Really Meant To Say
JO DEE MESSINA Downtime
BROOKS & DUNN Only In America

24 HOUR FORMATS

Jim Murphy • 303-784-8700

US COUNTRY

Penny Mitchell

Adds:
No Adds

Hottest:
ALAN JACKSON Where I Come From

US COUNTRY CONTINUED

TIM MCGRAW Angry All The Time
BLAKE SHELTON Austin
CYNDI THOMSON What I Really Meant To Say
TRISHA YEARWOOD I Would've Loved You Anyway

GREAT AMERICAN COUNTRY

John Hendricks

Adds:
JEFF CARSON Real Life
EARL SCRUGGS AND FRIENDS Foggy Mountain...

Elite:

TAMMY COCHRAN Angels In Waiting
ALAN JACKSON It's Alright To Be A Redneck
TOBY KEITH I'm Just Talkin' About Tonight
BLAKE SHELTON Austin
CYNDI THOMSON What I Really Meant To Say
TRICK PONY On A Night Like This
TRISHA YEARWOOD I Would've Loved You Anyway

PREMIERE RADIO NETWORKS

After Midnite

KELLY ERICKSON • 818-461-5435

Adds:
BRAD PAISLEY Wrapped Around

Hots:

TRISHA YEARWOOD I Would've Loved You Anyway
CYNDI THOMSON What I Really Meant To Say
BROOKS & DUNN Only In America
ALAN JACKSON Where I Come From
TIM MCGRAW Angry All The Time
CAROLYN DAWN JOHNSON Complicated
TAMMY COCHRAN Angels In Waiting

RADIO ONE COUNTRY PLAYLIST

JIM WEST • 970-949-3339

Adds:
GARY ALLAN Man Of Me
MARK MCGUINN That's A Plan

Hottest:

BROOKS & DUNN Only In America
CYNDI THOMSON What I Really Meant To Say
BLAKE SHELTON Austin

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • 661-294-9000

Mainstream Country

David Felker

Adds:
JO DEE MESSINA W/TIM MCGRAW Bring On The Rain
AARON TIPPIN Where The Stars And Stripes...

Hottest:

ALAN JACKSON Where I Come From
CYNDI THOMSON What I Really Meant To Say
BROOKS & DUNN Only In America
TRISHA YEARWOOD I Would've Loved You Anyway
BLAKE SHELTON Austin

Hot Country

Jim Hays

Adds:
AARON TIPPIN Where The Stars And Stripes...

Hottest:
CYNDI THOMSON What I Really Meant To Say
ALAN JACKSON Where I Come From
BROOKS & DUNN Only In America
TRISHA YEARWOOD I Would've Loved You Anyway
TIM MCGRAW Angry All The Time

Young & Elder

David Felker

Adds:
C. BLACK W/L. H. BLACK Easy For Me To Say
AARON TIPPIN Where The Stars And Stripes...

Hottest:

BROOKS & DUNN Only In America
ALAN JACKSON Where I Come From
CYNDI THOMSON What I Really Meant To Say
TRISHA YEARWOOD I Would've Loved You Anyway
PHIL VASSAR Six-Pack Summer



14.3 million households

ADDS

JEFF CARSON Real Life...
EARL SCRUGGS Foggy Mountain Breakdown

TOP 10

TOBY KEITH I Wanna Talk About Me
BLAKE SHELTON Austin
TRICK PONY On A Night Like This
KENTUCKY HEADHUNTERS Louisiana CoCo
CYNDI THOMSON What I Really Meant To Say
JESSICA ANDREWS Helplessly, Hopelessly
BROOKS & DUNN Only In America
BILLY GILMAN She's My Girl
TAMMY COCHRAN Angels In Waiting
CHELY WRIGHT Never Love You Enough

Information current as of September 24, 2001.



48.3 million households
Paul Hastaba, Sr. VP/GM
Chris Parr, VP/Music & Talent

ADDS

VARIOUS ARTISTS America The Beautiful
JEFF CARSON Real Life...
EARL SCRUGGS Foggy Mountain Breakdown

TOP 12

BROOKS & DUNN Only In America
CAROLYN DAWN JOHNSON Complicated
KEITH URBAN Where The Blacktop Ends
DOLLY PARTON Shine
TRICK PONY On A Night Like This
CHELY WRIGHT Never Love You Enough
MARTINA MCBRIDE When God Fearin' Women Get...
GARY ALLAN Man Of Me
MARK WILLS Loving Every Minute
LONESTAR I'm Already There
TRAVIS TRITT Love Of A Woman
JESSICA ANDREWS Helplessly, Hopelessly

HEAVY

KEITH URBAN Where The Blacktop Ends
CAROLYN DAWN JOHNSON Complicated
CYNDI THOMSON What I Really Meant To Say
ALISON KRAUSS & UNION STATION Lucky One
LONESTAR I'm Already There
MARK WILLS Loving Every Minute
MARTINA MCBRIDE When God Fearin' Women Get The Blues
BROOKS & DUNN Only In America

HOT SHOTS

BILLY GILMAN Elisabeth
CHARLIE ROBISON Right Man For The Job
VARIOUS ARTISTS America The Beautiful
TRACE ADKINS I'm Tryin'

Heavy rotation songs receive 28 plays per week.

Hot Shots receive 21 plays per week.

Information current as of September 25, 2001



IF YOU EVER FEEL LIKE TAKING A PICTURE

Warner Bros. artist Clay Walker hung out and took pictures with the staff of KIKK & KILT/Houston before his sold-out concert in Woodlands, TX recently. Pictured (l-r) are Warner Bros. Records Rep. Darlene Star, KILT & KIKK APD/MD John Trapane, Walker and Infinity Radio/Houston KILT & KIKK Group PD Darren Davis.



HOW COOL IS THAT?

Just like President Bush asked, WMZQ/Washington got back to business and held its second annual WMZQ Chili Cookoff in Old Town Alexandria. Thousands of people enjoyed chili and live country music from RCA recording artist Andy Griggs and MCA recording artist Chely Wright on the banks of the Potomac. The American spirit was in the air while both Griggs and Wright paid tribute to the victims of the recent terrorist attacks. Pictured (l-r) are WMZQ APD/MD Jon Anthony and GM Jeff Wyatt, Wright and WMZQ morning hosts Jessica Cash and Gary Murphy.

PLEASE SEND YOUR PHOTOS

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

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

R&R c/o Heidi Van Alstyne:
10100 Santa Monica Blvd., 5th Floor,
Los Angeles, CA 90067

September 28, 2001

RateTheMusic.com
 BY MEDIABASE™

America's Best Testing Country Songs 12+ For The Week Ending 9/28/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
BLAKE SHELTON Austin (Warner Bros.)	4.15	4.10	99%	35%	4.21	99%	32%
JO DEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	4.02	3.92	58%	6%	3.93	61%	7%
BROOKS & DUNN Only In America (Arista)	4.02	3.80	98%	22%	4.09	98%	20%
ALAN JACKSON Where I Come From (Arista)	4.00	3.92	98%	20%	4.11	98%	18%
BRAD PAISLEY Wrapped Around (Arista)	3.99	3.93	74%	8%	4.02	73%	8%
TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	3.98	3.98	99%	32%	4.16	98%	25%
TIM MCGRAW Angry All The Time (Curb)	3.93	3.94	96%	20%	3.92	95%	21%
CYNDI THOMSON What I Really Meant To Say (Capitol)	3.93	3.95	97%	25%	3.88	97%	25%
TRACE ADKINS I'm Trying (Capitol)	3.91	3.85	80%	8%	4.04	83%	5%
DAVID BALL Riding With Private Malone (Dualtone)	3.91	-	45%	4%	3.94	47%	3%
TOBY KEITH I Wanna Talk About Me (DreamWorks)	3.90	3.87	85%	13%	3.93	85%	14%
CLAY WALKER If You Ever Feel Like Lovin' Me Again (Giant/WB)	3.90	3.90	60%	4%	3.89	64%	3%
GARY ALLAN Man Of Me (MCA)	3.90	3.85	81%	9%	3.85	80%	10%
TRACY BYRD Just Let Me Be In Love (RCA)	3.88	-	48%	4%	3.84	53%	5%
JEFF CARSON Real Life (I Never Was The Same Again) (Curb)	3.88	3.92	78%	12%	3.90	75%	11%
MARK WILLS Loving Every Minute (Mercury)	3.87	3.90	90%	16%	3.85	89%	17%
TRICK PONY On A Night Like This (H2E/WB)	3.87	3.90	95%	22%	3.87	94%	21%
TRAVIS TRITT Love Of A Woman (Columbia)	3.86	3.84	93%	17%	3.95	94%	16%
LONESTAR With Me (BNA)	3.86	3.82	77%	10%	3.81	79%	12%
TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	3.85	3.84	98%	31%	4.00	98%	27%
CAROLYN DAWN JOHNSON Complicated (Arista)	3.83	3.90	96%	27%	3.79	96%	28%
KENNY CHESNEY The Tin Man (BNA)	3.81	3.86	85%	15%	3.77	85%	14%
CHELY WRIGHT Never Love You Enough (MCA)	3.80	3.80	87%	20%	3.83	85%	19%
PHIL VASSAR Six-Pack Summer (Arista)	3.80	3.80	97%	28%	3.80	98%	29%
STEVE HOLY Good Morning Beautiful (Curb)	3.77	-	47%	5%	3.69	49%	5%
TAMMY COCHRAN Angels In Waiting (Epic)	3.74	3.69	96%	33%	3.87	96%	32%
ANDY GRIGGS How Cool Is That (RCA)	3.63	3.67	84%	17%	3.61	83%	17%
MARTINA MCBRIDE When God-Fearin' Women Get The Blues (RCA)	3.63	3.69	97%	28%	3.65	97%	27%
REBA MCENTIRE I'm A Survivor (MCA)	3.56	3.53	93%	23%	3.59	95%	24%
MARK MCGUINN That's A Plan (VFR)	3.36	3.33	76%	22%	3.33	76%	22%

Total sample size is 845 respondents. **Total average favorability** estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). **Total familiarity** represents the percentage of respondents who recognized the song. **Total burn** represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 25-54). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Most Played Recurrents

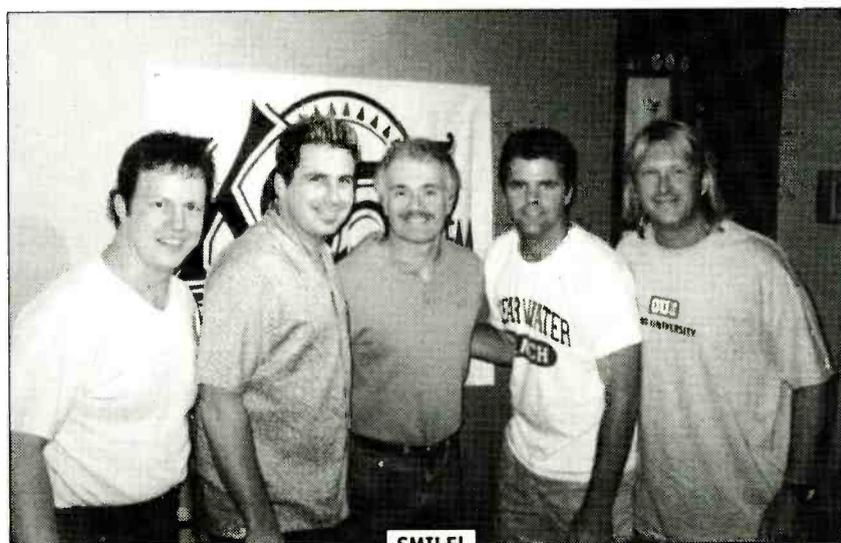
ARTIST TITLE LABEL(S)	TOTAL PLAYS
BLAKE SHELTON Austin (Warner Bros.)	4358
KEITH URBAN Where The Blacktop Ends (Capitol)	2764
LONESTAR I'm Already There (BNA)	2553
JAMIE O'NEAL When I Think About Angels (Mercury)	2524
BROOKS & DUNN Ain't Nothing 'Bout You (Arista)	2236
MONTGOMERY GENTRY She Couldn't Change Me (Columbia)	2121
KENNY CHESNEY Don't Happen Twice (BNA)	2043
DIAMOND RIO One More Day (Arista)	1860
SARA EVANS I Could Not Ask For More (RCA)	1842
JO DEE MESSINA Downtime (Curb)	1589
TIM MCGRAW Grown Men Don't Cry (Curb)	1585
TRAVIS TRITT It's A Great Day To Be Alive (Columbia)	1549
JESSICA ANDREWS Who I Am (DreamWorks)	1457
KEITH URBAN But For The Grace Of God (Capitol)	1399
TOBY KEITH You Shouldn't Kiss Me Like... (DreamWorks)	1283
CHRIS CAGLE Laredo (Capitol)	1133
TIM MCGRAW My Next Thirty Years (Curb)	1053
PHIL VASSAR Just Another Day In Paradise (Arista)	1051
GARY ALLAN Right Where I Need To Be (MCA)	989
DIXIE CHICKS Without You (Monument)	951

COUNTRY

Going For Adds 10/1/01

GEORGE STRAIT Run (MCA)
 ROBERT EARL KEEN Walkin' Cane (Lost Highway/IDJMG)

Listen now to these and other hot/new releases on Music Meeting, the industry's No. 1 online destination for new music. www.rmmusicmeeting.com

MUSIC MEETING™

SMILE!

BNA recording artists Lonestar dropped by WHOK/Columbus, OH recently for an in-studio performance. Pictured (L-r) are Lonestar's Dean Sams and Michael Britt, WHOK APD George Wolf and Lonestar's Richie McDonald and Keech Rainwater.

Stations and their adds listed alphabetically by market

<p>WQMX/Akron, OH * OM: Kevin Mason MD: Toni Fox 14 AARON TIPPIN "Stars"</p>	<p>WZZK/Birmingham, AL * PD: Rick Shockley APD/MD: Scott Stewart 4 TRAVIS TRITT "Woman"</p>	<p>KPLX/Dallas-Ft. Worth, TX * PD: Brian Phillips APD: Smokey Rivers MD: Cody Alan No Adds</p>	<p>WTOR/Greensboro, NC * PD: Paul Franklin MD: Angie Ward 4 AARON TIPPIN "Stars" BLACKHARTMAN BLACK "Easy" MONTGOMERY GENTRY "Cold"</p>	<p>WXBQ/Johnson City, TN * PD: Bill Hagy No Adds</p>	<p>PD: Gery Marshall APD/MD: Laura Staring 30 RICCOCHET "Star" 30 LEE GREENWOOD "God" 20 BILLY RAY CYRUS "All" 20 CHARLIE DANIELS "America" 5 DARRYL WORLEY "Sideways" 5 RASCAL FLATTS "Movin'"</p>	<p>KGEE/Odessa-Midland, TX PD/APD/MD: Boomer Kingston 12 CHRIS CAGLE "Breathe" 12 CONFEDERATE RAILROAD "Brothers" DAVID BALL "Riding"</p>	<p>KBUL/Reno, NV * OM: Tom Jordan APD/MD: Chuck Reeves No Adds</p>	<p>KMPS/Seattle-Tacoma, WA * PD: Becky Brenner MD: Tony Thomas 18 AARON TIPPIN "Stars"</p>	<p>WWZD/Tupelo, MS OM/MD: Tom Freeman APD/MD: Matt Chatham 14 TOBY KEITH "Talk" 13 MARK WILLS "Minute" 12 ANDY GRIGGS "Cool" 12 ANN WOMACK "Falling" 11 MARK MCGUINN "Plan" 11 GARY ALLAN "Man" 11 BRAD PAISLEY "Wrapped" 6 CLAY WALKER "Feel"</p>																																																																																																																														
<p>WGNA/Albany, NY * PD: Buzz Brindle MD: Bill Earley 3 RASCAL FLATTS "Movin'" BROOKS & DUNN "Goodbye"</p>	<p>KIZN/Boise, ID * OM: Rich Summers PD/APD/MD: Spencer Burke 11 AARON TIPPIN "Stars" 1 SARA EVANS "Saints" 1 DAVID BALL "Riding" WILD HORSES "Survive"</p>	<p>KSCS/Dallas-Ft. Worth, TX * PD: Dean James APD/MD: Linda O'Brian 8 DIXIE CHICKS "Days" 7 WESSINA W/MCGRAW "3ring" 3 DIXIE CHICKS "Believe" NAVIC BALL "Riding" AARON TIPPIN "Stars" GEORGE STRAIT "Run"</p>	<p>WRNS/Greenville, NC * PD: Wayne Carlyle APD: Mike Farley MD: Boomer Lee 29 AARON TIPPIN "Stars" 18 TOBY KEITH "Talk" 6 CHAD BROCK "Tell" 4 SHANNON BROWN "Lied" 3 WESSINA W/MCGRAW "Bring"</p>	<p>WMTZ/Johnstown, PA PD: Steve Walker MD: Lara Mosby 4 SARA EVANS "Saints"</p>	<p>WVOM/Madison, WI * PD: Mark Grantin MD: Mel McKenzie 17 RASCAL FLATTS "Movin'" 15 AARON TIPPIN "Stars" 13 BLACKHARTMAN BLACK "Easy" 10 MARK WILLS "Minute" 8 DARRYL WORLEY "Sideways" STEVE AZAR "Don't"</p>	<p>KTST/Oklahoma City, OK * OM/MD: Ted Stecker APD: Crash 23 MESSINA W/MCGRAW "Bring" 3 TRACE ADKINS "Tryin'" 2 TRACY BYRD "Just" 2 SARA EVANS "Saints" 2 DIXIE CHICKS "Days"</p>	<p>WKHK/Richmond, VA * PD/MD: Jim Tice 16 FAITH HILL "Star" 9 FAITH HILL "There" 8 TAMMY COCHRAN "Angels" 8 LONESTAR "Me" 7 JEFF CARSON "Life" 4 TOBY KEITH "Talk" 3 MESSINA W/MCGRAW "Bring" LEE GREENWOOD "God"</p>	<p>KRMD/Shreveport, LA * OM/MD: Greg Cole MD: James Anthony 1 CONFEDERATE RAILROAD "Brothers" 1 MONTGOMERY GENTRY "Cold" BLACKHARTMAN BLACK "Easy"</p>	<p>WBYT/South Bend, IN PD: Tom Oakes APD/MD: Lisa Kosti 10 MARK MCGUINN "Plan" 10 TRACY LAWRENCE "Life" 10 TRACY BYRD "Just" 10 PAT GREEN "Carry"</p>	<p>KJUG/Visalia, CA * PD/MD: Dave Daniels 3 AARON TIPPIN "Stars" 3 AARON TIPPIN "Stars" BLACKHARTMAN BLACK "Easy" RASCAL FLATTS "Movin'" KEVIN SHARP "People"</p>																																																																																																																													
<p>KBQI/Albuquerque, NM * PD: Tommy Carrera MD: Sammy Cruise 18 SARA EVANS "Saints" 7 CHRIS CAGLE "Breathe"</p>	<p>WKLB/Boston, MA * PD: Mike Brophy APD/MD: Ginny Rogers No Adds</p>	<p>WJWE/Daytona Beach, FL * PD/MD: Bill Kramer 1 MARK MCGUINN "Plan" WESSINA W/MCGRAW "Bring"</p>	<p>WESC/Greenville, SC * OM/MD: Bruce Logan APD/MD: John Landrum 21 DAVID BALL "Riding" 20 JEFF CARSON "Life" 11 AARON TIPPIN "Stars" 8 LONESTAR "Me" 6 TOBY KEITH "Talk"</p>	<p>KBEQ/Kansas City, MO * PD: Mike Kennedy MD: T.J. McIntire 25 DAVID BALL "Riding" 2 COLLIN RAYE "Nobody" RASCAL FLATTS "Movin'"</p>	<p>KTEX/McAllen, TX * PD: Jojo MD: Patches 6 MESSINA W/MCGRAW "Bring"</p>	<p>KXXY/Oklahoma City, OK * OM/MD: Ted Stecker MD: Bill Reed 8 CLAY WALKER "Feel" MESSINA W/MCGRAW "Bring"</p>	<p>KFRG/Riverside, CA * OM/MD: Ray Massie MD: Don Jeffrey 2 LONESTAR "Me" CONFEDERATE RAILROAD "Brothers" SARA EVANS "Saints" MESSINA W/MCGRAW "Bring"</p>	<p>KORR/Spokane, WA * OM/MD: Ray Edwards APD/MD: Tony Trovato 9 MESSINA W/MCGRAW "Bring" 8 AARON TIPPIN "Stars" WILD HORSES "Survive"</p>	<p>WACO/Waco, TX PD/MD: Zack Owen APD/MD: Jennifer Allen 10 MESSINA W/MCGRAW "Bring" 10 MONTGOMERY GENTRY "Cold" 10 SARA EVANS "Saints" 10 TAMMY COCHRAN "Angels" 10 ANDY GRIGGS "Cool" 10 STEVE HOLY "Morning"</p>																																																																																																																														
<p>KRST/Albuquerque, NM * PD: John Richards MD: Ben Walker 6 AARON TIPPIN "Stars" 3 MESSINA W/MCGRAW "Bring" 1 JAMESON CLARK "Play"</p>	<p>WYRK/Buffalo, NY * PD: John Paul APD/MD: Chris Keyzer 18 MESSINA W/MCGRAW "Bring" 8 AARON TIPPIN "Stars"</p>	<p>KYGD/Denver-Boulder, CO * PD: Joel Burke MD: Tad Svendsen BLACKHARTMAN BLACK "Easy" SARA EVANS "Saints"</p>	<p>WSSL/Greenville, SC * OM/MD: Bruce Logan APD/MD: Kix Layton 15 CHELY WRIGHT "Never" 11 AARON TIPPIN "Stars" 5 DAVID BALL "Riding" 3 JAMESON CLARK "Play" 2 BLACKHARTMAN BLACK "Easy"</p>	<p>KKFK/Kansas City, MO * PD: Dale Carter APD/MD: Tony Stevens 9 AARON TIPPIN "Stars" 6 BROOKS & DUNN "Goodbye" 3 BLACKHARTMAN BLACK "Easy" 3 STEVE AZAR "Don't" 2 WILD HORSES "Survive" RASCAL FLATTS "Movin'"</p>	<p>WGXK/Memphis, TN * PD: Greg Mazingo APD: Brian Drvier MD: Mark Billingsley TRAVIS TRITT "Woman"</p>	<p>KXXK/Omaha, NE * PD: Tom Goodwin MD: John Glenn BLACKHARTMAN BLACK "Easy" RASCAL FLATTS "Movin'"</p>	<p>WYYD/Roanoke-Lynchburg, VA * PD/MD: Chris O'Kelley STEVE AZAR "Don't" CHRIS CAGLE "Breathe"</p>	<p>KIXZ/Spokane, WA * OM: Scott Rusk PD/MD: Paul Neumann No Adds</p>	<p>WPKX/Springfield, MA * PD/MD: Chip Miller MONTGOMERY GENTRY "Wanted" WILD HORSES "Survive" STEVE AZAR "Don't"</p>	<p>WZLZ/Charleston, SC * MD: Gary Griffin 10 AARON TIPPIN "Stars" 2 STEVE AZAR "Don't" DIXIE CHICKS "Believe" GEORGE STRAIT "Run"</p>	<p>WYCD/Detroit, MI * PD: Lisa Redman APD/MD: Ron Chatman 17 TOBY KEITH "Talk" 12 TRAVIS TRITT "Woman"</p>	<p>WRBT/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WRWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS "Movin'"</p>	<p>WRKZ/Harrisburg, PA * PD: Sam McGuire APD: Kelly Irits MD: Dandalion 4 DARRYL WORLEY "Sideways" 2 BLACKHARTMAN BLACK "Easy" WILD HORSES "Survive"</p>	<p>WVWV/Harrisburg, PA * PD: Shelly Easton MD: Joey Dean 3 BRAD PAISLEY "Wrapped" RASCAL FLATTS 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Country Playlists

MARKET #1

WYNY/New York
Big City
(914) 592-1071
Mitchell
12+ Cume 394,700



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
33	38	BROOKS & DUNN/Only In America	9994
41	37	CYNDI THOMSON/What I Really...	9731
37	37	TRISHA YEARWOOD/I Would've Loved...	9731
29	33	CAROLYN DAWN JOHNSON/Complicated	8679
31	30	CHRISS GAGLE/Laredo	7890
24	30	ALAN JACKSON/Where I Come From	7890
24	30	TIM MCGRAW/Angr'y All The Time	7890
32	29	PHIL VASSAR/Six-Pack Summer	7627
21	25	MARTINA MCBRIDE/When God Fearin'...	6575
22	23	KENNY CHESNEY/The Tin Man	6049
21	23	TRICK PONY/On A Night Like This	6049
18	22	STEVE HOLY/Good Morning...	5786
22	22	TAMMY COCHRAN/Angels In Waiting	5786
20	22	TRAVIS TRITTT/Love Of A Woman	5786
18	21	LEE ANN WOMACK/If They Call It...	5523
19	21	DIXIE CHICKS/Heartbreak Town	5523
18	21	TRACE ADKINS/I'm Tryin'	5523
31	21	REBA MCKENTRE/It's A Survivor	5523
28	21	RASCAL FLATTS/While You Loved Me	5523
21	20	MARK WILLIS/Loving Every Minute	5260
14	19	CHELY WRIGHT/Never Love You...	4997
12	18	FAITH HILL/There You Love Me	4974
23	18	SONS OF THE DESERT/What I Did Right	4734
11	17	BROOKS & DUNN/Ain't Nothing...	4471
16	17	BRAD PAISLEY/Wrapped Around	4208
12	16	TOBY KEITH/I Wanna Talk...	4208
13	16	JAMIE O'NEAL/Where	4208
12	16	KEITH URBAN/Where The Blacktop...	4208
13	15	MARK MCGUINN/That's A Plan	3945
15	15	DIAMOND RIO/Sweet Summer	3945
15	15	CHRIS CAGLE/In Breathin' In	3945
8	14	JAMIE O'NEAL/When I Think About...	3682
15	14	DIXIE CHICKS/Some Days You...	3682
12	14	TIM MCGRAW/Grown Men Don't Cry	3682
14	14	LONE STAR/With Me	3682
13	13	JESSICA ANDREWS/Happesly...	3419
12	13	GEORGE STRAIT/Go On	3156
5	12	MARK MCGUINN/Mrs. Steven Rudy	3156
12	12	FAITH HILL/Breathe	3156
14	12	GARY ALLAN/Man Of Me	3156

MARKET #2

KZLA/Los Angeles
Emmis
(323) 882-8000
Curtis/Campos
12+ Cume 828,700



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
49	57	CYNDI THOMSON/What I Really...	29412
44	52	TRISHA YEARWOOD/I Would've Loved...	26832
40	48	JAMIE O'NEAL/When I Think About...	24768
38	44	DIAMOND RIO/One More Day	22704
35	44	TRAVIS TRITTT/It's A Great Day...	22704
37	43	LONE STAR/I'm Already There	22186
34	43	TOBY KEITH/You Shouldn't...	19092
22	28	TIM MCGRAW/Angr'y All The Time	14448
24	28	CAROLYN DAWN JOHNSON/Complicated	14448
24	27	LONE STAR/With Me	13932
25	26	TOBY KEITH/I Wanna Talk...	13416
24	25	TRAVIS TRITTT/Love Of A Woman	12900
23	24	SARA EVANS/I Could Not Ask...	11868
21	23	BLAKE SHELTON/Austin	11868
22	23	TOBY KEITH/I'm Just Talkin'...	11868
23	22	DIXIE CHICKS/Cowboy Take Me Away	11352
19	22	SARA EVANS/Born To Fly	11352
21	22	PHIL VASSAR/Just Another Day...	11352
22	21	LEANN RIMES/I Need You	10836
21	21	BROOKS & DUNN/Only In America	10836
23	21	JESSICA ANDREWS/Who I Am	10836
18	19	LONE STAR/Amazed	9804
9	18	LEE ANN WOMACK/If They Call It...	9288
20	17	BROOKS & DUNN/Ain't Nothing...	8772
7	17	MARTINA MCBRIDE/When God Fearin'...	8772
13	16	PHIL VASSAR/Six-Pack Summer	8256
17	16	TRICK PONY/On A Night Like This	8256
7	15	SHE DASH/Lucky A You...	7740
16	16	TRACE ADKINS/I'm Tryin'	7740
14	15	TRACY BYRD/Just Let Me Be In...	7740
22	14	TIM MCGRAW/Grown Men Don't Cry	7224
18	14	REBA MCKENTRE/It's A Survivor	7224
14	14	DIXIE CHICKS/Ready To Run	7224
13	13	GARY ALLAN/Man Of Me	6708
8	13	DIXIE CHICKS/Without You	6708
14	12	DAVID BALL/Riding With...	6192
12	12	JAMIE O'NEAL/Where	6192
9	12	MARK WILLIS/Loving Every Minute	6192
14	12	CHELY WRIGHT/Never Love You...	6192

MARKET #3

WWSN/Chicago
Infinity
(312) 649-0099
Case/Biondo
12+ Cume 607,800



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
38	44	TOBY KEITH/I'm Just Talkin'...	15356
35	44	BLAKE SHELTON/Austin	15356
40	42	CYNDI THOMSON/What I Really...	14658
42	41	CAROLYN DAWN JOHNSON/Complicated	14309
41	41	TIM MCGRAW/Angr'y All The Time	14309
22	36	TRICK PONY/On A Night Like This	12564
22	32	ERIC HORNER/We Will Stand	11168
22	28	BROOKS & DUNN/Only In America	9772
20	26	LONE STAR/With Me	9074
21	25	TOBY KEITH/I Wanna Talk...	8725
21	24	ALAN JACKSON/Where I Come From	8725
22	23	MARK MCGUINN/That's A Plan	8027
23	23	TRACE ADKINS/I'm Tryin'	8027
18	23	KENNY CHESNEY/The Tin Man	8027
20	23	SONS OF THE DESERT/What I Did Right	8027
22	23	MARTINA MCBRIDE/When God Fearin'...	8027
36	22	TRISHA YEARWOOD/I Would've Loved...	7678
20	22	TRAVIS TRITTT/Love Of A Woman	7678
19	21	GARY ALLAN/Man Of Me	7329
21	20	KEITH URBAN/Where The Blacktop...	6980
15	19	SARA EVANS/Santa's Angels	6631
29	19	PHIL VASSAR/Six-Pack Summer	6631
13	18	BLACKHARTMAN BLACK/Easy For Me To Say	6282
9	14	TRAVIS TRITTT/It's A Great Day...	4886
10	14	MONTGOMERY GENTRY/She Couldn't...	4886
10	13	BROOKS & DUNN/Ain't Nothing...	4537
10	13	JAMIE O'NEAL/When I Think About...	4537
10	13	TAMMY COCHRAN/Angels In Waiting	4537
14	13	DIAMOND RIO/One More Day	4537
18	13	LONE STAR/I'm Already There	4537
9	13	TIM MCGRAW/Grown Men Don't Cry	4537
7	12	SARA EVANS/I Could Not Ask...	4188
5	12	MARK WILLIS/Loving Every Minute	4188
11	12	MESSINA W/MCGRAW/Bring On The Rain	4188
15	11	DIXIE CHICKS/Heartbreak Town	3839
10	11	KEITH URBAN/Where The Blacktop...	3839
11	11	TOBY KEITH/You Shouldn't...	3839
10	10	AARON TIPPIN/Where Stars And...	3490
10	10	DIXIE CHICKS/Without You	3490

MARKET #4

KYCY/San Francisco
Infinity
(415) 391-9330
Thomas/Jordan/Ryan
12+ Cume 331,900



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
61	67	TRISHA YEARWOOD/I Would've Loved...	13333
65	67	BROOKS & DUNN/Only In America	13333
63	62	CYNDI THOMSON/What I Really...	12338
60	61	BLAKE SHELTON/Austin	12139
60	60	TIM MCGRAW/Angr'y All The Time	11940
62	60	ALAN JACKSON/Where I Come From	11940
36	59	KEITH URBAN/Where The Blacktop...	11741
34	36	MARTINA MCBRIDE/When God Fearin'...	7164
34	35	PHIL VASSAR/Six-Pack Summer	6965
34	35	GARY ALLAN/Man Of Me	6965
21	34	TOBY KEITH/I Wanna Talk...	6766
37	33	TRAVIS TRITTT/Love Of A Woman	6567
33	33	CAROLYN DAWN JOHNSON/Complicated	6567
35	32	CHRIS CAGLE/Laredo	6368
31	34	MIKE WALKER/Honey Do	6169
34	26	DIAMOND RIO/One More Day	5174
65	25	TOBY KEITH/I'm Just Talkin'...	4975
20	20	LONE STAR/With Me	3980
20	20	KENNY CHESNEY/The Tin Man	3980
21	19	TRICK PONY/On A Night Like This	3781
21	19	MONTGOMERY GENTRY/She Couldn't...	3781
19	19	TRACE ADKINS/I'm Tryin'	3781
20	19	GARY ALLAN/Right Where I...	3781
19	19	KENNY CHESNEY/Don't Happen Twice	3781
24	19	JAMIE O'NEAL/When I Think About...	3781
20	18	MARK WILLIS/Loving Every Minute	3582
19	18	TAMMY COCHRAN/Angels In Waiting	3582
19	18	JESSICA ANDREWS/Who I Am	3582
20	18	PHIL VASSAR/Just Another Day...	3582
15	16	FAITH HILL/There You'll Be	3184
16	16	TRAVIS TRITTT/It's A Great Day...	3184
11	16	JEFF CARSON/Real Life	3184
15	16	BROOKS & DUNN/Ain't Nothing...	3184
19	14	SARA EVANS/I Could Not Ask...	2786
13	13	BRAD PAISLEY/Two People Fell...	2587
10	11	FAITH HILL/There You Love Me	2189
13	10	TIM MCGRAW/Grown Men Don't Cry	1990
9	10	LONE STAR/What About Now	1990
12	10	BRAD PAISLEY/Wrapped Around	1990

MARKET #5

WXTU/Philadelphia
Beasley
(610) 667-9000
McKay/Jack
12+ Cume 457,400



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
22	39	PHIL VASSAR/Six-Pack Summer	11271
27	39	TOBY KEITH/I'm Just Talkin'...	11271
27	38	TIM MCGRAW/Angr'y All The Time	10982
30	37	ALAN JACKSON/Where I Come From	10693
37	37	BROOKS & DUNN/Only In America	10693
29	36	TRISHA YEARWOOD/I Would've Loved...	10404
29	36	CYNDI THOMSON/What I Really...	10404
32	36	CAROLYN DAWN JOHNSON/Complicated	10404
26	33	MARTINA MCBRIDE/When God Fearin'...	9537
17	24	TRICK PONY/On A Night Like This	6936
20	23	TRAVIS TRITTT/Love Of A Woman	6647
17	23	CHELY WRIGHT/Never Love You...	6647
18	23	TRACE ADKINS/I'm Tryin'	6647
16	23	STEVE HOLY/Good Morning...	6647
13	23	ANDY GRIGGS/How Cool Is That	6647
20	22	MARK WILLIS/Loving Every Minute	6358
23	22	TAMMY COCHRAN/Angels In Waiting	6358
19	21	LONE STAR/With Me	6069
20	21	REBA MCKENTRE/It's A Survivor	6069
20	20	JEFF CARSON/Real Life	5780
9	16	MONTGOMERY GENTRY/She Couldn't...	4624
15	11	KENNY CHESNEY/The Tin Man	4335
7	14	TRICK PONY/Pour Me	4046
8	14	BLAKE SHELTON/Austin	4046
8	14	TRACY BYRD/Just Let Me Be In...	4046
12	14	JO DEE MESSINA/Downtime	4046
13	13	MESSINA W/MCGRAW/Bring On The Rain	3757
13	13	GARY ALLAN/Right Where I...	3757
9	13	MARK MCGUINN/That's A Plan	3757
3	12	JAMIE O'NEAL/Where	3468
12	12	SHANNON BROWN/Baby I Lied	3468
8	12	JOE DIFFIE/Another World	3468
12	12	MONTGOMERY GENTRY/Cold One Comin' On	3468
12	12	SARA EVANS/Born To Fly	3468
10	12	GARY ALLAN/Man Of Me	3468
8	12	JESSICA ANDREWS/Who I Am	3468
8	12	COLLIN RAYE/Anybody...	3468
9	12	BROOKS & DUNN/Ain't Nothing...	3468
11	11	KEITH URBAN/But For The Grace...	3179
11	11	DIAMOND RIO/One More Day	3179

MARKET #6

KPLX/Dallas-Ft. Worth
Susquehanna
(214) 526-2400
Phillips/Rivers/Alan
12+ Cume 538,200



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
36	55	BROOKS & DUNN/Only In America	18535
40	53	CLAY WALKER/If You Ever Feel...	17861
48	52	ALAN JACKSON/Where I Come From	17524
46	48	TIM MCGRAW/Angr'y All The Time	16176
37	41	CYNDI THOMSON/What I Really...	13817
52	36	BLACKHARTMAN BLACK/Easy For Me To Say	12132
34	36	TRACY LAWRENCE/If I Don't Have...	12132
33	36	TRAVIS TRITTT/Love Of A Woman	12132
35	34	STEVE HOLY/Good Morning...	11458
22	32	MESSINA W/MCGRAW/Bring On The Rain	10784
30	31	GARY ALLAN/Man Of Me	10447
26	29	LESLIE SATCHER/Texas (Wide...)	9773
26	29	MARK WILLIS/Loving Every Minute	9773
26	27	RADNEY FOSTER...Texas In 1880	9099
24	26	TRACE ADKINS/I'm Tryin'	8762
10	24	MARTINA MCBRIDE/When God Fearin'...	8088
22	22	TOBY KEITH/I Wanna Talk...	7414
20	22	MONTGOMERY GENTRY/She Couldn't...	7414
21	21	FAITH HILL/There You'll Be	7077
14	18	KENNY CHESNEY/Don't Happen Twice	6066
13	18	CHARLIE ROBINSON/I Want You Bad	6066
17	17	CHRIS CAGLE/Laredo	5729
16	17	BLAKE SHELTON/Austin	5729
17	17	KEITH URBAN/Where The Blacktop...	5729
28	16	JAMIE O'NEAL/When I Think About...	5392
13	16	CHRIS CAGLE/Country By...	5392
15	15	BROOKS & DUNN/Ain't Nothing...	5059
15	15	TOBY KEITH/I'm Just Talkin'...	5059
12	15	LONE STAR/I'm Already There	5059
13	14	PAT GREEN/Take Me Out To...	4381
11	13	MARK MCGUINN/That's A Plan	4381
11	13	PAT GREEN/Carry On	4381
10	12	RASCAL FLATTS/Prayin' For Daylight	4044
6	11	TRAVIS TRITTT/It's A Great Day...	3707
9	10	SARA EVANS/I Could Not Ask...	3370
10	10	DIAMOND RIO/One More Day	3370
7	9	TOBY KEITH/Country Comes To...	3033
9	9	KENNY CHESNEY/You Lost It	3033
6	9	GREEN & MORROW/Texas On My Mind	3033
9	9	TIM MCGRAW/Grown Men Don't Cry	3033

MARKET #6

KSCS/Dallas-Ft. Worth
ABC
(817) 640-1963
James/O'Brian
12+ Cume 489,600



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
48	52	CYNDI THOMSON/What I Really...	15392
45	51	ALAN JACKSON/Where I Come From	15096
44	51	BROOKS & DUNN/Only In America	15096
29	31	BRAD PAISLEY/Wrapped Around	9176
26	30	TIM MCGRAW/Angr'y All The Time	8880
27	30	LONE STAR/With Me	8880
20	29	PHIL VASSAR/Six-Pack Summer	8584
25	29	KENNY CHESNEY/The Tin Man	8584
15	24	TOBY KEITH/I'm Just Talkin'...	7104
17	23	BLAKE SHELTON/Austin	6808
21	22	JO DEE MESSINA/Downtime	6512
22	21	KEITH URBAN/Where The Blacktop...	6216
19	20	TRACE ADKINS/I'm Tryin'	5920
18	20	CLAY WALKER/If You Ever Feel...	5920
17	19	TRISHA YEARWOOD/I Would've Loved...	5624
16	19	MONTGOMERY GENTRY/Cold One Comin' On	5624
20	19	REBA MCKENTRE/It's A Survivor	5624
18	18	SARA EVANS/I Could Not Ask...	5328
17	17	TRAVIS	

Country Playlists

September 28, 2001 R&R • 117

MARKET #12

WKIS/Miami
Beasley
(954) 431-6200
Walker/McCoy/Evans
12+ Cumc 300,300

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
25	49	TRICK PONY/On A Night Like This	9849
38	47	TIM MCGRAW/Angry All The Time	9447
47	45	ALAN JACKSON/Where I Come From	9447
32	43	LONE STAR/It's A Great Day...	8643
42	43	BROOKS & DUNN/Only In America	8643
22	38	TAMMY COCHRAN/Angels In Waiting	7638
28	28	TRAVIS TRITTL/When God Fearin'...	5628
28	28	CYNDI THOMSON/What I Really...	5628
22	28	BRAD PAISLEY/Wrapped Around	5628
18	22	JO DEE MESSINA/Downtime	5427
23	27	CAROLYN DAWN JOHNSON/Complicated	5427
32	26	TRISHA YEARWOOD/It Would've Loved...	5226
31	26	KEITH URBAN/Where The Backstop...	5226
14	24	DIAMOND RIO/One More Day	4824
18	23	TRACY BYRD/Just Let Me Be In...	4824
16	23	TRAVIS TRITTL/Best Of Intentions	4623
16	22	KEITH URBAN/Where The Backstop...	4422
18	21	MARK WILLIS/Loving Every Minute	4422
21	20	TOBY KEITH/You Shouldn't...	4020
20	19	KENNY CHESNEY/The Tin Man	3819
20	19	TRACE ADKINS/It's A Great Day...	3819
24	19	JEFF CARSON/Real Life...	3819
15	18	TIM MCGRAW/When Men Don't Cry	3618
9	18	MESSINA W/MCGRAW/Bring On The Rain	3618
20	18	REBA MCGENTIRE/It's A Survivor	3618
7	18	BROOKS & DUNN/Ain't Nothing...	3618
16	18	AARON TIPPIN/Where Stars And...	3618
9	17	LONE STAR/It's A Great Day...	3417
16	17	BLACK HARTMAN/Black Easy For Me To Say	3417
9	15	GARY ALLAN/Man Of Me	3015
12	14	CHELY WRIGHT/Never Love You...	2814
3	14	SARA EVANS/I Could Not Ask...	2814
11	11	CHAD BROCK/It's How	2211
11	11	JOE DIFFIE/In Another World	2211
11	9	MARTINA MCBRIDE/When God Fearin'...	1809
15	9	JESSICA ANDREWS/Who I Am	1809
8	8	JO DEE MESSINA/That's The Way	1608
6	8	FAITH HILL/There Will Come A...	1608
15	8	JAMIE O'NEAL/There Is No Arizona	1608
5	7	SHANIA TWAIN/Come On Over	1407

MARKET #14

KMP5/Seattle-Tacoma
Infinity
(206) 405-9941
Bjorne/Thomas
12+ Cumc 420,800

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
35	39	BROOKS & DUNN/Only In America	10218
30	39	ALAN JACKSON/Where I Come From	10218
20	33	MARTINA MCBRIDE/When God Fearin'...	8646
31	32	KEITH URBAN/Where The Backstop...	8384
32	31	CYNDI THOMSON/What I Really...	8122
25	31	TIM MCGRAW/Angry All The Time	8122
19	26	TOBY KEITH/You Shouldn't...	6812
24	26	TRISHA YEARWOOD/It Would've Loved...	6812
13	23	FAITH HILL/There Will Come A...	6026
14	22	LONE STAR/It's A Great Day...	6026
18	21	CAROLYN DAWN JOHNSON/Complicated	5934
24	21	REBA MCGENTIRE/It's A Survivor	5502
17	21	PHIL VASSAR/Six-Pack Summer	5502
19	20	TRACE ADKINS/It's A Great Day...	5240
19	19	DAVID BALL/Riding With...	4978
17	19	TRAVIS TRITTL/When God Fearin'...	4978
18	18	AARON TIPPIN/Where Stars And...	4716
14	18	BRAD PAISLEY/Wrapped Around	4716
19	18	JEFF CARSON/Real Life...	4716
22	18	SONS OF THE DESERT/What I Did Right	4716
12	17	TRACY BYRD/Just Let Me Be In...	4454
13	16	BLAKE SHELTON/Austin	4192
8	15	BLACK HARTMAN/Black Easy For Me To Say	3930
11	14	ANDY GRIGGS/How Cool Is That	3668
9	14	TRICK PONY/On A Night Like This	3668
14	13	MARK WILLIS/Loving Every Minute	3668
14	13	SARA EVANS/I Could Not Ask...	3406
12	13	KENNY CHESNEY/Don't Happen Twice	3406
13	13	MARK MCGUINN/That's A Plan	3406
12	13	GARY ALLAN/Man Of Me	3406
6	12	BROOKS & DUNN/Ain't Nothing...	3144
9	12	TOBY KEITH/You Shouldn't...	3144
12	12	LONE STAR/It's A Great Day...	3144
11	12	CHELY WRIGHT/Never Love You...	3144
10	12	TIM MCGRAW/When Men Don't Cry	3144
10	11	KENNY CHESNEY/The Tin Man	2882
10	11	JAMIE O'NEAL/When I Think About...	2882
10	11	JESSICA ANDREWS/Who I Am	2882
9	10	JO DEE MESSINA/That's The Way	2620
9	10	FAITH HILL/There Will Come A...	2620
9	10	SARA EVANS/Saints & Angels	2620
9	10	JAMIE O'NEAL/There Is No Arizona	2620
9	10	MONTGOMERY GENTRY/She Couldn't...	2620

MARKET #15

KMLE/Phoenix
Infinity
(602) 258-8181
Garrison/Loss
12+ Cumc 334,000

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
28	46	JAMIE O'NEAL/When I Think About...	10212
29	38	BROOKS & DUNN/Only In America	8436
29	33	JEFF CARSON/Real Life...	7326
18	33	FAITH HILL/There Will Come A...	7326
30	33	LONE STAR/It's A Great Day...	7326
24	31	DIAMOND RIO/One More Day	6882
20	29	SARA EVANS/Saints & Angels	6438
28	28	LONE STAR/It's A Great Day...	6216
12	28	KEITH URBAN/Where The Backstop...	6216
19	27	TRAVIS TRITTL/When God Fearin'...	5934
24	25	TIM MCGRAW/Angry All The Time	5550
21	24	LEE ANN WOMACK/I Hope You Dance	5328
38	24	REBA MCGENTIRE/It's A Survivor	5108
15	23	MARTINA MCBRIDE/When God Fearin'...	5106
19	23	MARTINA MCBRIDE/When God Fearin'...	5106
28	23	CYNDI THOMSON/What I Really...	5106
7	21	TRACE ADKINS/It's A Great Day...	4622
15	20	STEVE HOLY/Good Morning...	4440
17	20	FAITH HILL/There Will Come A...	4440
19	19	AARON TIPPIN/Where Stars And...	4218
20	19	RASCAL FLATTS/It's A Great Day...	4218
22	17	JESSICA ANDREWS/Who I Am	3774
18	17	LEANN RIMES/But I Do Love You	3774
4	17	CYNDI THOMSON/What I Really...	3774
15	16	TOBY KEITH/You Shouldn't...	3552
21	16	TIM MCGRAW/When Men Don't Cry	3552
11	16	KEITH URBAN/Where The Backstop...	3552
11	15	SARA EVANS/I Could Not Ask...	3330
16	15	SHEIDAS/Punishment	3330
16	15	SHEIDAS/Punishment	3330
18	14	CAROLYN DAWN JOHNSON/Complicated	3108
13	14	MARTINA MCBRIDE/When God Fearin'...	3108
8	14	MARTINA MCBRIDE/When God Fearin'...	3108
9	13	TOBY KEITH/You Shouldn't...	2886
6	13	JAMIE O'NEAL/When I Think About...	2886
22	13	RASCAL FLATTS/It's A Great Day...	2886
9	12	ALAN JACKSON/Where I Come From	2664
17	12	SARA EVANS/Born To Fly	2664
13	12	LEANN RIMES/I Need You	2664
18	11	DAVID BALL/Riding With...	2542

MARKET #15

KNIX/Phoenix
Clear Channel
(480) 966-6236
King/Foster
12+ Cumc 353,600

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
47	47	BROOKS & DUNN/Only In America	8648
40	41	TIM MCGRAW/Angry All The Time	7544
34	40	PHIL VASSAR/Six-Pack Summer	7360
39	40	TRAVIS TRITTL/When God Fearin'...	7360
38	38	CYNDI THOMSON/What I Really...	6992
40	38	TOBY KEITH/You Shouldn't...	6992
28	37	NICKEL CREEK/When You Come...	6808
26	32	ALAN JACKSON/Where I Come From	5888
28	31	TAMMY COCHRAN/Angels In Waiting	5704
25	30	TRACE ADKINS/It's A Great Day...	5520
24	29	LONE STAR/It's A Great Day...	5336
27	27	ANDY GRIGGS/How Cool Is That	4968
27	27	KENNY CHESNEY/The Tin Man	4784
22	25	MARK WILLIS/Loving Every Minute	4600
22	25	TOBY KEITH/You Shouldn't...	4600
25	24	TRACY BYRD/Just Let Me Be In...	4416
26	24	JEFF CARSON/Real Life...	4416
20	24	MARTINA MCBRIDE/When God Fearin'...	4232
16	22	CHAD BROCK/It's How	4048
22	21	FAITH HILL/There Will Come A...	3864
16	20	JAMIE O'NEAL/When I Think About...	3680
17	19	TRICK PONY/On A Night Like This	3496
19	17	BLAKE SHELTON/Austin	3128
19	17	CAROLYN DAWN JOHNSON/Complicated	3128
16	16	KEITH URBAN/Where The Backstop...	2944
14	16	MONTGOMERY GENTRY/She Couldn't...	2944
18	16	JAMIE O'NEAL/When I Think About...	2944
16	15	CARY ALLAN/Right Where I...	2760
6	15	GARY ALLAN/Man Of Me	2576
12	14	KENNY CHESNEY/Don't Happen Twice	2576
5	12	KEITH URBAN/Where The Backstop...	2208
11	12	TIM MCGRAW/When Men Don't Cry	2208
12	12	AARON TIPPIN/Where Stars And...	2208
12	12	BROOKS & DUNN/Ain't Nothing...	2208
15	11	TRISHA YEARWOOD/It Would've Loved...	2024
13	11	DIAMOND RIO/One More Day	2024
11	11	JAMIE O'NEAL/There Is No Arizona	2024
6	11	STEVE WARINER/...Katie Wants A...	2024

MARKET #16

KSON/San Diego
Jefferson-Pilot
(619) 291-9797
Dimick/Frey
12+ Cumc 255,200

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
46	46	CYNDI THOMSON/What I Really...	5980
34	41	KEITH URBAN/Where The Backstop...	5330
40	40	TAMMY COCHRAN/Angels In Waiting	5200
35	36	BLAKE SHELTON/Austin	4680
29	35	BROOKS & DUNN/Ain't Nothing...	4550
28	32	BROOKS & DUNN/Only In America	4160
32	32	LONE STAR/It's A Great Day...	4160
26	32	TIM MCGRAW/Angry All The Time	4160
26	31	TOBY KEITH/You Shouldn't...	4030
28	30	TRISHA YEARWOOD/It Would've Loved...	3900
19	29	LONE STAR/It's A Great Day...	3770
28	28	JEFF CARSON/Real Life...	3640
24	26	MARTINA MCBRIDE/When God Fearin'...	3380
22	24	ALAN JACKSON/Where I Come From	3120
15	23	CAROLYN DAWN JOHNSON/Complicated	2990
20	23	REBA MCGENTIRE/It's A Survivor	2990
20	23	PHIL VASSAR/Six-Pack Summer	2990
19	22	JAMIE O'NEAL/When I Think About...	2860
19	22	TOBY KEITH/You Shouldn't...	2860
19	22	CHRIS CAGLE/Laredo	2760
18	21	TRICK PONY/On A Night Like This	2730
14	20	M. CHAPIN CARPENTER/That's A Plan	2600
13	19	JO DEE MESSINA/Downtime	2470
14	19	MARK MCGUINN/That's A Plan	2470
11	16	BRAD PAISLEY/Wrapped Around	2080
21	16	FAITH HILL/There Will Come A...	2080
14	16	LEANN RIMES/I Need You	2080
11	15	DIXIE CHICKS/Cowboy Take Me Away	1950
11	15	LEE ANN WOMACK/I Hope You Dance	1820
12	14	TRACE ADKINS/It's A Great Day...	1820
12	13	FAITH HILL/There Will Come A...	1690
11	13	PHIL VASSAR/Six-Pack Summer	1690
11	13	JESSICA ANDREWS/Who I Am	1690
13	13	CHAD BROCK/It's How	1690
12	13	TRAVIS TRITTL/When God Fearin'...	1690
12	13	BROOKS & DUNN/Ain't Nothing...	1690
6	12	DIXIE CHICKS/Heartbreak Town	1560
6	12	MONTGOMERY GENTRY/She Couldn't...	1560
10	11	TIM RUSHLOW/Crazy Like Me	1430
5	11	ERIC HORN/We Will Stand	1430
5	11	GEORGE STRAIT/Write This Down	1430

MARKET #17

KEYE/Minneapolis
Clear Channel
(952) 820-4200
Swedberg/Moon
12+ Cumc 404,600

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
33	49	TOBY KEITH/You Shouldn't...	14063
37	46	TRICK PONY/On A Night Like This	13202
38	46	TIM MCGRAW/Angry All The Time	13202
34	45	CAROLYN DAWN JOHNSON/Complicated	12915
39	45	ALAN JACKSON/Where I Come From	12915
25	42	MARTINA MCBRIDE/When God Fearin'...	12054
33	39	TRISHA YEARWOOD/It Would've Loved...	11193
34	30	PHIL VASSAR/Six-Pack Summer	8610
22	29	BRAD PAISLEY/Wrapped Around	8323
24	29	GARY ALLAN/Man Of Me	8323
23	28	MARK MCGUINN/That's A Plan	8036
20	28	DIXIE CHICKS/Some Days You...	8036
37	28	CYNDI THOMSON/What I Really...	8036
22	27	ANDY GRIGGS/How Cool Is That	7749
24	26	TAMMY COCHRAN/Angels In Waiting	7462
19	24	JEFF CARSON/Real Life...	6888
27	24	BROOKS & DUNN/Only In America	6888
22	24	CHELY WRIGHT/Never Love You...	6888
20	24	LONE STAR/It's A Great Day...	6888
20	23	JAMIE O'NEAL/When I Think About...	6601
20	23	CHAD BROCK/It's How	6601
14	23	CLARK FAMILY...To Quote Shakespeare	6601
16	22	DIAMOND RIO/One More Day	6314
16	21	JO DEE MESSINA/Downtime	6027
21	21	TRACE ADKINS/It's A Great Day...	6027
14	21	CYNDI THOMSON/What I Really...	6027
20	20	BLAKE SHELTON/Austin	5740
19	19	TOBY KEITH/You Shouldn't...	5453
15	18	REBA MCGENTIRE/It's A Survivor	5166
16	18	MONTGOMERY GENTRY/Cold One Comin' On	5166
17	17	PAT GREEN/Carry On	4879
17	17	GARY ALLAN/Right Where I...	4879
13	17	KENNY CHESNEY/The Tin Man	4879
13	15	SHEIDAS/Punishment	4305
15	15	BRAD PAISLEY/Two People Fell...	4305
1	14	DAVID BALL/Riding With...	4018
1	14	LONE STAR/It's A Great Day...	4018
13	14	JAMIE O'NEAL/When I Think About...	4018
9	13	MONTGOMERY GENTRY/She Couldn't...	3731
9	13	MARK MCGUINN/Mrs. Steven Ruddy	3444

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PLAYS

LW	TW	ARTIST/TITLE	GI (000)
41	48	CYNDI THOMSON/What I Really...	11136
32	46	ALAN JACKSON/Where I Come From	10672
35	45	TRISHA YEARWOOD/It Would've Loved...	10672
35	41	BROOKS & DUNN/Only In America	9512
30	36	TAMMY COCHRAN/Angels In Waiting	8352
35	35	LONE STAR/It's A Great Day...	8120
24	27	JAMIE O'NEAL/When I Think About...	6264
8	25	TRAVIS TRITTL/It's A Great Day...	5800
26	24	DIAMOND RIO/One More Day	5568
11	24	SARA EVANS/I Could Not Ask...	5568
11	23	TIM MCGRAW/Angry All The Time	5336
15	23	MARTINA MCBRIDE/When God Fearin'...	5336
31	23	BLAKE SHELTON/Austin	5336
19	23	KENNY CHESNEY/Don't Happen Twice	5336
23	23	JESSICA ANDREWS/Who I Am	5336
23	23	BROOKS & DUN	



MIKE KINOSHIAN
mkinosax@rronline.com

Reflections On A Day Of Infamy

Three PDs on the front lines share their stories

It's been nearly 60 years since an eloquent President Franklin D. Roosevelt powerfully stated that December 7, 1941, was a date that would forever live in infamy. That chilling sound bite has resonated with countless Americans ever since.

Sadly, another date now joins that one in our republic's history. For as long as you live, you'll never forget where you were and what ran through your mind on Tuesday, Sept. 11, 2001. The nation — collectively — will never forget either.

Our lives will almost certainly be forever altered because of the shameless acts that have been chronicled so extensively over the past two weeks. This week, three format programmers describe how they responded as the events of that numbing day unfolded literally right in front of them.

A Close Call

In addition to programming WLTW (Lite FM)/New York, **Jim Ryan** serves as Clear Channel's Adult Contemporary Brand Manager. When the hijacked American Airlines and United Airlines planes struck the World Trade Center towers on Sept. 11, Ryan was listening to the morning show at Clear Channel mainstream AC WALK/Long Island.

As soon as he learned what was happening in New York City, he left Long Island. But he couldn't get to Manhattan, where WLTW is located. "It was totally shut down," he explains. "Talk about frustrating — I was driving around Brooklyn and didn't know what else to do. Because of volume overload, cell phones were connecting about once every 20 times."

Since Clear Channel's New York stations have a good working relationship with New York's WNBC-TV (Channel 4), a clusterwide decision was made to simulcast the TV station's audio. CHR/Pop WHTZ (Z100), however, had other complications. "They had to evacuate their building because they're directly across the water from the WTC," Ryan says.

"The plane buzzed by Z100's morning show members as it hit. You can only imagine the mental state of their staff when that happened. They had to go to emergency programming and went to WNBC-TV. We did the same thing and stayed on it until 5:30 the next morning. We then started regular programming — as regular as you could be."

That entailed playing a few songs and delivering massive amounts of news. "Whenever there was a press conference by the mayor or governor,

we picked it up from Channel 4," Ryan says. "We were commercial-free the day after and tried playing songs that we felt soothed people and provided information. It was a minute-by-minute thing."

Faces Of Fear

The horrific images of two commercial airliners slamming through the twin towers will forever be etched in our minds. Echoing the thoughts of many other Americans, Ryan says, "You want to believe that the first one was an accident. But when you see another large jet ram into the other tower, you think we're under attack.

"Then comes the bulletin about what happened at the Pentagon, and you become very fearful. My wife was teaching school in the Bronx that day. I tried calling her, and she'd forgotten her cell phone. That made things even more stressful."

What stands out most in my conversation with Ryan is the amazing level of calmness in his voice, but he acknowledges that he is still quite shaken. "I wasn't able to get into Manhattan the day of the tragedy, but I made it to my New Jersey home," he says. "I could see the thick, black smoke coming out of those buildings. As I was driving home, I had an incredible feeling of fear. I was on a landmark bridge and wondered what could happen. I drove as fast as I could to get off that bridge. I know that's irrational, but that's what I did.

"My assistant wasn't able to come in the following Tuesday [9/18] because she spent the weekend consoling a friend who'd lost someone in the WTC collapse. She was crying all night and couldn't come to work. That's the hardest thing. You can't escape the tragedy, no matter what you do."

Regarding the emotional state of his other staff members, Ryan says, "It comes and goes, but attitudes were a little better one week later. It was quite jumpy the first week. The building next to us had a bomb scare and was evacuated. When Grand Central was cleared out for the same reason, we sent the sales and administrative staffs home. It was a very eerie feeling for our airstaff, because they were the only ones in the building."

Backup Plan

Managers and programmers should constantly question themselves about

whether proper disaster plans are in place. Clearly, however, no one could have predicted anything of this magnitude.

"Many ACPDs have the attitude that they should just play music and leave news to the News stations," Ryan remarks. "But whenever something happens, we've always tried to go on the air with it. No matter what it is, we let people know about it in a conversational manner. We don't bring in a stodgy newscaster with news sound effects."

Ryan's attempt at a diversion five days after the tragedy had counterproductive results. "I went to my country club on Sunday to play golf, only to have someone there tell me that we had lost three members," he says.

"When I went to the Summit, NJ train station Wednesday morning, I commented to someone that a lot of people were going in early. He said those were the cars of those who didn't come home Tuesday night. It touches everyone from all walks of life, from those who made hundreds of thousands of dollars as bond traders to EMS workers. It's touched every economic level and all New York suburbs."

Located in midtown Manhattan at Sixth Ave. and 43rd St., WLTW is closer to the Empire State Building than to where the WTC towers once stood. Therefore, even if Ryan had been in his office that day — rather than at WALK — he wouldn't have been in imminent danger. "I actually wouldn't even have been able to see it," he says. "We're on the 34th floor, but the Verizon building separates us from World Trade."

Having suspended contests, he says, "I don't think people want to hear about winning anything right now. There was a period of five days where the volunteers' needs changed so much. We went on saying that they desperately needed water. Within an hour there was enough water to last the rest of the month. Then we said they needed hard hats or rubber boots. It was an ongoing effort to solicit those types of things."

Our discussion concluded with a poignant recollection. "I remember telling you a few months ago that driving into New York and seeing the skyline was always exciting to me," recounts Ryan. ["I drive in from New Jersey during the week and get to see the sunrise over the Empire State Building as I listen to the No. 1 station in the largest market. To this day, I still get goose bumps." — R&R 6/8]. "It was dark at 5:45 this morning, but the lights were

"I felt this would be the worst day that any of us would ever know. You realize the grandness of the devastation to people's lives. It's hard to imagine anything that would be a lot worse."

Steve Kosbau

on where those buildings once stood. It was still smoldering there. The joy I had from seeing that skyline so very recently is equal to the pain I now have."

This Isn't Normal

Most Americans desperately attempted to restore normalcy to their lives after the string of Tuesday tragedies, but as WASH/Washington PD **Steve Allan** remarks, "No one knows what normal is anymore, so we're taking everything one day at a time. We're all creatures of habit, and our routines were shattered. It's hard for a radio station built around fun, for example, to go back to business as usual. This is a national crisis, but it's also a big local story, and day-to-day life is affected."

Allan watched the second WTC attack on television. "I was certain it was a terrorist strike," he recalls. This is an icon city, and I don't mind saying that we all freaked when we found out that a plane hit the Pentagon.

"Everyone was shocked at the Oklahoma City tragedy, but it's a completely different ballgame when it happens in your backyard."

WASH occupies the sixth floor of an office building about 15 miles from the Pentagon. Allan learned of the Pentagon attack as he and several other staffers were watching television coverage of the events that had just taken place in New York City. WASH was covering that breaking news.

"It was surreal," Allan says. "FM music stations don't have full-time news departments anymore. We also don't have a News station in our Clear Channel cluster that we can simulcast. We called the local NBC TV affiliate [Channel 4] and asked to take their feed, and they consented.

"We broke in for local updates every 10-15 minutes, and to provide traffic information. By about 11:30am you had a mass exodus from downtown Washington. Part of it was panic, because we thought there'd be more to come. It was the worst rush hour imaginable. But, as you well know, the story changed by the minute."

The station maintained wall-to-wall coverage until 7pm. "It was really a ghost town here by 3pm Tuesday," Allan says. "I left the office at about 8pm, and there was no one on the road. All the malls were closed, and we felt that 95% of the people were at home, glued to television. Until 3pm the only shot for many people was radio, and we were there for them."

Up To The Challenge

Focusing on multiple-market tragedies is a tough proposition, but the intensity is multiplied when your city is

among those affected. "Our staff did a tremendous job with the resources available, but we're not a news-gathering organization," Allan admits. "Our job was not to interpret, but to give out as much information as possible. The events in Washington, New York and Pennsylvania were all important, but DC was our main focus.

On subsequent days Allan's staff gave updates whenever possible and basically went into healing mode. "It's sad that a tragedy like this brings us together, but it's very heartening to see how people nationwide have responded," he says. "One thing that makes America great is that everyone wants to do something. It rained Friday, and the Salvation Army called and said they needed ponchos. We went on the air and requested them from our listeners."

Music and on-air content were carefully put in check. "It was time for our personalities to be everyone's friends," says Allan, who also oversees programming on co-owned Oldies outlet WBIG. "We wanted them to be reassuring, so playing nothing but music didn't serve people the right way."

Coping With Crisis

People deal with crisis situations like this in a variety of different ways. "Everybody realized that this was what we needed to do to help," Allan says. "On one level, it was therapeutic because we could do something. I'm sure there were many people watching television who felt helpless and powerless."

And as you'd expect, the community rallied with a multitude of fund-raisers. "God love them: Every area high school and booster club is doing something to raise money," Allan says. "They all want us to talk about their car washes. We can't do that, but we are using our website as a clearinghouse.

"These are uncharted waters. War could break out tomorrow, and that could change everything. As paranoid as it may sound, we've asked ourselves if we want to do an event that requires several thousand people to congregate in one place at the same time. I don't know if I'd go to an event like that.

"We're probably being overly cautious, but we're trying to read and react to what's going on around us. Rather than driving the events, we want the events to drive us. This will cast a pall over what we do for quite some time."

Bleak Bulletin

In contrast to WASH, WRQX is only about five miles from the Pentagon. The ABC Radio Hot AC is located on the fourth floor of a small office building in

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someone I believe

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Impacting Monday



Produced by David Kahne and Paul McCartney • Executive Producer: Paul McCartney

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September 28, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
-	1	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1948	+223	240944	41	96/0
-	2	FAITH HILL There You'll Be (Warner Bros.)	1931	-36	244935	19	101/0
-	3	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1929	+204	252279	44	102/0
-	4	DIDO Thankyou (Arista)	1885	+277	215048	30	96/0
-	5	ENYA Only Time (Reprise)	1717	-182	196666	34	99/1
-	6	DIAMOND RIO One More Day (Arista)	1526	+3	141978	23	90/1
-	7	BACKSTREET BOYS More Than That (Jive)	1384	+88	162096	23	97/1
-	8	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1303	+115	174312	22	70/1
-	9	'N SYNC This I Promise You (Jive)	1192	-2	151876	50	97/0
-	10	O-TOWN All Or Nothing (J)	1191	+131	176666	14	86/3
-	11	ELTON JOHN I Want Love (Rocket/Universal)	1121	+250	142469	5	98/2
-	12	S CLUB 7 Never Had A Dream Come True (A&M/Interscope)	1104	+174	178587	16	66/3
-	13	LIONEL RICHIE Angel (Island/IDJMG)	1035	+171	146840	32	90/0
-	14	LEANN RIMES I Need You (Curb)	1002	-9	112386	77	86/0
-	15	MARIAH CAREY Never Too Far (Virgin)	965	+102	126250	8	78/3
-	16	JIM BRICKMAN Simple Things (Windham Hill)	925	-61	87890	8	86/1
-	17	DON HENLEY Taking You Home (Warner Bros.)	862	-24	100331	72	89/0
-	18	LONESTAR I'm Already There (BNA)	856	+151	98660	5	73/8
-	19	ERIC CLAPTON Believe In Life (Duck/Reprise)	808	-102	67098	15	84/0
-	20	BBMAK Back Here (Hollywood)	781	+127	75350	57	77/0
-	21	JO DEE MESSINA Burn (Curb)	748	+22	71069	17	87/0
-	22	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	614	+24	85829	12	41/1
-	23	HUEY LEWIS & THE NEWS Let Her Go And Start Over (Silverstone)	557	-7	56720	9	76/0
-	24	JESSICA ANDREWS Who I Am (DreamWorks)	400	+2	64346	9	49/2
Breaker	25	LEANN RIMES Soon (Curb)	392	+89	50506	4	62/11
-	26	NEIL DIAMOND You Are The Best Part Of Me (Columbia)	240	+16	26277	8	42/1
-	27	CHARLIE WILSON Without You (Major Hits)	240	+43	18979	8	41/3
-	28	JANET Someone To Call My Lover (Virgin)	219	-7	19185	8	32/0
-	29	SUGAR RAY When It's Over (Lava/Atlantic)	167	+28	12552	2	10/1
Debut	30	JOHN MELLENCAMP Peaceful World (Columbia)	152	+11	11918	2	21/4

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
STEVIE NICKS Sorcerer (Reprise)	25
BACKSTREET BOYS Drowning (Jive)	22
LEANN RIMES Soon (Curb)	11
MARC ANTHONY Tragedy (Columbia)	11
LUTHER VANDROSS Can Heaven Wait (J)	10
SHELBY LYNNE Wall In Your Heart (Island/IDJMG)	9
LONESTAR I'm Already There (BNA)	8
ENRIQUE IGLESIAS Hero (Interscope)	7
CELINE DION God Bless America (Epic)	7
PETER CETERA Just Like Love (DDE)	5
FAITH HILL There Will Come A Day (Warner Bros.)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIDO Thankyou (Arista)	+277
HUEY LEWIS & G. PALTROW Cruisin' (Hollywood)	+261
BRIAN MCKNIGHT Back At One (Motown/Universal)	+255
ELTON JOHN I Want Love (Rocket/Universal)	+250
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	+223
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	+204
BACKSTREET BOYS Shape Of My Heart (Jive)	+174
S CLUB 7 Never Had A Dream... (A&M/Interscope)	+174
LIONEL RICHIE Angel (Island/IDJMG)	+171
R. MARTIN F/C. AGUILERA Nobody Wants... (Columbia)	+155

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LEANN RIMES
Soon (Curb)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
392/89	62/11	25

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.

105 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/16-Saturday 9/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.15 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

New & Active

BABYFACE What If (Arista)
Total Plays: 140, Total Stations: 26, Adds: 0

ALICIA KEYS Fallin' (J)
Total Plays: 134, Total Stations: 13, Adds: 2

'N SYNC Gone (Jive)
Total Plays: 118, Total Stations: 26, Adds: 3

JOURNEY With Your Love (Columbia)
Total Plays: 109, Total Stations: 21, Adds: 1

EDWIN MCCAIN Write Me A Song (Lava/Atlantic)
Total Plays: 109, Total Stations: 20, Adds: 1

ENRIQUE IGLESIAS Hero (Interscope)
Total Plays: 109, Total Stations: 10, Adds: 7

JOHN WAITE Fly (Gold Circle)
Total Plays: 77, Total Stations: 21, Adds: 4

MARC ANTHONY Tragedy (Columbia)
Total Plays: 65, Total Stations: 19, Adds: 11

BACKSTREET BOYS Drowning (Jive)
Total Plays: 54, Total Stations: 22, Adds: 22

STEVIE NICKS Sorcerer (Reprise)
Total Plays: 25, Total Stations: 26, Adds: 25

LUTHER VANDROSS Can Heaven Wait (J)
Total Plays: 0, Total Stations: 10, Adds: 10

Songs ranked by total plays

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VANDROSS**



records

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
FAITH HILL There You'll Be (Warner Bros.)	4.01	3.92	95%	25%	4.05	97%	26%
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	3.99	4.00	95%	28%	4.10	95%	25%
LIONEL RICHIE Angel (Island/IDJMG)	3.88	3.78	91%	23%	3.94	93%	24%
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	3.88	3.83	96%	38%	3.96	97%	38%
DIAMOND RIO One More Day (Arista)	3.85	3.88	79%	18%	4.00	85%	16%
LONESTAR I'm Already There (BNA)	3.84	3.87	72%	11%	3.86	76%	11%
ELTON JOHN I Want Love (Rocket/Universal)	3.81	3.75	64%	7%	3.78	65%	6%
JOURNEY With Your Love (Columbia)	3.81	3.86	54%	6%	3.84	58%	7%
BACKSTREET BOYS More Than That (Jive)	3.80	3.78	92%	29%	3.95	94%	25%
LEANN RIMES I Need You (Curb)	3.79	3.73	93%	31%	3.84	93%	31%
DON HENLEY Taking You Home (Warner Bros.)	3.78	3.75	89%	26%	3.84	90%	22%
BBMAK Back Here (Hollywood)	3.75	3.80	82%	23%	3.83	81%	20%
S CLUB 7 Never Had A Dream Come True (A&M/Interscope)	3.75	3.78	71%	18%	3.82	70%	14%
ENYA Only Time (Reprise)	3.75	3.76	87%	26%	3.78	85%	27%
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3.72	3.78	77%	22%	3.69	73%	21%
BBMAK Ghost Of You And Me (Hollywood)	3.72	3.78	82%	24%	3.74	85%	27%
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	3.70	3.64	87%	27%	3.88	85%	19%
JIM BRICKMAN Simple Things (Windham Hill)	3.70	3.69	55%	7%	3.69	60%	8%
JESSICA ANDREWS Who I Am (DreamWorks)	3.66	3.56	62%	16%	3.60	64%	16%
ERIC CLAPTON Believe In Life (Duck/Reprise)	3.65	3.55	70%	13%	3.68	76%	14%
'N SYNC This I Promise You (Jive)	3.61	3.65	97%	38%	3.80	98%	36%
NEIL DIAMOND You Are The Best Part Of Me (Columbia)	3.61	3.60	61%	11%	3.71	69%	14%
O-TOWN All Or Nothing (J)	3.60	3.62	80%	23%	3.66	81%	20%
HUEY LEWIS & THE NEWS Let Her Go And Start Over (Silvertone)	3.60	3.54	59%	9%	3.57	63%	11%
LEANN RIMES Soon (Curb)	3.48	3.48	47%	9%	3.42	45%	11%
DIDO Thankyou (Arista)	3.48	3.46	94%	41%	3.50	92%	42%
JO DEE MESSINA Burn (Curb)	3.40	3.40	63%	18%	3.44	64%	18%
CHARLIE WILSON Without You (Major Hits)	3.29	3.41	42%	9%	3.36	45%	9%
JANET Someone To Call My Lover (Virgin)	3.15	3.27	73%	26%	3.16	68%	22%
MARIAH CAREY Never Too Far (Virgin)	3.02	2.95	66%	25%	2.77	64%	30%

Total sample size is 274 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.

A Day Of Infamy

Continued from Page 118

northwest Washington, where water-cooler conversation that fateful Tuesday centered on basketball superstar Michael Jordan's comeback as a member of the hometown Washington Wizards.

"I was getting a cup of coffee in the break room, and our sister News/Talk station, WMAL, was on in there," recalls WRQX OM/PD Steve Kosbau. "I heard them breaking for a bulletin from ABC News and thought it was strange that Michael Jordan's return would warrant a news bulletin. Instead, I heard that a small plane had hit a WTC tower. People were huddled around a television set, and just as I walked in to watch, I saw the second plane hit. At that point I was really worried that it was some kind of terrorist or clandestine activity."

Having witnessed two successful strikes in New York, one might fear that Washington would be the next target. This was Kosbau's concern. "It was one of those fleeting thoughts at first, but I was told that our Marketing Director [Mickey Brown] was calling on her cell phone and wanted to talk to me about a plane that had hit the Pentagon," he says.

"I learned that Mickey had seen the impact firsthand. She gave us the blow-by-blow description. As you might imagine, the terror really started to run through everyone's veins."

While relatively close to the Pentagon, WRQX staffers couldn't see smoke or activity, because, as Kosbau explains, "The view to that direction is obscured by trees and other buildings."

Jack Diamond was in the home stretch of his morning-drive airshift when the crisis hit, but he remained on the air until 1pm. "The air-traffic system had been shut down, and there had been false reports of different activity, such as the State Department being hit by a car bomb and a plane crash at Camp David," Kosbau says. "It was getting very wacky. We decided that, as long as there were planes unaccounted for, the morning show would stay on the air."

Utter Chaos

In addition to the two planes that struck the WTC and the airliner that crashed into the symbol of our military might, a fourth aircraft went down near Pittsburgh. Rumors were rampant that this plane had been headed to the White House, Camp David or Andrews Air Force Base. "It was chaos," says Kosbau, who is also OM of sister Smooth Jazz WJZW. "People



Steve Kosbau

AC

Going For Adds

10/1/01

PAUL MCCARTNEY From A Lover To A Friend (Capitol)
PETER CETERA Just Like Love (DDE)

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were hearing unsubstantiated rumors, and the only way I can describe it is chaos.

"[President/GM Jim Robinson and some others] were encouraging people to take a deep breath and be calm and rational. I don't care how long someone had been alive, I felt this would be the worst day that any of us would ever know. You realize the grandness of the devastation to people's lives. It's hard to imagine anything that would be a lot worse."

WRQX did local inserts in tandem with its ABC network coverage. "We're a local radio station, and that's our strength," Kosbau says. "Everyone at the station, on- and off-air, was brilliant in the face of adversity. I couldn't imagine how they could've done a better job."

An information-intensive format remained in place on the Hot AC that Tuesday until 6pm.

Not only deeply saddened for the victims and their families and friends, Kosbau says, "I'm also angry that something like this could happen. It's frightening that it could happen so close to where we are and on American soil."

Downplaying his personal role, he adds, "All we had to do was communicate. So many people went through — and continue to go through — such horrible impact. I just hope to God that we don't have to communicate about it anymore. Everyone else on staff did the work, I didn't."

Editor's Note: Next week, a national overview of AC & Hot AC reaction to our American tragedy, underscoring radio's power and the determination of a proud country.

AC Playlists

MARKET #1

WLTW/New York
Clear Channel
(212) 603-4600
Ryan
12+ Cum 2,514,500

106.7
Litefm

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
23	24	S CLUB 7/Never Had A Dream...	39720
25	24	FAITH HILL/There You'll Be	39720
25	24	UNCLE KRACKER/Follow Me	39720
13	23	MATCHBOX TWENTY/If You're Gone	38065
24	21	O-TOWN/All Or Nothing	31445
19	14	ALICIA KEYS/Fallin'	29790
9	18	HOUSTON & IGLESIAS/Could I Have This...	28135
17	18	LIONEL RICHELIE/Angel	28135
15	17	ELTON JOHN/Want Love	28135
15	17	JESSICA ANDREWS/Who I Am	28135
11	17	LEE ANN WOMACKI/Hope You Dance	28135
8	17	ENRIQUE IGLESIAS/Here	28135
14	14	LIONEL RICHELIE/Now Long	23170
14	14	MARIAH CAREY/Never Too Far	23170
15	13	TRAIN/Drops Of Jupiter...	21515
8	11	MARC ANTHONY/My Baby You	18205
9	11	'N SYNC/This I Promise You	18205
10	10	FAITH HILL/The Way You Love Me	16550
10	10	BACKSTREET BOYS/More Than That	16550
9	10	FAITH HILL/Breathe	14895
8	9	SB DREES/My Everything	14895
17	9	MARC ANTHONY/Tragedy	14895
8	9	DON HENLEY/Taking You Home	14895
9	9	LARA FABIAN/Will Love Again	14895
9	9	PHIL COLLINS/You'll Be In My	14895
9	9	MARC ANTHONY/You Sang To Me	14895
9	9	SANTANA F/ROB THOMAS/Smooth	13240
8	8	MACY GRAVY/Try	13240
8	8	ELTON JOHN/Ballad Of The Boy...	13240
8	8	BRIAN MCKNIGHT/Back At One	13240

MARKET #2

KOST/Los Angeles
Clear Channel
(818) 546-1035
Kylie
12+ Cum 1,308,600

KOST
103.5FM

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
25	25	ENYA/Only Time	17325
25	25	LIONEL RICHELIE/Angel	17325
22	24	DIDO/Thankyou	16632
21	24	FAITH HILL/There You'll Be	16632
20	23	LEE ANN WOMACKI/Hope You Dance	15939
20	23	S CLUB 7/Never Had A Dream...	15939
16	18	DAVID GRAY/Babylon	14744
13	15	MARIAH CAREY/Never Too Far	10395
12	15	LONESTAR/Im Already There	10395
14	15	O-TOWN/All Or Nothing	10395
12	14	BACKSTREET BOYS/More Than That	9702
12	13	BBMAK/Ghost Of You And Me	9009
11	13	MADONNA/What It Feels...	9009
10	12	PETER DETERA/Im Coming Home	8316
12	12	EVAN AND JARDN/Crazy For This Girl	8316
12	12	'N SYNC/This I Promise You	8316
9	12	BACKSTREET BOYS/Shape Of My Heart	8316
9	11	FAITH HILL/The Way You Love Me	7623
8	8	ELTON JOHN/Want Love	5544
7	7	ENRIQUE IGLESIAS/Here	5544
7	7	PHIL COLLINS/You'll Be In My...	4851
6	6	BACKSTREET BOYS/If That Way	4158
6	6	S AVAGE GARDEN/ I Knew I Loved You	4158
6	6	LEWIS & PALTROW/Cruisin'	4158
5	6	MARC ANTHONY/Need To Know	4158
5	6	BRIAN MCKNIGHT/Back At One	4158
5	6	98 DEGREES/My Everything	4158
5	6	BACKSTREET BOYS/Show Me...	3465
4	5	ENRIQUE IGLESIAS/Be With You	3465
4	5	ENRIQUE IGLESIAS/Be With You	3465

MARKET #3

WLIT/Chicago
Clear Channel
(312) 329-9002
Cochran
12+ Cum 599,300

93.9 WLIT
LIT ROCK LESS TALK

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
27	31	MATCHBOX TWENTY/If You're Gone	8680
28	31	LEE ANN WOMACKI/Hope You Dance	8680
30	29	ENYA/Only Time	8120
24	29	DIDO/Thankyou	8120
14	16	BACKSTREET BOYS/More Than That	4480
17	16	FAITH HILL/There You'll Be	4480
10	12	S AVAGE GARDEN/ I Knew I Loved You	3360
10	11	BACKSTREET BOYS/Want It That Way	3360
10	11	ENRIQUE IGLESIAS/Balamos	3080
10	11	FAITH HILL/Breathe	3080
9	11	MARC ANTHONY/Need To Know	3080
8	11	BACKSTREET BOYS/Shape Of My Heart	3080
8	11	LIONEL RICHELIE/Angel	3080
8	10	CELINE DION/That's The Way It Is	2800
11	10	LARA FABIAN/Will Love Again	2800
10	10	FAITH HILL/The Way You Love Me	2800
10	10	SANTANA F/ROB THOMAS/Smooth	2800
8	10	STING/Desert Rose	2800
10	9	BBMAK/Ghost Of You And Me	2520
5	9	ELTON JOHN/Want Love	2520
6	6	O-TOWN/All Or Nothing	1680
13	6	SARAH McLACHLAN/Will Remember You	1680
7	6	DIAMOND RIO/One More Day	1680
6	5	MARIAH CAREY/Never Too Far	1400
5	5	ERIC CLAPTON/ Believe In Life	1400
4	4	LONESTAR/Im Already There	1120
4	4	LEWIS & PALTROW/Cruisin'	1120
4	4	JIM BRICKMAN/Simple Things	1120
4	4	LEANN RIMES/Need You	1120

MARKET #3

WNND/Chicago
Bonneville
(312) 297-5100
Hamil/Johns
12+ Cum 592,800

Windy
100FM

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
24	26	MATCHBOX TWENTY/If You're Gone	8372
23	25	ENYA/Only Time	8050
25	24	DIDO/Thankyou	7728
23	24	'N SYNC/This I Promise You	7728
25	24	FAITH HILL/There You'll Be	7728
25	23	DIAMOND RIO/One More Day	7406
22	21	LIONEL RICHELIE/Angel	6762
20	20	S AVAGE GARDEN/ I Knew I Loved You	6440
19	19	BACKSTREET BOYS/Need It That Way	6118
16	18	PHIL COLLINS/You'll Be In My...	6118
19	18	THE CORRS/Breathe	5796
18	17	SARAH McLACHLAN/Will Remember You	5796
18	17	BACKSTREET BOYS/More Than That	5152
14	16	LEE ANN WOMACKI/Hope You Dance	4830
16	15	BACKSTREET BOYS/Show Me...	4830
15	15	FAITH HILL/Breathe	4830
13	14	O-TOWN/All Or Nothing	4508
13	13	MARIAH CAREY/Never Too Far	4186
13	13	JO DEE MESSINA/Burn	4186
13	13	JIM BRICKMAN/Simple Things	4186
12	12	BRIAN MCKNIGHT/Back At One	3864
15	12	FAITH HILL/The Way You Love Me	3864
11	11	MARC ANTHONY/You Sang To Me	3542
15	10	THE CORRS/All The Love...	3220
7	7	CHRISTINA AGUILERA/I Turn To You	2254
7	7	NEIL DIAMOND/You Are The Best...	2254
9	7	ERIC CLAPTON/ Believe In Life	2254
6	7	BBMAK/Back Here	2254
7	7	LONESTAR/Amazed	2254

MARKET #5

WBEZ/Philadelphia
WEAZ Radio Inc
(610) 538-1223
Conley
12+ Cum 739,200

B101.1

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
26	31	S CLUB 7/Never Had A Dream...	14725
24	27	LEE ANN WOMACKI/Hope You Dance	12825
17	24	TRAIN/Drops Of Jupiter...	11400
19	23	O-TOWN/All Or Nothing	10925
21	22	UNCLE KRACKER/Follow Me	10450
14	22	BACKSTREET BOYS/More Than That	10450
3	17	FIVE FOR FIGHTING/Superman (It's...)	8075
3	15	LEANN RIMES/Soon	7125
12	14	S AVAGE GARDEN/ I Knew I Loved You	6650
5	13	MARC ANTHONY/My Baby You Sang To Me	6175
5	12	CHEF/ Believe	5700
4	11	CHEF/Strong Enough	5225
13	11	MATCHBOX TWENTY/If You're Gone	5225
13	11	PHIL COLLINS/You'll Be In My...	5225
10	10	CELINE DION/That's The Way It Is	4750
6	10	JO DEE MESSINA/Burn	4750
6	10	LEWIS & PALTROW/Cruisin'	4750
11	9	SARAH McLACHLAN/Will Remember You	4750
12	10	FAITH HILL/The Way You Love Me	4750
8	10	MACY GRAVY/Try	4750
10	10	BBMAK/Back Here	4750
11	10	LONESTAR/Amazed	4750
5	9	ENRIQUE IGLESIAS/Balamos	4275
8	9	MARC ANTHONY/Need To Know	4275
11	9	DIDO/Thankyou	4275
10	9	BRIAN MCKNIGHT/Back At One	4275
7	9	MARC ANTHONY/My Baby You	4275
7	9	LEANN RIMES/Need You	4275
4	9	SANTANA F/ROB THOMAS/Smooth	4275
6	8	ELTON JOHN/Someday Out Of...	3800

MARKET #6

KVIL/Dallas-Ft. Worth
Infinity
(214) 691-1037
Johnson/King
12+ Cum 411,400

103.7
KVIL

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
19	23	S CLUB 7/Never Had A Dream...	4600
18	22	JIM BRICKMAN/Simple Things	4400
22	22	ERIC CLAPTON/ Believe In Life	4400
14	21	DIAMOND RIO/One More Day	4200
16	21	DIDO/Thankyou	4200
20	21	BACKSTREET BOYS/More Than That	4200
18	20	O-TOWN/All Or Nothing	4000
18	20	BBMAK/Ghost Of You And Me	4000
18	18	FAITH HILL/There You'll Be	3600
15	17	MATCHBOX TWENTY/If You're Gone	3600
17	17	ENYA/Only Time	3400
12	15	ELTON JOHN/Want Love	3200
19	16	UNCLE KRACKER/Follow Me	3200
16	16	MARIAH CAREY/Never Too Far	3200
10	13	JO DEE MESSINA/Burn	2600
8	12	LIONEL RICHELIE/Angel	2400
12	12	LEWIS & PALTROW/Cruisin'	2400
9	12	LEE ANN WOMACKI/Hope You Dance	2400
2	11	LEANN RIMES/Soon	2200
9	10	LEANN RIMES/Need You	2000
9	10	'N SYNC/This I Promise You	2000
8	10	BBMAK/Back Here	2000
8	9	PHIL COLLINS/You'll Be In My...	1800
4	9	FAITH HILL/Breathe	1800
7	8	DON HENLEY/Taking You Home	1600
5	8	FAITH HILL/The Way You Love Me	1600
7	8	S AVAGE GARDEN/ I Knew I Loved You	1600
7	7	MARTIN FAGUILERA/Nobody Wants...	1400
12	7	HUEY LEWIS...Let Her Go...	1400

MARKET #8

WMJX/Boston
Greater Media
(617) 822-6324
Kelley/C/Terry/Laurence
12+ Cum 555,900

MAGIC 106.7
106.7FM

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
25	26	FAITH HILL/There You'll Be	8346
21	26	DIDO/Thankyou	8346
22	26	LEE ANN WOMACKI/Hope You Dance	8346
22	26	MATCHBOX TWENTY/If You're Gone	8346
23	25	O-TOWN/All Or Nothing	8025
9	20	UNCLE KRACKER/Follow Me	6420
21	18	ENYA/Only Time	5778
18	17	S CLUB 7/Never Had A Dream...	5457
10	12	BRIAN MCKNIGHT/Back At One	3852
8	11	SARAH McLACHLAN/Will Remember You	3531
9	9	LEANN RIMES/Need You	2889
9	9	MARTIN FAGUILERA/Nobody Wants...	2889
4	9	MARC ANTHONY/Need To Know	2889
8	9	ELTON JOHN/Want Love	2889
8	9	LARA FABIAN/Will Love Again	2889
10	9	PHIL COLLINS/You'll Be In My...	2889
6	8	MACY GRAVY/Try	2568
11	8	EDWIN MCCAIN/ I Could Not Ask...	2568
6	8	JANET/Someone To Call...	2568
6	8	THE CORRS/Breathe	2568
7	8	BACKSTREET BOYS/Want It That Way	2568
8	8	MARC ANTHONY/You Sang To Me	2568
6	7	MARIAH CAREY/ Never Too Far	2247
6	7	LIONEL RICHELIE/Angel	2247
6	7	FAITH HILL/The Way You Love Me	2247
5	7	BACKSTREET BOYS/More Than That	2247
3	7	CHEF/ Believe	2247
3	7	ENRIQUE IGLESIAS/Balamos	2247
2	6	SANTANA F/ROB THOMAS/Smooth	1926

MARKET #9

WASH/Washington, DC
Clear Channel
(301) 984-9710
Allan
12+ Cum 493,800

Soft Rock 97.1
WASH-FM

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
21	27	MATCHBOX TWENTY/If You're Gone	6859
23	23	S CLUB 7/Never Had A Dream...	5842
23	23	LEE ANN WOMACKI/Hope You Dance	5842
21	21	O-TOWN/All Or Nothing	5334
21	20	FAITH HILL/There You'll Be	5080
19	20	UNCLE KRACKER/Follow Me	4080
16	19	ENYA/Only Time	4826
18	18	BACKSTREET BOYS/Drowning	4572
13	17	MARIAH CAREY/Never Too Far	4318
18	15	DIAMOND RIO/One More Day	3810
11	14	SHELBY LYNN/Wall In Your Heart	3810
11	14	ELTON JOHN/Want Love	3556
13	14	LONESTAR/Im Already There	3556
7	13	LEWIS & PALTROW/Cruisin'	3302
10	13	NEIL DIAMOND/You Are The Best...	3302
13	13	JO DEE MESSINA/Burn	3302
10	12	DIDO/Thankyou	3048
10	12	EDWIN MCCAIN/ I Could Not Ask...	3048
10	12	BBMAK/Ghost Of You And Me	2794
12	11	HUEY LEWIS...Let Her Go...	2540
8	10	LONESTAR/Amazed	2540
8	10	98 DEGREES/My Everything	2540
9	10	BRIAN MCKNIGHT/Back At One	2540
8	10	S AVAGE GARDEN/ I Knew I Loved You	2540
6	10	ENRIQUE IGLESIAS/Balamos	2540
5	10	CELINE DION/That's The Way It Is	2540
7	10	CHEF/ Believe	2540
10	9	SADE/By Your Side	2268
10	9	PHIL COLLINS/You'll Be In My...	2266
10	9	LEANN RIMES/Need You	2032

MARKET #11

WPCH/Atlanta
Clear Channel
(404) 367-9949
Silvers/Goss
12+ Cum 439,100

peach 94.9

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
20	27	DIDO/Thankyou	7399
20	26	MATCHBOX TWENTY/If You're Gone	7124
21	26	LEE ANN WOMACKI/Hope You Dance	7124
16	23	BACKSTREET BOYS/Shape Of My Heart	6302
17	20	O-TOWN/All Or Nothing	5480
8	14	BBMAK/Back Here	3836
7	11	MARC ANTHONY/You Sang To Me	3014
6	11	LEWIS & PALTROW/Cruisin'	3014
13	11	JIM BRICKMAN/Simple Things	3014
9	11	ELTON JOHN/Want Love	3014
11	11	'N SYNC/This I Promise You	3014
12	11	DIAMOND RIO/One More Day	3014
10	11	CELINE DION/That's The Way It Is	274

Stations and their adds listed alphabetically by market

AC

WYJB/Albany, NY *
OM: Michael Morgan
MD: Chris Holmberg
ALICIA KEYS "Fallin"

KMGA/Albuquerque, NM *
PD: Roger Scott
MD: Jenna James
No Adds

WLEV/Allentown, PA *
PD: Varn Anderson
12 LONESTAR "Already"
5 ENRIQUE IGLESIAS "Hero"
STEVIE NICKS "Sorcerer"

KYMG/Anchorage, AK
OM: Mark Murphy
APD/MD: Dave Flavin
7 MICHAEL JACKSON "Cry"

WPCH/Atlanta, GA *
PD: Jeff Silvers
APD: Steve Gosa
No Adds

WFPG/Atlantic City, NJ *
PD: Gary Guida
MD: Mariene Adua
CHARLIE WILSON "Without"

WBBQ/Augusta, GA *
OM/MD: John Patrick
11 LONESTAR "Already"
7 LEANN RIMES "Soon"

KKMJ/Austin, TX *
PD: Alex O'Neal
APD/MD: Doyle Osburn
SHELBY LYNNE "Heart"
STEVIE NICKS "Sorcerer"
LUTHER VANDROSS "Wait"

KGFM/Bakersfield, CA *
PD: Chris Edwards
MD: Doug DeRoo
1 STEVIE NICKS "Sorcerer"
PETER CETERA "Like"

WLIF/Baltimore, MD *
MD: Mark Thoner
CELINE DION "America"

WMJY/Biloxi-Gulfport, MS *
PD: Walter Brown
SHELBY LYNNE "Heart"
NATALIE MERCHANT "Last"

WYSF/Birmingham, AL *
PD: Jeff Tymon
4 STEVIE NICKS "Sorcerer"
JOHN WAITE "Fly"

WMJX/Boston, MA *
PD: Don Kelley
APD: Candy O'Terry
MD: Mark Lawrence
3 CELINE DION "America"
STEVIE NICKS "Sorcerer"

WEBE/Bridgeport, CT *
PD: Curt Hanson
MD: Denny Lyons
6 BACKSTREET BOYS "Drowning"
7 JESSICA ANDREWS "Am"

WEZN/Bridgeport, CT *
PD/MD: Steve Marcus
27 SMASH MOUTH "Believer"

WJYE/Buffalo, NY *
PD: Joe Chille
LEANN RIMES "Soon"

WHBC/Canton, OH *
PD: Terry Simmons
MD: Kayleigh Kries
8 MARC ANTHONY "Tragedy"
7 BACKSTREET BOYS "Drowning"

KDAT/Cedar Rapids, IA
PD/MD: Dick Staden
No Adds

WDEF/Chattanooga, TN *
PD: Danny Howard
1 S CLUB 7 "Never"
BACKSTREET BOYS "Drowning"
STEVIE NICKS "Sorcerer"

WLIT/Chicago, IL *
PD: Jeff Cochran
No Adds

WRRM/Cincinnati, OH *
OM/MD: T.J. Holland
APD/MD: Ted Morro
No Adds

WYJB/Albany, NY *
OM: Michael Morgan
MD: Chris Holmberg
ALICIA KEYS "Fallin"

WDOK/Cleveland, OH *
PD: Scott Miller
JOHN WAITE "Fly"

KKL/Colorado Springs, CO *
OM: Kevin Callahan
PD/MD: Jack Hamilton
No Adds

WTCB/Columbia, SC *
PD/MD: Brent Johnson
7 JOHN MELLENCAMP "Peaceful"
4 PETER CETERA "Like"
3 MICHAEL JACKSON "Cry"
2 FAITH HILL "There"
1 STEVIE NICKS "Sorcerer"

WSNY/Columbus, OH *
PD: Chuck Knight
MD: Steve Cherry
No Adds

KVIL/Dallas-Ft. Worth, TX *
PD: Kurt Johnson
MARC ANTHONY "Tragedy"

WLDT/Dayton, OH *
PD: Sandy Collins
MD: Steven Scott
No Adds

KOSI/Denver, CO
PD: Rick Martini
MD: Steve Hamilton
STEVIE NICKS "Sorcerer"

KKM/Des Moines, IA *
PD: Pete Paquette
MD: Tim White
No Adds

WOOF/Dothan, AL
GM/MD: Leigh Simpson
APD: Joe Zeller
MD: Jeanne Ashley
DIAMOND RIO "Day"
S CLUB 7 "Never"

KSRC/Kansas City, MO
PD: Joe Zeller
MD: Jeanne Ashley
DIAMOND RIO "Day"
S CLUB 7 "Never"

KTSM/El Paso, TX *
PD/MD: Bill Toe
APD: Sam Cassiano
2 ENRIQUE IGLESIAS "Hero"

WXKC/Elie, PA
PD: Ron Arien
MD: Scott Stevens
JOURNEY "With"
"N SYNC "Gone"
SERAH "Not"

WIKY/Evansville, IN
PD/MD: Mark Baker
BABYFACE "What"
STEVIE NICKS "Sorcerer"

WCRZ/Flint, MI *
OM/MD: J. Patrick
MD: George McIntyre
12 LEANN RIMES "Soon"
3 STEVIE NICKS "Sorcerer"

KTRR/Ft. Collins, CO *
PD/MD: Mark Callaghan
1 S CLUB 7 "Never"
ALICIA KEYS "Fallin"

WGYL/Ft. Pierce, FL *
PD: Mike Fitzgerald
APD/MD: Juan O'Reilly
LUTHER VANDROSS "Wait"

WAJF/Ft. Wayne, IN *
OM: Lee Tobin
PD: Barb Richards
MD: Jim Barron
4 CELINE DION "America"
MARC ANTHONY "Tragedy"
BACKSTREET BOYS "Drowning"

WAFY/Frederick, MD
MD: Norman Henry Schmidt
EDWIN MCCAIN "Write"
ENRIQUE IGLESIAS "Hero"
JEWEL "Standing"
MARC ANTHONY "Tragedy"

WLHT/Grand Rapids, MI *
PD: Bill Bailey
APD/MD: Mary Turner
14 SUGAR RAY "When"
6 LONESTAR "Already"

WMAQ/Greensboro, NC *
PD/MD: Nick Allen
6 O-TOWN "Nothing"

WMYL/Greenville, SC *
PD: Greg McKinney
3 JESSICA ANDREWS "Am"
LEANN RIMES "Soon"

WSPA/Greenville, SC *
PD/MD: Brian Taylor
7 O-TOWN "Nothing"
2 LEANN RIMES "Soon"
2 JOHN MELLENCAMP "Peaceful"
STEVIE NICKS "Sorcerer"

WRRM/Cincinnati, OH *
OM/MD: T.J. Holland
APD/MD: Ted Morro
No Adds

WRVR/Memphis, TN *
OM: Jerry Dean
PD/MD: Kay Manley
BACKSTREET BOYS "Drowning"
LEANN RIMES "Soon"

WLTV/Milwaukee, WI *
PD/MD: Stan Atkinson
20 FAITH HILL "There"
"N SYNC "Gone"
MARC ANTHONY "Tragedy"
BACKSTREET BOYS "Drowning"

WLTE/Minneapolis, MN *
PD/MD: Gary Nolan
BACKSTREET BOYS "Drowning"

WMXC/Mobile, AL *
MD: Mary Booth
4 ENRIQUE IGLESIAS "Hero"
STEVIE NICKS "Sorcerer"

WRCH/Hartford, CT
PD: Allen Camp
MD: Joe Hann
No Adds

KRTR/Honolulu, HI *
PD: Wayne Maria
MD: Chris Hart
MARC ANTHONY "Tragedy"
BACKSTREET BOYS "Drowning"
LUTHER VANDROSS "Wait"
O-TOWN "Nothing"

KSSK/Honolulu, HI *
PD/MD: Paul Wilson
No Adds

WAHR/Huntsville, AL *
PD: Rob Harder
MD: Bonny O'Brien
JOHN MELLENCAMP "Peaceful"
STEVIE NICKS "Sorcerer"

WTP/Indianapolis, IN *
PD: Kurt Johnson
MARC ANTHONY "Tragedy"

WTFM/Johnson City, TN *
PD/MD: Mark E. McKinney
BACKSTREET BOYS "Drowning"
STEVIE NICKS "Sorcerer"

WKYE/Johnstown, PA
PD: Jack Michaels
MD: Brian Wolfe
MARC ANTHONY "Tragedy"
EDWIN MCCAIN "Write"
ENRIQUE IGLESIAS "Hero"

WOLR/Kalamazoo, MI
OM: Ken Lanphear
PD: Brian Wertz
No Adds

KSRC/Kansas City, MO
PD: Joe Zeller
MD: Jeanne Ashley
DIAMOND RIO "Day"
S CLUB 7 "Never"

KUDL/Kansas City, MO *
OM: Thom McGinty
PD: Dan Hurst
BACKSTREET BOYS "Drowning"
LUTHER VANDROSS "Wait"

WJXB/Knoxville, TN *
PD/MD: Vance Dilard
3 LONESTAR "Already"
LEANN RIMES "Soon"
TRAIN "Drops"

KTQY/Lafayette, LA *
PD: C.J. Clements
MD: Steve Wiley
2 BACKSTREET BOYS "Drowning"
3 STEVIE NICKS "Sorcerer"

WFMK/Lansing, MI *
PD: Chris Reynolds
6 BACKSTREET BOYS "Drowning"
5 MARC ANTHONY "Tragedy"
2 STEVIE NICKS "Sorcerer"
1 SHELBY LYNNE "Heart"
LUTHER VANDROSS "Wait"

KMZQ/Las Vegas, NV *
PD: Duncan Payton
MD: Mel McKay
10 LONESTAR "Already"

KSNE/Las Vegas, NV *
PD: Tom Chase
MD: John Barry
No Adds

KOST/Los Angeles, CA *
PD: Jhani Kaye
APD: Stella Schwartz
No Adds

WPEZ/Macon, GA
PD: Laura Worth
MICHAEL JACKSON "Cry"

WMCN/Madison, WI *
VP/Prog: Pat O'Neill
MD: Kim Fischer
JEWEL "Standing"

KVLY/McAllen, TX *
PD/MD: Alex Duran
5 BACKSTREET BOYS "Drowning"
JOHN MELLENCAMP "Peaceful"
SHELBY LYNNE "Heart"
STEVIE NICKS "Sorcerer"
LUTHER VANDROSS "Wait"

WLRQ/Melbourne, FL *
OM/MD: Jeff McKee
1 BACKSTREET BOYS "Drowning"
PETER CETERA "Like"
STEVIE NICKS "Sorcerer"
LUTHER VANDROSS "Wait"

WRVR/Memphis, TN *
OM: Jerry Dean
PD/MD: Kay Manley
BACKSTREET BOYS "Drowning"
LEANN RIMES "Soon"

WLTQ/Milwaukee, WI *
PD/MD: Stan Atkinson
20 FAITH HILL "There"
"N SYNC "Gone"
MARC ANTHONY "Tragedy"
BACKSTREET BOYS "Drowning"

WLTE/Minneapolis, MN *
PD/MD: Gary Nolan
BACKSTREET BOYS "Drowning"

WMXC/Mobile, AL *
MD: Mary Booth
4 ENRIQUE IGLESIAS "Hero"
STEVIE NICKS "Sorcerer"

WGBF/Rockford, IL
PD: Matt Williams
3 ELTON JOHN "Love"

KGBY/Sacramento, CA *
PD/MD: Brad Wado
ENRIQUE IGLESIAS "Hero"
JOHN WAITE "Fly"
CHARLIE WILSON "Without"

KJSN/Modesto, CA *
PD/MD: Gary Michaels
MARC ANTHONY "Tragedy"
LUTHER VANDROSS "Wait"
CHARLIE WILSON "Without"

WOBM/Monmouth-Ocean, NJ *
MD: Liz Jerski
BACKSTREET BOYS "Drowning"
FIVE FOR FIGHTING "Superman"

KWAV/Monterey, CA *
PD/MD: Bernie Moody
1 NEIL DIAMOND "Best"
MARC ANTHONY "Tragedy"
PETER CETERA "Like"
SHELBY LYNNE "Heart"
STEVIE NICKS "Sorcerer"
OUTERSTAR "Love"
LUTHER VANDROSS "Wait"

WALK/Nassau-Suffolk, NY *
PD/MD: Rob Miller
11 SHELBY LYNNE "Heart"
7 BACKSTREET BOYS "Drowning"
6 MICHAEL JACKSON "Cry"

WKJY/Nassau-Suffolk, NY
PD: Bill George
MD: Jodi Vale
No Adds

WLMG/New Orleans, LA *
PD/MD: Steve Suter
2 SHELBY LYNNE "Heart"

WLTW/New York, NY *
OM: Jim Ryan
17 ENRIQUE IGLESIAS "Hero"
14 LIONEL RICHIE "Long"
7 SHELBY LYNNE "Heart"
3 MICHAEL JACKSON "Cry"

WWDE/Norfolk, VA *
OM/MD: Don London
APD/MD: Jeff Moreau
4 LONESTAR "Already"

KMGL/Oklahoma City, OK *
PD: Jeff Couch
APD: Kathi Yeager
MD: Steve O'Brien
LEANN RIMES "Soon"

KEFM/Omaha, NE *
PD/MD: Steve Abernethy
10 MARIAN CAREY "Never"
JEWEL "Standing"

WMGF/Orlando, FL *
PD: Ken Payne
APD/MD: Brenda Matthews
No Adds

WMEZ/Pensacola, FL *
PD/MD: Kevin Peterson
4 LONESTAR "Already"
1 BACKSTREET BOYS "Drowning"

WSWT/Peoria, IL
PD: Randy Rundle
1 CHARLIE WILSON "Without"

WBEB/Philadelphia, PA *
No Adds

KESZ/Phoenix, AZ *
PD: Shaun Holly
No Adds

KKLT/Phoenix, AZ *
PD: Joel Gray
14 LEANN RIMES "Soon"
9 ENRIQUE IGLESIAS "Hero"
7 BACKSTREET BOYS "Drowning"
3 JIM BRICKMAN "Simple"

WSSH/Pittsburgh, PA *
PD/MD: Ron Antill
3 STEVIE NICKS "Sorcerer"
CELINE DION "America"
EDWIN MCCAIN "Write"

KKCW/Portland, OR *
PD/MD: Bill Minckler
No Adds

WWL/Providence, RI *
PD/MD: Tom Holt
BACKSTREET BOYS "Drowning"
STEVIE NICKS "Sorcerer"

WRSN/Raleigh-Durham, NC *
PD/MD: Bob Bronson
STEVIE NICKS "Sorcerer"

KRNO/Reno, NV *
PD: Dan Fritz
STEVIE NICKS "Sorcerer"

WTVR/Richmond, VA *
PD/MD: Bill Cahill
BACKSTREET BOYS "Drowning"
STEVIE NICKS "Sorcerer"

WSDR/Roanoke-Lynchburg, VA *
PD: Don Morrison
MD/APD: Dick Daniels
No Adds

WRMM/Rochester, NY *
PD: John McGee

WJBR/Wilmington, DE *
PD: Michael Waite
MD: Cathy Hill
6 MESSIA WINGCRAW "Bring"
BACKSTREET BOYS "Drowning"

WGN/Wilmington, NC
PD: Mike Farrow
MD: Craig Thomas
S CLUB 7 "Never"

WSRS/Worcester, MA *
PD: Steve Peck
MD: Jackie Brush
"N SYNC "Gone"
STEVIE NICKS "Sorcerer"

WARM/York, PA *
PD: Kelly West
MD: Rick Sten
7 LEANN RIMES "Soon"
MARIAN CAREY "Never"
LONESTAR "Already"

Hot AC

WKOD/Akron, OH *
PD: Jeff Stevens
MD: Lynn Kelly
No Adds

WRVE/Albany, NY *
PD: Randy McCarty
EAGLE-EYE CHERRY "Right"

KPEK/Albuquerque, NM *
OM: Bill May
PD: Mike Parsons
MD: Denny
APD: Jamey Barrows
12 LEANN KRAVITZ "Dig"
8 SUGAR RAY "Phone"
1 DAVE MATTHEWS BAND "Word"

KMYS/Anchorage, AK
PD: Ron Harrell
MD: Monica Thomas
JEWEL "Standing"

KAMX/Austin, TX *
PD: Jim Robinson
MD: Clay Culver
3 U2 "Moment"
2 JEWEL "Standing"
1 STEVIE NICKS "Sorcerer"
1 EAGLE-EYE CHERRY "Right"

KLLY/Bakersfield, CA *
PD: E.J. Tyler
JEWEL "Standing"
SUGAR RAY "Phone"

WWMX/Baltimore, MO *
VP/Prog: Bill Pasha
PD: Steve Monz
MD: Greg Carpenter
30 JENNIFER PAIGE "These"
LIFEHOUSE "Breathing"

WMLJ/Birmingham, AL *
OM: John Jenkins
PD/MD: John Stuart
No Adds

WBMX/Boston, MA *
VP/Prog: Greg Strassel
MD: Mike Mulaney
23 LENNY KRAVITZ "Dig"
22 JEWEL "Standing"
1 DAVE GRAY "Salt"
NATALIE MERCHANT "Last"

WMEF/Ft. Wayne, IN *
PD: John O'Rourke
MD: Boomer
No Adds

WTSS/Buffalo, NY *
PD: Sue O'Neil
MD: Rob Lucas
14 ELTON JOHN "Love"
ALICIA KEYS "Fallin"

WMT/Cedar Rapids, IA
PD/MD: Erin Bristol
1 CALLING "Wherever"
1 NELLY FURTADO "Turn"

WLNK/Charlotte, NC *
OM: Tom Jackson
PD: Neal Sharpe
APD: Chris Allen
CALLING "Wherever"

WTVI/Grand Rapids, MI *
PD: Jeff Evans
APD: Ken Andrews
MD: Alex Caruso
17 ALICIA KEYS "Fallin"
EAGLE-EYE CHERRY "Right"
JEWEL "Standing"
NATALIE MERCHANT "Last"

WKSJ/Greensboro, NC *
PD: J.T. Bosch
21 ALICIA KEYS "Fallin"
JEWEL "Standing"
ELTON JOHN "Love"
LENNY KRAVITZ "Dig"
SHELBY LYNNE "Heart"

WIKZ/Hagerstown, MD
PD: Rick Alexander
MD: Jeff Roteman
MATCHBOX TWENTY "Last"
ALICIA KEYS "Fallin"

WQAL/Cleveland, OH *
PD: Allan Fee
MD: Rebecca Wilde
9 JOHN WAITE "Fly"
4 TRAIN "Something"
JEWEL "Standing"

KVUU/Colorado Springs, CO *
PD: Kevin Callahan
APD/MD: Andy Carlisle
21 EAGLE-EYE CHERRY "Right"
1 TRAIN "Something"
1 SUGAR RAY "Phone"
1 LIFEHOUSE "Breathing"

WCGO/Columbus, GA
PD/MD: Al Haynes
12 ELTON JOHN "Love"
CALLING "Wherever"
NATALIE MERCHANT "Last"

KKPN/Corpus Christi, TX *
MD: Chad Bennett
MARC ANTHONY "Tragedy"
EAGLE-EYE CHERRY "Right"
MICHAEL JACKSON "Rock"
JEWEL "Standing"
ELTON JOHN "Love"
JUDE "King"
TRAIN "Something"

KDMX/Dallas-Ft. Worth, TX *
PD: Pat McMahon
APD/MD: Lisa Thomas
1 NELLY FURTADO "Turn"

WDAQ/Danbury, CT
PD: Bill Tronta
MD: Sharon Kelly
26 MARIAN CAREY "Never"
14 MARC ANTHONY "Tragedy"
14 JEWEL "Standing"
6 STEVIE NICKS "Sorcerer"
6 OUTERSTAR "Love"

WMMX/Dayton, OH *
PD: Jeff Stevens
MD: Shaun Vincent
CALLING "Wherever"
ELTON JOHN "Love"

KALC/Denver-Boulder, CO *
OM: Mike Stern
APD/MD: Kozman
35 LENNY KRAVITZ "Dig"
JEWEL "Standing"

KIMN/Denver-Boulder, CO *
PD: Ron Harrell
APD/MD: Michael Gifford
33 LONESTAR "Already"
13 DESTINY'S CHILD "Emotion"
12 ALICIA KEYS "Fallin"

KSTZ/Des Moines, IA *
OM/MD: Jim Schaefer
13 MATCHBOX TWENTY "Last"
11 MACY GRAY "Sweet"

WVDV/Detroit, MI *
PD: Tom D'Brien
APD: Rob Hazelton
MD: Ann Delis
6 LENNY KRAVITZ "Dig"
JEWEL "Standing"
NATALIE MERCHANT "Last"

KSIV/El Paso, TX *
OM/MD: Courtney Nelson
APD/MD: Eli Molano
1 KIHA "Kry"
BACKSTREET BOYS "Drowning"

WOSM/Fayetteville, NC *
PD: Scott Free
APD: Susanna James
MD: Kid Carter
9 DESTINY'S CHILD "Emotion"
3 MARC ANTHONY "Tragedy"
1 MATCHBOX TWENTY "Last"
LENNY KRAVITZ "Dig"

WINK/Ft. Myers, FL *
PD/MD: Bob Grissinger
21 JANET "Someone"
EAGLE-EYE CHERRY "Right"
STEVIE NICKS "Sorcerer"

WALZ/Fresno, CA *
PD: E. Curtis Johnson
MD: Dave Craig
8 LENNY KRAVITZ "Dig"
JEWEL "Standing"

WVLC/Houston-Galveston, TX *
OM: Marc Sherman
PD/MD: Jack Stevens
1 NELLY FURTADO "Turn"

WENS/Indianapolis, IN *
OM/MD: Greg Dunkin
MD: Jim Cerone
No Adds

WFAT/Kalamazoo, MI
PD: Robb Rose
MD: Chris Nichols
LAURA DAWN "Would"

KMBX/Las Vegas, NV *
PD: Duncan Payton
MD: Charese Fruge
6 SHELBY LYNNE "Heart"

WLMX/Leaving-Fayette, KY *
OM: Doug Hamand
PD: Jim Meyer
ELTON JOHN "Love"

KURB/Little Rock, AR *
PD: Randy Cain
APD: Aaron Anthony
3 ELTON JOHN "Love"
CALLING "Wherever"
JEWEL "Standing"

KBIG/Los Angeles, CA *
PD: Jhani Kaye
APD/MD: James Baker
No Adds

KYSR/Los Angeles, CA *
VP Operations: Angela Perelli
APD/MD: Chris Palyk
12 JEWEL "Standing"
11 SUGAR RAY "Phone"
COLDPLAY "Trouble"

WMBZ/Memphis, TN *
PD/MD: Kramer
No Adds

WMC/Memphis, TN *
MD: Bruce Wayne
ALICIA KEYS "Fallin"
TRAIN "Something"
ELTON JOHN "Love"

WTKI/Milwaukee, WI *
OM: Rick Becher
PD: Bob Walker
No Adds

WVYX/Milwaukee, WI *
PD: Brian Kelly
APD/MD: Mark Richards
8 CALLING "Wherever"
NELLY FURTADO "Turn"
ELTON JOHN "Love"
U2 "Moment"

KOST/Modesto, CA *
PD: Max Miller
MD: Donna Hart
10 U2 "Moment"
JEWEL "Standing"

WVLC/Monmouth-Ocean, NJ *
OM/MD: Mike Kaplan
APD/MD: Chaz Henderson
18 ENRIQUE IGLESIAS "Hero"
13 JANET "Someone"
ELTON JOHN "Love"

KCDU/Monterey, CA *
PD/MD: Mike Scott
APD: Maverick
2 LENNY KRAVITZ "Dig"
2 EAGLE-EYE CHERRY "Right"
1 SUGAR RAY "Phone"
AMERICAN HI-FI "Perfect"
JEWEL "Standing"
SHELBY LYNNE "Heart"
NATALIE MERCHANT "Last"

WKZN/New Orleans, LA *
PD: Steve Suter
BLACK CROWES "Soul"
EAGLE-EYE CHERRY "Right"
ENYA "Only"
JEWEL "Standing"
SUGAR RAY "Phone"

WPLJ/New York, NY *
VP/Prog: Tom Cuddy
PD: Scott Shannon
MD: Tony Mascaro
16 ELTON JOHN "Love"

WPTF/Norfolk, VA *
PD: Steve McKay
STEVIE NICKS "Sorcerer"
CALLING "Wherever"

KOMB/Salt Lake City, UT *
OM: Alan Hague
PD: Mike Nelson
EAGLE-EYE CHERRY "Right"
JEWEL "Standing"
SUGAR RAY "Phone"

KYIS/Oklahoma City, OK *
OM: Chris Baker
PD/MD: Ray Karusa
41 LENNY KRAVITZ "Dig"
CALLING "Wherever"
ALICIA KEYS "Fallin"

WVVR/Si. Louis, MO *
MD: David Myers
20 3 DOORS DOWN "Be"
1 JEWEL "Standing"
TRAIN "Something"

WPLJ/New York, NY *
VP/Prog: Tom Cuddy
PD: Scott Shannon
MD: Tony Mascaro
16 ELTON JOHN "Love"

KBEE/Salt Lake City, UT *
PD: Rusty Keys
APD/MD: Ben Cross
CALLING "Wherever"
EAGLE-EYE CHERRY "Right"
U2 "Moment"

WOMX/Orlando, FL *
VP/Programming: John Roberts
APD: Jeff Cushman
MD: Laura Francis
17 JOHN MELLENCAMP "Peaceful"
14 ELTON JOHN "Love"
13 BLU CANTRELL "Hi"
U2 "Moment"

KBKY/Oxnard-Ventura, CA *
OM/MD: Mark Elliott
ALICIA KEYS "Fallin"
LENNY KRAVITZ "Dig"

KSMG/San Antonio, TX *
OM: Virgil Thompson
PD/MD: Tom Lazar
No Adds

KFMB/San Diego, CA *
VP/GM/MD: Tracy Johnson
APD: Jen Sewell
9 ALICIA KEYS "Fallin"
2 JEWEL "Standing"
STEVIE NICKS "Sorcerer"
SMASH MOUTH "Pacific"

KLLC/San Francisco, CA *
PD: John Peake
MD: Julie Stockett
No Adds

KEZR/San Jose, CA *
PD: Jim Murphy
APD/MD: Michael Martinez
24 ENRIQUE IGLESIAS "Hero"
6 CALLING "Wherever"
2 ALICIA KEYS "Fallin"
WEEZER "Sun"

KRUZ/Santa Barbara, CA
No Adds

KPLZ/Seattle-Tacoma, WA *
PD: Kent Phillips
MD: Aissa Hashimoto
6 SUGAR RAY "Phone"
JEWEL "Standing"
LONESTAR "Already"

WSNE/Providence, RI *
PD: Bill Heust
MD: Gary Trust
1 EAGLE-EYE CHERRY "Right"
1 MATCHBOX TWENTY "Last"
JEWEL "Standing"

WHYN/Springfield, MA *
OM/MD: Pat McKay
EAGLE-EYE CHERRY "Right"
TRAIN "Something"

WRAL/Raleigh-Durham, NC *
PD: Joe Wade Formicola
MD: Jim Kelly
No Adds

WMTX/Tampa, FL *
PD: Tony Fiorentino
APD/MD: Larry London
ALICIA KEYS "Fallin"
STEVIE NICKS "Sorcerer"

WSSR/Tampa, FL *
PD: Scott Chase
MD: John Stewart
2 NATALIE MERCHANT "Last"
JEWEL "Standing"
JOHN MELLENCAMP "Peaceful"

WWWN/Toledo, OH *
OM: Tim Roberts
MD: Steve Marshall
CALLING "Wherever"
ELTON JOHN "Love"

KZPT/Tucson, AZ *
PD: Angie Hand
APD/MD: Leslie Lois
5 EAGLE-EYE CHERRY "Right"
1 NELLY FURTADO "Turn"

WROX/Washington, DC *
Dir./Ops/MD: Steve Kosbau
MD: Carol Parker
17 3 DOORS DOWN "Be"

WMBX/West Palm Beach, FL *
OM/MD: John O'Donnell
APD/MD: Jeff Clarke
BLU CANTRELL "Hi"
ALICIA KEYS "Fallin"
NATALIE MERCHANT "Last"
SHELBY LYNNE "Heart"

WRWF/West Palm Beach, FL *
PD: Russ Morley
MD: Dave Brewster
No Adds

WXLO/Worcester, MA *
OM: Pete Falconi
PD/MD: Chase Murphy
20 BACKSTREET BOYS "Drowning"
1 ALICIA KEYS "Fallin"
ELTON JOHN "Love"
JOSH JOPLIN GROUP "Changed"
STEVIE NICKS "Sorcerer"

*** Monitored Reporters**

122 Total Reporters

103 Total Monitored

19 Total Indicator

Note: WKJY/Nassau-Suffolk and WHUD/Westchester, NY temporarily move to Indicator status.

*** Monitored Reporters**

94 Total Reporters

85 Total Monitored

9 Total Indicator

8 Current Indicator Reporters

Did Not Report for two Consecutive Weeks; Data Not Used (1): WAEV/Savannah, GA



Wall In Your Heart

The first single from

Love,
Shelby

The new album from
Grammy Award winner Shelby Lynne.

In stores November 13.

"We put Shelby Lynne's 'Wall In Your Heart' on the air immediately. It was in high rotation in my office, and all the women who work here kept asking when they could hear it on the radio ... so why wait?"

— Jim Ryan, PD, WLTW/New York

"Shelby Lynne bleeds from the soul with 'Wall In Your Heart'. It is the epitome of what every woman feels when struggling with a relationship. The song will tug at your heart and immediately make you a Shelby fan."

— Charese Fruge, MD, KMXB/Las Vegas

"She really sells the emotion of the song, it doesn't just sound like she's singing it, she sounds like she's lived it ... Reaction so far has been positive!"

— Mike Mullaney, MD, WBMX/Boston

IMPACTING NOW

Early Believers include:

KLLC WLTW WBMX
KMXB KCDU WASH

Produced by Glen Ballard for Aerowave, Inc

Mixed by Bob Clearmountain

Management: Elizabeth Jordan for She Knows Management

www.shelbylynn.com

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R&R Hot AC Top 30

September 28, 2001



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
-	1	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3109	+317	308805	31	82/0
-	2	SUGAR RAY When It's Over (Lava/Atlantic)	3057	+234	300363	19	82/0
-	3	LIFEHOUSE Hanging By A Moment (DreamWorks)	3001	+288	305555	32	82/0
-	4	DAVE MATTHEWS BAND The Space Between (RCA)	2586	+159	260471	23	80/0
-	5	SMASH MOUTH I'm A Believer (Interscope)	2461	+206	203260	14	77/1
-	6	ENYA Only Time (Reprise)	2359	+160	247049	8	77/2
-	7	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	2272	+158	223462	17	81/0
-	8	INCUBUS Drive (Immortal/Epic)	2210	+177	227180	28	76/0
-	9	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	2129	+201	186775	13	54/0
-	10	3 DOORS DOWN Be Like That (Republic/Universal)	1981	+332	173203	14	72/2
-	11	MICHELLE BRANCH Everywhere (Maverick)	1878	+189	177760	14	75/1
-	12	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1766	+152	160321	33	77/0
-	13	NELLY FURTADO Turn Off The Light (DreamWorks)	1354	+130	111202	9	62/4
-	14	EVE 6 Here's To The Night (RCA)	1349	+23	140591	27	61/0
-	15	BETTER THAN EZRA Extra Ordinary (Beyond)	1292	+95	117067	11	56/0
-	16	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1263	+88	137492	51	75/0
-	17	WISEGUYS Start The Commotion (Mammoth/Hollywood)	1216	-47	103342	10	51/0
-	18	BARENAKED LADIES Falling For The First Time (Reprise)	1175	-77	118694	13	59/0
Breaker	19	U2 Stuck In A Moment... (Interscope)	1088	+159	133876	6	54/5
-	20	VERVE PIPE Never Let You Down (RCA)	919	+123	75366	10	41/0
Debut	21	MATCHBOX TWENTY Last Beautiful People (Lava/Atlantic)	851	+170	74160	2	45/4
-	22	JANET Someone To Call My Lover (Virgin)	824	+134	99398	8	30/2
-	23	CALLING Wherever You Will Go (RCA)	715	+159	69384	3	44/11
-	24	FUEL Bad Day (Epic)	700	-49	42831	10	35/0
-	25	MACY GRAY Sweet Baby (Epic)	638	+26	58326	8	36/1
-	26	CRANBERRIES Analyse (MCA)	563	+26	46458	3	38/0
Debut	27	JOHN MELLENCAMP Peaceful World (Columbia)	505	+103	71118	1	34/3
-	28	JENNIFER PAIGE These Days (Edel America/Hollywood)	445	+24	34532	4	28/1
-	29	AFRO-CELT... F/P. GABRIEL When You're Falling (Real World/Virgin)	437	-2	35589	7	22/0
Debut	30	SUGARBOMB Hello (RCA)	432	+66	26549	1	24/0

85 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/16-Saturday 9/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.15 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

New & Active

COLOPLAY Trouble (Nettwerk/Capitol)
Total Plays: 417, Total Stations: 34, Adds: 1

WEEZER Island In The Sun (Geffen/Interscope)
Total Plays: 388, Total Stations: 20, Adds: 2

ALICIA KEYS Fallin' (J)
Total Plays: 353, Total Stations: 22, Adds: 12

O-TOWN All Or Nothing (J)
Total Plays: 345, Total Stations: 16, Adds: 0

BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)
Total Plays: 309, Total Stations: 10, Adds: 2

PETE YORN Life On A Chain (Columbia)
Total Plays: 306, Total Stations: 21, Adds: 0

RONAN KEATING Lovin' Each Day (A&M/Interscope)
Total Plays: 304, Total Stations: 16, Adds: 0

TRAIN Something More (Columbia)
Total Plays: 293, Total Stations: 29, Adds: 11

MICHAEL JACKSON You Rock My World (Epic)
Total Plays: 292, Total Stations: 15, Adds: 1

LENNY KRAVITZ Dig In (Virgin)
Total Plays: 257, Total Stations: 45, Adds: 13

ALANA DAVIS I Want You (Elektra/EEG)
Total Plays: 234, Total Stations: 16, Adds: 1

ALIEN ANT FARM Smooth Criminal (DreamWorks)
Total Plays: 224, Total Stations: 10, Adds: 1

BLACK CROWES Soul Singing (V2)
Total Plays: 191, Total Stations: 14, Adds: 1

LONESTAR I'm Already There (BNA)
Total Plays: 178, Total Stations: 9, Adds: 2

LEONA NAESS I Tried To Rock You But You... (MCA)
Total Plays: 177, Total Stations: 18, Adds: 0

LAURA DAWN I Would (Extasy)
Total Plays: 171, Total Stations: 18, Adds: 0

KINA Have A Cry (DreamWorks)
Total Plays: 169, Total Stations: 9, Adds: 1

ELTON JOHN I Want Love (Rocket/Universal)
Total Plays: 159, Total Stations: 23, Adds: 15

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JEWEL Standing Still (Atlantic)	27
ELTON JOHN I Want Love (Rocket/Universal)	15
EAGLE-EYE CHERRY Feels So Right (MCA)	15
LENNY KRAVITZ Dig In (Virgin)	13
ALICIA KEYS Fallin' (J)	12
CALLING Wherever You Will Go (RCA)	11
TRAIN Something More (Columbia)	11
SUGAR RAY Answer The Phone (Lava/Atlantic)	10
STEVIE NICKS Sorcerer (Reprise)	7
NATALIE MERCHANT Just Can't Last (Elektra/EEG)	6

Most Increased Plays

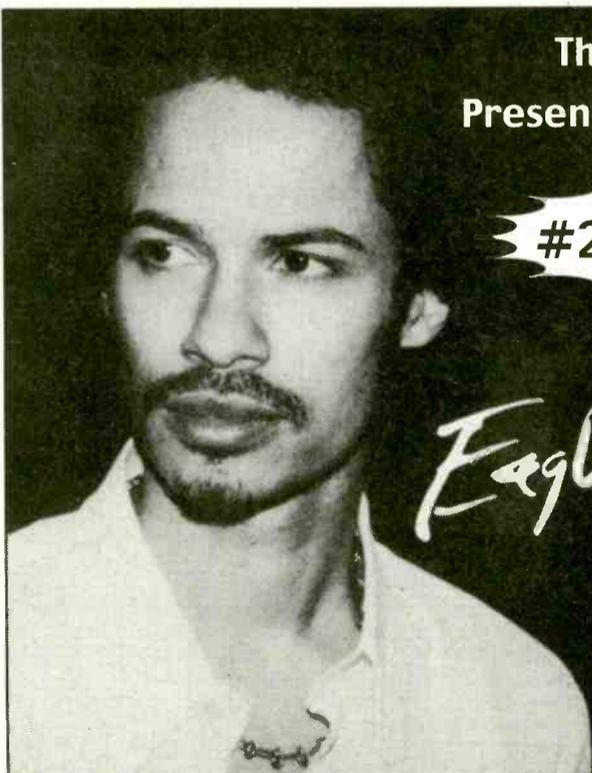
ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
3 DOORS DOWN Be Like That (Republic/Universal)	+332
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	+317
LIFEHOUSE Hanging By A Moment (DreamWorks)	+288
SUGAR RAY When It's Over (Lava/Atlantic)	+234
SMASH MOUTH I'm A Believer (Interscope)	+206
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	+201
MICHELLE BRANCH Everywhere (Maverick)	+189
INCUBUS Drive (Immortal/Epic)	+177
MATCHBOX TWENTY Last Beautiful... (Lava/Atlantic)	+170
ALICIA KEYS Fallin' (J)	+161

Breakers®

NOW PLAYING ON 60% OF THE REPORTING PANEL

U2	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
Stuck In A Moment... (Interscope)	1088/159	54/5	19

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



The First Single From
Present/Future In Stores 10/30

#2 MOST ADDED!

Eagle-Eye Cherry

ON TOUR THIS FALL

"Feels So Right"

OUT OF THE BOX:

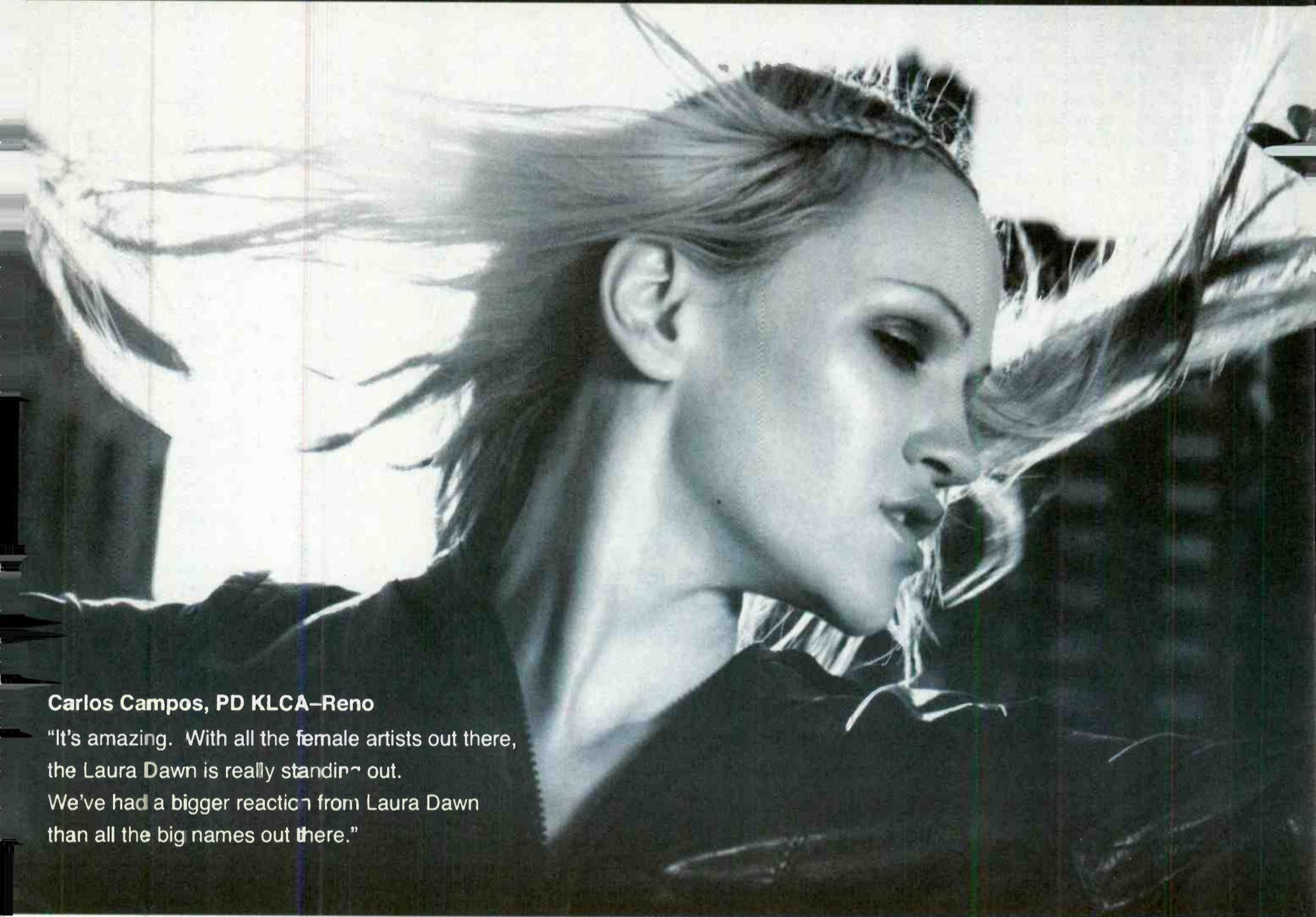
- WTMX KAMX KBEE
- KQMB WKZN KRSK
- KVUU WRVE WCPT
- WWTI KCDA KCDU
- KQIS KZPT WHYN
- WINK WSNE KKPN

Single Produced by John Kurzweg
Management: Tommy Monzi for The Umbrella Group
www.eagleeyecherry.com www.mcarecords.com

M-C-A MUSIC CORPORATION
AMERICA

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laura dawn i would



Carlos Campos, PD KLCA—Reno

"It's amazing. With all the female artists out there, the Laura Dawn is really standing out.

We've had a bigger reaction from Laura Dawn than all the big names out there."

The first single from Laura Dawn's powerful debut album Believer, on Extasy Records International

Produced by Yoshiki, Co-produced by Laura Dawn and Simeon Spiegel / Management: Jessica Harley for DAS Communications, Ltd
www.lauradawn.net / www.extasyrecords.com

EXTASY RECORDS
INTERNATIONAL



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KBEE	Salt Lake – Add	KQMB	Salt Lake City	WKZN	New Orleans
KAMX	Austin – Add	WINK	Ft. Meyers	KCDU	Monterey
WKDD	Akron – Add	WRFY	Reading	KLCA	Reno
KQIS	Alexandria – Add	WCDA	Lexington	KRSK	Portland
WHYN	Springfield – Add	KLTG	Corpus Christi	KKPN	Corpus Christi
WXLO	Worcester – Add	KOSO	Modesto	WDAQ	Danbury
WRRS	Birmingham – Add	WMBX	West Palm Beach	KCPT	Albany
WSSR	Tampa			KLLY	Bakersfield
WVRV	St. Louis				

September 28, 2001

RateTheMusic.com
 BY MEDIABASE™

America's Best Testing Hot AC Songs 12+ For The Week Ending 9/28/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
3 DOORS DOWN Be Like That (Republic/Universal)	4.17	4.12	87%	12%	4.22	90%	11%
MATCHBOX TWENTY Last Beautiful Girl (Lava/Atlantic)	4.17	4.12	53%	3%	4.30	57%	3%
FUEL Bad Day (Epic)	4.10	4.14	83%	11%	4.18	83%	10%
FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	4.03	4.04	81%	13%	4.07	86%	14%
LIFEHOUSE Hanging By A Moment (DreamWorks)	4.02	4.09	98%	46%	4.08	98%	50%
TRAIN Something More (Columbia)	4.02	-	41%	4%	4.04	45%	4%
CALLING Wherever You Will Go (RCA)	3.97	3.99	41%	3%	4.05	46%	4%
INCUBUS Drive (Immortal/Epic)	3.94	4.01	97%	37%	4.02	97%	37%
WEEZER Island In The Sun (Geffen/Interscope)	3.94	-	51%	5%	3.88	52%	6%
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3.93	4.05	99%	45%	4.02	99%	48%
EVE 6 Here's To The Night (RCA)	3.93	3.99	96%	30%	3.91	94%	28%
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	3.93	3.94	95%	36%	3.96	96%	36%
VERVE PIPE Never Let You Down (RCA)	3.89	3.91	55%	5%	3.95	59%	5%
MICHELLE BRANCH Everywhere (Maverick)	3.86	3.85	80%	14%	3.81	81%	16%
BETTER THAN EZRA Extra Ordinary (Beyond)	3.84	3.87	64%	8%	3.81	72%	9%
DAVE MATTHEWS BAND The Space Between (RCA)	3.83	3.93	96%	36%	3.85	97%	37%
BARENAKED LADIES Falling For The First Time (Reprise)	3.79	3.81	73%	12%	3.81	78%	16%
COLDPLAY Trouble (Netwerk/Capitol)	3.78	3.80	48%	6%	3.87	51%	4%
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	3.77	3.87	97%	47%	3.90	99%	48%
U2 Stuck In A Moment You Can't Get Out Of (Interscope)	3.76	3.71	71%	11%	3.77	73%	11%
ENYA Only Time (Reprise)	3.69	3.75	67%	16%	3.76	74%	17%
CAKE Short Skirt/Long Jacket (Columbia)	3.66	3.66	64%	13%	3.72	69%	12%
SUGAR RAY When It's Over (Lava/Atlantic)	3.63	3.75	97%	44%	3.60	98%	47%
SMASH MOUTH I'm A Believer (Interscope)	3.58	3.66	96%	33%	3.67	96%	31%
AFRO CELT SOUND SYSTEM F/P. GABRIEL When You're Falling (Real World/Virgin)	3.56	3.58	36%	6%	3.52	41%	8%
WISEGUYS Start The Commotion (Mammoth/Hollywood)	3.53	3.52	82%	27%	3.66	84%	26%
NELLY FURTADO Turn Off The Light (DreamWorks)	3.29	3.29	82%	26%	3.27	80%	27%
MELISSA ETHERIDGE I Want To Be In Love (Island/IDJMG)	3.05	3.09	64%	24%	3.02	74%	29%
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	3.04	3.25	99%	66%	3.11	99%	67%
MACY GRAY Sweet Baby (Epic)	2.61	2.66	62%	28%	2.71	63%	25%

Total sample size is 871 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Women 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DIDO Thankyou (Arista)	1347
LENNY KRAVITZ Again (Virgin)	1106
MOBY F/GWEN STEFANI Southside (V2)	1031
CREED With Arms Wide Open (Wind-up)	1004
NELLY FURTADO I'm Like A Bird (DreamWorks)	942
MATCHBOX TWENTY Mad Season (Lava/Atlantic)	941
MADONNA Don't Tell Me (Maverick/WB)	929
U2 Beautiful Day (Interscope)	783
SANTANA F/ROB THOMAS Smooth (Arista)	746
VERTICAL HORIZON Everything You Want (RCA)	692
CREED Higher (Wind-up)	690
MATCHBOX TWENTY Bent (Lava/Atlantic)	689
EVAN AND JARON Crazy For This Girl (Columbia)	676
BARENAKED LADIES Pinch Me (Reprise)	639
3 DOORS DOWN Kryptonite (Republic/Universal)	632
JEFFREY GAINES In Your Eyes (Artemis)	604
NINE DAYS Absolutely (Story Of A Girl) (Epic)	586
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	547
EVERCLEAR Wonderful (Capitol)	545
AEROSMITH Jaded (Columbia)	532

HOT AC Indicator

Most Added®

CALLING Wherever You Will Go (RCA)
JEWEL Standing Still (Atlantic)
CRANBERRIES Analyse (MCA)
NELLY FURTADO Turn Off The Light (DreamWorks)
MATCHBOX TWENTY Last Beautiful People (Lava/Atlantic)
ALICIA KEYS Fallin' (J)
LAURA DAWN I Would (Extasy)
ELTON JOHN I Want Love (Rocket/Universal)
MARC ANTHONY Tragedy (Columbia)
MARIAH CAREY Never Too Far (Virgin)
NATALIE MERCHANT Just Can't Last (Elektra/EEG)
STEVIE NICKS Sorcerer (Reprise)
OUTERSTAR You Love It When It Rains (Jaggo)

HOT AC Going For Adds 10/1/01

PAUL MCCARTNEY From A Lover To A Friend (Capitol)

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MUSIC MEETING

Hot AC Playlists

MARKET #1

WPLJ/New York
ABC
(212) 613-8900
Cuddy/Shannon/Mascherano
12+ Cumulative 1,895,800

LW	TW	ARTIST/TITLE	GI (000)
45	43	INCUBUS/Drive	33712
43	43	LIFEHOUSE/Hanging By A Moment	33712
42	42	SUGAR RAY/When It's Over	32928
41	41	STAIN'D/It's Been Awful	32144
40	41	DAVE MATTHEWS BAND/The Space Between	32144
39	38	TRAIN/Drops Of Jupiter...	30576
38	37	MATCHBOX TWENTY/If You're Gone	29792
37	37	FIVE FOR FIGHTING/Superman (It's...)	29038
36	37	ENYA/Only Time	29038
35	31	U2/Stuck In A Moment...	25872
34	31	JANET/Someone To Call	24304
33	31	MOBY FGWEN STEFANI/Smooth	22736
32	31	MICHELLE BRANCH/Everywhere	22736
28	28	BARNEKED LADIES/Pinch Me	21952
29	27	3 DOORS DOWN/Be Like That	21168
20	24	VERTICAL HORIZON/Best I Ever Had	18816
26	22	JOHN MELLENCAMP/Peaceful World	17248
25	22	EVE 6/Here's To The Night	17248
4	20	U2/Peace On Earth	15680
19	19	LIVE/Overcome	14896
16	18	MATCHBOX TWENTY/Last Beautiful...	14112
15	15	ELTON JOHN/Want Love	12544
14	15	U2/Beautiful Day	12544
8	14	VERTICAL HORIZON/Everything You Want	10976
10	10	MADONNA/Don't Tell Me	7840
9	9	NELLY FURTADO/Im Like A Bird	7056
8	9	SIXPENCE.../There She Goes	7056
9	9	THIRD EYE BLIND/Never Let You Go	7056
9	9	FASTBALL/Out Of My Head	7056

MARKET #2

KBIG/Los Angeles
Clear Channel
(818) 546-1043
Kaye/Baker
12+ Cumulative 1,041,800

LW	TW	ARTIST/TITLE	GI (000)
25	29	JANET/Someone To Call	13659
23	29	JANET/Someone To Call	13659
32	27	ENYA/Only Time	12717
23	27	SUGAR RAY/When It's Over	12717
25	27	DIDO/Thankyou	12717
18	18	BACKSTREET BOYS/More Than That	8478
17	18	LIONEL RICHIE/Angel	8478
15	17	EVE 6/Here's To The Night	8007
18	17	LENNY KRAVITZ/Again	8007
17	17	NELLY FURTADO/Im Like A Bird	8007
14	16	SAMANTHA MUMBA/Don't Need You...	7536
16	16	MATCHBOX TWENTY/If You're Gone	7536
12	15	MICHELLE BRANCH/Everywhere	7065
9	12	SAMANTHA MUMBA/Gotta Tell You	5652
9	11	MADONNA/Don't Tell Me	5919
10	10	SANTANA/FROB THOMAS/Smooth	4710
8	10	LEANN RIMES/Need You	4710
8	10	JENNIFER LOPEZ/If You Had My Love	4710
10	10	DIDO/Here With Me	4210
10	9	MADONNA/Beautiful Stranger	4239
10	9	MARTIN F/GUILERA/No Body Wants...	4239
8	9	CELINE DION/That's The Way It Is	4239
3	9	MADONNA/Don't Tell Me	4239
11	9	CHER/ Believe	4239
11	9	MARC ANTHONY/You Sang To Me	4239
6	8	FAITH HILL/There You'll Be	3768
7	8	ATC/Around The World	3768
8	8	SARAH GARDEN/Keep It Loved You	3768
6	8	FAITH HILL/That Way You Love Me	3768
8	8	BRIAN MCKNIGHT/Back At One	3768

MARKET #2

KYSR/Los Angeles
Clear Channel
(818) 955-7000
Pereira/Patyk
12+ Cumulative 1,167,000

LW	TW	ARTIST/TITLE	GI (000)
39	57	LIFEHOUSE/Hanging By A Moment	25952
50	56	TRAIN/Drops Of Jupiter...	25536
57	54	ENYA/Only Time	24624
52	51	DAVE MATTHEWS BAND/The Space Between	23256
34	46	U2/Stuck In A Moment...	20946
31	41	COLDPLAY/Yellow	18636
33	33	SUGAR RAY/When It's Over	15048
24	31	GARBAGE/Androgyny	13224
31	29	FIVE FOR FIGHTING/Superman (It's...)	12224
28	29	DIDO/hunter	13224
28	28	INCUBUS/Drive	12724
24	28	WE ZER/EZRA/Extra Ordinary	12724
26	26	CALLING/Wherever You Will Go	11856
19	24	NELLY FURTADO/Turn Off The Light	10944
20	23	UNCLE KRACKER/Follow Me	10448
20	23	MADONNA/Don't Tell Me	10448
22	22	MOBY FGWEN STEFANI/Smooth	10032
19	22	BARNEKED LADIES/Pinch Me	10032
20	22	DAVID GRAY/Baby	10032
21	22	VERVE PIPE/Never Let You Down	10032
24	20	MACY GRAY/Sweet Baby	9120
13	20	3 DOORS DOWN/Kryptonite	9120
16	18	CREED/With Arms Wide Open	8208
26	17	BETTER THAN EZRA/Extra Ordinary	7752
12	16	DIDO/Here With Me	7296
25	16	LEWIS W/DURST/Outside	7296
12	14	MATCHBOX TWENTY/If You're Gone	6384
13	13	WISEGUYS/Start The Commotion	5928
10	13	SMASH MOUTH/Im A Believer	5928
12	13	JEWEL/Stand Still	5472

MARKET #3

WTMX/Chicago
Bonnieville
(312) 946-1019
James/Kachnke
12+ Cumulative 834,500

LW	TW	ARTIST/TITLE	GI (000)
47	53	FIVE FOR FIGHTING/Superman (It's...)	20829
40	47	MICHELLE BRANCH/Everywhere	18471
53	47	EVE 6/Here's To The Night	17668
42	45	LENNY KRAVITZ/Again	16599
42	43	BLUES TRAVELER/Back In The Day	16536
41	42	TRAIN/Drops Of Jupiter...	16536
41	41	DAVE MATTHEWS BAND/The Space Between	16113
41	41	COLDPLAY/Yellow	16113
36	41	MATCHBOX TWENTY/Mad Season	16113
23	38	JOHN MELLENCAMP/Peaceful World	14934
43	37	SUGAR RAY/When It's Over	14541
25	31	VERVE PIPE/Never Let You Down	12183
26	29	BLACK CROWES/Soul Sinking	11397
18	28	3 DOORS DOWN/Be Like That	11004
16	27	CALLING/Wherever You Will Go	10611
16	26	CRANBERRIES/Analyse	10218
25	25	SMASH MOUTH/Im A Believer	9825
29	25	BETTER THAN EZRA/Extra Ordinary	9825
34	25	WISEGUYS/Start The Commotion	9432
14	25	U2/Stuck In A Moment...	9432
23	24	BARNEKED LADIES/Pinch Me	9432
34	24	LIFEHOUSE/Hanging By A Moment	6681
14	17	U2/Walk On	6681
17	17	INCUBUS/Drive	6681
18	17	MOBY FGWEN STEFANI/Smooth	6681
18	16	DAVID GRAY/Baby	6288
9	15	POE/Wild	5895
15	15	FUEL/Hemorrhage...	5895
12	15	EVERCLEAR/Wonderful	5895
17	15	POE/Hey Prarty	5895

MARKET #4

KLCC/San Francisco
Infinity
(415) 765-4000
Pike/Stockell
12+ Cumulative 577,000

LW	TW	ARTIST/TITLE	GI (000)
57	55	TRAIN/Drops Of Jupiter...	12155
54	54	MOBY FGWEN STEFANI/Smooth	11934
53	53	SADE/By Your Side	11713
54	51	MADONNA/Don't Tell Me	11271
56	49	DIDO/Thankyou	10829
36	35	LIFEHOUSE/Hanging By A Moment	7735
34	34	SUGAR RAY/When It's Over	7514
30	33	JEFFREY GAINES/In Your Eyes	7283
36	32	INCUBUS/Drive	7072
29	32	DAVE MATTHEWS BAND/The Space Between	7072
10	31	KINA/Ave A Cry	6851
32	31	STAIN'D/It's Been Awful	6851
32	29	COLDPLAY/Yellow	6409
27	29	MACY GRAY/Sweet Baby	6409
34	28	SMASH MOUTH/Im A Believer	6188
23	27	NELLY FURTADO/Turn Off The Light	5967
28	24	ENYA/Only Time	5304
24	21	STEREOPHONICS/Have A Nice Day	4641
21	20	MICHELLE BRANCH/Everywhere	4420
18	18	SHELBY LYNNE/Wall In Your Heart	3978
17	17	U2/Beautiful Day	3757
16	16	FIVE FOR FIGHTING/Superman (It's...)	3536
12	16	CAKE/Short Skirt Long Pants	3315
14	15	MACY GRAY/ Try	3315
17	15	DIDO/Hunter	3315
14	15	RED HOT CHILI.../Otherside	3315
12	13	3 DOORS DOWN/Be Like That	2873
15	13	LENNY KRAVITZ/Again	2873
10	13	U2/Stuck In A Moment...	2873
9	13	ELTON JOHN/Want Love	2873

MARKET #5

WLCE/Philadelphia
Clear Channel
(610) 668-0750
DeFrancesco/Walker
12+ Cumulative N/A

LW	TW	ARTIST/TITLE	GI (000)
46	52	TRAIN/Drops Of Jupiter...	0
44	51	LEE ANN WOMACK/If Hope You Dance	0
55	51	SMASH MOUTH/Im A Believer	0
35	38	JEFFREY GAINES/In Your Eyes	0
35	38	INCUBUS/Drive	0
32	38	DIDO/Thankyou	0
42	38	UNCLE KRACKER/Follow Me	0
34	37	MATCHBOX TWENTY/If You're Gone	0
33	36	DAVE MATTHEWS BAND/The Space Between	0
37	36	LIFEHOUSE/Hanging By A Moment	0
41	36	SUGAR RAY/When It's Over	0
36	35	EVE 6/Here's To The Night	0
34	34	MATCHBOX TWENTY/Last Beautiful...	0
33	33	O-TOWN/Air Or Nothing	0
35	31	ENYA/Only Time	0
31	31	FIVE FOR FIGHTING/Superman (It's...)	0
20	28	NELLY FURTADO/Im Like A Bird	0
20	28	LENNY KRAVITZ/Again	0
20	28	STING/Desert Rose	0
23	27	MADONNA/Don't Tell Me	0
19	26	THE CORRS/Breathless	0
22	26	CREED/With Arms Wide Open	0
20	25	AEROSMITH/Jaded	0
20	25	EVAN AND JARON/Crazy For This Girl	0
20	24	JANET/Someone To Call	0
23	22	FAITH HILL/That Way You Love Me	0
18	22	CREED/Higher	0
14	17	MATCHBOX TWENTY/Bent	0
12	16	NINE DAYS/Absolutely	0
15	16	CELINE DION/That's The Way It Is	0

MARKET #5

WMWX/Philadelphia
Greater Media
(215) 482-6000
Ebbett
12+ Cumulative N/A

LW	TW	ARTIST/TITLE	GI (000)
66	68	SUGAR RAY/When It's Over	0
65	65	STAIN'D/It's Been Awful	0
67	65	TRAIN/Drops Of Jupiter...	0
63	63	DAVE MATTHEWS BAND/The Space Between	0
55	62	LIFEHOUSE/Hanging By A Moment	0
63	60	LEWIS W/DURST/Outside	0
39	41	UNCLE KRACKER/Follow Me	0
40	40	MOBY FGWEN STEFANI/Smooth	0
40	38	U2/Beautiful Day	0
38	38	ENYA/Only Time	0
38	38	NELLY FURTADO/Im Like A Bird	0
37	38	SMASH MOUTH/Im A Believer	0
37	37	INCUBUS/Drive	0
37	37	FUEL/Hemorrhage...	0
34	37	MATCHBOX TWENTY/If You're Gone	0
33	33	FIVE FOR FIGHTING/Superman (It's...)	0
35	32	BETTER THAN EZRA/Extra Ordinary	0
32	32	MACY GRAY/Sweet Baby	0
31	32	DIDO/Hunter	0
26	30	CREED/With Arms Wide Open	0
26	30	SANTANA/FROB THOMAS/Smooth	0
29	29	NINE DAYS/Absolutely...	0
29	29	MATCHBOX TWENTY/Bent	0
29	26	DIDO/Thankyou	0
26	26	LENNY KRAVITZ/Again	0
26	25	3 DOORS DOWN/Kryptonite	0
25	25	VERTICAL HORIZON/Everything You Want	0
25	25	TRAIN/Aet Virginia	0
25	25	CREED/Higher	0

MARKET #6

KDMX/Dallas-Ft. Worth
Clear Channel
(972) 991-1029
McMahon/Thomas
12+ Cumulative 412,900

LW	TW	ARTIST/TITLE	GI (000)
21	28	SMASH MOUTH/Im A Believer	5124
26	27	ENYA/Only Time	4941
22	27	INCUBUS/Drive	4941
22	24	LIFEHOUSE/Hanging By A Moment	4392
18	24	DIDO/Thankyou	4392
19	24	UNCLE KRACKER/Follow Me	4392
19	24	SUGAR RAY/When It's Over	4206
21	23	THE CORRS/Breathless	4206
17	22	TRAIN/Drops Of Jupiter...	4026
17	22	VERTICAL HORIZON/Best I Ever Had...	4026
19	22	NELLY FURTADO/Im Like A Bird	4026
21	21	JEFFREY GAINES/In Your Eyes	3843
16	21	BETTER THAN EZRA/Extra Ordinary	3843
17	20	AEROSMITH/Jaded	3660
14	20	SUGARBOMB/Hello	3294
15	18	EVE 6/Here's To The Night	3060
17	18	WISEGUYS/Start The Commotion	2928
16	18	MICHELLE BRANCH/Everywhere	2928
16	13	CRANBERRIES/Analyse	2379
5	10	MATCHBOX TWENTY/If You're Gone	1830
6	8	EVAN AND JARON/Crazy For This Girl	1464
5	8	NINE DAYS/Absolutely...	1281
5	7	LENNY KRAVITZ/Again	1281
5	6	CREED/Higher	1098
3	6	CREED/With Arms Wide Open	1098
2	5	STING/Desert Rose	915
3	5	MACY GRAY/ Try	915
3	5	SMASH MOUTH/All Star	915
4	5	FASTBALL/Out Of My Head	915
4	5	SIXPENCE.../There She Goes	915

MARKET #7

WDVD/Detroit
ABC
(313) 871-3030
O'Brien/Hazlett/Delisi
12+ Cumulative N/A

LW	TW	ARTIST/TITLE	GI (000)
48	52	TRAIN/Drops Of Jupiter...	0
49	51	3 DOORS DOWN/Be Like That	0
48	50	LIFEHOUSE/Hanging By A Moment	0
48	50	STAIN'D/It's Been Awful	0
50	50	FUEL/Rad Day	0
32	45	NELLY FURTADO/Turn Off The Light	0
31	30	BETTER THAN EZRA/Extra Ordinary	0
23	29	CALLING/Wherever You Will Go	0
32	28	VERVE PIPE/Never Let You Down	0
31	28	BARNEKED LADIES/Pinch Me	0
31	28	ENYA/Only Time	0
31	27	FIVE FOR FIGHTING/Superman (It's...)	0
33	25	MICHELLE BRANCH/Everywhere	0
24	24	U2/Stuck In A Moment...	0
17	17	AFRO-CELT/P. GABRIEL/When You're Falling	0
11	17	CREED/Higher	0
9	9	SANTANA/FROB THOMAS/Smooth	0
6	9	MATCHBOX TWENTY/Bent	0
15	9	SMASH MOUTH/Im A Believer	0
8	9	SMASH MOUTH/Then The Morning...	0
9	9	GOO GOO DOLLS/Black Balloon	0
10	9	FOO FIGHTERS/Learn To Fly	0
9	9	PETE YORN/Life On A Chain	0
8	9	STING/Brand New Day	0
8	9	DAVE MATTHEWS BAND/The Space Between	0
8	9	NINE DAYS/Absolutely...	0
8	9	EVE 6/Here's To The Night	0
8	8	EVERCLEAR/Wonderful	0
8	8	MATCHBOX TWENTY/Mad Season	0

MARKET #8

WBMX/Boston
Infinity
(617) 779-2000
Strassel/Mullaney
12+ Cumulative 670,500

LW	TW	ARTIST/TITLE	GI (000)
15	48	ALICIA KEYS/Fallin'	14928
38	47	3 DOORS DOWN/Be Like That	14617
33	47	LIFEHOUSE/Hanging By A Moment	14617
29	46	U2/Stuck In A Moment...	14306
43	45	ENYA/Only Time	13995
41	43	DAVE MATTHEWS BAND/The Space Between	13373
23	42	BLU CANTELLA/Im Up Style	12062
34	40	FIVE FOR FIGHTING/Superman (It's...)	12440
26	35	NELLY FURTADO/Turn Off The Light	10885
21	33</		



CAROL ARCHER
archer@rroonline.com

PART ONE OF A TWO-PART SERIES

Diana Krall Exudes *The Look Of Love*

■ Different takes on classic love songs showcased

On *The Look of Love*, Verve recording artist Diana Krall and the album's producer, Verve Chairman Tommy LiPuma, depart from the diverse songs recorded in an intimate setting that characterize Krall's earlier releases. In doing so, Krall and LiPuma deviate from a formula that generated Platinum sales, vast international acclaim, three Grammy nominations (including one in NARAS' rarefied Album of the Year category) and a Grammy for Best Female Jazz Vocalist.

This time Krall and LiPuma have crafted an homage to classic recordings, a unique work that is both gripping and deeply romantic. *The Look of Love* is suffused with richly atmospheric orchestral arrangements written and conducted for the London Symphony Orchestra by Claus Ogerman. "I put myself in a challenging place; I put everything I could toward the effort," Krall says. "The most important thing for me is that it's an honest record."

In this, the first of two columns focusing on the creation of *The Look of Love*, Krall and LiPuma reflect on the project's creative conception and their experience in bringing it to life.

Ballads And Bossa Novas

Artists need confidence and courage when facing expectations — their own and everyone else's. Each artist hopes to surpass his or her past success, especially if it's a phenomenon like Krall's 1998 release *When I Look in Your Eyes*, her biggest hit to date. But Krall says expectations weren't an issue — they weren't even on her radar screen — and she approached *The Look of Love* eagerly.

"After 2 1/2 years since my last record, I was ready to go," she says. "Only afterward, when people asked me about the pressure, did I think about it at all. While I was recording this album, I was so immersed in the music that I didn't think about that, and no pressure was put on me. I was encouraged by Tommy to do what I wanted to do; I had complete artistic control."

Krall remembers voicing her desire to record ballads and bossa novas several years ago while conversing with a friend. After a rigorous world tour for *When I Look in Your Eyes*, the moment presented itself. She says of her new release's creative development, "Working through the process this

time, ballads and bossa novas were the ultimate result. And how lucky am I to have Tommy, [engineer] Al Schmidt and Claus? They made history when they created albums like *Amoroso* with João Gilberto and George Benson's *Breezin'*!"

Producers, like artists, must resist the temptation to reprise past hits by

'Maybe You'll Be There' and 'I Get Along Without You Very Well.'

"We went into the studio to lay them down with just a piano and vocal to get a sense of what would work, and it became pretty obvious. Diana did her homework on how to approach them. Her talent is taking songs that others have put their stamps on and breathing new life into them by putting her own stamp on them. Believe me, there were times we understood that she'd bitten off a lot."

In The Studio

LiPuma outlines his process in the studio: "The first step was coming to a conclusion about which great songs to go in with. The second was doing it — coming up with the performances — the most important part. We went in with a quartet. On the ballads we came up with the feel — that's what you do in the studio. It's trial and error. Then it's a matter of getting the right performance."

"These things just drop out of the air. When doing a record like this, you can't think of it all at once. The beauty of multitrack is that whatever sweetening you do, it's got to be right — and you know when it is. Otherwise, it takes away from the heart of what you've lived with and loved in its naked form. The only thing that counts is the end result: no one cares how you got there."

Ogerman's involvement as orchestral arranger came out of his long association with LiPuma. "Several years ago I played the João Gilberto record I did with Claus for Diana, and she went nuts for it," says LiPuma. "I knew he was in his own world, writing piano sonatas and violin concertos for his own pleasure. When he and Diana met in Munich, where he lives, they spent hours together. They share a love of old films, and they related beautifully."

"But Claus didn't commit to do this

"Diana's talent is taking songs that others have put their stamps on and breathing new life into them by putting her own stamp on them."

Tommy LiPuma

record until I sent him Diana's solo version of 'But Not for Me,' which is stunning but didn't fit the record. That song opened him completely. When I called him to say, 'Let's do this one more time, man. We're not getting any younger,' he agreed, but he emphasized how important it was that Diana's artistry not get lost in the midst of his arrangements.

"On the bossa novas, the band followed the skeleton of Claus' charts, and she sang but didn't play piano, except on the solo sections. On the ballads, 'The Look of Love,' 'Love Letters' and 'Dancing in the Dark' are all live piano solos. Claus followed our lead on what was there, and he wrote the charts. And, with only one exception, all the vocals on the record are live with the rhythm section."

"I have so much trust and faith in what he's about. He's steeped in the classics but a complete freak for the standard pop song. On all these songs there's a classical sense to the orchestra, but it never overtook them. One of the brilliant moments is Claus' versed intro to 'Love Letters.' He then reprises it, only as an ending."

Krall describes working with Ogerman as seamless. "Claus and I have such a deep rapport; we both think in visuals, in cinematic terms," she says. "We didn't even have to talk much because we just got each other."

Artistic Decisions

Clearly, an artist's relationship to her producer benefits from easy interactions and a shared sense of trust. LiPuma goes deeper into the artist-producer bond: "On the last date we decided we needed better balance, but not necessarily more uptempo tunes. We'd already recorded 'Come Dance With Me,' but it didn't fit the record's serious, dramatic effect."

"It seemed the only things that worked with the ballads were sambas and bossa novas, which is how we came to do 'S' Wonderful,' 'I Remember You' and 'Besame Mucho.' Just adding those three songs and removing 'Only the Lonely,' 'You Go to My Head' and 'I Should Care,' you can't imagine the pain we went through. Things were pretty uptight. We knew the songs were very important, but we had problems, like getting a guitar player and other similar things, that were

all sources of tension that day.

"I like being in the room with the musicians; I can't communicate in the booth. In order for Diana to see me, she had to look around the piano. When she started 'Besame Mucho,' she sounded a half-key low to me, and I said so. She said, 'Look, I'm doing the best I can.' So I said, 'Hey, D?' and when she looked around the piano, I gave her the finger."

"Then we did another take, and she killed it! We laughed about it later; it was a little moment that broke the tension, and it came out of trust. I've never had a closer relationship with any act I've worked with. Diana's like a daughter to me: I love her like a daughter."

The feeling is mutual. "Tommy and his wife, Jill, are my New York family," Krall says. "Tommy's a good man who really respects music as an art form. He respects beauty, and he loves those heart-wrenching tunes. I

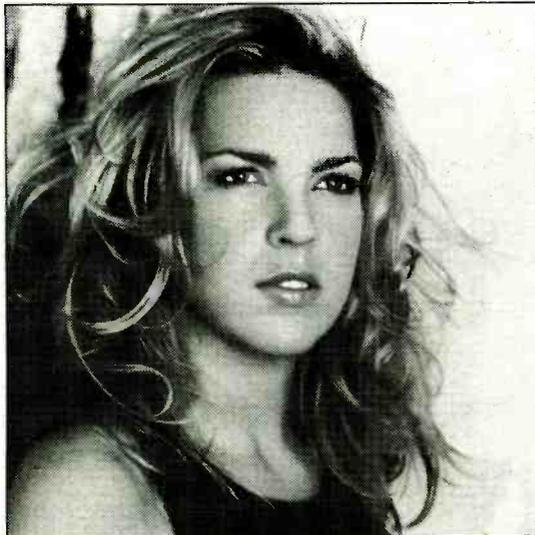
"It's wonderful to have a producer who wants to sell records but who, first and foremost, wants to make a beautiful record."

Diana Krall

can't tell you how many times during our recording he said, 'You're killin' me!' It's wonderful to have a producer who wants to sell records, but who, first and foremost, wants to make a beautiful record."

In two weeks, LiPuma and Krall illuminate the influences that motivated them and talk about some of the lessons learned while making *The Look of Love*.

Editor's note: Due to the terrorist attacks of Sept. 11, my return to the U.S. from a trip overseas was delayed. Coverage of Smooth Jazz radio's response to the tragedy will appear on this page next week. Part Two of the Diana Krall story will follow, on Oct. 5.



Diana Krall

using a proven formula. Consistent with the countless enduring contributions that hallmark his career, LiPuma avoided making *The Look of Love* a sequel to *When I Look in Your Eyes*. Anyone familiar with LiPuma's musical passions can understand the anticipation he and Krall must have shared as they mined their record collections for treasures to include on the new project.

"Diana and I each brought a bunch of songs to play for one another," LiPuma says. "Our first idea was to do an album of ballads. I suggested 'Cry Me a River,' which she loved. She had *Sinatra at the Sands*, which I'd never heard, and I played his *Close to You*, which she hadn't heard. Of course, we listened to *Only the Lonely*."

"As we heard more and more songs, the ones we zeroed in on were killers. In some cases, they were somewhat obscure, like 'The Night We Called It a Day.' And there were other great songs, like

Boney James

"See What I'm Sayin'?"

#1 Most Added



Boney's new CD "RIDE" in stores October 23rd

R&R Smooth Jazz Top 30

September 28, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
-	1	LEE RITENOUR F/DAVE GRUSIN Get Up Stand Up (GRP/VMG)	830	+52	121552	19	42/0
-	2	DAVE KOZ The Bright Side (Capitol)	780	+96	103736	16	38/0
-	3	MARC ANTOINE Mas Que Nada (GRP/VMG)	704	+5	89707	20	38/0
-	4	STEVE COLE From The Start (Atlantic)	702	+162	92633	16	42/0
-	5	JEFF KASHIWA Around The World (Native Language)	683	+23	87673	25	33/0
-	6	EUGE GROOVE Sneak A Peek (Warner Bros.)	620	+56	83763	18	38/0
-	7	URBAN KNIGHTS High Heel Sneakers (Narada)	608	+94	73746	10	38/0
-	8	RICHARD ELLIOT Crush (GRP/VMG)	606	+75	83595	8	43/0
-	9	PIECES OF A DREAM R U Ready (Heads Up)	563	-26	54197	26	33/0
-	10	JEFF LORBER Ain't Nobody (Samson/Gold Circle)	516	+97	71664	10	39/1
-	11	PETER WHITE Turn It Out (Columbia)	488	+132	67832	6	41/0
-	12	FATBURGER Evil Ways (Shanachie)	459	+64	70211	16	31/0
-	13	HIL ST. SOUL Until You Come Back To Me (Dome/Select-O-Hits)	445	0	50063	24	32/0
-	14	JIMMY SOMMERS 360 Groove (Higher Octave)	434	+27	45450	13	36/0
-	15	BRIAN CULBERTSON Get It On (Atlantic)	430	-176	58000	22	31/0
-	16	KIM WATERS Until Dawn (Shanachie)	406	+60	68642	10	35/1
-	17	JOYCE COOLING Mm-Mm Good (GRP/VMG)	404	+166	51525	4	37/5
-	18	WILL DOWNING Is This Love (GRP/VMG)	403	+45	41082	7	29/2
-	19	SPYRO GYRA Open Door (Heads Up)	373	+31	31381	16	34/0
-	20	RICK BRAUN Use Me (Warner Bros.)	358	+32	43756	8	34/1
-	21	RUSS FREEMAN East River Drive (Q/Atlantic)	353	+37	46977	9	31/4
-	22	CHRIS BOTTI Streets Ahead (Columbia)	259	+65	19045	3	26/2
-	23	ERIC MARIENTHAL One Day In Venice (Peak/Concord)	239	+31	22457	13	23/2
-	24	DIDO Thankyou (Arista)	226	+36	15910	8	18/4
Debut	25	DIANA KRALL The Look Of Love (Verve/VMG)	213	+201	30398	1	22/12
-	26	SPECIAL EFX Everyone's A Star (Shanachie)	205	+23	27651	8	19/0
-	27	GERALD VEASLEY Do I Do (Heads Up)	186	-1	49531	5	15/1
-	28	YULARA Om Namah Shivaya (Higher Octave)	127	+17	8813	6	13/0
-	29	ERIC CLAPTON Believe In Life (Duck/Reprise)	127	+11	5826	6	9/0
Debut	30	BOZ SCAGGS Payday (Virgin)	117	+36	14648	1	14/6

43 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 9/16-Saturday 9/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.15 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

New & Active

RANDY CRAWFORD Permanent (Warner Bros.)
Total Plays: 114, Total Stations: 8, Adds: 0

ACOUSTIC ALCHEMY Wish You Were Near (Higher Octave)
Total Plays: 98, Total Stations: 12, Adds: 4

KEVIN TONEY Strut (Shanachie)
Total Plays: 96, Total Stations: 9, Adds: 1

BONEY JAMES See What I'm Sayin' (Warner Bros.)
Total Plays: 88, Total Stations: 24, Adds: 24

JIM BRICKMAN Serenade (Windham Hill)
Total Plays: 86, Total Stations: 8, Adds: 0

PAUL JACKSON JR. Rock Steady (Blue Note)
Total Plays: 81, Total Stations: 6, Adds: 0

KEIKO MATSUI Across The Sun (Narada)
Total Plays: 79, Total Stations: 8, Adds: 0

MARIAH CAREY Never Too Far (Virgin)
Total Plays: 78, Total Stations: 6, Adds: 0

MICHAEL BRECKER F/JAMES TAYLOR Don't Let Me Be Lonely Tonight (Verve/VMG)
Total Plays: 76, Total Stations: 5, Adds: 0

FOUR 80 EAST Drive Time (Higher Octave)
Total Plays: 62, Total Stations: 7, Adds: 0

PAUL TAYLOR Hypnotic (Peak/Concord)
Total Plays: 61, Total Stations: 7, Adds: 3

Songs ranked by total plays

Most Added®

ARTIST TITLE LABEL(S)	ADDS
BONEY JAMES See What I'm Sayin' (Warner Bros.)	24
DIANA KRALL The Look Of Love (Verve/VMG)	12
BOZ SCAGGS Payday (Virgin)	6
JOYCE COOLING Mm-Mm Good (GRP/VMG)	5
RUSS FREEMAN East River Drive (Q/Atlantic)	4
DIDO Thankyou (Arista)	4
ACOUSTIC ALCHEMY Wish You Were Near (Higher Octave)	4
PAUL TAYLOR Hypnotic (Peak/Concord)	3
WILL DOWNING Is This Love (GRP/VMG)	2
CHRIS BOTTI Streets Ahead (Columbia)	2
ERIC MARIENTHAL One Day In Venice (Peak/Concord)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIANA KRALL The Look Of Love (Verve/VMG)	+201
JOYCE COOLING Mm-Mm Good (GRP/VMG)	+166
STEVE COLE From The Start (Atlantic)	+162
PETER WHITE Turn It Out (Columbia)	+132
JEFF LORBER Ain't Nobody (Samson/Gold Circle)	+97
DAVE KOZ The Bright Side (Capitol)	+96
URBAN KNIGHTS High Heel Sneakers (Narada)	+94
BONEY JAMES See What I'm Sayin' (Warner Bros.)	+88
ACOUSTIC ALCHEMY Wish You Were Near (Higher Octave)	+85
RICHARD ELLIOT Crush (GRP/VMG)	+75

Breakers®

NOW PLAYING ON 60% OF THE REPORTING PANEL

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.

BOZ SCAGGS PAYDAY

R&R Smooth Jazz Debut **30**

#3 MOST ADDED!

BELIEVERS INCLUDE:

KTWV WNUA KKSF WLVE WNWV
KBZN WYJZ KCIY WJZI

U.S. Tour launches on October 19th.

Album in stores now.

See Boz Scaggs on the Season Premiere of "Ally McBeal" October 29th.



smooth

Jazz notes

with Carol Archer

What an incredible first week for **Boney James'** "See What I'm Sayin'" (Warner Bros)! Twenty-four adds — including some impressive out-of-the-box rotations, such as 25 plays on WNUA/Chicago, 15 at KTWV (The Wave)/Los Angeles and 12 on WJJZ/Philadelphia — serve to reinforce James' pivotal role in this format. Other adds include KKSJ/San Francisco, WJVE (Love 94)/Miami, KSSJ/Sacramento, WNWV/Cleveland, KJCD/Denver, WSJT/Tampa, WLOQ/Orlando and JRN. Audience

research shows Boney is tops with listeners!

No. 1 Most Increased with +201 plays, **Diana Krall's** "The Look of Love" (Verve) is the week's second Most Added with 12 new adds, including The Wave, WJZW/Washington (with 12 plays), WVMV/Detroit (11 plays), WNWV, WJZI/Milwaukee (14 plays) and WLOQ. It's already receiving 14 plays at WNUA and 24 on KMGQ/Santa Barbara, CA.

It's great to see a record as fine as **Boz Scaggs'** "Payday" (Virgin) pick up six new adds and take third Most Added. New believers include KKSJ/San Francisco, Love 94, WNWV, WJZI and KCIY/Kansas City.

With a gain of 166 plays and five new adds, **Joyce Cooling's** "Mm-Mm Good" (GRP/VMG) is second Most Increased and fourth Most Added. **Steve Cole's** "From the Start" (Atlantic) powers into the top five with a 9-4* move based on a 162-play gain.

Heads Up

Diana Krall
The Look Of Love
Verve

Diana Krall's new record, *The Look of Love* (Verve), is so luscious — and so utterly decadent — I gained four pounds just by listening to the first six tracks. ■ This project reunites legendary producer Tommy LiPuma with Claus Ogerman, who worked on one of the best-selling jazz albums of all time, George Benson's *Breezin'*. Arranger-conductor-composer Ogerman conducted the 60-piece London Symphony Orchestra, adding to the album's elegant, luxurious feel. ■ Diana is at her absolute best on *The Look of Love*. From the rich repertoire of American popular music, she's chosen timeless gems from the greatest songwriters of all time — the Gershwins, Johnny Mercer, and Bacharach and David among them. Every word Diana sings is caressed and romanced with heartfelt emotion. Hear her breath actually be taken away as she sings "The Look of Love." Diana chose all the songs on the record, with one exception, "Cry Me a River," which LiPuma offered. It's an impeccable choice on which Diana shines. Her phrasing demands your attention and carries in it a subtext of feelings. When she sings, "Now you say you love me," you can almost hear her saying in parentheses, "Yeah, right, buddy." ■ Investing what must have been a significant amount of money in this record, Verve has taken a calculated risk, which I applaud. Because the result — from the phenomenal performance of its star to the exquisite production of LiPuma — is one of the most brilliant works to be released in a long time. Hiring the London Symphony is doubtless expensive, but it's so refreshing to hear real strings! Real strings make a considerable difference, giving the listener an experience with so much more emotional depth. Even the packaging is inspired, with photography by the best in the business — Bruce Weber, the genius behind Calvin Klein's and Abercrombie & Fitch's sensual campaigns. Weber captures the essence of Diana's beauty and diva stature. ■ We don't usually hear live strings on a smooth jazz record, nor do we see labels hiring great photographers like Weber, whose work will get Diana's image into more magazines, newspapers and point-of-purchase displays than other, less compelling work would. Verve was thinking big on this record, and the result will be a multi-Platinum, Grammy-winning success.

— KKSJ/San Francisco VP/Programming Paul Goldstein

With their enormous cumes — and, thus, their powerful potential to influence retail sales — out-of-the-box airplay on a top 10-market Smooth Jazz giant like WQCD

UNDER THE RADAR

R&R'S EXCLUSIVE BAROMETER FOR NEW MUSIC
CD101.9/New York, KTWV (The Wave)/Los Angeles or WNUA/Chicago's pivotal to any smooth jazz record's commercial success. National sales figures confirm that the bulk of all smooth jazz music sales takes place in the top 10 markets; in fact, a track's total plays on Smooth Jazz stations in all markets below No. 50 combined don't generate the sales of power rotation on CD101.9, The Wave or WNUA. When The Wave Asst. PD/MD Ralph Stewart adds India.Arie's "Video" (Motown) or WNUA Asst. PD/MD Carl Anderson adds Alicia Keys' "Fallin'" (J), it's big news! After five weeks The Wave is still the only Smooth Jazz station playing India.Arie in rotation. Keys was first added five weeks ago by KWSJ/Wichita, then, a week later, it was picked up by KQRS/Albuquerque — and both stations deserve credit for championing a great tune — but it is Keys' add this week on WNUA that will be meaningful to her sales. I spoke with WNUA's Anderson about the station's new adds: Boney James' "See What I'm Sayin'" (Warner Bros), with 25 plays, and Alicia Keys.

You remember how [WNUA PD] Bob Kaake and I had our ears pressed to the speaker when we first heard the **Boney James** during the R&R Convention in



Boney James

June. Then we didn't hear it again for so long, but when we did, wow! It's just as good as I remembered, if not better. It's smokin'! This track is one of the strongest saxophone pieces of the year. It's already in power, which is extremely rare for us with a brand-new track. ■ I have really liked the **Alicia Keys** since I first got it, although I wasn't convinced at first that it was for us. But the more I listened the more I loved it. It's very soulful, very inspiring, with a gospel tinge to it. Bob

and I really softened to it. With the exposure on the Urban and Urban AC stations in this market, a lot of people know it, too, but even if they haven't heard it before, people will react with curiosity, just as they did with Hil St. Soul. I believe it will inspire the phones to ring too. ■ I'd like to mention **Diana Krall's** "The Look of Love" (Verve), which we added three weeks ago. It's beautiful, elegant and familiar. We also added **Warren Hill's** "Sax in the City" (Narada), which sounds great. And we're very close to adding the next **Pieces Of A Dream**, "Night Vision" (Heads Up); it, too, is elegant, with groove. And it's romantic, a real lights-out kind of song.



Alicia Keys

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Stations and their adds listed alphabetically by market

WZMR/Albany, NY PD: Patrick Ryan MD: Pete Logan 13 RUSS FREEMAN "East"	WJZA/Columbus, OH OM/PD/MD: Bill Harman APD: Gary Wolter 20 JOYCE COOLING "Mm-Mm" 20 DIANA KRALL "Look" 20 INDIARIE "Courage" 15 ACOUSTIC ALCHEMY "Near" 14 ERIC MARIETHAL "Venice" 14 KEVIN TONEY "Strut"	KCIY/Kansas City, MO PD: Steve Wiersman MD: Michelle Chase BOZ SCAGGS "Payday" DIANA KRALL "Look" BONEY JAMES "Sayin'"	KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff No Adds	KKJZ/Portland, OR PD: Chris Miller MD: David Shull 17 BONEY JAMES "Sayin'"	KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer 14 ACOUSTIC ALCHEMY "Near" BONEY JAMES "Sayin'"	WEIB/Springfield, MA PD: Ben Casey MD: Darrel Cutting 11 JANITA "Eyes" ACOUSTIC ALCHEMY "Near" BONEY JAMES "Sayin'" JOE FUENTES "Like" TOM GRANT "Restless" ANDRE WARD "Fallin'" VARIUS ARTISTS "Erlington"
KRQS/Albuquerque, NM PD: Paul Lavoie MD: Jeff Young BONEY JAMES "Sayin'"	KOAI/Dallas-Ft. Worth, TX PD: Maxine Todd APD/MD: Bret Michael No Adds	WSMJ/Knoxville, TN PD/MD: Tom Miller 5 DIANA KRALL "Look"	WQCD/New York, NY OM: John Mullen PD/MD: Charley Connolly 34 JAARED "Banner"	KJZS/Reno, NV PD: Jay Davis MD: LouAnn Travers 16 ENYA "Only" 11 JOYCE COOLING "Mm-Mm" 11 PAUL TAYLOR "Hypnotic" 11 BONEY JAMES "Sayin'" 10 RUSS FREEMAN "East"	KJZY/Santa Rosa, CA PD: Gordon Zlot APD/MD: Rob Singleton 3 DIDO "Thankyou" 2 JEFF LORBER "Nobody" 2 DUNCAN MILLAR "Bright" 2 V.I.P. CLUB "Light"	WSJT/Tampa, FL OM/PD: Ross Block MD: Kathy Curtis BONEY JAMES "Sayin'" CHRIS BOTTI "Streets" RIPPINGTONS "Paradiso" ALICIA KEYS "Goodbye"
KNIK/Anchorage, AK OM: Aaron Wallender PD: J.J. Michaels MD: Jennifer Summers BONEY JAMES "Sayin'" GERALD VEASLEY "Do"	KJCD/Denver-Boulder, CO PD: John St. John MD: Marty Lenz 1 PAUL TAYLOR "Hypnotic" 1 BONEY JAMES "Sayin'" DIDO "Thankyou" DOWN TO THE BONE "Keep" ERIC MARIETHAL "Venice"	KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart 15 BONEY JAMES "Sayin'" DIANA KRALL "Look" KIRK WHALUM "Try"	WSJZ/New Orleans, LA PD: Jeff Trepagnier 12 WILL DOWNING "This"	WJZV/Richmond, VA OM/PD: Tommy Fleming DIDO "Thankyou" BONEY JAMES "Sayin'"	KWJZ/Seattle-Tacoma, WA PD: Carol Handley MD: Dianna Rose No Adds	WJZW/Washington, DC PD/MD: Kenny King 12 DIANA KRALL "Look"
WJZZ/Atlanta, GA PD: Marv Hankston No Adds	WVMV/Detroit, MI PD: Tom Sleeker MD: Sandy Kovach 11 DIANA KRALL "Look" JOYCE COOLING "Mm-Mm" RICK BRAUN "Use"	WLVE/Miami, FL PD: Rich McMillan BOZ SCAGGS "Payday" BONEY JAMES "Sayin'"	WJCD/Norfolk, VA MD: Larry Hollowell 15 JOYCE COOLING "Mm-Mm" 10 RUSS FREEMAN "East"	KSSJ/Sacramento, CA PD: Lee Hanson 16 DIANA KRALL "Look" RUSS FREEMAN "East" BONEY JAMES "Sayin'"	WSSM/St. Louis, MO PD: Mike Watermann 11 WILL DOWNING "This"	JRN/(Jones NAC)/National PD: Steve Hibbard MD: Cheri Marquart BONEY JAMES "Sayin'" RANDY CRAWFORD "Rain" GERALD ALBRIGHT "Comes"
KSMJ/Bakersfield, CA PD/MD: Chris Townshend 16 DIANA KRALL "Look" BONEY JAMES "Sayin'"	WJZI/Milwaukee, WI OM/PD/MD: Chris Moreau 14 DIANA KRALL "Look" BONEY JAMES "Sayin'" BOZ SCAGGS "Payday"	WLOQ/Orlando, FL PD: Dave Kosh MD: Patricia James JOYCE COOLING "Mm-Mm" BONEY JAMES "Sayin'" ACOUSTIC ALCHEMY "Near" DIANA KRALL "Look"	WJZJ/Philadelphia, PA OM: Anne Gress PD: Michael Tozzi MD: Joe Proke 12 BONEY JAMES "Sayin'" 11 MICHAEL JACKSON "Cry"	KBZN/Salt Lake City, UT PD/MD: Rob Riesen No Adds	43 Total Reporters 39 Current Indicator Playlists	Did Not Report, Playlist Frozen (4): WJZN/Memphis, TN KYOT/Phoenix, AZ KIFM/San Diego, CA KWSJ/Wichita, KS
WNUA/Chicago, IL PD: Bob Kaake APD/MD: Carl Anderson 25 BONEY JAMES "Sayin'" ALICIA KEYS "Fallin'"	KEZL/Fresno, CA PD/MD: J. Weidenheimer 9 DIANA KRALL "Look" 2 BONEY JAMES "Sayin'"	WJZJ/Philadelphia, PA OM: Anne Gress PD: Michael Tozzi MD: Joe Proke 12 BONEY JAMES "Sayin'" 11 MICHAEL JACKSON "Cry"	KKSF/San Francisco, CA PD: Paul Goldstein MD: Laurie Cobb 13 KIM WATERS "Oawn" 9 DIDO "Thankyou" 5 BONEY JAMES "Sayin'" 2 BOZ SCAGGS "Payday"	No Adds	No Adds	No Adds
WNWV/Cleveland, OH PD/MD: Bernie Kimble 8 DIANA KRALL "Look" BONEY JAMES "Sayin'" BOZ SCAGGS "Payday" ALEXANDER ZONJIC "Late"	WYJZ/Indianapolis, IN PD/MD: Carl Frye 12 BOZ SCAGGS "Payday" BONEY JAMES "Sayin'" CHRIS BOTTI "Streets"	KSBR/Mission Viejo, CA OM/PD: Terry Wedel MD: Logan Parris 8 PAUL TAYLOR "Hypnotic" BONEY JAMES "Sayin'"	No Adds	No Adds	No Adds	No Adds

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
WAYMAN TISDALE Can't Hide Love (Atlantic)	366
SADE King Of Sorrow (Epic)	303
AL JARREAU It's How You Say It (GRP/VMG)	271
LUTHER VANDROSS Take You Out (J)	244
FREDDIE RAVEL Sunny Side Up (GRP/VMG)	176
RIPPINGTONS Club Paradiso (Peak/Concord)	166
GERALD ALBRIGHT Winelight (Q/Atlantic)	157
KIRK WHALUM Now Til Forever (Warner Bros.)	115
RICK BRAUN Kisses In The Rain (Warner Bros.)	102
MICHAEL LINGTON Sunset (Samson/Gold Circle)	101
RIPPINGTONS Caribbean Breeze (Peak/Concord)	100
CHUCK LOEB North, South, East And Wes (Shanachie)	98
ERIC CLAPTON Reptile (Duck/Reprise)	98
JEFF LORBER Snakebite (Samson/Gold Circle)	97
BONA FIDE X-Ray Hip (N-Coded)	81
WALTER BEASLEY Tantam (Shanachie)	74
JEFF GOLUB Dangerous Curves (GRP/VMG)	69
KIM WATERS In The Groove (Shanachie)	67
CHARLIE WILSON Without You (Major Hits)	65
JEFF GOLUB Droptop (GRP/VMG)	56

SMOOTH JAZZ Going For Adds

WAYMAN TISDALE Love Play (Atlantic)

10/1/01

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952-259-6734

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Renee DePuy
reneradio@rronline.com

Chris Botti
Joyce Cooling
Dave Koz & Friends
Paul Taylor

Streets Ahead
Mm-Mm Good
Beneath The Moonlit Sky
Hypnotic

Smooth Jazz Playlists

MARKET #1

WQCD/New York

Emmis
(212) 352-1019
Connolly
12+ Cume 1,581,600



PLAYS	LTW	ARTIST/TITLE	GI (000)
34	a	JAARED/Star Spangled Banner	36618
25	25	JEFF KASHIWA/Around The World	26925
24	24	EDGE GROOVE/Sneak A Peek	25848
24	24	GERALD VEASLEY/Do I Do	25848
24	23	RITENOUR F/GRUSIN/Get Up Stand Up	24771
24	23	FATBURGER/Evil Ways	24771
23	23	DAVE KOZ/The Bright Side	24771
24	23	KIM WATERS/Until Dawn	24771
17	17	RICHARD ELLIOT/Crush	18309
17	17	JEFF LORBER/Ain't Nobody	18309
17	17	STEVE COLE/From The Start	18309
17	17	SPECIAL FX/Everyone's A Star	18309
17	17	KEVIN TONEY/Strut	18309
8	9	PETER WHITE/Turn It Out	9693
8	9	PAUL JACKSON JR./Bounce Wid' It	9693
8	8	JOYCE COOLING/Mm-Mm Good	8616
8	8	BEN TANKARD/Ribbon In The Sky	8616
8	8	URBAN KNIGHTS/High Heel Sneakers	8616
8	8	ACOUSTIC ALCHEMY/Wish You Were Near	8616
8	8	RICK BRAUN/Use Me	8616
7	7	FOUR 80 EAST/Drive Time	7539
7	7	ALFONZO BLACKWELL/Funky Shuffle	7539
7	7	JIMMY SOMMERS/360 Groove	7539
7	7	DIANA KRALL/The Look Of Love	7539
8	7	ERIC MARIENTHAL/One Day In Venice	7539

MARKET #2

KTWV/Las Vegas

Infinity
(702) 846-7180
Brodie/Stewart
12+ Cume 939,500



PLAYS	LTW	ARTIST/TITLE	GI (000)
25	25	URBAN KNIGHTS/High Heel Sneakers	16406
25	25	STEVE COLE/From The Start	15775
25	25	MARC ANTOINE/Mas Que Nada	15775
25	25	WAYMAN TISDALE/Can't Hide Love	15775
25	25	RICK BRAUN/Kisses In The Rain	15144
20	21	RITENOUR F/GRUSIN/Get Up Stand Up	13251
19	19	JOYCE COOLING/Mm-Mm Good	11989
19	19	DAVE KOZ/The Bright Side	11358
21	18	JEFF GOLUB/Dangerous Curves	11358
17	17	PETER WHITE/Turn It Out	10727
23	17	BRIAN CULBERTSON/Get It On	10727
20	17	RIC CLAPTON/Reptile	10727
18	17	RICHARD ELLIOT/Crush	10727
18	16	EDGE GROOVE/Sneak A Peek	9465
18	16	JEFF LORBER/Sneak A Peek	9465
19	16	JIMMY SOMMERS/360 Groove	9465
19	16	RUSS FREEMAN/East River Drive	9465
19	16	SPECIAL FX/Everyone's A Star	9465
15	15	BONEY JAMES/See What I'm Sayin'	8941
12	11	RICK BRAUN/Use Me	8465
14	11	INDIA ARIE/Video	8941
10	10	LUTHER VANDROSS/Take You Out	6310
10	10	SADE/King Of Sorrow	6310
11	10	RANDY CRAWFORD/Permanent	6310
9	9	AL JARREAL/It's How You Say It	5679
10	9	WILL DOWNING/Is This Love	5679
10	9	BOZ SCAGGS/Payday	5679
0	0	DIANA KRALL/The Look Of Love	0
0	0	KIRK WHALIM/Now Til Forever	0

MARKET #3

WNUA/Chicago

Clear Channel
(312) 645-9550
Kaake/Anderson
12+ Cume 723,300



PLAYS	LTW	ARTIST/TITLE	GI (000)
24	25	RICHARD ELLIOT/Crush	10875
25	25	BONEY JAMES/See What I'm Sayin'	10875
25	24	MARC ANTOINE/Mas Que Nada	10875
25	23	URBAN KNIGHTS/High Heel Sneakers	10875
18	19	PETER WHITE/Turn It Out	8265
20	19	RICK BRAUN/Use Me	8265
20	18	JEFF LORBER/Ain't Nobody	7830
9	17	JOYCE COOLING/Mm-Mm Good	7395
20	16	KIM WATERS/Until Dawn	6960
11	14	DIANA KRALL/The Look Of Love	6090
14	12	BOZ SCAGGS/Payday	5220
19	12	RUSS FREEMAN/East River Drive	5220
9	11	HIL ST. SOUL/Until You Come...	4785
9	11	WILL DOWNING/Is This Love	4785
24	11	STEVE COLE/From The Start	4785
14	10	SADE/King Of Sorrow	4350
9	10	CHRIS BOTTI/Streets Ahead	4350
9	9	WARRREN HILL/You Come...	3915
8	8	JIMMY SOMMERS/360 Groove	3480
8	8	FOUR 80 EAST/Drive Time	3480
13	7	EDGE GROOVE/Sneak A Peek	3045
6	6	RITENOUR F/GRUSIN/Get Up Stand Up	2610
0	0	ALICIA KEYS/Fallen	0

MARKET #4

KKSF/San Francisco

Clear Channel
(415) 975-5555
Goldstein/Cobb
12+ Cume 493,300



PLAYS	LTW	ARTIST/TITLE	GI (000)
11	23	PETER WHITE/Turn It Out	6486
22	23	PAUL JACKSON JR./Rock Steady	6486
11	22	GERALD ALBRIGHT/Wineight	6204
22	22	RITENOUR F/GRUSIN/Get Up Stand Up	6204
14	21	STEVE COLE/From The Start	5922
22	20	JEFF LORBER/Ain't Nobody	5640
22	20	WAYMAN TISDALE/Can't Hide Love	5640
23	20	FREDDIE RAVEL/Sunny Side Up	5640
13	13	JOYCE COOLING/Mm-Mm Good	3666
0	13	KIM WATERS/Until Dawn	3666
12	13	CHRIS BOTTI/Streets Ahead	3666
12	12	KIRK WHALIM/Now Til Forever	3384
14	12	FATBURGER/Evil Ways	3384
23	12	RICHARD ELLIOT/Crush	3384
11	11	MARC ANTOINE/Mas Que Nada	3102
22	11	BRIAN CULBERTSON/Get It On	3102
11	11	ERIC CLAPTON/Reptile	3102
22	10	DAVE KOZ/The Bright Side	2820
0	9	DIDD/Thankyou	2538
0	9	RICK BRAUN/Use Me	2538
6	6	HIL ST. SOUL/Until You Come...	1692
5	5	SADIE/Somebody Already...	1410
5	5	MICHAEL MCDONALD/The Meaning Of Love	1410
1	1	BONEY JAMES/See What I'm Sayin'	1410
1	1	DIANA KRALL/The Look Of Love	846
2	2	BOZ SCAGGS/Payday	564

MARKET #5

WJJZ/Philadelphia

Clear Channel
(215) 508-1200
Tozz/Proke
12+ Cume 529,800



PLAYS	LTW	ARTIST/TITLE	GI (000)
28	28	RUSS FREEMAN/East River Drive	10052
28	28	FATBURGER/Evil Ways	10052
28	28	GERALD VEASLEY/Do I Do	10052
28	28	BRIAN CULBERTSON/Get It On	10052
13	28	JEFF LORBER/Ain't Nobody	10052
28	28	RITENOUR F/GRUSIN/Get Up Stand Up	10052
18	18	LUTHER VANDROSS/Take You Out	6462
20	18	SADE/King Of Sorrow	6462
12	14	KIM WATERS/Until Dawn	4667
12	14	PAUL JACKSON JR./Bounce Wid' It	4667
13	13	DAVE KOZ/The Bright Side	4667
13	13	SPYRO GYRA/Open Door	4667
13	13	JEFF KASHIWA/Around The World	4667
13	13	PIECES OF A DREAM/R U Ready	4667
12	12	ERIC MARIENTHAL/One Day In Venice	4308
12	12	DUNCAN HILL/Bright Love	4308
12	12	RICHARD ELLIOT/Crush	4308
12	12	STEVE COLE/From The Start	4308
12	12	JIMMY SOMMERS/360 Groove	4308
12	12	HIL ST. SOUL/Until You Come...	4308
11	11	BONEY JAMES/See What I'm Sayin'	4308
11	11	PETER WHITE/Turn It Out	3949
11	11	MICHAEL JACKSON/Cry	3949

MARKET #6

KOAI/Dallas-Ft. Worth

Infinity
(214) 630-3011
Todd/Michael
12+ Cume 297,800



PLAYS	LTW	ARTIST/TITLE	GI (000)
27	29	PIECES OF A DREAM/R U Ready	6032
28	28	URBAN KNIGHTS/High Heel Sneakers	5824
29	28	MARC ANTOINE/Mas Que Nada	5824
27	28	WALTER BEASLEY/Comin' At Cha	5824
28	28	FREDDIE RAVEL/Sunny Side Up	5824
28	27	MARC ANTOINE/Mas Que Nada	5616
17	17	MARIAH CAREY/Never Too Far	3536
17	17	JEFFREY GAINES/In Your Eyes	3536
17	17	HIL ST. SOUL/Until You Come...	3536
16	17	WILL DOWNING/Is This Love	3536
12	12	RICK BRAUN/Use Me	2496
12	12	PETER WHITE/Turn It Out	2496
12	12	STEVE COLE/From The Start	2496
12	12	RICHARD ELLIOT/Crush	2496
12	12	DAVID MANN/Stone Groove	2496
12	12	JAMES & BRAUN/Shake It Up	2496
12	12	RITENOUR F/GRUSIN/Get Up Stand Up	2496
12	12	CHUCK LOEB/North, South...	2496
12	12	EDGE GROOVE/Sneak A Peek	2496
12	12	MICHAEL LINGTON/Sunset	2496
12	12	JEFF LORBER/Sneak A Peek	2496
12	12	ERIC CLAPTON/Reptile	2496
12	12	RICK BRAUN/Use Me	2496
12	11	JAARED/Star Spangled Banner	2282
9	9	SADE/King Of Sorrow	1878
8	6	LUTHER VANDROSS/Take You Out	1248

MARKET #7

WJTV/Detroit

Infinity
(248) 855-5100
Sleeter/Kovach
12+ Cume 436,000



PLAYS	LTW	ARTIST/TITLE	GI (000)
24	24	DAVE KOZ/The Bright Side	6912
21	21	BRIAN CULBERTSON/Get It On	6048
22	21	MARC ANTOINE/Mas Que Nada	6048
21	21	RITENOUR F/GRUSIN/Get Up Stand Up	6048
21	20	JEFF KASHIWA/Around The World	4760
13	15	REGGIE KARUKAS/Chasing The Wind	3320
13	14	MICHAEL LINGTON/Sunset	4032
11	14	GERALD ALBRIGHT/Wineight	4032
12	14	PAUL JACKSON JR./Bounce Wid' It	4032
12	14	WAYMAN TISDALE/Can't Hide Love	4032
9	12	RUSS FREEMAN/East River Drive	3456
13	12	KEN NAVARRO/Delicious	3456
12	12	PIECES OF A DREAM/R U Ready	3456
11	11	DIANA KRALL/The Look Of Love	3168
11	11	JEFF LORBER/Sneak A Peek	3168
11	11	KIM WATERS/Until Dawn	3168
13	10	DAVE MCURRAY/7 Day Love	2880
10	10	SADE/King Of Sorrow	2880
14	10	RICK BRAUN/Kisses In The Rain	2880
13	10	JEFF LORBER/Ain't Nobody	2880
12	10	JIMMY SOMMERS/360 Groove	2880
10	9	URBAN KNIGHTS/High Heel Sneakers	2592
11	9	HIL ST. SOUL/Until You Come...	2592
12	9	SPYRO GYRA/Open Door	2592
11	9	LUTHER VANDROSS/Can't Hide Love	2592
13	9	RICHARD ELLIOT/Crush	2592
11	9	WILL DOWNING/Is This Love	2592
11	9	EDGE GROOVE/Sneak A Peek	2304
11	7	AL JARREAL/It's How You Say It	2016
6	9	ALEXANDER ZONCINI/It's Too Late	1728

MARKET #9

WJZZ/Washington, DC

ABC
(202) 895-2300
King
12+ Cume 386,300



PLAYS	LTW	ARTIST/TITLE	GI (000)
32	27	DAVE KOZ/The Bright Side	6588
32	27	EDGE GROOVE/Sneak A Peek	6588
32	27	FATBURGER/Evil Ways	6588
21	26	JEFF KASHIWA/Around The World	6344
27	26	RITENOUR F/GRUSIN/Get Up Stand Up	6344
31	26	MARC ANTOINE/Mas Que Nada	6344
15	16	HIL ST. SOUL/Until You Come...	3904
15	16	WILL DOWNING/Is This Love	3904
17	15	SADE/Lovers Rock	3660
12	12	JEFF LORBER/Ain't Nobody	2928
13	12	KIM WATERS/Until Dawn	2928
12	12	DIANA KRALL/The Look Of Love	2928
12	11	RIPPING TONS/Club Paradise	2684
12	11	SPYRO GYRA/Open Door	2684
11	11	JIMMY SOMMERS/360 Groove	2684
11	11	PETER WHITE/Turn It Out	2440
5	10	JAARED/Star Spangled Banner	2440
5	9	KOC POWEL/Crusin'	2136
9	9	URBAN KNIGHTS/High Heel Sneakers	2136
8	8	BRIAN CULBERTSON/Get It On	1952
8	8	STEVE COLE/From The Start	1952
8	8	RICHARD ELLIOT/Crush	1952
8	8	GERALD ALBRIGHT/Wineight	1952
10	8	PIECES OF A DREAM/R U Ready	1952
8	8	JOYCE COOLING/Mm-Mm Good	1952
7	8	MICHAEL LINGTON/Sunset	1952
7	8	PAUL TAYLOR/Avenue	1952
9	7	FREDDIE RAVEL/Sunny Side Up	1708
7	7	WALTER BEASLEY/Comin' At Cha	1708
6	6	CHUCK LOEB/North, South...	1464

MARKET #11

WJZZ/Atlanta

Radio One
(404) 765-9750
McMillan
12+ Cume 187,000



PLAYS	LTW	ARTIST/TITLE	GI (000)
28	28	FREDDIE RAVEL/Sunny Side Up	2800
28	28	PIECES OF A DREAM/R U Ready	2800
28	28	MARC ANTOINE/Mas Que Nada	2800
28	28	RITENOUR F/GRUSIN/Get Up Stand Up	2800
28	28	FATBURGER/Evil Ways	2800
28	28	WAYMAN TISDALE/Can't Hide Love	2800
17	17	HIL ST. SOUL/Until You Come...	1700
17	17	SADE/King Of Sorrow	1700
17	17	LUTHER VANDROSS/Take You Out	1700
16	16	WILL DOWNING/Is This Love	1600
16	16	CHARLIE WILSON/Without You	1600
12	12	KIM WATERS/Until Dawn	1200
12	12	JEFF LORBER/Ain't Nobody	1200
12	12	BRIAN CULBERTSON/Get It On	1200
11	11	RICHARD ELLIOT/Crush	1100
11	11	URBAN KNIGHTS/High Heel Sneakers	1100
11	11	RUSS FREEMAN/East River Drive	1100
11	11	JEFF KASHIWA/Around The World	1100
11	11	SPYRO GYRA/Open Door	1100
11	11	RICK BRAUN/Use Me	1100
11	11	STEVE COLE/From The Start	1100
11	11	JIMMY SOMMERS/360 Groove	1100
11	11	GERALD ALBRIGHT/Wineight	1100
11	11	PETER WHITE/Turn It Out	1100
10	10	EDGE GROOVE/Sneak A Peek	1000
10	10	CHUCK LOEB/North, South...	1000
10	10	BONA FIDE/Ray Hip	1000
10	10	CRAIG CHADQIN/Cafe Carnival	1000
9	9	WALTER BEASLEY/Comin' At Cha	900
9	9	KIRK WHALIM/Now Til Forever	900

MARKET #12

WVLE/Miami

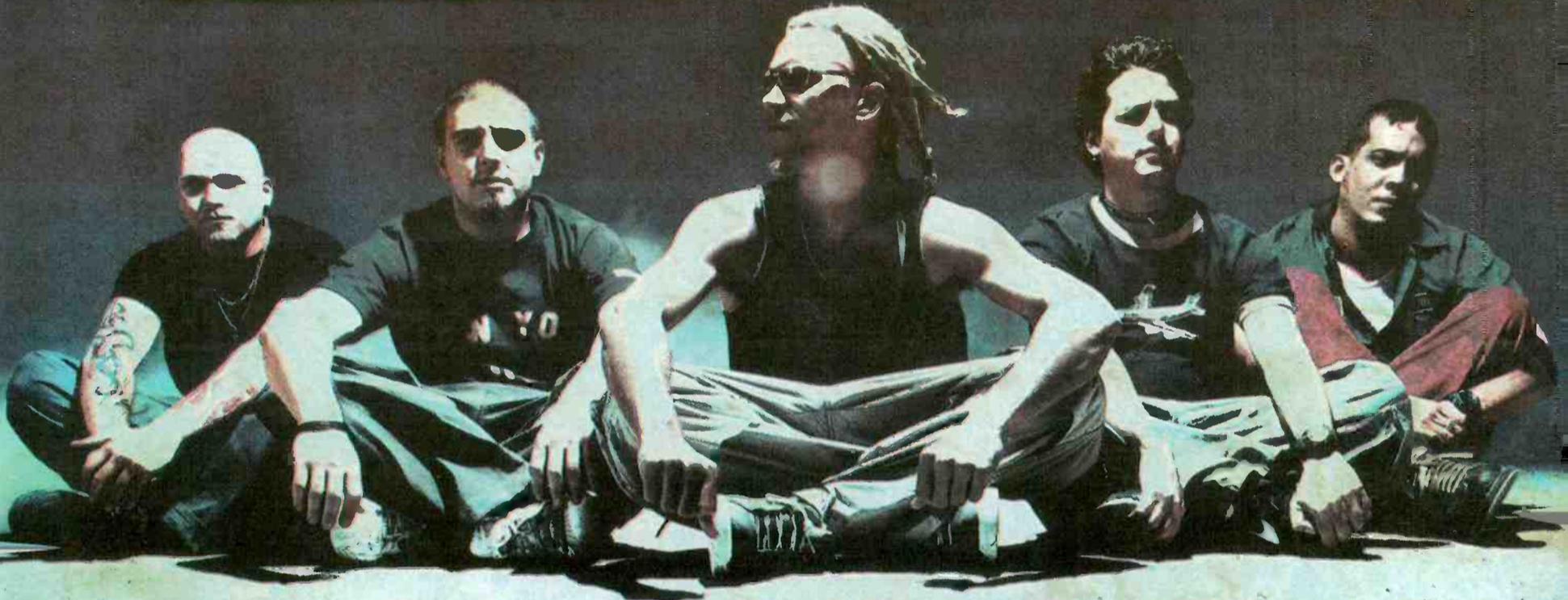
Clear Channel
(954) 862-2000
McMillan
12+ Cume 339,800



PLAYS	LTW	ARTIST/TITLE	GI (000)
27	28	JEFF KASHIWA/Around The World	6188
27	28	MARC ANTOINE/Mas Que Nada	5967
27	27	PIECES OF A DREAM/R U Ready	5967
9	26	STEVE COLE/From The Start	5746
26	26	RITENOUR F/GRUSIN/Get Up Stand Up	5746
26	25	DAVE KOZ/The Bright Side	5525
17	16	HIL ST. SOUL/Until You Come...	3536
15	15	MARIAH CAREY/Never Too Far	3315
15	15	DIANA KRALL/The Look Of Love	3315
15	14	AL JARREAL/It's How You Say It	3094
11	11	RICHARD ELLIOT/Crush	2431
11	11	URBAN KNIGHTS/High Heel Sneakers	2431
11	11	SPYRO GYRA/Open Door	2431
11	11	FATBURGER/Evil Ways	2431
11	11	RIPPING TONS/Club Paradise	2431
11	11	URBAN KNIGHTS/Sneak A Peek	2431
11	11	JIMMY SOMMERS/360 Groove	2210
26	10	BRIAN CULBERTSON	

40 below summer

FALLING DOWN



- #1 R&R ACTIVE ROCK SPECIALTY CHART
- TOP 10 CMJ COLLEGE / LOUD ROCK CHART
- #17 ALBUM NETWORK AGGRO CHART

"Play it NOW. I got instant phones, and the song hadn't even ended yet!"
Darby- KBER, Salt Lake City

"The phones are ringin', and my listeners are diggin' it!"
Nick Davis- KXXR, Minneapolis

ON TOUR WITH AMERICAN HEAD CHARGE and PRIMER 55

IMPACTING ACTIVE ROCK RADIO 10.02.01

The first single from the debut album *Invitation To The Dance*. In stores October 16.
Produced by GGarth & 40 Below Summer. Executive Producers: Steve Richards & M. Shawn Crahan.
www.40belowsummer.com





CYNDEE MAXWELL

max@rronline.com

Rock Rocks The Men

Spring book keeps Rock top-of-mind

Seven Rock outlets strutted to the top of their markets, ranking No. 1 12+: KATT/Oklahoma City; KMOD/Tulsa; KNCN/Corpus Christi, TX; KRRO/Sioux Falls, SD; WTOA/Marion, IL; WWWV/Charlottesville, VA; and KDEZ/Jonesboro, AR. Congrats to each station's staff!

The good news doesn't end there, however: 10 Rock radio stations made it to No. 2 12+, and 11 were No. 3. Whereas 27% of Rock stations were in the top three 12+ in the winter Arbitron, 29% made it in the spring 2001 book.

In men 18-34, 53% of Rockers ranked No. 1, an increase from only 44% in the winter book. The percentage of stations making it to No. 2 in that demo rose from 21% to 26%, but the percentage making it to No. 3 declined from 21% to 9%.

In men 25-54, the percentage of stations at No. 1 was down slightly, to 48% from 50% in the winter. The percentage of stations in second

place in this demo increased dramatically, from 9% to 24%. The percentage of stations at No. 3 in men 25-54 was down a bit, from 15% in the winter book to 11%.

Still, Rock actually improved from the winter to the spring book. In the format's target demo, men 25-54, only 74% of stations made the top three in the winter book, but that percentage rose to 83% in the spring. Nice job!

Thanks to R&R's Katy Stephan for compiling the ratings data on Maximiser '99. Ratings are for the spring 2001 Arbitron, Monday-Sunday, 6am-midnight. Stations are listed by market size.

Mkt. Calls/City	12+ AQH Share (Rank) AQH Persons '00	M 18-34 AQH Share (Rank)	M 25-54 AQH Share (Rank)
3 WIIL/Chicago	0.7 (32) 85	1.1 (23t)	1.5 (24t)
4 KFJO & KSJO/San Francisco	1.8 (23) 150	4.7 (5)	3.2 (9)
5 WMMR/Philadelphia	3.1 (13t) 213	7.5 (3)	5.8 (4)
10 KLOL/Houston	3.3 (10t) 192	9.0 (3)	5.6 (5)
11 WKLS/Atlanta	4.3 (9) 210	12.8 (2)	6.6 (3)
15 KDKB/Phoenix	2.9 (15) 104	3.9 (8t)	6.4 (2)
18 WBAB & WHFM/Nassau-Suffolk	3.9 (6t) 146	9.2 (2)	6.7 (3)
24 WMMS/Cleveland	5.7 (6) 159	17.7 (1)	9.8 (3)
26 WEBN/Cincinnati	7.4 (2) 170	22.6 (1)	12.4 (2)
29 KCAL/Riverside	3.3 (7t) 73	7.2 (1)	6.0 (2t)
31 WLUM/Milwaukee	2.2 (14t) 51	7.0 (5)	3.8 (8t)
34 WLVQ/Columbus, OH	6.5 (5) 113	11.1 (2)	12.6 (1)
35 WHJY/Providence	5.8 (4) 119	12.8 (2)	12.6 (1)
36 KBER/Salt Lake City	3.5 (10t) 56	9.1 (1t)	6.4 (2t)
39 KOMP/Las Vegas	3.6 (1t) 65	12.0 (2t)	6.5 (3t)
47 KLBJ-FM/Austin	3.8 (1t) 52	8.6 (2)	8.3 (1)
48 WBBB/Raleigh	3.9 (10) 51	9.9 (2)	5.1 (6)
50 WBUF/Buffalo	3.8 (1t) 53	7.8 (6)	7.5 (3)
53 WCMF/Rochester, NY	5.9 (5) 78	10.3 (2t)	11.9 (1)
54 WTFX/Louisville	4.6 (6t) 58	14.8 (1)	7.1 (5)
55 KATT/Oklahoma City	7.9 (1) 101	24.4 (1)	11.6 (1)
56 WTUE/Dayton	6.2 (5) 73	15.9 (1)	12.5 (1)
58 WRXL/Richmond	4.5 (9) 55	11.5 (2)	6.4 (5)
61 WPYX/Albany, NY	6.6 (4) 73	16.0 (2)	12.6 (1)
62 KLPX/Tucson	5.4 (6) 58	11.9 (3)	11.5 (1)
64 KMOD/Tulsa	9.3 (1) 92	15.8 (1)	19.7 (1)
65 KFRQ/McAllen	8.0 (4) 81	20.0 (1)	15.5 (1)
68 WEZX & WPZX/Wilkes Barre	5.5 (5) 56	10.4 (3)	13.1 (1)
69 WZZO/Allentown	10.6 (2) 105	25.5 (1)	13.9 (1)
71 WONE/Akron	3.6 (9) 30	9.2 (2)	6.8 (2t)
73 KLAQ/El Paso	9.2 (4) 86	24.7 (1)	13.9 (1)
74 KZRR/Albuquerque	4.2 (7) 37	11.5 (1)	7.1 (1t)
75 KEZO/Omaha	6.2 (6) 50	15.2 (1)	12.4 (1)
78 WAQX/Syracuse	6.8 (4t) 55	18.9 (1)	14.9 (1)
80 WYNF/Sarasota	0.7 (21) 6	1.1 (13t)	2.1 (13t)
81 WIOT/Toledo	6.2 (5) 43	17.6 (1)	12.9 (1)
86 WYBB/Charleston, SC	3.0 (15t) 21	6.0 (5t)	6.2 (4t)
100 WDHA/Morrisstown, NJ	7.1 (2) 42	18.6 (1)	14.5 (1)
101 WPLR/New Haven, CT	5.0 (6) 31	11.5 (1)	11.0 (1)
103 WXKE/Ft. Wayne, IN	2.5 (11t) 14	7.6 (3t)	5.3 (7)
104 WNCD/Youngstown, OH	6.7 (6) 42	23.5 (1)	12.1 (2t)
106 WKQQ/Lexington, KY	6.0 (4t) 32	13.3 (2)	8.4 (1t)
109 WROV/Roanoke, VA	9.8 (2) 59	19.7 (1)	24.0 (1)
111 WRTT/Huntsville, AL	6.6 (5) 35	19.2 (1)	8.2 (4)
114 KXFX/Santa Rosa, CA	3.9 (9) 22	16.7 (1)	5.7 (4)
119 WHEB/Portsmouth, NH	5.1 (3) 27	11.7 (1)	6.7 (1t)
122 WIBA/Madison, WI	7.2 (3) 35	8.6 (3t)	11.0 (1)
126 WRQK/Canton, OH	7.0 (3) 35	19.4 (1)	10.0 (2)
127 WKQZ/Saginaw, MI	7.4 (6) 37	24.6 (1)	11.0 (2)
130 KIOC/Beaumont, TX	7.3 (5) 35	19.4 (1)	10.0 (2)
132 KNCN/Corpus Christi, TX	9.7 (1) 49	25.4 (1)	21.6 (1)
134 KTUX/Shreveport, LA	5.8 (5) 26	19.7 (1)	11.8 (2)

Format Percentages

12+		Men 18-34		Men 25-54	
No. 1	7%	No. 1	53%	No. 1	48%
No. 2	10%	No. 2	26%	No. 2	24%
No. 3	11%	No. 3	9%	No. 3	11%

Mkt. Calls/City	12+ AQH Share (Rank) AQH Persons (00)	M 18-34 AQH Share (Rank)	M 25-54 AQH Share (Rank)
136 WAPL/Appleton, WI	6.3 (6t) 28	11.8 (2)	12.2 (2)
141 WGLD/Peoria, IL	6.7 (6) 25	12.7 (2)	16.3 (1)
141 WWCT/Peoria, IL	5.1 (8) 19	20.0 (1)	10.6 (2t)
147 KXUS/Springfield, MO	4.6 (8t) 16	8.5 (4t)	9.4 (2t)
149 WQBZ/Macon, GA	5.2 (7) 19	10.4 (2t)	10.7 (2)
150 WXRX/Rockford, IL	9.4 (3) 35	22.2 (1)	15.9 (1)
153 KCLB/Palm Springs, CA	8.6 (3) 32	9.4 (2t)	15.6 (2)
160 WRKT/Erie, PA	9.9 (4) 31	20.9 (1)	19.1 (9)
161 WMZK/Wausau, WI	6.4 (4) 23	16.9 (1t)	8.6 (2)
165 WQCM/Hagerstown, MD	5.2 (5t) 17	20.0 (1)	9.1 (2)
167 WKLC/Charleston, WV	8.0 (5t) 22	17.6 (1t)	17.1 (1)
169 KWHL/Anchorage, AK	5.6 (6t) 17	13.0 (2)	7.0 (2t)
170 KZOZ/San Luis Obispo, CA	6.8 (3) 19	15.4 (2)	10.1 (2)
171 WKGB/Binghamton, NY	4.5 (9) 14	15.6 (2)	8.3 (3t)
172 WAXK/New London, CT	2.3 (11t) 7	3.0 (7t)	6.9 (2t)
175 WVRK/Columbus, GA	5.2 (9) 15	10.4 (2)	10.8 (3)
177 WQKK/Johnstown, PA	4.5 (5t) 14	17.5 (1)	8.5 (3)
178 WRQR/Wilmington, NC	6.5 (3t) 18	8.1 (3t)	14.3 (1)
179 WRKR/Kalamazoo, MI	10.5 (2) 27	23.4 (1)	19.5 (1)
180 KFZX/Odessa, TX	5.7 (10) 17	13.6 (2t)	11.1 (2t)
183 WZLS/Asheville, NC	6.0 (4t) 15	3.4 (7t)	8.6 (2)
184 WPXC/Cape Cod, MA	5.8 (6t) 18	24.4 (1)	10.3 (1t)
193 WCLG/Morgantown, WV	9.9 (3) 23	32.4 (1)	18.3 (1)
195 KATS/Yakima, WA	7.5 (3t) 19	18.4 (1)	14.5 (1)
198 KBRQ/Waco, TX	7.5 (4t) 17	16.1 (1t)	12.5 (3)
199 WKLT/Traverse City, MI	6.2 (2t) 16	14.7 (2)	12.5 (1t)
205 WPHD/Elmira, NY	4.8 (7t) 11	5.7 (7)	9.5 (3t)
206 KRNA/Cedar Rapids, IA	5.4 (8) 12	13.9 (2t)	8.8 (2t)
208 KZMZ/Alexandria, LA	7.1 (5t) 14	12.9 (1t)	17.2 (1)
210 WKSM/Ft. Walton Beach, FL	10.9 (2t) 22	21.7 (1)	21.6 (1)
211 KZZE/Medford, OR	7.3 (3) 16	25.0 (1)	11.3 (1t)
212 KXRX/Tri-Cities, WA	5.6 (6t) 12	28.6 (1)	10.0 (1)
213 KRRO/Sioux Falls, SD	13.0 (1) 31	37.5 (1)	18.4 (1)
221 WTOA/Marion, IL	12.0 (1) 22	34.3 (1)	17.5 (1)
223 KRRX/Redding, CA	8.8 (2t) 16	28.6 (1)	19.6 (1)
226 WWWV/Charlottesville, VA	9.8 (1) 16	21.1 (1)	12.8 (1)
228 WEGW/Wheeling, WV	12.2 (2) 22	40.9 (1)	26.0 (1)
233 WPPT/Panama City, FL	7.6 (4t) 14	31.3 (1)	18.6 (1)
236 WIHN/Bloomington, IL	6.7 (4t) 11	23.3 (1)	6.4 (5t)
240 WKHY/Lafayette, IN	10.7 (2t) 16	24.2 (2)	17.9 (1)
258 KSEZ/Sioux City, IA	10.6 (3) 15	19.2 (2)	16.7 (1)
267 KSQY/Rapid City, SD	6.1 (8) 8	9.5 (3t)	8.7 (3t)
281 KDEZ/Jonesboro, AR	17.2 (1) 15	45.0 (1)	21.4 (1)

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For The Record

In the Active Rock ratings column of Sept. 7, we inadvertently printed the wrong number for KEGL/Dallas' men 25-54 demo. The correct share is 4.7, and the station ranks 5 (tie).

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R&R Rock Top 50

September 28, 2001

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
—	1	OZZY OSBOURNE Gets Me Through (Epic)	894	+81	75602	4	41/4
—	2	NICKELBACK How You Remind Me (Roadrunner)	884	+22	74916	11	42/0
—	3	STAINED It's Been Awhile (Flip/Elektra/EEG)	752	-35	65547	27	41/0
—	4	TANTRIC Astounded (Maverick)	622	+31	42643	17	34/0
—	5	TOOL Schism (Volcano)	586	+17	50679	21	30/0
—	6	INCUBUS I Wish You Were Here (Immortal/Epic)	577	+30	42763	7	34/0
—	7	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	552	+43	46480	14	33/1
—	8	STAINED Fade (Flip/Elektra/EEG)	431	+61	41550	7	33/4
—	9	LINKIN PARK Crawling (Warner Bros.)	429	+20	36026	23	22/0
Breaker	10	BUSH The People That We Love (Atlantic)	383	+120	31080	4	28/19
—	11	DISTURBED Down With The Sickness (Giant/Reprise)	372	+35	29725	16	25/0
—	12	3 DOORS DOWN Be Like That (Republic/Universal)	372	+11	33106	18	21/1
—	13	DAYS OF THE NEW Hang On To This (Outpost/Interscope)	351	-23	26356	9	30/0
—	14	GODSMACK Bad Magick (Republic/Universal)	350	+49	25758	4	27/0
—	15	FUEL Hemorrhage (In My Hands) (Epic)	342	+35	26388	57	32/0
—	16	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	335	-12	28339	34	21/0
—	17	FUEL Bad Day (Epic)	330	-1	23873	17	22/0
Breaker	18	LIVE Simple Creed (Radioactive/MCA)	319	-29	21146	10	27/0
Breaker	19	LENNY KRAVITZ Dig In (Virgin)	294	+127	22090	2	29/29
—	20	GODSMACK Greed (Republic/Universal)	290	+51	32950	29	23/2
Breaker	21	STONE TEMPLE PILOTS Hollywood Bitch (Atlantic)	255	+12	22481	6	28/3
—	22	P.O.D. Alive (Atlantic)	247	+39	17975	8	22/6
—	23	TANTRIC Breakdown (Maverick)	232	+20	18542	38	22/0
—	24	SALIVA Your Disease (Island/IDJMG)	225	+5	18387	32	19/0
—	25	STAINED Outside (Flip/Elektra/EEG)	216	-37	18922	20	18/1
—	26	CULT Rise (Lava/Atlantic)	200	+18	17301	22	21/0
—	27	SALIVA Click Click Boom (Island/IDJMG)	190	+9	11456	8	15/1
—	28	BEAUTIFUL CREATURES Wasted (Warner Bros.)	189	-10	10466	10	20/0
—	29	U2 Stuck In A Moment... (Interscope)	173	+5	13560	7	21/4
—	30	DEFAULT Wasting My Time (TVT)	171	+31	12582	4	21/6
—	31	ALIEN ANT FARM Smooth Criminal (DreamWorks)	151	+8	8954	8	8/0
—	32	SEVEN MARY THREE Sleepwalking (Mammoth)	150	+6	9964	7	17/1
—	33	LIT Lipstick And Bruises (RCA)	144	+8	9213	5	16/1
—	34	SEVEN CHANNELS Breathe (Palm Pictures)	139	-12	8083	11	16/0
—	35	DROWNING POOL Bodies (Wind-up)	137	-68	10084	22	19/0
—	36	CULT Breathe (Lava/Atlantic)	124	-5	8339	6	17/0
—	37	ADEMA Giving In (Arista)	124	-30	7543	12	13/1
—	38	SYSTEM OF A DOWN Chop Suey (American/Columbia)	123	-12	8369	9	13/1
—	39	MEGADETH Dread & The Fugitive Mind (Sanctuary/SRG)	109	-6	7203	8	17/0
—	40	SOIL Halo (J)	99	+8	7260	8	12/0
—	41	EVERCLEAR Rock Star (Posthuman/Priority)	97	+8	7060	4	11/2
—	42	JOE BONAMASSA Miss You, Hate You (Okeh/Epic)	97	-4	4766	6	10/1
Debut	43	LINKIN PARK In The End (Warner Bros.)	91	+31	6939	1	12/8
—	44	JOHN MELLENCAMP Peaceful World (Columbia)	90	-12	5519	4	8/1
—	45	MESH Maybe Tomorrow (Label)	89	+4	5951	3	12/2
—	46	CRAVING THEO Stomp (Columbia)	88	-1	4587	7	14/0
—	47	TRANSMATIC Come (Immortal/Virgin)	87	+16	8655	3	12/1
—	48	DAVE NAVARRO Hungry (Capitol)	85	+10	6113	3	13/3
Debut	49	TRAIN Something More (Columbia)	82	+47	5548	1	9/9
Debut	50	3 DOORS DOWN Life Of My Own (Republic/Universal)	80	+7	9360	1	1/0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
LENNY KRAVITZ Dig In (Virgin)	29
BUSH The People That We Love (Atlantic)	19
DOPE Now Or Never (Flip/Epic)	11
FLAW Payback (Republic/Universal)	10
TRAIN Something More (Columbia)	9
LINKIN PARK In The End (Warner Bros.)	8
STEREOMUD Steppin Away (Loud/Columbia)	7
P.O.D. Alive (Atlantic)	6
DEFAULT Wasting My Time (TVT)	6
ROB ZOMBIE Feel So Numb (Geffen/Interscope)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LENNY KRAVITZ Dig In (Virgin)	+127
BUSH The People That We Love (Atlantic)	+120
OZZY OSBOURNE Gets Me Through (Epic)	+81
STAINED Fade (Flip/Elektra/EEG)	+61
GODSMACK Greed (Republic/Universal)	+51
GODSMACK Bad Magick (Republic/Universal)	+49
TRAIN Something More (Columbia)	+47
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	+43
LIVE Overcome (Radioactive/MCA)	+43
P.O.D. Alive (Atlantic)	+39

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BUSH		
The People That We Love (Atlantic)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
383/120	28/19	10
LIVE		
Simple Creed (Radioactive/MCA)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
319/29	27/0	18
LENNY KRAVITZ		
Dig In (Virgin)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
294/127	29/29	19
STONE TEMPLE PILOTS		
Hollywood Bitch (Atlantic)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
255/12	28/3	21

43 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 9/16-Saturday 9/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.25 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

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

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ROCK Indicator

Most Added®

LENNY KRAVITZ Dig In (<i>Virgin</i>)	11
BUSH The People That We Love (<i>Atlantic</i>)	6
COLD Thirteen (<i>Flip/Geffen/Interscope</i>)	6
ROB ZOMBIE Feel So Numb (<i>Geffen/Interscope</i>)	6
DEFAULT Wasting My Time (<i>TVT</i>)	5
LIVE Overcome (<i>Radioactive/MCA</i>)	4
TRAIN Something More (<i>Columbia</i>)	4
FLAW Payback (<i>Republic/Universal</i>)	4
ADEMA Giving In (<i>Arista</i>)	3
DAVE NAVARRO Hungry (<i>Capitol</i>)	3
PRESSURE 4-5 Beat The World (<i>DreamWorks</i>)	3
STEREOMUD Steppin Away (<i>Loud/Columbia</i>)	3
AMERICAN PEARL Believe (<i>Wind-up</i>)	3
OYSTERHEAD Mr. Oysterhead (<i>Elektra/EEG</i>)	3
STONE TEMPLE PILOTS Hollywood Bitch (<i>Atlantic</i>)	2
SALIVA Click Click Boom (<i>Island/IDJMG</i>)	2
ALIEN ANT FARM Smooth Criminal (<i>DreamWorks</i>)	2
SOIL Halo (<i>J</i>)	2
DOPE Now Or Never (<i>Flip/Epic</i>)	2
OUTTER STAR You Love It When It Rains (<i>Independent</i>)	2

New & Active

BREAKING POINT Coming Of Age (<i>Wind-up</i>) Total Plays: 79, Total Stations: 11, Adds: 3	PRIMER 55 This Life (<i>Island/IDJMG</i>) Total Plays: 35, Total Stations: 6, Adds: 1
SYSTEMATIC Deep... (<i>Music Company/Elektra/EEG</i>) Total Plays: 62, Total Stations: 9, Adds: 1	STEREOMUD Steppin Away (<i>Loud/Columbia</i>) Total Plays: 34, Total Stations: 8, Adds: 7
LIVE Overcome (<i>Radioactive/MCA</i>) Total Plays: 60, Total Stations: 4, Adds: 4	ROLLINS BAND Your Number Is One (<i>Sanctuary/SRG</i>) Total Plays: 31, Total Stations: 5, Adds: 2
PRESSURE 4-5 Beat The World (<i>DreamWorks</i>) Total Plays: 57, Total Stations: 8, Adds: 2	COLD Thirteen (<i>Flip/Geffen/Interscope</i>) Total Plays: 23, Total Stations: 5, Adds: 5
PUSH-MONKEY Mine To Waste (<i>Trespass</i>) Total Plays: 47, Total Stations: 5, Adds: 0	STATIC-X Black And White (<i>Warner Bros.</i>) Total Plays: 17, Total Stations: 6, Adds: 3
UNION UNDERGROUND South... (<i>Portrait/Columbia</i>) Total Plays: 42, Total Stations: 4, Adds: 0	FLAW Payback (<i>Republic/Universal</i>) Total Plays: 14, Total Stations: 11, Adds: 10
LOST BOYS Affection (<i>Columbia</i>) Total Plays: 40, Total Stations: 4, Adds: 0	DOPE Now Or Never (<i>Flip/Epic</i>) Total Plays: 11, Total Stations: 11, Adds: 11

Songs ranked by total plays

ROCK Going For Adds 10/201

- ALIEN BREED** Colorblind (*Universal*)
- BI-POLAR** Nothing Is Real (*Liquid 8*)
- BLINK-182** Stay Together For The Kids (*MCA*)
- COLLECTIVE SOUL** Next Homecoming (*Atlantic*)
- HOOBASTANK** Crawling In The Dark (*Island/IDJMG*)
- PENNYWISE** Divine Intervention (*Ephiphany*)

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A New Yorker's Account

Razor And Tie VP/Promotion Jeff Appleton shares his experience of the events of Sept. 11.

What a morning. I sat on a train, watching smoke pouring out of the World Trade Center. My first thought was that I was going to be late for work because the PATH train from Hoboken, NJ to the city would be delayed. If I had just taken the earlier train from home instead of stopping at the bank to complain about an overcharge on a credit card bill, I would be at work already. As I got off my Jersey train, I heard that the fire was a result of a plane crashing into the building. I just stood still, trying to imagine that scenario. I couldn't.

I boarded the PATH train at 9am. I arrived in the city on Ninth Street at 9:08. When I got out to the street, there were people standing on the corner. My first reaction was disgust: "Don't you people have anything better to do than block the street when I am trying to get to work?" But before I could open my mouth, I heard someone say that they had witnessed a second plane hit the other tower. I just stared with mouth wide open. A second plane?

As I walked to work, the towers became larger and larger as I got closer and closer. I could see the flames now, and I could see the gaping hole in the side of the one building. I ended up standing on the corner looking up, not even realizing how long I had been there. It was like watching a movie being made — not an uncommon sight in the city.

A woman next to me gasped and then shouted, "Oh, my God, someone is falling!" I quickly offered up my two cents: "No, that's just some debris from the building." Next to me was a man with a video camera. He dropped his camera down and looked at me. He was as white as a ghost. "It wasn't debris, it was a man, and I think I have it on video." He didn't say it with any sense of bravado whatsoever. There was no sense that he felt he had hit the news-video jackpot. He just looked very sick and very sad.

I was finally able to move my feet toward the office. When I got there, I discovered that everyone was on the roof watching the Trade Center go up in smoke. Three men who were repairing our roof saw the whole thing. They described watching the first plane fly over and how they thought it was a little low. They thought it was going to clip the antenna on the Trade Center, when it dropped suddenly and rammed into the first tower. They said that they just stood there staring, not knowing what to say or do. They heard people screaming. All they could do was watch.

Then, after what seemed like just moments — but was actually 18 minutes later — they watched as a second plane appeared and headed for the tower that was on fire. But the plane disappeared behind the first tower, and, just as quickly, the second tower exploded in a ball of flame. They couldn't believe this had happened.

I stood there a while and watched the buildings. After a few moments I decided to go back in and at least try to pretend that I could get some work done. I wasn't at my desk for more than 15 minutes when someone came down to tell me that one of the towers had collapsed. I ran up the stairs. Surely, they were exaggerating. A 100-plus-story building doesn't just collapse.

As I arrived on the roof, I looked out and saw the first tower that was hit. It was still on fire but standing. The other tower I couldn't see. Too much smoke. But I waited. Five minutes. Ten minutes. Fifteen minutes. Finally, I could see some blue sky start to appear through the smoke. I kept waiting to see the building. It was then that I realized that there was no building. The sky I was seeing was where the tower used to be. There was a huge hole in the skyline where a landmark used to be.

This can't be happening. This is a joke, right? If this were *Diehard 5* and the premise was that two planes would crash into the World Trade Center and then one of the towers would collapse, no one would buy it. It was just too unbelievable.

I went back downstairs. I turned on the TV and just sat there watching, not quite sure what I was waiting to see or hear. I tried to call my wife and let her know I was OK, but the phones wouldn't work. No luck with my cell phone either. Somehow my parents were able to get through. I assured them that I was fine.

After a time I was able to get through to my home and leave a message. Just then I watched in disbelief as the second tower collapsed. I couldn't move. I wanted to go out and see, but I couldn't move. My phone rang. It was my daughter calling from Buffalo State. She was, of course, worried. I assured her that I was fine, but I could tell that she was upset. A number of her friends at school had parents who worked at the World Trade Center. She was upset for them. She had also heard from her older sister in the Marines, who couldn't talk long because they were on alert.

I finally heard from my wife. She was fine, and I told her not to worry, that I was fine too. My youngest daughter said that some of the kids at her high school had parents who worked at the World Trade Center, and they were waiting for phone calls from them. It was then that it really hit me: This is happening right here. In New York City. Where I work. This isn't happening in Beirut. This isn't happening in Southeast Asia. This is where I work and play. I eat dinner here, I go to shows here, I run the marathon here.

I decided to get out of the office. I ended up walking toward the place where the two giant towers once stood. As I got closer, I saw people with surgical masks on to keep from breathing the dust. I saw people covered with dust, many looking like they had been sanding drywall all day. There were groups of 10 or 20 people huddled around cars, listening to the radio, trying to pick up any new information. Maybe they were waiting for someone to explain why this was happening, for someone to give a reason that would justify this unbelievable tragedy, but they knew full well there would never be a justification.

I walked back to the office. I remembered something my daughter had said earlier. She said, "Dad, you know how you say you will always remember where you were when President Kennedy was shot? Well, I think I will always remember where I was when the World Trade Center was destroyed by the two planes."

I will too.

Rock Playlists

MARKET #4

KSJO/San Francisco
Clear Channel
(408) 453-5400
Stevens/Berg
12+ Cume 484,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
33	34	OZZY OSBOURNE/Get Me Through	6772
32	33	TOOL/Schism	8772
31	32	GODSMACK/Greed	8514
30	31	LINKIN PARK/Crawling	7998
29	30	PUDDLE OF MUDD/Control	5676
28	29	GODSMACK/Bad Magick	5418
27	28	STAIN'D/Outside	5418
26	27	CULT/Rise	4902
25	26	NICKELBACK/How You Remind Me	4902
24	25	FUEL/Bad Day	3612
23	24	INCUBUS/Wish You Were Here	3354
22	23	BUSH/The People That...	2580
21	22	DISTURBED/Down With...	2322
20	21	GODSMACK/Awake	2064
19	20	STAIN'D/It's Been Awhile	2064
18	19	LENNY KRAVITZ/Dig In	1806
17	18	SYSTEMATIC/Deep Colors Bleed	1806
16	17	LINKIN PARK/One Step Closer	1806
15	16	LIMP BIZKIT/My Way	1806
14	15	DOPE/New Or Never	1806
13	14	ADEMA/Giving In	1548
12	13	STONE TEMPLE PILOTS/Hollywood Bitch	1548
11	12	PRIMUM W/OZZY/N.I.B.	1548
10	11	DISTURBED/Stupify	1290
9	10	GODSMACK/Keep Away	1290
8	9	3 DOORS DOWN/Kryptonite	1290
7	8	PAPA ROACH/Last Resort	1290
6	7	STAIN'D/Mudshovel	1290
5	6	GODSMACK/Whatever	1290

MARKET #5

WMMR/Philadelphia
Greater Media
(610) 771-0933
Milkman/Zipeto
12+ Cume 577,500



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
36	40	NICKELBACK/How You Remind Me	11040
35	39	STAIN'D/It's Been Awhile	10488
34	38	OZZY OSBOURNE/Get Me Through	9936
33	37	TRAIN/Drops Of Jupiter...	7728
32	36	INCUBUS/Wish You Were Here	5244
31	35	3 DOORS DOWN/Be Like That	4416
30	34	BUSH/The People That...	4416
29	33	PUDDLE OF MUDD/Control	4416
28	32	U2/Peace On Earth	4416
27	31	3 DOORS DOWN/Duck And Run	4140
26	30	TANTRIC/Astounded	3864
25	29	STAIN'D/Outside	3864
24	28	LIT/Lipstick And Bruises	3588
23	27	LIT/Lipstick And Bruises	3588
22	26	RED HOT CHILLI.../Otherside	3312
21	25	METALLICA/No Leaf Clover	3312
20	24	LIVE/Overcome	3312
19	23	3 DOORS DOWN/Loser	3036
18	22	EDDIE VEDDER/I Am A Patriot	3036
17	21	3 DOORS DOWN/Kryptonite	2760
16	20	RED HOT CHILLI.../Californication	2760
15	19	P.E.T.E./Sweet Daze	2760
14	18	TRANSMATIC/Come	2760
13	17	PRIMUM W/OZZY/N.I.B.	2760
12	16	TOOL/Schism	2484
11	15	BUSH/The Chemicals...	2484
10	14	LENNY KRAVITZ/Dig In	2484
9	13	P.O.D./Alive	2208
8	12	GODSMACK/Greed	2208
7	11	FUEL/Hemorrhage	2208

MARKET #10

KLOL/Houston-Galveston
Clear Channel
(713) 830-8000
Richards/Fixx
12+ Cume 354,600



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
17	24	NICKELBACK/How You Remind Me	4656
16	23	3 DOORS DOWN/Kryptonite	4268
15	22	STAIN'D/It's Been Awhile	4268
14	21	GODSMACK/Awake	4074
13	20	PUDDLE OF MUDD/Control	3492
12	19	TOOL/Schism	3104
11	18	STAIN'D/Outside	2522
10	17	BUSH/The Chemicals...	1746
9	16	CREED/Are You Ready	1746
8	15	PRIMUM W/OZZY/N.I.B.	1746
7	14	CREED/With Arms Wide Open	1552
6	13	KENNY WAYNE.../In 2 Deep	1552
5	12	STONE TEMPLE PILOTS/Hollywood Bitch	1552
4	11	GODSMACK/Keep Away	1552
3	10	CREED/Higher	1552
2	9	METALLICA/No Leaf Clover	1552
1	8	LIFEHOUSE/Hanging By A Moment	1552
	7	OZZY OSBOURNE/Get Me Through	1358
	6	METALLICA/No Leaf Clover	1358
	5	3 DOORS DOWN/Duck And Run	1358
	4	3 DOORS DOWN/Be Like That	1358
	3	STAIN'D/Outside	1358
	2	GODSMACK/Voodoo	1164
	1	JUDAS PRIEST/Feed On Me	1164
		BUCKCHERRY/Lit Up	1164
		SALIVA/Your Disease	1164
		CULT/Higher	970
		BON JOVI/It's My Life	970
		U.P.O./Godless	970
		3 DOORS DOWN/Loser	970

MARKET #15

KDKB/Phoenix
Sandusky
(480) 897-9300
Bonadonna/Ellis
12+ Cume 229,000



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
19	20	NICKELBACK/How You Remind Me	3000
18	19	OZZY OSBOURNE/Get Me Through	2850
17	18	EVERCLEAR/Rock Star	2700
16	17	DAYS OF THE NEW/Hang On To This	2700
15	16	U2/Beautiful Day	2250
14	15	FUEL/Hemorrhage...	2100
13	14	CREED/With Arms Wide Open	2100
12	13	STAIN'D/It's Been Awhile	1950
11	12	AC/DC/Back In Black	1950
10	11	TOOL/Schism	1950
9	10	TRANSMATIC/Keep Away	1800
8	9	SAMMY HAGAR/Let Sally Drive	1800
7	8	BUSH/The People That...	1800
6	7	3 DOORS DOWN/Be Like That	1650
5	6	3 DOORS DOWN/Duck And Run	1650
4	5	AEROSMITH/Jaded	1650
3	4	LENNY KRAVITZ/Dig In	1650
2	3	TRANSMATIC/Come	1650
1	2	U2/Stuck In A Moment...	900
		LIFEHOUSE/Hanging By A Moment	600
		MATCHBOX TWENTY/Bent	600
		RED HOT CHILLI.../Californication	600
		TRAIN/Drops Of Jupiter...	600
		RED HOT CHILLI.../Otherside	450
		3 DOORS DOWN/Loser	450
		CREED/Higher	450
		BON JOVI/It's My Life	450
		CREED/Riders On The Storm	450
		STONE TEMPLE PILOTS/Sour Girl	450

MARKET #24

WMMR/Cleveland
Clear Channel
(216) 781-9667
Tilford/Pennington
12+ Cume 353,100

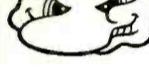


PLAYS

LW	TW	ARTIST/TITLE	GI (000)
38	36	GODSMACK/Awake	6804
37	35	STAIN'D/Outside	6615
36	34	OZZY OSBOURNE/Get Me Through	5670
35	33	DISTURBED/Down With...	5670
34	32	3 DOORS DOWN/Be Like That	3780
33	31	JEFFERY CANTRELL/Anger Rising	3591
32	30	WEEZER/Hello	3402
31	29	LINKIN PARK/One Step Closer	3213
30	28	STONE TEMPLE PILOTS/Hollywood Bitch	3024
29	27	FUEL/Hemorrhage...	3024
28	26	A PERFECT CIRCLE/Judith	2268
27	25	GODSMACK/Greed	2268
26	24	BUSH/The People That...	2079
25	23	OLEANDER/Why I'm Here	2079
24	22	3 DOORS DOWN/Duck And Run	1890
23	21	LINKIN PARK/Crawling	1890
22	20	STAIN'D/Outside	1890
21	19	SYSTEMATIC/Deep Colors Bleed	1890
20	18	3 DOORS DOWN/Kryptonite	1890
19	17	GODSMACK/Whatever	1890
18	16	INCUBUS/Pardon Me	1701
17	15	SALIVA/Your Disease	1701
16	14	STAIN'D/It's Been Awhile	1701
15	13	GODSMACK/Voodoo	1512
14	12	NICKELBACK/How You Remind Me	1512
13	11	PUDDLE OF MUDD/Control	1512
12	10	LIMP BIZKIT/Rein!	1323
11	9	DISTURBED/Stupify	1323
10	8	LIT/Lipstick And Bruises	1323
9	7	PAPA ROACH/Last Resort	1323
8	6	PAPA ROACH/Last Resort	1323

MARKET #26

WEBN/Cincinnati
Clear Channel
(513) 621-9326
Walter/Vaske
12+ Cume 284,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
25	32	GODSMACK/Greed	5536
24	31	3 DOORS DOWN/Be Like That	5190
23	30	DISTURBED/Voices	5017
22	29	TOOL/Schism	3979
21	28	STAIN'D/Outside	3806
20	27	NICKELBACK/How You Remind Me	3460
19	26	INCUBUS/Wish You Were Here	3287
18	25	LINKIN PARK/Crawling	3287
17	24	STAIN'D/It's Been Awhile	2768
16	23	DAYS OF THE NEW/Hang On To This	2595
15	22	FUEL/Bad Day	2422
14	21	3 DOORS DOWN/Be Like That	2422
13	20	3 DOORS DOWN/Duck And Run	2422
12	19	GODSMACK/Bad Magick	2422
11	18	LIFEHOUSE/Sick Cycle Carousel	2422
10	17	LINKIN PARK/One Step Closer	2422
9	16	TANTRIC/Astounded	2422
8	15	DISTURBED/Down With...	2249
7	14	P.E.T.E./Sweet Daze	2249
6	13	LIMP BIZKIT/My Way	2249
5	12	SOIL/Halo	1730
4	11	PUDDLE OF MUDD/Control	1730
3	10	BUSH/The People That...	1730
2	9	LIT/Lipstick And Bruises	1557
1	8	LIVE/Simple Creed	1557
	7	SEVEN MARY THREE/Sleepwalking	1384
	6	STAIN'D/Outside	1384
	5	SYSTEM OF A DOWN/Chop Suey	1384
	4	DROWNING POOL/Bodies	1211
	3	OZZY OSBOURNE/Get Me Through	1038

MARKET #29

KCAL/Riverside
Anaheim
(909) 793-3554
Hoffman/Mathews
12+ Cume 157,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
44	44	OZZY OSBOURNE/Get Me Through	3256
43	43	LINKIN PARK/Crawling	3182
42	42	TOOL/Schism	2960
41	41	LINKIN PARK/One Step Closer	2812
40	40	DISTURBED/Down With...	2738
39	39	GODSMACK/Bad Magick	2368
38	38	NICKELBACK/How You Remind Me	2072
37	37	BEAUTIFUL CREATURES/Wasted	1850
36	36	U2/Peace On Earth	1554
35	35	BUSH/The People That...	1406
34	34	STAIN'D/Outside	1332
33	33	DAYS OF THE NEW/Hang On To This	1036
32	32	GODSMACK/Awake	962
31	31	STAIN'D/It's Been Awhile	962
30	30	OFFSPRING/Original Prankster	962
29	29	CREED/Are You Ready	962
28	28	LEWIS W/DURST/Outside	962
27	27	3 DOORS DOWN/Loser	888
26	26	CREED/Higher	888
25	25	ALIEN ANT FARM/Smooth Criminal	888
24	24	3 DOORS DOWN/Kryptonite	888
23	23	DISTURBED/Voices	888
22	22	PUDDLE OF MUDD/Control	888
21	21	RED HOT CHILLI.../Otherside	814
20	20	METALLICA/Disappear	814
19	19	RED HOT CHILLI.../Scar Tissue	814
18	18	SALIVA/Click Click Boom	814
17	17	RED HOT CHILLI.../Californication	740
16	16	SOIL/Halo	740

MARKET #31

WLUM/Milwaukee
Milwaukee
(414) 771-1021
Hawke
12+ Cume 103,900



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
38	38	ALIEN ANT FARM/Smooth Criminal	1786
37	37	INCUBUS/Wish You Were Here	1692
36	36	BUSH/The People That...	1692
35	35	LINKIN PARK/Crawling	1645
34	34	NICKELBACK/How You Remind Me	1598
33	33	STAIN'D/It's Been Awhile	1598
32	32	EVERCLEAR/Rock Star	1363
31	31	KID ROCK/Only God Knows Why	1222
30	30	P.O.D./Alive	1175
29	29	LIVE/Overcome	987
28	28	LIT/Lipstick And Bruises	987
27	27	CALLING/Wherever You Will Go	987
26	26	FUEL/Bad Day	940
25	25	LINKIN PARK/One Step Closer	846
24	24	SALIVA/Click Click Boom	799
23	23	STROKES/Click Some Ass	799
22	22	FUEL/Hemorrhage...	752
21	21	LIVE/Simple Creed	752
20	20	PUDDLE OF MUDD/Control	705
19	19	BLINK-182/The Rock Show	658
18	18	LIMP BIZKIT/My Way	611
17	17	SUM 41/At Lip	611
16	16	WEEZER/Hell Pipe	564
15	15	TRAIN/Drops Of Jupiter...	564
14	14	DEFALUT/Wasting My Time	564
13	13	DISTURBED/Down With...	517
12	12	ADEMA/Giving In	470
11	11	SEVEN MARY THREE/Sleepwalking	470
10	10	SALIVA/Your Disease	470
9	9	INCUBUS/Drive	470

MARKET #35

WHJY/Providence
Clear Channel
(401) 228-0032
Beviacqua/Palmieri/Laurenti
12+ Cume 318,500



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
28	28	STAIN'D/It's Been Awhile	5768
27	27	DAVE NAVARRO/Real	5356
26	26	NICKELBACK/How You Remind Me	5150
25	25	3 DOORS DOWN/Be Like That	4532
24	24	TOOL/Schism	4326
23	23	GODSMACK/Voodoo	4326
22	22	BLACK CROWES/Soul Singing	4120
21	21	TANTRIC/Astounded	3914
20	20	LENNY KRAVITZ/Dig In	3914
19	19	SALIVA/Your Disease	3708
18	18	STONE TEMPLE PILOTS/Hollywood Bitch	3708
17	17	OZZY OSBOURNE/Get Me Through	3502
16	16	TRAIN/Drops Of Jupiter...	3296
15	15	3 DOORS DOWN/Kryptonite	3296
14	14	PUDDLE OF MUDD/Control	3296
13	13	U2/Stuck In A Moment...	3090
12	12	TANTRIC/Breakdown	2884
11	11	FUEL/Hemorrhage...	2884
10	10	STAIN'D/Outside	2678
9	9	LIT/Lipstick And Bruises	2678
8	8	GODSMACK/Greed	2472
7	7	AC/DC/Satellite Blues	2266
6	6	GODSMACK/Awake	2060
5	5	AEROSMITH/Jaded	2060
4	4	PRIMUM W/OZZY/N.I.B.	1854
3	3	AFROMAN/Because I Got High	1854
2	2	LIVE/Simple Creed	1648
1	1	P.O.D./Alive	1648
		STEREOMUDD/Pain	1442

Stations and their adds listed alphabetically by market

Rock

WPYX/Albany, NY *
OM/Sn Mgr: John Cooper
APD/MD: Terry O'Donnell
No Adds

KZRR/Albuquerque, NM *
Dir/Prog: Bill May
PD: Phil Mahoney
MD: Rob Brothers
LENNY KRAVITZ "Dig"
STATIC-X "Black"

WZZO/Allentown, PA *
PD: Robin Lee
MD: Keith Moyer
1 U2 "Moment"
LENNY KRAVITZ "Dig"
STEREOMUD "Steppin"
TABITHA'S SECRET "Around"

KWHL/Anchorage, AK
PD: Larry Snider
MD: Kathy Mitchell
13LENNY KRAVITZ "Dig"
10COLD "Thirteen"
ADEMA "Giving"
PRESSURE 4-5 "Beat"
ALIEN ANT FARM "Criminal"

WAPL/Appleton, WI *
PD: Joe Calgare
APD/MD: Cramer
11 JOHN MELLENCAMP "Peacalul"
9 TRAIN "Something"
7 LENNY KRAVITZ "Dig"

KLBJ/Austin, TX *
OM: Jeff Carol
MD: Loris Lowe
17LENNY KRAVITZ "Dig"
17BUSH "People"
9 STAIN "Fade"
1 P.O.D. "Alive"

KIOC/Beaumont, TX *
Dir/Prog: Debbie Wyde
PD/MD: Mike Davis
6 SEVEN MARY THREE "Sleepwalk"
3 P.O.D. "Alive"
BREAKING POINT "Coming"
DEFAULT "Wasting"

WKGB/Binghamton, NY
PD: Jim Free
MD: Tim Boland
17DAVE NAVARRO "Hungry"
13BUSH "People"
FLAW "Payback"
ROB ZOMBIE "Numb"

WRQK/Canton, OH *
PD/MD: Todd Downerd
14BUSH "People"
14OZZY OSBOURNE "Gets"
12 P.O.D. "Alive"
12LENNY KRAVITZ "Dig"
8 STONE TEMPLE PILOTS "Hollywood"
4 ADEMA "Giving"
FLAW "Payback"
LIVE "Overcome"

WPXC/Cape Cod, MA
OM: Steve McVie
PD: Suzanne Tonaire
MD: Nick Rivers
22LENNY KRAVITZ "Dig"
20TRAIN "Something"
14COLD "Thirteen"
ROLLINS BAND "Number"
ROB ZOMBIE "Numb"

KRNA/Cedar Rapids, IA
PD: Joe Nugent
MD: Tommy Lang
DROWNING POOL "Bodies"

WYBB/Charleston, SC *
PD/MD: Mike Allen
5 WIDESPREAD PANIC "Imitation"
BREAKING POINT "Coming"
DEFAULT "Wasting"
FLAW "Payback"
LENNY KRAVITZ "Dig"
OLEANDER "Halo"
TABITHA'S SECRET "Around"

WKLC/Charleston, WV
PD/MD: Mike Rappoport
24LENNY KRAVITZ "Dig"
23TRAIN "Something"
11BUSH "People"
9 TRANSMATIC "Come"
7 DAVE NAVARRO "Hungry"
7 DEFAULT "Wasting"
ADEMA "Giving"
STEREOMUD "Steppin"
LINKIN PARK "End"
TABITHA'S SECRET "Around"
FLAW "Payback"

WEBN/Cincinnati, OH
OM: Scott Reinhart
PD: Michael Walter
MD: Rick "The Dude" Vasile
10BUSH "People"
8 SYSTEM OF A DOWN "Chor"
4 DEFAULT "Wasting"
DOPE "Never"
P.O.D. "Alive"
TANTRIC "Mourning"

WMMS/Cleveland, OH *
OM: Greg Ausham
PD: Tony Tilford
MD: Mark Pennington
35 STAIN "Fade"
5 LINKIN PARK "End"
FLAW "Payback"
LENNY KRAVITZ "Dig"

WVRK/Columbus, GA
OM: Brian Waters
19 STONE TEMPLE PILOTS "Hollywood"
18BUSH "People"
8 DEFAULT "Wasting"
LENNY KRAVITZ "Dig"
FLAW "Payback"
PRESSURE 4-5 "Beat"
DOPE "Never"

KNCN/Corpus Christi, TX *
PD: Paula Newell
12LENNY KRAVITZ "Dig"
5 BUSH "People"
4 DOPE "Never"
STEREOMUD "Steppin"

WTUE/Dayton, OH *
PD: Mark Thompson
APD/MD: John Beaulieu
11OZZY OSBOURNE "Gets"
4 BUSH "People"
4 LENNY KRAVITZ "Dig"

KLAQ/El Paso, TX *
PD: Magic Mike Ramsey
APD/MD: Glenn Garza
14BUSH "People"
12LENNY KRAVITZ "Dig"
8 MESH "Maybe"
8 PRESSURE 4-5 "Beat"
7 TRAIN "Something"
5 DAVE NAVARRO "Hungry"
1 LINKIN PARK "End"

WDHA/Morristown, NJ
PD/MD: Terrie Carr
No Adds

WBAB/Nassau-Suffolk, NY
PD: Ted Edwards
APD: Ralph Tortora
MD: John Parise
12LENNY KRAVITZ "Dig"

WPKR/Peoria, IL
PD: Mike Davis
10BUSH "People"
10OZZY OSBOURNE "Gets"
12 P.O.D. "Alive"
12LENNY KRAVITZ "Dig"
8 STONE TEMPLE PILOTS "Hollywood"
4 ADEMA "Giving"
FLAW "Payback"
LIVE "Overcome"

WRRT/Huntsville, AL
OM: Rob Harder
PD/MD: Jimbo Wood
27OZZY OSBOURNE "Gets"
22TRAIN "Something"
18BUSH "People"
18LENNY KRAVITZ "Dig"
6 LIT "Lipstick"
6 JOE BONAMASSA "Miss"
DAVE NAVARRO "Hungry"
ROB ZOMBIE "Numb"

WRKR/Kalamazoo, MI
APD/MD: Jay Deacon
10BUSH "People"
10BUSH "People"
8 STONE TEMPLE PILOTS "Hollywood"
5 LIVE "Overcome"
P.O.D. "Alive"

KOMP/Las Vegas, NV *
PD: John Griffin
MD: Big Marty
12LENNY KRAVITZ "Dig"
AMERICAN PEARL "Believe"
DAVE NAVARRO "Hungry"
PUDDLE OF MUDD "Blurry"

WKQQ/Lexington, KY *
PD/MD: Dennis Dillon
LENNY KRAVITZ "Dig"
STAIN "Fade"

WTFX/Louisville, KY *
OM: Michael Lee
Interim MD: Frank Webb
10SALIVA "Click"
1 BUSH "People"
DOPE "Never"
STONE TEMPLE PILOTS "Hollywood"
TOOL "Lateralus"

WOBZ/Macon, GA
PD: Chris Ryder
MD: Sarah Scott
5 ROB ZOMBIE "Numb"
2 AMERICAN PEARL "Believe"
BREAKING POINT "Coming"

KFRW/McAllen, TX *
PD: Alex Duran
MD: Keith West
BUSH "People"
DOPE "Never"
FLAW "Payback"
LENNY KRAVITZ "Dig"
OLEANDER "Halo"
OYSTERHEAD "Oysterhead"
STEREOMUD "Steppin"
TRAIN "Something"
TRANSMATIC "Come"
ROB ZOMBIE "Numb"

WLUM/Milwaukee, WI *
PD/MD: Randy Hawke
36BUSH "People"
18LINKIN PARK "End"
2 COLD "Thirteen"
1 BLINK-182 "Stay"
CUSTOM "Mister"
DOPE "Never"
STEREOMUD "Steppin"
ROB ZOMBIE "Numb"

WCLG/Morgantown, WV
PD: Jeff Miller
MD: Dave Murdock
15LENNY KRAVITZ "Dig"
10BUSH "People"
7 DEFAULT "Wasting"
7 PRESSURE 4-5 "Beat"
1 STATIC-X "Black"
1 SOIL "Halo"
AMERICAN PEARL "Believe"
LIVE "Overcome"
OYSTERHEAD "Oysterhead"
SALIVA "Click"

WDHA/Morristown, NJ
PD/MD: Terrie Carr
No Adds

WBAB/Nassau-Suffolk, NY
PD: Ted Edwards
APD: Ralph Tortora
MD: John Parise
12LENNY KRAVITZ "Dig"

WPLR/New Haven, CT *
PD: John Griffin
MD: Pam Landry
JOHN HIATT "Friend"
LENNY KRAVITZ "Dig"
STAIN "Fade"
TRAIN "Something"

KFZX/Odessa-Midland, TX
PD/MD: Steve Driscoll
7 SLIPKNOT "Left"
DAVE NAVARRO "Hungry"
STEREOMUD "Steppin"
INTENSE "Love"
DOPE "Never"
OUTTER STAR "Love"
CUTTING EDGE "Judas"
KATT/Oklahoma City, OK *

OM: Chris Baker
MD: Jake Daniels
10SYSTEMATIC "Deep"
7 COLD "Thirteen"
5 LINKIN PARK "End"
PRIMER 55 "Life"

KEZO/Omaha, NE *
PD/MD: Bruce Patrick
13LENNY KRAVITZ "Dig"
13TRAIN "Something"
KCLR/Palm Springs, CA

PD/MD: Tiah Lacy
9 LENNY KRAVITZ "Dig"
4 ROB ZOMBIE "Numb"
3 OYSTERHEAD "Oysterhead"
3 COLD "Thirteen"
3 OYSTERHEAD "Oysterhead"
SEVEN CHANNELS "Breathe"
OYSTERHEAD "Oysterhead"

WWCT/Peoria, IL
PD: Jamie Markley
MD: Debbie Hunter
ROB ZOMBIE "Numb"
FLAW "Payback"
COLD "Thirteen"

WMMR/Philadelphia, PA *
PD: Sam Milkman
APD/MD: Ken Zepeto
16U2 "Peace"
12LIVE "Overcome"
11EDDIE VEDDER "Patriot"
10PEARL JAM "Patriot"
9 LENNY KRAVITZ "Dig"
8 GODSMACK "Greedy"
7 FUEL "Last"

KDKB/Phoenix, AZ *
PD: Joe Bonadonna
MD: Dock Ellis
12TRAIN "Something"
12BUSH "People"
113 DOORS DOWN "Be"
11LENNY KRAVITZ "Dig"
WIDESPREAD PANIC "Imitation"

WHEB/Portsmouth, NH *
PD: Russ Motta
21LENNY KRAVITZ "Dig"

WHJY/Providence, RI *
PD: Joe Bevilacqua
APD: Doug Palmieri
MD: John Laurent
19LENNY KRAVITZ "Dig"
12 "Moment"
1 FLAW "Payback"
DEFAULT "Wasting"

WBBS/Raleigh-Durham, NC *
OM: Andy Meyer
No Adds

WRXL/Richmond, VA *
PD: John Lassman
APD/MD: Casey Krukowski
17BUSH "People"
16LENNY KRAVITZ "Dig"
OURST & REZNICK "Here"

WCMF/Rochester, NY *
PD: John McCrae
MD: Dave Kane
11AEROSMITH "Sunshine"
7 LENNY KRAVITZ "Dig"
7 TRAIN "Something"
6 NO MISSISSIPPI... "Bushes"
6 P.O.D. "Alive"
PRESSURE 4-5 "Beat"
COLD "Thirteen"
BREAKING POINT "Coming"
STEREOMUD "Steppin"

WXRK/Rockford, IL
PD/MD: Jim Stone
20LIVE "Overcome"
12DEFAULT "Wasting"
4 SOIL "Halo"
ALIEN ANT FARM "Criminal"
ROB ZOMBIE "Numb"

WKQZ/Saginaw, MI *
PD: Hunter Scott
APD/MD: Rebel Scott James
9 LIVE "Overcome"
8 BUSH "People"
8 ROB ZOMBIE "Numb"
2 LENNY KRAVITZ "Dig"
DOPE "Never"
FLAW "Payback"

KBER/Salt Lake City, UT *
OM: Bruce Jones
PD: Kelly Hammer
APD/MD: Helen Powers
20BUSH "People"
11 STEREOUMUD "Steppin"
7 DEFAULT "Wasting"
1 FLAW "Payback"
LENNY KRAVITZ "Dig"

KSJO/San Francisco, CA *
OM: Greg Stevens
MD: Sarah Berg
7 LENNY KRAVITZ "Dig"
7 DOPE "Never"
3 MESH "Maybe"
ROB ZOMBIE "Numb"

KZQZ/San Luis Obispo, CA
PD: Donna James
MD: Bruce Wayne
15LENNY KRAVITZ "Dig"
ROB ZOMBIE "Superstar"

KXFX/Santa Rosa, CA *
PD: Don Harrison
MD: Howard Freese
15BUSH "People"
11ONESIEZERO "Order"
10LINKIN PARK "End"
7 LENNY KRAVITZ "Dig"
6 COLD "Thirteen"
6 ROLLINS BAND "Number"
1 OYSTERHEAD "Oysterhead"
DOPE "Never"
FLAW "Payback"

KTUX/Shreveport, LA *
PD/MD: Paul Cannell
18TANTRIC "Mourning"
17LENNY KRAVITZ "Dig"
5 LINKIN PARK "End"
5 ROLLINS BAND "Number"
4 OYSTERHEAD "Oysterhead"
4 COLD "Thirteen"
4 ROB ZOMBIE "Numb"
3 FLAW "Payback"
DOPE "Never"

KKXK/Springfield, MO
PD: Tony Matteo
MD: Mark McCallin
TRAIN "Something"

WAQX/Syracuse, NY *
PD/MD: Bob O'Dell
APD: Dave Frisano
19LENNY KRAVITZ "Dig"
18STEREOMUD "Steppin"
16BUSH "People"
2 P.O.D. "Alive"
FLAW "Payback"
STATIC-X "Black"

WIOT/Toledo, OH *
PD/MD: Don Davis
9 BUSH "People"
DEFAULT "Wasting"

WKLT/Traverse City, MI
PD/MD: Terry Ray
25COLLECTIVE SOUL "Energy"
22TRAIN "Something"
12LENNY KRAVITZ "Dig"
10BUSH "People"
5 COLO "Thirteen"
3 SHADES APART "Three"
3 STEREOUMUD "Steppin"
3 OUTER STAR "Love"
LIVE "Overcome"
OYSTERHEAD "Oysterhead"
NO MISSISSIPPI... "Bushes"
OLEANDER "Halo"

KEGL/Dallas-Ft. Worth, TX *
PD: Duane Doherty
APD: Chris Ryan
MD: Cindy Scull
21OZZY OSBOURNE "Gets"
15 P.O.D. "Alive"
11BUSH "People"
1 ROB ZOMBIE "Numb"
1 ROB ZOMBIE "Numb"

KBPI/Denver-Boulder, CO *
PD: Bob Richards
APD/MD: Willie B.
No Adds

KAZR/Des Moines, IA *
PD: Sean Elliott
MD: Jo Michaels
14COLD "Thirteen"
5 DOPE "Never"
5 LENNY KRAVITZ "Dig"
4 PRESSURE 4-5 "Beat"
3 CUSTOM "Mister"
1 STEREOUMUD "Steppin"
1 ROB ZOMBIE "Numb"

WRIF/Detroit, MI *
APD/MD: Troy Hanson
7 BUTTHOLE SURFERS "Shame"
5 STATIC-X "Black"
DOPE "Never"
FLAW "Payback"
MACHINE HEAD "Crashing"

WGBF/Evansville, IN
OM/MD: Mike Sanders
APD/MD: Fatboy
10LINKIN PARK "End"
8 LENNY KRAVITZ "Dig"
5 COLD "Thirteen"
STEREOMUD "Steppin"
SYSTEMATIC "Deep"
P.O.D. "Alive"
BREAKING POINT "Coming"

* Monitored Reporters
66 Total Reporters
43 Total Monitored
23 Total Indicator
21 Current Indicator Reporters

No Longer A Reporter (1):
WGLO/Peoria, IL

Note: WBAB/Nassau-Suffolk, NY temporarily moves to Indicator status.

Did Not Report For two Consecutive Weeks; Data Not Used (2):
WPHD/Elmira-Coming, NY
WMZK/Wausau, WI

Active Rock

WQBK/Albany, NY *
7 STAIN "Outside"
1 LINKIN PARK "End"
FLAW "Payback"
DOPE "Never"
OLEANDER "Halo"
POWERMAN 5000 "Relax"
STEREOMUD "Steppin"
TANTRIC "Mourning"
ROB ZOMBIE "Numb"
STEREOMUD "Steppin"

KZRK/Amarillo, TX
PD: Eric Slayter
32OZZY OSBOURNE "Gets"
28BUSH "People"
10LIVE "Overcome"
10ALIEN ANT FARM "Criminal"
8 LINKIN PARK "End"
STEREOMUD "Steppin"

WWWX-WXWX/Appleton-Green Bay, WI *
PD: Keith Huotari
MD: AJ
28OZZY OSBOURNE "Gets"
25BUSH "People"
14LENNY KRAVITZ "Dig"
1 ROLLINS BAND "Number"
1 STEREOUMUD "Steppin"

WCHZ/Augusta, GA *
OM: Harley Drew
PD/MD: Chuck Williams
29LENNY KRAVITZ "Dig"
2 STEREOUMUD "Steppin"

KRAB/Bakersfield, CA *
PD/MD: Danny Sparks
28LIT "Lipstick"
26BLINK-182 "Stay"
15STATIC-X "Black"
6 LENNY KRAVITZ "Dig"
5 ROB ZOMBIE "Numb"
1 JACKYL "Open"

WJYB/Baltimore, MD *
PD: Rick Strauss
APD/MD: Rob Heckman
21LENNY KRAVITZ "Dig"
12ROB ZOMBIE "Numb"
1 LINKIN PARK "End"
1 JACLYN "Open"
POWERMAN 5000 "Relax"

WCPR/Biloxi-Gulfport, MS *
OM: Kenny Vest
PD: Scot Fox
APD: Wayne Watkins
MD: A.J. Fantastic
21TRAIN "Something"
19LENNY KRAVITZ "Dig"
12LINKIN PARK "End"
OLE "Never"
OLEANDER "Halo"
OYSTERHEAD "Oysterhead"
POWERMAN 5000 "Relax"

WRLR/Birmingham, AL *
MD: Murphy
10ALIEN ANT FARM "Criminal"
8 CRAVING THEO "Stomp"
1 STAIN "Fade"
PRESSURE 4-5 "Beat"
STEREOMUD "Steppin"
ROB ZOMBIE "Numb"

WAAB/Boston, MA *
PD: Dave Douglas
MD: Mike Brangiforte
12SALIVA "Click"
4 ROB ZOMBIE "Numb"
1 NICKELBACK "Remind"
1 BLINK-182 "Stay"
DOPE "Never"

WRXK/Chattanooga, TN *
PD: Boner
22BUSH "People"
14STEREOMUD "Steppin"
14LINKIN PARK "End"
1 DEFAULT "Wasting"
STEREOMUD "Steppin"
ROB ZOMBIE "Numb"

KFMF/Chicago, CA
PD: Marty Griffin
MD: Tim Buc Moore
19LENNY KRAVITZ "Dig"
11BUSH "People"
9 LINKIN PARK "End"
6 ROLLINS BAND "Number"
DEFAULT "Wasting"

KILO/Colorado Springs, CO *
PD: Ross Ford
APD: Matt Gentry
MD: Hill Jordan
8 PUDDLE OF MUDD "Dirt"
7 DOPE "Never"
1 ROB ZOMBIE "Numb"
ALICE COOPER "Triggerman"
ROB ZOMBIE "Numb"

WAZU/Columbus, OH *
OM: Charley Lake
PD/MD: Joe Pasternak
52OZZY OSBOURNE "Gets"
34BUSH "People"
17LINKIN PARK "End"
14LENNY KRAVITZ "Dig"

WBZX/Columbus, OH *
PD: Hal Fish
APD/MD: Ronni Hunter
AMERICAN PEARL "Believe"
LINKIN PARK "End"
MESH "Maybe"
STATIC-X "Black"
ROB ZOMBIE "Numb"

KEGL/Dallas-Ft. Worth, TX *
PD: Duane Doherty
APD: Chris Ryan
MD: Cindy Scull
21OZZY OSBOURNE "Gets"
15 P.O.D. "Alive"
11BUSH "People"
1 ROB ZOMBIE "Numb"
1 ROB ZOMBIE "Numb"

KIBZ/Lincoln, NE
APD: Sparty
MD: Samantha Knight
22LENNY KRAVITZ "Dig"
17LINKIN PARK "End"
18STEREOMUD "Steppin"
10DAVE NAVARRO "Hungry"
10JACKYL "Hate"
6 POWERMAN 5000 "Relax"
6 LINKIN PARK "End"
FLAW "Payback"
ROB ZOMBIE "Numb"

KFMX/Lubbock, TX
OM: Wes Nessmann
FLAW "Payback"
MACHINE HEAD "Crashing"

WJJO/Madison, WI *
OM: Glen Gardner
APD/MD: Blake Patton
2 STEREOUMUD "Steppin"
POWERMAN 5000 "Relax"

WRCC/Fayetteville, NC *
PD/MD: Sydney Scott
28OZZY OSBOURNE "Gets"
18BUSH "People"
17LENNY KRAVITZ "Dig"
11LIT "Lipstick"
7 ROLLINS BAND "Number"
5 ONESIEZERO "Order"
FLAW "Payback"
STEREOMUD "Steppin"
LIVE "Overcome"

WWBN/Flint, MI *
PD: Brian Boddow
MD: Chih Walker
3 ONESIEZERO "Order"
3 BUSH "People"
2 STONE TEMPLE PILOTS "Hollywood"
2 SOIL "Halo"
BREAKING POINT "Coming"
LENNY KRAVITZ "Dig"

KRZR/Fresno, CA *
OM: E. Curtis Johnson
No Adds

WBFR/Ft. Wayne, IN *
OM: Jim Fox
MD: Shannon Norris
17STEREOMUD "Steppin"
13BREAKING POINT "Coming"
10FLAW "Payback"
10LIT "Lipstick"
5 ONESIEZERO "Order"
4 LENNY KRAVITZ "Dig"
2 MESH "Maybe"

WRUF/Gainesville-Ocala, FL *
PD: Harry Guscott
MD: Ryan North
14LENNY KRAVITZ "Dig"
10DAVE NAVARRO "Hungry"
STEREOMUD "Steppin"

WKJL/Grand Rapids, MI *
OM: Tony Gates
PD/MD: Mark Feurte
19BUSH "People"
18SEVEN CHANNELS "Breathe"
14LINKIN PARK "End"
11STATIC-X "Black"
1 ADEMA "Giving"
BUTTHOLE SURFERS "Shame"
FLAW "Payback"
POWERMAN 5000 "Relax"
STEREOMUD "Steppin"

WXQR/Greenville, NC
PD: Brian Rickman
MD: Wes Adams
PRESSURE 4-5 "Beat"
STEREOMUD "Steppin"
CUSTOM "Mister"
COLD "Thirteen"

WTP/Greenville, SC *
PD: Mark Hendrix
20LENNY KRAVITZ "Dig"
19BUSH "People"
9 LINKIN PARK "End"
9 DAYS OF THE NEW "Hang"
8 CRAVING THEO "Stomp"
LIT "Lipstick"
MESH "Maybe"

WQXK/Harrisburg, PA *
PD: Claudine DeLorenzo
MD: Nixon
16LENNY KRAVITZ "Dig"
8 LIT "Lipstick"
7 PRESSURE 4-5 "Beat"
4 STEREOUMUD "Steppin"
3 ROB ZOMBIE "Numb"
1 STATIC-X "Black"

WCCS/Hartford, CT *
PD: Michael Picozzi
APD/MD: Mike Karolyi
9 LENNY KRAVITZ "Dig"
14COLD "Thirteen"
13BUSH "People"
12ROLLINS BAND "Number"
STEREOMUD "Steppin"
ROB ZOMBIE "Numb"

WAMX/Huntington, WV
PD/MD: Paul Oslund
11LENNY KRAVITZ "Dig"
10COLD "Thirteen"
10COLD "Thirteen"
7 SLIPKNOT "Left"
ROB ZOMBIE "Numb"
BUSH "People"

KQRC/Kansas City, MO *
PD: Neal Mirsky
APD/MD: Don Jantzen
15DAVE NAVARRO "Hungry"
9 DOPE "Never"
ALICE COOPER "Triggerman"
ROB ZOMBIE "Numb"

KLFX/Killeen-Temple, TX
PD: Bob Fonda
28MESH "Maybe"
24SALIVA "Click"
10STEREOMUD "Steppin"
10DEFAULT "Wasting"
10LINKIN PARK "End"
POWERMAN 5000 "Relax"

WJXQ/Lansing, MI *
OM: Bob Otson
MD: Kevin Conrad
24DEFAULT "Wasting"
13LENNY KRAVITZ "Dig"
17LINKIN PARK "End"
6 BREAKING POINT "Coming"
PRESSURE 4-5 "Beat"
ROB ZOMBIE "Numb"

KIBZ/Lincoln, NE
APD: Sparty
MD: Samantha Knight
22LENNY KRAVITZ "Dig"
17LINKIN PARK "End"
18STEREOMUD "Steppin"
10DAVE NAVARRO "Hungry"
10JACKYL "Hate"
6 POWERMAN 5000 "Relax"
6 LINKIN PARK "End"
FLAW "Payback"
ROB ZOMBIE "Numb"

KFMX/Lubbock, TX
OM: Wes Nessmann
FLAW "Payback"
MACHINE HEAD "Crashing"

WJJO/Madison, WI *
OM: Glen Gardner
APD/MD: Blake Patton
2 STEREOUMUD "Steppin"
POWERMAN 5000 "Relax"

WZTA/Miami, FL *
OM: Gregg Steele
APD/MD: Lee Daniels
14LENNY KRAVITZ "Dig"
BLINK-182 "Stay"
DEFAULT "Wasting"
STEREOMUD "Steppin"

WLZR/Milwaukee, WI *
PD: Keith Hastings
MD: Marilyn Mee
17ALIEN ANT FARM "Criminal"
9 COLD "Thirteen"
9 LINKIN PARK "End"
ROB ZOMBIE "Numb"
DOPE "Never"
FLAW "Payback"
STATIC-X "Black"
STEREOMUD "Steppin"

KOXR/Minneapolis, MN *
OM: Wade Hamilton
PD: Wade Linder
MD: Pabo
No Adds

WRAT/Monmouth-Ocean, NJ *
PD: Carl Craft
APD/MD: Robyn Lane
17LENNY KRAVITZ "Dig"
13COLD "Thirteen"
5 BREAKING POINT "Coming"
4 STAIN "Fade"
LINKIN PARK "End"
DAVE NAVARRO "Hungry"

WKZO/Myrtle Beach, SC
OM: Eric Hall
MD: Charley
No Adds

WNLP/Nashville, TN *
27OZZY OSBOURNE "Gets"
22BUSH "People"
1 LINKIN PARK "End"
1 STEREOUMUD "Steppin"

KFNK/Seattle, WA *
GM/MD: Jake Kaplan
14STAIN "Fade"
13LINKIN PARK "End"
5 BUSH "People"

WRBR/South Bend, IN
PD/MD: Mark McGill
DOPE "Never"
FLAW "Payback"
PRESSURE 4-5 "Beat"
ROB ZOMBIE "Numb"
COLD "Thirteen"

KHTQ/Spokane, WA *
OM: Brew Michaels
PD: Ken Richards
MD: Barry Bennett
2 FROM ZERO "Side"
5 FOOT THICK "Media"
BREAKING POINT "Coming"
BUSH "People"
DOPE "Never"
EVERCLEAR "Rock"
FLAW "Payback"
LENNY KRAVITZ "Dig"
PRESSURE 4-5 "Beat"
ROB ZOMBIE "Numb"

WOLZ/Springfield, IL
Int. PD/MD: Brando
30OZZY OSBOURNE "Gets"
24ALIEN ANT FARM "Criminal"
21INCUBUS "Here"
15BUSH "People"
13COLD "Thirteen"
12MESH "Maybe"
11DEFAULT "Wasting"
7 LENNY KRAVITZ "Dig"
7 LINKIN PARK "End"
5 FLAW "Payback"

WLXZ/Springfield, MA *
PD: Scott Laudani
MD: Trinie
20BUSH "People"
11 COLD "Thirteen"
7 LINKIN PARK "End"
DOPE "Never

R&R Active Rock Top 50



September 28, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
-	1	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	1606	+128	134492	14	53/0
-	2	NICKELBACK How You Remind Me (Roadrunner)	1579	+152	129135	11	52/1
-	3	TOOL Schism (Volcano)	1542	+72	143439	21	53/0
-	4	DISTURBED Down With The Sickness (Giant/Reprise)	1434	+118	122558	18	53/0
-	5	LINKIN PARK Crawling (Warner Bros.)	1309	+81	114977	26	52/0
-	6	OZZY OSBOURNE Gets Me Through (Epic)	1255	+177	106400	4	52/7
-	7	INCUBUS I Wish You Were Here (Immortal/Epic)	1170	+134	90017	7	51/0
-	8	STAINED Fade (Flip/Elektra/EEG)	1048	+84	92824	8	52/4
-	9	ADEMA Giving In (Arista)	914	+43	71107	13	52/1
-	10	SYSTEM OF A DOWN Chop Suey (American/Columbia)	861	+15	69768	11	50/0
-	11	TANTRIC Astounded (Maverick)	844	-2	57265	17	43/0
-	12	P.O.D. Alive (Atlantic)	778	+134	64378	9	47/3
-	13	STAINED It's Been Awhile (Flip/Elektra/EEG)	758	-12	59072	28	52/0
Breaker	14	BUSH The People That We Love (Atlantic)	753	+146	58219	4	44/21
-	15	GODSMACK Greed (Republic/Universal)	743	+24	75219	30	47/0
Breaker	16	ALIEN ANT FARM Smooth Criminal (DreamWorks)	735	+91	54088	13	34/4
-	17	GODSMACK Bad Magick (Republic/Universal)	715	+51	59466	5	50/1
-	18	SALIVA Your Disease (Island/IDJMG)	685	+64	51763	33	43/0
Breaker	19	LINKIN PARK In The End (Warner Bros.)	572	+150	40094	5	43/18
-	20	SOIL Halo (J)	562	+16	56182	13	44/2
-	21	SLIPKNOT Left Behind (Roadrunner)	556	+18	45482	8	46/1
-	22	LIVE Simple Creed (Radioactive/MCA)	547	-55	39498	9	37/0
-	23	SALIVA Click Click Boom (Island/IDJMG)	543	-56	37115	10	41/1
-	24	DROWNING POOL Bodies (Wind-up)	504	-291	38995	23	40/0
-	25	DAYS OF THE NEW Hang On To This (Outpost/Interscope)	444	+23	33476	8	32/1
-	26	STONE TEMPLE PILOTS Hollywood Bitch (Atlantic)	422	+35	35238	6	34/1
-	27	LENNY KRAVITZ Dig In (Virgin)	404	+124	32198	3	31/30
-	28	LIT Lipstick And Bruises (RCA)	355	+38	21895	5	28/5
-	29	DEFAULT Wasting My Time (TVT)	295	+64	18860	4	28/8
-	30	SEVEN CHANNELS Breathe (Palm Pictures)	264	+11	27455	11	27/1
-	31	MESH Maybe Tomorrow (Label)	232	+14	23616	6	22/5
-	32	SYSTEMATIC Deep Colors Bleed (Music Company/Elektra/EEG)	226	-16	16355	11	27/0
-	33	STATIC-X Black And White (Warner Bros.)	215	+21	17350	5	28/8
Debut	34	LIVE Overcome (Radioactive/MCA)	202	+115	22560	1	6/6
-	35	CRAVING THEO Stomp (Columbia)	198	-21	15635	8	22/2
-	36	SUM 41 Fat Lip (Island/IDJMG)	190	-8	17920	8	6/0
-	37	PRIMER 55 This Life (Island/IDJMG)	176	+6	17478	7	19/1
Debut	38	COLD Thirteen (Flip/Geffen/Interscope)	166	+64	9482	2	10/9
-	39	BREAKING POINT Coming Of Age (Wind-up)	150	+31	10466	4	17/5
-	40	BEAUTIFUL CREATURES Wasted (Warner Bros.)	139	+11	15607	9	12/0
-	41	SKRAPE Sunshine (RCA)	136	+8	11132	5	16/0
-	42	BUTTHOLE SURFERS The Shame Of Life (Surfdog/Hollywood)	134	-2	10939	6	13/2
-	43	REVEILLE What You Got (Elektra/EEG)	127	+3	14801	5	15/0
-	44	MEGADETH Dread & The Fugitive Mind (Sanctuary/SRG)	116	-9	14059	8	15/0
-	45	ONESIDEZERO New World Order (Maverick)	114	+1	7013	3	13/3
Debut	46	DAVE NAVARRO Hungry (Capitol)	113	+23	13768	2	14/5
Debut	47	PRESSURE 4-5 Beat The World (DreamWorks)	101	+10	7129	2	13/7
Debut	48	STEREOMUD Steppin Away (Loud/Columbia)	100	+53	7998	1	28/25
Debut	49	UNION UNDERGROUND South Texas Death Ride (Portrait/Columbia)	92	+10	6494	1	8/0
-	50	VISION OF DISORDER Southbound (TVT)	86	-2	6245	5	11/0

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LENNY KRAVITZ Dig In (Virgin)	30
ROB ZOMBIE Feel So Numb (Geffen/Interscope)	27
STEREOMUD Steppin Away (Loud/Columbia)	25
BUSH The People That We Love (Atlantic)	21
LINKIN PARK In The End (Warner Bros.)	18
FLAW Payback (Republic/Universal)	16
DOPE Now Or Never (Flip/Epic)	14
COLD Thirteen (Flip/Geffen/Interscope)	9
DEFAULT Wasting My Time (TVT)	8
STATIC-X Black And White (Warner Bros.)	8

DAVE NAVARRO

"HUNGRY"

New This Week

KQRC, KUFO, KICT, WRAT & more!

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
OZZY OSBOURNE Gets Me Through (Epic)	+177
NICKELBACK How You Remind Me (Roadrunner)	+152
LINKIN PARK In The End (Warner Bros.)	+150
BUSH The People That We Love (Atlantic)	+146
INCUBUS I Wish You Were Here (Immortal/Epic)	+134
P.O.D. Alive (Atlantic)	+134
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	+128
LENNY KRAVITZ Dig In (Virgin)	+124
DISTURBED Down With The Sickness (Giant/Reprise)	+118
LIVE Overcome (Radioactive/MCA)	+115

Breakers®

NOW PLAYING ON 60% OF THE REPORTING PANEL

BUSH

The People That We Love (Atlantic)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
753/146	44/21	14

ALIEN ANT FARM

Smooth Criminal (DreamWorks)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
735/91	34/4	16

LINKIN PARK

In The End (Warner Bros.)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
572/150	43/18	19

53 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 9/16-Saturday 9/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No. 15 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

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September 28, 2001

RateTheMusic.com
BY MEDIABASE™

America's Best Testing Active Rock Songs
12+ For The Week Ending 9/28/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
OZZY OSBOURNE Gets Me Through (Epic)	4.13	-	67%	5%	4.07	76%	6%
DISTURBED Down With The Sickness (Giant/Reprise)	4.08	4.03	92%	23%	4.06	95%	26%
SYSTEM OF A DOWN Chop Suey (American/Columbia)	4.06	4.09	79%	11%	4.01	83%	13%
NICKELBACK How You Remind Me (Roadrunner)	4.06	4.11	85%	13%	3.92	87%	17%
GODSMACK Bad Magick (Republic/Universal)	3.99	3.96	75%	10%	3.94	82%	12%
TOOL Schism (Volcano)	3.98	3.99	94%	32%	3.98	97%	36%
LINKIN PARK In The End (Warner Bros.)	3.95	3.90	76%	13%	3.78	78%	15%
STAIN'D Fade (Flip/Bektra/EEG)	3.91	3.89	85%	16%	3.80	86%	18%
GODSMACK Greed (Republic/Universal)	3.90	3.89	93%	30%	3.90	96%	31%
STATIC-X Black And White (Warner Bros.)	3.85	3.86	52%	7%	3.85	58%	9%
DROWNING POOL Bodies (Wind-up)	3.84	3.81	93%	28%	3.80	97%	30%
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	3.84	3.79	87%	22%	3.71	90%	26%
MUDVAYNE Death Blooms (No Name/Epic)	3.84	3.78	64%	10%	3.73	67%	13%
ADEMA Giving In (Arista)	3.84	3.90	70%	9%	3.63	72%	13%
LINKIN PARK Crawling (Warner Bros.)	3.82	3.80	95%	37%	3.75	97%	43%
SLIPKNOT Left Behind (Roadrunner)	3.80	3.79	69%	11%	3.76	74%	13%
LINKIN PARK One Step Closer (Warner Bros.)	3.79	3.72	96%	44%	3.74	98%	51%
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	3.74	3.74	98%	55%	3.57	99%	58%
ALIEN ANT FARM Smooth Criminal (DreamWorks)	3.68	3.74	95%	34%	3.71	96%	34%
SALIVA Your Disease (Island/IDJMG)	3.68	3.66	91%	33%	3.67	93%	34%
SOIL Halo (J)	3.66	3.71	55%	10%	3.53	60%	13%
P.O.D. Alive (Atlantic)	3.61	3.57	76%	15%	3.51	78%	17%
TANTRIC Astounded (Maverick)	3.61	3.64	79%	21%	3.58	84%	25%
INCUBUS I Wish You Were Here (Immortal/Epic)	3.60	3.61	76%	15%	3.40	79%	20%
SEVEN CHANNELS Breathe (Palm Pictures)	3.54	3.62	47%	7%	3.35	50%	11%
SALIVA Click Click Boom (Island/IDJMG)	3.52	3.54	79%	18%	3.57	84%	18%
BUSH The People That We Love (Atlantic)	3.44	53.00	7%	3.28	55.00	11%	28
DAYS OF THE NEW Hang... (Outpost/Interscope)	3.32	3.39	49%	9%	3.07	55%	13%
LIVE Simple Creed (Radioactive/MCA)	3.18	3.19	68%	18%	3.09	74%	22%

Total sample size is 358 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

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GODSMACK Awake (Republic/Universal)	610
LINKIN PARK One Step Closer (Warner Bros.)	550
LIMP BIZKIT My Way (Flip/Interscope)	433
FUEL Hemorrhage (In My Hands) (Epic)	431
DISTURBED Voices (Giant/Reprise)	399
PAPA ROACH Last Resort (DreamWorks)	397
A PERFECT CIRCLE Judith (Virgin)	397
3 DOORS DOWN Be Like That (Republic/Universal)	384
DISTURBED Stupify (Giant/Reprise)	365
INCUBUS Drive (Immortal/Epic)	341
COLD End Of The World (Flip/Geffen/Interscope)	332
3 DOORS DOWN Loser (Republic/Universal)	324
PRIMUS W/OZZY N.I.B. (Divine/Priority)	322

ACTIVE ROCK Indicator

Most Added®

LINKIN PARK In The End (Warner Bros.)	8
BUSH The People That We Love (Atlantic)	7
FLAW Payback (Republic/Universal)	7
LENNY KRAVITZ Dig In (Virgin)	6
COLD Thirteen (Flip/Geffen/Interscope)	6
DEFAULT Wasting My Time (TVT)	5
STEREOMUD Steppin Away (Loud/Columbia)	5
ROB ZOMBIE Feel So Numb (Geffen/Interscope)	5
OZZY OSBOURNE Gets Me Through (Epic)	3
MESH Maybe Tomorrow (Label)	3
ALIEN ANT FARM Smooth Criminal (DreamWorks)	2
PRESSURE 4-5 Beat The World (DreamWorks)	2
DOPE Now Or Never (Flip/Epic)	2
POWERMAN 5000 Relax (Hollywood)	2
INCUBUS I Wish You Were Here (Immortal/Epic)	1
P.O.D. Alive (Atlantic)	1
SALIVA Click Click Boom (Island/IDJMG)	1
SYSTEMATIC Deep Colors Bleed (Music Company/Elektra/EEG)	1
ROLLINS BAND Your Number Is One (Sanctuary/SRG)	1
BREAKING POINT Coming Of Age (Wind-up)	1

ACTIVE ROCK Going For Adds

10/201

- ALIEN BREED Colorblind (Universal)
- BI-POLAR Nothing Is Real (Liquid 8)
- BLINK-182 Stay Together For The Kids (MCA)
- COLLECTIVE SOUL Next Homecoming (Atlantic)
- HOOBASTANK Crawling In The Dark (Island/IDJMG)
- PENNYWISE Divine Intervention (Epitaph)

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New & Active

ROLLINS BAND ...Is One (Sanctuary/SRG) Total Plays: 86, Total Stations: 10, Adds: 4	ROB ZOMBIE Feel So Numb (Geffen/Interscope) Total Plays: 67, Total Stations: 27, Adds: 27
FROM ZERO The Other Side (Arista) Total Plays: 84, Total Stations: 8, Adds: 1	DOPE Now Or Never (Flip/Epic) Total Plays: 44, Total Stations: 15, Adds: 14
FLAW Payback (Republic/Universal) Total Plays: 75, Total Stations: 18, Adds: 16	POWERMAN 5000 Relax (Hollywood) Total Plays: 20, Total Stations: 6, Adds: 6

Songs ranked by total plays

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to:

R&R c/o Cyndee Maxwell:
10100 Santa Monica Blvd.,
5th Floor, Los Angeles, CA 90067

Active Rock Playlists

MARKET #5
WYSP/Philadelphia
Infinity
(215) 625-9460
Sabean/Palumbo
12+ Cume 771,100

104 WYSP
THE ROCK STATION

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
20	43	43	LINKIN PARK/Crawling	16383
14	43	43	NICKELBACK/How You Remind Me	16383
18	42	42	GOOSMACK/Greed	16002
13	37	37	TOOL/Schism	14097
6	18	18	DAYS OF THE NEW/Hang On To This	6858
8	18	18	SALVA/Your Disease	6858
8	16	16	INCUBUS/Wish You Were Here	6096
5	16	16	OZZY OSBOURNE/Get Me Through	6096
9	16	16	PUDDLE OF MUDD/Control	6096
5	16	16	STAIN'D/Fade	6096
1	16	16	STONE TEMPLE PILOTS/Hollywood Blitch	6096
6	16	16	WEezer/Hush Pipe	6096
4	13	13	BUSH/The People That...	4953
5	12	12	LIVE/Single Creed	4572
3	12	12	P.O.D./Alive	4572
5	11	11	ALIEN ANT FARM/Smooth Criminal	4191
11	11	11	DISTURBED/Down With...	4191
12	11	11	LIVE/Overcome	4191
4	9	9	SYSTEM OF A DOW/Chop Suey	3429
4	9	9	METALLICA/Disappear	3429
9	9	9	LENNY KRAVITZ/Dig In	3429
5	8	8	ADEMA/Giving In	3048
8	8	8	PRIMER 55/This Life	3048
2	5	5	LEWIS W/DURST/Outside	1905
2	5	5	PAPA ROACH/Last Resort	1905
6	5	5	3 DOORS DOWN/Duck And Run	1905
2	5	5	CRED+A/Ames Wide Open	1905
1	5	5	ISLE OF DUBLIN/Scene	1905
2	5	5	RED HOT CHILI.../Otherside	1905
1	5	5	STONE TEMPLE PILOTS/Days Of The Week	1905

MARKET #6
KEGL/Dallas-Ft. Worth
Clear Channel
(972) 991-1029
Doherty/Ryan/Scull
12+ Cume 367,000

101 WRIF

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
30	36	36	GOOSMACK/Greed	7488
30	36	36	LINKIN PARK/Crawling	7488
30	33	33	TOOL/Schism	6864
30	31	31	GOOSMACK/Awake	6448
17	25	25	PUDDLE OF MUDD/Control	5200
14	22	22	DISTURBED/Down With...	4576
19	22	22	STAIN'D/Fade	4576
11	21	21	OZZY OSBOURNE/Get Me Through	4368
11	21	21	NICKELBACK/How You Remind Me	4368
16	20	20	INCUBUS/Wish You Were Here	4160
14	19	19	STONE TEMPLE PILOTS/Hollywood Blitch	3952
12	15	15	ALIEN ANT FARM/Smooth Criminal	3328
11	15	15	SYSTEM OF A DOW/Chop Suey	3120
5	15	15	P.O.D./Alive	3120
8	14	14	PAPA ROACH/Last Resort	2912
6	13	13	A PERFECT CIRCLE/Judith	2704
8	13	13	STAIN'D/Outside	2704
6	13	13	SLIPKNOT/Let Behind	2704
11	11	11	BUSH/The People That...	2288
9	11	11	ADEMA/Giving In	2288
7	11	11	MEGAETH/Dread...	2288
11	11	11	SOIL/Halo	2288
6	10	10	INCUBUS/Pardon Me	2080
9	10	10	STAIN'D/It's Been Awful	2080
5	8	8	DISTURBED/Stupidy	1664
4	7	7	METALLICA/Disappear	1456
2	6	6	GOOSMACK/Whatever	1248
5	5	5	LINKIN PARK/One Step Closer	1040
-	5	5	DROWNING POOL/Sinner	832
-	4	4	PIMPADDELIC/Caught It From Me	1040

MARKET #7
WRIF/Detroit
Greater Media
(248) 547-0101
Podell/Hanson
12+ Cume 536,000

101 WRIF

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
26	28	28	NICKELBACK/How You Remind Me	9044
22	26	26	OZZY OSBOURNE/Get Me Through	8398
24	25	25	STAIN'D/Fade	8075
15	17	17	LENNY KRAVITZ/Dig In	5491
13	17	17	INCUBUS/Wish You Were Here	5491
13	17	17	BUSH/The People That...	5491
12	16	16	TOOL/Schism	5168
15	16	16	PUDDLE OF MUDD/Control	5168
14	15	15	LIVE/Single Creed	4845
10	14	14	GOOSMACK/Bad Magick	4522
18	14	14	TANTRIC/Astounded	4522
11	13	13	STONE TEMPLE PILOTS/Hollywood Blitch	4199
11	13	13	P.O.D./Alive	4199
13	13	13	DISTURBED/Down With...	4199
13	13	13	SEVEN CHANNELS/Breathe	4199
11	13	13	DAVE NAVARRO/Hungry	4199
10	10	10	LINKIN PARK/In The End	3230
10	10	10	SOIL/Halo	3230
5	9	9	ROLLINS BAND/Your Number Is One	2907
6	9	9	MEGAETH/Dread...	2584
5	7	7	BEAUTIFUL CREATURES/Wasted	2251
3	7	7	BUTTHOLE SURFERS/The Shame Of Life	2251
6	7	7	SYSTEM OF A DOW/Chop Suey	2261
21	7	7	GOOSMACK/Greed	2261
8	7	7	3 DOORS DOWN/Kryptonite	2261
2	6	6	TANTRIC/Breakdown	1938
23	6	6	STAIN'D/Outside	1938
6	6	6	MESH/Maybe Tomorrow	1938
5	6	6	FROM ZERO/The Other Side	1938

MARKET #8
WAAF/Boston
Entercom
(617) 775-5400
Douglas/Bringtorre
12+ Cume 476,400

107.3 FM WAAF

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
29	31	31	TOOL/Schism	8525
38	40	40	DISTURBED/Down With...	8525
34	38	38	SYSTEM OF A DOW/Chop Suey	8250
29	28	28	DISTURBED/Down With...	7700
26	27	27	AFROMAN/Because I Got High	7425
25	26	26	SOIL/Halo	7150
22	26	26	PUDDLE OF MUDD/Control	7150
26	25	25	STAIN'D/Fade	6875
22	21	21	GOOSMACK/Bad Magick	5775
26	21	21	DROWNING POOL/Bodies	5775
21	20	20	SLIPKNOT/Let Behind	5500
20	20	20	GOOSMACK/Awake	5500
19	20	20	WEezer/Hush Pipe	5225
16	18	18	OZZY OSBOURNE/Get Me Through	4950
17	16	16	NONPOINT/Endure	4400
18	16	16	ROLLINS BAND/Your Number Is One	4400
18	16	16	SUM 41/Fat Lip	4400
14	14	14	ADEMA/Giving In	3850
15	14	14	PEE/Sweet Daze	3850
10	13	13	NO ONE/Cheerful	3575
10	12	12	A PERFECT CIRCLE/Judith	3300
11	12	12	SEVEN CHANNELS/Breathe	3300
13	12	12	SALVA/Click Click Boom	3300
11	10	10	PRIMER 55/This Life	3025
10	10	10	STATIC-X/Black And White	2750
12	10	10	PUPA/Ride	2750
13	10	10	GOOHEAD/Eleanor Rigby	2750
11	10	10	MUDVAYNE/Death Blooms	2750
9	9	9	CRAVING THE O/Stomp	2475

MARKET #12
WZTA/Miami
Clear Channel
(954) 862-2000
Steele/Daniels
12+ Cume 345,800

95.7 ZETA

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
45	41	41	SUM 41/Fat Lip	7872
38	40	40	DISTURBED/Down With...	7680
45	38	38	TOOL/Schism	7296
34	38	38	LINKIN PARK/Crawling	7296
37	34	34	STAIN'D/It's Been Awful	6528
13	33	33	LIVE/Overcome	6336
15	30	30	PUDDLE OF MUDD/Control	5760
27	24	24	SYSTEM OF A DOW/Chop Suey	4608
16	23	23	ADEMA/Giving In	4416
17	23	23	SEVEN CHANNELS/Breathe	4416
13	21	21	STAIN'D/Fade	4032
17	21	21	INCUBUS/Wish You Were Here	3840
19	20	20	NICKELBACK/How You Remind Me	3840
15	17	17	ALIEN ANT FARM/Smooth Criminal	3264
16	17	17	LINKIN PARK/In The End	3072
26	16	16	STROKES/Kick Some Ass	2688
13	14	14	LENNY KRAVITZ/Dig In	2496
7	13	13	SEVEN CHANNELS/Breathe	2496
8	13	13	INCUBUS/Drive	2496
9	12	12	DROWNING POOL/Bodies	2496
12	12	12	U2/Peace On Earth	2304
9	12	12	SYSTEM 4/Deep Colors Bleed	2304
4	11	11	STONE TEMPLE PILOTS/Hollywood Blitch	2112
7	11	11	GOOSMACK/Bad Magick	2112
11	11	11	SALVA/Your Disease	2112
8	11	11	LIFEHOUSE/Hanging By A Moment	2112
11	11	11	RED HOT CHILI.../Around The World	2112
11	11	11	OZZY OSBOURNE/Get Me Through	2112
12	11	11	GOOSMACK/Whatever	2112
21	11	11	LINKIN PARK/One Step Closer	2112

MARKET #14
KFNK/Seattle-Tacoma
Rock On
(253) 671-0195
Case/Kaplan
12+ Cume 134,400

104.9 FM Funky Monkey

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
29	45	45	STAIN'D/It's Been Awful	1980
46	45	45	PUDDLE OF MUDD/Control	1980
44	44	44	ADEMA/Giving In	1936
41	43	43	TOOL/Schism	1892
45	42	42	OZZY OSBOURNE/Get Me Through	1848
30	42	42	LINKIN PARK/Crawling	1848
43	42	42	DISTURBED/Down With...	1848
22	25	25	SALVA/Your Disease	1100
22	25	25	DISTURBED/Down With...	1100
22	24	24	GOOSMACK/Greed	1056
24	23	23	LINKIN PARK/One Step Closer	1012
34	18	18	NICKELBACK/How You Remind Me	792
18	18	18	DROWNING POOL/Bodies	792
18	18	18	SLIPKNOT/Let Behind	792
17	17	17	SYSTEM OF A DOW/Chop Suey	748
17	17	17	INCUBUS/Wish You Were Here	748
16	17	17	DEFTONES/Change...	748
16	17	17	PAPA ROACH/Last Resort	748
17	16	16	KORN/Falling Away From Me	748
14	16	16	GOOSMACK/Awake	704
14	16	16	KORN/Make Me Bad	704
14	16	16	INCUBUS/Pardon Me	704
14	16	16	GOOSMACK/Whatever	704
17	16	16	METALLICA/Disappear	704
17	16	16	CRED+A/Ames Wide Open	704
17	16	16	PRIMUS/WOZZY/N.L.B.	704
16	15	15	DISTURBED/Down With...	704
16	15	15	METALLICA/No Leaf Clover	660
16	15	15	GOOSMACK/Wood	660
16	15	15	GOOSMACK/Keep Away	660

MARKET #15
KUPD/Phoenix
Sandusky
(480) 345-5921
Jeffries/McFee
12+ Cume 235,000

98 KUPD
ARIZONA'S REAL ROCK

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
26	32	32	TOOL/Schism	5248
29	31	31	PUDDLE OF MUDD/Control	5084
28	28	28	LINKIN PARK/Crawling	4592
32	25	25	DISTURBED/Down With...	4100
19	21	21	ADEMA/Giving In	3444
24	21	21	STAIN'D/Fade	3444
18	20	20	OZZY OSBOURNE/Get Me Through	3280
17	19	19	TANTRIC/Astounded	3116
18	18	18	GOOSMACK/Bad Magick	2992
17	16	16	LIVE/Single Creed	2624
11	13	13	SYSTEM OF A DOW/Chop Suey	2132
9	13	13	BUCKCHERRY/Lil Up	2132
11	12	12	BEAUTIFUL CREATURES/Wasted	1968
10	12	12	MEGAETH/Dread...	1968
10	12	12	INCUBUS/Stellat	1968
10	12	12	MESH/Maybe Tomorrow	1968
12	11	11	INCUBUS/Wish You Were Here	1804
11	11	11	BREAKING POINT/Coming Of Age	1804
11	11	11	RAGE AGAINST.../Sleep Now...	1804
11	11	11	SKRAPER/Sunshine	1804
10	10	10	FILTEA/Take A Picture	1640
11	10	10	FUEL/Hemorrhage...	1640
8	10	10	GOOSMACK/Awake	1640
8	10	10	PRIMUS/WOZZY/N.L.B.	1640
10	10	10	RED HOT CHILI.../California	1640
2	10	10	STEREOMUDD/Steppin Away	1640
11	10	10	DEFTONES/Change...	1640
12	10	10	CRED+A/Ames Wide Open	1640
7	10	10	STAIN'D/Outside	1640
12	10	10	FROM ZERO/The Other Side	1640
8	10	10	INCUBUS/Drive	1640

MARKET #16
KIOZ/San Diego
Clear Channel
(619) 292-2000
Moran/Leder
12+ Cume 315,100

ROCK 105.3
SAN DIEGO'S ROCK STATION

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
20	27	27	DISTURBED/Down With...	4077
24	25	25	GOOSMACK/Greed	3775
24	24	24	TOOL/Schism	3624
17	20	20	STAIN'D/Fade	3020
17	18	18	LINKIN PARK/Crawling	2868
18	18	18	SALVA/Your Disease	2718
16	18	18	INCUBUS/Wish You Were Here	2718
19	17	17	PUDDLE OF MUDD/Control	2567
8	17	17	NICKELBACK/How You Remind Me	2567
15	16	16	DISTURBED/Down With...	2416
17	16	16	OZZY OSBOURNE/Get Me Through	2416
24	16	16	LINKIN PARK/One Step Closer	2416
7	15	15	GOOSMACK/Bad Magick	2265
11	14	14	SYSTEM OF A DOW/Chop Suey	2114
4	13	13	SEVEN CHANNELS/Breathe	1963
12	13	13	STAIN'D/It's Been Awful	1812
13	11	11	SOIL/Halo	1559
8	9	9	TOOL/Lateralus	1359
6	9	9	NONPOINT/What A Day	1208
7	9	9	LINKIN PARK/In The End	1057
6	8	8	STAIN'D/Outside	906
6	8	8	PRIMUS/WOZZY/N.L.B.	906
5	8	8	GOOSMACK/Keep Away	906
5	8	8	GOOSMACK/Awake	90

active
INSIGHT

By
Frank Correia
Rock Specialty Show Editor

Boys Of Summer Heat Up Fall

Summer may officially be over, but the New Jersey five-piece known as **40 Below Summer** are just getting warmed up. Specialty shows have given London/Sire's new act a lot of love on their playlists, propelling the group to No. 1 in a season populated with heavyweight releases.

On *Invitation to the Dance*, guitarists Jordan Plingos and Joe D'Amico lay down riffs that sound like Sevendust and The Deftones in a cage match. Tracks like "Wither Away" provide the melody while anthemic rockers like "We the People" inspire mayhem. Singer Max Illidge plays a Jekyll-and-Hyde role behind the mike, sometimes singing and at other times providing a wavering howl that sounds like he's walking a tightrope between sanity and sickness. In his darker moments Illidge uses a syncopated style similar to that of Disturbed's David Draiman, and when he launches his assault in "Step Into the Sideshow," you can only wonder how he spits out so many syllables with such rapid-fire precision. On "Still Life" Illidge offers up an orgy of guttural growls and groans that rival Korn's Jonathan Davis at his most tortured. 40 B.S. may not break any new ground with their licks or lyrics, but their confidence and talent make them a preferred pick among the current rock crop.



40 Below Summer

The group's 1998 nexus can be traced to the meeting of drummer Carlos Aguilar and vocalist Illidge. When Aguilar was 15, the Peruvian native moved to the U.S., where he learned how to play drums by beating on a sofa with a pair of chopsticks. Illidge was no stranger to the spotlight, having appeared on Broadway at age 12 and as the little boy in the Talking Heads' famous video for "Burning Down the House."

Aguilar and Illidge hit it off, then brought D'Amico into the fold. The next two years were spent gigging and solidifying the lineup, which was eventually completed with guitarist Plingos and bassist Hector Graziani.

Gigging around New York and their native Jersey, 40 B.S. released one self-recorded CD, *Sideshow Freaks*, before securing a management deal with No Name Management (Slipknot, Fear Factory). Showcases led to their deal with London/Sire, which hooked up the band with famed producer Garth Richardson (Rage Against The Machine, Kittie) for *Invitation to the Dance*.

The boys of Summer are currently on the road with fellow up-and-comers American Head Charge, Dry Kill Logic and Primer 55. See them in a small venue while you can — you'll have bragging rights later, when they blow up.

R&R Top 20 Specialty Artists

September 28, 2001

1. **40 BELOW SUMMER** (London/Sire) "Step Into...", "We The People," "Wither..."
2. **SLIPKNOT** (Roadrunner) "Heretic Song," "People=Shit," "Everything Ends"
3. **AMERICAN HEAD CHARGE** (American/IDJMG) "A Violent...", "Pushing...", "Shut Down"
4. **KITTIE** (Ng/Artemis) "What I've Always...", "Pain," "No Name"
5. **BIOHAZARD** (Sanctuary) "Uncivilization," "Last Man Standing," "Unified"
6. **SYSTEM OF A DOWN** (American/Columbia) "Prison Song," "Psycho," "Deer Dance"
7. **P.O.D.** (Atlantic) "Alive," "Ghetto," "Set It Off"
8. **SLAYER** (Island/IDJMG) "New Faith," "God Send Death," "War Zone"
9. **MACHINE HEAD** (Roadrunner) "Supercharger," "Crashing Around You"
10. **SOIL** (J) "Breaking Me Down," "Halo," "Why"
11. **DOPE** (Epic) "Die MF Die," "Now Or Never"
12. **CROWBAR** (Spitfire) "Awakening," "Thru The Ashes," "Suffering..."
13. **ROLLINS BAND** (Sanctuary) "Your Number...", "Gone Inside," "What's..."
14. **CONVERGE** (Equal Vision) "Broken Vow," "Fault...", "Home..."
15. **SIX FEET UNDER** (Metal Blade) "Snakes," "Impulse...", "Knife..."
16. **ILL NINO** (Roadrunner) "I Am Loco," "If You Still...", "Unreal"
17. **TWISTED FOREVER** (Koch) "I Wanna Rock," "You Can't Stop...", "Sin City"
18. **DOG FASHION DISCO** (Spitfire) "Albino Rhino," "Leper Friend," "Pervert"
19. **ELECTRIC FRANKENSTEIN** (Victory) "Resurrection City," "The Mess"
20. **FLAW** (Universal) "Payback," "Only The Strong"

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>Tour Bus Radio Tour Bus Saturday 8pm-9pm Ralph Sutton/Matt Murray Testa "What You Give (Live)" 40 Foot Ringo "Anyways" Beautiful Creatures "New Orleans" W.A.S.F. "Let It Roar" Twisted Sister "Sin City"</p>	<p>WKGB/Binghamton, NY Incoming Monday 10-11:30pm Tim Boland Adema "Giving In" Primer 55 "This Life" Craving Theo "Stomp" Mankind Liberation... "Warm Strong (Numb)" Butthole Surfers "The Shame Of Life"</p>	<p>WKLO/Grand Rapids, MI Metal@Midnight Thursday midnight-1am Tom "Wiz" Stavrou System Of A Down "Deer Dance" Slipknot "Gently" Tool "Parabola" Meshuggah "War" Slayer "Disciple"</p>	<p>WTFX/Louisville, KY The Attitude Network Saturday 10pm-2am Black Frank Slayer "New Faith" Slipknot "People=Shit" Flaw "Only The Strong" Biohazard "Unified" American Head Charge "A Violent Reaction"</p>	<p>KATT/Oklahoma City, OK Launch Pad Thursday midnight-1am Joe Mitchell Judas Priest "Devil Digger" Sebastian Bach "You Can't Stop..." Electric Frankenstein "The Mess" Therapy? "I Am The Money" King's X "Skeptical Winds"</p>	<p>KUPD/Phoenix, AZ Info The Pit Sunday 10pm-midnight Larry Mac & The Berzerker Slayer "God Send Death" Six Feet Under "Karie Gun Axe" 40 Below Summer "Step Into The..." Ill Nino "I Am Loco" Slipknot "Heretic Song"</p>	<p>KBER/Salt Lake City, UT Radio Kaos Sunday 9-11pm Darby Machine Head "Supercharger" Pissing Razors "Burning Bridges" Flaw "Payback" Slipknot "Everything Ends" Switched "Exterminate"</p>
<p>United Stations Harddrive Various Roxy Myzal/Lou Brutus Pressure 4-5 "Beat The World" Drep "Filthe" American Head Charge "A Violent Reaction" 40 Below Summer "Wither Away" Dope "Now Or Never"</p>	<p>WPXC/Cape Cod, MA To The Extreme Saturday 10pm-midnight Erik Stafford Megadeth "Dread And The..." Linkin Park "In The End" Rollins Band "Your Number Is One" P.O.D. "Ghetto" American Head Charge "A Violent Reaction"</p>	<p>WQXA/Harrisburg, PA The Sunday News Sunday 8-10am Bill Hanson Saves The Day "At Your Funeral" Broke Americans "Feally Over" Sense Field "Fun Never Ends" Shades Apart "Three Wishes" Reubens Accomplice "We're Not As..."</p>	<p>WTFX/Louisville, KY Delour Sunday 8-10pm Chris Allman System Of A Down "Psycho" Pennywise "Devine Intervention" Fu Manchu "Separate Kingdom" Chemical Brothers "I Begun In Afrika" Biohazard "Last Man Standing"</p>	<p>WJRR/Orlando, FL Midnight Metal Saturday Midnight-3am Vegas American Head Charge "Pushing The Envelope" Dog Fashion Disco "Albino Rhino" Machine Head "Crashing Around You" Meshuggah "Don't Speak" Soufly "Pain"</p>	<p>WHJY/Providence, RI The Metal Zone Saturday midnight-2am Dr. Metal Judas Priest "Feed On Me" Biohazard "Uncivilization" 40 Below Summer "Step Into The..." Machine Head "Supercharger" Mudvayne "Death Blooms"</p>	<p>KIOZ/San Diego, CA Another State Of Mind Sunday 11pm-midnight Jack "The Ripper" Kittie "What I've Always..." P.O.D. "Alive" Apex Theory "Bullshitted" Converge "Broken Vow" Destruction "Days Of Confusion"</p>
<p>KWHL/Anchorage, AK In The Pit! M-F midnight-1am Bearded Jon Dope "Die MF Die" Halford "Into The Pit (Live)" Biohazard "Uncivilization" American Head Charge "A Violent Reaction" 40 Below Summer "Step Into The..."</p>	<p>KBPI/Denver, CO Metalix Saturday midnight-2am Uncle Nasty American Head Charge "Never Get Caught" 40 Below Summer "Falling Down" Biohazard "Uncivilization" Chimaira "Let Go" Slipknot "People=Shit"</p>	<p>KIBZ/Lincoln, NE Sunday Night Buzz Sunday 10pm-midnight Samantha Knight Pressure 4-5 "Beat The World" Rollins Band "Stop, Look And..." Reveille "Look At Me Now" Soil "Breaking Me Down" Anthrax "London"</p>	<p>WBAB/Nassau-Suffolk, NY Fingers Metal Shop Sunday 10pm-1am Fingers Joe Satriani "Always With You..." Megadeth "Holy Wars..." Queensryche "Silent Lucidity" Strayer "Calling On You" Saigon Kick "Freedom"</p>	<p>KUPD/Phoenix, AZ Red Radio Underground Sunday 7-9pm Larry Mac Oystercard "Mr. Oysterhead" Joe Strummer & The Johnny Be Good Betsy Blotforth "Hell On Wheels" Bork "Hidden Place" Therapy? "Gimme Back My Brain"</p>	<p>KRXQ/Sacramento, CA Ear Whacks Sunday 8-9:30pm Che Brooks, Paul Wilbur American Head Charge "Shut Down" Six Feet Under "Snakes" Atom Bomb Pocket... "Methadone Actors" Grade "Little Satisfactions" Black Cat Music "It's The Same Cold..."</p>	

20 total reporters from the Active Rock and Rock panels.

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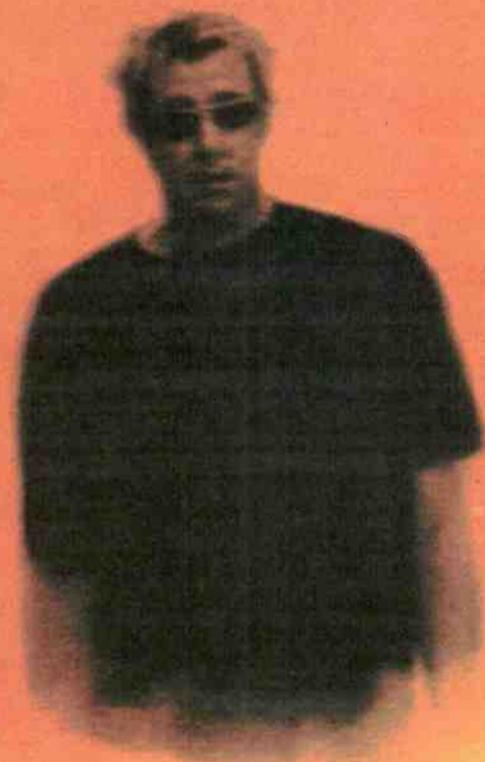
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99X Aspirational Marketing

Continued from Page 1

am 99X." However, as you will read in the following interview with 99X PD Chris Williams and Susquehanna/Atlanta Director/Programming Leslie Fram, the power of this campaign goes far beyond simple drops. Its grass-roots development has dramatically underscored the sense of community that 99X listeners have with the station and each other.

R&R: A lot of marketing campaigns seem to be more flashy than effective, but I don't think that can be said of "I am 99X." You have had a tremendous response from the listeners. Why do you think it has resonated with them so strongly?

CW: I believe the reason it works is that we are giving them an aspiration. Nike does a brilliant job with its aspirational marketing. People want to be the kind of people who buy Nikes — after all, they're the ones who "Just do it"! Volkswagen is another company that does a great job, with its whole "Drivers Wanted" campaign.

LF: It made me go out and buy a Passat! The Volkswagen campaign really is the perfect example. It makes you feel like you have an active relationship with your car as a driver.

CW: And a radio station is so much more a living thing with a personality than a car or a shoe or a soft drink is. We already have the advantage. We have something that people already want to have a relationship with, and we just need to facilitate that. What the "I am 99X" campaign does is build a neighborhood. If Scott Weiland says, "I am 99X," who doesn't want to live on that street?

The same thing happens in a different way for the people who listen over the Internet and say, "I am 99X." Over the history of this station we've gotten used to people writing us after they move from Atlanta and saying, "I've moved to Denver, and it's radio hell. I wish I'd appreciated 99X when I was there." That's great and all, but why the hell can't we get people to appreciate us while they're still in Atlanta?

So now we have someone from Denver or Germany say, "I am 99X," on the air, and it suddenly makes people in Atlanta appreciate us more. It's like if you have a pretty girlfriend who everyone starts hitting on at a party. You suddenly become aware again that she's pretty after you'd gotten used to it.

So people are saying, "Wow, Scott Weiland lives on this block. People in

Germany live on this block. I want to live on this block." That's how this campaign builds a neighborhood and a community of fans: because you aspire to live on that street; you aspire to be these people's next-door neighbor because they're cool people.

R&R: Give me some background on where the campaign fits in with the station's overall strategy.

LF: Well, first of all, I would say that it has developed over the past year into the biggest marketing campaign the station has done since the "No Labels" campaign we did when we launched 99X in 1992.

CW: It isn't all that we're doing, but it is our main focus. Right now

"In order to have a true relationship with listeners these days, you have to be more than the first station playing the new Weezer record. You have to go beyond that to be part of their lives."

Leslie Fram

we have two different marketing positions on the station. We have "New Rock First," which is our brand position, and then we have our "I am 99X" position, which is kind of our aspirational marketing campaign. One defines what the radio station is, and one defines who the listener is, and those are two very distinct and different things that a radio station needs.

Defining who the listeners are is really important. Listeners want to know how this radio station defines them as people, much as their CD collections define them. We talk about artists who are "badge bands": You buy the CD because you want to be known as the guy who has that CD. Well, what does it say about your tastes and personality to say that you listen to 99X — or any radio station, for that matter? That's a really valuable way to get people attracted to your radio station, by painting a picture of what it means to be a listener.

LF: In order to have a true relationship with listeners these days, you have to be more than the first station playing the new Weezer record. You

have to go beyond that to be part of their lives. Your station has to be memorable, and you have to do things that are memorable.

R&R: Does the campaign act as a kind of acknowledgment that you are part of your listeners' lives?

CW: No, I don't think so. I don't think 99X is acknowledging anything. Obviously, it's a marketing campaign that is being driven by the radio station. It's not like the listeners got together and thought this up, but we have tried to present it in a way that is very organic. We have been very protective of it and tried to make it sound like it was something that did happen spontaneously, particularly for the first year we had it on the air. We started off with artists, then it went to our worldwide listeners, and then our local listeners.

We approached it with great care. We've never made fun of it. We've never belittled it. We never let people who would not be appropriate be a part of it. When Howie Mandel comes to town, we don't let him do an "I am 99X" liner. It just wouldn't make sense. He doesn't listen, and he doesn't contribute to what makes the station what it is. We've been very protective about who we've let in.

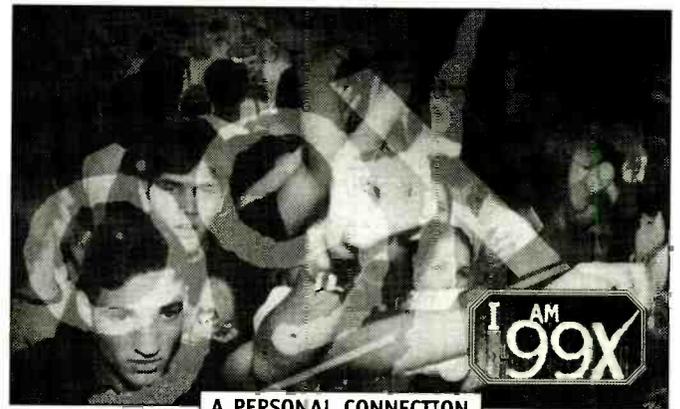
So it's not 99X intentionally recognizing anything. We've tried to make it more of our listeners' expressions of their affinity for the radio station. It is not like some catch phrase that the station uses. We would never have our jocks go on the air and say, "Hi, this is Steve Craig, and I am 99X. Here are Stone Temple Pilots." In fact, no one on the air ever says it. The only time it is said on the air is by a listener or an artist.

R&R: How pervasive is "I am 99X" with your listeners now?

LF: It has become an integral part of the station, and now it has become almost second nature for people, when they e-mail one of the jocks or call on the request line, to say, "I am 99X," or ask how they can get on the air and say it. It was just a natural progression.

CW: It's like if you would write your congressman. To make your point, you'd say, "Hey, I'm a registered voter, and I have an issue with such and such." You put that "registered voter" thing in there to let them know that you have an impact on what they do. When people are e-mailing us a suggestion or a complaint, to drive it home or to really get our attention, they'll end it with "I am 99X."

R&R: So now we have some of the



A PERSONAL CONNECTION

WNNX/Atlanta PD Chris Williams sounds the cry for aspirational marketing. The natural evolution of the station's "I Am 99X" campaign has led the station to integrate it into its database program. The program has featured benefits focusing on its "99X Freeloader" cards for a long time, and the database is now being converted and reimaged around the "I Am 99X" theme. Here is what the new database card will look like. With more than 300,000 people carrying cards that say "I Am 99X," the very real personal connection the campaign is making with listeners is obvious.

strategic background and philosophical underpinnings. Let's talk about how you developed the idea.

CW: We started the campaign in January of 2000. It's kind of funny; it literally came from hearing one drop on the air. I was listening to the radio station, and I heard a Barenaked Ladies ID on the air. It was, "Hi, this is so-and-so, and you're listening to 99X." I was like, why even play that? What did it say? Nothing. It didn't empower anybody. It didn't excite anybody. There was nothing sexy about it. The artist didn't even seem to care.

It made me think how embarrassing it is that radio stations have been doing artist IDs the same way for 60 years. I just wanted to throw them all away. I didn't want to use them anymore. I was thinking about all this during a road trip, and while I was thinking about it, I thought of the brilliant creative that the Sci-Fi Channel has.

It was doing a campaign that featured four or five celebrities, and they said, "I am Sci-Fi." I really liked it. I liked what it said. I liked where it took me. I don't think that saying "I am Coke" would have done the same thing for me. But "I am Sci-Fi," to me, said a lot, because there was a culture and a vibe there. It did something for me. It took me to a place that I liked.

Then it suddenly hit me: How cool would that be if our artists said that, instead of, "Hey, you're listening to 99X"? While I was talking to Leslie about it, there was a guy on the South Pole doing weather research who would listen to us over the Internet and e-mail us requests. So we were like, "How cool is it that we have a listener on the South Pole? How can we take advantage of that and let people know that we have a listener there?" It was such a cool thing. It was a short jump from that to having that person say, "Hey, I'm listening to 99X.com from the South Pole, and I am 99X."

Then we figured, if we're going to do that, why don't we make somebody

a celebrity? Let's have the listener who works at the Subway down the street say, "I am 99X." There might be 25 people working at his store who don't listen to 99X, but when he gets on the air this week saying, "I am 99X," they're all going to be talking about it. Within his little world and circle of influence, he's a celebrity that week.

R&R: How did you implement those elements on the air?

CW: They were about 15 to 20 seconds and used three people: an artist, an international listener and a local listener. There would be a custom music bed that would use various "I am" clips and then go into three people identifying themselves and saying, "I am 99X." We would redo the creative and music bed every two or three months, but we were constantly updating the people we used within the ID.

We were very sensitive about the artists we used. We didn't use any developing bands. We used only perhaps the 15 most active bands at the time. So we wouldn't have used Vertical Horizon at the time, but we would have used Metallica, Korn, Dave Matthews and artists like that, core bands that we anchor the station with. Those were the ones we wanted to be flag-bearers for the campaign.

The thing is, we never said anything on the air or anywhere else about it; we just put the legal ID on the air. After about nine months we moved it around in the hour so it wouldn't become wallpaper, which was the problem the original drops had. This was a more empowering statement, so we weren't as concerned about that, but, at the same time, we didn't want it becoming something repetitive that you heard every hour on the hour.

For the first year, that's all we did. We never did anything else with the campaign off the air for a full year. The listeners heard the drops, but we never used it anywhere else.

Next week: How 99X expanded the campaign to its database, print, live concerts and other elements of the station.

R&R Alternative Top 50

September 28, 2001

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
-	1	NICKELBACK How You Remind Me (Roadrunner)	2947	+280	291713	10	73/0
-	2	INCUBUS I Wish You Were Here (Immortal/Epic)	2601	+280	260156	7	74/0
-	3	ALIEN ANT FARM Smooth Criminal (DreamWorks)	2394	+39	260898	18	72/0
-	4	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	2206	+225	209584	14	66/1
-	5	TOOL Schism (Volcano)	2009	+90	215591	21	68/0
-	6	SUM 41 Fat Lip (Island/IDJMG)	1961	-25	203121	25	71/0
-	7	STAIN D Fade (Flip/Elektra/EEG)	1861	+233	204905	8	67/2
-	8	GORILLAZ Clint Eastwood (Virgin)	1823	-25	224069	15	62/0
-	9	DISTURBED Down With The Sickness (Giant/Reprise)	1765	+104	152651	16	59/0
-	10	LINKIN PARK Crawling (Warner Bros.)	1678	+59	175696	29	63/0
-	11	P.O.D. Alive (Atlantic)	1595	+372	164494	8	67/12
Breaker	12	LINKIN PARK In The End (Warner Bros.)	1551	+256	189631	12	66/23
-	13	LIT Lipstick And Bruises (RCA)	1412	+177	133997	5	71/2
-	14	ADEMA Giving In (Arista)	1394	+40	139993	14	61/0
-	15	BUSH The People That We Love (Atlantic)	1393	+229	127414	4	67/23
-	16	WEEZER Island In The Sun (Geffen/Interscope)	1314	-3	128690	13	58/0
-	17	STAIN D It's Been Awhile (Flip/Elektra/EEG)	1298	+25	170978	27	69/0
-	18	SYSTEM OF A DOWN Chop Suey (American/Columbia)	1220	-7	137742	10	57/0
-	19	WEEZER Hash Pipe (Geffen/Interscope)	1195	+49	137123	24	63/0
Breaker	20	BLINK-182 Stay Together For The Kids (MCA)	1178	+304	144571	8	63/29
Breaker	21	LENNY KRAVITZ Dig In (Virgin)	994	+237	106599	3	61/52
-	22	BLINK-182 The Rock Show (MCA)	885	-30	90383	21	58/0
-	23	CAKE Short Skirt/Long Jacket (Columbia)	876	-56	82350	15	48/0
-	24	JIMMY EAT WORLD Bleed American (DreamWorks)	875	-38	85252	15	52/1
-	25	SALIVA Click Click Boom (Island/IDJMG)	783	-34	55821	7	51/1
-	26	HANDSOME DEVIL Makin' Money (Dirty Martini/RCA)	747	+47	43098	8	49/3
-	27	BUTTHOLE SURFERS The Shame Of Life (Surfdog/Hollywood)	739	+32	53261	9	42/0
-	28	STONE TEMPLE PILOTS Hollywood Bitch (Atlantic)	669	+38	60711	6	47/2
-	29	BEN FOLDS Rockin' The Suburbs (Epic)	635	+5	48757	10	35/0
-	30	TANTRIC Astounded (Maverick)	635	+2	41730	10	34/0
Breaker	31	GODSMACK Bad Magick (Republic/Universal)	615	+105	42112	4	46/11
-	32	DEFAULT Wasting My Time (TVT)	604	+134	59595	4	40/8
-	33	DAVE NAVARRO Hungry (Capitol)	574	+114	41557	4	41/9
Debut	34	LIVE Overcome (Radioactive/MCA)	565	+392	100361	1	19/19
-	35	AFROMAN Because I Got High (Universal)	507	-248	43869	8	41/0
Debut	36	311 I'll Be Here Awhile (Volcano)	489	+175	49231	2	43/40
-	37	SLIPKNOT Left Behind (Roadrunner)	487	+65	41035	8	39/2
-	38	U2 Stuck In A Moment... (Interscope)	443	0	28396	6	26/1
Breaker	39	SUM 41 In Too Deep (Island/IDJMG)	415	+137	72951	2	46/39
-	40	BAD RONALD Let's Begin (Shoot The Sh**) (Reprise)	406	-6	25745	7	29/0
-	41	DROWNING POOL Bodies (Wind-up)	389	-475	26025	13	40/0
-	42	SEVEN CHANNELS Breathe (Palm Pictures)	348	+40	25906	5	18/1
-	43	REMY ZERO Save Me (Elektra/EEG)	339	+61	40799	3	32/12
-	44	PETE YORN For Nancy (Columbia)	320	+33	43866	5	24/2
-	45	REVEILLE What You Got (Elektra/EEG)	270	+56	16631	3	21/2
-	46	SUGARCULT Stuck In America (Ultimatum/Artemis)	267	-63	16698	6	27/4
-	47	MESH Maybe Tomorrow (Label)	262	-5	24557	4	21/4
-	48	ONESIDEZERO New World Order (Maverick)	246	+27	9391	3	24/4
-	49	TRAVIS Side (Epic)	246	+52	26384	2	16/1
-	50	COLDPLAY Trouble (Nettwerk/Capitol)	242	+14	25354	5	22/2

74 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 9/16-Saturday 9/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.25 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LENNY KRAVITZ Dig In (Virgin)	52
311 I'll Be Here Awhile (Volcano)	40
SUM 41 In Too Deep (Island/IDJMG)	39
BLINK-182 Stay Together For The Kids (MCA)	29
BUSH The People That We Love (Atlantic)	23
LINKIN PARK In The End (Warner Bros.)	23
LIVE Overcome (Radioactive/MCA)	19
COLD Thirteen (Flip/Geffen/Interscope)	17
ROB ZOMBIE Feel So Numb (Geffen/Interscope)	13
P.O.D. Alive (Atlantic)	12
REMY ZERO Save Me (Elektra/EEG)	12

hoobastank

"crawling in the dark"

early belief:

WXRK KROQ KNDD WXTM
KPNT KFSD KWOD KJEE

Officially Going For Adds Oct. 8th
on tour with incubus



THE ISLAND DEF JAM MUSIC GROUP
A UNIVERSAL MUSIC COMPANY

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LIVE Overcome (Radioactive/MCA)	+392
P.O.D. Alive (Atlantic)	+372
BLINK-182 Stay Together For The Kids (MCA)	+304
INCUBUS I Wish You Were Here (Immortal/Epic)	+280
NICKELBACK How You Remind Me (Roadrunner)	+280
LINKIN PARK In The End (Warner Bros.)	+256
LENNY KRAVITZ Dig In (Virgin)	+237
STAIN D Fade (Flip/Elektra/EEG)	+233
BUSH The People That We Love (Atlantic)	+229
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	+225

Breakers®

NOW PLAYING ON 60% OF
THE REPORTING PANEL

LINKIN PARK In The End (Warner Bros.)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1551/256	66/23	12
BLINK-182 Stay Together For The Kids (MCA)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1178/304	63/29	20
LENNY KRAVITZ Dig In (Virgin)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
994/237	61/52	21
GODSMACK Bad Magick (Republic/Universal)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
615/105	46/11	31
SUM 41 In Too Deep (Island/IDJMG)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
415/137	46/39	39

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.

DEFAULT "WASTING MY TIME"

Nearly 9 Million in Total Audience This Week!

BDS Modern Rock: 39*-31* R&R Alternative: 37-32

10 ADDS TW, incl. X96, Y100, KROX, WEND, WZPC, WEDG, KJEE...

WXRK 13x KZON #8 Q-101 15x X-96 #9
KPNT 10x WDX #15 Y-100 12x WRZX #10
KTbz 11x WMRQ #12 CIMX 22x KAEP #11

IN STORES THIS TUESDAY!!! ON TOUR WITH NICKELBACK 10/1



SEVENDUST "Praise"

COULDN'T WAIT!!!

WXRK WBCN KXTE WDX WMRQ

ON YOUR DESK NOW! Impacting Radio October 9th.

from the forthcoming release "Animosity" In Stores 11/13

ON TOUR NOW



R&R / Mediabase Alternative Debut 36

Modern Rock Monitor Debut 39*

#2 Most Added

OVER 50 ADDS OUT OF THE BOX!

Q101 16x	99X 32x	WPLY 19x	KNDD 18x	WROX 17x	KROQ
KKND 18x	KPNT 13x	KTCL 32x	KEDJ 23x	WXTM 17x	KNRK
91X 9x	WWDC 14x	KXRK 24x	WMRQ 15x	WDYL 19x	WAVF 30x
WLRS 7x	WAQZ 7x	WWCD 18x	WMAD 21x	WARQ 14x	WZPC 6x
KFRR 21x	WHRL 21x	WWDX 6x	WZNE 6x	WCYY 12x	KWOD 5x
KPOJ 8x	KFSD 16x	KFMA 9x	WJSE 10x	WGRD 8x	WOXY 9x
WEND	KMBY	WPBZ	WXZZ	KFTE	KJEE 21x
WSFM	KNRQ	WBTZ	KAVC	KFMZ	KMBY
KKPL	WEBX	KNRQ	WZZI	KXNA	WLKK
KRZQ	KLEC	WOST	WXSJ	WEEO	WBRU

A message that everyone can get behind

i'll be
here awhile

Management: Raspler Management



Break Through

Artist

ABANDONED POOLS
LP: *HUMANISTIC*
Label: **EXTASY**

By **Katy Stephan**
Asst. Alternative Editor

essentials: What do you get when you cross a bassist with a French horn player, then throw in a degree in music composition and a brush with The Eels?

Tommy Walter, of course. Walter is the creative wizard behind Abandoned Pools, who released *Humanistic* this week on Extasy records. You might already know that Walter was the bass player for The Eels (in the *Beautiful Freak* era), but you might not know that he spent his college years studying classical music at the University of Southern California. He even taught a course in music theory at University of the Pacific, inspiring The Eels' nickname for him — "The Professor."

Whether or not you knew about Walter's extensive musical education, you can definitely hear it in all 12 tracks of *Humanistic*. Walter is the sole songwriter, singer and programmer for Abandoned Pools, and he played almost all the instruments on the album, except drums. Each track on the disc receives a healthy dose of Walter's formidable talent. He never runs out of ideas or repeats himself in the 12-song run, and he provides a unique tonal soundscape for each song. His vocal sound and style could be compared to Smashing Pumpkins frontman Billy Corgan, but his

range is wider, and his melodies are more creative.

The Abandoned Pools CD somehow manages to achieve a balance between a muscular guitar and bass sound and an emotional integrity that supports each song's story. The first single, "Mercy Kiss," is the most traditionally alternative track on the album. KRZQ/Reno, NV; KWOD/Sacramento; WRAX/Birmingham; WMAD/Madison, WI; and WARQ/Columbia, SC are giving it a lot of spins.

But listen beyond the first single, because you'll probably be pleasantly surprised. There's a lot going on inside this French horn-playing theory professor. He just might teach you a thing or two about great music.

Artist POV: "I wanted the listener not to know what's coming next," Walter says. "So that just when you think it's going in one direction, it goes in another."



Abandoned Pools

Brian Beck ON THE RECORD

Brian Beck, East Coast Promotions Manager Astralwerks

Would you like my approval of what Alternative radio is playing right now? I love the fact that radio embraced Gorillaz. Who would have thought that Dan the Automator and Del would have done so well at this format? ■ Nothing else really comes to mind when I think about something that stands out as different or exciting, so I'm moving right along to the next question of what radio should be playing. I think radio should play tracks by The Strokes, N.E.R.D., Avalanches, Rufus Wainwright, Rival Schools, Fu Manchu and, without a doubt, The Basement Jaxx — not because they are on the label I work for, but because "Where's Your Head At" is exactly what Alternative radio needs right now. ■ On a personal level, I love all the hip-hop on WQHT (HOT 97)/New York — the only station that comes through in my office — Hope Sandoval, Sigur Ros (still), Bubba Sparkxxx, Built To Spill, Alicia Keys, the new Aphex Twin, the new Chemical Brothers, Ludacris, Green Velvet, Roots Manuva, Simian, anything by Layo & Bushwacka and the H-Foundation. ■ I can't wait to hear the new albums by Spiritualized, Prodigy, Team Sleep, Michael Jackson, Zach De La Rocha, UNKLE and Z-Trip.

Boy, catching up on three weeks worth of new music is difficult. I can just imagine how difficult it is for radio people trying to juggle new music with a distracted audience. Anyway, this week turned out to be extremely active for new music, as the entire industry returns to the semblance of normalcy. Congrats to **Virgin** for an absolutely spectacular job on **Lenny Kravitz's** "Dig In," which pulls in 52 adds ... Remember how difficult double-digit adds are? Well, we have six songs with at least 20 adds and 14 with double digits ... **311** break 40 adds with "I'll Be Here Awhile," while **Sum 41** notch 39 on "In Too Deep." **Sum 41** and **No. 4 Most Added Blink-182** (29 adds on "Stay Together for the Kids") are most welcome additions. Bands like that certainly help bring the joy back to our lives ... One record that I'm glad pulled in some impressive support was

ON THE RADIO by Jim Kerr

Onesidezero's "New World Order," which brings in KROQ/Los Angeles, WAQZ/Cincinnati and WDYL/Richmond ... Finally, behind early support from stations like KROQ, WXTM/Cleveland and KPNT/Houston is this week's **RECORD OF THE WEEK: Hoobastank** "Crawling in the Dark"

NEW ORDER CRYSTAL

The first single from GET READY

The stunning new album from one of the most influential bands of all time

NEW THIS WEEK:

WZZN KDGE KNRK KJEE WRZK KFSD!!!

2 Crankin' Rotation 28x!!!

"Crystal" remixes by Digweed, Lee Coombs and Creamer K.

www.neworderweb.com

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IN STORES OCTOBER 16

RateTheMusic.com
BY MEDIABASE™

America's Best Testing Alternative Songs
12+ For The Week Ending 9/28/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
NICKELBACK How You Remind Me (Roadrunner)	4.33	4.34	83%	9%	4.32	86%	10%
LINKIN PARK In The End (Warner Bros.)	4.20	4.16	82%	9%	4.14	80%	10%
LINKIN PARK Crawling (Warner Bros.)	4.13	4.12	96%	28%	4.11	96%	29%
STAIN'D Fade (Flip/Elektra/EEG)	4.07	4.04	86%	10%	4.03	88%	12%
INCUBUS I Wish You Were Here (Immortal/Epic)	4.06	4.04	80%	9%	4.01	82%	9%
INCUBUS Drive (Immortal/Epic)	4.01	3.93	97%	44%	3.99	98%	45%
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	4.01	4.07	98%	49%	4.01	99%	52%
ALIEN ANT FARM Smooth Criminal (DreamWorks)	4.00	4.02	96%	29%	4.01	96%	29%
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	3.94	3.91	86%	16%	3.92	86%	17%
DISTURBED Down With The Sickness (Giant/Reprise)	3.93	3.87	87%	22%	3.96	89%	21%
SUM 41 Fat Lip (Island/IDJMG)	3.92	3.96	93%	30%	3.86	92%	31%
P.D.D. Alive (Atlantic)	3.90	3.85	75%	10%	3.84	75%	10%
SYSTEM OF A DOWN Chop Suey (American/Columbia)	3.89	3.85	70%	10%	3.91	73%	10%
ADEMA Giving In (Arista)	3.89	3.91	68%	8%	3.87	69%	8%
TQOL Schism (Volcano)	3.81	3.90	87%	30%	3.88	90%	30%
TANTRIC Astounded (Maverick)	3.80	3.72	68%	11%	3.78	73%	11%
SALIVA Your Disease (Island/IDJMG)	3.74	3.72	87%	28%	3.78	89%	29%
GODSMACK Bad Magick (Republic/Universal)	3.73	-	53%	7%	3.78	56%	7%
JIMMY EAT WORLD Bleed American (DreamWorks)	3.73	3.70	54%	8%	3.69	56%	8%
BLINK-182 Stay Together For The Kids (MCA)	3.72	-	55%	9%	3.49	51%	11%
WEEZER Island In The Sun (Geffen/Interscope)	3.71	3.71	77%	16%	3.64	78%	15%
BLINK-182 The Rock Show (MCA)	3.68	3.71	96%	36%	3.61	94%	36%
GORILLAZ Clint Eastwood (Virgin)	3.67	3.69	92%	32%	3.62	91%	32%
BUSH The People That We Love (Atlantic)	3.67	3.66	51%	6%	3.66	52%	6%
WEEZER Hash Pipe (Geffen/Interscope)	3.66	3.82	93%	36%	3.65	93%	37%
SALIVA Click Click Boom (Island/IDJMG)	3.63	3.67	70%	13%	3.73	73%	12%
LIVE Simple Creed (Radioactive/MCA)	3.60	3.49	66%	11%	3.62	73%	11%
BUTTHOLE SURFERS ...Life (Surfdog/Hollywood)	3.56	3.62	52%	8%	3.58	56%	9%
LIT Lipstick And Bruises (RCA)	3.51	3.46	46%	6%	3.48	46%	6%
BEN FOLDS Rockin' The Suburbs (Epic)	3.34	3.46	56%	14%	3.34	60%	14%

Total sample size is 854 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

ALTERNATIVE Indicator

Most Added®

ARTIST TITLE LABEL(S)	ADDS
LENNY KRAVITZ Dig In (Virgin)	12
COLD Thirteen (Flip/Geffen/Interscope)	10
SUM 41 In Too Deep (Island/IDJMG)	9
311 I'll Be Here Awhile (Volcano)	7
CRASHPALACE Evolution (Trauma)	6
TRAIN Something More (Columbia)	6
BLINK-182 Stay Together For The Kids (MCA)	5
LINKIN PARK In The End (Warner Bros.)	5
ABANDONED POOLS Mercy Kiss (Ecstasy)	4
LIVE Overcome (Radioactive/MCA)	4
BUSH The People That We Love (Atlantic)	3
REMY ZERO Save Me (Elektra/EEG)	3
DAVE NAVARRO Hungry (Capitol)	3
PRESSURE 4-5 Beat The World (DreamWorks)	3
DEFAULT Wasting My Time (TVT)	2
NEW ORDER Crystal (Reprise)	2
LIFEHOUSE Breathing (DreamWorks)	2
ROB ZOMBIE Feel So Numb (Geffen/Interscope)	2
SYSTEM OF A DOWN Chop Suey (American/Columbia)	1
PETE YORN For Nancy (Columbia)	1

ALTERNATIVE Going For Adds

ALIEN BREED Color Blind (Universal)	10/201
COLLECTIVE SOUL Next Homecoming (Atlantic)	
HOOBASTANK Crawling In The Dark (Island/IDJMG)	
MEST Cadillac (Maverick)	
PENNYWISE Divine Intervention (Epitaph)	
PERRY FARRELL Jubilee (Virgin)	
ROB ZOMBIE Feel So Numb (Geffen/Interscope)	

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Stations and their adds listed alphabetically by market

New & Active

STATIC-X Black And White (Warner Bros.) Total Plays: 240, Total Stations: 19, Adds: 2

ABANDONED POOLS Mercy Kiss (Extasy) Total Plays: 238, Total Stations: 23, Adds: 6

COLD Thirteen (Flip/Geffen/Interscope) Total Plays: 228, Total Stations: 23, Adds: 17

NEW ORDER Crystal (Reprise) Total Plays: 207, Total Stations: 20, Adds: 3

(HED) PLANET EARTH The Meadow (Special Like You) (Volcano/Jive) Total Plays: 203, Total Stations: 12, Adds: 3

SEVEN MARY THREE Sleepwalking (Mammoth) Total Plays: 169, Total Stations: 13, Adds: 0

EVERCLEAR Rock Star (Posthuman/Priority) Total Plays: 159, Total Stations: 9, Adds: 1

TRAIN Something More (Columbia) Total Plays: 142, Total Stations: 7, Adds: 7

PENNYWISE Divine Intervention (Epitaph) Total Plays: 115, Total Stations: 11, Adds: 10

SAVES THE DAY At Your Funeral (Vagrant/TVT) Total Plays: 104, Total Stations: 7, Adds: 2

OZZY OSBOURNE Gets Me Through (Epic) Total Plays: 95, Total Stations: 7, Adds: 3

CRASHPALACE Evolution (Trauma) Total Plays: 83, Total Stations: 12, Adds: 10

CUSTOM Hey Mister (Artist Direct) Total Plays: 78, Total Stations: 8, Adds: 7

R.E.M. All The Way To Reno... (Warner Bros.) Total Plays: 66, Total Stations: 8, Adds: 1

HOOBASTANK Crawling In The Dark (Island/IDJMG) Total Plays: 66, Total Stations: 7, Adds: 7

ROB ZOMBIE Feel So Numb (Geffen/Interscope) Total Plays: 60, Total Stations: 13, Adds: 13

POWERMAN 5000 Relax (Hollywood) Total Plays: 51, Total Stations: 8, Adds: 8

Songs ranked by total plays

Reporters

WHRL/Albany, NY * DM/PO: Susan Groves APO/MD: Lisa Biello

KTEG/Albuquerque, NM * PD: Ellen Flaherty

WNNX/Atlanta, GA * OM: Brian Phillips PD: Leslie Fram APO/MD: Chris Williams

WJSE/Atlantic City, NJ * PD: Al Parinello MD: Jason Ulanet

KROX/Austin, TX * PD: Melody Lee MD: Toby Ryan

WRAX/Birmingham, AL * PD: Dave Rossi APO: Hurricane Shane MD: Mark Lindsey

WBCN/Boston, MA * VP/Programming: Oedipus APO/MD: Steven Strick

KQXR/Boise, ID * PD: Jacent Jackson MD: Pete Scheicke

WFNX/Boston, MA * PD: Cruze APO/MD: Kevin Mays

WEDG/Buffalo, NY * PD/MD: Rich Wall MD: Ryan Patrick

WAVF/Charlotte, NC * PD: Greg Patrick APO/MD: Danny Wilobos

WEND/Charlotte, NC * PD: Jack Daniel APO/MD: Kristen Honeycutt

WQOX/Chicago, IL * PD: Dave Richards APO/MD: Mary Shuminas

WAQZ/Cincinnati, OH * PD/MD: Rick Jamie

WXTM/Cleveland, OH * PD: Kim Monroe

WARO/Columbia, SC * DM/PO/MD: Gina Juliano

WWCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss

KDGE/Dallas-Ft. Worth, TX * PD: Duane Doherty APO/MD: Alan Ayo

WXEG/Dayton, OH * PD: Steve Kramer MD: Steve Kramer

KTCL/Denver-Boulder, CO * PD: Mike O'Connor MD: Sabrina Saunders

CLMX/Detroit, MI * PD: Murray Brookshaw APO: Vince Cannova MD: Matt Franklin

KNRQ/Eugene-Springfield, OR PD/MD: Stu Allen AM: BJ

KXNA/Fayetteville, AR PD: Margot Smith MD: Nick Thomas

WJBF/Ft. Myers, FL * PD: John Rozz MD: Lance

WEJE/Ft. Wayne, IN * PD/MD: JJ Fabini

KFRR/Fresno, CA * PD: Chris Squires MD: Reverend

WGRD/Grand Rapids, MI * PD: Dan Clark MD: Tim Bronson

WXNR/Greenville, NC * PD: Jeff Sanders APO/MD: Dave Spain

WQEO/Hagerstown, MD PD/MD: Austin Davis

WMRO/Hartford, CT * PD: Todd Thomas MD: Chaz Kelly

KTBB/Houston-Galveston, TX * OM: Jim Trapp PD/MD: Steve Robison

WRZX/Indianapolis, IN * PD: Scott Jameson MD: Michael Young

WPLA/Jacksonville, FL * PD: Scott Petibone APO/MD: Chad Chumley

WRZK/Johnson City, TN PD/MD: Mark E. McKinney

WNFZ/Knoxville, TN * PD: Dan Bozyk APO/MD: Bone

KTFE/Lafayette, LA * PD: Rob Summers MD: Scott Perrin

WWDX/Lansing, MI * PD: Jeff Welling MD: Chili Walker

KXTE/Las Vegas, NV * PD: Dave Wellington APO/MD: Chris Ripley

WXZZ/Lexington-Fayette, KY * MD: Suzy Boe

KROQ/Los Angeles, CA * VP/Prog.: Kevin Weatherly APO: Gene Sandbloom MD: Lisa Worden

WLRN/Louisville, KY * PD: Shane Collins APO/MD: BiscuitHead

WMAD/Madison, WI * PD: Pat Frawley MD: Amy Hudson

WHTQ/Monmouth-Ocean, NJ * PD: Dan Smith MD: Brian Zayner

KMBY/Monterey-Salinas, CA * MD: Opia Taylor

WZPC/Nashville, TN * DM: Jim Patrick PD: Brian Krysz APO/MD: Russ Schenck

WRRV/Newburgh, NY PD: Andrew Boris

KNND/New Orleans, LA * OM/PO: Dave Stewart MD: Sig

WYRK/New York, NY * PD: Steve Kingston MD: Mike Peer

WROX/Norfolk, VA * PD: Michele Diamond MD: Mike Powers

KQRX/Odessa-Midland, TX PD/MD: Michael Todd Mobley

WOCL/Orlando, FL * PD: Alan Smith MD: Bobby Smith

WIXO/Peoria, IL OM/MD: Matt Bahan

WPLY/Philadelphia, PA * PD: Jim McGuinn APO: Suzie Dunn MD: Dan Fen

KEDJ/Phoenix, AZ * PD: Nancy Stevens APO: Dead Air Dave MD: Robin Nash

WDXD/Pittsburgh, PA * PD: John Moschitta APO/MD: Lenny Diana

WCYY/Portland, ME PD: Herb Ivy MD: Brian James

KNRK/Portland, OR * PD: Mark Hamilton APO: Jay

WBRU/Providence, RI * PD: Tim Schiavelli MD: Annie Shapiro

WDYL/Richmond, VA * PD: Mike Murphy MD: Keith Dakin

KCXX/Riverside, CA * OM/PO: Kelli Cluque APO: John DeSantis MD: Daryl James

WZZI/Roanoke-Lynchburg, VA * PD: Don Walker MD: Greg Travis

WZNE/Rochester, NY * PD: Mike D'Anger APO/MD: Norm On The Barstool

KWOD/Sacramento, CA * PD: Ron Bunce APO: Boomer Barbosa MD: Bobby Smith

WVOP/Salt Lake City, UT * VP/OPS. & Prog.: Mike Summers APO/MD: Todd Noker

KFSD/San Diego, CA * PD: Mike Halloran APO: Marco Collins MD: Randy Dewitt

XTRA/San Diego, CA * PD: Bryan Schock MD: Chris Muckley

KITS/San Francisco, CA * PD: Jay Taylor MD: Aaron Aelisen

KJEE/Santa Barbara, CA GM/PO: Eddie Gutierrez MD: Dakota

WVVV/Savannah, GA PD/MD: Phil Conn

KNDD/Seattle-Tacoma, WA * PD: Phil Manning

KAEF/Spokane, WA * PD: Scott Shannon MD: Karl Bushman

WKRL/Syracuse, NY * OM/MD: Mimi Griswold MD: Greg Travis

WXSJ/Tallahassee, FL PD: Steve King MD: Kenzie

WSUN/Tampa, FL * DM: Chuck Beck PD: Shark MD: Crissy

KFMA/Tucson, AZ * PD: John Michael

KMYZ/Tulsa, OK * PD: Lynn Barstow MD: Ray Segger

WHFS/Washington, DC * PD: Robert Benjamin APO: Bob Waugh MD: Pat Ferrise

WWSX/Wilkes-Barre, PA * PD: Chris Lloyd MD: Freddie

WFSB/Wilmington, NC PD: Chris Scharf MD: Janice Sutter

* Monitored Reporters 86 Total Reporters

74 Total Monitored

12 Total Indicator

No Longer A Reporter (1): WIXO/Peoria, IL



Alternative Playlists

MARKET #1

WXRK/New York
Infinity
(212) 314-9230
Kingsdon/Woody/Peer
12+ Cumulative 2,121,700

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
33	39	GORILLAZ/Climt Eastwood	41382
36	37	STAIN'D/Fade	42106
36	36	LINXIN PARK/In The End	40968
37	34	STAIN'D/It's Been Awhile	38692
30	32	NICKELBACK/How You Remind Me	36416
28	29	TOOL/Schism	33002
22	28	SYSTEM OF A DOWN/Chop Suey	31864
3	27	U2/Peace On Earth	30726
22	26	PUDDLE OF MUDD/Control	29588
25	25	TANTRIC/Breakdown	28450
29	23	INCUBUS/1 Wish You Were Here	26174
25	23	ALIEN ANT FARM/Smooth Criminal	26174
22	22	PAPA ROACH/Last Resort	25036
17	22	TRAIN/Drops Of Jupiter...	25036
3	20	MOBY/Why Does My Heart...	22760
23	19	LENNY KRAVITZ/Dig In	21622
18	19	ADEMA/Giving In	21622
19	19	COLD/Thirteen	21622
14	17	INCUBUS/Stellar	19346
15	17	RED HOT CHILLI.../Parallel Universe	19346
13	17	GODSMACK/Keep Away	19346
13	17	RED HOT CHILLI.../Californication	19346
20	17	FUEL/Hemorrhage...	19346
11	16	U2/Overcome	18208
18	16	INCUBUS/Drive	18208
11	16	ALIEN ANT FARM/Smooth Criminal	18208
16	16	DISTURBED/Down With...	18208
18	16	3 DOORS DOWN/Kryptonite	18208
11	14	LINXIN PARK/One Step Closer	15932
26	13	WEZER/Hash Pipe	14794

MARKET #2

KROQ/Los Angeles
Infinity
(818) 567-1067
Weatherly/Sandbloom/Worden
12+ Cumulative 1,578,700

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
33	39	ALIEN ANT FARM/Smooth Criminal	32916
30	38	SUM 41/Fat Lip	32072
35	35	BLINK-182/Stay Together For...	29540
19	31	P.O.D./Alive	26164
31	31	LINXIN PARK/In The End	26164
27	28	STAIN'D/It's Been Awhile	23632
2	27	PENNYWISE/Divine Intervention	22788
26	26	PUDDLE OF MUDD/Blurry	21944
26	26	LINXIN PARK/Crawling	21944
25	25	GORILLAZ/Climt Eastwood	21100
24	25	SUM 41/In Too Deep	21100
25	25	INCUBUS/1 Wish You Were Here	21100
23	23	HOBBASTANK/Crawling In The Dark	19412
23	23	TOOL/Schism	19412
21	21	MOBY/Why Does My Heart...	17724
20	20	WEZER/Island In The Sun	16880
20	20	PUDDLE OF MUDD/Control	16880
20	20	STAIN'D/Fade	16880
19	19	TRAVIS/Sing	16036
19	19	NICKELBACK/How You Remind Me	16036
19	19	WEZER/Hash Pipe	16036
18	18	DISTURBED/Down With...	15192
2	17	SYSTEM OF A DOWN/Chop Suey	14348
2	17	JIMMY EAT WORLD/Bleed American	14348
16	16	REMY ZERO/Save Me	13504
16	16	BUSH/The People That...	13504
16	16	WEZER/Simple Pages	13504
15	15	TRAVIS/Side	12660
15	15	PENNYWISE/Alien	12660
14	14	INCUBUS/Pardon Me	11816

MARKET #3

WKQX/Chicago
Infinity
(312) 527-8348
Richards/Shuminas
12+ Cumulative 818,600

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
35	43	NICKELBACK/How You Remind Me	13502
41	41	INCUBUS/1 Wish You Were Here	12874
25	37	JIMMY EAT WORLD/Bleed American	11618
34	37	STAIN'D/It's Been Awhile	11618
16	36	LIVE/Overcome	11304
35	35	TOOL/Schism	10990
28	35	PUDDLE OF MUDD/Control	9420
20	30	LINXIN PARK/In The End	8164
23	26	STAIN'D/Fade	8164
45	25	AFROMAN/Because I Got High	7850
24	24	BLINK-182/Stay Together For...	7536
23	23	ALIEN ANT FARM/Smooth Criminal	7222
9	21	P.O.D./Alive	6594
17	21	SUM 41/In Too Deep	6594
16	21	COLD/Thirteen	6594
17	21	GORILLAZ/Climt Eastwood	6594
13	19	PETE YORN/For Nancy	5966
11	18	DEFAULT/Wasting My Time	5652
11	17	311/It's Been Awhile	5338
15	17	ADEMA/Giving In	5338
15	17	FUEL/Hemorrhage...	5338
15	17	LIT/Lipstick And Bruises	4710
15	15	SYSTEM OF A DOWN/Chop Suey	4710
16	14	WEZER/Hash Pipe	4396
11	14	BUSH/The People That...	4396
11	13	CUSTOM/Hey Mister	4082
12	13	LINXIN KRAVITZ/Dig In	4082
35	13	LINXIN PARK/Crawling	4082
19	13	DISTURBED/Down With...	4082
9	13	REMY ZERO/Save Me	4082

MARKET #4

KITS/San Francisco
Infinity
(415) 512-1053
Taylor/Axelson
12+ Cumulative 677,400

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
45	49	ALIEN ANT FARM/Smooth Criminal	13230
44	48	INCUBUS/1 Wish You Were Here	12960
23	40	STAIN'D/Fade	10800
35	37	LINXIN PARK/Crawling	9990
8	34	U2/New York	9180
45	34	GORILLAZ/Climt Eastwood	9180
44	32	SUM 41/Fat Lip	8640
23	31	PAPA ROACH/Last Resort	8370
28	30	WEZER/Hash Pipe	8370
26	29	WEZER/Island In The Sun	8100
28	28	PAPA ROACH/Between Angels	7560
26	27	NICKELBACK/How You Remind Me	7290
19	27	BLINK-182/Stay Together For...	7290
33	26	TOOL/Schism	7020
6	26	LIVE/Overcome	7020
17	24	FUEL/Hemorrhage...	6480
48	23	STAIN'D/It's Been Awhile	6210
5	23	PUDDLE OF MUDD/Blurry	6210
21	22	LINXIN PARK/In The End	5940
26	22	PUDDLE OF MUDD/Control	5940
23	20	LINXIN PARK/One Step Closer	5400
24	20	DISTURBED/Down With...	5400
22	20	SYSTEM OF A DOWN/Chop Suey	5400
18	20	INCUBUS/Pardon Me	5400
3	19	BLINK-182/It's About Time	5130
5	17	STAIN'D/Outside	4590
16	17	RAGE AGAINST.../Renegades Of Fink	4320
8	16	P.O.D./Alive	4320
10	13	RED HOT CHILLI.../Parallel Universe	3510
2	13	SUM 41/In Too Deep	3510

MARKET #5

WPLY/Philadelphia
Radio One
(610) 565-8900
McGinn/Dugn/Fein
12+ Cumulative 545,500

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
38	46	NICKELBACK/How You Remind Me	9476
41	44	SUM 41/Fat Lip	9064
39	43	WEZER/Island In The Sun	8858
34	42	INCUBUS/1 Wish You Were Here	8652
38	39	3 DOORS DOWN/Be Like That	8034
37	37	LINXIN PARK/Crawling	7622
34	37	CAKE/Short Skirt/Long...	7416
18	36	LIVE/Overcome	7004
34	34	GORILLAZ/Climt Eastwood	7004
33	34	LIVE/Simple Creed	7004
30	33	BETTER THAN EZRA/Extra Ordinary	6798
35	32	FUEL/About Day	6592
31	32	LENNY KRAVITZ/Dig In	6592
22	31	U2/Peace On Earth	6386
33	29	LITA/Lipstick And Bruises	5974
27	27	A FLICKERSTICK/Beautiful	5562
28	27	WEZER/Hash Pipe	5562
18	26	STAIN'D/It's Been Awhile	5356
18	25	PUDDLE OF MUDD/Control	5150
29	25	STAIN'D/Fade	5150
23	23	BEN FOLDS/Rockin' The Suburbs	4738
9	23	PEARL JAM/Am A Patriot	4738
21	23	LENNY KRAVITZ/Dig In	4326
16	21	LIMP BIZKIT/My Way	4326
26	21	BLINK-182/It's About Time	4326
20	21	PETE YORN/For Nancy	4326
20	20	P.O.D./Alive	4120
20	20	311/It's Been Awhile	4120
21	19	LIFEHOUSE/Hanging By A Moment	3914
16	18	TOOL/Schism	3708

MARKET #6

KDGE/Dallas-Ft. Worth
Clear Channel
(972) 770-7777
Doherty/Ayo
12+ Cumulative 423,400

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
34	51	ALIEN ANT FARM/Smooth Criminal	9333
41	51	SUM 41/Fat Lip	9333
34	45	BLINK-182/The Rock Show	8235
32	45	WEZER/Hash Pipe	8235
34	43	TOOL/Schism	7869
26	35	NICKELBACK/How You Remind Me	6405
35	31	DAVE MATTHEWS BAND/The Space Between	5673
28	29	INCUBUS/1 Wish You Were Here	5307
24	28	FLICKERSTICK/Beautiful	5124
23	28	LIT/Lipstick And Bruises	5124
23	28	SEVEN CHANNELS/Breathe	4575
25	25	BUTTHOLE SURFERS/The Shame Of Life	4575
22	24	AFROMAN/Because I Got High	4392
21	23	STAIN'D/Fade	4209
9	22	BUSH/The People That...	4209
10	19	LIMP BIZKIT/My Way	3477
14	19	GORILLAZ/Climt Eastwood	3477
12	18	MESH/Maybe Tomorrow	3294
10	18	U2/Beautiful Day	3294
14	18	3 DOORS DOWN/Be Like That	3294
17	18	MATCHBOX TWENTY/Remote	3294
18	17	SR-71/Right Now	3111
17	17	WEZER/Island In The Sun	3111
7	16	LIFEHOUSE/Hanging By A Moment	3111
14	16	DEXTER FRENZ/Bliss/Hanging Town	2928
10	15	U2/Elevation	2745
15	15	SUGARCULT/Stuck In America	2745
13	15	COLDPLAY/Trouble	2745
11	15	SUGARBOMB/Halo	2745
12	15	3 DOORS DOWN/Kryptonite	2745

MARKET #7

WJLW/Detroit
Clear Channel
(313) 461-6397
Brookshaw/Canova/Franklin
12+ Cumulative 445,100

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
40	40	STAIN'D/Fade	7600
39	39	NICKELBACK/How You Remind Me	7410
37	37	TOOL/Schism	7030
36	36	INCUBUS/1 Wish You Were Here	6840
4	36	ALIEN ANT FARM/Smooth Criminal	6840
3	35	LIVE/Overcome	6650
31	31	LINXIN PARK/Crawling	5890
24	31	PUDDLE OF MUDD/Control	5890
30	30	GORILLAZ/Climt Eastwood	5700
29	29	SYSTEM OF A DOWN/Chop Suey	5510
38	28	SUM 41/Fat Lip	5320
38	27	BUSH/The People That...	5130
2	27	SUM 41/In Too Deep	5130
2	26	JIMMY EAT WORLD/Bleed American	4940
2	25	LENNY KRAVITZ/Dig In	4750
2	25	DISTURBED/Down With...	4370
23	23	BLINK-182/Stay Together For...	4370
18	22	NELLY FURTADO/Turn Off The Light	4180
21	21	JOYDROPS/Sometimes Wanna Die	3990
21	21	ADEMA/Giving In	3990
20	21	DEFAULT/Wasting My Time	3990
18	20	FENIX TX/Threesome	3800
22	20	OUR LADY PEACE/Right Behind You	3800
22	20	GARBAGE/Androgyny	3800
19	20	WEZER/Island In The Sun	3610
11	19	LONG BEACH DUB.../Sunny Hours	3230
11	15	P.O.D./Alive	2850
12	15	LIT/Lipstick And Bruises	2850
12	15	FINGER ELEVEN/First Time	2470

MARKET #8

WBCN/Boston
Infinity
(617) 266-1111
Odipus/Strick
12+ Cumulative 643,400

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
30	41	GORILLAZ/Climt Eastwood	11398
30	40	ALIEN ANT FARM/Smooth Criminal	11120
22	40	INCUBUS/1 Wish You Were Here	11120
29	39	TOOL/Schism	10842
27	36	LINXIN PARK/Crawling	10008
19	30	STAIN'D/Fade	8340
25	29	NICKELBACK/How You Remind Me	8062
10	27	LIVE/Overcome	7506
20	24	DISTURBED/Down With...	6672
18	23	ADAMA/Giving In	6560
17	22	WEZER/Hash Pipe	6394
21	20	TANTRIC/Asstounded	6116
14	20	LENNY KRAVITZ/Dig In	5560
16	19	BUSH/The People That...	5282
15	19	JIMMY EAT WORLD/Bleed American	5282
19	19	BLINK-182/The Rock Show	5282
10	19	TANTRIC/Breakdown	5282
17	18	PUDDLE OF MUDD/Control	5004
13	17	DAVE NAVARRO/Hungry	4726
15	17	AFROMAN/Because I Got High	4726
11	17	GODSMACK/Greed	4726
10	16	P.O.D./Alive	4448
14	16	STAIN'D/It's Been Awhile	4448
16	15	CRYSTAL METHOD/Name Of The Game	4170
11	12	SYSTEM OF A DOWN/Chop Suey	3336
11	12	LIT/Lipstick And Bruises	3336
8	12	SALVA/Click Click Boom	3336
6	12	STONE TEMPLE PILOTS/Hollywood Bitch	3336
7	11	BLINK-182/Stay Together For...	3058

MARKET #9

WFNX/Boston
MCC
(781) 595-6200
Cruze/Mays
12+ Cumulative 197,000

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
41	45	INCUBUS/1 Wish You Were Here	2880
40	42	SYSTEM OF A DOWN/Chop Suey	2688
40	40	NICKELBACK/How You Remind Me	2496
39	39	TOOL/Schism	2496
21	39	LINXIN PARK/In The End	2496
38	39	DISTURBED/Down With...	2432
43	37	ALIEN ANT FARM/Smooth Criminal	2368
27	30	SUM 41/Fat Lip	1920
22	29	REVEILLE/What You Got	1856
9	27	LIVE/Overcome	1728
28	27	P.O.D./Alive	1728
25	25	TANTRIC/Breakdown	1600
21	25	SAVING PRIVATE RYAN	1472
21	23	JIMMY EAT WORLD/Bleed American	1408
19	21	LENNY KRAVITZ/Dig In	1344
21	21	ADEMA/Giving In	1344
14	21	3 DOORS DOWN/Duck And Run	1344
15	19	LENNY KRAVITZ/Dig In	1216
22	18	PAPA ROACH/Last Resort	1152
17	18	311/You Wouldn't Believe	1088
16	17	BLINK-182/The Rock Show	1088
14	17	LINXIN PARK/One Step Closer	1088
17	17	BUTTHOLE SURFERS/The Shame Of Life</	

Alternative Playlists

MARKET #22

WXDX/Pittsburgh
Clear Channel
(412) 937-1441
Moschitta/Diana
12+ Cume 267,300



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
35	39	DISTURBED/Down With...	5499
36	38	TOOL/Schism	5358
37	38	GODSMACK/Greed	5076
38	44	ALIEN ANT FARM/Smooth Criminal	5076
24	35	GORILLAZ/Cint Eastwood	4935
31	34	LIVE/Simple Creed	4794
26	31	NICKELBACK/How You Remind Me	4371
26	30	P.O.D./Alive	4230
26	30	LENNY KRAVITZ/Dig In	4230
29	29	STAIN'D/Outside	4089
26	28	INCUBUS/I Wish You Were Here	3948
26	27	SEVEN CHANNELS/Breathe	3807
26	26	DEFAULT/Wasting My Time	3666
24	26	SEVEN MARY THREE/Sleepwalking	3666
24	26	LINKIN PARK/Crawling	3666
13	25	BLINK-182/Stay Together For...	3525
24	25	CAKE/Short Skirt/Long...	3525
22	23	WEezer/Island In The Sun	3243
9	21	BUSH/The People That...	2961
21	21	STAIN'D/Outside	2961
15	20	LINKIN PARK/In The End	2820
17	19	DEFONES/Change...	2679
15	18	SUM 41/Fat Lip	2538
20	18	PUDDLE OF MUDD/Control	2538
24	17	FUEL/Bad Day	2397
22	16	SAVES THE DAY/At Your Funeral	2256
18	16	DAVE NAVARRO/Hungry	2256
14	16	SALIVA/Your Disease	2256
15	15	SYSTEM OF A DOWN/Chop Suey	2115
19	15	LIT/Lipstick And Bruises	2115

MARKET #23

KTCL/Denver-Boulder
Clear Channel
(303) 713-8000
O'Connor/Saunders
12+ Cume 202,300



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
39	45	ZOMBIE NATION/Kernkraft 400	2970
37	45	BLINK-182/The Rock Show	2970
37	44	ALIEN ANT FARM/Smooth Criminal	2904
32	43	SUM 41/Fat Lip	2638
32	43	DARUDE/Sandstorm	2638
34	42	MOBY/Porcelain	2772
32	41	GORILLAZ/Cint Eastwood	2706
35	39	STAIN'D/It's Been Awhile	2574
30	38	RADIOHEAD/I Might Be Wrong	2508
28	38	INCUBUS/I Wish You Were Here	2508
29	38	I2/In A Little While	2508
31	37	WEezer/Island In The Sun	2442
33	37	NICKELBACK/How You Remind Me	2442
31	35	311/It'll Be Here Awhile	2442
26	33	COLDPLAY/Shadow	2178
34	32	LINKIN PARK/In The End	2112
28	21	BUTTHOLE SURFERS/The Shame Of Life	1386
10	20	BAD RONALD/Let's Begin...	1320
8	16	AFROMAN/Because I Got High	1056
13	16	LIT/Lipstick And Bruises	1056
5	15	BEN FOLDS/Rockin' The Suburbs	990
2	14	LIT/Lipstick And Bruises	924
8	12	INCUBUS/Pardon Me	792
9	12	BUSH/The Chemicals...	792
12	11	RED HOT CHILLI.../California	726
8	9	BLINK-182/What's My Age Again?	594
9	9	FUEL/Hemorrhage...	594
7	8	BLINK-182/All The Small Things	528
6	8	CAKE/Short Skirt/Long...	528
6	7	BUSH/Letting The Cables...	462

MARKET #24

WXTM/Cleveland
Infinity
(216) 861-0100
Monroe
12+ Cume 0



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
33	45	SUM 41/Fat Lip	2970
38	43	DISTURBED/Down With...	2970
38	41	ALIEN ANT FARM/Smooth Criminal	2904
21	41	PUDDLE OF MUDD/Control	2668
35	41	LINKIN PARK/In The End	2668
38	41	TOOL/Schism	2668
40	40	STAIN'D/Fade	2210
19	29	SYSTEM OF A DOWN/Chop Suey	2145
14	29	P.O.D./Alive	2080
22	27	LIT/Lipstick And Bruises	2015
27	27	ADEMA/Giving In	2015
11	26	SUM 41/In Too Deep	2015
21	26	AFROMAN/Because I Got High	2015
21	26	ONESIZEZERO/New World Order	2015
15	26	NICKELBACK/How You Remind Me	1690
3	25	FLAW/Payback	1625
16	25	PAPA ROACH/Between Angels...	1625
16	22	STONE TEMPLE PILOTS/Hollywood Bitch	1430
17	21	TAPROOT/Again And Again	1300
17	21	DISTURBED/Supfly	1235
20	20	GODSMACK/Bad Magick	1170
17	20	SALIVA/Click Click Boom	1105
16	20	SALIVA/Your Disease	1105
17	19	311/You Wouldn't Believe	1040
13	19	GODSMACK/Awake	1040
17	19	GREEN DAY/Warning	1040
5	19	STATIC-X/Black And White	1040
21	19	WEezer/Hash Pipe	1040
18	19	PAPA ROACH/Last Resort	1040

MARKET #25

KNRK/Portland, OR
Entercom
(503) 223-1441
Hamilton/Jayn
12+ Cume 177,200



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
32	45	CAKE/Short Skirt/Long...	2925
21	43	P.O.D./Alive	2795
40	43	NICKELBACK/How You Remind Me	2795
34	41	GORILLAZ/Cint Eastwood	2665
29	41	ALIEN ANT FARM/Smooth Criminal	2665
32	40	WEezer/Island In The Sun	2600
32	36	PUDDLE OF MUDD/Control	2340
25	34	STAIN'D/Fade	2210
26	33	BLINK-182/Stay Together For...	2145
26	32	INCUBUS/I Wish You Were Here	2080
27	31	SYSTEM OF A DOWN/Chop Suey	2015
27	31	DISTURBED/Down With...	2015
24	31	HANDSOME DEVIL/Makin' Money	2015
22	28	LINKIN PARK/In The End	1820
22	27	SUM 41/In Too Deep	1755
22	26	LIT/Lipstick And Bruises	1690
27	25	ADEMA/Giving In	1625
25	25	LONG BEACH DUB.../Sunny Hours	1625
21	22	SALIVA/Click Click Boom	1430
13	20	SUM 41/Fat Lip	1300
21	19	EVERCLEAR/Rock Star	1235
14	18	LINKIN PARK/Crawling	1170
11	17	FATBOY SLIM/The Rockafeller...	1105
17	17	GOLDFINGER.../The Innocent	1105
7	16	PAPA ROACH/Last Resort	1040
15	16	TOOL/Schism	1040
14	16	JIMMY EAT WORLD/Bleed American	1040
14	16	TOOL/Schism	1040
15	16	DAVE NAVARRO/Hungry	1040
15	16	SLIPKNOT/Let Behind	1040

MARKET #26

WAQZ/Cincinnati
Infinity
(513) 699-5102
Jamie
12+ Cume 140,000



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
40	40	DISTURBED/Down With...	2800
36	40	ALIEN ANT FARM/Smooth Criminal	2800
37	39	LINKIN PARK/In The End	2730
38	38	PUDDLE OF MUDD/Control	2660
35	38	SYSTEM OF A DOWN/Chop Suey	2450
34	34	TOOL/Schism	2380
28	28	LIT/Lipstick And Bruises	1960
25	27	AFROMAN/Because I Got High	1960
25	27	311/You Wouldn't Believe	1890
25	27	SUM 41/Fat Lip	1890
26	27	INCUBUS/I Wish You Were Here	1890
18	27	SALIVA/Click Click Boom	1890
24	26	P.O.D./Alive	1820
25	26	SYSTEMATIC/Deep Colors Bleed	1750
22	25	ADEMA/Giving In	1750
26	24	ADEMA/Giving In	1680
15	17	LIMP BIZKIT/My Way	1190
14	15	A PERFECT CIRCLE/The Hollow	1050
16	15	CRAZY TOWN/Butterfly	1050
15	14	GODSMACK/Awake	980
15	14	STEHEM/Up	980
12	14	LIMP BIZKIT/Break Stuff	980
15	14	NEW FOUND GLORY/Hit Or Miss...	980
11	14	DISTURBED/Down With...	980
14	13	LINKIN PARK/One Step Closer	910
13	13	RAGE AGAINST.../How I Could Just...	840
9	12	DAVE NAVARRO/Hungry	840
9	12	RED HOT CHILLI.../California	840

MARKET #27

KWOD/Sacramento
Royce
(916) 448-5000
Bunce/Boomer
12+ Cume 254,100



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
45	48	NICKELBACK/How You Remind Me	5184
46	44	INCUBUS/I Wish You Were Here	4752
40	44	BLINK-182/Stay Together For...	4752
43	43	WEezer/Hash Pipe	4644
42	42	TOOL/Schism	4536
40	40	SUM 41/Fat Lip	4320
39	34	LINKIN PARK/In The End	3672
28	30	ADEMA/Giving In	3240
19	26	P.O.D./Alive	2808
30	26	SYSTEM OF A DOWN/Chop Suey	2808
24	25	CAKE/Short Skirt/Long...	2700
29	25	GORILLAZ/Cint Eastwood	2700
32	24	BUTTHOLE SURFERS/The Shame Of Life	2592
24	24	BUSH/The People That...	2592
8	23	SUM 41/In Too Deep	2484
20	22	STAIN'D/Fade	2376
22	22	BLINK-182/The Rock Show	2376
22	22	TANTRIC/Astounded	2376
19	22	ABANDONED POOLS/Mercy Kiss	2376
23	22	DAYS OF THE NEW/Hang On To This	2376
30	22	WEezer/Island In The Sun	2376
19	22	SLIPKNOT/Let Behind	2268
19	21	TANTRIC/Breakdown	2268
14	21	JIMMY EAT WORLD/Bleed American	2268
22	21	HANDSOME DEVIL/Makin' Money	2268
17	20	SEVEN CHANNELS/Breathe	2160
19	20	BEN FOLDS/Rockin' The Suburbs	2160
19	20	LIT/Lipstick And Bruises	2160

MARKET #29

KCXX/Riverside
All Pro
(909) 384-1039
Cluque/DeSantis/James
12+ Cume 138,400



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
31	34	ALIEN ANT FARM/Smooth Criminal	2414
31	34	NICKELBACK/How You Remind Me	2414
32	33	PUDDLE OF MUDD/Control	2343
32	32	ADEMA/Giving In	2272
32	32	DISTURBED/Down With...	2272
32	32	INCUBUS/I Wish You Were Here	2272
32	31	GODSMACK/Greed	2201
20	29	SALIVA/Click Click Boom	2059
28	29	TOOL/Schism	2059
24	28	LIT/Lipstick And Bruises	1988
30	28	P.O.D./Alive	1988
22	26	LIVE/Simple Creed	1846
23	26	SYSTEM OF A DOWN/Chop Suey	1846
27	26	TANTRIC/Astounded	1846
22	26	LINKIN PARK/In The End	1846
22	23	BLINK-182/Stay Together For...	1633
26	23	BUSH/The People That...	1633
22	22	EVERCLEAR/Rock Star	1562
19	18	PAPA ROACH/Last Resort	1420
12	15	R.E.M./All The Way To	1278
25	18	311/You Wouldn't Believe	1278
13	18	GODSMACK/Bad Magick	1278
19	18	PAPA ROACH/Last Resort	1278
19	17	WEezer/Hash Pipe	1207
16	16	3 DOORS DOWN/Kryptonite	1136
17	15	SUM 41/Fat Lip	1065
15	15	LINKIN PARK/One Step Closer	1065
9	14	BOY HITS CAR/Man Without Skin	994
17	14	ALIEN ANT FARM/Movies	994
13	14	TAPROOT/I	994

MARKET #34

WWCD/Columbus, OH
IngleSide
(614) 221-9923
Davis/Phillips/DeVoss
12+ Cume 83,400



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
24	25	DEPECHE MODE/Feel Loved	825
25	24	U2/Stick In A Moment...	792
18	23	GORILLAZ/Cint Eastwood	759
24	23	ALIEN ANT FARM/Smooth Criminal	759
15	20	CULT/Nico	660
14	19	NEW ORDER/Crystal	627
17	18	COLDPLAY/Trouble	594
13	18	LENNY KRAVITZ/Dig In	594
17	17	CRANBERRIES/No Nonsense	561
16	17	SUM 41/Fat Lip	561
14	17	DAVE NAVARRO/Hungry	561
14	17	BUTTHOLE SURFERS/The Shame Of Life	561
17	16	BEN FOLDS/Rockin' The Suburbs	561
17	16	WEezer/Island In The Sun	528
15	16	LIVE/Simple Creed	528
14	16	JDE STUMMER/Johnny Apiece	528
8	16	311/It'll Be Here Awhile	528
6	15	BUSH/The People That...	495
12	15	R.E.M./All The Way To	495
16	15	INCUBUS/I Wish You Were Here	495
10	14	AFROMAN/Because I Got High	462
11	13	LIT/Lipstick And Bruises	429
13	13	PETE YORN/For Nancy	429
10	12	B.R.M.C./Whatever Happened...	396
7	11	POWERMAN 5000/Born Sluggish	363
6	11	GREEN DAY/Warning	363
13	11	BUILT TO SPILL/Strange	363
6	10	SAVES THE DAY/At Your Funeral	330
8	10	PERRY FARRELL/Song Yet To Be Sung	330

MARKET #35

WBRU/Providence
Brown University
(401) 272-9550
Schiavello/Pawlak/Shapiro
12+ Cume 285,400



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
29	34	ALIEN ANT FARM/Smooth Criminal	3808
33	34	GORILLAZ/Cint Eastwood	3808
32	33	LINKIN PARK/In The End	3696
27	32	DISTURBED/Down With...	3696
31	32	TOOL/Schism	3584
32	32	NICKELBACK/How You Remind Me	3584
33	32	STAIN'D/It's Been Awhile	3584
34	32	FUEL/Bad Day	3584
33	30	SUM 41/Fat Lip	3680
17	24	BETTER THAN EZRA/Extra Ordinary	2688
18	23	WEezer/Island In The Sun	2576
23	23	BLINK-182/Stay Together For...	2576
19	22	U2/Stick In A Moment...	2464
9	22	INCUBUS/I Wish You Were Here	2464
24	21	BEN FOLDS/Rockin' The Suburbs	2464
19	20	STAIN'D/Fade	2240
22	20	LENNY KRAVITZ/Dig In	2240
23	20	ADEMA/Giving In	2240
13	19	P.O.D./Alive	2128
18	19	PUDDLE OF MUDD/Control	2128
20	18	SALIVA/Your Disease	2016
16	18	LINKIN PARK/Crawling	2016
19	18	DAVE MATTHEWS BAND/The Space Between	2016
18	17	TANTRIC/Breakdown	1904
17	17	WEezer/Hash Pipe	1904
13	16	LIT/Lipstick And Bruises	1792
26	15	CA	

New Music Specialty Shows

R&R's Exclusive Look At The Cutting Edge Of Alternative

Over And Out

By
Dayna Talley

As many of you know, Dayna Talley no longer graces the pages of R&R. She has joined the promotion team (as West Coast regional gal) of Ultimatum Music. Before she left, however, she took a few moments' break from the wailing, tears and blubbing of her fellow R&R staffers to prepare this final message for the Specialty column.

As you read this, I will be breaking in my new chair at the offices of Ultimatum Music. It is with mixed emotions that I write my column this week. With the tragedy of Sept. 11's devastation still weighing heavily on my mind, I struggle to find a way to announce my departure from the Alternative Specialty throne here at R&R.

A new Specialty girl is filling in for the time being, so be gentle. Katy Stephan is her name, and she is ready to take the reins. You can reach her at 310-788-1669. In addition,

I ask that you begin to send all playlists to her at kstephan@rronline.com. The playlist deadline (noon PT on Wednesday) still applies, so please continue to send them on time.

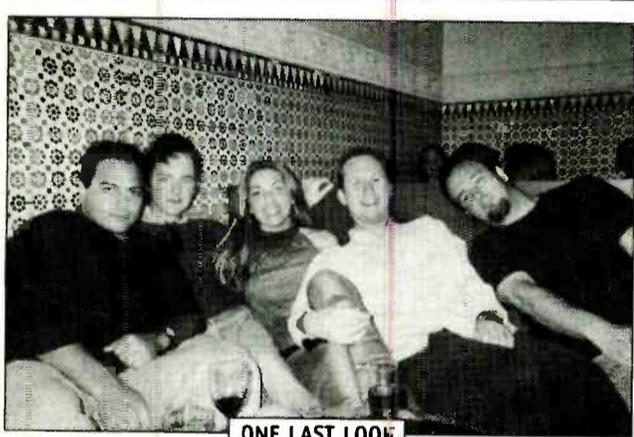
I'm positive that I will be in touch with many of you out there in the near future. If you need to reach me, give me a shout at 310-558-0555, or send me an e-mail to dayna@ultimatummusic.com.

The chart listed below is derived from the playlists that we received last week. In cases when a station did not send a playlist or pre-empted its regular show, we used that station's list from the week before, which was never used. Our decision to do this stems from our awareness that a lot of programming has been altered during this difficult time.

My thoughts are with all of those who are

affected by the recent horrific disaster. In its wake, many of us are realizing that this occurrence will forever alter the way we all live and view our lives. Let us pick up the pieces, regroup and stand tall. Let us support each other during this time, and let music bring us hope and uplift us.

Take care, everyone. This is Dayna, your girl about town, signing off. Over and out.



ONE LAST LOOK

Exiting Alternative Specialty Queen, Dayna Talley, schmoozing with (l-r) Lenny LaSalandra (Interscope), Rich Michalowski (First Floor Promotion), Steve Nice (Capitol) and Frank Correia (R&R)

R&R Top 20 Artists

September 28, 2001

- CHEMICAL BROTHERS (Astralwerks/Virgin) "It Began In Afrika"
- CHARLATANS UK (MCA) "Love Is The Key"
- SAVES THE DAY (Vagrant/TVT) "At Your Funeral"
- SOIL (J) "Halo"
- MERCURY REV (V2) "Dark Is Rising"
- MEST (Maverick) "Cadillac"
- CURVE (Hip-O) "Hell Above Water"
- P.O.D. (Atlantic) "Alive"
- FU MANCHU (Mammoth) "Separate Kingdom"
- SPIRITUALIZED (Arista) "Stop Your Crying"
- LENNON (Arista) "Brake Of Your Car"
- BJORK (Elektra/EEG) "Hidden Place"
- DAMNED (Nitro) "Democracy"
- SENSEFIELD (Nettwerk) "Fun Never Ends"
- MONEY MARK (Mowax/London) "Information Contraband"
- PRESSURE 4-5 (DreamWorks) "Beat The World"
- TOM MCRAE (Arista) "End Of The World News"
- OYSTERHEAD (Elektra/EEG) "Mr. Oysterhead"
- NEW ORDER (Reprise) "Crystal"
- 311 (Volcano) "I'll Be Here Awhile"

Ranked by total number of shows reporting artist.

Record Of The Week

Record Of The Week: Charlatans UK
Album: *Wonderland*
Label: MCA

Charlatans UK have been a favorite of mine for quite some time. I remember attending a record-release party for *Us and Only Us* — their last release, in 1999 — in the lobby of the famous Chateau Marmont Hotel on Sunset Blvd. in Los Angeles. That evening and throughout the next day, the awesome music from the album echoed in my mind.

Their sound is one that sticks with you, and their latest record, *Wonderland*, is just as eclectic as it is memorable. I received it recently, and I am already hooked. Songs I am loving so far include "You're So Pretty — We're So Pretty," "Love Is the Key," "The Bell and the Butterfly" and "And If I Fall." Contact Jeremy Buelow (310-865-4022) for this and any of your other specialty needs (including the new Witness UK album).



Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

KTEG/Albuquerque, NM

Burning Sensations
Sunday 8pm-10pm
Adam 12
Elemental "Love You More"
Benton Falls "Swimming With You"
Sensefield "Fun Never Ends"
Dzomati w/ De La... "1234"
Superchunk "Rainy Streets"

WNNX/Atlanta, GA

Sunday School
Sunday 9pm-10pm
Jay Harren
Jimmy Eat World "Bleed America"
Dave Navarro "Mourning Son"
Godsmack "Bad Magick"
3 Doors Down "Be Like That"
Boy Hits Car "Man Without Skin"

WRAX/Birmingham, AL

Reg's Coffeehouse
Sunday 10am-1pm
Scott Register
Ben Folds "Rockin' The Suburbs"
Ryan Adams "New York, New York"
Matthew Ryan w/ L... "Devastation"
John Mellencamp "Peaceful World"
Shea Seger "I Love You Too Much"

WBCN/Boston, MA

Nocturnal Emissions
Sunday 8-10pm
Oedipus/Albert O
Tricky "Excess"
Lennon "Mr. Beautiful"
Mest "Cadillac"
Pennywise "Divine Intervention"
Mundy "Mexico"

WFNX/Boston, MA

The First Contact
Sunday 8pm-9:30pm
Zach Brooks
Money Mark "Information Contra..."
Betty Blowtorch "Hell On Wheels"
Laptop "Never You"
Soil "Halo"
Tom Mcrae "End Of The World"

WAVF/Charleston, SC

Cutting Edge
Sunday 8:30-10pm
Bryant Stowe
Charlatans UK "Love Is The Key"
Oysterhead "Mr. Oysterhead"
Heather Duby "What You Thought"
Crapduster "Milkman"
Reveille... "Take A Look Around"

WARQ/Columbia, SC

7200 Seconds
Sunday 8-10
Calafate
James "Falling Down"
Grand Drive "A Train Arrives"
They Might Be Giants "Man, It's So Loud"
Firewater "Get Out Of My Head"
Curve "Perish"

KDGE/Dallas, TX

Adventure Club
Sunday 6-9pm
Jesh Venable
Faint "Lil' The Poison..."
Travis "Side"
Tindersticks "People Keep..."
Spiritualized "Stop Your Crying"
Jimmy Eat World "Sweetness"

KTCL/Denver, CO

Adventure University
Sunday 7:30-8:30pm
Professor Kat
Sumack "Metaphysical"
Shins "New Slang"
Rollins Band "Your Number Is One"
Eels "Mr. E's Beautiful..."
Nerf Herder "High School"

WEJE/Fort Wayne, IN

The Living Room
Sunday 8pm-9pm
Matt Jericho
Jettinham "Recognise"
Rollins Band "Your Number Is One"
Garbage "Androgyny"
Jays The Cat "Painful Memory"
RX Bandits "Analog Boy"

WJBX/Ft. Myers, FL

99 Xtreme
Sunday 8-10pm
Lancer
Linkin Park "Papercut"
Disturbed "Shout"
Keek "Realize"
Jesusgum "Ugly"
Mudvayne "Death Blooms"

WEEO/Hagerstown, MD

Now Hear This
Sunday 10pm-midnight
Austin Oavis
System Of A Down "Chop Suey"
Everclear "Rock Star"
New Order "Crystal"
P.O.D. "Youth Of The Nation"
No Use For A Name "Soumate"

WMRQ/Hartford, CT

Spinning Urrest
Sunday 10pm-midnight
Cousin Chris
Custom "Hey Mister"
Benton Falls "Fighting Starlight"
Reubens Acropolis "On My God"
Saves The Day "Your Funeral"
Therapy? "Give Me Back My"

WRZX/Indianapolis, IN

Hangover Cate
Sunday 9am-noon
Dave Ogan
Glands "Lovetown"
Beulah "Silver Lining"
Tori Amos "Heart Of Gold"
Colony "Happy"
Butthole Surfers "Dracula From Houston"

WPLA/Jacksonville, FL

Forbidden Planet
Saturday 8pm-1am
Robert Goodman
Hum "Stars"
New Order "60 Miles..."
Scapogot Wax "Crawling"
Charlatans UK "Love Is The Key"
Saves The Day "Your Funeral"

KFTE/Lafayette, LA

Now Hear This
Sunday 9pm-11pm
Dave Hubbell
Ryan Adams "New York, New York"
Spiritualized "Stop Your Crying"
Oysterhead "Mr. Oysterhead"
Tweaker "Swamp"
Soil "Halo"

KROQ/Los Angeles, CA

Rodney On The Roo
Sunday midnight-3am
Rodney Bingenheimer
U2 "New York"
Electric Frank... "NY Knights"
Twist "14"
Spiritualized "Stop Your Crying"

WXDX/Pittsburgh, PA

Edge Of The X
Sunday 8pm-midnight
Lenny Diana
Soil "Halo"
Sum 41 "In Too Deep"
Garbage "Androgyny"
Weezer "D Girlfriend"
Saves The Day "Nightingale"

KNRK/Portland, OR

Something Cool
Sunday 9pm-10pm
Jaime Cooley
Camaro Hair "Chinese Zodiac"
Custom "Hey Mister"
Jays The Cat "Painful Memory"
Lucky Boys Confusion "Bossman"
Mest "Cadillac"

WCYY/Portland, ME

Spinout
Thursday 7-9pm
Shawn Jeffrey
Idaho "Wondering The Fields"
Ozomatli "Vocal Artillery"
P.O.D. "Youth Of The Nation"
System Of A Down "Chop Suey"
Dave Navarro "Hungry"

WDYL/Richmond, VA

Under Exposed
Sunday 10pm-11pm
Charlie Padgett
Chemical Brothers "It Began In Afrika"
Tom Mcrae "End Of The World"
Groove Armada "Superstylin"
Curve "Hell Above Water"
Spiritualized "Stop Your Crying"

KWOD/Sacramento, CA

Alternative Beat
Sunday 10pm-2am
DJ David X
Offspring "Why Don't You Get..."
Mint Royale "Show Me"
Basement Jaxx "Where's Your Head At"
Tricky "Wonder Woman"
Rest Assured "Treat Infamy"

KXRK/Salt Lake City, UT

Exposed
Monday-Friday 8-9pm
Todd Nukem
Oysterhead "Mr. Oysterhead"
Cold "Bleed"
Custom "Hey Mister"
Sum 41 "In Too Deep"
Utah Saints "Power To The Beats"

WHFS/Washington, DC

Now Hear This
Sunday 8:00pm-10:30pm
Dave Marsh
Benton Falls "Fighting Starlight"
Heather Duby "What You Thought"
Beulah "Gene Autry"
Money Mark "Information Contra..."
Chemical Brothers "It Began In Afrika"

KCXX/San Bernardino, CA

Xtreme X
Saturday 9pm-3am
Dave Dese/Daryl James
System Of A Down "Chop Suey"
Sugarcult "Heretic Song"
Slayer "Sand Death"
Mudvayne "Death Blooms"
Throwdown "Baby Got Back"

KFSD/San Diego, CA

SP Radio 1
Wednesday 10pm-midnight
Tazy
Sugarcult "Stuck In America"
Melee "Francesca"
Ozomatli "Vocal Artillery"
River City High "Runaround"
Pretty Girls Make... "Liquid Courage"

XTRA/San Diego, CA

The Lab
Sunday 7pm-8pm
Tim Pyles
Sugarcult "Stuck In America"
Saves The Day "Your Funeral"
Puddle Of Mud "Blurry"
Groove Armada "Superstylin"
White Stripes "Finding It Harder..."

KNDD/Seattle, WA

Loudspeaker
Sunday 11:00pm-midnight
Bill Reid
Joe Strummer "Johnny Appleseed"
Recover "Betting All I Have"
Mazarrin "Suicide..."
Superchunk "Late Century Dreams"
Sparklehorse "Piano Fire"

KPNT/St. Louis, MO

New Music Sunday
Sunday 7-9:30pm
Les Aaron
Valio "Rapture"
Rhythm Masters "Heavy Soul"
Grant Lee Phillips "See America"
Ming & FS "Freak"
Grand Drive "Wheels"

WXSJ/Tallahassee, FL

Underground Lounge
Sunday 8-10pm
Meathead
Crashpance "Evolution"
Soil "Halo"
Colony "Happy"
Grand Drive "Wheels"
Numos "Road Rage"

30 Total Reporters



JOHN SCHOENBERGER

jschoenberger@rronline.com

A Day We'll Remember

And loving acts we should never forget

As word spread across America that two hijacked commercial airliners had slammed into the World Trade Center towers in New York, another had destroyed a portion of the Pentagon in Washington, DC, and a fourth had crashed near Somerset, PA while evidently headed for a fourth, unknown target, people immediately reached out to find out exactly what had happened.

The images we've seen on television will certainly haunt us for the rest of our lives, and the continuous coverage and analysis have given us plenty to think about. But radio has also proven to be an indispensable source of information and inspiration. Across all formats and from coast to coast, radio tapped into news feeds or generated in-house coverage as the events of Sept. 11, 2001 played out, and it wasn't long before stations began to react to the concerns and the needs of the people within their own communities.

Images And Action

Within an hour or two of the attacks, radio stations across America began to inform local listeners of building evacuations, school and institution closures and the activities of local and state government agencies. Stations also provided early thoughts on how these terrible events might affect our daily lives.

As **Brian Hart**, PD of WZEW/Mobile, e-mailed to me, "I think we are all very tired and very stressed, but it is important to us as a station, as individuals and as American citizens to provide the best coverage possible."

Many stations quickly set up roundtable discussions, allowing listeners to call in or e-mail their reactions and thoughts. Others informed their listeners about ways they could help, such as through blood drives and fund-raisers. Programmers began to analyze the type of normal programming they should suspend — which songs to play or not play and what local activities they could participate in.

It wasn't long before radio stations far and wide were positioned in the hearts of their communities. Our format was no different. As you'll read, each Triple A station reached out in its own special way.

Quiet Acts Of Kindness

Because Triple A radio appeals to active, concerned adults, it has found itself an important source of information and consolation for its listeners. Some stations, those that are part of local clusters, have banded together with their sister stations to support various drives, while others have aligned themselves with national corporate campaigns.

All, however, have become important local advisers for people of all walks of life who simply need a way to feel useful. Most certainly, the people involved in the actual rescue efforts are heroes, but quiet acts of kindness and

love are happening all over the country.

Music programming is also playing an important role. According to a special Mediabase analysis, Triple A radio experienced a 36% reduction in music on Sept. 11, but the following days saw only a 10% reduction in music programming.

Songs beginning to receive increased play at Triple A include John Lennon's "Imagine," Sarah McLachlan's "I Will Remember You," U2's "Peace on Earth," Eric Clapton's "Tears in Heaven," Ryan Adams' "New York, New York" and Don Henley's "In a New York Minute."

Across all formats, Lee Greenwood's "God Bless the U.S.A." was played 2,168 times on Wednesday, Sept. 12, and Enya's "Only Time" has seen the largest spin increase of any current song. In addition, Ray Charles' moving version of "America the Beautiful," various renditions of "The Star-Spangled Banner" and other patriotic songs have been getting airplay. Surely, the message in the music means as much as the message in the news updates.

Bringing People Together

Below you'll read about what some of the stations in the Triple A format have done as part of a continuing effort to bring people within their communities together.

- WXRT/Chicago has banded with the CBS-TV outlet in Chicago, the city's six other Infinity stations, TCF Bank and Jewel-Osco for a "Together We Stand" fund drive to benefit the American Red Cross. In addition, it has broadcast several live reports from the WTC with Chicago Fire Chief James O'Donnell, who, along with 50 other Chicago firemen, volunteered for the recovery effort in New York.

- WXPB/Philadelphia's morning show presented "Student Views," which featured comments from University of Pennsylvania students, and its weekend show *Kid's Corner* addressed the subjects of spirituality and inspiration and the importance of prayer and reflection for its young listeners.

- In addition to news and information — especially because two of the ill-fated planes originated from Boston — WXRV (The River)/Boston instituted a campaign called "Pay for Play," where The River is playing listener requests in exchange for a minimum donation of \$25 to the American Red Cross.

- Due to its proximity to the plane crash in Somerset, PA, WYEP/Pitts-

burgh spearheaded an evening of music and remembrance at Soldiers and Sailors Memorial Hall, featuring Rusty Root. The Clarks and other popular local acts. The event benefited the American Red Cross.

- KTCZ/Minneapolis turned a scheduled show featuring Bodeans, Jayhawks, Better Than Ezra and others into a benefit concert for the victims. It sold "Ribbons of Courage and Hope" (which station staff members made themselves), as well as earmarking the proceeds from the show for charity. More than \$77,000 was raised.

- KINK/Portland, OR provided non-stop news coverage until noon on Sept. 11, when the station began to play hand-picked music that fit the mood of the moment. It has sent its station vehicles out to various events to collect money to support the relief cause.

- KMMR/Dallas has been doing live remotes from fire stations to help collect money for the families of the firefighters who were killed in the collapse of the WTC towers.

- In Nashville, WRLT sponsored a special American Red Cross benefit night at two clubs that are normally competitors — 12th & Porter and the Exit In. For a suggested minimum donation of \$10, patrons could attend either or both clubs.

- KCTY/Omaha teamed up with its sister Waitt Broadcasting stations, the Journal Broadcast Group and KETV-TV for a massive fund-raising campaign. The total is already over \$200,000.

- The Journal Broadcast Group in Boise, which includes KRVB, has also gone to work to help the cause. Each station has instituted on-air auctions of various items. All proceeds are going directly to disaster relief.

- WOKI/Knoxville has been taking its station vehicle into the community to hand out thousands of American flags. In addition, all other station remotes, events and activities have become mobile drop zones for American Red Cross donations.

- WDOG/Chattanooga, TN broadcast from the area's largest malls for an entire weekend to collect donations. It raised over \$40,000.

- KBAC held a candlelight vigil on the historic plaza in Santa Fe, NM in conjunction with the city and various community groups. Thousands turned out for the event. In addition, KBAC has been utilizing its website to host a 24-hour camera trained on the rescue efforts in New York.

Comments From Ground Zero

- "All is well at 'FUV! We're working very, very hard to provide comfort, support and good news and info for our listeners. It seems to be working. This event is a twisted reminder of the power of radio and music. Very scary times!"

— Rita Houston, WFUV/New York

- "The challenge now is to combat everything we witnessed. It will haunt us for the rest of our lives, but our spirits and souls are stronger than those that inflicted this horror, and we will prevail."

— Matt Pollack, V2

- "I had to walk 70 blocks on Tuesday to get home. I live downtown, and the smoke is starting to pervade my apartment. One of the emergency routes is across the street from my apartment. The convoys of dump trucks, police cars and fire engines are very, very sobering. I am wavering between shock, anger and fits of tears."

— Bonnie Slifkin, Atlantic

- "I cannot begin to tell you how surreal the last few days have been."

— Suzanne Perl, Universal

- "I'm OK, but I did lose someone in a tower. This has not been a good week."

— Scott Kuchler, Koch

- "All are OK here. Just very shook up!"

— Howie Gabriel, Red Ink

- "We were on the street on 5th Avenue at 14th Street when we saw the flaming debris falling. Then, suddenly, the entire tower fell on everyone. There was no way to get out, and it was impossible, absolutely impossible, to imagine it could fall. Time for me to give, starting with giving blood."

— Dave Morrell, Red Ink

- "We are all truly shaken up about this. I am fine, friends and family accounted for. This is truly an atrocity."

— Allison Groman, Elektra

- "Many have friends and family hurt, missing or dead. I, however, am lucky enough to have made some sort of contact with everyone close. I'm offering prayers for associates and friends of friends who are not so lucky. You wouldn't believe what it is like here."

— Jill Weindorf, Verve

- "I was on my way to the airport when it started, and I turned back home to be with my family. One of our dear friends was in Tower 1. We haven't heard anything, and we pray for the best."

— Paul Langton, Palm Pictures

- "I saw it all from my office window!"

— Tom Gates, Netwerk

- "Really freaked out and saddened!"

— Ray Di Pietro, Artemis

- "The city is pretty strange right now. I live a block from St. Vincent's hospital, so I spent the night listening to sirens. It's a really scary time."

— Dara Kravitz, MCA

- "I am extremely shaken. Life in New York will not be the same. It's very creepy and unimaginable."

— Trina Tombrink, Columbia

- "The rest of the country knows what happened, and everybody's in shock, but I don't think people realize how disruptive this has been to the lives of the people in New York. Nothing is business as usual, including doing business. It's gonna take some time!"

— Hugh Sarratt/RCA

- KFOG/San Francisco took a somewhat different approach. It has actively urged listeners to consider the American Red Cross as a focus for donations but has been careful, it said, "not make a promotion out of a national tragedy."

People Helping People

These are just some of things the Triple A community has done to help. Perhaps the words of **Rob White**, PD of CKEY/Bufalo, sum it up best: "As a radio station that serves two great nations, this tragic event has stretched our resources to the max. Just because we have a 'C' in front of our call letters doesn't mean we don't feel the pain."

KXST (Sets 102)/San Diego was very aggressive in terms of getting its listeners to interact with the station dur-

ing the early days of the crisis. Bob Hughes, Dona Shaieb and the entire staff also debated whether it was right to program music. One Sets 102 listener wrote, "Music is the voice of the wordless soul. We've sung hymns and psalms, but these are for the faithful. I pray that our cultural poets, like Bono and Sting, will receive quality time on the airwaves too."

Even though Humphrey Bogart said in the movie *Casablanca*, "It doesn't take much too see that the problems of three little people don't amount to a hill of beans in this crazy world," I would say the opposite is true. The life of every person is more important than anything else in the world. Sadly, it often takes horrors perpetrated by the worst parts of the human race to show our best side.

R&R Triple A Top 30

Powered By



September 28, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
-	1	U2 Stuck In A Moment... (Interscope)	461	+39	26504	7	25/1
-	2	PETE YORN Life On A Chain (Columbia)	457	+28	30122	23	23/0
-	3	AFRO-CELT... F.P. GABRIEL When You're Falling (Real World/Virgin)	379	-12	24607	18	23/0
-	4	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	378	+19	18711	18	17/0
-	5	DAVE MATTHEWS BAND The Space Between (RCA)	371	0	30813	24	23/0
-	6	BLUES TRAVELER Back In The Day (A&M/Interscope)	342	+24	27954	12	18/0
-	7	JOHN MELLENCAMP Peaceful World (Columbia)	340	+52	32168	5	20/4
-	8	JOHN HIATT My Old Friend (Vanguard)	311	+14	19996	8	20/0
-	9	BETTER THAN EZRA Extra Ordinary (Beyond)	304	+13	16789	13	16/0
-	10	DAVID GRAY Sail Away (ATO/RCA)	302	+16	18565	9	20/1
-	11	TRAIN Something More (Columbia)	298	+25	17327	8	22/1
-	12	INCUBUS Drive (Immortal/Epic)	282	+1	17359	27	18/0
-	13	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	278	+6	28648	34	24/0
-	14	CRANBERRIES Analyse (MCA)	269	+42	16512	4	18/0
-	15	R.E.M. All The Way To Reno... (Warner Bros.)	268	+25	15434	6	20/0
-	16	RYAN ADAMS New York, New York (Lost Highway/IDJMG)	259	+40	14827	5	18/1
-	17	JOHN MAYER No Such Thing (Aware/Columbia)	248	+19	18242	6	19/2
-	18	CAKE Short Skirt/Long Jacket (Columbia)	236	+12	19642	14	13/0
-	19	LENNY KRAVITZ Dig In (Virgin)	210	+37	15249	3	14/0
-	20	3 DOORS DOWN Be Like That (Republic/Universal)	200	+20	15073	9	9/0
-	21	SUZANNE VEGA Widow's Walk (A&M/Interscope)	194	+11	12642	5	18/0
-	22	WEEZER Island In The Sun (Geffen/Interscope)	185	-4	15424	7	13/1
-	23	BOZ SCAGGS Payday (Virgin)	167	+14	14209	4	17/2
Breaker	24	NATALIE MERCHANT Just Can't Last (Elektra/EEG)	164	+91	19572	1	16/15
-	25	STAIN'D It's Been Awhile (Fip/Elektra/EEG)	164	+9	10535	8	7/0
-	26	TORI AMOS Strange Little Girl (Atlantic)	133	+8	7307	5	11/0
-	27	BARENAKED LADIES Falling For The First Time (Reprise)	130	-8	2647	8	8/0
-	28	SHAWN COLVIN Bound To You (Columbia)	126	-31	4459	9	11/0
Debut	29	JOSH JOPLIN GROUP I've Changed (Artemis)	113	+39	6849	1	13/3
-	30	JONATHA BROOKE Steady Pull (Bad Dog)	103	+14	4123	2	11/0

25 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/16-Saturday 9/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.15 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

New & Active

ALANA DAVIS I Want You (Elektra/EEG)
Total Plays: 97, Total Stations: 10, Adds: 0

GARBAGE Androgyny (Almo Sounds/Interscope)
Total Plays: 95, Total Stations: 7, Adds: 0

CALLING Wherever You Will Go (RCA)
Total Plays: 95, Total Stations: 4, Adds: 1

EVE 6 Here's To The Night (RCA)
Total Plays: 91, Total Stations: 3, Adds: 0

ACTUAL TIGERS Standing By (Nettwerk)
Total Plays: 82, Total Stations: 8, Adds: 0

LEONA NAESS I Tried To Rock You But You... (MCA)
Total Plays: 78, Total Stations: 8, Adds: 0

INCUBUS I Wish You Were Here (Immortal/Epic)
Total Plays: 69, Total Stations: 3, Adds: 0

FUEL Bad Day (Epic)
Total Plays: 64, Total Stations: 5, Adds: 0

SHELBY LYNNE Wall In Your Heart (Island/IDJMG)
Total Plays: 62, Total Stations: 7, Adds: 0

DELBERT MCCLINTON Squeeze Me In (New West/Red Ink)
Total Plays: 59, Total Stations: 8, Adds: 1

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
NATALIE MERCHANT Just Can't Last (Elektra/EEG)	15
EAGLE-EYE CHERRY Feels So Right (MCA)	9
JEWEL Standing Still (Atlantic)	5
JOHN MELLENCAMP Peaceful World (Columbia)	4
BUTTERFLY JONES Winds Of Change (Suicide...) (Vanguard)	4
JOSH JOPLIN GROUP I've Changed (Artemis)	3
LIVE Overcome (Radioactive/MCA)	3
JOHN MAYER No Such Thing (Aware/Columbia)	2
BOZ SCAGGS Payday (Virgin)	2
WIDESPREAD PANIC Imitation... (Widespread/SRG)	2
TABITHA'S SECRET And Around (Pyramid)	2
ROBERT BRADLEY'S BLACKWATER... America (Vanguard)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NATALIE MERCHANT Just Can't Last (Elektra/EEG)	+91
JOHN MELLENCAMP Peaceful World (Columbia)	+52
CRANBERRIES Analyse (MCA)	+42
RYAN ADAMS New York, New... (Lost Highway/IDJMG)	+40
U2 Stuck In A Moment... (Interscope)	+39
JOSH JOPLIN GROUP I've Changed (Artemis)	+39
LENNY KRAVITZ Dig In (Virgin)	+37
LIVE Overcome (Radioactive/MCA)	+36
PETE YORN Life On A Chain (Columbia)	+28
ROBERT BRADLEY'S BLACKWATER... America (Vanguard)	+26

Breakers®

NOW PLAYING ON 60% OF THE REPORTING PANEL

NATALIE MERCHANT

Just Can't Last (Elektra/EEG)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
164/91	16/15	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.

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- KGSR
- WMPB

Produced by T-Bone Burnett
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R&R Triple A Top 50 Indicator

September 28, 2001

R&R'S EXCLUSIVE COMBINED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	PETE YORN Life On A Chain (Columbia)	542	-19	32952	9	30/0
3	2	U2 Stuck In A Moment... (Interscope)	527	+87	28485	8	32/1
2	3	AFRO-CELT... F/P. GABRIEL When You're Falling (Real World/Virgin)	449	-104	26440	9	29/0
5	4	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	430	+4	20850	9	21/0
11	5	JOHN MELLENCAMP Peaceful World (Columbia)	428	+77	34926	7	29/4
8	6	JOHN HIATT My Old Friend (Vanguard)	426	+42	24733	9	31/0
6	7	BLUES TRAVELER Back In The Day (A&M/Interscope)	407	-10	28684	9	24/0
4	8	DAVE MATTHEWS BAND The Space Between (RCA)	387	-42	31165	9	24/0
10	9	RYAN ADAMS New York, New York (Lost Highway/IDJMG)	376	+23	22125	7	29/1
9	10	DAVID GRAY Sail Away (ATO/RCA)	375	+11	21475	9	26/1
16	11	R.E.M. All The Way To Reno... (Warner Bros.)	361	+80	19659	9	29/0
17	12	TRAIN Something More (Columbia)	334	+58	19340	9	25/1
12	13	BETTER THAN EZRA Extra Ordinary (Beyond)	329	+7	17157	9	18/0
22	14	CRANBERRIES Analyse (MCA)	316	+94	18407	6	25/1
18	15	JOHN MAYER No Such Thing (Aware/Columbia)	304	+38	21730	9	26/2
20	16	SUZANNE VEGA Widow's Walk (A&M/Interscope)	284	+26	17236	7	28/0
15	17	INCUBUS Drive (Immortal/Epic)	282	-6	17359	9	18/0
19	18	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	278	+12	28648	9	24/0
14	19	CAKE Short Skirt/Long Jacket (Columbia)	275	-21	21420	9	16/0
24	20	BOZ SCAGGS Payday (Virgin)	247	+49	17333	6	26/2
37	21	LENNY KRAVITZ Dig In (Virgin)	247	+145	16891	2	18/0
23	22	WEEZER Island In The Sun (Geffen/Interscope)	208	0	15930	9	14/1
26	23	3 DOORS DOWN Be Like That (Republic/Universal)	200	+18	15073	9	9/0
21	24	SHAWN COLVIN Bound To You (Columbia)	193	-39	7340	9	19/0
Debut	25	NATALIE MERCHANT Just Can't Last (Elektra/EEG)	192	+177	22786	1	26/25
25	26	TORI AMOS Strange Little Girl (Atlantic)	192	+9	10363	8	18/0
27	27	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	164	+13	10535	9	7/0
29	28	ACTUAL TIGERS Standing By (Nettwerk)	149	+11	7728	9	16/0
28	29	JONATHA BROOKE Steady Pull (Bad Dog)	146	+5	7015	8	16/0
Debut	30	JOSH JOPLIN GROUP I've Changed (Artemis)	130	+84	6999	1	15/4
31	31	BARENAKED LADIES Falling For The First Time (Reprise)	130	-1	2647	9	8/0
33	32	ALANA DAVIS I Want You (Elektra/EEG)	129	+15	7929	8	16/0
Debut	33	BOB DYLAN Summer Days (Columbia)	117	+51	8231	1	12/3
42	34	DAVID BYRNE U.B. Jesus (Luaka Bop/Virgin)	114	+28	5114	2	14/1
38	35	GARBAGE Androgyny (Almo Sounds/Interscope)	114	+13	8942	6	9/0
30	36	NANCI GRIFFITH Where Would I Be (Elektra/EEG)	109	-23	5680	9	13/0
32	37	DELBERT MCCLINTON Squeeze Me In (New West/Red Ink)	105	-12	5017	9	16/1
34	38	SHELBY LYNNE Wall In Your Heart (Island/IDJMG)	105	-7	6872	2	14/0
39	39	COUSTEAU Last Good Day Of The Year (Palm Pictures)	96	-2	9249	9	10/0
41	40	CALLING Wherever You Will Go (RCA)	95	+7	4583	7	4/1
35	41	GRANT LEE PHILLIPS Spring Released (Zoe/Rounder)	94	-12	7105	9	13/0
46	42	CATIE CURTIS Kiss That Counted (Rykodisc)	91	+14	4569	3	13/0
45	43	EVE 6 Here's To The Night (RCA)	91	+10	5132	9	3/0
40	44	ALISON KRAUSS The Lucky One (Rounder)	90	-7	3333	7	10/0
Debut	45	COWBOY JUNKIES Small Swift Birds (Latent/Zoe/Rounder)	89	+19	4305	1	13/2
44	46	BOB SCHNEIDER Bullets (Universal)	86	+5	3936	2	12/1
36	47	KIRSTY MACCOLL In These Shoes (Instinct/V2)	85	-18	8292	9	11/0
Debut	48	BOB DYLAN Honest With Me (Columbia)	85	+41	2845	1	8/3
48	49	30 ODD FOOT OF GRUNTS Sail Those Same Oceans (Artemis)	81	+9	5631	3	12/0
Debut	50	WIDESPREAD PANIC Imitation Leather Shoes (Widespread/SRG)	79	+12	1492	1	11/2

36 Triple A Reports - 25 Monitored and 11 Indicator. By total plays for the airplay week of Sunday 9/16-Saturday 9/22.
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Most Added®

ARTIST TITLE LABEL(S)	ADDS
NATALIE MERCHANT Just Can't Last (Elektra/EEG)	25
EAGLE-EYE CHERRY Feels So Right (MCA)	11
JEWEL Standing Still (Atlantic)	6
JOHN MELLENCAMP Peaceful World (Columbia)	4
JOSH JOPLIN GROUP I've Changed (Artemis)	4
BUTTERFLY JONES Winds Of Change... (Vanguard)	4
BOB DYLAN Summer Days (Columbia)	3
BOB DYLAN Honest With Me (Columbia)	3
ELTON JOHN Birds (Rocket/Universal)	3
LIVE Overcome (Radioactive/MCA)	3
LOUDON WAINWRIGHT III Living Alone (Red House)	3
JOHN MAYER No Such Thing (Aware/Columbia)	2
BOZ SCAGGS Payday (Virgin)	2
COWBOY JUNKIES Small Swift... (Latent/Zoe/Rounder)	2
WIDESPREAD PANIC Imitation... (Widespread/SRG)	2
TABITHA'S SECRET And Around (Pyramid)	2
LUCINDA WILLIAMS Get Righ... (Lost Highway/IDJMG)	2
NICK LOWE She's Got Soul (Yep Roc)	2
JOHN PHILLIPS California Dreaming (Eagle/Red Ink)	2
CPR Map To Buried Treasure (Gold Circle)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NATALIE MERCHANT Just Can't Last (Elektra/EEG)	+177
LENNY KRAVITZ Dig In (Virgin)	+145
CRANBERRIES Analyse (MCA)	+94
U2 Stuck In A Moment... (Interscope)	+87
JOSH JOPLIN GROUP I've Changed (Artemis)	+84
R.E.M. All The Way To Reno... (Warner Bros.)	+80
JOHN MELLENCAMP Peaceful World (Columbia)	+77
U2 Peace On Earth (Interscope)	+59
TRAIN Something More (Columbia)	+58
LIVE Overcome (Radioactive/MCA)	+56
BOB DYLAN Summer Days (Columbia)	+51
BOZ SCAGGS Payday (Virgin)	+49
JOHN HIATT My Old Friend (Vanguard)	+42
BOB DYLAN Honest With Me (Columbia)	+41
ELTON JOHN Birds (Rocket/Universal)	+39
JOHN MAYER No Such Thing (Aware/Columbia)	+38
JUDE King Of Yesterday (Maverick/WB)	+35
RUFUS WAINRIGHT Cigarettes... (DreamWorks)	+35
EAGLE-EYE CHERRY Feels So Right (MCA)	+33
JACK JOHNSON Bubble Toes (PC)	+30
DAVID BYRNE U.B. Jesus (Luaka Bop/Virgin)	+28
SUZANNE VEGA Widow's Walk (A&M/Interscope)	+26
R. BRADLEY'S BLACKWATER... America (Vanguard)	+26
MATCHBOX TWENTY Last Beautiful... (Lava/Atlantic)	+24
RYAN ADAMS New York... (Lost Highway/IDJMG)	+23
CONVOY Gone So Quick Tomorrow (Hybrid)	+23
MOBY F/GWEN STEFANI Southside (V2)	+22
JEWEL Standing Still (Atlantic)	+22
CASH BROTHERS Take A Little Time (Zoe/Rounder)	+22
CARY PIERCE Time To Time (Independent)	+22



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Stations and their adds listed alphabetically by market

KBAC/Albuquerque, NM PD/MD: Ira Gordon 12 KIRSTY MACCOLL "Treachery" 11 CASH BROTHERS "Little" 7 DAVID BYRNE "Jesus" 7 COWBOY JUNKIES "Small" 5 RUFUS WAINWRIGHT "Talk" NATALIE MERCHANT "Last" NO. MISSISSIPPI... "Ship" KGSR/Austin, TX * PD: Jody Denberg MD: Susan Castle 23 U2 "Moment" 13 MATTHEW SWEET "Night" 11 LOUDON WAINWRIGHT... "Living" 3 BE GOOD TANYAS "Enough" WRNR/Baltimore, MD OM: Jon Peterson PD: Alex Cortright MD: Damian Einstein 18 U2 "Peace" NATALIE MERCHANT "Last" EAGLE-EYE CHERRY "Right" KRVB/Boise, ID * PD/MD: Brandon Dawson JEWEL "Standing" JOSH JOPLIN GROUP "Changed" WBOS/Boston, MA * PD: Chris Herriman MD: Amy Brooks EAGLE-EYE CHERRY "Right" JEWEL "Standing" BOZ SCAGGS "Payday" WXRV/Boston, MA * PD: Joanne Dody MD: Dana Marshall 10 U2 "Peace" 9 LIVE "Overcome" 7 COWBOY JUNKIES "Small" 1 NATALIE MERCHANT "Last" 1 BUTTERFLY JONES "Winds" BOZ SCAGGS "Payday"	CKEY/Buffalo, NY * PD/MD: Rob White 1 WEEZER "Sun" WMVY/Cape Cod, MA PD/MD: Barbara Dacey 6 BOB DYLAN "Honest" 1 BUDDY MILLER & JULIE "Distance" 1 NATALIE MERCHANT "Last" WDDO/Chattanooga, TN * OM/MD: Danny Howard 2 JOHN MAYER "Such" NATALIE MERCHANT "Last" WIDESPREAD PANIC "Imitation" WXRT/Chicago, IL * PD: Norm Wine APD: John Farneda 2 EAGLE-EYE CHERRY "Right" JOSH JOPLIN GROUP "Changed" CHRIS WHITLEY "Radar" KKMR/Dallas-Ft. Worth, TX * PD: Scott Strong MD: Jeff K 40 LIVE "Overcome" EAGLE-EYE CHERRY "Right" NICKELBACK "Remind" KBCO/Denver-Boulder, CO * PD: Scott Arbough MD: Keefer 18 NATALIE MERCHANT "Last" WDET/Detroit, MI PD: Judy Adams MD: Martin Bandyke AMD: Chuck Horn 3 NATALIE MERCHANT "Last" 3 NICK LOWE "Soul"	WTTS/Indianapolis, IN * PD: Jim Ziegler APD/MD: Marie McCallister 2 LEROY "Time" 2 NATALIE MERCHANT "Last" TRANSMATIC "Come" WOKI/Knoxville, TN * PD: Shane Cox MD: Sarah McClune 14 CALLING "Wherever" 8 NATALIE MERCHANT "Last" 1 MACY GRAY "Sweet" WFPK/Louisville, KY PD: Dan Reed APD: Stacy Owen 10 LUCINDA WILLIAMS "Right" 3 BOB DYLAN "Honest" 3 BOB DYLAN "Summer" 3 ELTON JOHN "Birds" 3 BUDDY MILLER & JULIE "River's" 3 SATCHEL'S PAWN SHOP "Mart" 2 JOE STRUMMER "Cool" EAGLE-EYE CHERRY "Right" NICK LOWE "Soul" NATALIE MERCHANT "Last" LOUDON WAINWRIGHT... "Living" WORD "Joyful" BE GOOD TANYAS "Past" DEL MCCOURY BAND "Vincent" WMMM/Madison, WI * PD/MD: Tom Teuber 11 NATALIE MERCHANT "Last" 9 EAGLE-EYE CHERRY "Right" 1 JEWEL "Standing" WMPS/Memphis, TN PO/MD: Alexandra Izner 21 ELTON JOHN "Birds" 20 BOB DYLAN "Honest" 13 DERAILERS "More" 8 BOB DYLAN "Summer" 8 JOSH JOPLIN GROUP "Changed" NATALIE MERCHANT "Last" NATALIE MERCHANT "Last" NO. MISSISSIPPI... "Phantom"	KTCZ/Minneapolis, MN * PD: Lauren MacLeash APD/MD: Mike Wolf 29 NATALIE MERCHANT "Last" 3 JEWEL "Standing" 2 JOHN MAYER "Such" WZEW/Mobile, AL * PD: Brian Hart MD: Linda Woodworth 10 ROBERT BRADLEY'S... "America" JOSH JOPLIN GROUP "Changed" JOHN MELLENCAMP "Peaceful" TABITHA'S SECRET "Around" TRAIN "Something" WIDESPREAD PANIC "Imitation" KPIG/Monterey, CA PD/MD: Laura Ellen Hopper 2 GILLIAN WELCH "Blues" SHERYL CROW "Long" LOUDON WAINWRIGHT... "Living" BILLY BOB THORNTON "Ever" WRLT/Nashville, TN * OM/MD: David Hall APD/MD: Keith Coes 17 ELTON JOHN "Birds" 14 NATALIE MERCHANT "Last" 13 EAGLE-EYE CHERRY "Right" 12 DAVID MEAD "Root" JOHN MELLENCAMP "Peaceful" CINDY BULLENS "Neverland" WFUV/New York, NY PD: Chuck Singleton MD: Rita Houston AMD: Russ Borris LUCINDA WILLIAMS "Right" BECK "Heart" NATALIE MERCHANT "Last" LOUDON WAINWRIGHT... "Last" VOICES ON THE VERGE "Louise" CHRIS THOMAS KING "Trouble"	WKOC/Norfolk, VA * PD: Paul Shugrue MD: Kristen Croot 15 NATALIE MERCHANT "Last" 5 TABITHA'S SECRET "Around" 5 BOB SCHNEIDER "Bullets" 4 EAGLE-EYE CHERRY "Right" 4 JAY FARRAR "Voodoo" RANDALL BRAMBLETT "Peace" BUTTERFLY JONES "Winds" KCTY/Omaha, NE * PD: Max Bumgardner MD: Christopher Dean 14 JOHN MELLENCAMP "Peaceful" 10 RYAN ADAMS "New" 2 LIVE "Overcome" WXPN/Philadelphia, PA PD: Bruce Warren APD/MD: Helen Leicht 15 NATALIE MERCHANT "Last" 6 FIVE FOR FIGHTING "Something" 5 JUDE "King" 5 JEWEL "Standing" 5 GARRISON STARR "Gonna" JOHN MAYER "Stupid" DAR WILLIAMS "Cool" VOICES ON THE VERGE "Dove" COWBOY "Looking" CHARLIE HUNTER... "Mighty" WYEP/Pittsburgh, PA PD: Rosemary Welsch APD/MD: Chris Griffin 9 ROBERT EARL KEEN "Blues" 5 NATALIE MERCHANT "Last" 5 GRANT-LEE PHILLIPS "Humankind" 5 NO. MISSISSIPPI... "Freedom" 5 CHRIS WHITLEY "Radar" 4 MIRANDA L. RICHARDS "Beginner" AFRO-CELTR PLANT "Life"	KINK/Portland, OR * PD: Dennis Constantine MD: Kevin Welch 4 NATALIE MERCHANT "Last" KTHX/Reno, NV * PD: Harry Reynolds MD: Dave Harold 1 ROBERT BRADLEY'S... "America" EAGLE-EYE CHERRY "Right" JEWEL "Standing" K.D. LANG "Crying" NATALIE MERCHANT "Last" KENZ/Salt Lake City, UT * OM/MD: Bruce Jones MD: Kari Bushman No Adds KXST/San Diego, CA * PD/MD: Dona Shaieb 1 NATALIE MERCHANT "Last" KFOG/San Francisco, CA * PD: Dave Benson APD/MD: Haley Jones 9 DAVID GRAY "Sail" 3 NATALIE MERCHANT "Last"	KOTR/San Luis Obispo, CA PD: Drew Ross MD: Rick Williams 8 GRAHAM PARKER "Depend" 7 CPR "Bused" 5 JOHN PHILLIPS "California" 4 FLATLANDERS "Blue" 4 CRANBERRIES "Analise" 4 NO. MISSISSIPPI... "Bushes" 4 NATALIE MERCHANT "Last" 4 JIMMIE VAUGHAN "Deep" KRSH/Santa Rosa, CA * PD: Bill Bowker MD: Pam Long 6 BOB DYLAN "Summer" BUTTERFLY JONES "Winds" EAGLE-EYE CHERRY "Right" JOHN MELLENCAMP "Peaceful" JOHN PHILLIPS "California" KMTT/Seattle-Tacoma, WA * GM/MD: Chris Mays APD/MD: Shawn Stewart 17 NATALIE MERCHANT "Last" 7 DELBERT MCCLINTON "Squeeze" 7 EAGLE-EYE CHERRY "Right" WRNX/Springfield, MA * GM/MD: Tom Davis MD: Donnie Moorhouse BUTTERFLY JONES "Winds" CPR "Bused" NATALIE MERCHANT "Last" BILLY BOB THORNTON "Angelina"
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* Monitored Reporters

36 Total Reporters

25 Total Monitored

11 Total Indicator



Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LIFEHOUSE Hanging By A Moment (DreamWorks)	239
MELISSA ETHERIDGE I Want To Be In Love (Island/IDJMG)	220
COLDPLAY Yellow (Nettwerk/Capitol)	202
STEVIE NICKS Sorcerer (Reprise)	185
DAVID GRAY Babylon (ATO/RCA)	174

National Programming

Added This Week



World Cafe

Ali Castellini 215-898-6677

BEULAH The Coast Is Never Clear
 GALACTIC We Love 'Em Tonight
 RAUL MALO I See You



Acoustic Cafe

Rob Reinhart 734-761-2043

JAY FARRAR Outside The Door
 JASON WHITE Average Joe
 ROBBIE FULKS In Bristol Town
 TORI AMOS Real Men
 SPARKLEHORSE Little Fat Baby
 VARIOUS ARTISTS Listen To What The Man Said



HANGIN' WITH THE MAN

David Byrne recently performed at Murat's Egyptian Room in Indianapolis. After the show he took some time to hang with the folks from WTTS. Pictured here are (l-r) WTTS's Alyssa Finke, Byrne and WTTS PD Jim Ziegler.

TRIPLE A Going For Adds 10/1/01

CAROLE KING Love Makes The World (Rockingale/Koch)
 COLDPLAY Trouble (Nettwerk/Capitol)
 DAVID GARZA Too Much (Atlantic)
 GORKY'S ZYGOTIC MYNCI How Long I Feel (Mantra/Beggars Banquet)
 LUCINDA WILLIAMS Get Right With God (Lost Highway/IDJMG)
 PAUL MCCARTNEY From A Lover To A Friend (Capitol)

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PLAYS	LW	TW	ARTIST/TITLE	GI (000)
20	21		NATALIE MERCHANT/Just Can't Last	6132
13	21		JOHN MELLENCAMP/Peaceful World	6132
14	19		LENNY KRAVITZ/Dig In	5548
12	18		CAKE/Short Skirt/Long...	5256
9	15		GARBAGE/Androgyny	4380
12	15		PETE YORN/Life On A Chain	4380
10	16		BETTER THAN EZRA/Extra Ordinary	4088
12	14		BLUES TRAVELER/Back In The Day	4018
7	11		DAVE MATTHEWS BAND/The Space Between	3212
8	10		AFRO-CELT/P. GABRIEL/When You're Falling	2920
6	10		RYAN ADAMS/New York, New York	2920
8	10		U2/Stuck In A Moment...	2920
10	10		KE REILLY/Hail! Hail!	2920
10	10		KIRSTY MACCOLL/In These Shoes	2920
7	10		R.E.M./She Just Wants To Be	2920
6	9		R.E.M./All The Way To...	2628
5	9		RADIOHEAD/Just Like Heaven	2628
3	9		COUSTEAU/Last Good Day Of...	2628
8	9		JOHN MAYER/No Such Thing	2628
5	8		LEONA NAESSI/Tried To Rock...	2628
6	8		BEN HARPER/Steal My Kisses	2336
8	8		WIDESPREAD PANIC/This Part Of Town	2336
8	8		DAVE MATTHEWS BAND/Dreams Of Our...	2336
8	8		GRANT-LEE PFLUG/Spring Released	2336
6	8		U2/Stuck In A Moment...	2336
10	8		LUCIANO WILLIAMS/Essence	2336
7	7		JOHN HATT/My Old Friend	2044
6	7		DAVID GRAY/Babyon	2044
7	7		OLD 97'S/Designs On You	2044
10	7		CRANBERRIES/Analyse	2044

MARKET #4
KFOG/San Francisco
Susquehanna
(415) 543-1045
Benson/Jones
12+ Cume 524,200



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
32	35		LIFEHOUSE/Hanging By A Moment	9275
32	31		TRAIN/Drops Of Jupiter...	8215
34	31		COLDFPLAY/Yeah	8215
17	24		MOBY F/GWEN STEFAN/Southside	6360
22	21		BLUES TRAVELER/Back In The Day	5655
21	20		AFRO-CELT/P. GABRIEL/When You're Falling	5300
21	18		JOHN MELLENCAMP/Peaceful World	4770
31	16		DAVE MATTHEWS BAND/The Space Between	4240
7	16		3 DOORS DOWN/Be Like That	4240
21	14		CAKE/Short Skirt/Long...	3710
12	14		LUCE/Long Way Down	3710
12	12		U2/Stuck In A Moment...	3180
10	12		DIDO/Thankyou	3180
11	12		JOHN MAYER/No Such Thing	3180
10	11		BOZ SCAGGS/Payday	2915
10	11		STEVIE NICKS/Sorcerer	2915
10	11		LUCE/Good Day	2915
10	11		BETTER THAN EZRA/Extra Ordinary	2915
10	11		DAVID GRAY/Babyon	2915
9	10		PHISH/Heavy Things	2650
8	10		RED HOT CHILI...Scar Tissue	2650
10	10		INCUBUS/Drive	2650
10	9		SANTANA/F. CHERRY/Wishing It Was	2385
9	9		STAIN'D/It's Been Awhile	2385
9	9		JOSH JOPLIN GROUP/Camera One	2385
8	9		RYAN ADAMS/New York, New York	2385
9	9		DAVID GRAY/Sail Away	2385
9	9		DEPECHE MODE/Dream On	2385
10	8		U2/Beautiful Day	2120
9	7		R.E.M./Imitation Of Life	1855

MARKET #5
KKMR/Dallas-Ft. Worth
Susquehanna
(214) 526-7400
Strong/K
12+ Cume 231,400



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
12	40		LIVE/Overcome	2840
42	39		CALLING/Wherever You Will Go	2769
35	38		DAVE MATTHEWS BAND/The Space Between	2698
36	32		INCUBUS/Drive	2272
37	30		GARBAGE/Androgyny	2130
32	29		BLUES TRAVELER/Back In The Day	2059
27	28		SUGAR RAY/When It's Over	1988
21	28		CARY PIECE/Time To Time	1988
28	28		LENNY KRAVITZ/Dig In	1988
22	26		U2/Stuck In A Moment...	1846
33	25		JOSH JOPLIN GROUP/Camera One	1775
27	25		TRAIN/Something More	1775
24	24		MOBY F/GWEN STEFAN/Southside	1704
25	23		JOHN MAYER/No Such Thing	1633
6	19		JOSH JOPLIN GROUP/ve Changed	1349
8	18		PETE YORN/In On A Chain	1136
10	16		INCUBUS/Drive	1136
13	13		CHOMSKY/15 Minutes To Rock	923
19	13		PETE YORN/For Nancy	923
9	12		STONE TEMPLE PILOTS/Sour Girl	852
6	12		BLIND/The People That...	852
10	11		STAIN'D/It's Been Awhile	781
9	11		VERTICAL HORIZON/Best I Ever Had...	781
11	11		EVERCLEAR/Wonderful	781
10	11		CREEP/Hey Pretty	781
10	11		PROF/Wht Arms Wide Open	781
9	11		DEXTER FREEBISH/Leaving Town	781
10	10		VERTICAL HORIZON/You're A God	710
14	10		SUGAR RAY/When It's Over	710
9	10		DEPECHE MODE/Dream On	710

MARKET #8
WBOS/Boston
Greater Media
(617) 822-9600
Herrmann/Brooks
12+ Cume 353,500



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
27	29		PETE YORN/Life On A Chain	3625
28	28		JOHN MELLENCAMP/Peaceful World	3500
27	28		TRAIN/Drops Of Jupiter...	3500
18	22		MELISSA ETHERIDGE/I Want To Be In Love	2750
21	21		WEEZER/Island In The Sun	2625
22	21		DAVID GRAY/Sail Away	2625
20	20		LIFEHOUSE/Hanging By A Moment	2500
11	20		AFRO-CELT/P. GABRIEL/When You're Falling	2500
20	18		SOPHIE B. HAWKINS/Mmm My Best Friend	2500
16	19		U2/Stuck In A Moment...	2375
18	19		BLUES TRAVELER/Back In The Day	2375
10	19		FIVE FOR FIGHTING/Superman (It's...)	2275
18	16		DAVE MATTHEWS BAND/The Space Between	2000
12	14		STEVIE NICKS/Sorcerer	1750
15	13		BETTER THAN EZRA/Extra Ordinary	1750
5	13		SUZANNE VEGA/Widow's Walk	1625
11	13		ROBERT BRADLEYS...America	1625
11	13		R.E.M./All The Way To...	1625
10	13		RYAN ADAMS/New York, New York	1625
6	12		DEEP BLUE SOMETHING/Hell In Self	1500
9	12		SHAWN COLVIN/Bound To You	1500
7	11		STONE TEMPLE PILOTS/Sour Girl	1375
9	10		LENNY KRAVITZ/Dig In	1250
10	10		MOBY F/GWEN STEFAN/Southside	1250
11	10		INCUBUS/Drive	1250
5	9		JOSH JOPLIN GROUP/Camera One	1125
7	9		VERTICAL HORIZON/You're A God	1125
6	9		DAVID GRAY/Babyon	1125
10	8		COLDFPLAY/Yeah	1000

MARKET #8
WXRW/Boston
Northeast
(978) 374-4733
Doody/Marshall
12+ Cume 186,100



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
22	22		JOHN MELLENCAMP/Peaceful World	1914
14	22		LENNY KRAVITZ/Dig In	1914
20	22		JOHN HATT/My Old Friend	1914
20	21		WEEZER/Island In The Sun	1827
14	20		WATERBOYS/My Love Is My...	1740
14	18		JOHN MAYER/No Such Thing	1566
14	18		RYAN ADAMS/New York, New York	1566
14	16		LEONA NAESSI/Tried To Rock...	1305
12	15		TONI AMOS/Strange Little Girl	1305
14	15		BLUES TRAVELER/Back In The Day	1305
14	15		CRANBERRIES/Analyse	1305
10	15		JOSH JOPLIN GROUP/ve Changed	1305
10	14		SUZANNE VEGA/Widow's Walk	1218
10	13		TRAVIS/Sing	1131
13	13		OLD 97'S/Designs On You	1131
10	13		U2/Stuck In A Moment...	1044
11	11		BOB DYLAN/Summer Days	957
10	11		CAKE/Short Skirt/Long...	957
10	11		MELISSA ETHERIDGE/I Want To Be In Love	957
10	10		STEVIE NICKS/Sorcerer	870
9	10		ACTUAL TIGERS/Standing By	783
4	9		LIVE/Overcome	783
9	9		JONATHAN BROOKE/Steady Pull	783
9	9		CATIE CURTIS/Kiss That Counted	783
8	9		PROCLAIMERS/There's A Touch	696
7	8		SARAH HARMER/Don't Get You...	696
9	8		GRANT-LEE PFLUG/Spring Released	696
10	8		R.E.M./All The Way To...	696

MARKET #14
KMTT/Seattle-Tacoma
Entercom
(206) 233-1037
Mays/Stewart
12+ Cume 229,500



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
21	22		PETE YORN/Life On A Chain	2904
22	22		DAVE MATTHEWS BAND/The Space Between	2904
20	21		U2/Stuck In A Moment...	2772
21	21		JOHN MELLENCAMP/Peaceful World	2772
19	20		R.E.M./All The Way To...	2640
20	19		INCUBUS/Drive	2640
17	17		NATALIE MERCHANT/Just Can't Last	2244
12	13		JOHN MAYER/No Such Thing	1716
11	13		COLDFPLAY/Yeah	1716
6	12		CAKE/Short Skirt/Long...	1584
7	12		SHELBY LYNNE/Mail In Your Heart	1584
11	12		CRANBERRIES/Analyse	1584
13	11		DIDO/Thankyou	1452
11	13		JOSH JOPLIN GROUP/Camera One	1452
9	11		ACTUAL TIGERS/Standing By	1452
11	11		ALANA DAVIS/I Want You	1452
10	11		BLUES TRAVELER/Back In The Day	1320
12	10		BOZ SCAGGS/Payday	1320
10	10		LIFEHOUSE/Hanging By A Moment	1320
7	10		RYAN ADAMS/New York, New York	1320
10	10		JOHN HATT/My Old Friend	1320
9	9		SUZANNE VEGA/Widow's Walk	1188
11	9		WEEZER/Island In The Sun	1188
9	9		MELISSA ETHERIDGE/I Want To Be In Love	1188
9	8		MARK KNOPFLER/What It Is	1056
7	8		SANTANA/F.ROB THOMAS/Smooth	1056
7	8		STEVIE NICKS/Sorcerer	1056
8	8		MATCHBOX TWENTY/Bent	1056
11	8		DAVID GRAY/Sail Away	1056
4	7		DAVE MATTHEWS BAND/Did It	924

MARKET #16
KXST/San Diego
Compass
(619) 678-0102
Shlabach
12+ Cume 116,900



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
27	30		PETE YORN/Life On A Chain	1150
28	25		BLUES TRAVELER/Back In The Day	1125
24	24		AFRO-CELT/P. GABRIEL/When You're Falling	1080
24	24		U2/Stuck In A Moment...	1080
29	22		MELISSA ETHERIDGE/I Want To Be In Love	950
13	19		JOHN MELLENCAMP/Peaceful World	810
13	18		DAVID GRAY/Sail Away	810
18	18		BETTER THAN EZRA/Extra Ordinary	855
15	17		FIVE FOR FIGHTING/Superman (It's...)	765
15	14		JOHN HATT/My Old Friend	630
13	13		BARENAKED LADIES/Falling For...	585
12	12		SUZANNE VEGA/Widow's Walk	540
9	11		TRAIN/Something More	495
13	11		RYAN ADAMS/New York, New York	495
11	11		R.E.M./All The Way To...	495
9	11		CRANBERRIES/Analyse	495
12	11		JOHN MAYER/No Such Thing	495
11	11		LIFEHOUSE/Hanging By A Moment	495
12	11		BOZ SCAGGS/Payday	495
10	10		INCUBUS/Drive	450
10	10		STEVIE NICKS/Sorcerer	450
8	8		DAVE MATTHEWS BAND/The Space Between	360
8	8		ERIC CLAPTON/Travelin' Light	360
7	7		SUGAR RAY/When It's Over	315
5	7		EVERCLEAR/Wonderful	315
6	7		TRAIN/Drops Of Jupiter...	270
8	6		JOSH JOPLIN GROUP/Camera One	270
5	6		TRACY CHAPMAN/Telling Stories...	270
4	5		DANDY WARHOLS/Bohemian Like You	225
5	5		STONE TEMPLE PILOTS/Sour Girl	225

MARKET #17
KTCZ/Minneapolis
Clear Channel
(612) 339-0000
MacLeash/Wol
12+ Cume 265,700



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
30	37		FIVE FOR FIGHTING/Superman (It's...)	4625
30	37		TRAIN/Drops Of Jupiter...	4625
31	36		JEFFREY GAINES/In Your Eyes	4500
31	35		DAVE MATTHEWS BAND/The Space Between	4375
26	30		AFRO-CELT/P. GABRIEL/When You're Falling	3750
26	30		BLUES TRAVELER/Back In The Day	3750
26	29		DAVID GRAY/Please Forgive Me	3625
23	29		STAIN'D/It's Been Awhile	3625
25	29		NATALIE MERCHANT/Just Can't Last	3625
12	20		WEEZER/Island In The Sun	2500
16	20		TRAVIS/Sing	2500
17	18		JOSH JOPLIN GROUP/Gravity	2250
16	18		JOHN MELLENCAMP/Peaceful World	2250
12	17		3 DOORS DOWN/Be Like That	2125
13	16		CRANBERRIES/Analyse	2000
13	15		BOB SCHNEIDER/Metal & Steel	1875
14	14		EVE 6/Here's To The Night	1750
10	13		NELLY FURTADO/I'm Like A Bird	1625
9	13		DIDO/Thankyou	1625
9	12		UNCLE KRACKER/Follow Me	1500
10	12		LIFEHOUSE/Hanging By A Moment	1500
10	12		MOBY F/GWEN STEFAN/Southside	1500
10	12		U2/In A Little While	1500
11	11		COLDFPLAY/Yeah	1375
12	11		GREEN DAY/Warning	1375
9	11		MATCHBOX TWENTY/You're Gone	1375
6	10		JOSH JOPLIN GROUP/ve Changed	1250
8	10		BETTER THAN EZRA/Extra Ordinary	1250
9	10		EVAN AND JARON/Crazy For This Girl	1250

MARKET #23
KBCO/Denver-Boulder
Clear Channel



RICK WELKE
rwelke@rronline.com

A Christian CHR Champion

■ Lansing, MI's Light continues to shine in ratings

WLGH (The Light)/Lansing, MI continues to refine its programming, and, as a result, the station has garnered large ratings increases in the most recent Arbitron books. In the winter 2001 book the station showed big ratings increases in its target demo, women 25-54, as well as in men 18-34. Dissecting the results further, positive strides have been made within the older segments of the station's listening audience — even though The Light is taking a younger approach to programming.

WLGH has been in existence for less than five years, and during that time its programming has been altered several times to help it stay focused on reaching its market. This week PD Mike Couchman tells R&R what WLGH's staff is doing to increase the station's listenership and what the differences are between WLGH and other CHR stations around the country.

"Under normal circumstances, I feel that what we do best involves our music mix and our air talent," Couchman says. "We are just scratching the surface when it comes to properly researching what our listeners want, and we have already learned so much about what they like and don't like. We have been able to make some positive changes based on the information we have collected.

"As for our air talent, we have the most creative set of jocks in the market. They are also very open to learning new things and to being in sync with the direction of the station.

"Given the horrible events in New York City and Washington, DC, we have been able to make Jesus very relevant to people who normally may not give a hoot. We have been able to be a source of new information nearly nonstop since 8:50am on the day of the attacks. We have been able to comfort listeners with the positive, life-saving message of Jesus like nobody else in our market can."

Increased Ratings Abound

"Among older women, WLGH had a large increase from the fall to the winter book," Couchman continues. "That puts us at a 7.4, up from a 3.6 in the fall. That was quite a surprise for us, because we probably sound younger than we have in the past. But our research is showing that tunes that us radio folks would label CHR are testing best among our older listeners.

"While we can pat ourselves on the back for being tied for fifth in our target demo, you know that No. 5 is a long way from No. 1. We still feel we have a lot of things to do

to contend for the top spot, but we are grateful that our hard work is paying off. There are several stations in our market, and to be tied anywhere in the top 10 is a blessing, considering the many tools we lack compared to most of our counterparts."

Being more of a force within the community is high on Couchman's list of goals. He explains, "We have offered many opportunities to get our listeners involved in helping those in need, including feeding hundreds of Lansing-area families through our annual Easter-basket drive with the Salvation Army and by conducting blood drives with the American Red Cross. Our community-service projects normally tend to place our listeners in motion to help people in other countries. We

be known as the source for help when people are in need.

Heart-Oriented Imaging

"The obvious things that separate us from the competition are imaging, music and air talent," Couchman continues. "While most stations in Lansing are doing whatever they can to boost their stock prices by cutting back on listener service, we are slowly growing and are able to serve our listeners more. A couple of examples would be simple things like answering our phones outside of business hours and having our talent talking live on the air about the music."

Imaging is also one of WLGH's strongest assets, but Couchman says, "Of course, there is always room for improvement. I believe

"Our format needs to do everything it can to show the world that the arms of Jesus are unconditionally open. As radio stations, we need to accept people using that same mind-set."

took listeners on our first mission trip to Honduras in August.

"We recently teamed up with local churches to send clothes to people in the Ukraine. The various churches are still crunching the numbers, but we are hopeful that we can beat what we did last year. Last year we filled two huge semi trailers full of clothes. In fact, I just found out that people dropped off clothes at the various sites for days after the clothing drive ended. We have so many clothes that we'll be giving some to local charities as well.

"Our goal in the next two years is to do more things for people in our market while still maintaining our strong international track record. I want our station and our listeners to

our imaging needs to be a bit more heart-oriented than head-oriented — in other words, selling the benefits of our station instead of just saying what we have. I would also like to see us get faster at keeping imaging elements fresh.

"We are definitely promotionally active, sending listeners on trips all over the country to see our different artists in concert. We are becoming, hopefully, more and more diligent in creating memories and making these trips something a listener would not be able to buy — either by sending listeners on group vacations that not only meet their musical needs but also provide spiritual nourishment, or by setting up a special time with artists during the trip."

WLGH: The Numbers Game

Statistics show us what is really happening under the surface of a radio station. Here we take a glance at some of the more intriguing numbers for WLGH/Lansing, MI. These were gathered from winter 2001 Arbitron information:

- WLGH received mentions in 28% of all Arbitron diaries in the market.
- WLGH P1s generally listen to the station six days per week, up from 4.3 days per week a year ago.
- Average male listener age: 29
- Average female listener age: 35
- Average listener age: 33

Ratings Breakdown

- Women 25-34: 2.2
- Women 25-54: 3.4
- Men 18-34: 3.6

Couchman recognizes that his station struggles with marketing. "We have done very little," he says. "Our billboard campaign last fall was not as effective as we had hoped. I think that was largely due to a lack of focus in the content of each billboard. We also do not hit the streets nearly enough. As our staff continues to grow, that will change."

Being A Format Leader

Couchman talks about the format in general: "I encourage the 'be a sponge' mentality: Listen, read and learn as much as possible as often as possible. Our format needs to do everything it can to show the world that the arms of Jesus are unconditionally open. As radio stations, we need to accept people using that same mind-set. We communicate that by the content on our station not coming off as 'Christianese.'

"Another key area that Christian CHR stations can improve upon is marketing. There are many stations in our format that sound far superior to their mainstream counterparts, yet a majority of the people in our markets have most likely never heard of us. Of course, good research is also a key. It is exciting to see more stations thirst for more knowledge about their listeners."

Couchman advocates the format's being open to all genres of music. "Many stations in our format say that certain styles of music don't do well with their listeners," he says. "Since rhythmic or urban is the popular style to debate lately, let's use it as an example. I have heard many of us say that, in the past, that music has not worked for them. I contend that when they tried one or a few rhythmic songs, they were bad songs.

"This does not mean that the whole genre is bad, but there are probably a higher number of unplayable songs in this genre because it has not had nearly as much time to develop in comparison to styles where most of our songs currently come from, rock and adult pop. Nor has it had the resources or label backing other styles have had. So the genre is filled with a few more stiffs than most.

"Even though rhythmic or urban has been a mainstream staple for a few years now, that doesn't make it a mandate for our format to jump on the bandwagon. If a quality song from that style comes across our desks that fits what we are doing, it should be played — regardless of style or tempo. The reverse also applies: We should not attempt to fill a quota within our currents for a certain kind of music. That was a mistake I used to make often and, thankfully, now make only once in a while.

Breaking The Rules

"The last and largest barrier — in my mind, anyhow — is familiarity," Couchman continues. "Only a few stations in our format play their hit songs often enough and long enough to build familiarity and passion about them. While the number of us doing this right is growing, a good amount of stations in our format still have certain rules about how long a song should be in certain levels of current rotation. What works for one song may not be true for another.

"For example, we have been playing Sonicflood's 'Open the Eyes of My Heart' for nearly 30 weeks within our currents. It's still our second-highest-testing song, and the burn has been holding at 18%. In comparison, Damita's 'Spirit Inside' hit the 30% burn mark in 14 weeks.

"Yet some of us would give Damita and Sonicflood an equal number of spins, according to whatever rules we had in place for the amount of time a song should spend in each level of rotation. Then once the song's time in high rotation was up, we would automatically move it to recurrent. Some songs deserve to stay in high rotation way past whatever time frame we create, while others need to be watched very cautiously."

WLGH is a perfect example of a station that is willing to move with what the listener wants. Couchman concludes, "Listeners won't keep coming back to our stations if we stop playing their favorite songs before they stop loving them." Well said.

September 28, 2001

CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	STEVEN CURTIS CHAPMAN Live Out Loud (Sparrow)	941	+8	12
2	2	REBECCA ST. JAMES Wait For Me (Forefront)	887	+17	13
4	3	PLUS ONE Soul Tattoo (143/Atlantic)	750	+10	13
7	4	SKILLET You Are My Hope (Ardent)	709	+46	8
3	5	NEWSBOYS Who? (Sparrow)	706	-138	17
5	6	JOY WILLIAMS Serious (Reunion)	630	-99	14
9	7	RACHAEL LAMPA You Lift Me Up (Word)	620	+42	11
12	8	TRUE VIBE Jump, Jump, Jump (Essential)	566	+110	5
6	9	FFH Watching Over Me (Essential)	564	-100	16
15	10	AUDIO ADRENALINE Beautiful (Forefront)	544	+107	4
10	11	PAUL ALAN She's The Reason (Aluminum)	509	-17	8
14	12	TOBY MAC Somebody's Watching Me (Forefront)	480	+42	7
17	13	CAEDMON'S CALL Who You Are (Essential)	462	+63	6
8	14	PFR Missing Love (Squint)	447	-198	18
24	15	SARA GROVES How It Is Between Us (INO)	397	+134	4
19	16	THIRD DAY Come Together (Essential)	385	+38	2
18	17	SMALLTOWN POETS Firefly (Ardent/Forefront)	371	-13	8
21	18	LUNA HALO Hang On To You (Sparrow)	352	+56	6
16	19	JUMP 5 Spinnin' Around (Sparrow)	342	-94	7
13	20	TREE 63 Look What You've Done (Inpop)	335	-107	23
20	21	SHAUN GROVES Welcome Home (Rocketown)	310	-25	8
Debut	22	STACIE ORRICO Stay True (Forefront)	288	+95	1
25	23	MATT BOUWER Sanity (Reunion)	284	+29	5
22	24	JACI VELASQUEZ You're Not There (Word)	269	-6	6
27	25	AVALON Wonder Why (Sparrow)	261	+12	2
Debut	26	PHAT CHANCE Sunshine Daylight (Flicker)	229	+55	1
Debut	27	TEN SHEKEL SHIRT Sweet Embrace (Vertical)	224	+101	1
29	28	KINDRED 3 Away (Red Hill)	221	+12	4
26	29	LINCOLN BREWSTER You Alone (Vertical)	212	-43	2
11	30	TAIT All You Got (Forefront)	205	-255	22

29 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 9/16-Saturday 9/22.
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Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	P.O.D. Alive (Atlantic)	400	+48	9
6	2	RELIANT K Pressing On (Gotee)	273	+34	8
5	3	THOUSAND FOOT KRUTCH Unbelievable (OGE)	262	-3	12
3	4	PAX217 Sandbox Praise (Forefront)	254	-36	16
7	5	SMALLTOWN POETS Firefly (Ardent/Forefront)	233	+9	11
4	6	BENJAMIN GATE How Long (Forefront)	229	-39	7
9	7	TREE63 1*0*1 (Inpop)	224	+22	9
8	8	EARTHSUIT Do You Enjoy The Distortion (Sparrow)	211	+1	18
2	9	SKILLET Alien Youth (Ardent)	186	-150	14
11	10	JUSTIFIDE 9 Out Of 10 (Culdesac/Ardent)	178	-10	5
15	11	HANGNAIL Wrong Is Wrong (Tooth & Nail)	172	+25	14
10	12	8:28 Nature Against God (Culdesac)	171	-24	13
16	13	JAMIE ROWE We're Taking Over (Forefront)	171	+33	5
17	14	BEANBAG Slipstream (Inpop)	166	+30	6
19	15	SWITCHFOOT Poperazzi (Sparrow)	147	+28	18
12	16	BY THE TREE There For Me (Fervent)	141	-31	4
Debut	17	THIRD DAY Come Together (Essential)	135	+87	2
14	18	STEVE Divine Design (Forefront)	124	-30	7
25	19	AUDIO ADRENALINE Beautiful (Forefront)	119	+22	3
—	20	LIFEHOUSE Sick Cycle Carousel (DreamWorks)	114	+35	6
21	21	NORMALS Every Moment (Forefront)	112	+4	11
20	22	LUNA HALO Hang On To You (Sparrow)	110	-8	4
18	23	ELMS Hey, Hey (Sparrow)	104	-17	21
Debut	24	METROPOLIS The Things Love Makes You Do (Absolute)	102	+62	1
Debut	25	ELMS Who Got The Meaning (Sparrow)	99	+70	1
13	26	DELIRIOUS? My Glorious (Sparrow)	98	-57	19
23	27	SUPERCHICK Barlow Girls (Inpop)	96	-9	22
30	28	PFR Amsterdam (Squint)	96	+12	11
27	29	DOGWOOD Do Or Die (BEC)	81	-6	6
Debut	30	RADIAL ANGEL Jesus Loves Me (Thin King)	80	+39	1

46 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 9/16-Saturday 9/22.
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3. Enables you to receive up to 75% of all the revenue generated. You make money as employers run classified job ads. You are paid monthly.
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AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	STEVEN CURTIS CHAPMAN Live Out Loud (Sparrow)	1108	+23	13
2	2	NICOLE C. MULLEN Call On Jesus (Word)	1090	+117	10
5	3	MICHAEL W. SMITH Above All (Reunion)	1055	+99	8
6	4	RACHAEL LAMPA You Lift Me Up (Word)	932	+1	12
3	5	CECE WINANS Say A Prayer (WellSpring/Sparrow)	876	-94	14
10	6	AVALON Wonder Why (Sparrow)	858	+148	8
9	7	POINT OF GRACE Praise Forever more (Word)	805	+59	6
11	8	OUT OF THE GREY Shine Like Crazy (Rocketown)	687	+53	11
12	9	SARA GROVES How It Is Between Us (INO)	675	+54	9
13	10	REBECCA ST. JAMES Wait For Me (Forefront)	650	+45	10
14	11	CAEDMON'S CALL Who You Are (Essential)	645	+64	7
8	12	ERIN D'DONNELL Hold On To Jesus (Word)	611	-150	15
4	13	FFH Watching Over Me (Essential)	595	-374	16
7	14	SHAUN GROVES Welcome Home (Rocketown)	572	-199	18
17	15	CHRIS RICE The Face Of Christ (Rocketown)	513	+59	9
16	16	TRUE VIBE You Found Me (Essential)	480	0	6
7	17	MARK SCHULTZ I Have Been There (Word)	447	+208	2
15	18	NEWSONG Defining Moment (Eenson)	405	-91	7
20	19	KATINAS Thank You (Gotee)	343	+50	19
28	20	SCOTT KRIPPAYNE Deeper Still (Spring Hill)	326	+97	4
Debut	21	THIRD DAY Show Me Your Glory (Essential)	309	+215	1
23	22	NIKKI LEONTI Letting Go (Pamplin)	305	+39	6
18	23	JACI VELASQUEZ Adore (Word)	273	-171	17
30	24	SONICFLODD Resonate (INO)	271	+63	2
11	25	CHERI KEAGGY I Like (M2.0)	270	-18	15
Debut	26	MICHELLE TUMES Dream (Sparrow)	264	+139	1
25	27	PHILLIPS, CRAIG & DEAN Come, Now Is... (Sparrow)	249	-12	4
19	28	PLUS ONE Soul Tattoo (143/Antastic)	237	-160	13
Debut	29	NATALIE GRANT w/PLUS ONE Whenever You... (Pamplin)	225	+188	1
24	30	ANDREW PETERSON Isn't It Love (Watershed/Essential)	221	-42	2

56 AC reporters. Songs ranked by total plays for the airplay week of Sunday 9/16-Saturday 9/22. © 2001 Radio & Records.

Specialty Programming

Rhythmic

RANK	ARTIST TITLE LABEL(S)
1	TOBY MAC Somebody's Watching Me (Forefront)
2	SMOOTH Get Your Praise On (Metro One)
3	UNITY KLAN Rida (Eternal Funk)
4	JUMP 5 Spinnin' Around (Sparrow)
5	DJ MAJ I/NEW BREED What's My Name (Gotee)
6	KIRK FRANKLIN & MARY MARY Thank You (Gospo Centric)
7	URBAN D We Go Together Like (Seventh Street)
8	TRUE VIBE Jump, Jump, Jump (Essential)
9	BENJAMIN GATE All Over Me (Forefront)
10	RACHAEL LAMPA You Lift Me Up (Word)
11	LONDA LARMOND Once (Sparrow/EMI Gospel)
12	ILL HARMONICS Woe Is We (BEC)
13	STACIE ORRICO Stay True (Forefront)
14	KNOWDAVERBS Plane Scared (Gotee)
15	T-BONE Ride Wit' Me (Flicker)
16	DJ MAJ I/OUT OF EDEN Spirit Moves (Gotee)
17	MARS ILL Sphere Oh Hip-Hop (Uprok/BEC)
18	CECE WINANS Say A Prayer (WellSpring/Sparrow)
19	COLEON Squanderin' (Syntax)
20	KINDRED 3 Away (Red Hill)

Reporters

CHR

KLYT/Albuquerque, NM
WHMX/Bangor, ME
KWOE/Cedar Rapids, IA
WCFL/Chicago, IL
KYIX/Chico, CA
WUFM/Columbus, OH
KZZQ/Des Moines, IA
WJLF/Gainesville, FL
WORQ/Green Bay, WI
KAIM/Honolulu, HI
WAYK/Kalamazoo, MI

WYLV/Knoxville, TN
WLGH/Lansing, MI
WNCB/Minneapolis, MN
WAYM/Nashville, TN
KOKF/Oklahoma City, OK
KSFBS/San Francisco, CA
KLFF/San Luis Obispo, CA
KCMS/Seattle-Tacoma, WA
KTSL/Spokane, WA
KADI/Springfield, MO
WBVM/Tampa, FL

WYSZ/Toledo, OH
KTWY/Tri-Cities, WA
KMRX/Tulsa, OK
KDUV/Visalia, CA
WCLQ/Wausau, WI

AIR1/Network
KNMI/Network

29 Reporters

Rock

WDCD/Albany, NY
KLYT/Albuquerque, NM
WWEV/Atlanta, GA
WVOF/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
WORQ/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
WDML/Marion, IL
WCWP/Nassau-Suffolk, NY
WVCP/Nashville, TN
WCNI/New London, CT
KOKF/Oklahoma City, OK
WZZD/Philadelphia, PA
WMSJ/Portland, ME
WITR/Rochester, NY
KWND/Springfield, MO

WTRK/Saginaw, MI
WJIS/Sarasota, FL
KCLC/St. Louis, MO
KYMC/St. Louis, MO
WLFJ/Spartansburg, SC
WBVM/Tampa, FL
WYSZ/Toledo, OH
KMOD/Tulsa, OK
KMRX/Tulsa, OK
WCLQ/Wausau, WI
WAYF/West Palm Beach, FL
KZZD/Wichita, KS
WPAO/Youngstown, OH

KNMI/Network

46 Reporters

AC

KAEZ/Amarillo, TX
KAFC/Anchorage, AK
WFSH/Atlanta, GA
WVFJ/Atlanta, GA
KTFA/Beaumont, TX
KTSY/Boise, ID
WCVK/Bowling Green, KY
WBGL/Champaign, IL
WRCM/Charlotte, NC
WBDO/Chattanooga, TN
WONU/Chicago, IL
WZFS/Chicago, IL
WAKW/Cincinnati, OH
KBIQ/Colorado Springs, CO
WMHK/Columbia, SC
WCVO/Columbus, OH
KLTU/Dallas, TX
WMUZ/Detroit, MI
WCTL/Erie, PA
KYTT/Eugene, OR

KLRC/Fayetteville, AR
WPSM/Ft. Walton Beach, FL
WLAB/Ft. Wayne, IN
WCSG/Grand Rapids, MI
WBFJ/Greensboro, NC
KSBH/Houston-Galveston, TX
WQME/Indianapolis, IN
WBGB/Jacksonville, FL
WCQR/Johnson City, TN
KOBK/Joplin, MO
KFSH/Los Angeles, CA
WJIE/Louisville, KY
KOFB/Lubbock, TX
WMCU/Miami, FL
WZTO/Nashville, TN
WPOZ/Orlando, FL
WZZD/Philadelphia, PA
KBVM/Portland, OR
KSLT/Rapid City, SD
WPAR/Roanoke, VA

WRXT/Roanoke, VA
WXPZ/Salisbury, DE
WJIS/Sarasota, FL
WHPZ/South Bend, IN
WIBI/Springfield, IL
KWND/Springfield, MO
WBGL/Terre Haute, IN
KXDJ/Tulsa, OK
KTLI/Wichita, KS
WGRC/Williamsport, PA
WXHL/Wilmington, DE
WPER/Winchester, VA

HIS RADIO/Network
SALEM/Network
KLOVE/Network
KJIL/Network

56 Reporters

Specialty Programming

Loud

RANK	ARTIST TITLE LABEL(S)
1	P.O.D. Alive (Atlantic)
2	GRYP Left Behind (W)
3	EDL Jetstream (Fashion Pop)
4	JUSTIFIDE 9 Out Of 10 (Culdesac/Ardent)
5	8:28 Nature Against God (Culdesac)
6	PSYCOMA What Lurks Within (Rowe)
7	BROKEN Stand (Mercy Street)
8	OIL Struggle (Kalubone)
9	THESE 5 DOWN Revelation War (Absolute)
10	NO INNOCENT VICTIM Forward (Solid State)

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POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067.

OPENINGS

SOUTH

PROMOTIONS DIRECTOR

Q100 Atlanta seeks an experienced Promotions Director to create, plan and manage all promotional activities; supervise the promotions staff; coordinate appearances, remotes, contests and giveaways; operate within budget; work with Morning Show to develop promotions ideas; work with the Event Manager to plan concerts and events; and maintain the promotions calendar, prize closet and station vehicles. Send letter and resume to gtaylor@Q100atlanta.com or fax 404-497-4735 Attn: Gigi Taylor. Susquehanna Radio is an ESOP Company, EOE and drug free workplace. Applicants must be eligible to work in the U.S.

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OPENINGS

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To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

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POSITIONS SOUGHT

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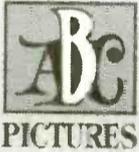
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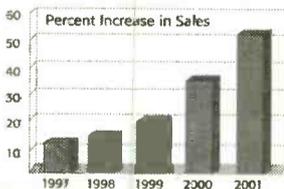
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Monitored Airplay Overview: September 28, 2001

CHR/POP

LW	TW	ARTIST	SON	REMARKS
—	1	ALICIA KEYS	Fallin' (J)	
—	2	BLU CANTRELL	Hit 'Em Up Style (Oops!) (Arista)	
—	3	JENNIFER LOPEZ	I'm Real (Epic)	
—	4	EVE F/GWEN STEFANI	Let Me Blow... (Ruff Ryders/Interscope)	
—	5	STAINED	It's Been Awhile (Flip/Elektra/EEG)	
—	6	USHER	U Remind Me (LaFace/Arista)	
—	7	JANET	Someone To Call My Lover (Virgin)	
—	8	LIFEHOUSE	Hanging By A Moment (DreamWorks)	
—	9	CRAIG DAVID	Fill Me In (Wildside/Atlantic)	
—	10	LFO	Every Other Time (J)	
—	11	JAGGED EDGE	Where The Party At (So So Def/Columbia)	
—	12	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
—	13	NELLY FURTADO	Turn Off The Light (DreamWorks)	
—	14	CITY HIGH	What Would You Do? (Interscope)	
—	15	MICHELLE BRANCH	Everywhere (Maverick)	
—	16	'N SYNC	Gone (Jive)	
—	17	MICHAEL JACKSON	You Rock My World (Epic)	
—	18	SUGAR RAY	When It's Over (Lava/Atlantic)	
—	19	3 DOORS DOWN	Be Like That (Republic/Universal)	
—	20	112	Peaches & Cream (Bad Boy/Arista)	
—	21	O-TOWN	All Or Nothing (J)	
—	22	WISEGUYS	Start The Commotion (Mammoth/Hollywood)	
—	23	TOYA	I Do (Arista)	
—	24	ENYA	Only Time (Reprise)	
—	25	CHRISTINA MILIAN	AM To PM (Def Soul/IDJMG)	
—	26	WILLA FORD	I Wanna Be Bad (Lava/Atlantic)	
—	27	DESTINY'S CHILD	Emotion (Columbia)	
—	28	ALIEN ANT FARM	Smooth Criminal (DreamWorks)	
—	29	AFROMAN	Because I Got High (Universal)	
—	30	GORILLAZ	Clint Eastwood (Virgin)	

#1 MOST ADDED

BACKSTREET BOYS Drowning (Jive)

#1 MOST INCREASED PLAYS

ALICIA KEYS Fallin' (J)

TOP 5 NEW & ACTIVE

- ALL STAR TRIBUTE What's Going On (Columbia)
- LINDSAY PAGANO Everything U R (Warner Bros.)
- LUDACRIS Area Codes (Murder Inc./Def Jam/IDJMG)
- JENNIFER PAIGE These Days (Edel America/Hollywood)
- MARIAH CAREY Never Too Far (Virgin)

CHR begins on Page 33.

AC

LW	TW	ARTIST	SON	REMARKS
—	1	MATCHBOX TWENTY	If You're Gone (Lava/Atlantic)	
—	2	FAITH HILL	There You'll Be (Warner Bros.)	
—	3	LEE ANN WOMACK	I Hope You Dance (MCA/Universal)	
—	4	DIDO	Thankyou (Arista)	
—	5	ENYA	Only Time (Reprise)	
—	6	DIAMOND RIO	One More Day (Arista)	
—	7	BACKSTREET BOYS	More Than That (Jive)	
—	8	UNCLE KRACKER	Follow Me (Top Dog/Lava/Atlantic)	
—	9	'N SYNC	This I Promise You (Jive)	
—	10	O-TOWN	All Or Nothing (J)	
—	11	ELTON JOHN	I Want Love (Rocket/Universal)	
—	12	S CLUB 7	Never Had A Dream Come True (A&M/Interscope)	
—	13	LIONEL RICHIE	Angel (Island/IDJMG)	
—	14	LEANN RIMES	I Need You (Curb)	
—	15	MARIAH CAREY	Never Too Far (Virgin)	
—	16	JIM BRICKMAN	Simple Things (Windham Hill)	
—	17	DON HENLEY	Taking You Home (Warner Bros.)	
—	18	LONESTAR	I'm Already There (BNA)	
—	19	ERIC CLAPTON	Believe In Life (Duck/Reprise)	
—	20	BBMAK	Back Here (Hollywood)	
—	21	JO DEE MESSINA	Burn (Curb)	
—	22	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
—	23	HUEY LEWIS & THE NEWS	Let Her Go And Start Over (Silvertone)	
—	24	JESSICA ANDREWS	Who I Am (DreamWorks)	
—	25	LEANN RIMES	Soon (Curb)	
—	26	NEIL DIAMOND	You Are The Best Part Of Me (Columbia)	
—	27	CHARLIE WILSON	Without You (Major Hits)	
—	28	JANET	Someone To Call My Lover (Virgin)	
—	29	SUGAR RAY	When It's Over (Lava/Atlantic)	
—	30	JOHN MELLENCAMP	Peaceful World (Columbia)	

#1 MOST ADDED

STEVIE NICKS Sorcerer (Reprise)

#1 MOST INCREASED PLAYS

DIDO Thankyou (Arista)

TOP 5 NEW & ACTIVE

- BABYFACE What If (Arista)
- ALICIA KEYS Fallin' (J)
- 'N SYNC Gone (Jive)
- JOURNEY With Your Love (Columbia)
- EDWIN MCCAIN Write Me A Song (Lava/Atlantic)

AC begins on Page 118.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	REMARKS
—	1	JENNIFER LOPEZ	I'm Real (Epic)	
—	2	ALICIA KEYS	Fallin' (J)	
—	3	MARY J. BLIGE	Family Affair (MCA)	
—	4	FABOLOUS F/NATE DOGG	Can't Deny It (Desert Storm/Elektra/EEG)	
—	5	JAY-Z	Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	
—	6	MISSY ELLIOTT	One Minute Man (Gold Mind/EastWest/EEG)	
—	7	JAGGED EDGE	Where The Party At (So So Def/Columbia)	
—	8	GINUWINE	Differences (Epic)	
—	9	BUBBA SPARXXX	Ugly (Interscope)	
—	10	TRICK DADDY	I'm A Thug (Slip 'N Slide/Atlantic)	
—	11	USHER	U Remind Me (LaFace/Arista)	
—	12	JA RULE	Livin' It Up (Murder Inc./Def Jam/IDJMG)	
—	13	112	Peaches & Cream (Bad Boy/Arista)	
—	14	BLU CANTRELL	Hit 'Em Up Style (Oops!) (Arista)	
—	15	LUDACRIS	Area Codes (Murder Inc./Def Jam/IDJMG)	
—	16	112	Dance With Me (Bad Boy/Arista)	
—	17	AFROMAN	Because I Got High (Universal)	
—	18	EVE F/GWEN STEFANI	Let Me Blow... (Ruff Ryders/Interscope)	
—	19	AALIYAH	Rock The Boat (BlackGround)	
—	20	P. DIDDY & THE FAMILY	Bad Boy For Life (Bad Boy/Arista)	
—	21	MICHAEL JACKSON	You Rock My World (Epic)	
—	22	ISLEY BROTHERS F/RONALD ISLEY	Contagious (DreamWorks)	
—	23	RL/SNOOP DOGG/LIL' KIM	Do U Wanna Roll (J)	
—	24	NELLY #1	(Priority)	
—	25	MISSY ELLIOTT	Get Ur Freak On (Gold Mind/EastWest/EEG)	
—	26	LIL' MO	Superwoman (Gold Mind/EastWest/EEG)	
—	27	R. KELLY	Feelin' On Your Booty (Jive)	
—	28	CITY HIGH	Caramel (Interscope)	
—	29	PETEY PABLO	Raise Up (Jive)	
—	30	DESTINY'S CHILD	Brown Eyes (Columbia)	

#1 MOST ADDED

JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)

#1 MOST INCREASED PLAYS

GINUWINE Differences (Epic)

TOP 5 NEW & ACTIVE

- MR. CHEEKS Lights, Camera, Action (Universal)
- FAITH EVANS You Gets No Love (Bad Boy/Arista)
- MARIAH CAREY Don't Stop (Virgin)
- NATE DOGG I Got Love (Elektra/EEG)
- NELLY FURTADO Turn Off The Light (DreamWorks)

CHR begins on Page 33.

HOT AC

LW	TW	ARTIST	SON	REMARKS
—	1	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
—	2	SUGAR RAY	When It's Over (Lava/Atlantic)	
—	3	LIFEHOUSE	Hanging By A Moment (DreamWorks)	
—	4	DAVE MATTHEWS BAND	The Space Between (RCA)	
—	5	SMASH MOUTH	I'm A Believer (Interscope)	
—	6	ENYA	Only Time (Reprise)	
—	7	FIVE FOR FIGHTING	Superman (It's Not Easy) (Aware/Columbia)	
—	8	INCUBUS	Drive (Immortal/Epic)	
—	9	STAINED	It's Been Awhile (Flip/Elektra/EEG)	
—	10	3 DOORS DOWN	Be Like That (Republic/Universal)	
—	11	MICHELLE BRANCH	Everywhere (Maverick)	
—	12	UNCLE KRACKER	Follow Me (Top Dog/Lava/Atlantic)	
—	13	NELLY FURTADO	Turn Off The Light (DreamWorks)	
—	14	EVE 6	Here's To The Night (RCA)	
—	15	BETTER THAN EZRA	Extra Ordinary (Beyond)	
—	16	MATCHBOX TWENTY	If You're Gone (Lava/Atlantic)	
—	17	WISEGUYS	Start The Commotion (Mammoth/Hollywood)	
—	18	BARENAKED LADIES	Falling For The First Time (Reprise)	
—	19	U2	Stuck In A Moment... (Interscope)	
—	20	VERVE PIPE	Never Let You Down (RCA)	
—	21	MATCHBOX TWENTY	Last Beautiful People (Lava/Atlantic)	
—	22	JANET	Someone To Call My Lover (Virgin)	
—	23	CALLING	Wherever You Will Go (RCA)	
—	24	FUEL	Bad Day (Epic)	
—	25	MACY GRAY	Sweet Baby (Epic)	
—	26	CRANBERRIES	Analyse (MCA)	
—	27	JOHN MELLENCAMP	Peaceful World (Columbia)	
—	28	JENNIFER PAIGE	These Days (Edel America/Hollywood)	
—	29	AFRO-CELT... F.P. GABRIEL	When You're Falling (Real World/Virgin)	
—	30	SUGARBOMB	Hello (RCA)	

#1 MOST ADDED

JEWEL Standing Still (Atlantic)

#1 MOST INCREASED PLAYS

3 DOORS DOWN Be Like That (Republic/Universal)

TOP 5 NEW & ACTIVE

- COLDPLAY Trouble (Nettwerk/Capitol)
- WEEZER Island In The Sun (Geffen/Interscope)
- ALICIA KEYS Fallin' (J)
- O-TOWN All Or Nothing (J)
- BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)

AC begins on Page 118.

URBAN

LW	TW	ARTIST	SON	REMARKS
—	1	GINUWINE	Differences (Epic)	
—	2	MARY J. BLIGE	Family Affair (MCA)	
—	3	AALIYAH	Rock The Boat (BlackGround)	
—	4	JENNIFER LOPEZ	I'm Real (Epic)	
—	5	JAY-Z	Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	
—	6	ISLEY BROTHERS F/RONALD ISLEY	Contagious (DreamWorks)	
—	7	TRICK DADDY	I'm A Thug (Slip 'N Slide/Atlantic)	
—	8	R. KELLY	Feelin' On Your Booty (Jive)	
—	9	JA RULE	Livin' It Up (Murder Inc./Def Jam/IDJMG)	
—	10	MICHAEL JACKSON	You Rock My World (Epic)	
—	11	MAXWELL	Lifetime (Columbia)	
—	12	ALICIA KEYS	Fallin' (J)	
—	13	JAGGED EDGE	Where The Party At (So So Def/Columbia)	
—	14	BUBBA SPARXXX	Ugly (Interscope)	
—	15	MISSY ELLIOTT	One Minute Man (Gold Mind/EastWest/EEG)	
—	16	JUVENILE	Set It Off (Cash Money/Universal)	
—	17	TYRESE	What Am I Gonna Do (RCA)	
—	18	BRIAN MCKNIGHT	Love Of My Life (Motown)	
—	19	PETEY PABLO	Raise Up (Jive)	
—	20	FABOLOUS F/NATE DOGG	Can't Deny It (Desert Storm/Elektra/EEG)	
—	21	P. DIDDY & THE FAMILY	Bad Boy For Life (Bad Boy/Arista)	
—	22	LUDACRIS	Area Codes (Murder Inc./Def Jam/IDJMG)	
—	23	USHER	U Remind Me (LaFace/Arista)	
—	24	USHER	U Got It Bad (LaFace/Arista)	
—	25	JAHEIM	Just In Case (Divine Mill/WB)	
—	26	FAITH EVANS	You Gets No Love (Bad Boy/Arista)	
—	27	112	Dance With Me (Bad Boy/Arista)	
—	28	MUSIQ	Girl Next Door (Def Soul/IDJMG)	
—	29	JADAKISS	Knock Yourself Out (Ruff Ryders/Interscope)	
—	30	TANK	Slowly (BlackGround)	

#1 MOST ADDED

JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)

#1 MOST INCREASED PLAYS

FAITH EVANS You Gets No Love (Bad Boy/Arista)

TOP 5 NEW & ACTIVE

- LIL' RASCALS Hardball (Columbia)
- RUFF ENDZ Cash, Money, Cars, Clothes (Epic)
- SILK Ebony Eyes (Elektra/EEG)
- KENNY LATTIMORE Weekend (Arista)
- ALLURE Enjoy Yourself (MCA)

URBAN begins on Page 97.

ROCK

LW	TW	ARTIST	SON	REMARKS
—	1	OZZY OSBOURNE	Gets Me Through (Epic)	
—	2	NICKELBACK	How You Remind Me (Roadrunner)	
—	3	STAINED	It's Been Awhile (Flip/Elektra/EEG)	
—	4	TANTRIC	Astounded (Maverick)	
—	5	TOOL	Schism (Volcano)	
—	6	INCUBUS	I Wish You Were Here (Immortal/Epic)	
—	7	PUDDLE OF MUDD	Control (Flawless/Geffen/Interscope)	
—	8	STAINED	Fade (Flip/Elektra/EEG)	
—	9	LINKIN PARK	Crawling (Warner Bros.)	
—	10	BUSH	The People That We Love (Atlantic)	
—	11	DISTURBED	Down With The Sickness (Giant/Reprise)	
—	12	3 DOORS DOWN	Be Like That (Republic/Universal)	
—	13	DAYS OF THE NEW	Hang On To This (Outpost/Interscope)	
—	14	GODSMACK	Bad Magick (Republic/Universal)	
—	15	FUEL	Hemorrhage (In My Hands) (Epic)	
—	16	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
—	17	FUEL	Bad Day (Epic)	
—	18	LIVE	Simple Creed (Radioactive/MCA)	
—	19	LENNY KRAVITZ	Dig In (Virgin)	
—	20	GODSMACK	Greed (Republic/Universal)	
—	21	STONE TEMPLE PILOTS	Hollywood Bitch (Atlantic)	
—	22	P.O.D.	Alive (Atlantic)	
—	23	TANTRIC	Breakdown (Maverick)	
—	24	SALIVA	Your Disease (Island/IDJMG)	
—	25	STAINED	Outside (Flip/Elektra/EEG)	
—	26	CULT	Rise (Lava/Atlantic)	
—	27	SALIVA	Click Click Boom (Island/IDJMG)	
—	28	BEAUTIFUL CREATURES	Wasted (Warner Bros.)	
—	29	U2	Stuck In A Moment... (Interscope)	
—	30	DEFAULT	Wasting My Time (TVT)	

#1 MOST ADDED

LENNY KRAVITZ Dig In (Virgin)

#1 MOST INCREASED PLAYS

LENNY KRAVITZ Dig In (Virgin)

TOP 5 NEW & ACTIVE

- BREAKING POINT Coming Of Age (Wind-up)
- SYSTEMATIC Deep Colors Bleed (Music Company/Elektra/EEG)
- LIVE Overcome (Radioactive/MCA)
- PRESSURE 4-5 Beat The World (DreamWorks)
- PUSHMONKEY Mine To Waste (Trespass)

ROCK begins on Page 137.



Monitored Airplay Overview: September 28, 2001

URBAN AC

LW	TW	ARTIST	SON	Label
—	1	MAXWELL	Lifetime	(Columbia)
—	2	ISLEY BROTHERS F/RONALD ISLEY	Contagious	(DreamWorks)
—	3	BRIAN MCKNIGHT	Love Of My Life	(Motown)
—	4	LUTHER VANDROSS	Take You Out	(J)
—	5	ALICIA KEYS	Fallin'	(J)
—	6	JILL SCOTT	The Way	(Hidden Beach/Epic)
—	7	GERALD LEVERT	Made To Love Ya	(EastWest/EEG)
—	8	MICHAEL JACKSON	You Rock My World	(Epic)
—	9	BABYFACE	What If	(Arista)
—	10	GINUWINE	Differences	(Epic)
—	11	JAHEIM	Just In Case	(Divine Mill/WB)
—	12	CECE WINANS	More Than What I Wanted...	(Wellspring/Capitol)
—	13	ERICK SERMON	Music	(Interscope)
—	14	INDIA.ARIE	Brown Skin	(Motown)
—	15	O'JAYS	Let's Ride	(MCA)
—	16	JESSE POWELL	Something In The Past	(Sylas/MCA)
—	17	MUSIQ	Girl Next Door	(Def Soul/IDJMG)
—	18	KENNY LATTIMORE	Weekend	(Arista)
—	19	LUTHER VANDROSS	Can Heaven Wait	(J)
—	20	TYRESE	What Am I Gonna Do	(RCA)
—	21	MARIAH CAREY	Never Too Far	(Virgin)
—	22	PUBLIC ANNOUNCEMENT	John Doe	(RCA)
—	23	MARY J. BLIGE	Family Affair	(MCA)
—	24	ANGIE STONE	Brotha	(J)
—	25	BLU CANTRELL	I'll Find A Way	(Arista)
—	26	SYLEENA JOHNSON	Hit On Me	(Jive)
—	27	SILK	Ebony Eyes	(Elektra/EEG)
—	28	ATHENA CAGE	Until You Come Back To Me	(Priority)
—	29	FAITH EVANS F/CARL THOMAS	Can't Believe	(Bad Boy/Arista)
—	30	BLU CANTRELL	Hit 'Em Up Style	(Oops!)(Arista)

#1 MOST ADDED
PRU Aaroma (Capitol)

#1 MOST INCREASED PLAYS
GERALD LEVERT Made To Love Ya (EastWest/EEG)

TOP 5 NEW & ACTIVE
RICK BRAUN Song For You (Warner Bros.)
AALIYAH Rock The Boat (BlackGround)
LOVE DOCTOR Slow Roll It (Universal)
SUNSHINE ANDERSON Lunch Or Dinner (Soulife/Atlantic)
PROPHET JONES Lifetime (Motown)

URBAN begins on Page 97.

COUNTRY

LW	TW	ARTIST	SON	Label
—	1	CYNDI THOMSON	What I Really Meant To Say	(Capitol)
—	2	ALAN JACKSON	Where I Come From	(Arista)
—	3	TRISHA YEARWOOD	I Would've Loved You Anyway	(MCA)
—	4	BROOKS & DUNN	Only In America	(Arista)
—	5	TIM MCGRAW	Angry All The Time	(Curb)
—	6	TOBY KEITH	I'm Just Talkin' About Tonight	(DreamWorks)
—	7	CAROLYN DAWN JOHNSON	Complicated	(Arista)
—	8	TRICK PONY	On A Night Like This	(H2E/WB)
—	9	TAMMY COCHRAN	Angels In Waiting	(Epic)
—	10	TRAVIS TRITT	Love Of A Woman	(Columbia)
—	11	REBA MCENTIRE	I'm A Survivor	(MCA)
—	12	MARTINA MCBRIDE	When God Fearin' Women Get...	(RCA)
—	13	PHIL VASSAR	Six-Pack Summer	(Arista)
—	14	TRACE ADKINS	I'm Tryin'	(Capitol)
—	15	JEFF CARSON	Real Life (I Never Was...)	(Curb)
—	16	LONESTAR	With Me	(BNA)
—	17	MARK WILLS	Loving Every Minute	(Mercury)
—	18	ANDY GRIGGS	How Cool Is That	(RCA)
—	19	TOBY KEITH	I Wanna Talk About Me	(DreamWorks)
—	20	KENNY CHESNEY	The Tin Man	(BNA)
—	21	BRAD PAISLEY	Wrapped Around	(Arista)
—	22	CHELY WRIGHT	Never Love You Enough	(MCA)
—	23	GARY ALLAN	Man Of Me	(MCA)
—	24	MARK MCGUINN	That's A Plan	(VFR)
—	25	DAVID BALL	Riding With Private Malone	(Dualtone)
—	26	TRACY BYRD	Just Let Me Be In Love	(RCA)
—	27	STEVE HOLY	Good Morning Beautiful	(Curb)
—	28	CLAY WALKER	If You Ever Feel Like Lovin'	(Giant/WB)
—	29	JO DEE MESSINA W/TIM MCGRAW	Bring On The Rain	(Curb)
—	30	AARON TIPPIN	Where Stars And Stripes...	(Lyric Street)

#1 MOST ADDED

AARON TIPPIN Where Stars And Stripes... (Lyric Street)

#1 MOST INCREASED PLAYS

AARON TIPPIN Where Stars And Stripes... (Lyric Street)

TOP 5 NEW & ACTIVE
DIXIE CHICKS Some Days You Gotta Dance (Monument)
JAMESON CLARK Don't Play Any Love Songs (Capitol)
BILLY GILMAN Elisabeth (Epic)
RASCAL FLATTS I'm Movin' On (Lyric Street)
DARRYL WORLEY Sideways (DreamWorks)

COUNTRY begins on Page 106.

SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
—	1	LEE RITENOUR F/DAVE GRUSIN	Get Up Stand Up	(GRP/VMG)
—	2	DAVE KOZ	The Bright Side	(Capitol)
—	3	MARC ANTOINE	Mas Que Nada	(GRP/VMG)
—	4	STEVE COLE	From The Start	(Atlantic)
—	5	JEFF KASHIWA	Around The World	(Native Language)
—	6	EUGE GROOVE	Sneak A Peek	(Warner Bros.)
—	7	URBAN KNIGHTS	High Heel Sneakers	(Narada)
—	8	RICHARD ELLIOT	Crush	(GRP/VMG)
—	9	PIECES OF A DREAM R U	Ready	(Heads Up)
—	10	JEFF LORBER	Ain't Nobody	(Samson/Gold Circle)
—	11	PETER WHITE	Turn It Out	(Columbia)
—	12	FATBURGER	Evil Ways	(Shanachie)
—	13	HIL ST. SOUL	Until You Come Back To Me	(Dome/Select-O-Hits)
—	14	JIMMY SOMMERS	360 Groove	(Higher Octave)
—	15	BRIAN CULBERTSON	Get It On	(Atlantic)
—	16	KIM WATERS	Until Dawn	(Shanachie)
—	17	JOYCE COOLING	Mm-Mm Good	(GRP/VMG)
—	18	WILL DOWNING	Is This Love	(GRP/VMG)
—	19	SPYRO GYRA	Open Door	(Heads Up)
—	20	RICK BRAUN	Use Me	(Warner Bros.)
—	21	RUSS FREEMAN	East River Drive	(Q/Atlantic)
—	22	CHRIS BOTTI	Streets Ahead	(Columbia)
—	23	ERIC MARIENTHAL	One Day In Venice	(Peak/Concord)
—	24	DIDO	Thankyou	(Arista)
—	25	DIANA KRALL	The Look Of Love	(GRP/VMG)
—	26	SPECIAL EFX	Everyone's A Star	(Shanachie)
—	27	GERALD VEASLEY	Do I Do	(Heads Up)
—	28	YULARA	Om Namah Shivaya	(Higher Octave)
—	29	ERIC CLAPTON	Believe In Life	(Duck/Reprise)
—	30	BOZ SCAGGS	Payday	(Virgin)

#1 MOST ADDED

BONEY JAMES See What I'm Sayin' (Warner Bros.)

#1 MOST INCREASED PLAYS

DIANA KRALL The Look Of Love (GRP/VMG)

TOP 5 NEW & ACTIVE
RANDY CRAWFORD Permanent (Warner Bros.)
ACOUSTIC ALCHEMY Wish You Were Near (Higher Octave)
KEVIN TONEY Strut (Shanachie)
BONEY JAMES See What I'm Sayin' (Warner Bros.)
JIM BRICKMAN Serenade (Windham Hill)

Smooth Jazz begins on Page 130.

ACTIVE ROCK

LW	TW	ARTIST	SON	Label
—	1	PUDDLE OF MUDD	Control	(Flawless/Geffen/Interscope)
—	2	NICKELBACK	How You Remind Me	(Roadrunner)
—	3	TOOL	Schism	(Volcano)
—	4	DISTURBED	Down With The Sickness	(Giant/Reprise)
—	5	LINKIN PARK	Crawling	(Warner Bros.)
—	6	OZZY OSBOURNE	Gets Me Through	(Epic)
—	7	INCUBUS	I Wish You Were Here	(Immortal/Epic)
—	8	STAINED	Fade	(Flip/Elektra/EEG)
—	9	ADEMA	Giving In	(Arista)
—	10	SYSTEM OF A DOWN	Chop Suey	(American/Columbia)
—	11	TANTRIC	Astounded	(Maverick)
—	12	P.O.D.	Alive	(Atlantic)
—	13	STAINED	It's Been Awhile	(Flip/Elektra/EEG)
—	14	BUSH	The People That We Love	(Atlantic)
—	15	GODSMACK	Greed	(Republic/Universal)
—	16	ALIEN ANT FARM	Smooth Criminal	(DreamWorks)
—	17	GODSMACK	Bad Magick	(Republic/Universal)
—	18	SALIVA	Your Disease	(Island/IDJMG)
—	19	LINKIN PARK	In The End	(Warner Bros.)
—	20	SOIL	Halo	(J)
—	21	SLIPKNOT	Left Behind	(Roadrunner)
—	22	LIVE	Simple Creed	(Radioactive/MCA)
—	23	SALIVA	Click Click Boom	(Island/IDJMG)
—	24	DROWNING POOL	Bodies	(Wind-up)
—	25	DAYS OF THE NEW	Hang On To This	(Outpost/Interscope)
—	26	STONE TEMPLE PILOTS	Hollywood Bitch	(Atlantic)
—	27	LENNY KRAVITZ	Dig In	(Virgin)
—	28	LIT	Lipstick And Bruises	(RCA)
—	29	DEFAULT	Wasting My Time	(TVT)
—	30	SEVEN CHANNELS	Breathe	(Palm Pictures)

#1 MOST ADDED

LENNY KRAVITZ Dig In (Virgin)

#1 MOST INCREASED PLAYS

OZZY OSBOURNE Gets Me Through (Epic)

TOP 5 NEW & ACTIVE
ROLLINS BAND Your Number Is One (Sanctuary/SRG)
FROM ZERO The Other Side (Arista)
FLAW Payback (Republic/Universal)
ROB ZOMBIE Feel So Numb (Geffen/Interscope)
DOPE Now Or Never (Flip/Epic)

ROCK begins on Page 137.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
—	1	NICKELBACK	How You Remind Me	(Roadrunner)
—	2	INCUBUS	I Wish You Were Here	(Immortal/Epic)
—	3	ALIEN ANT FARM	Smooth Criminal	(DreamWorks)
—	4	PUDDLE OF MUDD	Control	(Flawless/Geffen/Interscope)
—	5	TOOL	Schism	(Volcano)
—	6	SUM 41	Fat Lip	(Island/IDJMG)
—	7	STAINED	Fade	(Flip/Elektra/EEG)
—	8	GORILLAZ	Clint Eastwood	(Virgin)
—	9	DISTURBED	Down With The Sickness	(Giant/Reprise)
—	10	LINKIN PARK	Crawling	(Warner Bros.)
—	11	P.O.D.	Alive	(Atlantic)
—	12	LINKIN PARK	In The End	(Warner Bros.)
—	13	LIT	Lipstick And Bruises	(RCA)
—	14	ADEMA	Giving In	(Arista)
—	15	BUSH	The People That We Love	(Atlantic)
—	16	WEEZER	Island In The Sun	(Geffen/Interscope)
—	17	STAINED	It's Been Awhile	(Flip/Elektra/EEG)
—	18	SYSTEM OF A DOWN	Chop Suey	(American/Columbia)
—	19	WEEZER	Hash Pipe	(Geffen/Interscope)
—	20	BLINK-182	Stay Together For The Kids	(MCA)
—	21	LENNY KRAVITZ	Dig In	(Virgin)
—	22	BLINK-182	The Rock Show	(MCA)
—	23	CAKE	Short Skirt/Long Jacket	(Columbia)
—	24	JIMMY EAT WORLD	Bleed American	(DreamWorks)
—	25	SALIVA	Click Click Boom	(Island/IDJMG)
—	26	HANDSOME DEVIL	Makin' Money	(Dirty Martini/RCA)
—	27	BUTTHOLE SURFERS	The Shame Of Life	(Surfdog/Hollywood)
—	28	STONE TEMPLE PILOTS	Hollywood Bitch	(Atlantic)
—	29	BEN FOLDS	Rockin' The Suburbs	(Epic)
—	30	TANTRIC	Astounded	(Maverick)

#1 MOST ADDED

LENNY KRAVITZ Dig In (Virgin)

#1 MOST INCREASED PLAYS

LIVE Overcome (Radioactive/MCA)

TOP 5 NEW & ACTIVE
STATIC-X Black And White (Warner Bros.)
ABANDONED POOLS Mercy Kiss (Extasy)
COLD Thirteen (Flip/Geffen/Interscope)
NEW ORDER Crystal (Reprise)
(HED) PLANET EARTH The Meadow... (Volcano/Jive)

ALTERNATIVE begins on Page 147.

TRIPLE A

LW	TW	ARTIST	SON	Label
—	1	U2	Stuck In A Moment...	(Interscope)
—	2	PETE YORN	Life On A Chain	(Columbia)
—	3	AFRO-CELT... F.P. GABRIEL	When You're Falling	(RealWorld/Virgin)
—	4	FIVE FOR FIGHTING	Superman (It's Not Easy)	(Aware/Columbia)
—	5	DAVE MATTHEWS BAND	The Space Between	(RCA)
—	6	BLUES TRAVELER	Back In The Day	(A&M/Interscope)
—	7	JOHN MELLENCAMP	Peaceful World	(Columbia)
—	8	JOHN HIATT	My Old Friend	(Vanguard)
—	9	BETTER THAN EZRA	Extra Ordinary	(Beyond)
—	10	DAVID GRAY	Sail Away	(ATO/RCA)
—	11	TRAIN	Something More	(Columbia)
—	12	INCUBUS	Drive	(Immortal/Epic)
—	13	TRAIN	Drops Of Jupiter (Tell Me)	(Columbia)
—	14	CRANBERRIES	Analyse	(MCA)
—	15	R.E.M.	All The Way To Reno...	(Warner Bros.)
—	16	RYAN ADAMS	New York, New York	(Lost Highway/IDJMG)
—	17	JOHN MAYER	No Such Thing	(Aware/Columbia)
—	18	CAKE	Short Skirt/Long Jacket	(Columbia)
—	19	LENNY KRAVITZ	Dig In	(Virgin)
—	20	3 DOORS DOWN	Be Like That	(Republic/Universal)
—	21	SUZANNE VEGA	Widow's Walk	(A&M/Interscope)
—	22	WEEZER	Island In The Sun	(Geffen/Interscope)
—	23	BOZ SCAGGS	Payday	(Virgin)
—	24	NATALIE MERCHANT	Just Can't Last	(Elektra/EEG)
—	25	STAINED	It's Been Awhile	(Flip/Elektra/EEG)
—	26	TORI AMOS	Strange Little Girl	(Atlantic)
—	27	BARENAKED LADIES	Falling For The First Time	(Reprise)
—	28	SHAWN COLVIN	Bound To You	(Columbia)
—	29	JOSH JOPLIN GROUP	I've Changed	(Artemis)
—	30	JONATHA BROOKE	Steady Pull	(Bad Dog)

#1 MOST ADDED

NATALIE MERCHANT Just Can't Last (Elektra/EEG)

#1 MOST INCREASED PLAYS

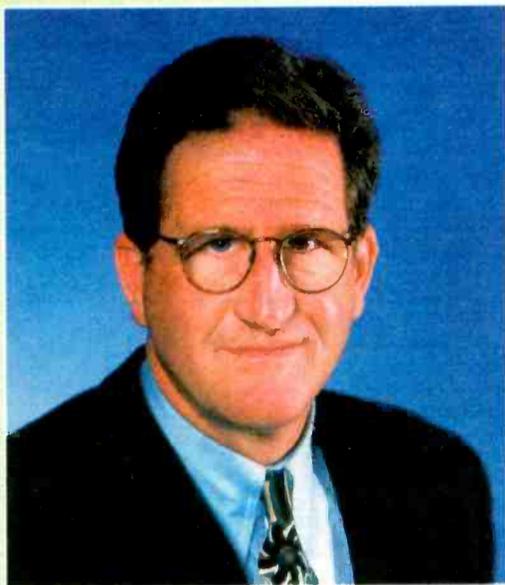
NATALIE MERCHANT Just Can't Last (Elektra/EEG)

TOP 5 NEW & ACTIVE
ALANA DAVIS I Want You (Elektra/EEG)
GARBAGE Androgyny (Almo Sounds/Interscope)
CALLING Wherever You Will Go (RCA)
EVE 6 Here's To The Night (RCA)
ACTUAL TIGERS Standing By (Nettwerk)

TRIPLE A begins on Page 156.

Publisher's Profile

By Erica Farber



JOHN HOGAN

President/COO, Clear Channel Radio

Less than two months ago John Hogan was promoted to the No. 2 position at Clear Channel Radio. Having worked closely with Randy Michaels for the past 15 years, Hogan's skill set matches up well with Michaels'. His strengths are his strong sales background, his ability to develop structures and systems and his ability to find people to populate those structures and systems in order to implement the overall vision of a company.

Hogan is very forthcoming about the challenges ahead, and one of his personal goals is to make Clear Channel a destination, a place where great broadcasters want to work. He believes that the company has a much bigger heart than it is given credit for.

Getting into the business: "I started out as an unemployed college graduate back in 1979, from a small school outside of Chicago called Lake Forest College. I had one too many Chicago winters, so I headed south and ended up in Atlanta, where I was fortunate enough to get hired at a small agency, David Bachman & Associates. Because it was a small shop, I had a chance to do a lot of different things, one of which was buying media.

"I saw the folks who were selling television and radio. I had had some exposure, having an older brother who was in the television business who had sold time. It was a lot more appealing to me to be selling than buying. Those folks seemed to have better cars and clothes and lunches than I did. I pitched what was then Meredith Broadcasting, WGST & WPCH/Atlanta, to become a salesperson. It took me about six months to convince them to give me a chance. I got the Yellow Pages, the phone book and a hearty congratulations."

His management style: "It's very direct and, hopefully, very fair. One of the things I've had to get a lot better at recently is getting a lot more done in a lot less time. With deregulation, everybody's life got real busy, real fast. I've focused on being able to do a number of different things and do them in a short period of time and do them well."

Goals for the company: "It's real clear: to continue to have great product and great conversion of that product into revenue and great efficiencies in converting that revenue into cash flow. That is not only my goal; it's everybody's goal in the Clear Channel Radio family. We want to make sure that we are using all of our resources as effectively as we can. Historically, we've focused on how to make two stations complement one another; then we focused on how to make our clusters perform better and on how to leverage not just two stations, but four, six or eight stations. Now we have a strong focus on making our clusters work well with other clusters and provide more and different opportunities across a larger region."

The new structure of the company: "We aligned our

management structure so it was in sync with the assets that we have. Prior to the reorganization, we had a senior VP who had station responsibilities in Bangor, ME and San Diego. While that's an extreme example, there are many more. We organized into eight different geographies that allowed us to have senior VPs in each of those geographies who could leverage the resources from those markets on an operating basis, sales basis, promotion basis and personnel basis. It is much easier and more effective and logical. We can realize what we think is the strong potential of having 90 stations in California or 100 stations in Texas or 70 stations in New York.

"We will continue to make announcements for the next couple of weeks as we roll out these regional vice presidents. These are people who had, and continue to have, specific day-to-day responsibility for a market, but we're dividing those eight geographies even further into what we call trading zones. The trading zones mirror retail, distribution or manufacturing patterns much more closely than does an Arbitron market. The example we use frequently is Los Angeles and Riverside. It will allow us to make sure that all of our markets — big, medium and small — get the same kind of attention and resources to operate well and create great radio."

Diversity in management: "I'm focused on this. Clear Channel can absolutely do a better job. One of the exciting things about these regional VPs — there will be roughly 35 of them around the country — is that they're all going to come from inside the company, and a number of them are African Americans, females and Hispanics.

"Also, every one of our 242 general managers is responsible for identifying a female or minority whom they are grooming for promotion. It's a very specific program that I put into place at the managers meetings. Every one of them has identified a person and developed a track. The idea is that, within the next six months to a year, we'll have a pool of 240-plus people whom we can promote not just because of gender or race, but because we've identified them as having potential. None of the managers like being given more stuff to do, but this is something they have really taken ownership of."

On hiring 500 salespeople by Oct. 1: "I had a clear mandate from Day One that one of my big responsibilities was to increase both our sales intensity and our actual performance. Generally speaking, we had understaffed ourselves in terms of the opportunities that we had to sell. The real truth is that we have significantly more opportunity in every single market at every single station than we have salespeople. I put a challenge out to our sales managers to grow their staffs by two in every one of our markets.

"Five hundred is a big number until you break it down. Adding two salespeople in Atlanta or Los Angeles or New York is not that tough to do. The trick in the smaller markets is finding both salespeople and good salespeople. This was not just a numbers deal; there was an implied understanding that we wanted quality as well. Some of our smaller markets are more challenged because their pool is smaller, but their need is equal in size to the bigger markets', in terms of needing additional folks.

"The response has been overwhelmingly positive. We've been inundated by people contacting us, looking for opportunities. It generated very positive momentum among our sales managers. They were really enthused by the fact that we were willing to commit significant dollars as an investment to bring people on board. We're not there yet, but I can almost guarantee that we will be there before Oct. 1."

Biggest challenge: "Managing the information — first, about our people; then about the actual properties, the markets and the competitive scene; then about our sister companies, getting up to speed on all that is going

on with the different entertainment organizations and the different outdoor organizations. The other challenge is managing people through change. We continue to push the envelope in terms of having more properties to manage than a lot of other companies do.

"Our senior VPs all have more challenging jobs than most of the other senior VPs out there. We're built out in most of our clusters, so our managers have the full complement, whether it's six, seven or eight stations. That job didn't exist three years ago. Clear Channel pushes very hard to be innovative and to be at the forefront. We had just about gotten people comfortable with the idea of working collaboratively and cooperatively with all the stations in a market, then we added the outdoor group as part of the family, then the entertainment group. Each of those brings changes, and helping people manage through that change is the next biggest deal."

State of the industry: "It's unprecedented. The events that occurred in Washington and New York have put the business in a position that is completely unfamiliar to any broadcaster. If you had asked me a couple of weeks ago, I would have given you a much more dismal appraisal than I could give you today. We've worked very hard to get a quantified handle on what business was disrupted for September, and I'll tell you that it's not pretty. But we're seeing a little bit more of a return to normalcy each day. We're encouraging our people to focus on having radio do what it does best, and that's drive business. It's always been the first to come out of tough times, and this shouldn't be any exception."

Something about Clear Channel that might surprise our readers: "The vast majority of people inside Clear Channel really like Clear Channel. That's No. 1. Two, today there is a real feeling of Clear Channel being one team, one company, one jersey. This had been absent prior to our recent general manager meetings in Atlanta. It struck me — and I think it struck everybody who attended — that it's really one team. It might surprise people that one of our focuses is to be known as the best group, not the biggest group."

Most influential individual: "Randy Michaels, Bob Lawrence and Chris Webber. Chris was the CFO of Jacor, and he was a real powerful influence, as were Bobby and Randy, particularly during the time of consolidation."

Career highlight: "I'm really proud and honored to work with what I think are the best broadcasters in America. It sounds trite, but it's true. There is a very clear understanding in Clear Channel that performance is rewarded. The better you perform, the more opportunities you get. I've been fortunate that the perception of my performance is largely dependent on the performance of other folks. I've had the chance to work with good managers, bright people and great product folks. I'm most proud of the fact that I don't have a whole lot of negative experiences with people in the business."

Career disappointment: "None."

Favorite radio format: "News/Talk and Classic Rock."

Favorite television show: "Trauma Center: Life in the ER on the Learning Channel."

Favorite book: "To Kill a Mockingbird. For authors, Steven Ambrose and Lawrence Sanders."

Favorite artist: "The Dixie Chicks."

Favorite movie: "Young Frankenstein."

Favorite restaurant: "Tricci, in Atlanta."

Beverage of choice: "Perrier."

Hobbies: "Reading, tennis and my family."

E-mail address: "johnhogan@clearchannel.com."

Advice to broadcasters: "Stay connected as much as possible to our listeners and our advertisers. During this time we've got to be extra sensitive to their concerns, needs and input."

PRESSURE 4-5



BEAT THE WORLD Over 40 Rock Stations

New Adds This Week:

WIIL WNOR WRQC WQXA KLAQ
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WRBR WCMF WJXQ WVRK KHTQ

Already On:

WQBK WRIF KRXQ WJJO WNCD KTUX

Going For Adds at
Alternative This Week

Couldn't Wait:

KNDD WEEO WXSX KJEE

On Tour with Alien Ant Farm and Apex Theory

Album In Stores October 2

A&R: RON FANDLER
PRODUCED AND MIXED BY JAY BAUMGARDNER
MANAGEMENT: BILL ARMSTRONG AND JOE SIB FOR SIDEONE DUMMY



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the first song from their self-titled debut album

"Top 5 requested every weekend Consistently. This song
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John Garabedian, OPEN HOUSE PARTY

#7 MOST REQUESTED - CARSON DALY

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R&R CHR/POP ³⁰!
BDS MAINSTREAM TOP 40: 34* -32*!

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KZHT
KHTT

WZBZ
WKCI

KUCD
WRVZ

KBFM
WWCK

WFMF
WCDA



TRL-DEBUT THIS WEEK!

ALBUM CERTIFIED PLATINUM!

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



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new music 199