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### Active Rock Calls 3rd Strike

3rd Strike achieve Most Added honors this week at



Active Rock with "Redemption," the second single from their Hollywood Records album *Lost Angel*. The song is also getting airplay at Alternative and Rock.



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**AUGUST 23, 2002**



### R&R Rocks Out!

It's time for R&R's annual Rock special, covering all things Rock and Active Rock. Cyndee Maxwell profiles the big R&R Industry Achievement Award winners on the radio and record sides, finds out what's hot on the MP3.com charts and profiles some of Rock radio's hottest family cars. The special begins on Page 27.

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With back-to-school season in full swing, many families are mulling the purchase of new computers. In fact, computer sales are hottest between August and March, which means that your station has the opportunity to tap into this lucrative market, which spends \$200 million in network and national spot advertising. Get all the facts, stats and background from **Jeff Green** in this week's Management, Marketing & Sales section.

Pages 7-9

**MAGIC IN THE MOUNTAINS!**

The R&R Triple A Summit took over Boulder, CO last week, providing both education and entertainment for all involved. Pictured here are Coldplay,



who gave a spectacular show at Boulder's Fox Theatre on Aug. 16. See Page 106 for more Summit highlights.

**IN THE NEWS**

- **KXFM/Santa Maria, CA** and PD **Rick Anderson** are profiled
- **Duncan's American Radio** releases list of top groups
- **Christie Banks** appointed PD for WARW/Washington

Page 3



**Fullam Succeeds Mason As Infinity President/COO**

■ Former CC exec to oversee 183 radio stations

By **Adam Jacobson**  
R&R RADIO EDITOR  
ajacobson@radioandrecords.com

**John Fullam**, a longtime Clear Channel executive who most recently served as Sr. Regional VP for the radio division, has joined **Infinity Broadcasting** as President/COO.

Fullam, who reports to Infinity Chairman/CEO **John Sykes**, will oversee the day-to-day operations of Infinity's 183 radio stations. He succeeds **Dan Mason**, who exits the Viacom subsidiary to devote more time to his family. Mason will remain a consultant to Infinity.

"John's managerial and leadership skills for the past 26 years have made him one of the radio industry's most respected leaders," Sykes said. "He has enjoyed an un-

varnished track record of success, operating multiple groups of stations in some of the largest markets in the nation."

In his most recent post, Fullam maintained oversight of 40 radio stations in New York; Chicago; Philadelphia; Washington, DC; Detroit; and Boston. During his tenure at Clear Channel, he also helped in the consolidation of the company's radio, outdoor, music and theater divisions.

Fullam said, "I'm thrilled to join **John Sykes** and the Infinity team — a world-class radio group operated by the industry's most talented and experienced executives. This new assignment affords me

**FULLAM/See Page 25**



Fullam

**Columbia Raises Ellis To SVP Post**

**Lisa Ellis** has been promoted to the newly created Sr. VP, R & B / Rhythm-Crossover Promotion post for **Columbia Records**. In her expanded position Ellis will lead the recently merged R&B/Rhythm-Crossover team, and she will oversee the street-marketing team and rap mix show department.

"Lisa is one of the most creative and innovative music executives I have ever worked with," Columbia Exec. VP/Promotion **Charlie Walk** said. "She is uniquely gifted in her ability

**ELLIS/See Page 11**



Ellis

**June Radio Revenue Up 3%**

By **Jeff Green**  
R&R EXECUTIVE EDITOR  
jgreen@radioandrecords.com

June's radio revenue repeated May's performance by improving 3% when measured against the same month a year ago. Local business year-to-year was up 2%, while national dollars surged 7% — national's second-best improvement of the year, behind May's 11% jump.

On a year-to-date basis, local dollars remained flat for the third straight month. National revenue is ahead 5% for the year — its best position thus far in 2002 — keeping combined local and national radio revenue 1% ahead of 2001's first six months.

Comparing Q2 2002 to Q2 2001, local revenue was up

2% from last year and national sales advanced 7%, combining for a 3% improvement. The quarterly improvement

**Q2 Comparisons**

- Local: +2%
- National: +7%
- Combined: +3%
- Source: RAB

matched the prediction of **UBS Warburg** analyst **Lee Westerfield**, who last month raised his radio-advertising forecast for Q2 from flat to up 3% — a move he credited to "the improving advertising environment."

So far this year local revenue has been up every month except February. National sales have improved every month, most notably in the last quarter. "Radio's strength as an advertising medium is reflected in the industry's steadily improving revenue

**RAB/See Page 11**

**Clear Channel Radio Boosts Hogan To Vacant CEO Post**

■ News comes a month after Michaels' transfer

By **Joe Howard**  
R&R WASHINGTON BUREAU  
jhoward@radioandrecords.com

After holding **Clear Channel Radio's** President/COO post for almost exactly one year, 20-year radio veteran **John Hogan** has ascended to the CEO post, which has been vacant since **Randy Michaels'** surprise transfer to another Clear Channel division. Hogan was identified as a possible successor to Michaels almost immediately after the former CEO's departure was announced.

Hogan — who is credited with assembling the company's team



Hogan

of senior and regional VPs — previously served as a Clear Channel Sr. VP himself, during which time he oversaw 15 regions, including Los Angeles, Atlanta, Houston and Dallas. He and his family will move to San Antonio, where Clear Channel Radio will be based at Clear Channel Worldwide's offices.

Clear Channel President/COO **Mark Mays** called Hogan's selection an easy choice.

**HOGAN/See Page 11**

**WNEW/New York Management Suspended Following Sex Stunt**

■ Opie & Anthony in best-of mode 'indefinitely'

By **Al Peterson**  
R&R NEWS/TALK/SPORTS EDITOR  
apeterson@radioandrecords.com

Major fallout came down this week at Infinity's FM Talk **WNEW/New York** after last week's stunt by WNEW-based Westwood One-syndicated talkers **Opie & Anthony**, who encouraged a Virginia couple to engage in sexual intercourse inside New York City's St. Patrick's Cathedral.

Infinity spokesman **Dana McClintock** told **R&R** on Tuesday that **Opie & Anthony** are off the air indefinitely — they've been running best-of shows since Monday — and that WNEW VP/GM **Ken Stevens** and PD **Jeremy Coleman** have



Anthony (l) and Opie

been suspended for an undisclosed period of time.

The incident began unfolding last week when the couple were arrested for public lewdness after they were caught allegedly

**WNEW/See Page 11**

**Quartararo Takes EVP Post At EMI North America**

Veteran record executive **Phil Quartararo** has been recruited as Exec. VP for **EMI Recorded Music North America**. Based in Los Angeles, Quartararo will oversee EMI's sales and catalog-marketing divisions and serve as an advisor in other areas of the company.

The company's CEO, **David Munns**, said, "Sales, marketing and relationship-building are critical to EMI as we increase our presence in North America, and **Phil Q.** has those qualities in his DNA. His experience and reputation will be extremely helpful in our North American activities.

**QUARTARARO/See Page 25**



Quartararo

Your audience has spoken.

And shouted.

And called.

And begged.

And demanded.

And this is  
just the beginning.

GOING FOR ADDS  
AT POP & HOT AC  
THIS WEEK

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AT MAINSTREAM AC

# JOSH GROBAN "to where you are"

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WELL OVER 1 MILLION ALBUMS SCANNED

from his self-titled debut album



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joshgroban.com

management by Brian Avnet for A.net Management. track produced and arranged by Richard Marx

## WARW/Washington Taps Banks As PD

Christie Banks has been chosen to succeed Phil Locascio as PD of Infinity's Classic Rock WARW/Washington. Banks joined WARW in April as Asst. PD/midday host after serving as PD of co-owned Classic Hits KPLN/San Diego.

Banks, who reports to GM Melissa Huston, has relinquished her on-air duties. WARW is presently seeking to fill Banks' old positions.

"I think when you put the best people in the most important positions, you win," Huston told R&R. "Christie's track record speaks for itself. She has high knowledge of our product and incredible wisdom, and she's just a wonderful person. It's neat to have someone who understands we're in business for the customer and that the customer is the radio listener as well as the advertiser. She gets it."

Banks' other experience includes an Asst. PD stint at WMGK/Philadelphia and the Asst. PD/MD post at WZZR/Ft. Pierce, FL. She has also worked at WSHE/Miami, WBZZ/Pittsburgh and WHTQ/Olando.

## Horton Heads To Radio One/Boston As Station Mgr.

Radio One has hired Bartt Gayden Horton as Station Manager for Urban AC WILD and Urban WBOT in Boston. He will report to Radio One/Boston GM Bernadine Nash and Regional VP Pam Somers.

Before joining Radio One Horton was a sales and management consultant and trainer in his own company, Personal Selling Principles. He began his broadcasting career with public radio as a reporter, moving from his hometown of Washington, DC to Champaign, IL in 1979 to work as Program Sales Manager for the National Federation of Community Broadcasters.

Horton moved back to DC in 1994 to begin a sales career with the Journal suburban newspaper group, then became an AE at WJFK-FM/Washington. He moved to a similar post at crosstown WKYS, which later upped him to LSM. Horton then joined Carter Broadcasting

HORTON/See Page 12

## Can You Feel It?



Curb recording artists *Feel* performed during the Industry Achievement Awards Luncheon at last week's R&R Triple A Summit in Boulder, CO. The ceremony recognized several outstanding contributors to the Triple A community, including Station of the Year KBCO/Denver-Boulder, PD of the Year Norm Winer of WXRT/Chicago and MD of the Year Haley Jones of KFOG/San Francisco. *Feel* took a break after their performance to pose for this picture with R&R Publisher Erica Farber and Curb Records' Bob Catania.

## Small-Market Reality

### Behind the scenes at Clear Channel/Santa Maria, CA

By ADAM JACOBSON  
R&R RADIO EDITOR  
jacobson@radioandrecords.com

SANTA MARIA, CA — It's just past 12pm on a Wednesday, and Clear Channel's Country KSNI has kicked off another noontime request show. But there's no one in the studio except Rick Anderson, PD of co-owned Classic Rock KXFM (The Fox), who is giving me a tour of his company's four-station cluster. That's because KSNI midday host Shannon Smith isn't at the station. In fact, Smith is the morning personality at Concord Media-owned KTPI/Lancaster-Palmdale, CA.

Furthermore, Smith is not live, but voicetracked. The day's requests will be banked and used for the next day's show. "It's all smoke



Anderson

and mirrors, man," Anderson says. Welcome to small-market radio in the 21st century, where hard drives and ISDN lines may be the two most important and essential components of a cluster's entire operations.

Aside from KSNI and KXFM, Clear Channel's Santa Maria, CA cluster includes News/Talk KSMA and Hot AC KSMY (My 106.7), which dropped Oldies on July 15. KSMY's liners, positioning statements, logo and music library are virtually identical to those used by co-owned Hot AC KMYI (My 94.1)/San Diego.

See Page 17

## Hill Hired As PD At WIYY/Baltimore

Dave Hill has been selected as PD of Hearst Corp.'s Active Rock WIYY (98 Rock)/Baltimore, effective Sept. 9. Hill is currently PD of WQBJ & WQBK (The Edge)/Albany, NY. He will succeed Rick Strauss, who recently accepted the programming position at Classic Hits WMGK/Philadelphia.

"Dave is an experienced, seasoned PD who has been associated with some great personality shows," WIYY GM Ed Kiernan told R&R. "I believe the combination of Dave Hill and Asst. PD/MD Rob Heckman will be awesome. I look for 98 Rock to further solidify its position

as Baltimore's dominant Rock station."

Hill said, "I'm excited to work with Rob Heckman and the whole crew at 98 Rock. I can't wait to get there and start dealing with a big radio station in a big market."

Hill has been at WQBJ & WQBK for two years. Prior to that he spent five years at WMRQ/Hartford — the last two as PD, during which he hired former Twisted Sister vocalist Dee Snider as the station's morning talent. Hill also spent two years as Programming Asst. at WNNX (99X)/Atlanta. His last day at WQBJ & WQBK will be Aug. 30.

AUGUST 23, 2002

## NEWS & FEATURES

<b>Radio Business</b>	<b>4</b>	<b>Sound Decisions</b>	<b>22</b>
Business Briefs	4	<b>Going For Adds</b>	<b>24</b>
Transactions	6	<b>Publisher's Profile</b>	<b>120</b>
<b>MMS</b>	<b>7</b>		
<b>Internet News &amp; Views</b>	<b>10</b>	<b>Opportunities</b>	<b>116</b>
<b>National Music Formats</b>	<b>13</b>	<b>Marketplace</b>	<b>117</b>
<b>National Video Charts</b>	<b>14</b>		
<b>Street Talk</b>	<b>18</b>		

## FORMATS & CHARTS

<b>News/Talk/Sports</b>	<b>15</b>	<b>Adult Contemporary</b>	<b>91</b>
<b>Classic Rock</b>	<b>17</b>	AC Chart	92
<b>Retail Top 50</b>	<b>23</b>	AC RateTheMusic	93
<b>Rock Special</b>	<b>27</b>	AC/Hot AC Action	94
Rock Chart	55	Hot AC Chart	95
Active Rock Chart	57	Hot AC RateTheMusic	96
Active Rock RateTheMusic	58	<b>Smooth Jazz</b>	<b>97</b>
Rock Action/Rock Specialty Show	59	Smooth Jazz Chart	98
<b>CHR/Pop</b>	<b>60</b>	Smooth Jazz Action	99
Callout America	62	<b>Alternative</b>	<b>100</b>
CHR/Pop Chart	64	Alternative Chart	101
Pop Action	66	Alternative Action	102
CHR/Pop RateTheMusic	67	Alternative RateTheMusic/	
CHR/Rhythmic RateTheMusic	69	Specialty Show	103
<b>CHR/Rhythmic</b>	<b>71</b>	<b>Triple A</b>	<b>106</b>
CHR/Rhythmic Chart	72	Triple A Chart	109
Rhythmic Action	75	Triple A Action	110
<b>Urban</b>	<b>76</b>	<b>Christian</b>	<b>111</b>
Urban Chart	78	<b>CCM Update</b>	<b>112</b>
Urban Action	80	Christian Charts	113-114
Urban AC Chart	81		
<b>Country</b>	<b>82</b>		
Nashville	85		
Country Chart	86		
Country Indicator	87		
Country Callout	88		
Country Action	89		

The Back Pages 118

## Total Radio Revenue Fell 5% In 2001

### Duncan says dollars could decline next year

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

The effects of the Internet advertising bust and the Sept. 11 terrorist attacks — as well as a general decline in the overall market — weighed radio-industry revenue down last year, the first decline in nearly a decade, according to the latest annual industry report issued by Jim Duncan and his Duncan's American Radio. Worse yet, the drop follows three consecutive years of double-digit percentage increases.

DUNCAN/See Page 25

## America's Highest-Billing Radio Groups

2000 Rank	2001 Rank	Group Owner	2001 Revenue (in millions)	'01 Year-End Station Count
1	1	Clear Channel	\$3,455.6	1,240
2	2	Infinity	\$2,160.1	184
3	3	Cox Radio	\$433.1	77
4	4	ABC	\$385.6	50
5	5	Entercom	\$357.6	100
6	6	Citadel	\$324.2	193
8	7	Radio One	\$294.4	63
7	8	Emmis	\$263.2	21
9	9	Hispanic Br.	\$262.8	51
10	10	Susquehanna	\$221.8	26

Source: Duncan's American Radio

## R&R Observes Labor Day

In observance of the Labor Day holiday, R&R's Los Angeles, Nashville and Washington, DC offices will be closed Monday, Sept. 2.

## HOW TO REACH US

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## Clear Channel Accused Of Promoting Drug Use

□ Attorney seeks license revocation for four Sunshine State FMs

By ADAM JACOBSON  
R&R RADIO EDITOR  
ajacobson@radioandrecords.com

The FCC has been asked to decide whether the licenses of four **Clear Channel Communications** stations in Florida should be revoked because the stations allegedly promote the use of illegal drugs to teenage listeners.

The claims are the latest against Clear Channel by Washington, DC-based attorney Arthur Belendiuk. Acting on behalf of Florida listener Douglas Vanderlaan, Belendiuk asserts that WXTB/Tampa and WRLX/West Palm Beach, both on the air and through their websites, promote the use of marijuana.

Active Rock WXTB sponsors a "Bong Brigade" in which listeners can sign up to win prizes from local "smoke shops," which Belendiuk claims sell drug paraphernalia. WXTB also airs an afternoon feature called the "4:20 Toke of the Day," while Alternative WRLX airs a similar feature, "4:20 Pause for the Cause." 420 is widely used slang for drug smoking in progress.

Belendiuk also assailed XTB-based morning talent Bubba The Love Sponge for airing a parody song concerning marijuana use called "The Devil Went Down to Jamaica."

Belendiuk backed up his accusation that drugs are being promoted to teens with Arbitron data showing that 16.3% of WXTB's afternoon audience is made up of children between the ages of 12 and 17. When Bubba is on the air at XTB, the station draws 10.3% of its audience from teens, who represent 7.7% of the Tampa market.

Belendiuk presented similar ratings data to support his case for revoking the license of WPLA/Jacksonville, which airs Bubba's program in syndication, and he's also seeking revocation for another Bubba affiliate, WRLR/Ft. Myers.

"By promoting the use of illegal drugs, Clear Channel is assisting in the distribution of illegal drugs," Belendiuk said. "Clear Channel is preselling teenagers on the use of illegal drugs. Clear Channel has made a mockery of the government's campaign against the use of illegal drugs."

The new charges against Clear Chan-

nel are the latest move by Belendiuk in his drive to have the licenses of the four stations revoked for what he calls repeated obscenity violations. His initial complaint, sent to the FCC in April, involved bits and features that aired on the *Bubba The Love Sponge Morning Show* that Vanderlaan believed to be indecent.

That complaint also claims that Clear Channel began a campaign "designed to harass and intimidate" Vanderlaan. In an Aug. 5 letter to the FCC — sent in response to a commission request — Clear Channel said the material Belendiuk referred to in the April complaint was not indecent or obscene.

It is possible that the FCC could agree to a revocation hearing on the matter rather than issuing a notice of apparent liability. In that case, Belendiuk said, "If after the hearing it is determined that Clear Channel lacks the basic qualifications to be a licensee, its licenses should be revoked and its officers and directors should be forever barred from holding FCC broadcast licenses."

It is Clear Channel's policy not to comment on ongoing litigation.

## BUSINESS BRIEFS

### Will Karmazin Stay At Viacom After '03?

Rumors of a rift between **Viacom** Chairman/CEO Sumner Redstone and President/COO **Mel Karmazin** that could lead to Karmazin's departure when his contract expires at the end of 2003 have persisted for months, but the *New York Daily News* reported last week that Redstone implied before a small group of investors at an investment-bank dinner that progress had been made on negotiations to extend Karmazin's tenure.

Redstone did not provide details to the gathering, but the *Los Angeles Times* reported Monday that a special three-person committee of Viacom board members has been created to work out a new deal for Karmazin. The newspaper said such a deal would be applauded by Wall Street, which considers Viacom one of the best-run and most financially sound media firms — thanks, in part, to Karmazin's no-nonsense management style.

If Karmazin were to leave Viacom, it's the opinion of one analyst that he could take his pick of other opportunities. Merrill Lynch's Jessica Reif Cohen told the *Los Angeles Times* that Karmazin could go just about anywhere he wants — including Disney, where speculation is mounting that CEO Michael Eisner may exit due to the company's poor stock performance and troubles at the ABC television network. "Mel would get more power, not less, because he could go anywhere and run the show," Cohen said. "If he went to AOL Time Warner, the stock would double or triple." At the same time, Cohen said Viacom stock would take a temporary 15%-20% drop if Karmazin were to leave.

### Study Says Regular Streamers Buy More CDs

According to **Arbitron** and **Edison Media Research's** joint study "Internet 9: The Media and Entertainment World of Online Consumers," people who have watched or listened to online media in the past week bought an average of 21 CDs in the past year, compared to 13 CDs purchased by the average American. The survey also found that home broadband connections have more than doubled since January 2001, from 12% to 28% of homes. The complete "Internet 9" survey, which will be released on Sept. 5, also covers trends in streaming use and online purchases and consumer perception of the Internet and other media.

### Share Of Time Buys Aimed At 25-54s Down 11% Since '95

According to **Interep**, the proportion of national radio ad dollars targeted to the 25-54 demographic dropped to 44.7% in 2001, compared to 55.5% in 1995 and 48.5% in 2000. The 18-49 demo got the second-highest share, 19.3%, up from 17.5% in 2000. The 35+ demo cells attracted nearly 9% of national dollars, compared to 7.7% in 2000.

Continued on Page 6

### 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				
	8/16/01	8/9/02	8/16/02	8/16/01	8/9/02-8/16/02
<b>R&amp;R Index</b>	245.16	1,56.38	181.62	-26%	+16%
<b>Dow Industrials</b>	10,392.52	8,745.45	8,778.06	-15%	+0.3%
<b>S&amp;P 500</b>	1,181.66	908.64	928.77	-21%	+2%

### FCC Red-Flags Saga/Jonesboro Deal

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

**Saga Communications'** proposed acquisition of KDEZ-FM, KDXY-FM & KJBX-FM/Jonesboro, AR from **Pressly Partnership Productions** has been delayed by the FCC for further review. This development is not surprising, considering that a pair of recent deals have led to heavy revenue concentration in the Jonesboro market.


The FCC has red-flagged Saga's proposed \$12 million purchase of the trio in a deal that would include \$2 million worth of Saga's class A common stock because the purchase would give Saga and Clear Channel control of 95% of the market's ad revenues.

From a practical standpoint, however, concentration in the market wouldn't be appreciably affected. Clear Channel and Pressly combined currently control 95% of the market's revenues; with this deal, Saga would

simply replace Pressly in the equation. Despite that, the FCC is going over the deal with a fine-toothed comb.


Just last month the commission allowed Pressly to take control of KJBX (it already owned KDEZ-FM & KDXY-FM), even though the acquisition gave Pressly and Clear Channel their high level of revenue control. Back in June the FCC approved Clear Channel's purchase of KNEA-AM & KKEY-FM from Pollack Broadcasting; that deal gave Clear Channel alone control of 62% of Jonesboro revenues.

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— Tommy C, Program Director, Sunny 95.1 KSYU, Albuquerque

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— Randy Bush, VP/Market Manager, Clear Channel, KJYO, Oklahoma City

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— Annette Wade, Program Director, 104.7 KISS-FM, New Orleans

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12 MONTHS...  
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**PREMIERE TALENT**

## DEAL OF THE WEEK

- **WYYB-FM/Kingston Springs (Nashville) and WRLG-FM/Smyrna (Nashville), TN \$5.6 million**

## 2002 DEALS TO DATE

**Dollars to Date: \$4,567,436,170**  
(Last Year: \$3,868,600,728)

**Dollars This Quarter: \$137,918,935**  
(Last Year: \$241,694,925)

**Stations Traded This Year: 514**  
(Last Year: 1,044)

**Stations Traded This Quarter: 84**  
(Last Year: 134)

## TRANSACTIONS AT A GLANCE

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

- **WOCM-FM/Selbyville, DE (Salisbury-Ocean City, MD) \$1.08 million**
- **KVSO-AM & KKAJ-FM/Ardmore, KTRX-FM/Dickson (Ardmore) and KYNZ-FM/Lone Grove (Ardmore), OK \$5.5 million**
- **WCVA-AM & WCUL-FM/Culpeper, VA \$1.2 million**
- **WKSH-AM/Sussex (Milwaukee-Racine), WI \$2.6 million**

## Salem Saddles Up In Music City

□ Adds Tuned-In duo for \$5.6 million; NextMedia gets OK cluster from Chuckie

## Deal Of The Week

## Tennessee

**WYYB-FM/Kingston Springs (Nashville) and WRLG-FM/Smyrna (Nashville)**

**PRICE:** \$5.6 million  
**TERMS:** Asset sale for cash  
**BUYER:** Salem Communications Corp., headed by President/CEO Ed Atsinger III. Phone: 805-987-0400. It owns 82 other stations, including WBOZ-FM & WVRV-FM/Nashville.  
**SELLER:** Tuned-In Broadcasting, headed by President and Chairman/CEO Lester Turner Jr. Phone: 615-242-5600

**FREQUENCY:** 93.7 MHz; 94.1 MHz  
**POWER:** 1kw at 755 feet; 4kw at 236 feet  
**FORMAT:** Christian CHR; Christian CHR

## Delaware

**WOCM-FM/Selbyville (Salisbury-Ocean City, MD)**

**PRICE:** \$1.08 million  
**TERMS:** Asset sale for cash  
**BUYER:** Irie Radio Inc., headed by President Leighton Moore. Phone: 410-726-1021. It owns no other stations.  
**SELLER:** Anchor Broadcasting LP,

headed by General Partner Ann Stamps. Phone: 302-436-9725  
**FREQUENCY:** 98.1 MHz  
**POWER:** 3kw at 469 feet  
**FORMAT:** Triple A

## Oklahoma

**KVSO-AM & KKAJ-FM/Ardmore, KTRX-FM/Dickson (Ardmore) and KYNZ-FM/Lone Grove (Ardmore)**

**PRICE:** \$5.5 million  
**TERMS:** Asset sale for cash  
**BUYER:** NextMedia Group, headed by President/co-COO Skip Weller. Phone: 303-694-9118. It owns 52

other stations. This represents its entry into the market.

**SELLER:** Chuckie Broadcasting Co., headed by President Ken Taishoff. Phone: 580-226-0421  
**FREQUENCY:** 1240 kHz; 95.7 MHz; 92.7 MHz; 107.1 MHz  
**POWER:** 1kw; 100kw at 449 feet; 6kw at 341 feet; 25kw at 335 feet  
**FORMAT:** Sports/Talk; Country; Classic Rock; Hot AC

## Virginia

**WCVA-AM & WCUL-FM/Culpeper**

**PRICE:** \$1.2 million  
**TERMS:** Asset sale for cash  
**BUYER:** Joyner Radio Inc., headed by President/Treasurer A. Thomas Joyner. Phone: 919-693-7900. It owns four other stations. This represents its entry into the market.  
**SELLER:** Culpeper Broadcasting Corp., headed by President Eugene

Sobel. Phone: 301-881-5151  
**FREQUENCY:** 1490 kHz; 103.1 MHz  
**POWER:** 680 watts; 600 watts at 1,027 feet  
**FORMAT:** Adult Standards; Country  
**BROKER:** Zoph Potts and Tom Snowden of Snowden Associates

## Wisconsin

**WKSH-AM/Sussex (Milwaukee-Racine)**

**PRICE:** \$2.6 million  
**TERMS:** Asset sale for cash  
**BUYER:** ABC Radio Inc., headed by President John Hare. Phone: 972-776-4648. It owns 64 other stations. This represents its entry into the market.  
**SELLER:** L&L Pewaukee Ventures Inc., headed by President Martin Laufer. Phone: 262-691-1036  
**FREQUENCY:** 1640 kHz  
**POWER:** 10kw day/1kw night  
**FORMAT:** Christian Talk

## Sirius Says Bankruptcy Reports Misleading

□ But one analyst says it's 'time to throw in the towel'

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

Taking aim at a Reuters story that suggested the company was facing a possible bankruptcy filing, Sirius Satellite Radio has defended itself against what it described as "misleading" press coverage. Sirius is also standing its ground in the face of Wall Street criticism concerning its financing requirements, arguing that its need for additional funding going forward has never been a secret.

The satcaster may have been driven to take the bullish stance after its stock price hit an all-time low amid a wave of negative news and fell below a dollar for the first time since the company went public. While the stock price has rebounded, it remains to be seen if Wall Street will once again embrace the company.

Sirius said that the Reuters story, which reported the satcaster's statement in an SEC filing that it could, under certain circumstances, be forced to file for bankruptcy, gave the impression that there had been a "new and troubling development" at Sirius. "This is blatantly false," Sirius said in its response. The company added that Reuters claimed its decision to print the information was based on an assertion that Sirius had never used the word *bankruptcy* in previous SEC filings; Sirius said that assertion is also "blatantly false."

Sirius VP/Corporate Communications Jim Collins told R&R that the references to potential bankruptcy were included in the filing as part of Sirius' efforts to be a responsible company. He said, "It's standard, routine, cautionary language. Bankruptcy ex-

ists as a possibility for us, just as it does for any other company out there. It's not what we intend, not what we prefer and not what we want. But all of these options are ones we have to consider."

Collins also said that Sirius' need for additional funding has never been a secret: "Everyone knows both XM [Satellite Radio] and Sirius need additional funding to carry them through."

About the need to shore up the company's finances — Sirius is going to need \$600 million in additional funding, with \$300 million of that in 2003 alone — Exec. VP/CFO John Scelfo said in the response to the Reuters story that the satcaster and its partners are "working toward the announcement of a transaction that will put our finances in top shape." Sirius President/CEO Joe Clayton said, "We are making significant progress in solidifying our balance sheet, and I remain extremely confident that we will secure additional financing shortly."

Still, the announcement of the need for funding — coupled with some negative reaction from Wall Street analysts to the company's Q2 finan-

cial, released Aug. 13 — drove Sirius' stock to an all-time low of 76 cents per share on Aug. 14. It rebounded the next day to close at \$1.44 per share as Sirius announced that BMW will offer the satellite radio service in Mini cars starting in Q4. SIRI closed at \$1.25 on Tuesday.

But Sirius will probably need to do more to impress at least one Wall Street analyst who has lost faith in the satcaster. Saying it is "time to throw in the towel," Salomon Smith Barney's Armand Musey cut his rating on the stock from "market perform" to "sell" and slashed his target price from \$6 to \$1.

"Despite the potential for future upside if everything goes well," Musey said, "in the current environment — given Sirius' repeated failure to meet its target and satellite radio barely hitting industry forecasts — our overriding concern is that any future funding will penalize existing shareholders with excessive dilution. Simply put, we recommend that investors look elsewhere for a play in the satellite radio sector." Responding to the criticism, Collins told R&R that Musey has "always been down on Sirius."

Musey also lambasted the company for its inability to meet his subscriber estimates and its decision to set a full-year subscriber forecast of 75,000, below his earlier prediction of between 100,000-150,000. Collins responded that Sirius believed it was best to "put a stake in the ground" with a solid pre-

## BUSINESS BRIEFS

Continued from Page 4

## Revenue Down For Big City, TM Century

**B**ig City Radio's net loss improved in the second quarter from \$7.7 million (52 cents per share) to \$7.1 million (46 cents), but revenue decreased 40%, to \$3.4 million. The company has a \$9.8 million semiannual interest payment due on Sept. 15, and to make the payment it will need to secure additional debt or equity financing — or sell assets — because it had only about \$4.7 million on hand at the end of Q2. In a statement similar to those in previous filings, Big City said, "There can be no assurances that the company will be able to obtain any such financing or sell assets on acceptable terms or at all. These matters raise substantial doubt about the company's ability to continue as a going concern."

**TM Century's** net revenue dipped 3% in fiscal Q3, to \$1.16 million. The provider of music libraries and jingles to radio blamed the drop on the aftermath of the Sept. 11, 2001 terrorist attacks, explaining that 50% of its revenue has historically been derived from barter agreements for its product lines, and those deals dropped off following 9/11. In fact, barter revenue fell 25%, to \$390,000. Still, the company's net income increased from \$35.9 million (1 cent per share) to \$79.8 million (3 cents).

Continued on Page 12

diction, rather than reacting to forecast ranges originating with analysts. In fact, the 75,000 figure was Sirius' first-ever full-year prediction. "We wanted to give analysts something they could hang their hat on," Collins said.

Ladenburg Thalmann analyst John Stone also commented on Sirius, pointing out that it may actually benefit from the path blazed by front-runner XM. He said that, as Sirius toils to catch up with its rival, "It should benefit from a better-educated buying

public that knows what satellite radio is and greater floor traffic generated by its competitor."

Stone further believes that any sales gains Sirius may enjoy in the future could come at the expense of XM, because, in his view, Sirius hasn't sufficiently stepped up its advertising. "We believe that the low category awareness, combined with the light advertising load we are seeing for Sirius, means that Sirius is concentrating on poaching share from XM rather than growing the category."



## INDUSTRY X-RAY: COMPUTERS AND THE INTERNET

■ *New models, fast connections, back-to-school season — need we say more?*

**By Jeff Green**

Executive Editor  
 jgreen@radioandrecords.com



JEFF GREEN

Any parent with kids past toddler age knows that back-to-school season means more than new clothes, Trapper Keepers and mechanical pencils. It's time to think seriously about dumping that old computer for a shiny new 2.5 GHz roadster loaded with Roxio's Easy CD Creator, an 80-gig hard drive, an LCD monitor and wireless network capability. While parents can say, "It's for the kids," plenty of single adults and empty-nesters are in the market

for computers, too, thanks to widely available broadband service, price breaks, cheaper digital cameras, Windows XP and the new iMacs.

With nearly \$200 million in network and national spot advertising, the fast-growing computer, software and Internet segment ranks sixth among the top 30 advertising categories. With computer retailers' biggest season starting in August and running through March, now is the time to pitch computer stores, office-supply and home stores, electronics retailers, mass merchandisers, computer-repair and -upgrade services, cable and phone companies and related accounts to bring their business to you.

### WHO'S IN THE MARKET FOR COMPUTER GEAR?

Media Audit reports that 23% of adults are planning to buy PCs or computer equipment over the next 12 months. Scarborough Research says 14% will get new computers, 22% will upgrade hardware, 17% will upgrade accessories (printers, scanners etc.), and 13% will upgrade their Internet connections. U.S. household ownership rates: 59% own desktop computers (average price new: \$900), 56% have color printers, 34% have scanners, 23% own notebook or laptop computers, 22% have Zip drives or other mass-storage devices, 14% have palmtop PCs, 11% have flat-panel monitors, and 10% have set up routers or hubs. According to Decision Analyst, computers are second only to vacations as the most likely major purchase for adults in 2002.

While women slightly outnumber men among adult computer owners, computer buyers lean decidedly male, with men indexing at 114 and women at 86. Harris Interactive says women are more involved than men in first computer purchases, but men are more involved in followup purchases. The demo for computer buyers runs to 18-54-year-olds, centered in the 18-34 demo and most focused in the 18-24 cell. It's not going to be easy to sell many computers to listeners 55 and beyond, at least until the baby boom generation gets a little older.

Those planning to buy computers are more likely than not to own one already, indexing at 112. Most computer buyers have income of \$35,000-plus, and

### RADIO-SPENDING PROFILE

Here's how much radio gets of all computer advertising in 25 selected top 40 markets. No. 13 is the median market.

Median	18.7%
High	32.6%
Mean	17.5%
Low	7.8%

- 2001 all-category overall radio growth rate: -7%
- 2001 computer category overall radio growth rate: -39%
- Computer category as a percentage of total radio expenditures: 1.3%

Source: Miller, Kaplan, Arase & Co.

they're likely to be making \$50,000 or more, which goes to show that, although computers are more affordable than ever, they're still not blue-collar items. In fact, Simmons says that nearly 70% of all home PCs are owned by adults who make at least \$50,000 per year.

Scarborough's research shows that, compared to whites and Asians, black and Hispanic people don't spend much time online. That may be because the latter groups are still in the acquisition market for computers. But look for that to change: Media Audit reports that black people index at 128 among those planning to buy computers, and Hispanics come in at 99. Both figures are well above current activity levels. Moreover, blacks and Hispanics make up 25% or more of the population in eight of the 12 markets where upcoming computer purchases index highest. Additionally, Urban and Urban AC formats index highest among radio listeners planning to buy computers and computer equipment in the coming year.

### WHERE COMPUTER BUYERS LIVE

Below are the 12 top-indexing markets for people planning to buy computers or computer equipment in the next year.

Metro Area	Index	% Planning To Buy
1 Colorado Springs	111	25.7
2 New York	110	25.5
3 San Francisco	110	25.4
4 Washington, DC	109	25.3
5 Orlando	109	25.1
6 Houston	108	25.0
7 Jacksonville	107	24.8
8 Norfolk	107	24.7
9 Charleston, SC	105	24.6
10 Spokane	105	24.4
11 Albany, NY	105	24.3
(tie) Salt Lake City	105	24.3

Source: Media Audit

### COMPUTER-INDUSTRY SEEDING AND SELLING POINTS

• Emphasize your clients' websites in ad copy. Shopping is among the most popular online activities, so capitalize on your accounts' Internet presence to help build their businesses. Remember, web traffic can be measured against the timing of an ad schedule, which can prove your station delivers results.

• People buy more online than just airline tickets and computer supplies. Other local retailers losing sales to the Internet are sellers of CDs, toys, sporting goods, electronic gear, flowers, jewelry, vitamins and pet supplies. If your format is strong with Internet users, these categories could be valuable prospects.

• NTR initiatives are perfect for bringing in computer dealers. Running a home show? People planning to buy a computer in the next year are also much more likely than average to be planning to buy a home within the next two years, whether they already own a home (index: 143) or rent (152). Got a sports show? Computer buyers are avid hunters and fishermen (120), snow skiers (137) and golfers (116). They also love boxing, wrestling and hockey. How about a job fair? Computer buyers index strongly among those who read the employment classifieds (136). Vacation and travel shows make sense too: Computer buyers are frequent fliers and car renters.

• Schedule mobile-phone spots adjacent to computer spots in stopsets. Those planning to buy computers index at an ear-buzzing 167 among people planning to buy cell phones. Pairing commercials for these product categories makes them work more like program content than typical spots.

• Radio is more effective at reaching computer buyers who are heavy media users. Computer buyers are naturally media-friendly, what with CD burning, DVDs and web surfing. Indexing at 114, radio is matched only by outdoor (also 114) and leads direct mail (109), newspapers (99) and television (96) in reaching people who are planning to buy computer gear and who are heavily exposed to other media. The most efficient dayparts for reaching computer purchasers? Afternoon drive, 7pm-midnight and overnights.

• October is Computer Learning Month. Equipment manufacturers and competing media may use this promotional hook to draw attention to computers, so be sure to bring it up in your proposals.

• Suggest including computer tips in ad copy. Yankelovich Partners reports that customers spend 23 hours gathering information before they make a major computer or home-office purchase. Why not offer a tip in a retailer's ad copy to make the spot informational and reinforce the dealer's expertise? Computer tips could include advice on antivirus software, CD burning, wireless capability, safe surfing for children and other hot topics.

• Reinforce positive purchasing factors. Greenfield Online says the primary motivators for the purchase of computer-related merchandise are cost (31%), referral by a friend (25%), independent product reviews (17%) and brand recognition (13%). The top PC brands in 2001 were Dell (24.5%), Compaq (12.5%), Hewlett-Packard (10%), Gateway (7.4%) and IBM (5.7%).

Continued on Page 9

MMS

management • marketing • sales

## ADVISORY COUNCIL, ARBITRON SEEK COMMON GROUND

**Arbitron's Portable People Meter goes live in 2003! Arbitron answers your questions about how the PPM works and what it entails for both panelists and radio stations.**

### Countdown To The People Meter



**Much has been reported about the simmering tension between the radio industry and Arbitron over the impending rollout of the Portable People Meter. Last month the Arbitron Radio Advisory Council passed a resolution outlining the industry's biggest concerns regarding the PPM, and Arbitron followed up with a response to the resolution. Below are the complete texts of the Advisory Council's resolution and Arbitron's response.**

Note that neither the resolution nor Arbitron's response refers to the issue of the increased rates that will be paid by radio stations after the PPM is rolled out — Arbitron has acknowledged that radio will have to shoulder some of the extra costs involved in electronic measurement. The radio industry has been unwilling to support the PPM until it knows the precise amount of the added costs, but Arbitron has said that it will not know the extent of the increases until it has a commitment from Nielsen Media Research to support the project. The level of support Arbitron receives from Nielsen will, Arbitron has said, dictate the support the PPM will need from the radio industry.

#### **Arbitron Radio Advisory Council Resolution**

The Radio Advisory Council agrees that Arbitron's proposed Portable People Meter methodology holds significant promise for radio audience measurement.

It is clear, however, that the data made available so far leaves many important questions unanswered

regarding respondent behavior, respondent audience levels and our industry's business processes.

The council believes that reported audience levels and respondent behavior must be fully understood before any potential benefits to our business can be discussed and evaluated.

Since Arbitron has already agreed to provide information about the potential costs of PPM technology to the radio industry, the council requests that Arbitron immediately undertake the following steps that will allow our industry to potentially evaluate the PPM implementation. We feel the following steps will assist us in resolving the presently unresolved issues.

We believe the additional time and commitment by Arbitron are reasonable, considering the short- and long-range impact and change this technology brings to our industry.

1. In order to raise confidence in PPM, we ask that a parallel PPM study in Philadelphia be conducted to further validate the PPM and panel methodology. This panel size to be equal to a full-market complement of meters in the Philadelphia market.

2. A second market study be conducted recognizing the significance of the Hispanic population. The market to represent current language-preference issues and appropriate population base. These market data results to be used to further validate the data obtained from the Philadelphia study. The market for this study to be determined with input from the PPM subcommittee of this council.

3. A study to be conducted to further determine the lifestyle patterns as to listening habits in morning time periods and to determine how reporting varies between the PPM and the current diary method.

In conclusion, we respectfully ask that no rollout schedule be defined until this council has the opportunity to review the above-requested information.

We, as a council, also recognize that the implementation of new technology will change the current values on which radio is bought and sold; so, therefore, feel that these requests and further evaluation will be necessary for this group and the radio industry to endorse this particular method of audience-measurement data-gathering.

#### **Arbitron's Response**

Arbitron Inc. announced that it will expand its

Portable People Market trial in the United States.

The company plans to equip a new and separate panel of approximately 1,000 consumers in the Philadelphia Radio Metro Survey Area that will allow direct comparisons to the radio-station audience estimates being produced by the existing panel of consumers in the current PPM market trial.

Arbitron also announced that it agrees in principle with the radio industry's request for a second Portable People Meter market trial in one of the top 25 Hispanic markets. The company noted that fielding this second PPM trial market would be contingent on the formation of the proposed joint venture with Nielsen Media Research.

The company also reaffirmed its commitment to a thorough examination of radio listening, diarykeeping behavior and PPM compliance during the morning drive time period and other radio dayparts.

"Through our Radio Advisory Council and through the Radio Advertising Bureau, our customers have asked for expanded market trials to give the industry the information it needs to embrace the Portable People Meter as an improved means of measuring radio audiences," said Steve Morris, President and Chief Executive Officer, Arbitron Inc.

"Arbitron welcomes the involvement of our radio customers in the PPM development process," continued Mr. Morris. "We are confident that any expansion of the trial would further demonstrate the validity of PPM, paving the way for industrywide acceptance of our new audience-measurement system. With that ultimate goal in mind, we intend to deploy this expansion of the trial while maintaining our overall financial plan for 2002."

The company noted that the timing and additional specifications for the parallel Philadelphia PPM panel will be decided over the next few weeks.

Nielsen Media Research is providing financial support as well as its television-survey research expertise in the U.S. market trial of the Portable People Meter. Nielsen also has an option to join Arbitron in the commercial deployment of the Arbitron Portable People Meter in the United States.

*Have a question about Arbitron's Portable People Meter? E-mail Jeff Green at [jgreen@radioandrecords.com](mailto:jgreen@radioandrecords.com).*

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**INDUSTRY X-RAY**

Continued from Page 7

**CONSUMERS USE THE WEB TO MAKE BUYING DECISIONS**

Just 43% of people who have Internet access have spent \$100 or more on online purchases in the past year, and only 19% have spent \$500 or more online — but don't be fooled by those statistics. What's important for sellers is how consumers rely on the Internet to help make decisions about their (mostly off-line) shopping. Below are the top 10 online activities, ranked by the number of people with 'Net access who take part in them.

Activity	% Of 'Net Users
1 E-mail	92
2 Research and education	42
3 Shopping	41
4 News	40
5 Work-related activities	32
6 Games	30
7 Financial information or services	29
8 Purchase items or services	26
9 Local information	24
10 Internet yellow pages	23

Source: Scarborough, 2001

**TOP-INDEXING FORMATS AMONG 'NET USERS AND COMPUTER BUYERS**

Twenty-two percent of adults spend 10 or more hours a week online. Those adults index decidedly male, at 120, vs. female, 82, and they index at 113 for household income of \$50,000-\$75,000. Other strong-indexing characteristics among Internet users: Asian, 180; single, 126; college graduate, 141; professional or manager, 145; and white-collar, 132. With those demographics in mind, here is how active web surfers and upcoming buyers index among selected radio formats, ranked in order of combined totals:

Format	Scarborough Internet Index	Media Audit Buyer Index
Alternative	151	133
Sports	140	126
Triple A	146	119
Active Rock	136	122
Hot AC	130	123
Rock	130	123
CHR/Rhythmic	123	128
CHR/Pop	122	128
Classic Rock	124	126
Talk	139	110
Urban	99	144
Smooth Jazz	113	126
News	120	117
Classic Hits	105	124
Urban AC	94	135
AC	111	110
Oldies	106	112
Cont. Christian	107	110
News/Talk	109	94
Country	96	97
Spanish	68	117
Adult Standards	66	70

**COMPETITIVE MEDIA SPENDING ON COMPUTERS AND INTERNET SERVICES**

Figures in all tables are as of 2001, in thousands of dollars

**COMPUTER PRODUCTS AND SERVICES**

Product Or Service	Local Newspapers	Outdoor	Spot TV	Network Radio	Nat'l Spot Radio	Nat'l Radio % Share
Computers and systems	41,012	11,109	3,838	0	4,800	1.2
Computers, corporate	3,012	0	4,640	2,370	129	1.3
Electronic organizers	1,666	17	0	1,014	572	5.3
Computer printers	10,461	0	7,235	9,197	7,287	16.3
Computer components (excluding printers)	3,631	2,053	1,431	724	4,728	9.7
Computer games, educational software	34	394	239	1,416	374	4.4
Other software	17,254	14,467	19,354	229	6,365	0.9
ISPs, web hosts	28,393	10,900	164,355	2,561	38,964	6.0
Internet business and home-office services	186	207	2,196	408	1,535	9.8
Off-line Internet support	2,296	1,141	5,273	0	5,151	1.9

**COMPUTERS & COMPUTER SYSTEMS**

Manufacturers	Local Newspapers	Outdoor	Spot TV	Network Radio	Nat'l Spot Radio	Nat'l Radio % Share
Apple	43	8,253	645	0	0	0
Compaq	18,017	61	2,575	0	0	0
Gateway	8,809	2	236	0	2,585	6.9
IBM	7,596	902	129	0	1,232	2.1
Palm	90	903	0	0	160	1.0
Sony	188	0	92	0	0	0
Toshiba	45	0	67	0	810	8.5

**COMPUTERS: CORPORATE**

Manufacturers	Local Newspapers	Outdoor	Spot TV	Network Radio	Nat'l Spot Radio	Nat'l Radio % Share
HP	1,091	0	8	90	90	0.5
IBM	313	0	16	0	39	0.1
Novell	0	0	0	2,279	0	98.0

**PRINTERS**

Printer manufacturers spending \$500,000 or more on national radio.

Manufacturers	Local Newspapers	Outdoor	Spot TV	Network Radio	Nat'l Spot Radio	Nat'l Radio % Share
Canon	2,410	0	2,986	0	1,559	6.4
Minolta	0	0	0	0	506	36.7
Seiko Epson	7,212	0	0	9,197	5,146	42.0

**COMPONENTS**

Computer-components manufacturers spending \$1 million or more on national radio.

Manufacturers	Local Newspapers	Outdoor	Spot TV	Network Radio	Nat'l Spot Radio	Nat'l Radio % Share
Advanced Micro Devices	0	0	0	0	1,023	10.6
Intel	1,276	1,372	1,264	0	3,128	2.7

**SOFTWARE**

Selected software companies using national radio.

Manufacturers	Local Newspapers	Outdoor	Spot TV	Network Radio	Nat'l Spot Radio	Nat'l Radio % Share
Electronic Arts	34	0	0	0	253	0.2
Microsoft	9,389	4,196	422	0	2,477	0.8
Rational Software	0	0	0	0	826	19.0
SAS Institute	0	0	4,085	0	1,483	7.9
Sprint Corp.	0	0	0	0	240	100.0
Symantec	0	0	11	0	566	6.9

Source: Competitive Media Reporting, 2001

# Don't Give The People What They Want

A poster to the broadcast mailing list on Broadcast.net recently threw down a challenge to online stations and traditional broadcast outlets:



David Lawrence

"It seems that a lot of stations are programmed to impress other program directors rather than to please audiences. Has anybody done a focus-group study to see if listeners really want a lot of production gimmicks, etc.?"

That observation reminded me that whether you're an air personality or a programmer for a station on the Internet, you should *not* entertain based on what the audience claims it wants. Entertainment should be based on what the entertainer thinks would sound, look or laugh best, sometimes decided in concert with an "editor" of some sort, such as an engineer, producer or program director.

Even with the constant yammering and blustering about the 'Net as the last great place to find entertainment diversity, there is a huge gap between what an audience truly hungers for and what the members of that audience are willing to say they like. For all the complaining about boring rotations and bland programming, that approach works, and works well, for the way people really use their radios and the Internet — a chunk at a time.

But you won't catch a listener saying out loud that more eclectic radio would be a bad thing. Eclectic radio is a popular thing to promote, all the while trashing tightly formatted stations. But as long as advertisers pay attention only to Arbitron and MeasureCast — and as long as radio and online stations stay in business because of the advertisers — those are the rules of the game. Tight formats get ratings, and you either play to win or you don't. Building AQH or TTSL is nothing to feel guilty about or to try to change.

Once you start down the path of giving any more than cursory attention to what the audience says it wants, you become a slave to that approach. You can choose to go down that path, but the best programmers do not.

That said, there is no doubt that too many PDs, especially in smaller markets, are either unwilling or unable to be anything but sheep. Wave after wave of fads in production techniques, programming approaches, positioning statements and formats have swept through the industry — some with great success, some with spectacular flameouts, and some finding their way online.

Every so often someone pushes hard enough to do something genuinely new and so quietly attractive and different that the audience laps it up. And that starts the sweeping wave of the newest fad all over again.

David Lawrence is heard daily on more than 150 radio stations on his nationally syndicated shows: *Online To-night*, 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

## CHR/Pop

LW	TW	ARTIST	CD/Title
2	1	NELLY	Nellyville/"Herre," "Dilemma"
1	2	EMINEM	The Eminem Show/"Without," "Closet"
3	3	ASHANTI	Ashanti/"Foolish," "Happy"
4	4	AVRIL LAVIGNE	Let Go/"Complicated"
6	5	PINK	Missundaztood/"Pill"
7	6	CHAD KROEGER	Spider-Man/"Hero"
8	7	JOHN MAYER	Room For Squares/"Such"
5	8	JIMMY EAT WORLD	Bleed American/"Middle"
9	9	CREED	Weathered/"Breath"
11	10	SHERYL CROW	C'mon, C'mon/"Soak"
12	11	JENNIFER LOPEZ	J. Lo/"Alright"
—	12	IRV GOTTI	Irv Gotti Presents The Inc./"Down"
15	13	DIRTY VEGAS	Dirty Vegas/"Days"
16	14	ENRIQUE IGLESIAS	Escape/"Lights"
14	15	SHAKIRA	Laundry Service/"Objection"
13	16	VANESSA CARLTON	Be Not Nobody/"Miles," "Ordinary"
10	17	NICKELBACK	Silver Side Up/"Bad"
17	18	EVE	Eve-olution/"Gangsta"
19	19	CAM'RON	Come Home With Me/"Boy"
—	20	BRANDY	Full Moon/"Moon"

## Urban

LW	TW	ARTIST	CD/Title
3	1	EMINEM	The Eminem Show/"Without"
1	2	ASHANTI	Foolish/"Baby," "Happy"
2	3	NELLY	Nellyville/"Herre," "Dilemma"
9	4	DONELL JONES	Life Goes On/"Know"
4	5	MUSIQ	Juslieni/"Halfcrazy"
12	6	USHER	8701/"Help"
8	7	ANGIE STONE	Mahogany Soul/"Miss"
10	8	JOE	Better Days/"Woman"
—	9	MARIO	Mario/"Friend"
5	10	RUFF ENZ	Someone To Love You/"Someone"
6	11	LUDACRIS	Word Of Mouf/"Move"
13	12	FABLOUS	Barbershop/"Trade"
—	13	WYCLEF JEAN	Masquerade/"Wrongs"
16	14	MAXWELL	Now/"Work"
17	15	LUTHER VANDROSS	Luther Vandross/"Rather"
20	16	MARY MARY	Incredible/"Morning"
—	17	ALICIA KEYS	Songs In A Minor/"Call"
11	18	JA RULE	Pain Is Love/"Down"
—	19	FAITH EVANS	Faithfully/"Burnin'"
—	20	RAPHAEL SAAIDIQ	Instant Vintage/"Faithful"

## Country

LW	TW	ARTIST	CD/Title
1	1	TOBY KEITH	Unleashed/"Red"
2	2	KENNY CHESNEY	No Shoes, No Shirt.../"Stuff"
6	3	DIXIE CHICKS	Home/"Gone"
3	4	DARRYL WORLEY	I Miss My Friend/"Friend"
8	5	KEITH URBAN	Somebody Like You/"Somebody"
4	6	GARY ALLAN	Alright Guy/"One"
5	7	ALAN JACKSON	Drive/"Work"
11	8	STEVE AZAR	Waitin' On Joe/"Don't"
14	9	PHIL VASSAR	American Child/"Child"
13	10	SARA EVANS	Born To Fly/"Looking"
12	11	GEORGE STRAIT	The Road Less Traveled/"Living"
10	12	TIM MCGRAW	Set This Circus Down/"Unbroken"
9	13	ANDY GRIGGS	Freedom/"Tonight"
—	14	DIAMOND RIO	Completely/"Beautiful"
—	15	JOE NICHOLS	Man With A Memory/"Impossible"
15	16	TRACY BYRD	Ten Rounds/"Ten"
—	17	BLAKE SHELTON	Blake Shelton/"Red"
19	18	JOHN M. MONTGOMERY	Pictures/"Til"
—	19	JAMES OTTO	James Otto/"Ball"
—	20	AARON LINES	Aaron Lines/"Hide"

## Smooth Jazz

LW	TW	ARTIST	CD/Title
1	1	NORAH JONES	Come Away With Me/"Why"
4	2	BONEY JAMES	Ride/"RPM"
3	3	KIM WATERS	From The Heart/"Dawn," "House"
6	4	FOURPLAY	Heartfelt/"Rollin'"
2	5	BRIAN CULBERTSON	Nice & Slow/"Without"
5	6	BRAXTON BROTHERS	Both Sides/"Whenever"
7	7	GREG ADAMS	Midnight Morning/"Roadhouse"
8	8	GERALD ALBRIGHT	Groovology/"Ain't"
9	9	NORMAN BROWN	Just Chillin'/"Chillin'"
10	10	PIECES OF A DREAM	Acquainted With The Night/"Vision"
13	11	LARRY CARLTON	Deep Into It/"Magic"
11	12	WAYMAN TISDALE	Face To Face/"Hide"
12	13	JONATHAN BUTLER	Surrender/"Wake"
18	14	PETER WHITE	Glow/"Bueno"
14	15	RUSS FREEMAN	To Grover With Love/"East"
15	16	THE RIPPINGTONS	Life In The Tropics/"Caribbean"
17	17	DOWN TO THE BONE	Crazy Vibes And Things/"Glide"
—	18	RICHARD ELLIOT	Crush/"Shotgun"
19	19	GERALD ALBRIGHT	To Grover With Love/"Wine/light"
20	20	GREGG KARUKAS	Nightshift/"Nightshift"

## Hot AC

LW	TW	ARTIST	CD/Title
1	1	DAVE MATTHEWS BAND	Busted Stuff/"Going"
2	2	AVRIL LAVIGNE	Let Go/"Complicated"
3	3	COUNTING CROWS	Hard Candy/"American"
5	4	PINK	Missundaztood/"Get"
4	5	NICKELBACK	Silver Side Up/"Remind," "Bad"
6	6	CREED	Weathered/"Breath"
7	7	CHAD KROEGER	Spider-Man/"Hero"
8	8	NO DOUBT	Rock Steady/"Hella"
10	9	BRUCE SPRINGSTEEN	The Rising/"Rising"
11	10	SHERYL CROW	C'mon, C'mon/"Soak"
13	11	PUDDLE OF MUDD	Come Clean/"Blurry"
9	12	NORAH JONES	Come Away With Me/"Know"
12	13	JOHN MAYER	Room For Squares/"Such"
14	14	JIMMY EAT WORLD	Bleed American/"Middle"
18	15	SHAKIRA	Laundry Service/"Clothes"
16	16	JACK JOHNSON	Brushfire Fairytales/"Flake"
19	17	ENRIQUE IGLESIAS	Escape/"Escape"
20	18	VANESSA CARLTON	Be Not Nobody/"Miles"
—	19	DIRTY VEGAS	Dirty Vegas/"Days"
—	20	GOO GOO DOLLS	Gutterflower/"Machine"

## Alternative

LW	TW	ARTIST	CD/Title
1	1	RED HOT CHILI PEPPERS	By The Way/"Way," "Zephyr"
2	2	EMINEM	The Eminem Show/"Without"
5	3	SYSTEM OF A DOWN	Toxicity/"Aerials"
7	4	PUDDLE OF MUDD	Come Clean/"Drift," "She"
4	5	HIVES	Veni Vidi Vicious/"Hate"
3	6	JIMMY EAT WORLD	Bleed American/"Sweetness"
6	7	INCUBUS	Morning View/"Warning"
8	8	DAVE MATTHEWS BAND	Busted Stuff/"Going"
9	9	PAPA ROACH	Lovehatetragedy/"Not"
11	10	HOOBASTANK	Hoobastank/"Running"
10	11	CHAD KROEGER	Spider-Man/"Hero"
12	12	VINES	Highly Evolved/"Free"
13	13	NEW FOUND GLORY	Sticks And Stones/"Over"
14	14	KORN	Untouchables/"Thoughtless"
15	15	CREED	Weathered/"Breath"
16	16	JACK JOHNSON	Brushfire Fairytales/"Flake"
17	17	OUR LAOY PEACE	Gravity/"Somewhere"
—	18	TRUST COMPANY	The Lonely Position.../"Downfall"
19	19	BOX CAR RACER	Box Car Racer/"Feel"
—	20	LINKIN PARK	Hybrid Theory/"Points"

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 Amazon.com (Frozen), AT&T.net, B&N Radio, BarnesandNoble.com, BellSouth Radio, bolt Radio, ChoiceRadio.com, CDNow.com, Denver 93.3 Radio, DMX Music, Gracenote.com (Frozen), Launch.yahoo.com, MusicMatch, Music Choice, NextRadio Solutions, Q104.3 New York, Radio.Beonair.Com, Radio Free Virgin (Frozen), RealOne, Spinner.com, and Voice Of America-Music Mix — Music Mix. Voice Of America-Music Mix is weighted based on traffic reports by web traffic monitor MediaMetrix. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the six reporting formats.  
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Hugo Cole

General Manager/Data Services

www.gracenote.com

charts@gracenote.com

Gracenote has well over 1 million unique daily users of the CDDB Music Recognition Service. Each time a consumer inserts an audio CD into a computer with a CDDB-enabled Internet connection, track information for that CD is displayed on the user's computer or device, and the data is anonymously aggregated by CDDB. Here are the 50-most-played CDs last week:

# DIGITAL TOP 50<sup>SM</sup>

LW	TW	ARTIST	Album Title	Weeks On
1	1	EMINEM	The Eminem Show	14
2	2	NELLY	Nellyville	8
3	3	LINKIN PARK	Hybrid Theory	90
4	4	RED HOT CHILI PEPPERS	By The Way	6
6	5	SYSTEM OF A DOWN	Toxicity	50
5	6	LINKIN PARK	Reanimation	3
7	7	NORAH JONES	Come Away With Me	17
8	8	BEATLES	One	83
11	9	CREED	Weathered	39
10	10	ENYA	A Day Without Rain	76
9	11	BRUCE SPRINGSTEEN	The Rising	3
18	12	AVRIL LAVIGNE	Let Go	10
12	13	JOHN MAYER	Room For Squares	20
13	14	PINK	Missundaztood	33
17	15	U2	All That You Can't Leave Behind	96
14	16	ALICIA KEYS	Songs In A Minor	60
15	17	ASHANTI	Ashanti	20
16	18	NICKELBACK	Silver Side Up	49
19	19	CELINE DION	A New Day Has Come	21
26	20	JACK JOHNSON	Brushfire Fairytales	10
27	21	PUDDLE OF MUDD	Come Clean	37
20	22	SHAKIRA	Laundry Service	40
32	23	BLINK-182	Take Off Your Pants & Jacket	62
37	24	UTADA HIKARU	Deep River	9
24	25	LIMP BIZKIT	Chocolate Starfish And...	97
34	26	ORIGINAL SOUNDTRACK	Moulin Rouge	42
39	27	TDDL	Lateralus	60
25	28	LUDACRIS	Word Of Mouf	38
28	29	LENNY KRAVITZ	Greatest Hits	97
35	30	ORIGINAL SOUNDTRACK	O Brother	36
—	31	DAVE MATTHEWS BAND	Everyday	68
47	32	USHER	8701	45
21	33	KYLIE MINOGUE	Fever	25
36	34	AEROSMITH	O, Yeah! Ultimate Aerosmith Hits	7
30	35	P.O.D.	Satellite	35
23	36	OASIS	Heathen Chemistry	7
40	37	KORN	Untouchables	10
—	38	B'Z	Green	4
29	39	JOSH GROBAN	Josh Groban	8
44	40	PINK FLOYD	Echoes (The Best Of Pink Floyd)	41
—	41	STROKES	Is This It	16
22	42	TOBY KEITH	Unleashed	4
—	43	VARIOUS ARTISTS	XXX	1
—	44	TENACIOUS D	Tenacious D	3
41	45	FLAMING LIPS	Yoshimi Battles...	2
38	46	MUSIQ SOULCHILD	Juslieni (Just Listen)	3
—	47	INDIA.ARIE	Acoustic Soul	5
—	48	ENRIQUE IGLESIAS	Escape	31
—	49	RIP SLYME	Tokyo Classic	1
43	50	STAINED	Break The Cycle	63

**Wilde Resumes PD Role At WLUM/Mil.**

Tommy Wilde has been officially tapped as PD of WLUM/Milwaukee. He has been the acting PD of the Milwaukee Radio Alliance Active Rocker since April, when Randy Hawke exited to become PD at WJJO/Madison.



Wilde

Wilde was also WLUM's webmaster and held a swing shift.

The appointment marks Wilde's second stint as PD of 'LUM. He programmed the station from 1996-98, when WLUM was Alternative. Wilde joined the station in 1992 but left for two years (1998-2000) while he started a web-design company, Milwaukee Interactive, for radio websites.

"I'm thrilled to be back," Wilde told R&R. "I love working for a small company and not a big conglomerate. It's nice to be able to walk into your owner's office, rather than wait for a stockholders' meeting."

Prior to joining 'LUM, Wilde worked at CHR/Pop WSNX/Grand Rapids, where he did nights and research. He has also worked at KWK/St. Louis.

**RAB**

Continued from Page 1

figures and bodes well for back-to-school sales and the upcoming holiday season," RAB President/CEO Gary Fries said. "Looking forward, we see signs that radio's growth will outperform the economy in general, resulting in a steady and strong recovery in 2002."

**Rebirth Of The Sweat**



Elektra artist Keith Sweat gave a performance at the Highlands in Hollywood last month to promote his recent release, Rebirth. After the show he took some time to hang out with Elektra executives and labelmates Hustlechild, whose self-titled debut album is due out next month. Seen here are (l-r) Elektra Sr. VP/Urban Promotion Richard Nash, Sweat, Hustlechild member Earl, Elektra Exec. VP/GM Greg Thompson and Hustlechild members Eddie and Trick.

**Hogan**

Continued from Page 1

"He has made his mark as a leader in the company," Mays said. "Our folks in Clear Channel Radio know John very well. This announcement will not come as a surprise to them."

While Mays conducted an extensive search to find Michaels' successor, in the end he based his decision on Hogan's ability to lead the company as it transitions from acquisitions to operations. "John brings the combination of sales leadership, operating vision and industry experience that is so important to our next phase of growth," Mays said. "With much of the acquisition activity behind us, the overriding operating goal is to grow our business organically, leveraging assets now in place. John is both uniquely suited and qualified to lead that charge."

Still, Mays was quick to point out that Hogan was selected from an

impressive talent pool. "The radio industry and our company are full of tremendous talent, and it was a pleasure to speak with so many qualified candidates," he said.

Hogan began his radio career in 1981 as an AE with Jacor Broadcasting. He became GM of the company's Atlanta operations in 1991 and rose to Market Manager of the Atlanta group three years later. He was named Sr. VP/Radio for the company in 1996. After Clear Channel acquired Jacor in 1999, Hogan continued to rise through the ranks, taking on the President/COO role in August 2001.

"The opportunity to lead the greatest people and properties in radio is an extraordinary one," Hogan said. "I am honored to work with Mark, Lowry and Randall Mays and the countless individuals in Clear Channel stations all over the country as we continue to reinvent our business. Being able to work

**WNEW**

Continued from Page 1

having sex in the famed cathedral as part of a contest orchestrated by the WNEW afternoon talk team. Also arrested and later released was Paul Mercurio, who was reportedly acting as a lookout for the couple while providing listeners with a live play-by-play, via cell phone, of their illicit liaison. A church usher who discovered the couple told the *New York Daily News* that the incident took place just five feet away from parishioners who were there to pray on the Feast of the Assumption, a holy day for Catholics.

The stunt was part of what is reported to be an annual contest in which Opie & Anthony offer prizes to couples who agree to have sex in the riskiest places around the city. A list that police confiscated from Mercurio reportedly outlined how many points would be awarded to contestants for having sex in various locations, including churches and major tourist landmarks.

The day after the incident Stevens released a statement that read, "WNEW regrets the unfortunate in-

cident that took place, we apologize to anyone who has been offended, and we have taken measures to ensure that this does not happen again." But that apology seemed to fall on deaf ears, as New York's Catholic League for Religious & Civil Rights and other groups repeated their calls for the FCC to revoke WNEW's license over the stunt.

In fact, FCC Commissioner Michael Copps said Monday that he had received many outraged e-mails and phone calls, which he has forwarded to the FCC's Enforcement Bureau. Copps also stated that, if press accounts of the incident are found to be correct, the FCC should consider the strongest enforcement action possible, "up to and including revocation of the station's license."

This incident isn't the first in which Opie & Anthony have caused problems for their employer, Infinity Broadcasting. Viacom's radio division previously handed over several thousand dollars in fines as the result of two *Opie & Anthony Show* broadcasts that the FCC deemed to be indecent.

**Ellis**

Continued from Page 1

to seek out, explore and maximize avenues of exposure for the music she works with. With Lisa Ellis heading our new R&B/Rhythm-Crossover team, Columbia Records will be able to provide our artists with even greater opportunities to excel."

Ellis was most recently Columbia's VP/National Promotion (West

Coast) and VP/Crossover Promotion. She joined Columbia in 1995 as a local promotion manager and was named National Director/Crossover Promotion in 1998.

From 1990-92 Ellis worked at the Pepsi-Cola Co. as Marketing Manager. She was hired in 1992 by WPGC-FM/Washington as Promotions & Marketing Director, a position she held until becoming Sports Marketing Manager for Reebok International in 1994.

with an incredible team of managers in radio, as well as in entertainment, outdoor and television, makes this a truly unique and exciting deal.

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## National Radio

• **AMERICAN URBAN RADIO NETWORKS** offers extensive coverage of the anniversary of the Sept. 11 terrorist attacks, including morning and afternoon "Operation We Remember" reports, delivered via satellite to news affiliates nationwide. For more info, contact Tene Croom at 412-456-4035.

• **JONES RADIO NETWORKS** offers the hourlong *James Taylor Live in Concert* to AC stations on Sept. 14 on a market-exclusive basis. For more info, contact Shawn Smith at 800-426-9082 or [shawn.smith@jrnseattle.com](mailto:shawn.smith@jrnseattle.com).

• **PREMIERE RADIO NETWORKS**, in conjunction with BMG and the Elvis Presley Estate, presents the *Elvis 30 No. 1 Hits Radio Special*, to air from

## CHRONICLE

## CONDOLENCES

Radio-station owner and *Gainesville Sun* founder **Charles Smithgall Jr.**, 91, Aug. 19.

Drowning Pool singer **Dave Williams**, 30, Aug. 14.

WOI-AM/Ames, IA broadcaster **Doug Brown**, 66, Aug. 12.

Sept. 20-24. For more info, contact Amir Forester at Premiere, 818-461-5404.

• **TALK RADIO NETWORK** launches *The Veterans Radio Hour*, hosted by Gen. David Grange, live on Sundays, beginning Sept. 8 at 10pm ET. For more info, contact Kenneth DeCamp at 630-322-8000 or [kdc@veteransradiohour.com](mailto:kdc@veteransradiohour.com).

## Changes

**Adult Standards:** KIDD/Monterey adds a new morning show, *AM Monterey Bay*, hosted by **Mike Cleary**.

**CHR/Pop:** KKRZ/Portland, OR welcomes **Rob Ryan** as MD.

**News/Talk:** KIRO-AM/Seattle signs an exclusive five-year broadcast contract with the NFL's Seattle Seahawks ... WPTF-AM/Raleigh announces an exclusive two-year broadcast agreement with the NFL's Washington Redskins.

**Rock:** WLZX/Springfield, MA adds **Becky Pohotsky** as MD.

**Radio:** Journal Broadcast Group names **Chris Blanding** Corporate Technology Security Administrator.

**Records:** Universal Records appoints **Jamie Roberts Sr.** Dir./Media & Artist Relations.

**Industry:** MTV Networks names **Carole Robinson** EVP/Communications ... **Michelle Dunne** is upped to Project Manager at Broadcast Architecture ... Disc Makers adds **David Olinsky** as Nat'l Dir./Sales and **Healy Peck** as Outbound Tele-sales Manager.

## Horton

Continued from Page 3

Group as GSM for KPRT & KPRS/Kansas City but in 1997 returned to DC to become Events & Sr. Account Manager for CBS Radio. He later joined then-Jacor-owned WOCT/Baltimore as GSM.

"Bart has a wealth of radio experience that spans both large and small broadcast companies in several different markets," Nash said. "His professional experience and accomplishments make him a perfect fit for the job. I'm delighted to have him here, and I think he has the ability to help us take our stations to the next level."

## BUSINESS BRIEFS

Continued from Page 6

## FCC Actions

The FCC is seeking comment on the pending merger of **Hispanic Broadcasting** and **Univision**. Parties interested in filing petitions to deny or other comments related to the deal have until Sept. 3. Univision said in June it would buy Hispanic Broadcasting for \$3.5 billion.

• The FCC has fined WLVA/Lynchburg, VA licensee **Madison Broadcasting** \$12,000 for failing to keep a tower painted to ensure visibility and failing to post its towers' registration numbers. Madison argued that its president, who is the only officer and the director of the company, was unaware of the regulations, but the commission responded that licensees are required to know the rules. The broadcaster also argued that its financial situation makes it unable to pay the fine and provided a statement to that effect from its accountant. But the FCC, which typically accepts tax receipts in financial-hardship claims, said the accountant's statement was not acceptable proof of Madison's inability to pay.

• The FCC has reduced its fine on **Sycamore Valley Broadcasting**, licensee of WQSV/Ashland City, TN, from \$25,000 to \$4,000. The commission in April proposed the larger fine for a list of violations, including EAS violations, failure to reduce power after sunset, failure to maintain transmission-system monitoring and control and not repainting an antenna structure for sufficient visibility. While Sycamore didn't dispute the allegations, it asked the FCC for leniency based on its subsequent efforts to address the violations, as well as its inability to pay. The FCC responded that the company's remedial actions did not support cancellation or reduction of the fine, but a review of Sycamore's state tax returns from 1999-2001 provided justification for a smaller penalty.

• FCC Chairman **Michael Powell** last week launched "FCC University," a major training and development initiative for commission staff that is part of the larger reform and reorganization efforts Powell has undertaken since becoming Chairman last year. FCC employees can choose among general courses and classes geared toward engineers, economists and lawyers. Powell said the commission must be fluent in the language of market analysis, economics and new technologies if it's going to effectively carry out its mission. "I wanted the FCC University to be the very best employee-development program that anyone can find in the U.S. government," Powell said. "As we launch it today, I'm confident that it is."

## Ginsburg May Appeal Insider-Trading Charges

**DG Systems** Chairman **Scott Ginsburg** has asked the court that fined him \$1 million last month for insider trading to reverse its decision; if it does not, he may file an appeal with the U.S. Court of Appeals. Ginsburg was fined after the court ruled he violated securities law by providing information about EZ Communications and Katz Media Group to his brother and father, who reportedly profited from the information.

## Clear Channel Facing Large Bond Payouts

**Clear Channel Communications** has two convertible bonds worth nearly \$1.6 billion maturing by April 2003, and Bloomberg reported this week that if Clear Channel is to avoid cash payments on one of those bonds, the value of the company's stock will have to nearly quadruple. For the other bond, company value must improve by about 125% to avoid cash payouts. Clear Channel VP/Investor Relations Randy Palmer said the company plans to use part of its \$3.3 billion bank facility to repay the bonds.

## Cumulus Media Repurchases Preferred Stock

Using funds derived from an offering of 11.5 million shares of its class A common stock, **Cumulus Media** bought back 14,759 shares of its series A preferred stock for \$16.4 million between June 30 and July 31. Cumulus said it plans to finance its pending acquisitions of 23 stations across nine markets for \$111.7 million with cash on hand, the issuance of common stock and future cash flow. Most of the acquisitions are expected to close during Q3 and Q4.

## Cox Enters \$150 Million Credit Facility

**Cox Radio** entered into a \$150 million, 364-day senior unsecured revolving credit facility in late June, according to a recent SEC filing. The new credit agreement replaces a \$350 million, 364-day credit facility. Under the new arrangement, Cox can choose an interest-rate index based on the federal funds rate. The facility also amends certain financial covenants and provides for a letter of credit facility. In addition to the new credit deal, the company has a \$350 million, five-year credit facility scheduled to mature in 2005. As of June 30 Cox Radio had approximately \$210 million worth of outstanding debt under the five-year facility and no outstanding debt under the new facility.



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**72 million households**

Tom Calderone  
VP/Programming

Plays	
35	AVRIL LAVIGNE Complicated
35	LUDACRIS I/MYSTIKAL & I-20 Move Bitch
35	PINK Just Like A Pill
34	EVE I/ALICIA KEYS Gangsta Lovin'
32	N.O.R.E. Nothin'
31	IRV GOTTI PRESENTS... Down 4 U
30	WEEZER Keep Fishin'
28	EMINEM Cleanin' Out My Closet
28	MARIO Just A Friend 2002
24	SHAKIRA Objection (Tango)
22	VINES Get Free
21	SYSTEM OF A DOWN Aerials
18	NELLY Hot In Herre
18	NO DOUBT I/LADY SAW Underneath It All
18	WYCLEF JEAN I/CLAUDETTE ORTIZ Two Wrongs
18	KYLIE MINOGUE Love At First Sight
18	OUR LADY PEACE Somewhere Out There
17	ELVIS VS. JXL A Little Less Conversation
17	NAPPY ROOTS Po' Folks
17	WHITE STRIPES Dead Leaves & The Dirty Ground
16	AMERIE Why Don't We Fall In Love
16	RED HOT CHILI PEPPERS By The Way
16	NEW FOUND GLORY My Friends Over You
16	LINKIN PARK Points Of Authority
15	KORN Thoughtless
14	MONICA All Eyes On Me
14	BBMAK Out Of My Heart...
14	VANESSA CARLTON Ordinary Day
13	BEENIE MAN I/JANET JACKSON Feel It Boy
13	FABLOUS I/JAGGED EDGE Trade It All, Pt. 2
13	STYLES Goodtimes
13	CLIPSE Grindin'
12	ASHANTI Happy
12	TRICK DADDY I/CEE-LO & BIG BOI In Da Wind
11	P. DIDDY I/GINUWINE... I Need A Girl, Pt. 2
11	PAPA ROACH She Loves Me Not
11	JIMMY EAT WORLD Sweetness
11	LIL' WAYNE Way Of Life
11	ANGIE MARTINEZ If I Could Go
11	TRUST COMPANY Downfall
10	ENRIQUE IGLESIAS Don't Turn Off The Lights
10	JENNIFER LOVE HEWITT Barenaked
9	HIVES Hate To Say I Told You So
8	BRITNEY SPEARS Boys
8	SCARFACE On My Block
8	MOBY Extreme Ways
7	CAM'RON Hey Ma
7	LENNY KRAVITZ If I Could Fall In Love
7	CREED One Last Breath
7	3LW I Do (Wanna Get Close To You)
6	GAVIN ROSSDALE Adrenaline
5	FILTER Where Do We Go From Here
5	AUDIOVENT The Energy
4	GLASSJAW Cosmopolitan Bloodloss
4	MICHELLE BRANCH Goodbye To You
3	JUSTINCASE Don't Cry For Us
2	KHIA My Neck, My Back...
2	B2K Why I Love You
2	BIG TYMERS Still Fly
2	SOLUNA For All Time
2	DEFAULT Deny
2	EMINEM Without Me
2	N.E.R.D. Rock Star
2	ASH Burn Baby Burn
2	SEAN PAUL Gimme The Light

Video playlist for the week ending Aug. 17.

**75 million households**

Paul Marszalek  
VP/Music Programming

**ADDS**

MICHELLE BRANCH Goodbye To You	
JIMMY EAT WORLD Sweetness	
<b>Plays</b>	
AEROSMITH Girls Of Summer	25
PINK Just Like A Pill	25
CREED One Last Breath	24
JOHN MAYER No Such Thing	24
NO DOUBT I/LADY SAW Underneath It All	20
NORAH JONES Don't Know Why	20
SHAKIRA Objection (Tango)	19
RED HOT CHILI PEPPERS By The Way	19
SHERYL CROW Steve McQueen	19
KYLIE MINOGUE Love At First Sight	18
WEEZER Keep Fishin'	17
DAVE MATTHEWS BAND Where Are You Going	17
COUNTING CROWS American Girls	17
GOO GOD DOLLS Big Machine	17
OUR LADY PEACE Somewhere Out There	16
DEF LEPPARD Now	15
LENNY KRAVITZ If I Could Fall In Love	15
AMERIE Why Don't We Fall In Love	9
BBMAK Out Of My Head...	8
UNCLE KRACKER In A Little While	8
DARIUS RUCKER Wild One	8
JENNIFER LOVE HEWITT Barenaked	8
311 Amber	8
DUNCAN SHEIK On A High Note	7
MOBY Extreme Ways	5
BEENIE MAN I/JANET JACKSON Feel It Boy	2
COLDPLAY In My Place	2
VANESSA CARLTON Ordinary Day	2
ASHANTI Happy	2
ELTON JOHN Original Sin	2
THE CORRS I/BONO When The Stars Go Blue	1
WYCLEF JEAN I/CLAUDETTE ORTIZ Two Wrongs	1
NICKELBACK Never Again	1
MUSIQ Halfcrazy	1
JENNIFER LOPEZ I/NAS I'm Gonna Be Alright	1

Video airplay for Aug. 26 - Sept. 1.

**36 million households**

Cindy Mahmoud  
VP/Music Programming & Entertainment

**VIDEO PLAYLIST**

P. DIDDY I/GINUWINE... I Need A Girl, Pt. 2  
TRICK DADDY I/CEE-LO & BIG BOI In Da Wind  
NAPPY ROOTS Po' Folks  
STYLES Good Times  
AMERIE Why Don't We Fall In Love  
WYCLEF JEAN I/CLAUDETTE ORTIZ Two Wrongs  
FABLOUS I/JAGGED EDGE Trade It All, Pt. 2  
IRV GOTTI PRESENTS... Down 4 U  
EVE I/ALICIA KEYS Gangsta Lovin'  
LUDACRIS I/MYSTIKAL & I-20 Move Bitch

**RAP CITY TOP 10**

SLUM VILLAGE Tainted  
N.O.R.E. Nothin'  
LUDACRIS I/MYSTIKAL & I-20 Move Bitch  
EMINEM Cleanin' Out My Closet  
STYLES Goodtimes  
TRICK DADDY I/CEE-LO & BIG BOI In Da Wind  
LIL' WAYNE Way Of Life  
EVE I/ALICIA KEYS Gangsta Lovin'  
NAPPY ROOTS I/ANTHONY HAMILTON Po' Folks  
IRV GOTTI PRESENTS... Down 4 U

Video playlist for the week ending August 25.

**55 million households**

Peter Cohen  
VP/Programming

**Rap Adds**

No Adds

**Pop Adds**

No Adds

**Urban Adds**

No Adds

**Rhythmic Adds**

No Adds

**Rock Adds**

No Adds

Playlist frozen.

**56 million households**

Brian Phillips, Sr. VP/GM  
Chris Parr, VP/Music & Talent

**ADDS**

NICKEL CREEK This Side  
LITTLE BIG TOWN Everything Changes

**TOP 20**

BROOKS & DUNN My Heart Is Lost To You  
KENNY CHESNEY The Good Stuff  
DARRYL WORLEY I Miss My Friend  
TRACE ADKINS Help Me Understand  
BLAKE SHELTON O' Red  
DIXIE CHICKS Long Time Gone  
LONESTAR Not A Day Goes By  
MARK CHESNUTT She Was  
BRAD MARTIN Before I Knew Better  
PHIL VASSAR American Child  
DIAMOND RID Beautiful Mess  
KELLIE COFFEY When You Lie Next To Me  
LEE ANN WOMACK Something Worth Leaving Behind  
WILLIE NELSON Maria (Shut Up And Kiss Me)  
TOBY KEITH Courtesy Of The Red, White And Blue  
ALAN JACKSON Drive (For Daddy Gene)  
STEVE AZAR I Don't Have To Be Me ('Til Monday)  
MARTINA MCBRIDE Where Would You Be...  
JOE NICHOLS The Impossible  
MONTGOMERY GENTRY My Town

**HEAVY**

BLAKE SHELTON O' Red  
BROOKS & DUNN My Heart Is Lost To You  
DIXIE CHICKS Long Time Gone  
KENNY CHESNEY The Good Stuff  
LEE ANN WOMACK Something Worth Leaving Behind  
TOBY KEITH Courtesy Of The Red, White And Blue

**HOT SHOTS**

NICKEL CREEK This Side  
PINMONKEY Barbed Wire And Roses  
WILLIE NELSON Maria (Shut Up And Kiss Me)

Heavy rotation songs receive 28 plays per week.  
Hot Shots receive 21 plays per week.

This week's list is frozen.

**VIDEO PLAYLIST**

EVE I/ALICIA KEYS Gangsta Lovin'  
CLIPSE Grindin'  
JIMMY EAT WORLD Sweetness  
WEEZER Keep Fishin'  
RED HOT CHILI PEPPERS By The Way  
COLDPLAY In My Place  
LUDACRIS I/MYSTIKAL & I-20 Move Bitch  
VINES Get Free  
FAITH EVANS Burnin' Up  
LINKIN PARK Points Of Authority  
NELLY Hot In Herre  
PHANTOM PLANET Lonely Day  
SCARFACE On My Block  
KORN Thoughtless  
NAPPY ROOTS Po' Folks  
PAPA ROACH She Loves Me Not  
N.O.R.E. Nothin'

Video playlist for the week of Aug. 12-18.

## TELEVISION

### TOP TEN SHOWS

Total Audience  
(105.5 million households)

- 1 *Everybody Loves Raymond*
- 2 *CSI*
- 3 *American Idol (Tuesday)*
- 4 *American Idol (Wednesday)*
- 5 *60 Minutes*
- 6 *Law & Order: Criminal Intent*
- 7 *Dateline (Tuesday)*
- 8 *Dog Eat Dog*
- 9 *CSI (Sunday, 8:10pm)*
- 10 *Becker*

August 12 - 18

Teens  
12-17

- 1 *American Idol (Wednesday)*
- 2 *American Idol (Tuesday)*
- 3 *Meet My Folks*
- 4 *Malcolm In The Middle*
- (tie) *The Simpsons*
- 6 *Dog Eat Dog*
- (tie) *Malcolm In The Middle (9:30pm)*
- 8 *King Of The Hill*
- 9 *30 Seconds To Fame (Wednesday, 8:30pm)*
- (tie) *Bernie Mac*

Source: Nielsen Media Research

### COMING NEXT WEEK

#### Tube Tops

Ashanti, P. Diddy, Eminem, Nas, Pink, Shakira and Bruce Springsteen & The E Street Band are slated to perform live from New York City on the *2002 MTV Video Music Awards* (Thursday, 8/29, 8pm ET/PT).

#### Friday, 8/23

- **India.Arie**, *Live With Regis & Kelly* (check local listings for time and channel).

- **Papa Roach**, *The Tonight Show With Jay Leno* (NBC, check local listings for time).

- **Brian Wilson** sits in with the band on *Late Show With David Letterman* (CBS, check local listings for time).

- **Beth Orton**, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

#### Saturday, 8/24

- **Usher**, *Mad TV* (FOX, check local listings for time).

- **Sum 41**, *Saturday Night Live* (NBC, check local listings for time).

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

#### Monday, 8/26

- **Will Smith**, *Regis & Kelly*.
- **Lyle Lovett**, *Jay Leno*.
- **Breeders**, *Late Night With Conan O'Brien* (NBC, check local listings for time).

- **Pet Shop Boys**, *Craig Kilborn*.
- **Nappy Roots**, *Last Call With Carson Daly* (NBC, check local listings for time).

#### Tuesday, 8/27

- **Kylie Minogue**, *Regis & Kelly*.
- **Bruce Hornsby**, *Jay Leno*.
- **Dixie Chicks**, *David Letterman*.
- **Rubynhorse**, *Conan O'Brien*.
- **Avril Lavigne**, *Craig Kilborn*.
- **Ashanti**, *Carson Daly*.

#### Wednesday, 8/28

- **Shakira**, *Regis & Kelly*.
- **Jewel**, *Jay Leno*.
- **Nelly**, *David Letterman*.
- **Andrew W.K.**, *Conan O'Brien*.
- **Guided By Voices**, *Craig Kilborn*.
- **Mest**, *Carson Daly*.

#### Thursday, 8/29

- **Andrea Bocelli**, *Regis & Kelly*.
- **Monica**, *Jay Leno*.
- **Papa Roach**, *Carson Daly*.

— Julie Gidlow

## FILMS

### BOX OFFICE TOTALS

Aug. 16-18

Title/Distributor	\$ Weekend	\$ To Date
1 <i>XXX</i> (Sony)	\$22.11	\$83.96
2 <i>Signs</i> (Buena Vista)	\$19.36	\$150.51
3 <i>Blue Crush</i> (Universal)*	\$14.16	\$14.16
4 <i>Spy Kids 2</i> (Miramax)	\$11.52	\$45.60
5 <i>Austin Powers In Goldmember</i> (New Line)	\$8.72	\$183.89
6 <i>My Big Fat Greek Wedding</i> (IFC)	\$5.70	\$52.77
7 <i>Blood Work</i> (WB)	\$4.80	\$15.31
8 <i>Road To Perdition</i> (DreamWorks)	\$3.80	\$90.30
9 <i>The Master Of Disguise</i> (Sony)	\$3.16	\$30.28
10 <i>The Adventures Of Pluto Nash</i> (WB)*	\$2.18	\$2.18

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

**COMING ATTRACTIONS:** This week's openers include *Undisputed*, starring Wesley Snipes. Look sharp for recording artist **Master P** and WWPR/New York morning co-host **Ed Lover** in supporting roles. The film's **Cash Money/Universal** soundtrack sports the title cut by **Cash Money Millionaires** (Lil Wayne, Big Tymers, Lac & Mikkey), as well as other tunes by **Trick Daddy**, **Carl Thomas**, **Bubba Sparxx**, **Teena Marie**, **Erick Sermon**, **Pete Pablo** and more.

Now playing in limited engagements is *24 Hour Party People*, a biopic on Manchester, U.K.-based Factory Records co-founder **Tony Wilson** and label bands **Joy Divi-**

**sion**, **New Order** and **Happy Mondays**. The movie stars Steve Coogan as Wilson, features a cameo appearance by Wilson himself, as well as by former Happy Mondays members **Shaun Ryder** and **Paul Ryder** and ex-Magazine frontman **Howard Devoto**, and showcases archival footage of several artists, including **Sex Pistols**, **Iggy Pop** and **Siouxsie & The Banshees**. The film's frrr soundtrack contains four tunes by Joy Division, as well as three songs each by Happy Mondays and New Order; New Order also collaborate with **Moby**. Also on the ST: songs by Sex Pistols, **The Buzzcocks**, **The Clash** and more.

— Julie Gidlow





**AL PETERSON**  
*apeterson@radioandrecords.com*

# Sweet Home Alabama

□ A conversation with WVNN/Huntsville, AL's Peter Thiele

**O**ver the years I've had the privilege of talking with some of our format's best and brightest minds. Those conversations always confirm for me that more smart, resourceful and talented individuals work in Talk radio than in any other medium.

This week we travel to Huntsville, AL — market No. 116 — for a chat with WVNN-AM PD and morning man **Peter Thiele**. Thiele presides over programming and also hosts mornings at this locally owned News/Talker in a market of just over 385,000 people. His outlet is the only nonmusic station to finish in the market's top 10.



*Peter Thiele*

"Peter is a bright programmer who knows how to get the job done," says Sabo Media Executive VP **Harry Valentine**, who consults WVNN. "He's smart, dedicated, good with talent and is one of the hardest-working PDs I know. Peter and his boss, [Athens Broadcasting President] Bill Dunnivant, are real broadcasters."

I recently chatted with Thiele about the challenges of competing as an independent against clusters owned by some of the biggest broadcast companies in the world. We also discussed the pros and cons of having the owner only as far away as the office next door.

**R&R:** *What attracted you to a career in Talk radio?*

**PT:** I decided I wanted to work in Talk radio when I was in college in Sacramento back in 1984 and I heard the very first show by a new talk host on KFBK named Rush Limbaugh.

After listening to one show, I said to myself, "That's what I want to do." As a young college kid, I was thrilled to actually meet Rush, and, to this day, I still have my autographed Rush Limbaugh postcard from KFBK. He was a great inspiration to me.

**R&R:** *What was your first Talk radio gig?*

**PT:** When I went back home to Minneapolis, I enrolled at Brown Institute, a broadcasting school. One day I saw in the paper that KSTP was looking for part-timers to be show producers. I went over, got hired on the spot and quit Brown. I started out as a part-time board op and eventually graduated to doing full-time board op duties overnight. I was the goofy, wet-be-

hind-the-ears kid who would work whenever the station wanted and do whatever they needed.

I was what every eager kid who

**"Good jobs and positions in News/Talk radio are out there — I can assure you of that — but you are going to have to make your own road and your own success story. Nobody's going to hand it to you."**

*Peter Thiele*

wants to go into broadcasting should be. I was being paid minimum wage and working all sorts of crazy hours, but I didn't care. I was just thrilled to be in the building

whenever they needed me. I was in that building seven days a week. I ended up producing Barbara Carlson's show and, eventually, getting a chance to host my own weekend talk show.

**R&R:** *Do you see a lot of that kind of attitude in young people out there who want to get into radio today?*

**PT:** No. I have a couple of people like that who have come through our station in recent years, but I don't see that kind of enthusiasm very often. And in the years since consolidation I have seen a drop in the talent pool of people interested in starting out in a smaller market like Huntsville and working their way up.

Two and a half years ago, when we had an opening, I received so many tapes and resumes that we could have chosen from at least a dozen or more people. For our most recent opening, which was afternoon drive, I can honestly say we had only two people apply whom I would classify as solid candidates.

That's not to say that I'm not thrilled with our choice, Darla Jaye.

I'm confident we hired the right person. But, after you hear all the whining going on in our business today about how there aren't any good jobs out there, I would've expected to have heard from many more applicants.

**R&R:** *Why do you think that you didn't, considering the reputation of WVNN as a springboard to the Talk-radio major leagues, so to speak.*

**PT:** I think that, partly, there are very few local talk shows being done in unrated markets anymore. I did not have a single small-town applicant looking to move up to the next logical level, a market like Huntsville. That, I think, is the biggest difference between today and three to five years ago, when there were plenty of those kinds of applicants out there.

**R&R:** *How did a born-and-raised Midwest boy end up in Alabama?*

**PT:** I took a few months off from radio and did some TV work with Gannett. I woke up one morning and said, "I miss radio, and I want to go back." I put a position-wanted ad in

Continued on Page 16



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\*Source: Arbitron Fall 2001 Nationwide DMA, MF 12n-12mid., Persons 12+

**Sweet Home Alabama**

Continued from Page 15

R&R, which resulted in a call from Bill Dunnevant, owner and GM of WVNN. I sent off a package to him, and three weeks later I was here as the station's new PD.

**R&R:** *What was your impression of the station when you first got there?*

**PT:** It was a great heritage radio station with lots of tradition, but it was also a station that needed a tighter focus and a lot of improvement in its news product. In fact, when I arrived, the first thing Bill said to me was, "Find me a news director and some newspeople." Boy, was that a surprise, because you usually expect to hear the GM tell you to cut back the news staff and replace it with a barter news service.

Today I am proud to say that WVNN boasts a local news staff — including our own staff meteorologist — of seven people. I've been told by insiders at the local TV stations and newspaper that they actually monitor us for local news stories. Our News Director, Marty Broman, has done a hell of a job of finding good people and training them to be first-rate radio newspeople.

**R&R:** *That's an amazing commitment by any station in any size market in today's radio world, let alone in a market the size of Huntsville.*

**PT:** Bill Dunnevant is a local owner of the old stripe. He's a third-generation operator who simply believes in doing great radio, and he knows what that is. He's a good businessman, he's a fair guy to work for, and he believes that we are here to serve the public. That means more to him than almost anything else; that is really what drives him.

**R&R:** *What are the pros and cons of having the owner in the office next door?*

**PT:** The pros are that you can ask him a question and get an answer immediately. Bill is a guy who really knows radio. He has a great passion for the business — it's much more to him than just the bottom line — and if he thinks you're right, you can move ahead with an idea and get it implemented immediately.

Something that I don't really see as a con — but some might — is that I get immediate feedback from the guy who owns the radio station. I know whether the owner I work for likes or doesn't like what I'm doing, because he'll call me up and tell me. It's as simple as that.

I don't have to worry that someone from corporate who doesn't really know me or our station is going to show up one day and just rip me apart. I've talked to many people that has happened to: They go for months and months with no feedback and no indication that anything is wrong, and then, suddenly, bang — they're out of a job. That doesn't happen here.

**R&R:** *Along with being WVNN's PD, you also hold down another full-time job as the morning talk host. Are you a glutton for punishment, or are you attempting to set some sort of endurance record?*

**PT:** Sometimes I do ask myself why I didn't go out and get an average 9-to-5 job where I could keep normal hours and live a normal life. But, like a lot of us in radio, I'm not content to be a normal human being. I love doing this so much, I can't imagine doing anything else or giving up any part of it.

**R&R:** *What are some of the challenges of being both the PD and the morning guy?*

**PT:** The most important thing is that I have to set a good example for everyone else on the air. I can't get away with the old "Do as I say, not as I do" philosophy, because they all get to listen to me every day, mistakes and all. But I love being on the air, and, in a market like Huntsville, I'm still able to do it.

While I like to think that I have the programming skills to be a major-market PD one of these days, I have to be honest with myself and say that I'm probably not a major-market air talent. But I have a great passion for being on the air, and being able to do both is one of the greatest things about working here.

**R&R:** *Who would like listening to WVNN more, George Bush or Bill Clinton?*

**PT:** I'd like to think that both of them would enjoy the station, because I think that, for the most part, they would hear us talking about many things that affect their daily lives, not just politics. That said, this is a pretty conservative area. The Democratic conservatives here could make a lot of conservative Republicans look downright liberal.

Our aim is to reflect our audience, so, if your question is about political ideology, I'd have to say George Bush would be more comfortable with us. But we try to make sure that all of our discussion is inclusive, as well as being interesting conversation.

**R&R:** *What's the biggest key to the success of the hosts on WVNN?*

**PT:** Their opinions. What's going to make our new afternoon host succeed is her opinion. What's made Rush Limbaugh and Sean Hannity — who began his career here at WVNN — successful are their opinions. That's what makes any talk show host great.

We're in the business of stimulating discussion. Having hosts who can articulate their opinions clearly will do that every time, no matter what market you are in or what political leaning your station might have.

**R&R:** *Where do you see yourself in five years?*

**PT:** I'd like to be programming a major-market Talk station. I'd like to be able to put the skills I've learned to work in a competitive big-market situation. But it will

**"I've been told by insiders at the local TV stations and newspaper that they actually monitor us for local news stories."**

Peter Thiele

have to be the right situation and the right opportunity to get me to leave here, and, frankly, that has not come along yet.

**R&R:** *A move like that would probably mean a big change from your experience to date in family-owned operations. Do you realize how unique your career has been in today's corporate-dominated radio business?*

**PT:** Yes, since I've only had two radio jobs in 15 years. I don't even know what it's like to work for a big corporation. I worked first for the Hubbard family — who are among the classiest people in the broadcasting business — and went right from there to working for Bill

Dunnevant, who is also one of the great broadcasters in America. I consider myself to have been pretty darn lucky so far.

**R&R:** *Any advice for up-and-coming Talk PDs or talents?*

**PT:** Get in the door wherever and however you can, then just work your butt off for that station. Don't bitch about lousy hours or bad pay, just get in there and do whatever it takes to get to your next move up. Good jobs and positions in News/Talk radio are out there — I can assure you of that — but you are going to have to make your own road and your own success story. Nobody's going to hand it to you.

**PLEASE SEND YOUR PHOTOS**

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# Small-Market Reality

Continued from Page 3

Meanwhile, KSMA features Premiere's syndicated *Dr. Laura* and Talk Radio Network's *Savage Nation* during its midday hours. Back down the hall at The Fox, Robbie Knight is handling midday duties. But Knight is a time zone away in Denver, where she does the midday shift live at KRFX and voicetracks the day's show for The Fox.

These four Clear Channel stations compete in the crowded Santa Maria-Lompoc, CA market, rated No. 201 by Arbitron. But don't let the small-market ranking fool you. "This region is definitely becoming a very desirable place to live," Anderson says.

Santa Maria, once known for its farm-fresh produce, is now morphing into a bedroom community for San Luis Obispo, located 40 minutes to the north, and Santa Barbara, which is south of the Santa Maria area. Stations from San Luis Obispo and Santa Barbara regularly rate in the Santa Maria-Lompoc book, thanks to the market's topography.

### Diverse Listener Landscape

The market's 12+ population is 35% Hispanic, and the region's economy is typically mixed. Section 8 housing can be found just minutes away from new \$300,000 homes on land where strawberry patches stood only a year ago.

KXFM debuted a little more than a year ago, following Clear Channel's purchase of the cluster from Mondosphere. In fall 2001 KXFM made a

great first showing in the ratings by topping the market with a 7.6. However, The Fox dipped to a 3.7 12+ in the spring 2002 book. Clear Channel's other stations remained steady compared to the previous two Arbitron surveys.

What's a station to do after seeing a huge debut followed by a sub-par result in a two-book-per-year market? "The Fox lost three to four shares of a Classic Rock audience, but those shares did not go to the competition," Anderson says.

"Our take is that they must be bilingual and are now listening to Spanish radio. Where do three shares of Classic Rock listeners go? Our Sales Manager [Vickie Randrow], who lives on two-book averages, said it best: 'This book isn't worth the paper it's written on.'"

Anderson explained that the majority of KXFM's listeners live in two distinct geographic areas. In the spring book 20% of Arbitron's diaries fell into a heavily Hispanic area of Santa Maria. "Out of 422 diaries, 100 landed in one ZIP," he says. "There are some buyers who will only take the spring book numbers because they'll get a better deal. It really hurts us nationally to have such inconsistent Arbitron numbers. Locally, things are still OK, but this book ruins our credibility with the national people."

Eight Santa Maria-based salespeople sell for the entire four-station cluster. "The male numbers [in the spring book] are still good enough that we

had something to sell," Anderson says.

### Up Close At The Fox

Anderson does afternoons at The Fox himself, while nights are handled by Big Dog, who voicetracks the shift from Clear Channel's KSJO/San Jose. "In mornings, we had *The Early Show*, voicetracked out of KTYD/Santa Barbara," Anderson says.



However, Anderson, along with local GM Hank Loeser and Operations Director Keith Royer (who also serves as KTYD PD and Operations Director for Clear Channel's Santa Barbara and San Luis Obispo stations), recently decided to stop airing *The Early Show* at The Fox because KTYD is considered competition in Lompoc. Beginning this week, *The Radiomen* — the morning show at Clear Channel Classic Rocker KKZX/Spokane — debuts live on KXFM, making The Fox the first affiliate to carry the now-syndicated program.

Otherwise, Anderson says his station's Block Party Weekends and the simple addition of a pure Classic Rocker to California's Central Coast have helped make KXFM work. He says, "In the fall book we had a 10.0

share during the weekend. This area never really had a Classic Rock station until now."

One weekend voice is Big Kahuna, who hosts the morning shift at co-owned Oldies KQOL/Las Vegas and earns \$450 per month for his weekend work at The Fox.

The working-class nature of Santa Maria and Lompoc also aids The Fox in getting that all-important at-work listening. "It may be high-tech or it may be at the body shop, but our at-work listening is what we really focus on," Anderson says.

"There's some serious aerospace here. There are a lot of smart dudes building missiles for Vandenberg and stuff. God bless them for listening to The Fox." Is it TSL or cume that drives KXFM? "I don't know," Anderson admits. "I superserve our core, get listeners and try to keep 'em happy."

If Anderson's name seems familiar, consider the stations the Washington, DC native has worked at as an air talent: WWDC-FM/Washington, WKLX/Atlanta, WSHE/Miami, KOME/San Jose and San Francisco's KMET (as Max Hunter), KFOG and KRQR, where he had two stints as a jock. "I'm totally a major-market jock who got sick of it and wanted to get into programming, but I couldn't get anybody to take me seriously," he says.

### Breaking Into Programming

Anderson finally got his chance to enter the world of programming when he took the PD post at KZGL/Flag-

staff-Prescott, AZ. In 1996 he jumped over to KLSK/Albuquerque, which he programmed for one year. From 1997 to early 2001 he held the PD post at Clear Channel Rocker KRQC/Monterey. The stint was a difficult one, as KRQC was just two ticks on the dial away from bigger co-owned Active Rock KSJO/San Jose.

Then came Anderson's ultimate struggle, thanks to a corporate decision at Clear Channel. The company put a plan in place that would create a mini-network for KSJO that involved simulcasting the station in Monterey — on KRQC. Anderson lost his station in the process.

"I went through some serious career shit back then," he says. "I was desperately looking for a radio gig. I was in sales for [KTOM/Monterey] for a while — and I didn't have a sales background. It was a struggle."

In August 2001 Clear Channel finally had an opening for Anderson. A decision was made to split the Oldies simulcast of KXFM and KSMY in Santa Maria by taking 'XFM Classic Rock. The KXFM PD position was his.

A few minutes before 3pm Anderson invites me to join him in The Fox's studio for his four-hour afternoon shift. However, Loeser has called a meeting at the same time in a conference room. Twenty minutes later Anderson makes his way to the meeting. "I just voicetracked the first 90 minutes of my show," he says.

Following the meeting, Anderson returns to the studio to finish his shift. On this particular day, he opts to voicetrack the remaining portion of his shift.

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| KYGL FM Texarkana AR        | KLKK FM Mason City IA   |
| WHDQ FM Claremont NH        | WOSC FM Salisbury MD    |
| KMOM FM Colorado Springs CO | WNGZ FM Elmira NY       |
| WDBN FM Macon GA            | WACL FM Harrisonburg VA |
| WTOS FM Portland ME         | KXLP FM Mankato MN      |
| WKLT FM Traverse City MI    | KRXL FM Kirksville MO   |
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## Street Talk®

# Z100 Frat Boy Scores Pole Position

In the latest of a series of big, stupid, attention-getting stunts, WHTZ (Z100)/New York *Morning Zoo* guinea pig **Greg T. The Frat Boy** on Aug. 14 was arrested — again — for duct-taping himself to a telephone pole in the exotic Gotham suburb of Carteret, NJ. Mr. T strapped himself to the pole six feet off the ground to draw attention to the plight of longtime WCBS-TV/New York weatherman **Ira Joe Fisher**, whose contract is reportedly not being renewed. The stunt resulted in Greg's fourth arrest in his six-year tenure at Z100. "The first time he was arrested in Martha Stewart's kitchen — he wasn't supposed to be in there," Z100 Director/Marketing **Paul Miraldi** tells *ST*. "The second time was when he was running down the shoulder of the Long Island Expressway wearing only his underwear. The last time was when he challenged the 'no shirt, no shoes, no service' policy at a local McDonald's. He was wearing the shirt and shoes, but his pants were around his ankles." Señor Frat Boy now has a Sept. 18 date with a judge. (Hint: Wear pants.)

Meanwhile, in a dumb stunt that's par for the course (insert rim shot here), **KDWB/Minneapolis** is the latest station to discover the hard way that stuffy private country clubs have no sense of humor when it comes to being targeted for wacky morning show stunts. You see, Tiger Woods and other heavyweight pros were in town for the PGA Championship. Naturally, KDWB morning stunt boy **T-Bone** headed over to the Hazeltine National Golf Club — armed with a chainsaw. Hilarity ensued. OK, not really. That's because, unbeknownst to Mr. Bone, the FBI was in the house. They were not amused. KDWB PD Rob Morris explains T-Bone's actions by saying, "We're in the entertainment industry, and the morning show was just trying to get a laugh. We acknowledge that the morning show probably took it a step too far with the whole chainsaw thing. We have the utmost respect for the Hazeltine security department, and we apologize for tying up any unnecessary resources — like the FBI." Interestingly, KDWB morning show producer **Jackson** once attempted to bring a cow onto the course at the Memorial Tournament in Columbus, OH when he worked at WNCI.

Speaking of cows and other fine farm animals, **WFBQ/Indianapolis** last week awarded one lucky person a 2002 Chevy Avalanche while on location at the Indiana State Fair. WFBQ didn't make it easy, however, as six listeners were forced to face their fears in a "State Fair Factor" contest. Aside from being forced to eat three Madagascar giant hissing cockroaches, each contestant had to survive being buried in bugs and then collect 95 cents while swimming in a giant aquarium. Lucky listener Jon Hudson ended up with the new wheels.

### ► More News About Hoosiers ◀

Morning duo **Julie & Steve** last week made their long-awaited debut at Emmis Hot AC WENS/Indianapolis, arriving at the station by way of a police-escorted motorcade that began at their former station — crosstown WZPL. A special guest impersonator dressed as former

President Bill Clinton showed up to "pardon" the pair, thus officially freeing them from their one-year noncompete agreement. Concurrent with their arrival, 21-year WENS afternoon legend **Bernie Eagan** — who had been handling wakeups on 'ENS on an interim basis — has shifted to mornings at co-owned Soft AC WYXB/Indy.

While Julie & Steve were making noise with their 'ENS debut, the current 'ZPL airstaff — led by morning guy **Dave Smiley** — created their own headlines by "holding the station hostage" for eight hours. The crew played nothing but strange listener requests, offering what Funk and Wagnalls refers to as "train-wreck radio." When contacted by *ST*, WZPL PD **Scott Sands** said of WENS's new wakeup duo, "Julie & Steve are very nice people, and I wish them well, but I just hope their new show is a little more topical than using an impersonator of the last president to introduce them. If they want, I can send over my old copies of the *Electric Weenie* to use as show prep."

XM Satellite Radio Director/Comedy Programming **Mark Parenteau** has been placed on administrative leave after being charged last week with sexually assaulting a 14-year-old boy on three occasions at his Washington, DC home. A DC Superior Court judge released Parenteau to a halfway house until a court appearance Sept. 10, the *Washington Post* reports.

In Madison, police have redirected their vast crime-fighting resources to investigating WTDY-AM talk host **Chris Krok**, who caused a furor by using the term *bitch-slap* on the air. Krok recently suggested that a certain female state representative be "bitch-slapped" over her stance on some complex and boring annexation dispute. With no obvious thought of self-promotion, a Madison mayoral candidate called upon the police and the D.A.'s office to investigate Krok for alleged "hate crimes." Meanwhile, Krok

Continued on Page 20

## Rumbles

- Columbia Gorge Broadcasters names **Gary Grossman** President/GM. Grossman also becomes a partial owner, along with U.S. Congressman **Greg Walden** and Walden's wife, **Mylene**.
- KITS (Live 105)/San Francisco inks **Derek Madden** for nights. He replaces **No Name**, who is now morning co-host on sister Hot AC KLLC (Alice @ 97.3), where Madden remains MD.
- WSSR (Star 95.7)/Tampa morning hosts **Jeff Thomas** and **Jennifer Jordan** exit, along with producer **Ernie Kelly**. At sister WXTB (98 Rock)/Tampa, night jock **Ricker** exits after five years.
- At KMYI/San Diego, PD **Duncan Payton** and MD **Mel McKay** team for afternoons.
- KMJM/St. Louis Asst. PD/MD and evening host **Brian Anthony** crosses the street for mornings at Smooth Jazz WSSM.
- WPYO/Orlando afternoon guy **Zannie K.** heads home to Chicago to help with the family business.
- **KKPN (102.3 The Planet)/Corpus Christi, TX** segues from CHR/Pop to Hot AC.
- **WXLT/Marion-Carbondale, IL** flips from Rock to Alternative.



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**HOLLYWOOD  
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Continued from Page 18

says that not only have no advertisers pulled their spots, two have actually *doubled* their spotloads. Four advertisers said they'd pull their schedules should Krok be blown out, and one local businessman called Krok's show to ask about becoming a new advertiser.



Chris Krok

Good luck and Godspeed to Immergent National Director/Promotion **Ric Lippincott**, who leaves the radio and record businesses after 30 years to pursue his childhood dream of becoming an airline pilot. Lippincott will be flying for Mesa Airlines and will fly commuter routes for America West Airlines.

**Randy Michaels Now An Oldies Jock!**

That's right — Cox Radio/Houston has brought Mr. Michaels aboard for the overnight shift at Oldies KLDE. This Michaels, who may or may not have been CEO of Clear Channel Radio at one time, crosses the hall from sister station Country KKBQ-FM.

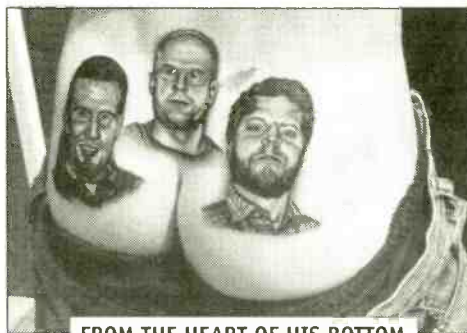
¡Monterey Bay *es en fuego!* No, the region is not on fire, but a radio station is. Last week Wolfhouse Radio Group's Regional Mexican **KEBV/Monterey-Salinas** adopted a Latin-flavored hip-hop format as "97.9 En Fuego: Blazin' Hip Hop Y Mas." Radio Strategies President **Michael Newman** (a former PD of crosstown CHR/Rhythmic KDON) and Rose City Radio VP/Programming **Mark Adams** are consulting. The station is running jockless under new PD **Alex C.**, most recently the morning host at KAJM (Mega 104.3)/Phoenix.

**Shirlitta "Trinity" Colon**, MD of XM Satellite's "Watercolors" Smooth Jazz format, is upped to PD. She replaces Steve Stiles, recently named PD of WNUA/Chicago.

In what the New York *Daily News* calls a cost-cutting move, WABC/New York drops **Lynn Samuels** from the 4-9pm Saturday shift. Syndicated hosts **Bob Brinker** and **Suze Orman** will now air, respectively, from 4-7pm and 7-9pm Saturdays. Interestingly, Samuels has been pink-slipped and rehired at WABC before.

WBXW/Blacksburg, VA flips to Classic Country as **WWBU**: "Bubba 101.7 — Music for Bubbas & the People Who Love Them." PD **Jack Douglas** remains large and in charge.

**McGathy Promotions** has created a unique and innovative way to help radio create tributes for the one-year anniversary of the



One WKLS (96 Rock)/Atlanta listener is such a huge fan of the station's *Regular Guys* morning show that he tattooed his posterior with the likenesses of show hosts Southside Steve, Larry Wachs and Eric Von Haessler. What an ass!

RADIO & RECORDS



1

- **Jeff Ayeroff** accepts Creative Director duties for Warner Bros. Records.
- WEDR/Miami VP/GM **Jerry Rushin** adds duties at sister WHQT.
- **Leslie Fram** upped to Director/Programming for Susquehanna/Atlanta.
- **Chris Williams** promoted to PD of WNNX/Atlanta.
- Spanish AC KOVE/Houston relocates as Regional Mexican **KQBU** (¡Que Buena!) debuts.

5

- **Tom Owens** advances to Sr. VP/Programming for Jacor.
- Bonneville sets **David Ervin** as VP/GM of KZLA/Los Angeles and **Kari Winston** as President/Washington, DC Radio Division.
- **Corinne Baldassano** becomes GM/Radio for AP.
- **Allan Fee** tapped as PD of KPNT/St. Louis.

10

- **Jim Swindel** appointed President of Qwest Records.
- **Carey Curelop** returns as PD of KLOS/Los Angeles.
- **Dale Carter** chosen as PD of WWYZ/Hartford.

15

- Reprise Records relaunched with **Rich Fitzgerald** as VP/Director of Promotion.
- **John Hayes** appointed VP/GM of KIOI/San Francisco.
- **Robert W. Morgan** rejoins KMPC/Los Angeles for mornings as **Jim Lange** goes to afternoons.



Robert W. Morgan

20

- **Gil Rosenwald** elevated to Exec. VP of Malrite Communications.
- **Dave Logan** selected as PD of KFOG/San Francisco.
- **Craig Scott** promoted to PD of WMIL/Milwaukee.



Dave Logan

25

- **Frank Cody** lands in the PD chair of KLOS/Los Angeles.



Frank Cody

Sept. 11 terrorist attacks. Labels, managers and artists are requested to create generic artist IDs (no station call letters) that address the tragic events and the feelings of the nation — especially positive or patriotic messages. Now through Sept. 6, Wind-up Records is providing a dedicated phone line — open 24/7 — that artists may call to leave recorded messages. That number is 212-895-3117.

If you have Street Talk, call the R&R News Desk at 310-788-1699, or e-mail [streettalk@radioandrecords.com](mailto:streettalk@radioandrecords.com)

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- Scott Petibone PD, WPLA Jacksonville

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- KWOD - Sacramento
- WJRR - Orlando
- WRZX - Indianapolis
- WBUZ - Nashville
- WPBZ - West Palm Beach
- WHRL - Albany
- WKHL - Syracuse
- WARQ - Columbia
- WZZI - Roanoke
- WJSE - Atlantic City
- WEDG - Buffalo
- KGRD - Grand Rapids
- KRBZ - Kansas City

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# Filter's American Anthem

□ Richard Patrick embraces his inner mutt on *The Amalgamut*

By Frank Correia, Music Editor  
fcorreia@radioandrecords.com

**W**hether he's being interviewed or is onstage howling into a mike, Filter frontman **Richard Patrick** is somewhat of a pit bull when it comes to expressing emotion. But don't be afraid to call him a mutt — that's the whole reason for his band's new album. "I'm 13th-generation American," he boasts. "I love being a mutt. That's where the name comes from — *The Amalgamut*, the whole supermutt. The melting pot comes to fruition."

For all the non-lit majors out there, the album's odd title comes from merging *amalgam* with *gamut*, and, true to its moniker, *The Amalgamut* shows Filter covering a wide range of territory, from the industrial blast of their 1995 debut, *Short Bus*, to the subtle moments of 1999's Platinum-plus *Title of Record*. *Amalgamut* is also the band's most focused album to date.

"If you listen to all three in a row, you can hear development, which is good," Patrick explains. "We're exploring our horizons. It's the next level. We don't feel stagnant as a band. We're plowing through, and that's important — to constantly be doing something new. We keep being honest to ourselves and our music, and we believe everything will work out."

## A New Concept

A former touring guitarist for industrial pioneers Nine Inch Nails, Patrick formed Filter in the mid-'90s, when he teamed up with multi-instrumentalist and studio knob-twiddler Brian Liesegang for the entirely Patrick-penned *Short Bus*, which yielded the surprise hit "Hey Man Nice Shot."

**"I have to take advantage of the creativity within this band. I don't want to be Bruce Springsteen, I want to be Led Zeppelin."**

Following an acrimonious split with Liesegang, Patrick assembled a group that included guitarist Geno Lenardo, bassist Frank Cavanaugh and drummer Steve Gillis for *Title of Record*. After four years away from the game, *Record* brought Filter away from the brink of one-hit-wonder status and established a new foothold for the band with the acoustically driven hit "Take a Picture."



Filter

Furthermore, *Record* included contributions from other bandmembers — then a new concept in the Filter camp, but one that grew significantly on *The Amalgamut*. "Geno said he didn't just want to be the guitar player," Patrick says. "He didn't want to sit around and wait for me to write the record; he wanted to be a part of it. I told him that I wasn't going to lie to the music, so he'd have to come up to my standards in writing. He did, and that was great. He tried so hard. It worked and was really good. I'm proud of him."

If Filter sound more cohesive than ever, it's because *The Amalgamut* is an amalgam of all the bandmembers' talents. Lenardo contributes heavily, including the first single, "Where Do We Go From Here." Meanwhile, the aggressive metal of "So I Quit" and the shamanistic slam of "It Can Never Be the Same" are collaborations among all four members.

"I want my bandmates to contribute," Patrick says. "I want Steve to play drums not because he's our drummer, but because he's talented. We could use a drum machine again, but the only reason I used a drum machine on *Short Bus* was because I didn't know any drummers. I have to take advantage of the creativity within this band. I don't want to be Bruce Springsteen, I want to be Led Zeppelin."

## Road Rash

Filter were on the road for two years supporting *Record*, during which time the band were able to gel as a unit. But, as a band that doesn't write new material while touring, Patrick and company had to catch up

after 24 months of creative downtime. Ironically, it was more time on the road that served as the catalyst for *The Amalgamut*.

"I was feeling a little writer's block, so I thought, 'Let's just nip this in the bud and go experience the country,'" Patrick says. "I write everything based on experiences. I went from Chicago to Los Angeles in 21 days, which is usually a four-day trip. We went everywhere. A lot of the trip was spent in the Southwest, trying to avoid the winter."

"We went out to the desert — Monument Valley, the Grand Canyon, Billy The Kid's grave. We went to Oklahoma City and saw the memorial there, and we went to the Navajo reservation for a while, as much as we could possibly see."

Along the way Patrick was struck with the concept for *The Amalgamut*. "It was definitely an epiphany," he says. "I asked myself, 'Within this homogenized, Subway-Burger King world, where are the individuals?' And I realized that the people of America are so cross-cultured now that that is where you are going to find them."

"So, meeting the individuals was the most important thing. I think the individuality in America is unbelievably powerful. There are so many different, freethinking people, and that's a good thing. Within our homogeny you find incredible diversity."

## Darkness, Darkness

Within that diversity, there is also darkness. Patrick has admitted that *Record* came out of the personal

**"I've had people come up to me and want to take a picture with me, which is fine. But when they tell me they downloaded my record, I say the picture costs \$20."**



ROOM WITH A VUE

RCA Records' latest signing, Vue, recently visited the label's Los Angeles offices to score some free food and discuss strategies for their major-label debut, set for spring 2003. Pictured here are (l-r) Vue manager Steve Hutton and keyboardist Jessica Graves; RCA Sr. VP/A&R Brian Malouf; Vue bassist Jeremy Bringetto, frontman Rex Shelverson and guitarist Jonah Buffa; RCA Chairman/CEO Bob Jamieson; Vue drummer Rafael Orlin; and RCA VP/A&R Steve Ferrera and GM Richard Sanders.

gloom of a failed relationship. *The Amalgamut* shows him observing the darkness without rather than within. "American Cliche" and "Columind" examine the epidemic of school shootings, while "The Missing" finds Patrick questioning his beliefs in the wake of 9/11.

"Where Do We Go From Here," echoes a common American sentiment in today's new world disorder. "It's a song about confusion," Patrick says. "Everybody at some point gets a little lost, and I think, as a country, we are all pretty much blown away by the events of 9/11. You start to feel like nothing matters, but that's bullshit."

"The fact is, I'm still alive, and I've got my health and a future. Why not praise that? I'm at the upper echelon of freedom. I'm a rock star. I was watching the *International Space Station* IMAX movie, and the astronauts were talking about wanting to be rock stars when they were younger, but they said it was too hard, so they became astronauts. Astronauts aspire to be rock musicians. It's great!"

Traversing the country also seems to have instilled a sense of patriotism in Patrick. "My grandfather's generation really stuck it out on the line for us so that we can sit here and scream profanities into a mike and run around and be idiots," he says. "I am so thankful for that."

## Take A Picture

Patrick feels the need to exercise his right to freedom of speech when it comes to people downloading his music for free. "People need to remember, when you get something for free, someone is getting ripped off," he says. Patrick has posted a message on Filter's official website ([www.officialfilter.com](http://www.officialfilter.com)) telling fans not to download the album, but go out and buy it.

"If you were to walk into a McDonald's, grab a cheeseburger and walk out, you'd be arrested," he says. "I've had people come up to me and want to take a picture with me,

**"Within America's homogeny, you find incredible diversity."**

which is fine. But when they tell me they downloaded my record, I say the picture costs \$20. It's bullshit.

"The Internet should be a good thing, but in many ways it's ripping us off. If people want bands to dry up and die, don't buy the record — just download it, because that will be the last record you download. I'm completely against it. A kid can download the record, buy \$10 worth of blank CDs, burn them and sell them for \$5. That's a horrible thing to do."

To help entice fans to buy rather than burn, *The Amalgamut* includes enhanced behind-the-scenes video footage of the band, as well as a short film titled *Plague of a Thousand Deceptions*. "That will give people an incentive to buy it," Patrick says. "You're not just getting the music, you're getting a short film and other stuff."

The music, however, remains the main ingredient in Filter's melting pot. "We are our own worst critics," Patrick says. "It's crazy, because I don't plan on topping myself, but I really feel like, with this record, we have moved on to the next level."

## TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 310-788-1658  
or e-mail:

fcorreia@radioandrecords.com



## THE INDUSTRY'S NO. 1 RETAIL CHART August 23, 2002

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
2	1	NELLY	Nellyville	Fo' Reel/Universal	179,717	-14%
3	2	EMINEM	Eminem Show	Shady/Aftermath/Interscope	178,483	+4%
1	3	BRUCE SPRINGSTEEN	The Rising	Columbia	164,355	-33%
—	4	JAMES TAYLOR	October Road	Columbia	153,459	—
9	5	AVRIL LAVIGNE	Let Go	Arista	112,761	-2%
6	6	NOW VOL. 10	Various	Epic	111,827	-15%
5	7	LINKIN PARK	Reanimation	Warner Bros.	96,564	-27%
8	8	TOBY KEITH	Unleashed	DreamWorks	90,523	-23%
11	9	XXX	Soundtrack	Universal	88,060	+18%
10	10	DAVE MATTHEWS BAND	Busted Stuff	RCA	79,596	-22%
4	11	SCARFACE	Fix	Def Jam South/IDJMG	60,333	-56%
15	12	NORAH JONES	Come Away With Me	Blue Note/Virgin	60,260	+5%
7	13	TRICK DADDY	Thug Holiday	Slip-N-Slide/Atlantic	59,509	-52%
14	14	PINK	M!Sundaztood	Arista	55,986	-3%
13	15	RED HOT CHILI PEPPERS	By The Way	Warner Bros.	55,263	-9%
16	16	ASHANTI	Ashanti	Murder Inc./IDJMG	50,530	-7%
—	17	KEITH SWEAT	Rebirth	Elektra/EEG	49,417	—
17	18	JOHN MAYER	Room For Squares	Aware/Columbia	48,885	0%
—	19	NICKEL CREEK	This Side	Sugar Hill	45,704	—
18	20	JOSH GROBAN	Josh Groban	143/Reprise	43,938	-4%
26	21	AMERIE	All I Have	Columbia	39,468	+10%
19	22	MARIO	Mario	J	37,382	-8%
—	23	SLUM VILLAGE	Trinity (Past, Present & Future)	Barak/Priority/Capitol	36,642	—
12	24	PROJECT PAT	Layin' Da Smack Down	Loud/Columbia	35,741	-43%
24	25	SHERYL CROW	C'mon, C'mon	A&M/Interscope	35,572	-3%
21	26	COUNTING CROWS	Hard Candy	Geffen/Interscope	34,797	-9%
—	27	SNOOP DOGG PRESENTS	Doggystyle All-Stars	Doggystyle/MCA	34,775	—
40	28	VINES	Highly Evolved	Capitol	34,327	+19%
22	29	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	33,989	-9%
23	30	JACK JOHNSON	Brushfire Fairytales	Enjoy/Universal	33,727	-9%
30	31	VANESSA CARLTON	Be Not Nobody	A&M/Interscope	32,983	-2%
32	32	KORN	Untouchables	Epic	31,166	-3%
29	33	TRUSTCOMPANY	Lonely Position Of Neutral	Geffen/Interscope	30,496	-9%
20	34	LIL WAYNE	500 Degrees	Cash Money/Universal	30,004	-24%
42	35	SYSTEM OF A DOWN	Toxicity	American/Columbia	29,197	+4%
25	36	AEROSMITH	O, Yeah! Ultimate Aerosmith	Columbia	28,566	-22%
44	37	NO DOUBT	Rock Steady	Interscope	28,424	+2%
37	38	O BROTHER, WHERE ART THOU?	Soundtrack	Lost Highway/IDJMG	27,736	-6%
—	39	NAPPY ROOTS	Watermelon, Chicken & Gritz	Atlantic	27,349	—
35	40	CELINE DION	A New Day Has Come	Epic	27,213	-12%
38	41	CREED	Weathered	Wind-up	26,853	-8%
39	42	JIMMY EAT WORLD	Jimmy Eat World	DreamWorks	26,692	-8%
—	43	NEW FOUND GLORY	Sticks & Stones	Drive-Thru/MCA	26,653	—
34	44	KHIA	Thug Misses	Dirty Down/Artemis	26,389	-15%
36	45	BIG TYMERS	Hood Rich	Cash Money/Universal	26,161	-15%
43	46	SHAKIRA	Laundry Service	Epic	26,114	-7%
31	47	IRV GOTTI PRESENTS...	Various	Murder Inc./IDJMG	25,247	-23%
27	48	STYLES	A Gangster And A Gentleman	Ruff Ryders/Interscope	23,954	-32%
—	49	MICHELLE BRANCH	Spirit Room	Maverick/WB	23,798	—
48	50	P.DIDDY	We Invented The Remix	Bad Boy/Arista	21,571	-17%

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### ON ALBUMS

#### Rap Vs. Rock Tag-Team Match

This week's chart battle pits two young rappers against two rock veterans in a hotly contested competition.

Indeed, the week has Fo' Reel/Universal's Nelly, Shady/Aftermath/Interscope's Eminem, Columbia's Bruce Springsteen and Columbia's debuting James Taylor playing leapfrog for



James Taylor

the top spot right up to the final bell.

In the end, it's the rappers who win the day, as the Pride of St. Louis (with all due apologies to Stan Musial) and Motor City's hip-hop *enfant terrible* beat back the challenge of the boomer pop rock icons.

Springsteen, whose reign at the top ends after two weeks, finishes third, and Taylor, with his own post-Sept. 11 album, surprises retail pundits by selling more than 150,000 for a No. 4 debut. Arista skate-pop poet Avril Lavigne rounds out the top five, with "Complicated" remaining No. 1 at CHR/Pop and Hot AC and airplay starting for "Sk8er Boy."

Rap and rock are also involved in the other top 10 newcomer, Universal's double-CD XXX soundtrack, which busts in at No. 9 on the strength of the Vin Diesel box-office champ. Epic's *Now Vol. 10* (No. 6), Warner Bros.' Linkin

Park remix album (No. 7), DreamWorks/Nashville's hell-raising patriot Toby Keith (No. 8) and RCA's Dave Matthews Band (No. 10) complete the top 10.

Just outside the charmed circle, Blue Note/Virgin's Norah Jones (15-12) goes over the 60,000 mark for the first time as multiformat airplay continues to grow, and Aware/Columbia singer-songwriter

John Mayer (17-18) moves another 48,000-plus. Meanwhile, fueled by top five Urban and top 15 CHR/Rhythmic play, Columbia's Amerie (26-21) enjoys a 10%



Amerie

sales increase, and Capitol Aussie sensations Vines (40-28) climb 20% in sales on a flurry of radio, TV and press breaks.

Elektra/EEG R&B crooner Keith Sweat (No. 17), Sugar Hill bluegrass band Nickel Creek (No. 19) and Barak/Priority/Capitol's Slum Village (No. 23) all crack the top 50 in their first weeks.

Next week: Arista's Neptunes-produced Clipse have their eye on a chart-topping bow.



Vines

August 23, 2002

## Country Showdown

There are a lot of exciting new titles Going for Adds across all formats next week, but the competition is most fierce at Country. **Dixie Chicks** are going for a landslide victory in the Most Added category with the Stevie Nicks cover "Landslide." This is the second single from *Home*, which is due in stores next Tuesday. The ladies are featured in the Aug. 26 issue of *Time*, and in December they will perform at the Kodak Theater in Los Angeles for a concert special to be aired on NBC.

However, it doesn't look like anyone will win the Most Added race at Country by a landslide, especially since **Brooks & Dunn** have a say in what happens. "Every River" also officially debuts next week, as the duo's tour flows through the country for the next four weeks. **Trick Pony** are also on a mission to win the coveted Most Added honor. "On a Mission" is the first single from the trio's upcoming album. **George Strait's** "She'll Leave You With a Smile" won't get left behind in the race. The song has already gained New & Active status, just like Brooks & Dunn's "River" and Trick Pony's "Mission."

They all have to play catch up with **Toby Keith** though. "Who's Your Daddy?" climbs from 44-35\* at Country with +236 plays and 29 adds, and we're still a week out from the official add date. But, whatever you do, don't count out **Jameson Clark**. The newcomer has a lot of self-confidence, as evidenced by his song "You Da Man" from his Oct. 8 debut album, *Workin' on a Groove*.



Dixie Chicks

Though Country may be the main event, Pop wins the prize for the most bizarre head-to-head competition. Operatic singer **Josh Groban** already hit No. 1 at AC with "To Where You Are," and now he brings the first single from his self-titled album to Pop and Hot AC. Discovered by David Foster, Groban rose to fame with appearances on the *Rosie O'Donnell Show* and the television series *Ally McBeal*. Going up against Groban are none other

than Alternative standouts **Kottonmouth Kings**. The Orange County, CA natives present "Positive Vibes," the first single from their upcoming fourth album, *Rollin' Stoned*. The album arrives Oct. 8, and "Vibes" hits Pop and Alternative airwaves next week.

On the Urban side of things, **B2K** aim to increase their fame with "Why I Love You." The group are currently touring with Lil' Bow Wow and IMX as part of the 2002 Scream 2 tour and were nominated for two MTV Video Music Awards. **LL Cool J** also brings the love with the Neptunes-produced track "Luv U Better." This is the first cut from LL's upcoming Oct. 15 release and tenth album, *X*. The Neptunes are busy, as usual, as their own Star Trak Entertainment, in conjunction with Arista, presents **Clipse's** "When The Last Time." Clipse's debut album, *Lord Willin'*, will be out soon, featuring their first hit, "Grindin'." **Ms. Jade** made heads nod with "Big Head," and now she follows it up with "Ching, Ching," featuring Timbaland and Nelly Furtado. Both tracks can be found on Ms. Jade's forthcoming debut, *Girl Interrupted*. LL's "Luv" and Ms. Jade's "Ching, Ching" are Going for Adds at Rhythmic as well.

Avid hunting and gun enthusiast **Ted Nugent** goes to Rock and Active Rock next week with "Crave." This is the first peek at the legendary artist's upcoming project *Craveman*. Joining Nugent at the two formats are the up-and-coming band **Earshot**.

The rockers follow up their breakthrough hit, "Get Away," with "Not Afraid." Earshot are also unafraid to throw their song into the Alternative mix as well next week.

Triple A mixes the new with the tried and true. The band **Feel**, who performed at last week's R&R Triple A Summit 2002, present their debut single, "Won't Stand In Your Way." **Dave Matthews Band** are a Triple A staple, and they add more food to the table with their latest, "Grace Is Gone."



Earshot

— Mike Trias

# R&R Going For Adds

Week Of 8/26/02

## CHR/POP

**FURTHERMORE** Letter To Myself (Universal)  
**GAVIN ROSSDALE** Adrenaline (Universal)  
**JACK JOHNSON** Flake (Enjoy/Universal)  
**JOSH GROBAN** To Where You Are (143/Reprise)  
**KOTTONMOUTH KINGS** Positive Vibes (Suburban Noize/Capitol)  
**STARLESS** They Will Not Sing To Me (MGA)  
**TRICK DADDY I/CEE-LO & BIG BOI** In Da Wind (Slip-N-Slide/Atlantic)

## CHR/RHYTHMIC

**AMANDA PEREZ** Angel (Powerhouse)  
**BENZINO** Rock The Party (Elektra/EEG)  
**CLIPSE** When The Last Time (Star Trak/Arista)  
**LL COOL J** Luv U Better (Def Jam/IDJMG)  
**MS. JADE** Ching, Ching (Beatclub/Interscope)

## URBAN

**B2K** Why I Love You (Epic)  
**BENZINO** Rock The Party (Elektra/EEG)  
**CLIPSE** When The Last Time (Star Trak/Arista)  
**LL COOL J** Luv U Better (Def Jam/IDJMG)  
**MR. CHEEKS** Let's Get Wild (MCA)  
**MS. JADE** Ching, Ching (Beatclub/Interscope)

## URBAN AC

**AL JARREAU** Secrets Of Love (GRP/VMG)  
**GLENN JONES** I Wonder Why (Peak)

## COUNTRY

**BROOKS & DUNN** Every River (Arista)  
**DIXIE CHICKS** Landslide (Open Wide/Monument)  
**GEORGE STRAIT** She'll Leave You With A Smile (MCA)  
**JAMESON CLARK** You Da Man (Capitol)  
**ROBIN ENGLISH** Beautiful Today (Columbia)  
**TERESA FARRIS** Naked In The Pourin' Rain (Xtreme)  
**TOBY KEITH** Who's Your Daddy? (DreamWorks)  
**TRICK PONY** On A Mission (H2E/Warner Bros.)

## AC

**DAVID LANZ** That Smile (Decca)

## HOT AC

**GAVIN ROSSDALE** Adrenaline (Universal)  
**JOSH GROBAN** To Where You Are (143/Reprise)  
**LAMYA** Empires (J)  
**LAVA BABY** I Got You (Liquid 8)  
**RHETT MILLER** Come Around (Elektra/EEG)  
**SOMETHING CORPORATE** I Woke Up In A Car (Drive-Thru/MCA)  
**STARLESS** They Will Not Sing To Me (MGA)

## SMOOTH JAZZ

**BOB JAMES** Morning, Noon And Night (Warner Bros.)  
**OENNY JIOSA** Body 2 Body (1201 Music)  
**GATO BARBIERI** Shadow Of The Cat (Peak)  
**GEORGE DUKE** Chillin' (BPM)  
**JIMMY SOMMERS** Falling For You (Higher Octave)  
**KEN NAVARRO** Healing Hands (Shanachie)  
**NATALIE COLE** Tell Me All About It (GRP/VMG)

## ROCK

**EARSHOT** Not Afraid (Warner Bros.)  
**TAPROOT** Poem (Velvet Hammer/Atlantic)  
**TEO NUGENT** Crave (Spitfire)

## ACTIVE ROCK

**EARSHOT** Not Afraid (Warner Bros.)  
**TAPROOT** Poem (Velvet Hammer/Atlantic)  
**TED NUGENT** Crave (Spitfire)

## ALTERNATIVE

**BREAKING BENJAMIN** Polyamorous (Hollywood)  
**EARSHOT** Not Afraid (Warner Bros.)  
**JACK JOHNSON** Bubble Toes (Enjoy/Universal)  
**KOTTONMOUTH KINGS** Positive Vibes (Suburban Noize/Capitol)  
**MIDTOWN** Like A Movie (Drive-Thru/MCA)  
**SR-71** Tomorrow (RCA)  
**TAPROOT** Poem (Velvet Hammer/Atlantic)  
**THEORY OF A DEADMAN** Nothing Could Come Between Us (Roadrunner/IDJMG)

## TRIPLE A

**BARRY ADAMSON** Black Amour (Mute)  
**CONJURE ONE I/SINEAD O'CONNOR** Tears From The Moon (Nettwerk)  
**COUNTING CROWS** Miami (Geffen/Interscope)  
**DAVE MATTHEWS BAND** Grace Is Gone (RCA)  
**FEEL** Won't Stand In Your Way (Curb)  
**GEOFF TATE** Helpless (Sanctuary/SRG)  
**JIMMY EAT WORLD** Sweetness (DreamWorks)  
**JOSH JOPLIN GROUP** (I Am Not The Only) Cowboy (Artemis)  
**TREY ANASTASIO** Cayman Review (Elektra/EEG)

R&R's Going For Adds features the complete list of songs impacting radio for the coming week. Going For Adds is e-mailed each week to participating radio and record executives. For more info, contact Greg Maffei at [gmaffei@radioandrecords.com](mailto:gmaffei@radioandrecords.com).



10100 Santa Monica Blvd, Third Floor • Los Angeles CA 90067-4004  
Tel (310) 553-4330 • Fax (310) 203-9763  
www.radioandrecords.com

EDITOR-IN-CHIEF	RON RODRIGUES • ronr@radioandrecords.com	
EXECUTIVE EDITOR	JEFF GREEN • jgreen@radioandrecords.com	
MANAGING EDITOR	RICHARD LANGE • rlange@radioandrecords.com	
NEWS EDITOR	JULIE GIDLOW • jgidlow@radioandrecords.com	
MUSIC EDITOR	FRANK CORREIA • fcorreia@radioandrecords.com	
RADIO EDITOR	ADAM JACOBSON • jacobson@radioandrecords.com	
RESEARCH DIRECTOR	HURRICANE HEERAN • ratings@radioandrecords.com	
ASSISTANT MANAGING EDITOR	BRIDA CANNOLLY • brida@radioandrecords.com	
<b>FORMAT EDITORS</b>		
AC EDITOR	KID KELLY • kkelly@radioandrecords.com	
ALTERNATIVE EDITOR	JIM KERR • jimkerr@radioandrecords.com	
SR. VP/CHR EDITOR	TONY NOVIA • tnovia@radioandrecords.com	
CHRISTIAN EDITOR	RICK WELKE • rwelke@radioandrecords.com	
CHR/RHYTHMIC EDITOR	DONTAY THOMPSON • dthompson@radioandrecords.com	
COUNTRY EDITOR	LON HELTON • lhelton@radioandrecords.com	
NEWS/TALK/SPORTS EDITOR	AL PETERSON • apeterson@radioandrecords.com	
ROCK EDITOR	CYNDEE MAXWELL • cmaxwell@radioandrecords.com	
SMOOTH JAZZ EDITOR	CAROL ARCHER • archer@radioandrecords.com	
STREET TALK DAILY EDITOR	KEVIN CARTER • kcarter@radioandrecords.com	
TRIPLE A EDITOR	JOHN SCHOENBERGER • jschoenberger@radioandrecords.com	
URBAN EDITOR	KASHON POWELL • kpowell@radioandrecords.com	
ASST. EDITOR	KEITH BERMAN • kberman@radioandrecords.com	
ASST. EDITOR	MIKE DAVIS • mdavis@radioandrecords.com	
ASST. EDITOR	TANYA O'QUINN • oquinn@radioandrecords.com	
ASST. EDITOR	MARK BROWER • mbrower@radioandrecords.com	
ASST. EDITOR	KATY STEPHAN • kstephan@radioandrecords.com	
ASST. EDITOR	HEIDI VAN ALSTYNE • heidiv@radioandrecords.com	
<b>MUSIC OPERATIONS</b>		
SR. VP/MUSIC OPERATIONS	KEVIN MCCABE • kmccabe@radioandrecords.com	
DIRECTOR/CHARTS	ANTHONY ACAMPORA • anthony1@radioandrecords.com	
DIRECTOR/OPERATIONS	AL MACHERA • amachera@radioandrecords.com	
DIRECTOR/DIGITAL INITIATIVES	GREG MAFFEI • gmaffei@radioandrecords.com	
CHARTS & MUSIC MANAGER	ROB AGNOLETTI • rob@radioandrecords.com	
PRODUCT & TECH SUPPORT MGR.	JOSH BENNETT • jbenett@radioandrecords.com	
ASST. OPERATIONS MANAGER	MICHAEL TRIAS • mtrias@radioandrecords.com	
PRODUCT ADMINISTRATOR	DIANE RAMOS • dramos@radioandrecords.com	
<b>BUREAUS</b>		
888 17 <sup>th</sup> Street NW • Washington, DC 20006 • Tel (202) 463-0500 • Fax (202) 463-0432	ASSOCIATE EDITOR	JOE HOWARD • jhoward@radioandrecords.com
	STAFF WRITER	MOLLIE ZIEGLER • mziegler@radioandrecords.com
1106 16 <sup>th</sup> Avenue South • Nashville, TN 37212 • Tel (615) 244-8822 • Fax (615) 248-6655	BUREAU CHIEF	LON HELTON • lhelton@radioandrecords.com
	ASSOCIATE EDITOR	CALVIN GILBERT • gilbert@radioandrecords.com
<b>CIRCULATION</b>		
FULFILLMENT MANAGER	KELLEY SCHIEFFELIN • kschief@radioandrecords.com	
CIRCULATION COORDINATOR	JIM HANSON • jhanson@radioandrecords.com	
CIRCULATION COORDINATOR	CRISTINA RUBIO • crubio@radioandrecords.com	
<b>MIS</b>		
DIRECTOR	SAEID IRVANI • sirvani@radioandrecords.com	
SYSTEM ADMIN	JOSE DE LEON • jdeleon@radioandrecords.com	
COMPUTER SERVICES	ANDREW CHIZOV • achizov@radioandrecords.com	
COMPUTER SERVICES	AMIT GUPTA • agupta@radioandrecords.com	
COMPUTER SERVICES	HAMID IRVANI • hirvani@radioandrecords.com	
COMPUTER SERVICES	ABHIJIT JOGLEKAR • ajoglekar@radioandrecords.com	
COMPUTER SERVICES	PUNEET PARASHAR • pparashar@radioandrecords.com	
COMPUTER SERVICES	CECIL PHILLIPS • cphillips@radioandrecords.com	
NETWORK ADMIN	DAVID PUCKETT • dpuckett@radioandrecords.com	
COMPUTER SERVICES	MARJON SHABANPOUR • mshabanpour@radioandrecords.com	
<b>PRODUCTION</b>		
DIRECTOR	KENT THOMAS • kthomas@radioandrecords.com	
MANAGER	ROGER ZUMWALT • rzwalt@radioandrecords.com	
GRAPHICS	FRANK LOPEZ • flopez@radioandrecords.com	
GRAPHICS	DELIA RUBIO • drubio@radioandrecords.com	
<b>DESIGN</b>		
DIRECTOR	GARY VAN DER STEUR • vdsteur@radioandrecords.com	
DESIGN	MIKE GARCIA • mgarcia@radioandrecords.com	
ELECTRONIC PUBS DESIGN	CARL HARMON • cjdesign@radioandrecords.com	
DESIGN	TIM KUMMEROW • kummerow@radioandrecords.com	
AD DESIGN MANAGER	EULALAE C. NARIDO II • bnarido@radioandrecords.com	
DESIGN	JEFF STEIMAN • voodoo@radioandrecords.com	
<b>ADVERTISING</b>		
DIRECTOR/SALES	HENRY MOWRY • hmowry@radioandrecords.com	
ADVERTISING COORDINATOR	NANCY HOFF • nhoff@radioandrecords.com	
SALES REPRESENTATIVE	PAUL COLBERT • pcolbert@radioandrecords.com	
SALES REPRESENTATIVE	MISSY HAFFLEY • mhaffley@radioandrecords.com	
SALES REPRESENTATIVE	JESSICA HARRELL • jharrell@radioandrecords.com	
SALES REPRESENTATIVE	KAREN MUMAW • kmumaw@radioandrecords.com	
SALES REPRESENTATIVE	KRISTY REEVES • kreeves@radioandrecords.com	
SALES REPRESENTATIVE	STEVE RESNIK • sresnik@radioandrecords.com	
SALES REPRESENTATIVE	MICHELLE RICH • mrich@radioandrecords.com	
SALES REPRESENTATIVE	ROBERT TAYLOR • rtaylor@radioandrecords.com	
SALES REPRESENTATIVE	BROOKE WILLIAMS • bwilliams@radioandrecords.com	
<b>ACCOUNTING</b>		
CHIEF FINANCIAL OFFICER	JOE RAKAUSKAS • jrakauskas@radioandrecords.com	
ACCOUNTING MANAGER	MARIA ABUIYSA • maria@radioandrecords.com	
ACCOUNTING	MAGDA LIZARDO • magda@radioandrecords.com	
ACCOUNTING	WHITNEY MOLLAHAN • whittney@radioandrecords.com	
ACCOUNTING	ERNESTINA RODRIGUEZ • erodriguez@radioandrecords.com	
ACCOUNTING	GLENDIA VICTORES • gienda@radioandrecords.com	
ACCOUNTING ASSISTANT	SUSANNA PEDRAZA • spedraza@radioandrecords.com	
<b>ADMINISTRATION</b>		
PUBLISHER/CEO	ERICA FARBBER • efarbber@radioandrecords.com	
OPERATIONS MANAGER	PAGE BEAVER • pbeaver@radioandrecords.com	
LEGAL COUNSEL	LISE DEARY • lise@radioandrecords.com	
DIRECTOR OF CONVENTIONS	JACQUELINE LENNON • lennon@radioandrecords.com	
EXECUTIVE ASSISTANT	TED KOZLOWSKI • tkozlow@radioandrecords.com	
EXECUTIVE ASSISTANT	KAT CARRIDO • kcarrido@radioandrecords.com	
OFFICE ADMIN/RECEPTION	JUANITA NEWTON • jnewton@radioandrecords.com	
MAILROOM	ROB SPARAGO • rsparago@radioandrecords.com	

A Perry Capital Corporation

## Duncan

Continued from Page 3

After nine consecutive years of revenue growth, overall industry revenue was down 4.6% in 2001, from \$17.1 billion in 2000 to \$16.7 billion. Duncan notes that last year's revenue fallout was deeper in the 173 major markets it tracks, where revenue accounts for two-thirds of the industry total. There was a 7% decline in those markets, from \$11.8 billion to \$10.9 billion. The figures used by Duncan are for gross revenue and do not include trade.

Not surprisingly, Clear Channel and Infinity dominated Duncan's list of the nation's highest-billing radio groups. Clear Channel was No. 1 for the third year in a row, with \$3.5 billion for 2001. Infinity came in second for the fourth consecutive year (after two years at No. 1), with \$2.2 billion. Coming in a distant third was Cox Radio, at \$433.1 million, while ABC Radio (\$385.6 million) and

Entercom (\$357.6 million) rounded out the top five.

Finishing off the top 10 were Citadel (\$324.2 million), Radio One (\$294.4 million), Emmis (\$263.2 million), Hispanic Broadcasting (\$262.8 million) and Susquehanna (\$221.8 million). Except for Radio One and Emmis trading places, the order was identical to 2000's. And, despite being the second-largest company in terms of stations owned (208), Cumulus finished 12th, with \$189.3 million. Also of note Regent rocketed from 27th place in 2000 to 20th in 2001, with \$62.1 million; Salem dropped from 23rd to 27th, at \$36.5 million.

Several major markets hit the skids last year, as Los Angeles, New York and Washington, DC all posted significant losses. Duncan reported that the Big Apple's radio revenue slid 15%, from \$827.2 million in 2000 to \$700 million in '01. Revenue in the nation's capital slipped 14%, from \$382.4 million to \$328.8 million, and

L.A. stations lost 8%, from \$914 million to \$838.1 million.

But Duncan sees a turnaround for the markets this year, predicting L.A. revenue will grow to \$863.2 million and New York revenue will improve to \$719.2 million — a 3% gain for each. DC revenue is expected to grow 6%, to \$346.9 million.

Duncan's take on 2002? "My prediction is that we will end the year with either no revenue growth or a drop of no more than 3%," he said. He also believes that, because ad rates are dropping rapidly, adding units is not an option for most stations. "Recovering from rate-dropping will take some time," he said.

Still, Duncan chastised radio stations for not giving listeners sufficient reason to tune in. "My primary concern is that radio's listening levels continue to decline, just as they have for the last 15 years," he said. "I see no end to this trend until we clean up our presentation and offer listeners reasons to stay with us."

## Fullam

Continued from Page 1

an incredible opportunity to be a part of a great team and to do what I love to do."

Fullam joined Clear Channel fol-

lowing that company's 2000 merger with AMFM Inc., where he had been Market Exec. VP/New York since November 1999. His tenure at AMFM was highlighted by the 1996 reintroduction of WKTU to New

York radio listeners. The station quickly rose to No. 1 and has remained a top competitor in the nation's No. 1 market. In his new post Fullam will remain based in New York.

## Quartararo

Continued from Page 1

"Specifically, because the sales function is driven more and more by marketing and promotion initiatives, I will look to Phil to lead an effort to better integrate our sales division with our record labels' marketing activities. Phil will help me and all our labels improve our artist-development performance and build on EMI's proven expertise in catalog marketing."

Quartararo said, "I'm thrilled to be working with David Munns and delighted to be coming back to the EMI team at a time when the company is being reinvigorated with new management and guided by a clear vision. With its focus solely on music, I believe EMI is in the best position to reinvent the business and deliver great music to con-

sumers in innovative ways. We have an exciting opportunity to take bold steps, fine-tune the organization, boost sales and leverage the industry's best catalog."

Quartararo was most recently President of Warner Bros. Records. He previously spent 11 years at Virgin USA, the last five as President/CEO.

## It's Not So 'Complicated'



Arista recording artist Avril Lavigne was in Los Angeles not too long ago to shoot the video for her No. 1 Pop hit "Complicated." The video was directed by The Malloys (Blink-182, Foo Fighters) and filmed in L.A.'s Griffith Park and Eagle Rock Plaza mall. Seen here taking a breather on the set are (l-r) Emmett Malloy, Lavigne and Brendan Malloy.

## Room For Square Plaques



Columbia Records Group recently presented Columbia/Arista recording artist John Mayer with an RIAA Gold plaque certifying that his debut album, Room for Squares, sold more than 500,000 copies. Seen here celebrating are (l-r) Columbia Records SVP/Video Promotion & Television Gary Fisher; Columbia Records Group SVP/Pop & Adult Promotion Lee Leipsner; Columbia Records VP/Adult Format Promotion Pete Cosenza and VP/Marketing Greg Linn; Columbia Records Group President Will Botwin and Chairman Don Ienner; Columbia Records SVP/Media & Marketing Larry Jenkins; Columbia Records Group EVP/Promotion Charlie Walk; Columbia Records Sr. Dir./Promotion Trina Tombrink; Mayer; Columbia Records VP/A&R Lee Dannay; Mick Management representative Michael McDonald; Brick Wall Management representatives Rishon Blumberg and Michael Solomon; Aware Records President Gregg Latterman; and Columbia Records Group SVP/Sales & Retail Marketing Tom Donnarumma and EVP John Ingrassia.

# earshot

## “NOT AFRAID” FROM LETTING GO

GOING FOR  
ADDS 8/26!!!

FOLLOW UP  
TO THE TOP 5  
SINGLE “GETAWAY”

New This Week:

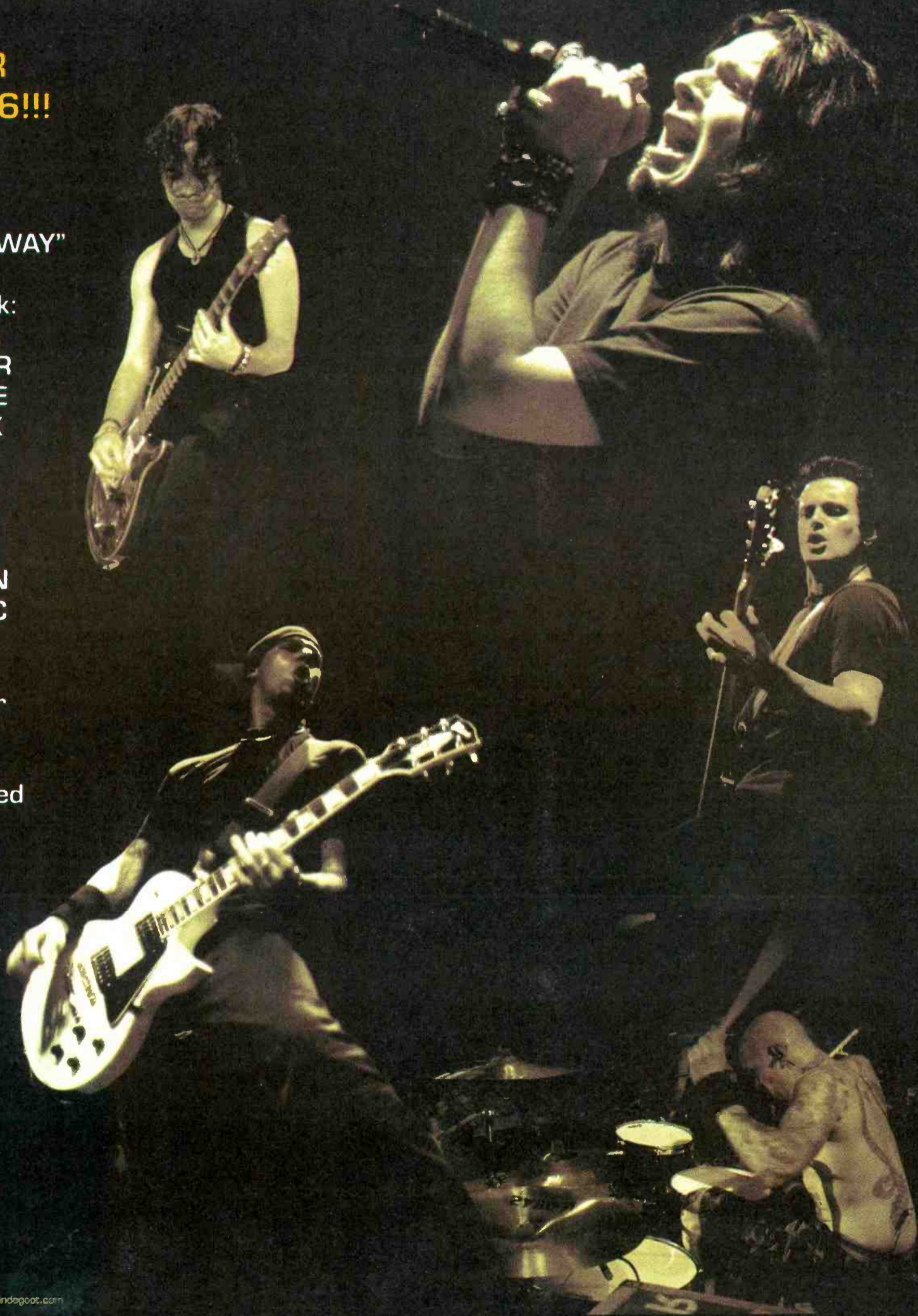
WAAF KRXQ  
KQRC WNOR  
WCMF WNVE  
KRZR WLZX  
WRXR KDOT  
WCPR

Already On:

KUPD WEBN  
WXTB WCCC  
and KOMP!!!

Headlining Tour  
This Fall

Video Completed



Produced by David Kahne  
Co-produced by Jason Slater  
Additional production by Will Martin  
Mixed by Andy Wallace

Management: In De Goot Entertainment [www.indegoot.com](http://www.indegoot.com)  
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# The ROCK family

**T**he most common usage of the word *family* is to define people who are related by ancestry or marriage, those who live in the same house, a social unit consisting of parents and children. For many people, friendships grow to the point that those relationships are also considered to be in the vein of family.

*Webster's* explains that the classification of the word *family* also extends to a group of things having a common source or similar features — biologically (i.e., classification of plants and animals), ecologically (a community of organisms in the same species), linguistically (a parent language and its dialects), even mathematically (entities with a shared property).

People who have shared interests and goals also tend to lump themselves into a family grouping, and that's what we've done for the eighth annual R&R Rock special. We are a group of people united by a love for our jobs, our music and even for each other. As with all families, there are spats, and some members don't get along, but we share the pain when a family member loses his or her job, faces an illness or experiences hardship. We rally around those who are hurting. We celebrate each other's successes.

The Rock family is as varied as the people who are part of it. On these pages you'll meet many of them. Celebrate with some of the winners of the 2002 R&R Industry Achievement Awards: family favorites KXXR/Minneapolis, WHJY/Providence, Laura Curtin and Ron Cerrito and Mike Rittberg. In "Who's Your Daddy?" we talk to people who have been cited as mentors. They tell us their motivation for teaching others and talk about who mentored them. The "KISS Extended Family" is an e-mail newsletter that KISS in San Antonio uses to help reinforce the family concept with its listeners.

Every family has a mode of transportation. We wondered what kinds of promotional vehicles drove the format around town. "The Family Car" shows Rock's attitude and creativity when representing itself on the road. Many families have a black sheep. One could argue that our industry's black sheep is the illegal downloading of music. But 360 Music, in conjunction with MP3.com, is developing a concept that tries to make the most of Internet song searches. "Dyeing the Black Sheep White" tells about this emerging model. "Family Celebrations" takes note of WIYY/Baltimore's 25th anniversary this year. And what about all those baby pictures? Can you guess who they are?

There are many individuals in the R&R family who contributed to this special, and I'd like to thank each one: Carol Archer, Josh Bennett, Mark Brower, Paul Colbert, Frank Correia, Big Mike Davis, Erica Farber, Missy Haffley, Tim Kummerow, Tanya O'Quinn, Richard Lange, Brida Connolly, Adam Jacobson, Katy Stephan, Keith Berman, Kristy Reeves, Delia Rubio and Gary van der Steur. Additionally, honorary family member Margo Tone assisted me greatly.

Most important, during this difficult economic time several members of the record community opened their wallets and supported this issue. They reminded me of the many times my parents sacrificed their own needs to take care of us kids. Thank you to everyone who advertised and made this issue possible.



Cyndee Maxwell

## TABLE OF CONTENTS

Who's Your Daddy?	Page 28
Family Favorite: KXXR/Minneapolis	Page 32
Family Favorite: WHJY/Providence	Page 34
Dyeing The Black Sheep White	Page 36
KISS's Extended Family	Page 40
Family Favorite: Laura Curtin	Page 42
Family Favorites: Cerrito and Rittberg	Page 45
The Family Car	Page 46
98 Rock's Silver Milestone	Page 50

# The ROCK family

## Who's Your Daddy?

Industry mentors tell why they do it and who influenced them

In January of this year two of my columns were about people discussing who their mentors were. It seems appropriate for this "Rock Family" special that we take the next step and find out what motivates these mentors and who, if anyone, mentored them.

### Tom Owens Sr. VP/Programming, Clear Channel

My motivation is the recognition of my own passion and enthusiasm for the business in others and a desire to surround myself with those individuals.

Recognizing, recruiting, rewarding and retaining talent is as important as having it. I have always tried to have people around me who excel, understanding early on that your professional associations define you.

One of the more exciting consequences of consolidation is the ability we now have to rapidly identify and advance quality talent. However, mentoring has always been its own reward. Helping true talent achieve its potential is the surest route toward reaching your own potential. As for me, I was very fortunate to associate with individuals who set a high bar and kept me in a dead run to keep up.

E. Alvin Davis was the first of several of these people. I was programming in a small market and called him out of the blue wanting to tour WSAI/Cincinnati. He not only graciously took the time to show me the facility but also spent two hours with me, talking radio. I left the station with an offer to program WSAI's attack on crosstown WEBN.

That success led to Frank Wood hiring me to program WEBN, which led, eventually, to Jacor and Randy Michaels. Each of these three individuals dedicated his time, patience and friendship to helping me achieve my goals — despite my occasional best efforts to the contrary. If I have, in turn, had a positive impact on someone else's professional path, I consider it small repayment for the investment these individuals made in me.

### Bill McGathy President, McGathy Promotions

I don't ever consciously think about being a teacher. I'm very honored that I'm able to give back to an industry that's been so amazingly good to me. The motivation for teaching the kids who

work for me is obviously to make my company better. My motivation for teaching people I work with — well, I don't think of myself as a teacher, but if I can impart some wisdom that makes things easier for others or helps them solve a problem, I love giving back. I've had so many people be really good to me in this business.

Who mentored me? Absolutely, unequivocally, Dick Kline. He was GM of Polydor Records in 1978. He is Steve Kline's — head of Top 40 at J Records — father. Dick brought me to New York,

protected me until I got smart enough to stand on my own two feet and taught me how to promote music and how important promotion is.

He said some very smart things over the years that made a big impact on me. "Loyalty is key." "Dead plastic has no soul." "Repetition is the mother of hit-dom." I was going to write a book one

time called *Kline's Lines*. He had more common sense than anyone else. He was a practical, hard-working, great promotion man.

Once, when I told him that a certain record really sucked, he answered, "Listen to me! It's not your job to decide whether or not the record sucks. You get it played; let the people decide."

### Marc Chase Head of Clear Channel's Smart-Ass Tongue-In-Cheek Division

Up until now I have never revealed the real secret behind my management mentoring technique. Let me stress how much I consider this business practice to be a real gift. It is not conventional, but it obviously works, or programmers in your earlier article would not have mentioned me as a mentor.

I am fortunate. Early in my career I discovered a marvelous motivation for mentoring others. One day it just hit me out of the blue. It was a sudden revelation, a divine inspiration, if you will: Keep your eyes open, and you will eventually find a person who, when promised future career-growth opportunities, can be convinced to do their job and yours.

Your offering to be their mentor makes them want to work their asses off taking care of all your crap. And you know what? They do a great job, and you get all the credit and bonus points for taking time out of your busy

schedule to be a mentor. It's simply amazing.

Those being mentored will have unyielding passion for and dedication to the task at hand, which gives you the perfect opportunity to sneak out of work to do really important things like bowl, drink beer or hit on the girlfriend or wife of the person you are mentoring. These unsuspecting girls are clueless to the scam, and you can always count on them to be pissed that their "little businessman" works too hard and is never home. Since you have a ton of free time to spend with them, they become putty in your hands.

What a scam! Don't you love it? Please share this with your readers, and I hope many, many, many others now benefit from this practice.

My mentor was my father. He was a lying, thieving, boozing, womanizing, gambling, no-good dirtbag, and I worshiped the ground he walked on.

### Jeff Murphy Media Consultant, DeMers Programming

I'm lucky to have been mentored by several people who have taken me under their wings since I started as a teenage disc jockey. Lee Malcolm, then PD of WIRL/Peoria, IL, once told me that an hour of my weekend shift was one of the best he'd ever heard on the

he wouldn't ask them to do anything he wouldn't do himself. I could never put in more hours than GM Rich Fruin, but I figured I should at least try to copy his work ethic.

Shortly after I got the PD job at Classic Rock KKLZ/Las Vegas in '87, I suggested to the GM that our format wasn't focused. I was nervous about disagreeing with the consultant, so I anticipated a pink slip or at least an Excedrin headache. But the owner flew Alex DeMers in for a second opinion, and we hit it off immediately.

Alex encouraged my creativity while polishing my management skills.

I learned the business of radio by picking his brain into the wee hours of the morning on every visit. I later got a taste of consulting while overseeing our sister station in Spokane. When I'd fly back to Vegas, the jocks would note how obvious it was that I loved working with multiple staffs and tackling new challenges. I jumped at the chance to join DeMers Programming.

Over 10 years later I still get energy from teaching. My greatest thrill is seeing the light bulb go on over a PD's head when they get how to program a winning station and have that first great book. I get a charge out of hearing a great bit on the air that was born in a brainstorming session.

Among my rewards are having a PD

*"Keep your eyes open, and you will eventually find a person who, when promised future career-growth opportunities, can be convinced to do their job and yours."*

Marc Chase

station. Real fast, I learned the value of praise.

Rick Peterson was the first PD I worked for at WWCT/Peoria, and the guy had unbelievable integrity. My people skills came from watching how much others liked working for him. They knew

tell me that a jock is looking forward to having me hear his tape and running into a former client who couldn't wait to get out of aircheck sessions but later introduced me as the guy who taught him how to do good radio.

Continued on Page 30



Tom Owens



And The Cradle  
Will Rock

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child of rock 'n' roll?



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# The ROCK family

## Who's Your Daddy?

Continued from Page 28

Reading that Ray Lytle at WWCT/Peoria, who wouldn't look me in the eye the first time we met, cited me as his mentor was a special thrill too.

I'm horrified when I hear that some consultants won't let up-and-coming PDs watch them make software adjustments or even explain the logic of their moves. Never once was I not invited to debate programming logic with my consultant. I'm stunned to meet jocks who have never been given the chance to have a face-to-face critique session with a consultant. I live for being the guest speaker at airstaff meetings, knowing that someone's light bulb might go on while I'm teaching.

I hope I never lose my desire to explain why I believe what I believe to the programmers and talent I work with, because I wonder how far I would have gone if my mentors hadn't taken the time to see my bulb light up.

**Harry Guscott**  
Asst. Director, WRUF-AM & FM/Gainesville; Station Manager/PD WRUF-FM

I am in a situation where identifying, recruiting and training air talent is a major component of my job.

Other than the obvious answer of wanting to win in a competitive environment, my greatest motivation in teaching others is the satisfaction of seeing former employees, many in positions of responsibility, at other radio stations across the country and, in general, following their careers as they grow and develop in the industry.

Most of my programming and employee-developmental skills were self-taught. I grew up listening to Top 40 radio in the 1960s, when WABC/New York and WLS/Chicago were the standards that others strived to achieve.

In my early days in radio in the 1970s, I credit Al Peterson, at the time a PD in Tampa, and Tommy Hedges at KLOS/Los Angeles as two programmers I followed very closely during their tenures.



Harry Guscott

Understanding their programming philosophies helped me develop during my early years in radio.

Over the past 20 years I also credit Jeff Pollack and Pat Welsh for their perspective, guidance, suggestions and input. They have been a major factor in my evolution and in the overall success of WRUF-FM.

**Joe Benson**  
Morning Drive Air Talent, KCBS/Los Angeles

If someone asks for advice and actually wants to hear the answer, I'll help. But I've never had the time or motivation to seek out people to teach or mentor. While natural talent is necessary (the more the better) for meaningful success in radio, personal motivation is far more important than the ability to be glib, clever and the coolest or nastiest cat in town.

The key is knowing when to shut up and how to communicate, how to truly learn from all situations and how to survive dealing with radio idiots. To paraphrase Neil Peart, the main cause of a failed career isn't a failure of talent, it's a failure of character. If someone doesn't want to hear that, don't waste my time.

As for my having a mentor, there was no one particular person in my first 29 or 30 years on the air. However, the past five have been real interesting with PD Tommy Edwards. But then, he's the only real jock I've ever worked for, and his background includes

working directly with people like Larry Lujack and the WLS crew. This is real fun, and the audience has never been bigger. Rock on!

**Jim Fox**  
OM, WBVR, WFWI & WFIJ/Ft. Wayne, IN

My greatest motivation is purely selfish. I get no greater satisfaction than that which I get from planting a seed and then hearing it grow beyond my own creativity. I've heard amazing radio from my staffs, and it's been the result of creative collaboration between staff members who share a

common direction and have a clear understanding of the boundaries.

I once interviewed for an on-air position with a programmer who stated that he never wanted to be surprised by what he heard on his own station. I encourage my staff to surprise me every day.

My early mentors were guys who were pioneering radio programming in the '60s and '70s. I had the good fortune to cross paths with some of them when I entered the business in the early '80s. They were surprised that, as a radio-listening youth, I had noticed seemingly insignificant elements of their programming. I was excited to hear the explanation of the philosophies that inspired those seemingly insignificant elements from the guys who were responsible for them. Many of those philosophies apply to 21st-century radio. Many do not.

**Tom Barnes**  
President, Mediathink

My motivation for teaching others is very selfish: I believe that it's by teaching others that I learn. I really learn from people who are smarter than me and those who argue with me and challenge me to prove my theories in a way they can understand. It solidifies my worldview and makes it more objective.

If you mentor somebody, your job is to show them the ropes. You benefit when that person asks you, "Why are you doing that? That's BS," because then you have to stand back and re-evaluate and consider whether the person is right or whether you have a valid point. I work best with people who have a lot of experience in the business and whose questions don't have pat answers. I like when you have to apply a method to the question in order to solve the problem.

When I got into radio, most programming knowledge was handed down

through oral tradition. I like to think that the one thing I brought to the table was a willingness to reject oral tradition and hold programming up to some sort of scientific scrutiny. Which of those oral traditions were relevant and which were not?

You had to be willing to work with people who had seen enough battle to know that some of those oral traditions weren't necessarily true. Examining these traditions has to be done in a context that is not disruptive to the business process. You have to be able to think them out when you're not under the gun.

Jon Sinton mentored me for 10 years and did a really good job. Frank Wood was a mentor. Michael Hughes has been a huge mentor, even though he's been a client of mine for over 10 years. He has skills in areas that go so far beyond my comprehension that it still astounds me to this day. Bruce Mittman is my street-fighting mentor.

The hard part about naming my mentors is not being able to name everyone. Almost every client of mine has taught me so much that has been indispensable. They've all had different views that rejected the oral tradition,

and all of them have had a certain bravery and competency in different areas that allowed us to go beyond what conventional wisdom might have said to do in a situation.

### Wrap-Up

Barnes is right about oral tradition and this business.

Whether conventional wisdom is used in programming and research or new methods and ideas are applied, the bottom line is still that it's about people teaching people. It doesn't matter if you mentor one or 100 people in the business or in your personal life; as long as you make a difference in the life of another person, you are making a world of difference.



Jim Fox



And The Cradle Will Rock

Do you recognize this child of rock 'n' roll?



"I really learn from people who are smarter than me and those who argue with me and challenge me to prove my theories in a way they can understand."

Tom Barnes





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| KUPD | KXXR | WXTB |
| WMMS | KQRC | KISS |
| WLZR | WLUM | WBZX |
| WNOR | WCCC | WNVE |
| WTFX | WTPT | WQBK |
| KPOI | KRTQ | KRZR |
| WRQC | KRQC | WQXA |
| WLZX | WXQR | WRUF |
| KAZR | KICT | KHTQ |
| WJJO | WBYR | WXZZ |
| WRXR | WCHZ | WJXQ |
| KMRQ | WWBN | WTKX |
| WRCQ | KDOT | WKQZ |
| WCPR | WWWX | KORB |

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Active **25**  
Rock **27**  
Alternative **29**

Monitor  
Active Rock 27\*  
Mainstream 29\*  
Alternative 31\*

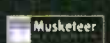
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|------|------|------|
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| KLBJ | WBUF | WCMF |
| KFRQ | KMOD | KLAQ |
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- |      |      |
|------|------|
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| WHJY | KLBJ |
| WCMF | WRXL |
| KFRQ | KMOD |
| KLAQ | WIOT |
| WYBB | WROV |
| WHEB | KIOC |
| KNCN | WAPL |

Active Rock:

- |      |      |
|------|------|
| WAAF | WLUM |
| WBZX | KOMP |
| WBBB | WCCC |
| WRAT | WTPT |
| WQBK | WXQR |
| WRUF | KHTQ |
| WRTT | WCPR |



# The ROCK family

## Family Favorite: KXXR/Minneapolis

### The lowdown on ABC's headstrong offspring

ABC Radio has the perfect Rock family in Minneapolis. Classic Rock KQRS has been tops in the market numerous times in the overall Arbitron rankings since its inception in 1969, and Active Rock KXXR (93X) has grown into a fine, responsible citizen itself, a model of success for other stations in the format. Winner of the 2002 R&R Industry Achievement Award for Active Rock Station of the Year, 93X has won the approval of the entire industry.

KQRS, KXXR and WGVX & WGVZ/Minneapolis OM Dave Hamilton explains

*"When someone asks me, 'What does an outstanding radio station sound like?' I tell them to fly to Minneapolis and listen to 93X. This station exudes attitude, entertainment value, personality and a Spielberg-esque quality. It embraces the city and its local figures and knows them better than anyone in the market. Dave and Wade have been making this kind of savvily marketed, well-tested radio for years, and I am a fan."*

*Troy Hanson,  
Director/Rock Programming, Clear  
Channel South Florida*

how 93X was born: "In the spring of '97 we had a cluster that consisted of KQRS, a Classic Rock with a huge morning show; KEGE (The Edge 93.7), an Alternative on a big signal; and recently-signed-on trimulcast of KXXP, KXXU & KXXR (X105), Active Rock on a suburban signal. Chancellor flipped one of its Country stations to WRQC (Rock 100.3), a 'Classic Rock That Really Rocks' format with Howard Stern in the morning.

"We considered that a direct challenge to KQRS and ABC's ownership of rock music in this market. It became a win-at-all-costs battle. We upped the ante by

flipping our full-signal 93.7 to Active Rock 93X. Rock 100.3 was immediately caught in a squeeze play with no ratings, and it was out of the format within 18 months. It's now a low-rated Classic Hits station.

"A lot of credit has to be given to PD Wade Linder and his staff, who turned the battle into a street war. Moment to moment 93X always sounded better. Rock 100.3's massive advantage in marketing resources — big TV and outdoor — couldn't overcome the fact that they were outpositioned and without a true format.

"Meanwhile, KQ was unscathed, and 93X is now a Rock franchise. The 105 signals are now 'Drive 105, the New Alternative' with a hybrid Triple A-Hot AC format. The Drive is targeting the listeners of Hot AC KSTP (KS95) and Triple A KTCZ who find these stations boring and conservative."

#### Brand Domination

KXXR has grown into the powerhouse it is today because it is more than just a radio station. Its brand extends to a website generating over a million hits a month and to 93Xfest, which launches the summertime Minnesota concert season on Memorial Day weekend. Approaching its 10th year, the concert was inherited from The Edge, where it was called Edgefest, following KXXR's flip to Active. 93Xfest typically draws 20,000 to 30,000 fans with 20 to 30 bands playing over three days.

Nothing was left to chance in KXXR's war to win on all fronts. No one in the market would dare say that 93X is lazy. In fact, anyone considering taking on 93X with an Alternative or Rock format would have to spend a great deal of money with only a slim chance of unseating the entrenched Rock franchise. Years of battles with wealthy competitors have produced a tireless promotion department.

When the fight moves to the street, Marketing Director Wendy Ellis and her promotions staff know exactly where to

go and how to wage guerrilla warfare against any station. 93X maintains high visibility at all rock concerts, lifestyle events where potential listeners congregate, music clubs and bars. Promotion Director Neil Hinz and Promotion Administrator Doug Nelson see to it that 93X logs over a thousand promotions a year.

The 93X brand is defined on-air by personalities who mirror the audience, like afternoon wild man Remy Maxwell, who arrived in Minneapolis after leaving KNAC/Los Angeles. Middayer Tawn Mastrey is also a Southern California Rock veteran who's worked at KNAC and KQLZ (Pirate Radio)/Los Angeles and KUFO/Portland, OR. Mornings are held down by *The Half-Assed Morning Show*, featuring Weasel, Josh and Nick, whose loyal fan base tunes in to hear their football banter or their most recent spoof of former AWA wrestler-turned-Governor Jesse Ventura.

At night 93X dominates the dial with



he rolls up his sleeves to produce killer station imaging and still finds time to take on on-air duties.

#### Letting Your Work Speak

The success of KXXR speaks volumes about Linder. Not one to boast, his favorite quote is from Henry Kaiser: "When your work speaks for itself, don't interrupt." In acknowledging the vote of confidence from the industry, he says, "I'm both proud and fortunate to have such a passionate airstaff, an aggressive promotion department and a smart OM, Dave Hamilton.

"Back in 1997 Dave made a very bold decision to switch the then-successful Alternative 93.7 The Edge to Active Rock 93X. It caught Rock 100.3 off-guard. They never got their balance, and they eventually fell, because we won the hearts and minds of the Rock listener. Winning that feisty battle on the street, on the dial and in the ratings established 93X as a credible Rock outlet.

"Today we're much better off, with improved demos and revenue. We are the established Active Rocker. We're strategically better off too. KXXR's unique position discourages direct competition. We occupy the high ground and can quickly pivot left to block Alternative or right to block Rock."

The family that rocks together, stays together, and this family is set to continue its dominance in Minneapolis for generations to come.



#### The Half-Assed Morning Show

Patrick, resident rocker and Minnesota Vikings fan known for numerous Jumbotron appearances in his purple-and-gold spiked mohawk. Additionally, 93X has a deep bench, with full-time high-caliber weekenders Dead Eric, Jessie, The Bone, Adam Tool and TJ. When MD Pablo is not taking music calls,



### And The Cradle Will Rock

Do you recognize this  
child of rock 'n' roll?



*"There's no shortage of attitude on 93X. The station is more than just a collection of songs; everyone on the staff is rowing in the right direction. It's really the only music station in the market that caters 100% to men, but they never phone it in. And there's a lot to be said for a stable, local staff. Wade Linder has done one hell of a job, and, of course, there's always the steady hand of Dave Hamilton guiding the operation. 93X doesn't sound like a station that's only been around for a few years."*

*Fred Jacobs, President, Jacobs Media*

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# The ROCK family

## Family Favorite: WHJY/Providence

Rocker continues to succeed because it meets listener expectations

It's one thing to tout your own station as the best in the market; it's another when your Rock family from around the country tips its hat and agrees that your station deserves recognition. WHJY/Providence, now heading into its 21st year, was voted Rock Station of the Year in the R&R 2002 Industry Achievement Awards.

One of the keys to WHJY's ongoing success is its continuity. The station has heritage, the majority of the staff has been there for years, and, most important, the audience is served in many

staff as PD, but he admits that it was not easy to follow in some very big footsteps. "Bill Weston [see "Father Knows Best,"] had done a tremendous job here as the program director," he says. "He left on a very positive note to program a station in New York. I know that people were very sorry to see him go. There was a seven-to-eight-month lapse between program directors here because it was in the middle of the sale from SFX to Capstar."

Like all PDs, Bevilacqua had to prove himself to the airstaff. "I would have felt the same way in their position," he says.

have been at the station 12 years; middayer Amy Hagen, 10; and Geoff Charles is pushing 10.

"I'm the freshman on this squad at almost five years now," says Bevilacqua. "This has not been a revolving door for talent and programming, sales and marketing people. These people stay here. You could brag, you could say what you want, but when people don't leave, that tells you something."

The engine that drives the station is the music, and the philosophy behind that has not changed. "Classic rock is the head of the monster," Bevilacqua says. "The shoulders are built up by active rock and a pop alternative, new rock flavor. We have been able to drive down both sides of that street for a long time here, and we sell it with imaging."

One WHJY promo goes like this: "If it weren't for [classic artist hook], there wouldn't be [new artist hook]." One promo goes from Robert Plant's voice to Aaron Lewis'. Another goes from Faith No More to Linkin Park. "We are trying to

others bleed in from Boston. "It leaves the Classic Rock position open for us, but we will never give up 18-34, which we continue to dominate in the market," Bevilacqua says. "We still fight for that. New rock is as important as classic rock to our listener. Neither has greater importance over the other."

### Pyramid Of Success

If the music is the engine, the air talent are the drivers, and WHJY's marketing and promotion department keeps the engine finely tuned by knowing what listeners want. "Our Marketing Director, Michele Maker, has been here for 10 years," Bevilacqua says. "She started as an intern; she's been born and bred at this station."

*"Joe and John have a real feel for what music works at a station that can play heritage gold and the best of all the current active titles as well. They really understand Providence — the music and the people."*

*Bill Burrs, VP/Rock, RCA*

different ways. PD Joe Bevilacqua notes, "How many times have we seen a Rock station that has been around for a long time but that doesn't meet listener expectations anymore? Our listeners challenge us to come up with new and better ideas all the time. We have to deliver."

### Cream Of The Crop

A longtime admirer of WHJY, Bevilacqua was excited about joining the

"Trust is earned. We get along so well as a staff now because of our years in the trenches. You have to walk through fire and go through battles before people give you their heart and soul. They don't just hand it over."

While WHJY played ownership musical chairs for a while before finally coming under the Clear Channel umbrella, the staff's commitment kept the station focused, led by the veteran air talent. Morning team Paul and Al

*"WHJY is one of Rock radio's legendary stations, with a rich history that has included some former WPYX/Albany, NY employees. It has always been an exciting station to listen to. It is community-oriented, has extremely entertaining personalities and has had the ability to adapt to the ever-changing rock music scene. This all adds up to those big numbers. Oh, can't forget:*

*They also have the remarkable Joe Bevilacqua."*

*John Cooper, OM, WPYX/Albany, NY*

drive a correlation between what's happening with new rock now and the mainstay of WHJY, classic rock," Bevilacqua says.

New rock will always be important to the station. Along with two younger-targeted Providence Rock stations, three

"The great part of working here is that everybody is ultimately a part of the decisionmaking. As a program director, you're the one who puts his butt on the line for making the call. This is one place that really cares about

**Continued on Page 53**

## Father Knows Best

**B**ill Weston, PD of WKLR/Richmond and OM of WDYL/Richmond, was PD at WHJY from May 1989 to November 1997 and was instrumental in the station's success. He had a few words to say about the station's recent R&R award.

I'm so pleased to see WHJY finally receive the recognition it deserves. When I was there, it seemed we were always passed over for 'EBN, 'FBQ, 'DVE, etc. Being in the shadow of Boston was good in that you could get away with a lot of crazy shit, but we were easily overlooked.

As Joe Bevilacqua accepted the award from R&R, it was generous of him to thank me for leaving. He really has done an excellent job with the staff (self-serving comment here: "all of whom I hired"), and his current ratings bear this out. He has guided the station through a volatile time (second self-serving comment: "as competitor WWRX flipped from Classic Rock to an alternative music feed from WFNX").

OK, enough ball-busting. Sincerely, there was no prouder person in the room when WHJY was presented with the plaque for Rock Station of the Year. I know it's not easy managing morning guys (Paul & Al) who can outsmart the GM and a pm drive talent (Geoff Charles) who dances daily, frequently naked, on the line between genius and lunacy.

In Richmond people stick their fingers in their ears when they hear the schizophrenic sound of our competitor playing Styx into Papa Roach — yikes! But WHJY was always able to get away with similar incongruous (and, yes, some train-wreck) song sequences because of the strength of the station in between the songs, no matter how disparate. So much depended on the talent, the whacked contests and promotional stunts and the production, all making for a very fun place to work. I miss it.

My heartfelt congratulations go out to Joe, Michele, Paul, Al, Jen, Amy, Geoff, John, Doug, Dr. Metal and Sharon Schifino, wherever you are.



**And The Cradle Will Rock**

**Do you recognize this child of rock 'n' roll?**



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# Dyeing The Black Sheep White

## What music is your audience searching for?

Many families have a black sheep. One could argue that our industry's black sheep is illegal downloading of music. But 360 Music Group, in conjunction with MP3.com, is developing a concept that makes the most of Internet song searches. Currently in the development stage, this could be a new research model for today's active music consumers.

What 360 Music Group is creating is a system that would track what songs people are searching for through MP3.com. This information would then be broken down geographically, making it possible for radio and record types to see what songs are being searched for in specific markets.

Tackling this challenge are 360 Music Group partners Ken Ornberg and Jake Walesch, in conjunction with Rick Walker, VP and head of record label promotions at MP3.com. Walesch came up with the idea after working with Walker to put together the label promotion group at MP3.com.

"Jake would help us sell certain promotional projects, primarily targeted e-mails to record labels," Walker says. "The best thing was when we really started to see the data capabilities that would come from all the traffic at MP3.com."

Walesch, an artist manager, and promo veteran Ornberg formed the 360 Music Group earlier this year. "When Jake

and radio. It brings everything together, hence the name of the company."

### The Next Generation Of Listeners

As the pieces started falling into place, the black sheep seemed primed for a dye job. "We realized we could use the capabilities that Rick has at MP3.com to develop something that hadn't been done before," says Ornberg. "We're focusing on the next generation of listeners now."

"Everybody who listens to the radio has computers, particularly those who listen to the Rock formats. This is another tool for the radio and record communities, because more and more listeners in the target demographics are computer-savvy."

"What we've created is a Designated Market Area chart system based on objectively measured requests from the 1 million or so people who come to MP3.com every day

from all over the world," Walker explains. "It's incredibly objective, because they're doing this in the privacy of their home or their office."

"It's not a survey. No one is prompting them. It just tells us what the person is looking for, and that is very powerful, particularly when you take it down to the DMA level. The DMA chart system is updated daily. It's real-time. People can access our service and see what is moving up or down in these different markets."

"I have a log-in system as part of

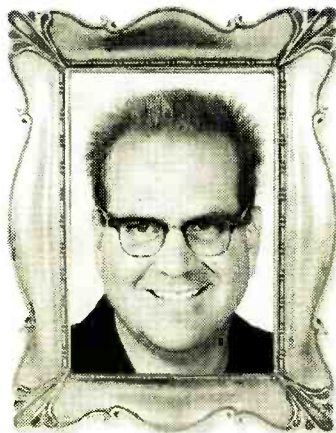
aggregate, not at the DMA level," Walker says. The log-in system is not available on the regular MP3.com site, but Walker will provide the link to those who are

"In the case of The Zone in Chicago, we did a survey and sent it to 150,000 people along with an e-mail encouraging them to fill it out," Walker says. "We got

*"Rufio have gotten almost 600,000 songs played from the MP3.com site alone.*

*That's a lot of people — and a lot of people in Los Angeles, especially — looking for this band."*

*Rick Walker*



**Ken Ornberg**

interested, along with instructions regarding the search charts.

### Radio Awareness

Ornberg says, "If you ask program directors if they would like to know what their audiences are searching for and downloading, I think that 100% of them would say, 'Yes, that would be very valuable.'"

KXXR/Minneapolis PD Wade Linder has agreed to be the Rock radio guinea pig, according to Ornberg.

"He is fascinated by this and will be involved to help shape the research component," Ornberg says. "Right now, if he sees that a certain band is in the top five searches in the Twin Cities, is that something that is going to make him play that record? Will he add it next week? Probably not. But it is a good tool

to help him be aware of music that the audience is looking for that he hasn't played yet."

"We used Bill Gamble [PD of Alternative WZZN (The Zone)/Chicago] in the beginning, and now Wade will get the benefit of what we did with Bill. We've learned more, and Rick has continued to develop the program with his engineers."

about 2,000 people who actually filled out the survey and gave Bill some great information about what they liked and what they didn't like about Chicago radio. We have those data aspects, as well as looking at what people are searching for."

Walker cites a band that is currently the top-searched band in Los Angeles.

"As far as I know, Rufio are not getting a whole lot of radio play," he says. "But, obviously, they're starting to bubble up in L.A. It would be interesting to see if that leads to radio adds in the future."

"Their music, which is pop punk, emo style, is on MP3.com, and they're signed to Nitro. They've gotten almost 600,000 songs played from the MP3.com site alone. That's a lot

of people — and a lot of people in Los Angeles, especially — looking for this band."

The key point in this example is that word of mouth can be incredibly strong for a band — even more important than radio. "That's the culture of the whole skate-punk thing," says Ornberg. "I

**Continued on Page 38**

*"If you ask program directors if they would like to know what their audiences are searching for and downloading, I think that 100% of them would say, 'Yes, that would be very valuable.'"*

*Ken Ornberg*

approached me, he thought it would be a good idea to add a radio element to what he was working on," Ornberg says. "It would help him to attract more bands from the management standpoint and better serve the bands that were already his clients, as well as further enhancing what he was working on with Rick."

"He thought that everything would complement everything else — the artists, the MP3 consulting relationship

phase one that allows people to view search results in total. We're just finishing up phase two, which is the same thing down to the DMA level. Soon I'll have a log-in system that people will be able to use to access all the information."

The program is still in the development and testing phase. "Right now the log-in system that I have for viewing search results is free, because it's



**Rick Walker**



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Will Rock

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| WXQR/Greenville | WTPT/Greenville  | WROV/Roanoke    |
| KFRQ/McAllen    | WLZX/Springfield | KXFX/Santa Rosa |
| KRQR/Chico      | WQLZ/Springfield | WKLC/Charleston |
| WWCT/Peoria     | WIXO/Peoria      | WOTT/Watertown  |
| WCPR/Biloxi     | WRTT/Huntsville  | KFMX/Lubbock    |
| WKQX/Saginaw    | KATS/Yakima      |                 |

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and loudermilk  
mixed by mott hyde

management:  
kevin lee for left bank management  
a&r: michael goldstone

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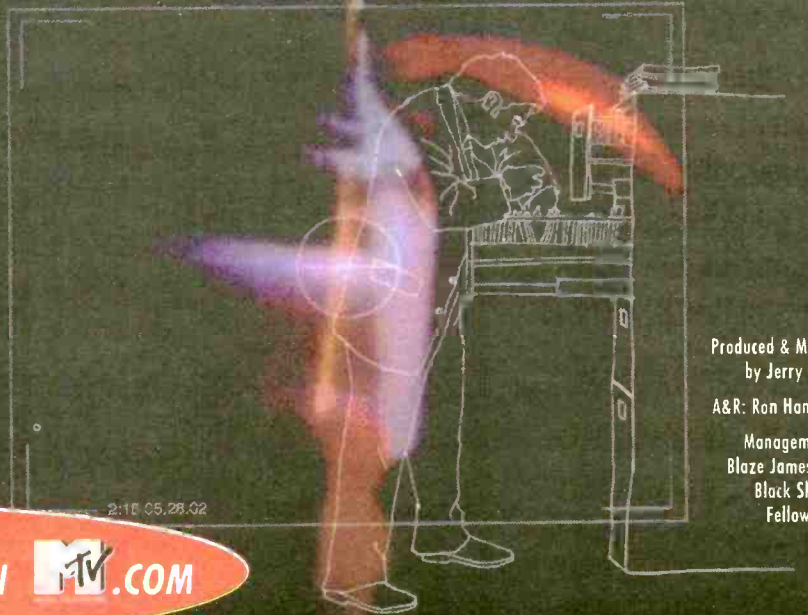
WQLZ/Springfield KZOZ/San Louis Obispo

### ALREADY ON:

WQBK/Albany	WIIL/Chicago	WOTT/Watertown
KISS/San Antonio	WAMX/Huntington	WYBB/Charleston
KZRQ/Springfield	KPOI/Honolulu	KHTQ/Spokane
WZBH/Salisbury	WCPR/Biloxi	WIXO/Peoria
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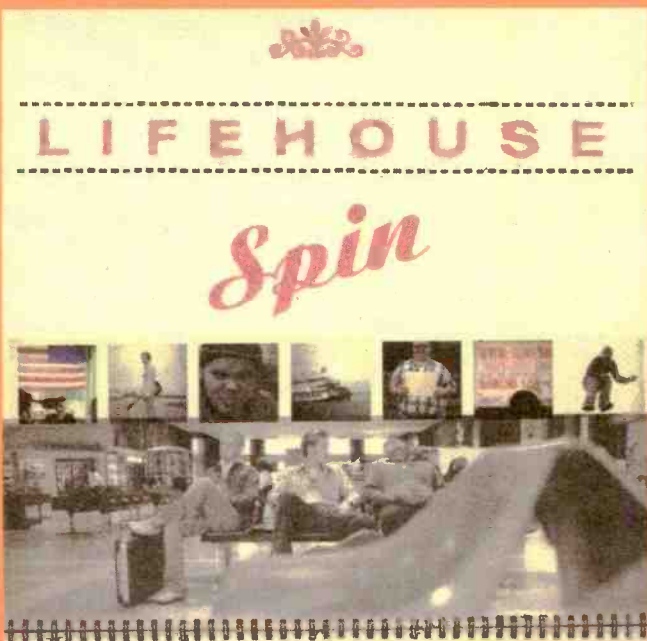


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WRXL/Richmond	KLPX/Tucson	WTPT/Greenville	WAQX/Syracuse	WROV/Roanoke
KFRQ/McAllen	WXQR/Greenville	WRTT/Huntsville	WRRX/Pensacola	WRCQ/Fayetteville
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**Album Rock 3\*-34\* 417x +68**

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# Dyeing The Black Sheep White

Continued from Page 36

Lived through Blink-182 when I worked at MCA. It wasn't so easy to get airplay. Now Blink-182 get CHR airplay and

they're on *TRL*. Initially, it was amazing to see how passionate these kids were. There is a subculture of these kids, and the word passes among them."

## Valuable Information

"Ultimately, we also want to implement a system where people can sign up and give their opinion on different songs," Walker says. "There will be a handful of songs in probably six or so formats that people can listen to and rate. That will be valuable information for radio as well. All of this information will eventually be available through a

subscription system where you can see the data, whether it's the survey results, the song testing or the search charts."

Ornberg says he gets goose bumps when he thinks about the possibilities of this endeavor. "Knowledge is power," he says. "Think about all the

Continued on Page 54

## MP3.com Search Charts

A comparison of Los Angeles vs. national searches

### Los Angeles Searches

The following is the Los Angeles DMA search chart from MP3.com for the period of July 30 to Aug. 5, 2002. Most people search for band names, but you'll also see some song titles and genres of music, such as emo. Space considerations require that we list only the top 50 searches, but the searches through the top 100 are quite interesting.

In the case of Avril Lavigne, an additional 62 searches for "Avrii" and 61 searches for "Complicated" appeared. Added to the 195 searches for her full name, these would have made her the No. 2 searched-for artist, with 318 searches.

A similar scenario occurred with Blink-182, who received an additional 41 searches as "Blink182," without the hyphen, which would have moved the band up to No. 13 with 171 searches.

The first column shows the search list ranked in order of number of searches. The next two columns show the search term and the number of times it was searched for in the time frame above. The last column is information provided by MP3.com's Rick Walker to help clarify the search term.

In two cases it was not known what the search term meant: "Sluggo" at No. 23 and "diary" at No. 46. Could Sluggo be the former night personality at KROQ/Los Angeles? Could "diary" be *Diary of a Madman*? It's anybody's guess. Nevertheless, the top 50 search terms totaled 6,110 searches for the week.

Kudos to indie label Drive-Thru (distributed by MCA), which has seven bands in the top 50.

Rank	Search Term	No. Of Searches	Comments
1	Rufio	354	Band on Nitro
2	Linkin Park	282	Band on Warner Bros.
3	Eminem	268	Artist on Interscope
4	Nelly	256	Artist on Universal
5	Finch	230	Band on Drive-Thru
6	New Found Glory	217	Band on Drive-Thru
7	Avril Lavigne	195	Artist on Arista
8	The Starting Line	187	Band on Drive-Thru
9	Taking Back Sunday	182	Band on Victory
10	Dashboard Confessional	180	Band on Vagrant
11	The Used	170	Band on Reprise
12	Thrice	170	Band on Subcity
13	The Early November	144	Band on Drive-Thru
14	Thursday	136	Band on Victory
15	John Mayer	135	Artist on Columbia
16	Blink-182	130	Band on MCA
17	Brand New	126	Unsigned band from New York
18	Yellowcard	120	Band on Lobster
19	Britney Spears	119	Artist on Jive
20	Saves The Day	117	Band on Vagrant
21	Jimmy Eat World	108	Band on DreamWorks
22	Incubus	101	Band on Epic
23	Sluggo	98	—
24	Ashanti	91	Artist on Def Jam; Murder Inc.
25	Suburban Legends	91	Unsigned band from Orange County, CA
26	Something Corporate	89	Band on Drive-Thru
27	Dumbstruck	88	Unsigned band from Los Angeles

Rank	Search Term	No. Of Searches	Comments
28	Ludacris	88	Artist on Def Jam; Murder Inc.
29	Weezer	87	Band on Interscope
30	Simple Plan	83	Band on Atlantic; featured on <i>Scooby Doo</i> ST
31	Midtown	80	Band on Drive-Thru
32	AFI	78	Band on Nitro
33	Good Charlotte	76	Band on Epic
34	No Doubt	75	Band on Interscope
35	Second To Last	75	Unsigned band from Los Angeles
36	Atreyu	74	Band on Victory
37	System Of A Down	74	Band on American/Columbia
38	Pink	74	Artist on Arista
39	Mest	74	Band on Maverick
40	Trance	73	Musical genre
41	Hoobastank	72	Band on Island
42	Starting Line	70	Band on Drive-Thru
43	Bluntside	69	Unsigned band from Orange County, CA
44	The Ataris	69	Band on Kung Fu
45	Shakira	69	Artist on Epic
46	Diary	67	—
47	Korn	65	Band on Epic
48	DJ Sammy	63	Artist on Robbins Entertainment
49	Ja Rule	63	Artist on Def Jam; Murder Inc.
50	Larger Than Life	63	Unsigned band from San Diego, CA

### The Aggregate MP3.com Search Chart

This top 50 list of search requests from MP3.com is from the site's entire database of users from all over the world. It's based on the same time frame as the Los Angeles DMA chart, July 30 to Aug. 5. The number of searches on this list adds up to 159,847.

As on the L.A. chart, Avril Lavigne picked up additional searches for "Complicated" and "Avril." No. 32 search "Without Me" revealed 561 songs in the system by that title. "Hero," at No. 37, refers to the song by Chad Kroeger and Josey Scott.

Rank	Search Term	No. Of Searches
1	Eminem	16,756
2	Linkin Park	8,527
3	Nelly	8,243
4	Britney Spears	6,859
5	Shakira	6,512
6	Pink	5,285
7	Avril Lavigne	5,278
8	Korn	3,994
9	By Artist	3,470
10	System Of A Down	3,374
11	Metallica	3,273
12	Red Hot Chili Peppers	3,203
13	Blink-182	3,194
14	Ashanti	3,095
15	Creed	3,021
16	Ja Rule	2,975
17	New Found Glory	2,896
18	Weezer	2,770
19	John Mayer	2,674
20	Incubus	2,655
21	Vanessa Carlton	2,618
22	Madonna	2,577
23	Nirvana	2,548
24	U2	2,526
25	Slipknot	2,390
26	Complicated	2,361
27	Beatles	2,299
28	Jennifer Lopez	2,297
29	Jimmy Eat World	2,254
30	P.O.D.	2,229
31	Celine Dion	2,166
32	Without Me	2,160
33	Oasis	2,114
34	No Doubt	2,037
35	Usher	2,005
36	Avril	1,985
37	Hero	1,971
38	The Calling	1,928
39	Nickelback	1,897
40	Aerosmith	1,883
41	Coldplay	1,877
42	'N Sync	1,833
43	Queen	1,784
44	Papa Roach	1,771
45	Dave Matthews Band	1,768
46	Bruce Springsteen	1,745
47	Pink Floyd	1,738
48	Ludacris	1,714
49	Michelle Branch	1,663
50	DMX	1,655





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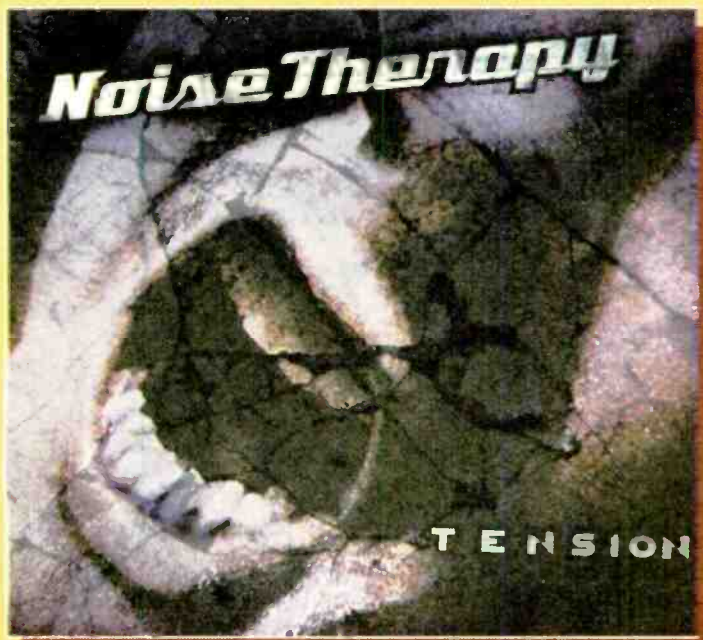
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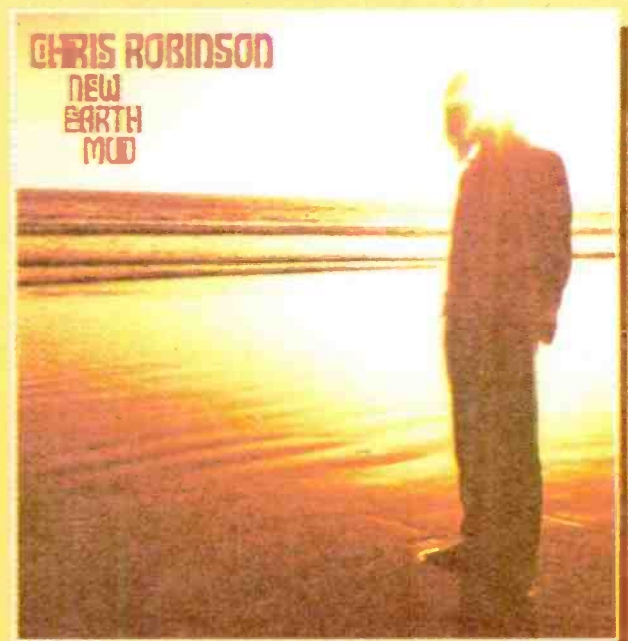


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The  
**ROCK**  
family

# KISS's 'Extended Family'

Listeners feel a bond through the station's e-mail newsletter

A priority of any station is to keep its listeners happy and make them feel they are an integral part of the station's success. About five years ago Cox Radio's KISS/San Antonio realized what an impact the Internet could have, as far as connecting the station to listeners, and created an e-mail newsletter.

KISS's "Extended Family Newsletter" has made that connection and then some. Says PD Kevin Vargas, "When we started using database technology back in the old days with our previous owner, Rusk, we had our own Internet division. In fact, we were one of the first companies to have an Internet division. We were able to put together databases where listeners could register to be part of the Extended Family Online."

## Close Connection

That database enabled the station to send out advance promo announcements and personalized e-mails every two to three weeks, depending on what was going on. The e-mails were informal and written by individual air talent, who would alternate. "It would never go out as being from programming or promotions; it would go out from C.J. Cruz or myself as 'Hi, Extended Family Member. Just a quick note to let you know that the concert we'll be announcing on Monday is so and so.'"

The Extended Family moniker came from morning guy John Lisle, who has referred to the station and its listeners as the Extended Family for years. "He'd say, 'We're your extended family.' That's what he's always said. It's a phrase that has been used on the air for many years. It was only natural to continue to further brand it to the radio station and have the Extended Family online.

"We were doing that kind of marketing to create brand awareness in the Internet field and on the web and just servicing certain people and Extended Family members. Recently, of course, there are technological advancements that have allowed us to do graphics, color logos and such. It was a natural evolution and progression, the constant tweaking and refining since we first did it.

"Cox has also been at the forefront of realizing the value of the Internet and of using websites as brand extensions of

their properties. That was proven with the initial launch of Cox Interactive Media and the development of another extension, CXRI, which is exclusively for radio-station purposes and website management. They have always recognized that this new technology is a source of marketing and brand-extension."

## Tempting Incentives

KISS's database grew to its estimated 6,000 members by tempting listeners with incentives that made joining the Extended Family worth their while. "It's always been permission marketing, where we have invited people and tried to provide a key benefit for why it was worth being a part of," Vargas says.

"We have tied exclusive contests to it, first-source information, rock-news information, etc. We promote it on the air as well. There's a sweeper that runs once per shift that says, 'Be a part of the KISS registered Extended Family. Be in touch, be the first to get concert information, and win exclusive contests not offered on the air at 99.5 KISS.'"

"We constantly reinforce that. A recent example is an e-mail that said, 'Be listening on Monday for the 5 o'clock rock blocks. When Kevin Vargas plays Incubus' 'Pardon Me,' the 25th caller will win tickets to the sold-out show and get to meet the band. This will not be presented as an on-air contest, and only you, as the registered

Extended Family, are aware that when that

song comes on, it is your signal to call if you would like to win this prize."

"The phones were real quiet up to that point, just the standard requests coming in. Right as 'Pardon Me' started to play, boom! The phones lit up for the duration of the song. Everybody was saying, 'Is this where you are giving away the tickets and passes?' We've seen many instances where it's paid off. It's just another way to create a reward for loyalty.

"We like to reward our Internet people, our registered people and our sticker people. We'll do exclusive 'win it before you can buy it' contests where we incorporate KISS-wear rewards — giving people who are wearing our T-shirts or who have a bumper sticker on their car the new Slipknot CD before it's in stores,

for example. If they don't have a bumper sticker, we'll put one on their car and give them the CD. It's another tentacle in that form of street marketing."

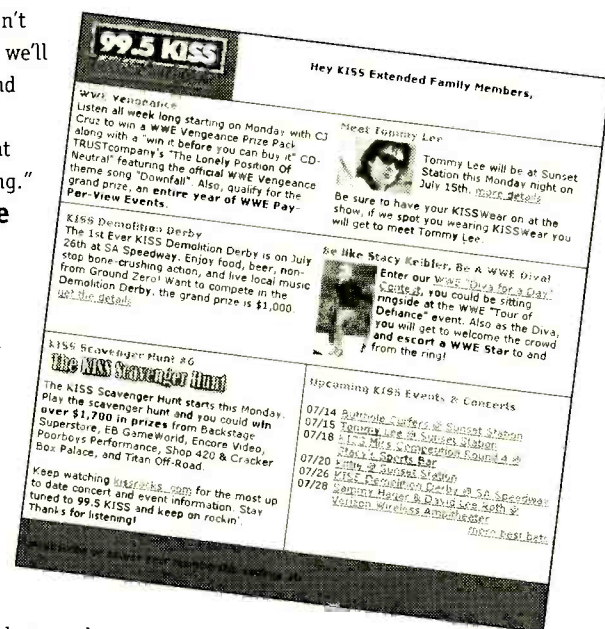
## Staying Flexible

The marketing and programming offices pool their resources to create the bi-weekly e-mail, although Vargas says they will release an extra e-mail if something big is happening or postpone it if they're waiting on a big announcement. "We try to do it on a somewhat regular schedule, but we remain flexible," he says.

"Again, it's permission marketing, so we have their permission to e-mail them, but, at the same time, we don't want to be intrusive or come across as spam. It has to have something of interest. We don't do it for the sake of keeping to the schedule. We'll do it more often if we have something that listener would really care about."

Gauging the impact of the newsletter is important, but as Vargas points out, "Sometimes at a live broadcast for a client, the client will have an exit poll and ask where the listener heard about the event. They usually say from KISS on the air, or you can see results from the e-mail drop. But that's a tough thing to quantify unless you come right out and ask people about it. We usually don't try to pry too much about where they heard about it as long as they heard it."

The station is streaming on the Internet, further proof of its ongoing and growing online presence. "As long as we can afford it, we'll do it," Vargas says. "Don't get me wrong, we do have budgets and clear goals that we have to meet, but these goals are realistic.



Kevin Vargas



And The Cradle  
Will Rock

Do you recognize this  
child of rock 'n' roll?



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# The ROCK family

## Family Favorite: Laura Curtin

'She can walk into any room and turn a funeral into a party'

The 2002 R&R Industry Achievement Award winner for Rock Label Executive of the Year was longtime Rock family member Laura Curtin. Curtin does rock promotion for DreamWorks these days but spent much of her industry career at Epic. Her no-nonsense personality and happy-go-lucky attitude have made her a family favorite for years.

**Born & Raised:** Queens, NY.

**A Golden Opportunity:** Curtin was plucked from high school by CBS during a one-time job-placement program. From the first 500 people in New York City who qualified, 50 were selected and tested for three weeks. At 18 years old she joined the company and was given the opportunity to work and learn in different divisions — from sports to television to records — to see where she excelled. She had to take regular courses, like English, math and typing, but all in a creative environment. She feels very fortunate to have had the experience and to have been hired by Walter Yetnikoff for the record division. "I was going to go into advertising and music anyway," she says. "I think that's how they found me."

**The Best Part Of Her Job:** "I love that

I have great relationships and met some great people. I have some dear friends in promotion whom I really respect and love."

**Blazing A Trail In Rock Promotion:**

Before Curtin made her mark in rock promotion, she started in CBS's international department, then moved to A&R. Women weren't given many opportuni-

ties at that time, but she stuck it out, and, after years as Harvey Leeds' assistant, he gave her a shot at promotion. Curtin refused to be intimidated by the guys who wanted to go to strip clubs during conventions. "I was tested constantly with that. I just said, 'OK, fine.'"

Then everybody started to realize that men don't like strip bars

either, because half of the time they'd go with me to a regular place, and we'd have a great time."

**After A Hard Day At Work....:** Curtin moved to the beach in Santa Monica, CA. She has a new personal trainer and considers exercise to be the key to life.

**If It Wasn't For....:** Curtin credits Polly Anthony and Harvey Leeds for their unique qualities, which helped her become who she is today.

**Staying Current:** "We're always trying to come up with different ways to get



Laura Curtin

### 'Splain, Lucy

I convinced Interscope/Geffen/A&M's Ron Cerrito to tell a legendary Laura story from the days when they worked together at Epic.

Laura and I were on the road in San Francisco at a Gavin convention. We were launching Ozzy's "No More Tears." When we would travel to conventions, being partners in crime, we'd get adjoining hotel rooms. That way, during the day, when we were working, we could open the door and yell back and forth at each other. We worked all day and had a great day on the phones. We were No. 1 Most Added. We had over 100 stations, and, at that time, for Ozzy, that was big. Up to then, he'd never had a record that was above No. 15 on the chart.

So, we were all excited at the end of the day. We were each in our own room, getting ready to go to a McGathy dinner, when, suddenly, she knocked on the connecting door and came in calling out that she needed my help. She got a mini-vent brush stuck in her hair. Her hair was short at the time, and I think she was curling the top of her hair or rolling it under while blow-drying it or something. She ended up getting the brush rolled so tightly into her hair, with the handle sticking out from her forehead, that it got stuck.

At the time I had long hair and the hair products to go with it, so I'm sure that's why she came to me. I took one look at her and said, "Oh, my God, let me get that out for you." Then I said, "Holy shit, you really do have it stuck." I couldn't get it out. We finally went to the bathroom, where she could sit down, because my arms were killing me. She had her hair wrapped around the brush in such a way that you couldn't get to

Continued on Page 53

### Partners In Crime

Laura Curtin worked with Harvey Leeds at Epic for years, so he was a natural source for stories about her. After years of running the promotion department, Leeds became Epic's Sr. VP/Artist Development. Here are a few of his recollections that are fit to print.

We had a woman doing promotion who meant well, but she was awful. Laura was my assistant, and she'd sit there saying, "I can do that job, I can do that job," so we made her the queen of secondary Rock radio phones. She was amazing. She became the greatest promotion person ever. She can walk into any room and turn a funeral into a party.

Every person who works in the record business thinks they have golden ears. She brought a band to Epic called Blackfish. I'm sure they're in recurrent at many radio stations right now. In fact, I think I heard them on XM Radio the other day.

One thing about Laura is that she is Sherlock Holmes. She has a nose for trouble; she's like a pig looking for truffles. Stone Gossard's guitar was stolen at a Pearl Jam show in Florida. I hired a private investigator to find it, but Laura and Heidi Hess, who was working at WSHE/Miami at the time, were the ones who found the kid who stole the guitar and got it back. It was stolen in Orlando, and they found it in Gainesville. It was incredible. Only Laura could find a missing Pearl Jam guitar in the state of Florida.

Continued on Page 53

our records across to kids. There are so many avenues, but we want to know which one is right at this point. Every day somebody comes up with something new to help reach the core kids. We have to be very open and start to think about different ways to do promotion."

**Now And Then:** Curtin says that bands are more business-minded today than when she started in the industry. "Some bands are really planning their careers, and some of the younger kids look at it as a quick fix, but they all know a lot about the business — not how it all works, but they bring up things bands never used to talk about: spins, what station playlists are like, etc."

**She's Surprised That....:** Baby bands know her background and say things like, "Oh, you're the one who broke Rage Against The Machine," and, "I heard about you with Pearl Jam."

**Proud Moments:** Making The Spin Doctors a priority. "I was the little schmuck who didn't understand what priority was and wasn't. I just asked radio people to put

"Laura Curtin is the queen for many reasons: She knows what she's talking about and doesn't take a lick of shit from anyone; she lives her life by her own rules and makes no apologies — nor should she; and she's a great mentor for a hardheaded mental patient like me. Laura Curtin is a riot to hang out with, and that's what it's all about!"

Cheryl Valentine  
VP/Rock Promotion, Epic

it on. It started with Jim McGuinn, when he was at WEQX/Albany, NY. We put the band into a show up there, and it started working. Two weeks later I saw 700 kids show up at a club gig outside of Chicago. When I went back to work saying, "We have to work this record," they were like, "Oh my God, let's just shut her up." Curtin's persistence paid off: The album ultimately sold millions.



And The Cradle Will Rock

Do you recognize this child of rock 'n' roll?



*the exies*  
my goddess

**impacting 9/17**

the first song from the debut album **Inertia**

produced by Mat: Serletic mixed by David Thoener

managed by Jeff Castelaz at 



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AC/DC PANTERA

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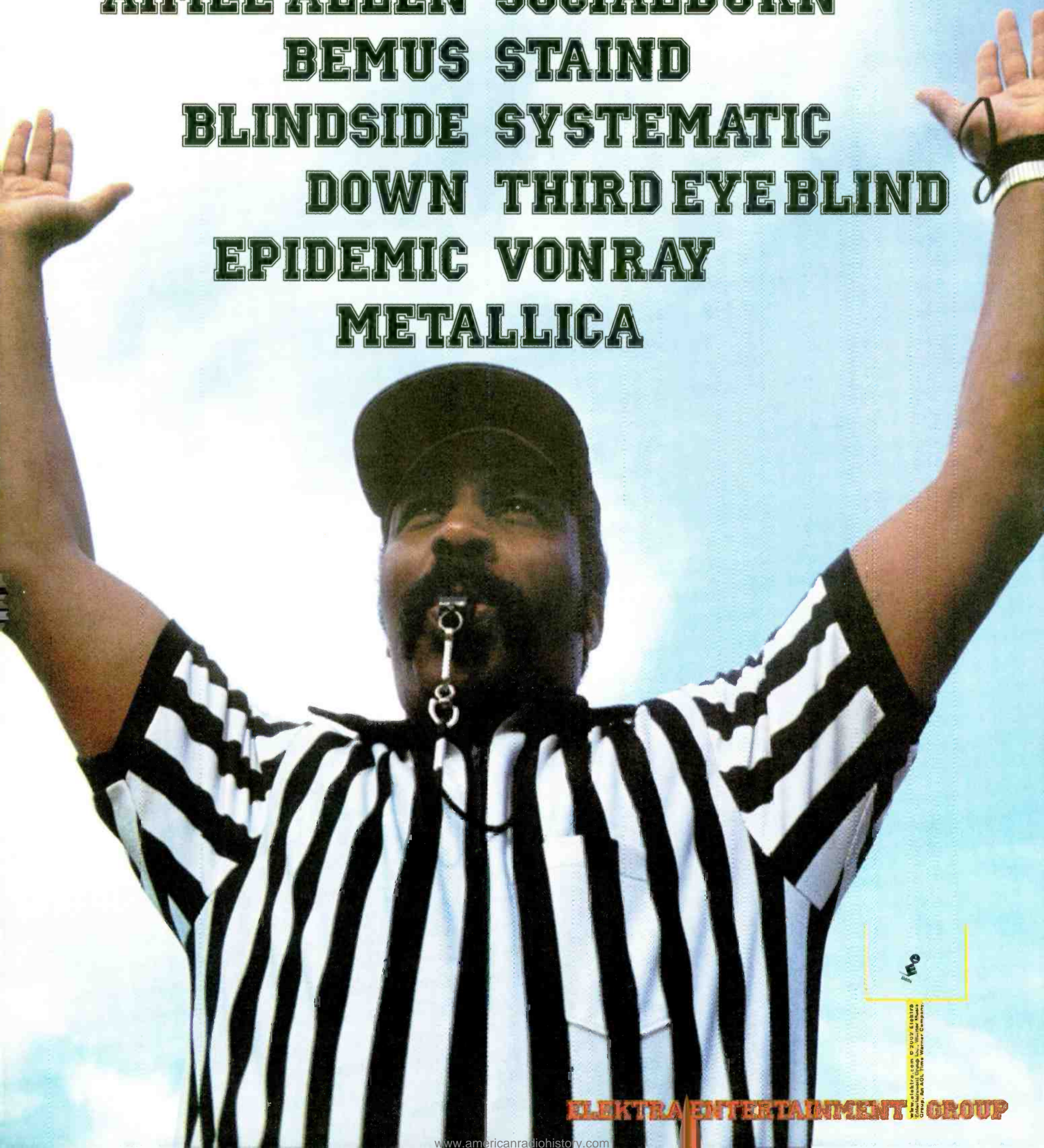
BEMUS STAIND

BLINDSIDE SYSTEMATIC

DOWN THIRDEYEBLIND

EPIDEMIC VONRAY

METALLICA



110

ELEKTRA ENTERTAINMENT GROUP

# Family Favorites: Cerrito And Rittberg

Award winners for Active Rock Label Executives of the Year

**Mom and Dad were right: Hard work does pay off. For the label execs who took home this year's R&R Industry Achievement Award, it was just part of what makes their jobs so rewarding. This year was the first in which there was a tie for a Rock or Active Rock award, and it's nice that longtime friends Ron Cerrito and Mike Rittberg could share the title. These two are proof that passion, tenacity and a flat-out love of rock are enough to succeed.**

## Ron Cerrito

**Interscope/Geffen/A&M**

**Born And Raised:** New Haven, CT

**Alma Mater:** Southern Connecticut

State University, where he majored in economics.

**Music History:** No ventures in radio, but he played in metal bands: Lizzy Borden, Reckless and others.

**It All Started....:** At *Billboard*, in the chart research department. He eventually became Chart Manager for the rock chart. Cerrito was responsible for the first track-oriented modern rock chart in *Billboard*. At the time, all the alternative charts were album charts. He crossed to the label side with his first promotion job, at Enigma in Los Angeles, where he started in alternative promotion before adding mainstream rock to his plate.

Next he landed (briefly) at Metal Blade Records as VP/Marketing & Promotion. An opening at Epic in national rock promotion came up in 1990, and Cerrito got the job. In 1994 he was promoted to VP/Marketing & Artist Development. In 1998 he returned to promotion as VP/Rock Promotion. He then joined Interscope/Geffen/A&M in September 2000, where he does rock promotion.

**The Best Part Of His Job:** "I have

always liked the promotion job, because I like talking to people about music and songs. I like the team aspect of what we do. I love going out there every week with our team and winning over the competition. It's really exciting and a lot of fun. Of course, being able to talk to radio about music is a lot of fun too."

**The Worst Part Of His Job:** Cerrito couldn't think of anything he didn't like.

**After A Tough Day At Work:** He plays guitar and records some of his creations with a home recording setup. He loves to ski when he has time.

**Career Boosters:** Some of the people who got him started in his career in the record industry were Michael Ellis, Sam Kaiser, Harvey Leeds and Polly Anthony.

### Proud Moments:

When he convinced *Billboard* to actually put a modern rock tracks chart in the magazine. It was a big deal for the magazine, because it meant adding a page, which meant that additional advertising had to be sold. That was a victory for Cerrito, as was getting his first add at radio when he started doing promotion.

**Last Word:** (Hey, he has to say something for winning an award.) "It's an honor to win an award for doing something you love. When you get adds, you are exposing music to the people. That's the fun side of promotion." When his old bandmates told him that he'd sold out when he got into promotion and should've at least gone into A&R, Cerrito's response was that he had the opportunity to give artists a chance to be heard.

"I like being able to have an influence on the course of music in my own tiny way," he says. "It's exciting to work with a team who takes a band like Pearl Jam, Rage Against The Machine, Korn or

Puddle Of Mudd to the audience and introduces a sound or an artist that was not there before. Watching the audience embrace a new artist is amazing."

## Mike Rittberg

**VP/Rock Promotion,  
Warner Bros.**

**Born And Raised:** Born in Mt. Vernon, NY; raised in South Florida and Marietta, GA.

**Alma Mater:** Florida State University, with a degree in sociology.

**Music History:** Rittberg started out in radio in Tallahassee, FL, at Rock-Alternative hybrid WVFS, where he was MD, then PD. After that he went to the other side, doing retail at Metal Blade as head of East Coast because he had once worked in a record store.

He eventually landed in a promotion position, where his radio experience served him well. He started calling metal

me freedom to do what I wanted to do, and I also adopted a little of his style of promotion. Ron Cerrito and I worked together, and he brought things to the table that he knew and was able to share. Cheryl Valentine, when we worked together at Metal Blade."

**After A Tough Day At Work:** His wife, Maria, would probably comment, "There's an after work?" Rittberg admits that he

doesn't unwind, because he's dealing with three formats and marketing and putting on the projects. If he does relax, it's with his wife and their dogs. The dogs don't care who's charting as long as they're fed.

**Back In The Old Days:** Rittberg's been around long enough to notice how bands have changed. "The biggest difference is that they are more educated. They want to know what's going on and how the process works. Before, bands just went on the road; they



Mike Rittberg

*"Mike is a great friend. He has the ability to bring all sides together on any issue.*

*The reasons I don't like Mike are that he is younger than me, smarter than me and more well-liked than me."*

**Ronnie Raphael**

**Southwest Album Promotions**

stations and metal specialty shows at commercial stations.

**The Best Part Of His Job:** "Getting a chance to see a baby band succeed and hearing their song is still what it's all about to me."

**The Worst Part Of His Job:** "People who don't have a broad understanding of how the business works and only see things from their world."

**Career Mentors:** "J.B. Brenner gave

toured. Now they're like, 'How many spins did we get? Are the spins in good dayparts? Hey, I went to the store. Why are there only two copies, and why aren't we on the sales rack?'"

**Proud Moments:** When artists he started with stand the test of time, like The Goo Goo Dolls, whom Rittberg first worked with at Metal Blade. Working with Jonny Lang and Linkin Park and helping to establish Static-X.

*"Ron Cerrito gets it — plain and simple. He knows how to promote his artists in a way that can benefit both the radio station and his label. He understands the radio business. I really like the pontification we've had about the industry — and much more important things — over all these years. [Note: No cheesy mentions of his membership in any rock band were made in this quote.]"*

**Virgil Thompson**  
OM, KISS/San Antonio



**And The Cradle  
Will Rock**

**Do you recognize this  
child of rock 'n' roll?**



# The ROCK family

## The Family Car

Sports cars, vans, Harleys, Hummers — what drives the format?

Every family needs transportation, and whatever vehicle a Rock station uses, you can be sure the sound system has been upgraded to rival any concert arena's. Tricking out the station vehicle is standard operating procedure for those Rockers that want to make a big splash on their local highways and byways.

Not every station vehicle works out as well as intended, however. "Leisure Suit" Larry Snider, PD/pm drive co-host at KWHL/Anchorage, AK, wryly tells why his station had to do away with its cool ride. "Due to exorbitant costs associated with it, KWHL got rid of its station Humvee just a few months ago," he says. "That was a station vehicle: big, black and a force to be reckoned with.

"Unfortunately for my afternoon partner [Porno Brad] and I, we discovered all too late that our particular Hummer was the desert variety, not the amphibious, hearty, Alaskan variety that it should've been. We made this discovery at the end of a busy day out at Jack Creek, when we ran it into about four feet of glacial-silt water while attempting to rescue a stranded motorist.

"The subsequent repair costs — and further examination of the month-to-month cost of said Hummer — forced us to rethink our station vehicle. We're now using a very functional, comparatively practical — but much less spectacular — Dodge Ram Truck."

Snider recalls another special station vehicle: "Years ago, in one of my first radio gigs, doing nights for KREM-FM/Spokane in 1975, we had a unique station vehicle: a fully restored Morris Minor Woody. You don't see these at all anymore, and they were quite rare even back then.

"That little vehicle really worked, because it magically said on four wheels



The Big Red Bastard

what the station said with every listening experience: This is a quality, unique ride, unlike anything else on the road — or airwaves. That little vehicle was a perfect fit when that station was free form."

### The Big Red Bastard

KUPD/Phoenix Promotion Director Mark Randall says that his station's

vehicle, affectionately called the Big Red Bastard, is a work in progress. "The original intention was to put our guerrilla crew in it and show up to huge events — other station's events, festivals, etc. — with our 'U-Crew.' Our crew of up to 10 folks would run around



Asphalt Assault Vehicle



Amphibious Assault Vehicle

with backpacks, passing out tons of stuff, and then bail right before we got caught. The only problem we've had is that local law enforcement doesn't much care for people riding in the back. Plus, security people get nervous, especially after 9/11."

KUPD purchased the bare rig with just the cab and rear end. "We will own it outright next year," says Randall. "We built the box and put the logo on it. Then we added the custom exhaust and the wind spoiler on top. I have intentions of building a ladder inside the back that leads to the roof and to put in a cubbyhole with a couple of chairs and broadcast equipment on all four corners for NASCAR races and huge events.

"The generator goes under the bed. It's welded to the frame, with the exhaust running out the side. It has a custom PA and stereo in the back of the cab, behind the seats. The back door opens nicely to access the system. We were thinking of making the back into a lounge of sorts, but it's really too high off the ground for most folks to see into, so we will be building shelves and making it more of an all-purpose vehicle with everything for large events.

"We're also putting a big-rig horn on the roof and a ham radio with a speaker in the front grill for PA access while driving. There is still plenty of work to be done, but it will be excellent once it's completed. PD J.J. Jeffries and I are enjoying building this as we go."

The station added to its vehicular arsenal with a 2002 Ford Expedition with

logos, a custom sound system, a lift kit and custom wheels and tires. "This thing is rad," exclaims Randall.

### Asphalt Assault Vehicle

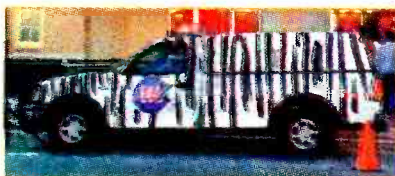
WEBN/Cincinnati's famous frog mascot graces both of the station's vehicles, a boat and a Hummer, which allow the station to be wherever it has to be. PD Michael "Dolphin" Walter notes that the Asphalt Assault Vehicle and Amphibious Assault Vehicle keep the station in constant view of the public, regardless of the terrain. "We patrol the land and sea — the mighty Ohio River — in search of lunatics all over the Tri-State area and give them shit. That didn't come out right, did it?"

### 2001 Super Pimp XXL

Arizona Lotus Marketing Director Tank Murdock (with that name, he's perfect to oversee the station vehicle) explains what's inside KLPX/Tucson's big, bad behemoth: "A local RV account gave us the vehicle in exchange for a boatload of promotion. We designed the wrap and had the vinyl applied. Inside is a fully custom broadcast studio. We also decorated the interior with photos of musicians who have spent some time in the RV. It can run off gas or propane."

### Rocktari

"I am very proud of our vehicle, because it didn't start out special," explains KFMX/Lubbock, TX PD Wes Nessman. "This was a plain old Ford 150

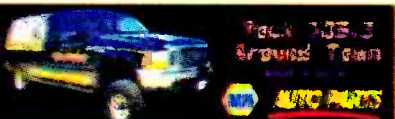


Rocktari

that we managed to fix up to the point that it looks custom. It is informally referred to as Rocktari.

### Rock 'N' Roll Excursion

"We've had the Rock Excursion for two years," says PD Shauna Moran of KIOZ/San Diego. "While we don't have a ton of crazy stories about it, it tends to be subject to attack at large gatherings — but that's to be expected. We have a four-year lease on it. People dig the vehicle. It's pretty tricked out, with oversized tires and a powerful sound system. We use it daily, but we also have a couple of vans. They're pretty boring, though, so we try to take this out as much as possible.



Rock 'n' Roll Excursion

"The audience reaction is positive. They know when they see the Rock 'n' Roll Excursion that it equals prizes. It's a pretty cool car — flames on sides, huge



Super Pimp XXL

skulls and crossbones on the hood and the back windows — very rocked out."

### Made For Radio

KLFX/Killeen, TX PD Bob Fonda says his station ride was made for radio. "We had the van painted by a local client," he says. "Since we do an average of 30 live remote broadcasts a month, we wanted a vehicle that would stand out. Our format and position demanded more than a van with a logo.



KLFX Van

"Building the inside was the challenge. The van is equipped with rack-mount Marti systems complete with dual wireless capability, extension antenna mounts and — my favorite — external power and speaker plugs. You just pull up and plug in. Sweet. We purchased the van about a year ago, totally stripped and ready for the engineers. Before we mounted anything, we hired interior people to customize it."

### The Fox SWAT Truck

KXFX/Santa Rosa, CA PD Don Harrison took a cue from '70s TV. "Our vehicle is the Fox SWAT Truck, complete with a 10,000-watt pumpin' stereo system,



Fox SWAT Truck

storage galore and bench seats for the SWAT team," he says. "Hut, hut, hut, hut, hut. There's a hot tub, massage table, built-in bong, keg-r-ator, disco


Continued on Page 48



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# The ROCK family

## The Family Car

Continued from Page 46

ball and fold-out bed. It's your regular pimp palace."

### Prize Pig Patrol

KISS hits the streets of San Antonio with the KISS Prize Pig Patrol, according



KISS Prize Pig

to PD Kevin Vargas. "This highly visible street marketing campaign is designed to impress the image of 99.5 KISS citywide, further enhancing the 'Rocks San Antonio' brand in the minds of the audience," he says. "Our one-on-one message is communicated with a personal touch by shaking hands and building relationships throughout the community.

"The KISS Prize Pig Patrol includes a 23-foot vehicle painted like a pig, complete with ears, snout and a tail. The KISS Prize Pig Patrol and vehicle are staffed and loaded with special KISS Prize Pig Patrol merchandise and seasonal KISS gear and can be seen all over San Antonio, cruising the streets, visiting neighborhoods and showing up at the city's biggest events.

"KISS continues to strengthen its bond with listeners, clients and the community as the KISS Prize Pig Patrol makes a squealing statement all over San Antonio."

### More Attitude

WAPL/Appleton, WI PD Joe Calgaro talks about the station's 2002 Chevy Avalanche: "We just purchased it in April of this year, and we use it every day. It goes to every station event, remote, appearance, etc. Listener reaction has been awesome. It is a really



WAPL Avalanche

unique-looking vehicle that we have rocked out in station colors and plastered with our positioning statements and Bob & Brian logos. It replaced a 1990 Chevy Lumina minivan. Needless to say, the Avalanche has a bit more attitude.

"There are compartments on both sides that we call the Secret Prize Vaults. We keep them stocked full of CDs, can coolers, T-shirts and other free stuff that we hand out at remotes. The bed cover supports up to 300 pounds, so our announcers will jump up on the back during the broadcasts to throw stuff to the crowd.

"We can't wait to take it to all of our Green Bay Packer pre-game tailgate broadcasts. The sound system is stock, but it cranks up nice and loud. It is the perfect vehicle to haul all of our gear and give us great visibility at our events."

"Our station vehicle, Miss Rock, drips with testosterone and attitude," says



KISW Miss Rock

KISW/Seattle Promotion Director Lisa Arellano. "She turns heads wherever she goes."

### Rock And Roll Living Room

David Johnson, Promotion Director for WNOR (FM99)/Norfolk is enthusiastic about the way his station is represented



Rock And Roll Living Room

on the road. "WNOR has owned the Rock and Roll Living Room since 1995, when our former Marketing Director, Lisa Namerow, came up with the idea and had it custom-built for us," he says.

"The vehicle is exactly what the name implies, a Rock and Roll Living Room. We have a very tricked-out interior with a leopard-print couch, a lounge chair and footstool covered in black fur, multiple lighting trusses with colored lights and even a disco ball. The backdrop is a collage of photos, many of which are of bands who have been interviewed in our Rock and Roll Living Room. The sound system is not built in, which allows us to take it off the vehicle and into a location during inclement weather.

"The FM99 Rock and Roll Living Room is used almost daily and is taken out to most FM99 promotions. Audience reaction to the vehicle is great, and the jocks love being able to lounge on the couch during

live broadcasts. Fully equipped with shore power and approximately six four-plug receptacles, the Rock and Roll Living Room is a fully mobile urban assault vehicle. Built on a standard van chassis and fully street legal, the FM99 Rock and Roll Living Room can be driven to any event and set up by two people in less than 15 minutes."

### Turning Heads

Results Radio's KRQR (Z-Rock)/Chico, CA rolls around town in a 1968 Cadillac S&S Victoria Hearse Endloader. A 472-cubic-inch



KRQR Hearse



WRXR Hearse

V-8 powers the ride, while 1,000 watts of power juice the customized sound system. PD Dain Sandoval notes that the vehicle comes complete with "original gouge marks on the back, where the coffins were dragged out. We paid more for the sound system than for the car."

WRXR/Chattanooga, TN PD Boner tells about his similar vehicle: "I can't say enough about the strange looks we get when listeners see the hearse. It certainly turns heads. We use it daily; however, we have just added a second station vehicle, so the hearse will be used more for special events. It's old and doesn't really run well, but you can't beat a hearse for audience reaction."

### Bright Lights

WRIF/Detroit Marketing Director Nikki Van Doran says that when it was time to upgrade the station van, one of the things added was a digital LED display on the roof. "We're on the street so much, and, while the van stands out with the yellow



WRIF Van

flashers, if you were passing by it, you wouldn't know what the hell the party was about or what was going on," she says.

"We use it to promote the party theme — '101 WRIF welcomes you to Joe's Bar. There's a big beach bash going on inside, and you can win a Sea-Doo! Stop in to win!' — as well as for imagers when we're

on the street — '101 WRIF, Detroit's Home of Rock and Roll Variety,' '101 WRIF,' 'This Station Rocks,' etc. We do anywhere from 40 to 65 events a month, so it's a pretty good guarantee that it's out almost every day."

### The Big Unit



The Big Unit

WCHZ (95 Rock)/Augusta, GA Promotions Director Rob Hamilton describes what he says is the only radio-station vehicle in the market that's not a van: "The Big Unit is a converted search-and-rescue truck from Newark, NJ. PD Chuck Williams and I flew up to New York City, bought it and drove it 17 hours back to Augusta. After two years of conversion, it's finally almost done.

"It contains a 27-inch TV; a PlayStation 2; a DVD player; surround sound; numerous custom speakers; neon lights underneath, in the back and in the cab; a complete ambulance light kit; strobes in the back and underneath; and much more. The Big Unit is the pride of 95 Rock and the envy of every other station in town."

### The Mobile Intensive Rock Unit

Cy Valanejad, Marketing Director of KRTQ/Tulsa, tells about the station's ambulance: "I got the idea after seeing a used version last year with my



Mobile Intensive Rock Unit

engineer. The one we were looking at was a 1990 vehicle that was being used as a utility truck. It had over 89,000 miles. A typical ambulance has two batteries; compartments that can be locked and accessed from the outside, which are perfect for the station gazebo and tables; fog lights all around; a light bar; a built-in PA system and siren; a hot outlet for electricity on the outside; and plenty of room and compartments inside for equipment and storage. The engineer and I agreed that this would make a very practical vehicle for station remotes, not to mention be very noticeable and unique.

Continued on Page 53

"...Smart, funny, badass,  
and deeply heartfelt, filled  
with soaring guitars and  
boozy songs that testify to  
rock & roll salvation...  
Revisionist history you  
can believe in."

- ENTERTAINMENT  
WEEKLY

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Survivors... Here's a rock  
album like they don't make  
anymore, but should."

- CHICAGO TRIBUNE

"Do we really need a two-  
disc socio-political concept  
album arguing that the rise  
and fall of the "Free Bird"  
faction mimicked that of  
the Old South?  
Hell yeah..."

- DETAILS

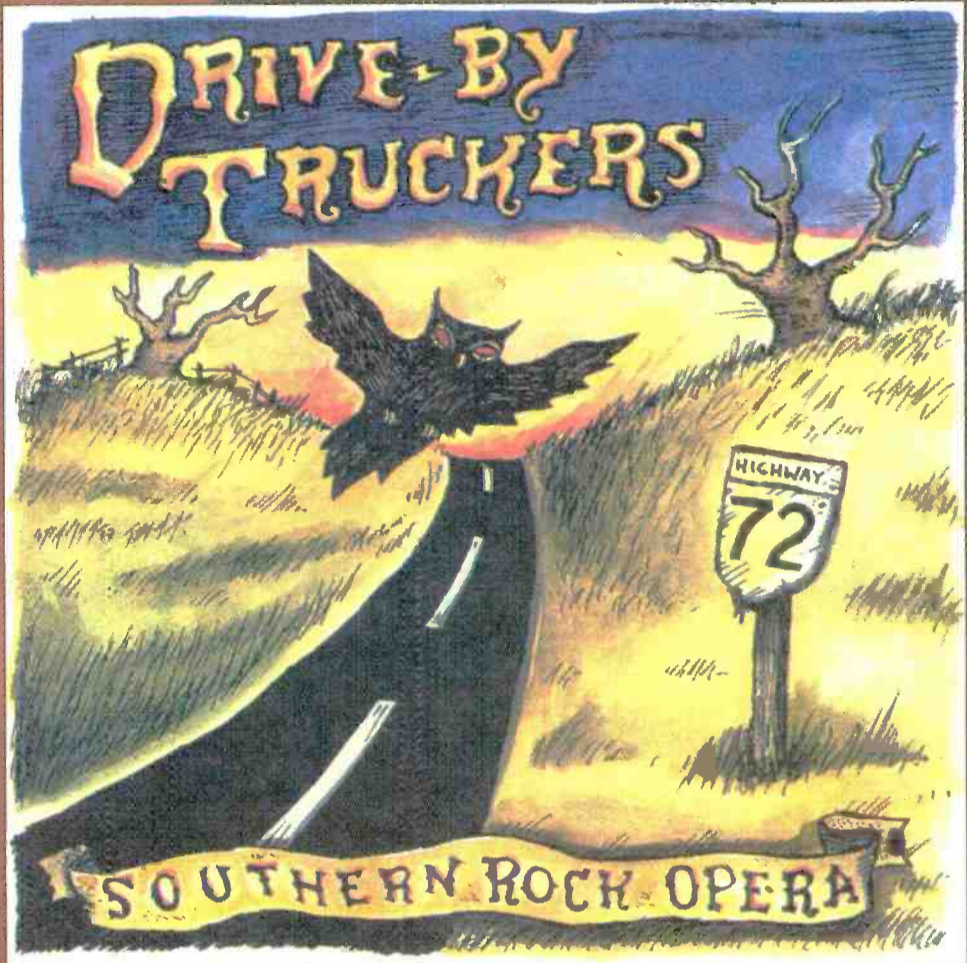
"[A] masterpiece...a monu-  
mental achievement, one of  
the best albums of the year  
...constructed with passion,  
love and respect for the  
sheer majesty of  
rock-and-roll."

- WASHINGTON POST

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- |                       |                            |
|-----------------------|----------------------------|
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| 8/30 Indianapolis     | 8/31 Madison               |
| 9/1 Rockford IL       | 9/2 Detroit                |
| 9/4 Bangor w/ SKYNYRD | 9/8 Springfield w/ SKYNYRD |

**DRIVE-BY TRUCKERS**

# The ROCK family

## 98 Rock's Silver Milestone

Celebrating 25 years of rock with WIYY/Baltimore

WIYY/Baltimore is one of the rocks of the Rock family. Not only has it maintained its Rock format foundation for 25 years, but it has done so under the same ownership, the Hearst Corp. WIYY has proven that the family that Rocks together, stays together.

When WIYY celebrated 25 years of Rock this past March 28, it meant putting together a celebration that would pay tribute to the station's history, a history that is rich with memories, thanks to the musicians, listeners and employees — past and present — who helped launch 98 Rock with Burkhart-Douglas in 1977.

### A Happy Family

"Denise Oliver was the first PD," recalls eight-year WIYY PD Rick Strauss, who just left the station to move to Philadelphia, where he'll program WMGK. "Sarah Fleischer, who is our midday person now, was one of the original 98 Rock jocks. She has been here the entire time.

"Hearst has owned WIYY and WBAL-AM/Baltimore for close to 50 years. WIYY has been the same format for 25 years, which is just about unheard of. The man we answer to in New York is the former GM of WBAL and WIYY, so he knows these stations quite well. He now runs the entire television division. He hired a lot of people who are still here. That's a real nice relationship to have. They give us a fair amount of autonomy, and they understand what we're doing down here.

"When I started working here, Hearst owned radio in three markets, an AM & FM here in Baltimore and also stations in Pittsburgh and Milwaukee. The Pittsburgh and Milwaukee stations are gone, so now it's just us. We're the only radio presence in the company."

### Listener Participation

WIYY has celebrated that presence this year. "We started preparing for this event

last year," Strauss says. "It's obvious to do a big station show for your station's birthday. We opted to do a birthday party, which was a bit smaller. We really wanted to concentrate our 25th-birthday celebration on things that could include the entire audience, not just the people who managed to get tickets for a concert, so we did a couple of things that were unique.

"One is what we did with our web page. We decided it would be cool to create an online museum."

Jocks began asking listeners to help out with any memorabilia they might have to fill the museum. The station would return these items, but the goal was to create a scrapbook on the website. "We got a fair amount of stuff," Strauss says. "The pickings are obviously slimmer the earlier you go. Kathy Wassil, our Programming Assistant, coordinated and organized all of that.

"We have rolled out a new year on the page every couple of weeks. We plan to continue the 25th-birthday celebration through to the end of the year, as kind of an umbrella for the entire year. We got some really great old pictures from the listeners that I had never seen, and we also found some things in the archives."

The next big project was the creation of a special radio show that would capture years gone by. "Our Production Director, Jamie Shmidheiser, did a phenomenal job of putting together a four-hour-plus history of the radio station," Strauss says. "Jamie found old tapes, interviews with former jocks. We incorporated that into general Baltimore history and pop culture history. It essentially goes year by year. It came out great. We have the whole thing posted



**THE PUDDLE OF MUDD BIRTHDAY CONCERT** — Seen here at WIYY/Baltimore's birthday concert are (front, l-r) Puddle Of Mudd's Greg Upchurch, Doug Ardito, Paul Phillips and Wes Scantlin and WIYY's Steve Huber, (center, l-r) Kathy Wassil, Alison Gardner, Jamie Shmidheiser, Deanna Barney, Mickey Cucchiella, Jennifer Wagner, Asst. PD/MD Rob Heckman, (back, l-r) Rob Martin, John Mathews, GM Ed Kiernan, Carl Murray, Kerry Plackmeyer and Lori Smyth.

on our website, where you can listen to it year by year."

### The Big Day

The big birthday event kicked off in morning drive with *The Kirk*, *Mark and Lopez Morning Show*. Numerous celebrities called in or stopped by to offer their congratulations to the station, including Sam Donaldson, Ravens coach Brian Billick, former Orioles third baseman Cal Ripken Jr., Baltimore Mayor Martin O'Malley, County Executive Dutch Ruppersberger — who proclaimed it 98 Rock Day — and filmmaker and Baltimore local John Waters.

Strauss recalls, "At 10am, when they were wrapping up their show, we made a special presentation to Sarah, singling her out because not only was it the station's 25th birthday, it was her 25th

anniversary too.

"We had a banner made up and gave her some gifts, including a trip for her and her family to the Rock and Roll Hall of Fame. She's going to be listed in the radio section at the hall when it's updated next time. She was really touched by the whole thing."

And what's a Rock radio celebration without rock artists? Strauss says an assortment of rockers called in. Among those wishing the station and Sarah a happy 25th were Steven Tyler, Geddy Lee from Rush, 3 Doors Down, Alice Cooper, Mark Tremonti of Creed, Phil Collen of Def Leppard, Ray Manzarek, Dave Grohl from The Foo Fighters, Sully Erna from Godsmack, Jesse James Dupree from Jackyl and Joan Jett, who's a local girl.

Continued on Page 54

### Salute To The 98 Rock Airstaff

Under the programming leadership of PD Rick Strauss and Asst. PD/MD Rob Heckman, WIYY (98 Rock)/Baltimore has continued to enjoy success and longevity. Here is a rundown of the station's air talent, who help inject personality and make 98 Rock connect with the listeners, along with their positions and the number of years each has been at the station. New PD Dave Hill will join Sept. 9.

- Kirk McEwen, mornings, 15 years
- Mark Ondaiko, mornings, seven years
- Bob Lopez, mornings, 23 years
- Sarah Fleisher, middays, 25 years
- Stash (Steve Ash), afternoons, 13 years

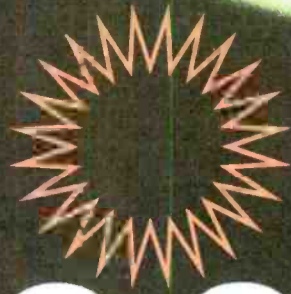
The night show consists of 'IYY newcomers Jen Wagner and Mickey Cucchiella in a rare two-person 7pm-midnight shift.



And The Cradle  
Will Rock

Do you recognize this  
child of rock 'n' roll?





# TAPROOT POEM



New:		
WAAF	KXXR	KIOZ
KUFO	KRXQ	WCCC
WRAT	KATT	WTFX
WRXL	KPOI	WKLQ
WRQC	WLZX	WRUF
KICT	KILO	WJJO
WDHA	WWBN	KDOT
WKQZ	KCXX	WAQZ
WZZN	WXDX	KNRK
WXTM	KXTE	WNFZ

**POEM / 2 SELF**  
 DROWNINGS PLANE ATTACK ENTRENCHING MY FEELS  
 IN AN HOUR I'LL BE DEAD I PRAY THAT THIS PAIN WILL GO AWAY PERMANENTLY SOMEDAY  
 I'VE SEEN MORE THAN I SHOULD HAVE TO I'VE SEEN THIS ON MY OWN  
 THIS SONG IS A POEM TO MYSELF IT HELPS ME TO LIVE IN CASE OF FIRE BREAK THE GLASS AND MOVE ON INTO  
 REOCCURRING DROWNING EFFECT ENTRENCHING MY BRAIN I HOPE YOU'LL BE OKAY SOMEDAY SO I CAN SAY THAT YOU  
 MOVED ON IN THE RIGHT WAY  
 WE'VE SEEN THIS AND WE'VE BREATHED THIS AND WE'VE LIVED THIS ON OUR OWN  
 NOW I CAN'T MAKE YOU GO AWAY I CAN TELL IT'S MEANINGFUL AND  
 THAT THIS  
 THAT  
 HOW COULD I LIE TO MYSELF AGAIN YOU'D TELL ME  
 I CAN TELL YOU THIS PAIN

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## The Family Car

Continued from Page 48

"The challenge was to purchase one for the station with a pre-established budget. Ideally, I was looking for a new ambulance. The mileage on these vehicles doesn't necessarily account for the time that they sit idle and running. After some research we decided to get a brand-new 2002 cab and chassis and a refurbished compartment for the back — preferably a compart-

ment made from metal, not wood. We found a vendor and made the deal.

"Now we needed to make it legal. In Oklahoma we have to replace the red lens on the light bar with amber and either replace the siren or dismantle it. In addition, we permanently installed a generator for additional power so that we won't have to leave the vehicle running for long periods of time or drain one of the two batteries.

## Family Favorite: WHJY Providence

Continued from Page 34

and asks for the input of its full-time disc jockeys, marketing people, programming people and even the younger interns."

The station alternates its promotions between older and younger demos, with the branding aimed at the 25-40-year-old

problem digesting the humor and the edginess of WHJY promotions," he says.

That edginess is based on appealing to the audience's emotions. "Emo imaging is what we preach here," Bevilacqua says. "Our Image Director, Asst. PD Doug Palmieri and I are always thinking about pulling that cord of emotion — not just

*"WHJY is one of the premier Rock stations in the country. 'HJY has done an incredible job of holding onto its heritage while moving its listeners into the future. With the musical diversity of the last four decades, it is a balancing act that Joe and his staff have perfected. I know a number of 'HJY staffers; they are not only good broadcasters, but also good people who are proud to bang home the 'HJY calls.'"*

Scott Laudini, PD, WLZX/Springfield, MA

lifestyle, which, Bevilacqua notes, is always edgy. "The 40-year-old may have trouble digesting the new Linkin Park or System Of A Down, but he or she doesn't have a

to have a big-sounding voice say the call letters, but what can we evoke emotionally? Even for our standard appearances we ask ourselves what we can do that uses the strengths of the WHJY jocks.

## 'Splain, Lucy

Continued from Page 42

the ends of the hair. You couldn't unwrap it, and I'm sure it hurt like hell, because the brush was tight right to her scalp.

Finally, I pulled out some Infusium 23 and sprayed it on her hair, hoping it would make it slippery and detangle it. After about 20-25 minutes of this, I finally gave up. I couldn't get the brush out. We didn't know what to do. We called down to the hair salon in the hotel to get some help. They didn't believe us. They thought it was a prank call and hung up on us. We called back, and they said, "All the stylists have gone home. There's nothing we can do." I don't think they believed us.

So, I went back and kept trying to get the brush out of her hair. After another 20 minutes of pulling out hair strands one at a time, finally, I was able to get it out. It was unbelievable; I've never seen anything like it. I'm sure she lost a lot of hair in the process. We were an hour late for the dinner. Bill McGathy said, "Where were you guys?" We just said, "You won't believe it."

I used to call her Lucy, and that was a total Lucille Ball moment.

A few weeks later Laura was on the road, and she was going to see Charlie Logan at WYNF in Tampa. I called Charlie ahead of time and told him the story and that he had to get a vent brush and roll it into his hair with the handle sticking out, and, when Laura came into the office, to just say, "It's a new style we heard about." When she got there and Charlie and some other people in the office pulled off the prank, they called me. She was freaking out, "You son of a bitch — you told me you weren't going to tell anybody!" But it was all in good fun.

"The vehicle is referred to and branded as the Mobile Intensive Rock Unit. We reviewed many graphic options, such as flames, stripes, tattoo designs, etc. Understanding that the vehicle itself is out of the ordinary, we finally decide to go with placing the logo as large as possible on all four sides. I anticipate adding the flames after a few months. The gazebo will have flames on it too.

"The vehicle is new to the station, but it has already made an impact on both our listeners and our competitors. Being

the first in the market with such a vehicle is deterring our competitors from considering a similar vehicle, since they'd feel that they were copying us.

"Rock 102.3's M.I.R.U. is very comfortable, with a separate air-conditioner in the back and a cushioned bench for God only knows what. It is being used as the primary remote vehicle for the station's events and remote broadcasts. It has plenty of room to house all the necessary equipment and supplies needed for such activities."

That usually means emo.

"It has a lot to do with knowing the patterns and lifestyles of people in New England. You have to know the language. 'Wicked' is often used in liners here — that's part of the vernacular. You have to know the area and the slang and what pushes the hot buttons of people emotionally. Everybody knows the area well, so when I come up with something stupid, they say, 'You dumb Midwesterner, that's not the way to go.'"

### Including Everybody

Bevilacqua also emphasizes the importance of great talent. "You have to put your radio station in the hands of really good, talented people," he says. "You have to trust the people on the air. They know how to speak to your audience. They know how to make them laugh, how to entertain them and how

to get them to come back tomorrow. At WHJY, the talent has become part of the lives of the listeners."

WHJY targets mid-30 males, although Bevilacqua says his goal is to win 25-54 and 18-34 adults. The listeners aren't just partiers, he emphasizes. "These are people who like to golf, to go shopping," he says. "They spend time in New York City in fancy hotels or go to soccer games on the weekend.

"We do a *Sopranos* premiere; we get our own store at the mall every Christmas to do a rock 'n' roll auction; we do the chowder festivals. We go to the high-end places, not just the low-end places. We include everybody. We have to totally reinvent ourselves all the time. You don't sit on your ass with this radio station, because somebody will be waiting around the corner to try and kick it in."

## Partners In Crime

Continued from Page 42

Once she and I went to the Howard Stern birthday show. I got back in the office by 11:30am, then the hours ticked by — 12:30, 1:30, 2:30 — and no Laura. I figured she went out with Howard and the staff, partying, drinking and having lunch. Then it got to be 6pm, 7pm. I kept calling her house. I couldn't find her, and I got scared. I called Stern and asked about her. They didn't know what I was talking about, so I knew she wasn't with them. It got to be 9:30pm, and I was freaking. I called her mother, and Laura wasn't there. Finally, at 11pm, Laura called me and explained that she was on the Slim-Fast diet, and while she was at the morning show, she had two Bloody Marys, which went straight to her head. She got completely wasted and went home and went to sleep.

Laura was my East Coast person, Ron Cerrito was my West Coast person. At that time Ron was a little more quiet — the cerebral type. Laura's the opposite, so I made her VP/Rock Promo. It bummed Ron out a little, I'm sure. I loved Ron — I hired him — but you want someone leading the troops who is superaggressive, with a large personality. If I could have taken Ron's brains and street smarts and given Laura a lobotomy, with her personality, you'd have the ultimate promotion person. They were an unstoppable team.



And The Cradle  
Will Rock

Do you recognize this  
child of rock 'n' roll?





## 98 Rock's Silver Milestone

Continued from Page 50

"We had a pretty wide range of artists — from 1977 up to the new guys," Strauss says. "They would call, we would play one song, then we'd take another phone call. You didn't want to turn your radio off, because you would miss something. We had so much feedback for weeks afterward, people saying they loved it and couldn't turn it off and congratulating us. It generated so much goodwill."

"We got a lot of press out of it. We had a couple of TV stations doing live shots out of the air studio that morning. In fact, we repackaged some of the stuff and did a 'Best of 98 Rock 25' weekend a week and a half later."

"We also did birthday blocks leading up to March 28. Every weekday afternoon at a quarter after six we would play half an hour of music from each of our 25 years. We started with 1977 and counted down until we got to 2001, the day before our birthday. It gave us a chance to go a little deep and to play some things that were hits back then but wouldn't necessarily be something that we would play anymore."

"It was fun to pull them out and get the 'Oh, wow' effect. That was a real special day, and, again, it was something that the entire audience got to participate in, so it was cool from that standpoint."

### New Stuff

Because new music is also important to TYY, Strauss points out that, although the station was celebrating 25 years, it chose to focus its birthday party concert on one of the newer hot bands. "We had Puddle Of Mudd on March 19 at one of the venues here," he says. "The show sold out in 10 minutes. New music has been and remains an important part of the 98 Rock identity."

The venue where the band played holds about 3,000. It was the culmination of a string of shows that fell under the 98 Rock 25 Concert Series umbrella.

"We had Creed, Family Values and a lot of shows that we put under the birthday umbrella," Strauss says. "We tied in all the major shows as part of our birthday celebration."

Rock 98 has always had its name on the streets in some way, so the silver anniversary provided the perfect excuse to create limited-edition wares. "We did

a special version of our logo," Strauss says. "We made it '98 Rock 25' with a simple black background, and we made the letters silver because it's our silver anniversary."

"We also did a beer — 98 Rock Silver Lager — and produced 5,000 cases. We did it with the big microbrewer in the area, Clipper City. We had some prior experience with that when we did a morning show beer three or four years ago. That worked pretty well, so we

beverage only inches from your lips at all times.

"We also gave away a 2002 Silver Anniversary Harley V-Rod. Listeners registered, and when we announced their names on the air, they called in and won one of 98 keys. We had an event where all the winners showed up and tested their keys. The one that started the Harley was the winner."

### A Final Blowout

With the year more than half over, the celebration is starting to wind down, but not entirely. "We're still entertaining a couple of ideas," Strauss says. "We may do a special comeback version of Kirk, Mark and Lopez-apooza, which we skipped last year because of 9/11. Listeners have been asking us to bring it back, and that might be a good way to make it a big final blowout."

The Lopez-apooza comedy festival was born four years ago. "It helps out our morning show; we gear a festival around them," Strauss says. "We do it at Merriweather Post Pavilion, one of the big outdoor amphitheatres here. We put games and freak shows and that kind of thing out on the lawn. The main stage has comedians and, sometimes, music."

Whatever event the station decides to pull together to celebrate the rest of its 25th year, 98 Rock has proven that it can still rock Baltimore at any age.

*"We really wanted to concentrate our 25th birthday celebration on things that could include the entire audience, not just the people who managed to get tickets for a concert."*

revisited the idea and made 98 Rock Silver Lager."

The special lager created the need for unusual tchotchkes, what Strauss calls "beernecks." "It's kind of a new thing," he says. "It's like a coozie, but it's for a beer bottle. It has a lanyard so you can wear it around your neck, and there's a bottle opener attached. It keeps your favorite icy cold

## Dyeing The Black Sheep White

Continued from Page 38

A&R executives whose jobs are only as good as the last big thing they signed. Rick is sitting on volumes of potential information that could make their job a lot easier."

Walker says that, while it's interesting to see what is being played

most on MP3.com, the company doesn't have every new record on its site. "We have a good number of them, but it isn't as complete as looking at the search results, which is not dictated by what is on MP3," he explains.

Fans go to MP3.com because they want to find a particular band. What matters, according to Walker, is what they are

requesting, what they're looking for, and where they live. "We can track that. We have about a million people every day who come to MP3.com looking for music — primarily new music."

"When we started MP3.com, it was really a website where people could discover new music — and, at the time, it was pretty much all unsigned bands. But, as time has gone on, the major labels have embraced it. The site is legal and free. People can also buy CDs and merchandise. It's a promotional site and includes artist pages where a listener can learn more about a band while listening to music."

The most powerful tool for radio and records is the information that can be gleaned about the person who is logging

in. "When people sign up for MP3.com the first time, we prompt them with a little registration information," Walker says. "We have the ability to not only show that a certain song was played 1,000 times, but that it was played, for the most part, in L.A. by males who are 23 years old."

"And we take out duplicate searches. So if I came to the site and searched for Eminem five times in one day, it would only count as one time. If I came back the next day, it would start over again."

The black sheep of online music is slowly starting to blend in with the music industry as an exciting new tool to expose and launch new music — and to find out what listeners want.

### And The Cradle Will Rock

Here are the names of the industry's babies who appeared throughout the pages of "The Rock Family."



Cyndee Maxwell

Neal Mirsky	Page 28
Mark Abramson	Page 30
Shanon Leder	Page 32
David McGilvray	Page 34
J.J. Jeffries	Page 36
Kerry Marsico	Page 40
John Griffin	Page 42
Warren Christensen	Page 45
Terrie Carr	Page 50
Ray Gmeiner	Page 53
Bill Burrs	This Page



And The Cradle Will Rock

Do you recognize this child of rock 'n' roll?





# R&R Rock Top 30

Powered By



August 23, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS: ADDS
1	1	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	730	-4	63819	12	33/0
2	2	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	676	-13	63742	18	32/0
3	3	NICKELBACK Never Again (Roadrunner/IDJMG)	631	+56	52485	6	34/2
4	4	DEFAULT Deny (TVT)	475	-41	38794	20	30/0
5	5	CREED One Last Breath (Wind-up)	449	-26	49469	19	27/0
9	6	PAPA ROACH She Loves Me Not (DreamWorks)	382	+12	26613	14	24/0
7	7	GODSMACK I Stand Alone (Republic/Universal)	380	-2	35228	29	18/0
10	8	BRUCE SPRINGSTEEN The Rising (Columbia)	375	+34	37877	7	20/0
6	9	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	351	-52	37527	18	30/0
12	10	DEF LEPPARD Now (Island/IDJMG)	338	+10	29775	6	24/0
15	11	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	331	+39	30770	3	29/0
14	12	SYSTEM OF A DOWN Aerials (American/Columbia)	323	+27	28813	10	20/1
11	13	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	305	-23	29640	42	31/0
16	14	AUDIOVENT The Energy (Atlantic)	301	+11	24290	15	26/0
8	15	TOMMY LEE Hold Me Down (MCA)	297	-77	25199	23	20/0
18	16	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	290	+19	23575	3	26/0
13	17	RUSH Secret Touch (Atlantic)	280	-34	21101	10	21/0
17	18	FILTER Where Do We Go From Here (Reprise)	276	-14	17582	8	23/0
19	19	HOOBASTANK Running Away (Island/IDJMG)	243	-18	20241	15	19/0
24	20	LIFEHOUSE Spin (DreamWorks)	241	+47	22086	3	23/0
23	21	DISTURBED Prayer (Reprise)	238	+32	19844	2	17/0
22	22	KORN Thoughtless (Immortal/Epic)	228	+17	16069	7	15/0
20	23	TRUSTCOMPANY Downfall (Geffen/Interscope)	225	-2	17785	11	19/0
21	24	ROBERT PLANT Darkness, Darkness (Universal)	190	-29	18566	11	18/0
25	25	MUST Freechild (Wind-up)	172	-3	12673	4	16/2
—	26	CHEVELLE The Red (Epic)	158	+23	13824	2	20/1
28	27	SEETHER Fine Again (Wind-up)	151	+6	13453	4	17/2
—	28	ROB ZOMBIE Demon Speeding (Geffen/Interscope)	148	+15	9524	4	16/0
29	29	TOOL Parabola (Volcano)	143	+3	13630	17	14/0
26	30	EARSHOT Get Away (Warner Bros.)	141	-18	9913	20	16/0

37 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 8/11-8/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
BON JOVI Everyday (Island/IDJMG)	10
STONE SOUR Bother (Roadrunner/IDJMG)	9
LOUDERMILK Estrogen Oxygen Aches In... (DreamWorks)	5
TONIC Take Me As I Am (Universal)	4
OUR LADY PEACE Innocent (Columbia)	3
NICKELBACK Never Again (Roadrunner/IDJMG)	2
SEETHER Fine Again (Wind-up)	2
MUST Freechild (Wind-up)	2
GAVIN ROSSDALE Adrenaline (Universal)	2
BREAKING BENJAMIN Polyamorous (Hollywood)	2
INCUBUS Circles (Immortal/Epic)	2
MAD AT GRAVITY Walk Away (ARTISTdirect)	2
P.O.D. Satellite (Atlantic)	2
BLACK LABEL SOCIETY Bridge To Cross (Spitfire)	2
3RD STRIKE Redemption (Hollywood)	2
TOMMY LEE Ashamed (MCA)	2
EARSHOT Not Afraid (Warner Bros.)	2
TAPROOT Poem (Velvet Hammer/Atlantic)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK Never Again (Roadrunner/IDJMG)	+56
INCUBUS Circles (Immortal/Epic)	+56
STONE SOUR Bother (Roadrunner/IDJMG)	+51
BON JOVI Everyday (Island/IDJMG)	+49
LIFEHOUSE Spin (DreamWorks)	+47
GAVIN ROSSDALE Adrenaline (Universal)	+44
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+39
BRUCE SPRINGSTEEN The Rising (Columbia)	+34
DISTURBED Prayer (Reprise)	+32
P.O.D. Satellite (Atlantic)	+29

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NICKELBACK Too Bad (Roadrunner/IDJMG)	259
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	248
LINKIN PARK In The End (Warner Bros.)	238
STAIN'D For You (Flip/Elektra/EEG)	238
DEFAULT Wasting My Time (TVT)	228
CREED My Sacrifice (Wind-up)	200

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).

## New & Active

**GAVIN ROSSDALE** Adrenaline (Universal)

Total Plays: 126, Total Stations: 16, Adds: 2

**MARC COPELY** Surprise (RCA)

Total Plays: 117, Total Stations: 13, Adds: 0

**BREAKING BENJAMIN** Polyamorous (Hollywood)

Total Plays: 104, Total Stations: 12, Adds: 2

**VINES** Get Free (Capitol)

Total Plays: 99, Total Stations: 10, Adds: 1

**COLOR RED** Sore Throat (RCA)

Total Plays: 97, Total Stations: 13, Adds: 1

**JOE BONAMASSA** Unbroken (Medalist)

Total Plays: 92, Total Stations: 10, Adds: 0

**INCUBUS** Circles (Immortal/Epic)

Total Plays: 84, Total Stations: 12, Adds: 2

**MAD AT GRAVITY** Walk Away (ARTISTdirect)

Total Plays: 74, Total Stations: 12, Adds: 2

**30 SECONDS TO MARS** Capricorn (Immortal/Virgin)

Total Plays: 71, Total Stations: 9, Adds: 0

**BON JOVI** Everyday (Island/IDJMG)

Total Plays: 66, Total Stations: 13, Adds: 10

Songs ranked by total plays

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## Reporters

**WONE/Akron, OH \***  
 OM: Nick Anthony  
 PD: T.K. O'Grady  
 APD: Tim Daugherty  
 BON JOVI "Everyday"

**KZRR/Albuquerque, NM \***  
 Dir/Prog: Bill May  
 PD: Phil Mahoney  
 MD: Rob Brothers  
 No Adds

**KZMZ/Alexandria, LA**  
 PD: Terry Manning  
 MD: Pat Cloud  
 STONE SOUR "Bother"  
 BON JOVI "Everyday"

**WZZO/Allentown, PA \***  
 PD: Robin Lee  
 MD: Keith Moyer  
 4 BON JOVI "Everyday"  
 1 MAD AT GRAVITY "Away"

**KWHL/Anchorage, AK**  
 PD: Larry Snider  
 MD: Kathy Mitchell  
 GAVIN ROSSDALE "Adrenaline"

**WAPL/Appleton, WI \***  
 PD: Joe Calgano  
 APD/MD: Cramer  
 6 TONIC "Take"  
 TOMMY LEE "Ashamed"

**KLBJ/Austin, TX \***  
 OM: Jeff Carrol  
 MD: Loris Lowe  
 BLACK LABEL SOCIETY "Bridge"  
 SEETHER "Fine"

**KIOC/Beaumont, TX \***  
 Dir/Prog: Debbie Wylde  
 PD/MD: Mike Davis  
 3RD STRIKE "Redemption"  
 INCUBUS "Circles"  
 STONE SOUR "Bother"

**WKGB/Binghamton, NY**  
 PD: Jim Free  
 MD: Tim Boland  
 3RD STRIKE "Redemption"

**WBUF/Bufalo, NY \***  
 PD: John Paul  
 1 SYSTEM OF A DOWN "Aerials"  
 CHEVELLE "Red"  
 OUR LADY PEACE "Innocent"  
 GAVIN ROSSDALE "Adrenaline"

**WRQK/Canton, OH \***  
 PD/MD: Todd Downard  
 OUR LADY PEACE "Innocent"  
 STONE SOUR "Bother"

**WPXC/Cape Cod, MA**  
 OM: Steve McVie  
 PD: Suzanne Tonaire  
 BON JOVI "Everyday"  
 GAVIN ROSSDALE "Adrenaline"

**WYBB/Charleston, SC \***  
 PD/MD: Mike Allen  
 LOUDERMILK "Aches"  
 TONIC "Take"

**WKLC/Charleston, WV**  
 PD/MD: Mike Rappaport  
 TONIC "Take"  
 LOUDERMILK "Aches"

**WEBN/Cincinnati, OH \***  
 OM: Scott Reinhart  
 PD: Michael Walter  
 MD: Rick "The Dude" Vaske  
 11 EARSHOT "Afraid"

**WVRK/Columbus, GA**  
 OM: Brian Waters  
 STONE SOUR "Bother"

**KNCN/Corpus Christi, TX \***  
 PD: Paula Newell  
 MD: Monte Montana  
 5 STONE SOUR "Bother"  
 INCUBUS "Circles"

**WTUE/Dayton, OH \***  
 PD: Tony Tilford  
 APD/MD: John Beaulieu  
 No Adds

**KLAQ/EI Paso, TX \***  
 PD: Magic Mike Ramsey  
 APD/MD: Glenn Garza  
 BON JOVI "Everyday"  
 BREAKING BENJAMIN "Poly"  
 P.O.D. "Satellite"

**WPHD/Elmira-Corning, NY**  
 GM: George Harris  
 MD: Jay Wulff  
 LOUDERMILK "Aches"  
 CUTTING EDGE "Police"

**KLOL/Houston, TX \***  
 OM/MD: Vince Richards  
 MD: Steve Flinx  
 MUST "Freelid"  
 STONE SOUR "Bother"

**WRKR/Kalamazoo, MI**  
 PD: Mike McKelly  
 APD/MD: Jay Deacon  
 TONIC "Take"

**WQBZ/Macon, GA**  
 PD: Erich West  
 MD: Sarina Scott  
 1 AUDIOVENT "Energy"

**KFRQ/McAllen, TX \***  
 PD: Alex Duran  
 MD: Keith West  
 BREAKING BENJAMIN "Poly"  
 LOUDERMILK "Aches"

**WCLG/Morgantown, WV**  
 PD: Jeff Miller  
 MD: Dave Murdock  
 No Adds

**WQHA/Morristown, NJ \***  
 PD/MD: Terrie Carr  
 23 BON JOVI "Everyday"  
 TAPROOT "Poem"

**WBAB/Nassau-Suffolk, NY \***  
 PD: John Olsen  
 APD/MD: John Parise  
 No Adds

**KFZX/Odessa-Midland, TX**  
 PD/MD: Steve Driscoll  
 6 P.O.D. "Satellite"  
 5 TONIC "Take"  
 TED NUGENT "Crave"  
 CREEPING EYE "Naked"

**KEZO/Omaha, NE \***  
 PD/MD: Bruce Patrick  
 1 BON JOVI "Everyday"

**WRRX/Pensacola, FL \***  
 OMPD: Dan McClintock  
 1 STONE SOUR "Bother"  
 VINES "Free"

**WWCT/Peoria, IL**  
 PD: Jamie Markley  
 MD: Debbie Hunter  
 19 BON JOVI "Everyday"  
 LOUDERMILK "Aches"

**WMMR/Philadelphia, PA \***  
 PD: Sam Milkman  
 APD/MD: Ken Zipeto  
 No Adds

**KOKB/Phoenix, AZ \***  
 PD: Joe Bonadonna  
 MD: Dock Ellis  
 BON JOVI "Everyday"

**WHEB/Portsmouth, NH \***  
 PD/MD: Alex James  
 4 BON JOVI "Everyday"  
 STONE SOUR "Bother"  
 TONIC "Take"

**WHJY/Providence, RI \***  
 PD: Joe Bevilacqua  
 APD: Doug Palmieri  
 MD: John Laurenti  
 No Adds

**WRXL/Richmond, VA \***  
 OM: Bill Cahill  
 PD: John Lassman  
 APD/MD: Casey Krukowski  
 1 GAVIN ROSSDALE "Adrenaline"  
 DEAF PEDESTRIANS "Super"  
 TAPROOT "Poem"

**KCAL/Riverside, CA \***  
 PD: Steve Hoffman  
 MD: M.J. Matthews  
 No Adds

**WROV/Roanoke-Lynchburg, VA \***  
 PD: Aaron Roberts  
 MD: Heidi Krummert  
 7 NICKELBACK "Never"  
 3 MUST "Freelid"  
 3 BLACK LABEL SOCIETY "Bridge"  
 3 MAD AT GRAVITY "Away"  
 1 STONE SOUR "Bother"  
 3RD STRIKE "Redemption"  
 LOUDERMILK "Aches"

**WCMF/Rochester, NY \***  
 PD: John McCrae  
 MD: Dave Kane  
 BRAND NEW SIN "World"  
 EARSHOT "Afraid"  
 TONIC "Take"

**WXRX/Rockford, IL**  
 PD/MD: Jim Stone  
 12 DEF LEPPARD "Now"  
 12 GAVIN ROSSDALE "Adrenaline"  
 5 TOMMY LEE "Ashamed"  
 P.O.D. "Satellite"  
 EARSHOT "Afraid"  
 TED NUGENT "Crave"

**KBER/Salt Lake City, UT \***  
 OM: Bruce Jones  
 PD: Kelly Hammer  
 APD/MD: Helen Powers  
 1 SEETHER "Fine"  
 OUR LADY PEACE "Innocent"

**KSJO/San Francisco, CA \***  
 OM: Gary Schoenwetter  
 MD: Zakk Tyler  
 No Adds

**KZQZ/San Luis Obispo, CA**  
 APD: London Fields  
 MD: Jordan Black  
 10 DISTURBED "Prayer"  
 BON JOVI "Everyday"  
 SPARTA "Ribbon"  
 STONE SOUR "Bother"

**KAFX/Santa Rosa, CA \***  
 PD: Don Harrison  
 MD: Howard Freele  
 1 LOUDERMILK "Aches"  
 1 P.O.D. "Satellite"

**KISW/Seattle-Tacoma, WA \***  
 PD: Dave Richards  
 APD/MD: Kylee Brooks  
 2 STONE SOUR "Bother"  
 2 LOUDERMILK "Aches"

**KTUX/Shreveport, LA \***  
 PD/MD: Kevin West  
 No Adds

**KXUS/Springfield, MO**  
 PD: Tony Matteo  
 MD: Mark McClain  
 12 DEFAULT "Wasting"  
 NICKELBACK "Never"

**WAQX/Syracuse, NY \***  
 PD/MD: Bob O'Dell  
 APD: Dave Frisina  
 BON JOVI "Everyday"  
 TOMMY LEE "Ashamed"

**WIOT/Toledo, OH \***  
 OM: Cary Pail  
 PD/MD: Dave Rossi  
 NICKELBACK "Never"  
 STONE SOUR "Bother"

**WKLT/Traverse City, MI**  
 PD/MD: Terri Ray  
 No Adds

**KLPX/Tucson, AZ \***  
 PD/MD: Jonas Hunter  
 APD: Chita  
 1 BON JOVI "Everyday"

**KMOO/Tulsa, OK \***  
 PD/MD: Rob Hurt  
 BON JOVI "Everyday"  
 COLOR RED "Throat"

**WMZK/Wausau, WI**  
 PD/MD: Nick Summers  
 BON JOVI "Everyday"  
 EARSHOT "Afraid"  
 LIFEHOUSE "Spin"  
 BRAND NEW SIN "World"

**WRQR/Wilmington, NC**  
 OM: John Stevens  
 APD/MD: Gregg Stepp  
 FLIPP "Freak"  
 STONE SOUR "Bother"

**KATS/Yakima, WA**  
 OM: Ron Harris  
 P.O.D. "Satellite"  
 LOUDERMILK "Aches"

**WNCO/Youngstown, OH \***  
 PD: Chris Patrick  
 No Adds

**\*Monitored Reporters**

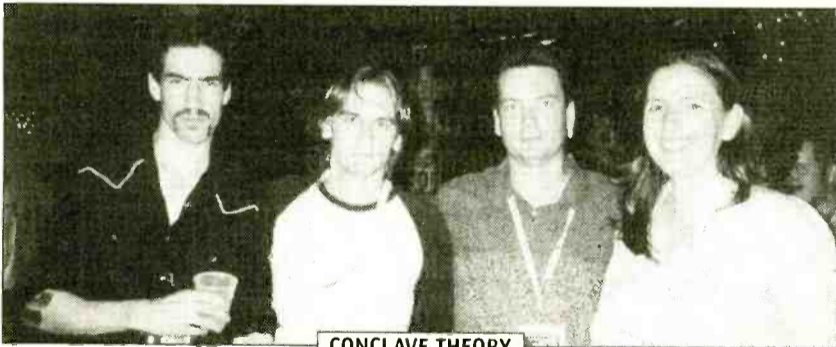
57 Total Reporters

37 Total Monitored

20 Total Indicator

19 Current Indicator Playlists

Reported Frozen Playlist (1):  
 KCLB/Palm Springs, CA



**CONCLAVE THEORY**

Roadrunner's Theory Of A Deadman hung out at this year's Conclave in Minneapolis and met with all the radio people. Standing (l-r) in this shot are the band's Tyler Connolly; McGathy Promotions Steve Nathan; WBVR/Ft. Wayne, IN's Jim Fox; and WFWI/Ft. Wayne, IN's Shannon Norris.



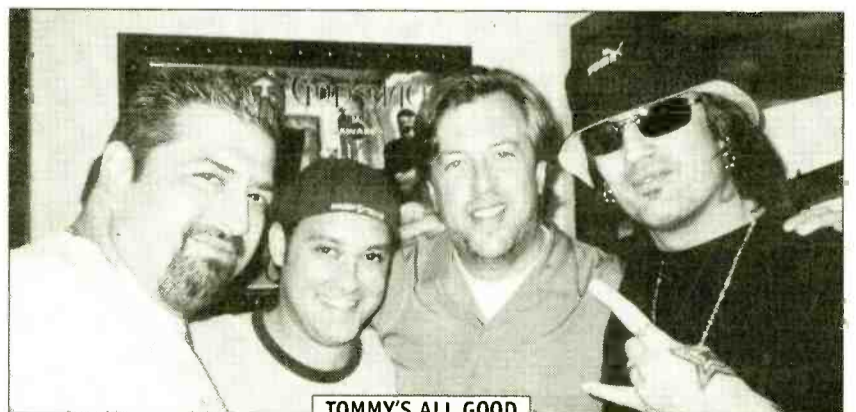
**IN MEMORY**

Last month Drowning Pool did a special show in Myrtle Beach, SC, along with Soil, Flaw and Ill Niño, at the House of Blues. Drowning Pool vocalist Dave Williams stopped by the studios and hung out with WKZQ afternoon drive talent Splatz and Asst. PD/MD Charley. Pictured are (l-r) Splatz, Wendell from House of Blues, Williams and Charley.



**ANGEL EYES**

Jerry Cantrell is playing gigs across the country and meeting all the radio people while he's at it. Here he is shown with some of the staff at WYSP/Philadelphia. Mugging (l-r) are the station's Matt & Huggy, Cantrell and WYSP MD Nancy Palumbo.



**TOMMY'S ALL GOOD**

Tommy Lee made a studio visit to WAAF/Boston recently in support of his latest project. Seen here are (l-r) WAAF afternoon drive talent Rocco, MD Mike Brangiforte and PD Keith Hastings and Lee.

# R&R Active Rock Top 50

Powered By



August 23, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	1826	-50	143858	12	60/0
2	2	SYSTEM OF A DOWN Aerials (American/Columbia)	1809	+97	150990	13	58/0
3	3	PAPA ROACH She Loves Me Not (DreamWorks)	1635	-20	125618	16	60/0
5	4	DISTURBED Prayer (Reprise)	1475	+137	123512	3	59/1
4	5	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	1436	-150	107729	21	57/0
7	6	KORN Thoughtless (Immortal/Epic)	1349	+38	102461	11	59/0
9	7	NICKELBACK Never Again (Roadrunner/IDJMG)	1266	+14	105238	8	57/1
6	8	GODSMACK I Stand Alone (Republic/Universal)	1257	-58	119491	29	54/0
10	9	TRUSTCOMPANY Downfall (Geffen/Interscope)	1206	+24	103489	16	59/1
11	10	HOOBASTANK Running Away (Island/IDJMG)	1102	-45	72010	20	47/0
8	11	EARSHOT Get Away (Warner Bros.)	1015	-243	93929	26	53/0
12	12	FILTER Where Do We Go From Here (Reprise)	988	-64	65287	9	54/0
13	13	TOOL Parabola (Volcano)	940	-31	76152	21	48/0
16	14	ROB ZOMBIE Demon Speeding (Geffen/Interscope)	896	+15	75393	9	56/0
19	15	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	876	+147	75344	4	53/0
14	16	STAIN'D For You (Flip/Elektra/EEG)	871	-66	68721	35	56/0
15	17	AUDIOVENT The Energy (Atlantic)	760	-137	60831	17	50/0
18	18	CHEVELLE The Red (Epic)	748	+15	64051	8	55/0
17	19	KORN Here To Stay (Immortal/Epic)	725	-33	81092	23	50/0
23	20	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	616	+62	49174	5	47/1
24	21	BREAKING BENJAMIN Polyamorous (Hollywood)	570	+33	45542	7	52/2
21	22	SINCH Something More (Roadrunner/IDJMG)	564	-5	45793	10	49/0
33	23	P.O.D. Satellite (Atlantic)	551	+230	45136	2	52/7
25	24	VINES Get Free (Capitol)	536	+17	40633	11	44/3
26	25	SEETHER Fine Again (Wind-up)	514	+11	38489	7	45/1
27	26	CREED One Last Breath (Wind-up)	462	+2	35151	20	27/0
22	27	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	452	-116	25596	18	34/0
32	28	BLINDSIDE Pitiful (Elektra/EEG)	430	+47	38084	4	54/5
28	29	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	427	-3	25971	9	30/1
30	30	INJECTED Bullet (Island/IDJMG)	410	+19	36128	7	38/1
43	31	STONE SOUR Bother (Roadrunner/IDJMG)	396	+205	35679	3	41/15
34	32	COLOR RED Sore Throat (RCA)	383	+69	24187	6	34/1
35	33	30 SECONDS TO MARS Capricorn (Immortal/Virgin)	346	+49	29658	4	38/0
31	34	EPIDEMIC Walk Away (Elektra/EEG)	331	-53	20810	10	39/0
47	35	INCUBUS Circles (Immortal/Epic)	328	+149	25487	2	35/6
40	36	GAVIN ROSSDALE Adrenaline (Universal)	310	+80	25262	2	30/5
36	37	MAD AT GRAVITY Walk Away (ARTISTdirect)	288	+41	24557	8	32/0
29	38	P.O.D. Boom (Atlantic)	254	-176	16424	19	33/0
39	39	LIFEHOUSE Spin (DreamWorks)	251	+17	12925	4	21/0
37	40	BUZZHORN Ordinary (Atlantic)	234	-8	16543	7	26/0
46	41	JIMMY EAT WORLD Sweetness (DreamWorks)	210	+29	12823	8	8/0
38	42	JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)	204	-31	26112	20	18/0
Debut	43	DRAGPIPE Simple Minded (Interscope)	193	+79	17252	1	24/5
48	44	LINKIN PARK Runaway (Warner Bros.)	189	+10	26365	22	8/0
41	45	LOSTPROPHETS Fake Sound Of Progress (Columbia)	186	-23	20240	6	20/0
42	46	STAIN'D Epiphany (Flip/Elektra/EEG)	184	-24	10353	18	17/0
Debut	47	MUST Freechild (Wind-up)	177	+35	17000	1	14/0
Debut	48	FLIPP Freak (Artemis)	158	+2	16730	1	19/0
—	49	INCUBUS Warning (Immortal/Epic)	146	-5	8112	18	11/0
44	50	OUR LADY PEACE Somewhere Out There (Columbia)	135	-52	8757	19	12/0

## Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
3RD STRIKE Redemption (Hollywood)	22
TAPROOT Poem (Velvet Hammer/Atlantic)	17
STONE SOUR Bother (Roadrunner/IDJMG)	15
EARSHOT Not Afraid (Warner Bros.)	10
LOUDERMILK Estrogen Oxygen Aches In... (DreamWorks)	9
P.O.D. Satellite (Atlantic)	7
INCUBUS Circles (Immortal/Epic)	6
BLINDSIDE Pitiful (Elektra/EEG)	5
GAVIN ROSSDALE Adrenaline (Universal)	5
DRAGPIPE Simple Minded (Interscope)	5
OUR LADY PEACE Innocent (Columbia)	5

## GAVIN ROSSDALE

### "Adrenaline"

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40-36 R&R Active

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KBPI, WRIF, WNOR, KILO, KXXR, KQRC  
WNVE, KXTE, KOMP, WBZX, WJJO and more



## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
P.O.D. Satellite (Atlantic)	+230
STONE SOUR Bother (Roadrunner/IDJMG)	+205
INCUBUS Circles (Immortal/Epic)	+149
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+147
DISTURBED Prayer (Reprise)	+137
SYSTEM OF A DOWN Aerials (American/Columbia)	+97
GAVIN ROSSDALE Adrenaline (Universal)	+80
DRAGPIPE Simple Minded (Interscope)	+79
COLOR RED Sore Throat (RCA)	+69
DROWNING POOL Tear Away (Wind-up)	+63

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK In The End (Warner Bros.)	602
SYSTEM OF A DOWN Toxicity (American/Columbia)	551
DISTURBED Down With The Sickness (Giant/Reprise)	527
DEFAULT Deny (TVT)	526
NICKELBACK Too Bad (Roadrunner/IDJMG)	515
DEFAULT Wasting My Time (TVT)	491
P.O.D. Youth Of The Nation (Atlantic)	491
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	465
HOOBASTANK Crawling In The Dark (Island/IDJMG)	451
TOOL Schism (Volcano)	447
DROWNING POOL Bodies (Wind-up)	445
LINKIN PARK Crawling (Warner Bros.)	434

R&R Station Playlists have moved to the web.  
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## ON THE RECORD

With  
**Jimbo Wood**  
PD/MD, WRTT/Huntsville, AL



I love every song on the new Filter CD. Most critics trash Filter, but, to me, Richard Patrick may have his defining moment on *The Amalgamut*. I love the thick guitars, great melodies and, of all things, brilliant drumming. I haven't said that since I first heard Carl Palmer (Emerson, Lake & Palmer). Richard still has the most controlled primal scream in the biz. • Also, as I write this I'm listening to the new Tonic single, "Take Me as I Am." What a killer sound from Tonic. • Is it just me, or does the Theory Of A Deadman single sound just like a Nickelback single? That's not a bad thing; it's just that I'm going to have to code it in Selector as a Nickelback song so people don't think I'm playing a two-fer!

**Active Rock:** The Most Added column is topped by 3rd Strike's "Redemption," which picked up 22 adds ... "Poem" by Taproot is off to a good start with 17 adds ... Stone Sour's "Bother" has been in the Most Added column for the past two weeks prior to its official add date. This week's 15 adds, coupled with +205 spins, make for a nice climb on the chart of 43-31 ... The new Earshot single, "Not Afraid," shows some depth and complexity to the band. Watch your backside for a hook that'll catch you off-guard! Ten adds this week provide a nice foundation for the followup to the top five "Get Away" ... Tri Cities, WA homies Loudermilk score nine adds on "Estrogen Oxygen (Aches...)," including KHTQ/Spokane; KUFO/Portland, OR; WCPR/Biloxi, MS; and KPOI/Honolulu ... I heard that P.O.D. wrote a new song tentatively titled "America" for Santana's new record and that Santana laid down his guitar tracks last week in New York. Meanwhile, "Satellite" picked up the most spins last week, +230, and the track rises 33-23 on the chart ... Mad At Gravity's "Walk Away" deserves a second chance if you haven't gotten around to it, as seen by adds from WAAF/Boston, KUPD/Phoenix, WXTB/Tampa, KQRC/Kansas City and KISS/San Antonio, among other majors ... Rock: "Everyday" by Bon Jovi leads the Most Added, thanks to the likes of KDKB/Phoenix, KLPX/Tucson, KMOD/Tulsa, WZZO/Allentown and a bunch more ... Stone Sour are hot on their heels in the Most Added column, as "Bother" continues to grow ... Loudermilk take a handful of adds, as does Tonic's "Take Me as I Am" ... Theory Of A Deadman swung by the world famous Club R&R last week and gave us a preview of their album, which streets on Sept. 17. They also filled our bellies, so, thanks, guys! ... Ted Nugent is picking up some early interest. The official add date for "Crave" is 8/26 ... MAX PIX: EARSHOT "Not Afraid" (Warner Bros.)

— Cyndee Maxwell, Active Rock/Rock Editor

## Active Rock/Rock ON THE RADIO

## Record Of The Week

Artist: Murderdolls

Title: *Beyond The Valley Of The Murderdolls*

Label: Roadrunner/IDJMG

Corey and Jim aren't the only Slipknot members revealing their faces and outside musical interests. Joey Jordinson, a.k.a. the "spooky Kabuki" drummer for the 'Knot, has now hooked up with Static-X axeman Tripp Eisen and similarly dressed ghouls to form the glam thrash outfit Murderdolls. Their Roadrunner debut, *Beyond the Valley of the Murderdolls*, is a vamped-out update of Alice Cooper's old tricks that delivers 15 tracks of headbanging horror. Lead single "Dead in Hollywood" is alive and kicking at Rock specialty, and there's plenty more mayhem to be found here, like the psycho go-go of "Twist My Sister" and the ever-so-subtle "Slit My Wrist." Halloween has come early this year.



— Frank Correia

# active INSIGHT

ARTIST: Stone Sour

LABEL: Roadrunner/IDJMG

By FRANK CORREIA / ROCK SPECIALTY EDITOR



Stone Sour

From superheroes to the villains foiled by the *Scooby Doo* gang, there have been plenty of masked men in entertainment (although the jury's still out on whether the *Doo* crew is actually entertaining). In the rock world, a hydra-headed entity known as Slipknot have been trampling everyone underfoot since rising out of Iowa with their 1999 Roadrunner debut. Dressed in ghoulish masks and boiler suits, the nine-man wrecking crew made Halloween a year-round event with a violent new breed of thrashy metal.

Ah, but every monster has its soft side. Behind their vomit-stained masks, Slipknot vocalist Corey Taylor and guitarist Jim Root know a thing or two about crafting songs with a little melody. That's not to say their side project **Stone Sour** — named after a drink consisting of whiskey, orange juice and sour mix — is some soft-rock experience. This is clearly the work of Slipknot agents at many points throughout their self-titled album, as Taylor's patented screams and Root's heavy guitarwork hit like a jackhammer. But there's also an underlying sense of melody to each track. As Taylor himself puts it, "We are melodic hard rock with content and initiative."

That initiative existed well before Slipknot. Taylor and drummer Joel Ekman formed Stone Sour in 1992. The group polished their sound

when Root joined in '95, but two years later Taylor was burned out and quit to join Slipknot. Root followed him a year later, Stone Sour bassist Shawn Economaki joined the 'Knot as a stage manager, and Ekman started a family.

But the Stone got rolling once again in 2000, when Stone Sour alumnus Josh Rand approached Taylor with some new songs. After working together for a year and a half, they reunited with the old crew and got the band back together. And the fact that Taylor and Root were now part of an insanely popular metal act ensured that Stone Sour would finally see the light of day.

Now unmasked, Taylor certainly let his emotions bleed through on the lead single, "Bother," which also made its way onto the *Spider-Man* soundtrack. Although the poignant melodies of the track would probably make the average Slipknot fanatic puke up his goat's blood, Taylor and company have surprised programmers and listeners alike with their depth. A Most Added track at Active Rock, "Bother" is creating quite the buzz for the decade-old group. The only problem now is that everyone knows that the men behind the masks have hearts — those meddlin' kids.

## R&R Top 20 Specialty Artists

August 23, 2002

1. **STONE SOUR** (Roadrunner/IDJMG) "Get Inside," "Tumult"
2. **MESHUGGAH** (Nuclear Blast) "Rational Gaze," "Spasm"
3. **MURDERDOLLS** (Roadrunner/IDJMG) "Dead In Hollywood," "Slit My Wrist"
4. **SNOT** (Geffen/Interscope) "Stoopid (Live)," "Joyride (Live)"
5. **QUEENS OF THE STONE AGE** (Interscope) "Millionaire," "No One Knows"
6. **HALFORD** (Sanctuary/SRG) "Betrayal," "Crucible"
7. **GLASSJAW** (Warner Bros.) "Tip Your Bartender," "Cosmopolitan..."
8. **HATEBREED** (Universal) "I Will Be Heard," "Perseverance"
9. **SHADOWS FALL** (Century Media) "Thoughts Without...", "Stepping Outside..."
10. **PULSE ULTRA** (Atlantic) "Big Brother," "Glass Door"
11. **DISTURBED** (Reprise) "Prayer"
12. **BLINDSIDE** (Elektra/EEG) "Pitiful," "Caught A Glimpse"
13. **OTEP** (Capitol) "Blood Pigs," "Battle Ready"
14. **KILLSWITCH ENGAGE** (Roadrunner/IDJMG) "Numbered Days," "My Last Serenade"
15. **SUPERJOINT RITUAL** (Sanctuary/SRG) "It Takes No Guts," "Everyone..."
16. **SOULFLY** (Roadrunner/IDJMG) "Call To Arms," "Enterfaith"
17. **FILTER** (Reprise) "Where Do We Go...", "So I Quit"
18. **BREAKING BENJAMIN** (Hollywood) "Polyamorous," "Medicate"
19. **DRAGPIPE** (Interscope) "Simple Minded," "Puller"
20. **LOLLIPOP LUST KILL** (Artemis) "Father," "Black All Over"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.



TONY NOVIA

tnovia@radioandrecords.com

## PART TWO OF A TWO-PART SERIES

# You Program How Many Radio Stations?

□ Delegation and effective time management are vital to cluster success

The days of the off-air PD who oversees only one radio station are, for the most part, gone. Welcome to the new world of brand managers, Sr. VPs/Programming, PDs and MDs who program and oversee a cluster of radio stations, all in the name of saving an almighty buck or two. It's the new economic reality, and it's shareholder value.

Like it or not, good or bad, the fact of the matter is that it's the reality of the programming world — both today and tomorrow. If you love programming, you will either change and rise to the occasion by successfully programming multiple properties, or you may want to think about heading back to school to get that real estate license.

At R&R Convention 2002, we were extremely fortunate to assemble a panel of very experienced, highly successful programmers who are managing and programming clusters, and we tapped them for some of their knowledge. The moderators for this session were R&R *Street Talk Daily* Editor Kevin Carter and Tom Zarecki, who handles marketing and public relations for RCS.

Our cluster managers and programmers included Clear Channel Rock Brand Manager and WHJY/Providence PD Joe Bevilacqua, CHR/Pop WXSS & Hot AC WMYX/Milwaukee PD Brian Kelly, KRXQ & KSEG/Sacramento Station Manager Curtiss Johnson and Emmis VP/Programming for KPWR (Power 106) & KZLA/Los Angeles Jimmy Steal.

**R&R:** How much time do you actually spend dealing directly with music and promo reps now?

**BK:** I try to call back as many people as I can. To be honest, my staff and their needs come first most of the time. I have great MDs and asst. PDs at both radio stations. A lot of times I'll go to them and say, "Call so-and-so back."

**CJ:** We have PDs and MDs at my radio stations, yet I'm still involved in the day-to-day music process. I'm on the phone with record-company people a lot less, but I still talk to some people when I get the chance. At our music meeting, everyone from each station comes — including the jocks, if they like.

The MD and PD act like lawyers. We all debate each song that we listen to or songs that we have on our playlists, and we look at the research

together. We have a quorum, and everybody presents their opinions and argues like attorneys. I act as the judge.

Because I've got more of a global vision of all three radio stations, there are going to be times when I say, "You know what, for this market, this needs to be on our modern station." These occasions are few and far between, but occasionally, they do arise. For the most part, I let each staff handle it, but I throw in big-picture comments every once in a while, if I need to.

**"Sometimes you just have to be brutally honest with people and tell them, 'Look, that's like priority No. 600 for me right now. Come back later.'"**

Brian Kelly

**JS:** As far as dealing with record reps, my goal is to stay out of it, for the most part. Although there are excellent record reps, a lot of them are just time-suckers. Time is the most valuable commodity you have in improving the quality of your radio station. If you give it up, you're not effectively doing the job you are paid to do.

Successful record reps understand my product, and they help my radio station. They understand who we are targeting, and, if they are really smart, they understand what a valuable weapon it is for their record company to spend advertising dollars on our radio station. If they give us the benefit of the doubt on things, they will get the benefit of the doubt from us.

If they call up and say, "Hey, buddy, how was your weekend?" they immediately get transferred to my MD.

**JB:** A large part of my job as a brand manager is to talk to and help other PDs in smaller markets. There might be a Country guy who now has a Rock station, and he may rely upon me to do music. I'm still very involved in day-to-day decisions about music on a lot of radio stations. However, I have delegated to and empowered all of our MDs.

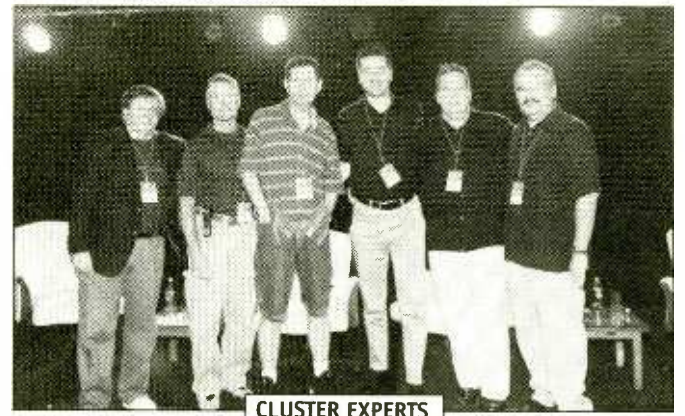
I do not tell my PDs in other markets not to play a record unless they are totally, totally wrong. I let them program their stations. However, if the record labels think that you have speed bumps all around you, they will never leave you alone. So, you have to make sure that they know that these people are decisionmakers. My MD is a decisionmaker.

**Audience question:** *I'm an Urban AC PD, but I'm looking to get into Rock. I understand other genres of music, but is it more important to live the lifestyle of that format, or just to understand it and have your staff execute it?*

**JS:** I do not fall into the demo of either Power 106 or KZLA. I'm not a young Latino male or a mature white woman, but both stations are cash-flowing a lot of money. It's about having the right people around you — that's the name of the game. If you are in the demo and can live it and enjoy living it, that's cool, but it's really not important to live it yourself. If you're smart enough to have enough people around you who live it, and you can draw on them for what is happening, that's all you need.

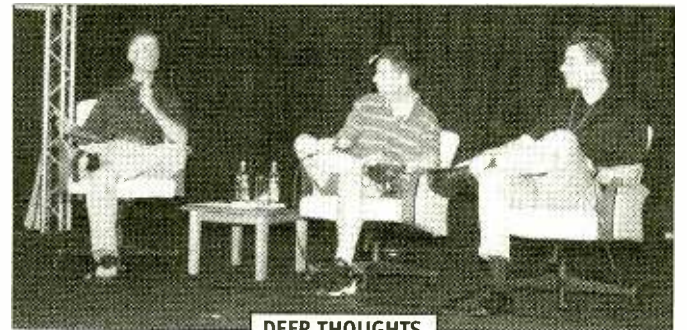
There are certain criteria for success for any great radio station, regardless of the format. They are transposable format to format to format. If you listen to a great radio station, you can tell that it's great, regardless of what the product is there.

You put great personalities in every slot, you give them enough rope, and, most importantly, you stay out of their



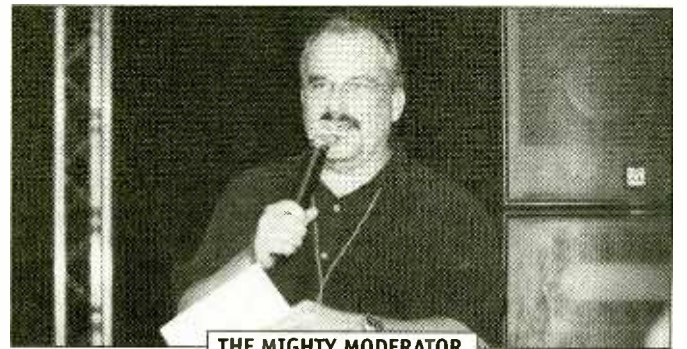
CLUSTER EXPERTS

The panel from the cluster session at R&R Convention 2002 provided important information for everyone who attended. Seen here (l-r) are RCS's Tom Zarecki, KRXQ & KSEG/Sacramento's Curtiss Johnson, KPWR & KZLA/Los Angeles' Jimmy Steal, Clear Channel's Joe Bevilacqua, WXSS & WMYX/Milwaukee's Brian Kelly and R&R's own Kevin Carter.



DEEP THOUGHTS

Panelists get to the heart of the matter during the cluster session at R&R Convention 2002. Seen here are KRXQ & KSEG/Sacramento's Curtiss Johnson, KPWR & KZLA/Los Angeles' Jimmy Steal and Clear Channel's Joe Bevilacqua.



THE MIGHTY MODERATOR

R&R's Kevin Carter leads the cluster session at R&R Convention 2002.

way. At Power 106, we have unbridled passion. We have people on our staff who mix records and produce records, who are artists, who have shows on MTV, who have been in movies and had shows on HBO. We are blessed with a staff that is so dynamic.

But without the focus and the strategy, and without understanding the unified plan, a lot of that energy and the vibe were not directed at moving the Arbitron meter. A GM once told me, "If you're spending any amount of time during your day on something that doesn't affect ratings or revenue, you're wasting your time." It's about focus.

**Audience question:** *Let's say you're cruising along, you're programming two or three great stations, and, all of a sudden, you are attacked. How do you maintain your focus for the cluster at the same time that you mobilize the extra effort you need to defend against the attack?*

**JS:** Hot 97 [WQHT] in New York and Power 106 in L.A. are highly rated radio stations. If you don't wake up every morning and realize that you have a target on your back, you're not doing your job. So, our question is not if we're going to have competition, it's

when we're going to have competition.

The same basic, simple-but-true answer to many of these questions is that you have to have great people around you so you can shift your attention from one station to another and give it where it is needed. Power 106 bills close to \$50 million per year. Since it generates more than twice KZLA's billing numbers, I'd focus on Power if we had a problem there. It's simply a product of the demographics of the market, not necessarily the quality of the two stations.

**CJ:** This may actually be a little oversimplistic, but it doesn't matter whether I've got a competitor or not. I'm going to go in that building every single day and try to put the best, most entertaining and most compelling product on the air. I think that my staffs do that as well.

**Audience question:** *I oversee five stations, and I am PD of another. I voicetrack middays on another, and I have weekly meetings with each PD. I try to do my best with programming and promotions, but there are days when there's a line of people outside my office, waiting to talk to me.*

Continued on Page 67

# DON'T BELIEVE US!

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*"We started playing 'Where Are You Going' and it blew us away when it came back familiar and no. 1 it's first round in callout! That's good for 70+ spins a week!"* **-ALEX VALENTINE, KRBV/DALLAS**

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**-JON ZELLNER, KMXV/KANSAS CITY**

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**-DAVE UNIVERSAL, WKSE/BUFFALO**

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**-CHRIS EDGE, WDCG/RALEIGH**

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**-DANNY OCEAN, WKCI/NEW HAVEN**



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# R&R Callout America®

**EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 23, 2002**

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of July 28-August 2.

HP = Hit Potential ®

ARTIST TITLE LABEL(S)	CHR/POP TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID- WEST	WEST
AVRIL LAVIGNE Complicated (Arista)	3.90	4.00	3.93	3.88	79.5	25.9	3.99	3.83	3.82	3.72	4.17	3.99	3.77
EMINEM Cleanin' Out My... (Shady/Aftermath/Interscope)	3.81	—	—	—	68.1	14.8	4.08	3.56	3.54	3.65	3.78	3.94	3.86
NELLY/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.73	3.87	3.83	—	68.4	21.9	4.01	3.41	3.52	3.52	3.94	3.95	3.56
PINK Just Like A Pill (Arista)	3.73	3.75	3.68	3.68	71.5	16.8	3.76	3.57	3.80	3.52	3.96	3.58	3.87
JIMMY EAT WORLD The Middle (DreamWorks)	3.69	3.64	3.56	3.71	75.8	26.2	3.92	3.40	3.61	3.52	3.73	3.64	3.87
CREED One Last Breath (Wind-up)	3.68	3.48	3.54	3.51	53.6	12.3	3.73	3.52	3.73	3.53	3.89	3.71	3.58
NELLY Hot In Herre (Fo' Reel/Universal)	3.65	3.67	3.66	3.47	77.2	33.0	3.80	3.34	3.68	3.79	3.74	3.68	3.37
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.65	3.75	3.54	3.56	79.8	30.2	3.63	3.70	3.64	3.53	3.66	3.59	3.82
EMINEM Without Me (Shady/Aftermath/Interscope)	3.64	3.76	3.53	3.52	77.2	33.9	3.71	3.51	3.64	3.40	3.85	3.67	3.67
HOOBASTANK Running Away (Island/IDJMG)	3.64	3.59	3.65	3.64	50.4	11.1	3.83	3.55	3.38	3.37	3.93	3.61	3.69
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.63	3.56	—	—	40.0	10.3	3.64	3.50	3.73	3.33	3.72	3.79	3.66
ASHANTI Happy (Murder Inc./IDJMG)	3.62	3.59	3.54	—	57.3	16.2	3.79	3.25	3.65	3.93	3.66	3.33	3.54
KROEGER & SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.61	3.62	3.71	3.63	75.2	28.2	3.72	3.42	3.59	3.43	3.71	3.66	3.63
MARIO Just A Friend 2002 (J)	3.60	3.40	3.62	—	61.3	16.8	3.94	3.26	3.23	3.74	3.81	3.45	3.41
IRV GOTTI PRESENTS.. Down 4 U (Murder Inc./IDJMG)	3.58	3.63	3.55	—	58.4	19.1	3.94	3.30	3.02	3.81	3.55	3.53	3.41
JOHN MAYER No Such Thing (Aware/Columbia)	3.56	3.48	3.63	3.59	61.5	16.0	3.78	3.36	3.35	3.55	3.56	3.43	3.67
P. DIDDY & GINUWINE I Need A Girl Pt. 2 (Bad Boy/Arista)	3.54	3.54	3.56	3.62	59.0	21.7	3.71	3.31	3.43	3.45	3.64	3.76	3.33
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3.52	3.50	3.45	3.38	76.4	38.7	3.63	3.31	3.51	3.47	3.60	3.60	3.41
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.47	3.71	—	—	56.1	16.5	3.77	3.27	2.95	3.52	3.39	3.38	3.57
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	3.47	3.56	3.37	3.56	65.0	22.5	3.67	3.24	3.29	3.63	3.49	3.56	3.22
DJ SAMMY & YANOU Heaven (Robbins)	3.46	3.54	3.36	3.31	70.4	22.8	3.68	3.27	3.31	3.44	3.64	3.61	3.16
ASHANTI Foolish (Murder Inc./IDJMG)	3.44	3.52	3.49	3.38	72.4	32.2	3.59	3.12	3.47	3.44	3.59	3.33	3.40
KYLIE MINOGUE Love At First Sight (Capitol)	3.39	3.22	3.18	3.25	47.0	12.0	3.40	3.32	3.42	3.62	3.45	3.19	3.33
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	3.34	3.33	3.19	3.25	63.5	25.9	3.49	3.24	3.11	3.33	3.54	3.39	3.14
P. DIDDY... I Need A Girl (Bad Boy/Arista)	3.30	3.32	3.40	3.46	66.1	31.3	3.48	3.05	3.17	3.44	3.54	3.29	2.95
NO DOUBT Hella Good (Interscope)	3.29	3.40	3.35	3.30	75.2	32.2	3.07	3.26	3.64	3.19	3.54	3.09	3.34
DIRTY VEGAS Days Go By (Capitol)	3.15	3.29	3.39	3.08	78.6	32.2	2.93	3.15	3.44	3.32	3.11	2.96	3.18

## CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

**A**vril Lavigne remains at No. 1 — not only on R&R's CHR/Pop chart, but on Callout America, R&R's exclusive survey of females ages 12-34 across the United States. Lavigne's debut single, "Complicated," ranks third with teens and first among women 18-24 and 25-34.

**Eminem** debuts at an impressive No. 2 this week with "Cleanin' Out My Closet" (Shady/Aftermath/Interscope). The followup to the chart-topping "Without Me" ranks first with teens and fourth 18-24, and it's top 15 25-34.

**Creed** make a huge leap on Callout America, finding their way into the No. 6 slot with "One Last Breath" (Wind-up). The track ranks sixth with women 18-24 and, more impressively, ties for third among women 25-34.

**Hoobastank** have been consistent top 10 performers since they entered Callout America more than a month ago. "Running Away" (Island/IDJMG), a top three hit at Alternative, scores seventh with teens and fifth among women 18-24.

**Daniel Bedingfield** grabs a second consecutive week of solid demo results as "Gotta Get Thru This" (Island/IDJMG) ranks eighth with women 18-24 and ties for third with women 25-34.

**Ashanti** remains "Happy" (Murder Inc./IDJMG) this week: Her latest release ranks ninth among teens and sixth with women 25-34.

Two songs that are top 15 overall are testing huge with the teen sector: **Mario**'s "Just a Friend 2002" (J) and **Irv Gotti Presents The Inc.**'s "Down 4 U" (Murder Inc./Def Jam/IDJMG) are both top five with women 12-17.

Speaking of demo domination, **Pink**'s "Just Like a Pill" (Arista) ranks third 18-24 and fifth 25-34.

Total sample size is 350 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 total percentage of respondents who recognized the song. Total burn represents the percentage of respondents who said they were tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) tracks represent songs that have yet to chart top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who respond favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Boston, New York, Philadelphia, Pittsburgh, Washington, DC. SOUTH: Atlanta, Dallas, Houston, Miami, Tampa. MIDWEST: Chicago, Cleveland, Detroit, Minneapolis, St. Louis. WEST: Denver, Los Angeles, Portland, San Diego, Seattle.

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# R&R CHR/Pop Top 50

August 23, 2002

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	AVRIL LAVIGNE Complicated (Arista)	9914	-270	1095920	14	134/0
3	2	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	8285	+537	989172	7	128/2
2	3	PINK Just Like A Pill (Arista)	8280	-302	914099	11	133/0
4	4	DJ SAMMY & YANOU Heaven (Robbins)	7058	-289	794789	13	129/0
5	5	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	6212	-891	562548	15	130/0
6	6	NELLY Hot In Herre (Fo' Reel/Universal)	6053	-767	667063	18	126/0
7	7	MARIO Just A Friend 2002 (J)	5678	+314	615315	9	128/1
10	8	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	5644	+889	625641	7	130/6
15	9	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	4959	+731	499567	5	126/4
9	10	JOHN MAYER No Such Thing (Aware/Columbia)	4916	+132	554274	14	118/0
12	11	KYLIE MINOGUE Love At First Sight (Capitol)	4836	+216	490883	11	130/0
14	12	CREED One Last Breath (Wind-up)	4812	+483	470223	13	121/4
8	13	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	4687	-301	499813	18	129/0
16	14	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	4368	+619	504723	7	119/6
11	15	EMINEM Without Me (Shady/Aftermath/Interscope)	3957	-664	388579	16	130/0
13	16	JIMMY EAT WORLD The Middle (DreamWorks)	3773	-640	349522	23	127/0
18	17	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3565	+280	464746	7	100/4
19	18	VANESSA CARLTON Ordinary Day (A&M/Interscope)	3426	+372	354235	6	130/0
17	19	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3342	-276	293143	27	131/0
21	20	BBMAK Out Of My Heart (Into Your...) (Hollywood)	2728	-9	284189	8	111/2
30	21	NO DOUBT F/LADY SAW Underneath It All (Interscope)	2570	+454	291258	4	120/8
26	22	MICHELLE BRANCH Goodbye To You (Maverick/WB)	2551	+301	254084	5	115/7
25	23	BEENIE MAN F/JANET Feel It Boy (Virgin)	2533	+247	273088	5	113/4
27	24	SHAKIRA Objection (Tango) (Epic)	2468	+263	283997	7	117/3
31	25	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	2459	+395	277026	4	81/5
28	26	OUR LADY PEACE Somewhere Out There (Columbia)	2355	+184	222236	7	101/5
37	27	ASHANTI Happy (Murder Inc./IDJMG)	2277	+625	251633	4	102/14
23	28	DIRTY VEGAS Days Go By (Capitol)	2066	-380	195200	18	131/0
24	29	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	2022	-381	186194	21	119/0
32	30	KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	1680	-269	154067	8	71/0
36	31	NAUGHTY BY NATURE F/3LW Feels Good (Don't Worry...) (TVT)	1674	-100	171318	9	69/0
35	32	BRITNEY SPEARS Boys (Maverick/Reprise)	1622	-158	176675	6	87/0
33	33	CRAIG DAVID Walking Away (Wildstar/Atlantic)	1551	-348	236620	20	100/0
40	34	GOO GOO DOLLS Big Machine (Warner Bros.)	1537	+158	123440	4	84/4
42	35	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	1485	+187	125626	3	77/15
43	36	HOOBASTANK Running Away (Island/IDJMG)	1323	+61	109720	5	70/2
45	37	3LW I Do (Wanna Get Close To You) (Epic)	1313	+163	114272	3	91/9
46	38	MONICA All Eyez On Me (J)	1309	+217	115006	3	80/5
29	39	SEVEN AND THE SUN Walk With Me (Atlantic)	1162	-955	77034	13	94/0
49	40	DAVE MATTHEWS BAND Where Are You Going (RCA)	1093	+289	122585	3	60/12
44	41	BIG TYMERS Still Fly (Cash Money/Universal)	1090	-137	106159	10	53/0
39	42	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	1078	-305	100457	11	85/0
38	43	SOLUNA For All Time (DreamWorks)	1045	-551	86578	19	112/0
Debut	44	LEANN RIMES Life Goes On (Curb)	1041	+578	76175	1	80/12
34	45	ENRIQUE IGLESIAS Don't Turn Off The Lights (Interscope)	1026	-780	84046	12	99/0
41	46	ELVIS VS. JXL A Little Less Conversation (RCA)	971	-346	82112	5	67/0
48	47	JENNIFER LOVE HEWITT BareNaked (Jive)	959	+112	97689	2	86/5
Debut	48	WHITNEY HOUSTON Whatchulookinat (Arista)	751	+191	107643	1	65/6
Debut	49	PAUL OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	738	+285	86781	1	60/17
Debut	50	EMINEM Hailie's Song (Shady/Aftermath/Interscope)	679	+21	111746	1	5/0

134 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 8/11-8/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
BON JOVI Everyday (Island/IDJMG)	43
AMERIE Why Don't We Fall In Love (Rise/Columbia)	23
AVRIL LAVIGNE Sk8er Boi (Arista)	22
PAUL OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	17
LIBERTY X Just A Little (V2)	17
JUSTIN TIMBERLAKE Like I Love You (Jive)	16
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	15
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	15
JIMMY EAT WORLD Sweetness (DreamWorks)	15
ASHANTI Happy (Murder Inc./IDJMG)	14
NEW FOUND GLORY My Friends Over You (Drive-Thru/MCA)	13

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## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	+889
EMINEM Cleanin' Out... (Shady/Aftermath/Interscope)	+731
ASHANTI Happy (Murder Inc./IDJMG)	+625
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	+619
LEANN RIMES Life Goes On (Curb)	+578
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	+537
CREED One Last Breath (Wind-up)	+483
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+454
IRV GOTTI Down 4 U (Murder Inc./IDJMG)	+395
VANESSA CARLTON Ordinary Day (A&M/Interscope)	+372

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	2554
MICHELLE BRANCH All You Wanted (Maverick/WB)	2482
NO DOUBT Hella Good (Interscope)	2453
ASHANTI Foolish (Murder Inc./IDJMG)	2314
DEFAULT Wasting My Time (TVT)	2076
LINKIN PARK In The End (Warner Bros.)	2062
SHERYL CROW Soak Up The Sun (A&M/Interscope)	1952
PINK Don't Let Me Get Me (Arista)	1930
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1897
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1656
CALLING Wherever You Will Go (RCA)	1606
MARY J. BLIGE Family Affair (MCA)	1482

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).



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Oct. 1



August 23, 2002

**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
2	1	<b>PINK</b> Just Like A Pill (Arista)	3023	-2	85768	10	51/0
1	2	<b>AVRIL LAVIGNE</b> Complicated (Arista)	2980	-101	87158	13	50/0
3	3	<b>DJ SAMMY &amp; YANOU</b> Heaven (Robbins)	2587	-218	75254	12	50/1
4	<b>4</b>	<b>JOHN MAYER</b> No Such Thing (Aware/Columbia)	2571	+129	73627	14	50/0
8	<b>5</b>	<b>NELLY F/KELLY ROWLAND</b> Dilemma (Fo' Reel/Universal)	2263	+403	66762	5	45/0
6	<b>6</b>	<b>CREED</b> One Last Breath (Wind-up)	2161	+81	60578	13	50/0
5	7	<b>C. KROEGER F/J. SCOTT</b> Hero (Roadrunner/Columbia/iDJMG)	2149	-162	63102	14	46/0
7	<b>8</b>	<b>KYLIE MINOGUE</b> Love At First Sight (Capitol)	2069	+168	63144	11	49/0
10	<b>9</b>	<b>MARIO</b> Just A Friend 2002 (J)	1890	+207	54887	7	46/1
13	<b>10</b>	<b>DANIEL BEDINGFIELD</b> Gotta Get Thru This (Island/iDJMG)	1857	+343	54364	6	49/3
14	<b>11</b>	<b>BBMAK</b> Out Of My Heart (Into Your...) (Hollywood)	1562	+99	46319	7	49/0
15	<b>12</b>	<b>VANESSA CARLTON</b> Ordinary Day (A&M/Interscope)	1550	+110	44638	6	51/0
11	13	<b>JIMMY EAT WORLD</b> The Middle (DreamWorks)	1477	-202	44369	23	39/0
9	14	<b>NELLY</b> Hot In Herre (Fo' Reel/Universal)	1477	-231	40707	16	41/0
12	15	<b>JENNIFER LOPEZ F/NAS</b> I'm Gonna Be Alright (Epic)	1420	-179	39486	16	39/0
19	<b>16</b>	<b>EVE F/ALICIA KEYS</b> Gangsta Lovin' (Ruff Ryders/Interscope)	1302	+127	38242	5	45/1
21	<b>17</b>	<b>MICHELLE BRANCH</b> Goodbye To You (Maverick/WB)	1274	+165	37880	5	47/2
16	18	<b>EMINEM</b> Without Me (Shady/Aftermath/Interscope)	1207	-117	32972	15	36/0
25	<b>19</b>	<b>EMINEM</b> Cleanin' Out My Closet (Shady/Aftermath/Interscope)	1180	+260	32867	3	48/1
24	<b>20</b>	<b>NO DOUBT F/LADY SAW</b> Underneath It All (Interscope)	1152	+175	32968	3	50/3
20	21	<b>VANESSA CARLTON</b> A Thousand Miles (A&M/Interscope)	1094	-52	32263	26	38/0
18	22	<b>DIRTY VEGAS</b> Days Go By (Capitol)	1068	-116	28701	15	35/0
26	<b>23</b>	<b>GOO GOO DOLLS</b> Big Machine (Warner Bros.)	989	+108	29751	4	41/0
31	<b>24</b>	<b>P. DIDDY F/GINUWINE</b> I Need A Girl (Part II) (Bad Boy/Arista)	840	+172	24835	5	33/3
32	<b>25</b>	<b>OUR LADY PEACE</b> Somewhere Out There (Columbia)	797	+141	22516	5	34/1
29	<b>26</b>	<b>HOOBASTANK</b> Running Away (Island/iDJMG)	756	+44	20753	7	41/0
33	<b>27</b>	<b>SHAKIRA</b> Objection (Tango) (Epic)	736	+108	18731	7	36/8
38	<b>28</b>	<b>LEANN RIMES</b> Life Goes On (Curb)	734	+251	20907	2	46/5
36	<b>29</b>	<b>ASHANTI</b> Happy (Murder Inc./iDJMG)	697	+164	22825	3	36/7
34	<b>30</b>	<b>BEENIE MAN F/JANET</b> Feel It Boy (Virgin)	683	+95	19185	3	34/1
22	31	<b>SEVEN AND THE SUN</b> Walk With Me (Atlantic)	586	-467	16364	13	20/0
30	32	<b>P. DIDDY F/USHER &amp; LOON</b> I Need A Girl (Part One) (Bad Boy/Arista)	538	-159	15580	19	20/0
39	<b>33</b>	<b>DAVE MATTHEWS BAND</b> Where Are You Going (RCA)	533	+119	16747	3	32/2
27	34	<b>ELVIS VS. JXL</b> A Little Less Conversation (RCA)	523	-257	13725	5	22/0
28	35	<b>ENRIQUE IGLESIAS</b> Don't Turn Off The Lights (Interscope)	516	-261	15840	12	21/0
23	36	<b>SOLUNA</b> For All Time (DreamWorks)	506	-522	16480	23	20/0
37	37	<b>BRITNEY SPEARS</b> Boys (Maverick/Reprise)	483	-21	13217	5	24/0
42	<b>38</b>	<b>IRV GOTTI</b> Down 4 U (Murder Inc./iDJMG)	396	+114	12517	2	25/7
43	<b>39</b>	<b>ANGIE MARTINEZ</b> If I Could Go (EastWest/EEG)	369	+96	9536	2	23/2
41	40	<b>KHIA</b> My Neck, My Back (Lick It) (Dirty Down/Artemis)	354	-48	9611	9	24/0
40	41	<b>CRAIG DAVID</b> Walking Away (Wildstar/Atlantic)	350	-54	9829	19	13/0
45	<b>42</b>	<b>WHITNEY HOUSTON</b> Whatchulookinat (Arista)	343	+80	12421	2	20/0
<b>Debut</b>	<b>43</b>	<b>SAMANTHA MUMBA</b> I'm Right Here (A&M/Interscope)	326	+285	9144	1	30/5
<b>Debut</b>	<b>44</b>	<b>JIMMY EAT WORLD</b> Sweetness (DreamWorks)	322	+273	9368	1	34/5
<b>Debut</b>	<b>45</b>	<b>JENNIFER LOVE HEWITT</b> BareNaked (Jive)	305	+130	8395	1	25/3
44	46	<b>MONICA</b> All Eyez On Me (J)	239	-26	4984	3	15/1
46	47	<b>THE CORRS F/BONO</b> When The Stars Go Blue (143/Lava/Atlantic)	224	-14	6927	2	18/0
<b>Debut</b>	<b>48</b>	<b>PAUL OAKENFOLD</b> Starry Eyed Surprise (Maverick/Reprise)	221	+89	5127	1	18/9
<b>Debut</b>	<b>49</b>	<b>WESTLIFE</b> World Of Our Own (RCA)	219	+114	6022	1	19/4
48	<b>50</b>	<b>NAUGHTY BY NATURE F/3LW</b> Feels Good (Don't Worry...) (TVT)	211	+18	5437	2	12/0

51 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 8/11-Saturday 8/17. © 2002, R&amp;R Inc.

**Most Added**

ARTIST TITLE LABEL(S)	ADDS
<b>UNCLE KRACKER</b> In A Little While (Top Dog/Lava/Atlantic)	16
<b>BON JOVI</b> Everyday (Island/iDJMG)	16
<b>AVRIL LAVIGNE</b> Sk8er Boi (Arista)	10
<b>PAUL OAKENFOLD</b> Starry Eyed Surprise (Maverick/Reprise)	9
<b>SHAKIRA</b> Objection (Tango) (Epic)	8
<b>ASHANTI</b> Happy (Murder Inc./iDJMG)	7
<b>IRV GOTTI</b> Down 4 U (Murder Inc./iDJMG)	7
<b>LEANN RIMES</b> Life Goes On (Curb)	5
<b>JIMMY EAT WORLD</b> Sweetness (DreamWorks)	5
<b>SAMANTHA MUMBA</b> I'm Right Here (A&M/Interscope)	5
<b>WESTLIFE</b> World Of Our Own (RCA)	4
<b>NEW FOUND GLORY</b> My Friends Over You (Drive-Thru/MCA)	4
<b>NO DOUBT F/LADY SAW</b> Underneath It All (Interscope)	3
<b>DANIEL BEDINGFIELD</b> Gotta Get Thru This (Island/iDJMG)	3
<b>P. DIDDY F/GINUWINE</b> I Need A Girl (Part II) (Bad Boy/Arista)	3
<b>JENNIFER LOVE HEWITT</b> BareNaked (Jive)	3
<b>NAPPY ROOTS</b> Po' Folks (Atlantic)	3
<b>MICHELLE BRANCH</b> Goodbye To You (Maverick/WB)	2
<b>DAVE MATTHEWS BAND</b> Where Are You Going (RCA)	2
<b>ANGIE MARTINEZ</b> If I Could Go (EastWest/EEG)	2

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>NELLY F/KELLY ROWLAND</b> Dilemma (Fo' Reel/Universal)	+403
<b>DANIEL BEDINGFIELD</b> Gotta Get Thru This (Island/iDJMG)	+343
<b>SAMANTHA MUMBA</b> I'm Right Here (A&M/Interscope)	+285
<b>JIMMY EAT WORLD</b> Sweetness (DreamWorks)	+273
<b>EMINEM</b> Cleanin' Out... (Shady/Aftermath/Interscope)	+260
<b>LEANN RIMES</b> Life Goes On (Curb)	+251
<b>MARIO</b> Just A Friend 2002 (J)	+207
<b>NO DOUBT F/LADY SAW</b> Underneath It All (Interscope)	+175
<b>P. DIDDY F/GINUWINE</b> I Need A Girl (Part II) (Bad Boy/Arista)	+172
<b>KYLIE MINOGUE</b> Love At First Sight (Capitol)	+168
<b>MICHELLE BRANCH</b> Goodbye To You (Maverick/WB)	+165
<b>ASHANTI</b> Happy (Murder Inc./iDJMG)	+164
<b>OUR LADY PEACE</b> Somewhere Out There (Columbia)	+141
<b>JENNIFER LOVE HEWITT</b> BareNaked (Jive)	+130
<b>JOHN MAYER</b> No Such Thing (Aware/Columbia)	+129
<b>EVE F/ALICIA KEYS</b> Gangsta... (Ruff Ryders/Interscope)	+127
<b>DAVE MATTHEWS BAND</b> Where Are You Going (RCA)	+119
<b>IRV GOTTI</b> Down 4 U (Murder Inc./iDJMG)	+114
<b>WESTLIFE</b> World Of Our Own (RCA)	+114
<b>VANESSA CARLTON</b> Ordinary Day (A&M/Interscope)	+110
<b>GOO GOO DOLLS</b> Big Machine (Warner Bros.)	+108
<b>SHAKIRA</b> Objection (Tango) (Epic)	+108
<b>BBMAK</b> Out Of My Heart (Into Your...) (Hollywood)	+99
<b>ANGIE MARTINEZ</b> If I Could Go (EastWest/EEG)	+96
<b>BEENIE MAN F/JANET</b> Feel It Boy (Virgin)	+95
<b>BON JOVI</b> Everyday (Island/iDJMG)	+93
<b>PAUL OAKENFOLD</b> Starry Eyed Surprise (Maverick/Reprise)	+89
<b>CREED</b> One Last Breath (Wind-up)	+81
<b>NICKELBACK</b> How You Remind Me (Roadrunner/iDJMG)	+81
<b>WHITNEY HOUSTON</b> Whatchulookinat (Arista)	+80

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**THE INDUSTRY'S NEWSPAPER**

## ON THE RECORD

With  
**Crash Kelley**  
PD, KSXY (Hot 98.7)/  
Santa Rosa, CA



Santa Rosa, CA is quite removed from Louisiana, where I was before relocating to the programming chair here at KSXY. Northern California, wine country. Not only is it beautiful, it has quite a distinctive vibe. Our main competitors are AC or AC-leaning, so we are mainstream, but we're not afraid to go out early on the reactive records that they can't play. Plus, the rhythmic CHRs in San Francisco influ-

ence our younger end, so we are not afraid to jump on the crossovers like Eve and Alicia Keys, which is already in our top 10. \* Our top songs right now are Pink, Nelly and Kelly and DJ Sammy, with early reaction on Ashanti's "Happy," Leann Rimes, Amy Studt, Irv Gotti Presents, No Doubt's "Underneath It All" and the new Avril Lavigne, "Ska8terboi." The new Eminem is also off da hook, and Vanessa Carlton's "Ordinary Day" really fits.

**M**ake room for four new songs this week. Giving insanity a pretty name is **Eminem**, who debuts at No. 50\* with "Hailie's Song" (Shady/Aftermath/Interscope). One step above (chart-wise) is **Oakenfold** with "Starry Eyed Surprise" (Maverick/Reprise). Check our Spotlight on him in this week's issue. Looking through the microscope back at 'cha is **Whitney Houston** with "Whatchalookinat" (Arista) at 48\*. Coming in at 44\* is **LeAnn Rimes** with "Life Goes On" (Curb). I finally heard this song, and I love it! And, by the look of the +889, I'm not the only one ... **Daniel Bedingfield's** "Gotta Get Thru This" (Island/IDJMG) moves from 10-8\* this week ... Wow! A big chart mover is 20-something singer **Monica**, as "All Eyez on Me" (J) leaps from 46-38\*. But the biggest mover is another 20-something, **Ashanti**. "Happy" (Murder Inc./Def Jam/IDJMG) moves from 37-27\*. Hmmm, I guess my pop tune, "Baby You Won't See Me Again (Until You Have Those Cataracts Removed)" (Compton Records), wouldn't budge on the chart, since I'm way out of my 20s ... **The Dave Matthews Band** find a new destination this week, as "Where Are You Going?" (RCA) leaves No. 49 to arrive at No. 40\*. **No Doubt**, featuring Lady Saw, mimics the nine-step leap to give "Underneath It All" (Interscope) a home at 21\*.



— Tanya O'Quinn/Asst. Editor

# ON THE RISE

ARTIST: **Oakenfold**

LABEL: **Maverick/Reprise**

By **TANYA O'QUINN** / ASSISTANT EDITOR



Oakenfold

**O**K, on the real, am I being punished? Is someone at R&R trying to teach me a lesson? I receive my assignment late on Wednesday evening. I don't have the CD, so I borrow **Oakenfold's** *Bunkka* from R&R Director/Charts Anthony Acampora. I put the CD in the player and crank it up. Again, am I being punished? The first track knocks me off-guard, as I had been vibing to a mellow R&B joint seconds before I pressed "play." With my headset on and the volume on high, I found the first track rather intimidating, and I am not easily intimidated. I regrouped (took a couple of swigs from my "water" bottle), started the review process over and allowed Oakenfold to impress me with his latest release.

Paul Oakenfold is a DJ-remixer-producer. In the late '80s he introduced Britain to house music. A few years later he was instrumental in the integration of dance crossover into the charts by masterminding productions by Happy Mondays (among others) and created one of the most successful dance music labels of the '90s, Perfecto Records. Oakenfold began his career as a mixer at age 16, when he and friend Trevor Fung formed a musical team who would play soul and rare groove at a basement bar in Covent Garden in London. During the late '70s he worked for Arista records in New York and spent time basking in the disco scene during Larry Levan's sets at the Paradise Garage.

In the early '80s he returned to England and worked as a club promoter and British agent for The Beastie Boys and Run-D.M.C. In 1987 the vacation island of Ibiza was the place to be. There Oakenfold, along with Fung and another friend, Ian St. Paul, invented the mix of house, soul, Italian disco and alternative that was later dubbed the Balearic style. This style of music was introduced at several Oakenfold-run clubs, including Future at the Sound Shaft and Spectrum and Land of Oz at Heaven, before surfacing above ground and

becoming popular with the masses.

Oakenfold hooked up with Steve Osborne, and their production for the Happy Mondays single "(W.F.L.) Wrote for Luck" was voted Dance Record of the Year by *NME*. Moreover, their production of the group's full-length *Pills 'n' Thrills 'n' Bellyaches* positioned them right where they needed to be: in the forefront. Soon major labels solicited the duo to remix some of their biggest pop stars, including U2, Simply Red, The Cure, Massive Attack and Arrested Development.

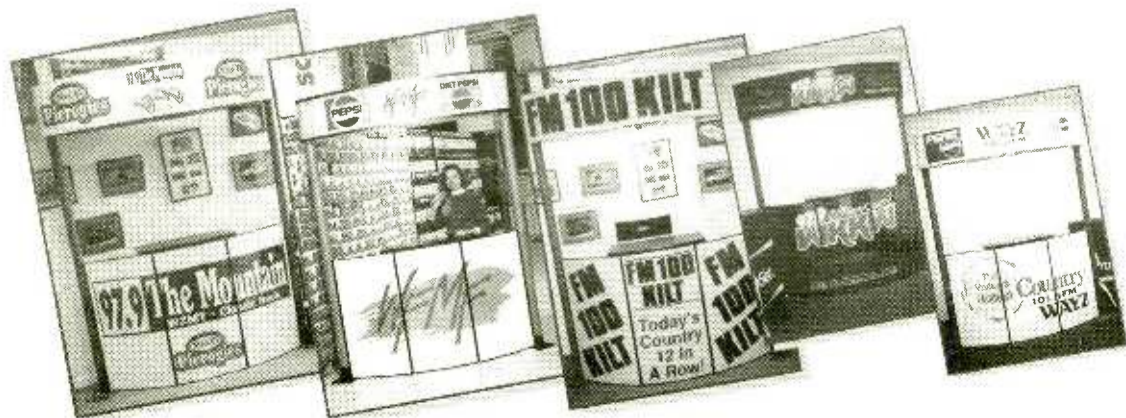
Wow! I'm stealing this joint. Though I'm not sure where it's going commercially, residentially it's going to Compton. Oakenfold enlists such artists as Ice Cube, Nelly Furtado, Tricky and Grant Lee Phillips to supply the vocal aspects of his musical presentations. Track number one is "Ready Steady Go," and it leaves no room for a girl to catch her breath — this track gets you started in fourth gear! If the various sounds were colors, there would be a firework display of brilliant yellows, oranges, violets and fluorescent greens. Surprisingly, the soft vocals of Carla Werner complement the active instrumentation of "Southern Sun."

"Zoo York," one of the more mellow tracks, is like an audio journey through a musically captivating jungle. Under the right circumstances — volume on high with headset on — you can close your eyes and picture yourself adventuring through the rain forest as the elusive yet hypnotic sounds guide you through wonder and discovery. *Bunkka* may even be embraced by some rap fans, as Ice Cube's performance on "Get 'Em Up" maintains its hard edge, even though its diving board is not a hip-hop track, but the rhythmic wave of a surfing melody, accentuated with techno and funky currents.

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America's Best Testing CHR/Pop Songs 12+  
For The Week Ending 8/23/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
AVRIL LAVIGNE Complicated (Arista)	4.11	4.16	95%	34%	4.04	96%	37%
PINK Just Like A Pill (Arista)	4.08	3.94	96%	25%	4.05	95%	27%
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.99	3.94	71%	10%	3.98	74%	10%
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.96	3.98	80%	17%	4.00	82%	17%
OUR LADY PEACE Somewhere Out There (Columbia)	3.93	-	52%	7%	4.12	51%	4%
JOHN MAYER No Such Thing (Aware/Columbia)	3.92	3.92	81%	21%	3.88	82%	22%
CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.91	3.94	91%	37%	3.95	91%	37%
DJ SAMMY & YANOU Heaven (Robbins)	3.90	3.86	82%	27%	3.88	82%	28%
CREED One Last Breath (Wind-up)	3.87	3.70	81%	19%	3.99	80%	16%
JIMMY EAT WORLD The Middle (DreamWorks)	3.84	3.90	92%	41%	3.81	90%	42%
NO DOUBT Underneath It All (Interscope)	3.83	-	68%	10%	3.87	68%	10%
NELLY Hot In Herre (Fo' Reel/Universal)	3.78	3.88	96%	47%	3.74	97%	53%
KYLIE MINOGUE Love At First Sight (Capitol)	3.78	3.62	80%	17%	3.76	78%	15%
BBMAK Out Of My Heart (Into Your Head) (Hollywood)	3.78	3.83	71%	10%	3.77	73%	9%
EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	3.76	3.83	86%	20%	3.72	85%	21%
EMINEM Without Me (Shady/Aftermath/Interscope)	3.74	3.83	97%	49%	3.84	97%	46%
JENNIFER LOPEZ FEATURING NAS I'm Gonna Be Alright (Epic)	3.73	3.71	91%	35%	3.78	92%	34%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.71	3.88	98%	54%	3.63	98%	57%
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.71	3.74	74%	16%	3.75	73%	14%
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.68	3.68	77%	18%	3.55	77%	19%
SHAKIRA Objection... (Epic)	3.67	-	72%	14%	3.61	70%	14%
NO DOUBT Hella Good (Interscope)	3.63	3.74	96%	47%	3.59	96%	48%
DANIEL BEDDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.62	3.78	47%	12%	3.78	49%	11%
IRV GOTTI PRESENTS THE INC. Down 4 You (Murder Inc./IDJMG)	3.58	-	51%	15%	3.55	47%	14%
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3.51	3.55	93%	54%	3.49	94%	55%
DIRTY VEGAS Days Go By (Capitol)	3.50	3.59	93%	44%	3.63	96%	42%
P. DIDDY F/USHER & LOON I Need A Girl (Part I) (Bad Boy/Arista)	3.50	3.50	94%	49%	3.46	96%	52%
MARIO Just A Friend (J)	3.47	3.51	78%	24%	3.48	78%	25%
BEENIE MAN F/JANET Feel It Boy (Virgin)	3.39	3.37	41%	9%	3.32	42%	9%
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3.37	3.38	86%	37%	3.37	88%	39%

Total sample size is 591 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 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

**New & Active**

**AMY STUDD** Just A Little Girl (19/Universal)  
Total Plays: 678, Total Stations: 61, Adds: 1

**AVRIL LAVIGNE** Sk8er Boi (Arista)  
Total Plays: 673, Total Stations: 32, Adds: 22

**WESTLIFE** World Of Our Own (RCA)  
Total Plays: 556, Total Stations: 63, Adds: 10

**UNCLE KRACKER** ...Little While (Top Dog/Lava/Atlantic)  
Total Plays: 514, Total Stations: 63, Adds: 15

**NAPPY ROOTS** Po' Folks (Atlantic)  
Total Plays: 483, Total Stations: 49, Adds: 7

**WYCLEF JEAN** Two Wrongs (Columbia)  
Total Plays: 452, Total Stations: 37, Adds: 1

**NORAH JONES** Don't Know Why (Blue Note/Virgin)  
Total Plays: 352, Total Stations: 30, Adds: 3

**BON JOVI** Everyday (Island/IDJMG)  
Total Plays: 316, Total Stations: 53, Adds: 43

**LIBERTY X** Just A Little (V2)  
Total Plays: 311, Total Stations: 39, Adds: 17

**JUSTIN TIMBERLAKE** Like I Love You (Jive)  
Total Plays: 308, Total Stations: 16, Adds: 16

Songs ranked by total plays

**You Program How Many....**

Continued from Page 60

I have stuff to do, and I put up a weekly calendar to let everyone know what I'm doing, but there are times when I can't get anything done because I'm trying to answer everybody's questions. Can you give me some advice on how to find enough time for myself and everybody else?

**JB:** Daily time management is our biggest challenge. Some programmers who oversee multiple stations like to come into the office early to get a jump-start on the day. Personally, I like to do it late in the day, like between the hours of 5-9pm.

You have to complete all the tasks on your list one item at a time. Doing everything half-assed means that ev-

erything's going to get done, but it will be done half-assed. You have the control to organize yourself. Don't let your staff completely control you. Again, it's one of those general principles of time management.

Don't let a phone call come in and disrupt whatever project you are working on, because not only are you going to talk for three minutes on the phone, you'll also spend additional time thinking, "OK, where was I again?" The three-minute phone call took five to seven minutes out of your work time.

Let the calls stack up. Dedicate a time to return those phone calls or say, "I'll meet with you guys an hour from now." Live in the moment. Focus on whatever is right in front of you at that point.

**JS:** Lead by example. If you don't

show them that you're respecting your own schedule, there's no way they're going to respect it. I have an open-door policy, but not all the time.

**BK:** Sometimes you just have to be brutally honest with people and tell them, "Look, that's like priority No. 600 for me right now. Come back later."

**CJ:** Let them know about your time constraints. Say, "I want to deal with your problem, but I want to deal with it 100%. Right now, I'm concentrating on this. I'll come in, and we'll dedicate 100% to your problem at that point in time." They appreciate that.

**Audience question:** How much is too much? One station, two stations, three stations — that's doable. But I'm hearing job descriptions here that sound like if you stuck a broom up that person's ass, they could sweep the floor too.

**JB:** I feel swamped on occasion. I'm overseeing nine Rock stations, including my own. I'm a human being, and if everybody comes to me at one time, it's like, "Oh, Jesus."

But you have to have a bench. Those people at the other stations should be in place, and you have to trust them. The people coming to you have to understand that you have other responsibilities, especially if there's an emergency. You tell them, "You deal with it as best as you can at this point, and I'll get to you as soon as I can."

**JS:** You have to delegate every-



**NELLYVILLE IS COAST TO COAST**

Universal Records celebrates the eight-times-Platinum Nelly and his sophomore album, *Nellyville*. Seen here are (l-r) Universal Sr. VP/Promotions Valerie DeLong, Sr. VP/Sales Pat Monaco, President Monte Lipman and Chairman Doug Morris; Nelly; and Universal A&R person Kevin Law and CEO Mel Lewinter.

thing that can possibly be delegated. If it's something that you don't have to personally do, just oversee it. I feel like we are paid to think, not necessarily do. The irony is that we spend more and more time doing, and we don't spend enough time thinking. Thinking is going to make you successful, not running up and down the hall.

**CJ:** Delegation is the key. The great thing about delegation is that, a lot of times, you can adopt the mentality of, "Oh, well, I'm just going to shove this crap off my desk." Delegate by giving it to another person and

placing your trust in them. Let them take that ball and run with it — empower them. You're giving them the chance to progress and grow.

You're giving yourself a chance to grow too. It's somewhat self-serving. Put as much effort as you can into hiring the right people and getting them in place. If you do this, you will have a very loyal and functional staff. If you are getting bogged down in the minutiae of things that you shouldn't be doing, you have people there to take care of that. If you don't, you're never going to grow beyond that, and neither will your staff.

**"You have to complete all the tasks on your list one item at a time. Doing everything half-assed means that everything's going to get done, but it will be done half-assed."**

Joe Bevilacqua





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**DONTAY THOMPSON**  
dthompson@radioandrecords.com

# Who Says KISV Can't Do It?

■ Bob Lewis takes KISV to No. 1 in Bakersfield

**K**ISV/Bakersfield PD Bob Lewis is on cloud nine today, and the reason for his happiness is the station's great numbers during Arbitron's spring 2002 ratings period. For the first time in close to 20 years, Buck Owens' Country simulcast KUZZ-AM & FM is not the No. 1 most listened-to broadcast in the market. According to Arbitron, American General Media's KISV went 10.1-10.8 12+ while KUZZ went 10.8-10.5, putting KISV on top in Bakersfield.

Not bad, especially for a station that last year went through a legal battle with Clear Channel over the "Kiss" moniker. With the challenges of repositioning KISV in the market from "Kiss 94.1" to "Hot 94.1" and of battling KUZZ for the No. 1 position, the satisfaction of finally reaching their goals brings Lewis and his staff a reason to rejoice. I recently spoke to Lewis about the success of the station and how KISV overcame some of the difficulties it faced while getting to the top.



**Bob Lewis**

*turning point in your ratings? Was it a gradual process?*

**BL:** There were two turning points. In the first quarter of 2000 we really began to brand our product — not just through contests and promotions, but by "explaining without explaining" to the audience that we were here for the long haul.

We're the only station in the market that's live 24 hours a day, seven days a week. We're only here because of our listeners. We're out on the streets, and we're shaking hands. If you're fighting to get come, you've got to be seen and heard. Again, that is, in my estimation, being brilliant in the basics. That was the first turning point.

The second turning point for us was the battle over the name. On Valentine's Day of 2001 Clear Channel sent me a Valentine's Day gift: They flipped their CHR/Pop here to the name "Kiss." From then until June of 2001, there were two Kisses in the market, one at 94.1, which was us, and one at 96.5.

The audience, obviously, called us on that. They said, "Hey, what's going on?" Our posture was always that we didn't know what Clear Channel was doing. Obviously, it was a federal legal battle. They believed that they owned the name. I have a different opinion in that regard, but who am I to argue with the federal judge?

In June 2001 the judge said, "They own it. You have 36 hours to stop using the name." What we did in that 36 hours was try to come up with our game plan. No one in America had ever had to change the name of their station when they were dominant in the market and give their name to a competitor. Who are you going to call? I can't call [KPWR PD] Jimmy Steal in Los Angeles and say, "Jimmy, how do you flip the name of your station when you've got a 10 share?" Our consultant, Steve Perun, had never done it.

We did the only thing that we felt was right, which was to tell the audience what was going on. So, for a span of three days, we basically turned the station into a Talk station with some music. We explained what was going on, that the world's largest radio company had come in and believed it owned the name. We disagreed, and a federal judge

sided with them. We wanted to drill into people's heads that we couldn't use the name any longer because we were being forced off our brand name.

**R&R:** How did your listeners respond?

**BL:** Better than I ever thought they would. They said, "The name doesn't matter. We're behind you." I really felt positive about that experience, but one of the things I didn't know was if Arbitron was going to be able to measure the change. We did a Name the Station contest where the person who picked the name got five grand. There were many entries, and the No. 1 entry was "Hot." Out of all those entries, we drew one name, and that woman won \$5,000.

On July 12, 2001, we unveiled the name of the station and did a 24-hour sticker stop. We gave out 94 prizes every 94 minutes. In that one day we went from not having a sticker campaign to having the No. 1 sticker campaign in town. The ratings have not dipped since. We never missed a beat. In fact, we're a stronger radio station today.

**R&R:** The coolest thing about what went down is that you got the listeners involved. They felt they were a part of what was going on.

**BL:** That's important when anything big happens. Whether it's the September 2001 attacks or an earthquake, you have to get them involved, because they want to be involved. The listeners felt the name didn't mean anything because we are the station that has brought them concerts, paid their bills and given them tickets. They think, "They're the ones that I see at the malls and the clubs. These are the guys who live here."

They wrapped their arms around us and have embraced us in a way that we never would have expected. It's exciting. It's been 19 years since anyone has knocked KUZZ-AM & FM out of the No. 1 position. It's exciting to us. We had been No. 2 12+ and No. 1 18-34 and No. 2 25-54 for over a year, and then we get this, on July 18, when we got the numbers. It was almost a year to the day after we had to flip the name of the station to Hot. It's satisfying, and it can be attributed to the hard work that everybody puts in at the radio station. We're lucky not just because of what we've been through and the battle, but because we've got great owners and we've got autonomy.

**R&R:** Do you see yourself being at



Ever since it was announced that he was doing a solo project, radio has been waiting to hear what Justin Timberlake's first single would sound like. After being leaked to a handful of radio stations this past Friday, the Neptunes-produced track "Like I Love You" (Jive), featuring Clipse, has a good buzz at radio. "It's a blazing record that has a Michael Jackson sound," says WLLD/Tampa MD Beata. "The beat is sick, Clipse rips it, and this white boy can blow!" Jive VP/Crossover Promotion John Strazza comments, "I know I'm partial, but it's a heater." With excitement like that at both radio and records, there's no doubt that this will be a huge record at the Rhythmic format.

If you're not playing Big Tymers' "Oh Yeah" (Cash Money/Universal) or Ms. Jade's "Ching Ching" (Beat Club/Interscope), what the hell are you waiting for? If it's a space problem, that's understandable, but as soon as you get that next opening, you should put both of these records into rotation immediately. With the success "Still Fly," The Big Tymers haven't missed a beat with their off-the-hook followup single. "Oh Yeah" holds the No. 33 position on the chart, is on MTV & BET and is already getting spins at WPOW/Miami, WBBM/Chicago, KYLD/San Francisco, KQKS/Denver, WERQ/Baltimore and many more. As for "Ching, Ching," add Nelly Furtado's unique sound and Timbaland's rapping and production, and you have one of the hottest records for radio.

Cam'ron's "Hey Ma" (Roc-A-Fella/IDJMG) was not only Most Added last week, it continues to grow on the Rhythmic chart, gaining an additional 500+ spins. Here's a question for you: How does Cam'ron blow up this time around, when, in my opinion, he's always had dope material?

If you're looking for a different but dope-sounding record for your station — different in the sense that it's not what most Rhythmic radio stations play these days — check out the hot reggae joint from Sean Paul, "Gimme the Light" (VP Records). Mixers across the nation are feeling it, and some programmers as well. It's already in regular rotation at WQHT/New York, WXMZ/Hartford and WJMN/Boston and in the mix at KPWR/Los Angeles, WLLD/Tampa, WXYV/Baltimore and many more. For your copy, hit up John Jr. at 212-584-5406.

Hot joints to look out for are Syleena Johnson featuring Busta Rhymes and the Flipmode Squad's "Tonight I'm Gonna Let Go" (Jive), LL Cool J's "Luv You Better" (Def Jam/IDJMG) and Benzino's "Rock the Party" (Elektra/EEG). Shout-outs to Damion Young, The Holla Boyz, Davey Dee, Haji, Brian "Killa Bee" Gray and everyone who helped Rod Edwards celebrate his b-day. Holla!

*KISV and American General for a long time?*

**BL:** I get that question from time to time from the owner. I'm happy with my life, I'm happy with my job, I'm happy with the people who support me every day. I get excited in the middle of the night that I get to go in each day and build a product and help someone's career.

Can I get that someplace else? I'm hopeful that there's another mecca for me out there somewhere inside a major corporation, but I don't know if I want to leave and make more money but also give myself an aneurysm. I can do a lot of things to help a radio station, but one of the things that I don't want to change is my degree of excitement for radio. That can be changed by the headaches that come from above you.

I'm not in a hurry to leave for the wrong job, obviously, since I have been here 3 1/2 years. I'm lucky, also, that I get to work with a staff that has endured the battle that we've had to fight here. I'm lucky to have Asst. PD/MD Picasso at my side. Some guys have music directors or asst. PDs who are step-and-fetch guys. This guy is a program director with the wrong title. I wish he was the program director here or somewhere else. I think he's waiting for me to get another gig, and that day hasn't come. But he'll defi-

nately be the PD the minute I step out.

I've got a morning guy, Romeo, who used to be the night guy across the street and who exceeds my expectations every day. He's the most humble morning guy I've ever run across. My afternoon drive guy, Randy, used to be a part-timer. When I got here, he was the guy you could plug in to any shift and not worry, so I promoted him to afternoon drive in the spring of 2000. He handles all of the production for the radio station as well.

My night guy, Jay Reed, came from KHTN/Modesto, CA. He shouldn't be in this market; he should be in a major market. He knows it and I know it, and he's working the bugs out of his craft. If you are really dedicated to your craft and you come in and try to work the station to better yourself in your career, the station can't lose.

I've got a part-timer doing the *Between the Sheets* show; his name is Danny Morrison. I have been trying to fill that position since December 2001. Every time I get a tape in, I say, "Is he better than the guy we have on there?" I've got a bunch of part-timers who want full-time gigs, but they also see that I haven't had to fire a full-time person since the fall of 2000. So, I'm lucky. I've got a staff that has been in place and does all the things that need to be done. I've got upper management that supports me but also leaves me alone. Life is good.

**R&R:** When did you start to see a



# MS. JADE "Ching Ching"

f. Timbaland & Nelly Furtado

## IMPACTING NOW!

R&R Rhythmic Chart: **37**

Already playing

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KZFM / Corpus Christi  
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KSEQ / Fresno  
KISV / Bakersfield

WPOW / Miami  
KZZP / Phoenix  
KQKS / Denver  
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# R&R Rhythmic Mix Show Top 30

August 23, 2002

RANK ARTIST TITLE LABEL

- 1 **N.O.R.E.** Nothin' (Def Jam/IDJMG)
- 2 **LUDACRIS** Move Bi\*\*h (Def Jam South/IDJMG)
- 3 **NELLY** Hot In Herre (Fo' Reel/Universal)
- 4 **NELLY f/KELLY ROWLAND** Dilemma (Fo' Reel/Universal)
- 5 **EVE f/ALICIA KEYS** Gangsta Lovin' (Ruff Ryders/Interscope)
- 6 **P. DIDDY f/GINUWINE** I Need A Girl (Part 2) (Bad Boy/Arista)
- 7 **ASHANTI** Happy (Murder Inc./IDJMG)
- 8 **CAM'RON** Hey Ma (Roc-A-Fella/IDJMG)
- 9 **BIG TYMERS** Still Fly (Cash Money/Universal)
- 10 **CLIPSE** Grindin' (Star Trak/Arista)
- 11 **MARIO** Just A Friend 2002 (J)
- 12 **AMERIE** Why Don't We Fall In Love (Rise/Columbia)
- 13 **STYLES** Goodtimes (Ruff Ryders/Interscope)
- 14 **FABOLOUS F/P. DIDDY & JAGGED EDGE** Trade It All Part II (Elektra/EEG)
- 15 **IRV GOTTI PRESENTS** Down 4 U (Murder Inc./Def Jam/IDJMG)
- 16 **FAITH EVANS f/MISSY ELLIOTT** Burnin' Up (Bad Boy/Arista)
- 17 **ANGIE MARTINEZ** If I Could Go (EastWest/EEG)
- 18 **EMINEM** Cleanin' Up My Closet (Shady/Aftermath/Interscope)
- 19 **BIG TYMERS** Oh Yeah (Cash Money/Universal)
- 20 **LIL' WAYNE** Way Of Life (Cash Money/Universal)
- 21 **MS. JADE** Ching Ching Ching (Beat Club/Interscope)
- 22 **LL COOL J** Love You Better (Def Jam/IDJMG)
- 23 **CLIPSE** When The Last Time... (Arista)
- 24 **BEENIE MAN f/JANET** Feel It Boy (Virgin)
- 25 **CAM'RON** Oh Boy (Roc-A-Fella/IDJMG)
- 26 **TWEET** Call Me (Gold Mind/Elektra/EEG)
- 27 **BONE THUGS-N-HARMONY f/3LW** Get Up And Get It (Ruthless/Epic)
- 28 **MACK 10** Connected (Cash Money/Universal)
- 29 **BENZINO** Rock The Party (Elektra/EEG)
- 30 **TRICK DADDY** In Da Wind (Slip-N-Slide/Atlantic)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/16-7/22/02.  
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## PHAT MIX SIX

- CLIPSE** When The Last Time (Star Trak/Arista)  
**WC f/NATE DOGG** The Streets (Def Jam/IDJMG)  
**SEAN PAUL** Gimme The Light (VP)  
**MS. JADE f/TIMBALAND & NELLY FURTADO** Ching, Ching (Beatclub/Interscope)  
**LL COOL J** Luv U Better (Def Jam/IDJMG)  
**BENZINO** Rock The Party (Elektra/EEG)



I'm telling you, Amerie's "Talkin' to Me" (Rise/Columbia) is hot. You don't have too many new artists who can sing for real, look good and have a solid album.



DJ Kut



DJ Kut



Jonas Da Blenda

My favorite record right now is Ludacris' "Move Bitch" (Def Jam South/IDJMG). It just seems like Ludacris keeps coming out with hits. I've been thinking about all his singles that have gone on to become hits, and "Move Bitch" is one of those records that's been growing really fast for us. We haven't hit LL Cool J's "Luv U Better" (Def Jam/IDJMG) in our mix show yet, but I'm going to keep pushing for it until it gets on. Xzibit's "Multiply" (Loud/Columbia) is starting to warm up for us. It's been in mix show for a little over two weeks now, and it's been getting a positive response. The more we play it, the more popular it gets. I want to give a shout-out to the FM 102 staff, the Club 102 mixers and the Technitions crew.

Jonas Da Blenda, KSFM (FM 102)/Sacramento & Technitions

My No. 1 R&B banger right now is the remix of "Burnin' Up" (Bad Boy/Arista) by Faith Evans. This song is on fire! If you're trying to get the party started, put on Benzino's "Rock the Party" (Elektra/EEG). This is a real hot party joint, and you can't lose with this mega party rocker. Toward the end of the night, when you wanna put something on for the ladies, check out B Mello & Mobb Deep's "The Best Love Story" (Warner Bros.). I was shocked to hear Mobb Deep come with a lil' R&B flavor, but they gone blow that s\*\*t up. I like this joint. Also, my underground record right now and one of my spit records is Joe Budden's "Focus" (Def Jam/IDJMG). That song is hot!

DJ Nappy, KXHT (Hot 107.1)/Memphis



DJ Nappy



DJ Raphiki

What else is there to say about DJ Quik's "Trouble" (Bungalow) remix other than this is a West Coast banger? Also, Clipse's "When the Last Time" (Star Trak/Arista) is bananas! Once again, Clipse come back with a Neptunes banger. My favorite joint out by an unsigned group is The Federation's "And It Don't Stop" (Independent). And, for all the underground heads, King Tee & Phil Tha Agony's "Back Up" (Independent) is a hot joint for you.

DJ Raphiki, KPWR (Power 106)/Los Angeles & Technitions

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## ON THE RECORD

### This Week's Hottest Music

#### Tony Tecate

MD, KSFM/Sacramento

Justin Timberlake featuring Clipse's "The Way I Love You" (Jive): It's ridiculous. A hot, banging track. We put this in rotation immediately.

Ms. Jade featuring Timbaland & Nelly Furtado's "Ching, Ching" (Beatclub/Interscope): I'm lovin' this record.

#### R Dub

PD, KOHT/Tucson

Sean Paul's "Gimme the Light" (VP): We need something different on the air, and this just might be it. This reggae jam is hot!

Erykah Badu featuring Common's "Love of My Life" (Magic Johnson/MCA): The two can put it down! I'm feelin' this one.

Lil' Flip's "The Way We Ball" (Suckafree/Loud/Columbia): This joint is blowin' up! Top five phones — Tucson loves the Flip! At first you're like, "What the hell is this?" but two listens later I guarantee you'll be singing the hook around the office.

#### Da Nutz

MDs, KKFR/Phoenix

Big Tymers' "Oh Yeah" (Cash Money/Uni-

versal): The first single was a frickin' smash for us. Da Nutz are hoping "Oh Yeah" can do the same. Mannie Fresh is definitely superhot right now.

Obie Trice's "Rap Name" (Shady/Interscope):

Anything Em touches has been instant for us, and this Obie record is off the wall. Da Nutz are looking for big things from this record.

#### Phil Becker

PD, WJFX/Fl. Wayne, IN

Ms. Jade featuring Timbaland & Nelly Furtado's "Ching, Ching": This song is 3:56 of pure hook.

Big Tymers' "Oh Yeah": OK, be honest — were you late on "Still Fly"? Don't make the same mistake twice. "Oh Yeah" is a hit, and The Big Tymers are not just a Southern group anymore.

TG4's "Virginity" (A&M/Interscope): I am not sold on them yet, but I wanted to see if Don-tay would print this quote: "Who doesn't like virgins?"

#### JB King

MD, KLUC/Las Vegas

Bone Thugs-N-Harmony featuring 3LW's "Get Up and Get It" (Ruthless/Epic): I'm starting to really dig this.

Usher's "Can U Help Me" (LaFace/Arista): Sounds huge on the air. I expect this to be a KLUC smash.

Naughty By Nature featuring Pink's "What U Wanna Do?" (TVT): A great album track.

Avril Lavigne's "Complicated" (Arista): The best track out there that I can't play.

#### Victor Starr

PD, WZMX/Hartford, CT

Blu Cantrell's "Breathe" (LaFace/Arista): Blu's blazin', baby! Catch your breath!

Ja Rule & Ashanti featuring Nas' "The Pledge (Remix)" (Murder Inc./IDJMG): It's not just a song, it's an event. It's Nas on Murder Inc.!

Keith Murray's "He's Keith Murray" (Def Jam/IDJMG): An incredible mix-show banger! Welcome back, Keith!



Ginuwine

#### Picazzo

Asst. PD/MD, KISV/Bakersfield, CA

Knoc-Turn'al's "Str8 Westcoast" (L.A. Confidential/Elektra/EEG): Just added to the mix show. Somethin' to ride to.

Ginuwine's "Stingy" (Epic): Opened it up, and bam! Top 10 phones immediately.

Toni Braxton featuring Irv Gotti's "No More Love" (Arista): Seeing as no one at Arista can make the decision to go for this f\*\*kin' great record, I suppose I'll be putting in my two weeks' notice. It was great working with all of you.

#### KeKe Luv

PD, KYWL/Spokane

Ms. Jade featuring Timbaland & Nelly Furtado's "Ching, Ching": I get love and hate calls on this record. It's really catchy. I have dudes calling up the station requesting this record.

Ludacris featuring Mystikal's "Move Bitch" (Def Jam South/IDJMG): This is really big for us. We put this in power this week. I played this at a club in Idaho, White America, and everyone knew this record and loved it. You can't go wrong with Ludacris.

Big Tymers' "Oh Yeah": I think this record will stay around longer than "Still Fly."

#### Beata

MD, WLLD/Tampa, FL

Clipse's "When the Last Time" (Star Trak/Arista): This is another "white girl" dance song.

Big Tymers' "Oh Yeah": This is hot to death. We put it in this week, and it's already starting to get phones.

LL Cool J's "Luv U Better" (Def Jam/ID-

JMG): The more I hear this song, the more I like it. It's gonna be like another "Hey Love."

#### ODM

MD, KGGI/Riverside

Styles' "Goodtimes" (Ruff Ryders/Interscope): This song makes me want to get high, but I don't.

Cam'ron's "Hey Ma" (Roc-A-Fella/IDJMG): Blowing up already after one week of airplay.

Ms. Jade featuring Timbaland & Nelly Furtado's "Ching, Ching": Nelly is hot and makes this record. Turn this record up and watch your phones ring, ring, ring.

#### Mark Adams

PD, KXJM/Portland, OR

WC featuring Nate Dogg's "The Streets" (Def Jam/IDJMG): Hot in the mix and crossing into full-time airplay.

Ms. Jade featuring Timbaland & Nelly Furtado's "Ching, Ching": I keep picking this, because it's the hottest thing we're bangin' right now.

Nelly featuring Toya's "Stick Out Ya Wrist" (Universal): Hot, hot, hot. From the XXX soundtrack.

#### Kevin Akitake

MD, KXME/Honolulu

Ms. Jade featuring Timbaland & Nelly Furtado's "Ching, Ching": This record is up in smoke!

Linkin Park's "Enth E Nd (Remix)" (Warner Bros.): This is a hot remix of "In the End," perfect for Rhythmic radio.

Legit Ballers' "Tattoo" (AMC): I love it! It's kinda kinky.

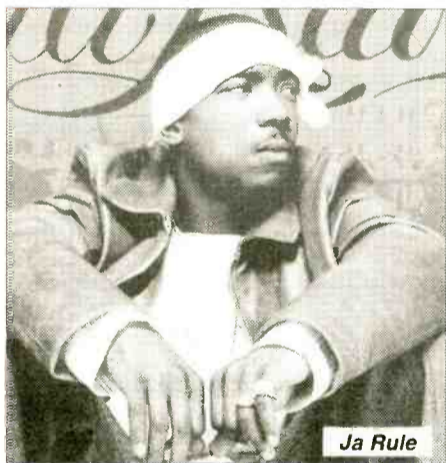
#### Ant Dog

PD, KKUU/Palm Springs, CA

Nivea featuring Brian & Brandon of Jagged Edge's "Don't Mess With My Man" (Jive): Everyone in the Coachella Valley messes around with someone else's man or woman, so this is like the No. 1-requested jam at the station.


WC featuring Nate Dogg's "The Streets": A West Coast heater.

P. Diddy featuring Foxy Brown, G. Dep & Loon's "And We" (Bad Boy/Arista): This is the bomb. If it's as fat as me, then it will be the s\*t. If the vinyl is bending, it's overlapping like my belly.



Ja Rule

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KASHON POWELL

kpowell@radioandrecords.com

## Ying Yang In This Thang

Atlanta hometown heroes take on the world

When it's time for a DJ to get the party crunk, it's absolutely a must that he throw on something from The Ying Yang Twins. That's a sure way to whip the crowd into a frenzy. Atlanta-based D-Roc and Kaine are **The Ying Yang Twins**. With two albums under their belts, *Thug Walkin'* and *Alley: Return of the Ying Yang*, this young hip-hop duo from the South are getting much love across the country. I recently had a chance to talk with D-Roc about the Twins' journey down the hip-hop trail.

"Ying Yang in This Thang" and "Whistle While You Twurk" are just a couple of the club rockers that The Ying Yang Twins are known for. It was the latter song that really moved them from East Atlanta hometown heroes to being known nationwide. These guys make the kind of music that will make even wallflowers hit the dance floor.

D-Roc and Kaine met through mutual friends six years ago, and their personalities immediately clicked. D-Roc has been in the rap game for over 10 years. He says, "I went to a Kriss Kross concert, and I thought to myself, 'They're the same age as I am. If they can do it, I can do it.'"

The thing D-Roc loves most about being a hip-hop artist is being onstage. "Performing for a crowd has me hooked," he says. "Put me onstage and watch what I do with it."

### What's That Sound?

The Ying Yang Twins definitely have their own sound. Many have tried to put a label on it, but D-Roc feels it is unique. "Our music is just authentic, period," he says. "I don't see anyone else making the type of music that we make. There are a lot of people who are trying to, but, so far, I



The Ying Yang Twins

haven't seen anyone match our sound."

An abundance of talent has come out of Atlanta, including Jermaine Dupri, Monica, 112, TLC and OutKast, and the city supports its homegrown talent. "Atlanta crowds like fun songs, something that will make you get up and dance," D-Roc says. "That's mostly what everybody from Atlanta does; they put that energy into songs, even if they're talking about something serious."

"Say I Yi Yi," the first single from *Alley*, is a prime example of one of those songs that makes you

dance. The Twins experienced great radio success with it, and their new single, "By Myself," is sure to follow in its footsteps.

The Twins' music is all over the radio these days, but the first time an artist hears his or her music coming over the airwaves is always special. D-Roc recalls the experience: "Hearing my song on the radio for the very first time was the best feeling in the world. I was very young, probably about 14 years old. The next day in school was crazy. All my friends kept coming to me, telling me they heard my song on the radio."

### Difficult Road

If you haven't heard by now, the entertainment industry can be rough. D-Roc says he knew this from the beginning, but that didn't make things any easier. "I have had my ups and downs in the music industry," he says. "Before we released anything as The Ying Yang Twins, I was feeling like I didn't want to rap anymore. I was feeling that way before I met Kaine. After he and I hooked up, I started getting back into rapping."

Even after the Twins released their first record, D-Roc and Kaine still faced challenges. "I've been putting records out since I was about 14, so I've seen a lot of things," D-Roc says. "The biggest problem we have run into is doing shows and promoters not wanting to pay us the money they owe us."

"They have all kinds of excuses, like they didn't make any money for the night or they didn't get the crowd they expected, etc. We look at those situations like, no matter what, that shouldn't be the group's problem. We showed up like we were supposed to, performed, and now we should get paid."

The Ying Yang Twins are signed to Collipark Records/KOCH Rec-



IT'S ALL LOVE

KHHT/Los Angeles' Theo poses with Columbia recording artist Amerie

## KP'S KORNER

This week we take a look at one of the reasons Def Jam Records stays so hot in the streets.



Rob Love

Brooklyn native **Rob Love** has kept one foot in the boardrooms of corporate America and the other in the streets. It's a balance he has maintained throughout his 15-year-plus career in the music business.

While attending Norfolk State University in Virginia, Love started his own promotion company, Another Rare Concept. In the mid '90s Def Jam Records President Kevin Liles approached him about joining the label.

Love has been with Def Jam for over five years now. He started out as National Director/Street Promotions and is now Sr. Director/Rap Promotions. Rob oversees 32 street teams nationally and more than 65 street-team members and does promotions to club and radio DJs around the country.

Love also serves as President of Def Jam's new imprint label, Spit Records. In this position he uses his skill to merge the underground community and the commercial establishment.

Love credits Def Jam's grass-roots, organic approach for its success over the years. "It's all from the street," he says. "I am constantly in the streets. I incorporated the relationships I had on the streets with retail and radio. There's a whole lot that goes on at night that you don't see during the day. You have to be able to deal with the politics of what goes on in the office while still being able to handle the unknown elements that come up from the streets."

Love has been a major player in various Def Jam campaigns. He's worked on the launch of Russell Simmons' 360hip-hop.com website and the alliance of Redman, Method Man and Mystic, as well as promoting HBO's *Sex and the City*, *The Sopranos* and *The Chris Rock Show* to the urban marketplace via promotional bus tours. "Our whole concept and philosophy is to take our brands to the community, rather than the other way around," says Love. "It's more personal, more in-your-face, more real."

ords. D-Roc says they ended up on KOCH after an unsatisfying experience with a big label. "We were signed to a major label, and it didn't work out, so we took it back to an independent," he says. "We like being on an independent label much better. You have more leverage and more say in your career."

In addition to The Ying Yang Twins, KOCH Records' roster includes Suge Knight's Da Row Records, KRS-1, Public Enemy, Onyx and Collipark's Kizzy Rock.

D-Roc plans to be in the music

business for a long time. "In 10 years we'll still be in the game strong, because we'll stay in the streets," he says. "You have to know what's going on if you're going to talk about it. How are you going to talk about the streets if you're not there?"

As for advice for those aspiring artists out there, he says, "The best thing I can say is that you have to love music. If your love for music is not there, it will be difficult for you to accept some of the negative things that may come."



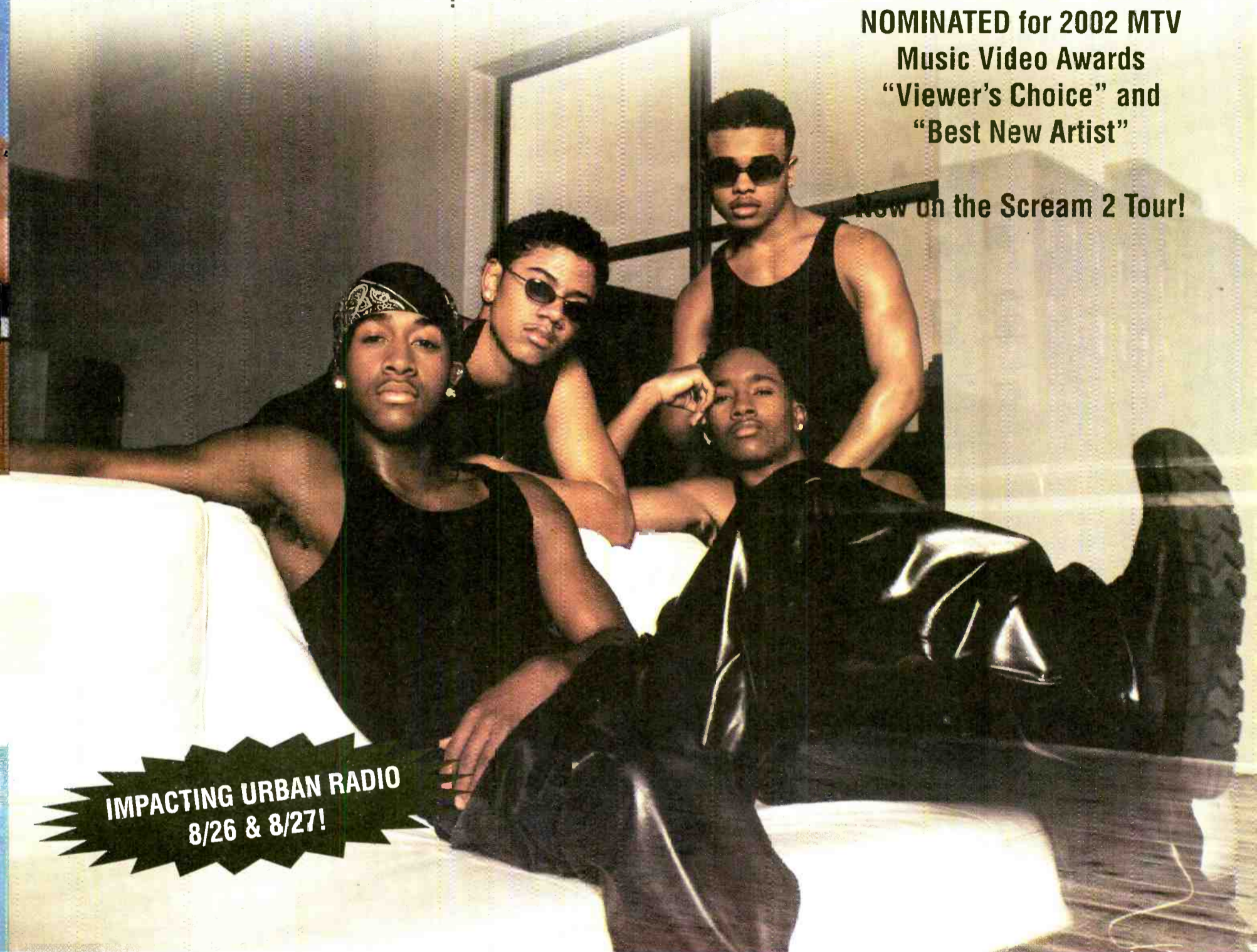
8BALL &amp; MJG

Bad Boy Entertainment's MJG & 8Ball say, "Cheese." Seen here are (l-r) MJG, manager James McMillen and 8Ball.

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3. If you want to play a track that is infectious – this is the one.
4. If you want your phones to buzz over one song – this is the one.
5. If there is one record that I know will be on WGCI "Why I Love" by B2K is the one.

- **Elroy Smith**, PD/WGCI-Chicago

"Don't be late on this new B2K smash. I put the record in immediately and the request lines at my station are on fire!" - **Jay Alan**, PD WPWX Chicago  
"Love it. Love it, Love it, Love it...You're a hater if you don't play this record."

- **Jay Alexander**, PD/MD WBTF Lexington

"Huge Record, early phones, great video. This is a no brainer. B2K could very well be this generations New Edition." - **Brian Wallace**, PD WHHH Indianapolis  
"Before I could get the record on, the phones went off the hook. This is going to be a huge record."

- **Myron Fears**, APD KPRS Kansas City

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- **Jamillah Muhammad**, PD WKKV Milwaukee

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#1 on TRL



#1 On 106 & Park

# R&R Urban Top 50

Powered By



August 23, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	2897	+155	530543	6	6/1
2	2	NELLY Hot In Herre (Fo' Reel/Universal)	2525	-81	465903	17	64/0
3	3	N.O.R.E. Nothin' (Def Jam/IDJMG)	2444	-37	401312	11	63/0
4	4	MARIO Just A Friend 2002 (J)	2383	-90	412886	16	63/0
7	5	AMERIE Why Don't We Fall In Love (Rise/Columbia)	2057	-28	331898	14	60/0
8	6	LUDACRIS Move Bitch (Def Jam South/IDJMG)	2037	+129	378223	15	51/0
5	7	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	2032	-139	360302	10	61/1
6	8	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	1941	-220	382285	12	48/0
11	9	GINUWINE Stingy (Epic)	1814	+133	292422	9	58/0
9	10	ASHANTI Happy (Murder Inc./IDJMG)	1799	-106	312949	13	63/0
12	11	ASHANTI Baby (Murder Inc./IDJMG)	1761	+84	302967	10	5/0
13	12	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	1683	+174	249993	6	60/2
10	13	CLIPSE Grindin' (Star Trak/Arista)	1547	-162	245689	14	59/0
17	14	STYLES Goodtimes (Interscope)	1443	+97	196550	8	44/3
19	15	NAPPY ROOTS Po' Folks (Atlantic)	1358	+75	180936	10	55/0
14	16	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	1342	-134	218111	19	57/0
15	17	MUSIQ Halfcrazy (Def Soul/IDJMG)	1290	-176	217222	27	65/0
21	18	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	1276	+63	155826	10	55/2
22	19	WYCLEF JEAN Two Wrongs (Columbia)	1268	+71	249491	11	55/4
16	20	TWEET Call Me (Gold Mind/Elektra/EEG)	1225	-194	207156	17	62/0
18	21	MONICA All Eyez On Me (J)	1197	-104	151005	7	57/0
26	22	TANK One Man (BlackGround)	1123	+91	161168	6	50/0
20	23	TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	1059	-189	187775	19	59/0
24	24	SLUM VILLAGE Tainted (Barak/Capitol)	1057	-34	161149	8	54/0
23	25	LIL' WAYNE Way Of Life (Cash Money/Universal)	1025	-72	141724	11	52/0
29	26	AALIYAH I Care 4 U (BlackGround)	1002	+113	226104	8	5/1
31	27	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	927	+139	142068	5	52/2
27	28	FAITH EVANS Burnin' Up (Bad Boy/Arista)	921	+15	169973	6	34/0
33	29	MUSIQ Dontchange (Def Soul/IDJMG)	913	+171	165926	3	57/2
25	30	R. KELLY Heaven I Need A Hug (Jive)	902	-148	124329	8	46/0
28	31	BEENIE MAN F/JANET Feel It Boy (Virgin)	893	-1	122689	5	51/0
35	32	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	831	+132	99299	3	36/1
32	33	SCARFACE On My Block (Def Jam South/IDJMG)	789	+40	105038	4	49/1
45	34	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	709	+250	112784	2	49/2
30	35	KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	691	-171	106974	16	43/0
48	36	BIG TYMERS Oh Yeah (Cash Money/Universal)	653	+239	82853	2	40/5
37	37	NIVEA Don't Mess With My Man (Jive)	653	+17	74263	9	42/5
34	38	BRANDY Full Moon (Atlantic)	602	-140	93017	20	51/0
41	39	3LW I Do (Wanna Get Close To You) (Epic)	596	+65	86621	4	40/0
47	40	LL COOL J Luv U Better (Def Jam/IDJMG)	576	+131	101429	2	3/2
38	41	AVANT Don't Say No, Just Say Yes (Magic Johnson/MCA)	570	-31	104093	5	39/1
36	42	LIL BOW WOW F/JD & FABOLOUS Basketball (So So Def/Columbia)	558	-81	104197	9	37/0
Debut	43	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	533	+244	65730	1	45/9
42	44	KEITH SWEAT One On One (Elektra/EEG)	528	+18	93651	5	38/0
43	45	RL Good Man (J)	488	-6	82577	14	27/0
39	46	USHER Can U Help Me (LaFace/Arista)	483	-96	61678	7	43/0
Debut	47	FLOETRY Floetic (DreamWorks)	480	+204	67399	1	50/6
Debut	48	DONELL JONES Put Me Down (Untouchables/LaFace/Arista)	462	+110	73796	1	38/7
44	49	YASMEEN Blue Jeans (Magic Johnson/MCA)	456	-5	67895	4	31/1
40	50	ARCHIE EVERSELE We Ready (MCA)	435	-102	54581	11	36/0

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 8/11-8/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
DAVE HOLLISTER Baby Do Those Things (Motown)	44
BONE THUGS-N-HARMONY F/3LW Get... (Ruthless/Epic)	31
XZIBIT Multiply (Loud)	30
HEATHER HEADLEY He Is (RCA)	26
RELL F/JAY-Z It's Obvious (Roc-A-Fella/Elektra/EEG)	21
FIELD MOB Sick Of Being Lonely (MCA)	18
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	9
ANGIE STONE More Than A Woman (J)	9
LYRIC F/LOON Young & Sexy (J)	8
DONELL JONES Put Me Down (Untouchables/LaFace/Arista)	7
FLOETRY Floetic (DreamWorks)	6

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	+250
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+244
BIG TYMERS Oh Yeah (Cash Money/Universal)	+239
FLOETRY Floetic (DreamWorks)	+204
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	+174
MUSIQ Dontchange (Def Soul/IDJMG)	+171
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	+155
FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	+139
TRUTH HURTS The Truth (Aftermath/Interscope)	+137
GINUWINE Stingy (Epic)	+133

## New & Active

WHITNEY HOUSTON Whatchulookinat (Arista)	Total Plays: 434, Total Stations: 34, Adds: 0
BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	Total Plays: 419, Total Stations: 32, Adds: 0
LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	Total Plays: 413, Total Stations: 32, Adds: 4
YING YANG TWINS By Myself (Koch)	Total Plays: 399, Total Stations: 32, Adds: 5
TRUTH HURTS The Truth (Aftermath/Interscope)	Total Plays: 395, Total Stations: 35, Adds: 4
PASTOR TROY Are We Cuttin' (Universal)	Total Plays: 382, Total Stations: 23, Adds: 1
BRANDY He Is (Atlantic)	Total Plays: 373, Total Stations: 44, Adds: 4
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	Total Plays: 365, Total Stations: 22, Adds: 0
MASTER P Rock It (No Limit/Universal)	Total Plays: 312, Total Stations: 21, Adds: 0
GERALD LEVERT Funny (Elektra/EEG)	Total Plays: 292, Total Stations: 31, Adds: 0

Songs ranked by total plays

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## THE YEARS IN REVIEW





## ON THE RECORD

With **Steve Murray**  
PD/MD, WEUP/Huntsville, AL



Straight out of the Murder Inc. camp comes their first lady, Ashanti. When she appeared on Ja Rule's "Always on Time" and Fat Joe's "What's Luv?" who would've thought she'd blow up like she did? Many times a rapper will use female vocals to make a track more commercial, to sing a chorus melodically in order to entice the listeners. But Ashanti's guest performances were just precursors to the damage she was about to do as a solo artist. "Foolish" achieved great success, then there was "Happy" and now "Baby." \* On the rap tip, our listeners love them some Eve! And with Alicia Keys in tow, "Gangsta Lovin'" has become one of our most loved songs. \* Tank's "One Man" is growing rather quickly. His single "Maybe I Deserve" was a favorite with us. \* On the young end, Mario's "Just a Friend 2002" just won't die, and Lil' Bow Wow's "Basketball" is huge. Lyric featuring Loon's "Young & Sexy" is gaining recognition. And, as if he wasn't going to return to the top, Musiq's "Dontchange" is moving up the chart and will be at the top very soon, if history repeats itself. This young man is filled with talent and does a great job of sharing it with the masses.

This week **Boyz II Men** — with the vocal comfort of **Faith Evans** — invite you to "Relax Your Mind" (Arista). The group's second single from label debut *Full Circle* not only becomes the third Most Increased song with +62, it makes its entrance on the Urban AC chart at No. 24\*, and the Boyz are the only act this week to infiltrate that elite group of artists. The week's Most Increased honor goes to **Gerald Levert's** "Funny" (Elektra/EEG) ... Shanachie uses the "Rock the Boat" melody to give **Streetwize** some presence on the chart. The instrumental gains in plays but moves back from 26 to 27\* ... On the Urban chart, "Hey Ma" by **Cam'ron** (Roc-A-Fella/IDJMG), **Floetry** (DreamWorks) and **Donell Jones** (Untouchables/LaFace/Arista) all post debuts this week ... A +250 gives **Erykah Badu featuring Common** the Most Increased honor at Urban. "Love of My Life" (MJM/MCA) moves 45-34\* ... Speaking of duets, **Eve & Alicia Keys** rock "Gangsta Lovin'" (Ruff Ryder/Interscope) from 13-12\*, and **Nelly & Kelly Rowland** are making the No. 1\* spot their home with "Dilemma" (Fo' Reel/Universal) ... Finally, **Dave Hollister** tops the Most Added column with "Baby Do Those Things" (Motown), while **Bone Thugs-N-Harmony** rank second with "Get Up and Get It" (Ruthless/Epic), featuring 3LW.



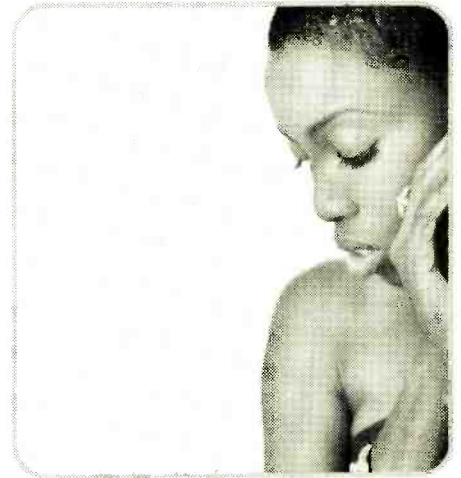
— Tanya O'Quinn/Asst. Editor

# PHUNDAMENTALLY phat

ARTIST: **Heather Headley**

LABEL: **RCA**

By **TANYA O'QUINN** / ASSISTANT EDITOR



Heather Headley

She sounds good, but where are they going to put her?" a record executive (not an RCA employee) asked. Recently, **Heather Headley** performed at the Highlands in Hollywood, CA. I wasn't able to make the show, but I heard that it was great and that Headley is a very talented artist. The thought on the minds of some (at least according to my lunch date, who attended the show) was, "Yeah she's black, but her music is not strictly urban. She is diverse. Where will she be placed?" As in the case of Macy Gray, an African-American performer should not be automatically labeled urban, just as a Caucasian performer shouldn't be discounted as a viable urban entertainer. Isn't urban, in reference to music, a genre and not a race? Having said that, and preparing to spotlight Miss Headley in the Urban format, I press "play" on the CD player to review my copy of her debut single, "He Is."

Headley possesses such a strong voice that one can almost visualize the fluctuating waves of music notes that dance to the melody of the song. As co-writer on her album, *This Is Who I Am*, she is able to express herself both vocally and lyrically. Some of the industry's top producers worked on her joint, including Jimmy Jam and Terry Lewis, Dallas Austin and Shep Crawford. Austin was so impressed with her vocal ability that he called her an exceptional artist and said that working with her was "truly an enlightening experience."

Headley began performing in contests as a toddler and by the age of 4 was playing concert piano. At the age of 15 she and her family moved from Trinidad to Fort Wayne, IN. After surviving the culture shock, she graduated from high school and entered Chicago's Northwestern University to study communications and musical theater. In 1997 Headley was offered the role of Nala, the *Lion King's* feisty lioness. After that run ended, Disney asked her to audi-

tion for the musical *Aida*, the story of a Nubian princess. She received the title role and won a Tony Award for her remarkable performance.

"He Is" is a summary of the perfect being. This tune takes on a spiritual tone. Its lyrics are praiseful, worshiping and celebratory. However, they might also refer to that perfect someone who enhances your existence, calms your spirit and soothes your soul. Though the melody complements Headley's vocals, it really is an afterthought, as her vocals stand tall and seem to hover above the music. This young lady is a vocalist, not simply a singer. Her ability enables her to turn lyrics into music, into rhythm, making the actual instrumentation seem redundant.

Returning to the dilemma that I outlined at the beginning of this feature, I conclude that the selections Headley performed recently included musical styling much different from what I've just previewed, for "He Is" does belong on Urban radio. However, there may be more selections on her joint (which I have not heard) that would work at Alternative, Pop or even Rock. Regardless of what you want to call her or how you choose to define her style, Headley sings soulfully, passionately and powerfully. "He Is" is the single. She is a very talented musical spirit.

## Urban AC Reporters

Stations and their adds listed alphabetically by market

<b>WALR/Atlanta, GA *</b> DM: Trudis Chamont PD: Ron Davis No Adds	<b>WLOV/Chattanooga, TN *</b> PD/MD: Jimmy Rush DAVE HOLLISTER "Those" ANGIE STONE "Woman"	<b>WMXD/Detroit, MI *</b> PD: Janet G. APD: Donell Stevens MD: Sheila Little DAVE HOLLISTER "Those" ANGIE STONE "Woman"	<b>WSOL/Jacksonville, FL *</b> PD: Russ Allen APD/MD: K. J. No Adds	<b>KJMS/Memphis, TN *</b> DM/PU: Nate Bell APD/MD: Eileen Collier ANGIE STONE "Woman" KEITH SWEAT "One"	<b>WYBC/New Haven, CT *</b> DM: Wayne Schmidt PD: Juan Castillo APD: Steven Richardson MD: Doc P. No Adds	<b>WDAS/Philadelphia, PA *</b> Stn. Mgr./PD: Joe Tamburo MD: Joann Gamble No Adds	<b>WLVH/Savannah, GA</b> 17 HEATHER HEADLEY "He" 5 ANGIE STONE "Woman"
<b>WWIN/Baltimore, MD *</b> VP/Prog.: Kathy Brown PD: Tim Watts MD: Keith Fisher No Adds	<b>WVAZ/Chicago, IL *</b> PD: Eloy Smith APD: Armando Rivera No Adds	<b>WUJS/Fayetteville, NC *</b> PD: Rod Cruise APD: Garrett Davis MD: Calvin Pee No Adds	<b>KMJK/Kansas City, MO *</b> PD: Greg Love MD: Trey Michaels No Adds	<b>WHOT/Miami, FL *</b> PD: Derrick Brown APD/MD: Karen Vaughn 15 DAVE HOLLISTER "Those" 14 ANGIE STONE "Woman" 5 WILL DOWNING "Talk"	<b>WYLD/New Orleans, LA *</b> DM: Carla Boatner PD/APD/MD: Aaron "A.J." Apple No Adds	<b>WFXC/Raleigh-Durham, NC *</b> DM/PU: Cy Young APD/MD: Jodi Berry BOYZ II MEN/F. EVANS "Relax"	<b>WIMX/Toledo, OH *</b> DM/PU: Rocky Love MD: Denise Brooks 1 STREETWIZE "Rock" BALDWIN FIFTHRY "Lute" BOYZ II MEN/F. EVANS "Relax" ANGIE STONE "Woman"
<b>KQXL/Baton Rouge, LA *</b> DM: James Alexander PD/MD: Mya Vernon BOYZ II MEN/F. EVANS "Relax" ANGIE STONE "Woman"	<b>WZAK/Cleveland, OH *</b> PD: Kim Johnson ERYKAH BADU F/COMMON "Life"	<b>WFLM/Ft. Pierce, FL *</b> PD/MD: Michael James 3 KELLY PRICE "Someday" 1 DAVE HOLLISTER "Those" ANGIE STONE "Woman"	<b>KNEK/Lafayette, LA *</b> DM: James Alexander PD/MD: Darlene Prajpan 1 ANGIE STONE "Woman" BOYZ II MEN/F. EVANS "Relax"	<b>WJMR/Milwaukee-Racine, WI *</b> PD/MD: Lauri Jones No Adds	<b>WRKS/New York, NY *</b> PD: Toya Beasley MD: Julie Gustines No Adds	<b>WKJS/Richmond, VA *</b> PD/MD: Kevin Kofax No Adds	<b>WHUR/Washington, DC *</b> PD/MD: David A. Dickinson 11 ERYKAH BADU F/COMMON "Life" 7 ANGIE STONE "Woman"
<b>WBKH/Birmingham, AL *</b> PD: Jay Dixon MD: Darryl Johnson No Adds	<b>WZXC/Columbus, GA *</b> Int. PD: Doug Williams MD: Tre Taylor 4 ANGIE STONE "Woman" 1 MAYSA "Life" BOYZ II MEN/F. EVANS "Relax"	<b>WOMG/Greensboro, NC *</b> PD: Alvin Stowe No Adds	<b>KOKY/Little Rock, AR *</b> PD: Mark Dylan MD: Jamal Quarles 16 ANGIE STONE "Woman" BOYZ II MEN/F. EVANS "Relax" MAYSA "Life"	<b>WNCM/Milwaukee, WI</b> DM: Steve Scott PD/MD: Tyrone Jackson 15 "Talk" 10 WHITNEY HOUSTON "Whatchu" 5 ANGIE STONE "Woman" AVANT "Soy"	<b>WSVY/Norfolk, VA *</b> PD/MD: Michael Mauzone MAYSA "Life" ANGIE STONE "Woman"	<b>KNJM/St. Louis, MO *</b> PD: Brian Anthony HEATHER HEADLEY "He" ANGIE STONE "Woman"	<b>WMMJ/Washington, DC *</b> VP/Prog./PD: Kathy Brown MD: Mike Chase AMD: James Parr ANGIE STONE "Woman"
<b>WMGL/Charleston, SC *</b> PD: Terry Base APD/MD: Belinda Parker 2 DAVE HOLLISTER "Those" BOYZ II MEN/F. EVANS "Relax" ANGIE STONE "Woman"	<b>WAGH/Columbus, GA</b> PD: Rasheeda MD: Ed Lewis DAVE HOLLISTER "Those" ANGIE STONE "Woman"	<b>KMJO/Houston-Galveston, TX *</b> PD: Carl Conner MD: Sam Choise No Adds	<b>KHHT/Los Angeles, CA *</b> PD: Michelle Santosuosso No Adds	<b>WDLT/Mobile, AL *</b> PD: Steve Crumblay MD: Kathy Barlow 8 KEITH SWEAT "One" HEATHER HEADLEY "He" ANGIE STONE "Woman"	<b>WVKL/Norfolk, VA *</b> DM: Oon London PD/MD: DC BOYZ II MEN/F. EVANS "Relax"	<b>*Monitored Reporters</b> 48 Total Reporters 	
<b>WBVA/Charlotte, NC *</b> PD/MD: Terri Avery ERYKAH BADU F/COMMON "Life" BOYZ II MEN/F. EVANS "Relax" ANGIE STONE "Woman" TANK "One"	<b>WDMK/Detroit, MI *</b> VP/Prog.: Lance Patton DM/PU: Monica Slarr APD: Benita "Lady B" Gray MD: Sunny Anderson 8 DAVE HOLLISTER "Those" ANGIE STONE "Woman"	<b>WTKL/Indianapolis, IN *</b> DM/PU: Brian Wallace MD: Garth Adams MUSIQ "Dont"	<b>KJLH/Los Angeles, CA *</b> PD/MD: Cliff Winston ANGIE STONE "Woman"	<b>WQOK/Nashville, TN *</b> PD/MD: Jim Kennedy APD: Bruce Lowe WHITNEY HOUSTON "Whatchu" ANGIE STONE "Woman"	<b>WCFB/Orlando, FL *</b> DM/PU: Steve Holbrook MD: Joe Davis 2 BONEY JAMES FUAHEIM "Ride" 1 KEITH SWEAT "One" ANGIE STONE "Woman"	<b>44 Total Monitored</b>  <b>4 Total Indicator</b>	

# R&R Urban AC Top 30

Powered By



August 23, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	RUFF ENDZ Someone To Love You (Epic)	1081	-11	173437	23	38/0
2	2	MUSIQ Halfcrazy (Def Soul/IDJMG)	1044	+73	171494	22	43/0
3	3	JAHEIM Anything (Divine Mill/WB)	800	-96	112012	36	33/0
5	4	JOE What If A Woman (Jive)	786	-55	124178	24	40/0
4	5	LUTHER VANDROSS I'd Rather (J)	784	-76	120563	31	39/0
7	6	DONELL JONES You Know That I Love You (Untouchables/Arista)	686	+36	103054	22	33/0
8	7	MARY MARY In The Morning (Columbia)	590	+50	77602	13	32/0
6	8	ANGIE STONE Wish I Didn't Miss You (J)	570	-82	82258	24	41/0
11	9	KEITH SWEAT One On One (Elektra/EEG)	558	+60	73974	7	36/3
12	10	GERALD LEVERT Funny (Elektra/EEG)	556	+76	88637	4	33/0
10	11	DAVE HOLLISTER Keep Lovin' You (MCA)	539	+25	67140	15	30/0
9	12	MAXWELL Lifetime (Columbia)	511	-7	91258	59	34/0
15	13	YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	377	+13	50788	17	33/0
14	14	ASHANTI Foolish (Murder Inc./IDJMG)	375	-18	73099	20	22/0
13	15	RL Good Man (J)	360	-35	50803	14	22/0
16	16	BOYZ II MEN The Color Of Love (Arista)	297	-47	33936	19	24/0
18	17	YOLANDA ADAMS The Battle Is The Lords (Verity)	295	-11	48016	18	14/0
20	18	KIRK FRANKLIN Brighter Days (Gospo Centric/Jive)	282	-12	22979	8	28/0
19	19	R. KELLY Heaven I Need A Hug (Jive)	271	-28	36820	8	19/0
22	20	USHER U Don't Have To Call (LaFace/Arista)	257	+15	53258	19	10/0
21	21	TONY TERRY In The Shower (Golden Boy)	250	-26	11718	11	15/0
24	22	BONEY JAMES F/JAHEIM Ride (Warner Bros.)	225	-4	28145	10	18/1
23	23	SIR CHARLES JONES Is There Anybody Lonely... (Independent)	221	-13	19949	17	14/0
Debut	24	BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	210	+62	33711	1	24/10
27	25	WILL DOWNING Don't Talk To Me Like That (GRP/VMG)	209	+44	25613	2	21/1
25	26	LATHUN BBQ (Motown)	183	-36	18508	5	19/0
26	27	STREETWIZE Rock The Boat (Shanachie)	176	+10	31656	3	16/1
—	28	REMY SHAND Rocksteady (Motown)	168	+14	17194	2	13/0
30	29	USHER Can U Help Me (LaFace/Arista)	166	+11	8950	4	13/0
29	30	FOURPLAY Let's Make Love (Bluebird/RCA Victor)	160	+3	13999	2	15/0

44 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 8/11-8/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## New & Active

**WYCLEF JEAN** Two Wrongs (Columbia)  
Total Plays: 150, Total Stations: 11, Adds: 0

**TANK** One Man (BlackGround)  
Total Plays: 147, Total Stations: 8, Adds: 1

**MUSIQ** Dontchange (Def Soul/IDJMG)  
Total Plays: 144, Total Stations: 9, Adds: 1

**THEO** Get Your Groove On (TWP Productions)  
Total Plays: 123, Total Stations: 12, Adds: 0

**KAREN CLARK-SHEARD** Be Sure (Elektra/EEG)  
Total Plays: 121, Total Stations: 10, Adds: 0

**WHITNEY HOUSTON** Whatchulookinat (Arista)  
Total Plays: 101, Total Stations: 12, Adds: 1

**NORMAN BROWN** Won't You Stay (Warner Bros.)  
Total Plays: 96, Total Stations: 11, Adds: 0

**KENNY G F/CHANTE MOORE** One More Time (Arista)  
Total Plays: 86, Total Stations: 12, Adds: 0

**VICTOR FIELDS** Walk On By (Regina)  
Total Plays: 69, Total Stations: 5, Adds: 0

**TRIN-I-TEE 5:7** Lord (B-Rite/Jive)  
Total Plays: 68, Total Stations: 8, Adds: 0

Songs ranked by total plays

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
ANGIE STONE More Than A Woman (J)	23
BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	10
DAVE HOLLISTER Baby Do Those Things (Motown)	8
KEITH SWEAT One On One (Elektra/EEG)	3
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	3
MAYSA Simple Life (N-Coded)	3
HEATHER HEADLEY He Is (RCA)	2

## Most Increased Plays

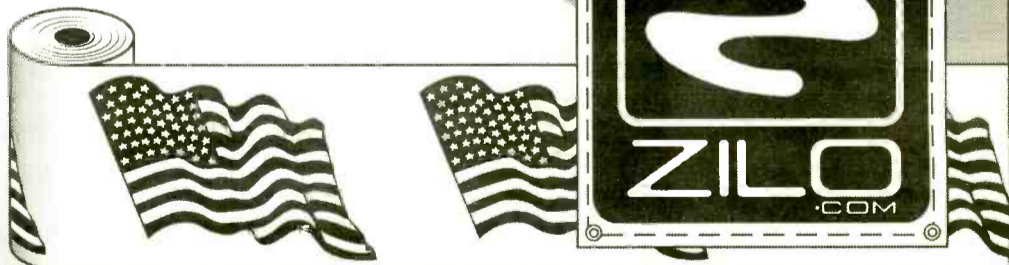
ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GERALD LEVERT Funny (Elektra/EEG)	+76
MUSIQ Halfcrazy (Def Soul/IDJMG)	+73
BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	+62
P. DIDDY F/USHER & LOON I Need A Girl... (Bad Boy/Arista)	+61
KEITH SWEAT One On One (Elektra/EEG)	+60
TANK One Man (BlackGround)	+57
INDIA.ARIE Little Things (Motown)	+56
MARY MARY In The Morning (Columbia)	+50
ANGIE STONE More Than A Woman (J)	+45
WILL DOWNING Don't Talk To Me Like That (GRP/VMG)	+44

## Most Played Recurrents

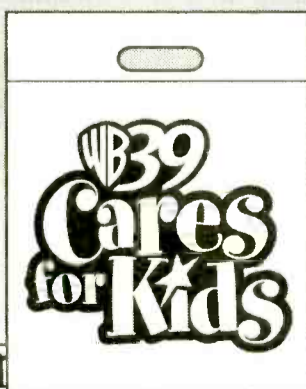
ARTIST TITLE LABEL(S)	TOTAL PLAYS
LUTHER VANDROSS Take You Out (J)	388
MAXWELL This Woman's Work (Columbia)	301
GLENN LEWIS Don't You Forget It (Epic)	300
ANN NESBY F/AL GREEN Put It On Paper (Universal)	267
REGINA BELLE F/GLENN JONES From Now On (Peak)	265
ANGIE STONE Brotha (J)	261
MUSIQ Love (Def Soul/IDJMG)	255
MICHAEL JACKSON Butterflies (Epic)	225
FAITH EVANS I Love You (Bad Boy/Arista)	223
REMY SHAND Take A Message (Motown)	221
GERALD LEVERT Made To Love Ya (EastWest/EEG)	219
USHER U Got It Bad (LaFace/Arista)	210
JILL SCOTT The Way (Hidden Beach/Epic)	201
DONNIE MCCLURKIN We Fall Down (Verity)	200
GINUWINE Differences (Epic)	199
ALICIA KEYS A Woman's Worth (J)	194
YOLANDA ADAMS Open My Heart (Elektra/EEG)	177

R&R Station Playlists have moved to the web.  
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www.radioandrecords.com.

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## What To Consider When Commemorating 9/11

□ Plus, WUSN/Chicago's elaborate tribute plans

From 60 seconds of silence to morning shows broadcasting from Ground Zero, radio stations across the USA are making a wide variety of plans to commemorate the events of Sept. 11, 2001.

To help you with your on-air strategy, this week a few programmers offer their plans for their 9/11 broadcasts. As you'll see, there are a number of different ideas, but the overall tenet is: Be tasteful, be respectful, and don't make the station the centerpiece — make it the conduit for your listeners' thoughts on the terrible tragedy of one year ago.

### Things To Consider As You Plan

Jones Radio Networks Director/Country Programming **Ray Randall** provides an overview of things you should think about as you plan your 9/11 programming. He suggests asking your listeners what they would like to hear on that day.

"There's nothing better than getting out among your listeners and listening to them," he says. "You may wind up with an overload of information, but it's a great barometer of the feelings of the folks who tune in to your station every day. As Sept. 11, 2002 approaches, talk to people in your community and ask for their impressions. What would they like to hear or experience on that day? It will be up to you to assimilate all this input and decide what to do on the air."

Randall's top suggestions:

• **Be part of your community.** "In addition to talking to the regular folks in your community, contact your local city and government officials and schools to see what they're planning," advises Randall. "Offer the station as a partner to help in any way you can."

"Unlike other events, which radio stations tend to fight over, this is one where ego should be put aside. While signage and presence are good, the station should take a back seat to the events. Your radio station can help bring the community together. Offer people your airwaves and your ideas."

• **Moment of silence.** "Many stations plan to observe a moment of silence at 8:46am ET," Randall says. "It would be a good idea to do the same in your time zone. Some clients have asked how long to pause for that moment of silence. Ten to 15 seconds seems appropriate, but there is no right or wrong answer."

"You may follow the moment of silence with a tasteful montage of sound clips from Sept. 11 — but be sure to avoid the *War of the Worlds* syndrome. Once again, the way you prepare this



Ray Randall



Eric Logan

montage should reflect the way your audience wants to remember that morning. You may also play a song that captures the emotion of the moment."

• **Talk to listeners.** "In the weeks leading up to Sept. 11, get out on the street and record comments and observations from listeners," Randall suggests. "Ask them how they felt and reacted when they heard the news, how it affected them, what they did that day and how the aftermath has impacted them in the past year. Get local community leaders, celebrities, military personnel and others to share similar thoughts."

"Produce short montages that honor the day and the lives that were lost. These montages can be reflective, hopeful or inspiring. Don't be promotional or commercial with these pieces. They should be done without commerce in mind."

• **Select music carefully.** "When you prepare the music logs for the day, rest any songs from the playlist that don't fit emotionally or lyrically," advises Randall. "On the other hand, look for and play songs that have patriotic themes or sentiments that fit the moment. Playing your format-appropriate version of 'The Star-Spangled Banner' at noon is one suggestion. For other ideas, log onto [www.jonesradio.com](http://www.jonesradio.com) and go to the 'Music Programming & Consulting' section, and you'll find a link to songs that might fit the theme, at least loosely."

• **Curtail promotions and contests.** "Consider not doing any contesting or promotions on Sept. 11," Randall says. "Focus instead on remembering the day. Clients should understand if they don't get their mention this one time. You should alert them, though, so they know how your station is handling the situation. If you do anything in the way of promotions, make the listeners' interests your only goal."

• **Commercial-free — or not.** A lot of stations will be running spot-free that day, but Randall says that isn't something you should feel you must do: "With the majority of Americans saying we need to get back to normalcy, playing commercials probably isn't a negative. Trying to cash in on a tragedy, however, is. Consider moving out any truly annoying commercials, especially if they are scheduled to run a lot on that day."

• **Give the station to the listener.** "Radio shined in the aftermath of the attacks by letting people share their stories and emotions on the air," says Randall. "If your talent can handle it, let your listeners share again on the one-year anniversary. Take calls, share stories, and be ready with facts about the World Trade Center, the Pentagon and the downed Pennsylvania flight. Offer a wealth of information to your audience."

"Don't chat for the sake of chatter; put some thought into content for the day and let your audience be a part of the station. It doesn't all have to be somber and subdued; it just needs to be personable and real. Joking around or being crass, though, should be left out."

### Two Minutes Of Silence

All 1,200-plus Clear Channel radio stations will pause at 8:45am in their respective time zones for a special on-air sequence that includes a moment of silence, as well as a two-minute memorial titled "Tributes and Triumph: America's Day of Remembrance." Clear Channel, which plans other special programming that day, says it will make its audio resources available to other broadcasters as well.

### WUSN Mirrors Chicago And The Nation

WUSN (US99)/Chicago has elaborate plans for commemorating 9/11. OM **Eric Logan** says he'll program US99 like an FM Talk station. "We'll be destination-programming-oriented," he explains. "Because we're now America's Country Station [US99's recently adopted position and slogan], we're looking at that day as an opportunity to touch base with the humanity of what's going on in America."

"This day is the defining day for an entire generation, and the first anniversary of a tragedy such as this only happens once. I suspect that next year will

## Lyric Street, Red Cross And Tippin Team For 9/11 Tribute

Lyric Street and the American Red Cross plan to commemorate the events of Sept. 11 by organizing a nationwide Country-radio simulcast of Aaron Tippin's "Where the Stars and Stripes and the Eagle Fly." Plans call for stations to air the song at 9:11am local time on Sept. 11, followed by a short special message from the Red Cross.

Tippin wrote the song two years prior to the 9/11 tragedy and recorded it after the event. He donated proceeds from the sales of the single to the Disaster Relief Fund of the American Red Cross' Nashville-area chapter. He says, "This song has been an opportunity to speak to people, inspire them and help our country heal. It gets a very powerful reaction when I perform it live, and I really appreciate Country radio embracing this song and continuing to play it."

Lyric Street will be servicing the song and a special Red Cross announcement, a thank you from the Red Cross voiced by Tippin, in the next week. Reporting stations are being shipped a special CD on Aug. 28, and the cuts will also be on an upcoming CDX. Stations with Starguide Satellite receivers can get the program from: Provider, ABC-NY, Service, SatSrvs 26L&R (stereo).



Aaron Tippin

be very different in mood, but, on this one-year anniversary, we wanted to stand back, open the floodgates and reflect the thoughts and feelings of this community."

WUSN will begin its tribute on 9/11 in a unique manner: Logan plans to air audio from a year ago. "I'm not sure of all the details yet," he says, "but, about an hour before the time of the first crash, we're going to begin a replay of that day in real time. We'll relive what happened on WUSN."

Though his plans are still sketchy, Logan thinks he'll carry the rebroadcast up until the point when the second plane crashed into the WTC. "Then we'll pick it up live from our morning team, who will be in New York City broadcasting on Sept. 10 and 11," he says. "They'll be painting a picture of what's happening there on the first anniversary."

### The Community Speaks

The US99 morning personalities will also have a gift for New Yorkers: The station is taking banners to appearances around Chicago and letting listeners write personal messages on them.

WUSN will carry the major national and local tributes live throughout the day. Interspersed in the programming will also be numerous special features, as Logan has a number of experts scheduled for interviews. For instance, Dr. Mark is set for a two-hour stint during which he'll discuss the effects of 9/11 on children. "We'll focus on what to say to your kids, how to talk to them about what happened and what kind of guidance you can give them," says Logan.

Other experts scheduled to appear include a professor from the University of Chicago who will discuss the economic impact of 9/11 — especially relevant because the Windy City is home to the Chicago Board of Trade. Robert Baer, author of the book *See No Evil*, will also be a guest. So will morning personality Trish Biondo's husband, who is a DEA agent. He'll offer his thoughts on how the war on terrorism has affected the war on drugs.

Also appearing will be two women who wrote a book on the women of 9/11. "The goal is to focus on how world

has changed in the last year and how we're moving forward," Logan says.

Logan also intends US99 to be a primary source of information about local 9/11-related activities. "We're working with the mayor's office to be the clearinghouse for the various events taking place in Chicago and the suburbs," he says. "There are lots of different cultural things going on, and we're getting involved by telling people where and when those events are being held."

There will be lots of Chicagoans on WUSN on 9/11. "US99's talent will be serving as hosts for the day," says Logan. "They'll talk to a lot of listeners, getting their thoughts and reflections on the day. Plus, we'll have a number of vignettes on the air from prominent Chicagoans."

The night of the 11th, US99 will rerun last October's Country Freedom concert, which aired live from Nashville on CMT and was broadcast on more than 700 radio stations via Westwood One.

### Songs, Not Spots

US99 will be commercial-free on 9/11. Logan says that day's inventory has already been reallocated across the rest of the month. Going commercial-free was not only a programming decision: Logan says that the station received requests from a number of advertisers that their spots not be aired that day.

While there won't be any commercials, there will be music. "Despite all the guests, we're not turning US99 into a Talk station for a day," Logan says. "We'll play tribute montages, thematic songs of the day, songs from the Country Freedom concert — anything that touches the sentiment of the community. Some of them may not be country. The music we play will reflect the mood of the day."

"This isn't going to be a normal day. People will be using the station completely differently. There will be lots of things going on. This is an opportunity to define US99 in a way it has never been defined before. We'll turn to the listeners and give them the chance to talk about that day, to find answers and to solve problems with the experts. It's part of the healing process, and US99 can help in that process."

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# ★ BIG TOP 20 ★

### COUNTRY COUNTDOWN



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# A Different Label

■ Dualtone's success is based on keeping things simple

Two of Dualtone Music Group's most successful CDs received substantial media attention last year. "At the end of the year *USA Today* listed their top 10 country records of the year and their worst country records of the year," says Dan Herrington just before Scott Robinson chimes in to exclaim, "And we made both categories! We were really proud."

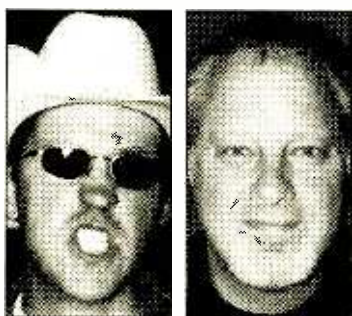
The newspaper was referring to David Ball's critically acclaimed album *Amigo*, which spawned the hit Country single "Riding With Private Malone." The "worst" designation went to Hayseed Dixie's *A Hillbilly Tribute to AC/DC*, which features bluegrass versions of the hard rock band's best-known material.

Herrington and Robinson are co-founders of Dualtone, not to mention being 40% of the independent company's five-person full-time staff. As for sales figures for the two albums, 400,000 copies of Ball's album have been shipped, and the title has sold almost 300,000 copies. "It should be a Gold record by year's end," Herrington notes.

Hayseed Dixie's album, a combination of stellar musicianship and a warped sense of humor, was chosen as the label's very first release to prove that Dualtone was looking at things a little differently. The project has now sold more than 100,000 units. Hayseed Dixie even had the honor of providing the music at a party AC/DC hosted when they finished their last string of U.S. dates.

When asked about Dualtone's primary objective, Herrington laughs and says, "To narrow the gap between us and RCA."

Robinson adds, "Our goal is to take RCA from having a 32% ownership of the charts to maybe a 31.5% ownership of the charts."



Dan Herrington Scott Robinson

## Model Business

Robinson and Herrington joke about their competition with the major labels, but both have seen big business from the inside during tenures at Arista. Herrington began his career in sales and marketing at BMG/Dallas and later worked in Seattle. Robinson ran an artist-management company in Dallas. They met in Nashville, while working for Arista/Texas and Arista/Austin, divisions created by former Arista/Nashville President Tim DuBois.

"Tim had a vision for what he thought Arista/Austin and Arista/Texas should be," Herrington says. "You could see it in the first signing — Robert Earl Keen. That was the direction he saw."

"Then a couple of other people came into the mix, in an A&R sense, and decided to take it in more of a pop rock direction. When you're playing in that world, the costs of doing business are

astronomical compared to what any of us in Nashville are used to."

"If you win, you win big," Robinson says. "But if you lose, you lose big. The vision was suddenly lost. They were suddenly signing unknown acts and taking big shots, instead of signing established acts and helping nurture their careers."

During their tenure at Arista/Austin, Keen's album sold half as many copies as that by an Arista mainstream country act who had a strong track record at Country radio. However, because Keen's album cost less to record and market, Herrington says, "His contribution to Arista's bottom line was exactly double."

## Perfect Timing

Those numbers were not lost on Robinson and Herrington. After DuBois left Arista to start a country label for Gaylord Entertainment, he contacted the duo about a partnership in an independent label along the lines of Dualtone. The day they signed their contracts, Gaylord's CEO resigned. It soon became apparent to DuBois, Robinson and Herrington that Gaylord's new leadership had changed their mind about launching any labels.

Even though the overall climate for the music business was lukewarm at best, Robinson says, "More than ever, we felt like the timing was perfect for a startup independent label."

Herrington adds, "We had these artists we'd nurtured and convinced to be part of what we were going to do in a more artist-friendly manner at Gaylord. We had this vision to do this."

"Consolidations were happening hourly," Robinson says. "There was some great talent falling off the majors, talent that had been overlooked, underutilized and undermarketed. The majors are very good at what they do, but there was an opportunity that existed because they were so leveraged — they needed the big grand slams."

## Building Careers

The Dualtone duo had been fans of independent labels, but they noticed that many of those labels were short-lived, regardless of the quality of music they were releasing. "We started realizing that a lot of these independent labels were started by people who just love music, but they'd never sold it or gotten it on the radio,"

Robinson says. "It's not special knowledge, but we had a background and some relationships that the music lovers didn't have."

"We've had a great first year. With the majors, they sign 10 acts. Seven or eight fail, one or two break even, and one pays for all 10 and then 10 more. Last year, of all the artists we signed, one lost, but everybody else made money. It's the complete opposite of the majors' model."

"Granted, we would love to have a 10 million-selling artist, but we've got to be realistic. We're a small operation, and we don't have \$200 million to go play that game. But we're building careers."

"At any given time, any one of these artists could pop. In this town everybody thought David Ball was a super guy, but they thought he was already history. Look at what happened."

Another Dualtone signing, Radney Foster, is another perfect example. "Here's a talented career artist," Robinson says. "At any time, he could pop. His time is coming sooner, rather than later. It's proof to us that this does work. You just have to be very prudent about how you spend your money."

"We're not MCA. We're not Sony. We don't have all the tools they have to play those games. All we have are great artists and great records. Hopefully, that translates to radio on the merit of the song."

## Money Matters

With an emphasis on singer-songwriters, other Dualtone artists include McBride & The Ride, Chris Knight, Darden Smith, Jim Lauderdale, Mark Olson, Sister 7 and Victoria Williams. Such acts should appeal to the same demographic that bought the Buena Vista Social Club release, the *O Brother, Where Art Thou?* soundtrack and, more recently, Norah Jones' current album. "They don't want the hard rock or rap rock stuff," Herrington says. "They don't want the pop country stuff. They want music that speaks to them."

All of the Dualtone artists arrived with established followings that ensured that a certain number of CDs would be sold. "This has been part of the philosophy we've followed so far in working with artists who have that fan base," Herrington says. "You're not necessarily starting from scratch."

"With those kinds of artists, we can dig in and find areas that have been underutilized," Robinson says. "How do we take their sales from 5,000 to

15,000, or from 15,000 to 30,000?"

Recording budgets for Dualtone artists are relatively meager, but Robinson says even the major labels in Nashville are reducing studio and production costs. "People making records for \$150,000 or \$250,000 — that's kind of crazy," he says. "Those days are way over with. Sometimes it might be warranted, but that's hard to imagine, with technology being what it is."

"We've never had a record where we've listened to it and thought, 'If we'd had a little bit more money, that would have been a great record,'" Herrington says. "A bigger budget wouldn't have affected anything at all."

## Satellite Exposure

If it appears that Dualtone's roster is extensive for such a small operation, Robinson explains, "Each project has its own game plan. We're not putting in the same amount of resources or time on each project." Independent companies are hired to handle promotion, publicity and distribution.

In addition to its regular roster, another label — Dualtone Vintage — exists to reissue out-of-print classics or previously unreleased recordings. So far the list includes titles by Roy Acuff, Townes Van Zandt and the roots rock bands The Reivers and The Silos.

Arriving Sept. 17 is one of Dualtone's prestige projects, *Dressed in Black: A Tribute to Johnny Cash*. Centering on the rockabilly sound of Cash's recordings for Sun Records in the 1950s, the compilation includes tracks by Rodney Crowell, Raul Malo, Bruce Robinson & Kelly Willis, Hank Williams III, Robbie Fulks, Dale Watson, Rosie Flores, The Rev. Horton Heat, Billy Burnett, James Intvelt, Mandy Barnett, Chuck Mead, Earl Poole Ball and guitar master Redd Volkaert.

While most of the music on the Cash tribute will be considered too left-of-center for Country radio, XM Satellite Radio is already planning to highlight the album. "Satellite radio is great, because of the exposure it provides for the type of stuff we're doing, stuff that's not necessarily mainstream-radio driven," Herrington says. "The possibilities are amazing, but it all depends on how fast that subscriber-listener base grows. I would love to see it get huge tomorrow."

"Over time, I think it's going to be as common as cable TV," Robinson says. "The question is when it's going to get there. For labels like us, it's perfect."

## C O U N T R Y FLASHBACK

1 YEAR AGO  
• No. 1: "Austin" — Blake Shelton (third week)

5 YEARS AGO  
• No. 1: "She's Got It All" — Kenny Chesney

10 YEARS AGO  
• No. 1: "Running Behind" — Tracy Lawrence

15 YEARS AGO  
No. 1: "She's Too Good To Be True" — Exile

20 YEARS AGO  
• No. 1: "Love Will Turn You Around" — Kenny Rogers

25 YEARS AGO  
No. 1: "Don't It Make My Brown Eyes Blue" — Crystal Gayle

# R&R Country Top 50

August 23, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	KENNY CHESNEY The Good Stuff (BNA)	17525	-225	6146	-23	18	151/0
2	2	DIXIE CHICKS Long Time Gone (Monument)	15527	-128	5517	-69	13	151/0
3	3	TIM MCGRAW Unbroken (Curb)	15185	+269	5421	+136	14	151/0
4	4	DARRYL WORLEY I Miss My Friend (DreamWorks)	15052	+655	5356	+149	24	151/0
7	5	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	13567	+1120	4880	+439	21	151/0
6	6	SARA EVANS I Keep Looking (RCA)	12907	-72	4623	+84	25	151/0
9	7	JOE NICHOLS The Impossible (Universal South)	11914	+345	4225	+148	23	151/0
10	8	DIAMOND RIO Beautiful Mess (Arista)	10858	+632	3924	+228	19	150/1
8	9	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	10810	-1308	4027	-412	31	149/0
5	10	GARY ALLAN The One (MCA)	10370	-3321	3672	-1140	32	150/0
12	11	KEITH URBAN Somebody Like You (Capitol)	10224	+784	3521	+237	9	150/2
11	12	MARK CHESNUTT She Was (Columbia)	10151	+471	3610	+97	30	149/1
13	13	PHIL VASSAR American Child (Arista)	8919	+121	3223	+46	18	148/1
16	14	ALAN JACKSON Work In Progress (Arista)	8836	+859	3207	+303	10	148/1
14	15	BLAKE SHELTON Ol' Red (Warner Bros.)	8605	+96	3306	+16	22	139/0
17	16	MARTINA MCBRIDE Where Would You Be (RCA)	7912	+263	2963	+72	17	147/2
15	17	BRAD MARTIN Before I Knew Better (Epic)	7544	-621	2975	-216	29	143/0
18	18	LEE ANN WOMACK Something Worth Leaving Behind (MCA)	6346	-31	2257	-32	14	142/1
19	19	GARTH BROOKS Thicker Than Blood (Capitol)	6173	+125	2325	+85	11	143/3
20	20	MONTGOMERY GENTRY My Town (Columbia)	6168	+417	2319	+136	12	137/4
27	21	FAITH HILL Cry (Warner Bros.)	6024	+2705	1890	+922	2	136/49
21	22	PINMONKEY Barbed Wire And Roses (BNA)	5253	-68	2076	-2	21	138/1
22	23	JO DEE MESSINA Dare To Dream (Curb)	5167	+37	2072	-11	16	134/1
23	24	RASCAL FLATTS These Days (Lyric Street)	5058	+576	1902	+216	10	138/13
24	25	REBECCA LYNN HOWARD Forgive (MCA)	4920	+722	1866	+255	15	132/5
26	26	ANTHONY SMITH If That Ain't Country (Mercury)	3696	+248	1428	+57	19	111/4
25	27	SIXWIRE Look At Me Now (Warner Bros.)	3673	+34	1350	-3	18	116/3
28	28	TAMMY COCHRAN Life Happened (Epic)	3358	+201	1248	+40	12	111/2
29	29	SHEDAISY Mine All Mine (Lyric Street)	3019	+52	1134	+18	15	109/1
32	30	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	2821	+374	1142	+151	6	108/10
33	31	EMERSON DRIVE Fall Into Me (DreamWorks)	2766	+474	979	+155	7	105/9
31	32	KEVIN DENNEY Cadillac Tears (Lyric Street)	2612	+26	975	+8	11	91/0
34	33	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	1841	+384	732	+143	5	78/5
35	34	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	1748	+321	720	+123	5	85/11
44	35	TOBY KEITH Who's Your Daddy? (DreamWorks)	1495	+748	477	+236	4	43/29
36	36	ERIC HEATHERLY The Last Man Committed (DreamWorks)	1321	+34	545	+36	8	70/2
40	37	KELLIE COFFEY At The End Of The Day (BNA)	1276	+245	457	+73	3	65/11
38	38	GEORGE STRAIT Stars On The Water (MCA)	1224	-33	272	+6	6	8/0
45	39	AARON LINES You Can't Hide Beautiful (RCA)	1083	+368	366	+125	2	59/9
Debut	40	BRAD PAISLEY I Wish You'd Stay (Arista)	1077	+440	430	+176	1	57/19
37	41	WILLIE NELSON Maria... (Lost Highway/Mercury)	955	-318	345	-118	8	37/2
42	42	STEVE AZAR Waitin' On Joe (Mercury)	924	+11	409	+22	4	68/10
41	43	JAMES OTTO The Ball (Mercury)	911	-45	374	-21	8	50/5
43	44	J. MICHAEL HARTER Hard Call To Make (Broken Bow)	877	-10	322	+2	10	43/0
50	45	JENNIFER HANSON Beautiful Goodbye (Capitol)	856	+214	332	+76	2	55/9
39	46	LITTLE BIG TOWN Everything Changes (Monument)	816	-264	347	-86	7	62/0
46	47	SHANNON LAWSON Dream Your Way To Me (MCA)	807	+94	338	+31	3	59/8
Debut	48	TERRI CLARK I Just Wanna Be Mad (Mercury)	805	+445	282	+169	1	36/29
48	49	MICHAEL PETERSON Modern Man (Monument)	789	+102	358	+38	3	56/8
49	50	DARYLE SINGLETARY That's Why I Sing This Way (Audium)	641	-28	296	-16	10	32/0

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
FAITH HILL Cry (Warner Bros.)	49
TOBY KEITH Who's Your Daddy? (DreamWorks)	29
TERRI CLARK I Just Wanna Be Mad (Mercury)	29
STEVE HOLY I'm Not Breakin' (Curb)	23
LONESTAR Unusually Unusual (BNA)	22
HOMETOWN NEWS Wheels (VFR)	20
BRAD PAISLEY I Wish You'd Stay (Arista)	19
HOLLY LAMAR These Are The Days (Universal South)	15
RASCAL FLATTS These Days (Lyric Street)	13
GEORGE STRAIT She'll Leave You With A Smile (MCA)	12
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	11
KELLIE COFFEY At The End Of The Day (BNA)	11

## Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
FAITH HILL Cry (Warner Bros.)	+2705
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	+1120
ALAN JACKSON Work In Progress (Arista)	+859
KEITH URBAN Somebody Like You (Capitol)	+784
TOBY KEITH Who's Your Daddy? (DreamWorks)	+748
REBECCA LYNN HOWARD Forgive (MCA)	+722
DARRYL WORLEY I Miss My Friend (DreamWorks)	+655
DIAMOND RIO Beautiful Mess (Arista)	+632
RASCAL FLATTS These Days (Lyric Street)	+576
EMERSON DRIVE Fall Into Me (DreamWorks)	+474

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FAITH HILL Cry (Warner Bros.)	+922
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	+439
ALAN JACKSON Work In Progress (Arista)	+303
REBECCA LYNN HOWARD Forgive (MCA)	+255
KEITH URBAN Somebody Like You (Capitol)	+237
TOBY KEITH Who's Your Daddy? (DreamWorks)	+236
DIAMOND RIO Beautiful Mess (Arista)	+228
RASCAL FLATTS These Days (Lyric Street)	+216
BRAD PAISLEY I Wish You'd Stay (Arista)	+176
TERRI CLARK I Just Wanna Be Mad (Mercury)	+169

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Songs ranked by total plays

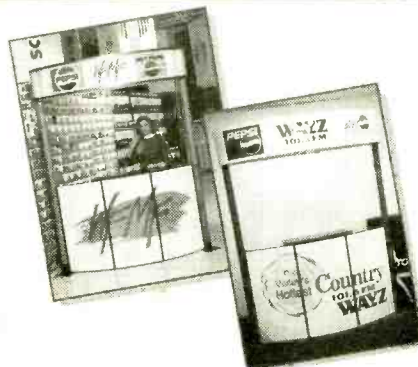
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151 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 8/11-8/17. Bullets appear on songs gaining in points or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Breaker status is awarded to songs reported by 60% of the panel for the first time. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

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# Country Top 50 Indicator

August 23, 2002

## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	DIXIE CHICKS Long Time Gone (Monument)	3460	+20	2745	+25	12	75/0
3	2	TIM MCGRAW Unbroken (Curb)	3458	+100	2724	+79	12	74/0
4	3	DARRYL WORLEY I Miss My Friend (DreamWorks)	3388	+62	2652	+46	23	74/0
1	4	KENNY CHESNEY The Good Stuff (BNA)	3364	-155	2633	-123	17	72/0
6	5	JOE NICHOLS The Impossible (Universal South)	3250	+120	2574	+98	23	74/0
5	6	SARA EVANS I Keep Looking (RCA)	3226	+8	2526	+9	27	74/0
7	7	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	3055	+87	2423	+50	22	73/0
10	8	DIAMOND RIO Beautiful Mess (Arista)	2784	+228	2198	+196	20	74/0
11	9	BLAKE SHELTON Ol' Red (Warner Bros.)	2486	-54	1975	-49	21	70/0
8	10	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	2437	-397	1887	-329	32	60/0
15	11	KEITH URBAN Somebody Like You (Capitol)	2432	+219	1922	+176	8	75/0
12	12	ALAN JACKSON Work In Progress (Arista)	2428	+67	1919	+52	9	75/0
13	13	MARK CHESNUTT She Was (Columbia)	2390	+88	1907	+67	31	68/0
14	14	PHIL VASSAR American Child (Arista)	2282	+15	1814	+9	16	72/0
16	15	MARTINA MCBRIDE Where Would You Be (RCA)	2197	+31	1738	+28	17	75/0
17	16	LEE ANN WOMACK Something Worth Leaving Behind (MCA)	2091	+38	1678	+34	12	73/0
18	17	GARTH BROOKS Thicker Than Blood (Capitol)	1902	-92	1491	-56	10	69/1
9	18	GARY ALLAN The One (MCA)	1898	-715	1446	-628	33	52/0
21	19	MONTGOMERY GENTRY My Town (Columbia)	1894	+201	1510	+147	10	74/2
20	20	BRAD MARTIN Before I Knew Better (Epic)	1762	+15	1393	-8	29	59/1
19	21	JO DEE MESSINA Dare To Dream (Curb)	1744	-37	1396	-19	17	72/1
22	22	RASCAL FLATTS These Days (Lyric Street)	1659	+107	1295	+65	8	72/1
23	23	REBECCA LYNN HOWARD Forgive (MCA)	1603	+73	1285	+71	16	71/1
24	24	PINMONKEY Barbed Wire And Roses (BNA)	1560	+30	1258	+16	18	66/1
25	25	ANTHONY SMITH If That Ain't Country (Mercury)	1288	+87	1061	+72	20	63/2
28	26	KEVIN DENNEY Cadillac Tears (Lyric Street)	1149	+84	922	+72	11	56/2
40	27	FAITH HILL Cry (Warner Bros.)	1132	+743	910	+605	2	64/36
26	28	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	1125	+15	898	+21	5	61/1
27	29	SIXWIRE Look At Me Now (Warner Bros.)	1040	-48	848	-24	16	51/0
29	30	TAMMY COCHRAN Life Happened (Epic)	1005	+55	822	+39	11	56/1
34	31	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	973	+159	777	+131	5	59/4
32	32	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	939	+90	773	+65	4	59/1
31	33	EMERSON DRIVE Fall Into Me (DreamWorks)	936	+83	768	+71	7	56/1
30	34	SHEDAISY Mine All Mine (Lyric Street)	916	-7	766	-12	13	49/0
36	35	BRAD PAISLEY I Wish You'd Stay (Arista)	592	+100	446	+81	2	35/3
44	36	TOBY KEITH Who's Your Daddy? (DreamWorks)	527	+260	449	+248	2	40/26
37	37	ERIC HEATHERLY The Last Man Committed (DreamWorks)	517	+36	417	+21	8	35/0
38	38	STEVE AZAR Waitin' On Joe (Mercury)	505	+69	424	+52	4	36/1
41	39	WILLIE NELSON Maria... (Lost Highway/Mercury)	362	+16	299	+16	6	28/1
46	40	KELLIE COFFEY At The End Of The Day (BNA)	362	+106	304	+78	2	29/5
42	41	SHANNON LAWSON Dream Your Way To Me (MCA)	355	+52	332	+54	3	33/6
35	42	TRISHA YEARWOOD I Don't Paint Myself Into... (MCA)	339	-222	260	-205	7	22/0
43	43	JAMES OTTO The Ball (Mercury)	315	+31	282	+21	7	27/1
48	44	MICHAEL PETERSON Modern Man (Monument)	296	+62	253	+45	2	23/1
39	45	J. MICHAEL HARTER Hard Call To Make (Broken Bow)	284	-120	235	-96	15	15/0
47	46	GEORGE STRAIT Stars On The Water (MCA)	284	+45	219	+31	2	12/1
50	47	AARON LINES You Can't Hide Beautiful (RCA)	260	+48	208	+49	2	20/3
49	48	DARYLE SINGLETARY That's Why I Sing This Way (Audium)	258	+36	201	+21	9	17/1
45	49	LITTLE BIG TOWN Everything Changes (Monument)	238	-24	190	-30	3	16/0
<b>Debut</b>	50	JOSH TURNER She'll Go On You (MCA)	205	+178	167	+137	1	20/10

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 8/11-Saturday 8/17.

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### Most Added®

ARTIST TITLE LABEL(S)	ADDS
FAITH HILL Cry (Warner Bros.)	36
TOBY KEITH Who's Your Daddy? (DreamWorks)	26
TERRI CLARK I Just Wanna Be Mad (Mercury)	13
JOSH TURNER She'll Go On You (MCA)	10
GEORGE STRAIT She'll Leave You With A Smile (MCA)	10
BROOKS & DUNN Every River (Arista/RLG)	8
SHANNON LAWSON Dream Your Way To Me (MCA)	6
JENNIFER HANSON Beautiful Goodbye (Capitol)	6
KELLIE COFFEY At The End Of The Day (BNA)	5
JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	4
LONESTAR Unusually Unusual (BNA)	4
TRICK PONY On A Mission (H2E/WB)	4
HOMETOWN NEWS Wheels (VFR)	4
BRAD PAISLEY I Wish You'd Stay (Arista)	3
AARON LINES You Can't Hide Beautiful (RCA)	3
TANYA TUCKER A Memory Like... (Tucker Time/Capitol)	3
STEVE HOLY I'm Not Breakin' (Curb)	3
MONTGOMERY GENTRY My Town (Columbia)	2
ANTHONY SMITH If That Ain't Country (Mercury)	2
KEVIN DENNEY Cadillac Tears (Lyric Street)	2

### Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
FAITH HILL Cry (Warner Bros.)	+743
TOBY KEITH Who's Your Daddy? (DreamWorks)	+260
DIAMOND RIO Beautiful Mess (Arista)	+228
KEITH URBAN Somebody Like You (Capitol)	+219
MONTGOMERY GENTRY My Town (Columbia)	+201
JOSH TURNER She'll Go On You (MCA)	+178
JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	+159
BROOKS & DUNN Every River (Arista/RLG)	+137
JOE NICHOLS The Impossible (Universal South)	+120
KENNY CHESNEY Young (BNA)	+119

### Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FAITH HILL Cry (Warner Bros.)	+605
TOBY KEITH Who's Your Daddy? (DreamWorks)	+248
DIAMOND RIO Beautiful Mess (Arista)	+196
KEITH URBAN Somebody Like You (Capitol)	+176
MONTGOMERY GENTRY My Town (Columbia)	+147
JOSH TURNER She'll Go On You (MCA)	+137
JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	+131
BROOKS & DUNN Every River (Arista/RLG)	+117
JOE NICHOLS The Impossible (Universal South)	+98
TERRI CLARK I Just Wanna Be Mad (Mercury)	+98
BRAD PAISLEY I Wish You'd Stay (Arista)	+81
TIM MCGRAW Unbroken (Curb)	+79
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+79
KELLIE COFFEY At The End Of The Day (BNA)	+78
ANTHONY SMITH If That Ain't Country (Mercury)	+72
KEVIN DENNEY Cadillac Tears (Lyric Street)	+72
REBECCA LYNN HOWARD Forgive (MCA)	+71
EMERSON DRIVE Fall Into Me (DreamWorks)	+71
MARK CHESNUTT She Was (Columbia)	+67
RASCAL FLATTS These Days (Lyric Street)	+65

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# R&R Bullseye Country Callout

**EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 23, 2002**

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of July 15-21.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
DARRYL WORLEY I Miss My Friend (DreamWorks)	34.0%	75.5%	16.0%	98.0%	5.0%	1.5%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	37.5%	75.3%	16.0%	99.0%	4.3%	3.5%
MARK CHESNUTT She Was (Columbia)	35.5%	74.5%	16.5%	98.0%	5.5%	1.5%
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	40.5%	74.3%	16.8%	98.0%	5.3%	1.3%
GARY ALLAN The One (MCA)	32.3%	74.3%	18.3%	98.8%	5.0%	1.3%
DIAMOND RIO Beautiful Mess (Arista)	28.8%	74.0%	13.8%	96.8%	6.8%	2.3%
MARTINA MCBRIDE Where Would You Be (RCA)	35.0%	73.3%	14.8%	98.3%	7.0%	3.3%
KENNY CHESNEY The Good Stuff (BNA)	36.8%	72.0%	14.5%	98.0%	7.5%	4.0%
TIM MCGRAW Unbroken (Curb)	33.0%	71.5%	19.3%	98.5%	4.5%	3.3%
JOE NICHOLS The Impossible (Universal/South)	35.0%	71.3%	18.0%	98.0%	6.5%	2.3%
DIXIE CHICKS Long Time Gone (Monument)	37.0%	69.8%	17.3%	98.3%	7.0%	4.3%
ALAN JACKSON Work In Progress (Arista)	26.5%	69.3%	15.8%	95.3%	8.3%	2.0%
PHIL VASSAR American Child (Arista)	35.5%	68.5%	17.8%	97.3%	8.8%	2.3%
BRAD MARTIN Before I Knew Better (Epic)	30.8%	68.3%	19.5%	97.5%	8.0%	1.8%
SARA EVANS I Keep Looking (RCA)	32.3%	68.0%	19.8%	98.5%	7.0%	3.8%
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	23.0%	66.3%	18.0%	92.8%	7.0%	1.5%
BLAKE SHELTON Ol' Red (Warner Bros.)	34.5%	65.8%	18.5%	97.3%	8.8%	4.3%
KEITH URBAN Somebody Like You (Capitol)	26.3%	64.8%	22.8%	95.0%	6.0%	1.5%
SIXWIRE Look At Me Now (Warner Bros.)	24.5%	62.0%	21.3%	92.8%	7.8%	1.8%
GARTH BROOKS Thicker Than Blood (Capitol)	24.0%	62.0%	17.8%	91.5%	9.5%	2.3%
RASCAL FLATTS These Days (Lyric Street)	21.8%	61.8%	22.0%	92.8%	8.3%	0.8%
PINMONKEY Barbed Wire And Roses (BNA)	27.3%	61.0%	18.0%	96.5%	12.8%	4.8%
TAMMY COCHRAN Life Happened (Epic)	24.0%	59.5%	20.8%	90.8%	10.0%	0.5%
JOHN MICHAEL MONTGOMERY 'Til Nothin'... (Warner Bros.)	21.3%	58.8%	19.0%	89.3%	9.0%	2.5%
REBECCA LYNN HOWARD Forgive (MCA)	20.5%	58.5%	16.3%	89.3%	11.0%	3.5%
SHEDAISY Mine All Mine (Lyric Street)	18.5%	58.5%	26.0%	95.0%	7.8%	2.8%
LEE ANN WOMACK Something Worth Leaving Behind (MCA)	25.0%	58.3%	21.0%	94.0%	11.5%	3.3%
KEVIN DENNEY Cadillac Tears (Lyric Street)	20.5%	56.0%	15.0%	90.0%	17.3%	1.8%
ANTHONY SMITH If That Ain't Country (Mercury)	21.8%	55.8%	21.8%	94.0%	12.5%	4.0%
ERIC HEATHERLY Last Man Committed (DreamWorks)	20.0%	55.8%	21.0%	83.3%	5.0%	1.5%
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	18.8%	55.8%	21.0%	87.0%	9.0%	1.3%
MONTGOMERY GENTRY My Town (Columbia)	22.5%	55.0%	23.0%	91.3%	9.5%	3.8%
JO DEE MESSINA Dare To Dream (Curb)	18.5%	53.3%	26.3%	94.0%	10.8%	3.8%
EMERSON DRIVE Fall Into Me (DreamWorks)	17.5%	51.8%	20.3%	84.8%	9.8%	3.0%
LITTLE BIG TOWN Everything Changes (Monument)	14.0%	50.0%	27.3%	88.8%	9.3%	2.3%

## Bullseye CALLOUT™

**Password of the Week:** Bonadies.  
**Question of the Week:** Think about your favorite Country radio station and how you listen to it. What are the important things your favorite station does? When you listen, which of the following is more important to you?

- 1. New music from new singers
- 2. Older music from current stars
- 3. Fewer interruptions/More music
- 4. Contests and promotions
- 5. Info, news, weather, traffic, etc.

### Total

- 1: 19%
- 2: 29%
- 3: 42%
- 4: 5%
- 5: 5%

### P1

- 1: 17%
- 2: 31%
- 3: 43%
- 4: 5%
- 5: 4%

### P2

- 1: 24%
- 2: 25%
- 3: 40%
- 4: 6%
- 5: 5%

### Male

- 1: 19%
- 2: 30%
- 3: 39%
- 4: 7%
- 5: 5%

### Female

- 1: 20%
- 2: 27%
- 3: 44%
- 4: 4%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot. In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS. MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. WEST: Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2002 R&R Inc. © 2002 Bullseye Marketing Research Inc.

## Country Crossroads

Top country hits and artist interviews along with Grammy winner Bill Mack's comments about living.

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**America's Best Testing Country Songs 12+  
For The Week Ending 8/23/02.**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
KENNY CHESNEY The Good Stuff (BNA)	4.36	4.32	99%	20%	4.34	99%	24%
TOBY KEITH Courtesy Of The Red... (DreamWorks)	4.35	4.42	99%	27%	4.29	99%	29%
GARY ALLAN The One (MCA)	4.30	4.28	96%	20%	4.22	96%	25%
JOE NICHOLS The Impossible (Universal South)	4.29	4.24	90%	16%	4.14	93%	21%
DIAMOND RIO Beautiful Mess (Arista)	4.26	4.18	93%	15%	4.19	94%	15%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	4.26	4.22	99%	22%	4.14	98%	24%
DARRYL WORLEY I Miss My Friend (DreamWorks)	4.23	4.19	97%	22%	4.05	98%	30%
MARK CHESNUTT She Was (Columbia)	4.17	4.21	93%	17%	4.05	94%	21%
TIM MCGRAW Unbroken (Curb)	4.15	4.11	94%	18%	4.16	94%	17%
RASCAL FLATTS These Days (Lyric Street)	4.14	4.01	79%	6%	4.21	78%	6%
MARTINA MCBRIDE Where Would You Be (RCA)	4.14	4.16	95%	19%	4.08	95%	21%
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	4.13	4.06	99%	24%	3.89	98%	29%
BRAD MARTIN Before I Knew Better (Epic)	4.12	4.13	92%	14%	4.05	93%	17%
KEITH URBAN Somebody Like You (Capitol)	4.10	4.15	85%	9%	4.16	82%	8%
GEORGE STRAIT Living And Living Well (MCA)	4.09	4.16	99%	30%	3.88	99%	39%
ALAN JACKSON Work In Progress (Arista)	4.08	4.07	92%	11%	3.85	90%	15%
SARA EVANS I Keep Looking (RCA)	4.05	4.15	92%	20%	4.05	94%	20%
MONTGOMERY GENTRY My Town (Columbia)	3.99	4.04	84%	13%	4.05	85%	11%
SIXWIRE Look At Me Now (Warner Bros.)	3.97	3.89	70%	8%	3.98	72%	9%
TAMMY COCHRAN Life Happened (Epic)	3.96	3.81	69%	9%	3.84	72%	11%
BLAKE SHELTON Ol' Red (Warner Bros.)	3.93	3.90	97%	30%	3.83	97%	33%
REBECCA LYNN HOWARD Forgive (MCA)	3.89	3.91	66%	9%	3.90	70%	11%
ANTHONY SMITH If That Ain't Country (Mercury)	3.87	3.78	75%	11%	3.82	74%	13%
PHIL VASSAR American Child (Arista)	3.86	3.94	93%	24%	3.86	95%	24%
LEE ANN WOMACK Something Worth... (MCA)	3.85	3.86	86%	18%	3.91	90%	18%
DIXIE CHICKS Long Time Gone (Monument)	3.77	3.87	97%	35%	3.86	98%	32%
PINMONKEY Barbed Wire And Roses (BNA)	3.76	3.63	88%	22%	3.63	90%	25%
JO DEE MESSINA Dare To Dream (Curb)	3.75	3.75	86%	20%	3.73	86%	21%
GARTH BROOKS Thicker Than Blood (Capitol)	3.54	3.66	87%	25%	3.58	87%	23%
SHEDAISY Mine All Mine (Lyric Street)	3.50	-	75%	18%	3.69	77%	15%

Total sample size is 641 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 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

## New & Active

**AARON TIPPIN** If Her Lovin'... (Lyric Street)  
Total Plays: 221, Total Stations: 29, Adds: 2

**JOSH TURNER** She'll Go On You (MCA)  
Total Plays: 125, Total Stations: 17, Adds: 7

**LONESTAR** Unusually Unusual (BNA)  
Total Plays: 194, Total Stations: 31, Adds: 22

**STEVE HOLY** I'm Not Breakin' (Curb)  
Total Plays: 87, Total Stations: 28, Adds: 23

**RADNEY FOSTER** Everyday Angel (Dualtone)  
Total Plays: 178, Total Stations: 20, Adds: 2

**GEORGE STRAIT** She'll Leave You... (MCA)  
Total Plays: 81, Total Stations: 13, Adds: 12

**TRICK PONY** On A Mission (H2E/WB)  
Total Plays: 178, Total Stations: 11, Adds: 6

**BROOKS & DUNN** Every River (Arista/RLG)  
Total Plays: 61, Total Stations: 11, Adds: 10

**DUSTY DRAKE** And Then (Warner Bros.)  
Total Plays: 154, Total Stations: 23, Adds: 5

**HOMETOWN NEWS** Wheels (VFR)  
Total Plays: 20, Total Stations: 21, Adds: 20

**TANYA TUCKER** A Memory... (Tucker Time/Capitol)  
Total Plays: 131, Total Stations: 16, Adds: 5

**HOLLY LAMAR** These Are... (Universal South)  
Total Plays: 17, Total Stations: 16, Adds: 15

Songs ranked by total points.

# The New Album Gallery



## BlackHawk Spirit Dancer (Columbia)

BlackHawk are back, with their Columbia/Nashville debut, *Spirit Dancer*, an album full of emotion and spirituality that comes on the heels of the death of their partner and brother-in-arms Van Stephenson and a change in record labels. The album includes "Days of America," a testament to the American spirit; "One Night in New Orleans," a zesty, Cajun-flavored romp; "Brothers of the Southland," a nod to the Southern rock movement; and the Native American-tinged title track, a tribute to Stephenson and his spirit. "This record tells you who we've become," says BlackHawk lead singer Henry Paul. "At this time in our lives, we want to address some of the issues that go into making us better people — people trying to make some progress as individuals in the business of living."



## Dixie Chicks Home (Open Wide/Monument)

The Dixie Chicks have come home to roost with their latest album, the aptly titled *Home*. The long-awaited followup to the multi-Platinum *Fly* was recorded at Cedar Creek Studio in the trio's hometown of Austin — at a console that once belonged to Elvis. With lead singer Natalie Maines' father, Lloyd Maines, at the helm, the Chicks have created a hybrid collection that celebrates their musical roots through tunes like the hauntingly stirring "A Home," written by Maia Sharp and her father, Randy Sharp, and "I Believe in Love," a song the Chicks penned with Marty Stuart and performed on a national telethon after 9/11. The trio chose several interesting covers for the album as well, among them Radney Foster's sweet lullaby to his son, "Godspeed (Sweet Dreams)," the Fleetwood Mac classic "Landslide" and Patti Griffin's stirring "Top of the World."



## J. Michael Harter Unexpected Change (Broken Bow)

Newcomer J. Michael Harter's first album illustrates his wide-ranging influences, from George Strait and Garth Brooks to The Dave Matthews Band, by way of a wide array of musical styles and textures. From the debut single, "Hard Call to Make," about a father and son's evolving relationship, to the hard-driving intensity of "Sugar and Gasoline" to the introspective "I'm Loving You," the songs paint their pictures from a broad palette. And in the autobiographical "Everything in Arizona," an account of the singer-songwriter's trip east from his home state to Tennessee, Harter lays out his life experiences and lays bare his soul.



## Montgomery Gentry My Town (Columbia)

Eddie Montgomery and Troy Gentry chose the Jeffrey Steele-penned "My Town," a song about the value of staying attached to your roots, to anchor their third album. *My Town* continues in the vein of Montgomery Gentry's earlier collections, shooting straight to the heart of those hard-working, good-timin' folks whose grit and soul make this country run. To crank things up a notch, the duo recruited some different players for their latest album, bringing Rolling Stones vet Chuck Leavell, John Mellencamp alum David Grissom and B3 smoker Johnny Neel on board. Former NRBQ'er Al Anderson steps in to help on the rollicking juke-joint number "Why Do I Feel Like Running." Tunes like "Break My Heart Again" and "Lonesome" are reminiscent of the stone-cold ache that struck a chord with so many in "Cold One Comin' On."



## Sixwire Sixwire (Warner Bros.)

Sixwire's self-titled debut album is unusual in that it features a set of songs written, produced and performed by the band's five members, who take their name from an instrument on which several of them are particularly proficient, the six-string guitar. Andy Childs, Steve Mandile, Robb Houston, John Howard and Chuck Tilley logged plenty of time in bands and working for other artists — including Phil Vassar, Faith Hill and Randy Travis — before joining forces for a collective project. This album stretches from high-spirited tunes like the debut single, "Look at Me Now," to the album's closer, the poignant and touching "Brave Soul," a tribute penned by all five members to the everyday hero in all of us.




**KID KELLY**

kkelly@radioandrecords.com

## A Core Artist, Indicted For A Crime

□ A contingency plan for when things go bad

By Mike McVay

**I**t sounds almost as if it could be the title of a FOX-TV program: When Singers and Songwriters Go Bad. But it happened. R. Kelly, a world-renowned artist and talented performer, was indicted on 24 counts of child pornography. In what seemed like moments after law-enforcement officials made that announcement, McVay Media President **Mike McVay** made his own announcement: He recommended that his AC clients place all R. Kelly songs in the "hold" category.

Following that drama, questions arose. What should radio stations do, if anything, when an artist they play is indicted for a crime? Does it depend on the type of crime?

What if the artist does something not necessarily criminal, but politically incorrect — such as Sinead O'Connor tearing a picture of the pope in half on Saturday Night Live? It's only rock 'n' roll, as they say, so it's only a matter of time before this kind of thing rears its ugly head again in some way, shape or form. Luckily, the next time it does, you'll know what to do, thanks to what McVay has to say in this week's column.


**Mike McVay**

them in a "hold" category. Our CHR, Pop/Alternative and Hot AC clients were not instructed to pull the song — the difference being that those stations tend to be more contemporary and do not carry the same family-values promise to their audience.

When Jackson worked out an agreement and all charges were dropped, his songs were readded at our radio stations — without fanfare. The same will hold true for Kelly. Should this artist have the charges dropped or overturned, we will not hesitate to immediately return his music to our AC stations' playlists.

ent from making improper statements or comments.

### Pro And Con

The statement that I issued to program directors instructing them to place Kelly's music on hold prompted telephone calls from both local and national newspapers, as well as two different television networks. Obviously, I also received an irate telephone call or two from the record label.

We opted to avoid talking to the press because we were not looking for publicity for McVay Media. Our radio stations, however, may have decided to talk to the local TV station and newspaper. If they did so, they were instructed in advance to stick to the facts and to note that the music would be readded once the artist's legal problems were resolved. A ruling of innocent, an overturned verdict, a plea bargain or an out-of-court settlement would result in the music being readded to the station.

We did not drop songs by Sinead O'Connor after she tore up the picture of the pope. Her action was politically incorrect, but many artists have made moves that are politically incorrect. The difference between an act that is politically incorrect and one that is legally and morally wrong is that the latter results in detention and jail time. The former generates publicity, which makes for content for a good show.

People may be pro or con when it comes to tearing the pope's picture, but it is tough to be pro on an issue like child pornography.

Mike McVay is President of McVay Media. He can be reached at 440-892-1910 or via e-mail at mcvaymedia@aol.com.

### TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 201-836-9333 or e-mail:

kkelly@radioandrecords.com

## A Suggested 'Punch List'

Here, Mike McVay provides a few things to think about when an artist you play gets into legal trouble.

Are the artist's songs important to the core of your format?

Is the activity that the artist has been accused of something that could generate inappropriate conversation by your air talent?

Have listeners phoned the radio station to share their negative reactions when the artist's music has been played?

Does your radio station have family values that are evident to your audience?

Do you promote these values on the air by saying that you are safe for the whole family?

Upon hearing that an artist has been indicted, make a determination as to whether or not you should place that artist's music on hold.

Issue a press release to local television and newspapers noting that the artist's songs have been dropped. Do not cite moral reasons for the decision; rather, state that it is in keeping with the "safe for the whole family" pledge made by the station.

Choose one person at your station to serve as spokesperson to the press. You get in trouble when people say too much or say things that are inappropriate.

Indicate to the press that the music is "on hold" and that, in fact, it will be readded to the station should the charges be dropped and the artist cleared.


**THERE YOU ARE**

Josh Groban celebrated the success of his No. 1 hit "To Where You Are" with a special performance for 10 lucky winners of a KOST/Los Angeles contest. The concert took place during a special *Mark & Kim Morning Show* breakfast. Seen here after the performance are (l-r) KOST Asst. PD/MD Stella Schwartz, Groban and Reprise National Director/Adult Formats Katie Seidel.


**HE LOVES ME, SHE LOVES ME NOT**

Michael Bolton recently paid a visit to Jones Radio Network headquarters to hang with the one and only Big D — Delilah. From all appearances, it seems that Michael enjoys listening to Delilah's show just as much as she enjoys his music.

**Many AC stations today tout themselves on the air as being safe for the whole family. It is not safe if a disc jockey is doing jokes about child pornography.**

Our recommendation to return the music to the air would be accompanied by a memo from me to our programmers asking that they instruct their talent to avoid making any statement that could be considered lewd and lascivious. Information as to charges being dropped or overturned would air on the station inside the newscast.

### Keep The 'Family Safe' Promise

The R. Kelly situation is one that I reacted to quickly, mainly because I was hearing from program directors who were asking if they should continue to play his music. My fear was not that someone would hear an R. Kelly song and immediately become embroiled in their own child-pornography ring, but, rather, that some air personality would make an inappropriate comment that would devalue the station's "family safe" promise.

Many AC stations today tout themselves on the air as being safe for the whole family. It is not safe if a disc jockey is doing jokes about child pornography, if you're airing stories about child pornography or if you say anything that puts a parent in an embarrassing situation where a child might ask, "Mommy, what's he talking about?" That is the reason we asked stations to put Kelly's music on hold.

This is not the first instance in which we have had programmers pull a song from the radio because a singer or artist was involved in controversy. When Michael Jackson was accused of molesting a preteen, we recommended that AC stations pull all of Jackson's music.

Note that in the cases of both Kelly and Jackson, everything was centered on AC pulling the songs and placing

# R&R AC Top 30

August 23, 2002

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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	<b>JOSH GROBAN</b> To Where You Are (143/Reprise)	2273	-49	268361	21	114/0
3	2	<b>CELINE DION</b> A New Day Has Come (Epic)	2216	+26	265334	28	118/0
4	3	<b>FIVE FOR FIGHTING</b> Superman (It's Not Easy) (Aware/Columbia)	2168	+54	263180	40	117/0
2	4	<b>DARYL HALL &amp; JOHN OATES</b> Do It For Love (BMG/Heritage)	2161	-72	282033	14	110/0
7	5	<b>VANESSA CARLTON</b> A Thousand Miles (A&M/Interscope)	2141	+213	309602	17	104/3
5	6	<b>BRYAN ADAMS</b> Here I Am (A&M/Interscope)	1989	+19	251812	13	107/0
6	7	<b>ENRIQUE IGLESIAS</b> Hero (Interscope)	1785	-170	227450	44	118/0
8	8	<b>MARC ANTHONY</b> I Need You (Columbia)	1619	-86	197863	27	108/0
9	9	<b>JO DEE MESSINA</b> Bring On The Rain (Curb)	1473	-65	140977	28	105/0
10	10	<b>CELINE DION</b> I'm Alive (Epic)	1456	+13	242115	10	101/1
11	11	<b>SHERYL CROW</b> Soak Up The Sun (A&M/Interscope)	1383	0	170159	15	79/2
12	12	<b>LONESTAR</b> I'm Already There (BNA)	1226	-72	151513	50	107/0
13	13	<b>JAMES TAYLOR</b> On The 4th Of July (Columbia)	1028	+155	135608	8	85/1
14	14	<b>JOHN MAYER</b> No Such Thing (Aware/Columbia)	836	+24	116321	13	61/2
16	15	<b>ELTON JOHN</b> Original Sin (Rocket/Universal)	757	+1	138174	12	84/0
21	16	<b>JIM BRICKMAN F/JANE KRAKOWSKI</b> You (Windham Hill/RCA Victor)	651	+146	63660	2	77/19
17	17	<b>BONNIE RAITT</b> Silver Lining (Capitol)	595	+40	60634	4	81/2
19	18	<b>NORAH JONES</b> Don't Know Why (Blue Note/Virgin)	580	+51	78866	4	62/9
18	19	<b>MARC ANTHONY</b> I've Got You (Columbia)	559	+28	109206	9	60/2
20	20	<b>CALLING</b> Wherever You Will Go (RCA)	512	-17	89479	19	30/0
22	21	<b>BRUCE SPRINGSTEEN</b> The Rising (Columbia)	498	-5	77998	6	49/1
24	22	<b>TAMARA WALKER</b> Angel Eyes (Curb)	408	-77	41726	11	61/0
25	23	<b>KATHY MATTEA</b> They Are The Roses (Narada)	292	+15	21447	6	49/1
27	24	<b>KENNY G F/CHANTE MOORE</b> One More Time (Arista)	274	+3	27715	2	44/5
26	25	<b>BEN GREEN</b> Two To One (ASRC/Artemis)	272	-4	21429	5	43/4
29	26	<b>AVRIL LAVIGNE</b> Complicated (Arista)	267	+26	78024	3	16/1
28	27	<b>CHER</b> A Different Kind Of Love Song (Warner Bros.)	261	+17	40607	2	42/3
<b>Debut</b>	28	<b>LEANN RIMES</b> Life Goes On (Curb)	229	+134	35864	1	62/36
<b>Debut</b>	29	<b>SOLUNA</b> For All Time (DreamWorks)	228	+27	51790	1	39/6
<b>Debut</b>	30	<b>KELLIE COFFEY</b> When You Lie Next To Me (BNA)	222	+113	21619	1	47/12

120 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 8/11-8/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs between No. 11 and No. 15 are moved to recurrent after 50 weeks. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## New & Active

**THE CORRS F/BONO** When The Stars Go Blue (143/Lava/Atlantic)  
Total Plays: 175, Total Stations: 26, Adds: 4

**JACK RUSSELL** For You (Knight)  
Total Plays: 110, Total Stations: 26, Adds: 3

**MICHAEL BOLTON** Dance With Me (Jive)  
Total Plays: 109, Total Stations: 37, Adds: 16

**CHRIS EMERSON** All Because Of You (Monomoy)  
Total Plays: 107, Total Stations: 29, Adds: 4

**GLORIA GAYNOR** I Never Knew (Logic)  
Total Plays: 78, Total Stations: 17, Adds: 3

**SERAH** Crazy Love (Great Northern)  
Total Plays: 55, Total Stations: 16, Adds: 4

Songs ranked by total plays

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
<b>LEANN RIMES</b> Life Goes On (Curb)	36
<b>J. BRICKMAN F/J. KRAKOWSKI</b> You (Windham Hill/RCA Victor)	19
<b>MICHAEL BOLTON</b> Dance With Me (Jive)	16
<b>KELLIE COFFEY</b> When You Lie Next To Me (BNA)	12
<b>NORAH JONES</b> Don't Know Why (Blue Note/Virgin)	9
<b>SOLUNA</b> For All Time (DreamWorks)	6
<b>KENNY G F/CHANTE MOORE</b> One More Time (Arista)	5
<b>BEN GREEN</b> Two To One (ASRC/Artemis)	4
<b>CHRIS EMERSON</b> All Because Of You (Monomoy)	4
<b>THE CORRS F/BONO</b> When The Stars... (143/Lava/Atlantic)	4
<b>SERAH</b> Crazy Love (Great Northern)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>VANESSA CARLTON</b> A Thousand Miles (A&M/Interscope)	+213
<b>JAMES TAYLOR</b> On The 4th Of July (Columbia)	+155
<b>J. BRICKMAN F/J. KRAKOWSKI</b> You (Windham Hill/RCA Victor)	+146
<b>LIONEL RICHIE</b> Angel (Island/IDJMG)	+134
<b>LEANN RIMES</b> Life Goes On (Curb)	+134
<b>KELLIE COFFEY</b> When You Lie Next To Me (BNA)	+113
<b>LEANN RIMES</b> I Need You (Curb)	+100
<b>MICHAEL BOLTON</b> Dance With Me (Jive)	+93
<b>S CLUB 7</b> Never Had A Dream... (A&M/Interscope)	+73
<b>BACKSTREET BOYS</b> More Than That (Jive)	+65

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>MATCHBOX TWENTY</b> If You're Gone (Lava/Atlantic)	1348
<b>ENYA</b> Only Time (Reprise)	1200
<b>LEE ANN WOMACK</b> I Hope You Dance (MCA/Universal)	1181
<b>DIDO</b> Thankyou (Arista)	1127
<b>TRAIN</b> Drops Of Jupiter (Tell Me) (Columbia)	1036
<b>SAVAGE GARDEN</b> I Knew I Loved You (Columbia)	959
<b>LEANN RIMES</b> I Need You (Curb)	890
<b>'N SYNC</b> This I Promise You (Jive)	787
<b>FAITH HILL</b> The Way You Love Me (Warner Bros.)	784
<b>FAITH HILL</b> There You'll Be (Warner Bros.)	781
<b>UNCLE KRACKER</b> Follow Me (Top Dog/Lava/Atlantic)	754
<b>H. LEWIS &amp; G. PALTROW</b> Cruisin' (Hollywood)	738
<b>MICHAEL BOLTON</b> Only A Woman Like You (Jive)	717

R&R Station Playlists have moved to the web.  
See all of our monitored reporters at  
www.radioandrecords.com.

# OUT OF MY HEART (INTO YOUR HEAD)

## IMPACTING MAINSTREAM AC NOW!!!

### EARLY ADDS!!

<b>KKLT</b> Phoenix	<b>KLSY</b> Seattle	<b>KBEE</b> Salt Lake City
<b>WDOK</b> Cleveland	<b>WMGN</b> Madison	<b>KMGA</b> Albuquerque

### HOT AC Numbers

Mediabase: **27** - **24** / 797 spins + 132  
BDS: **28\*** - **25\*** / 681 spins + 87

### Television Appearances:

8/15 Regis & Kelley	9/15 The View
8/19 Teen Choice Awards	9/17 The Wayne Brady Show
8/21 MTV TRL Performance	More TBA
8/27 Access Hollywood	

RateTheMusic.com BY MEDIABASE™

America's Best Testing AC Songs 12+ For The Week Ending 8/23/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top AC songs like 'I'm Alive' by Celine Dion and 'Here I Am' by Bryan Adams.

Total sample size is 316 respondents. Total average favorability estimates are based on a scale of 1-5. Total burn represents the number of respondents who said they are tired of hearing the song.

Indicator

Most Added®

- KASEY CHAMBERS Not Pretty Enough (Warner Bros.)
VANESSA CARLTON A Thousand Miles (A&M/Interscope)
JOSH GROBAN To Where You Are (143/Reprise)
CELINE DION I'm Alive (Epic)
NORAH JONES Don't Know Why (Blue Note/Virgin)

PLEASE SEND YOUR PHOTOS

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Reporters

Grid of reporter information by state, including names, stations, and contact details for various regions like Albany, NY; Birmingham, AL; Corpus Christi, TX; etc.

\*Monitored Reporters 137 Total Reporters 120 Total Monitored 17 Total Indicator 14 Current Indicator Playlists Note: WKTI/Milwaukee, WI moves from AC to Hot AC. Did Not Report, Playlist Frozen (3): KEZA/Fayetteville, AR WHOM/Portland, ME WGN/Wilmington, NC



Our Lady Peace's "Somewhere Out There" (Columbia) has totally taken us and our listeners by storm! It has great phones from females — and males too. We jumped on this song early, and we believe in it. It's going to be a major hit and huge for us. • Score another for Goo Goo Dolls. They strike gold again



with "Big Machine" (Warner Bros.) And, in my opinion, *Gutterflower* is definitely one of the best albums of the year. • WALV is also receiving a great response for newcomers Jennifer Love Hewitt's "BareNaked" (Jive) and Hoobastank's "Running Away" (Island/IDJMG). It's great to find and play records that our listeners can react to on the first spin.

**A**fter scoring Most Added honors last week, Uncle Kracker debuts at No. 39 on the Hot AC chart with "In a Little While" (Lava/Atlantic). The song is second Most Increased and ties The Calling's "Could It Be Any Harder" (RCA) for Most Added this week ... Goo Goo Dolls' "Big Machine" (Warner Bros.) also continues its rapid ascent and jumps 16-13\*, up 217 plays ... Avril Lavigne's "Complicated" (Arista) holds No. 1 status for the fifth consecutive week and repeats last week's feat by picking up almost 900 plays more than its closest competitor ... At AC, Jim Brickman's "You" (featuring TV's Jane Krakowski) rockets to No. 16 after last week's exceptional debut ... Vanessa Carlton's "A Thousand Miles" (A&M/Interscope) powers into the top five, up 213 plays ... Josh Groban's "To Where You Are" (143/Reprise) repeats at No. 1 and is No. 1 with females 25-54 and 35-54 on RateTheMusic ... Debuting: LeAnn Rimes' "Life Goes On" (Curb), which is AC's Most Added this week, with 36; Soluna's "For All Time" (DreamWorks); and Kellie Coffey's "When You Lie Next to Me" (BNA).



— Kid Kelly, AC/Hot AC Editor

## artist activity

**ARTIST: Soluna**  
**LABEL: DreamWorks**

By KID KELLY/AC-HOT AC EDITOR



Soluna

Meet America Olivo, T Lopez, Aurora Rodriguez and Jessica Castellanos, better known as the four-woman musical experience called Soluna. The Spanish name *Soluna* expresses the contrast of the sun and moon, and Rodriguez says, "The sun is full of fire and strength, while the moon is romantic, mysterious and sweet. Our music is like that, alternating between power and vulnerability."

Soluna have been hard at work this summer on the road with Latin AC heartthrobs Marc Anthony and Enrique Iglesias, and their labor has already paid off on R&R's CHR/Pop chart. Their current single is "For All Time," and many an AC programmer is beginning to find that Soluna offer a sound that stands out from the current sameness.

The quartet formed in the late '90s and signed with DreamWorks last year, and their debut album, *For All Time* — also available in Spanish — demonstrates their depth and diversity. Soluna's music ranges from ballads like the title track and "I'll Be Waiting" to such high-energy dance songs as "Bring It to Me" and "Don't Want to Live My Life." As Olivo says, "The heart of our record is pop, flavored with different spices, such as Latin music and R&B." (Pardon me if I jump in here with a *my caliente*.) Olivo goes on, "When the four of us are singing and we're totally locked in harmony, the experience is a high in itself. It's a great feeling to be wrapped in harmony like that."

The four members of Soluna are all of Latin American descent, but Latin music is one influence among many for them, from the sounds of Ella Fitzgerald and Billie Holiday to The Beatles, Stevie Wonder and Whitney Houston. Additionally, Rodriguez brings the inspiration of her father's work and his musical back-

ground. "My father was a minister for 12 years," she says. "He was also in a quintet called The Kings Five. When my family took road trips, my dad would assign different parts, and we'd sing harmony as we drove."

Soluna began when Rodriguez, then studying voice at the California Institute of the Arts, met Olivo. The two became friends, and they stayed in touch when Olivo later left for New York to attend Juilliard. At about that time a mutual friend (who was also a record producer) introduced them to Jessica Castellanos, and the three hit it off immediately. Then, Olivo says, "It was kismet, because as soon as we started to look, we found T."

Lopez agrees that fate seems to have had a hand in completing Soluna. She explains, "My dad was managing a small auto body shop, and one day this producer stopped in. He saw my picture on my dad's desk, and my dad told him I sang. The producer said I should give him a call. So I called and sang 'Amazing Grace' over the phone. When I was done he gave me Jessica's number, and that was that."

For all the diversity of their music, Soluna remain at the heart of today's sound. Rodriguez reflects, "In 10 years we want someone to hear one of the songs from this album and say, 'I remember singing along to this when I was with my boyfriend,' and have that feeling again. We hope our songs have that kind of connection with people. We want to give them good memories."



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# R&R Hot AC Top 40

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August 23, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	<b>1</b>	AVRIL LAVIGNE Complicated (Arista)	4080	+89	415220	19	88/0
3	2	JIMMY EAT WORLD The Middle (DreamWorks)	3217	-48	326471	23	83/0
2	3	SHERYL CROW Soak Up The Sun (A&M/Interscope)	3180	-152	307925	26	85/0
5	<b>4</b>	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3092	+96	318270	25	82/0
4	5	JOHN MAYER No Such Thing (Aware/Columbia)	3034	-59	310958	27	81/0
6	6	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	2764	-116	253007	15	77/0
7	<b>7</b>	DAVE MATTHEWS BAND Where Are You Going (RCA)	2568	+67	258227	14	82/0
8	8	CALLING Wherever You Will Go (RCA)	2410	-37	256904	48	84/0
9	<b>9</b>	CREED One Last Breath (Wind-up)	2386	+80	194693	13	76/1
10	10	NO DOUBT Hella Good (Interscope)	1964	-29	169039	17	57/0
11	11	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1934	-48	192811	42	79/1
12	<b>12</b>	JACK JOHNSON Flake (Enjoy/Universal)	1909	+56	209767	15	74/4
16	<b>13</b>	GOO GOO DOLLS Big Machine (Warner Bros.)	1665	+217	175028	5	78/1
13	14	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1643	-110	184581	30	60/1
15	<b>15</b>	NORAH JONES Don't Know Why (Blue Note/Virgin)	1600	+149	170206	9	67/1
17	<b>16</b>	BRUCE SPRINGSTEEN The Rising (Columbia)	1456	+24	157944	8	68/0
18	17	ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)	1241	-123	107669	11	62/0
20	<b>18</b>	OUR LADY PEACE Somewhere Out There (Columbia)	1162	+56	117852	10	58/1
21	19	DIRTY VEGAS Days Go By (Capitol)	1079	-26	97277	11	50/0
22	<b>20</b>	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1056	+139	77329	5	65/10
19	21	PINK Don't Let Me Get Me (Arista)	1024	-94	93636	18	34/0
28	<b>22</b>	SHERYL CROW Steve McQueen (A&M/Interscope)	882	+293	113124	2	57/9
25	<b>23</b>	ELVIS VS. JXL A Little Less Conversation (RCA)	872	+78	74805	6	38/0
27	<b>24</b>	BBMAK Out Of My Heart (Into Your...) (Hollywood)	797	+132	84301	7	44/3
26	<b>25</b>	311 Amber (Volcano)	755	+2	69887	8	36/1
24	26	DISHWALLA Somewhere In The Middle (Immergent)	654	-168	46333	15	38/0
29	<b>27</b>	DUNCAN SHEIK On A High (Atlantic)	619	+92	72839	4	50/6
33	<b>28</b>	PINK Just Like A Pill (Arista)	610	+130	48545	3	19/1
23	29	THE CORRS F/BONO When The Stars Go Blue (143/Lava/Atlantic)	563	-340	63210	16	42/0
36	<b>30</b>	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	555	+138	113829	2	32/10
31	<b>31</b>	COLDPLAY In My Place (Capitol)	547	+50	55674	5	40/5
30	<b>32</b>	SPLENDER Save It For Later (J)	523	+6	36107	6	36/0
35	<b>33</b>	NINE DAYS Good Friend (Epic)	517	+69	46433	2	36/3
34	<b>34</b>	NICKELBACK Too Bad (Roadrunner/IDJMG)	481	+3	34229	15	15/0
38	<b>35</b>	JENNIFER LOVE HEWITT BareNaked (Jive)	411	+29	29590	3	34/2
40	<b>36</b>	STRETCH PRINCESS Freakshow (Wind-up)	410	+63	31965	2	31/2
37	37	JEWEL This Way (Atlantic)	368	-18	33151	4	26/0
39	38	ENRIQUE IGLESIAS Escape (Interscope)	326	-52	63000	15	7/0
<b>Debut</b>	<b>39</b>	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	288	+241	26693	1	34/15
—	40	SEVEN AND THE SUN Walk With Me (Atlantic)	283	-52	18014	9	13/0

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	15
CALLING Could It Be Any Harder (RCA)	15
MICHELLE BRANCH Goodbye To You (Maverick/WB)	10
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	10
SHERYL CROW Steve McQueen (A&M/Interscope)	9
BON JOVI Everyday (Island/IDJMG)	7
DUNCAN SHEIK On A High (Atlantic)	6
COLDPLAY In My Place (Capitol)	5
LENNY KRAVITZ If I Could Fall In Love (Virgin)	5
JACK JOHNSON Flake (Enjoy/Universal)	4
LEANN RIMES Life Goes On (Curb)	4
SILVERCRUSH Who Is Me? (Redline)	4

## Most Increased Plays

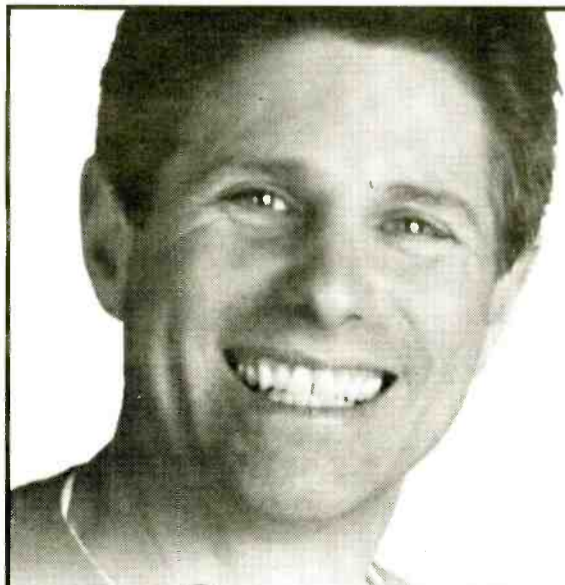
ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHERYL CROW Steve McQueen (A&M/Interscope)	+293
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	+241
GOO GOO DOLLS Big Machine (Warner Bros.)	+217
LEANN RIMES Life Goes On (Curb)	+150
NORAH JONES Don't Know Why (Blue Note/Virgin)	+149
MICHELLE BRANCH Goodbye To You (Maverick/WB)	+139
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	+138
BBMAK Out Of My Heart (Into Your...) (Hollywood)	+132
PINK Just Like A Pill (Arista)	+130
SCAPEGOAT WAX Lost Cause (Hollywood)	+114

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MICHELLE BRANCH All You Wanted (Maverick/WB)	1596
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1431
LIFEHOUSE Hanging By A Moment (DreamWorks)	1398
FIVE FOR FIGHTING Superman... (Aware/Columbia)	1191
GOO GOO DOLLS Here Is Gone (Warner Bros.)	1144
JEWEL Standing Still (Atlantic)	1056
CREED My Sacrifice (Wind-up)	914
DEFAULT Wasting My Time (TVT)	815
SUGAR RAY When It's Over (Lava/Atlantic)	777
DIDO Thankyou (Arista)	767
INCUBUS Drive (Immortal/Epic)	750
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	741
3 DOORS DOWN Be Like That (Republic/Universal)	709

89 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/11-8/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).



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America's Best Testing Hot AC Songs 12+ For The Week Ending 8/23/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top songs like 'Goo Goo Dolls Big Machine', 'Avril Lavigne Complicated', etc.

Total sample size is 666 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.

Indicator

Most Added

- JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)
MICHELLE BRANCH Goodbye To You (Maverick/WB)

New & Active

- DEF LEPPARD Now (Island/IDJMG)
LEANN RIMES Life Goes On (Curb)
HOOBASTANK Running Away (Island/IDJMG)

Songs ranked by total plays

Reporters

Grid of reporter information including station call letters, location, and contact details for various markets like Akron, OH; Albany, NY; Albuquerque, NM; etc.

Monitored Reporters 98 Total Reporters 89 Total Monitored 9 Total Indicator 7 Current Indicator Playlists



# R&R Smooth Jazz Top 30

August 23, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	921	+36	136596	15	42/0
2	2	SPECIAL EFX Cruise Control (Shanachie)	815	+35	118402	13	40/0
4	3	LARRY CARLTON Morning Magic (Warner Bros.)	800	+99	124963	13	41/0
5	4	KIM WATERS In The House (Shanachie)	738	+41	109892	16	39/1
3	5	BONEY JAMES RPM (Warner Bros.)	665	-49	104404	20	36/0
8	6	DOWN TO THE BONE Electra Glide (GRP/VMG)	627	-8	63464	17	36/0
7	7	CRAIG CHAQUICO Luminosa (Higher Octave)	564	-91	54223	19	34/0
6	8	JOYCE COOLING Daddy-O (GRP/VMG)	541	-154	68511	21	32/0
10	9	NORMAN BROWN Just Chillin' (Warner Bros.)	540	+27	79816	10	42/0
11	10	EUGE GROOVE Slam Dunk (Warner Bros.)	501	+34	82177	9	41/2
14	11	KENNY G F/CHANTE MOORE One More Time (Arista)	496	+52	64371	3	38/2
12	12	GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	482	+19	74308	11	37/0
9	13	NORAH JONES Don't Know Why (Blue Note/Virgin)	461	-73	54116	18	31/0
16	14	CHUCK LOEB Sarao (Shanachie)	436	+38	74141	9	37/2
15	15	BRIAN CULBERTSON Without Your Love (Warner Bros.)	423	-18	37559	15	31/0
18	16	FOURPLAY Rollin' (Bluebird/RCA Victor)	409	+44	58768	7	37/1
17	17	JONATHAN BUTLER Wake Up (Warner Bros.)	386	-11	51438	9	33/1
19	18	LUTHER VANDROSS I'd Rather (J)	351	+14	42445	12	23/0
21	19	JOE MCBRIDE Woke Up This Morning (Heads Up)	339	+20	40934	11	32/1
20	20	GREG ADAMS Roadhouse (Ripa)	330	+5	47826	8	31/2
22	21	DAVID BENOIT Then The Morning Comes (GRP/VMG)	309	-4	70692	5	29/2
23	22	BRAXTON BROTHERS Whenever I See You (Peak)	276	-24	26678	20	25/0
24	23	SADE Somebody Already Broke My... (Epic)	271	-3	26442	10	21/1
28	24	RICHARD ELLIOT Q.T. (GRP/VMG)	252	+43	47422	3	28/6
27	25	JEFF GOLUB Cold Duck Time (GRP/VMG)	252	+42	41997	3	24/1
25	26	JULIA FORDHAM F/INDIA.ARIE Concrete Love (Vanguard)	233	+2	8318	6	16/0
26	27	JEFF KASHIWA 3-Day Weekend (Native Language)	219	-2	23465	5	21/1
30	28	BOYZ II MEN The Color Of Love (Arista)	199	+23	33212	3	13/0
—	29	CHRIS BOTTI Lisa (Columbia)	187	+20	21593	3	17/3
29	30	3RD FORCE I Believe In You (Higher Octave)	175	-3	9463	7	19/1

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 8/11-8/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the most stations is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## New & Active

**AL JARREAU & JOE COCKER** Lost And Found (GRP/VMG)

Total Plays: 169, Total Stations: 15, Adds: 2

**MICHAEL MANSON** Outer Drive (A440 Music Group)

Total Plays: 162, Total Stations: 19, Adds: 3

**STEVE OLIVER** High Noon (Native Language)

Total Plays: 129, Total Stations: 18, Adds: 4

**MARC ANTOINE** Cruisin' (GRP/VMG)

Total Plays: 126, Total Stations: 12, Adds: 0

**MAYSA** Friendly Pressure (N-Coded)

Total Plays: 112, Total Stations: 12, Adds: 5

**PAUL HARDCASTLE** Desire (Trippin' 'n Rhythm)

Total Plays: 95, Total Stations: 6, Adds: 0

**MARILYN SCOTT** Loving You (Prana)

Total Plays: 92, Total Stations: 8, Adds: 0

**RUSS FREEMAN** Brighter Day (Peak)

Total Plays: 76, Total Stations: 8, Adds: 0

**NESTOR TORRES** Rhythm Is Gonna Get You (Shanachie)

Total Plays: 71, Total Stations: 8, Adds: 1

**THOM ROTELLA** A Day In The Life (Trippin' 'n Rhythm)

Total Plays: 70, Total Stations: 7, Adds: 0

Songs ranked by total plays

## Most Added

ARTIST TITLE LABEL(S)	ADDS
NATALIE COLE Tell Me All About It (GRP/VMG)	8
RICHARD ELLIOT Q.T. (GRP/VMG)	6
MAYSA Friendly Pressure (N-Coded)	5
STEVE OLIVER High Noon (Native Language)	4
GROUP 3 Roll With It (GRP/VMG)	4
MICHAEL MANSON Outer Drive (A440 Music Group)	3
CHRIS BOTTI Lisa (Columbia)	3
LEE RITENOUR Module 105 (GRP/VMG)	3
BOB BALDWIN She's Single, Ready To Mingle (Narada)	3
PIECES OF A DREAM Turning It Up (Heads Up)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LARRY CARLTON Morning Magic (Warner Bros.)	+99
AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)	+87
MAYSA Friendly Pressure (N-Coded)	+84
KENNY G F/CHANTE MOORE One More Time (Arista)	+52
NATALIE COLE Tell Me All About It (GRP/VMG)	+45
FOURPLAY Rollin' (Bluebird/RCA Victor)	+44
RICHARD ELLIOT Q.T. (GRP/VMG)	+43
JEFF GOLUB Cold Duck Time (GRP/VMG)	+42
KIM WATERS In The House (Shanachie)	+41
CHUCK LOEB Sarao (Shanachie)	+38

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PETER WHITE Bueno Funk (Columbia)	382
STEVE COLE So Into You (Atlantic)	187
JIMMY SOMMERS Lowdown (Higher Octave)	171
ALFONZO BLACKWELL Funky Shuffle (Shanachie)	169
BOZ SCAGGS Miss Riddle (Virgin)	155
JEFF GOLUB Cut The Cake (GRP/VMG)	130
ERIC MARIENTHAL Lefty's Lounge (Peak)	99
GREGG KARUKAS Night Shift (N-Coded)	89
CELINE DION A New Day Has Come (Epic)	84
PIECES OF A DREAM Night Vision (Heads Up)	75
RICHARD ELLIOT Shotgun (GRP/VMG)	71
CHUCK LOEB Pocket Change (Shanachie)	68
DAVID BENOIT Snap! (GRP/VMG)	64
KIRK WHALUM I Try (Warner Bros.)	57
JEFF LORBER Ain't Nobody (Samson/Gold Circle)	50
KEVIN TONEY Passion Dance (Shanachie)	44
CHRIS BOTTI Through An Open Window (Columbia)	43

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## ON THE RECORD

With  
**Sandy Kovach**  
MD, WVMV (V98.7)/Detroit



I believe that *alive* says it all about our station. I use that adjective because of its contrast to the way the format has been perceived by some in the past and because I think it accurately reflects what we are. Our music, our personalities, our production and our promotions are all alive and vibrant. That is PD Tom Sleeker's vision for us and likely one of the things that makes us so successful. \* Our current music list certainly reflects that. From incredible head-noddors like Greg Adams' "Roadhouse" and Kim Waters' "In the House" to "grab me a tissue" tunes like Luther Vandross' "I'd Rather" and Kenny G & Chanté Moore's "One More Time," V98.7 is all about stirring the emotions. Sometimes we just want to be happy, and what's better than the catchy Braxton Brothers ditty "Whenever I See You" or the beyond-cool "X Marks the Spot," the latest hit from living legend Joe Sample? I can honestly say that I like everything we're playing right now, from the newest — the just-added, elegant track from Natalie Cole, "Tell Me All About It" — to the oldest — Boney James' "See What I'm Sayin'," which is hanging in recurrent. (I still turn it up to 11!) So whether Norman Brown is riveting me with his stellar playing or Luther's got me biting my lip again or Jeff Golub's got me up and dancing, Smooth Jazz V98.7 makes me feel alive, passionate and truly aware of all of God's blessings every time I open my microphone to say the call letters. I think our listeners are enjoying the ride too.

**S**tarting from the top down: Joe Sample dominates No. 1 for the fourth consecutive week with "X Marks the Spot" (GRP/VMG) ... **Special EFX's** "Cruise Control" holds at 2\*, **Larry Carlton's** "Morning Magic" (Warner Bros.) moves up to 3\* and is Most Increased in plays with +99, and **Kim Waters' "In the House"** (Shanachie) slides 5-4\* ... With 100% airplay on the SJ panel, **Norman Brown's "Just Chillin'"** (Warner Bros.) is at 9\* and merely waiting for a proper boost in rotation ... **Euge Groove's "Slam Dunk"** (Warner Bros.) moves to 10\* and picks up two new adds, including KJCD/Denver ... **Richard Elliot's "Q.T."** (GRP/VMG) kicks it this week with a four-point move to 24\* and gains six new adds for second Most Added. New believers include Miami, Dallas and Washington, DC ... **Chris Botti's "Lisa"** (Columbia) moves to 29\*, earns three new adds and is breaking in the Southeast (a new add at WSJT/Tampa just about closes out that region); it's strong in the Mountain and Pacific regions too. In power rotation in Los Angeles, "Lisa" sounds *incredible* on the radio ... No. 1 Most Added, with eight, is **Natalie Cole's** fabulous, hip-swaying "Tell Me All About It" (GRP/VMG), produced by Tommy LiPuma. L.A., Detroit, Atlanta, Seattle, Sacramento and more. Smash! ... Five new adds on **Maysa's "Friendly Pressure"** (N-Coded), including Orlando and St. Louis ... A credible airplay pattern is building on **Michael Manson's "Outer Drive"** (A440), with new adds including Miami and Washington, DC. It's up to 16 plays on KTWV/L.A. ... Don't miss **Jimmy Sommers' evocative "Falling for You"** (Higher Octave) ... And for a surprising, "I can't believe my ears" experience, check out **Rick Derringer's "Hoochie Koo"** (Big 3). Think demos.

— Carol Archer, Smooth Jazz Editor



## Reporters

Stations and their adds listed alphabetically by market

<b>WZMR/Albany, NY</b> PD/MD: Tim Durkee <small>LEE RITENDOUR "Module"                      WARREN HILL "Fallen"                      SHAKATAK "Under"</small>	<b>KCIY/Kansas City, MO</b> PD: Mark Edwards MD: Michelle Chase <small>NÉSTOR TORRES "Gonna"                      MAYSÁ "Pressure"</small>	<b>WJZV/Richmond, VA</b> OM/MD: Tommy Fleming <small>LEE RITENDOUR "Module"                      JARREAU &amp; COCKER "Lost"                      MAYSÁ "Pressure"</small>
<b>KRQS/Albuquerque, NM</b> PD: Paul Lavioie MD: Jeff Young <small>No Adds</small>	<b>KOAS/Las Vegas, NV</b> OM: Vic Clemons PD/MD: Erik Foxx <small>No Adds</small>	<b>KSSJ/Sacramento, CA</b> PD: Lee Hanson APD: Ken Jones <small>DAVID BENOIT "Comes"                      CHUCK LOEB "Sara"                      NATALIE COLE "Tell"</small>
<b>KNIK/Anchorage, AK</b> OM/MD: Aaron Wallender MD: Jennifer Summers <small>RICHARD ELLIOT "Q.T."                      STEVE OLIVER "High"</small>	<b>KTWV/Los Angeles, CA</b> PD: Chris Brodie APD/MD: Ralph Stewart <small>NATALIE COLE "Tell"                      BOB JAMES "Noon"</small>	<b>WSSM/St. Louis, MO</b> OM: Mark Edwards PD: David Myers <small>17 PETER WHITE "Bueno"                      1 BOB BALDWIN "Single"                      SUNNIE PAXTON "Save"                      MAYSÁ "Pressure"</small>
<b>WJZZ/Atlanta, GA</b> PD/MD: Nick Francis <small>2 JEFF GOLUB "Calm"                      2 FOURPLAY "Rollin"                      2 NATALIE COLE "Tell"</small>	<b>WJZN/Memphis, TN</b> PD: Norm Miller <small>DAVID BENOIT "Comes"                      LEE RITENDOUR "Module"</small>	<b>KBZN/Salt Lake City, UT</b> PD/MD: Rob Riesen <small>No Adds</small>
<b>KSMJ/Bakersfield, CA</b> PD/MD: Chris Townshend <small>BOB BALDWIN "Single"                      EUGE GROOVE "Slam"</small>	<b>WLVE/Miami, FL</b> PD: Rich McMillan <small>MICHAEL MANSON "Drive"                      RICHARD ELLIOT "Q.T."</small>	<b>KIFM/San Diego, CA</b> PD: Mike Vasquez APD/MD: Kelly Cole <small>No Adds</small>
<b>WNUA/Chicago, IL</b> OM: Bob Kaake PD: Steve Stiles <small>No Adds</small>	<b>WJZ/Milwaukee, WI</b> OM/MD: Steve Scott <small>RICHARD ELLIOT "Q.T."</small>	<b>KKSF/San Francisco, CA</b> APD/MD: Samantha Wiedmann <small>8 RICHARD ELLIOT "Shotgun"</small>
<b>WNWV/Cleveland, OH</b> PD/MD: Bernie Kimble <small>5 NATALIE COLE "Tell"</small>	<b>KSBR/Mission Viejo, CA</b> OM/MD: Terry Wedel MD: Logan Parris <small>9 MAYSÁ "Pressure"                      9 JARREAU &amp; COCKER "Lost"                      8 MICHAEL MANSON "Drive"                      8 RICHARD ELLIOT "Melrose"</small>	<b>KMGQ/Santa Barbara, CA</b> PD: Mark De Anda APD/MD: Steve Bauer <small>No Adds</small>
<b>WJZA/Columbus, OH</b> OM/MD/MD: Bill Harman APD: Gary Wolter <small>No Adds</small>	<b>KRVR/Modesto, CA</b> PD: Jim Bryan MD: Doug Wulff <small>GROUP 3 "Roll"</small>	<b>KJZY/Santa Rosa, CA</b> PD: Gordon Zlot APD/MD: Rob Singleton <small>3 NATALIE COLE "Tell"                      2 JEFF KASHIWA "Weekend"                      1 CHRIS BOTTI "Lisa"</small>
<b>KOAI/Dallas-Ft. Worth, TX</b> PD: Maxine Todd APD/MD: Bret Michael <small>STEVE OLIVER "High"                      KIM WATERS "House"                      RICHARD ELLIOT "Q.T."                      JOE MCBRIDE "Keeping"</small>	<b>WQCD/New York, NY</b> OM: John Mullen PD/MD: Charley Connolly <small>No Adds</small>	<b>KWJZ/Seattle-Tacoma, WA</b> PD: Carol Handley MD: Dianna Rose <small>BOB BALDWIN "Single"                      NATALIE COLE "Tell"</small>
<b>KJCD/Denver-Boulder, CO</b> PD/MD: Steve Williams <small>CHUCK LOEB "Sara"                      EUGE GROOVE "Slam"                      3RD FORCE "Believe"</small>	<b>WJCD/Norfolk, VA</b> OM: Daisy Davis APD/MD: Larry Hollowell <small>No Adds</small>	<b>WEIB/Springfield, MA</b> PD: Ben Casey MD: Darrel Cutting <small>PIECES OF A DREAM "Turning"                      GROUP 3 "Roll"</small>
<b>KVJZ/Des Moines, IA</b> PD: Mike Blakemore MD: Becky Taylor <small>SADE "Somebody"</small>	<b>WLOQ/Orlando, FL</b> PD: Dave Kosh MD: Patricia James <small>10 NATALIE COLE "Tell"                      5 MAYSÁ "Pressure"                      PIECES OF A DREAM "Turning"                      STEVE OLIVER "High"</small>	<b>WSJT/Tampa, FL</b> OM/MD: Ross Block MD: Kathy Curtis <small>GREG ADAMS "Roadhouse"                      CHRIS BOTTI "Lisa"                      JONATHAN BUTLER "Wake"                      KENNY G &amp; C. MOORE "Time"</small>
<b>WVMV/Detroit, MI</b> PD: Tom Sleeker MD: Sandy Kovach <small>JOE MCBRIDE "Morning"                      NATALIE COLE "Tell"</small>	<b>WJZJ/Philadelphia, PA</b> OM: Anne Gress PD: Michael Tozzi MD: Joe Proke <small>KENNY G &amp; C. MOORE "Time"                      GROUP 3 "Roll"</small>	<b>WJZW/Washington, DC</b> OM: Kenny King PD: Carl Anderson <small>MICHAEL MANSON "Drive"                      RICHARD ELLIOT "Q.T."</small>
<b>KEZL/Fresno, CA</b> OM: Scott Keith PD/MD: J. Weidenheimer <small>GROUP 3 "Roll"                      STEVE OLIVER "High"</small>	<b>KYOT/Phoenix, AZ</b> PD: Shaun Holly APD/MD: Greg Morgan <small>No Adds</small>	<b>JRN/(Jones NAC)/National</b> PD: Steve Hibbard MD: Cheri Marquart <small>PIECES OF A DREAM "Turning"</small>
<b>WYJZ/Indianapolis, IN</b> PD/MD: Carl Frye <small>No Adds</small>	<b>KJZS/Reno, NV</b> PD: Jay Davis <small>16 MAYSÁ "Pressure"                      11 CHRIS BOTTI "Lisa"                      11 RICHARD ELLIOT "Q.T."</small>	<b>42 Total Reporters</b>

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## PART TWO OF A TWO-PART SERIES

## Needs, Wants And Fears

## More lessons from imaging expert Nick Michaels

Last week, in Part One of this series, I took you into the brilliant mind of Nick Michaels. This week I conclude this educational discussion with one of the most creative men in radio.

**R&R:** You talked about speaking in a more human voice and, specifically, speaking to people's needs, wants and fears. Could you tell me more about what you mean?

**NM:** Let me use the Audi reference to show you what I mean by needs, wants and fears. There's this wonderful spot for Audi where a guy is driving the car, and he looks about 40 to 45 years old. He has a 9- or 10-year-old daughter with him. In voiceover he's talking to himself as he's driving down beautiful country roads on a sunny day, and he's saying, "I figure if I drive real slow and take all the back roads, maybe I can hold onto my daughter a little longer."

Now, that's the only message in the spot, this guy talking about his relationship with his daughter. What does that have to do with the car? Absolutely nothing. They spent \$10 million on a campaign where they didn't talk about the product. They didn't talk about the anti-lock brakes. They didn't talk about where you could get the car. They didn't talk about the price. They didn't talk about why you should buy it. They talked about this man's relationship with his daughter.

That's brilliant advertising for the overcommunicated world, because the research indicates that Audi drivers are fast-trackers, due to the price point of the car. Every day when they shave or put on their makeup, they ask themselves this question, and it's one of their deepest fears: Am I making the right choice here? Did I give up too much when I gave up Timmy's recital in order to be at that meeting to become executive vice president. When



Nick Michaels

Audi comes along and recognizes that deep fear, the viewer goes, "Wow, Audi must be the car that understands me best."

In an overcommunicated world, it's not about making a message that helps your audience understand the product; it's about being the product that understands your audience. The audience doesn't have enough time to understand your product. There are just too many messages.

If I stopped to understand every one of the 18,000 messages I get a day, I couldn't exist. So I have to treat some as junk mail. What people do is filter. It's the same thing you do when you go through your e-mail. Some of it is spam, and if it's spam, you're not even going to open it.

**R&R:** And the goal is to touch the listeners at the level of their needs, wants and fears?

**NM:** Right. By attaching that Audi message to the audience's deepest fear, we took that message out of the junk-mail pile and put it at the very top of the personal-mail pile. By not talking about the car, by not selling, the message was received.

**R&R:** How difficult is that to do?

**NM:** I do it every single day. It's not hard at all. It just requires a completely different perspective. It requires you to have an open mind.

Let's face it: You can buy McDonald's coffee for 69 cents, or you could pay \$2.69 for Starbucks coffee. Do you know why Starbucks gets to charge \$2 more for what is essentially the same product? Because they don't sell coffee as a beverage, they sell it as an experience. When it becomes an experience, it's not only

about the coffee, it's about the cup, whether the cup is environmentally friendly, what the store looks like, what kind of music is playing in the store — all kinds of stuff that has nothing to do with the coffee.

**R&R:** It sounds like the idea is to decommo-ditize what has become a commodity.

**NM:** Correct! It was a mistake in the first place to try to turn the industry into McDonald's. The theory was, "If we buy up every radio station and make a formula for making French fries and flip a switch, it'll be magic." But guess what? Radio is entertainment, and, as such, you can't formulaize it. You can't package it. It's made up of people — fragile, delicate, weird, drunk, stoned, dysfunctional people. It's not IBM. It's radio. It's entertainment. It's the circus.

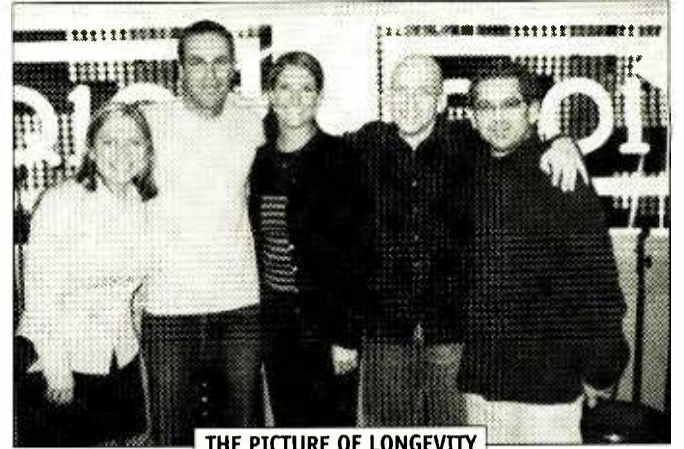
**R&R:** That reminds me of a people-centered campaign that WNNX (99X)/Atlanta is doing called "I am 99X," where, instead of having artists and local celebrities say, "I'm so and so, and you're listening to 99X," the station has them come on and say, "I'm so and so, and I am 99X." The whole concept is to define the station by its people.

**NM:** They should take it all the way to its logical conclusion and have the listeners say it.

**R&R:** It's funny you say that, because a critical part of the campaign is involving the listeners, whether it's on the air in promos or in print marketing.

**NM:** Then they get it. It's not about anything other than the listener. Let me give you an example of something that works on that level from a really scary time for the country. Shortly after Sept. 11, 2001, I put together a top-of-the-hour spot for KFI/Los Angeles that went like this: "Cindy Reznik is afraid. Every day as she drops her kids off in school, she looks into their eyes. Cindy wants to know what's next. That's why she listens to KFI." It's that simple.

When you're driving in your car and you're thinking that you're afraid and you hear, "Cindy Reznik is afraid," you resonate with that. The dumb way to do it would be to say something like, "At a time like this, when you need to know, turn to blah, blah, blah, because we have all the in-



THE PICTURE OF LONGEVITY

Is it me, or has Jack Johnson been on the chart for the entire year? Actually, it's been six months, but that's still amazing. It's also making it hard for me to date this picture, since I generally save photos when a band is on the chart. That means that this one could have been taken at any point between March and today. Oh, well. Seen here hanging out sometime over the past six months at WKQX (Q101)/Chicago are WKQX midday host Nikki, Johnson, Q101 Programming Coordinator Nicole Claps and PD Tim Richards and Universal's Victor Lentini.

formation you need when you need it." That's the way most radio does it: telling you what you need and why you should listen to them, as opposed to saying that you are afraid, and because you are afraid, you want to know what is happening. That's a listener benefit. I'm not giving you a doggy command; I'm telling you why listening to this radio station will help your life. Because it's all about you; it's not about the radio station.

**R&R:** Let's talk about how stations image themselves.

**"Speak in a human voice, empower your listeners, write powerfully, and read humbly. All the power of a message is vested in the writing."**

**NM:** It's almost all shit, practically every single one. Have you heard this one: "We play more music in the morning so you can listen longer." Talk about a dumb one. Has anyone figured that one out? I said to my daughter, "Sweetie, what do you think of that one?" and she said, "It pisses me off, Dad. When I get to school in the morning, I have to go in. Can you have the program director talk to my principal so I can hang out in my car for 20 more minutes and listen longer?"

That's nothing more than a program director writing his desire. That's the biggest mistake they make. The GM came in and said, "We need TSL," so the PD practically writes, "Listeners, give me TSL."

**R&R:** Can you give me an example of one that has been done right?

**NM:** Well, here's one I created for AC WNNX (Windy 100)/Chicago.

It's probably one of my favorites, because it hits on all three: needs, wants and fears. The station's audience is 35+ women, so keep that in mind. What we came up with are the three words that they care about most: "time for you." The radio station isn't saying, "We play more music in the morning," it's saying: "Windy 100.3 — time for you."

It's all about giving that person what she needs the most, that person who is very much in need of time during the day. It is a person who has to juggle a job, take care of a family and be both a mom and a wife. What you have there is a radio station that is talking directly to the audience's needs, wants and fears.

It's not about banging home a message like "Classic rock that really rocks" or "The rock station." I mean "The rock station"? What the hell is that? It's so generic. You'd laugh if you saw an advertisement that said: "Coca-Cola — it's soda!" But that's what radio is doing, and, let me tell you, your message is competing with Coca-Cola's message. All messages swim in the same ocean. They all compete with each other, and there are far too many in the overcommunicated world.

It comes down to this: Do you want your message to be received, or do you want to keep sending junk mail? Speak in a human voice, empower your listeners, write powerfully, and read humbly. All the power of a message is vested in the writing. Writing is the single discipline that matters most. It doesn't matter if it is a play, an essay, a movie or a radio piece, the power of it is in the writing. No voice can add power to weak words.

**"In an overcommunicated world, it's not about making a message that helps your audience understand the product; it's about being the product that understands your audience."**

## TALK BACK TO R&amp;R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 214-370-5544 or e-mail:

jkerr@radioandrecords.com

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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	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	2974	-61	348991	12	76/0
	2	JIMMY EAT WORLD Sweetness (DreamWorks)	2609	-20	284803	17	70/0
	3	SYSTEM OF A DOWN Aerials (American/Columbia)	2442	+72	301021	13	70/0
	4	HOOBASTANK Running Away (Island/IDJMG)	2285	-125	233687	21	72/0
	5	INCUBUS Warning (Immortal/Epic)	2009	-64	206906	19	66/0
	6	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	1878	-39	237161	16	69/0
	7	TRUSTCOMPANY Downfall (Geffen/Interscope)	1822	+27	212837	14	69/0
	8	NEW FOUND GLORY My Friends Over You (Drive-Thru/MCA)	1808	-33	195321	11	70/1
	9	VINES Get Free (Capitol)	1758	-14	201525	13	74/0
	10	PAPA ROACH She Loves Me Not (DreamWorks)	1736	-211	152751	16	73/0
	11	DISTURBED Prayer (Reprise)	1581	+345	184190	3	67/0
	12	KORN Thoughtless (Immortal/Epic)	1561	-8	199656	10	66/0
	13	311 Amber (Volcano)	1394	+27	205598	26	57/1
	14	FILTER Where Do We Go From Here (Reprise)	1385	-75	121773	9	70/0
	15	WEEZER Keep Fishin' (Geffen/Interscope)	1305	+22	169047	8	62/1
	16	DEFAULT Deny (TVT)	1292	-76	121075	20	52/0
	17	UNWRITTEN LAW Up All Night (Interscope)	1282	+26	114768	7	67/1
	18	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1258	+236	148605	4	65/3
	19	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	1218	-151	98527	22	58/0
	20	CHEVELLE The Red (Epic)	997	+87	100304	8	59/0
	21	COLDPLAY In My Place (Capitol)	949	+18	130663	8	56/0
	22	AUDIOVENT The Energy (Atlantic)	949	-216	70753	16	56/0
	23	JACK JOHNSON Flake (Enjoy/Universal)	885	+18	87469	26	35/0
	24	CREED One Last Breath (Wind-up)	878	-87	91605	18	36/0
	25	NICKELBACK Never Again (Roadrunner/IDJMG)	876	+18	65737	6	46/0
	26	GAVIN ROSSDALE Adrenaline (Universal)	819	+209	123242	3	44/4
	27	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	749	-79	65441	18	50/0
	28	STAIN D Epiphany (Flip/Elektra/EEG)	701	-70	98932	17	25/0
	29	SEETHER Fine Again (Wind-up)	658	+37	57164	7	45/1
	30	P.O.D. Satellite (Atlantic)	650	+195	89934	2	50/7
	31	LIFEHOUSE Spin (DreamWorks)	647	+26	58842	4	38/1
	32	BEN KWELLER Wasted And Ready (ATO/RCA)	646	-3	50268	8	41/0
	33	LINKIN PARK Pts Of Athrty (Remix) (Warner Bros.)	630	+30	126328	6	28/0
	34	BOX CAR RACER I Feel So (MCA)	619	-216	63451	17	48/0
	35	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	615	+80	129120	4	19/3
	36	OUR LADY PEACE Somewhere Out There (Columbia)	614	-109	49418	20	32/0
	37	N.E.R.D. Rock Star (Virgin)	578	+10	79610	11	31/1
	38	WHITE STRIPES Dead Leaves And Dirty Ground (Third Man/V2)	570	+60	86278	6	42/3
	39	STONE SOUR Bother (Roadrunner/IDJMG)	502	+156	77863	2	41/10
	40	DAVE MATTHEWS BAND Where Are You Going (RCA)	467	-2	51901	14	23/0
	41	OK GO Get Over It (Capitol)	452	+78	41143	2	45/4
	42	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	449	+48	33866	2	28/3
	43	EMINEM Without Me (Shady/Aftermath/Interscope)	437	-153	71436	16	36/0
Debut	44	OUR LADY PEACE Innocent (Columbia)	402	+150	31978	1	37/7
Debut	45	STROKES Someday (RCA)	381	+192	76457	1	33/4
Debut	46	SUGARCULT Pretty Girl (The Way) (Ultimatum/Artemis)	381	+81	38246	1	35/5
	47	30 SECONDS TO MARS Capricorn (Immortal/Virgin)	375	+19	29760	3	34/4
	48	QUARASHI Mr. Jinx (Time Bomb/Columbia)	365	-13	43681	3	32/1
	49	P.O.D. Boom (Atlantic)	361	-76	29597	20	32/0
Debut	50	GREENWHEEL Breathe (Island/IDJMG)	358	+88	34714	1	37/2

76 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 8/11-8/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## Most Added

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

ARTIST TITLE LABEL(S)	ADDS
USED The Taste Of Ink (Reprise)	23
AUTHORITY ZERO One More Minute (Lava/Atlantic)	16
BOX CAR RACER There Is (MCA)	12
STONE SOUR Bother (Roadrunner/IDJMG)	10
TONIC Take Me As I Am (Universal)	10
3RD STRIKE Redemption (Hollywood)	9
QUEENS OF THE STONE AGE No One Knows (Interscope)	8
P.O.D. Satellite (Atlantic)	7
OUR LADY PEACE Innocent (Columbia)	7
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	7

New this week: **KEDG, WMRQ, WBZY**  
 Good Early Spins at: **LIVE 105 15x, KTBZ 15x, KZON 21x, KPNT 13x, WEND 21x**  
 Also on: **99X, KDGE, DC101, WZZN, KKND, WFNX, WZTA** and many more

**NOW ON TOUR**

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DISTURBED Prayer (Reprise)	+345
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+236
GAVIN ROSSDALE Adrenaline (Universal)	+209
P.O.D. Satellite (Atlantic)	+195
STROKES Someday (RCA)	+192
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	+174
STONE SOUR Bother (Roadrunner/IDJMG)	+156
OUR LADY PEACE Innocent (Columbia)	+150
SOMETHING CORPORATE I Woke... (Drive-Thru/MCA)	+107
GREENWHEEL Breathe (Island/IDJMG)	+88

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STAIN D For You (Flip/Elektra/EEG)	898
SYSTEM OF A DOWN Toxicity (American/Columbia)	839
HOOBASTANK Crawling In The Dark (Island/IDJMG)	802
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	764
JIMMY EAT WORLD The Middle (DreamWorks)	755
EARSHOT Get Away (Warner Bros.)	714
INCUBUS I Wish You Were Here (Immortal/Epic)	661
UNWRITTEN LAW Seein' Red (Interscope)	618
LINKIN PARK In The End (Warner Bros.)	608
DEFAULT Wasting My Time (TVT)	602
P.O.D. Alive (Atlantic)	589
P.O.D. Youth Of The Nation (Atlantic)	549
KORN Here To Stay (Immortal/Epic)	541

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## COMING RIGHT UP

ARTIST: **Aimee Allen**

LABEL: **Elektra/EEG**

By **KATY STEPHAN**/ALTERNATIVE SPECIALTY EDITOR



Aimee Allen

Aimee Allen, where have you been all our lives? We've been hankering for a kick-ass rock chick to come along and tear things up for ages. Somewhere between Joan Jett's 1982 hit "I Love Rock 'n' Roll" and the 2002 version, recorded by an overexposed ex-Mouseketeer who believed it to be a Pat Benetar song, something went terribly wrong.

Maybe the turning point was when Liz Phair got married and had a baby. Or maybe it was when Courtney Love switched from making hard rock to making life hard for rockers (especially the surviving members of Nirvana). I'm not sure how it happened, but we woke up one day and the music business had been entirely Lilith-ized. And an earnest hippie chick with an acoustic guitar just isn't going to cut it at Alternative radio.

But Aimee Allen is. When you first hear her razor-edged rasp cutting through the guitar-heavy track on "Revolution," it's like sitting down to a multicourse steak dinner after a month of nothing but Cheese Puffs.

Her full-length debut, due out on Elektra in October, features a phalanx of hard-rockers, including A Perfect Circle's Josh Freeze on drums, The Deftones' Stephen Carpenter on bass and Trust Company's Kevin Palmer on guitar. Producer Don Gilmore brought the kind of big guns to the project that previously rocked Linkin Park, Lit, Pearl Jam and Union Underground. The lead single, "Revolution," is about as far as you can get from whiny, girlish treble and wimpy, coffeehouse guitar plucking. Thank God.

You haven't seen the likes of Aimee Allen in a long time, but if you think you've seen her somewhere before, you might be right. Allen isn't limited to being rock star in real life; she also plays one on TV — or she did, for a brief

stint a few years ago on MTV's *Undressed*. And, thanks to the always-helpful Google and some dangerously obsessed fans of daytime television, I dug up evidence that Ms. Allen also appeared as a musician in a few episodes of *The Bold and the Beautiful*. If you're wondering what a rock chick might be doing on a show with a name like that, you obviously haven't gotten a good look at her.

When you consider the amount of attention chicks can get just for looking good, imagine the response of your teenage male listeners when they hear this gorgeous girl really rock. But don't take my word for it: A few weeks ago Homie of KXTE/Las Vegas' *It Hurts When I Pee* reported "massive interest in Aimee Allen ... Phones were flooded with curiosity."

Ask the average Alternative listener what life is all about, and he probably couldn't sum it up better than the '70s motto "sex, drugs and rock 'n' roll." Allen has reportedly said, "Rock 'n' roll should never come third on any list," which is a good point. And drugs just aren't as cute as they were 30 years ago. But, when it comes to sex and rock 'n' roll, Allen's definitely got those covered.

### ON THE RECORD

with **Jenn Lanchart**  
Director/Radio Promotions,  
Beggars Banquet



I've been listening to a mix of new and old recently, lots of David Bowie, Wire, Certain Ratio, Spiritualized, The Rapture, Polyphonic Spree, Mclusky, Radio 4, Lemon Jelly and The Delgados. \* I'm really looking forward to hearing the new Richard Ashcroft. I'm a huge Verve fan, so anything this man lends his voice to, I'm behind. Also looking forward to working the new Lemon Jelly and Delgados records.

They're brilliant! \* I was lucky enough to go to the Glastonbury Festival in the U.K. I saw a ton of bands that weekend. Highlights were Badly Drawn Boy, Elbow, Doves, Coldplay (the new album is so damn good), Mull Historical Society, Manu Chao, Orbital, Charlatans, The White Stripes, Ian Brown, Dot Allison and last, but certainly not least, meeting Joseph Arthur and seeing him play in the new band tent shortly after. He's amazing! Who is putting that record out stateside?

This week we see a nice tide of new music. Up front are Reprise's **The Used**, whose "The Taste of Ink" scores an impressive 23 stations out of the box ... Not far behind are **Authority Zero**, Lava's first offering to the format. With 16 adds this week behind "One More Minute," the band — and label — are off to a damn good start ... **Box Car Racer** follow up

their great song "I Feel So" with "There Is." With 14 stations behind it (including 12 adds), it looks like it is on its way up the chart in a similar fashion ... Let's not forget **Tonic's** "Take Me as I Am," which returns the band to their hit-song roots and pulls in 10 adds; **3rd Strike**, whose "Redemption" is turning a lot of heads and grabs 13 stations (nine adds) its first week out; and **Queens Of The Stone Age**, who grab 11 stations way early (including eight adds) behind "No One Knows" ... Did you check out the **Riddlin' Kids'** sales? This one looks like it may end up being like **311** or **Jack Johnson** — a project that has the legs for the long haul, even if radio has to be dragged in kicking and screaming ... Finally, to my fellow panelists who ridiculed my choice of **Stone Sour's** "Bother" at the "Rate-a-Record" panel at this year's R&R Convention, check out their debut in the top 40 on well over half the Alternative panel (insert Dr. Evil laugh here). **RECORD OF THE WEEK: Theory Of A Deadman "Nothing Can Come Between Us"**

— Jim Kerr, Alternative Editor



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12+ For The Week Ending 8/23/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
HOOBASTANK Running Away (Island/IDJMG)	4.13	4.14	96%	28%	4.03	97%	31%
INCUBUS Warning (Immortal/Epic)	4.07	4.05	95%	27%	3.96	95%	28%
TRUSTCOMPANY Downfall (Geffen/Interscope)	3.99	4.07	71%	10%	3.88	70%	10%
NEW FOUND GLDRY My Friends... (Drive-Thru/MCA)	3.95	3.93	81%	18%	3.83	80%	18%
OUR LADY PEACE Somewhere Out There (Columbia)	3.94	3.96	91%	20%	3.84	91%	22%
JIMMY EAT WORLD Sweetness (DreamWorks)	3.93	3.95	90%	26%	3.93	88%	25%
AUDIOVENT The Energy (Atlantic)	3.90	3.98	66%	12%	3.81	65%	12%
UNWRITTEN LAW Up All Night (Interscope)	3.88	3.76	66%	8%	3.75	66%	10%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.87	3.87	92%	25%	3.81	94%	27%
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	3.86	3.84	95%	28%	3.74	96%	32%
DISTURBED Prayer (Reprise)	3.84	-	59%	8%	3.76	62%	10%
PUDDLE... She Hates Me (Flawless/Geffen/Interscope)	3.82	3.79	77%	16%	3.73	77%	18%
DEFAULT Deny (TVT)	3.81	3.85	85%	20%	3.76	88%	22%
STAIN'D For You (Flip/Elektra/EEG)	3.81	3.86	92%	39%	3.77	94%	42%
BOX CAR RACER I Feel So (MCA)	3.81	3.87	86%	28%	3.75	88%	28%
PAPA ROACH She Loves Me Not (DreamWorks)	3.80	3.89	95%	28%	3.73	95%	31%
WEEZER Keep Fishin' (Geffen/Interscope)	3.76	3.85	77%	15%	3.71	76%	16%
KORN Thoughtless (Immortal/Epic)	3.74	3.78	82%	18%	3.77	85%	17%
PUDDLE... Drift & Die (Flawless/Geffen/Interscope)	3.73	3.77	94%	35%	3.67	96%	38%
FILTER Where Do We Go From Here (Reprise)	3.70	3.69	79%	12%	3.65	80%	12%
NICKELBACK Never Again (Roadrunner/IDJMG)	3.69	3.77	81%	20%	3.59	81%	21%
GAVIN ROSSDALE Adrenaline (Universal)	3.66	-	46%	6%	3.53	48%	6%
CHEVELLE The Red (Epic)	3.65	3.65	50%	7%	3.60	50%	7%
C. KROEGER... Hero (Roadrunner/Columbia/IDJMG)	3.63	3.59	96%	56%	3.50	97%	57%
JACK JOHNSON Flake (Enjoy/Universal)	3.61	3.61	53%	16%	3.66	55%	15%
311 Amber (Volcano)	3.58	3.63	85%	34%	3.60	87%	33%
CREED One Last Breath (Wind-up)	3.48	3.42	93%	39%	3.35	95%	42%
VINES Get Free (Capitol)	3.45	3.58	76%	22%	3.38	75%	24%
HIVES Hate To Say... (Burning/Epitah/Sire/Reprise)	3.45	3.70	79%	27%	3.36	79%	28%
COLDPLAY In My Place (Capitol)	3.45	3.37	60%	12%	3.44	64%	12%

Total sample size is 542 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 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

**R&R Top 20 Specialty Artists**  
August 23, 2002

1. QUEENS OF THE STONE AGE (Interscope) "No One Knows"
  2. NERF HERDER (Honest Don's) "Welcome To My World"
  3. CLINIC (Domino/Universal) "Walking With Thee"
  4. JULIANA THEORY (Epic) "Do You Believe Me"
  5. USED (Reprise) "The Taste Of Ink"
  6. PULP (Rough Trade) Various
  7. LIARS (Mute) "Mr Your On Fire Mr"
  8. SPOON (Merge) "The Way We Get By"
  9. DAGNASTY (Revelation) "Ghosts"
  10. OKGO (Capitol) "Get Over It"
  11. KENNEDY SOUNDTRACK (Instant Karma) "Killing Music"
  12. GLASSJAW (Warner Bros.) "Ape Dos Mil"
  13. GUTTERMOUTH (Epitaph) Various
  14. S.T.U.N. (Warner Bros.) "Boys & Girls"
  15. BRAD (Redline) "La, La, La"
  16. CATO SALSA EXPERIENCE (Emperor Norton) "So The Circus"
  17. MIGHTY SIX-NINETY (Independent) "Overnights"
  18. ALABLASTER (Veronica) "The Rave In Sharka Park"
  19. PUBLIC ENEMY (Koch) "Son Of A Bush"
  20. SPARTA (DreamWorks) "Cut Your Ribbon"
- Ranked by total number of shows reporting artist.

### Record Of The Week

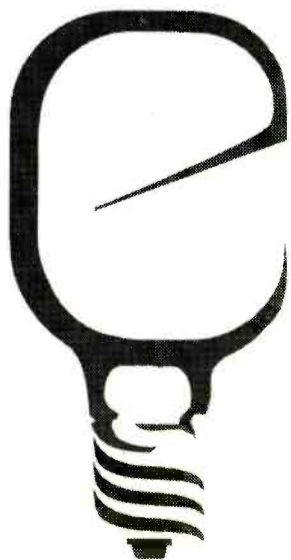
Artist: BETH ORTON  
Label: HEAVENLY/ASTRALWERKS



If you find folk music boring, one-dimensional and out-dated, and you feel exactly the same way about electronica, you need to meet Beth Orton. You might not think these opposites would be so attractive, but on her latest, *Daybreaker*, Orton manages to make two seemingly incompatible forces transform each other into something entirely new. It's a total dream date: stylish, spacey electronica meets solid guitar-based folk; listeners fall in love. If you're still having doubts, collaborators Ryan Adams, The Chemical Brothers, Johnny Marr, Ben Watt and Emmylou Harris will easily convince you that *Daybreaker* is an all-star orgy of gorgeous sound.

— Katy Stephan, Alternative Specialty Editor

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Stations and their adds listed alphabetically by market

## Reporters


<p><b>WHRL/Albany, NY *</b> OM/PD/AD/MD: Lisa Biello 14 AUTHORITY ZERO "Minute" 14 USED "Ink" OUR LADY PEACE "Innocent"</p>	<p><b>WEDG/Buffalo, NY *</b> PD: Lenny Diana MD: Ryan Patrick 1 AUTHORITY ZERO "Minute"</p>	<p><b>WXEG/Dayton, OH *</b> PD: Steve Kramer MD: Boomer 1 STONE SOUR "Bother"</p>	<p><b>WMRQ/Hartford, CT *</b> PD: Todd Thomas MD: Chaz Kelly 10 USED "Ink" 7 BLINDSIDE "Pitiful" GREENWHEEL "Breathe" OUR LADY PEACE "Innocent"</p>	<p><b>KXTE/Las Vegas, NV *</b> PD: Dave Wellington APD/MD: Chris Ripley 2 CLOCKWISE "Lay" 1 USED "Ink"</p>	<p><b>WRRV/Newburgh, NY</b> PD/MD: Andrew Boris 26 JACK JOHNSON "Flake" GOOD CHARLOTTE "Famous"</p>	<p><b>WCYY/Portland, ME</b> PD: Herb Ivy MD: Brian James 3RD STRIKE "Redemption" STONE SOUR "Bother" USED "Ink"</p>	<p><b>KXRX/Salt Lake City, UT *</b> PD/MD/VP/OPS. &amp; Prog.: Mike S 9 BOX CAR RACER "There" 9 GOOD CHARLOTTE "Famous" 5 STONE SOUR "Bother" 4 USED "Ink" 1 GOLDFINGER "Me"</p>	<p><b>WWSR/Tallahassee, FL</b> PD: Steve King MD: Meathad 6 CHEVELLE "Red" USED "Ink" 3RD STRIKE "Redemption" AUTHORITY ZERO "Minute" CLINIC "Thee"</p>
<p><b>KTEG/Albuquerque, NM *</b> PD: Ellen Flaherty MD: Adam 12 3 QUEENS OF... "Knows" STROKES "Someday"</p>	<p><b>WAVF/Charleston, SC *</b> PD: Greg Patrick APD/MD: Danny Villalobos 4 TONIC "Take"</p>	<p><b>KTCL/Denver-Boulder, CO *</b> PD: Mike D'Connor MD: Sabrina Saunders WEEZER "Fishin'"</p>	<p><b>KUCD/Honolulu, HI *</b> PD: Jamie Hyatt MD: Ryan Sean BLINDSIDE "Pitiful" SOMETHING CORPORATE "Woke" USED "Ink"</p>	<p><b>KLEC/Little Rock, AR *</b> Dir./Prog.: Larry LeBlanc MD: Peter Gunn 9 USED "Ink" 1 3RD STRIKE "Redemption" FINCH "Letters" S.T.U.N. "Boys" TONIC "Take" BOX CAR RACER "There"</p>	<p><b>KKND/New Orleans, LA *</b> OM/PD: Dave Stewart MD: Sig OK GO "Over"</p>	<p><b>KNRK/Portland, OR *</b> PD: Mark Hamilton APD/MD: Jayn 2 OK GO "Over" STONE SOUR "Bother"</p>	<p><b>XTRA/San Diego, CA *</b> PD: Bryan Schock MD: Chris Muckley 6 QUEENS OF... "Knows" 2 FISCHERSPOONER "Emergence"</p>	<p><b>WSUN/Tampa, FL *</b> DM: Chuck Beck PD: Shark No Adds</p>
<p><b>WNNX/Atlanta, GA *</b> OM: Leslie Fram APD: Chris Williams MD: Jay Harren No Adds</p>	<p><b>WEND/Charlotte, NC *</b> PD: Jack Daniel APD/MD: Kristen Honeycutt 1 GOLDFINGER "Me"</p>	<p><b>CIMX/Detroit, MI *</b> PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin 30 SECONDS TO MARS "Capricorn" AVRIL LAVIGNE "Sk8er"</p>	<p><b>KTBZ/Houston-Galveston, TX *</b> PD/MD: Steve Robinson APD: Eric Schmidt 4 USED "Ink" 3 S.T.U.N. "Boys" 2 BOX CAR RACER "There" 1 STONE SOUR "Bother"</p>	<p><b>KROQ/Los Angeles, CA *</b> VP/Prog.: Kevin Weatherly APD: Gene Sandbloom MD: Lisa Worden 14 SOMETHING CORPORATE "Woke" 12 PUDDLE OF MUDD "Hates" 11 USED "Ink" 3 TORI AMOS "Sorta"</p>	<p><b>WROX/Norfolk, VA *</b> MD: Michele Diamond MD: Mike Powers No Adds</p>	<p><b>WBRU/Providence, RI *</b> PD: Tim Schiavelli MD: Alicia Mullin No Adds</p>	<p><b>KITS/San Francisco, CA *</b> PD: Sean Demery MD: Aaron Axelsen 2 JURASSIC 5 "Golden" 2 SPARTA "Ribbon" 2 QUEENS OF... "Knows" PUDDLE OF MUDD "Hates"</p>	<p><b>KFMA/Tucson, AZ *</b> PD: Libby Carstensen MD: Matt Spry 16 BOX CAR RACER "There" 1 TAPROOT "Poem" 1 USED "Ink"</p>
<p><b>WJSE/Atlantic City, NJ *</b> OM: Lou Romanni PD: Al Parinello MD: Jason Ulanet 3RD STRIKE "Redemption" AUTHORITY ZERO "Minute" BOX CAR RACER "There" LOUDERMILK "Aches" S.T.U.N. "Boys" TONIC "Take" USED "Ink"</p>	<p><b>WKQX/Chicago, IL *</b> PD: Tim Richards APD/MD: Mary Shuminas AMD: Nicole Chuminauto No Adds</p>	<p><b>KNRQ/Eugene-Springfield, OR</b> PD: Chris Crowley APD/MD: Stu Allen P.O.D. "Satellite" STONE SOUR "Bother"</p>	<p><b>WRZX/Indianapolis, IN *</b> PD: Scott Jameson MD: Michael Young 2 3RD STRIKE "Redemption" 1 AUTHORITY ZERO "Minute" SUGARCULT "Pretty" TONIC "Take"</p>	<p><b>WLRS/Louisville, KY *</b> Dir./Prog.: J.D. Kunes MD: Annee Fitzgerald 1 311 "Amber" P.O.D. "Satellite" TONIC "Take"</p>	<p><b>KORX/Odesa-Midland, TX</b> PD: Michael Todd Mobley 17 AVRIL LAVIGNE "Sk8er" 17 GAVIN ROSSDALE "Adrenaline" CLINIC "Thee" TONIC "Take" LOUDERMILK "Aches" S.T.U.N. "Boys" AUTHORITY ZERO "Minute"</p>	<p><b>KRZQ/Reno, NV *</b> DM: Rob Biaze Brooks APD: Jeremy Smith MD: Matt Diablo 9 USED "Ink" 3 RED HOT CHILLI... "Song" 1 CLINIC "Thee"</p>	<p><b>KJEE/Santa Barbara, CA</b> GM/PD: Eddie Gutierrez MD: Dakota 17 BOX CAR RACER "There" 16 QUEENS OF... "Knows" 2 NERF HERDER "World" BLINDSIDE "Pitiful" P.O.D. "Satellite" OK GO "Over"</p>	<p><b>KMYZ/Tulsa, OK *</b> PD: Lynn Barstow MD: Corbin Pierce No Adds</p>
<p><b>KROX/Austin, TX *</b> PD: Melody Lee MD: Toby Ryan 1 QUEENS OF... "Knows" 30 SECONDS TO MARS "Capricorn" MIOTOWN "Movie" QUARASHI "Jinx"</p>	<p><b>WZZN/Chicago, IL *</b> PD: Bill Gamble APD: Steve Levy MD: James VanOsdol 2 AVRIL LAVIGNE "Sk8er" N.E.R.D. "Star" BOWLING FOR SOUP "Bad" HOOBASTANK "Remember" TRUSTCOMPANY "Me"</p>	<p><b>KXNA/Fayetteville, AR</b> 5 AUTHORITY ZERO "Minute" 5 GOOD CHARLOTTE "Famous" S.T.U.N. "Boys" MAD AT GRAVITY "Away"</p>	<p><b>WPLA/Jacksonville, FL *</b> PD: Scott Pettibone APD/MD: Chad Chumley 9 TAPROOT "Poem" 3 USED "Ink" THEORY OF A DEADMAN "Nothing"</p>	<p><b>WMAO/Madison, WI *</b> PD: Pat Crowley MD: Amy Hudson 1 WHITE STRIPES "Leaves" 1 GAVIN ROSSDALE "Adrenaline" SOMETHING CORPORATE "Woke" SUGARCULT "Pretty" UNWRITTEN LAW "Up"</p>	<p><b>KORR/Odesa-Midland, TX</b> PD: Michael Todd Mobley 17 AVRIL LAVIGNE "Sk8er" 17 GAVIN ROSSDALE "Adrenaline" CLINIC "Thee" TONIC "Take" LOUDERMILK "Aches" S.T.U.N. "Boys" AUTHORITY ZERO "Minute"</p>	<p><b>WCXX/Riverside, CA *</b> OM/PD: Kelli Cluque MD: Daryl James 3 STONE SOUR "Bother" P.O.D. "Satellite" SEETHER "Fine"</p>	<p><b>KNDO/Seattle-Tacoma, WA *</b> PD: Phil Manning APD: Jim Keller MD: Seth Resler BOX CAR RACER "There"</p>	<p><b>WWDW/Washington, DC *</b> PD: Buddy Rizer MD: LeeAnn Curtis No Adds</p>
<p><b>KNXX/Baton Rouge, LA *</b> PD/MD: Randy Chase APD: Bill Jackson 1 STONE SOUR "Bother" 1 EARSHOT "Alraid" OUR LADY PEACE "Innocent"</p>	<p><b>WAOZ/Cincinnati, OH *</b> PD: John Michael APD/MD: Shaggy 5 USED "Ink" GOOD CHARLOTTE "Famous"</p>	<p><b>WJBY/Ft. Myers, FL *</b> PD: John Rozz APD: Fitz Madrid MD: Jeff Zito 1 BLINDSIDE "Pitiful" GOOD CHARLOTTE "Famous" STROKES "Someday"</p>	<p><b>WRZK/Johnson City, TN *</b> VP/Prog. Ops.: Mark E. McKinn GOOD CHARLOTTE "Famous" TONIC "Take" USED "Ink"</p>	<p><b>WMFS/Memphis, TN *</b> PD: Rob Cressman MD: Mike Killbrew No Adds</p>	<p><b>WOCL/Orlando, FL *</b> PD: Alan Amith APD/MD: Bobby Smith STROKES "Someday"</p>	<p><b>KCXX/Riverside, CA *</b> OM/PD: Kelli Cluque MD: Daryl James 3 STONE SOUR "Bother" P.O.D. "Satellite" SEETHER "Fine"</p>	<p><b>KSYP/Shreveport, LA *</b> PD/MD: Johnny Maze 4 EMINEM "Closest" 1 SOMETHING CORPORATE "Woke" BOX CAR RACER "There" USED "Ink"</p>	<p><b>WPBZ/West Palm Beach, FL *</b> OM/PD: John O'Connell MD: Eric Kristensen AIMEE ALLEN "Revolution" AUTHORITY ZERO "Minute" SUGARCULT "Pretty"</p>
<p><b>WRAX/Birmingham, AL *</b> PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey 9 QUEENS OF... "Knows" DASHBOARD "Saints" THEORY OF A DEADMAN "Nothing" USED "Ink"</p>	<p><b>WXTM/Cleveland, OH *</b> PD: Kim Monroe APD: Pete Schiecke MD: Dom Nardella 30 SECONDS TO MARS "Capricorn" RED HOT CHILLI... "Song" USED "Ink"</p>	<p><b>KFRR/Fresno, CA *</b> PD: Chris Squires MD: Reverend 1 NEW FOUND GLORY "Over" FINCH "Letters"</p>	<p><b>WRZK/Johnson City, TN *</b> VP/Prog. Ops.: Mark E. McKinn GOOD CHARLOTTE "Famous" TONIC "Take" USED "Ink"</p>	<p><b>WZTA/Miami, FL *</b> PD: Troy Hanson APD/MD: Lee Daniels AUTHORITY ZERO "Minute" EARSHOT "Alraid" PUDDLE OF MUDD "Hates" OUR LADY PEACE "Innocent"</p>	<p><b>WPLY/Philadelphia, PA *</b> PD: Jim McGuinn MD: Dan Fein P.O.D. "Satellite" STROKES "Someday"</p>	<p><b>WZZL/Roanoke-Lynchburg, VA *</b> PD/MD: Don Walker 3RD STRIKE "Redemption" AUTHORITY ZERO "Minute" BOX CAR RACER "There" S.T.U.N. "Boys" TONIC "Take" USED "Ink"</p>	<p><b>WKRL/Syracuse, NY *</b> OM/PD: Mimi Griswold APD/MD: Abbie Weber 1 AUTHORITY ZERO "Minute" 3RD STRIKE "Redemption" DASHBOARD "Saints" STONE SOUR "Bother"</p>	<p><b>WWSM/Wilmington, NC</b> PD: Knothead 4 BOX CAR RACER "There" 4 LOUDERMILK "Aches"</p>
<p><b>KQXR/Boise, ID *</b> PD: Jacent Jackson MD: Kaliao SUGARCULT "Pretty"</p>	<p><b>WARQ/Columbia, SC *</b> OM/PD/MD: Gina Juliano 2 BLINDSIDE "Pitiful" 1 WHITE STRIPES "Leaves" AUTHORITY ZERO "Minute" FINCH "Letters" P.O.D. "Satellite" LOUDERMILK "Aches"</p>	<p><b>WGRD/Grand Rapids, MI *</b> PD: Bobby Duncan MD: Michael Grey 1 30 SECONDS TO MARS "Capricorn" AUTHORITY ZERO "Minute" BOX CAR RACER "There" OUR LADY PEACE "Innocent" STONE SOUR "Bother"</p>	<p><b>WNFZ/Knoxville, TN *</b> PD: Dan Bozyk APD/MD: Anthony Proffitt AMD: Opie Hines 1 BLINDSIDE "Pitiful"</p>	<p><b>WZTA/Miami, FL *</b> PD: Troy Hanson APD/MD: Lee Daniels AUTHORITY ZERO "Minute" EARSHOT "Alraid" PUDDLE OF MUDD "Hates" OUR LADY PEACE "Innocent"</p>	<p><b>KEDJ/Phoenix, AZ *</b> PD: Nancy Stevens APD: Dead Air Dave MD: Robin Nash 30 BOX CAR RACER "There" 29 AUTHORITY ZERO "Minute" GREENWHEEL "Breathe" KOTTONMOUTH KINGS "Vibes"</p>	<p><b>WZNE/Rochester, NY *</b> OM/PD: Mike Danger MD: Violet SUGARCULT "Pretty"</p>	<p><b>KWOD/Sacramento, CA *</b> PD: Ron Buncie APD: Boomer 1 AUTHORITY ZERO "Minute" 1 AIMEE ALLEN "Revolution" 3RD STRIKE "Redemption" S.T.U.N. "Boys" TONIC "Take" USED "Ink" LOUDERMILK "Aches"</p>	<p><b>WWSV/Savannah, SC</b></p>
<p><b>WBCN/Boston, MA *</b> OM: Tony Berardini VP/Programming: Oedipus APD/MD: Steven Strick 1 OK GO "Over" 1 LIFEHOUSE "Spit" BOWLING FOR SOUP "Bad" SOMETHING CORPORATE "Woke"</p>	<p><b>WWCD/Columbus, OH *</b> PD: Andy Davis MD: Jack DeVoss BRAD "La" DASHBOARD "Saints" QUEENS OF... "Knows" SCAPEGOAT WAX "Lost" JON SPENCER BLUES... "Said"</p>	<p><b>WXNR/Greenville, NC *</b> PD: Jeff Sanders APD: Turner Watson GAVIN ROSSDALE "Adrenaline" STONE SOUR "Bother" WHITE STRIPES "Leaves"</p>	<p><b>KFTF/Lafayette, LA *</b> PD: Rob Summers MD: Scott Perrin 2 GAVIN ROSSDALE "Adrenaline" 1 P.O.D. "Satellite" TONIC "Take"</p>	<p><b>KMBY/Monterey-Salinas, CA *</b> DM: Chris White PD: Kenny Allen APD/MD: Opie Taylor 13 USED "Ink" 5 RED HOT CHILLI... "Song" 4 INCUBUS "Are" NO DOUBT F/LADY SAW "Underneath" SYSTEM OF A DOWN "Psycho" TRUSTCOMPANY "Hover"</p>	<p><b>KZON/Phoenix, AZ *</b> OM/PD: Tim Maramville APD/MD: Kevin Mannion ELIOT SLOAN "Want" TONIC "Take"</p>	<p><b>WPNT/Si. Louis, MO *</b> PD: Tommy Mattern MD: Jeff Frisse APD: Jeff "Woody" Fife 1 USED "Ink" OUR LADY PEACE "Innocent"</p>	<p><b>WWSV/Savannah, SC</b></p>	
<p><b>WFNX/Boston, MA *</b> PD: Cruze APD/MD: Kevin Mays 1 GOOD CHARLOTTE "Famous" 1 AUTHORITY ZERO "Minute" 1 STONE SOUR "Bother" 3RD STRIKE "Redemption"</p>	<p><b>KDGE/Dallas-Ft. Worth, TX *</b> PD: Duane Doherty APD/MD: Alan Ayo 2 USED "Ink" BOX CAR RACER "There" P.O.D. "Satellite"</p>	<p><b>WEEO/Hagerstown, MD</b> PD: Brad Hunter APD: Dave Roberts OUR LADY PEACE "Innocent" GOOD CHARLOTTE "Famous" TONIC "Take" OK GO "Over"</p>	<p><b>WWDX/Lansing, MI *</b> PD: Chilli Walker MD: Kelly Brady 1 SCAPEGOAT WAX "Lost" BOWLING FOR SOUP "Bad" DEAF PEDESTRIANS "Super"</p>	<p><b>WBUZ/Nashville, TN *</b> PD: Brian Krysz 3RD STRIKE "Redemption" AUTHORITY ZERO "Minute" BREAKING BENJAMIN "Poly" QUEENS OF... "Knows"</p>	<p><b>WXDX/Pittsburgh, PA *</b> No Adds</p>	<p><b>WWSV/Savannah, SC</b></p>		

**\*Monitored Reporters**  
86 Total Reporters

**76 Total Monitored**

**10 Total Indicator**  
9 Current Indicator Playlists

**Did Not Report, Playlist Frozen (1):**  
WWSV/Savannah, SC



# Stroke 9

## "100 Girls"

### Big Phones:

# KCNL (#1)

# WBUZ (#1)

# WLRS, WMRQ

**Already On:**  
Live105, KTBZ, KDGE,  
KZON, WROX and more

## Record in stores 10/1




## New & Active

**EMINEM** Cleanin' Out... (Shady/Aftermath/Interscope)  
Total Plays: 358, Total Stations: 23, Adds: 1

**GOOD CHARLOTTE** Lifestyles Of The Rich And... (Epic)  
Total Plays: 345, Total Stations: 33, Adds: 7

**BLINDSIDE** Pitiful (Elektra/EEG)  
Total Plays: 343, Total Stations: 36, Adds: 5

**FINCH** Letters To You (Drive-Thru)  
Total Plays: 316, Total Stations: 28, Adds: 3

**SPARTA** Cut Your Ribbon (DreamWorks)  
Total Plays: 307, Total Stations: 32, Adds: 1

**SOMETHING CORPORATE** I Woke Up... (Drive-Thru/MCA)  
Total Plays: 256, Total Stations: 22, Adds: 5

**STROKE 9** 100 Girls (Cherry/Universal)  
Total Plays: 240, Total Stations: 19, Adds: 0

**GOO GOO DOLLS** Big Machine (Warner Bros.)  
Total Plays: 182, Total Stations: 10, Adds: 0

**BOX CAR RACER** There Is (MCA)  
Total Plays: 145, Total Stations: 14, Adds: 12

**DISTILLERS** City Of Angels (Hellcat/Epitaph)  
Total Plays: 138, Total Stations: 8, Adds: 0

**Songs ranked by total plays**

## Indicator

### Most Added®

**GOOD CHARLOTTE** Lifestyles Of The Rich And... (Epic)

**AUTHORITY ZERO** One More Minute (Lava/Atlantic)

**P.O.D.** Satellite (Atlantic)

**STONE SOUR** Bother (Roadrunner/IDJMG)

**OK GO** Get Over It (Capitol)

**USED** The Taste Of Ink (Reprise)

**3RD STRIKE** Redemption (Hollywood)

**BOX CAR RACER** There Is (MCA)

**CLINIC** Walking With Thee (Domino/Universal)

**LOUDERMILK** Estrogen Oxygen... (DreamWorks)

**S.T.U.N.** Boys And Girls (Warner Bros.)

**TONIC** Take Me As I Am (Universal)

**CHEVELLE** The Red (Epic)

**JACK JOHNSON** Flake (Enjoy/Universal)

**OUR LADY PEACE** Innocent (Columbia)

**BLINDSIDE** Pitiful (Elektra/EEG)

**GAVIN ROSSDALE** Adrenaline (Universal)

**MAD AT GRAVITY** Walk Away (ARTISTdirect)

**AVRIL LAVIGNE** Sk8er Boi (Arista)

**NERF HERDER** Welcome To My World (Honest Don's)

August 23, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BRUCE SPRINGSTEEN The Rising (Columbia)	320	-1	8461	7	20/0
2	2	DAVE MATTHEWS BAND Where Are You Going (RCA)	315	-5	7446	14	20/0
3	3	BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	295	-1	9095	8	21/0
4	4	CHUCK PROPHET Summertime Thing (New West/Red Ink)	279	0	7735	16	19/0
5	5	BONNIE RAITT Silver Lining (Capitol)	261	+3	6684	5	21/0
6	6	COUNTING CROWS American Girls (Geffen/Interscope)	259	+8	5098	14	17/0
10	7	COLDPLAY In My Place (Capitol)	254	+39	7123	7	18/0
8	8	SHERYL CROW Steve McQueen (A&M/Interscope)	241	+21	3662	5	16/0
7	9	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	231	-1	3826	9	13/0
12	10	BRUCE HORNSBY Sticks & Stones (RCA)	192	+1	4715	7	17/0
11	11	NEIL FINN Driving Me Mad (Nettwerk)	190	-4	5851	14	16/0
9	12	MAIA SHARP Willing To Burn (Concord)	187	-32	4829	19	16/0
14	13	ELVIS COSTELLO 45 (Island/IDJMG)	179	+8	5763	4	17/0
30	14	PETER GABRIEL The Barry Williams Show (Geffen/Interscope)	173	+82	5056	2	18/1
13	15	DAVID BOWIE Slow Burn (ISO/Columbia)	171	-8	5516	11	16/0
17	16	COUSTEAU Talking To Myself (Palm Pictures)	158	+15	5293	6	17/0
21	17	CHRIS ISAAK One Day (Reprise)	151	+19	2049	12	11/0
19	18	SONIA DADA Baby Woke Up (Calliope/Razor & Tie)	149	+11	4460	4	17/2
22	19	HOWIE DAY Ghost (Epic)	139	+13	2894	6	12/0
20	20	AIMEE MANN Humpty Dumpty (SuperEgo/United Musicians)	137	0	5350	3	17/1
15	21	BRYAN FERRY Goddess Of Love (Virgin)	132	-18	3649	13	12/0
16	22	NORAH JONES Don't Know Why (Blue Note/Virgin)	127	-21	3956	21	12/0
23	23	ROBERT PLANT Darkness, Darkness (Universal)	125	+3	3046	10	12/0
29	24	RHETT MILLER Come Around (Elektra/EEG)	119	+28	3523	2	15/1
18	25	LOS LOBOS Hearts Of Stone (Mammoth)	117	-25	4946	18	12/0
24	26	DAVE PIRNER Never Recover (Ultimatum)	115	-4	1831	3	10/0
—	27	EELS Fresh Feeling (DreamWorks)	103	+15	1096	3	9/0
25	28	LUCE Good Day (Nettwerk)	101	-8	1973	14	8/0
Debut	29	PETER STUART With My Heart In Your Hands (Vanguard)	99	+13	2661	1	13/1
Debut	30	VAN MORRISON Meet Me In The Indian Summer (Universal)	91	+24	3365	1	10/0

21 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 8/11-Saturday 8/17. © 2002, R&R Inc.

## Most Added®

ARTIST TITLE LABEL(S)	ADDS
JACKSON BROWNE The Night Inside Me (Elektra/EEG)	15
PATTY GRIFFIN Chief (ATO)	11
WILCO Jesus, Etc. (Nonesuch)	10
JOHN MAYALL Pride & Faith (Eagle/Red Ink)	3
SONIA DADA Baby Woke Up (Calliope/Razor & Tie)	2
STEVE EARLE Conspiracy Theory (E-Squared/Artemis)	2
JAMES TAYLOR October Road (Columbia)	2
PETER GABRIEL The Barry Williams... (Geffen/Interscope)	1
AIMEE MANN Humpty Dumpty (SuperEgo/United Musicians)	1
RHETT MILLER Come Around (Elektra/EEG)	1
KIM RICHEY This Love (Lost Highway/IDJMG)	1
DAVID BAERWALD Nothing's... (Lost Highway/IDJMG)	1
PETER STUART With My Heart In Your Hands (Vanguard)	1

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PETER GABRIEL The Barry Williams... (Geffen/Interscope)	+82
JACKSON BROWNE The Night Inside Me (Elektra/EEG)	+61
KIM RICHEY This Love (Lost Highway/IDJMG)	+49
NICKEL CREEK This Side (Sugar Hill)	+40
COLDPLAY In My Place (Capitol)	+39
PATTY GRIFFIN Chief (ATO)	+39
WILCO Jesus, Etc. (Nonesuch)	+30
RHETT MILLER Come Around (Elektra/EEG)	+28
KARL DENSON'S TINY UNIVERSE Because... (Relaxed/Sci-Fidelity)	+27
JOAN OSBORNE Love's In Need Of Love (Compendia)	+25
VAN MORRISON Meet Me In The Indian Summer (Universal)	+24
PETER WOLF Nothing But The Wheel (Artemis)	+23
SHERYL CROW Steve McQueen (A&M/Interscope)	+21
CHRIS ISAAK One Day (Reprise)	+19
DAVID POE Echobox (Epic)	+19
COUSTEAU Talking To Myself (Palm Pictures)	+15
EELS Fresh Feeling (DreamWorks)	+15
BECK Lost Cause (Geffen/Interscope)	+14
PETER STUART With My Heart In Your Hands (Vanguard)	+13

## Reporters

<p><b>WAPS/Akron, OH</b> PD/MD: Bill Gruber 1 PATTY GRIFFIN "Chief" FLAMING LIPS "Reprise"</p>	<p><b>WXRT/Chicago, IL *</b> PD: Norm Winer APD/MD: John Farneda 2 BRUCE SPRINGSTEEN "Summertime" 3 JACKSON BROWNE "Night" 4 LOS LOBOS "Blue"</p>	<p><b>WMMM/Madison, WI *</b> PD/MD: Tom Teuber 14 WILCO "Jesus" JACKSON BROWNE "Night" PETER STUART "Hands"</p>	<p><b>WCLZ/Portland, ME</b> PD: Brian Ivy MD: Brian James 11 JACKSON BROWNE "Night" BIG HEAD FOOD "Again" SONIA DADA "Woke" DAVID BAERWALD "Bling" WILCO "Jesus"</p>	<p><b>KDTR/San Luis Obispo, CA</b> PD: Drew Ross MD: Rick Williams 5 NICKEL CREEK "Side" 4 JOHN MAYALL "Pride" 4 JACKSON BROWNE "Night" 4 PATTY GRIFFIN "Chief" 4 JACK JOHNSON "Middle"</p>
<p><b>KTZD/Albuquerque, NM *</b> PD: Scott Souhrada MD: Don Kelley 311 "Amber" SPLENDOR "Late"</p>	<p><b>KBXR/Columbia, MO</b> PD/MD: Lana Trezise No Adds</p>	<p><b>WMPX/Memphis, TN *</b> PD/MD: Alexandra Inzer JACKSON BROWNE "Night"</p>	<p><b>KINK/Portland, OR *</b> PD: Dennis Constantine MD: Kevin Welch 311 "Amber"</p>	<p><b>KBAC/Santa Fe, NM</b> GM/PO: Ira Gordon APD: Sam Ferrara 12 PATTY GRIFFIN "Chief" 11 JACKSON BROWNE "Night"</p>
<p><b>KGSR/Austin, TX *</b> OM: Jeff Carrol PD: Jody Denberg APD: Jyl Hershman-Ross MD: Susan Castle 10 JOAN OSBORNE "Love's" 8 KIM RICHEY "Love" 8 JACKSON BROWNE "Night" 5 PETER GABRIEL "Barry" 4 JAMES TAYLOR "October" 2 BRUCE SPRINGSTEEN "I Onesome"</p>	<p><b>KBCD/Denver-Boulder, CO *</b> PD: Scott Arrough MD: Keeler No Adds</p>	<p><b>KTCZ/Minneapolis, MN *</b> PD: Lauren MacLeash APD/MD: Mike Wolf No Adds</p>	<p><b>WOST/Poughkeepsie, NY</b> OM/GM: Gary Chelkol PD: Greg Galline APD: Christine Martinez MD: Roger Mantel JACKSON BROWNE "Night" WILCO "Jesus" AIMEE MANN "Humpty" WILLY PORTER "Acapulco" ALICE PEACOCK "One"</p>	<p><b>KTAD/Santa Fe, NM</b> PD: Brad Hockmeyer APD/MD: Michael Dean KERRY GETZ "Julianne" JACKSON BROWNE "Night" PATTY GRIFFIN "Chief" KARL DENSON'S "Because" WILCO "Jesus"</p>
<p><b>WRNR/Baltimore, MD</b> OM: Jon Peterson PD: Alex Cortright MD: Damian Einstein JACKSON BROWNE "Night" ANDY STOCHANSKY "Wonderful" KIM RICHEY "Love" GREY EYE GLANCES "Eyes" BRUCE SPRINGSTEEN "Summertime"</p>	<p><b>WVDD/Elizabeth City, NC</b> PD: Matt Cooper MD: Tad Abbey No Adds</p>	<p><b>WZEW/Mobile, AL *</b> PD: Brian Hart MD: Tim Hallmark No Adds</p>	<p><b>KTHX/Reno, NV *</b> PD: Harry Reynolds MD: Dave Herold JOHN MAYALL "Pride" WILLY PORTER "Acapulco" BLIND BOYS OF ALABAMA "Ready" PETER WOLF "Whee" JACKSON BROWNE "Night"</p>	<p><b>KRSH/Santa Rosa, CA *</b> PD: Bill Bowker MD: Pam Long 2 JACKSON BROWNE "Night" PATTY GRIFFIN "Chief" ALEX LLOYD "Amazing" VAN MORRISON "Summer"</p>
<p><b>WNCN/Greenville, SC</b> PD: Mark Keefe APD/MD: Kim Clark JACKSON BROWNE "Night" ROBBIE FULKS "Cry" HOT ELUBS OF COWTOWN "Sleep" JOHN MAYALL "Pride" WILCO "Jesus" STEVE FORBERG "Running"</p>	<p><b>WWSW/Indianapolis, IN *</b> PD: Brad Holtz MD: Todd Berryman 3 JACKSON BROWNE "Night" RHETT MILLER "Come"</p>	<p><b>KPIG/Monterey, CA</b> PD/MD: Laura Ellen Hopper PATTY GRIFFIN "Chief"</p>	<p><b>KENZ/Salt Lake City, UT *</b> OM/MD: Bruce Jones MD: Kari Bushman 2 GREENWHEEL "Breathe" STROKES "Somersault"</p>	<p><b>KMTT/Seattle-Tacoma, WA *</b> GM/MD: Chris Mays APD/MD: Shawn Stewart 4 JOHNSON "GROUP" "Cowboy" 3 JACKSON BROWNE "Night" 3 KELLER WILLIAMS "Speaker"</p>
<p><b>KRVB/Boise, ID *</b> OM/MD: Dan McColly 13 JACKSON BROWNE "Night" KIM RICHEY "Love"</p>	<p><b>WTKS/Indianapolis, IN *</b> PD: Brad Holtz MD: Todd Berryman 3 JACKSON BROWNE "Night" RHETT MILLER "Come"</p>	<p><b>WYUU/New York, NY</b> PD: Chuck Singleton MD: Rila Houston APD/MD: Russ Borris 8 WILCO "Jesus" 3 PATTY GRIFFIN "Chief" 3 JAMES TAYLOR "October" 3 JACKSON BROWNE "Night" PETER WOLF "Whee"</p>	<p><b>KPRI/San Diego, CA *</b> PD/MD: Dona Shaieb 3 JACKSON BROWNE "Night"</p>	<p><b>KAEP/Spokane, WA *</b> PD: Tim Cotter MD: Kari Bushman LOU BRUMBY "Aches" NICKEL CREEK "Whee" TONIC "Take"</p>
<p><b>WBOS/Boston, MA *</b> PD: Chris Herrmann APD/MD: Michele Williams JACKSON BROWNE "Night"</p>	<p><b>WTKS/Indianapolis, IN *</b> PD: Brad Holtz MD: Todd Berryman 3 JACKSON BROWNE "Night" RHETT MILLER "Come"</p>	<p><b>WKOC/Norfolk, VA *</b> PD: Paul Shugrue MD: Kristen Croot BRAD "La" PATTY GRIFFIN "Chief"</p>	<p><b>KFDG/San Francisco, CA *</b> PD: Dave Benson APD/MD: Haley Jones No Adds</p>	<p><b>WRNX/Springfield, MA *</b> GM/MD: Tom Davis MD: Donnie Moorhouse 5 PETER GABRIEL "Barry" 5 JOHNSON "GROUP" "Cowboy" PATTY GRIFFIN "Chief" ALEX LLOYD "Amazing"</p>
<p><b>WXRV/Boston, MA *</b> PD: Joanne Duddy MD: Dana Marshall ALICE PEACOCK "One" FLAMING LIPS "Reprise" KIM RICHEY "Love" DINA WASHINGTON "Is"</p>	<p><b>WOKI/Knoxville, TN *</b> PD: Shane Cox MD: Sarah McClune No Adds</p>	<p><b>WYEP/Pittsburgh, PA</b> PD: Rosemary Welsch APD/MD: Chris Griffin PATTY GRIFFIN "Chief" JACKSON BROWNE "Night" WILCO "Jesus" MARY-LEE SCORVETTE "Storm"</p>	<p><b>WYUU/New York, NY</b> PD: Chuck Singleton MD: Rila Houston APD/MD: Russ Borris 8 WILCO "Jesus" 3 PATTY GRIFFIN "Chief" 3 JAMES TAYLOR "October" 3 JACKSON BROWNE "Night" PETER WOLF "Whee"</p>	<p><b>WYUU/New York, NY</b> PD: Chuck Singleton MD: Rila Houston APD/MD: Russ Borris 8 WILCO "Jesus" 3 PATTY GRIFFIN "Chief" 3 JAMES TAYLOR "October" 3 JACKSON BROWNE "Night" PETER WOLF "Whee"</p>
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## National Programming

Added This Week



World Cafe

Ali Castelinni 215-898-6677

FROU FROU Breathe In  
THEA GILMORE Fever Beats



Acoustic Cafe

Rob Reinhart 734-761-2043

BECK Guess I'm Doing Fine  
MARY GAUTHIER Goodbye  
NICKEL CREEK Spit On A Stranger  
PETER MURPHY Oliver's Army  
PINA The Lady  
RYAN ADAMS You'll Always Be

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 Mike Davis:  
10100 Santa Monica Blvd., 3rd Floor,  
Los Angeles, CA 90067

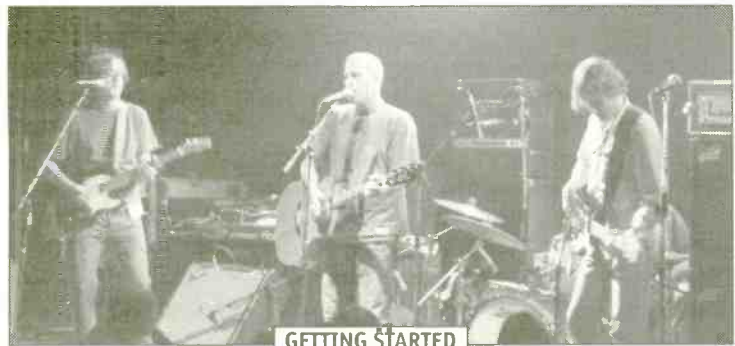


**JOHN SCHOENBERGER**  
jschoenberger@radioandrecords.com

## Summit Highlights

■ For four days, Boulder rocked

I'd like to take this opportunity to thank everyone who attended the R&R Triple A Summit in Boulder this year. Judging from everyone's feedback, it would seem we did a pretty good job. I'd also like to thank the moderators and their panelists, the presenters and all the artists who shared their vision and talent with us. Last, but not least, I'd like to thank all the sponsors who supported this event. If you couldn't make it this year, we'll see you next year. Please enjoy this visual review of some of the best moments of the Summit. We have many great pictures, thanks to our hard-working photographer, Chuck Giorno. Sorry we couldn't print them all.



**GETTING STARTED**

Peter Stuart kicked off the Summit Wednesday night with a great performance at the Fox.



**BOOK ENDS**

Sonia Dada played at the first Summit 10 years ago, and this year they closed the show on Wednesday night.



**LET'S GET SERIOUS**

KINK/Portland, OR PD Dennis Constantine led a packed audience at the "Then & Now" session on Thursday morning. Pictured here are (l-r) WXRT/Chicago's Norm Winer, KFOG/San Francisco's Dave Benson, KBCO/Denver's Scott Arbough, KMTT/Seattle's Chris Mays, WFUV/New York's Rita Houston and Constantine.



**CAN YOU HEAR US, JESUS?**

The Blind Boys Of Alabama sang the good word to all of us at the Fox.



**SMOKE-FILLED SKY**

Beth Orton started off the Fox Theatre shows on Thursday night.



**LET'S HAVE A DRINK**

ATO Records sponsored the Thursday cocktail party, which featured a performance by Patty Griffin and the opportunity to hear new music by David Gray.



**GUY IN THE SUIT**

While we all relaxed in our shorts, Josh Joplin offered up some new music during the Thursday luncheon.



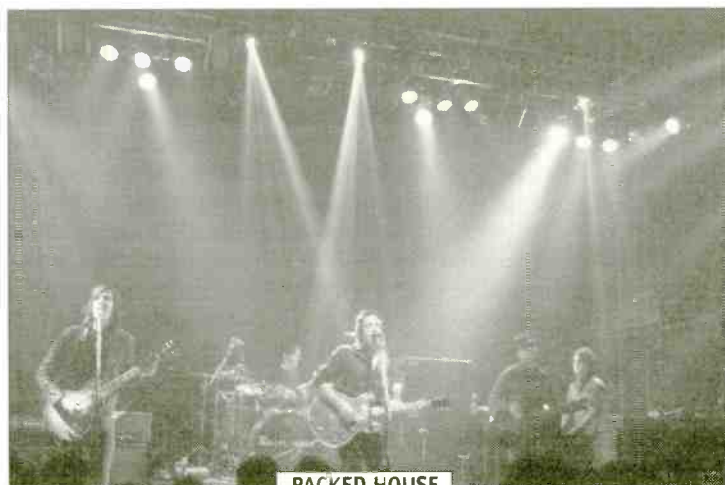
**GETTING YOUNGER**

On Thursday afternoon Paragon's Mike Henry and his panel discussed how to attract younger adult listeners. Pictured here are (l-r) WOKI/Knoxville's Shane Cox, WKOC/Norfolk's Paul Shugure, WBOS/Boston's Chris Herrmann, VH1's Paul Marszalek, KBXR/Columbia, MO's Lana Trezise and Henry.



**WHERE DO WE FIT IN?**

This and many other questions were answered during the senior executive panel Thursday afternoon, helmed by SBR's Dave Rahn. Pictured here are (l-r) Vanguard's Kevin Welk, ATO's Michael McDonald, Capitol's Dan Hubbard, Aware's Gregg Latterman, Warner Bros.' Tom Biery and Rahn.



**PACKED HOUSE**

By the time The Wallflowers hit the stage on Thursday night, the Fox was filled to the brim.



**AFTER THE STORM**

After Arbitron VP Bob Michael's PPM presentation on Friday morning, Alice Peacock got things started at the luncheon. Yours truly was the first in line to take a picture with her afterward.

**More Triple A Summit Photos See Page 108**

Won't stand in your way

Summer  
Yellow  
Haze

Winter  
blue

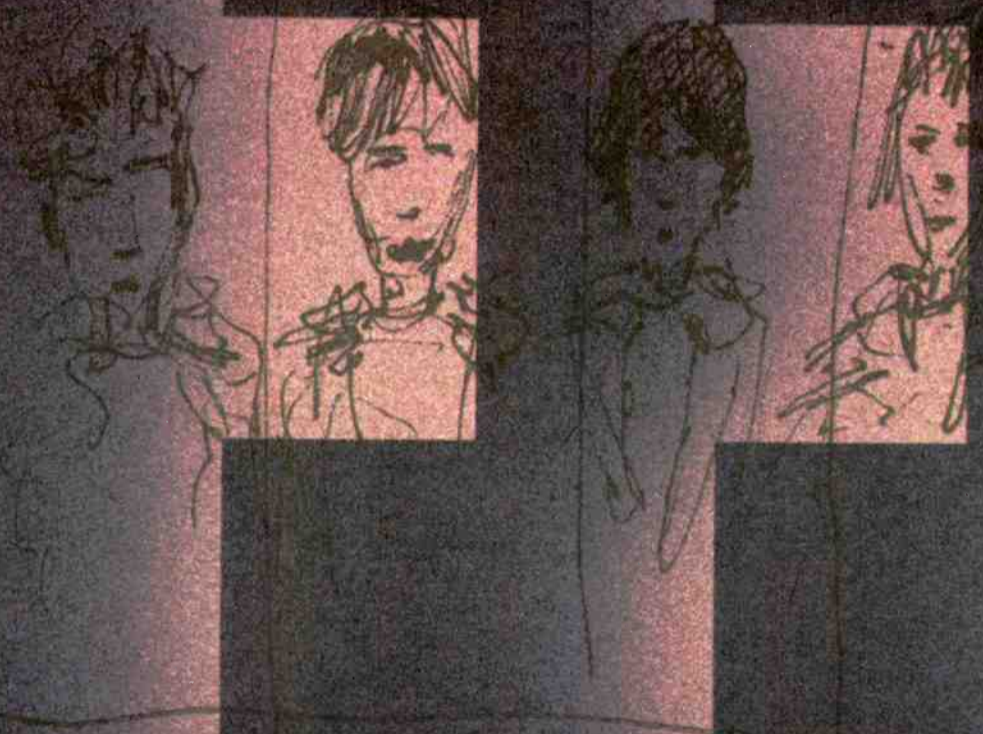
fall  
Sep

Real

the edge of night late afternoon

obv  
fake  
bad

winter  
feel



See them together at the same time

# Feel "Won't Stand In Your Way" Going for Adds 8/26

As seen at the Triple A Awards Luncheon in Boulder



**Triple A Summit Photos continued from Page 106**



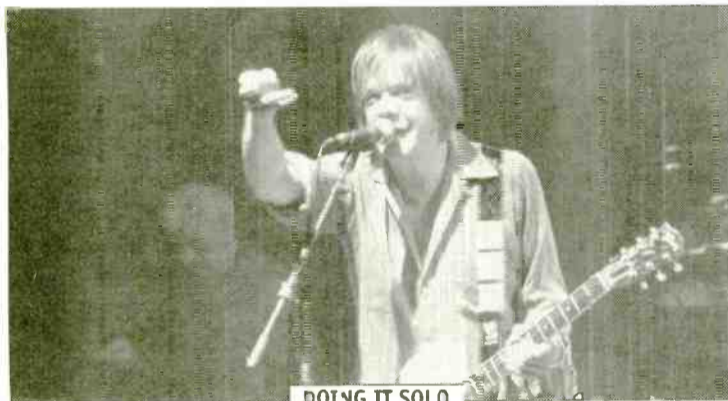
**F\*&K YEAH!**

WXRT/Chicago's Norm Winer's Friday-afternoon chat with Lost Highway founder Luke Lewis was colorful as well as informative.



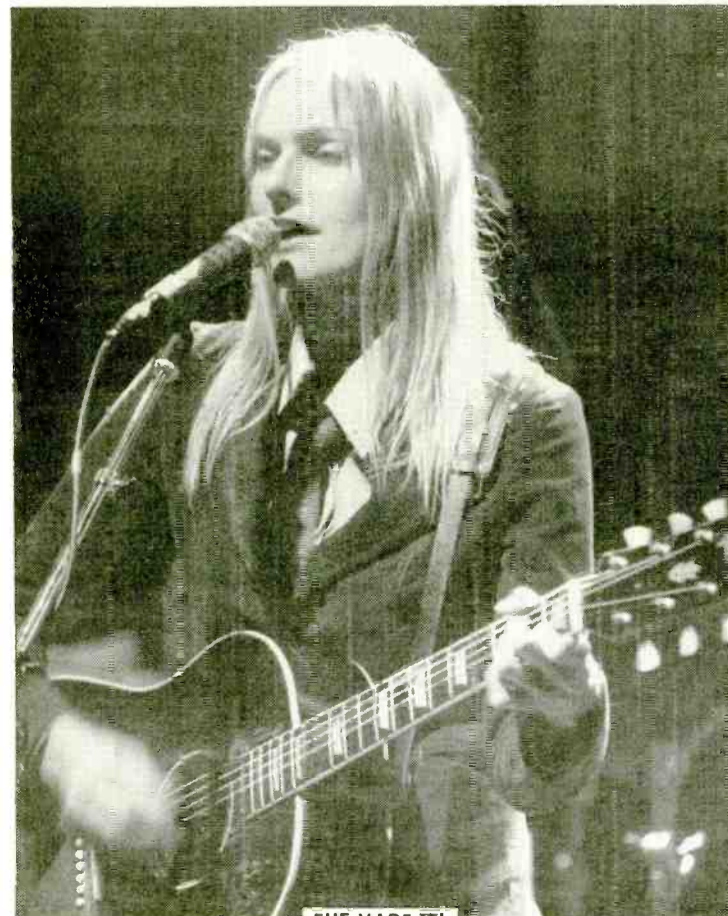
**PALS**

Kim Richey and producer Bill Bottrell are caught during an intimate moment at the Fox on Friday night.



**DOING IT SOLO**

Dave Pirner takes Wednesday night off from the Soul Asylum tour to dazzle the crowd at the Fox.



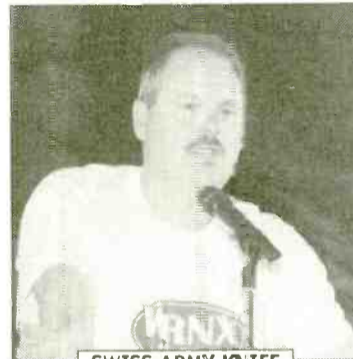
**SHE MADE IT!**

Aimee Mann knocked 'em dead at the Fox on Saturday night.



**ONE WORLD**

World Café host David Dye chats about the *1 Giant Leap* project with (l-r) Jamie Catto, Duncan Bridgeman and Palm Pictures founder Chris Blackwell.



**SWISS ARMY KNIFE**

On Friday afternoon WRNX/Springfield, MA's Tom Davis gave a passionate and well-informed presentation on ways to use the Internet for audience research.



**THE FRONT LINE**

KMTT/Seattle's Shawn Stewart led a great Saturday-afternoon panel on the new role of the Asst. PD/MD. Pictured here are (l-r) WBOS/Boston's Michele Williams, KFOG/San Francisco's Haley Jones, WRLT/Nashville's Keith Coes, WYEP/Pittsburgh's Chris Griffin, KTCZ/Minneapolis' Mike Wolf and Stewart.



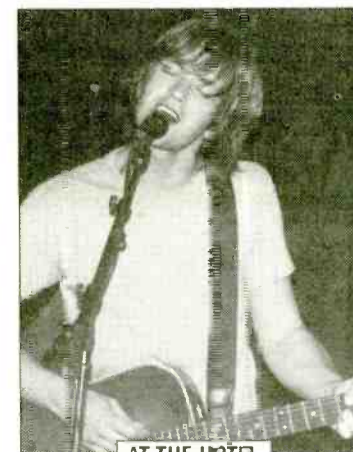
**A TROOPER**

Even though she was up against Coldplay, Allison Moorer dazzled the crowd at Tulagi on Friday night.



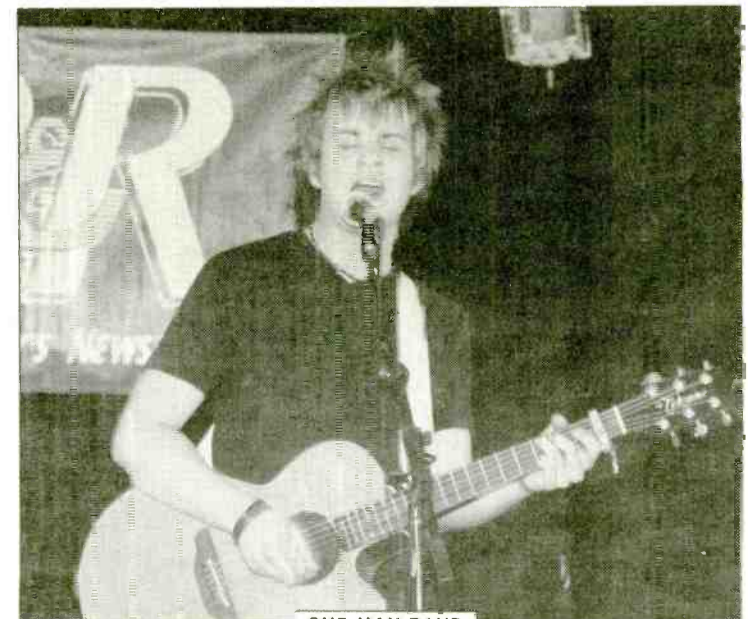
**REALITY CHECK**

WXPN/Philadelphia's Bruce Warren listens to a comment from a KBCO listener during the "Rate-a-Record" session.



**AT THE HOTEL**

Rhett Miller entertains the hard-core late-night attendees at a Club R&R performance back at the Millennium hotel.



**ONE-MAN BAND**

Howie Day gave an amazing performance on Friday afternoon.

# R&R Triple A Top 30

Powered By



August 23, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	DAVE MATTHEWS BAND Where Are You Going (RCA)	688	+19	40720	14	27/0
2	2	JACK JOHNSON Flake (Enjoy/Universal)	549	+5	41654	27	27/0
4	3	COLDPLAY In My Place (Capitol)	525	+31	32153	7	27/0
5	4	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	498	+13	33333	11	24/1
3	5	BRUCE SPRINGSTEEN The Rising (Columbia)	498	-13	31775	8	23/1
6	6	COUNTING CROWS American Girls (Geffen/Interscope)	464	+4	18611	15	24/0
9	7	SHERYL CROW Steve McQueen (A&M/Interscope)	453	+63	29758	5	22/0
7	8	CHUCK PROPHET Summertime Thing (New West/Red Ink)	430	-13	31582	10	23/0
8	9	NORAH JONES Don't Know Why (Blue Note/Virgin)	408	-21	31902	16	24/0
10	10	JIMMY EAT WORLD The Middle (DreamWorks)	375	-1	22420	23	18/0
19	11	PETER GABRIEL The Barry Williams Show (Geffen/Interscope)	282	+70	25248	2	21/2
15	12	HOWIE DAY Ghost (Epic)	282	+15	18405	8	23/0
12	13	DAVE PIRNER Never Recover (Ultimatum)	282	-15	16088	8	22/0
13	14	CHRIS ISAAK One Day (Reprise)	273	-6	14872	12	20/0
14	15	DROPLINE Fly Away From Here (...Day) (143/Reprise)	256	-23	12245	11	15/0
16	16	BONNIE RAITT Silver Lining (Capitol)	243	+12	18982	4	19/0
18	17	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	236	+12	9274	11	10/0
20	18	BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	215	+11	13524	5	17/0
17	19	LUCE Good Day (Nettwerk)	214	-11	13821	12	14/0
22	20	PETER STUART With My Heart In Your Hands (Vanguard)	197	+24	10166	2	19/1
25	21	311 Amber (Volcano)	186	+30	14826	3	10/2
21	22	THE CORRS F/BONO When The Stars Go Blue (143/Lava/Atlantic)	182	+2	14182	18	8/0
23	23	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	177	+9	5024	12	6/0
29	24	ELVIS COSTELLO 45 (Island/IDJMG)	161	+21	10697	2	16/0
27	25	JACK JOHNSON Bubble Toes (Enjoy/Universal)	160	+9	9770	2	14/0
26	26	MOBY Extreme Ways (V2)	159	+6	8852	3	12/0
30	27	GOO GOO DOLLS Big Machine (Warner Bros.)	157	+18	5829	2	11/0
Debut	28	CREED One Last Breath (Wind-up)	150	+15	4401	1	5/0
Debut	29	SONIA DADA Baby Woke Up (Calliope/Razor & Tie)	129	+5	7305	1	12/0
Debut	30	AVRIL LAVIGNE Complicated (Arista)	127	+9	3492	1	5/0

28 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 8/11-8/17. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## New & Active

**BRUCE SPRINGSTEEN** Lonesome Day (Columbia)

Total Plays: 115, Total Stations: 3, Adds: 1

**LENNY KRAVITZ** If I Could Fall In Love (Virgin)

Total Plays: 110, Total Stations: 6, Adds: 0

**HOOBASTANK** Running Away (Island/IDJMG)

Total Plays: 110, Total Stations: 4, Adds: 0

**RED HOT CHILI PEPPERS** Zephyr Song (Warner Bros.)

Total Plays: 99, Total Stations: 3, Adds: 0

**JACKSON BROWNE** The Night Inside Me (Elektra/EEG)

Total Plays: 98, Total Stations: 16, Adds: 12

**DUNCAN SHEIK** On A High (Atlantic)

Total Plays: 94, Total Stations: 7, Adds: 0

**ELVIS VS. JXL** A Little Less Conversation (RCA)

Total Plays: 93, Total Stations: 4, Adds: 0

**LIFEHOUSE** Spin (DreamWorks)

Total Plays: 83, Total Stations: 5, Adds: 0

**BEN KWELLER** Wasted And Ready (ATO/RCA)

Total Plays: 82, Total Stations: 3, Adds: 0

**ALICE PEACOCK** I'll Be The One (Aware/Columbia)

Total Plays: 81, Total Stations: 10, Adds: 2

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JACKSON BROWNE The Night Inside Me (Elektra/EEG)	12
PATTY GRIFFIN Chief (ATO)	4
KIM RICHEY This Love (Lost Highway/IDJMG)	3
BRAO La, La, La (Redline)	3
PETER GABRIEL The Barry Williams... (Geffen/Interscope)	2
311 Amber (Volcano)	2
ALICE PEACOCK I'll Be The One (Aware/Columbia)	2
RHETT MILLER Come Around (Elektra/EEG)	2
ALEX LLOYD Amazing (Nettwerk)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JACKSON BROWNE The Night Inside Me (Elektra/EEG)	+78
PETER GABRIEL The Barry Williams... (Geffen/Interscope)	+70
SHERYL CROW Steve McQueen (A&M/Interscope)	+63
RHETT MILLER Come Around (Elektra/EEG)	+39
BRUCE SPRINGSTEEN Lonesome Day (Columbia)	+37
KIM RICHEY This Love (Lost Highway/IDJMG)	+34
COLDPLAY In My Place (Capitol)	+31
311 Amber (Volcano)	+30
PETER WOLF Nothing But The Wheel (Artemis)	+30
LIFEHOUSE Spin (DreamWorks)	+29
NICKEL CREEK This Side (Sugar Hill)	+29

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOHN MAYER No Such Thing (Aware/Columbia)	260
SHERYL CROW Soak Up The Sun (A&M/Interscope)	243
GOO GOO DOLLS Here Is Gone (Warner Bros.)	209
PETE YORN Strange Condition (Columbia)	163
LIFEHOUSE Hanging By A Moment (DreamWorks)	161
U2 In A Little While (Interscope)	161
DAVID GRAY Babylon (ATO/RCA)	156
CALLING Wherever You Will Go (RCA)	146
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	143
U2 Beautiful Day (Interscope)	136
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	134
EDDIE VEDDER You've Got To Hide Your... (V2)	131
DISHWALLA Somewhere In The Middle (Immergent)	131
CHRIS ISAAK Let Me Down Easy (Reprise)	129
DAVE MATTHEWS BAND Everyday (RCA)	126

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).

# JACKSON BROWNE

## THE NIGHT INSIDE ME

The premiere single from THE NAKED RIDE HOME, his first studio album of all new songs in six years

ALBUM IN STORES SEPTEMBER 24

[www.elektra.com](http://www.elektra.com) [www.elektra.com/jacksonbrowne](http://www.elektra.com/jacksonbrowne) [www.jacksonbrowne.com](http://www.jacksonbrowne.com)

PRODUCED BY JACKSON BROWNE AND KEVIN MCCORMICK

MIXED BY BOB CLEARMOUNTAIN

#1 Most Added

ON TOUR WITH TOM PETTY

### OUT OF THE BOX:

- WXRT KFOG WBOS
- KMTT KBCO WRNR
- KPRI KINK WTTS
- WFUV WXPB WYEP
- KTBG WRLT WMPS
- KGSR WFPK KPIG
- WNCW WOKI KRSH
- WMMM KRVB KOTR
- KTHX KMTN KTAO
- WCLZ WMVY KBAC
- WDST



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## ON THE RECORD

By Kevin Welch  
MD, KINK/Portland, OR



I'm really tough on British rock. Radiohead, Starsailor, Oasis, etc. Yes, I appreciate the art, the work, the craft, but, I must admit, I don't hear it quickly. Ask Capitol Records. "Yellow" was interesting, discordant, gritty and sweet. I didn't hear it, didn't really like it. When "Trouble" was released, I'd had it up to here with Coldplay this, Coldplay that. "It's just the new flavor from Britain," I thought. It's a tough pill to swallow when you find out you're an idiot. I'm an idiot. A *Rush of Blood to the Head* is about to land in America, and, judging from "In My Place," I have had a change of heart. This is a good band. What the hell have I been thinking? • Coldplay could very well be one of those bands that have a long life on both sides of the pond. It took *Parachutes* and "In My Place" to prove to me that this is much more than what I thought. Again, I'm an idiot. I hear a hard-working band in the music now. I hear a drive to succeed through quality songwriting and flawless presentation. The music is solid, inviting, creepy and pretty. I am now the guy who came to the party late and is drinking as much as he can to catch up. Yes, I look foolish. I'm just hoping no one notices. • I read recently that the band had thought about splitting up after *Parachutes* because they didn't think they'd be able to release a quality followup. What, are they idiots?

In spite of the fact that most folks are a little hung over from the R&R Triple A Summit, we saw some great first-week action on a couple of projects this week. Jackson Browne's brand-new one takes the lead this week with a total of 27 new stations (No. 1 Most Added on both panels), and Patty Griffin's next song is in second with 15 stations (No. 2 Most Added on both panels) ... Wilco bring in 11 new stations, while John Mayall & The Bluesbreakers are off to a good start ... Brad, Kim Richey, Peter Gabriel, 311, Alice Peacock, Rhett Miller and Peter Stuart are closing some important holes ... Finally, several tracks are beginning to emerge from Bruce Springsteen's *The Rising* ... On the monitored chart, Dave Matthews Band hold at 1\* for the eighth week! ... In addition, Jack Johnson ("Flake") remains at 2\*, Coldplay move up to 3\*, John Mayer goes to 4\*, Counting Crows hold at 6\*, and Sheryl Crow rounds out the top 10, moving 9\*-7\* ... Peter Gabriel is knocking on the door with a 19\*-11\* leap, Howie Day jumps 15\*-12\*, and Beth Orton gains 20\*-18\* ... Other jumpers include Stuart (22\*-20\*), 311 (25\*-21\*), Elvis Costello (29\*-24\*) and Johnson's "Bubble Toes" (27\*-25\*) ... Creed, Sonia Dada and Avril Lavigne debut ... On the Indicator airplay chart, Springsteen holds at No. 1, Chuck Prophet hangs tough at 4\*, Bonnie Raitt remains at 5\*, Coldplay move 10\*-7\*, and Bruce Hornsby cracks the top 10 at 10\* ... Other movers include Costello (14\*-13\*), Gabriel (30\*-14\*) and Miller (29\*-24\*) ... Stuart and Van Morrison debut ... Keep an eye on Cousteau, Duncan Sheik, Peter Wolf, Willy Porter, Andy Stochansky and Flaming Lips.

## Triple A ON THE RADIO

— John Schoenberger, Triple A Editor

# AAA ARTIST OF THE WEEK

ARTIST: Peter Stuart  
LABEL: Vanguard

By JOHN SCHOENBERGER / TRIPLE A EDITOR

Born and raised on Long Island, NY, Peter Stuart knew early on that music was going to be a big part of his life. When he was 15 a friend turned him onto Cat Stevens' *Tea for the Tillerman*, which proved to be a turning point for him. After relocating to Chicago during college, he hit the acoustic club circuit and started to make a name for himself. In 1994 he got a shot to open for Counting Crows just as their career was beginning to take off and later toured with Tori Amos and Cracker as a support act.

Eventually, enough of a buzz had built that the labels began to take notice, leading to Stuart's signing with Columbia and the formation of the band Dog's Eye View. The group's debut album, *Happy Nowhere*, came out in 1995 and generated the top-10 hit "Everything Falls Apart."

After completing one more album for Columbia, Stuart decided that the best thing to do was step away from the band and the big-label deal and get back to his roots. He moved to Los Angeles and started playing solo again. He was also given the chance to attend one of Miles Copeland's songwriting workshops in France. This was the starting point of what would become his first solo effort, *Propeller*.

The album was independently recorded under the guidance of producer Andrew Williams, who had worked with such artists as Peter Case and Old 97's. Williams and Stuart spent a lot of time mulling over the songs, deciding on the right approach for each of them. This led to over 40 musicians contributing to the project, including Greg Leisz and David Immergluck on guitar; Dan Rothchild and Davey Farragher on bass; Curt Bisquera, Denny Fongheiser and Jay Bellerose on drums; Mark Isham on trum-



Peter Stuart

pet; DJ Bonebrake on vibes; and Adam Duritz, Moon Zappa and Boots Ottestad on backing vocals.

"On this record, it was more like casting a movie," explains Stuart. "It's a lot freer, and we were able to really think about who would add the most to each particular sound."

At the core is the highly emotional, deeply personal style that is the hallmark of Stuart's sound, yet each song is fleshed out in a way to make it stand apart. There is a clear flow to the album, as "Take Me Back" leads to "Innocence," which leads to "With My Heart in Your Hand" and "Let's Get Lost." There are seven other tracks on *Propeller*, including "Bring You Back," a lullaby to Stuart's late father.

The next step was to find the right label to release the album, and, soon enough, Vanguard became the natural choice. "I wanted to seek out a place where the album would be given a fair shot at being heard and not just two months in the marketplace and then gone," Stuart says. Considering the great start at Triple A the project is enjoying, it looks like his wish is coming true.

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**RICK WELKE**  
rwelke@radioandrecords.com

# Grandfather Rock Turns 20

□ Christian rock authority champions the independents

**B**orn at the tail end of the '40s, Chris MacIntosh has been consumed with Christian rock music since before most of us knew what it was. Hosting his weekly *Rock & Soul Gospel Show* on WCWP/Nassau-Suffolk, NY, he invites listeners to view music with a new perception.

MacIntosh was introduced to music during the very beginnings of rock 'n' roll. "I remember the first time I heard 'Little Darling' by The Diamonds," he says. "I knew that I was hooked on music for good. Living in and around New York City, I used to listen to *The Good Guys* morning show on WMCA. I also tuned in to listen to Cousin Brucie on WABC and Murray the K. on WINS.

"All of these were powerhouse AM stations at the time and ruled the airwaves during the late '50s and throughout most of the '60s. Listening to these guys gave me a love for music and the desire to share it with others. Since I was a klutz at learning to play an instrument, becoming a disc jockey seemed the way to go. I got my first opportunity when I joined the Navy back in 1968. I actually got a chance to do a shift on the station on board the ship I was assigned to."

The *Rock & Soul Gospel Show* originates from C.W. Post University's radio station. In early September MacIntosh will celebrate his 20th anniversary hosting the show that he founded. He describes how it all got started: "A friend of mine named Peter Cresenti was working at the school in the public relations department and had been after the university to do a Christian rock show for a long time. Since I had been working at a few stations in the area, he suggested that I speak to them.

"I went to the station manager and explained what I wanted to do. I made up a demo that he fell in love with, and he immediately gave me airtime — once a week for a year. At the end of the first year he extended the contract to 10 years.

"The early days were fairly easy, because the station and staff were backing me all the way. I already had all of the contacts I needed in the industry from working at other stations. The big job was letting listeners know that the show was on and letting local club owners know what I was doing on the show."

## It's About The Music

Many Christian rock specialty shows are music-oriented but can, at times, go the way of the long-winded preacher between songs. MacIntosh has made an effort to be real by taking a different approach. "The show, as far as I'm concerned, has never

**"My job is to play the absolute best music that I can for my listeners."**

been about proselytizing or direct evangelism," he says.

"I am a disc jockey, and my job is to play the absolute best music that I can for my listeners. Of course, these artists happen to also hold to a Christian worldview.

"I remember one night, during the Gulf War, I got a call from a young woman whose husband was overseas, involved in the fighting. She asked me to play a certain mainstream song and dedicate it to her man. I explained that I didn't have that particular tune but would pick out something that I thought would be just as good.

"I played 'Nowhere Else' by The 77s and did the dedication. As soon as the song was over, she called back in tears and said that it was the best song she had ever heard. She had taped it and was taping the rest of the program to send to her husband."

## Magic Moments

MacIntosh is not known for following the tight timelines and processed rotations that many radio stations use. The mood and direction of his show can change in an instant. He understands that at times one must go with the flow. A perfect example of this is what happened when the British band Yes came through the New York area years ago.

"I set up an appointment with Rick Wakeman to do an interview centering on an album that he had just released called *The Gospels*," MacIntosh says. "During the first few minutes of our time together I mentioned that I was a huge fan of Strawbs, a band he was in prior to Yes. My 15-minute interview turned into a three-hour conversation that I will always treasure. I not only met one of my musical heroes, but I also made a new friend."

MacIntosh shares what he has in store on the show over the next few weeks. "On Sept. 6 all of the music lovers in the area will be heading to the Bitter End, New York City's old-

est rock club," he says. "It will host our anniversary concert with Seven Head Division and Annie Quick & Stickman Jones. On Sept. 15 we will celebrate our 20 years by doing an extended broadcast, which will include some surprise guests."

For a station to stay true to one format for 20 years is a big accomplishment nowadays. A specialty program lasting for two decades on any station is an even bigger achievement, no matter the genre of music. Being on the air for such a long period of time, MacIntosh has had the opportunity to host a lot of artists.

"We periodically have in-studio concerts, which are always a blast," he says. "Some of the folks who have graced our humble studio with their presence have been Moya Stone, Dorman, Spinoza, Stickman Jones, Tickle Penny Corner, Sarah Lentz and Mark Giacobbe."

## Insight From Gramps

Being a jock and having been involved in the Christian-music industry for more years than most, MacIntosh has a keen perspective on what's important, and he offers a little advice: "To the industry, my heart would say, 'Always strive to put out the absolute best product that you can — something that, down the road, you can look back on and be proud of.'

"Last night I was on an artist's website that had 'Jesus is the light of the world' votive candles and 'Rock the Flock' CD wallets for 20 bucks. We need to stop dealing with crap like that and be serious about what we present to our audience.

"To the show hosts, I would say, 'Only you know for sure the vision that God has given you for your program. Whether you see yourself as a jock or as a radio evangelist, stay true to the vision that you have and don't stray from it.'

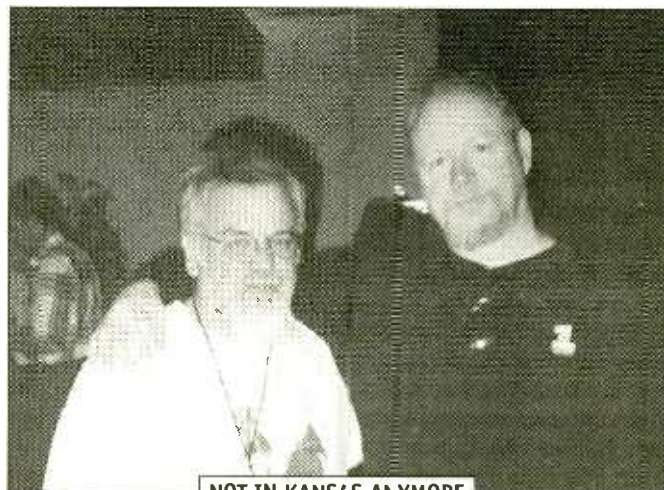
"As for the industry at large, I would like the future of Christian Rock radio to be a bright one. Unlike 20 or 30 years ago, the product that is being put out by artists who are Christians — and I don't mean only artists who are in the Christian-music industry — is phenomenal. It is just as good as anything being put out by the mainstream.

"I am so proud of the artists who have chosen to go the independent route. The indie releases that I have gotten so far this year have been ab-



MEETING MUSICAL HEROES

One of the great things about being a radio jock is getting the opportunity to meet your musical heroes. *Rock & Soul Gospel Show* host Chris MacIntosh knows all about that. Seen here are (l-r) Rick Altizer, Adrian Belew and MacIntosh at the Ace of Clubs nightclub in Nashville.



NOT IN KANSAS ANYMORE

Chris MacIntosh, a.k.a. Grandfather Rock (l), enjoys a moment with the former lead singer of Kansas, Kerry Livgren. The two hooked up at Gospel Music Week in Nashville.

solutely amazing. The Nashville-based record companies are putting out some really good things, but, as far as I'm concerned, the independent bands and artists are forging the future of great music.


"If we really believe what we claim to believe, Christian radio needs to be the leader in all phases of the industry and not the follower.

"As far as the future is concerned, my Sunday nights are tied up for the

next 10 years. I plan to be at WCWP playing the hottest rock around as long as I am able to. There is a scene from the film *Chariots of Fire* that I have always enjoyed. Eric Liddle explains to his sister that, when he runs, he feels the pleasure of God.

"After a really good program, when I am driving home, I can almost see God with a big grin on his face, saying, 'Good job, kid.' That makes it all worthwhile to me."

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# The CCM Update

Christian Retail, Radio & Records Newsweekly

## The CCM Update

Executive Editor  
Rick Edwards

Editor  
Lizza Connor

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## THE STORY BEHIND THE SONG

### Paul Colman Trio "Turn"

From their first gig in a smelly zoo to opening international stadium shows for The Newsboys, Aussie band Paul Colman Trio carry the gospel and their anthemic guitar pop anywhere the road takes them. During the band's early travels lead singer, guitarist and temporary insomniac Paul Colman was stirred one night to write the song "Turn." Colman recalls the genesis of the radio hit: "I was sleep-deprived from constant travel and beginning to be inspired to write songs for those inside the church, especially in America. I got out of bed..." And the rest is history.



Though written a year before the tragic events of Sept. 11, 2001, "Turn" has taken on a new urgency for the trio. "How can we expect non-Christians to look between the cracks of our relationships and not notice that something is missing?" Colman asks. "If Christians are called to lead by example, then we need to be fully reconciled to each other. Reconciliation begins with God, then our parents, spouses, children, friends and strangers."

Colman hopes that "Turn," whether sung in a zoo or in a stadium, will encourage people to dig more deeply into the fundamentals found in Matthew 22:37-40 — loving Jesus and loving others.

— Anthony Barr-Jeffrey

## CCM UPDATE GALLERY



'WHO'S THAT KILLED MAN?'

Pictured at their World Youth Day performance are (l-r) Ceili Rain's Scott Cleavinger, Bob Halligan Jr. and Bob "Buff" Harmon.

## CCM TRIVIA

Before Bob Carlisle was known for "Butterfly Kisses," he was a session singer for Poison.

— *The Encyclopedia of Contemporary Christian Music* (Hendrickson, 2002)

## SPINWORTHY

### More Rockin' Than The Last Time

Bleach Again For The First Time (*Bec*)  
File Under: Pop Rock

For their first release since 1999, Bleach return with three new members and a new record label. The album's title, *Again for the First Time*, is fitting, as Bleach's fourth time around is as raw and fresh as a college rock band's debut. The listener is treated to a live, modern rock 'n' roll vibe that equals or beats any of Bleach's previous projects. Dave Baysinger's vocals are free and inspiring, even when the lyrics lack imagination.

God's consistent provision is a recurring theme on the album. This is seen from the fast-paced opener, "Baseline," to the more worshipful "I Will Sing." "Fell Out," the strongest track on the album, features fun harmonies and a guitar-driven hook akin to a mellow version of Blur's "Song 2." It's a story of mankind's repentance and God's forgiveness ("I am sorry/I know I walked out on you"). "A Song for Jen" is a soft and simple unplugged love song that brings the tempo down and gives a pleasant epilogue to the listener's experience.

— Chris McNeece



## In The News....

- Salem Communications' **KLTY/Dallas** recently achieved the highest cume in the station's history. Spring '02 Arbitron numbers showed a 3.2 share, up from winter's 2.5, and KLTY's 12+ total survey area cume registered at 425,600 for spring, up from 345,500 the previous fall. "This is a result of our continued effort to deliver precisely what our listeners want and expect from us," KLTY GM John Peroyea says. "Extensive market research and involvement in the surrounding community have been keys to ascertaining just what those wants and needs are. And I can't fail to mention the great staff of committed professionals we have here at KLTY."

Ratings are on the rise for KLTY in morning drive as well, and, in what Peroyea says is another first for the station, mornings are getting higher ratings than other KLTY dayparts. Recent numbers show KLTY morning personality Frank Reed third in mornings among women 35-44, who are "KLTY's bull's-eye target," according to Peroyea. He continues, "Frank's what our listeners deem the quintessential Christian family man, father, husband and role model. They know his values come across in everything he says and does on the air, and listeners relate to that. That's why he's so successful."

In June KLTY hosted its 12th annual communitywide Celebrate Freedom concert at South Fork Ranch, with record-setting attendance of nearly 200,000.

### Artist Update

- Country singer **Randy Travis** will release his first album for Word Records, *Rise and Shine*, on Oct. 1. The album, produced by Kyle Lehning (Waylon Jennings, Dan Seals, Bryan White), will feature 13 songs of faith, six of which were co-written by Travis.

- On Aug. 20 Warner Home Video released **Jerry Jenkin's** family-friendly movie *Hometown Legend* on DVD and VHS. The movie features the music of Jars Of Clay and an original score by Clay lead singer Dan Haseltine. *Hometown Legend* is available on VHS for \$19.96 and DVD for \$24.98.

### Inside The Industry

Reunion Records announces the addition of **Conor Farley** to its radio department as Radio Promotions Coordinator. Farley will work with Adult Contemporary stations across the United States.

- **Provident Music Distribution** announces a partnership with mainstream independent label **Big 3 Records**. Beginning Sept. 17, the debut album by R&B vocal group Prymary Colorz, *If You Only Knew*, will be distributed for the first time to the Christian retail market by Provident.

- **The Parable Group** is named the sole retail partner for **Christian Music Network**, a national marketing company that introduces youth to new Christian music. In September Parable Christian Stores will display an endcap to promote the artists and albums featured in CMN's monthly mailing. The endcap is being provided free to Parable stores and will include 100 copies of CMN's magazine for consumers. CMN sends a monthly music CD, magazine and discussion and forum guide to more than 2,000 church youth leaders nationwide.

## AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	AUDIO ADRENALINE Ocean Floor (Forefront)	1761	+24	14
1	2	STEVEN CURTIS CHAPMAN Magnificent... (Sparrow)	1654	-227	18
4	3	NEWSBOYS Million Pieces (Sparrow)	1506	+97	10
8	4	BIG DADDY WEAVE In Christ (Fervent)	1488	+168	10
6	5	SALVADOR Breathing Life (Word)	1474	+115	16
3	6	JARS OF CLAY Fly (Essential)	1457	+27	11
7	7	SHAUN GROVES Move Me (Rocketown)	1368	+17	13
10	8	RACHAEL LAMPA I'm All Yours (Word)	1348	+50	8
11	9	AVALON Undeniably You (Sparrow)	1330	+134	5
5	10	FFH Fly Away (Essential)	1259	-125	17
9	11	REBECCA ST. JAMES Song Of Love (Forefront)	1255	-46	13
13	12	CAEDMON'S CALL We Delight (Essential)	1085	+78	8
16	13	TRUE VIBE See The Light (Essential)	1021	+119	7
14	14	NICOLE C. MULLEN Come Unto Me (Word)	977	+39	11
12	15	KATINAS Rejoice (Gotee)	972	-38	12
15	16	LINCOLN BREWSTER All I Really Want (Vertical)	960	+50	8
17	17	J. HANSON & S. GROVES Traveling Light (Creative Trust)	895	+79	7
18	18	SARA GROVES First Song That I Sing (INO)	813	+69	4
23	19	PAUL COLMAN TRIO Fill My Cup (Essential)	681	+187	3
21	20	ALLEN ASBURY All About Grace (Doxology)	662	+81	7
26	21	NICHOLE NORDEMAN Holy (Sparrow)	658	+224	2
22	22	POINT OF GRACE Yes, I Believe (Word)	652	+141	3
19	23	THIRD DAY It's Alright (Essential)	568	-125	24
20	24	MARK SCHULTZ Back In His Arms Again (Word)	567	-48	26
28	25	MICHAEL W. SMITH Purified (Reunion)	443	+43	2
Debut	26	AARON SPIRO Sing (Sparrow)	388	+14	1
29	27	PLUS ONE Let Me Be The One (Atlantic)	371	-25	2
-	28	DAVID CROWDER BAND My Hope (Sixsteps/Sparrow)	365	-17	7
24	29	4HIM Surrender (Word)	351	-110	24
Debut	30	GREG LONG I Won't Take You For Granted (Word)	342	+35	1

61 AC reporters. Songs ranked by total plays for the airplay week of Sunday 8/11-Saturday 8/17. © 2002 Radio & Records.

## Inspo Top 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	MICHAEL W. SMITH Purified (Reunion)	350	+28	9
2	2	NICOLE C. MULLEN Come Unto Me (Word)	332	+16	8
3	3	LINCOLN BREWSTER All I Really Want (Vertical)	329	+19	9
4	4	REBECCA ST. JAMES Song Of Love (Forefront)	314	+4	10
9	5	FFH We Sing Alleluia (Essential)	254	+38	5
7	6	SARA GROVES First Song That I Sing (INO)	253	+20	5
5	7	BOB CARLISLE You're Beautiful (Diadem)	242	-41	12
13	8	ALLEN ASBURY All About Grace (Doxology)	236	+51	6
8	9	RONNIE FREEMAN The Only Thing (Rocketown)	230	+5	10
10	10	SELAH Timeless (Curb)	221	+12	6
12	11	POINT OF GRACE Yes, I Believe (Word)	218	+32	4
15	12	LENNY LEBLANC All For You (Integrity)	190	+18	4
16	13	FERNANDO ORTEGA Sing To Jesus (Word)	175	+11	4
11	14	COREY EMERSON I Will Remember (Discovery House)	162	-29	10
14	15	TIM HUGHES Here I Am To Worship (Worship Together)	162	-19	11
18	16	MICHELLE TUMES The Light (Sparrow)	157	+9	3
6	17	STEVEN CURTIS CHAPMAN Magnificent... (Sparrow)	152	-93	12
17	18	JASON INGRAM Restore Me (INO)	149	-5	12
20	19	J. HANSON & S. GROVES Traveling Light (Creative Trust)	120	+12	3
Debut	20	JOHN TESH Open The Eyes Of My Heart (Garden City)	117	+9	1

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 8/11-Saturday 8/17. © 2002 Radio & Records.

## Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	GRITS Here We Go (Gotee)
2	SOULJAHZ All Around The World (Squint)
3	DJ MAJ I/DJ FORM 7 Factors (Gotee)
4	JOHN REUBEN Hindsight (Gotee)
5	TRIN-I-TEE 5:7 Holla (Gospo Centric)
6	TOBY MAC Irene (Forefront)
7	WOODY ROCK Believer (Gospo Centric)
8	BK & ASSOCIATES What I Love (Uprok)
9	FREDDIE BRUNO Freddie B-R-U-Know (Uprok)
10	KJ-52 Dear Slim (Uprok)

"This album is a songwriter's dream...reminiscent of the work by David Gray and John Mayer, *Awakening* captures the listener's heart and doesn't let go."

-Matthew Turner, *CCM Magazine*

"*Awakening* is a superbly crafted acoustic/piano record of intimate 'thinking man's pop'...."

-Michael Ciani, *CCM Magazine*

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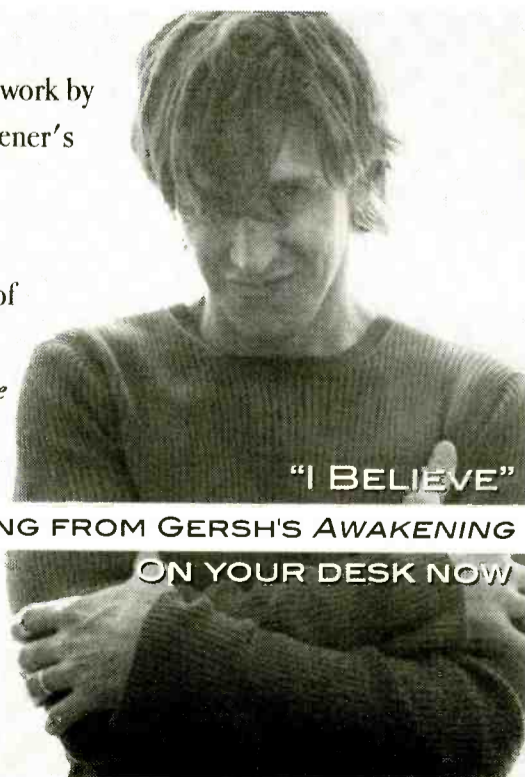
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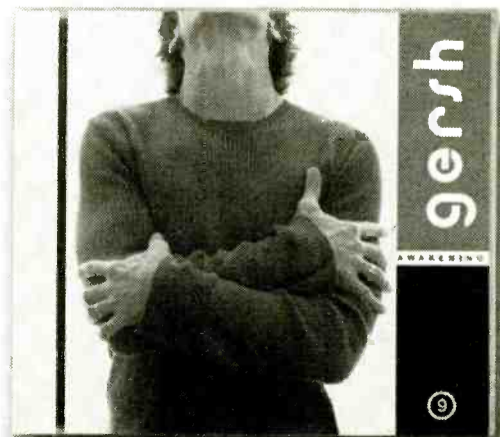
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**CHR Top 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	JARS OF CLAY Fly (Essential)	1032	+21	12
2	2	DAILY PLANET Flying Blind (Reunion)	1030	+49	14
3	3	NEWSBOYS Million Pieces (Sparrow)	956	+5	9
7	4	BENJAMIN GATE The Calling (Forefront)	693	+59	9
4	5	PAUL COLMAN TRIO Turn (Essential)	692	-101	21
8	6	REBECCA ST. JAMES Song Of Love (Forefront)	628	+30	9
10	7	SOULJAHZ All Around The World (Squint)	615	+47	5
14	8	JENNIFER KNAPP Say Won't You Say (Gotee)	589	+52	20
9	9	TOBY MAC Irene (Forefront)	563	-14	13
12	10	PLUS ONE I Don't Care (Atlantic)	544	-1	7
6	11	SALVADOR Breathing Life (Word)	543	-94	12
5	12	THIRD DAY It's Alright (Essential)	537	-117	23
15	13	AUDIO ADRENALINE Ocean Floor (Forefront)	533	+66	5
13	14	FFH Fly Away (Essential)	478	-59	11
16	15	RACHAEL LAMPA I'm All Yours (Word)	469	+13	4
18	16	SHAUN GROVES Move Me (Rocketown)	459	+40	7
11	17	OUT OF EDEN Day Like Today (Gotee)	438	-109	17
20	18	AARON SPIRO Sing (Sparrow)	430	+70	3
17	19	JEFF DEYO Let It Flow (Gotee)	405	-35	22
24	20	AVALON Undeniably You (Sparrow)	391	+69	2
19	21	TRIN-I-TEE 5:7 Holla (Gospo Centric)	373	-10	6
21	22	DAVID CROWDER BAND My Hope (Sixsteps/Sparrow)	369	+14	7
Debut	23	SARAH SADLER Beautiful (Essential)	315	+83	1
22	24	GINNY OWENS I Am (Rocketown)	302	-34	27
29	25	DOWNHERE Free Me Up (Word)	295	+26	7
26	26	BEBO NORMAN Holy Is Your Name (Essential)	294	-12	20
28	27	KEVIN MAX You (Forefront)	285	+15	11
27	28	KIRK FRANKLIN He Reigns (Gospo Centric)	266	-38	4
23	29	TAIT Bonded (Forefront)	247	-87	21
Debut	30	LARUE Peace To Shine (Reunion)	238	+29	1

29 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 8/11-Saturday 8/17. © 2002 Radio & Records.

**Rock Top 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	KUTLESS Your Touch (BEC)	451	+16	8
2	2	12 STONES Broken (Wind-up)	394	-13	13
5	3	38TH PARALLEL Horizon (Squint)	378	+1	9
4	4	BENJAMIN GATE Do What You Say (Forefront)	333	-45	12
3	5	P.O.D. Boom (Atlantic)	325	-76	18
8	6	SKILLET Kill Me, Heal Me (Ardent)	307	+43	4
6	7	TINMAN JONES I Will (Independent)	297	-1	8
13	8	BLEACH We Are Tomorrow (BEC)	291	+80	3
10	9	STRANGE OCCURRENCE Reach (Steelroots)	255	+13	10
20	10	ALL TOGETHER SEPARATE I'll Rise (Asteroid) (Ardent)	251	+86	6
9	11	LAOS International Mystery Man (Cross Driven)	244	-3	12
11	12	DAILY PLANET Tangled Web (Reunion)	238	+11	9
17	13	MXPX My Mistake (Tooth & Nail)	200	+25	7
12	14	JOHN REUBEN Hindsight (Gotee)	195	-20	10
15	15	BY THE TREE Change (Fervent)	189	-2	4
19	16	ECHOCAST Ignite (XS)	185	+15	3
14	17	JARS OF CLAY Whatever She Wants (Essential)	182	-11	5
7	18	PAX217 Tonight (Forefront)	179	-87	20
16	19	LINCOLN BREWSTER Everybody Praise The Lord (Vertical)	174	-8	9
26	20	JUGGERNAUTZ The Reach (Metro One)	157	+27	5
18	21	CR33 Birth Of Defiance (Bettie Rocket)	154	-20	7
24	22	BIG FAT JAM Everything (Absolute)	144	+12	3
Debut	23	AUDIO ADRENALINE Summertime (Forefront)	139	+39	1
Debut	24	DENISON MARRS What Life Has (Floodgate)	131	+56	1
21	25	PLANET SHAKERS Shake The Planet (Crowne)	125	-14	14
28	26	SQUAD FIVE-0 I Don't Want To Change... (Tooth & Nail)	125	+12	3
30	27	METROPOLIS Lift Your Hands (Absolute)	118	+14	2
-	28	ACE TROUBLESHOOTER But For Grace... (Tooth & Nail)	112	+14	2
27	29	SHILOH Shackles (Accidental Sirens)	101	-16	16
25	30	SLICK SHOES My Ignorance (Tooth & Nail)	101	-31	12

47 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 8/11-Saturday 8/17. © 2002 Radio & Records.



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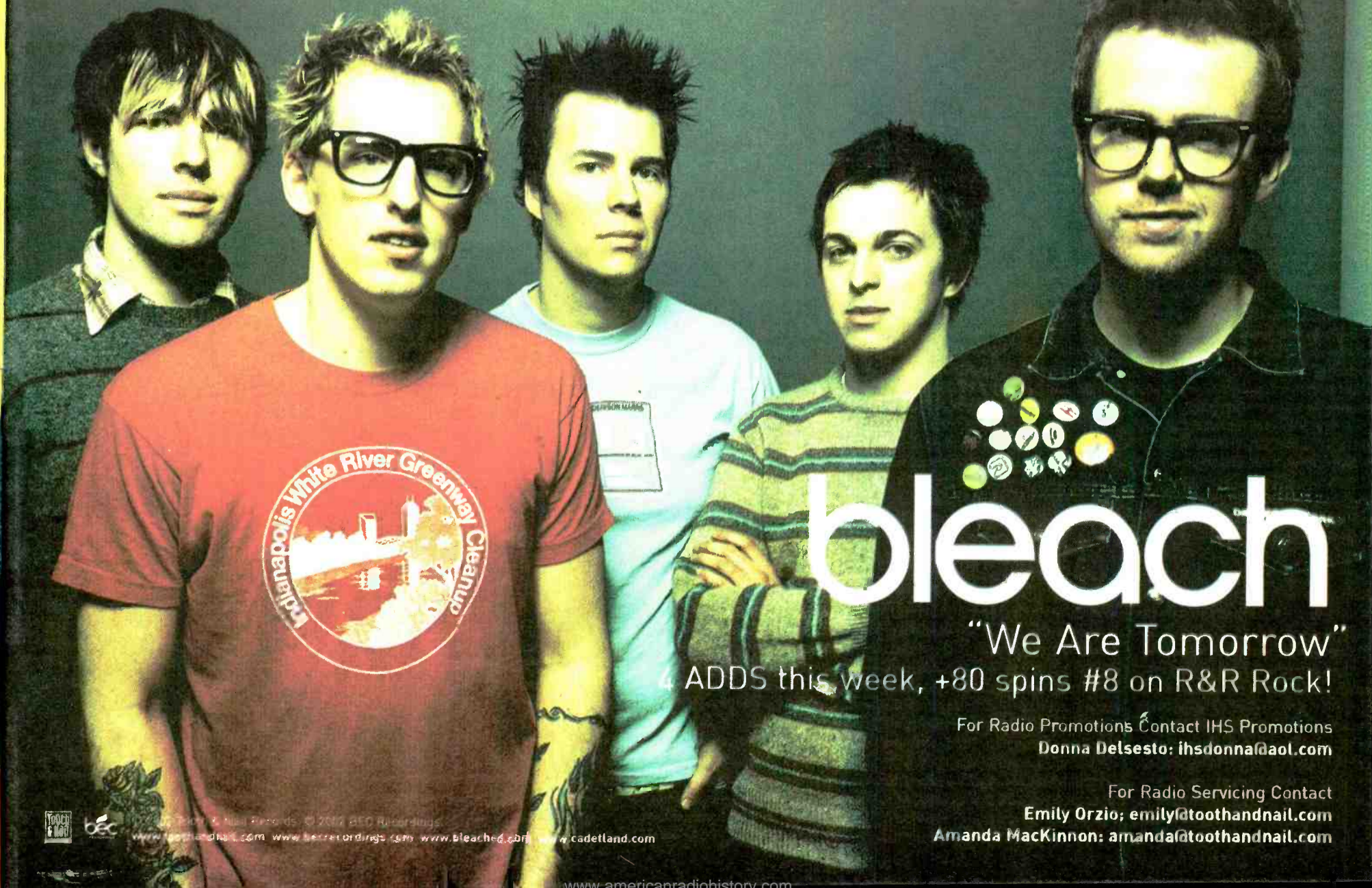
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For Radio Servicing Contact  
Emily Orzio: [emily@toothandnail.com](mailto:emily@toothandnail.com)  
Amanda MacKinnon: [amanda@toothandnail.com](mailto:amanda@toothandnail.com)



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 + CHN-31 (CHR NIGHTS), #O-24 (All Oldies), #MR-9 (All Rock), #F-27 (ALL FEMALE), #IO-1 (RHY. OLDIES), #T-8 (TALK), at \$10.00 each  
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# Publisher's Profile

By Erica Farber



## HILARY ROSEN

Chairman and CEO, Recording Industry Association of America

our industry has been not putting enough money into driving consumers to legitimate sites."

**Her role:** "My role in the business model is quite limited. The companies are really responsible for meeting the challenges of serving the consumer. My job is to make sure that, as companies develop legitimate systems, they have a chance to work in the marketplace, that they're not overrun by the pirate systems. We have a few limited areas where we have some direct business involvement in negotiations. For instance, because broadcasters and webcasters wanted to have a compulsory license fee for certain kinds of online broadcasts, we agreed to set up a collective to negotiate rates for those uses."

**State of the recording industry:** "The fundamentals of the record industry are strong. The good news is, consumption is up. The bad news is, people aren't paying for enough of it. We know people still love and want music. We're seeing more and more cross-licensing and licensing deals being done every day. I think by the end of the year you're going to see full-fledged subscription services with all of the content from all of the companies, and they'll finally have a shot at really competing."

**Individual companies will, through copy-protected CDs, try to cut down on some of the burning that's happening but still allow consumers the ability to make copies for their cars and to burn individual tracks or compilations. We're going to take some steps in the anti-piracy area, and they'll be matched by the business strategies the companies are employing. There will also be discounts in the stores. Virtually every new release has a different pricing strategy now, as the companies begin to experiment with what will entice the consumer to buy. Over the long term new revenue sources are appearing, both in licensing and online."**

**On labels being prepared for the new technology:** "If you look at a graph of the history of the record industry's relationship with technology and investment, it really fell off in the '80s. The way it used to work is that the electronics industry would come up with the format and hand it to the record industry to put its music on. The labels were never consumer-product companies in the traditional sense; they were about developing artists and finding ways to market those artists. Shifting their mindset to become technology innovators has been a challenge for them. They've come a long way from where they were, but it happened a little too slowly, unfortunately. And catching up is hard. We'll get there, but we're going to contract some before we do."

**The future of the music retailer:** "The consumer is disappointed with record retailers. If you go into many stores today that sell video games, music and movies, the most exciting displays and the most interesting shelf space are reserved for DVDs and games. Retailers need to expend more energy on educating their customers and making their stores destinations. It doesn't take rocket science to understand why Borders and Barnes & Noble stores are doing better at selling music than some other stores."

**State of radio:** "I love radio. Radio and the RIAA have been at odds on several major policy issues, but, as a consumer and an industry advocate, I certainly know how dependent we all are on radio, and I totally support that role. People might think there is a more adversarial feeling about radio around here than there really is. We ought to take advantage of the fact that both of our industries are going through tough times and figure out ways to work better together."

**The future of the relationship between labels and radio:** "Radio has its own set of problems and competition in the marketplace. Radio already enjoys favored status. It already gets its product from the record companies for free. Radio's job is to make money in other areas. For the labels, they're interested in active cooperation on creative marketing and promotion. Radio constantly says before Congress and these arbitration panels, 'We're promoting music, that's why we don't have to pay a public-performance fee or why we have to pay less on the

Internet.' I think you can understand, then, why the labels get aggravated about things like independent promotion costs or restrictive playlists or other things."

**Radio can't have it both ways. It has to be responsible for playing a broad diversity of music at its discretion or it can pay for it. I tend to have a much harder personal line on this than most of the labels. Most of the labels just want a good relationship and to move on. That's why they have me out there."**

**What she would like to see radio do:** "I'd like to see the radio chains diversify their playlists more regionally. I'd like to see radio get more energetically involved in helping us on our anti-piracy efforts. They've got listeners; they could help. I'd like to see radio be successful. A thriving radio industry is to our benefit. I'd like to see less reliance on sources of money like independent promotion."

**Her role in a possible congressional investigation:** "I don't think there is going to be an investigation. We've certainly wanted one. We've never claimed that any of the promotion activities that go on today are illegal; we just think there should be new rules. We don't think they're illegal; we think they're unfair. That's an important distinction. We think the FCC has long had the authority to regulate more in this area, and it just hasn't."

**I have a lot of friends at radio, and whether they're cynical about the idea that record companies feel vulnerable and that's why they pay indie promotion money, the fact is, it's true. If radio wants it stopped and we want it stopped, we ought to find a way to go hand in hand to the FCC to create an equitable situation. There are some — maybe even in the coalition we're working with — who would take a harder line on that, but that's certainly not where the record companies are coming from."**

**Most influential individual:** "Jay Berman was my mentor over many years. Sen. Dianne Feinstein has been a real role model for me personally."

**Career highlight:** "The team I've put together here at the RIAA feels like the best thing I've ever done, a team of tremendous professionals dedicated to serving the music community and doing it well."

**Career disappointment:** "I take the piracy personally. While I understand that it exists for a number of business reasons and because technology is overcoming the marketplace, I wish it wasn't so bad."

**Favorite radio format:** "I live in DC, so I listen to WAMU, our local NPR station. Mostly Urban, WHUR. Every once in a while I have to say that Country WMZQ becomes my favorite. I'm diverse in my musical tastes."

**Favorite television show:** "The Osbournes and The West Wing."

**Favorite artist:** "Stevie Wonder."

**Favorite movie:** "The Year of Living Dangerously."

**Favorite book:** "Marjorie Morningstar by Herman Wouk and Jack Welch's book."

**Favorite restaurant:** "Matsuhisa in Los Angeles."

**Beverage of choice:** "Diet Coke."

**Hobbies:** "I have young children, 3 1/2-year-old twins. That takes a lot of the hobbies out, particularly my old golf addiction."

**E-mail address:** "webmaster@riaa.com."

**Advice for broadcasters:** "Don't just look at record companies as a source for promotion dollars. Think of creative ways for partnerships that go beyond the labels writing you a check. In a broader way, consumers expect so much more from their media today. If radio found ways to balance its commercial needs and the music-information needs of the consumers through things like back-announcing and diversity in playlists, that would be good. But I also know that radio is totally research-driven, so it must have moved this way because the research pushed it there. It's an interesting paradox. Think of new ways to connect with artists and the labels. The chains obviously have so many more advantages, but we would all like to see independent radio survive and thrive."

**T**he Recording Industry Association of America is the trade group representing the \$15 billion U.S. recording industry. The association's members are responsible for creating, manufacturing and distributing most of the sound recordings sold in this country. Hilary Rosen has been at the RIAA's helm since 1987.

A veteran lobbyist on Capitol Hill, Rosen has long been respected for her knowledge of the political and legislative processes. With the many challenges facing the recording industry, she has become a guiding force in developing a legitimate marketplace for digital music and reinforcing copyright as a core American value.

**Getting into the business:** "I started as a lobbyist for several clients, including some songwriters and music publishers. When the RIAA decided to move from New York to Washington, DC 15 years ago, a friend of mine, Jay Berman, was hired to run it, and he convinced me to come on board full-time. I've always loved music. My first job in high school was in a record store."

**The RIAA's purpose:** "We're the trade association for America's record companies. We have several hundred labels that are members. Obviously, the five majors own many of those labels, but we also have many independent labels and small Latin labels. We cover all genres."

**Long-term goals:** "For the past several years we have been laser-focused on creating as good a business environment for the development of legitimate music online as possible. The record industry has been somewhat hamstrung in its business models over the years because of quirks in copyright laws that your readers are well aware of, such as there being no performance-right and sound-recording royalties in the broadcast world. Record companies have essentially had to make back their investment in their product and their artists through the sale of the music."

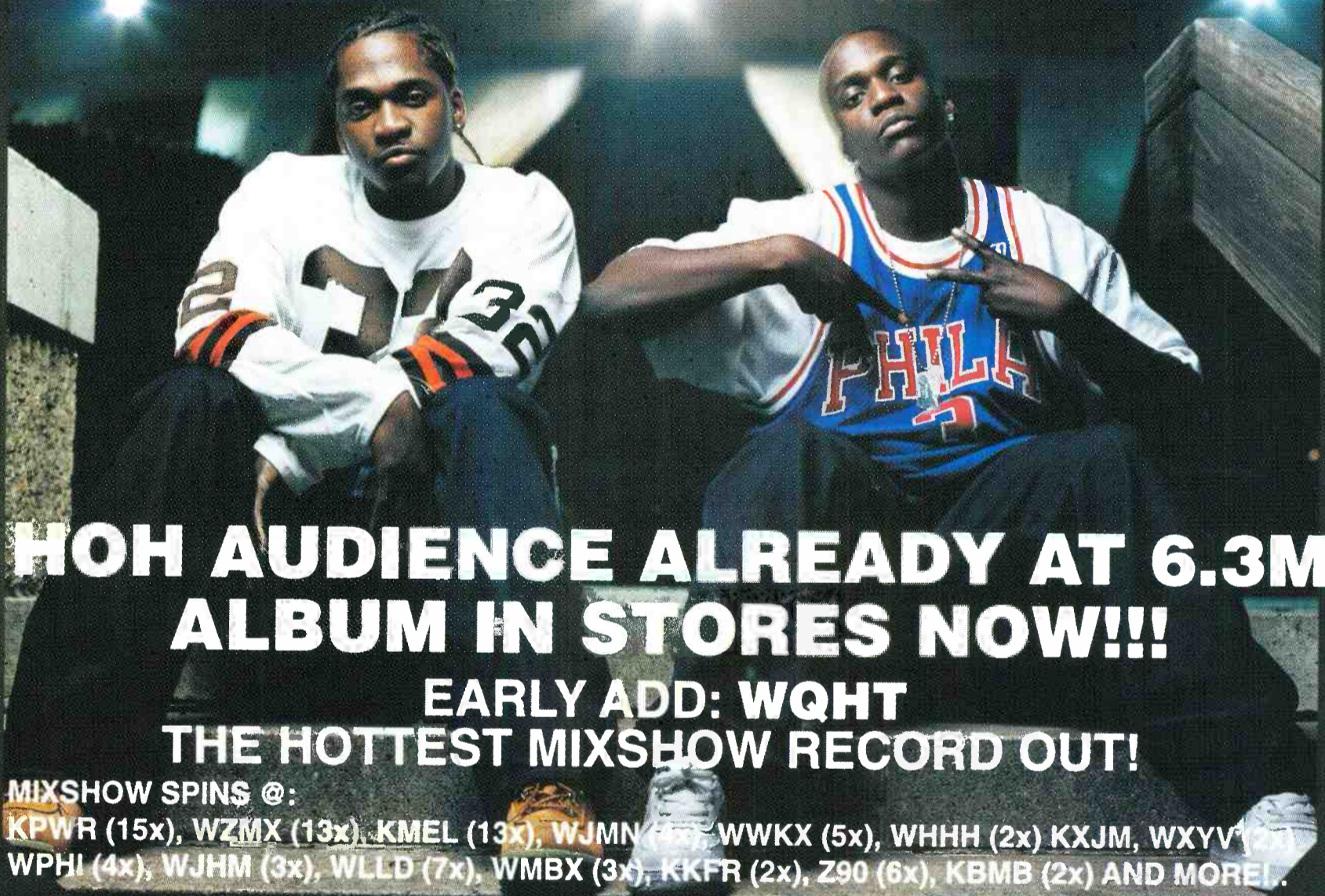
"What we have tried to do now that we have some new rights in the digital world is to find ways to maximize those rights and create multiple revenue streams that serve the consumer. For the RIAA, that's meant a series of enforcement hearings and negotiations on issues like webcasting and Internet radio and lots of public education on online copyright issues."

**The issue of downloading music:** "We did our latest consumer survey several months ago, and it basically said that a significant percentage of our heaviest music buyers would have bought more if they could not have gotten what they wanted for free. That points to several things. We have to make sure that what the consumer wants is easily and readily available. That's the business model that the record companies have been engaging in. We have to make sure that the legitimate online services are supported by strong enforcement efforts. We have a couple of critical lawsuits in the offing right now against some of the fast-track systems. And we have to find better ways to educate consumers about what music is legally available. A failing of

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