

NEWSSTAND PRICE \$6.50

Matthews Band *Busted!*

Well, not exactly. *Busted Stuff*, the latest album from RCA's Dave Matthews Band, enters the *Hits* retail chart at No. 1 with more than 600,000 units reported sold. Meanwhile, "Where Are You Going," the first single from the album, remains at No. 1 on the R&R Triple A chart.



R&R
RADIO & RECORDS
www.radioandrecords.com

JULY 26, 2002

Michaels Move Shocks Radio

Clear Channel Radio CEO Randy Michaels was reassigned this week to the newly created new technologies division of the company. The move rocked the industry, and angry investors responded in the following trading session by selling off Clear Channel stock. Details, Page 1.



"Did you ever have that dream when you're walking naked down the street and everyone just stares..."

Bare Naked
Jennifer Love Hewitt

With her debut single on Jive Records, Love proves with conviction that she is an immensely talented songwriter and a passionate and expressive singer. See for yourself:

- Teen Choice Awards – August 19*
- The Tonight Show with Jay Leno – September 16*
- Nickelodeon All That – September*
- The Today Show – September 23*
- Live with Regis & Kelly – September 24*
- The Late Show with David Letterman – October 7*
- The View – October 8*

"'Bare Naked' Sounds amazing on the air! It has a positive lyric that compels you to listen. It has been on the air for a little over 2 weeks and already a top 5 requester. I am certain this will be a HUGE record."

— Steve Salhany, OM/WTIC

Written by Jennifer Love Hewitt and Meredith Brooks
Produced by Meredith Brooks

Jennifer Love Hewitt *Bare Naked* album coming in September

Management: David Guillod and Jeff Norskog for Handprint Entertainment



www.jiverecords.com
www.jenniferlovehewitt.com



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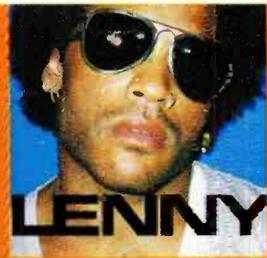
VH1 ADD - Large

LENNY KRAVITZ

IF I COULD FALL IN LOVE



THE NEW SINGLE FROM THE ALBUM LENNY
AND FEATURED IN THE UNIVERSAL STUDIOS/IMAGINE ENTERTAINMENT
SUMMER HIT MOVIE BLUE CRUSH. IN THEATRES AUGUST 16.



SOUNDTRACK AVAILABLE ON VIRGIN RECORDS. IN STORES AUGUST 13.

Catch Lenny Kravitz on the US leg
of his LENNY World Tour this summer

Presented by  and 

Produced, arranged and performed by Lenny Kravitz
Representation: Craig Fruin and Howard Kaufman/HK Management
www.lennykravitz.com | www.blue-crush.com | www.virginrecords.com

Impacting Alternative,
Rock, AAA &
Hot AC 7/30

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Part Two of Jeff Green's Industry X-Ray appears in Management, Marketing & Sales this week. Jeff continues the list he started last week that outlines media spending on new-car advertising on a market-by-market basis. He also presents a wealth of other new-car-related data. Also this week, consultant John Lund ticks off several ideas that can help you build come at low or no cost.

Pages 9-11

ANNUAL AC SPECIAL!

AC: Giving Women What They Want is an elegant and eloquent followup to last year's AC special. Kid Kelly covers a wide range of topics this year, including how to incorporate research results into major decisions, how to fashion your morning show and how to use direct mail. We also have an exclusive interview with AC superstar Leeza Gibbons. Additionally, there are interesting profiles of Entercom/Kansas City VP/GM Bob Zuroweste in our MMS section and WLTW/New York PD Jim Ryan in Publisher's Profile.

Special begins on Page 31

IN THE NEWS

- **WMMG**, Curb expand pact; Mike Curb becomes Word Entertainment Chairman
- **Kenny King** appointed OM for WJZW & WRQX/Washington
- **Mike Culotta** now OM for WQYK-AM & FM & WYUU/Tampa
- **Mike Stern** becomes PD for WLZR/Milwaukee
- **Dan Michaels** takes KQMT/Denver PD post

Page 3

THIS #1 WEEK

CHR/POP

- **AVRIL LAVIGNE** Complicated (Arista)

CHR/RHYTHMIC

- **NELLY** Hot In Herre (Fo' Reel/Universal)

URBAN

- **NELLY** Hot In Herre (Fo' Reel/Universal)

URBAN AC

- **JOE** What If A Woman (Jive)

COUNTRY

- **KENNY CHESNEY** The Good Stuff (BNA)

AC

- **CELINE DION** A New Day Has Come (Epic)

HOT AC

- **AVRIL LAVIGNE** Complicated (Arista)

SMOOTH JAZZ

- **BONEY JAMES** RPM (Warner Bros.)

ROCK

- **PUDDLE OF MUDD** Drift... (Flawless/Geffen/Interscope)

ACTIVE ROCK

- **PUDDLE OF MUDD** Drift... (Flawless/Geffen/Interscope)

ALTERNATIVE

- **RED HOT CHILI PEPPERS** By The Way (Warner Bros.)

TRIPLE A

- **DAVE MATTHEWS BAND** Where Are You Going (RCA)



'Power' Surges To L.A. Lead

Info, SJ stations fare well in spring ratings

Emmis' CHR/Rhythmic KPWR (Power 106) is now the top-rated radio station in Los Angeles, shifting 5.0-4.9 in the spring 2002 Arbitrons and successfully fending off a challenge from Hispanic Broadcasting's Regional Mexican KSCA. Infinity Alternative KROQ, which tied KPWR in the summer 2001 Arbitrons and enjoyed No. 1 finishes in spring

RATINGS/See Page 3

Los Angeles

Station (Format)	W1 '02	Sp '02
KPWR-FM (CHR/Rhy)	5.0	4.9
KSCA-FM (Reg. Mex.)	4.0	4.7
KROQ-FM (Alt.)	5.1	4.3
KIIS/KVVS (CHR/Pop)	4.0	4.0
KOST-FM (AC)	4.4	3.9
KFI-AM (Talk)	4.0	3.8
KLVE-FM (Span. AC)	3.5	3.6
KKBT-FM (Urban)	3.3	3.5
KTWV-FM (Sm. Jazz)	3.4	3.4
KRTH-FM (Oldies)	3.2	3.1

COMPLETE RESULTS FROM 11 MAJOR MARKETS: PAGE 20

Executive Shakeup At Clear Channel Rocks Industry

Randy Michaels reassigned to nonradio job

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

Randy Michaels, a radio programming and management veteran who rose through the ranks to become CEO of Clear Channel's radio division, has unexpectedly moved to the company's newly formed new technologies division, where he will focus his efforts on interactive, wireless broadband and satellite technologies.

The immediate move, which makes Michaels CEO of Clear Channel New Technologies, was made public July 22. Clear Channel Presi-

dent/COO Mark Mays will serve as acting CEO of Clear Channel Radio and oversee the company's 1,240 radio stations until a permanent successor to Michaels can be found. John Hogan will continue as COO of Clear Channel Radio.

"Randy has been and continues to be, a great contributor to Clear Channel," Mays said. "Without his vision and foresight we would not have been able to develop the best, most well-positioned, unduplicatable collection of radio stations in the world."

"Randy's greatest strength is his ability to see how the radio industry will evolve long before it does. In his new role, Randy will be able to utilize this strength to enable us to react better to the advent of new technologies and their impact on the company."



Michaels



Mays

Expressing its displeasure at Monday's news that Clear Channel had removed Randy Michaels as CEO of the radio division, the financial world on Tuesday embarked on a massive selloff of radio shares. As a result, the R&R composite index flirted with levels not seen since July 1997 and then landed with a thud at 149.20, down 20.57 for the day.

Individual companies, including Clear Channel, were ravaged: CCU shares closed on July 17 at \$33.96 per share. On July 18 the R&R index began a four-day slide that resulted in an almost 43-point decline.

On July 23 Clear Channel shares fell by as much as \$7.55 before a huge spike in trade volume — which ended the day at a stunningly high 26.9 million shares — helped the company slice its losses. The company's stock finally ended the day down

"Any negative news about a leader can have a broader impact, and Clear Channel stock is a bellwether in the industry."

— Analyst Keith Fawcett

\$4.94, to a paltry \$25. Taking into account a July 1998 two-for-one stock split, CCU shares are at their lowest point in five years.

While Clear Channel's market malaise was first and foremost in everyone's minds, the week was gloomy for the majority of U.S. radio companies. Between July 17-23, Entercom lost \$6.26 per share, Viacom shares dropped \$6.16, and Emmis stock was down \$4.55. Satellite-radio operators XM and Sirius have also seen serious erosion in their respective stock values:

STOCKS/See Page 14

WB/Nashville Taps Worley As Chief Creative Officer

Michaels now Dir./ National Promotion

BY LON HELTON
R&R COUNTRY EDITOR
lhelton@radioandrecords.com



Worley

In a restructuring of its management tier that started last week when David Haley was appointed Sr. VP/Promotion, Warner Bros./Nashville this week tapped veteran producer and former Sony/Nashville exec Paul Worley as its new Chief Creative Officer.

WORLEY/See Page 19

Arbitron Advisory Council Calls For More People Meter Research

Group reflects requests made by radio heads

BY RON RODRIGUES
R&R EDITOR-IN-CHIEF
rrodr@radioandrecords.com

The Arbitron Advisory Council has petitioned Arbitron to conduct a series of additional tests to validate the

Countdown To The People Meter

accuracy of the Portable People Meter. The requests mirror those that were drawn up a few weeks ago by an ad hoc committee of radio group heads who are also concerned about the meter's accuracy.

The PPM is currently un-

dergoing testing in Philadelphia with a panel of 650 radio listeners. If things go well, Arbitron hopes to commence live use of the meter with the summer 2003 survey and with a much larger panel.

But some members of both the council and the ad hoc committee are suggesting that early PPM results in Philadelphia are exposing some major differences between the PPM and the diary. They are also unconvinced that the meter accurately measures radio listening between the time

PPM/See Page 19

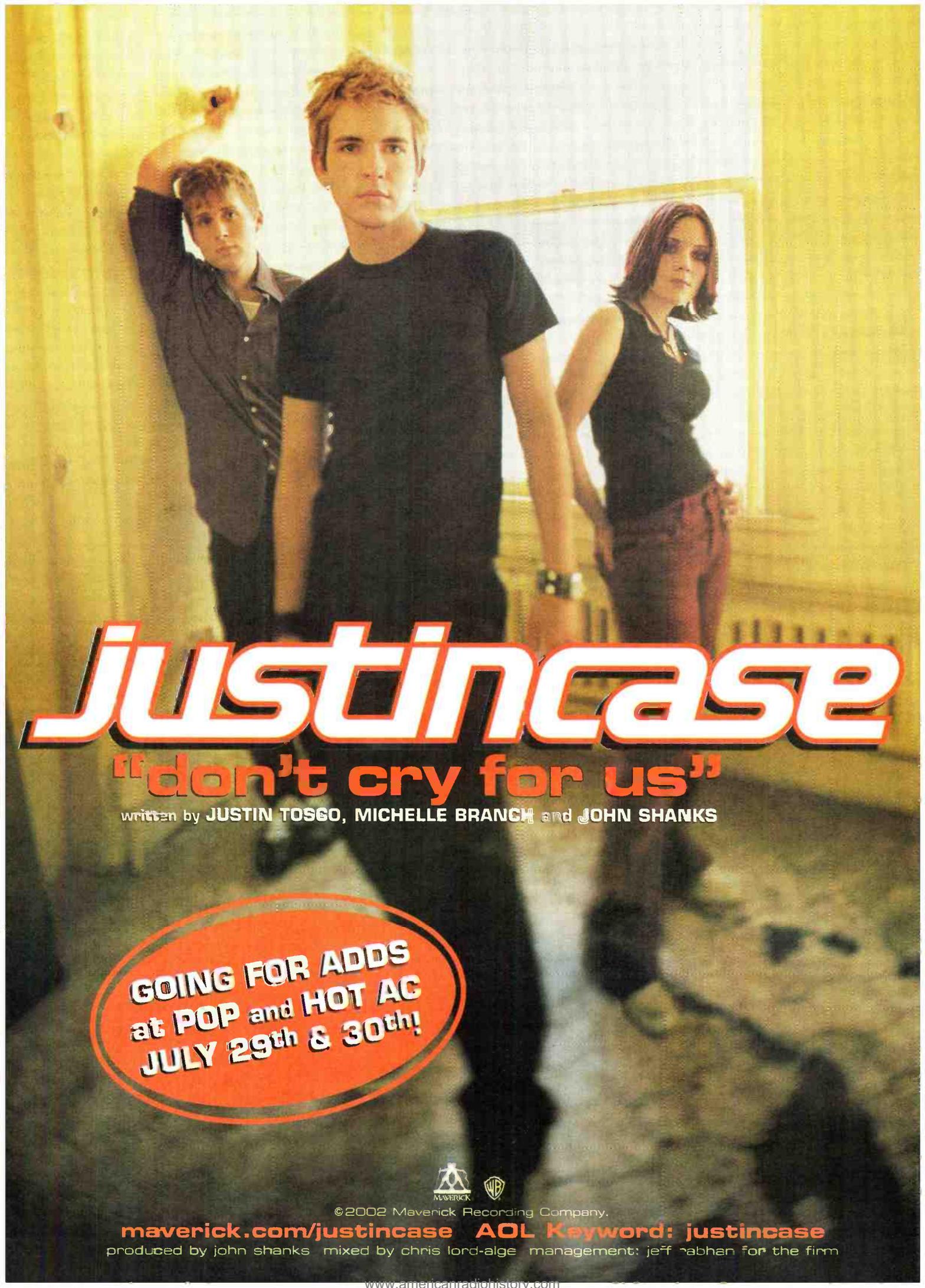
Arbitron Earnings two Up 40% In Q2; XM Sees Wider Loss

BY MOLLIE ZIEGLER
R&R WASHINGTON BUREAU
mziegler@radioandrecords.com

The question of whether the anticipated ad recovery in the radio industry will actually materialize will be answered in the next few weeks, as second-quarter financial results continue to trickle in. While financial markets haven't been kind to the radio industry lately, analysts, investors and radio executives are likely hoping positive financial results from the sector might turn things around.

While it's fair to say the Portable People Meter has dominated the attention paid to Arbitron, the company's Q2 financial

EARNINGS/See Page 13



Justincase

"don't cry for us"

written by JUSTIN TOSGO, MICHELLE BRANCH and JOHN SHANKS

GOING FOR ADDS
at POP and HOT AC
JULY 29th & 30th!



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produced by john shanks mixed by chris lord-alge management: jeff rabhan for the firm

King Crowned OM Of WJZW & WRQX

■ Gives up 'JZW PD post to program 'Mix'

Kenny King has been named OM of ABC Radio's WJZW & WRQX/Washington, as well as PD for Hot AC WRQX (Mix 107.3). He was most recently PD for Smooth Jazz WJZW. King fills the vacancy created when Steve Kosbau transferred to ABC's Detroit



King

cluster as President/GM.

"Kenny has proven to be a very effective executive and program director here in Washington for the past 4 1/2 years, and I'm extremely confident in his ability to lead us to new heights of success," ABC/Washington, President/GM Jim Robinson told R&R.

"Together we will soon conclude the search for WJZW's new PD. Until then, Kenny will continue to pull 12-hour days to keep us going, along with the tremendous work from

KING/See Page 13

Infinity/Tampa Trio Ups Culotta To OM

Infinity/Tampa Director/Marketing & Promotion Mike Culotta has been elevated to OM of three of the cluster's radio properties: Sports WQYK-AM and Country outlets WQYK-FM and WYUU. He will also oversee the NFL Tampa Bay Buccaneers Radio Network. Culotta



Culotta

succeeds Eric Logan, who recently transferred to the OM post at Infinity's WUSN/Chicago.

"During Mike's 10 years with Infinity Broadcasting he has quietly built a tremendous skill set with experience in almost every aspect of radio: on-air, on the street and programming, to the highest levels of strategic marketing for our stations and their formats," WQYK-AM & FM & WYUU VP/GM Tom Rivers said. "Further, the worlds of radio promotions and programming are more symbiotic today than ever before, and Mike has experienced firsthand many, many successes — and a few failures — and learned from each.

CULOTTA/See Page 13

Popularity Isn't 'Complicated'



Self-described "skater punk and wild child" Arista recording artist Avril Lavigne is enjoying incredible success with her debut single, "Complicated." The song, from her Platinum debut album, *Let Go*, is currently at the top of both the CHR/Pop and Hot AC charts. Seen here backstage after a show in New York are (front row, l-r) Lavigne; Arista President/CEO Antonio "L.A." Reid; and (back row, l-r) Lavigne's bandmates, drummer Matt Brann and guitarists Evan Taubenfeld, Mark Spicoluk and Jesse Colburn.

Curb Becomes Word Chairman

■ Warner Music Group extends Curb Records deal

Curb Records Chairman and founder Mike Curb has been named Chairman of Word Entertainment, a Christian-music division of Warner Music Group. The veteran label executive also becomes a partner in Word as part of a new long-term agreement announced Tuesday.

The deal also calls for WMG's WEA Inc. to continue the manufacturing and distribution of Curb Records in the U.S., with Warner Music International serving as the label's exclusive licensee in Latin America, Europe and parts of Asia. Additionally, Warner/Chappell Music will administer Curb's publishing interests outside the U.S., Canada and Japan.

Curb, whose own imprint serves as label home to Tim McGraw

and LeAnn Rimes, was among those who sought to purchase Word before WMG bought the company from Gaylord Entertainment in November 2001 for \$84.1 million.

Curb will serve as Word's Chairman in a nonexecutive capacity, and the current reporting structure at Word will be unaffected. Word President/COO Malcolm Mimms continues to report to Warner Bros./Nashville President Jim Ed Norman, who continues to report to Warner Bros. Records Chairman Tom Whalley.

"We are delighted to extend our long and successful partnership with Mike Curb and Curb Records," WMG Chairman/CEO



Curb

CURB/See Page 13

Milwaukee's 'Lazer' Lands Stern As PD

Mike Stern has been named PD of WLZR (Lazer 103)/Milwaukee. He replaces Keith Hastings, who departs this week for the WAAF/Boston PD position. Stern's first day at Lazer will be Aug. 5.

Saga Exec. VP/Programming Steve Goldstein said, "Mike Stern brings a major-market perspective and fresh ideas to the Active Rock format, and we are excited to have him at Lazer, one of Saga's premier stations."

Stern said, "I'm very excited to work at a great radio station like Lazer. Saga is a great company, and

I have always wanted the opportunity to work with Steve Goldstein, from whom I believe I can learn a lot. I respect Keith Hastings and the work he has done, and I am thrilled at the opportunity to continue his success."

Stern was most recently OM of Emmis' KALC & KXPK/Denver. He has also programmed WKRR/Detroit and WXEG/Dayton. When he programmed KXTE/Las Vegas, he was the innovator of the "Extreme Radio" format. Stern was also once an Assistant Consultant for Jacobs Media.



Stern

JULY 26, 2002

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Michaels Climbs 'Mountain' To PD Post

Dan Michaels, most recently OM/PD of Greater Media Classic Rocker WMGK/Philadelphia, has accepted programming duties at Entercom's recently launched KQMT (The Mountain)/Denver. The Mountain airs a blend of classic rock material and gold-based Triple A titles and debuted in late May.

Michaels reports to VP/Market Manager Jerry McKenna, who commented, "KQMT's progressive

classics format requires a program director with extensive experience in the Rock radio genre coupled with an innovative spirit to create an entirely new format. Dan Michaels unquestionably possesses those traits. We are excited to have him on board."

Michaels said, "I am thrilled about being involved in this innovative project. The Mountain is a distinctive

KQMT/See Page 13

Ratings

Continued from Page 1 and fall 2001 and winter 2002, falls to third with a 5.1-4.3 dip.

Other big stories from the spring ratings are the continued strength of information stations and the strong performance of Smooth Jazz outlets. In Chicago, the return of Chicago Cubs baseball helped Tribune's top-rated WGN build upon its lead with a 5.6-6.4 move. ABC News/Talker WLS made things interesting, however, by placing second with a 4.2-5.0 gain. Meanwhile,

Clear Channel's Smooth Jazz WNUA becomes the market's top music station by catapulting into fourth with a stunning 3.8-4.8 rise.

Another Smooth Jazz station, WVMV, is the top music outlet in Detroit. WVMV ranks second overall, thanks to a 4.7-5.9 surge, and ABC News/Talker WJR remains No. 1 with a 6.6-6.1 trend. And, in San Francisco, ABC's News/Talk KGO defends its No. 1 crown once again, as Talk sister KSFO rises to second place. KGO also increases its market lead in nearby San Jose.

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FCC Allows Two Owners To Control 95% Of Jonesboro Revenue

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

Just two weeks after giving the green light to Clear Channel's purchase of Pollack Broadcasting's KKEY & KNEA/Jonesboro, AR — a deal that gave Clear Channel alone control over 62% of the market's revenue — on July 18 the FCC approved Pressly Partnership Productions' \$450,000 acquisition of KJBX/Jonesboro from Pressly Enterprises. The approval means that Clear Channel and Pressly Partnership between them control 95% of the radio revenues in Jonesboro, but the FCC has concluded that no competitive harm will arise from the combination.

Clear Channel's purchase of KKEY & KNEA gave it five stations in the market: it already owned KBTM, KFIN & KIYS. Pressly Partnership already owns KDEZ & KDXY and adds a third with JBX. Despite the high level of concentration, the FCC noted that the com-

petitive landscape of the market won't be appreciably affected by approval of the KJBX deal because seller and buyer are both owned in significant part by a few members of the Pressly family. That fact, the FCC said, made it unlikely that market competition or Jonesboro listeners would be adversely affected by the deal.

The commission also noted that there are at least 16 commercial radio stations serving the Jonesboro market. That means Pressly Partnership's control

JONESBORO/See Page 14

Copps Proposes That FCC Address Telecom Accounting

In an early morning meeting with reporters in his Washington, DC office, FCC Commissioner Michael Copps on July 18 offered the first glance at a broad proceeding he hopes to launch that would tighten the reins on large corporations and shield consumers from negative effects if another communications company like WorldCom should buckle.

A principal part of Copps' plan is to ensure that the FCC maintains accounting rules requiring companies to report financial data relevant to the

commission's regulatory scope. "The FCC should not do the job of the SEC," he said, "but that does not mean that our very different accounting rules

and audit authority are not critical for our job." Copps said that the commission is heading in "precisely the wrong direction" with its accounting rules, which have been scaled back and may be eliminated.

Additionally, Copps believes the commission should have a plan in place in case it decides that it needs to assume additional authority. "When

COPPS/See Page 6

BUSINESS BRIEFS

Radio Unica Receives Nasdaq Delisting Notice

Radio Unica received word last week from Nasdaq that it has failed to meet its minimum equity and asset requirements and is therefore subject to removal from the index. Radio Unica has said it will appeal and has requested a hearing with Nasdaq to review the decision. Meanwhile, UNCA shares continue to trade on Nasdaq pending a ruling from a listing-qualification panel. On a positive note, Radio Unica Chairman/CEO Joaquin Blaya said the company has made "notable progress in improving [its] financial and operating results" and added that he expects to report positive Q2 EBITDA, thanks to a 23% increase in revenues. Additionally, the company has secured a senior credit facility from GE Capital, maturing in February 2006, for up to \$20 million.

NAB Asks For Interim IBOC Implementation

The NAB has requested interim authority from the FCC to implement iBiquity's in-band, on-channel technology. In reply comments to the commission the NAB said the authorization is necessary for the FCC and broadcasters to fully understand "the benefits and trade-offs" of the technology before final rules are set and continued, "Immediate interim authorization will allow broadcasters, receiver manufacturers, ancillary service providers and others to further study the performance of IBOC DAB in a real-world environment." The NAB listed Clear Channel Communications, Infinity, Cox Radio, Susquehanna Radio and National Public Radio as supporters of immediate implementation and added, "This interim authorization period will ensure that final FCC rules are accurately crafted, reflecting any performance 'tweaking' of the IBOC system that may be required and easily facilitated during this period."

In related news, WOR-AM/New York said it will be the first radio station in the city to broadcast a digital signal when it begins in-band, on-channel testing next month. The testing agreement could help answer questions about how digital AM will perform with skywave interference and about how the digital portion of an AM signal will react in the "concrete canyons" of the city.

RIAA, NAB Want 'Broadcast Flag' Copy-Protection

The RIAA has long been pressing for universal anti-piracy standards for consumer electronics, and last week the trade organization said it would also like to prevent consumers from capturing and uploading webcast streams. Copying would be blocked by way of a "broadcast flag" embedded in the webcast. NAB President/CEO Eddie Fritts has also expressed support for the idea of a broadcast flag. He said this week that his organization is behind the efforts of Sen. Ernest Hollings and Reps. Billy Tauzin and John Dingell to have the FCC adopt universal anti-piracy standards, including such electronic markers.

NAB Radio Show To Include Indie Promo Session

A supersession called "Independent Promotion: What's Goin' On" has been added to the agenda at the NAB Radio Show, set for Sept. 12-14

Continued on Page 14

R&R Stock Index

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

	Change Since				
	7/19/01	7/12/02	7/19/02	7/19/01	7/12/02-7/19/02
R&R Index	257.33	186.17	174.04	-32.4%	-6.5%
Dow Industrials	10,610.00	8,801.53	8,019.26	-24.4%	-8.9%
S&P 500	1,215.02	927.37	847.75	-28%	-8.6%

FCC To Cox: Show Why WBPT Shouldn't Be Reclassified

If Cox Radio can't give the FCC a good enough reason why its Maplesville, AL-licensed FM operates below minimum class C requirements, the commission may reclassify '80s WBPT/Birmingham as a class C0 and give Alatron Corp. a new class A station allotment in Maplesville.

FCC rules allow applicants seeking new services to request reclassification of nearby stations if those stations are operating below minimum requirements — but it also gives existing operators a chance to defend themselves. In this case, Alatron is arguing for reclassification because WBPT's tower is only 351 meters high, and the minimum required is 450 meters. WBPT does meet the minimum effective radiated power requirement of 100 kilowatts.

The FCC has tentatively concluded that if WBPT operates as a class C0, any short-spacing with the proposed new station would be eliminated. Therefore, it has given Cox until Sept. 3 to file a response to Alatron's request and, if Cox so desires, 180 days after that date to file an application to modify the station's tower to minimum height.

— Joe Howard

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- Provide a broader view of your station's performance with multibook averages

New E-mailable Proposals as Easy as "Save, Send and Approve" Now your salespeople can send proposals to clients without cramming their pitch into a spreadsheet or leaving their desk to pick up and fax a printout. Clients will love it too, because they won't have to check their fax, hunt through their mailbox or wait for a courier in order to see your proposal.

To learn how the exclusive information in TAPSCAN can help your station operate more efficiently and sell more effectively, contact your Arbitron representative.



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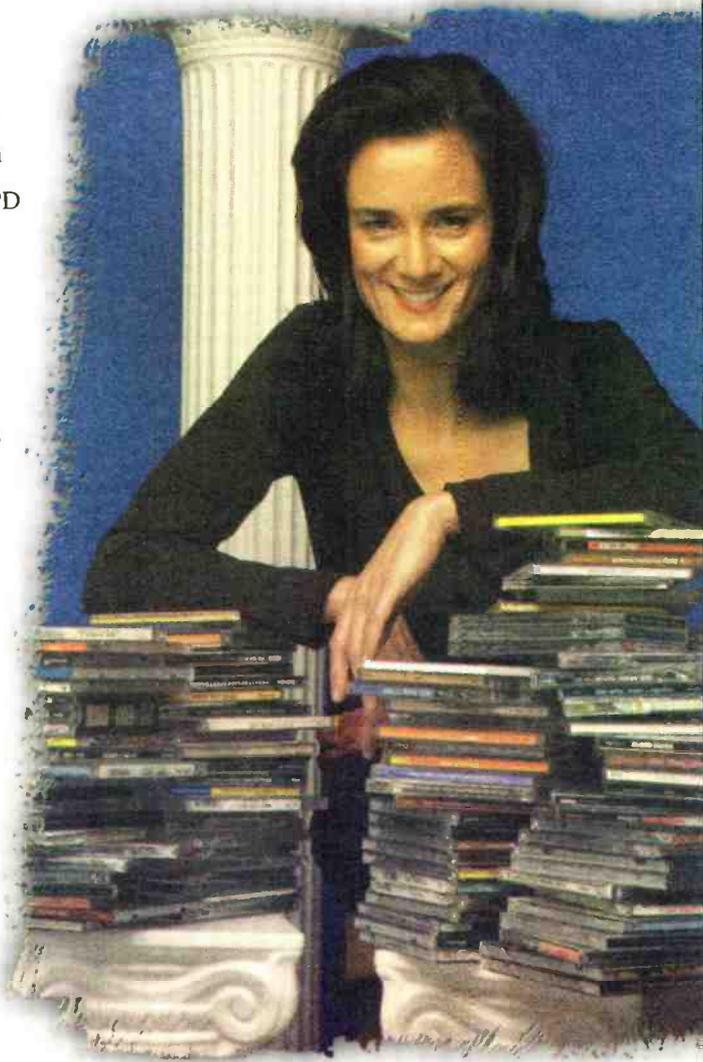
www.ArbitronRadio.com

Experience. Stability. Vision. *And Leslie Fram.*

Here's someone who feels right at home with the music she plays and the company she works for. Given her career progress, it's no surprise! Leslie's relationship with Susquehanna began in 1990 when she came aboard as morning co-host and assistant PD at Power 99 in Atlanta. Two years later, Leslie was instrumental in the station's transition to an alternative rock format, 99X. Susquehanna noticed her talent, dedication, and hard work. In 1997, she was promoted to PD of 99X, and now, as director of programming, Leslie oversees both 99X and Q-100, Susquehanna's new Top 40 in town.



As Leslie says, "When you work for Susquehanna Radio, you are employed by a 'radio' company that gives you the opportunity to develop your talents and the freedom to explore your creativity. They certainly have with me."



Make a Sound Career Choice!

With operations in major markets across the USA, Susquehanna offers a number of employment options. For more information about radio career opportunities, call our Human Resources Department at (717) 852-2132.

Leslie Fram

Director of Programming
99X/Q-100, Atlanta



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DEAL OF THE WEEK

- **KPUP-FM/Amargosa Valley, NV**
\$5.1 million

2002 DEALS TO DATE

Dollars to Date: **\$4,511,091,986**
(Last Year: \$3,868,725,728)

Dollars This Quarter: **\$82,944,751**
(Last Year: \$241,794,925)

Stations Traded This Year: **459**
(Last Year: 1,045)

Stations Traded This Quarter: **35**
(Last Year: 135)

TRANSACTIONS AT A GLANCE

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

- KTOR-FM/Chester, CA Undisclosed
- FM CP/Pueblo, CO \$6,251
- WAYT-FM/Thomasville, GA \$15,000
- FM CP/Winchendon, MA \$10,000
- WSAG-FM/Pinconning (Saginaw-Bay City-Midland), MI \$195,000
- WDXE-AM & FM/Lawrenceburg, TN \$450,000
- FM CP/Nassawadox, VA \$80,000

Chris Devine Acquires Las Vegas Move-In

- **Sky Media deal to place FM in market No. 41; construction permits dominate week's activity**

Deal Of The Week

Nevada

KPUP-FM/Amargosa Valley

PRICE: \$5.1 million
TERMS: Construction permit for cash
BUYER: Sky Media LLC, headed by Managing Member Chris Devine. No phone listed. It owns no other stations.
SELLER: Argosa Broadcasting LLC, headed by Sole Member Todd Robinson. Phone: 336-286-2087
FREQUENCY: 101.1 MHz
POWER: 6kw at 328 feet
FORMAT: N/A
COMMENT: This station is currently represented as a construction permit.

The station, upon signing on, will serve the Las Vegas market, pending a change in tower location.

California

KTOR-FM/Chester

PRICE: Undisclosed
TERMS: Construction permit for stock. At closing, Tom Huth will receive a payment equal to 51% of all his expenses incurred in the construction and acquisition of KTOR. Huth will be 49% owner of Sierra Radio, while Katz Investments will be the primary shareholder, with 51%.
BUYER: Sierra Radio Inc., headed by President/Director Gary Katz.

Phone: 530-343-4200. It owns no other stations.

SELLER: Tom Huth. Phone: 530-742-5555

FREQUENCY: 99.7 MHz
POWER: 430 watts at 968 feet
FORMAT: N/A

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

Colorado

FM CP/Pueblo

PRICE: \$6,251
TERMS: Construction permit for cash
BUYER: Educational Community of Colorado Springs Inc., headed by Board Chairman Ronald Johnson. Phone: 719-593-0600. It owns

one other station. This represents its entry into the market.

SELLER: Colorado Christian University, headed by Corporate Secretary Brian Bissell. Phone: 303-963-3352

FREQUENCY: 88.1 MHz
POWER: 10kw at 180 feet
FORMAT: N/A

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

Georgia

WAYT-FM/Thomasville

PRICE: \$15,000
TERMS: Construction permit for cash

BUYER: WAY-FM Media Group Inc., headed by President Robert Augsburg. Phone: 719-533-0300. It owns four other stations. This represents its entry into the market.

SELLER: Southeast Educational Radio Inc., headed by Chairman J. Charles Ryor. No phone listed.

FREQUENCY: 88.1 MHz
POWER: 50kw at 1,161 feet
FORMAT: N/A

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

Massachusetts

FM CP/Winchendon

PRICE: \$10,000
TERMS: Construction permit for cash and dismissal. According to a settlement agreement, both parties have applications for a construction permit on the same frequency. The parties agreed that Friends of Radio Maria would dismiss its application and, in return, Toccoa Falls College would grant it the option to purchase the CP, after approval, for \$10,000.

BUYER: Friends of Radio Maria Inc., headed by President Florinda Iannace. No phone listed. It owns no other stations.

SELLER: Toccoa Falls College, headed by Exec. VP W. Wayne Gardner. Phone: 800-251-8326

FREQUENCY: 91.1 MHz
POWER: 155 watts at 207 feet
FORMAT: N/A

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

Michigan

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

PRICE: \$195,000
TERMS: Construction permit for cash
BUYER: Michael Radio Group, headed by President Victor Michael Jr. Phone: 307-778-9318. It owns no other stations.

SELLER: Russell Lafave. Phone: 989-879-2211

FREQUENCY: 104.1 MHz
POWER: 4kw at 367 feet
FORMAT: N/A
BROKER: Doyle Hadden of Hadden & Associates Media Brokers

Tennessee

WDXE-AM & FM Lawrenceburg

PRICE: \$450,000
TERMS: Asset sale for cash

BUYER: Lakewood Communications LLC, headed by Member Herbert Cheatwood. Phone: 931-762-4411. It owns no other stations.

SELLER: H-M-S Broadcasting Co., headed by General Partner Robin Mathis. Phone: 662-456-3071

FREQUENCY: 1,37C kHz; 106.7 MHz
POWER: 1kw day/44 watts night; 6kw at 292 feet
FORMAT: Country; Hot AC

Virginia

FM CP/Nassawadox

PRICE: \$80,000
TERMS: Construction permit for cash
BUYER: CSN International, headed by President Charles Smith. Phone: 714-825-9663. It owns 20 other stations. This represents its entry into the market.

SELLER: Nassawadox FM Inc., headed by President William Lacy. Phone: 561-912-9002

FREQUENCY: 90.1 MHz
POWER: 25kw at 436 feet
FORMAT: N/A
COMMENT: This station is currently represented as a construction permit.

Radio One, XM Execs Among DC's Highest-Paid

- **Simmons salutes Cathy Hughes**

By MOLLIE ZIEGLER
R&R WASHINGTON BUREAU
mziegler@radioandrecords.com

Radio One Chairperson Cathy Hughes is the best-compensated radio executive in the nation's capital, and she's No. 57 on a list of the 100 best-paid execs in DC compiled by the *Washington Post*. According to the *Post* survey, Hughes earned \$450,000 in cash compensation last year. Combined with stock options of \$4.3 million, her total compensation was \$4.71 million.

Radio One COO Mary Catherine Sneed is only two spots behind her boss, landing in 59th place on the *Post* survey with cash compensation of \$400,000 and stock options identical to Hughes' for a total of \$4.66 million. Radio One President/CEO Alfred Liggins is at No. 93. Paychecks equaling \$975,000 last year and \$2.1 million in stock options gave him total

compensation of \$3.11 million.

Over at XM Satellite Radio, President/CEO Hugh Panero earned \$794,600 in cash and other compensation. Combined with stock options of \$2.9 million, he lands at 78th on the paper's list with total compensation of \$3.72 million. And while XM Chairman Gary Parsons collected no salary, his \$425,520 bonus and \$2.8 million

worth of stock place him 90th, with total compensation of \$3.25 million.

In other news from Radio One, Cathy Hughes will be honored by Russell Simmons' Rush Philanthropic Arts Foundation for her "dedication to creative expression and education." Set to receive the same honor at hip-hop mogul Simmons' East Hampton, NY estate on July 27 are Martha Stewart, *Sex and the City* co-star Cynthia Nixon and *Black Enterprise* magazine founder and Publisher Earl Graves.

Joe Howard contributed to this report.

Copps

Continued from Page 4

members of Congress write and suggest that we might need more authority, we should have real answers for them," he said. "We should know the exact reach and limits of our rules."

Copps also wants the FCC to re-examine its reliance on self-reported company data and to consider collecting its own information, saying that the WorldCom scandal has uncovered the "questionable reliability" of self-reported data. He said that consider-

ation should "lead [the commission] to commit to doing the hard work of collecting our own data, rather than relying on potentially dangerous financial, accounting and market information produced by corporate sources with clear biases."

Despite his proposals, Copps insisted that the FCC should not back away from encouraging brisk competition. While calls for increased consolidation sometimes crop up in tough economic times, he said more monopolization "is exactly the wrong prescription for the industry."

While his new plans are not focused

on radio, Copps told R&R he has a similar outlook on the radio industry. Though he said he's encouraged by the FCC's decision to hold hearings concerning several proposed Clear Channel acquisitions that would seriously narrow the playing field in a few radio markets, Copps said those hearings are not an indication that the FCC wants to put a hold on consolidation. He said, "I would not infer from [the hearings] that the commission has decided — or that any of us have decided — that consolidation has gone too far or not far enough."

WSUX - "This was the worst decision ever made. Finally we had a reason to fire that loser PD. Steve & DC not only tanked our mornings, they tanked the whole day - thanks!"

WHUZ - "Steve & DC have been with us for almost a year. In the first book, we went from 7th to 1st place, 12+ in the morning. They dominate in every demo. Their audience is spread from 8 years old to 80. Everyone loves the show."

Jim Shields (814)724-1111, Meadville, PA

WMSR - "We were dead last, 12+. We've been with Steve & DC for three years. We not only moved to #1-12+, but in our target demo, women: 18-34, Steve & DC have reached as high as a 30 share in the morning."

Glenn Powers, (256)766-9436, Florence, AL

WSTG/WRIC - "Last to first and staying there. We just had them in for a market visit last month. They did 2 remotes with 2,000+ people at each event. That's what #1 will get you."

Bob Spencer, (304)425-2151, Bluefield, WV

WNSL - "We just renewed our contract with Steve & DC for another 2 years. How do you let go of #1? They kill with our women."

Jackson Walker, (601)296-9800, Laurel, MS

4 OUTTA 5 AIN'T BAD!

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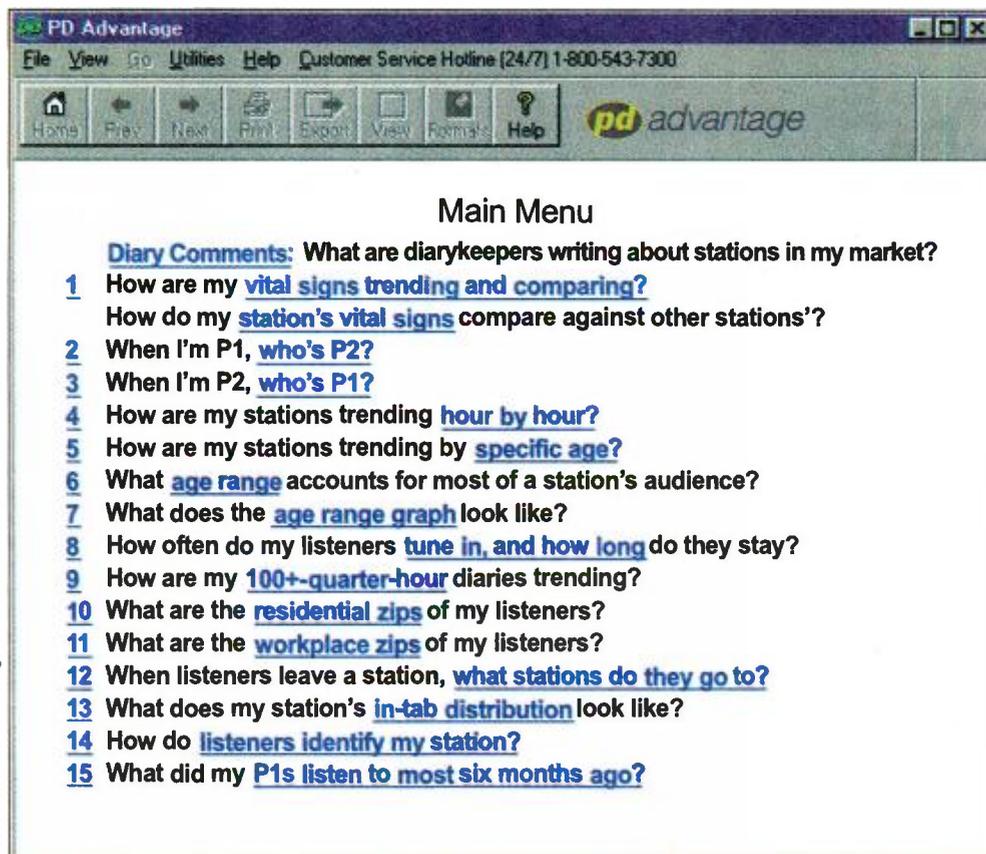
For more information about ~~tanking~~^{helping} your mornings, contact Rick Wilhelm at 314.613.7835 or rwilhelm@stl.emmis.com or Syndicated Solutions Inc. at 203.431.0790

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- Bob Zuroweste in the GM Spotlight, Page 10
- The debut of Tim Moore's Weekly Motivator, Page 11

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"When buying a used car, punch the buttons on the radio. If all the stations are Rock 'n' Roll, there's a good chance the transmission is shot."
— Larry Lujack

PART TWO OF A TWO-PART SERIES

INDUSTRY X-RAY: NEW AUTOMOBILES

■ Who's spending the most, and where is it going?

By Jeff Green

Executive Editor
jgreen@radioandrecords.com



JEFF GREEN

To finish up our Industry X-Ray on the all-important automobile market, this week we feature information on the ad-revenue splits among radio's competitors in markets 36-60; Miller, Kaplan, Arase & Co.'s overview of radio's share of all automotive advertising; and information about luxury-car owners and their format preferences.

The RAB reports that car and truck sales dropped 1.7% in June,

but rebates and the return of zero-percent financing slowed the decline shown in a particularly disappointing May. According to Autodata Corp., the industry's projected annual sales currently stands at 16.5 million vehicles.

PROFILE OF LUXURY-CAR OWNERS

Eleven percent of adults own or lease a luxury car, and 12% plan to buy or lease one this year, so this auto category is an important battleground for broadcasters. Several makes give radio a larger-than-average percentage of their ad budgets, including Mercedes, BMW, Infiniti and Lexus; the latter finished second and third, behind only Saturn, in the newest J.D. Power & Associates "Customer Service Index" study.

Although 2002 ad-budget figures are not yet available, it is frustrating to note that radio's share of ad dollars was whacked significantly between 2000 and 2001 by both Jaguar and Land Rover — both of which just reported record sales in June, according to VoiceTrak and the RAB.

Eighty-three percent of luxury-car drivers are white and 12% are black, 64% are married, and 66% have no kids in the home. Men and women split the market 50-50. Interestingly, 37% of these drivers have not attended college, 43% have no more than \$50,000 in household income, and 38% are under 45.

LUXURY OWNER INCOME AND DEMOS

Household Income

Less than \$25,000	11%
\$25,000-\$50,000	32%
\$50,000-\$75,000	19%
\$75,000-plus	38%

Demo

18-24	9%
25-34	12%
35-44	17%
45-54	21%
55-64	18%
65 and older	22%

TOP FORMATS FOR LUXURY-CAR OWNERS

Not surprisingly, formats with senior-demo strength do well among people who own or lease luxury cars. Here are the 10 top-indexing formats in the category; 100 is the index average.

Format	Index
News	145
Classical	134
Adult Standards	134
Smooth Jazz	132
Talk	132
Sports	131
News/Talk	126
Soft AC	111
Variety	107
(tie) Urban AC	107

Source: Scarborough

RADIO-SPENDING PROFILE

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

Median	12.2%
High	14.5%
Mean	12.1%
Low	10.2%

2002 year-to-date automotive-category

growth rate: 3%

2002 all-category overall radio growth rate: 1%

Automotive as a percentage of total

radio expenditures: 13.1%

Source: Miller, Kaplan, Arase & Co.

MEDIA ADVERTISING BY MARKET: CAR AND TRUCK DEALER ASSOCIATIONS

Last week's X-Ray covered markets one-35; below is information for markets 36-60. Figures represent total 2001 spending, in thousands of dollars. Newspaper totals include both daily and Sunday.

Market	Newspaper	Car-Truck Dealer Assn./Domestic		Newspaper	Car Truck Dealer Assn./Asia		Car-Truck Dealer Assn./Europe-Near East		
		Spot TV	Spot Radio		Spot TV	Spot Radio	Newspaper	Spot TV	Spot Radio
36 Columbus, OH	2,755	3,031	1,221	1,888	4,201	386	203	416	364
37 Charlotte	998	5,945	510	5,761	1,768	215	7	439	115
38 Norfolk	2,159	2,840	393	5,479	1,605	340	17	75	192
39 Orlando	6,556	8,954	866	14,233	3,889	1,524	397	187	325
40 Indianapolis	2,586	4,437	676	1,263	1,892	247	0	114	228
41 Las Vegas	690	5,059	317	586	3,901	403	61	307	225
42 Greensboro	35	4,104	256	1,011	751	79	0	144	153
44 Nashville	1,145	1,175	707	5,186	2,227	51	110	131	100
45 New Orleans	3,044	3,840	598	1,892	2,420	213	18	122	0
46 Raleigh	487	6,907	355	1,762	1,355	539	179	250	132
48 Memphis	3,148	1,892	113	384	2,093	192	0	65	3
49 Hartford	2,172	5,605	728	2,225	2,989	2,139	1,267	1,073	937
50 Buffalo	2,438	1,827	1,076	0	373	335	0	4	0
52 Jacksonville	2,212	3,654	236	1,454	1,288	253	0	80	151
54 Oklahoma City	500	3,980	24	626	1,135	8	0	38	1
55 Louisville	383	1,011	74	760	1,940	106	0	124	0
56 Richmond	515	1,690	545	4,400	1,180	382	0	133	196
57 Birmingham	701	3,307	165	530	820	135	0	3	19
58 Dayton	2,051	893	298	117	1,144	29	0	1	57
60 Greenville, SC	305	3,359	400	67	1,166	70	0	240	64

Source: Competitive Media Reporting

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R&R GM
spotlight**BOB ZUROWESTE**
VP/GM, Entercom/Kansas City**■ A natural salesman and teacher, this GM is also a master of organization**

In conjunction with R&R's AC special, the GM Spotlight is shining on Bob Zuroweste, who, as VP/GM of Entercom/Kansas City's nine-station cluster, oversees a group that reaches a remarkable 64% of the market. Following in his salesman father's footsteps, "Bob Z." began his selling career with Decca Records in Kansas City, working with such artists as The Who and Jackie Wilson. His first job in radio sales was at KUDL/Kansas City — a station he's been with three different times. Bob has lived and worked in the City of Fountains most of his life, and he conveys an ethic of hard work, fair play and a lot of passion. Congratulations!

What kind of advantage does being from Kansas City give you?

"A great deal. The three market managers, for Entercom, Infinity and [Carter Broadcasting's] KPRS, have all been in the business for 20 years and know and care for the community. Kansas City radio is run by a bunch of hometown people."

You worked for Shamrock Broadcasting for 17 years. Do you see some parallels between that company and Entercom?

"Very much so. [Entercom President/CEO] David Field used to talk about the culture at Shamrock and how he tried to mirror it. We are very people-oriented and focused on development and on the brands. There's a balanced focus on programming, marketing and very aggressive sales."

How do you deal with success and failure at your stations?

"If it's good, we high-five people up and down the hallway. If one of our stations didn't have a good book, I'll say, 'Maybe this is just a time for older females.' Doing a measurement of performance based on a monthly or quarterly Arbitron is not fair;

you have to look at a bigger picture over the long run. One Arbitron book isn't really a failure or success; it's just what Arbitron prints.

"Now, if we had two bad books, at some point we'd have to question if we were headed in the right direction with a format and then do a perceptual study."

With so many stations, how consuming is work in your life?

"I'm in the office from about 7am to 6pm. One of my challenges is balancing my professional and my personal life. I go home and try to turn it off. If I've got nothing else to do at home, I try to spend some time with e-mail."

What keeps you up at night?

"I have no problem falling asleep; the problem for me is waking up at 3am with little problems, not big ones. I have an analytical mind and try to put things together like a jigsaw puzzle: What kinds of decisions do I want to make today? How do I want to communicate with people? How do I want to build a positive and strong culture that people will buy into?"

As the lone manager for nine stations, how do you stay organized?

"What we've been able to do here is count on our great people. We treat these stations as brands, and each one has a brand manager, a PD and a sales manager who work very closely together. It is indeed a big thing to get your arms around. It's challenging and frustrating and will drive you crazy sometimes, but when you've got tremendous people around you, it makes all the difference in the world."

Who have been your mentors?

"I have three. Former Shamrock President Bill Clark, for the way he cared for and dealt with people. David Field has the most incredible business acumen of any person I've ever seen. He's the smartest man I know in our business. And Regional VP Weezie Kramer, for her

creative selling approach. She has one of the most creative minds in the business."

What is your attitude about how to achieve success?

"If I help people become successful, then I will become successful. As a cluster manager, you get to share in all the staff's success — and you share in all their failures too. You've got to step up to the plate."

What are your business objectives for the rest of the year?

"The dance card is set. The brands are solid, there are no new formats, and there's no more buying properties. It's now about building a sales strategy to be user-friendly with the advertising community, to give them what they want and be advertising consultants, rather than going out and having a bunch of transactional business."

As successful as your cluster is, how much growth is still possible?

"We're getting 3 1/2% of the total advertising revenue, so I think there's a lot of headroom. In a programming sense, we can become better products. Are we ever going to have a 60 share? I don't know, but we'd love to. What we can all benefit from is looking outside this little radio box and creating marketing opportunities for clients who might switch from television or newspaper and say this radio medium is the thing to do."

If you weren't in radio, what would you be doing?

"I'd be trying to get into radio, because this is what I love. As frustrating as it can be and with all the changes that have gone on, it's just something that I have a tremendous amount of passion and caring for. I'm a very fortunate person."

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HIGH CUME, LOW COST: INEXPENSIVE IDEAS TO REACH NEW LISTENERS

By John Lund

What is one of radio's biggest challenges? Finding new listeners to cume the station and become partisans. Car radios can make it easier: Whether they have your station set on a button or use the scan feature to search, new listeners are bound to find you. So isolate those button-pushers; they're a great source of new cume.

But once they've found you, how do you motivate these potential partisans to keep tuning in? If you have a large promotion budget, it's simple. Creative TV ads, a 100 showing in outdoor and a Song of the Day direct-mail cash campaign are proven cume-building winners. But what if you don't have a \$100,000 budget? How do you get new people to try the station or get the old cume who have drifted away to tune back in? Even if you can invest in mass marketing with external media, it's wise to continually find additional ways to put the station in front of new listeners.

HIGH-CUME, LOW-COST IDEAS

- Make the most of your station van. Park it at county fairs and craft shows and on busy street corners. Don't leave it parked in the employee lot and waste opportunities to promote the station. Use this rolling billboard for errands. Schedule staff members to spend part of every weekday driving the station van in the busiest areas of town. On a weekend with no special events planned (a rarity, for sure), ask a staffer to drive the van on busy streets and around mall parking lots.

- Get another station vehicle, like an old pickup truck or hearse, and cover every inch of it with bumper stickers. Take the vehicle everywhere you can. People will stop and look, so, inside the windshield, leave signs that describe your on-air lineup, some of the core artists you play, the major contests you have on the air and any unique benefits of listening to your station.

- Arrange joint promotions with the 20 largest employers of your target listeners. These employers will often be nonretailers, like hospitals and manufacturing firms, a university or state or local government. Stage lunchtime talent appearances at company cafeterias or a nearby mall's food court.

- Buy or trade newspaper ads. Some papers and shoppers provide sections for radio stations to list programming information. Create a box ad, similar to a normal listing, that has info for just your station or stations.

- Use classified advertising. The classifieds are inexpensive and well-read, and cleverly worded ads can create curiosity and word of mouth. A bunch of one-line ads will get noticed for a fraction of the price of a big ad in the news section. More impressions mean greater impact, so create fun ads for the personals, lost-and-found and help-wanted sections.

RECIPROCAL MARKETING

- Create reciprocal marketing programs with clients, and enlist them to promote your station. Find ways to cross-promote: Require clients to keep station banners in their windows or maintain contest-entry boxes.

- Place table tents selling a station air personality or promotion at restaurants and fast-food eateries. Produce buttons for restaurant employees to wear. Print window signs and advertise on the restaurant's marquee.



JOHN LUND

- Advertise on grocery bags or on the cash-register tape. Get in the store window. Do a promotion with a grocery store to promote your morning team — "The Breakfast Flakes" — in the cereal section. Paste pictures of your morning team on boxes of corn flakes and deliver the cereal to clients with quarts of milk.

- Promote a public service promotion on the back of utility or phone bills.

- Use a client's print advertising, website or direct-mail campaign for partnership advertising.

- Take over the local public-access cable channel. Simulcast your morning show!

- Arrange with auto dealers and car-washes to place tags on car radios and rearview mirrors. Include your station's logo, an invitation (with a reason to listen) and an offer of something for free.

- Music stores are great places to find listeners. Work with local stores to put up signs with your logo and top 30 playlist in exchange for on-air promotion. Some music stores feature price leaders that change weekly; promote those price leaders as your CD of the Week.

- Get movie theaters to show the station's TV spot or run an audiotape of your programming accompanied by slides. Arrange for the station to sponsor movie premieres. Get your station name on theater marquees.

- Let clients pay for your new stickers. Print a client's coupon on the back, along with a station-database enrollment form.

- Get a logo and one-sheet pasted to the top of pizza boxes: "Always hot and delivered to your home every morning!"

GET OUT OF THE BOX

- Use database software to recruit new listeners.

- Expose golfers to your station by placing your logo inside the cup on each green. Put your bumper stickers on golf carts.

- Get great-looking station shirts and caps and ask your staff to wear them in their leisure time.

- If the sales department misses on an initial ad buy for a new restaurant, ask your morning team to show up at the restaurant unannounced. As they do cut-ins, have the team pick up the check for anyone who recognizes them and hand out cards that read, "Listen to my show."

- Have salespeople find a busy street and visit every retailer that has a reader board — those are the small marquees with several lines of copy seen in front of flower shops, hardware stores, motels and other businesses. Sell a reciprocal advertising package in which the station gets its logo and slogan on the board for several months.

- Look for other ways to get station signage. Keep your station banner up at a remote location for a week or more after a remote.

How do you introduce your station to new listeners? Send John Lund your best and most unconventional marketing ideas at john@lundradio.com for possible use in future R&R articles.

John Lund is President of the Lund Consultants to Broadcast Management and of Lund Media Research, a full-service multiformat radio consulting and research firm in San Francisco. For assistance in planning your station's ratings strategy, contact Lund at 650-692-7777 or john@lundradio.com, or visit www.lundradio.com.

Weekly Motivator

STRONG PEOPLE HAVE STRONG WEAKNESSES

By Tim Moore

Remember the TV series *The Black Sheep Squadron*, starring Robert

Conrad? It was based on a portion of the audacious flying career of Major Greg "Pappy" Boyington, who put together a squadron of misfits and outcasts no one else wanted. The unit's accomplishments in the Pacific Theater are legendary.

Boyington was a swashbuckling pilot of extraordinary skill. Possessing a delicate balance of aggressiveness and the absence of fear, he defied traditional ideas of military conduct and ducked one scrape with the high command after another. The Marine hierarchy might have sacked Boyington — except that he ultimately broke Major Marion Carl's kill record by shooting down 25 enemy planes and led the Black Sheep squadron to epic heights.

One day, returning through dense fog, flying at only 100 feet while skimming the Pacific to find the squadron's tiny island base, Boyington saw three enemy ships lurking below. He radioed for permission to leave his squadron to strafe the Japanese patrol. Permission was denied by his commanding officer, and he was ordered to return with the squadron. When the Black Sheep's Corsairs landed, Boyington was nowhere to be found. He followed the order to bring the squadron back to base, then turned around and went back to strafe the enemy ships from bow to stern, inflicting mortal damage.

It so happened that Admiral William "Bull" Halsey was passing through the region and caught up with Boyington two days after the incident. His sermon to Boyington was as follows:

"Major, there's a fine line between a general court-martial and the Navy Cross. My first duty is to inform you that what you did went against a command and was reckless. It's noted for the record that you went against a direct order.

"My next duty is to award you the Navy Cross for your valiant performance. Well done, Boyington!"

Halsey's sage observation about that fine line is still appropriate today in a people-focused environment like radio. You have to keep the balance between your talent and your sellers every day. I know a programmer who fired her entire staff over irreconcilable personality differences. When the book came out two weeks later, the station had achieved its best-ever performance, exceeding all expectations. But it was too late to recall the erstwhile morning team and other jocks.

The fact is, strong people have strong weaknesses. That doesn't afford them a license to deliberately practice counterproductive behavior, but it explains why your best performers sometimes need the most maintenance.

Boyington said it best. After being shot down and presumed dead, he was imprisoned by the Japanese for two years. He finally returned home to a hero's welcome and the Congressional Medal of Honor, only to sink into personal decline and a dysfunctional civilian life. He said, "There's a fine line between a hero and a bum. I've been both."

Strong people have strong weaknesses.

Radio consultant Tim Moore can be reached at the Audience Development Group, 100 Grandville S.W., Suite 602, Grand Rapids, MI 49503; 616-940-8309 or tim@goodratings.com.

The Greaseman, Version 2.0

Radio stations may have treated him as a pariah, but the fans never left his side. The Greaseman is back, both on the air and on the 'Net.

The Greaseman, whose real name is Doug Tracht, has slowly been building his station list back up after a failed attempt at syndication through Westwood One several years ago and his highly publicized February 1999 firing from his WARW/Washington morning show. Since he was fired, Tracht has reinvented himself and hooked up with a fan and business partner, Jim Townsend, to bring his show back to life, both on the air and via one of the most popular feeds on Internet streamer Live365.



David Lawrence

Greaseman's new home in Washington, WGOP (DC Radio 700), marks a return to the city in which he's best-known and offers fans a second streaming outlet for his show. "I think it's fantastic that WGOP is so behind my show and so involved in the Internet. It's great to be back on in DC," says Tracht, whose distinctive voice and unique vocabulary have influenced the way hundreds of thousands of Washingtonians speak.

Tracht's persona and over-the-edge style landed him in hot water three years ago, when an offensive comment about African Americans involving recording artist Lauryn Hill got him thrown out of his morning gig and off the air. He's spent the time since then reflecting, apologizing and rebuilding his show. His fan base never went away, communicating with each other via IM and e-mail with any morsel of news on Tracht's possible return and building websites in homage to their hero.

Leonora Canotti, PD of Birch Broadcasting's DC Radio 700, says, "We stream his shows and archive them with the support of national advertisers. We see that as a great way to let his spread-out fans keep in touch." Tracht says, "There are several cities in which I've built up a big fan base from past jobs, such as New York, Philly, Los Angeles and San Francisco, and soon, with video streaming, people will have their lumbering, ditty-boppin' daddy right on their laptops."

Canotti confirms that WGOP plans to stream video of the show from local DC venues and reveals that reading about Grease's fall and redemption led her to revamp WGOP's lineup to include him as the new morning animal. "I think it's a travesty what happened to Grease," she says. "To think that people have the kind of power to break a man like that is pitiful."

To stream Grease, search for "Greaseman" on Live365.com or log on to www.dcradio700.com.



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
3	1	NELLY	<i>Nellyville</i> / <i>"Herrr"</i>
1	2	EMINEM	<i>The Eminem Show</i> / <i>"Without"</i>
2	3	ASHANTI	<i>Ashanti</i> / <i>"Foolish"</i>
5	4	AVRIL LAVIGNE	<i>Let Go</i> / <i>"Complicated"</i>
4	5	CHAO KROEGER	<i>Spider-Man</i> / <i>"Hero"</i>
6	6	PUDDLE OF MUDD	<i>Come Clean</i> / <i>"Blurry"</i>
9	7	JOHN MAYER	<i>Room For Squares</i> / <i>"Such"</i>
7	8	PINK	<i>Missundaztood</i> / <i>"P!ll"</i>
11	9	JIMMY EAT WORLD	<i>Bleed American</i> / <i>"Middle"</i>
13	10	NICKELBACK	<i>Silver Side Up</i> / <i>"Bad"</i>
10	11	VANESSA CARLTON	<i>Be Not Nobody</i> / <i>"Miles"</i>
15	12	CRAIG DAVID	<i>Born To Do It</i> / <i>"Walking"</i>
8	13	DIRTY VEGAS	<i>Dirty Vegas</i> / <i>"Days"</i>
—	14	CAM'RON	<i>Come Home With Me</i> / <i>"Boy"</i>
14	15	SHERYL CROW	<i>C'mon, C'mon</i> / <i>"Soak"</i>
12	16	NO DOUBT	<i>Rock Steady</i> / <i>"Hella"</i>
16	17	MICHELLE BRANCH	<i>The Spirit Room</i> / <i>"Wanted"</i>
17	18	SHAKIRA	<i>Laundry Service</i> / <i>"Clothes"</i>
18	19	CREED	<i>Weathered</i> / <i>"Breath"</i>
—	20	FAT JOE	<i>J.O.S.E./"Luv"</i>

Urban

LW	TW	ARTIST	CD/Title
1	1	EMINEM	<i>The Eminem Show</i> / <i>"Without"</i>
—	2	NELLY	<i>Nellyville</i> / <i>"Herrr"</i>
2	3	ASHANTI	<i>Foolish</i> / <i>"Foolish," "Baby," "Happy"</i>
10	4	LUDACRIS	<i>Word Of Mouf</i> / <i>"Move"</i>
3	5	JENNIFER LOPEZ	<i>J. Lo</i> / <i>"Alright"</i>
11	6	JAHEIM	<i>Ghetto Love</i> / <i>"Anything"</i>
9	7	P. DIDDY	<i>P. Diddy & Bad Boy Records.../ "Need"</i>
5	8	ANGIE STONE	<i>Mahogany Soul</i> / <i>"Wish"</i>
4	9	MARY J. BLIGE	<i>No More Drama</i> / <i>"Rainy"</i>
—	10	GLENN LEWIS	<i>World Outside My Window</i> / <i>"Forgot"</i>
8	11	JOE	<i>Better Days</i> / <i>"Woman"</i>
—	12	BOYZ II MEN	<i>Full Circle</i> / <i>"Color"</i>
12	13	MUSIQ	<i>Justisen</i> / <i>"Hallcrazy"</i>
13	14	LUTHER VANDROSS	<i>Luther Vandross</i> / <i>"Rather"</i>
14	15	MAXWELL	<i>Now</i> / <i>"Work"</i>
15	16	B2K	<i>B2K</i> / <i>"Gots"</i>
18	17	ALICIA KEYS	<i>Songs In A Minor</i> / <i>"How"</i>
—	18	DDNELL JONES	<i>Life Goes On</i> / <i>"Know"</i>
—	19	AVANT	<i>John P. Kelly</i> / <i>"Lights"</i>
20	20	RUFF ENDOZ	<i>Ecstasy</i> / <i>"Good"</i>

Country

LW	TW	ARTIST	CD/Title
1	1	KENNY CHESNEY	<i>No Shoes, No Shirt.../ "Stuff"</i>
2	2	TOBY KEITH	<i>Unleashed</i> / <i>"Red"</i>
6	3	DARRYL WORLEY	<i>I Miss My Friend</i> / <i>"Friend"</i>
2	4	KELLIE COFFEY	<i>When You Lie Next To Me</i> / <i>"Lie"</i>
13	5	LONESTAR	<i>I'm Already There</i> / <i>"Day"</i>
7	6	BRAD PAISLEY	<i>Part IV</i> / <i>"Miss"</i>
4	7	ALAN JACKSON	<i>Drive</i> / <i>"Work"</i>
9	8	GARY ALLAN	<i>Alright</i> / <i>"Guy"/"Dne"</i>
9	9	BROOKS & DUNN	<i>Steers & Stripes</i> / <i>"Heart"</i>
5	10	GEORGE STRAIT	<i>The Road Less Traveled</i> / <i>"Living"</i>
—	11	PHIL VASSAR	<i>American Child</i> / <i>"Child"</i>
10	12	ANDY GRIGGS	<i>Freedom</i> / <i>"Tonight"</i>
—	13	SHEDEAISY	<i>Knock On The Sky</i> / <i>"Mine"</i>
—	14	DIXIE CHICKS	<i>Home</i> / <i>"Gone"</i>
—	15	KEVIN DENNEY	<i>Kevin Denney</i> / <i>"Cadillac"</i>
—	16	TOMMY SHANE	<i>Steiner</i> / <i>"Then Came The Night"/"Angel"</i>
11	17	BRAD MARTIN	<i>Wings O'A Honky Tonk Angel</i> / <i>"Before"</i>
—	18	BLAKE SHELTON	<i>Blake Shelton</i> / <i>"Di"</i>
—	19	MARTINA MCBRIDE	<i>Greatest Hits</i> / <i>"Where"</i>
—	20	STEVE HOLY	<i>Blue Moon</i> / <i>"Morning"</i>

Smooth Jazz

LW	TW	ARTIST	CD/Title
1	1	NORAH JONES	<i>Come Away With Me</i> / <i>"Why"</i>
2	2	CELINE DION	<i>A New Day Has Come</i> / <i>"Day"</i>
3	3	KIM WATERS	<i>From The Heart</i> / <i>"Dawn," "House"</i>
4	4	CRAIG CHAQUICO	<i>Shadow & Light</i> / <i>"Luminosa"</i>
12	5	PETER WHITE	<i>Glow</i> / <i>"Bueno"</i>
—	6	BONEY JAMES	<i>Ride</i> / <i>"RPM"</i>
5	7	3RD FORCE	<i>Gentle Force</i> / <i>"Believe"</i>
6	8	BRAXTON BROTHERS	<i>Both Sides</i> / <i>"Whenever"</i>
16	9	BRIAN CULBERTSON	<i>Nice And Slow</i> / <i>"Without"</i>
8	10	JOYCE COOLING	<i>Third Wish</i> / <i>"Daddy-O"</i>
7	11	NORMAN BROWN	<i>Just Chillin'</i> / <i>"Chillin'"</i>
9	12	PIECES OF A DREAM	<i>Acquainted With The Night</i> / <i>"Vision"</i>
11	13	JONATHAN BUTLER	<i>Surrender</i> / <i>"Wake"</i>
10	14	LARRY CARLTON	<i>Deep Into It</i> / <i>"Magic"</i>
13	15	WAYMAN TISDALE	<i>Face To Face</i> / <i>"Hide"</i>
14	16	RUSS FREEMAN	<i>To Grover With Love</i> / <i>"East"</i>
17	17	THE RIPPINGTONS	<i>Life In The Tropics</i> / <i>"Caribbean"</i>
15	18	EUGE GRODVE	<i>Euge Grodve</i> / <i>"Sneak"</i>
18	19	DOWN TO THE BONE	<i>Crazy Vibes & Things</i> / <i>"Glide"</i>
20	20	PAUL TAYLOR	<i>Hypnotic</i> / <i>"Hypnotic"</i>

Hot AC

LW	TW	ARTIST	CD/Title
1	1	AVRIL LAVIGNE	<i>Let Go</i> / <i>"Complicated"</i>
2	2	VANESSA CARLTON	<i>Be Not Nobody</i> / <i>"Miles"</i>
4	3	JOHN MAYER	<i>Room For Squares</i> / <i>"Such"</i>
3	4	SHERYL CROW	<i>C'mon, C'mon</i> / <i>"Soak"</i>
5	5	DAVE MATTHEWS BAND	<i>Busted Stuff</i> / <i>"Going"</i>
7	6	MICHELLE BRANCH	<i>The Spirit Room</i> / <i>"Wanted"</i>
6	7	COUNTING CROWS	<i>Hard Candy</i> / <i>"American"</i>
9	8	NICKELBACK	<i>Silver Side Up</i> / <i>"Remind," "Bad"</i>
10	9	NORAH JONES	<i>Come Away With Me</i> / <i>"Know"</i>
11	10	GOD GOO DOLLS	<i>Gutterflower</i> / <i>"Gone"</i>
13	11	CALLING	<i>Camino Palmero</i> / <i>"Adrienne"</i>
12	12	PUDDLE OF MUDD	<i>Come Clean</i> / <i>"Blurry"</i>
16	13	PINK	<i>Missundaztood</i> / <i>"Get"</i>
18	14	JIMMY EAT WORLD	<i>Bleed American</i> / <i>"Middle"</i>
14	15	MOBY	<i>18</i> / <i>"Stars"</i>
—	16	JACK JOHNSON	<i>Brushfire Fairytales</i> / <i>"Flake"</i>
19	17	COURSE OF NATURE	<i>Supercala</i> / <i>"Caught"</i>
20	18	CREED	<i>Weathered</i> / <i>"Breath"</i>
15	19	NO DOUBT	<i>Rock Steady</i> / <i>"Hella"</i>
—	20	BRUCE SPRINGSTEEN	<i>The Rising</i> / <i>"Rising"</i>

Alternative

LW	TW	ARTIST	CD/Title
4	1	EMINEM	<i>The Eminem Show</i> / <i>"Without"</i>
8	2	HIVES	<i>Veni Vidi Vicious</i> / <i>"Hate"</i>
1	3	KORN	<i>Untouchables</i> / <i>"Stacy," "Thoughtless"</i>
12	4	STAINED	<i>Break The Cycle</i> / <i>"You," "Epiphany"</i>
13	5	RED HOT CHILI PEPPERS	<i>By The Way</i> / <i>"Way"</i>
11	6	P.O.D.	<i>Satellite</i> / <i>"Boom"</i>
14	7	CREED	<i>Weathered</i> / <i>"Breath"</i>
3	8	PAPA ROACH	<i>Lovehatetragedy</i> / <i>"Not"</i>
2	9	CHAO KROEGER	<i>Spider-Man</i> / <i>"Hero"</i>
6	10	PUDDLE OF MUDD	<i>Come Clean</i> / <i>"Drift"</i>
10	11	SYSTEM OF A DOWN	<i>Toxicity</i> / <i>"Aerials"</i>
18	12	JACK JOHNSON	<i>Brushfire Fairytales</i> / <i>"Flake"</i>
19	13	DEFAULT	<i>Fallout</i> / <i>"Deny"</i>
7	14	INCUBUS	<i>Morning View</i> / <i>"Warning"</i>
17	15	OUR LADY PEACE	<i>Gravity</i> / <i>"Somewhere"</i>
16	16	JIMMY EAT WORLD	<i>Bleed American</i> / <i>"Sweetness"</i>
20	17	DAVE MATTHEWS BAND	<i>Busted Stuff</i> / <i>"Going"</i>
5	18	BOX CAR RACER	<i>Box Car Racer</i> / <i>"Feel"</i>
—	19	EARSHOT	<i>Letting Go</i> / <i>"Get Away"</i>
—	20	NEW FOUND GLORY	<i>Sticks And Stones</i> / <i>"Over"</i>

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, AT&T.net, B&N Radio, BarnesandNoble.com, BellSouth Radio, bolt Radio, ChoiceRadio.com, CDNow.com, Denver 93.3 Radio, DMX Music, Gracenote.com, iWonRadio, Launch.yahoo.com (Frozen), MusicMatch, Music Choice, Radio.Beonair.Com, Radio Free Virgin (Frozen), RealOne, Spinner.com, The RadioAMP Network, 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. © 2002 R&R Inc. © 2002 Online Today, Net Music Countdown.



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 50SM

LW	TW	ARTIST	Album Title	Weeks On
1	1	EMINEM	<i>The Eminem Show</i>	10
2	2	NELLY	<i>Nellyville</i>	4
3	3	RED HOT CHILI PEPPERS	<i>By The Way</i>	2
4	4	LINKIN PARK	<i>Hybrid Theory</i>	86
—	5	DAVE MATTHEWS BAND	<i>Busted Stuff</i>	1
5	6	UTADA HIKARU	<i>Deep River</i>	5
6	7	SYSTEM OF A DOWN	<i>Toxicity</i>	46
7	8	ASHANTI	<i>Ashanti</i>	16
8	9	CREED	<i>Weathered</i>	35
12	10	ALICIA KEYS	<i>Songs In A Minor</i>	56
9	11	BEATLES	<i>You Can't Buy A Smile</i>	79
15	12	U2	<i>All That You Can't Leave Behind</i>	92
11	13	ENYA	<i>A Day Without Rain</i>	72
14	14	NICKELBACK	<i>Silver Side Up</i>	45
13	15	PINK	<i>Missundaztood</i>	29
19	16	NORAH JONES	<i>Come Away With Me</i>	13
10	17	AVRIL LAVIGNE	<i>Let Go</i>	6
21	18	SHAKIRA	<i>Laundry Service</i>	36
31	19	KYLIE MINOGUE	<i>Fever</i>	21
25	20	P.O.D.	<i>Satellite</i>	31
24	21	LUDACRIS	<i>Word Of Mouf</i>	34
17	22	JOHN MAYER	<i>Room For Squares</i>	16
26	23	AEROSMITH	<i>O, Yeah! Ultimate...</i>	3
22	24	PUDDLE OF MUDD	<i>Come Clean</i>	33
—	25	B'Z	<i>Green</i>	1
20	26	COUNTING CROWS	<i>Hard Candy</i>	2
16	27	CELINE DION	<i>A New Day Has Come</i>	17
27	28	BLINK-182	<i>Take Off Your Pants & Jacket</i>	58
29	29	TOOL	<i>Lateralus</i>	56
32	30	MOBY	<i>18</i>	10
29	31	OASIS	<i>Heathen Chemistry</i>	3
23	32	KORN	<i>Untouchables</i>	6
—	33	MR. CHILDREN	<i>Any</i>	1
34	34	JACK JOHNSON	<i>Brushfire Fairytales</i>	7
18	35	LIMP BIZKIT	<i>Chocolate Starfish And...</i>	93
28	36	ORIGINAL SOUNDTRACK	<i>O Brother...</i>	32
37	37	ORIGINAL SOUNDTRACK	<i>Moulin Rouge</i>	38
35	38	USHER	<i>8701</i>	41
40	39	PINK FLOYD	<i>Echoes (The Best Of Pink Floyd)</i>	37
47	40	STROKES	<i>Is This It</i>	15
43	41	LENNY KRAVITZ	<i>Greatest Hits</i>	93
36	42	DAVE MATTHEWS BAND	<i>Everyday</i>	66
30	43	CRAIG DAVID	<i>Born To Do It</i>	32
39	44	ENRIQUE IGLESIAS	<i>Escape</i>	29
38	45	JOSH GROBAN	<i>Josh Groban</i>	5
—	46	COOL	<i>7 Cool</i>	1
—	47	OUR LADY PEACE	<i>Gravity</i>	1
49	48	JA RULE	<i>Paln Is Love</i>	42
—	49	INCUBUS	<i>Morning View</i>	27
45	50	JIMMY EAT WORLD	<i>Bleed American</i>	6

Young Promoted At Capitol/Nashville

Capitol/Nashville Director/West Coast Regional Promotion Rick Young has been promoted to Sr. Director/National Promotion. The nine-year label vet will start his new job on Aug. 1 and relocate to Nashville from Los Angeles.



Young

Young will assist in overseeing all aspects of national and regional radio promotion for the label and report to VP/Promotion Bill Catino, who commented, "Rick has displayed a strong work ethic, a passion for music and the professional integrity that it takes to be successful as a national promotion executive."

"His background in radio has been a great asset to our company over the years, and I look forward to working with him in this new position. It's a great addition to an already incredible team."

Young joined Capitol/Nashville in 1993 as the Northwest local promoter and was elevated to Director/West Coast Regional Promotion in 1993. Prior to that he held a variety of posts in radio, including PD and on-air personality.

Young joined Capitol/Nashville in 1993 as the Northwest local promoter and was elevated to Director/West Coast Regional Promotion in 1993. Prior to that he held a variety of posts in radio, including PD and on-air personality.

King

Continued from Page 3

Asst. PD/MD Carol Parker, Imaging Director John Martin, Chief Engineer Dave Sproul and all of our performers who will report to Kenny."

King told R&R, "This is an incredible opportunity with an incredible company in America's most powerful city. It's a dream come true to be a part of the ABC team and to have earned this position. My goal is to continue with the company vision of having WRQX and WJZW be two of the most profitable, best-performing and most compelling-sounding stations in Washington, if not the country."

Curb

Continued from Page 3

Roger Ames said, "Mike's remarkable legacy as one of the industry's most consistent hitmakers has made this a very fruitful relationship for Warner Music since we began distributing Curb Records many years ago. We're pleased that we will continue to benefit from Mike's wisdom and creative instincts, and we look forward to many more years of great music."

Curb said, "Our partnership with Warner Music Group has served us exceptionally well for years. We're thrilled to expand our relationship, knowing that, with the great team at the Music Group, Word and Warner Bros., and with their proven record of excellence, we're looking ahead to an even brighter future for Curb."

KPHN/Kansas City Airs Radio Disney

Radio Disney has entered its 47th market by debuting on **KPHN/Kansas City**. ABC recently closed on its \$3.8 million purchase of KPHN from KCBF-AM LP and on July 19 flipped the class B AM from Business News to the Radio Disney 24-hour children's format. **Mark Ballard**, a veteran radio sales executive who has been with the advertising staff of Kansas City's *Business Journal* since 2000, joins KPHN as OM.

Ballard served as GSM of former Alternative KNRX/Kansas City before joining the *Business Journal*. Prior to that he served as GSM of KGSR & KROX/Austin.

When asked why he decided to

accept the job at 'PHN, Ballard told R&R, "I wanted to get back into radio. I had taken an offer from the *Business Journal* and didn't find that too satisfying. When I saw the press release [about Radio Disney signing on in Kansas City], I contacted Radio Disney Western Regional Manager Katherine Worthington about the position and was able to work out a deal."

Ballard added that hearing Radio Disney in other markets helped persuade him to inquire about the position. "I thought [Radio Disney] was perfect for this market," Ballard said. "I also think I am uniquely qualified for the job, being a single dad with two children."

CC/Greensboro Taps Satterfield As OM

WVBZ names Dotson PD/morning co-host

Clear Channel/Greensboro has named **Tim Satterfield** OM of the cluster — which consists of AC WMAG, Rock WVBZ and Country outlets WTQR and WWCC — and **Bill Dotson** PD/morning co-host for WTQR. Satterfield will continue as PD of WVBZ. Dotson, who was most recently PD of Clear Channel's KSSN/Little Rock, succeeds Paul Franklin, who was killed in a motorcycle accident two months ago.



Satterfield

"Tim has exhibited great leadership within the programming department and is the perfect and logical choice," Clear Channel/Greensboro GM Morgan Bohannon said of Satterfield. "His attention to detail will serve him well."

Satterfield said, "The Clear Channel cluster in Greensboro is one of the finest in the company. A fantastic group of professionals are dedicated to creating the very best

products available, and I just want to do all I can to help make that happen."

Regarding Dotson's transfer from the company's Little Rock property, Bohannon said, "This search has been exhaustive and has spanned the entire country. We are certain we have made the right choice in 'Brother Bill.' He is an exceptional programmer

who understands the unique position WTQR holds in this marketplace. We are thrilled to be able to reunite [morning talent] Aunt Eloise with an old friend, and we look forward to a very entertaining morning program."

Dotson joined KDDK/Little Rock for mornings in 1996, moved to KSSN as Asst. PD/MD/afternoon in October 1997 and was named KSSN PD in May 1998. Before that he spent 12 years with Capitol Broadcasting in Mobile.

Earnings

Continued from Page 1

news was pretty good, as net income climbed 40%, from \$4.7 million (16 cents per share) to \$6.6 million (22 cents). Revenue was up 12%, to \$56.5 million, and EBIT gained 17%, to \$15 million.

President/CEO Steve Morris attributed the increases to the strength of Arbitron's core ratings business and its acquisition last year of the RADAR network-radio ratings service. Arbitron also says it's on track to meet its previous guidance for 2002 revenue, which is expected to rise 9%-11%.

Morris told analysts in a July 18 conference call that the recently extended Infinity and ABC contracts "came in consistent with our pricing objectives." He added, "Until we lay out pricing plans, our rollout plan for PPM and a more detailed analysis for our test markets, the shorter-term deal is more appropriate."

Asked if he is worried that other

radio groups will seek short-term contracts, Morris said the one-year contracts weren't much different from the company's longer-term contracts with generous "out" clauses.

• **XM Satellite Radio's** Q2 loss applicable to common shareholders was \$122.4 million (\$1.38 per share), compared with \$44.3 million (76 cents) a year ago. Thomson/First Call analysts had estimated an average loss of \$1.30 per share. Revenue in the quarter was \$3.8 million, with no year-earlier comparison, because XM did not launch nationally until November.

• **NBG Radio Network's** Q2 net revenues were down 15%, to \$3.2 million, a drop the company attributed to advertising rates that have "fallen significantly" since Q1 and Q2 of last year. NBG also blamed the decline on its inability to develop or acquire new programming to fill the gap left after last year's cancellation of three programs, which also resulted in lost revenues.

Despite all this, the company's

EXECUTIVE ACTION

Meyer Joins EMI As Sr. VP/Corp. Communications

Public relations specialist **Jeanne Meyer** has been recruited as Sr. VP/Corporate Communications for **EMI North America**, a New York-based position. She will report to EMI Group Sr. VP/Corporate Communications Amanda Conroy in London. "Jeanne has high-level strategic experience working with nearly every aspect of the music and media businesses, as well as a solid e-commerce and Internet background and political acumen," Conroy said. "She will be a valuable resource to EMI's senior management and will also bring a fresh perspective to the company at a very pivotal time for the industry."

Meyer most recently led corporate communications for the Internet division of Toys 'R' Us Inc. She has also been GM/Sr. VP of Dan Klores Communications, which had a number of music-industry clients, including EMI Music Publishing, BMG, PolyGram, Virgin Retail and ASCAP. She previously held executive posts at Lever Brothers Co. and Dorf & Stanton Communications (now known as Shandwick).



Meyer

Collins Now VP/GM At WCHR/Monmouth

Pat Collins has been appointed VP/GM of recently launched Classic Rocker **WCHR (The Hawk)/Monmouth-Ocean**, which Nassau Broadcasting is purchasing from Manahawkin Communications and operating via an LMA until the deal closes this fall. Collins has been GSM of WADB & WJLK/Monmouth-Ocean since joining Nassau in 1997 and has been overseeing The Hawk since its April 2002 debut.

Collins reports to Nassau Exec. VP/COO Don Dalesio, who said, "Pat is an amazing leader. He was the driving force behind the success of WJLK and WADB and was instrumental in the launch of 105.7 The Hawk. He has the ability to make everyone around him better, and it is with those abilities that he is the perfect person to lead our new property."

Before joining Nassau Collins served as GSM of WHYN-AM & FM/Springfield, MA.

Culotta

Continued from Page 3

"From the day he started as my morning show producer in 1994, I knew that one day he would be a PD or OM. To have it happen in the town he grew up in only makes him stronger. He knows the Tampa Bay market as well or better than anyone in our business."

Culotta, who was publisher of *Two-Step* magazine when he joined WQYK-FM 10 years ago, commented, "In addition to making the Buccaneer Radio Network and SportsRadio 1010 the best they can be, my immediate challenge is to ensure that each of our

Infinity Country products — 99.5 WQYK and Country 92.5 — maintains its individual identity while we continue to seize every opportunity to grow the overall Country audience in Tampa Bay. I am very grateful to Infinity President Dan Mason and Sr. VP Bill Figenush and for this career opportunity."

Rivers and Culotta also announced that **Beecher Martin** and **Will Robinson** have been named Asst. PDs/Imaging Directors for WQYK-FM and WYUU, respectively. Both previously worked in the production and programming departments at their stations.

KQMT

Continued from Page 3

environment that reminds people why they fell in love with radio in the first place. A station like this is possible because of Denver's rich musical heritage. It's wonderful to be involved with a company

like Entercom, a company that emphasizes programming-driven radio."

Michaels is a 25-year radio veteran who has served as PD of WCKG/Chicago and, before that, KZFX/Houston. He's also worked at Chicago AORs WLUP and WMET.

net loss widened less than 2%, from \$538,451 to \$546,642. Per share, the net loss remained flat at 4 cents.

• **Tribune Co.'s** Radio/Entertainment division revenues rose 9%, to \$80 million, thanks to a 22% revenue gain at the company's only radio station, WGN-AM/Chicago. The division's EBITDA was down 11%, to \$6 million, primarily due to higher compensation costs at the company's Chicago Cubs baseball team.

Overall, Tribune's Q2 earnings climbed from \$72.6 million (21 cents per share) to \$114.2 million (33 cents). Excluding goodwill amortization, restructuring charges and other items, Tribune's Q2 profits rose from 39 cents to 52 cents a share. On that basis, Thomson/First Call analysts expected earnings of 46 cents per share.

Joe Howard contributed to this report.

National Radio

• **JONES RADIO NETWORKS** presents the three-hour *Elvis: The Making of a Legend*, hosted by Steve Coyne, on the weekend of Aug. 16-18. For more info, contact JRN at 800-609-5663.

• **PREMIERE RADIO NETWORKS** syndicates the three-hour WMZQ/Washington weekend morning show *Ben & Brian's Big Top 20 Country Countdown*, beginning in August. For more info, contact Amir Forester at Premiere, 818-461-5404.

• **SPORTING NEWS RADIO** announces its new weekday lineup: 6-7am, *Sporting News Central* with Bill Lekas; 7-10am, *Murray in the Morning* with Bruce Murray; 10am-noon, *The James Brown Show*; noon-3pm, *The Peter Brown Show*; 3-6pm, *The Tim Brando Show*; 6-10pm, *The Papa Joe Chevalier Show*; 10pm-2am, *The Rick Ballou Show*; 2-6am, *The Kevin Wheeler Show*.

• **TALK AMERICA RADIO NETWORKS** launches the hourlong call-in show *Ask Heloise* in early September and airs a one-minute feature with Heloise's hints, beginning in August. For more info, contact Trang Nguyen at Talk America, 973-438-3344 or trang.nguyen@corp.idt.net.

• **UNITED STATIONS RADIO NETWORKS** debuts the weekly three-hour *New Wave Nation* and the daily short-form "New Wave Spotlights," both hosted by Nina Blackwood, on Aug. 12. For more info, contact Rob Pierce at United Stations, 212-869-1111.

• **STEVE MITCHELL** is named host of United Stations Radio Networks' two-hour syndicated weekend program *Thunder Road*. Mitchell is PD/afternoon personality at WYAY/Atlanta.

Radio

• **JULIE MARTIN** is upped to GM of Clear Channel's KSEN-AM & KZIN-FM/Shelby, MT. She was previously Sales Manager of the stations.

Records

• **AL MANERSON** is named GM of Evander Holyfield's Real Deal Records. He retains his Exec. VP title.

• **GREG MCCARN** is promoted to VP/Marketing of Lyric Street Records. He was previously Sr. Dir./Product Development.

Products & Services

• **ASCAP** launches RAVES (Radio Account View Electronic Service), an online customer-management service. For more info, go to www.ascap.com/radio/licensee.

• **LAKESOFT** debuts the eSkimmer digital logging and data-storage appliance. For more information, contact LakeSoft at 866-500-5253.

• **RICK GIESER & MIKE TOOMEY** launch Comedy Radio Club, a Chicago-based show-prep service. For more info, contact Rick Gieser at 630-681-7562 or info@comedyradioclub.com.

Stocks

Continued from Page 1

XM closed at \$5.88 on July 17 and at \$4 on July 23; Sirius closed at \$3.49 on July 17 and at \$2.08 on July 23.

The sudden slide in the price Clear Channel shares on Tuesday prompted the company to issue a statement saying that it expects to exceed its Q2 EBITDA guidance of \$600 million-\$615 million, but the news failed to stem the tide of sell-offs. In fact, a Clear Channel spokeswoman told Dow Jones Newswires that the outlook was issued specifically to calm investors' fears — sparked by rumors late Monday — that Michaels had been moved out of Clear Channel Radio because of problems with the company's financial health.

"There is nothing unusual; there are no surprises in the second-quarter results," the spokeswoman

told Dow Jones. However, as many investors pointed out, Clear Channel was not willing to say by how much it would exceed its previous Q2 EBITDA estimate. A few hours after the announcement on its Q2 guidance, Clear Channel said it would accelerate the release of its second-quarter earnings by a full week. Those results were released July 24.

"The market was reacting to Randy Michaels being exiled," SoundView Technology Group analyst Jordan Rohan told CBS-MarketWatch. "The market shoots first and asks questions later. People are already nervous that Clear Channel has accounting or antitrust issues — but I don't think any of those are correct."

Rohan added that, in his opinion, the steep slide in CCU shares is an overreaction. "Any time a media executive steps down, you

a successful presence in Jonesboro since entering the market in 1993 — a market historically dominated by Duke Media and, later, Clear Channel — Pressly Partnership claimed its status as a locally owned and operated broadcaster involved in the community is an anachronism in "an era of publicly traded national-media behemoths." The company argued that its stewardship of KJBX will help ensure the station's survival in a market in which stand-alone stations aren't viable.

Jonesboro

Continued from Page 4

of three FMs is in line with FCC rules limiting the number of stations a single company can own in a market the size of Jonesboro to six, no more than four of which can be on the same band.

Interestingly, Pressly Partnership cited Clear Channel's dominance in the market when it asked the FCC to approve its acquisition of KJBX. Noting that it has strived to establish

BUSINESS BRIEFS

Continued from Page 4

in Seattle. The session panel is slated to include Emmis Radio President Rick Cummings, Jeff McClusky & Associates Sr. VP/GM Tom Barsanti, RIAA Sr. VP/Government Relations Mitch Glazier, Latham & Watkins managing partner Eric Bernthal and Ted Kalo, minority deputy chief and general counsel for Rep. John Conyers Jr. "We've pulled together experts from all sides of the issue to delve into the issue of independent promotion," said NAB Exec. VP/Law & Regulatory Policy Jeff Baumann, who will moderate the panel. "This is a complicated issue, and the session promises to be one of the most highly attended in recent years."

Analyst Observations On SBS, HBC

Calling **Spanish Broadcasting System's** ratings in Los Angeles "fantastico," Merrill Lynch analyst Keith Fawcett has reiterated his "strong buy" rating and \$20 price target on the company. He noted that the aggregate spring ratings for the company's KLAX & KXOL/Los Angeles are up 24% from winter and said that "strong audience delivery" has implied incremental net sales of roughly \$20 million to \$25 million. Fawcett said SBS is his top midcap candidate to beat Q2 street estimates and added that he's "highly confident" that the company will register some of the strongest gains in ad revenues in the industry. For 2002, he estimates that SBS will see earnings per share of 6 cents; a 13% increase in projected total cash sales, to \$135 million; and a 20% increase in EBITDA, to \$45 million.

Merrill Lynch's Jessica Reif Cohen noted this week that, with the recent decline in media valuations, Univision's purchase price for **Hispanic Broadcasting Corp.** has effectively declined from \$3.5 billion to \$2.7 billion. Cohen also said that HBC's 16 AM stations will benefit greatly from "rebranding under the Univision news banner and newsgathering sources." She estimates a 2002 increase in Univision's earnings per share of 83%, to 42 cents.

Arbitron Expands Into Guadalajara, Mexico

Arbitron has begun quarterly ratings measurements in the Guadalajara, Mexico market. The company has secured long-term agreements with Grupo Radio Mexico, Grupo Radio Centro and Grupo ACIR, which own a combined six stations in Guadalajara, and on July 1 began placing a Spanish-language version of its standard seven-day radio diary in the households of approximately 2,300 area residents. Collected diaries will be shipped to Arbitron's Columbia, MD offices for processing and tabulation, and the first ratings report for Guadalajara will be issued in early November. The survey method matches that used in Mexico City, which Arbitron began measuring in September 2001.

FCC Actions

On Tuesday the Senate Commerce, Science and Transportation Committee approved by voice vote **Jonathan Adestein's** nomination to the vacant seat on the FCC and forwarded his name to the full Senate for approval. The committee, chaired by Sen. Fritz Hollings, also submitted the names of four other federal appointees, as well as promotions for two Coast Guard members.

Kansas station KTCM is licensed to the city of Kingman, but licensee **Marla Salazar** has been fined \$39,000 by the FCC for operating the station from a nightclub in Wichita. The penalty was also imposed for failure to maintain a main studio at the authorized location and for failure to install and maintain EAS equipment, to maintain prescribed obstruction lighting on a registered antenna and to maintain a public-inspection file. Salazar admitted to the violations but said she misguidedly followed the advice of an engineer and thought the move was legal. She has until Aug. 17 to pay the fine or appeal.

The FCC has made some changes to its executive ranks: **Kyle Dixon** moves from a role as common carrier and broadband legal adviser to FCC Chairman Michael Powell to take on the newly created position of Deputy Chief of the Media Bureau; he will also be special adviser to Powell on broadband policy. **Christopher Libertelli** has been named Powell's legal adviser for wireline-competition issues. Additionally, **James Epik** has been named Asst. Division Chief of the Enforcement Bureau's Telecommunications Consumers Division, where he will support the division's investigative-resource unit.

have to ask yourself why," he said. "There was speculation he'd be pushed out last year, when he cut ad prices aggressively to build market share."

Meanwhile, Merrill Lynch analyst Jessica Reif Cohen called Michaels a very capable radio executive whose departure she views as a negative. Merrill Lynch's Keith Fawcett called Michaels' move "completely unexpected and correctly predicted that 'any negative news about a leader can have a broader impact, and this stock is a bellwether in the industry.'"

Wachovia Securities analyst Jim Boyle suggested that the short press release from Clear Channel that announced Michaels' move was unplanned, perhaps indicating that Michaels himself sought a different role within the company. "Other radio CEOs have said that Randy seemed to have been unhappy the last few months," Boyle told Dow Jones.

But CIBC World Markets' Jason Helfstein believes Michaels' new role may be a smart move for Clear Channel. "Michaels is considered the leading industry expert on radio engineering and has a strong programming background," Helfstein said. "His efforts will

clearly be missed within Clear Channel. With over 1,200 radio stations, a dedicated COO, 12 regional VPs and 300 general managers, we believe the CEO position was more managerial than hands-on and did not leverage Michaels' full complement of skills."

Aside from the reaction to Michaels' exit as Clear Channel Radio CEO, Guzman & Co. analyst David Joyce told R&R that slow ad recovery is also doing its part to hurt radio. "There's getting to be a realization that radio advertising revenue is going to be weak for some time," he said.

He added that, while demand in the upfront TV market is brisk, there has been a lag in the turnaround for other outlets, such as radio. "We're not seeing enough strong signs that the economy is improving, and consumer sentiment is a factor there. A factor in that [consumer sentiment] is the performance of the stock market, and people aren't feeling rich. All of those are probably culminating in a little bit longer recovery time in radio advertising."

Adam Jacobson in Los Angeles and Joe Howard in Washington, DC contributed to this report.

Changes

AC: KLTH (K-Lite)/Portland, OR adds **Diana Jordan** as news anchor for morning drive.

CHR: Boogie is upped to MD at KHFI/Austin ... **Jeremy Schultz** (a.k.a. Special Ed) joins WSSX/Charleston, SC for nights.

Christian: KCBQ-AM/San Diego's **Mark Larson** moves to mornings, beginning Aug. 5, as the syndicated **Mike Gallagher** moves to evenings and **Hugh Hewitt** to afternoons.

Classical: Elliot Forrest joins WQXR/New York for weekends.

Classic Hits: KKDV (The Drive)/San Francisco welcomes **Bill Keffury** to mornings, **Stephen Page** to middays and **Roger Coryell** to nights.

Hot AC: Kevin Collins adds MD stripes at WRMX (Mix 95.7 & 106.7)/Knoxville ... **WMXZ/Destin, FL** welcomes **Lisa St. John** as Production Dir./mIDDAYS.

News/Talk: Bill Press and Jane Morris join **Andy Parks** for mornings on WMAL/Washington.



Lori Parkerson • 202-380-4425

BPM (XM81)

Blake Lawrence
BASEMENT JAXX Get Me Off
BAZ Smile To Shine
KLUSTER I Feel Love
MARC ET CLAUDE Tremble
SASHA LAZARD Awakening

The Boneyard (XM41)

Charlie Logan
OZZY OSBOURNE Live At Budokan

The Loft (XM50)

Mike Marrone
BETH ORTON Carmella
COUNTING CROWS Hard Candy
GRAHAM NASH Songs For Survivors
PAUL KELLY Roll On Summer

RAW (XM66)

Leo G.
EVE I/ALICIA KEYS Gangsta Lovin'
SCARFACE On My Block

Watercolors (XM71)

Steve Stiles
LEE RITENDOUR Module 105
RUSS FREEMAN Brighter Day

X Country (XM12)

Jessie Scott
DA VINCI'S NOTEBOOK Brontosaurus
KEVIN WELCH & OANES Millionaire

XM Cafe (XM45)

Bill Evans
BEN KWELLER Sha Sha
MARIAMNE FAITHFUL Kissin' Time
ROBERT PLANT Dreamland
ROSE SMITH Dawn Raiding

20on20 (XM20)

AVRIL LAVIGNE Complicated
DJ SAMMY & YANOU Heaven
KROEGER & SCOTT Hero
EMINEM Without Me
JENNIFER LOPEZ IMAS I'm Gonna Be Alright

Nelly's In Herre

NELLY In Herre
JIMMY EAT WORLD The Middle
KYLIE MINOGUE Love At First Sight
DIRTY VEGAS Days Go By
VANESSA CARLTON A Thousand Miles
PINK Just Like A Pill
KELLY OSBOURNE Papa Don't Preach
BRANDY Full Moon

P. DIDDY (USHER) I Need A Girl Pt. 1

CRAG OAVIO Walking Away
SHERYL CROW Soak Up The Sun
MARY J. BLIGE Rainy Dayz
ASHANTI Foolish
ANASTACIA One Day In Your Life
SOLUNA For All Time

CREED One Last Breath

ENRIQUE IGLESIAS Don't Turn Off The...
FAT JOE WASHANTI What's Lovin'
DEFAULT Wasting My Time
NO DOUBT Hella Good
SHAKIRA Underneath Your Clothes
AALIYAH More Than A Woman
MICHELLE BRANCH All You Wanted
CAM'RON Oh Boy
WILL SMITH Black Suits Comin'
PUDDLE OF MUDD Blurry
CALLING Adrienne
BRITNEY SPEARS Boys

MARIO Just A Friend

ELVIS PRESLEY VS. JXL A Little Less...
PAULINA RUBIO Don't Say Goodbye
JENNIFER LOPEZ I/A RULE Ain't It Funny
EVE I/ALICIA KEYS Gangsta Lovin'
BEMAK Out Of My Heart...
SHAKIRA Objection (Tango)
PINK Don't Let Me Get Me
KHIA My Neck, My Back (Lick It)
JOHN MAYER No Such Thing
COURSE OF NATURE Caught In The Sun
NICKELBACK Too Bad
USHER U Don't Have To Call

MARIO Just A Friend

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R&B & HIP-HOP

Damon Williams
ERYKAH BADU Love Of My Life
FABLOUS I/P. DIDDY & JAGGED EDGE Trade R/Al Pt. 2
NAS I/AMERIE Rule

RAP

Damon Williams
BLACK RUSSIANS Back Up Out My Way
FOXY BROWN Stylin'

SMOOTH R&B

Damon Williams
AALIYAH I Care 4 U
REGINA BELLE From Now On

ROCK

Gary Susalis
FILTER Where Do We Go From Here
GOO GOO DOLLS Here Is Gone
OUR LADY PEACE Somewhere Out There
PAPA ROACH She Loves Me Not
RUBYHORSE Sparkle
TOMMY LEE Hold Me Down

ALTERNATIVE

Adam Neiman
AUTHORITY ZERO One More Minute
BAD RELIGION Broken
BOWLING FOR SOUP Girl All The Bad Guys Want
FURTHERMORE Letter To Myself
GREEN DAY Suffocate
JACK JOHNSON Flake
MATTHEW Everybody Down
MOBY Extreme Ways
MOTORWAY TO ROSWELL Ether
OFF BY ONE Been Alone
SUPERDRAG The Staggering Genius
USED A Box Full Of Sharp Objects
WHITE STRIPES Dead Leaves And The Dirty Ground

TODAY'S COUNTRY

Liz Opoka
ERIC HEATHERLY The Last Man Committed

PROGRESSIVE

Liz Opoka
BONNIE RAITT Silver Lining
ROSEY Afterlife

LITE JAZZ

Gary Susalis
JEFF KASHIWA Simple Truth
MARION MEADOWS In Deep



Artist/Title	Total Plays
A*TEENS Can't Help Falling In Love	80
SIMON AND MILO Get A Clue	80
LIL' BOW WOW Take Ya Home	78
AVRIL LAVIGNE Complicated	77
PLAY I'm Gonna Make You Love Me	77
LMNT Juliet	77
CHRISTINA MILIAN Call Me, Beep Me	73
'N SYNC Pop	73
VANESSA CARLTON A Thousand Miles	71
AARON CARTER Summertime	44
BAHA MEN Who Let The Dogs Out	36
BAHA MEN Move It Like This	35
PINK Get The Party Started	34
WILL SMITH Black Suits Comin' (...)	34
BRITNEY SPEARS Overprotected	34
JUMPS God Bless The USA	33
MICHELLE BRANCH Everywhere	32
DESTINY'S CHILD Survivor	30
NINE DAYS Absolutely (Story Of ...)	30
PINK Most Girls	30



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Jeanne Destro

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JOHN MAYER Your Body Is A Wonderland
NORAH JONES Don't Know Why
DAVE MATTHEWS BAND Where Are You Going
JEB LOY NICHOLS Sure Felt Good To Me
OLIANA KING Summer Breezin'
MACY GRAY My Nutmeg Fantasy
JEFF GOLUB Cold Sweat
LUTHER VANDROSS I'd Rather
ALICE PEACOCK Leading With My Heart
CAROLYN DAWN JOHNSON Complicated

This section features this week's new adds on DMX MUSIC channels available via digital cable and direct broadcast satellite.

CHR/POP

Jack Patterson
GOO GOO DOLLS Big Machine
TRUTH HURTS I'm Not Really Lookin'

CHR/RHYTHMIC

Mark Shands
KEMI Crawl To Me
N.D.R.E. Nothin'
TRUTH HURTS I'm Not Really Lookin'

URBAN

Jack Patterson
NELLY Dilemma
OONEEL JONES Put Me Down

ALTERNATIVE

Dave Sloan
No Adds

ROCK

Stephanie Mondello
BREAKING BENJAMIN Polymorous
ERIC HEATHERLY The Last Man Committed

ADULT ALTERNATIVE

Stephanie Mondello
BONNIE RAITT Silver Lining
DUNCAN SHEIK On A High
NO DOUBT Underneath It All

ADULT CONTEMPORARY

Jason Shift
MICHELE BRANCH Goodbye To You
NORAH JONES Don't Know Why
COLDFLAY In My Place

INTERNATIONAL HITS

Mark Shands
BEYONCÉ Work It Out

COUNTRY

Leanne Flask
No Adds

DANCE

Danielle Ruysschaert
STARECASE Bitter Little Pill
SKYMOOD Always And Forever
SPEEDY J Bugmod
BASEMENT JAXX Get Me Off
JENNIFER LOPEZ Alive (Thunderpuss Mix)
SNEAKER PIMPS Sick (Trendoid's House Mix)
4 STRINGS Take Me Away
FORD & OENNA Raise Ur Hands...
ELLE PATRICE Emotions (Moody & Mada Mix)
GASP Signs Of Change
GREY AREA One For The Road
MAA BELL Fabricated Nonsense
BEBER & TAMRA Traveling On...
DJ TIESTO I/SUZANNE PALMER 643 Love's On Fire...

RAP/HIP-HOP

Mark Shands
ONVX Slam Harder
EVE I/ALICIA KEYS Gangsta Lovin'
SID I'm Your Nikes
N-KROUD KLIQ Do Tha Oamn Thang
LIL' WAYNE Way Of Life
HAPPY ROOTS Po' Folks

COUNTRY COAST TO COAST

Kris Wilson
MONTGOMERY GENTRY My Town

ALTERNATIVE PROGRAMMING

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Rock

COLOR RED Sore Throat
MARC COPELY Surprise
LIFEHOUSE Spin

Alternative

311 Amber
ADEMA Freaking Out
LINKIN PARK Points Of Authority

Triple A

GOO GOO DOLLS Big Machine
AVRIL LAVIGNE Complicated
BONNIE RAITT Silver Lining
BRUCE SPRINGSTEEN The Rising

CHR

B2K Gots To Be
BIG TYMERS Still Fly
ELVIS VS. JXL A Little Less Conversation
MARIO Just A Friend
AMY STUDD Just A Little Girl

Mainstream AC

ELVIS VS. JXL A Little Less Conversation
GOO GOO DOLLS Big Machine

Lite AC

BONNIE RAITT Silver Lining

NAC

DAVID BENOIT Then The Morning Comes
RICHARD ELLIOT Q.T.
NORAH JONES Don't Know Why

Christian AC

AVALON Undeniably You
SARA GROVES First Song That I Sing
JOEL HANSON I/SARA GROVES Traveling Light
CELESTINE 100 Smiles An Hour

UC

BOYZ II MEN I/FAITH EVANS Relax Your Mind
R. KELLY Heaven, I Need A Hug
USHER Can U Help Me

Country

CAROLYN DAWN JOHNSON One Day Closer To You
LITTLE BIG TOWN Everything Changes



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Steve Young/Kristopher Jones
GREEN DAY Desensitized
NICKELBACK Never Again
SEETHER Fine Again

Active Rock

Steve Young/Kristopher Jones
BREAKING BENJAMIN Polymorous

Heritage Rock

Steve Young/Kristopher Jones
EARSHOT Get Away
PAPA ROACH She Loves Me Not

CHR

Steve Young/Josh Hostler
BENIE MAN I/JANET Feel It Boy
GOO GOO DOLLS Big Machine
SHAKIRA Objection

Rhythmic CHR

Steve Young/Josh Hostler
BENIE MAN I/JANET Feel It Boy
DJ SAMMY & YANOU Heaven

Soft AC

Mike Bettelli
ELTON JOHN Original Sin

Mainstream AC

Mike Bettelli
BONNIE RAITT Silver Lining

Dellah

Mike Bettelli
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ADULT HIT RADIO

JJ McKay
ENRIQUE IGLESIAS Don't Turn Off The Lights

CD COUNTRY

Rick Morgan
AARON LINES You Can't Hide Beautiful
JOHN MICHAEL MONTGOMERY 'Til Nothing Comes Between Us

US COUNTRY

Penny Mitchell
EMERSON DRIVE Fall Into Me

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
BLACKHAWK I Will
DOLLY PARTON Dagger Through The Heart

Bright AC

Jim Hays
BEMAK Out Of My Heart

Hot Country

Jim Hays
RASCAL FLATTS These Days

Young & Elder

David Felker
JOHN MICHAEL MONTGOMERY 'Til Nothing Comes...

After Midnite

ALAN JACKSON Work In Progress

Alternative

Chris Reeves • 970-949-3339
STONE ISOUR Bother



Pos.	Artist	Avg. Gross (in 000s)	Artist
1	PAUL MCCARTNEY	\$2,577.6	ALICE COOPER
2	'N SYNC	\$1,233.7	MARAH
3	EAGLES	\$1,182.9	MICHAEL FRANTI & SPEARHEAD
4	JIMMY BUFFETT	\$1,123.3	PAUL MCCARTNEY
5	BRITNEY SPEARS	\$900.6	PITCHSHIFTER
6	DAVE MATTHEWS BAND	\$832.8	TERENCE BLANCHARD
7	CROSBY, STILLS, NASH & YOUNG	\$726.9	
8	GREEN DAY/BLINK-182	\$443.4	
9	BROOKS & DUNN	\$338.2	
10	ROBIN WILLIAMS	\$301.7	
11	ALAN JACKSON	\$290.8	
12	HAGAR/ROTH	\$276.0	
13	KENNY CHESNEY	\$265.9	
14	INCU/BUS	\$217.5	
15	DIANA KRALL	\$211.3	

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

72 million households



Tom Calderone
VP/Programming

Plays

NELLY Hot In Herre	32
EMINEM Without Me	30
AVRIL LAVIGNE Complicated	29
BIG TYMERS Still Fly	22
IRV GOTTI PRESENTS... Down 4 U	16
BRITNEY SPEARS Boys	16
B2K Gots Ta Be	16
KYLIE MINOIGUE Love At First Sight	16
WEEZER Keep Fishin'	14
MARIO Just A Friend	14
EVE I/ALICIA KEYS Gangsta Lovin'	13
AMERIE Why Don't We Fall In Love	13
PINK Just A Pill	12
RED HOT CHILI PEPPERS By The Way	12
P. DIDDY I/GINUWINE... I Need A Girl Pt. 2	12
ENRIQUE IGLESIAS Don't Turn Off The Lights	12
VANESSA CARLTON Ordinary Day	12
LIL' BOV WOW Basketball	11
ASHANTI Happy	11
KORN Thoughtless	11
BRANDY Full Moon	10
3LW I Do (Wanna Get Close To You)	10
DIRTY VEGAS Days Go By	9
PAPA ROACH She Loves Me Not	9
INCUBUS Warning	9
JENNIFER LOVE HEWITT Barenaked	9
JENNIFER LOPEZ I/AS I'm Gonna Be Alright	8
VINES Get Free	8
SHAKIRA Objection	8
TWEET Call Me	7
BOX CAR RACER I Feel So	7
HIVES Hate To Say I Told You So	7
LUACRIS Move Bitch	6
N. D.R.E. Nothin'	6
PAULINA RUBIO Don't Say Goodbye	6
JIMMY EAT WORLD Sweetness	6
JOHN MAYER No Such Thing	5
DUR LADY PEACE Somewhere Out There	5
NEW FOUND GLORY My Friends Over You	5
WYCLEF JEAN I/CLAUDETTE ORTIZ Two Wrongs	5
NO DOUBT Underneath It All	5
CAM'RON I/UJELZ SANTANA Oh Boy	4
AEROSMITH Girls Of Summer	4
WILL SMITH Black Suits Comin'...	4
THICKE When I Get You Alone	4
N. E. R. D. Rock Star	4
LINKIN PARK Points Of Authority	4
BEYONCÉ Work It Out	3
JERMAINE DUPRI I/UDACRIS Welcome To Atlanta 3	3
CLIPSE Grindin'	3
DAVE MATTHEWS BAND Where Are You Going	3
TRUTH HURTS Addictive	3
CAM'RON Hey Me	3
TRUST COMPANY Downfall	3
HOOBASTANK Running Away	2
DEFAULT Deny	2
STAINED Epiphany	2
COUNTING CROWS American Girls	2
FAITH EVANS Burnin' Up	2
DONELL JONES You Know That I Love You	2
ANASTACIA One Day In Your Life	2
KELLY OSBOURNE Papa Don't Preach	2
COLDPLAY In My Place	2
FABDOUS I/JAGGED EDGE Trade It All Pt. 2	2
MOBY We Are All Made Of Stars	2
TRICK DADDY In Da Wind	2

Video playlist for the week ending July 20.

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

Adds for the week of July 29.

WEEZER Keep Fishin'
VINES Get Free
PAPA ROACH She Loves Me Not
CLIPSE Grindin'
LINKIN PARK Points Of Authority
COLDPLAY In My Place
RED HOT CHILI PEPPERS By The Way
NELLY Hot In Herre
EVE I/ALICIA KEYS Gangsta Lovin'
BIG TYMERS Still Fly
SYSTEM OF A DOWN Aerials
EMINEM Without Me
JIMMY EAT WORLD Sweetness
LUACRIS Move Bitch
FAITH EVANS Burnin' Up
HAPPY ROOTS Po' Folks
N. D. R. E. Nothin'

75 million households



Paul Marszalek
VP/Music Programming

ADDS

LENNY KRAVITZ If I Could Fall In Love
BEENIE MAN I/JANET JACKSON Feel It Boy
ELVIS VS. JXL A Little Less Conversation
MOBY Extreme Ways

Plays

NO DOUBT Heia Good	27
PINK Just Like A Pill	26
JOHN MAYER No Such Thing	26
SHERYL CROW Soak Up The Sun	25
DIRTY VEGAS Days Go By	22
CHAD KRUEGER I/JDSEY SCOTT Hero	19
AEROSMITH Girls Of Summer	19
RED HOT CHILI PEPPERS By The Way	19
CREED One Last Breath	19
DAVE MATTHEWS BAND Where Are You Going	19
WEEZER Keep Fishin'	18
ALANIS MORISSETTE Precious Illusions	18
MING TEA I/AUSTIN POWERS Daddy Wasn't There	17
SHAKIRA Objection (Tango)	17
OUR LADY PEACE Somewhere Out There	16
NORAH JONES Don't Know Why	16
ANASTACIA One Day In Your Life	16
COUNTING CROWS American Girls	16
CELINE DION I'm Alive	15
NO DOUBT Underneath It All	15
SHERYL CROW Steve McQueen	7
BBMACK Out Of My Head...	7
DEF LEPPARD Now	7
JENNIFER LOVE HEWITT Barenaked	7
KYLIE MINOIGUE Love At First Sight	7
ENRIQUE IGLESIAS Don't Turn Off The Light	6
THE CORRS I/BOBNO When The Stars Go Blue	6
BEYONCÉ Work It Out	6
TOMMY LEE Hold Me Down	6
ELTON JOHN Original Sin	6
BRANDY Full Moon	6
MUSIQ Halfcrazy	1
311 Amber	1
JENNIFER LOPEZ I/AS I'm Gonna Be Alright	1
DARIUS RUCKER Wild One	1
WYCLEF JEAN I/CLAUDETTE ORTIZ Two Wrongs	1
KRIS I/My Neck, My Back...	1
AMERIE Why Don't We Fall In Love	1
COLDPLAY In My Place	1
KID ROCK You Never Met A M/F Outfit...	1
ASHANTI Happy	1

Video airplay for July 29-Aug. 4.

36 million households



Cindy Mahmood
VP/Music Programming & Entertainment

VIDEO PLAYLIST

P. DIDDY I/GINUWINE... I Need A Girl Pt. 2
TWEET Call Me
CAM'RON I/UJELZ SANTANA Oh Boy
AMERIE Why Don't We Fall In Love
NELLY Hot In Herre
BIG TYMERS Still Fly
IRV GOTTI PRESENTS... Down 4 U
EVE I/ALICIA KEYS Gangsta Lovin'
LUACRIS I/MYSTIKAL & I-20 Move Bitch
MARIO Just A Friend 2002

RAP CITY TOP 10

BIG TYMERS Still Fly
N. D. R. E. Nothin'
LUACRIS I/MYSTIKAL & I-20 Move Bitch
CAM'RON I/UJELZ SANTANA Oh Boy
CLIPSE Grindin'
TRICK DADDY I/CEE-LO & BIG BOI In Da Wind
NELLY Hot In Herre
LIL' WAYNE Way Of Life
EVE I/ALICIA KEYS Gangsta Lovin'
HAPPY ROOTS Po' Folks

Video playlist for the week ending July 28.

2

David Cohn
General Manager

INCUBUS Warning
NEW FOUND GLORY My Friends Over You
JERMAINE DUPRI I/UDACRIS Welcome To Atlanta
SLUM VILLAGE Tainted
OUR LADY PEACE Somewhere Out There
DAVE MATTHEWS BAND Where Are You Going
P.D.D. Boom
HIVES Hate To Say I Told You So

Video playlist for the week of July 15-21.

CMT
COUNTRY MUSIC TELEVISION

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

ADDS

KEITH URBAN Somebody Like You
DOLLY PARTON Dagger Through The Heart

TOP 20

DARRYL WORLEY I Miss My Friend
TRACE ADKINS Help Me Understand
BROOKS & DUNN My Heart Is Lost To You
KENNY CHESNEY The Good Stuff
ALAN JACKSON Drive (For Daddy Gene)
LONESTAR Not A Day Goes By
KELLIE COFFEY When You Lie Next To Me
BLAKE SHELTON O' Red
DIXIE CHICKS Long Time Gone
BRAD PAISLEY I'm Gonna Miss Her
STEVE AZAR I Don't Have To Be Me (Til Monday)
GARY ALLAN The One
MARK CHESNUTT She Was
BRAD MARTIN Before I Knew Better
PHIL VASSAR American Child
DIAMOND RIO Beautiful Mess
WILLIE NELSON Maria (Shut Up And Kiss Me)
LEE ANN WOMACK Something Worth Leaving Behind
TOBY KEITH Courtesy Of The Red, White And Blue
TRICK PONY Just What I Do

HEAVY

BLAKE SHELTON O' Red
BROOKS & DUNN My Heart Is Lost To You
ROBERT PLANT Darkness, Darkness
DIXIE CHICKS Long Time Gone
KELLIE COFFEY When You Lie Next To Me
KENNY CHESNEY The Good Stuff
TOBY KEITH Courtesy Of The Red, White And Blue
TRACE ADKINS Help Me Understand

HOT SHOTS

LEE ANN WOMACK Something Worth Leaving Behind
MARTINA MCBRIDE Where Would You Be
PINNOKNEY 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.

Information current as of July 23, 2002

GREAT AMERICAN COUNTRY



Jim Murphy, VP/Programming
19 million households

ADDS

BLACKHAWK I Will
DOLLY PARTON Dagger Through The Heart

TOP 10

TOBY KEITH Courtesy Of The Red, White And Blue
KENNY CHESNEY The Good Stuff
DIXIE CHICKS Long Time Gone
RHONDA VINCENT I'm Not Over You
BLAKE SHELTON O' Red
DARRYL WORLEY I Miss My Friend
GARY ALLAN The One
MONTGOMERY GENTRY My Town
TRACE ADKINS Help Me Understand
JOE NICHOLS The Impossible

Information current as of July 26, 2002

TELEVISION

TOP TEN SHOWS July 15-21

Total Audience (105.5 million households)	Persons 15-21
1 CSI	1 The Simpsons (8:30pm)
2 Everybody Loves Raymond	2 Malcolm In The Middle
3 Dateline (Tuesday)	3 The Simpsons
4 Law & Order	4 American Idol (Tuesday)
5 Dog Eat Dog	5 30 Seconds To Fame (9:30pm)
6 American Idol (Tuesday)	6 American Idol (Wednesday)
7 Law & Order: Criminal Intent	7 30 Seconds To Fame
8 60 Minutes	8 The Simpsons (7:30pm)
9 Becker	9 That '70s Show
10 48 Hours (Monday)	10 Will & Grace

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 7/26 Daily (NBC, check local listings for time).

- Goo Goo Dolls, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Tift Merritt, *Late Show With David Letterman* (CBS, check local listings for time).
- Beth Orton, *Late Night With Conan O'Brien* (NBC, check local listings for time).

Saturday, 7/27

- Insane Clown Posse, *Master P and Loveline* co-host Adam Carolla guest-star on FOX's *Mad TV* (11pm ET/PT).
- Fat Joe, *Showtime at the Apollo* (check local listings for time and channel).

Monday, 7/29

- Lama, *Jay Leno*.
- Patty Griffin, *Conan O'Brien*.
- Cracker, *Last Call With Carson*.

Tuesday, 7/30

- Norah Jones, *Jay Leno*.
- No Doubt, *Conan O'Brien*.
- Our Lady Peace, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Marc Anthony, *Carson Daly*.

Wednesday, 7/31

- Duncan Sheik, *Jay Leno*.
- Little Richard, *David Letterman*.
- Jewel, *Craig Kilborn*.
- Fat Joe, *Carson Daly*.

Thursday, 8/1

- Emmylou Harris and Alison Krauss, *Jay Leno*.
- Bruce Springsteen, *David Letterman*.
- Christy McWilson, *Conan O'Brien*.
- Unwritten Law, *Carson Daly*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS July 19-21

Title/Distributor	\$ Weekend	\$ To Date
1 Road To Perdition (DreamWorks)	\$15.41	\$47.30
2 Stuart Little 2 (Sony)	\$15.11	\$15.11
3 Men In Black 2 (Sony)	\$14.55	\$158.12
4 K-11: The Widomaker (Paramount)*	\$12.77	\$12.77
5 Reign Of Fire (Buena Vista)	\$7.32	\$29.24
6 Mr. Deeds (Sony)	\$7.31	\$107.63
7 Eight Legged Freaks (WB)*	\$6.48	\$6.48
8 Halloween: Resurrection (Miramax)	\$5.52	\$21.92
9 Lilo & Stitch (Buena Vista)	\$4.97	\$128.43
10 Crocodile Hunter: Collision Course (MGM/UA)	\$4.66	\$18.72

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

COMING ATTRACTIONS: This week's openers include *Austin Powers in Goldmember*, starring Mike Myers and Destiny's Child member Beyoncé Knowles. She contributes "Work It Out" to the film's Maverick soundtrack, and as her on-screen character — Foxy Cleopatra — performs "Hey, Goldmember" with Devin and Solange. Britney Spears, who makes a cameo appearance in the movie, performs "Boys (The Co-Ed Remix)" on the ST, which also contains Smash Mouth's "Ain't No Mystery," a Dr. Dre remix of *The Rolling Stones*' "Miss You," Angie Stone's cover of King Floyd's "Groove Me," Soul Hooligan #Diana King's remake of Electric Light Orchestra's "Evil Woman," and Paul Oakenfold's "1975," a loose interpretation of Walter Murphy's "A Fifth of Beethoven." The film, which also includes cameo appearances by Quincy Jones and Ozzy Osbourne, features Myers performing, as the character Dr. Evil, his own version of "Hard Knock Life" and, as Austin Powers, performing with the group Ming Tea, whose members include Matthew Sweet and Susannah Hoff. That group contributes "Daddy Wasn't There" to the ST, while Hoff sings "Alfie (What's It All About, Austin?)" — a nod to Michael Caine, who co-stars in the film and played the title role in the 1966 movie *Alfie*.

Also opening this week is *The Country Bears*, whose Walt Disney soundtrack showcases six songs written by John Hiatt. He performs on four of them — "Let It Ride," "Just the Goin'," "Where Nobody Knows My Name" and "Straight to the Heart of Love," the latter of which also features Bonnie Raitt, Don Henley and former Men At Work frontman Colin Hay. Raitt and Henley duet on the Hiatt-penned "Can Love Stand the Test?" while Krystal Marie Harris sings Hiatt's "The Kid in You." Also on the ST: Brian Setzer's "I'm Only in It for the Honey," Jennifer Paige's "Kick It Into Gear," The Byrds' "So You Want to Be (A Rock 'n' Roll Star)," Bela Fleck's "Rocky Mountain Hop" and Elton John's "Friends." Elton John is also seen on-screen, as are Willie Nelson and Queen Latifah.

— Julie Gidlow

AL PETERSON

apeterson@radioandrecords.com



Connected To Chicago

ABC Radio's WLS-AM builds a new franchise for the legendary call letters

There are only a handful of radio stations in America with call letters that say "legend," and ABC Radio's WLS/Chicago is one of them.

In the heyday of AM Top 40 radio, "The Big 89" was the Windy City home of some of music radio's legendary luminaries, including Larry Lujack, Art Roberts, John "Records" Landecker and Fred Winston. And anyone who's ever heard the classic JAMS jingle package from those days will never forget the jingles' signature sound. In fact, they are such a part of the station's heritage that you can still hear them today in every hour as part of "News/Talk 89's" on-air sound.

Under the watchful eyes of GM Zemira Jones and OM Mike Elder, News/Talk WLS has slowly but surely regained much of the stature it had during its music-radio days in the 1960s and '70s. With a lineup of local hosts and syndicated Talk radio superstars, WLS is building a new legend with Chicagoland listeners, as evidenced by consistently increasing ratings and come growth over the past few years and the station's No. 2 overall 12+ finish in the just-released spring Arbitron.

I recently spoke with Elder to get his perspective on what he believes to be the driving force behind the



Mike Elder

growth of WLS as a News/Talker. When he arrived in town, the station was not yet a top 10 ratings player in the market, but today it is a consistent top five finisher. Without hesitation, the soft-spoken and generally media-shy programmer gives most of the credit to the station's on-air personalities.

"It was personalities that made this station great during its music radio years, and that's still true today," he says. "From Don Wade and Roma, Jay Marvin and Eileen Byrne and Rush Limbaugh to Roe and Gary, Greg Batton and Yvonne Greer, Sean Hannity and Art Bell — it's a lineup that keeps Chicago listeners coming back to listen longer day after day."

R&R: How did you get started in Talk radio?

ME: I'd done Rock radio all around the country beginning in the '60s and ended up back in the town where I grew up, Oklahoma City, in the early '80s. I decided to leave the business for a couple of years to pursue other ways to make more money than I was making in radio.

I failed miserably at that, and when I went to get back into the radio business, no one would hire me at a Rock station because they all said I'd gotten too old for the format.

In 1986 I begged for a job doing production at KTOK-AM/Oklahoma City, which was a Clear Channel station back in the days when it was still a small regional company. After I was there for a while, the GM, Jim Smith, offered me the opportunity to program the station, and that was my first chance to program Talk radio.

R&R: What's the most memorable achievement you can recall from that first Talk programming job?

ME: Sometime in late 1989 or early 1990 I was dialing around and heard this guy on a station in Enid,



JUST SIGN ON THE DOTTED LINE

ABC Radio Networks recently added KABC/Los Angeles afternoon host Larry Elder (seated) to the network's growing roster of syndicated talkers. On hand as Elder inked the deal were (standing, l-r) ABC Radio Senior VP/Programming John McConnell and President/GM of the company's Los Angeles station cluster John Davison.

OK named Rush Limbaugh. Not knowing he was syndicated at the time, I kept asking, "Who the heck is this guy?" I tracked him down, and, after a lot of effort convincing management, we put Rush on the air at KTOK.

Within 90 days he was the biggest thing going in Oklahoma City radio. The really funny thing to me today is that, back then, I kept telling other Clear Channel Talk PDs they'd better put this guy on their station before the competition did. At the time I was the PD at the only Clear Channel station that ran his show. Today, ironically, the company owns his show.

R&R: Where did your career take you next?

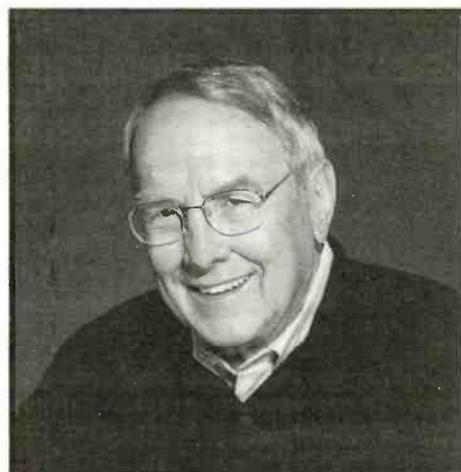
ME: From there I went to KCMO & KMBZ/Kansas City, where I stayed for a couple of years before I moved to WCCO/Minneapolis. After I was there for about a year, I read in R&R that [then-WLS PD] Drew Hayes was leaving to go to ESPN. After a lengthy interview process, Zemira offered me the job here at WLS in 1996. And I've been here ever since.

R&R: You were working at one of America's great radio stations already at WCCO. so what was the attraction for making the move to Chicago and WLS?

ME: I grew up listening to WLS. The station is legendary, from the early WLS National Barn Dance days to the famous coverage of the Hindenburg disaster by WLS reporter Herb Morrison to its huge success as a Top 40 station in the '60s and '70s. I saw what Drew had begun, transitioning WLS from music to Talk, and felt it would be a great opportunity to come here and

"Sept. 11 reminded all of us of the importance of the immediacy of radio. People tuned in because they wanted to hear what was going on right then, and since then it hasn't really changed."

Continued on Page 18



We're tuned to the frequency of your listeners' hearts

For 25 years, Focus on the Family has provided values-based, commonsense family advice. Our award-winning broadcasts now touch hearts in 100 countries.

"Focus on the Family Commentary" is 90 seconds of timely programming featuring internationally recognized child psychologist and family authority Dr. James Dobson.

Carried on more than 300 stations nationwide, including **KNX, Los Angeles, WOR, New York** and **WNND, Chicago** "Focus on the Family Commentary" addresses the family topics your listeners care about most.



CALL ABC Radio Networks today at (212) 735-1700!

Connected To Chicago

Continued from Page 17

see if the stuff I'd learned in some other good markets would work in a major city like Chicago. I figured it was too good a chance to pass up.

R&R: *What was your assessment of WLS when you walked in the door back in 1996?*

ME: The station already had Rush Limbaugh and Dr. Laura on the air. They'd kept Don Wade and Roma — who were there when the station still played music — in mornings and had recently teamed up Roe Conn and Gary Meier in afternoons. The station had a very in-your-face, right-wing sort of presentation with a lot of discussion of politics. It was the antithesis of [crosstown News/Talk] WGN.

When I started to get out into the community and I'd tell people where I worked, if they even knew what WLS was, the most common response was, "Oh, sure. I used to listen to Larry Lujack on that station." Or they'd say, "Oh, you mean the Rush Limbaugh station." It was clear to me that the station had not

yet solidified a consistent image with Chicago listeners.

I sensed that there was a shift in the overall mood of the country and that the station's presentation needed to become not quite so in-your-face. We also needed to broaden our discussions to a wider array of topics beyond just politics. Knowing that Rush has the national political scene well-covered every day gave us a chance to broaden the station's topics into other areas in other day-parts and to talk about all the other stuff I heard people in Chicago talking about every day.

Another thing was that, although it seemed most people remembered WLS as a great music station, since it had been flipped to Talk, there was never any real effort made to connect WLS the Talk radio station to its past. So, we began using the station's original slogan, The Big 89, interchanged with Talk Radio 89, to begin making that connection for listeners. We also started using the signature JAMS jingles that had been a part of the station for so many years to help make that connection. In fact, we still use the jingles as part of our station ID.

R&R: *Initially, the station focused primarily on talk with little emphasis on news. When did that change?*

ME: When rumors started that WMAQ was going to make some changes, we decided that we wanted to take the position of News/Talk for WLS so that they couldn't move in and take that position away easily. At the same time, we expanded our local news department staff, extended our use of Metro Networks and added local news, traffic and weather at the top and bottom of every hour 24 hours a day, seven days a week.

Today, we have a five-person news staff, all of whom have won Edward R. Murrow Awards since they've been with us. They've all done a terrific job of giving WLS a local news image, and that has certainly contributed to the station's ratings growth.

R&R: *Developing a strong news image is no small task in a town that's home to WGN and News WBBM-AM. How do you view WLS's position relative to those stations when it comes to a local news image?*

UP 23%
IN
NEW YORK!

Dr. Joy
BROWNE

Dr. Joy Browne is the nation's Relationship Doc, handing out professional analysis on the radio for over 15 years. That's made her one of the most enduring and successful talk show hosts in America.

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*Source: ARS Metro W102 to SP02

"Year-in and year-out,
Dr. Joy performs for
News Radio 560 WGAN.
She is #1 in most
books 25-54."

—Cary Pahigian, President & GM
Saga Communications

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"I grew up listening to WLS. The station is legendary, from the early *WLS National Barn Dance* days to the famous coverage of the *Hindenburg* disaster by WLS reporter Herb Morrison to its huge success as a Top 40 station in the '60s and '70s."

ME: We didn't try to beat them at that game; our objective was to be sure that WLS listeners didn't have any reason to tune us out when there was something going on. In the past, if there was a news event, listeners would feel they needed to turn to another station, so our goal was to give them what they want right here. That way we figured they would stick around longer because they don't have to go somewhere else to hear news. It has paid off, too, as our Time Spent Listening has consistently increased over the past few years.

R&R: *Talk about WLS's weekday lineup and what strengths you believe each of the talents involved bring to the radio station.*

ME: Don Wade and Roma — who are married and political opposites, by the way — host mornings from 5-9am. They were here when WLS was still a music station and made the transition to Talk in 1989. What makes them stand out is that they are probably the most prepared morning team I have ever worked with. These two get up at midnight to begin their prep, then stroll into the station at about 3am for more prep. By the time they hit the air at 5am, they have more material ready to go than any one show could ever possibly use. It's a very informed, topical and funny morning show.

Following them are Jay Marvin and Eileen Byrne, who are the exact opposite of Don and Roma. Jay is the more moderate voice, while Eileen is a staunch conservative. They have a tremendous energy and chemistry together. They play off one another very well, and they have given us a great transition between Don and Roma and Rush Limbaugh.

Next up is Rush Limbaugh, who still delivers very well for us at WLS. His numbers are always great, and he has stayed very strong for us. Following Rush are Roe Conn and Gary Meier, who are probably the most interesting and entertaining afternoon show that I have ever heard anywhere in Talk radio. These are two guys born and raised in Chicago who have a great chemistry. I can't really tell you what they're like — they're very Chicago, very entertaining, and the longer they work together, the better they seem to get.

After Roe and Gary we have a show called *Chicago PM*, hosted by Jay Marvin, Bill Cameron and Jim Johnson. It's a personality news program where the three of them

discuss the big topics of the day. We have had great response to the program; it's the most successful show we have ever had to follow Roe and Gary. They are followed by Greg Batton and Yvonne Greer. They are also married, and they're a multiracial couple who can discuss racial issues, for example, from a perspective that is very unique. The show is still developing, but we have had great response to it so far. From 9-midnight we have ABC Radio Networks' Sean Hannity, and overnights are covered by Art Bell.

R&R: *Is it an accident or by design that all of your local talents are teams, with two of them actual married couples?*

ME: It's by design. If you subscribe to the idea that less than one or two percent of your listeners actually call in, then you know that some days the callers are better than others. So if you create, as I believe we have, great programming that has compelling personalities and good point-counterpoint discussions between the hosts, you're not likely to have to rely on bad callers on those days when the good callers just aren't there. It's worked for us, and I think it also gives listeners a chance to hear both sides of all the issues we discuss.

R&R: *Finally, how do you think the events of these past several months have impacted News/Talk radio in general and WLS specifically?*

ME: Sept. 11 reminded all of us of the importance of the immediacy of radio. People tuned in because they wanted to hear what was going on right then, and since then it hasn't really changed. Whether it's the war on terror, the economy or anything else that's going on out there, they want to know that, when they turn us on, we will be there with instant access to the information that they want and need. Since Sept. 11 the average listener wants to know what's going on in our world and wants to feel that, if something happens, they will have access to the information right away.

Here at WLS, to this day, Don and Roma take a moment on the 11th of every month — at the time the attacks happened on Sept. 11 — to say that we cannot forget that day and to remind listeners that we have members of the armed services who are in harm's way because of that event. It's not something they make a huge deal out of, but it's a quiet reminder every month about an event that touched all of us.



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 • ronn@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 CONNOLLY • brida@radioandrecords.com
FORMAT EDITORS	
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 • rwellke@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
MUSIC OPERATIONS	
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 • jbennett@radioandrecords.com
ASST. OPERATIONS MANAGER	MICHAEL TRIAS • mtrias@radioandrecords.com
PRODUCT ADMINISTRATOR	DIANE RAMOS • dramos@radioandrecords.com
BUREAU	
888 17 th 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 th 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
CIRCULATION	
FULFILLMENT MANAGER	KELLEY SCHIEFFELIN • morsinfo@radioandrecords.com
CIRCULATION COORDINATOR	JIM HANSON • jhanson@radioandrecords.com
CIRCULATION COORDINATOR	CRISTINA RUBIO • crubio@radioandrecords.com
MIS	
DIRECTOR	SAEID IRVANI • sirvani@radioandrecords.com
SYSTEM ADMIN	JOSE DE LEON • deleon@radioandrecords.com
COMPUTER SERVICES	ANDREW CHIZOV • achizov@radioandrecords.com
COMPUTER SERVICES	AMIT GUPTA • agupta@radioandrecords.com
COMPUTER SERVICES	HAMID IRVANI • nirvani@radioandrecords.com
COMPUTER SERVICES	ABHIJIT JOGLEKAR • ajoglekar@radioandrecords.com
COMPUTER SERVICES	PUNEET PARASHAR • pparashar@radioandrecords.com
COMPUTER SERVICES	Cecil PHILLIPS • philips@radioandrecords.com
COMPUTER SERVICES	DAVID PUCKETT • dpuckett@radioandrecords.com
COMPUTER SERVICES	MARJON SHABANPOUR • mshabanpour@radioandrecords.com
PRODUCTION	
DIRECTOR	KENT THOMAS • kthomas@radioandrecords.com
MANAGER	ROGER ZUMWALT • roger@radioandrecords.com
GRAPHICS	FRANK LOPEZ • flopez@radioandrecords.com
GRAPHICS	DELIA RUBIO • drubio@radioandrecords.com
DESIGN	
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 • bnardo@radioandrecords.com
DESIGN	JEFF STEIMAN • voodoo@radioandrecords.com
ADVERTISING	
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 • jessica@radioandrecords.com
SALES REPRESENTATIVE	KAREN MUMAW • kmumaw@radioandrecords.com
SALES REPRESENTATIVE	KRISTY REEVES • kreaves@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
ACCOUNTING	
CHIEF FINANCIAL OFFICER	JOE RAKAUSKAS • jrakauskas@radioandrecords.com
ACCOUNTING MANAGER	MARIA ABUIYSA • maria@radioandrecords.com
ACCOUNTING	MAGDA LIZARDO • magda@radioandrecords.com
ACCOUNTING	WHITNEY MOLLAHAN • whitney@radioandrecords.com
ACCOUNTING	ERNESTINA RODRIGUEZ • erodriguez@radioandrecords.com
ACCOUNTING	GLENDA VICTORES • glenda@radioandrecords.com
ACCOUNTING ASSISTANT	SUSANNA PEDRAZA • spedraza@radioandrecords.com
ADMINISTRATION	
PUBLISHER/CEO	ERICA FARBER • efarber@radioandrecords.com
OPERATIONS MANAGER	PAGE BEAVER • pbeaver@radioandrecords.com
LEGAL COUNSEL	LISE DEARY • lise@radioandrecords.com
DIRECTOR OF CONVENTIONS	JACQUELINE LENNON • jennon@radioandrecords.com
EXECUTIVE ASSISTANT	TED KOZLOWSKI • tkozlow@radioandrecords.com
EXECUTIVE ASSISTANT	KAT CARRIDO • kcarrido@radioandrecords.com
OFFICE ADMIN/RECEPTION	JUANITA NEWTON • jnewton@radioandrecords.com
MAIL ROOM	ROB SPARAGO • rsparago@radioandrecords.com

A Perry Capital Corporation

Michaels

Continued from Page 1

Michaels said. "I am excited about the opportunity to once again look out to the future and help shape the way we will adapt it. I enjoy the challenge and stimulation of breaking new ground and look forward to this newly created position."

About Michaels' move out of Clear Channel Radio, Hogan said, "The radio group will miss the presence of Randy's passion and his great sense of humor. Fortunately, Clear Channel Radio has tremendous strength throughout its management ranks. I am confident that our more than 300 general managers, along with our talented group of 12 senior vice presidents, will not miss a beat and will continue with their industry-leading performance."

PPM

Continued from Page 1

a person wakes up and the time he or she leaves the house.

In its resolution the council stated, "The Radio Advisory Council agrees that Arbitron's proposed PPM 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 wants Arbitron to implement a shadow PPM test in Philadelphia that will help gauge the consistency of the primary PPM test. It also wants Arbitron to increase the number of PPM panelists to a "full complement."

"Six hundred and fifty people can't change an industry," declared council Chairman Dave Pearlman of Infinity Broadcasting.

The council is also asking Arb-

Michaels, who assumed control of Clear Channel's radio stations following the company's 1999 merger with Jacor, is known throughout the industry for his flamboyance and indomitable attitude. At R&R Convention 2002, Michaels appeared at a state-of-the-industry panel discussion clad in a brown 1970s leisure suit and a '70s-era wig to provide a visual emphasis to his sarcastic statements that the radio business was better 25 years ago.

Back then Michaels was known as a fast-rising programmer. He began his career in 1971, at age 19, at WGR/ Buffalo for then-owner Taft Communications. After a stint at WKRC/Cincinnati, in 1976 he became PD of WDAF/Kansas City, which he flipped to Country in February 1977. In 1983 Michaels became a co-VP of WLW & WSKS/Cincinnati, where

he rose to Exec. VP in May 1988. Michaels then rose through the ranks at Jacor, which had purchased Taft, and eventually became President.

Jacor continued to grow, taking advantage of the Telecommunications Act of 1996. Within two weeks of the act being signed by President Clinton, the Michaels-led Jacor acquired Citicasters' 19-station group and Noble Broadcast Group's 12 properties, spending \$1 billion for both companies. Michaels rose to CEO of Jacor immediately after announcing the Citicasters deal.

While there has been much rumor and speculation about Michaels' successor at Clear Channel, no official announcement was expected until after the company had rush-released its Q2 earnings report to investors and analysts on July 24, one week ahead of schedule.

iton to conduct a PPM test in a market with a large Hispanic population. It feels that the Philadelphia test may not be able to gauge how the lifestyles of Hispanic and Spanish-dominant listeners will affect PPM usability.

Finally, the council wants Arbitron to take an in-depth look at PPM usage in morning drive.

Arbitron President/CEO Steve Morris said he was "encouraged by the positive and productive discussions" he had with the council and admitted that the PPM tests uncovered "important questions that merit detailed study and analysis."

Without being specific, Morris promised to expand the number of tests that Arbitron is conducting and expects to reveal specifics of those tests in the next month.

Perhaps the council's biggest concern is the rate increases that will assuredly accompany the introduction of the meter. Pearlman said, "How can Arbitron expect the radio

industry to support something they don't know the cost of?"

At a conference call with financial analysts last week, Morris said he believes the radio industry in particular is wary of the meter because of the more radical change the industry would go through — from the diary to an electronic device — vs. television and cable's more moderate change from a meter.

Acknowledging that one of the differences from the diary is that radio is showing a much higher reach but lower listening, Morris said that radio advertising has typically competed by virtue of its frequency more than its reach and that meter measurement "shifts the economic equation." He added, "It is possible that television and cable could move ahead on their own if radio wasn't prepared to come on board with the PPM."

Mollie Ziegler contributed to this story from Washington, DC.

Worley

Continued from Page 1

WB/Nashville President/CEO Jim Ed Norman said that Worley —

whose production credits include The Dixie Chicks, Martina McBride, Sara Evans, Carolyn Dawn Johnson, Chely Wright, Cyndi Thomson, Trace Adkins, Collin Raye, John Anderson, Desert Rose Band, Highway 101 and Pam Tillis — will oversee creative aspects and the vision of the label. Norman expects Worley's role to expand as time goes on.

"Not only is this a fantastic opportunity for Warner Bros., it's a real treat for me personally," Norman said. "I've known Paul for more than 20 years and had some of the best creative times of my life working for him."

Worley, who expects to join the label Aug. 1, told R&R, "I love this company. I love the people. I have

not felt this energized in 15 years. Warner Bros. Records will be the place for an artist to be in Nashville."

New promotion chief Haley also made a move this week, hiring former Dreamcatcher VP/Promotion Gator Michaels as WB/Nashville's Director/National Promotion.

"I'm pleased to have Gator as a partner in our new venture," Haley said. "He brings a great relationship and understanding of Country radio and promotion to the label and is truly a person who is well-suited for today's promotion. I'm sure he will be an asset to our promo team."

Michaels was GM for independent promotion firm Young-Olsen & Associates when he joined Dreamcatcher as Director/National Field Promotion in February 2000. He was elevated to VP in July of that year. Michaels' background also includes on-air and Asst. PD stints at WCLB/

West Palm Beach and WCKT/Ft. Myers.

In related news, independent publicist Jules Wortman has joined WB/Nashville as Sr. VP/Publicity. WB closed its publicity department in December 2001, and Wortman has been handling publicity for WB's artist roster since January through her Wortman Works publicity firm.

"I've admired Jules' work and her many contributions to the industry for years," Norman told R&R. "Her energy and enthusiasm are not only motivating, but contagious. Over the past few months her amazing abilities and relationships with artists became apparent, and we are ecstatic that she accepted the invitation to come be a part of the Warner family."

Wortman previously headed the publicity department at Atlantic/Nashville. She will bring Wortman Works Publicity Manager Kurt Willms to the WB publicity department as well.



Wortman

12+ SPRING 2002 ARBITRON RESULTS

Los Angeles - #2

Station (Format)	Owner	W1 '02	Sp '02	'02
KPWR-FM (CHR/Rhy)	Emmis	5.0	4.9	
KSCA-FM (Reg. Mex.)	HBC	4.0	4.7	
KROQ-FM (Alt.)	Infinity	5.1	4.3	
KIIS/KVVS (CHR/Pop)	Clear Chan.	4.0	4.0	
KOST-FM (AC)	Clear Chan.	4.4	3.9	
KFI-AM (Talk)	Clear Chan.	4.0	3.8	
KLVE-FM (Span. AC)	HBC	3.5	3.6	
KKBT-FM (Urban)	Radio One	3.3	3.5	
KTWV-FM (Sm. Jazz)	Infinity	3.4	3.4	
KRTH-FM (Oldies)	Infinity	3.2	3.1	
KBIG-FM (AC)*	Clear Chan.	2.5	2.8	
KBUA/KBUE (Reg. Mex.)	Liberman	2.7	2.7	
KLAX-FM (Reg. Mex.)	SBS	2.5	2.7	
KHHT-FM (News)	Clear Chan.	3.3	2.5	
KXOL-FM (Reg. Mex.)	SBS	1.9	2.5	
KCBS-FM (Cl. Rock)	Infinity	2.0	2.4	
KNX-AM (News)	Infinity	2.5	2.3	
KYSR-FM (Hot AC)	Clear Chan.	2.4	2.3	
KZLA-FM (Country)	Emmis	1.9	2.3	
KLXS-FM (Talk)	Infinity	2.5	2.2	
KLOS-FM (Cl. Rock)	ABC	1.9	2.1	
KABC-AM (Talk)	ABC	2.2	2.0	
KFWB-AM (News)	Infinity	1.7	1.8	
KRCD/KRCV (Spanish/O)	HBC	1.5	1.7	
KMZF-FM (Classical)	Mt Wilson FM	2.1	1.6	
KJLH-FM (Urban AC)	Taxi	1.4	1.4	
KSSC/KSSE (Span. Con.)	Entravision	1.3	1.4	
KLAC-AM (Talk)	Clear Chan.	0.8	1.1	
KWIZ-FM (Tropical)	Liberman	0.8	1.1	

*Redesignated from Hot AC during January

Washington, DC - #8

Station (Format)	Owner	W1 '02	Sp '02	'02
WPGC-FM (CHR/Rhy)	Infinity	6.1	6.2	
WTOP-A/F (News)	Bonneville	5.4	5.2	
WKYS-FM (Urban)	Radio One	4.2	5.1	
WMMJ-FM (Urban AC)	Radio One	6.0	5.0	
WHUR-FM (Urban AC)	Howard Univ.	4.7	4.8	
WBIG-FM (Oldies)	Clear Chan.	4.1	4.1	
WGMS-FM (Classical)	Bonneville	4.4	4.1	
WASH-FM (AC)	Clear Chan.	4.2	3.8	
WJZW-FM (Sm. Jazz)	ABC	3.2	3.8	
WMZQ-FM (Country)	Clear Chan.	3.8	3.7	
WJFK-FM (Talk)	Infinity	3.8	3.6	
WWDC-FM (Alt.)	Clear Chan.	3.9	3.6	
WRQX-FM (Hot AC)	ABC	3.7	3.5	
WIHT-FM (CHR/Pop)	Clear Chan.	2.9	3.2	
WMAL-AM (N/T)	ABC	4.1	3.0	
WWVZ/WVZZ (Hot AC)	Bonneville	2.3	2.7	
WARW-FM (Cl. Rock)	Infinity	2.0	2.2	
WTEM-AM (Sports)	Clear Chan.	1.5	1.8	
WHFS-FM (Alt.)	Infinity	1.7	1.6	
WBPS/WBZS (Tropical)	Mega	1.8	1.3	
WAVA-FM (Christ. CHR)	Salem	0.9	1.1	
WOL-AM (Talk)	Radio One	0.9	1.0	
WPGC-AM (Gospel)	Infinity	1.3	1.0	

Format Abbreviations

AC-Adult Contemporary, Adult Std.-Adult Standards, B/EZ-Beautiful/Easy Listening, CHR/Pop-Contemporary Hit Radio/Pop, CHR/Rhy-Contemporary Hit Radio/Rhythmic, Cl. Hits-Classical Hits, Cl. Rock-Classical Rock, Full Serv-Full Service, Hot AC-Hot AC, Misc-Miscellaneous, Reg. Mex.-Regional Mexican, Sm. Jazz-Smooth Jazz, Span. AC-Spanish Adult Contemporary, Spanish Contemporary, Span N/T-Spanish News/Talk, Spanish/O-Spanish Oldies, Triple A-Triple A, Urban/AC-Urban Adult Contemporary, Urban-Urban Contemporary, Urban/O-Urban Oldies.

SAME-DAY RATINGS RESULTS
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Chicago - #3

Station (Format)	Owner	W1 '02	Sp '02	'02
WGN-AM (N/T)	Tribune	5.6	6.4	
WLS-AM (Talk)	ABC	4.2	5.0	
WBBM-AM (News)	Infinity	5.1	4.9	
WNJA-FM (Sm. Jazz)	Clear Chan.	3.8	4.8	
WGCI-FM (Urban)	Clear Chan.	4.9	4.7	
WBBM-FM (CHR/Rhy)	Infinity	4.5	4.0	
WLEY-FM (Reg. Mex.)	SBS	3.3	3.6	
WVAZ-FM (Urban AC)	Clear Chan.	4.2	3.5	
WLIT-FM (AC)	Clear Chan.	3.1	3.4	
WUSN-FM (Country)	Infinity	2.9	3.4	
WGCI-FM (Alt.)	Emmis	2.8	3.1	
WPWX-FM (Urban)	Crawford	3.3	3.0	
WDRV-FM (Cl. Hits)	Bonneville	3.0	2.9	
WJMK-FM (Oldies)	Infinity	3.0	2.7	
WLUP-FM (Cl. Rock)	Bonneville	2.5	2.6	
WTMX-FM (Hot AC)	Bonneville	3.1	2.6	
WXRT-FM (Triple A)	Infinity	2.6	2.4	
WFMT-FM (Classical)	Chicago Ed.	2.9	2.3	
WNND-FM (AC)	Bonneville	2.4	2.3	
WKSC-FM (CHR/Pop)	Clear Chan.	2.6	2.2	
WJQJ-FM (Reg. Mex.)	HBC	2.0	2.2	
WCKG-FM (Talk)	Infinity	1.7	2.1	
WZZN-FM (Alt.)	ABC	1.7	1.7	
WGCI-AM (Gospel)	Clear Chan.	1.4	1.3	
WMPV-AM (Sports)	ABC	0.9	1.2	
WSCR-AM (Sports)	Infinity	1.6	1.1	

Boston - #9

Station (Format)	Owner	W1 '02	Sp '02	'02
WBZ-AM (N/T)	Infinity	9.2	8.1	
WJMN-FM (CHR/Rhy)	Clear Chan.	5.2	6.2	
WXKS-FM (CHR/Pop)	Clear Chan.	4.9	5.4	
WMJX-FM (AC)	Gr. Media	5.8	5.3	
WODS-FM (Oldies)	Infinity	5.0	4.5	
WCRB-FM (Classical)	Charles River	4.0	4.1	
WEEL-AM (Sports)	Entercom	3.3	4.1	
WRKO-AM (N/T)	Entercom	3.8	3.9	
WBMX-FM (Hot AC)	Infinity	3.6	3.8	
WBON-FM (Alt.)	Infinity	3.6	3.6	
WZLX-FM (Cl. Rock)	Infinity	3.0	3.6	
WKLB-FM (Country)	Gr. Media	3.4	2.8	
WQXS-FM (Hot AC)	Entercom	3.0	2.8	
WROR-FM (Oldies)	Gr. Media	2.7	2.7	
WAFA-FM (Act. Rock)	Entercom	1.9	2.4	
WBOS-FM (Triple A)	Gr. Media	1.8	2.3	
WTCK-FM (Talk)	Gr. Media	2.4	2.3	
WPLM-FM (Soft AC)	Plymouth Rock	2.6	2.2	
WBOT-FM (Urban)	Radio One	1.8	1.7	
WFEX/WFNX (Alt.)	Phoenix Media	1.2	1.3	
WXKS-AM (Adult Std.)	Clear Chan.	1.1	1.2	
WXRV-FM (Triple A)	Northeast	0.9	1.2	
WAMG/WLLH (Tropical)	Mega	1.3	1.0	

Baltimore - #20

Station (Format)	Owner	W1 '02	Sp '02	'02
WPOC-FM (Country)	Clear Chan.	8.8	7.6	
WBAL-AM (N/T)	Hearst-Argyle	5.4	6.7	
WERO-FM (CHR/Rhy)	Radio One	7.8	6.7	
WWIN-FM (Urban AC)	Radio One	4.9	6.0	
WLIF-FM (AC)	Infinity	5.4	5.9	
WXV-FM (CHR/Rhy)*	Infinity	4.6	4.6	
WQSR-FM (Oldies)	Infinity	5.3	4.3	
WHFS-FM (Alt.)	Infinity	3.3	3.9	
WIYY-FM (Act. Rock)	Hearst-Argyle	3.9	3.8	
WMMX-FM (Hot AC)	Infinity	4.3	3.8	
WCAD-AM (Gospel)	Clear Chan.	3.3	2.8	
WOCT-FM (Cl. Rock)	Clear Chan.	2.8	2.6	
WCBM-AM (N/T)	M-10 Br.	2.4	2.2	
WRBS-FM (Inspir.)	Peter & John	1.7	2.1	
WPGC-FM (CHR/Rhy)	Infinity	2.1	1.8	
WRQX-FM (Hot AC)	ABC	1.0	1.4	
WTOP-A/F (News)	Bonneville	1.3	1.4	
WWLG-AM (Adult Std.)	M-10 Br.	1.4	1.4	
WZBA-FM (Rock AC)	Shamrock	1.5	1.3	
WIHT-FM (CHR/Pop)	Clear Chan.	0.9	1.2	
WHUR-FM (Urban AC)	Howard Univ.	1.0	1.1	
WJFK-AM (Talk)	Infinity	1.2	1.1	
WWOC-FM (Alt.)	Clear Chan.	1.5	1.1	
WWIN-AM (Gospel)	Radio One	0.8	1.1	

*Evolved from CHR/Pop during January

San Francisco - #4

Station (Format)	Owner	W1 '02	Sp '02	'02
KGO-AM (N/T)	ABC	6.7	6.2	
KSFO-AM (Talk)	ABC	4.4	4.6	
KCBS-AM (News)	Infinity	5.1	4.3	
KOIT-A/F (AC)	Bonneville	5.2	4.0	
KMEL-FM (CHR/Rhy)	Clear Chan.	3.3	3.8	
KYLD-FM (CHR/Rhy)	Clear Chan.	3.8	3.6	
KDFC-FM (Classical)	Bonneville	3.5	3.4	
KFFG/KFOG (Triple A)	Susquehanna	2.8	3.3	
KFRC-A/F (Oldies)*	Infinity	3.1	3.3	
KKSF-FM (Sm. Jazz)	Clear Chan.	2.7	3.1	
KBXL-FM (Urban AC)	Inner City	2.4	2.9	
KNBR-AM (Sports)	Susquehanna	2.0	2.9	
KIOI-FM (Hot AC)	Clear Chan.	2.3	2.5	
KITS-FM (Alt.)	Infinity	2.3	2.5	
KABL-AM (Adult Std.)	Clear Chan.	2.0	2.4	
KBRG-FM (Span. AC)	Entravision	2.2	2.1	
KFJO/KSJO (Rock)	Clear Chan.	1.7	2.1	
KISQ-FM (Urban AC)	Clear Chan.	2.0	2.1	
KLLC-FM (Hot AC)	Infinity	1.9	2.0	
KEMR/KZMR (Reg. Mex.)**	HBC	3.0	1.9	
KSAN-FM (Cl. Rock)	Susquehanna	1.6	1.8	
KKDV-FM (Cl. Hits)***	Bonneville	2.2	1.6	
KLOK-AM (Reg. Mex.)	Entravision	1.3	1.3	
KUFY-FM (Cl. Rock)	Clear Chan.	1.2	1.3	
KRTY-FM (Country)	Empire	1.1	1.2	
KBAY-FM (AC)	Infinity	0.8	1.1	
KKWV-FM (Misc.)	Infinity	0.7	1.0	

*KFRC-AM breaks from simulcast of KFRC-FM to carry Oakland A's baseball games
**KEMR-FM was KSOL-FM and KZMR-FM was KZOL-FM until April 10
***Was KQZZ-FM (CHR/Pop) until May 7

Detroit - #10

Station (Format)	Owner	W1 '02	Sp '02	'02
WJR-AM (Talk)	ABC	6.6	6.1	
WVTV-FM (Sm. Jazz)	Infinity	4.7	5.9	
WWJ-AM (News)	Infinity	5.8	5.3	
WJLB-FM (Urban)	Clear Chan.	5.6	5.2	
WOMC-FM (Oldies)	Infinity	4.8	5.2	
WRIF-FM (Act. Rock)	Gr. Media	4.8	4.6	
WYCD-FM (Country)	Infinity	3.8	4.4	
WDTJ-FM (Urban)	Radio One	4.6	4.3	
WMXD-FM (Urban AC)	Clear Chan.	4.2	4.0	
WDRD-FM (CHR/Pop)	ABC	4.0	3.7	
WMGC-FM (AC)	Gr. Media	3.9	3.5	
WNIC-FM (AC)	Clear Chan.	4.5	3.5	
WCSX-FM (Cl. Rock)	Gr. Media	3.5	3.4	
CIMX-FM (Alt.)	CHUM	3.1	3.1	
WKQI-FM (CHR/Pop)	Clear Chan.	3.1	3.1	
WLLC-FM (Cl. Hits)	Clear Chan.	2.3	2.6	
CKWW-AM (Adult Std.)	CHUM	2.4	2.5	
WDMK-FM (Urban AC)	Radio One	1.8	2.3	
WVDV-FM (Hot AC)	ABC	2.1	2.1	
WKRK-FM (Talk)	Infinity	2.0	2.1	
WDFN-AM (Sports)	Clear Chan.	1.2	1.6	
WXYT-AM (Sports)	Infinity	1.2	1.6	
WGPR-FM (Urban AC)	WGPR-FM	1.1	1.1	

Cincinnati - #26

Station (Format)	Owner	W1 '02	Sp '02	'02
WLW-AM (Full Serv.)	Clear Chan.	9.4	11.1	
WEBN-FM (Rock)	Clear Chan.	5.5	6.6	
WKFS-FM (CHR/Pop)	Clear Chan.	6.1	6.5	
WIZF-FM (Urban)	Radio One	7.0	6.2	
WRRM-FM (AC)	Susquehanna	7.1	6.1	
WRRR-FM (Oldies)	Infinity	4.9	5.9	
WUBE-FM (Country)	Infinity	5.6	5.7	
WOFX-FM (Cl. Rock)	Clear Chan.	4.1	4.6	
WKQO-FM (Hot AC)*	Infinity	3.9	4.3	
WMOJ-FM (Rhy/O)	Susquehanna	4.5	4.1	
WYGY-FM (Country)	Salem	4.0	4.0	
WVMX-FM (Hot AC)	Clear Chan.	3.5	3.5	
WKRC-AM (Full Serv.)	Clear Chan.	4.3	3.1	
WSAI-AM (Adult Std.)	Clear Chan.	2.6	2.8	
WAQZ-FM (Alt.)	Infinity	2.9	2.5	
WAKW-FM (Christ.)	Pillar/Fire	1.6	1.6	
WNLT-FM (Christ.)	Baldwin	1.3	1.1	

*Evolved from CHR/Pop during January

Philadelphia - #6

Station (Format)	Owner	W1 '02	Sp '02	'02
WBEB-FM (AC)	WEAZ-FM Radio	7.5	7.1	
WDAS-FM (Urban AC)	Clear Chan.	6.1	6.5	
WUSL-FM (Urban)	Clear Chan.	5.2	6.0	
KYWA-AM (News)	Infinity	6.8	5.8	
WIOQ-FM (CHR/Pop)	Clear Chan.	5.2	5.7	
WJZZ-FM (Sm. Jazz)	Clear Chan.	5.9	5.2	
WYSP-FM (Act. Rock)	Infinity	5.0	5.2	
WGLF-FM (Oldies)	Infinity	5.0	5.0	
WXTU-FM (Country)	Beasley	3.7	3.7	
WMGK-FM (Cl. Hits)	Gr. Media	3.0	3.3	
WIP-AM (Sports)	Radio One	2.2	3.2	
WPEN-AM (Adult Std.)	Gr. Media	3.4	3.0	
WPHT-AM (Talk)	Infinity	2.4	3.0	
WPHI-FM (Urban)	Radio One	3.2	2.6	
WLCE-FM (Hot AC)	Clear Chan.	2.1	2.1	
WDAS-AM (Gospel)	Clear Chan.	1.4	1.7	
WMWX-FM (Hot AC)	Gr. Media	0.9	1.5	
WPPT-FM ('80s)	Beasley	1.6	1.5	
WPST-FM (CHR/Pop)	Nassau	1.2	1.2	
WEMG-A/F (Tropical)	Mega	1.1	1.1	

Phoenix - #15

Station (Format)	Owner	W1 '02	Sp '02	'02
KOOL-FM (Oldies)	Infinity	6.1	5.6	
KZON-FM (Alt.)	Infinity	4.8	5.5	
KTAR-AM (N/T)	Emmis	5.7	5.3	
KFYI-AM (N/T)	Clear Chan.	4.8	5.1	
KKFR-FM (CHR/Rhy)	Emmis	4.2	4.9	
KESZ-FM (AC)	Clear Chan.	4.4	4.8	
KYOT-FM (Sm. Jazz)	Clear Chan.	5.3	4.5	
KMLE-FM (Country)	Infinity	4.4	4.3	
KZZP-FM (CHR/Rhy)	Clear Chan.	4.1	4.3	
KNIX-FM (Country)	Clear Chan.	4.2	4.1	
KKLT-FM (AC)	Emmis	3.6	3.7	
KUPD-FM (Act. Rock)	Sandusky	4.0	3.6	
KSLX-FM (Cl. Rock)	Sandusky	2.4	3.3	
KLNZ-FM (Reg. Mex.)	Entravision	4.0	3.0	
KMXP-FM (Hot AC)	Clear Chan.	3.3	2.7	
KHOT/KHOV (Reg. Mex.)	HBC	2.2	2.6	
KKDB-FM (Rock)	Sandusky	3.2	2.5	
KEDJ-FM (Alt.)	New Planet	2.9	2.2	
KOY-AM (Adult Std.)	Clear			

Michael Spears Does Magic!

'He understands that winning is in the details'

By Bob Shannon

One night baby DJ Hal Martin did his show upside-down.

He doesn't remember what the bet was about, but he does recall that Charlie Van Dyke made him pay up. So, there he was, hanging from the ceiling in front of KLIF's eye-on-the-world, everybody-can-see-you Triangle Point window. It wasn't the first time that KLIF had knocked him off his feet.

Michael Spears — Hal Martin was his airname until the early '70s — was raised in Dallas in KLIF's mighty shadow, and if you've heard his stations, you know it shows. McLendon, Stewart and Dove are all there in the method and the execution, but the details — the colors, nuance and momentum — belong to Spears. I could tell you it's because he's a Cancer — you know, caring, sensitive, yadda, yadda, yadda (I'd know this because he and I share a birthday) — but, mostly, I think it's because he pays attention.

Over the past three decades Spears has programmed WYSL/Bufalo, KNUS/Dallas, KFRC/San Francisco, KHJ/Los Angeles, WPLP/Tampa, KKDA/Dallas, WPNT/Chicago and, most recently, KRDL/Dallas.

"Michael understands that winning is in the details," says Ken Dove (Legends 8/17/01). Perhaps that explains why Spears has won *Billboard's* PD of the Year award twice and why stations he's programmed have been named Station of the Year three times.

But I wonder if it has something to do with magic.

You see, in 1963, a year before he got into radio, he was named the Best Magician in the state of Texas. Can you hear the applause?

FROM CORSICANA TO CANADA

He used to bug Ron Chapman.

When Chapman was Irving Harrigan at KLIF, years before KVIL/Dallas, Spears took to visiting him in the studio. "After six months of me playing my

tapes, Ron told me to get out, quit bothering him and go get a job," says Spears. "So, I did."

A dozen applications later Spears landed at

KAND/Corsicana, TX, a Corvair trip from Dallas but a million miles from KLIF's Triangle Point Studio. "The mike hung from the ceiling on chicken wire," Spears recalls.

From Corsicana, it was off to KDOK/Tyler, TX. "Tyler was like the minors, a proving ground for markets like Dallas," Spears says. He's right: KDOK alumni include Bill Young and Steve Lundy (KILT/Houston), Jimmy Rabbit (KLIF/Dallas, KMET/Los Angeles) and Larry Thompson (Thompson Creative).

Then, lightning struck: Spears got the call to come home to KLIF. "It was amazing — lots of fun, lots of promotions but, really, barely a format," he says. "Don't get me wrong, there were guidelines — we had jingles and records to play — but we kind of put it together our own way."

It was like radio graduate school.

Three years later, when Charlie Van Dyke joined the Drake organization at CKLW/Windsor-Detroit, Spears was approached about the overnight show. He was barely 21 and had never lived outside of Texas. "I'd never read a weather forecast with a one-digit temperature before," he says.

Job one at CKLW was to immerse himself in the Drake format. "I was intimidated for a while," he admits. "It was like the Marines, very regimented, no deviation whatsoever, and it had to be perfectly executed."

But things worked out, and Spears stayed at CKLW for about a year. "Then, just before the new PD, Paul Drew, cut my head off, I was recruited by Ken Dove to rejoin McLendon at WYSL/Bufalo," Spears says.

His first programming job. "I learned why it's important to have a great signal, because we didn't, and WKBW killed us," Spears says. It was fun, he says, but after a year, when Van Dyke called him about KGB/San Diego, he was all ears.



Michael Spears

ON THE BEACH

He was getting married.

He and Van Dyke worked it out: Start at the station, get married, do the honeymoon, come back to work, live happily ever after. Except it didn't happen that way.

Driving back into San Diego, Spears noticed that KGB had a whole new lineup. "It was weird," he says. "Everyone I'd started out working with was gone." That night, over a bottle of wine, Van Dyke spelled it out: Bill Drake was so embarrassed that Buzz Bennett's KCBQ had cleaned KGB's clock that, in response, he fired the entire staff. "Newspeople, jocks — everybody," says Spears.

A car full of wedding presents and no job. For a month and half the newlyweds sat on the beach and listened to — you guessed it — KCBQ. "Might as well figure it out," thought Spears. Then CKLW invited him back to Detroit, and he went, but his future wasn't there.

In 1971, when Gordon McLendon sold KLIF to the Fairchild Corporation for \$10 million, he also offered the company his "little FM," KNUS/Dallas, for \$150,000. When Fairchild declined, McLendon asked Ken Dove to develop a plan.

KNUS, Dove decided, should be Top 40 "with some hip album stuff" and go directly up against KLIF. "Michael had done a good job for us in Buffalo, so I asked him to come home," Dove says.

KNUS hit Dallas like a Texas tornado. "We went on the air on May 6, 1972," says Spears. About 8pm Gordon McLendon himself went on the air to do election returns. As he wrapped up the results, he paused and said, "Ladies and gentlemen, I am launching a new radio format here in Dallas."

"The city had never heard anything like it," says Spears. He means the contests, the energy and the instant winners. "We basically copied KCBQ but with our own touches and a lot of McLendon mishmash."

Within four months the little FM ate KLIF's lunch.

One year later Spears got an unexpected call from Pat Norman, GM at KFRC/San Francisco. Would he be interested in talking about programming KFRC?

"Hold on," replied Spears. "When I stop shaking, I'll give you an answer."

It was one of those moments. Those magic moments.

Spears can be reached at waddaguy@evl.net. Bob Shannon can be reached at bob@shannonworks.com.

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Ted's Head ... Or Some Beer Instead?

WRVW (The River)/Nashville morning dudes Woody & Jim recently sent stuntboy Brian The Minimum Wage Employee out with a cooler containing what the hosts claimed was Ted Williams' head — and some beer. PD Rich Davis tells *ST* that the head, thankfully, wasn't really a head. "It was a mannequin head wrapped in an ACE bandage, wearing a Red Sox hat — it was done very tastefully." And just where did Woody & Jim send Brian? The one place where he'd meet the most interesting people: the local bus station. The premise was deceptively simple — reach into the cooler, touch "Ted's head" and grab a free beer. Unfortunately, the stunt was quickly KO'd by alert transit cops, who detained both Brian and Ted-head. (Brian was the only one handcuffed, for obvious reasons.) "The funny part was they were not at all concerned about the frozen head," Davis says. "They were pissed because we were giving away free beer at a bus station."



Ted's unfrozen head, in happier times.

Elsewhere in *ST*'s True Crime files, P.K. — the resident psychotic-in-charge of KXJM (Jammin' 95.5)/Portland, OR's *Morning Playhouse* — is up to no damn good again. Proud PD Mark Adams elaborates: "The Playhouse has a long and distinguished record of setting things on fire and blowing stuff up. Microwave ovens, refrigerators, toys, clothing, golf carts ... all have fallen victim to the flames of chaos." On July 19 morning pranksters P.K., E-Bro, Scooter and Sonie added a listener's car to the litany of burnt offerings. The listener in question lived in what was believed to be a remote enough location to handle a moderate-sized explosion, and Adams says the listener was so anxious to become a part of *The Playhouse* that he actually volunteered his 1983 Buick Skylark. Scooter, producer Felix and the listener filled up the vehicle with a variety of flammable materials and set it aflame. "Not surprisingly, a rather large and smoky explosion followed," Adams reports. Minutes later, a concerned neighbor dialed 911. Shortly thereafter, heavily armed officers burst through the front door — Scooter, Felix and the listener were all thrown to the ground, handcuffed and placed into custody. "They thought they had stumbled into some Al Qaeda hideout," says Adams. "Felix had the foresight to keep his cell phone on, so the entire incident was broadcast live on the air. Fortunately, after the stunt was explained to the cops, they opted not to drag everyone downtown and throw 'em in jail. Nice police! Who knew?"

WAXQ/New York PD Bob Buchmann inks a new, multiyear deal with the Clear Channel Classic Rocker. As part of the agreement, Buchmann gets his own airshift and will helm the newly created 2-4pm shift. Buchmann had been co-hosting mornings on 'AXQ with Leslie Gold. She'll remain in wakeups with Chuck Nice and Butchie Brennan. Buchmann's insertion means slightly adjusted shifts for 'AXQ personalities Ken Dashow (now in the 4-8pm slot) and Marc Coppola (now 8pm-midnight).

After five years in the big chair, PD Phil Lqcasio exits Infinity Classic Rocker WARW/Washington. No immediate replacement has

been named, although Asst. PD Christie Banks appears to be on the short list.

The Mascot With Spunk

KCAL/Riverside proudly introduces the Tasteful Station Mascot of the Month: Woody, the Rock Cock. No, really. Woody is the station's rooster, stands an erect seven feet tall and embodies the rock lifestyle. He has a muscular physique, bright red mohawk, pierced eyebrow and tribal band tattoo. Look for the Woody suit to be worn by some poor intern at numerous car-dealer remotes, where he'll be standing outside in 110-degree heat. Says PD Steve Hoffman, "We're proud to welcome Woody to the KCAL family. We've got the biggest cock in the Inland Empire, and we're proud to show him off to everyone brave enough to see him."



The self-described "spin whores" at Sandusky Hot AC KLSY (Mix 92.5)/Seattle had no problem surviving the station's fourth annual Make-a-Wish Radiothon. Morning hosts Murdoch, Hunter & Alice shamelessly pimped out the station for 28 hours to raise funds. The premise: You pay it, we play it. Mix 92.5 ended up raising \$158,713 in cash and 576,111 donated air miles, which will provide 23 round-trip airline tickets for Make-a-Wish children and their families. PD Tony Coles thanks the listeners, record labels and advertisers who contributed.

WMMR/Philadelphia reacted proactively following Sharon Osbourne's recent announcement that she is battling colon cancer. The station recently held a four-day Ozz-Fund-Raiser for the city's Fox Chase Cancer Center — and made the donation in Sharon's name. For a donation of \$93 or more, 'MMR would play any Ozzy song requested. They'd then ship you a copy of an Ozzy and Sharon interview done by midday personality Pierre Robert. Listeners could also bid on items like an autographed Ozzy guitar (which went for \$6,000), signed Ozzy CDs and Ozzfest tickets. A check for \$20,093 was presented to Sharon's daughter Kelly Osbourne backstage at Philly's Ozzfest stop.

Despite rumors that they were being wooed by crosstown WODS, 21-year morning team Loren Owens and Wally Brine ink a new five-year deal with Greater Media's Classic Hits WROR/Boston. Terms were not announced, but we imagine the boys are making a comfortable living.

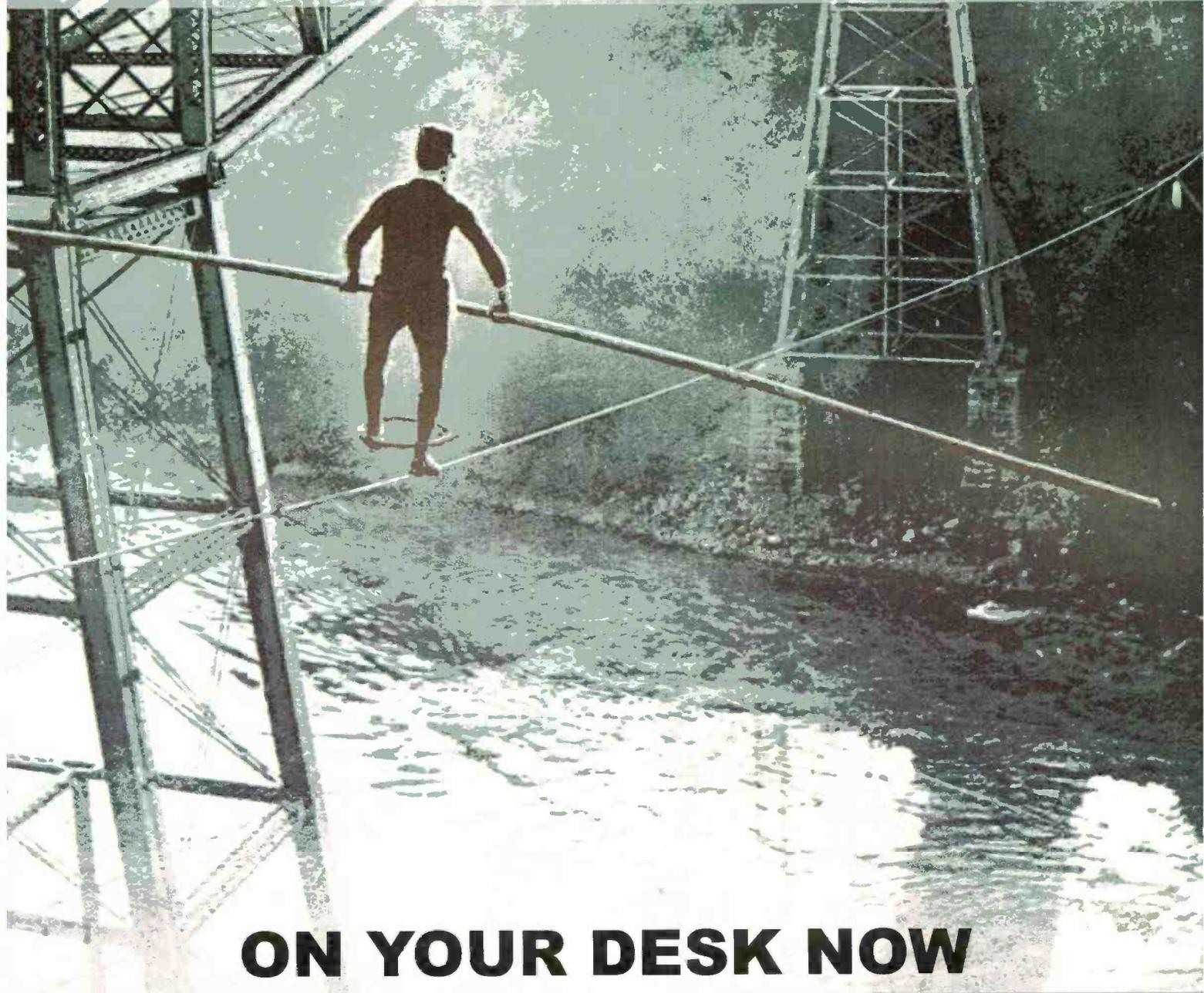
K-Earth Cookin' With New Lineup

Veteran air talent Jojo "Cookin'" Kincaid joins Infinity's Oldies KRTH (K-Earth 101)/Los Angeles for the 1-4pm shift. Kincaid was previously with KPLN/San Diego. As part of the changes, Jim Carson — who recently moved from mornings to Kincaid's new slot — will now hold the 10am-1pm shift. Brian Beirne, a.k.a. Mr. Rock 'N' Roll, moves from middays to 7-10pm, shoving Christina Kelley to late-nights.

Continued on Page 24

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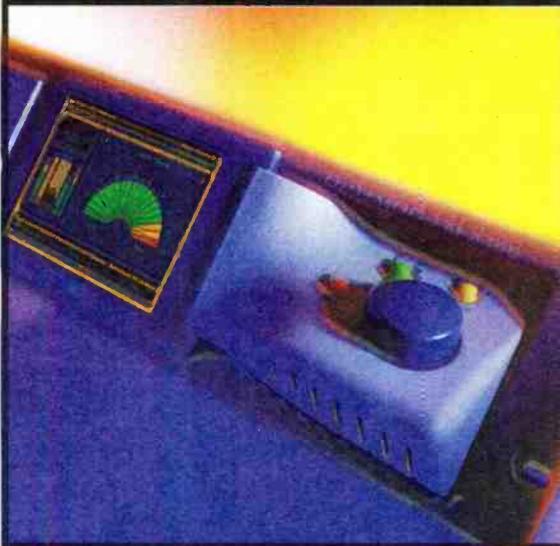
— Allan Fee, PD-WQAL/Cleveland

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Continued from Page 22

And, as Gary Bryan settles into wakeups at K-Earth, Lisa Stanley joins as the morning entertainment reporter. Morning co-host Joni Caryl exits after eight years at the station.

For close to 15 years on San Jose's KOMO and KUFX, afternoon driver Frank Bennett was known as Weird Old Uncle Frank. Today, Bennett is "Aunt Fran," a transsexual who plans on completing her transition next month by undergoing extensive surgery. According to the *San Jose Mercury News*, Bennett began living as a woman over Labor Day weekend in 2000 while still working as Uncle Frank. Bennett was let go at the end of last year as part of national Clear Channel personnel cuts. Now, in what can be termed a small and ironic victory, Fran finally got her foot back in the door this week: She's filling in for KUFX afternoon host Chris Jackson.

Radio has found its version of Oprah's Book Club: KDGE/Dallas afternoon driver Jessie Jessup's passionate efforts to publicize the books she truly believes in landed her a monster mention in the latest edition of *Publisher's Weekly*. Dallas Mayor Laura Miller is also a believer — she was recently interviewed by Jessup to promote her summer reading program for children. Vintage Publishing publicist Russell Perreault says, "It would be great if every city had a Jessie Jessup." Check out Jessup's personal library of over 100 cool books at www.kdge.com/jessie-libraryopening.html.

Former KFI/Los Angeles host Karel (Charles) Bouley has filed a wrongful death lawsuit on behalf of his late on- and off-air partner, Andrew Howard, who died suddenly last year after suffering a coronary thrombosis. Bouley alleges that mistakes were made by both the hospital and Howard's doctors. "I feel this all was so preventable," says Bouley. "This is the only way to bring the problems to light."

The *Miami Herald* reports that Spanish-language WKAT-AM/Miami may be just days away from flipping to Classical. WKAT GM Andrew Korge tells the paper that 'KAT has been researching such a format flip since March and that former WTMI/Miami personalities Lyn Farmer and Ken Martin have reached tacit agreements with 'KAT. Korge says a flip to Classical will double the station's costs.

Alternative KFMA/Tucson ups Asst. PD Libby Carstensen to PD. She replaces John Michael, who is on his way to program Infinity's WAQZ/Cincinnati.

PD Nick "Bazoo" Ferrara is out at Hot AC WCKW (92.3 The Point)/New Orleans. Morning guy Jim Hanzo is named interim PD.

Longtime KCHZ/Kansas City PD/afternoon driver Mike Austin exits.

Incredibly tall programmer Scott Chase (ex-WSSR/Tampa) is named PD of Cumulus '80s outlet WRQQ (Star 97)/Nashville. Acting PD James Gregory remains with the company.

Talk America President Paul Lyle departs. COO Trang Nguyen is expected to absorb Lyle's former duties.

Congrats to Detroit Radio Advertising Group President Bill Burton on his election to the Michigan Broadcasting Hall of Fame.

RADIO RECORDS



1

- Kevin Weatherly ascends to VP/Programming for Infinity/Los Angeles.
- Darrel Goodin tapped as VP/GM for Jefferson-Pilot/San Diego.
- Chris Palmer advances to GM and Sr. VP/Marketing for Warner Bros./Nashville.
- Jack Landreth lands at KTSA/San Antonio as PD.



Kevin Weatherly

5

- Warren Lada elevated to VP/Operations for Saga.
- Chancellor sets Joe Bayliss as GM of KABL, KNEW & KBGG/San Francisco; Bob Hamilton takes KIOI/San Francisco PD duties.
- Alex Luke recruited as PD of WKQX/Chicago.
- Clifford Brown Jr. tapped as PD of KQBR/Sacramento.

10

- Beecher Martin upped to PD at WQYK-AM & FM/Tampa.
- AC KMXX/Phoenix flips to AOR with Jim Trapp as PD.
- KRTH/Los Angeles lures Robert W. Morgan for mornings and The Real Don Steele for afternoons.



Robert W. Morgan

15

- Mike Bone named President of Chrysalis Records.
- Gabe Baptiste confirmed as PD of KBPI/Denver.
- Bill Minckler made PD of KKCW/Portland, OR.
- Monte Lipman picked as Local Marketing Manager/New York for Arista Records.
- Mark & Brian hired for mornings at KLOS/Los Angeles.



Monte Lipman

20

- Bruce Bird becomes Boardwalk Entertainment Company's Exec. VP/GM.
- Erica Farber elevated to VP/Promotional Sales Development for McGavren Guild.
- Dennis Constantine upped to OM of KADE & KBCO/Denver.
- Lon Helton promoted to PD of KHJ/Los Angeles.
- Roy Laurence lands in WIFI/Philadelphia's PD seat.

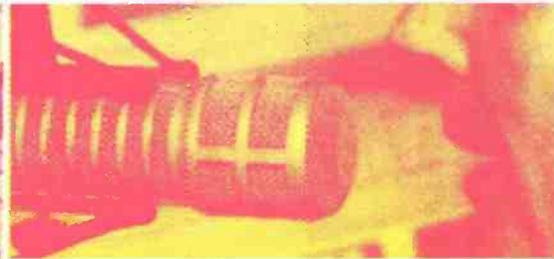
25

- Gil Rosenwald ascends to VP of Malrite Broadcasting.
- Keith Allen appointed PD of WKLS/Atlanta.
- Charlie Cook tapped as Asst. PD of WHN/New York.

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Jeff McClusky
Jeff McClusky
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Friday, September 13
Group Executive Super Session



Moderator
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Live In America
ABC Radio Networks



Ed Christian
Saga
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David Field
Entercom
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Opera Man

□ Josh Groban's success story at AC radio and beyond

By Frank Correia, Music Editor
fcorreia@radioandrecords.com

When 21-year-old Josh Groban sings, fans tend to get weak in the knees. But Groban has been a long-distance runner at AC with his smash hit "To Where You Are," which continues to light up request lines, as well as listeners' hearts. Chalk it up to Groban's emotive voice and his eponymous debut's slick combination of pop and classical music.

"It's nearly four months since we played the song for the first time, and it's still the most-requested song on the station," WALK/Nassau-Suffolk PD/MD Rob Miller says. "It's also the most inquired-about song on the station. There are still people hearing it for the first time, and when they hear it, they call up asking who it is and where they can get the CD."

WAJI/Ft. Wayne, IN PD Barb Richards notes, "It's wonderful in AC radio to find an artist who makes people lean over and turn up the radio. That's what his voice does."

Since debuting the first week of April, "To Where You Are" has been a mainstay on the AC chart and consistently in the top five since June. But before radio got a hold of Groban, choice television appearances — most notably two performances on *Ally McBeal* — prompted a ground swell that resulted in a passionate fan base. Visit www.joshgroban.com and you'll see a slew of detailed posts from dedicated "Grobanites," a female-dominated fan legion ranging in age from 12 to 80.

In addition to strong sales on the traditional retail level, Internet sales of Groban's material were through the roof. When AC radio joined the fray, Groban's story grew exponentially.

Governors, Grammys and Ally

Groban made his singing debut in the seventh grade but put off music for a few years after he changed schools. The Los Angeles native rediscovered his talent while attending the prestigious Interlochen Arts Academy, a fine-arts boarding school in Michigan where he studied musical theater.

Groban's big break would bring him back to his home state of California, where he performed at the inauguration of Gray Davis as Governor. Groban's vocal coach was a friend of renowned producer-writer-arranger

David Foster, who was in need of a singer for the big event. The young vocalist wowed Foster with his performance of "All I Ask of You."

Foster's next project for Groban was even more impressive. Andrea Bocelli wasn't able to make the rehearsals for the 1999 Grammy Awards, where he was scheduled to duet with Celine Dion on "The Prayer." Groban, just 17 years old at the time, was chosen to rehearse the number with Dion. He made quite an impression. Rosie O'Donnell also took notice of Groban and booked him on her show.

Although Groban was accepted into Carnegie Mellon's prestigious musical theater department, he put off school to pursue his singing career after securing a deal with Warner Bros. through Foster's 143 imprint. The ball really started rolling when TV producer David Kelly witnessed Groban's performance at a charity event and wrote a part for the singer on his show *Ally McBeal*.

Groban appeared on the show's 2001 season finale, and his appearance elicited a huge e-mail response from viewers and fans. He was invited back in December, a month after his record hit stores. "The response was just incredible," recalls Reprise National Director/Mainstream AC Katie Seidel. "The record sales blew out over 56,000 pieces in two weeks after the *Ally McBeal* show."

Groban's TV exposure was just beginning, as he made subsequent appearances on *Today*, *Larry King Live*, *Entertainment Tonight*, *ABC World News* and many other programs. He also made a trip to the Winter Olympics in Salt Lake City, where he performed "The Prayer" with Charlotte Church at the closing ceremonies. "After that, we shipped the record to mainstream AC," Seidel says.

"We continue to keep him on TV," she explains. "The ABC 20/20 special just blew the sales out. Our cam-

paign is to have him visually familiar, as well as on the radio. It's been working very well. For every TV appearance, we see a sales spike." Groban's recent appearance, on *Oprah* helped his sales rank jump from No. 25 to No. 8, with the sale of more than 77,000 records.



Josh Groban

Video Made The Radio Star

WAJI didn't need a copy of Groban's CD to add one of his songs into rotation. In fact, they pulled "You're Still You" from a video copy of Groban's initial *Ally* appearance and stuck it in rotation. "I really have to credit morning show anchor Dirk Rowley with pulling the song off videotape and playing it," Richards says.

"The phones went nuts. I started working pretty close with the label on it. Josh just cuts through the clutter with his voice. You have to stop when you hear it. He did another appearance on *Ally* in December, and we added 'To Where You Are.'"

WAJI also had Groban visit the studio on the day of his second *Ally* appearance, and Richards added a link to Groban's website to the station site because of Groban's enormous popularity. But Richards didn't stop there. "I called the record store and told them that they should stock his CD," she says. "They'd never heard of him. They've since called and thanked me for telling them."

WALK's Miller also found out about Groban through *Ally McBeal*. "A woman who works in the front office here at WALK saw him on the show and was raving about him," he recalls. "I popped it into the CD player and thought to myself, 'Hmmm.... This is a little bit of a different song.'" He decided to give it a shot on the

"I believe that the smart programmers will see that this is a hit and give it a shot. It's one of those songs that really sets your station apart when you play it."

Rob Miller

station's nightly love songs program, *WALK Pillowtalk*.

"The second evening I played it, the phones were just unbelievable," he says. "We were flooded with phone calls. Women were calling in and saying things like, 'I'm sitting at work crying because the lyrics are so beautiful,' and, 'Josh has the sexiest voice I've heard in a long time.'"

"People were calling to say that the song made them stop what they were doing to listen to the rest of it. When I first heard it, I knew it was a beautiful song, but as soon as I saw the audience reaction, I knew that it was not your typical love song."

"The amount of e-mails and faxes and stuff this song has generated is just unbelievable. In the beginning the song took off because he was on *Ally McBeal* and a few other shows, but it wasn't until the song started getting radio airplay that it became this huge thing. It's my secret-weapon song."

Crossover Appeal?

The song may be a secret weapon for Miller on Long Island, but will the secret spread to other formats? Seidel notes that they'll be taking Groban to CHR/Pop and Hot AC in early August. "I don't expect it to blow out with 50 adds in the first week," she says, laughing. "It will be a building situation."

"One of the things I point out to radio is that we can go multiformat with Josh because he's 21 and a very endearing and handsome young man. He can do the crossover thing more than an elder Italian soprano can. *Teen People* did an article on him. There is interest from the girls because he's a young, handsome man."

"I've found that, in getting feedback from radio, it's a mother-daughter record. I hear over and over again from mothers saying, 'My daughter borrowed it, and I can't get it back. I have to buy another one,' or vice versa."

Richards notes that the crossover road won't be an easy one, but it could happen for Groban. "Teenagers today are so keyed into so many different types of music," she observes. "I look at my son's folder on the computer, and he's got jazz in there, some Diana Krall and some big band. I think Josh has that appeal because he's so young. He's got a great story."

"It would be awfully hard, though, to go from a Josh Groban song into Pink. For us, it just opened doors. It would be a tough road in other formats, but again, it might do the same thing there that it did at AC. It might get some attention. It's good to rock the boat now and again."

Miller says, "I believe that the smart programmers will see that this is a hit and give it a shot. It's one of those songs that it really sets your station apart when you play it. We know that there's passion out there, yet a lot of people are having a problem playing it because they're analyzing it too much. They'll say it sounds too 'theatrical.'"

"There are songs that are different that stand out. One that comes to mind is Enya's 'Only Time.' That's not a typical song you'd expect to hear on a CHR, yet, after what happened with Sept. 11, it wound up on a lot of those stations."

"As we come toward Sept. 11, 2002, I wouldn't be surprised if a lot of people in other formats, like CHR, rediscover this [Josh Groban] song. It would have a chance to cross over at that point."

"There are a lot of people who haven't played the record on their station because they've basically pigeonholed it as one of those things that sounds like opera. They really haven't played it and let the audience speak about the song. I've heard the audience speak, and every time it plays, the phones go crazy."

As for upcoming events, Seidel notes that there are plans for a Groban PBS special and hopes for a fall tour. "It's been an amazing project, and the most rewarding thing for me is hearing the way it touches the public," she says. "I just can't begin to list the number of stories that have come back to me about Josh, and I'm very honored to be associated with something like this."

"It's wonderful in AC radio to find an artist who makes people lean over and turn up the radio. That's what his voice does."

Barb Richards

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

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	DAVE MATTHEWS BAND	Busted Stuff	RCA	610,778	—
1	2	NELLY	Nellyville	Fo' Reel/Universal	306,854	-6%
3	3	EMINEM	Eminem Show	Shady/Aftermath/Interscope	216,466	-4%
2	4	RED HOT CHILI PEPPERS	By The Way	Warner Bros.	145,931	-47%
4	5	AVRIL LAVIGNE	Let Go	Arista	114,793	-29%
5	6	COUNTING CROWS	Hard Candy	Geffen/Interscope	77,133	-48%
8	7	JOSH GROBAN	Josh Groban	143/Reprise	73,708	-10%
9	8	ASHANTI	Ashanti	Murder Inc./IDJMG	72,447	0%
7	9	VARIOUS	Irv Gotti Presents...	Murder Inc./IDJMG	68,226	-34%
6	10	STYLES	A Gangster And A Gentleman	Ruff Ryders/Interscope	65,521	-48%
11	11	PINK	M!\$sundaztood	Arista	64,703	+7%
10	12	AEROSMITH	O, Yeah! Ultimate Aerosmith	Columbia	60,354	-15%
—	13	VINES	Highly Evolved	Capitol	54,826	—
14	14	NORAH JONES	Come Away With Me	Blue Note/Virgin	51,007	+10%
18	15	JOHN MAYER	Room For Squares	Aware/Columbia	49,308	+16%
12	16	VARIOUS	Totally Hits 2002	WSM	44,987	-15%
13	17	KORN	Untouchables	Epic	44,571	-6%
19	18	SHERYL CROW	C'mon, C'mon	A&M/Interscope	42,272	-1%
—	19	DARRYL WORLEY	I Miss My Friend	DreamWorks	42,240	—
17	20	P.DIDDY	We Invented The Remix	Bad Boy/Arista	41,692	-7%
15	21	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	40,898	-11%
30	22	CELINE DION	A New Day Has Come	Epic	39,838	+21%
25	23	BIG TYMERS	Hood Rich	Cash Money/Universal	38,313	+5%
22	24	SOUNDTRACK	O Brother, Where Art Thou?	Lost Highway/IDJMG	38,292	-5%
21	25	SOUNDTRACK	Lilo & Stitch	Disney	37,843	-9%
16	26	E-40	Grit & Grind	Jive	35,834	-21%
31	27	VANESSA CARLTON	Be Not Nobody	A&M/Interscope	35,356	+10%
26	28	DIRTY VEGAS	Dirty Vegas	Capitol	35,075	-1%
32	29	JACK JOHNSON	Brushfire Fairytales	Enjoy/Universal	34,984	+11%
29	30	JIMMY EAT WORLD	Jimmy Eat World	DreamWorks	34,013	+3%
23	31	PAPA ROACH	Lovehatetragedy	DreamWorks	33,906	-13%
20	32	N. O. R. E.	Grimey...God's Favorite	Def Jam/IDJMG	33,337	-21%
—	33	ROBERT PLANT	Dreamland	Universal	33,045	—
27	34	OUR LADY PEACE	Gravity	Columbia	32,546	-7%
41	35	KHIA	Thug Misses	Dirty Down/Artemis	30,926	+20%
28	36	NEW FOUND GLORY	Sticks & Stones	Drive-Thru/MCA	30,880	-9%
36	37	MARC ANTHONY	Mended	Columbia	30,091	+1%
40	38	SHAKIRA	Laundry Service	Epic	29,386	+5%
45	39	CREED	Weathered	Wind-up	28,804	+19%
37	40	VARIOUS	Now Vol. 9	UTV	28,143	-3%
49	41	CAM'RON	Come Home With Me	Roc-A-Fella/IDJMG	27,852	+29%
44	42	CHICAGO	Complete Greatest Hits: Only...	Rhino	27,585	+12%
35	43	LIKE MIKE	Soundtrack	So So Def/Columbia	27,517	-8%
42	44	NO DOUBT	Rock Steady	Interscope	27,464	+9%
38	45	ENRIQUE IGLESIAS	Escape	Interscope	27,212	-6%
39	46	SOUNDTRACK	Spider-Man	Roadrunner/Columbia/IDJMG	27,150	-5%
—	47	SOUNDTRACK	Austin Powers In Goldmember	Maverick/Reprise	26,097	—
—	48	MARY MARY	Incredible	Columbia	25,451	—
43	49	ALAN JACKSON	Drive	Arista	24,003	-5%
—	50	FLAMING LIPS	Yoshimi Battles The Pink Robots	Warner Bros.	23,776	—

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ON ALBUMS

DMB: Busted Out All Over

Maybe this whole piracy threat isn't such a big deal after all. RCA's much-bootlegged Dave Matthews Band album *Busted Stuff* storms the charts with a No. 1 bow this week and moves more than 610,000 units in the process, powered by multiformat play on "Where Are You Going?"



Dave Matthews Band

With Matthews leading the way, the top

five albums — Fo' Reel/Universal's Nelly (No. 2), Aftermath/Interscope's Eminem (No. 3), WB's Red Hot Chili Peppers (No. 4) and Arista's skateboard pop princess Avril Lavigne (No. 5) — all sell more than 100,000.

All told, UMG boasts six of the top 10 albums, including Geffen's Counting Crows (No. 6), Murder Inc./IDJMG's Ashanti (No. 8) and Irv Gotti Presents... (No. 9) and Ruff Ryders/Interscope's Styles (No. 10).

Meanwhile, Capitol's newest rock hitmaker, The Vines, make use of the label's compre-



The Vines

hensive marketing and promotion campaign, big Alternative airplay and video exposure via MTV "Buzzworthy" status and MTV2's *Blowtorch* — along with a No. 3 bow on the U.K. charts — to score the week's second-highest debut, at No. 13 with just south of 55,000 in sales.

Blue Note/Virgin's Norah Jones (No. 14) and Aware/Columbia's John Mayer (No. 15), neck-and-neck for weeks, both show double-digit sales increases, with Jones breaking 50,000 for the first time and Mayer just missing that milestone mark. Expect both projects to remain strong behind growing radio support.

Also on the move is No. 35 Khia, whose Artemis album experienced a 20% sales increase, paced by highly reactive single "My Neck, My Back..."

Other chart newcomers include DreamWorks/Nashville's Darryl Worley (No. 19), Universal's Robert Plant (No. 33), Maverick/Reprise's *Austin Powers in Goldmember* soundtrack (No. 47), Columbia's Mary Mary (No. 48) and WB's Flaming Lips (No. 50).

Among next week's big debuts will be Epic's *Now Vol. 10*, Cash Money/Universal hip-hop wunderkind Lil Wayne, Geffen's hard-rockin' baby band TRUSTCompany, J Records newcomer Mario and Arista's Boyz II Men.



Khia

July 26, 2002

R&R Triple A Summit

The R&R Triple A Summit is less than a month away, and there's a lot of buzz going around. Dozens of your favorite artists will converge upon Boulder, CO, turning the city into a virtual who's who in Triple A from August 14-17. Here's a rundown of the artists who will both be performing at the summit and Going for Adds at the format.

Andy Stochansky goes for adds with "Wonderful (It's Superman)," from his forthcoming Aug. 20 release, *Five Star Motel*. Stochansky can also be found on the *Felicity: Senior Year* soundtrack with his song "Here nor There." R&R received a special treat this past June when he visited the L.A. office with guitar in tow and, after a stunning performance, added his name to the Club R&R Wall of Fame. Stochansky will be performing at the summit on Saturday, 8/17, at the Awards Luncheon.



Andy Stochansky

The **Blind Boys Of Alabama** will also be appearing in Boulder, on Thursday night at the Fox Theater. The Grammy-winning group first formed in 1939, and now three of the original members (all of whom are in their 70s) and Robert Randolph and his Family Band combine to form the Blind Boys' current roster. "People Get Ready" is the first single from the album and features Ben Harper.

Clarence Greenwood, a.k.a. **Citizen Cope**, has just been added to the growing list of stars attending the summit. He will be performing at Friday's Awards Luncheon, and his single "Contact" goes for adds next week. Also, come out on the final night of the summit and watch **Aimee Mann** light up the Fox Theater. It's a good bet that the singer-songwriter of 'Til Tuesday fame will perform her newest single, "Humpty Dumpty," which also arrives at Triple A next week.



Brandy

Although Triple A has many exciting things to offer, we can't forget the other formats. Equally exciting at Pop and Hot AC is teen sensation **Justincase**, with

their debut single, "Don't Cry for Us." Like Stochansky, the family band (Justin, Nick and Hannah Tosco) recently brightened our day with a solid acoustic performance at Club R&R.

Soprano saxophonist **Kenny G.** stages a comeback with "One More Time," the first single from his upcoming Arista release. Joining Kenny G. on the song is none other than Chanté Moore on vocals. "One More Time" will be debuting at Urban AC, AC and Smooth Jazz.

On the Urban side of things, **Brandy** offers "He Is," the third single from her latest, *Full Moon*. The brand-new mother gave birth to daughter Sy'rai last month, and her career, marriage and pregnancy were documented in the MTV miniseries *Brandy: Special Delivery*.

Alternative programmers have their pick of the litter next week, as format heavyweights battle it out. **Puddle Of Mudd** have an epiphany in their latest single, "She Hates Me." **Lenny Kravitz** ponders love in "If I Could Fall In Love Again," and **Eminem** deals with his skeletons in "Cleanin' Out My Closet." Puddle Of Mudd hit Alternative, Rock and Active Rock; Kravitz hits Alternative, Rock and Hot AC; and Eminem hits Alternative and Pop.



Kellie Coffey

Country keeps things alive and kicking, as **Aaron Tippin** delivers "If Her Lovin' Don't Kill Me." You can find Tippin's latest on his Sept. 9 release, *Stars & Stripes*. **Tanya Tucker** returns to the format with "A Memory Like I'm Gonna Be." This is the first single from her upcoming 31st album. **Kellie Coffey** follows up her hit "When You Lie Next to Me" with "At the End of the Day." Coffey also sings the theme song to Disney's marketing campaign "Sharing a Dream Come True."

Don't forget to make your Triple A dreams come true at the end of the day. Register for the R&R Triple A Summit by filling out the form in this week's issue of R&R or online at www.radioandrecords.com!

— Mike Trias

R&R Going For Adds

Week Of 7/29/02

CHR/POP

- AMY STUDD Just A Little Girl (19/Universal)
- EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)
- IRV GOTTI PRESENTS...THE INC Down 4 U (Murder Inc./IDJMG)
- JENE Get Into Something (Motown/Universal)
- JENNIFER LOVE HEWITT BareNaked (Jive)
- JUSTINCASE Don't Cry For Us (Maverick/WB)
- LIBERTY X Just A Little (V2)
- SPLENDER Save It For Later (J)
- THE CORRS F/BONO When The Stars Go Blue (143/Lava/Atlantic)

CHR/RHYTHMIC

- BIG TYMERS Oh Yeah (Cash Money/Universal)
- HUSTLECHILD I'm Cool (Elektra/EEG)
- MUSIQ Dontchange (Def Soul/IDJMG)

URBAN

- BRANDY He Is (Atlantic)
- HEATHER HEADLEY He Is (RCA)
- ISYSS Single For The Rest Of My Life (Arista)
- MUSIQ Dontchange (Def Soul/IDJMG)
- THA' RAYNE No Love (Divine Mill/Arista)
- WILL DOWNING Don't Talk To Me Like That (GRP/VMG)

URBAN AC

- KENNY G. f/CHANTÉ MOORE One More Time (Arista)
- WILL DOWNING Don't Talk To Me Like That (GRP/VMG)

COUNTRY

- AARON LINES You Can't Hide Beautiful (RCA)
- AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)
- BLACKHAWK I Will (Columbia)
- DUSTY DRAKE And Then (Warner Bros.)
- JENNIFER HANSON Beautiful Goodbye (Capitol)
- KELLIE COFFEY At The End Of The Day (BNA)
- TANYA TUCKER A Memory Like I'm Gonna Be (TTR/Capitol)

AC

- KENNY G. f/CHANTÉ MOORE One More Time (Arista)

HOT AC

- JUSTINCASE Don't Cry For Us (Maverick/WB)
- LENNY KRAVITZ If I Could Fall In Love Again (Virgin)
- SILVERCRUSH Who Is Me (Redline)

SMOOTH JAZZ

- CITY OF SOUNDS Notes From The Underground (Rhythm & Groove)
- DAVID LANZ Walk On Water (Decca)
- KENNY G. f/CHANTÉ MOORE One More Time (Arista)

ROCK

- GAVIN ROSSDALE Adrenaline (Universal)
- GREENWHEEL Breathe (Island/IDJMG)
- LENNY KRAVITZ If I Could Fall In Love Again (Virgin)
- OK GO Get Over It (Capitol)
- PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)
- SILVERCRUSH Who Is Me (Redline)
- SPARTA Cut Your Ribbon (DreamWorks)

ACTIVE ROCK

- GAVIN ROSSDALE Adrenaline (Universal)
- GREENWHEEL Breathe (Island/IDJMG)
- OK GO Get Over It (Capitol)
- PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)
- SPARTA Cut Your Ribbon (DreamWorks)

ALTERNATIVE

- AMY STUDD Just A Little Girl (19/Universal)
- EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)
- GAVIN ROSSDALE Adrenaline (Universal)
- GREENWHEEL Breathe (Island/IDJMG)
- LENNY KRAVITZ If I Could Fall In Love Again (Virgin)
- OK GO Get Over It (Capitol)
- PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)
- STEPA Aquarium (Locomotive)
- SUGARCULT Pretty Girl (The Way) (Ultimatum/Artemis)

TRIPLE A

- AIMEE MANN Humpty Dumpty (SuperEgo/Red Ink)
- ANDY STOCHANSKY Wonderful (It's Superman) (Private Music/RCA/VG)
- BLIND BOYS OF ALABAMA People Get Ready (Real World)
- CITIZEN COPE Contact (DreamWorks)
- JOSH ROUSE Miracle (Slow River/Rykodisc)
- KELLY WILLIS If I Left You (Rykodisc)
- LENNY KRAVITZ If I Could Fall In Love Again (Virgin)
- RICK HOLMSTROM Shake It, Part 2 (Tone-Cool)
- SILVERCRUSH Who Is Me (Redline)
- WAIFS Lies (Jarrah)

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 gmaffe@radioandrecords.com.

**CERTIFIED
GOLD**

**Debut ³³ R&R Hot AC
Debut 30* Top 40 Adult Monitor
Debut 32* Modern Adult Monitor**

the goo goo dolls
BIG MACHINE
from **GUTTERFLOWER**

New this week:

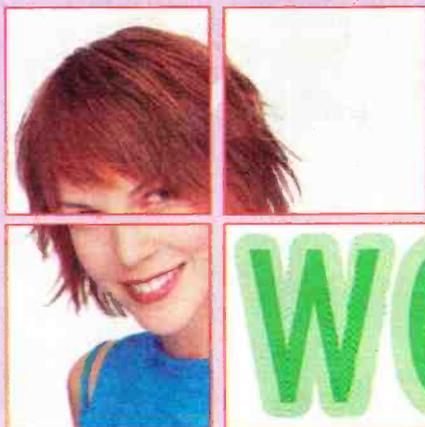
**KFMD KHFI KDMX WVMX WRQX
KAMX WGTZ WBAM KLLC KYKY
WKSE KRBE WOMX WPRO WHYI KHFI**

Already on:

**WPLJ KYSR WTMX WWZZ WXKS WBMX WQVD WSTR
WWWX WHYI KPLZ KBKS KFMB KMXB WVRV WVMX
WSSR KDND WKRQ WZPT KZZO WQAL KQKQ KKMG
WABB KMXB KVUU WKZN WNKS**

Headlining Tour Across The Country NOW!!!

**7/26 "Tonight Show" Jay Leno
8/2 "The LATE LATE SHOW" Craig Kilborn**



GIVING

WOMEN

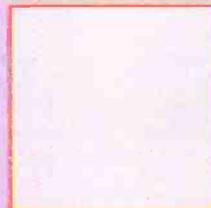
WHAT



THEY



WANT!



Inspired by the Mel Gibson movie *What Women Want*, last year's AC special explored exactly what it is that women desire from their favorite AC and Hot AC radio stations. The consensus among the experts, not surprisingly, was that women want fewer commercials, more information and less annoying DJ talk. They want to know the artists' names and the songs' titles, and they don't want to hear offensive material.

Of course, asking women what they want may have been the easy part. The is the scientific part of programming that can be tested by any solid research study, focus group or perceptual. But the challenge — especially since most of our formats' pro-grammers are male — is how do we *give* women what they want? And how do we do it within the confines of business necessity (such as having to run commercials to pay the bills)? That is the creative and artistic part of our job — why most of us got into radio in the first place. And it's what we're talking about in this year's special, *Giving Women What They Want*.

Knowing what women want is one thing; understanding how to give it to them is what separates good, functional AC and Hot AC stations from compelling stations that engender female listeners' loyalty and passion and translate those things into bigger ratings. It is part of what makes a station legendary.

Before you dig into the fun, I'd like to take this opportunity to thank the radio and record communities and my new **R&R** family for making me feel very welcome as AC/Hot AC Editor. My first six months at **R&R** have been awesome, thanks to you. OK, now, everyone hold on to your seats as our panel of experts tell you how to satisfy your women!

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KID KELLY

Words Of Wisdom

Survival information and more in the morning

By Mike McVay and Sue Wilson

In this article, two experts speak to the subject of how to give women what they want, with a focus on mornings. First, we hear from renowned consultant Mike McVay, followed by a piece from one of his AC specialists, Sue Wilson, PD of Christian AC WFHM (The Fish)/Cleveland.

Women need time. Want to give them something special? Give them time. Create promotional packages that give away housekeeping services, day care, the use of a personal shopper, someone to buy the family groceries or cook the meals every night for a week, laundry delivery service or a massage.

Survival information in the morning is extremely important. Women turn on their TVs in the morning to get the time and weather conditions for the present moment. Radio stations announce what will be happening later in the day, tonight and tomorrow. Tell women what they need to know now so they can tell their children how to dress. Help them prepare for the day.

Skip the needless chatter. Research indicates that women don't want to hear too much talk. Work with your personalities and train them to be efficient. Get to the point. There's nothing wrong with entertainment, but most air talents are not comics. Provide a service and be enjoyable instead of trying to be funny.

Give them instant gratification. Play their favorite songs, and play them frequently. Grocery stores have recently implemented a policy where every checkout line is open from 5-7pm. This is so women can grab something on the way home from work, get through the checkout line and head home as quickly as possible. They've got laundry to do and homework with the children. They've got to operate Mom's taxi service and cook a meal.

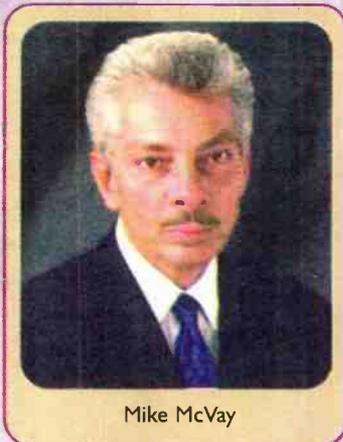
Here's what Sue Wilson, PD of WFHM (The Fish)/Cleveland, a Christian AC, has to say on the subject of morning radio.

Observations Of A Radio Mom

OK, so I'm not completely objective, but I probably have a better listener perspective than I did before. You see, for 11 years I was a working mom — a working program director mom. I thought that, because I was a woman programming an AC station targeted to women, I could offer a good representation of the audience I was trying to reach. After all, I was living the life, wasn't I?

Well, then I really started living the life. I stepped away from the rat race to start my own business from home so I could spend more time with my kids. And I began to use the radio differently. Or should I say less. Especially in the morning.

My dependency on morning radio began



Mike McVay

to fade a couple of weeks into the school year, when I found I simply wasn't getting what I needed to start the day. I found, as I listened for practical information, that I just wasn't hearing it. I found this especially interesting because the stations that I was choosing to tune to were supposedly being targeted to me, the 25-54-year-old woman.

Watch The Weather

Let's start with the weather. Most moms getting their kids ready for school need to know how to dress them to stand at the bus stop. Stations are good at giving the today-tonight-tomorrow forecast, but they don't say what the conditions are currently, in the morning, right as you're deciding what to wear. It doesn't matter that I watched the news the night before and got the five-day forecast. I forget everything the next morning. My mind just doesn't retain that much information.

So, after several days of walking to the bus stop and then running back home for an umbrella or a jacket, I turned to local morning TV. It may have an unfair advantage in that it utilizes audio and video, but I find that I am constantly being made aware of the current situation outside, as well as what it will be as the day progresses.

Morning radio hosts could learn something from one local TV station that is especially effective at relating to this need

by giving a "bus stop" forecast. They say things like, "Take an umbrella as you head to the bus stop," or, "Wear a hat and gloves, because the wind chill at the bus stop now is 5 below" — useable, helpful information targeted to me and several million other moms getting ready for the day.

Spots, Bits And News

And then there are the spots. Dare I say that there are too many in morning drive? I'm well aware that programmers are fighting a losing battle in this area and that it's simply not a popular battle to fight anymore. I've heard the "If every station is at 16 or 18 units, the listener has no choice, so it doesn't matter" argument. Or this one: "Mornings are different; they're so full anyway, a couple more units won't matter." But now that I'm on the outside listening in, I'm here to tell you: It does matter.

The reason it matters is because there are so many other options. Listeners are starting to figure out that, once a break begins, it'll easily be 10 minutes before any morning show content returns. And they aren't sticking around. In the car, it's too easy to punch a button. If I've already gotten the news-weather-sports information I need and am ready for some entertainment, I often find myself stuck in a 10-minute stopset. I'm lucky if I can catch one song or bit before I reach my destination.

And those bits. If traffic is tough and I do happen to catch some content, much of it isn't worth the wait. Am I the only one who has had it with the amount of sexual innuendo on the airwaves in the morning? I'm not talking about Howard Stern. I know where he is, and I know I have a choice not to listen. I'm talking about those stations that I don't expect it from.

I can't make it through an innocent Hollywood gossip segment that isn't filled with snide comments from the male-female team about who's sleeping with who and who got a new "boob" job. (I often hear air talent use that word. They think it's not offensive. It is.)

And, finally, there's the news. The reality-based programming that has been all over our TV screens is creeping into morning

radio. I can cite a recent example of a local newscast on a music-oriented radio station that described the details of the rape and abuse of a 6-year-old child so graphically that it was disturbing. I don't need to hear that, and neither do the 6-year-old passengers listening on their way to school.

There's just too much of some things and not enough of others. Too much sexual innuendo. Too many commercials inside an hour. Too many graphic news stories. Not enough useful information. I want a break. And, after collecting my own "in-neighborhood" data, I know I'm not alone. KLTY/



Sue Wilson

Dallas, a Christian AC, has been one of the top stations in Dallas for several years. Do you think maybe it's because it is offering an alternative to all the trash that's out there?

A Few Suggestions

I am not suggesting that we need to turn our ACs into Christian stations, but if females are at least half of your target audience, consider these ideas for your morning show.

• Do a "full-service set," consisting of the station name and ID, a double timecheck and a weather word, every time you crack the mike. If a bit is long, do another in the middle or end too. It takes no time at all to give the listeners everything they need. For

Continued on Page 50



Cheri Lynn Martin, Director/Promotions, RCA Label Group

At RLG we believe that women want to hear good music that speaks to them. We provide music with the kind of music that women want to hear by adhering to our philosophy that every single we cross to Pop formats must have the Four Elements. The RLG Four Elements are: A great mix that fits the format, callout, requests and scans.

These four elements must be in place before we cross a song to any Pop format. From the perspective of crossing a single from Country to Pop, we have the advantage of already knowing that we have proven female callout success, requests and spins that turn into scans at one format. We then achieve the right mix by soliciting feedback from key programmers and research companies. This kind of feedback from radio programmers is invaluable to us for getting the perfect mix into their hands.

Music and radio, like the women who listen to it, are constantly changing and evolving, but a great song is a great song. We do our best to provide radio with powerful music. Watch your in-box for our next AC release, Kellie Coffey's "When You Lie Next to Me." This song has the Four Elements!

THE MUSIC WOMEN WANT

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WBMX/Boston	35x	KHMX/Houston	15x	WDVD/Detroit	30x
KPLZ/Seattle	27x	KMXP/Phoenix	25x	KFMB/San Diego	50x
KYKY/St. Louis	14x	WVRV/St. Louis	33x	WSSR/Tampa	27x
KIMN/Denver	37x	KALC/Denver	35x	KRSK/Portland	20x
WVMX/Cincinnati	25x	WKRQ/Cincinnati	30x	KZZO/Sacramento	25x
KRBZ/Kansas City	35x	KEZR/San Jose	32x	KQMB/Salt Lake City	29x
WLNK/Charlotte	20x	WPTE/Norfolk	48x	WOMX/Orlando	20x
WZPL/Indianapolis	26x	KMXB/Las Vegas	17x	KAMX/Austin	35x

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Tune In, Tune Out

A primer for men about women listeners

By John Parikhal

John Parikhal is a man who needs no introduction. I went to him with a single question: How can AC radio make a connection with women and give them what they want? Here is his answer.

One of the first things we must acknowledge is that, if you are asking what women want, you are probably a man, because women already know what women want. I'm guessing that the women who read this will look at it mainly to see what men think women want.

The first step in understanding what women want is to understand where your format fits their needs. In a perfect world, what you'd start with is a market map of the different kinds of formats that the women in your market want. There are usually, on a broad scale, anywhere from nine to 12 broad format categories that women want radio to serve. Each category has its own characteristics, and each attracts its own kind of audience.

A Map Of The Market

Your first call would be to figure out what a map of your format would look like in your market. Where would the demand be? I emphasize demand here, not supply. It's not about images; it's about what people want, regardless of whether they are getting it or not. After you determine what people want, you have to try to give it to them.

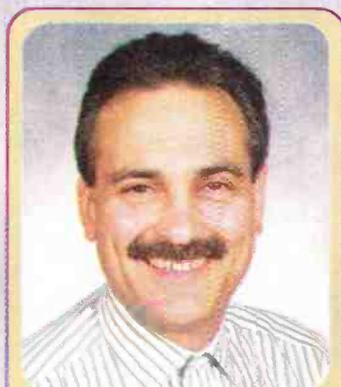
Some of the stuff is really basic. For example, getting the music right is quite basic, and it requires market research and testing songs and particular skills in the sequencing of songs. A guy who makes magic in this area is Bill Conway, PD of KOIT/San Francisco. KOIT is one of the most emotionally involving and powerful AC stations in the country because Conway really focuses on that part of the music, how it emotionally moves people.

The first step in giving women what they want is making sure that you give them what the format is supposed to deliver. Conway takes AC, which many people treat as a formulaic format, and looks for the emotion in the music. He makes that emotion reach the listeners. He lives inside a woman's skin when he decides what the musical sound of his station should be, which is why KOIT has been so dominant.

Listen And Learn

So, you want to determine what your format categories should be, what your music should be. If you're skipping that step, go no further. Once you move beyond that, however, the next thing to do is to be more interested in what a woman wants.

One way to do that is just to listen more often. Research shows that men interrupt nine out of 10 conversations that women start. If you are doing that, you are not going to hear what they say.



John Parikhal

RESEARCH SHOWS THAT MEN INTERRUPT NINE OUT OF 10 CONVERSATIONS THAT WOMEN START. IF YOU ARE DOING THAT, YOU ARE NOT GOING TO HEAR WHAT THEY SAY.

Listen to them. Watch *Sex and the City*. Read some of the magazines that really speak to women: *Redbook*, *Oprah*, *Cosmopolitan*, *People*. I'd look at those magazines as being really important, depending on what your demo is. Another thing that men can do on a practical level is listen more to the women inside their own stations.

I would also recommend going to the Arbitron website and taking a look at the study: "What Women Want," which highlights tune-in and tune-out factors and which groups women fall into. This was a very large nationwide study that we did on real diarykeepers. There are nine of these groups, which describe the way they listen to radio, and you should certainly know which of them are attracted to your station and which are driving the tune-out from your station.

There is one group that tunes out simply because they have no more time to listen. That is about one-third of all women. They couldn't listen any longer even if they wanted to. They're particularly negative about contesting and anything that wastes their time because they just want to hear the essence of their format. Those are the women you'll never get more TSL out of, you simply can't.

Keep It Clean

One thing that is a big deal is that, across most metrics, women do not want rude and cheesy radio stations. They are concerned that their children or someone else's kid is going to hear them. They are real watchdogs when it comes to that, even 18-to-24-year-olds. Many of them don't have kids, but they do have younger cousins, brothers, nephews and nieces, and they don't want them hearing rude and cheesy radio either. You can be funny, you can be slightly rude, but you can't be vulgar.

Don't try to make your format be something that it's not going to be. It's a big mistake to say, "We need to spend a lot of time relating to our listeners." There are some listeners who really don't want to be related to that much; they just want you to play their favorite music and not do too much else. There are others, however, who use radio to change their mood, and those who are much more emotionally involved with it.

It is important to know which kinds of women drive your particular format. For example, women who listen to Alternative are very different from women who listen to Rock radio. The women who listen to Rock radio are much more into the station being funny and slightly outrageous. They like great contests. The women who listen to Alternative mostly just want you to shut up and play the music and make them feel like they are part of something.

Not knowing these kinds of things can get PDs into trouble. So, on a strategic and tactical level, you need to know where the format category is for your radio station, and you need to make sure you've got the music exactly right. You also need to

understand tune-in and tune-out, because that brings you to marketing or advertising.

What Women Don't Want

There are two things that women never want: They never want to be told what to

WOMEN DO NOT WANT RUDE AND CHEESY RADIO STATIONS. THEY ARE CONCERNED THAT THEIR CHILDREN OR SOMEONE ELSE'S KID IS GOING TO HEAR THEM.

do, and they don't like bragging. "We're No. 1!" "We're the greatest!" They're sick of it. They hear it from men all day long, and a radio station that says that is not going to communicate with them.

What women want is for you to solve their problem, whatever it is. It's not usually "I can't pay my credit card," because that's a short-term problem. There are emotional things they want solved, and you can do it very simply. That's the name of the game for AC.

Listen to your listeners. You've got to do market research, because that's one way of listening to them. Then you've got to get your technical ducks lined up. Make sure you really know what to do musically. If you don't know that, you need to get some help right away. Then you need to figure out how to solve a problem and give women the radio station they want.

Remember, when women listen to the radio, it's not the first thing in their life. They're doing five other things at once; they're multitasking. They want radio to be what they want it to be when they want it. If you can do that, you will be really successful.

John Parikhal is CEO of Joint Communications.

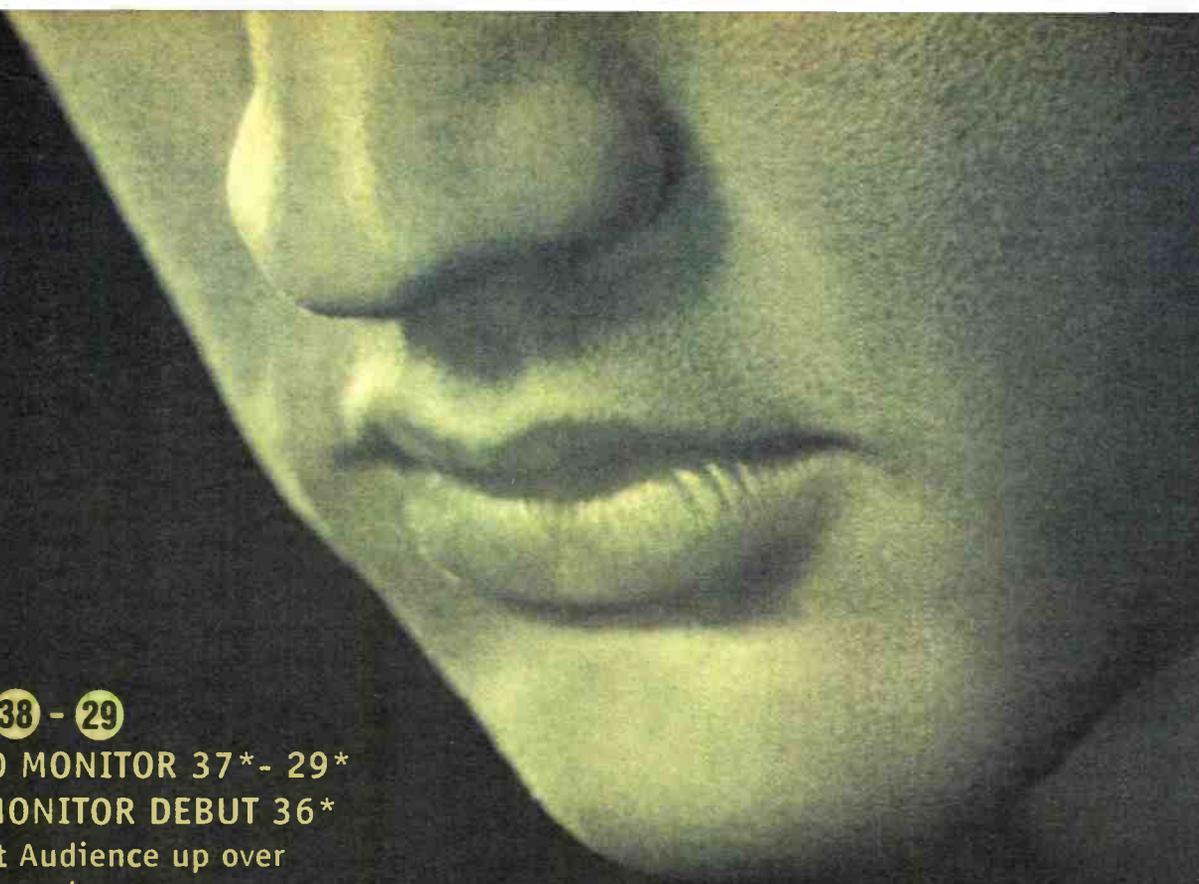


Debbie Cerchione, VP/Adult Pop, Warner Bros.

Every woman can relate to Kasey Chambers' "Not Pretty Enough." Kasey comes from the other side of the world — Australia — but couldn't be more in tune with what the adult female audience is thinking. Alisha Hashimoto at KPLZ/Seattle says, "We tested 'Not Pretty Enough' on our morning show, and the response was overwhelmingly positive." Jon Peake of KLLC/San Francisco says, "She is an incredible, gifted songwriter." And Jim Ryan of WLTV/New York says, "I played the song in my office, and before it was half over, every woman within earshot was asking who it was. Any song that gets that kind of reaction is going right on the radio."

Kasey has been featured in many magazines and newspapers: *Rolling Stone*, *People*, *Entertainment Weekly*, *Elle*, *Seventeen*, *Ladies' Home Journal*, *USA Today*, *Vanity Fair* and more. The TV programs *The Sopranos*, *6 Feet Under*, *Dawson's Creek* and *Days of Our Lives* have used her songs. Katy has charmed the audiences of America, touring the States four times in the last year and selling out shows every step of the way. *Barricades & Brick Walls* is three-times Platinum in Australia and has scanned nearly 90,000 copies in the U.S., and we are just getting started.

THE MUSIC WOMEN WANT



- R&R HOT AC **38 - 29**
- ADULT TOP 40 MONITOR 37*- 29*
- MODERN AC MONITOR DEBUT 36*
- Combined Adult Audience up over 1.2 million this week
- Overall Audience Numbers DOUBLED to over 15 million this week!
- Added this week at: WXRT/Chicago (AAA), KZZO/Sacramento, WPTE/Norfolk, KMYI/San Diego, WDAQ/Danbury
- Added at  this week as a Buzzworthy Clip!!!
- Already a Top 10 Record at KMXB/Vegas and KLAC/Denver after only 2 weeks!
#1 Phones at KLLC/San Francisco!
Huge reaction record EVERYWHERE!

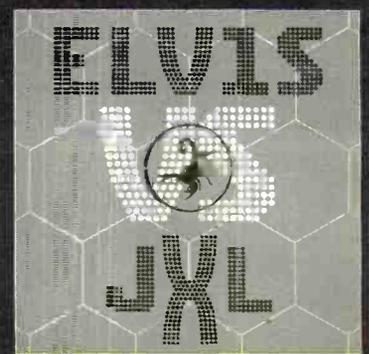
Already added at over 30 stations including:

- | | | | | |
|------|------|------|------|------|
| WBMX | WENS | WKRQ | WVMX | WMXB |
| KURB | WMJJ | WMT | KNEV | WMMX |
| KALZ | KOSO | WALC | WMC | KSII |
| KLLC | KALC | KMXB | KEZR | KMHX |
| KMXS | KRSK | KPLZ | KZPT | WTSS |
| WSNE | KYKY | KMYI | KZZO | WPTE |

ELVIS

30 #1 HITS

- Elvis vs JXL "A Little Less Conversation" kicks off a major WORLDWIDE campaign to commemorate the 25th anniversary of Elvis' death on August 16th.
- ELVIS 30 #1 HITS in stores September 24th! For the first time...30 #1 hits from Elvis on ONE CD!
- 6 Elvis songs featured in Disney's new summer blockbuster animated movie "Lilo & Stitch."
- Massive Elvis awareness campaign begins NOW including extensive TV, print, radio, billboards, snipes and more!
- Elvis major network television special confirmed for fall 2002...will include appearances by several major contemporary artists performing and talking about the influence of Elvis on their music.
- Huge online promotion through the end of the year on Elvis.com, AOL, Lycos, Click2Music and more!
- See it all at www.elvisnumberones.com!



Direct Mail For Women

A how-to guide

By Rick Torcasso

Arbitron recently published studies showing that women consider the mail to be one of the best ways to get their attention. Therefore, stations that have women as their primary target should understand the essential characteristics of an effective direct-mail campaign. Here are the broad strokes.

Induce Interest

As with any marketing, the most important objective of a direct-mail campaign is to grow recognition for your radio station. To do that, you must first induce interest with the mailer. In fact, everything you do in direct marketing hinges on inducing interest. When a mailer induces interest, it stands out in the mailbox.

For music stations, interest is generated by pictures of hot artists who are compatible with the target. This demonstrates the brand of music that you play and makes an impact.

Of course, the illustrative techniques, colors, feel and substance of the mailer also play an important role in inducing interest. Knowing what techniques work and how to make a mailer effective takes a lot of experience. As with anything, empirical knowledge plays an important role in ensuring that the techniques you use have greater impact.

Contests such as "listen for your name to win" or "Song of the Day" serve to make your brand substantive. However, be mindful that your real objective is to grow recognition of your station's attractions and, ultimately, draw people to your station who will continue to listen.

The best way to do this is to provide clear reasons why people should listen to your station over any other choice. Your job is to grow recognition for the attractions that make you stand out. Besides the music, these attractions may include the morning show or special at-work attributes. We have had a lot of success using listener comments on mailers, rather like testimonials.

The Value Of Time

Yes, contests can help increase recognition of the brand and provide an additional reason for listening, but don't underestimate direct mail's most important strength, which is that people can spend as much time with the mailer as they want. Provide them with a strong understanding of the station's main attractions, and associate those attractions with your brand name.

Direct mail's biggest strength is that, when done properly, it's like being able to take a commercial off TV and open it up to spend as much time with it as you like. There is no other "noise" in the way once someone is giving your mailer attention. It is not competing with 30 other units on the

TV, and it is not a timeline-oriented piece of marketing. In other words, it does not last for only 30 seconds.

Take advantage of that strength by making the mailer interesting and compatible with the target and giving it enough substantial information about your radio station that, during the moment of truth,



Rick Torcasso

DIRECT MAIL'S BIGGEST STRENGTH IS THAT, WHEN DONE PROPERLY, IT'S LIKE BEING ABLE TO TAKE A COMMERCIAL OFF TV AND OPEN IT UP TO SPEND AS MUCH TIME WITH IT AS YOU LIKE.

when the target has the mailer in her hand, she spends time with the story.

Ask yourself whether your mailer is compatible with the target. Besides the artists pictured on it, is the station's character clear? Are the right colors, fonts and language used?

Is it easy to understand? Simple is not always so simple. Do the headlines really make sense? Are the instructions about how to win cumbersome or easy to understand at a glance? Does the layout flow properly?

Is it communicable? If someone asked the person looking at the mailer what it was

about, could that person easily describe your message?

Is there a clearly stated relative advantage to listening? Does the mailer give the listener a reason this station should become a part of her weekly consumption? In other words, does it accurately demonstrate the generic reason people listen to the station?

Trash In Is Trash Out

Direct mail is a popular medium because it permits high target-market selectivity. Although the cost per thousand people reached is higher than with mass media, the people reached are much better prospects.

However, targeting is not about making the list smaller as much as it is about making the list more impactful. Being in the right geographic area, the right demographic segment, and, if using Prizm, the right audience clusters is critical to a successful campaign.

We have run into campaigns that are too narrow and, therefore, not substantive enough for the effects to be measurable by Arbitron. It is important that you be as broad as you can afford to be.

People make serious mistakes when using some targeting tools. For example, we recently brought on a new client who was unhappy with his previous direct-marketing provider. As we looked at the previous targeting, it became clear why their campaigns were less than effective.

The advice the previous provider had about Prizm was to prioritize by index for each of the station's clusters. There is a flaw in that method, because the station scored very high indexes in clusters that equaled a very small percentage of the total market. What was happening was that the marketing influenced a very small percentage of the market that was, therefore, not easily measurable by Arbitron.

Direct mail is exceptional at delivering a strong message to a targeted group in a way that allows your prospects to spend time with what you are saying. Because of that, the attractions your station provides are as important as the tactic or contest you may be promoting.

Remember that your primary goal with direct mail is to induce interest and to make a person who is compatible with your

station spend more than one or two minutes looking at the mailer. That is how to take advantage of direct mail's strengths, strengths unmatched by any other medium.

Mistakes To Avoid

Here are a few common database mistakes to avoid.

Mistake No. 1: Thinking you can use database marketing once in a while. Once you begin database marketing, your listeners begin to see and feel the benefits that you offer. They like the attention and expect it to continue.

Mistake No. 2: Not getting total commitment or buy-in from upper management. A database is a terrible thing to waste. If you do not have a plan to use it, do not grow it.

Mistake No. 3: Not having a standard in place for who is in the database. When marketing for radio, the only people who matter are those willing to participate in a survey about their radio-listening habits. I would not spend a single cent toward anyone else.

Large databases sometimes have more trash than essential people who make a difference in the ratings process. Once you have a qualified database of essential, survey-friendly people — which is very costly to compile — it becomes feasible to influence these people often.

Mistake No. 4: Having no plan for when and what you are sending the essential people in your database. Your goal with a quality database is to grow tangible values between you and the prospects. Direct mail to a highly qualified database is very effective because you marry the strengths of direct mail with frequency. It doesn't get any better.

However, the reason to grow a qualified database is to isolate the one out of 10 households essential to the ratings process and reach it with frequency. Therefore, plan way out in front and follow through.

Rick Torcasso's broadcasting career spans over 30 years. He is co-founder of Point-to-Point Marketing, a company that provides radio and television clients with direct-marketing strategies and campaigns. You can reach him at 972-661-1361. For more information about Point-to-Point, visit www.pointtopointmarketing.com.



THE MUSIC WOMEN WANT

Daniel Glass, President, Artemis Records

One of my all-time favorite artists, Graham Nash, will have a new single, "Lost Another One," this summer. The wonderfully familiar voice debuts at Artemis with a poignant tune with tempo. Your listeners love his voice on a tune like "Our House." He will also appear on A&E's *Biography* on July 30.

Beth Neilsen Chapman's new song, "All Comes Down to Love," debuts. Beth has had previous hits at AC radio like "Sand and Water." She has also written songs, such as "This Kiss" for Faith Hill.

We are distributing an amazing new artist, Ben Green, on ASRC Records. The song "Two to One," which is about love at first sight and going deeper into the relationship, is No. 7 New & Active on the charts, and I promise it will prove to be your secret weapon in programming. I heard Ben's single on WHUD/Westchester this weekend, and it sounded great on the radio.

New Josh Joplin Group and Jeffrey Gaines will be ready this fall.



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Lifestyle Lessons

Giving women what they want from radio

By Guy Zapoleon

In a business where a majority of radio stations are targeted toward women, it's amazing how many stations are programmed, consulted and managed by men. It's odd that there are only a few women in key programming and marketing positions at radio stations, even at those stations targeted toward women.

Yes, many male broadcasters are experts in our field and believe that we are in touch with our female sides, but many of us are out of touch with or misinformed about the real needs and interests of women. So, I'm going to offer up some lessons that I've learned (and am still learning) in order to help male broadcasters do a better job of giving women what they really want from radio.

Book Smart

It's a fact that most women feel that they aren't represented by the media and that they are not getting a sense of validation from radio. You can start understanding what women want from radio just by picking up some of the great relationship books out there. John Parikhhal told me about two books that will give you a better understanding of women and relationships: *Couplehood and Parenthood* by Paul Reiser.

John Gray's *Men Are From Mars and Women Are From Venus* may be a bit cliched, but for most men it's still a must-read in order to better understand women. Our instinct is to believe that what's right for us is right for everyone, and that is certainly not the case when men are trying to interpret women's needs. Understanding the difference between men and women is essential to communicating with them.

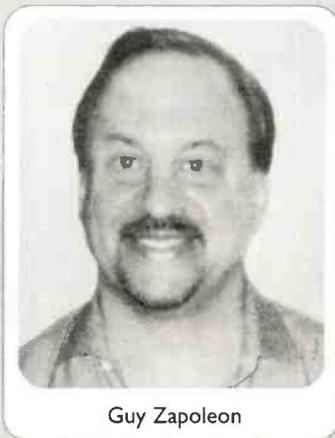
Here's a quick summary of one key section of Gray's book, titled "Life on Venus":

Women's values are different from men's. They value love, communication, beauty and relationships. They spend a lot of time supporting, helping and nurturing one another. Their sense of self is defined through their feelings and the quality of their relationships. They experience fulfillment through sharing and relating.

They are most concerned with living together in harmony, community and loving cooperation. Relationships are more important than work and technology. In most ways, their world is the opposite of that of men.

Targeted Content

Women are looking for programming that relates to their challenging circumstances in life: raising a family, taking care of the home, maintaining personal relationships and pursuing a career. They are looking for content that gives them information that will make their lives easier and more fulfilling.



Guy Zapoleon

Here are a few examples of content targeted toward women:

- Wellness: Health, getting healthy, staying healthy
- Beauty: Skin, hair and nails, spa, makeup, fashion

- Relationships: Single, married, children
- Money and work
- Living: Entertainment, gardening,

cooking, home-improvement, travel, consumer info

- Spirituality
- Great sources for this content are:
- Women's magazines: *Cosmopolitan*,

Women's Day, *Ladie's Home Journal*, *Working Women* and fashion magazines like *Marie Claire*

- Women's television: Lifetime and Oxygen networks, *Oprah* and, of course, the soaps

- Women's websites: *lville.com*, *women.com*, *marthastewart.com*; the women's sites at AOL.com and Yahoo.com; the sites for television networks and magazines

Marketing To Women

Research is so incredibly important for understanding women, especially as we are challenged by other media and other products for women's attention. Do quarterly research not only to measure images, but also to learn about new trends and changes in women's attitudes and lifestyle.

Hold focus groups and convene listener advisory boards on a regular basis and ask them how your station can be a provider of everything to make their lives better. Here are a few sample questions:

- How do they use radio?
- What things do they perceive to be cool or plugged-in these days?
- How do they feel connected?
- What kind of events do they like?
- What kind of prizes are they interested in?
- What is your radio station doing right and wrong for them?
- What do they think about when they listen to the radio?
- What could a radio station do to make

Continued on Page 50

What Are They Doing While They Listen?

By Guy Zapoleon

My friend Todd Fisher is creating one of the first Talk radio stations aimed at females, on WIXK/Minneapolis. "Women have felt no sense of reflection or validation of who they are when they listen to the radio," he says. "This format is all about finding real people, real women, to have a conversation on the radio about real life."

This mindset can be used as a guideline for any personality whose job it is to communicate with women. Women get subtly, so personalities who are stilted or forced don't connect with them like someone who comes across as real, natural and informed. Women don't appreciate being told how they should feel or what's good for them, especially by men. This is very tricky for male personalities. It's better to have women listeners call in with this information. Radio stations that effectively target women understand the mindset of women and what they are going through in their daily routine.

To help his air personalities create content that was relatable to the audience, Fisher and his friend Kurt Gilchrist, who now works for XM Radio, held a brainstorming session to find out what listeners did while they listened to the radio. I still use the memo that came out of it as a starting point to help stations get a better understanding of what women really do while they listen to radio.

TO: AIRSTAFF

RE: KNOW YOUR LISTENERS

It's important to know who the audience is for your daypart. What are they doing? I'm going to tell you. While you are on the air, you should take a moment to look over this list and focus your show toward the listener. The typical listener to your radio station is a 24-29-year-old female who looks more like Rosanne Barr than Cindy Crawford. She has a couple of kids and works roughly 8-5.

That doesn't mean that she doesn't have a pulse or doesn't have fun; however, she is a busy lady, so get to the point. Here's a list of activities a typical listener is doing while you are on the air. Remember that no one hangs on your every word. If you have something to say, say it with passion and say it clearly. And, most importantly, have fun!

MORNINGS

Showering
Putting on makeup
Exercising
Doing hair
Getting children ready for school
Morning delight
Cooking
Driving
Dressing
Ironing
Eating
Hitting the snooze button
Planning the day
Deciding what to wear
Making coffee
Walking the dog
Morning walk
Kids to daycare
Morning errands
Brushing teeth
Garage sales
Getting gas
Dry cleaning

MIDDAYS

Working
Aerobics or workouts
Lunching with a friend
Cleaning house
Watching soaps
Running errands
Driving
Tanning by the pool
Grocery shopping
Mall shopping
Sales
Watching kids
Making lunch
Talking to friends on the phone
Beauty salon
Facial, pedicure
Doctors appointments for children or herself
Gardening
Mow the lawn
Picnics

AFTERNOONS

Mom's taxi service
Pick up the kids
Fighting traffic
Planning dinner
Happy hour
Taking kids to Boy Scouts, Girl Scouts, etc.
Aerobics
Working
Exercising
Eating dinner
Family time
Playing games
Going for a walk
Riding bikes with kids
Going out
Going to the movies
Picking up videos
Sitting by the pool
Babysitting
Visiting neighbors
PTA
Helping the kids with homework
Studying
Laundry
Preparing kids for tomorrow
Ironing
Bedtime stories
Dishes
Checking answering machine
Returning phone calls
Feeding baby
Feeding pets
Pets for a walk
Water the lawn
Working in the garden
Night school
Picking up something at the convenience store
Getting ice cream
Sex
Going through mail
Church
Calling friends
Party: Mary Kay, Tupperware, Armay

Defensive driving school

LATE NIGHTS

Romance
Planning next day
Study
Reading a book or newspaper
Showering
Bubble bath
Washing hair
Doing nails
Nintendo or computer games
Mud mask
Writing letters
Return calls
Brush teeth
Go out for drinks
In between bars or nightclubs
Shave legs
Prepare clothes for next day
Plan next day
Office work
Work on computer
Set the alarm
Budget checkbook
Closing down the stores
Water lawn
Late-night snack
Taking out trash

WEEKENDS

Going out to dinner
Riding bikes
Church
Boating
Tennis
Mom's taxi service
Fishing
Flea markets
Fixing up the house
Movies
Dancing
Driving
Pool parties

Going to garage sales
Rollerblading
Water or jet-skiing
Gardening
Antiquing
Home improvement
Look at houses
Jogging or working out
Groceries
Going for a drive
Taking care of baby
Catching a flight
Banking
Bake sale
Picnic
Studying
Concert
Spring cleaning
Mowing the yard
Lake or beach
Taking kids to stuff
Garage sale
BBQ
Club-hopping with the girls
Laundry
Working on car
Washing or walking the dog
Big date
Washing car
Ironing
Nursery
Open house
Malls
Beauty salon
Art and craft show
Swimming
Golfing
Yard work
Outdoor parties



rosey

afterlife

THIS BODY OF MINE

"Rosey brings a totally fresh sound to the airwaves; you don't have to worry about her sounding like everything else ... it's soulful & fun, plus she can really bring it live ... Mix likes Rosey." — Mike Mullaney, APD/MD, WBMX

"... the colorful Rosey melds her eclectic musical influences into a catchy, uplifting sound... With this Boho chic, grrrl power collection under her midriff, it looks like everything's coming up Rosey for this 'Dirty Child'." — Rolling Stone Online

"... a rebellious spirit undulates through 'Dirty Child' (Island Records), Rosey's haunting debut album: It's a diary of a modern-day hippie chick, a place where swirling world music grooves collide with dirty hip-hop beats and Rosey's bluesy, confessional lyrics, delivered in a seen-it-all voice. It's the prismatic sound of a true music lover ..." — Interview Magazine

**Check out Rosey in
the August 8, 2002
issue of Rolling
Stone! She's one of
"The Next Wave: Ten
Artists to Watch"**

Already On:
KYSR/Los Angeles
KDMX/Dallas
WBMX/Boston
WVRV/St. Louis
WWMX/Baltimore
KYSR/Fresno (add)
WINK/Ft. Myers
KPEK/Albuquerque
KCDU/Monterey
KVUU/Colorado Springs (add)
WULV/Louisville (add)
KLLY/Bakersfield
KFBZ/Wichita
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THE FIRST
SINGLE FROM HER
DEBUT ALBUM

dirty child IN STORES
NOW

ON TOUR
NOW WITH

Melissa Etheridge

F!&\$ The 'Ampersand' Morning Shows

Instead of another 'Girl & Guy' combo, try something different

By Larry Rosin

Most people don't even know what this little thing is called: &. It is the symbol that resides above the number 7 on your keyboard. It is an old-fashioned item called an ampersand, and it means "and." It isn't used much anymore, with two exceptions: It is used as one of the "letters" when you don't want to spell out an expletive (see the headline of this article), and it sits in the middle of the name of seemingly every morning show on Hot AC or AC radio.

At Edison, we recently did a survey for an AC radio station in a large market. This station has three primary competitors. As part of the study we looked at the four morning shows, and the names of all four shows were (names changed to protect the marginally innocent): Cindy & Fred, Carol & Mike, June & Dave and Tom & Kelly.

All four programs were "a girl" & "a guy." My client, with a straight face, told me that he thought he was differentiated because his show is the one with the guy's name first!

Battle Of The Sexes

Fact is, the overwhelming majority of AC and Hot AC morning shows employ the exact same strategy: team a guy and a girl and create a little banter — usually built around a "battle of the sexes" theme.

In many ways this is a terrific concept for a morning show. Certainly, there are dozens of truly great shows like this: Beth & Bill in Phoenix, Eric & Kathy in Chicago, Dino & Stacy in Columbus, OH — the list goes on and on.

What disturbs me, however, is the fact that whenever people are looking to compete with shows like these, they simply put on another one. They team up their own "girl & guy" and think that they can take out the other "girl & guy" pair.

This even happens in television. CBS, looking to top Matt & Katie and Charles & Diane, actually hoped that Bryant & Jane might seem different. So, I ask myself: Isn't there another way?

It turns out there is. In at least two other cases — both in formats outside of AC or Hot AC — programs hosted primarily by women are dominating their markets.

Out Of The Ordinary

If you don't know her already, meet Laurie DeYoung. She is the host of *The Laurie DeYoung Morning Show* on WPOC/Baltimore, a Country radio station. Her show is the highest-rated show in that fair city, consistently No. 1 25-54 and often No. 1 12+.

I was driving through Baltimore a few weeks ago on my way to Washington, DC. I heard WPOC's morning program and immediately knew that I was hearing



Larry Rosin

**IT IS TIME FOR MORE
TALENTED WOMEN TO BE
PLACED INTO THE LEAD ROLE
IN MORNING DRIVE.**

something different. Laurie's show jumps out of the radio for several reasons. First, Laurie is immensely capable. Her PD, Scott Lindy, says she may well be the most talented female personality in America.

Secondly, the point of view of her program is entirely different from that of any other show in town. We have become so used to the standard girl-guy banter that, when we hear a show where the lead performer is a woman, it creates an entirely new sound.

Laurie is a strong presence without being strident. She is very funny and has a unique take on things. While this is also true of many well-known male morning hosts, it sounds different, and often better, coming from her.

Lindy thinks DeYoung is so successful because she "lives her life on the air." "What you hear on the radio is what we get in person in the hallways," he says. "She doesn't turn on a personality for radio."

Two other things that you might find interesting about DeYoung: 1. Her show consists of her and five male voices as sidekicks — talk about different! 2. Laurie grew up in radio as half of a standard "ampersand" show. For years she was paired with a man, but it was only when she went

out on her own that her star really shined. Makes you think, doesn't it?

Few Role Models

Now, let's travel to Buffalo, where the top show in town is on WVKSE (Kiss 98.5). Kiss is a CHR, and its morning host — who is as dominant as Laurie DeYoung — is Janet Snyder.

Janet has a history similar to Laurie's. She, too, was part of a standard-issue show. Then, eight years ago, station management realized that people were tuning in to hear her despite not liking her male partner. They gave her the show, and she has gone on to become perhaps the biggest radio star in Buffalo.

Snyder told me, "I 100% believe that my show is successful because it has a strong female lead." She made the point that Phil Donahue was the top talk personality on television until Oprah and Rosie better interpreted talk from a female perspective, and she said she doesn't understand why more women are not the lead personalities on morning radio.

Actually, she does understand. She pointed out that there are few role models for women who want to be radio stars.

"Women are typecast by this industry as either the newsgirl or the sexy sidekick-giggle girl!" she said. She told me about how she has gone to the Morning Show Boot Camp and found no other women like her there.

Snyder goes out of her way to defy the traditions of the standard "Battle of the Sexes" fare. "We do no benchmarks, no 'phone scams,' no set bits," she said. "We just talk about the hot buttons and try to get people to respond."

Everyone in AC or Hot AC radio should check out the marvelous radio being produced every day by DeYoung and Snyder. If you have the top male-female team show in your market, great for you; if you don't, there is another path to morning show success to consider beyond the simple "ampersand" program.

It is time for more talented women to be placed into the lead role in morning drive. This is the surest way to differentiate yourself from and perhaps someday surpass the standard "Dick & Jane" morning presentation.

Larry Rosin is President and co-founder of Edison Media Research.

Programming To Venusians

How to increase female numbers

By Jayne Charneski

Want a simple way to increase your female numbers? Try increasing your spins. John Gray, author of *Men Are From Mars, Women Are From Venus*, the best-selling book on the differences between the sexes, somehow managed to leave out the chapter about how men and women burn songs differently. I think that chapter goes something like this....

Long before Martians and Venusians met, came to Earth and started realizing their differences, the women of Venus had enjoyed a deep, satisfying relationship with radio. Programming on Venus was predictable and routine. Rotations were higher, and women knew they could count on their favorite songs being there when they needed them. The high rotations allowed women to develop emotional connections — relationships — with



Jayne Charneski

each song. Radio programmers on Venus knew that women burn songs slowly and programmed their stations accordingly.

Play It Again

Fast-forward to Earth, 2002. Edison Media Research interviews thousands of men and women on their music preferences each year. We have noticed that, in music

research where both men and women participate, songs typically have lower burn among women than among men.

For example, in a recent Classic Hits music test conducted nationwide, we found that each song was burned, on average, by 22% of the male test-takers, while each song was burned, on average, by only 14% of female test-takers.

Continued on Page 50



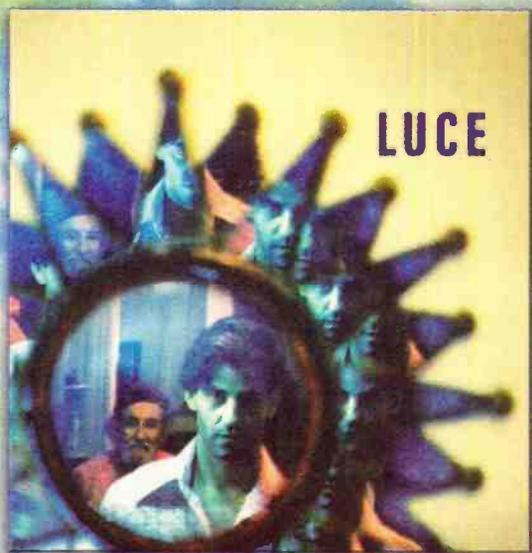
Jo Hodge, VP/Pop Promotion, Adult Formats, Epic

Anastacia's "One Day in Your Life" is my pick for a song to connect with women. This U.S. singer has firmly entrenched herself as an international superstar after her debut record sold more than 6 million units outside America. With strong, breathy vocals, Anastacia will remind the adult female audience of great Tina Turner vocal performances. "One Day in Your Life" is growing rapidly and began to cross to Hot AC on July 15.

THE MUSIC WOMEN WANT

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Promotions For Women

Thoughts from two experts

When I decided to look into marketing and promotions for women, I went right to the top, consulting two experts, **WWZZ (Z104)/Washington Director/Marketing & Promotion Melissa Hawes** and **WPLJ/New York Promotion Director Theresa Angela**. You'll find their suggestions to be both enlightening and useful.

Melissa Hawes

Director/Marketing & Promotion
WWZZ (Z104)/Washington

Targeting women sounds like such a common-sense concept, yet it's so difficult, especially for us radio types. We all want to have bigger contests, add more units to increase revenue and push the envelope



Melissa Hawes

when it comes to discussing risqué subjects.

An amazing and eye-opening study was released not too long ago addressing this very topic. Joint Communications, along with Arbitron, conducted a study of female diarykeepers and found some pretty interesting information about what they really want out of their radio station.

A lot of times we want to tell, tell, tell because we're so excited or wowed by something. What we forget is that, to the average woman, radio is just another medium, either providing information, making her laugh or annoying her. What we have to remember is that not every woman is an overweight, middle-aged housewife who drives a minivan, nor is every woman Sarah Jessica Parker's character, Carrie, from *Sex and the City*.

The women we're speaking to when targeting adults are real women with real responsibilities and real lives. They love to win things, but on the radio, according to the Joint Communications-Arbitron study, contests are just an afterthought. They like their music, but don't start playing commercials, because they'll flip to the next preset.

When I'm planning a promotion to connect with my female audience, I ask

myself these questions:

1. Will they care?
2. Is this something that they want to know, that will make them laugh or that will help them escape from their everyday worries?
3. Am I telling them, or am I really giving them entertainment they want?

Promotions includes a lot more than just contesting. It's also important to remember the small details, like station giveaways. Not every woman wears a men's XL T-shirt, and I know very few women who will use a tacky plastic key chain with your station's logo on it.

When we order merchandise, I always get samples and colors first and ask around the office to see what gets the thumbs up. I've found that travel mugs are great, as long as they look classy. Key chains are OK, too, as long as they don't look like a radio-station giveaway.

I find that it's useful to consult women in the demographic (and outside of the station) when planning a promotion. At Z104, we bounce ideas off clients, vendors and friends.

The most crucial thing to do prior to even thinking of airing a promotion is to think back to the last time you were at a focus group or, if your station doesn't conduct focus groups, a station event. What did the listeners act like? What did they talk about? What did they get excited about?

If you don't know, consider asking listeners at the next station event what they think of the station. Ask them what they like and what they don't like, then shut up and listen (the hard part). Women have no problem telling you what they want; you just have to listen for it.

One of my favorite promotions targeting women took place the day before Thanksgiving. We set up at an area grocery store and handed out free Tupperware with our station logo so people would have a place to put their Thanksgiving leftovers. What a great way to continually be part of a woman's week, when she takes those leftovers to work.

I believe that the key to successfully targeting women is to provide something that adds value to their life, whether that be entertainment, information or just music that they like. Become a part of their day every day, and you've won!

Theresa Angela

Promotion Director
WPLJ/New York

In the movie *What Women Want*, Mel Gibson played a man who could hear everything that women were thinking — something every radio programmer and promotions director wishes he or she could do.



Theresa Angela

It's easy to put something on the air that sounds good to me. The hard part is getting into the heads of every other female in the Tri-State area. We constantly have to ask ourselves, "Will they care? Will this increase the frequency with which they listen to the station and the duration of that listening?"

These are just some of the questions we ask ourselves before anything goes on the air. The good thing is, because of what and who we are in the market, we have the capability to superserve the females. Every station in this city has a specific niche; ours is giving women what they want — and they respond.

We recently held a Botox party at a local spa. As we know, Botox is all the rage, and it is really starting to make an impact here in New York. We were also able to throw in a full makeover, which the salon provided. The number of entries we received was staggering. Some people thought it was a bit off that we were offering this procedure; others thought it was one of the best things we had ever done.

Programming and contesting geared toward women can be a very tricky thing, because no two women are alike. Guys are simple: Give them big concerts, tickets to sporting events and a chance to see a naked woman, and they seem to be happy.

Women need to be pampered a bit more. A simple 25th-caller giveaway to win a restaurant gift certificate is not going to make them happy. I would be willing to bet that at least 95% of our females don't even play those contests.

We do what every woman wants us to do: listen. Our website (www.plj.com) and e-mail feedback have given us great leads to what our audience is looking for. If they want to be up close and personal with Bon Jovi and Lenny Kravitz, we'll give them that. That is why we don't do big festival shows. We make our station concerts more intimate so the listeners actually feel that they're winning something rather than being stuck in the nosebleed section at Giants Stadium with 60,000 people.

When you stick 100 people in a room for a show with Elton John, Billy Joel or The Goo Goo Dolls, it means a whole lot more to them, and they walk away very happy. Events like that become water-cooler talk. Women rely very heavily on the opinions of their peers. Making just a few of them happy on one occasion could have bigger benefits for us down the road.

Something to remember when contesting to women is to give them what they feel is a chance to win. If they know they're going up against millions of people from across the country, they probably won't play. That's terribly frustrating and unattractive to the normal female listener.

Utilize the web. Web contesting shouldn't be your complete focus, but rather an extension of the station. It won't work if you tell people to go to plj.com to win a T-shirt. Something that seems to work is, if you have a contest on the air, have a sidecar contest on the web where people can enter to win the same prize. This gives the station contest an "everybody plays" attitude.

That's the key: Don't shut women out of anything, wait on them hand and foot, and, when you find out what it is they want, give it to them. They will thank you for it.

THE MUSIC WOMEN WANT

Hilary Shaev, Executive VP/Promotion, Virgin Records

Every year or so there is a new female artist who is unique and whose music stands out from the rest and strikes an emotional chord in women. Sarah McLachlan, Jewel and Macy Gray are a few examples.

The current "it girl" is Norah Jones. The authentic quality of her voice and her music has provoked a word-of-mouth buzz that only happens when music listeners strongly identify with and connect with something very special and very personal. And when an album sells to the extent that Norah's has with hardly any commercial radio play — well, that tells you what women want. Every once in a while they discover it from outside their radio, and when that happens and the artist finally gets played, the airplay can provoke a much stronger response than is typical.

A bold statement, maybe, but this year, women (and men too!) want Norah Jones.

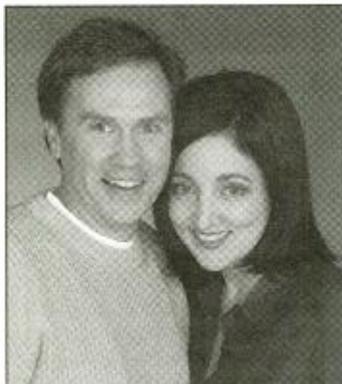


Imitation Is The Best Flattery

Morning shows are jumping on the bandwagon, but the team that invented the female-targeted format still dominates it.

By Carol Adams

So you need to reach that lucrative female demographic. Consultants are telling you to hire a woman, maybe pair her with a male counterpart and wait for the sparks to fly. Most often, they don't. That's because chemistry doesn't come pre-packaged. Creating a great morning show that really connects with listeners is about as easy as running a kosher deli in Ramallah.



Bob Lacey and Sheri Lynch

One show has consistently out-smarted, out-talked and out-talented the competition – Jefferson Pilot's *Bob & Sheri*. Other stations are scrambling to replicate its success, but what most forget is that this is no fly-by-night pairing. *Bob & Sheri* pioneered the format before the rest of the industry had ever heard of female-targeted or female-hosted morning radio.

Takes one to know one

For years, radio has ignored the appeal of the strong, edgy woman. Over and over, stations have tried plugging male jocks into female-friendly slots, even as the roles of women continued to shift and change in workplaces and homes across the country.

Finally, it appears women are gaining some respect behind the mic. Programming experts are singing the praises of the bold, intelligent woman; the kind of woman that can carry a show, not just provide counterpoint for a male host; the kind of woman that has helped steer *Bob & Sheri* for a decade.

Creating a great morning show is about as easy as running a kosher deli in Ramallah.

"She is absolutely one of the sharpest, funniest people in broadcasting, male or female," said co-host Bob Lacey. "Ten years ago, the rest of the industry thought we were crazy. We just tossed out all of the benchmarks, like phone bits and jokes of the day. We knew that women would respond to smarter programming, real chemistry and a woman with an equal voice on the show."

In fact, Sheri Lynch often dominates the program, with Bob playing the self-deprecating straight man to Lynch's lighting-quick humor. "Our show comes from a female perspective," said Lynch. "It isn't your typical staged 'he said, she said'. We do play off one another, but our relationship is genuine whether we are on or off the air. Our listeners instinctively seem to know that."

Strong enough for a man

Even though the show originates in Charlotte, N.C. and doesn't enjoy the auto-pilot backing of a giant parent company, *Bob & Sheri* is syndicated on 66 stations coast to coast with more than a million listeners tuning in each week. The humor is edgy, but still can play in virtually any market.

On the program's chat room segment, you are as likely to hear men calling in as women. "Even the guys who claim they don't like *Bob & Sheri* tell me what they heard while they were listening," said Steve Nicholl, general manager of Jacksonville's WXGV.

Talkin' bout an evolution

Audience Development Group consults with more than 170 radio stations nationwide. One of the firm's specialties is crafting female-driven programming. Tim Moore, a managing partner for ADG, says they advise stations to focus on personality development as much as music selection. He believes *Bob & Sheri's* success can be attributed to two main factors.

"First, it is obvious that Bob and Sheri have immense talent," said Moore. "What truly sets them apart, though, is that they always seem to be studying and learning. Their show is consistent and it continues to evolve and improve. That is a rarity in this business."

Don't try this at home

WQCY in Quincy, Ill. has been a *Bob & Sheri* affiliate since 1998. General Manager Mike Moyers believes having a national show that pulls in big name interviews and in-studio music acts is much more attractive than the average local program. He also cites the show's ability to consistently relate to the audience. "They are the real thing," said Moyers. "Sheri says what she thinks and, thankfully, she is thinking the same thing a lot of the women in the audience are thinking. If a woman 21-44 can't relate to Sheri Lynch, she should probably cut her Prozac in half."

Tina Edwards, general sales manager at WWJM in Columbus, Ohio agrees that the team's ability to connect with the audience is what sets it apart. "Other shows are too busy setting up the bit," she

"If a woman 21 - 44 can't relate to Sheri Lynch, she should probably cut her Prozac in half."

said. "They seem so canned. With *Bob & Sheri*, the listeners see them as friends and family. Our ratings have consistently gone up and when the rest of the market is talking about your morning show, that just can't be beat."

Follow the leader

Critics also recognize the show as an industry leader. In 2002, *Bob & Sheri* was nominated for its third Marconi. The show has received countless other accolades. Earlier this year, Sheri Lynch received a prestigious Gracie Allen Award from American Women in Radio and Television. The show also was recognized internationally by the New York Festival Association as one of the best syndicated humor programs in radio.

Audiences are getting smarter and competition is getting stiffer. The radio industry is slowly coming to realize that the best way to keep your listeners tuning in day after day is to give them real content, real talent and real women. *Bob & Sheri* has set the standard for others to follow. The only question now is whether they can.

Contact Carol Adams at caroladams@carolina.rr.com.

For more information on *Bob & Sheri*, contact Tony Garcia at tony@bobandsheri.com.



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AC: GIVING WOMEN

WHAT THEY WANT!

The Female Connection

Leeza Gibbons gives us the scoop

Leeza Gibbons, from television's *Entertainment Tonight*, crossed over to radio for her Premiere Radio-syndicated *Hollywood Confidential* with relative ease due to her high likeability factor. Here, she gives us the scoop on how to make the female connection.

R&R: What do you do to stay in tune with today's adult women want?

LG: That's easy: I'm living their lives. As women, we share many commonalities, but the core of it all is, we're busy! I know that women are overloaded. My job is to give them the music they want to hear when they want to hear it, because the right song at the right time really can make a difference in your day. I aim to keep them in touch with entertainment, fashion and trends, so I go to the premieres and do the interviews that pay off with the best radio moments.

R&R: How has your personal life influenced what you do on the air?

LG: I don't think it's possible for our personal lives not to influence our jobs and careers. What we bring to work through our life experiences and emotions is meaningful. I have three kids, ranging from a teenager to a preschooler. I am inundated with music every day, from rap to Barney's greatest hits. Also, I look for opportunities to tell stories that will enhance the lives of



Leeza Gibbons

"I CAN WALK INTO A RESTAURANT, SEE A COUPLE HAVING DINNER AND, WITHIN TWO MINUTES, HAVE AN ENTIRE SCENARIO PAINTED IN MY MIND ABOUT THEIR LIVES TOGETHER."

women and support them in their relationships and family lives.

I wish corporate America could do more of that. I try to tell stories of women

succeeding and making a difference in either their own lives, the lives of their families or in the world. Our "Straight From the Heart" feature on *Hollywood Confidential* was designed specifically as a place for women to tell their stories, whether it's someone dealing with an illness, patting someone on the back, soliciting our help in congratulating an individual or just requesting a song. I hear all kinds of listener requests and concerns. It's my favorite feature on the show.

R&R: You are one of the best examples of a woman on the radio making an instant connection with female listeners. What is your secret?

LG: I hope the connection is based on authenticity. Believe me, there's not one Leeza on the air and another one designed for some other purpose. I genuinely love radio. I truly listen to the songs we play.

R&R: How do your personal life experiences influence your presentation and focus?

LG: I have a pretty basic philosophy about being a woman: We want to know where we're going, and we want to look good when we get there. I try to keep that in mind when I program my radio shows. Much of my communication with an audience is based on value. Every time I communicate, I hope to make it worth their while: to give them something to think about, to cause them to see something differently or simply to make them to smile. In short, it's all entertainment.

R&R: What advice do you have for other female radio personalities who are striving for your likeability factor and your ability to make a

"I HAVE A PRETTY BASIC PHILOSOPHY ABOUT BEING A WOMAN: WE WANT TO KNOW WHERE WE'RE GOING, AND WE WANT TO LOOK GOOD WHEN WE GET THERE."

connection with women?

LG: Regardless of gender, the bottom line for communicating on radio is to respect the intimacy of the medium. Be real, don't overhype, and make sure that every time you open your mouth, you have something to say that is either memorable or of value. That way you get invited back into the listener's life the next time.

Women like personal stories. We like back stories and emotional hooks. I can walk into a restaurant, see a couple having dinner and, within two minutes, have an entire scenario painted in my mind about their lives together, the kind of house they live in and what flowers they grow in their garden. I try to give listeners personal information on the artists who perform the music they love, and I try to connect that music in a way that is meaningful and memorable and often tied to pop-culture events that may hold significance.

TV Campaigns Targeted At Women

Observations and reflections on the Leeza campaign

By Bill Aydelott

In addition to being a TV and radio star, Leeza Gibbons is also a star pitchwoman in television commercials for AC stations. I asked Bill Aydelott, who produced her spots for stations such as WPLJ/New York, why Gibbons works so well as a spokesperson. Here is what he had to say.

One of the reasons Leeza Gibbons works so well in a female-oriented TV campaign is that she is perceived as a wonderful reflection of how many of those in the target listening audience would love to see themselves. She's beautiful, she's smart, she's funny, she has a wonderful family and an interesting, high-visibility job, and yet she is eminently approachable and very down-to-earth. She also genuinely loves AC music and appreciates what it brings to her own extremely busy, often stressful day.

Spokesperson spots generally, by definition, require a well-known celebrity, someone who immediately gets your attention when they're talking about your local station. Leeza is unquestionably a big-time celebrity, but one of the most important elements of the commercials are the B-roll "lifestyle" clips that intercut with her in-studio close-ups.

Yes, she's a Hollywood person, and, yes, she



Bill Aydelott

drives a nice luxury SUV, but we also see that her days are often filled with a lot of the same chores and commitments that we all share — getting the kids on their way in the morning, dropping them at their various activities, being interrupted by phone calls, suffering through rush-hour traffic and returning e-mail.

The women we're targeting with these spots can identify with a lot of what Leeza does in the course of her typical day. Of course, not everybody can look like Leeza, but, believe me, if we could perfect the technology, I'd love to be able to include a guarantee in the TV commercial that "If you listen to this station, you'll end up looking like Leeza Gibbons."

Genuine Enthusiasm

The other magical part of these spots is the absolutely charming way that Leeza manages to deliver the hard sell. For starters, we don't employ a Teleprompter, and we don't hand Leeza a script. She

memorizes nothing, and we improvise a lot.

However, we do make a point of talking with Leeza at some length just prior to rolling film about the unique nature of the particular station we're promoting. The respective program directors, marketing directors and GMs are often in attendance, and they're able to offer her some firsthand input on exactly what their station and their market is all about.

For her part, I have to say that Leeza quite clearly loves (and is extremely knowledgeable about) radio. She asks plenty of sharp questions and genuinely wants to know and understand the exact nature of the music mix and the station's position in the market.

Virtually all of the programmers and management personnel who've attended the shoots have been thrilled by the degree of interest and concern from Leeza relative to their particular marketing needs. She just plain loves talking radio, and that is something that, frankly, can't be faked. This genuine enthusiasm translates to the screen and, even more importantly, to the listener.

Let me hasten to add, however, that we are extremely careful not to compromise the credibility of the enterprise. We'd be making a huge mistake if we put Leeza on camera saying anything like, "And that's why I love listening to Star 101 or Lite Rock

107.9 or 98.1 KUDL." We were able to do that once, with the first station, KBIG, because that is, in fact, what she listens to. But the rest of the world knows she lives in Los Angeles and can't possibly be listening regularly to stations in Kansas or Boston.

What she can do quite credibly, though, is talk about the music itself (including specific groups or artists), relate how important it is to her own day, how it fits in at work, etc., and ultimately end up envying the folks who get to hear this particular station every day: "You are so lucky in Denver that you've got KOSI 101!" She can also include many other specific things she's learned about the station, and it's all delivered in the same off-the-cuff, enthusiastic manner.

Running With It

I mentioned earlier that we don't use a Teleprompter, and the reason we don't is because we want to take advantage of what Leeza does best, and that's ad-libbing, improvising and genuinely talking and "communicating," if you will, with the viewer. About the only off-camera aid that's employed is a large handwritten cue

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An Important Resource

Using research to make station style decisions

By Larry Johnson

Knowing what women want and then implementing programming that addresses those desires can be a challenge. Ultimately, an AC station must be a ratings success. One must consider both the station's history and the market's unique competitive situation in implementing programming targeting women. Research can serve as a resource to complete the loop between the perceived wants of women and putting on a successful AC station in your market.

Adult Contemporary is one of the most fascinating formats to research. This is because the format is always redefining what comprises contemporary radio for adults. Programmers who have targeted an audience such as 25-34, 30-44 or 35-54 must constantly adjust their music to appeal to their audiences as new people grow into their target demographics. Hence, AC is a format that's in constant flux.

Research As A Tool

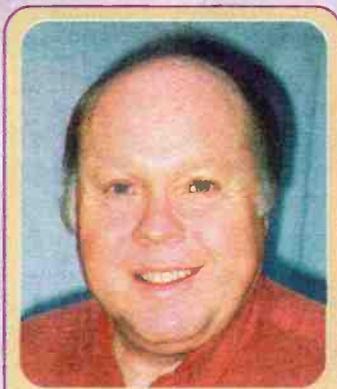
Research is a tool to resolve many of the important issues that a programmer faces in creating a cohesive strategy to reach his target audience. The key to a winning strategy is identifying the styles of music that best make up a station's style coalition and making sure that your station owns those styles. For example, mainstream AC stations may want pop rock as an important part of their style categories, while others may play classic hits material.

As is true of all formats targeted to adults, much of your positioning strategy revolves around identifying when your audience was in its formative years, musically. The musical imprint that most radio listeners carry through life is established between the ages of 15 and 29. For many people, music is imprinted during a much narrower age range: 15-19.

Once the era of the music is established to coincide with the target audience's musically formative years, a decision about the amount of new music must be made. Contemporary music includes: currents. The question is, how many?

Hot ACs place much more emphasis on currents and recurrences. Many Hot ACs won't touch '80s material, leaving this body of music to mainstream and Soft ACs. Mainstream ACs will integrate a percentage of currents and recurrences. A pure Soft AC may play only 12 or so current songs a year, and it may play these "currents" seemingly forever and only after they've been firmly established.

Whatever Soft ACs decide to play, each selection must go through a soft filter.



Larry Johnson

**AC IS ALWAYS REDEFINING
WHAT COMPRISES
CONTEMPORARY RADIO FOR
ADULTS.**

Listeners use Soft ACs as part of their environment. Soft ACs absolutely must succeed in at-work listening. Relaxation is also an important usage for Soft AC, as is lots of music.

Yet what listeners consider soft is also changing. The "Lite Rock" moniker assumes that rock is not only not a negative, but that it connotes hipness. Lite Rock also makes Classic Hits practitioners think twice about positioning themselves as "Rock without the edge."

AC Gets Hip

A few years ago a consultant remarked that AC seemed to have gotten hipper. What that consultant defined as hip, trendsetting music had worked its way into the musical consciousness of the AC generation. Songs that were cutting-edge when they were first released had become mainstream music as the years went by.

Indeed, for listeners growing up from the late 1950s on, when rock enveloped the culture, rock is contemporary music for adults. One AC PD, when I told him that I was doing an adult rock study, said, "Adult rock is my territory. Adult rock is AC, not Rock." Indeed, the pop rock style is an important part of most AC's style arsenals.

Some of the most agonizing decisions that station management have to make

revolve around when to pull the cultural trigger on a format. For example, for a number of years Soft ACs kept going to the bank with a tried-and-true mix of artists. Those programmers faced a day of reckoning when they realized that their current audience didn't want the same diet of music that had seen the station through so many successful years.

Walking away from a formula that has generated cash for so long and dealing with cultural nuances is very unnerving, yet it's necessary when the time comes. The best strategy is to evolve slowly over time.

Crossroad Decisions

There are also crossroad decisions: Does the station want to age with its audience or keep its branding and commitment to a target demographic? A Hot AC station committed to targeting 25-34-year-olds is always in the process of reinventing itself. Does that station's competitive environment allow it to consider aging with its audience and pivoting into a more mainstream AC formatic position?

Right now the four major AC styles are Soft, mainstream, Hot and Pop/Alternative. It's interesting to note that R&R dropped its Pop/Alternative chart when it became evident that Pop/Alternative had become part and parcel of today's Hot AC sound. Even the franchise AC categories are up for redefinition from time to time.

This process of redefining what AC formats do could be called "pivoting forward." Songs that defined "Modern AC" now tend to be part of the Hot AC repertoire. What was Hot AC has become mainstream AC. What was mainstream AC has become Soft AC. What was Soft AC has been relegated to Nostalgia formats. Pivoting forward seems to result from a constantly changing pop culture.

Another important trend in defining what women want is the blurring of the distinction between Soft and mainstream AC. Many programmers and trade articles speak of the two styles of AC interchangeably. In many — but not all — of Paragon's AC studies, we've seen no statistical difference between people in the Soft and mainstream AC lifegroups.

Both, however, differ greatly from the Hot AC and Pop/Alternative lifegroups. How much they differ depends on the market and the competitive history of the market. It's important for stations to research their

markets in order to have the knowledge to address the factors that go into fine-tuning their positioning and execution.

Style Issues

In working with clients, I've often marveled at how AC programmers have to constantly alter their music strategy. How much mainstream AC music should be in a Hot AC's mix? Is there such a thing as Hot AC music, or is it a combination of pop/alternative, adult-appropriate CHR and mainstream AC music? Is there any practical difference between mainstream and Soft AC? When does much of a Soft AC's library have to be jettisoned in favor of serving the next generation of the target audience? What roles do classic hits and adult rock play in the mix?

A lot of these style issues are decided by when the target audience was in high school and college. Enduring memories are formed then. Milestones linking songs with life events (the prom, making out in the car, summers at the beach, etc.) are indelibly etched into people's musical templates, which they will carry with them throughout their lives.

It will be interesting to see if the current crop of 15-24-year-olds, who view hip-hop and R&B as mainstream music, create a demand for a hip-hop-influenced Hot AC in the not-too-distant future. We see 19-24-year-olds — especially women — trying out all sorts of music, from soft AC to hip-hop to country to alternative. It's almost like they're trying to define themselves by sampling the different lifestyles music affords.

There are many factors to consider in making strategic and tactical decisions about an AC station. When making these decisions, it's imperative to have factual information. These decisions concern a station's formatic position, presentation, competitive situation and future evolution.

Radio programming is an art. It's a good idea to test your artistic hypotheses, and research is an important tool to make sure that your artistic visions succeed.

Larry Johnson is President/North American Radio for Paragon Media Strategies in Denver. Currently based in Monterey, he's been doing broadcast research since 1981. Johnson was a PD and air personality before getting into broadcast research. He also taught broadcasting for five years in the California State University system.



Dave Reynolds, VP/Promotion, Universal

yAmy Studt's "Just a Little Girl" fits the criteria. She's a new artist from England who is taking America by storm. She speaks to women in a way that empowers them and assures them that it's OK to feel that "even though my responsibilities as a woman or mom have made my life very hectic, at heart I'm still just a little girl." It's my thought that music should re-create that carefree feeling of yesterday — you know, life before the stress that balancing a career, family and husband can potentially bring. Our closeout date is July 30.

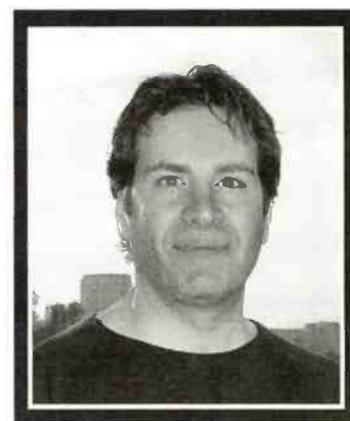
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The Music Women Want

Andrea Ganis, Executive VP/Promotion, Atlantic

Mary Conroy, VP/AC Promotion, Atlantic



Andrea Ganis

What do women really want ("wdwrw") is the posed question — a loaded one for our pink girl brains, *mais oui?* How about mirrors in dressing rooms that make us look good in bathing suits? Food with no calories? A man who actually knows how to work the washer-dryer-dishwasher? The ability to recapture hours lost due to X chromosome's failure to ask for directions? (Wrw daytime spins.)

How about Bono crooning with The Corrs, "Where do you go when you're lonely?" Well, Bono, we go to our fantasy marriage to you, which is going quite well, thank you! (Wrw daytime spins.) After Bono, we'll go "Walking Away" with the soulful Craig David. He's legal, gorgeous, and we've got Botox — oh, the possibilities! (Wrww daytime spins.) And now for some three-timing: Seven And The Sun's "Walk With Me." The Bethesda Fountain never looked so good, and we'd follow your smile anywhere! (Wrwww daytime spins.) Wait, let's now have a fabulously romantic moment with Jewel, who reminds us that "wrrw" is love "This Way." (Wrwwwr daytime spins.)

Finally, "wrrw" is to get "On a High" with our great friend Duncan Sheik, who's back with an uptempo gem. (Oh, yeah, "wrrw" includes sparkling gems — most effective with daytime spins!)

Give us a call at 1-800-DAYTIME SPINS, 'cause that's what we really want.



Mary Conroy

Katie Seidel, National Director of AC Promotion, Reprise



Songs by Josh Groban and Enya are perfect examples of giving women what they want. Neither song has a typical AC sound, and many programmers were tentative about playing them. After we introduced Josh to the public on television, radio saw the demand from the audience in the sales. Shortly afterward the quick response on the phones and in research resulted in them moving him into higher rotations.

Enya is another good example of programmers listening to their audience. Good programmers are always looking for multiple avenues of feedback from their target demo to stay on course. A successful programmer knows better than to program for his or her ears only.

Michelle St. Clair, VP/Promotions, Immigrant Records



One of the biggest factors in the question of what women want from radio is where the particular woman is in her life, particularly in terms of age and psychographics. For instance, a woman who identifies with Stevie Nicks or Cheryl Crow may not be the same core radio listener who responds to Avril Lavigne, Dashboard Confessional or, at the risk of sounding self-serving, Dishwalla.

There is a female listener who probably still has one foot in Alternative radio and one hand testing the air in the Hot AC world. In terms of the records one has to promote, the best of all possible worlds is not to necessarily have acts who completely straddle these subgenres, but genuine artists who can produce bona fide hits and have star quality in each area.

Lori Holder-Anderson, VP Promotion, Wind-up



"One Last Breath" by Creed looks to be another smash. Early research continues to show the continued tremendous acceptance of this band by adult women. Many programmers have questioned the relative "hardness" of most Creed songs and whether adult women really want to hear that sound on their favorite Hot AC station. The research consistently points to adult women embracing this sound and this band. Their introspective, thoughtful lyrics and undeniable melodies are clearly relevant and significant to this audience.

"Freakshow" by Stretch Princess is off to a terrific start at HAC. Early, active phones referencing the lyrics point to a familiar perspective for most women: doubting themselves after the breakup of a relationship. The lyrical strength of ultimately acknowledging the boyfriend's shortcomings rallies the listener's response. The song's uptempo, summertime vibe makes this a welcome addition to any Hot AC playlist.

Elaine Locatelli, VP/AC Promotion, Columbia



Women have always loved James Taylor's music, and they are in for another treat this summer, when Columbia unveils his highly anticipated *October Road* CD in August. The first single, "On the 4th of July," is already being warmly embraced by AC radio.

James remains a towering presence in the minds of radio programmers and in the hearts of his many fans. The single smartly captures the quintessential James Taylor sound, and *October Road* will surely boost his already strong standing in American pop music.

James' resume includes numerous Grammys and other awards. He has also been inducted into both the Rock and Roll Hall of Fame and the Songwriter's Hall of Fame. *October Road* is certain to keep his amazing streak alive.

James is one of the world's most consistent and successful artists, and he almost single-handedly defines the singer-songwriter genre. He's an American icon who remains true to his music.

Patty Morris, National Director/Adult Formats, Island Def Jam



Island Def Jam has some of the most diverse music in the world, and its Hot AC offerings this year are evidence of that.

It's the Chinese Year of the Horse, but for the music world it is the year of Rubynhorse. Their single "Sparkle" has opened the public's ears to this Irish pop rock band's incredible talent. Their album *Rise*, which was released on May 21, is drawing critical kudos for a band who are literally living their dream to make it in the U.S. Their appeal is unique in that it spans males and females, but their Irish charm and brilliant lyrics definitely appeal to the ladies — just visit one of their shows and see. Their songs are anthemic, and their performance style is sexy and inviting. Anyone who has had the pleasure of seeing them live walks away declaring them stadium-ready and world-class performers.

When it comes to speaking to the ladies, Island's newest pride and joy is Rosey. Her debut single, "Afterlife (This Body of Mine)," from her album *Dirty Child* (in stores June 25), had its first biggest support from Infinity's Greg Strassel (WBXX/Boston), who added the single weeks before the July 15 add date and has put his valuable and hard-to-obtain stamp of approval on this unique artist. Rosey's music has been described as combining urban beats and electronic accents with a swirling touch of blues, alt-rock and low-down sass. The lyrical content of her songs, along with her stunning style and delivery, makes her appealing to women for all the right reasons.

Finally, talking about female-driven music, Def Leppard will be storming the airwaves on July 24 with their stadium-sexy newest single, "Now," from their much-anticipated latest album, *X*, which hits stores on July 30. It's no secret that Def Leppard have been writing the best rock love anthems for years, and this release is no exception. Ladies, get ready to rock!

TV Campaigns Targeted At Women

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card with the station's call letters or official handle (i.e., Warm 106.9), because, obviously, that's the way you want it to be consistently referenced.

Otherwise, we've already briefed Leeza extensively on the station, and, believe me, she is an extremely quick study. I'm the director, but for the Leeza spots I really serve more as an interviewer. We set things up so that her eye contact is with me (off camera), and I basically serve up a bunch of questions and replanned

"talk points" that reflect exactly what the station wants to feature.

She takes it from there and runs with it — and we're not talking anything like a simple jog here. I mean, you pitch her a softball, and she not only hits it over the wall, she drops the bat, runs out of the park, catches it and does a couple laps around the stadium. There are times when she gets on such a roll, the only way to stop her is to tackle her. And, of course, as the director, I make sure that I'm the only one who is allowed to do that.

Truthfully, though, she contributes so many great comments and ideas that I can hear the station folks grabbing each other and hugging in back of the camera. At the end of the shoot you want to turn and ask them, "How was it for you?"

Great Material

The biggest challenge comes later, in the editing room, when you are simply overwhelmed by all of the great material. The campaigns usually consist of a :30 and a couple of :10s or :15s, but there is so much more great stuff that we never have time to include. On the other hand, that's definitely the kind of problem you like to wrestle with. I'd hate to ever have to compromise with the alternative.

Bottom line, Leeza Gibbons is a natural spokesperson for all forms of AC radio. She knows it, she gets it, she consumes it herself, and she's definitely somebody other women can appreciate, admire and relate to.

She's a very involved, hands-on mom; she's a celebrity; she's a smart businesslady; she's gorgeous; and, speaking personally, she's also a kick to work with. We really do have a lot of fun on these shoots, and if you talk to any of the station personnel who've participated, you'll get exactly the same story.

Bill Aydelott is President/Director of Waverly Motion Pictures.

Words Of Wisdom

Continued from Page 32

example: "K101. It's 7:10, 10 minutes after 7, with Myers In The Morning. It's 42 degrees and very windy right now. High today 61."

- Put the benefits of your morning show into real-people words. Don't just air a phrase like "We're your weather station." Explain what that means. Let the listener know what's happening outside: "Have the kids wear their boots, but don't forget to put their shoes in the backpack!" I've driven to school with forgotten sneakers more than once this winter.

- Coach your morning talent to remember how the listener is using your station right then, while they are on the air. It's easy for them to forget what it's like to be out in the real world. The life of the morning drive team is not that of the normal person.

- Leave the gory details to the cop shows on TV. Sure you have to deliver the news, but even the abridged version is bad enough. Less is more.

- Cut back on the sex talk. There are so many relatable, funny, everyday things that your audience can relate to on the subject of

family, marriage and kids, sports, local topics or national news features that you don't need to go there. Think Cosby, not Pryor.

- If your station is already the "good clean fun" station, promote that benefit like you're explaining it to a friend. "Our morning show isn't for the kids, it's for you. But you don't have to worry if the kids are listening in."

- Consider airing tips and tidbits that your audience can relate to. McVay Media has been suggesting to our clients for years to air safety tips. Interview authors on subjects relating to women. If a member of your morning team can cook, give a "radio recipe" on the air. These recipes should have only three

ingredients, so people can remember them even driving. Post them on your website too.

- Fight the fight to keep the commercial load realistic. We recommend no more than 12 units per hour in morning drive for most music-oriented formats. Only time will tell how many is too many, and by then it'll be too late.

Mike McVay is President of McVay Media. Sue Wilson joined McVay Media as an AC Specialist in August of 1999, after spending the previous 12 years programming top-rated AC WDOX-FM and MOR WRMR-AM/Cleveland. She is now PD of WHFM (The Fish)/Cleveland.

Lifestyle Lessons

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their lives better?

- What things would they like to hear about on the radio that they aren't hearing now?

- What do they like or dislike about your air personalities, contests and marketing? Give them examples.

A great radio station can be a connective device between women and their families and friends. Savvy broadcasters already understand that a radio-station website that provides key information about things that interest women is a key area of connectivity between the station and its female listeners.

Do The EVEvolution

Some guidelines to think about for all aspects of marketing to women, whether through a website or a TV ad campaign, come from Falch Popcorn's book *EVEvolution: The Eight Truths of Marketing to Women*. The one key comment that Popcorn makes is that women are joiners. They are social animals looking for personal validation through positive associations and brands.

A great quote from the book is, "The route to your customer may not be a straight line. You mean that I may have to connect one woman customer to the next before either one feels connected to me?" The answer is a resounding yes. Brands will most relationships among their consumer, just as brands sponsor chat rooms today.

Brands will be the fulcrum for connecting: Women will bond over brands, find their friends through brands and form clans and clubs and communities around brands."

If this doesn't sound like a cry for help to connect to others through radio, I don't know what does. It's obvious that women have been so overmarketed to that they only trust one other and look to one other for the truth in all aspects of their lives.

Popcorn goes on to say, "They don't want a brand that condescends to them, that inconveniences them, that makes them wait, argue or defend themselves." They also don't want one that establishes the wrong role models or exploits the wrong kind of imagery.

Eight Marketing Truths

Radio can learn a lot about its potential to build its female audience by looking at brands outside our industry that have had success with women. Anyone targeting products to women — on Madison Avenue or in radio — should heed Popcorn's "Eight Truths." Here they are:

- Your campaign should connect your female consumers to each other while connecting them to your brand: Women love sharing ideas, feelings, dreams, fears and information, and they are forming spontaneous communities online.

- If you're marketing to one of her lives, you're missing all the others: Women have so many roles to fulfill in their lives that you have to think of all of them and how they

use your product when you create and market your brand.

- If she has to ask, it's too late: Anticipate women's needs with your brand.

- Market to her peripheral vision, and she will see you in an entirely new light: If you surround her with your benefits to her instead of attacking her head-on, she'll buy.

- Go to her to secure her loyalty forever: She is less and less willing to venture out of her comfort zone to learn about and buy new products. Getting the message to her home ensures that she will receive it. Witness the longtime success of Avon.

- This generation of women consumers will lead you to the next: Win the mother's loyalty, and you'll win the interest of the daughters.

- Co-parenting is the best way to raise a brand: Women are turning away from traditional sources of information and

seeking each other out for the truth about home remedies, relationships, etc. It's an issue of control of body and of self.

- Everything matters: you can't hide behind your logo: Women are willing to pay more for organic groceries that taste better and are better for their families.

Popcorn's book is an amazing "how to" resource for radio station that want to find out what women want from them. The eighth truth certainly applies the looming threat of satellite radio. Listeners are willing to pay for channels that feature music and content they can't get from terrestrial radio and compelling content without commercials. Surviving radio stations will have to be brands that women are proud to be associated with, brands that becomes part of who they are.

Guy Zapoleon is President of Zapoleon Media Strategies.

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Programming To Venusians

Continued from Page 40

In a recent Rock music test, each song was burned by 24% of male test-takers vs. 19% of female test-takers. These burn differences are typical and seem to occur across all formats in our music-testing and callout experience.

We've also uncovered evidence of women's comfort with repetition in numerous national studies that we've conducted. In general, women seem to have more tolerance for overexposure.

In our "National Record Buyers Survey II," conducted in May 2002, we asked respondents if they are turned off an artist if that artist receives a lot of attention on television and in magazines. Men are more likely to be turned off by such exposure than women. Forty-three percent of men said they are turned off by overexposure vs. 34% of women.

More directly related to burn, we asked a national sample of Country radio listeners if they would listen to Country radio more if it didn't repeat the same songs over and over. Men were

much more likely to agree with this statement than women (59% of men said yes vs. 49% of women). Again, there is something about repetition of songs that is more appealing to women than men.

An Alternative Example

It is important to recognize these repetition differences between the sexes because they have an impact on ratings. Take Alternative radio in the early '90s, for example. Prior to the early '90s Alternative radio prided itself on having a ton of songs in rotation with little repetition. It was male-leaning at this point, as programmers took a "male approach" to burn.

Then, in the early '90s, Alternative stations began spinning records more like CHR than college stations. Playlists shrank, and programmers experimented with repetition. More and more women began tuning in to Alternative as the format became more repetitive and predictable. By the mid-'90s many Alternative stations had no choice but to include women in their target.

Country radio experienced the same transition

during this time period and has completely transformed from the male-leaning format it was in the early '90s to a female-dominated one today. When Country radio went "hot," more women tuned in.

Some programmers instinctively understand this phenomenon. A quick review of station playlists shows this to be the case. While female-targeted CHR and Hot ACs typically spin the top songs 70 to 80 times a week, male-targeted Active Rock stations typically play the top songs 25 to 35 times per week.

Security-Seekers

But what is it about increased exposure and rotations that appeals to women more than men? One possibility is that repetition allows for a "relationship" to develop between the listener and song. Women are nearly twice as likely as men to say that they pay attention to song lyrics and that lyrics are a very important factor in whether or not they like a particular song. Perhaps repeated exposure to a song allows for more absorption of a song's emotional content and helps to make a connection between the artist and listener.

Another possibility goes back to the old stereotype that men are adventure-seekers and women are security-seekers. Maybe these burn differences are just a byproduct of hunter vs. gatherer evolution.

When stations shorten their playlists and increase the number of spins on records, listeners have a pretty good idea of what to expect when they tune in. For women seeking security, a station's predictability may be appealing. Perhaps this explains why women seem to enjoy the familiar much longer than men.

Until John Gray writes *A Practical Guide for Improving Communication and Understanding What Women Want Out of Radio*, we will have to be creative and look at all the different clues that help shed light on what men and women expect and need from radio. You can add "relationship with radio" to the long list of ways Martians and Venusians differ. When programming your station, keep gender differences in mind — and if it is Venusians you are after, increase those spins.

Jayne Charneski is VP of Edison Media Research.

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R&R AC Top 30

July 26, 2002



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	CELINE DION A New Day Has Come (Epic)	2497	-39	294748	24	120/0
2	2	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	2368	-65	304519	36	118/0
3	3	JOSH GROBAN To Where You Are (143/Reprise)	2301	-84	273042	17	114/0
4	4	ENRIQUE IGLESIAS Hero (Interscope)	1994	-18	251831	40	120/0
7	5	BRYAN ADAMS Here I Am (A&M/Interscope)	1991	+147	267820	9	108/1
8	6	DARYL HALL & JOHN OATES Do It For Love (BMG/Heritage)	1960	+214	265740	10	108/1
5	7	MARC ANTHONY I Need You (Columbia)	1948	-30	242960	23	113/0
6	8	JO DEE MESSINA Bring On The Rain (Curb)	1915	-47	196712	24	107/0
9	9	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1628	+87	225132	13	93/4
10	10	LONESTAR I'm Already There (BNA)	1355	-141	173138	46	108/0
14	11	CELINE DION I'm Alive (Epic)	1117	+159	199636	6	94/5
12	12	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1096	+70	154152	11	70/4
11	13	MICHAEL BOLTON Only A Woman Like You (Jive)	1053	-199	112956	21	107/0
13	14	CAROLYN DAWN JOHNSON So Complicated (Arista)	952	-32	84550	19	93/0
15	15	ENYA Wild Child (Reprise)	718	-114	81011	22	91/0
16	16	JENNIFER LOPEZ Alive (Epic)	715	-75	71901	11	71/0
18	17	JAMES TAYLOR On The 4th Of July (Columbia)	583	+73	91116	4	70/3
19	18	ELTON JOHN Original Sin (Rocket/Universal)	577	+74	107462	8	74/6
21	19	JOHN MAYER No Such Thing (Aware/Columbia)	544	+77	84285	9	49/3
24	20	TAMARA WALKER Angel Eyes (Curb)	515	+118	50010	7	68/3
22	21	CALLING Wherever You Will Go (RCA)	473	+10	111021	15	27/1
23	22	MARC ANTHONY I've Got You (Columbia)	444	+45	98076	5	54/4
20	23	BONNIE RAITT I Can't Help You Now (Capitol)	386	-102	33722	18	65/0
17	24	LUTHER VANDROSS I'd Rather (J)	368	-142	111011	18	63/0
25	25	ENRIQUE IGLESIAS Escape (Interscope)	319	-62	65223	12	26/0
26	26	GARTH BROOKS When You Come Back To Me Again (Capitol)	313	+6	29014	9	45/0
30	27	BRUCE SPRINGSTEEN The Rising (Columbia)	293	+87	55745	2	35/11
29	28	KATHY MATTEA They Are The Roses (Narada)	239	+25	17511	2	45/4
28	29	MICHAEL DAMIAN Shadows In The Night (Modern Voices/Weir Bros.)	226	+11	18907	3	37/0
Debut	30	BEN GREEN Two To One (Artemis)	211	+22	14723	1	34/3

121 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 7/14-7/20. 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

NORAH JONES Don't Know Why (Blue Note/Virgin)
Total Plays: 204, Total Stations: 29, Adds: 5

MICHELLE BRANCH All You Wanted (Maverick/WB)
Total Plays: 201, Total Stations: 14, Adds: 1

STEELY Simple Girl (NFE)
Total Plays: 145, Total Stations: 31, Adds: 2

STEVE HOLY Good Morning Beautiful (Curb)
Total Plays: 135, Total Stations: 27, Adds: 3

AVRIL LAVIGNE Complicated (Arista)
Total Plays: 126, Total Stations: 8, Adds: 1

BONNIE RAITT Silver Lining (Capitol)
Total Plays: 124, Total Stations: 49, Adds: 18

THE CORRS F/BOND When The Stars Go Blue (143/Lava/Atlantic)
Total Plays: 95, Total Stations: 12, Adds: 2

SOLUNA For All Time (DreamWorks)
Total Plays: 32, Total Stations: 12, Adds: 10

CHER A Different Kind Of Love Song (Warner Bros.)
Total Plays: 0, Total Stations: 19, Adds: 19

JACK RUSSELL For You (Knight)
Total Plays: 0, Total Stations: 13, Adds: 13

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
CHER A Different Kind Of Love Song (Warner Bros.)	19
BONNIE RAITT Silver Lining (Capitol)	18
JACK RUSSELL For You (Knight)	13
BRUCE SPRINGSTEEN The Rising (Columbia)	11
SOLUNA For All Time (DreamWorks)	10
ELTON JOHN Original Sin (Rocket/Universal)	6
CELINE DION I'm Alive (Epic)	5
NORAH JONES Don't Know Why (Blue Note/Virgin)	5
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	4
SHERYL CROW Soak Up The Sun (A&M/Interscope)	4
MARC ANTHONY I've Got You (Columbia)	4
KATHY MATTEA They Are The Roses (Narada)	4

Most Increased Plays

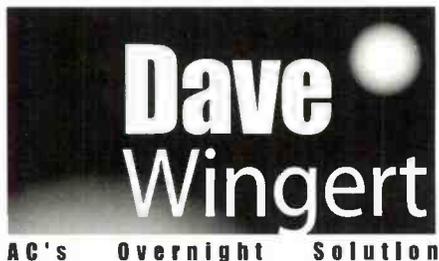
ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SAVAGE GARDEN I Knew I Loved You (Columbia)	+235
D. HALL & J. OATES Do It For Love (BMG/Heritage)	+214
CELINE DION I'm Alive (Epic)	+159
BRYAN ADAMS Here I Am (A&M/Interscope)	+147
BONNIE RAITT Silver Lining (Capitol)	+123
TAMARA WALKER Angel Eyes (Curb)	+118
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	+87
BRUCE SPRINGSTEEN The Rising (Columbia)	+87
NORAH JONES Don't Know Why (Blue Note/Virgin)	+84
BON JOVI Thank You For Loving Me (Island/IDJMG)	+82

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1420
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1363
ENYA Only Time (Reprise)	1256
SAVAGE GARDEN I Knew I Loved You (Columbia)	1220
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1214
DIDO Thankyou (Arista)	1204
FAITH HILL There You'll Be (Warner Bros.)	891
'N SYNC This I Promise You (Jive)	830
FAITH HILL The Way You Love Me (Warner Bros.)	818
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	801
LEANN RIMES I Need You (Curb)	791
CELINE DION That's The Way It Is (Epic)	782
H. LEWIS & G. PALTROW Cruisin' (Hollywood)	769

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Tony Coles, PD, KLSY/KRWM
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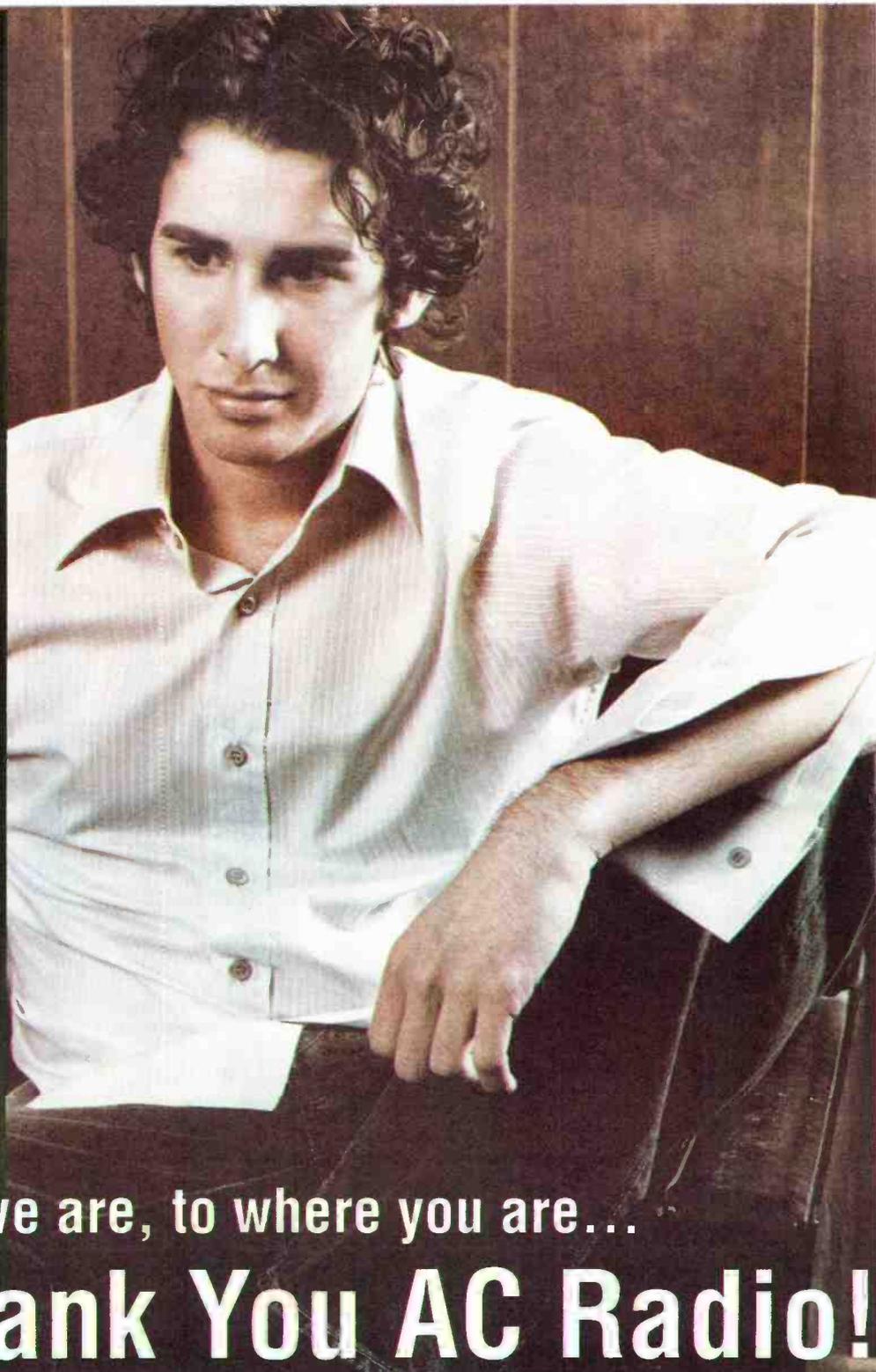
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Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top AC songs like 'I'm Alive' by Celine Dion and 'To Where You Are' by Josh Groban.

Total sample size is 191 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

- AVRIL LAVIGNE Complicated (Arista)
ELTON JOHN Original Sin (Rocket/Universal)
BRUCE SPRINGSTEEN The Rising (Columbia)
BONNIE RAITT Silver Lining (Capitol)
LYONS, TRACY Love Hurts (Vapor/WB)
VANESSA CARLTON A Thousand Miles (A&M/Interscope)
CELINE DION I'm Alive (Epic)
KASEY CHAMBERS Not Pretty Enough (Warner Bros.)
ANNE COCHRAN Ordinary Miracles (A&E)
JACK RUSSELL For You (Knight)
SOLUNA For All Time (DreamWorks)

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Reporters

Grid of reporter names and their stations, organized by state/region. Includes names like WYJB/Albany, NY and WWSW/Boston, MA.

Monitored Reporters

138 Total Reporters

121 Total Monitored

17 Total Indicator

15 Current Indicator Playlists

Did Not Report, Playlist Frozen (2): WSWT/Peoria, IL WGN/Wilmington, NC



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you



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ON THE RECORD

With
Lisa Trygg
PD, KYOR/Palm Springs, CA

STAR 106.9
Today's Hit Music

This has been such an incredible year for the Hot AC format, with lots of great bands who are shining right now. A few weeks ago I had the pleasure of seeing Lifehouse in concert, and we heard some of the album cuts from their next CD. I was truly impressed and pleased with this young and talented band. I look forward to their

next single. Besides that, the band referred to me as a "hottie," so what's not to love about Lifehouse? • I feel Duncan Sheik is truly going

to have one of the summer's biggest hits, and, besides the Duncan track, the format's other strong artists include Pink, Goo Goo Dolls and No Doubt. Another great summer song is Custom's "Beat Me." It leans a bit more toward Pop/Alternative, but it's a great song to be poolside with, especially out here in the desert.

Congrats to Etoile Zisselman and Steve Bartels at Arista, who are celebrating the success of Avril Lavigne's "Complicated," which takes the No. 1 spot Sheryl Crow last held and leapfrogs over Jimmy Eat World's "The Middle" (DreamWorks) ... Jack Johnson proves he's no fluke, as "Flake" (Enjoy/Universal) enjoys an increase of 223 plays in a relatively tight section of the chart and goes top 15 ... Bruce Springsteen & The E Street Band glide 22-17* with "The Rising," which rises 223 plays ... Creed's "One Last Breath" (Wind-up) continues north with a 14-12* bump ... Norah Jones moves 26-21* with "Don't Know Why" (Blue Note/Virgin) ... The King lives: Elvis Vs. JXL's "A Little Less Conversation" (RCA) vaults nine positions, to No. 29, and is up 249 plays after last week's debut. Debuting this week: The Goo Goo Dolls' "Big Machine" (Warner Bros.), Michelle Branch's "Goodbye to You" (Maverick/WB) and Coldplay's "In My Place" (Capitol) ... At AC, Hall & Oates not only move 8-6* with "Do It for Love" (BMG/Heritage), they snag Most Increased honors ... Continued kudos to Epic, as Celine Dion's "I'm Alive" heads toward the top 10. Dion's "A New Day Has Come" has been No. 1 for more than three months ... Lince Thurman and her crew at Curb vault Tamara Walker from 25-20* with "Angel Eyes." Debuting at AC: Ben Green's "Two to One" (Artemis).

— Kid Kelly, AC/Hot AC Editor



artist activity

ARTIST: **Nine Days**

LABEL: **Epic**

By **KID KELLY/AC-HOT AC EDITOR**



Nine Days

This is the story of a girl...." All right, I'll stop. I've been using that as an opening line since Nine Days broke through with their infectious hit single "Absolutely (Story of a Girl)." In reality, this is the story of a Long Island, NY-based band who, over the course of a few years, were turned down by just about every major record label — and who went on to sell close to Platinum numbers of their Epic debut, *The Maddling Crowd*.

To date the band's resume includes touring the world, performing on *Live With Regis and Kelly*, appearing on the *Dawson's Creek* soundtrack album and doing a cover of The Climax Blues Band's "I Love You" for the soundtrack of the movie *The New Guy*, which opened in theaters in May. They've even performed for President Bush!

I know that I've already given you the meat and potatoes of the band, but I'd like to formally introduce them now. Ladies and gentlemen, meet John Hampson on vocals and guitars, Brian Desveaux on vocals and guitars, Nick Dimichino on bass, Vincent Tattanelli on drums and, last but not least, Jeremy Dean on keyboards. Nine Days!

Nine Days' latest CD is called *So Happily Unsatisfied*, and the band refers to it as an "exhilarating album of warm, glowing, hook-happy melodies and sweaty garage-band workouts." Take one listen to the album, and you'll agree, it's all that. While it's predictably Nine Days, it's also unpredictably Nine Days.

Hampson says, "While it was exciting to be on the road and have 20,000 people sing along to our single, we want to be known for more than just one song. So I concentrated on writing songs that were deeper, both lyrically and musically. I want people to appreciate it as an

album, not just a hit and some filler. There was a conscious effort to make this album a bit more guitar-heavy. The goal was to write a bunch of songs but pick only the ones we'd be excited to play live."

And here's something novel: The band says that, as a result of the positive energy, most of the songs on *So Happily Unsatisfied* "just flowed out" in the studio. The album features some original takes — something that, in this day and age, is virtually unheard-of. In fact, the band was so comfortable and having so much fun in the studio that they even cut a tongue-in-cheek tune about Gwyneth Paltrow, "Don't Look Back."

"We really went for the moment," Dean says. "The whole thing was cut so naturally and beautifully."

Asked about the pressure of following up on their Gold debut album, Hampson says, "There was none, because we wanted to write a rock album, not a pop record. Right before we released the first album, people asked us about our goals, and we'd tell them we wanted to sell enough records to make another one, and we did that. This time it would be great to sell a few million records and enjoy all the exciting things that come with success, but our goal is really still the same. We just want to keep doing this."

By the sound of *So Happily Unsatisfied*, I'll bet that Nine Days will be doing exactly what they want to be doing for quite some time.

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R&R Hot AC Top 40

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July 26, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	AVRIL LAVIGNE Complicated (Arista)	3756	+328	392601	15	89/0
1	2	SHERYL CROW Soak Up The Sun (A&M/Interscope)	3647	+39	363791	22	87/0
2	3	JIMMY EAT WORLD The Middle (DreamWorks)	3494	-8	364068	19	85/0
4	4	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3328	-15	341331	21	84/0
5	5	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	3079	+128	298598	11	82/2
6	6	JOHN MAYER No Such Thing (Aware/Columbia)	2881	+72	309270	23	84/0
7	7	CALLING Wherever You Will Go (RCA)	2602	-139	267142	44	85/0
9	8	DAVE MATTHEWS BAND Where Are You Going (RCA)	2291	+136	259867	10	82/0
8	9	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	2168	-134	224381	38	81/0
10	10	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1988	-61	192694	26	61/0
12	11	NO DOUBT Hella Good (Interscope)	1979	0	177282	13	61/2
14	12	CREED One Last Breath (Wind-up)	1894	+184	156040	9	72/0
11	13	GOO GOO DOLLS Here Is Gone (Warner Bros.)	1805	-207	177272	20	73/0
13	14	MICHELLE BRANCH All You Wanted (Maverick/WB)	1797	-118	199767	28	67/0
16	15	JACK JOHNSON Flake (Enjoy/Universal)	1643	+223	187865	11	70/5
17	16	PINK Don't Let Me Get Me (Arista)	1370	-43	128915	14	37/0
22	17	BRUCE SPRINGSTEEN The Rising (Columbia)	1155	+223	141473	4	63/6
18	18	THE CORRS F/BONO When The Stars Go Blue (143/Lava/Atlantic)	1142	-10	124330	12	58/2
19	19	ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)	1110	+52	101778	7	62/2
23	20	DIRTY VEGAS Days Go By (Capitol)	1053	+139	85186	7	46/4
26	21	NORAH JONES Don't Know Why (Blue Note/Virgin)	955	+172	186370	5	54/5
20	22	DROPLINE Fly Away From Here (...Day) (143/Reprise)	933	-74	79995	10	59/0
25	23	DISHWALLA Somewhere In The Middle (Immergent)	928	+50	58324	11	49/2
24	24	COUNTING CROWS American Girls (Geffen/Interscope)	857	-30	97901	9	55/1
21	25	RUBYHORSE Sparkle (Island/IDJMG)	849	-141	79349	12	53/0
29	26	OUR LADY PEACE Somewhere Out There (Columbia)	824	+110	82331	6	47/2
28	27	NICKELBACK Too Bad (Roadrunner/IDJMG)	618	-114	34118	11	22/0
32	28	311 Amber (Volcano)	600	+87	49501	4	29/1
38	29	ELVIS VS. JXL A Little Less Conversation (RCA)	582	+249	57858	2	29/3
31	30	SEVEN AND THE SUN Walk With Me (Atlantic)	574	-21	51710	6	37/1
27	31	CALLING Adrienne (RCA)	475	-295	47479	13	37/0
30	32	SHAKIRA Underneath Your Clothes (Epic)	459	-154	47618	12	23/0
Debut	33	GOO GOO DOLLS Big Machine (Warner Bros.)	458	+373	50077	1	57/19
33	34	ENRIQUE IGLESIAS Escape (Interscope)	402	-20	63785	11	9/0
37	35	SPLENDER Save It For Later (J)	391	+57	33335	2	36/3
34	36	BBMAK Out Of My Heart (Into Your...) (Hollywood)	391	+14	40977	3	32/4
Debut	37	MICHELLE BRANCH Goodbye To You (Maverick/WB)	387	+205	20816	1	34/7
Debut	38	COLDPLAY In My Place (Capitol)	351	+83	39034	1	26/4
36	39	CAROLYN DAWN JOHNSON So Complicated (Arista)	349	-6	24333	4	29/2
35	40	COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	337	-25	22687	10	18/0

90 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 7/14-7/20. 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
GOO GOO DOLLS Big Machine (Warner Bros.)	19
NINE DAYS Good Friend (Epic)	19
MICHELLE BRANCH Goodbye To You (Maverick/WB)	7
DUNCAN SHEIK On A High (Atlantic)	7
BRUCE SPRINGSTEEN The Rising (Columbia)	6
DEF LEPPARD Now (Island/IDJMG)	6
JACK JOHNSON Flake (Enjoy/Universal)	5
NORAH JONES Don't Know Why (Blue Note/Virgin)	5
JENNIFER LOVE HEWITT BareNaked (Jive)	5
DIRTY VEGAS Days Go By (Capitol)	4
BBMAK Out Of My Heart (Into Your...) (Hollywood)	4
COLDPLAY In My Place (Capitol)	4
CUSTOM Beat Me (ARTISTdirect)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GOO GOO DOLLS Big Machine (Warner Bros.)	+373
AVRIL LAVIGNE Complicated (Arista)	+328
ELVIS VS. JXL A Little Less Conversation (RCA)	+249
JACK JOHNSON Flake (Enjoy/Universal)	+223
BRUCE SPRINGSTEEN The Rising (Columbia)	+223
MICHELLE BRANCH Goodbye To You (Maverick/WB)	+205
CREED One Last Breath (Wind-up)	+184
NORAH JONES Don't Know Why (Blue Note/Virgin)	+172
DIRTY VEGAS Days Go By (Capitol)	+139
DAVE MATTHEWS BAND Where Are You Going (RCA)	+136

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1584
LIFHOUSE Hanging By A Moment (DreamWorks)	1418
FIVE FOR FIGHTING Superman... (Aware/Columbia)	1355
JEWEL Standing Still (Atlantic)	1211
CREED My Sacrifice (Wind-up)	1105
DEFAULT Wasting My Time (TVT)	953
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	893
DIDO Thankyou (Arista)	861
SUGAR RAY When It's Over (Lava/Atlantic)	806
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	796
INCUBUS Drive (Immortal/Epic)	767

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America's Best Testing Hot AC Songs 12+ For The Week Ending 7/26/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top 50 songs like 'The Middle' by Jimmy Eat World, 'No Such Thing' by John Mayer, etc.

Total sample size is 585 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

- GOO GOO DOLLS Big Machine (Warner Bros.)
MICHELLE BRANCH Goodbye To You (Maverick/WB)
JOHN MAYER No Such Thing (Aware/Columbia)
BRUCE SPRINGSTEEN The Rising (Columbia)
NORAH JONES Don't Know Why (Blue Note/Virgin)
BBMAK Out Of My Heart (Into Your...) (Hollywood)
ELVIS VS. JXL A Little Less Conversation (RCA)
JEWEL This Way (Atlantic)

New & Active

- JEWEL This Way (Atlantic)
Total Plays: 328, Total Stations: 25, Adds: 2
STRETCH PRINCESS Freakshow (Wind-up)
Total Plays: 296, Total Stations: 22, Adds: 1
PINK Just Like A Pill (Arista)
Total Plays: 250, Total Stations: 10, Adds: 3
JENNIFER LOVE HEWITT BareNaked (Jive)
Total Plays: 230, Total Stations: 28, Adds: 5
HOBBASTANK Running Away (Island/IDJMG)
Total Plays: 203, Total Stations: 9, Adds: 0
REMY ZERO Perfect Memory (I'll...) (Elektra/EEG)
Total Plays: 196, Total Stations: 22, Adds: 1
DASHBOARD CONFSSIONAL Screaming... (Vagrant)
Total Plays: 187, Total Stations: 19, Adds: 0
DUNCAN SHEIK On A High (Atlantic)
Total Plays: 146, Total Stations: 27, Adds: 7
DEF LEPPARD Now (Island/IDJMG)
Total Plays: 109, Total Stations: 11, Adds: 6
ROSEY Afterlife (Island/IDJMG)
Total Plays: 77, Total Stations: 13, Adds: 2

Songs ranked by total plays

Reporters

Grid of reporter information including station call letters, location, and contact details for various markets like Buffalo, NY; Denver, CO; Los Angeles, CA; etc.

Monitored Reporters 100 Total Reporters 90 Total Monitored 10 Total Indicator 8 Current Indicator Playlists. Includes logo for Monitored Reporters.

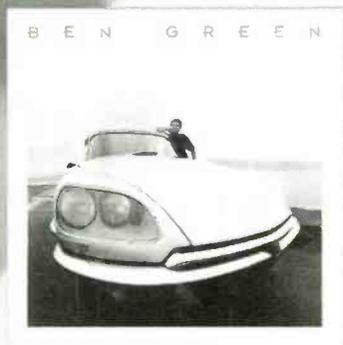
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KKDJ	KISC	KXLY	WMGN	WTFM
WLRQ	WAJI	WAHR	WGYL	WFMK
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PART TWO OF A TWO-PART SERIES

Fifteen Women Tell All

□ R&R Convention 2002 focus group speaks frankly about radio and records

For last month's R&R Convention 2002, R&R commissioned the pros of Edison Media Research to recruit 15 women, ranging in age from 15 to 28, to participate in a focus group. In last week's column we found out what these women like and don't like about their favorite stations and how much time they spend listening to the radio. This week they talk about loyalty, the price of CDs and what they really think about radio air talent.

Edison's Jayne Charneski and Larry Rosin moderated the group, the goal of which was simple and unscientific: to talk to contemporary-radio listeners and get their opinions about radio and music. The women who participated all live in the Los Angeles metro. Most are P1 listeners to either CHR/Pop KIIS-FM or CHR/Rhythmic KPWR (Power 106), but we also sprinkled in a few listeners to Alternative KROQ.

The participants agreed to fill out listening diaries for a week before the focus group. One woman reported that she'd filled out her diary before going to bed, and another said, "I would fill it out every time I would get out of the car. Otherwise, I wouldn't remember."

Most of our participants are not active music downloaders. "I hate the computer," said one respondent. Another complained, "Downloading takes too long," and still another said, "I don't have the capability to do so. Plus, I can't stand sitting at my computer for too long at a time."

But one woman told us, "When you download your own songs, you like everything that's there. You don't have to wait to hear it on the radio." Another participant observed, "When I burn a CD, I am my own DJ, so that's kind of nice. But I end up buying the CD anyway. Mostly downloading is just getting the music before it's released."

Satellite radio also has some work to do to raise its awareness among this group of women. When we asked how many had heard about satellite radio, only two participants raised their hands. One said she listens to music on the Dish Network at home and had installed an MP3 player in her car, and the other was considering getting XM Satellite Radio.

When we prompted the group with the XM name and asked how many had heard of it, about half said they had. But one respondent said, "I was just a little bit confused. I kind of have an idea of what XM is, but I'm not sure and don't know how much it is or anything. But if it's what I think it

is — which is just a lot more radio stations, kind of like Internet radio — I have seen a radio that has a lot of stations."

Love And Loyalty

LR: Are any of you loyal to a radio station?

Responses: • I love 91X [Alternative XTRA-FM]. It's just that it's from San Diego, so it doesn't come in. I would listen to it every day.

"I don't listen to the radio as much, because if I want to hear something, I'll just burn a couple of CDs and listen to it as many times as I want to, whenever I want to."

• I'm loyal to 93.1 Arrow [Classic Rock KCBS-FM] just because of the '70s music. I can never get tired of that.

• I think it depends on the time of the day. In the mornings I like [Santa Monica, CA noncommercial] KCRW. I don't like the stuff they play later, so I listen to KROQ. Power does old school stuff at times.

• Power 106. I prefer that to any other station.

LR: Would you put your favorite station's bumper sticker on your car?

Response: • I wouldn't put any bumper sticker on my car.

Audience question: When a radio station says, "Here's the new song from so and so," does that make you perk up and listen?

Responses: • I only perk up if it's somebody I like or a new band that I've never heard of.

• I think it does.

• A classic example of new and different styles is, I think, No Doubt, because their songs change so much over each year. So when the radio says they have a new song, you want to hear it — "OK, did [Gwen Stefani] go pop? Did she go back to ska?" That's a classic example. So when they say "new," you're like, "Oh, I want to hear it."

• A lot of times when radio stations say "new," I notice that it's stuff that has been out for a long time. Like if you listen to Star 98.7 [Hot AC KYSR], six months after KROQ has been playing Incubus, they'll play the one slow song and say, "You heard it first on Star."

Funny, But Not Mean

Audience question: What do you like about the DJs you listen to? What do you not like about them?

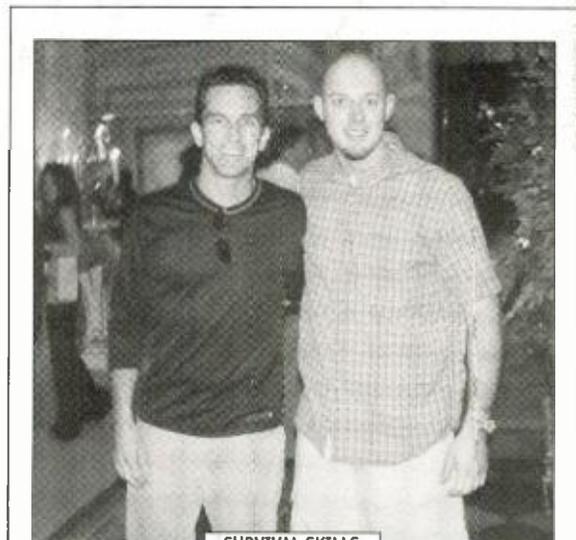
Responses: • I like [KPWR morning host] Big Boy because he's really funny. I like [Urban KKBT morning host] Steve Harvey too. When it's funny, it's better. Why do you want to be serious all the time?

• [KYSR morning team] Jamie & Danny bother me. They're just annoying. I can take, like five minutes — and, then, Jamie's laugh! They're talking about nothing. They are mean to people. I don't want to hear that in the morning; it gives me a headache. I turn on the station in the morning to, hopefully, get some music here and there, but when they pop on, I turn it off.

• I like [KROQ morning team] Kevin & Bean because I personally like it when they make fun of people. I get a kick out of it. It makes them more interesting, I guess.

• Kevin & Bean are really good, but I really like [KROQ pm driver] Jed The Fish. At least he has the "Catch of the Day," where they play something that you haven't heard before, and he's just a really good DJ. He plays a lot of different music, and he's really entertaining too.

• [Nighttimer] JoJo on KIIS — that guy annoys me. He has a toe fetish, and he's always talking about it.



SURVIVAL SKILLS

WJMX/Florence, SC PD/MD Scotty G. (r) tries to convince *Survivor* host Jeff Probst to let him be on this fall's *Survivor Thailand*.

• Every DJ on KIIS-FM is horrible. • I like them if they are funny. It's just if you're interested in what they're talking about — and some people just aren't interesting. It's not the DJs' talking that bothers me, it's the commercials for 10 or 15 minutes. You switch back, and there is still a commercial on.

• Steve Harvey's "Wake Up Call," between 6:30am and 6:45am, is really funny. And Big Boy's "Phone Tap" is very funny.

• If I'm up, I listen to Howard Stern [on FM Talk KLSX]. I love Stern.

• In the morning I prefer [Talk] KFJ because I am interested in what's going on. I have heard the DJs talk about the same things over and over again on FM radio, so I believe AM radio is a bit more controversial. It's a bit more entertaining and also more interesting and captivating at the same time.

"If you listen to KYSR (Star 98.7)/Los Angeles, six months after KROQ has been playing Incubus, they'll play the one slow song and say, 'You heard it first on Star.'"

JC: Has anyone listened to a station just to hear a contest or to participate in a contest?

Responses: • I never have. I've done that for bands before, just for something that was sold out. That's the only time I did.

• I would only do it for concerts, and that was a long time ago, when I actually thought that I'd get through.

• They have something on 95.5

[Classic Rock KLOS]. It's a payroll contest, and they give money away every day. That's kind of cool.

• They had something with the birthdays where you won a million dollars. I forget which station that was on.

• In the beginning, when KIIS-FM was doing the million-dollar contest when they played three songs in a row, that was interesting. But I was doing it for eight weeks in a row, and then it got annoying. I wouldn't listen to the radio just to hear the three songs, but it was kind of exciting, I thought.

JC: How much should CDs be priced at, and why?

All the members of the panel responded, most giving figures between \$10 and \$12. Then the panelists made some personal observations.

Responses: • Personally, I really don't buy CDs that much, because I burn them. That's because there's only, like, one or two songs on everybody's album that I like. If you were to do singles, it would be better.

• Every time I go to Warehouse and ask, "Do you have Ashanti's new song?" they say, "You have to buy the whole CD." If you don't buy the whole CD, you just burn it or don't have it.

• I think it depends on where you go. If you go to Warehouse, CDs are usually \$18.99. Best Buy is \$14.99. And places like Target, sometimes they have really good bands that they are selling for, like, eight bucks.

LR: Have any of you ever bought those compilation CDs, like the Now That's What I Call Music series? And why?

Responses:

• They have variety.

• It's like the radio without commercials.

Most Are Listening Less

Tony Novia: Are you listening to the radio more, less or about the same as you did, say, two years ago?

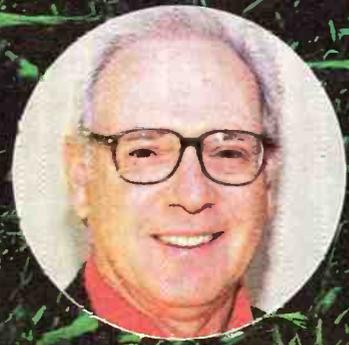
Responses: • I listen a lot less.

Continued on Page 68

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES July 26, 2002

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of June 30-July 6.

HP = Hit Potential ®

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL% FAMILIARITY	TOTAL% BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	4W	5W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
AVRIL LAVIGNE Complicated (Arista)	3.95	3.98	3.91	3.98	72.0	16.5	4.36	3.81	3.48	3.99	4.21	4.01	3.63
LINKIN PARK In The End (Warner Bros.)	3.83	3.57	3.69	3.65	76.0	25.8	3.84	3.88	3.74	3.84	3.82	3.79	3.85
HP P. DIDDY F/GINUWINE I Need A Girl Pt. 2 (Bad Boy/Arista)	3.75	—	—	—	50.0	10.8	3.91	3.74	3.27	3.94	3.66	3.85	3.56
PINK Just Like A Pill (Arista)	3.75	3.61	—	—	53.0	10.8	3.87	3.62	3.66	3.67	3.67	3.74	3.93
KRDEGER & SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.71	3.56	3.76	3.72	73.3	21.3	3.93	3.54	3.58	3.77	3.55	3.89	3.63
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.69	3.53	3.51	3.63	75.8	24.0	3.74	3.67	3.63	3.69	3.75	3.70	3.61
EMINEM Without Me (Shady/Aftermath/Interscope)	3.64	3.65	3.80	3.82	76.3	29.5	3.65	3.63	3.64	3.49	3.75	3.78	3.51
HOOBASTANK Running Away (Island/IDJMG)	3.63	3.61	—	—	44.8	9.3	3.68	3.74	3.29	3.59	3.78	3.59	3.52
JIMMY EAT WORLD The Middle (DreamWorks)	3.62	3.69	3.71	3.77	76.3	27.0	3.85	3.44	3.51	3.70	3.68	3.49	3.63
NELLY Hot In Herre (Fo' Reel/Universal)	3.60	3.83	3.81	3.77	72.8	27.3	3.83	3.40	3.46	3.68	3.74	3.64	3.35
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.60	3.62	3.75	3.72	75.5	27.8	3.69	3.51	3.57	3.44	3.77	3.70	3.48
DEFAULT Wasting My Time (TVT)	3.57	3.42	3.52	3.41	75.8	25.8	3.55	3.55	3.61	3.64	3.42	3.63	3.58
MICHELLE BRANCH All You Wanted (Maverick/WB)	3.56	3.61	3.55	3.78	76.8	28.5	3.81	3.38	3.38	3.40	3.73	3.57	3.54
NAUGHTY BY...3LW Feels Good... (TVT)	3.56	—	3.55	—	41.8	9.5	3.82	3.55	3.00	3.69	3.52	3.80	3.25
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	3.55	3.47	3.53	3.54	60.8	16.0	3.71	3.38	3.46	3.71	3.57	3.68	3.22
CREED One Last Breath (Wind-up)	3.53	3.50	—	—	46.5	11.8	3.56	3.55	3.47	3.45	3.61	3.63	3.40
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3.53	3.53	3.63	3.56	74.5	33.0	3.65	3.48	3.37	3.70	3.64	3.55	3.23
PINK Don't Let Me Get Me (Arista)	3.53	3.39	3.61	3.52	74.8	29.8	3.69	3.37	3.46	3.65	3.51	3.49	3.49
ASHANTI Foolish (Murder Inc./IDJMG)	3.48	3.52	3.52	3.53	70.8	27.8	3.54	3.48	3.36	3.55	3.30	3.61	3.46
CRAIG DAVID Walking Away (Wildstar/Atlantic)	3.47	3.27	3.50	3.57	53.5	14.5	3.56	3.38	3.38	3.46	3.47	3.57	3.36
P. DIDDY... I Need A Girl (Bad Boy/Arista)	3.44	3.42	3.46	3.52	64.3	26.0	3.53	3.48	3.14	3.38	3.56	3.46	3.31
AALIYAH More Than A Woman (BlackGround)	3.41	3.44	3.57	3.45	55.8	21.0	3.49	3.39	3.23	3.41	3.41	3.41	3.41
BRANDY Full Moon (Atlantic)	3.41	3.32	3.45	—	57.0	16.3	3.47	3.31	3.44	3.40	3.40	3.35	3.49
MARY J. BLIGE Rainy Dayz (MCA)	3.41	3.37	3.48	3.46	51.3	16.8	3.44	3.33	3.51	3.45	3.22	3.59	3.41
DJ SAMMY & YANOUJ Heaven (Robbins)	3.32	—	—	—	63.3	19.3	3.51	3.49	2.92	3.40	3.50	3.32	3.07
SHAKIRA Underneath Your... (Epic)	3.30	3.40	3.38	3.40	75.8	31.3	3.29	3.30	3.32	3.24	3.21	3.36	3.38
DIRTY VEGAS Days Go By (Capitol)	3.27	3.24	3.31	2.92	75.8	28.3	3.15	3.08	3.64	2.90	3.35	3.30	3.50
NO DOUBT Hella Good (Interscope)	3.24	3.29	3.34	3.22	73.5	32.5	3.11	3.00	3.72	3.15	3.41	3.23	3.18
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.24	3.30	3.32	3.36	69.8	29.0	3.28	2.87	3.57	3.19	3.39	3.22	3.19

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) represents songs that have yet to chart in the top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Boston, Nassau-Suffolk, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. SOUTH: Atlanta, Dallas, Houston, Miami, San Antonio, Tampa. MIDWEST: Chicago, Cincinnati, Cleveland, Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Denver, Los Angeles, Portland, Sacramento, Salt Lake City, San Diego, San Francisco, Seattle. © 2002, R&R Inc.

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

What a big week for the staff at Arista Records as they land three of the top four songs on this week's Callout America survey: The label takes the No. 1 spot and has two songs tied for third.

Avril Lavigne remains on top with "Complicated." The track is closing in on 10,000 plays at CHR/Pop, ranks first with teens and is second 18-24.

The Arista songs tied at No. 3: Pink scores a 3.75 with "Just Like a Pill," which is testing across the board and ranks fourth with teens, seventh 18-24 and third 25-34. A few months back P. Diddy debuted at No. 1 with "I Need a Girl (Pt. 1)." This week he debuts with a 3.75 for "I Need a Girl (Pt. 2)" featuring Ginuwine. "Girl" is third among teens and women 18-24.

Hoobastank score another big week in the top 10 with "Running Away" (Island/IDJMG). "Running" is eighth overall and ranks third among women 18-24.

Naughty By Nature grab two top 10 demo rankings this week with "Feels Good" (TVT). The song, which features 3LW, ranks 13th overall but is eighth with both teens and women 18-24.

Creed post another strong demo score this week in the women 18-24 cell for "One Last Breath" (Wind-up): "Breath" ranks eighth in the demo.

And this week will be the final one for Linkin Park's "In The End" (Warner Bros.). But we'd like to note that the song not only finishes at No. 2 overall, it ranks first among women 18-24 and 25-34. Talk about longevity!

On Track

Contemporary Christian music program with artist interviews hosted by Dave Tucker.

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R&R CHR/Pop Top 50

July 26, 2002

Powered By



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)	9801	+479	1110480	10	134/0
2	2	NELLY Hot In Herre (Fo' Reel/Universal)	8463	-161	1000924	14	126/0
3	3	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	8362	-10	832773	11	131/0
4	4	EMINEM Without Me (Shady/Aftermath/Interscope)	7527	-426	773896	12	130/0
5	5	DJ SAMMY & YANOU Heaven (Robbins)	7043	+636	820322	9	126/3
6	6	PINK Just Like A Pill (Arista)	6927	+827	744218	7	132/0
7	7	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	6097	+15	652778	14	129/0
8	8	JIMMY EAT WORLD The Middle (DreamWorks)	5617	-347	564792	19	130/0
9	9	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	4895	-485	466148	23	132/0
10	10	DIRTY VEGAS Days Go By (Capitol)	4352	-912	409605	14	133/0
13	11	ASHANTI Foolish (Murder Inc./IDJMG)	3916	-486	396911	19	127/0
11	12	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	3838	-653	360212	17	125/0
17	13	JOHN MAYER No Such Thing (Aware/Columbia)	3812	+503	439910	10	108/3
12	14	NO DOUBT Hella Good (Interscope)	3798	-637	354047	17	131/0
26	15	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3731	+1240	454492	3	101/24
14	16	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3691	-457	399184	21	123/0
19	17	SOLUNA For All Time (DreamWorks)	3283	+19	324000	15	123/0
27	18	MARIO Just A Friend 2002 (J)	3229	+992	324441	5	121/4
16	19	MICHELLE BRANCH All You Wanted (Maverick/WB)	3205	-354	350117	28	125/0
23	20	KYLIE MINOGUE Love At First Sight (Capitol)	3040	+380	325003	7	123/4
15	21	SHERYL CROW Soak Up The Sun (A&M/Interscope)	2969	-607	238967	19	119/0
22	22	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	2851	+99	256787	7	92/1
25	23	CREED One Last Breath (Wind-up)	2761	+263	207345	9	97/5
21	24	CRAIG DAVID Walking Away (Wildstar/Atlantic)	2359	-536	296396	16	107/0
29	25	SEVEN AND THE SUN Walk With Me (Atlantic)	2254	+189	226987	9	98/2
28	26	ENRIQUE IGLESIAS Don't Turn Off The Lights (Interscope)	2240	+169	234896	8	104/1
35	27	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	2221	+676	291089	3	106/5
31	28	BBMAK Out Of My Heart (Into Your...) (Hollywood)	2124	+236	238351	4	108/4
24	29	BRANDY Full Moon (Atlantic)	2118	-539	188301	12	103/0
38	30	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	2076	+687	313288	3	95/15
30	31	ANASTACIA One Day In Your Life (Epic)	2058	+56	216271	10	113/1
36	32	VANESSA CARLTON Ordinary Day (A&M/Interscope)	1825	+421	213330	2	117/6
37	33	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	1777	+386	254487	3	79/7
32	34	TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	1761	+49	180647	7	78/2
41	35	KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	1586	+328	134423	4	61/4
40	36	SHAKIRA Objection (Tango) (Epic)	1515	+250	160829	3	98/2
39	37	NAUGHTY BY NATURE F/3LW Feels Good (Don't Worry...) (TVT)	1446	+178	148465	5	66/5
45	38	BRITNEY SPEARS Boys (Maverick/Reprise)	1354	+225	121768	2	76/8
Debut	39	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1334	+591	129837	1	94/7
43	40	OUR LADY PEACE Somewhere Out There (Columbia)	1327	+155	108850	3	81/11
Debut	41	BEENIE MAN F/JANET Feel It Boy (Virgin)	1258	+610	130507	1	83/10
42	42	BIG TYMERS Still Fly (Cash Money/Universal)	1258	+80	125642	6	54/0
Debut	43	ELVIS VS. JXL A Little Less Conversation (RCA)	1118	+379	113178	1	64/14
46	44	B2K Gots Ta Be (Epic)	1093	+53	93699	5	66/0
Debut	45	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	1039	+609	110363	1	48/19
47	46	A1 Caught In The Middle (Columbia)	989	-44	76335	7	54/0
Debut	47	HOOBASTANK Running Away (Island/IDJMG)	963	+87	67312	1	59/3
49	48	GOO GOO DOLLS Here Is Gone (Warner Bros.)	876	-88	62992	19	74/0
48	49	NICKELBACK Too Bad (Roadrunner/IDJMG)	872	-114	68383	17	61/0
44	50	AALIYAH More Than A Woman (BlackGround/Virgin)	862	-293	101149	14	82/0

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 7/14-7/20. 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
NO DOUBT F/LADY SAW Underneath It All (Interscope)	67
3LW I Do (Wanna Get Close To You) (Epic)	37
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	24
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	21
EMINEM Cleanin' Out ... (Shady/Aftermath/Interscope)	19
PAULINA RUBIO The One You Love (Universal)	18
GOO GOO DOLLS Big Machine (Warner Bros.)	17
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	15
ELVIS VS. JXL A Little Less Conversation (RCA)	14
MONICA All Eyez On Me (J)	13

DANIEL gotta get
thru this
BEDINGFIELD

R&R Rhythmic: 30!
Mainstream Top 40 Monitor 30*!
Rhythmic Top 40 Monitor 28*!

New at:

WKSC, B94, WAKS, WXSS, KMXY, and KFMS!

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	+1240
MARIO Just A Friend 2002 (J)	+992
PINK Just Like A Pill (Arista)	+827
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	+687
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	+676
DJ SAMMY & YANOU Heaven (Robbins)	+636
BEENIE MAN F/JANET Feel It Boy (Virgin)	+610
EMINEM Cleanin' Out ... (Shady/Aftermath/Interscope)	+609
MICHELLE BRANCH Goodbye To You (Maverick/WB)	+591
JOHN MAYER No Such Thing (Aware/Columbia)	+503

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PINK Don't Let Me Get Me (Arista)	2985
DEFAULT Wasting My Time (TVT)	2838
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	2617
LINKIN PARK In The End (Warner Bros.)	2479
SHAKIRA Underneath Your Clothes (Epic)	1961
CALLING Wherever You Will Go (RCA)	1882
JENNIFER LOPEZ Ain't It Funny (Epic)	1739
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1682
MARY J. BLIGE Family Affair (MCA)	1668
'N SYNC Girlfriend (Jive)	1214
ENRIQUE IGLESIAS Escape (Interscope)	1169
JA RULE F/ASHANTI Always On... (Murder Inc./IDJMG)	1119
USHER U Got It Bad (LaFace/Arista)	1094
KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	1061

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michelle branch "goodbye to you"

9 million in audience over 1600 detections

New this week:
KQMB, WWWW, WNOU, B97,
WXXL, KRSK, WZPL

Debut 37 R&R Hot AC
Debut 38* Top 40 Adult Monitor
Debut 37* Modern Adult Monitor

On tour with Sheryl Crow in September

R&R CHR/Pop Top 50 Indicator

July 26, 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
1	1	AVRIL LAVIGNE Complicated (Arista)	2930	-6	86028	9	49/0
2	2	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	2892	-10	83525	10	51/0
8	3	PINK Just Like A Pill (Arista)	2407	+330	71857	6	51/0
3	4	NELLY Hot In Herre (Fo' Reel/Universal)	2339	-22	65628	12	49/0
7	5	DJ SAMMY & YANOU Heaven (Robbins)	2266	+169	67679	8	48/0
5	6	JIMMY EAT WORLD The Middle (DreamWorks)	2126	-74	61626	19	45/0
4	7	DIRTY VEGAS Days Go By (Capitol)	2123	-181	62580	11	50/0
6	8	EMINEM Without Me (Shady/Aftermath/Interscope)	2044	-126	54629	11	44/1
11	9	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	1919	+52	56360	12	46/0
10	10	NO DOUBT Hella Good (Interscope)	1798	-135	51016	16	46/0
13	11	SOLUNA For All Time (DreamWorks)	1797	+61	52861	19	50/0
9	12	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1729	-243	50940	22	43/0
14	13	JOHN MAYER No Such Thing (Aware/Columbia)	1685	+122	49251	10	48/0
15	14	CREED One Last Breath (Wind-up)	1578	+78	43264	9	48/1
12	15	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1542	-269	42344	19	44/0
16	16	ASHANTI Foolish (Murder Inc./IDJMG)	1310	-190	40430	17	40/0
19	17	ENRIQUE IGLESIAS Don't Turn Off The Lights (Interscope)	1285	+19	36684	8	46/0
22	18	SEVEN AND THE SUN Walk With Me (Atlantic)	1260	+169	37308	9	46/0
23	19	KYLIE MINOGUE Love At First Sight (Capitol)	1179	+173	36098	7	43/1
17	20	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	1160	-285	33341	15	33/0
25	21	BBMAK Out Of My Heart (Into Your...) (Hollywood)	1073	+163	31711	3	46/3
18	22	MICHELLE BRANCH All You Wanted (Maverick/WB)	1026	-262	31415	27	35/1
28	23	VANESSA CARLTON Ordinary Day (A&M/Interscope)	980	+181	27275	2	49/1
20	24	CRAIG DAVID Walking Away (Wildstar/Antalctic)	978	-222	32341	15	31/0
21	25	BRANDY Full Moon (Atlantic)	937	-209	24758	12	36/0
31	26	MARIO Just A Friend 2002 (J)	832	+264	20874	3	36/2
29	27	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	809	+167	22051	4	35/0
27	28	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Antalctic)	745	-98	18544	21	27/0
41	29	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	680	+327	20856	2	37/8
37	30	MICHELLE BRANCH Goodbye To You (Maverick/WB)	674	+268	19934	2	42/3
42	31	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	639	+290	17699	2	35/8
33	32	HOOBASTANK Running Away (Island/IDJMG)	598	+59	17182	3	41/3
39	33	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	555	+177	17669	2	38/5
34	34	TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	547	+70	16541	5	35/0
32	35	ANASTACIA One Day In Your Life (Epic)	541	-23	16063	7	21/1
38	36	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	511	+126	14989	2	22/2
35	37	SHAKIRA Objection (Tango) (Epic)	492	+19	11702	3	28/1
Debut	38	GOO GOO DOLLS Big Machine (Warner Bros.)	440	+347	12545	1	34/4
48	39	ELVIS VS. JXL A Little Less Conversation (RCA)	389	+115	10161	2	31/9
49	40	BRITNEY SPEARS Boys (Maverick/Reprise)	377	+121	9357	2	25/5
40	41	GOO GOO DOLLS Here Is Gone (Warner Bros.)	347	-18	11459	18	11/0
30	42	KELLY OSBOURNE Papa Don't Preach (Epic)	327	-292	8424	7	15/0
44	43	OUR LADY PEACE Somewhere Out There (Columbia)	323	+22	9351	2	20/1
47	44	KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	295	+19	7374	5	25/3
Debut	45	B2K Gots Ta Be (Epic)	231	+2	4835	1	14/0
Debut	46	AURORA Dreaming (Groovivicious/Strictly Rhythm)	220	+42	6157	1	24/0
36	47	MARY J. BLIGE Rainy Dayz (MCA)	217	-210	4712	13	9/0
Debut	48	DAVE MATTHEWS BAND Where Are You Going (RCA)	199	-3	4472	1	9/1
—	49	CELINE DION I'm Alive (Epic)	196	-14	3954	2	14/0
46	50	SOFIA LOELL Right Up Your Face (Curb)	196	-92	5290	6	20/1

51 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 7/14-Saturday 7/20.
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Most Added

ARTIST TITLE LABEL(S)	ADDS
NO DOUBT F/LADY SAW Underneath It All (Interscope)	36
ELVIS VS. JXL A Little Less Conversation (RCA)	9
BIF NAKED Tango Shoes (Her Royal Majesty's)	9
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	8
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	8
EMINEM Cleanin' Out... (Shady/Aftermath/Interscope)	7
BEENIE MAN F/JANET Feel It Boy (Virgin)	6
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	5
BRITNEY SPEARS Boys (Maverick/Reprise)	5
PAULINA RUBIO The One You Love (Universal)	5
GOO GOO DOLLS Big Machine (Warner Bros.)	4
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	4
BBMAK Out Of My Heart (Into Your...) (Hollywood)	3
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3
HOOBASTANK Running Away (Island/IDJMG)	3
KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	3
DEF LEPPARD Now (Island/IDJMG)	3
IRV GOTTI Down 4 U (Murder Inc./IDJMG)	3
AMY STUDD Just A Little Girl (19/Universal)	3
3LW I Do (Wanna Get Close To You) (Epic)	3

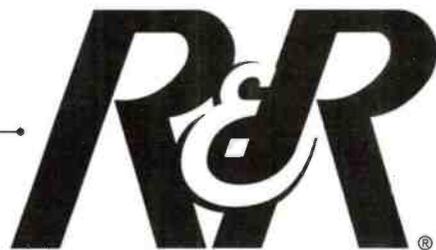
Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GOO GOO DOLLS Big Machine (Warner Bros.)	+347
PINK Just Like A Pill (Arista)	+330
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	+327
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	+290
MICHELLE BRANCH Goodbye To You (Maverick/WB)	+268
MARIO Just A Friend 2002 (J)	+264
VANESSA CARLTON Ordinary Day (A&M/Interscope)	+181
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	+177
KYLIE MINOGUE Love At First Sight (Capitol)	+173
DJ SAMMY & YANOU Heaven (Robbins)	+169
SEVEN AND THE SUN Walk With Me (Atlantic)	+169
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	+167
BBMAK Out Of My Heart (Into Your...) (Hollywood)	+163
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	+126
JOHN MAYER No Such Thing (Aware/Columbia)	+122
BRITNEY SPEARS Boys (Maverick/Reprise)	+121
ELVIS VS. JXL A Little Less Conversation (RCA)	+115
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+112
BEENIE MAN F/JANET Feel It Boy (Virgin)	+92
DEF LEPPARD Now (Island/IDJMG)	+82
CREED One Last Breath (Wind-up)	+78
TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	+70
SOLUNA For All Time (DreamWorks)	+61
HOOBASTANK Running Away (Island/IDJMG)	+59
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	+52
EMINEM Cleanin' Out... (Shady/Aftermath/Interscope)	+51
AURORA Dreaming (Groovivicious/Strictly Rhythm)	+42
IRV GOTTI Down 4 U (Murder Inc./IDJMG)	+42
TANTO METRO & DEVONTE Give It To Her (VP)	+42
MONICA All Eyez On Me (J)	+37

MONITORED STATION PLAYLISTS

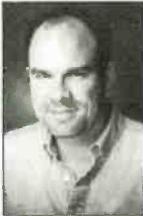
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ON THE RECORD

With **Steve Brown**
MD, KDUK/Eugene, OR



Eugene, OR — home of the Oregon Ducks and some of the best summer weather you'll find anywhere. We're generally right down the middle, since our closest competitors are Alternative and AC, but sometimes we go slightly more to the adult side, due to the nature of our market and the lack of any Rhythmic competition. ● Our top songs right now are Eminem, Avril Lavigne, Nelly and Chad Kroeger, the first three of those being our top three requests. DJ Sammy, Jimmy Eat World and Dirty Vegas continue to sound great on the air. Look for Vanessa Carlton's "Ordinary Day" to shoot up the playlist right behind Pink's "Just Like a Pill," passing slow-but-steady songs like Seven & The Sun and BB Mak. ● Other songs we really believe in are Eve f/Alicia Keys and Our Lady Peace. And can Elvis have a hit 25 years after his death? I believe he can, thankyavermuch.

Five new acts debut on the Pop chart this week. Michelle Branch's "Goodbye to You" (Maverick/WB) says hello to No. 39*, while Beenie Man, with the help of Janet Jackson, makes his debut at No. 41* with "Feel It Boy" (Virgin). At No. 43* is some competition and "A Little Less Conversation" (RCA) by Elvis Vs. JXL. Spring cleaning is done by Eminem with "Cleanin' Out My Closet" (Shady/Aftermath/Interscope) at No. 45*, and Hoobastank's "Running Away" (Island/IDJMG) jogs to No. 47*. A +1,240 spin increase catapults Nelly f/Kelly Rowland's "Dilemma" (Fo' Reel/Universal) from 26-15* ... Nelly is awarded two titles this week: Most Increased Plays and Biggest Chart Move. Congratulations! That joint is going to be resting at No. 1 in two or three weeks — you can quote me on that, but if I'm wrong, I'll blame it on a typo ... The second song getting the most increase in spins this week is Mario, whose "Just a Friend 2002" (J) gains a +992 and jumps from 27-18* ... Although Pink receives the third Most Increased Plays with +827, she remains at No. 6* with "Just Like a Pill" (Arista) ... Two songs take giant leaps this week. Daniel Bedingfield's "Gotta Get Thru This" (Island/IDJMG) moves from 38-30*, and Eve's "Gangsta Lovin'" (Ruff Ryders/Interscope), featuring Alicia Keys, moves from 35-27*.

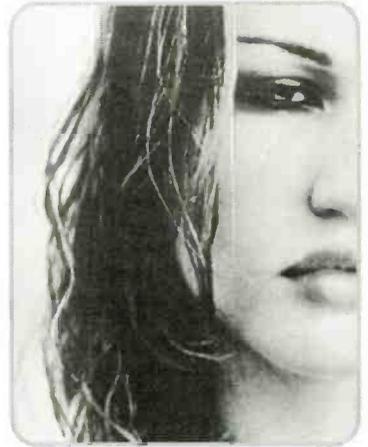
— Tanya O'Quinn/Asst. Editor

CHR/Pop
ON THE RADIO

ON THE RISE

ARTIST: Amy Studt
LABEL: 19/Universal

By **TANYA O'QUINN** / ASSISTANT EDITOR



Amy Studt

At age 16 I was writing poetry; at age 16 Amy Studt is writing songs. With music in her veins, Studt is the latest of the new surge of young females singing self-written songs that circle around life's complexities. She taught herself how to play the piano, strummed some guitar, learned the oboe and even tried her hand at the violin. With her dad being a violinist and conductor who toured with Roy Orbison, it's no wonder the young talent delved into the instrumental aspect of music making.

"Music was something that was always there," she says. "I can't even remember getting into it. I think if you're from a musical family, you either absolutely loathe music or you give in and do it yourself." By age 9 Studt had written her first song; five years later she had written 41 more.

The fact that she puts the troubling experiences of her life into song is what separates Studt from many other teens. Instead of resorting to the negative substances that some songwriters use to comfort their chaos, Studt extracted from her spirit those same experiences and gave them a new home — on paper. After completing her CD, Studt either gave or sold it to family and friends. It just so happened that one copy landed right where it should — on the desk of Simon Fuller (Annie Lennox, Spice Girls, S Club 7). "I never wanted to be famous at all," Studt says. "I genuinely just loved writing. If you love tennis, you play it all the time — it's the same with writing songs. You want to write something better. You want to say everything in one perfect song, but it never happens, so you keep writing."

The first single from Studt's forthcoming album is "Just a Little Girl." It's been described as a "fervid clash between Tori Amos and Courtney Love." Beginning the tune with a soft,

childlike voice expressing disappointment, Studt quickly changes pace to a chorus filled with conviction and courage that is intensified by guitar strum to make sure her point is not misunderstood. "Cause I'm just a little girl, you see/But there's a hell of a lot more to me/Don't ever underestimate what I can do/Don't ever tell me how I'm meant to be," she sings. Fueled by intense and passionate music, the catchy chorus will undoubtedly infiltrate the minds of young females all over the country. Adolescence is one of the most difficult times to endure, and Studt is able to put those years into song.

"Just a Little Girl" may become the pop anthem for Generation A (the A standing for adolescent). Studt may have been expressing her personal feelings, but she surely touched on a universal sentiment. Beginning the song as an embattled, insecure victim and then transforming into an empowered female, Studt showcases her creativity. Respect her age, but don't disrespect her mental capabilities. I'd suggest that we all take a message from this lead-off single. Amy Studt, musically speaking, is not one to be taken lightly.



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Morning Show Boot Camp
Coming August 8-10th
Wyndham Canal Place Hotel
New Orleans, Louisiana

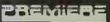
To Register go online:
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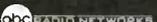
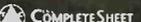
Special Guests: (Thursday) Author **Gail Evans** joins the Women's Forum. (Friday) Yahoo Solution's Guru **Tim Sanders** Friday Luncheon entertainment, comedian and former SNL s:ar, **Jim Breuer**. (Friday Luncheon) (Saturday: NBC's **Brooke Burns**, hosting a special 'Boot_Camp version of "Dog Eat Dog," Plus, a whole lot more. See the entire agenda at morningshowbootcamp.com



Jim Breuer **Brooke Burns** **Tim Sanders**







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America's Best Testing CHR/Pop Songs 12+
For The Week Ending 7/26/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
AVRIL LAVIGNE Complicated (Arista)	4.26	4.34	91%	19%	4.23	91%	21%
CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	4.07	4.02	92%	26%	4.08	90%	25%
PINK Just Like A Pill (Arista)	4.07	4.00	88%	14%	4.06	92%	17%
MICHELLE BRANCH All You Wanted (Maverick/WB)	4.04	3.99	95%	32%	3.97	95%	33%
CRAIG DAVID Walking Away (Wildstar/Atlantic)	4.03	3.99	86%	20%	4.09	86%	19%
JIMMY EAT WORLD The Middle (DreamWorks)	3.98	3.93	89%	33%	3.98	88%	34%
JOHN MAYER No Such Thing (Aware/Columbia)	3.91	3.94	72%	15%	3.95	73%	13%
DJ SAMMY & YANOU Heaven (Robbins)	3.90	3.94	72%	19%	3.83	71%	21%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.88	3.88	96%	44%	3.78	96%	49%
PINK Don't Let Me Get Me (Arista)	3.87	3.92	97%	46%	3.89	99%	44%
DEFAULT Wasting My Time (TVT)	3.83	3.90	85%	31%	3.89	87%	32%
EMINEM Without Me (Shady/Aftermath/Interscope)	3.77	3.87	96%	40%	3.93	98%	35%
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.74	3.80	92%	44%	3.79	92%	42%
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.72	-	53%	11%	3.97	53%	7%
NELLY Hot In Herre (Fo' Reel/Universal)	3.72	3.80	95%	37%	3.95	96%	33%
SEVEN AND THE SUN Walk With Me (Atlantic)	3.71	-	43%	6%	3.79	44%	8%
NO DOUBT Hella Good (Interscope)	3.68	3.69	94%	41%	3.65	95%	47%
CREED One Last Breath (Wind-up)	3.68	3.69	73%	17%	3.72	75%	16%
SOLUNA For All Time (DreamWorks)	3.64	3.69	48%	10%	3.84	48%	10%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.64	3.57	94%	37%	3.44	93%	40%
KYLIE MINOGUE Love At First Sight (Capitol)	3.58	3.59	62%	13%	3.52	61%	14%
DIRTY VEGAS Days Go By (Capitol)	3.55	3.54	88%	32%	3.58	86%	34%
JENNIFER LOPEZ FEATURING NAS I'm Gonna Be Alright (Epic)	3.53	3.72	89%	32%	3.66	94%	32%
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3.47	3.58	92%	51%	3.72	93%	47%
ASHANTI Foolish (Murder Inc./IDJMG)	3.46	3.55	89%	46%	3.63	90%	45%
BRANDY Full Moon (Atlantic)	3.44	3.47	80%	26%	3.50	78%	23%
ANASTACIA One Day In Your Life (Epic)	3.44	3.56	56%	14%	3.44	54%	14%
MARIO Just A Friend (J)	3.39	-	55%	14%	3.54	54%	10%
P. DIDDY F/USHER & LOON I Need A Girl (Part I) (Bad Boy/Arista)	3.38	3.52	90%	45%	3.52	93%	43%
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	3.21	3.30	62%	26%	3.43	63%	23%

Total sample size is 540 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

IRV GOTTI Down 4 U (Murder Inc./IDJMG)
Total Plays: 778, Total Stations: 35, Adds: 8

ASHANTI Happy (Murder Inc./IDJMG)
Total Plays: 708, Total Stations: 33, Adds: 6

GOO GOO DOLLS Big Machine (Warner Bros.)
Total Plays: 507, Total Stations: 67, Adds: 17

TANTO METRO & DEVONTE Give It To Her (VP)
Total Plays: 413, Total Stations: 14, Adds: 2

AVANT Makin' Good Love (Magic Johnson/MCA)
Total Plays: 410, Total Stations: 28, Adds: 5

MONICA All Eyez On Me (J)
Total Plays: 408, Total Stations: 49, Adds: 13

DAVE MATTHEWS BAND Where Are You Going (RCA)
Total Plays: 368, Total Stations: 24, Adds: 8

ANGIE MARTINEZ If I Could Go (EastWest/EEG)
Total Plays: 352, Total Stations: 34, Adds: 21

AMY STUDD Just A Little Girl (19/Universal)
Total Plays: 300, Total Stations: 33, Adds: 6

BRUCE SPRINGSTEEN The Rising (Columbia)
Total Plays: 296, Total Stations: 17, Adds: 0

Songs ranked by total plays

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:

R&R c/o Mike Davis:
10100 Santa Monica Blvd., 3rd Floor
Los Angeles, CA 90067

Fifteen Woman Tell All

Continued from Page 62

just like a lot of stuff now that they're never going to play on the radio. I gave up and listen to CDs.

• I said less because I can't think of any song right now that I really like that they play on the radio.

• I feel like my musical tastes have matured, and I'm not as willing to accept what the radio is telling me I should be listening to.

• I would say less, because my tastes have changed over the years, and I don't like just being fed music anymore. I kind of like to go out and pick my own stuff.

• I was listening a lot less, but I don't have enough money to buy as many CDs these days. And my CD player is broken.

• I don't listen to the radio as much, because if I want to hear something, I'll just burn a couple of CDs and listen to it as many times as I want to, whenever I want to.

• I listen less because I'm never in the car anymore. I work from home, and I don't listen

to the radio when I'm working.

• I listen less, mainly due to getting a car with a CD player. And maturity. You don't want to talk on the phone and listen to the radio all the time. You want to go out with your friends.

• I haven't really changed my habits. I listen to it about the same amount.

• I haven't changed either.

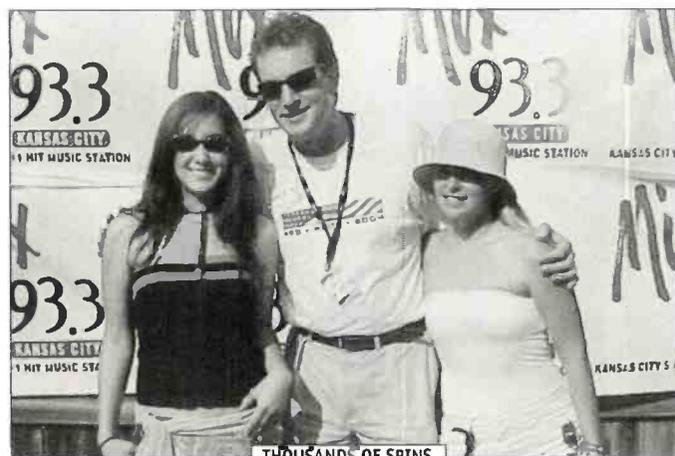
• I think my listening less is because of the change in my daily schedule; it has nothing to do with the radio station. But I also believe songs on the radio today are very cookie-cutter.

• As you get older, it seems like you have less time.

• More people I know are musical artists who are out there performing. I'm much more tuned in to that world than when I was younger.

• I listen about the same.

• I listen less because I think music has become very commercial. I like hip-hop groups like The Roots or The Pharcyde or Dilated Peoples. I prefer more things that are underground. I think the hip-hop that's out on the radio is not original anymore.



THOUSANDS OF SPINS

KMXV (Mix 93.3)/Kansas City recently held its big summer concert, the Red, White and Boom No. 7. Pictured here hanging out are (l-r) Interscope/A&M recording artist Vanessa Carlton and KMXV PD Jon Zellner and MD Jana Sutter.

Stations and their ads listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Boston, MA; Dayton, OH; Grand Rapids, MI; Knoxville, TN; Milwaukee, WI; Portland, ME; San Antonio, TX; Traverse City, MI) with their respective call letters, frequencies, and current advertisements.

* Monitored Reporters
185 Total Reporters
134 Total Monitored
51 Total Indicator
50 Current Indicator Playlists
Did Not Report, Playlist Frozen (1):
KHTO/Springfield, MO

2 NEW CUTS STRAIGHT FROM THE BARBERSHOP:

Stingy
GINUWINE

HIS NEW SINGLE FROM THE BARBERSHOP² MOTION PICTURE SOUNDTRACK.
BARBERSHOP SOUNDTRACK IN STORES AUGUST 27 FILM OPENS NATIONWIDE SEPTEMBER 13.
PRODUCED BY BRYAN MICHAEL COX FOR BLACKBABY, INC./NOONTIME MUSIC, INC. CO-PRODUCED BY JASON PERRY

Crossover Monitor 32*-24* +277x
Urban Mainstream Monitor 20*-16* +301x
Mediabase Rhythm 38 Mediabase Urban 16
New Adds This Week Include: WERQ, KTTB



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Epic and Sony Music
& The Off. M.P. Soundtrax
© Sony Music Entertainment Inc.

TRADE IT ALL PART 2

FABOLOUS & P.DIDDY FEATURING JAGGED EDGE

MUSIC FROM THE MOTION PICTURE

BARBERSHOP

Crossover Monitor 39* Debut +170x

Urban Mainstream Monitor 37* Debut +190x

Mediabase Rhythm 34 +221 Mediabase Urban 44 Debut

New Adds This Week Include:

HOT 97, WPOW, KZZP, KUUU, KDGS, KLUC

Video Added at !!!

Medium Rotation !!!

PRODUCED BY DJ CLUE & DURO
FOR NO QUESTION ENTERTAINMENT

FABOLOUS COURTESY OF DESERTSTORM/ELEKTRA • P. ODDY COURTESY OF
BAD BOY ENTERTAINMENT • JAGGED EDGE COURTESY OF SO SO DEF/ COLUMBIA



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A Florida Phenomenon

□ An interview with WMBX/West Palm Beach PD Mark McCray

Mark McCray, born and raised in Chicago, got the radio bug when he was 15 years old. Finishing high school, he took a class in downtown Chicago at Columbia College. "They were offering college credit to high school students, and I took a radio instruction class," McCray recalls. "After about two weeks in that class I was hooked!"

That class led McCray to his first part-time swing shift, at WCIL/Carbondale, IL, where he ultimately became night jock. His career continued to flourish with a stint at Chicago Hot AC WPNT as part-time swing. He moved on to Dallas, where he was news anchor and handled production duties for News KRLD. At the same time he was on the air at KKDA (K104) Dallas, doing swings. He ended up at Urban AC KRNB/Dallas, doing afternoon drive and handling Asst. PD duties.

But that didn't fulfill McCray's desire to be the best on-air personality he could be. So, while working at KRNB, he also worked at the ABC Radio Networks in Dallas, doing a syndicated show through ABC Radio International called *The Hip House Party*. He got a call to move to Austin to be PD of Urban AC KJCE. While there he got the chance to move to Rhythmic radio, becoming Asst. PD and afternoon drive guy for Scooter B. Stevens at KQBT/Austin.

When Infinity needed someone to program the newly signed on WMBX/West Palm Beach, McCray took the job, and he has taken the station to No. 2 12+. I recently had the opportunity to chat with McCray

about his career and his successes in West Palm Beach.

R&R: *You've had a good radio career, working at various formats and holding down different positions. What was your initial goal?*

MM: Initially, I just wanted to be one of the best air talents in the country. I took it from there. I liked being a personality, but I made the decision to dip into programming. I always wanted to be in management because I did some managing early in my career at my student station. I knew that I was either going to be some sort of morning guy or a PD.

R&R: *You were doing Urban AC in Austin. What made want to work for a Rhythmic station?*

MM: They just asked me. They knew I had experience at CHR and at Urban. I was more than happy to do it. I'm still a young guy. I live the lifestyle, so it was a pretty easy fix. It's more believable for me to actually do CHR/Rhythmic than it is for me to do Urban AC, because I'm 27.

R&R: *Give us an idea of what the West Palm Beach market is like.*

MM: It's not what a lot of people think. When you think West Palm Beach, you think a lot of money and

a very white population, but it is a city with a very dense urban population, a mixture of Hispanic and island people. There was a need for this format in this market for a long time. Miami is 70 miles down 195. The people in this market were listening to those stations. They never had any talent who talked to them, drove through their community, shook their hands or talked about things that are going on in Palm Beach. Now they can hear us really good. We have a 100,000-watt signal in this market.

R&R: *What is West Palm Beach's ethnic breakdown?*

MM: Well, in the whole market it's probably dipping toward 12% black. In the city of West Palm Beach it's densely black. We're talking maybe about 30% there. The market is West Palm Beach and Boca Raton, which is all of Palm Beach County. It's a pretty big area.

R&R: *What were the steps taken to lock down this format in the market?*

MM: As far as I know — because I wasn't in on the development of the station — Infinity believes in this format, and they've been launching these stations across the country in markets that need them. The GM, I believe, talked to corporate, and they got the ball rolling. It was an obvious fix; it's kind of crazy that it wasn't done sooner. It took Infinity to see the niche and grab it. We're starting to make the format a success here.

R&R: *This is pretty much your first official PD job. While you were at KQBT, did you learn a lot from Scooter B. Stevens?*

MM: Yeah, I learned from Scooter and Jay Stevens, and I have some other radio mentors in Dallas and Chicago as well.

R&R: *Explain to us some of the programming philosophies that you've taken to West Palm Beach and applied to making WMBX the station that it is today.*

MM: Some of my programming philosophies are very obvious when you hear them on the air. I often talk to my jocks about how to execute the format. Brevity is the main thing. Something that Jay Stevens and I are both real big fans of is making the music the star.

R&R: *It's obvious those philosophies have worked. In your last trend*



Whoa! Has anyone heard the new Ms. Jade record, "Ching Ching" (Beat Club/Interscope)? There are records that you kinda like but need to listen to over and over again so that they grow on you, but the very first time you put this record on, you can't help but enjoy it. The song, which features Timbaland and Nelly Furtado, has an infectious hook. And, with Timbaland on the track, you know this will be a home run at Rhythmic. The song is already getting banged in the mix at KPWR/Los Angeles. I must give a shout-out to my girl Beata at WLLD/Tampa for being the first person to play a snippet of this record for me. She was going crazy because there wasn't any vinyl or any CD pros available. Something tells me that will be changing as you read this column.

On the radio this week, Nelly's "Hot in Herre" (Universal) goes down in spins, setting up P. Diddy's "I Need a Girl, Part 2" (Bad Boy/Arista) to be the next No. 1 record. But Nelly won't be trampled that easily: This week he gets an additional 723 spins on his followup single, "Dilemma," and positions himself in the top five on the Rhythmic chart.

It's so refreshing to hear a song like Beenie Man's "Feel It Boy" (Virgin) on the radio. Although the record has the signature sound of The Neptunes, there's something about this record that makes it stand out on the radio. The song continues to blow up, getting a bullet this week with an additional 499 spins.

I know it's summertime and that a lot of programmers believe it's difficult to play slow jams at this time of the year, but Ginuwine's "Stingy" (Epic) is the shit! I think most would agree with me that this song is similar to "Differences," and one would think that, after the success of that record, "Stingy" wouldn't have any trouble getting played.

Shout-outs to Byze One and the Federation, Brian Sampson, Nino C. and Brian "Killa Bee" Gray at Interscope; Tanya Kalajiya and James White for sending me to the video shoot of Xzibit's hot new joint "Multi-PLY"; and Michelle S. and Rick Sackhiem.

you went from a 7.1 to a 7.6, making you No. 2 overall. Do you see those numbers getting any higher?

MM: I'm hoping. I'm just doing the kind of radio that I think is needed in this market. I'm doing the kind of radio that my audience wants to hear. I'm playing the records that they ask for. If that takes me even higher than where I am, I'm going to take it. But I'm not going to be arrogant about it and say that I'm guaranteeing that this will happen. Arbitron is a weird thing, but I project it to go up and, hopefully, continue to rise, because we're working our butts off here to execute a good product.

R&R: *You mentioned that Arbitron is a weird thing. In a lot of radio organizations, stations live or die by the ratings. What is your take on Arbitron and diary placement?*

MM: Your ratings are your monthly report card; you can't be blind to them. You want to see how the numbers are. Even though a lot of people say that it's not an exact science, it's the only one we have, for the most part. That's how we gauge how we're doing. That's the game we have to play. Those are the rules. I watch it closely. I take it seriously, and I think in my head what I can do so that I can play this game correctly and get the numbers that I need out of this market.

R&R: *You're also programming the Urban AC station, WJBW/West*

Palm Beach. Do you find it difficult to program and manage both stations?

MM: Not really. It is a full day. Radio is my job, but it's also my hobby. There are a lot of things that need to be done. I'd rather be too busy than not busy enough — that's the way I see it. I have two radio stations that are infants. This is the chance of a lifetime, and a lot of people would pray for an opportunity like this. I'm blessed to have it.

"Radio is my job, but it's also my hobby. I'd rather be too busy than not busy enough."

R&R: *What does the future hold?*

MM: All I want to be is a respected programmer and air personality in this business. Ten years from now, if I'm revered as one of those people who's very respected and at the top of his game, I'll be very happy. I thank everybody who's helped me out throughout the years. Scooter Stevens, Jay Stevens, Michael Spears and Todd Manley — those are the folks I really appreciate, and God has blessed me.



I'M SO COOL, HUH?

Those were the words uttered by WJF/Ft. Wayne, IN PD Phil Becker (l) after he convinced Arista recording artist Usher to pose for this picture with him.

R&R CHR/Rhythmic Top 50

Powered By



July 26, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	NELLY Hot In Herre (Fo' Reel/Universal)	5301	-63	818448	14	79/0
2	2	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	5208	+104	728916	9	79/0
5	3	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	4371	+449	631875	8	77/0
6	4	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	4370	+723	582399	4	40/4
3	5	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	4109	-228	561495	16	79/0
4	6	BIG TYMERS Still Fly (Cash Money/Universal)	4077	-154	565288	15	78/0
8	7	MARIO Just A Friend 2002 (J)	3527	+313	463599	13	72/0
11	8	ASHANTI Happy (Murder Inc./IDJMG)	2922	+510	454243	11	75/2
7	9	EMINEM Without Me (Shady/Aftermath/Interscope)	2665	-615	367956	13	69/0
10	10	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	2600	-150	356631	16	61/1
13	11	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	2598	+377	355334	4	76/1
9	12	TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	2268	-543	364742	17	75/0
14	13	N.O.R.E. Nothin' (Def Jam/IDJMG)	2218	+340	442887	9	67/9
21	14	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	2018	+493	233245	5	63/7
12	15	ASHANTI Foolish (Murder Inc./IDJMG)	1969	-353	230068	26	78/0
15	16	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	1908	+101	210143	9	63/1
18	17	AVANT Makin' Good Love (Magic Johnson/MCA)	1616	-96	157384	19	60/0
16	18	B2K Gots Ta Be (Epic)	1592	-181	168544	14	62/0
23	19	CLIPSE Grindin' (Star Trak/Arista)	1575	+168	248675	9	60/5
17	20	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1535	-186	189461	27	75/0
25	21	AMERIE Why Don't We Fall In Love (Rise/Columbia)	1426	+54	150439	10	55/2
19	22	BRANDY Full Moon (Atlantic)	1340	-335	157069	16	59/0
26	23	LUDACRIS Move Bitch (Def Jam South/IDJMG)	1338	+43	233246	9	48/5
28	24	LIL' WAYNE Way Of Life (Cash Money/Universal)	1190	+81	148976	5	67/2
22	25	JA RULE Down Ass Chick (Murder Inc./IDJMG)	1171	-314	123296	17	54/0
30	26	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	1149	+95	90768	7	54/4
27	27	KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	1142	-114	217315	17	56/2
31	28	NAPPY ROOTS Po' Folks (Atlantic)	1087	+39	78950	6	54/5
24	29	TWEET Call Me (Gold Mind/Elektra/EEG)	1077	-315	182411	13	55/0
35	30	MONICA All Eyez On Me (J)	1065	+144	113378	4	58/2
44	31	BEENIE MAN F/JANET Feel It Boy (Virgin)	1062	+499	127113	2	61/6
29	32	WYCLEF JEAN Two Wrongs (Columbia)	1042	-48	132357	8	46/1
36	33	USHER Can U Help Me (LaFace/Arista)	982	+134	82160	3	50/1
40	34	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	965	+221	148059	2	47/8
39	35	3LW I Do (Wanna Get Close To You) (Epic)	951	+177	103331	3	46/3
38	36	ASHANTI Baby (Murder Inc./IDJMG)	851	+18	99649	6	3/0
33	37	YING YANG TWINS Say I Yi Yi (Koch)	850	-156	73687	19	48/0
42	38	GINUWINE Stingy (Epic)	826	+139	130756	5	48/2
32	39	MARY J. BLIGE Rainy Dayz (MCA)	801	-231	94099	20	48/0
37	40	DIRTY VEGAS Days Go By (Capitol)	747	-93	96098	14	33/0
34	41	MUSIQ Halfcrazy (Def Soul/IDJMG)	729	-203	125042	18	34/0
46	42	YASMEEN Blue Jeans (Magic Johnson/MCA)	691	+139	64053	3	47/2
43	43	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	683	+63	100431	4	25/2
47	44	STYLES Goodtimes (Interscope)	645	+109	199317	3	26/7
41	45	SMILEZ AND SOUTHSTAR Who Wants This? (ARTISTdirect)	639	-52	49060	9	45/1
Debut	46	NAS F/AMERIE Rule (Columbia)	626	+183	69806	1	36/3
48	47	FAITH EVANS Burnin' Up (Bad Boy/Arista)	616	+116	143933	2	38/4
Debut	48	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	596	+289	90010	1	5/2
Debut	49	SLUM VILLAGE Tainted (Barak/Capitol)	537	+107	78013	1	39/6
Debut	50	NIVEA Don't Mess With My Man (Jive)	509	+100	47960	1	31/4

82 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/14-7/20. 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
PASTOR TROY Are We Cuttin' (Universal)	17
NAUGHTY BY NATURE Swing Swang (TVT)	14
BONE THUGS-N-HARMONY Get Up And Get It (Epic)	13
PAULINA RUBIO The One You Love (Universal)	13
N.O.R.E. Nothin' (Def Jam/IDJMG)	9
FABOLOUS F/P. DIDDY & JAGGED.. Trade It All... (Epic)	8
R. KELLY Heaven I Need A Hug (Jive)	8
EMINEM Cleanin' Out ... (Shady/Aftermath/Interscope)	7
STYLES Goodtimes (Interscope)	7
DONELL JONES Put Me Down (Untouchables/LaFace/Arista)	7

Most Increased Plays

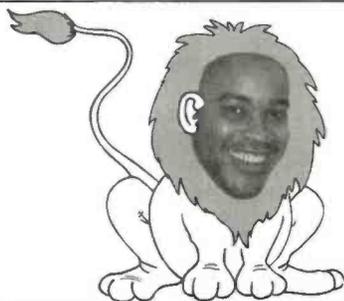
ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	+723
ASHANTI Happy (Murder Inc./IDJMG)	+510
BEENIE MAN F/JANET Feel It Boy (Virgin)	+499
EMINEM Cleanin' Out... (Shady/Aftermath/Interscope)	+493
IRV GOTTI Down 4 U (Murder Inc./IDJMG)	+449
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	+377
N.O.R.E. Nothin' (Def Jam/IDJMG)	+340
MARIO Just A Friend 2002 (J)	+313
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+289
FABOLOUS F/P. DIDDY & JAGGED.. Trade It All... (Epic)	+221

New & Active

DJ SAMMY & YANOU Heaven (Robbins)	Total Plays: 477, Total Stations: 11, Adds: 0
JENE Get Into Something (Motown)	Total Plays: 434, Total Stations: 26, Adds: 1
BRITNEY SPEARS Boys (Maverick/Reprise)	Total Plays: 296, Total Stations: 17, Adds: 0
ARCHIE EVERSOLE We Ready (MCA)	Total Plays: 275, Total Stations: 16, Adds: 1
BONE THUGS-N-HARMONY Get Up And Get It (Epic)	Total Plays: 271, Total Stations: 19, Adds: 13
LIL BOW WOW F/JD... Basketball (So So Def/Columbia)	Total Plays: 268, Total Stations: 23, Adds: 1
LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	Total Plays: 260, Total Stations: 15, Adds: 4
MACK 10 Connected For Life (Cash Money/Universal)	Total Plays: 254, Total Stations: 13, Adds: 1
MASTER P Rock It (No Limit/Universal)	Total Plays: 204, Total Stations: 13, Adds: 0
R. KELLY Heaven I Need A Hug (Jive)	Total Plays: 203, Total Stations: 12, Adds: 8

Songs ranked by total plays

R&R Station Playlists have moved to the web.
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Rhythmic Mix Show Top 30

July 26, 2002

RANK ARTIST TITLE LABEL

- 1 N.O.R.E. Nothin' (Def Jam/IDJMG)
- 2 NELLY Hot In Herre (Fo' Reel/Universal)
- 3 P. DIDDY f/GINUWINE I Need A Girl (Part 2) (Bad Boy/Arista)
- 4 BIG TYMERS Still Fly (Cash Money/Universal)
- 5 CLIPSE Grindin' (Star Trak/Arista)
- 6 IRV GOTTI PRESENTS Down 4 U (Murder Inc./Def Jam/IDJMG)
- 7 CAM'RON Oh Boy (Roc-A-Fella/IDJMG)
- 8 LUDACRIS Move Bi**h (Def Jam South/IDJMG)
- 9 MARIO Just A Friend 2002 (J)
- 10 NELLY f/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
- 11 TRUTH HURTS f/RAKIM Addictive (Aftermath/Interscope)
- 12 EVE f/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/IDJMG)
- 13 FABOLOUS F/P. DIDDY & JAGGED EDGE Trade It All Part II (Elektra/EEG)
- 14 ASHANTI Happy (Murder Inc./Def Jam/IDJMG)
- 15 LIL' WAYNE Way Of Life (Cash Money/Universal)
- 16 STYLES Goodtimes (Ruff Ryders/Interscope)
- 17 AMERIE Why Don't We Fall In Love (Rise/Columbia)
- 18 FAITH EVANS f/MISSY ELLIOTT Burnin' Up (Bad Boy/Arista)
- 19 ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)
- 20 JENNIFER LOPEZ f/NAS I'm Gonna Be Alright (Epic)
- 21 FAT JOE f/ASHANTI What's Luv (Terror Squad/Atlantic)
- 22 BEENIE MAN f/JANET Feel It Boy (Virgin)
- 23 EMINEM Without Me (Shady/Aftermath/Interscope)
- 24 TWEET Call Me (Gold Mind/Elektra/EEG)
- 25 KHIA My Neck, My Back (Dirty Down/Artemis)
- 26 CAM'RON Hey Ma (Roc-A-Fella/IDJMG)
- 27 3LW I Do (Wanna Get...) (Epic)
- 28 ANGIE MARTINEZ If I Could Go (EastWest/EEG)
- 29 E-40 Automatic (Jive)
- 30 YING YANG TWINS Say I Yi Yi (Koch)

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

- FAITH EVANS f/MISSY ELLIOTT Burnin' Up (Bad Boy/Arista)
 MS. JADE f/TIMBALAND & NELLY FURTADO Ching Ching (Beat Club/Interscope)
 CAM'RON Hey Ma (Roc-A-Fella/IDJMG)
 XZIBIT Multiply (Loud/Columbia)
 E-40 Rep Yo City (Sick Wid' It/Jive)
 SLUM VILLAGE Tainted (Barak/Capitol)



The new Ms. Jade, "Ching Ching" (Beat Club/Interscope) with Timbaland and Nelly Furtado, will be a big hit at radio. This is a Holla Boyz [KPWR/Los Angeles' DJ Vice and DJ Echo] exclusive; we were the first ones to break this record in Los Angeles. Sixx John's "Put Ya Hands Up" is a brand-new voice out of the West that The Holla Boyz brought to you first. Check for this, because it is definitely a club banger. Shade Shiest's "Money Owners" (Baby Re/MCA) is not a one-listen record. You have to spend time with it in order to get it. Once you do that, you will love this record!



DJ Vice, KPWR/Los Angeles & Technitions

DJ Vice



Hustlechild's "I'm Cool" (Elektra/EEG) is a dope record, and this very new group has a very familiar sound that works. The new Flipmode Squad, "Just Chill" (J), will be a club banger. The track has so much energy; this is classic Busta. On "Hey Ma" (Roc-A-Fella/IDJMG), Cam'ron has another hot one. This one crept out of nowhere.

DJ Nyce, WERQ/Baltimore

DJ Nyce

N.O.R.E.'s "Nothin'" (Def Jam/IDJMG) is reacting huge in the streets. They just can't get enough of this one; they're calling for it after every play! The listeners want it more and more on the airwaves. Rick Rock definitely puts the heat on B-Legit's "Whatcha Talkin'" (Koch) with his production. B-Legit has always been strong in the Bay, but this one really proves that he is still around to put out hits. You need to just listen to Clipse's "When the Last Time" (StarTrak/Arista). These cats did a performance at Mind Motion's club, and the crowd didn't know a single song except their previous single, "Grindin'" — but it didn't stop them from reacting to this record!



E Rock, KMEL/San Francisco & Technitions

E Rock



My favorite record right now is "Rock the Party" (Motown) by Benizo. I play it on our live club broadcast, and all it does is rock the party! It kind of has an old school Busta feel to it. Another song that caught my ear was "Ride With Us" (Roc-A-Fella/IDJMG) by Irv Gotti. This man knows the formula: Funky track plus dope lyrics, add in a catchy hook, and that equals a hit record! There's also a remix of Ashanti's "Happy" (Murder Inc./IDJMG) that I'm all over. It has Gemini rappin' on it, and you could swear that they wrote the song together. Gemini wrecks this one; if you ain't got it, find it!

DJ Ovadose

DJ Ovadose, KPTY/Houston

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This Week's Hottest Music

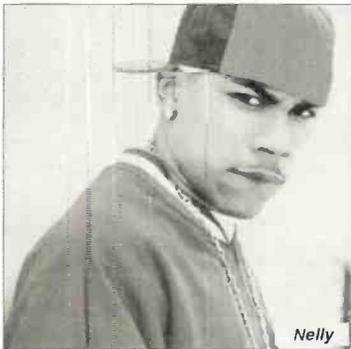
Jack Spade

PD/MD, WQSL/Jacksonville, NC

Nelly featuring Kelly Rowland's "Dilemma" (Universal): This song is so simple. Unwrap the CD, load it in, and watch it get huge requests. This song is hot!

Beenie Man featuring Janet's "Feel It Boy" (Virgin): This is already getting phones after one week of airplay.

Styles "Goodtimes" (Ruff Ryders/Interscope): Don't sleep on this one!



Nelly

Picazzo

MD, KISV/Bakersfield

The Rolling Stones "Miss You (Dr. Dre Remix)" (Warner Bros.): This is very cool! I played it in the "Traffic Jam" and thought it fit fine.

Whitney Houston "Whatchalookin'" (Arista): It's great to have an uptempo R&B record from an established artist.

Toni Braxton featuring Irv Gotti's "No More Love": What the hell are you waiting for, Arista? Let us play this *&#S@ song!

Tommy Del Rio

PD/MD, KSEQ/Fresno

Cam'ron's "Hey Ma" (Roc-A-Fella/IDJMG):

Hot joint — this guy has had a great comeback!

Bone Thugs-N-Harmony featuring 3LW's "Get Up and Get It" (Epic): Fresno has always showed love to Bone. This one is a no-brainer with top 10 phones!

Clipse's "Grindin'"

(StarTrak/Arista): It took me a minute to get this record, but now it's in rotation at KSEQ.

X-press 2's "Lazy" (Columbia): This is a good mix-show dance record.

Liz Dixon

MD, WHHH/Indianapolis

Nappy Roots' "Po' Folks" (Atlantic): This is getting top 10 phones. It's a nice summer jam.

Styles "Goodtimes": Top five phones, slammin' track — it's a definite club banger.

Eve featuring Alicia Keys' "Gangsta Lovin'" (Ruff Ryders/Interscope): Out of the gate and running for the races, this song is a brilliant collaboration. In our first week of playing it we got top 10 phones.

Mark Medina

PD, KZZP/Phoenix

Bone Thugs-N-Harmony featuring 3LW's "Get Up and Get It": This song is hot! Bone are huge in Phoenix, and Kiss is giving Bone fans what they want.

Yasmeen's "Blue Jeans" (MCA): I like this one. It sounds like a fun summer phone record.

Cam'ron's "Hey Ma": This sounds great on the air. I think "Killer Cam" has another anthem here.

Britney Spears featuring Pharrell's "Boys (Remix)" (Maverick/Reprise): This is The Neptunes doing what they do, and they give this track credibility. It's hot!

Jim Crow's "Holla at a Playa" (Interscope): Watch out for this one.

Alexa The Girl Next Door

MD, KXJM/Portland, OR

Styles "Goodtimes": This is a good record! We've been banging it in our mix show.

Angie Martinez featuring Lil' Mo & Sarcario's "If I Could Go" (EastWest/EEG): This came back really good in our callout. It's currently testing No. 8 overall.

Cam'ron's "Hey Ma": This is hot!

Amerie featuring Ludacris' "Why Don't We Fall in Love (Remix)" (Rise/Columbia): I love this version. It sounds good on the air.

Victor Starr

PD, WZMX/Hartford

Cam'ron's "Hey Ma": Oh, boy! It's another crazy Cam'ron smash!

LL Cool J featuring Pharrell's "Love for Better" (Def Jam/IDJMG): Pharrell can sing like R. Kelly, and LL's doing female-focused lyrics. LL is the king of hip-hop for a reason.

Toni Braxton's "No More Love" (Arista): Oh, yes! Toni doing a Luther track? Adult phones after only a few spins!

Chris Tyler

MD, WJMN/Boston

Fabulous featuring P. Diddy & Jagged Edge's "Trade It All (Part 2)" (Epic): This song has it all: tempo, mass appeal and a killer hook. Early callout looks real promising. We're big fans of this track here at Jam'n 94.5.

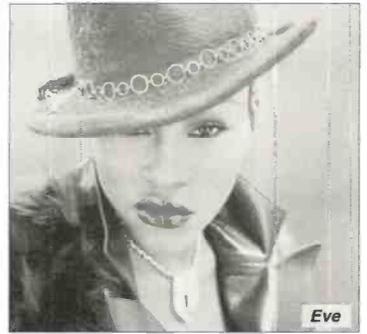
N.O.R.E.'s "Nothin'" (Def Jam/IDJMG): This track is so addicting! Another gem from The Neptunes! It came out of the mix show, and now we're playing it during the day as well. Early callout on this one also looks promising.

Beenie Man featuring Janet's "Feel It Boy": The Neptunes again? Damn! Do these guys ever sleep? OK, I'll be honest: After one listen I wasn't convinced at all. But it grew on me real fast, and now I love it. I believe this will be a big summer hit for Jam'n.

Cam'ron's "Hey Ma": It's early for this one, so I'm putting it in the "Keep an eye on this one 'cause it's gonna be big" category. It's a banga!



Cam'ron



Eve

Kevin Akitake

MD, KXME/Honolulu

Cam'ron's "Hey Ma": This is a smooth joint. **Beenie Man** featuring Janet's "Feel It Boy": This has great summer vibes! Top five phones in Hawaii.

Nas featuring Amerie's "Rule" (Columbia): Amerie is hot!

Phil Becker

PD, WJFX/Ft. Wayne, IN

N.O.R.E.'s "Nothin'": This was a street record originally, and it's become something Rhythmic radio can get behind and have success with.

Madwest's "Ugly Friend" (Independent): If you're looking for your next novelty night record, this one can do the trick.

Renee Roberts

PD, KHTN/Merced, CA

WC's "Sireetz" (Def Jam/IDJMG): This has been getting phones after a few weeks of airplay.

N.O.R.E.'s "Nothin'": This is my favorite record out right now.

Beala

MD, WLLD/Tampa

Nelly featuring Kelly Rowland's "Dilemma": This song is No. 1 across the board for us, and it's getting hotter. If there is anyone not on this record yet, you're sleeping!

Trina featuring Tweet's "No Panties" (Slip-N-Slide/Atlantic): This is the new women's anthem for the summer.

Faith Evans featuring Missy Elliott's "Burrin' Up" (Bad Boy/Arista): This is definitely a hot track with a lot of flava. Faith sounds great, and Missy rips it!

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Associate Executive Producers: Gerry Griffith & John Hensley

Nominated for 2 Lady of Soul Awards
Impacting Radio: 7/29

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KASHON POWELL

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An Empire Built From Music Notes

Three young men from Houston make their dream a reality

By Tanya O'Quinn
Asst. Editor

What do an electrical engineer and a microbiologist have in common? A desire to make the record store they co-own compete with the majors while providing superior customer service and support for artists.

Derrick "D.J." Jones and Oran "Big O" Smith, along with their friend Kelvin Hampton, set out to put Houston on the retail map via music sales, community involvement and aggressive marketing. They did so with the successful launch of Music Depot. In an interview with R&R, Big O and D.J. share their beginnings, their struggles and their motivations. The two retailers are united by their passion for music and their determination to be entrepreneurs.



Derrick 'D.J.' Jones

Oran 'Big O' Smith

R&R: How did you get into music retailing?

Big O: I was working part time for my brother Rodney, who had a little record store inside of a flea market. He was older and into blues and gospel music. Rodney had gotten out of touch with the hip-hop market, so he asked me to come and help him out, and I did. We were pretty successful for about three years, and then D.J. and Kelvin came to me and asked that I merge with them. I had known D.J. since the sixth grade and knew Kelvin from around the way.

At that time my brother was ready to be done with the business, so we took it upon ourselves to go ahead and give it a shot. We took over the store in the flea market, and I think we started out with about 50 cassettes and 100 CDs. A lot of our high school friends knew that we were there, and they came aboard and supported us. We were able to get big enough to go to the newer flea market.

Ironically, we did rather poorly there. We didn't get the same amount of support, and some months we couldn't even pay our rent. We eventually got kicked out of the flea market, but we didn't give up. We gave it one last shot and worked from a cart in the mall. It was about four feet wide. Our inventory consisted of about 50 CDs and a handful of cassettes. Because we didn't have a credit line, we had to do the "cash and carry" thing.

D.J.: I think our whole inventory valued out at about \$1,000 to \$1,500.

Big O: We now had a predomi-

nately Hispanic clientele, and neither of us spoke Spanish. This was a challenge of another sort, but we still didn't want to give it up. We went forward, and, to our surprise, the Hispanic consumers supported us. We stayed on the cart for about nine months, growing our business.

Once we grew beyond the cart, we moved into one of the vacant properties in the mall. We were able to pick up a couple of employees and still grow. By the time we opened the second store, we had generated enough capital and tapped into our savings to actually put some inventory in there.

D.J.: It was kind of funny how I ended up coming into the business. I came into it by accident. Basically, Kelvin and I had a marketing company called Mastermind Marketing. We were working with a lot of African-American-owned small businesses, trying to introduce an effective way for them to advertise in order to grow their businesses. We went to a record shop and tried to get the owner to understand that if he advertised his store, he could triple his business. But he didn't really get the concepts of advertising and marketing. We did the presentation, and he still couldn't grasp it.

Kelvin decided right then that he wanted his own music store. He knew of Big O and Rodney owning a store and had heard that they may be parting ways, so we approached them to see if we could open up a business with them. We would do the marketing side of it. We felt we could make their store look like a franchise.

Big O: It wasn't easy. I knew D.J.

and Kelvin from high school, but my brother didn't. He was very uneasy about making the move. He stopped talking to me and felt like I abandoned him in order to work with D.J. and Kelvin. I lost a lot dealing with this industry; we haven't spoken since this partnership developed.

D.J.: So, you understand the pressure Kelvin and I were under trying to make sure our vision came true, because everybody loves family.

We broke out the digital camera and took pictures of our store and the Magic Johnson Theater and put together a marketing campaign. We put it in a PowerPoint presentation for the people out of town who couldn't come to the store to see what we were about. When you opened the file, it virtually walked you through the store. It talked about cross-promotions and other marketing tactics.

People started coming out to see if the presentation was real, and we slowly but surely etched a niche in the Houston market.

R&R: Did you ever feel like giving up?

Big O: There was a time when we didn't think we would be able to open the doors the next day. But, with perseverance and drive and a passion for the business, we were able to keep on.

D.J.: It's not easy, but I do believe that effective and complete advertising is the key. It takes more than the word of mouth and people saying, "Go check out my friend's store." We didn't want to be a mom and pop store; we wanted them to feel like they were in a franchise when they were in our store. I wanted to be in the same class as Sam Goody, Wherehouse, Blockbuster Music or whatever.

We've managed to make some folks think that our store is outside of Houston, and we've had several offers from people to franchise the store in other cities, but we haven't addressed that yet.

R&R: What makes your store different from others?

Big O: We like to think out of the box and do the things that others

"We have to get a grasp on the downloading of music for free. We have to take a stand against bootlegging. How can a company put out music and also sell CD burners?"

Derrick 'D.J.' Jones

won't. That's what separates us from everybody else; that's what makes us unique. We've had the opportunity to bring celebrities to communities they wouldn't normally go to. We co-sponsored a food drive when there was a big flood down here. We collected and distributed food to those in need.

D.J.: We have a back-to-school campaign that's coming up, where we'll advertise six upcoming projects from record labels and distribute them in the streets, at colleges and so on. We also give a 10% discount while we try to build our mailing lists. We have a prom promotion in which we'll choose a teen who may not be able to afford to go to the prom and make it happen. We'll do a cross-promotion with the labels or the radio station where participants write an essay stating why they should be the Music Depot Prom King or Queen. The winner receives prom tickets, a limousine ride, shoes, hair styling and so forth. We're not just a record store; we are a fixture in the community.

Our closest record rep lives in Dallas. There are no record reps based in Houston, so we try to represent for them. We take a project and make it successful. We get the tools — posters, promos and music — and take them outside of our store and break the artists in order to make them No. 1 or No. 2 in the Houston SoundScan report. Urban retailers break records.

R&R: How many locations do you have?

Big O: We opened the second store on Sept. 8, 2001 in Greenspoint Mall on the north side of Houston, near George Bush Intercontinental Airport. The first store was opened in November 1998 in North Line Mall, which is about 30 minutes from the Greenspoint location.

R&R: What are some of the challenges facing a retailer?

D.J.: Bootlegging and downloading are big problems. However, I'm very grateful for the relationship we have with distributors and record labels. They support us wholeheartedly, making sure that we have displays, listening stations, promotional copies, etc.

Big O: Even pricing is a problem. The larger venues will sell their CDs below cost. It's very difficult trying to compete with that.

D.J.: But even though you have all of these things against you, what can really keep your business thriving is good customer service. When

a customer needs help, and you can go a step further with artist history, performance dates and such, it's priceless.

The hardest challenge for me is the marketing games that the Wal-Marts, the Best Buys and the Circuit Citys play. They buy the CDs at cost and sell them at cost to bring the customer in to try to sell them something else. That customer misses out on the whole music-buying experience.

D.J.: It seems the large retailers are trying to put minority businesses out of business. They stock the major artists but not the up-and-coming acts. They're not going to hit the streets, pass out the post-cards, etc. It's just a big room where they put the CDs out, and you go and help yourself. Our adversaries are them, not other privately owned record stores. We're in a mall where all the traffic is and where the demand for music is greater, so a store on the street isn't viewed as a direct competitor by us.

R&R: Do you ever feel intimidated by some of the bigger outlets?

D.J.: No. We give respect and credit where credit is due. We are confident in ourselves and give 110%. We will spend our own money to make sure things happen as they should.

Big O: We started out with next to nothing, and we grew through hard work. I think one of our better attributes is our rapport with the other stores. And we look at our customers as family. Also, working with D.J. and Kelvin makes the struggle worthwhile.

R&R: Where do you see yourselves in five years?

D.J.: With five or six stores in the Houston area. But first we have to get a grasp on the downloading of music for free. We have to take a stand against bootlegging. We have to take a stand against all of the things that are adversarial to our growth, to the growth of the artists and to the process of making good music. We have to get them out of the way, or it's going to be impossible for any of us retailers to exist.

How can a company put out music and also sell CD burners? Put out music and also set up websites for customers to go to download music? Record labels and distributors, do you see a future in retail, or do you see a future in technology? Just enough is being done to keep us in business, but not enough to ensure us a future.

R&R Urban Top 50

July 26, 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	NELLY Hot In Herre (Fo' Reel/Universal)	3022	+72	551625	13	61/0
3	2	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	2395	+14	399733	8	48/0
5	3	MARIO Just A Friend 2002 (J)	2361	+125	374693	12	64/0
6	4	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	2298	+107	375232	6	59/0
2	5	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	2151	-254	363908	15	57/0
9	6	AMERIE Why Don't We Fall In Love (Rise/Columbia)	2130	+112	336745	10	60/0
12	7	N.O.R.E. Nothin' (Def Jam/IDJMG)	2048	+309	341628	7	60/0
4	8	MUSIQ Halfcrazy (Def Soul/IDJMG)	1963	-311	348164	23	63/0
7	9	TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	1873	-262	313964	15	60/0
10	10	TWEET Call Me (Gold Mind/Elektra/EEG)	1824	-100	294874	13	62/0
11	11	ASHANTI Happy (Murder Inc./IDJMG)	1822	+55	339015	9	62/0
8	12	BIG TYMERS Still Fly (Cash Money/Universal)	1801	-260	282402	18	58/0
13	13	CLIPSE Grindin' (Star Trak/Arista)	1768	+93	277449	10	57/0
15	14	LUDACRIS Move Bitch (Def Jam South/IDJMG)	1523	+120	279143	11	51/0
31	15	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	1403	+552	259327	2	2/0
19	16	GINUWINE Stingy (Epic)	1334	+163	212992	5	58/0
24	17	ASHANTI Baby (Murder Inc./IDJMG)	1312	+180	231150	6	3/0
14	18	B2K Gots Ta Be (Epic)	1290	-235	204371	18	58/0
21	19	NAPPY ROOTS Po' Folks (Atlantic)	1181	+29	123925	6	53/0
25	20	WYCLEF JEAN Two Wrongs (Columbia)	1163	+82	199251	7	48/0
27	21	LIL' WAYNE Way Of Life (Cash Money/Universal)	1098	+102	143070	7	47/0
23	22	KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	1078	-57	180341	12	43/0
16	23	BRANDY Full Moon (Atlantic)	1072	-291	149140	16	57/0
29	24	MONICA All Eyez On Me (J)	1038	+146	142414	3	58/0
38	25	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	1016	+335	140859	2	54/0
28	26	R. KELLY Heaven I Need A Hug (Jive)	965	+24	158574	4	2/0
34	27	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	921	+163	116295	6	46/0
32	28	SLUM VILLAGE Tainted (Barak/Capitol)	915	+112	124203	4	53/0
22	29	DONELL JONES You Know That I Love You (Untouchables/Arista)	886	-255	192680	18	47/0
36	30	STYLES Goodtimes (Interscope)	852	+129	105104	4	26/0
26	31	EMINEM Without Me (Shady/Aftermath/Interscope)	810	-240	115562	11	43/0
40	32	TANK One Man (BlackGround)	754	+106	100993	2	51/0
30	33	MARY J. BLIGE Rainy Dayz (MCA)	754	-117	128195	20	53/0
39	34	LIL BOW WOW F/JD & FABOLOUS Basketball (So So Def/Columbia)	746	+75	127378	5	45/0
35	35	ARCHIE EVERSELE We Ready (MCA)	714	-16	73343	7	34/0
47	36	FAITH EVANS Burnin' Up (Bad Boy/Arista)	676	+121	102818	2	30/0
43	37	AALIYAH I Care 4 U (BlackGround)	644	+51	115523	4	3/0
41	38	RL Good Man (J)	611	-9	86708	10	38/0
46	39	NIVEA Don't Mess With My Man (Jive)	601	+45	65474	5	35/0
33	40	JA RULE Down Ass Chick (Murder Inc./IDJMG)	599	-161	118872	16	42/0
45	41	USHER Can U Help Me (LaFace/Arista)	553	-17	74895	3	40/0
42	42	JERZEE MONET Most High (DreamWorks)	542	-67	62917	11	32/0
Debut	43	AVANT Don't Say No, Just Say Yes (Magic Johnson/MCA)	534	+56	82441	1	44/0
Debut	44	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	509	+125	71406	1	41/0
Debut	45	BEENIE MAN F/JANET Feel It Boy (Virgin)	503	+190	66128	1	40/0
—	46	SMILEZ AND SOUTHSTAR Who Wants This? (ARTISTdirect)	479	-15	44449	4	37/0
50	47	B RICH Whoa Now (Atlantic)	442	-77	53180	12	29/0
48	48	SCARFACE Guess Who's Back? (Def Jam South/IDJMG)	409	-145	70584	12	35/0
Debut	49	KEITH SWEAT One On One (Elektra/EEG)	392	+3	62481	1	33/0
Debut	50	MASTER P Rock It (No Limit/Universal)	391	+58	36373	1	23/0

66 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/14-7/20. 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®

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ARTIST TITLE LABEL(S)	ADDS
R. KELLY Heaven I Need A Hug (Jive)	45
LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	26
GERALD LEVERT Funny (Elektra/EEG)	26
PASTOR TROY Are We Cuttin' (Universal)	21
BLACK COFFEY F/ROB JACKSON Country Boyz (Motown)	18
TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	7
BEENIE MAN F/JANET Feel It Boy (Virgin)	7
HAYSTAK In Here (Koch)	7
MACK 10 Connected For Life (Cash Money/Universal)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	+552
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	+335
N.O.R.E. Nothin' (Def Jam/IDJMG)	+309
SCARFACE On My Block (Def Jam South/IDJMG)	+205
BEENIE MAN F/JANET Feel It Boy (Virgin)	+190
ASHANTI Baby (Murder Inc./IDJMG)	+180
GINUWINE Stingy (Epic)	+163
TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	+163
DONELL JONES Put Me... (Untouchables/LaFace/Arista)	+153
MONICA All Eyez On Me (J)	+146
EMINEM Cleanin' Out... (Shady/Aftermath/Interscope)	+133
STYLES Goodtimes (Interscope)	+129
MARIO Just A Friend 2002 (J)	+125
FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	+125
FAITH EVANS Burnin' Up (Bad Boy/Arista)	+121
LUDACRIS Move Bitch (Def Jam South/IDJMG)	+120

New & Active

3LW I Do (Wanna Get Close To You) (Epic) Total Plays: 387, Total Stations: 34, Adds: 2
SCARFACE On My Block (Def Jam South/IDJMG) Total Plays: 371, Total Stations: 40, Adds: 5
E-40 Rep Your City (Sick Wid' It/Jive) Total Plays: 369, Total Stations: 25, Adds: 2
YASMEEN Blue Jeans (Magic Johnson/MCA) Total Plays: 342, Total Stations: 26, Adds: 0
MYSTIKAL If It Ain't Live... (Big Boy/No Limit/Jive) Total Plays: 328, Total Stations: 14, Adds: 1
AZ I'm Back (Motown) Total Plays: 312, Total Stations: 29, Adds: 1
BOYZ II MEN F/FAITH EVANS Relax Your Mind (Arista) Total Plays: 240, Total Stations: 31, Adds: 5
LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia) Total Plays: 228, Total Stations: 26, Adds: 26
BEYONCE' Work It Out (Columbia) Total Plays: 222, Total Stations: 22, Adds: 1
DONELL JONES Put Me Down (Untouchables/LaFace/Arista) Total Plays: 202, Total Stations: 25, Adds: 2

Songs ranked by total plays

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THE YEARS IN REVIEW

Stations and their ads listed alphabetically by market

Reporters

<p>WAJZ/Albany, NY * PD/MD: Sugar Bear APD: Marie Cristat 12 R. KELLY "Hug" "N.Y.E.A." "Hug" PASTOR TROY "Cuttin'"</p>	<p>WJZD/Biloxi-Gulfport, MS * PD: Rob Nesl MD: Tabari Daniels 10 R. KELLY "Hug" 1 BLACK COFFEY/JACKSON "Boyz" GERALD LEVERT "Funny" LIL FLIP "Ball" PASTOR TROY "Cuttin'"</p>	<p>WENZ/Cleveland, OH * PD: Sam Syk 1 R. KELLY "Hug" GERALD LEVERT "Funny" SCARFACE "Book"</p>	<p>WDTJ/Detroit, MI * VP/Prog.: Lance Patton DM: Monica Starr PD/MD: Spauld 15 R. KELLY "Hug" 2 BEENIE MAN/FUJNET "Feel" 1 NAPPY ROOTS "Folks" SCARFACE "Book"</p>	<p>WRJH/Jackson, MS * PD: Steve Poston MD: Lili Hornie 27 R. KELLY "Hug" 3 LIL FLIP "Ball" 1 HAYSTAK "Here" PASTOR TROY "Cuttin'" YING YANG TWINS "Myset"</p>	<p>WGZB/Louisville, KY * PD: Mark Gunn MD: Gerald Watson FAITH EVANS "Burnin'" KEITH SWEAT "One" USHER "Heb"</p>	<p>WQVE/New Orleans, LA * DM: Carla Boomer MD: Reggie Baker 7 R. KELLY "Hug" 1 CLIPSE "Grindin'" LIL FLIP "Ball"</p>	<p>WCDX/Richmond, VA * PD: Terry Foxon MD: Reggie Baker 16 USHER "Heb" 15 R. KELLY "Hug" 14 KEITH SWEAT "One"</p>	<p>WFUN/St. Louis, MO * PD: Mo'Nay APD: Craig Black MD: Koa Koa Tai 28 4-40 "City" 17 42 "Back" 15 STYLES "Goodtimes"</p>
<p>KBCA/Alexandria, LA PD/MD: Kenny Simov APD: Deli Banks No Ads</p>	<p>WBOT/Boston, MA * PD: Steve Gusty APD: Lamar Robinson MD: T. Clark 19 BEENIE MAN/FUJNET "Feel" 13 J.W. "Wanna" 8 R. KELLY "Hug"</p>	<p>WHXT/Columbia, SC * DM: John Broomfield PD: Chris Connors APD: Harold Banks MD: Shanik Mincie 17 R. KELLY "Hug" 15 PASTOR TROY "Cuttin'" 9 USHER "Heb" 2 TRINA F/TWEET "Panties" 2 LIL FLIP "Ball" GERALD LEVERT "Funny"</p>	<p>WJLB/Detroit, MI * PD: KJ Holiday APD/MD: Kris Kelley 11 R. KELLY "Hug" 4 ANOHE OVERSOLE "Ready" PASTOR TROY "Cuttin'"</p>	<p>KPRS/Kansas City, MO * APD/MD: Myron Fears 27 KELLY/JOE ROWLAND "Dilemma" 10 S.W. "Wanna"</p>	<p>WFBX/Macon, GA 39 ASHANTI "Baby" 18 STYLES "Goodtimes"</p>	<p>WBLN/New York, NY * PD: Andrew Marcel MD: Deneen Womack 21 R. KELLY "Hug" 14 DONELL JONES "Down" 11 BOYZ II MEN/FAITH EVANS "Relax" 11 NAPPY ROOTS "Folks" 6 BEENIE MAN/FUJNET "Feel" 5 LATHUM "802" 4 GERALD LEVERT "Funny"</p>	<p>WDRK/Rochester, NY * PD: Andre Marcel MD: Kala D'Neal 6 TRUTH HURTS "Truth" 5 R. KELLY "Hug" GERALD LEVERT "Funny" LIL FLIP "Ball"</p>	<p>WPHR/Syracuse, NY * PD: Butch Charles MD: Kenny Dees 30 R. KELLY "Hug" 16 STYLES "Goodtimes"</p>
<p>KEOG/Alexandria, LA DM/PP: Jay Stevens MD: Wade Hampton AVANT "Say" HAYSTAK "Here"</p>	<p>WBLL/Bufalo, NY * PD/MD: Skip Dillard BLACK COFFEY/JACKSON "Boyz" PASTOR TROY "Cuttin'" R. KELLY "Hug"</p>	<p>WWOM/Columbia, SC * PD/MD: Mike Love APD: Vanessa Pendergrass 6 N.Y.E.A. "Hug" 7 LIL FLIP "Ball" 6 R. KELLY "Hug" 2 HUSTLEHOLD "Cool" 2 PASTOR TROY "Cuttin'" HAYSTAK "Here" GERALD LEVERT "Funny" NARAE "Truly"</p>	<p>WJVN/Oakland, AL PD/MD: Tony Black 10 D.E. PALCA KEYS "Gangsta" 7 GERALD LEVERT "Funny" 5 LIL FLIP "Ball" DONELL JONES "Down" BOYZ II MEN/FAITH EVANS "Relax"</p>	<p>KIHZ/Killeen-Temple, TX PD/MD: Mychal Maguire 10 D.E. PALCA KEYS "Gangsta" 17 MUSIQ "Dm" 16 ASHANTI "Baby"</p>	<p>WIBB/Macon, GA PD: Mike Williams APD: Ava Black LIL FLIP "Ball" BIG MOE "Paya" MIA "One"</p>	<p>WBTJ/Saginaw, MI * PD: Eugene Brown 2 TRICK DADDY "Wind" 2 KEITH SWEAT "One" JRV GOTTI PRESENTS "Down" GERALD LEVERT "Funny"</p>	<p>WTMP/Tampa, FL Interim PD: Eric Storm Interim MD: Eric Storm</p>	<p>WJUC/Toledo, OH * PD: Charlie Mack MD: Nikki G. 26 TRICK DADDY "Wind" 15 R. KELLY "Hug" 8 BLACK COFFEY/JACKSON "Boyz" LIL FLIP "Ball" HAYSTAK "Here" GERALD LEVERT "Funny" PASTOR TROY "Cuttin'" TRUE ENUFF "Moanna" LATOYA WILLIAMS "Fallin'"</p>
<p>WHTA/Atlanta, GA * PD: Jemy Smokin' B APD: Ryan Cameron MD: Ramona Debraux 2 ASHANTI "Happy" 2 E-40 "City" 2 LIL WAYNE "Life" 2 ASHANTI "Baby" 1 SLUM VILLAGE "Tainted"</p>	<p>WWWZ/Charleston, SC * DM/PP: Terry Base MD: Yonni D'Onofrio 25 R. KELLY "Hug" 3 BLACK COFFEY/JACKSON "Boyz" 1 LIL FLIP "Ball" MACK 10 "Connected" PASTOR TROY "Cuttin'" TRINA F/TWEET "Panties"</p>	<p>WFXE/Columbus, GA PD: Michael Soul 16 LIL FLIP "Ball" 5 KELLY PRICE "Somebody" 9 PASTOR TROY "Cuttin'" 5 GERALD LEVERT "Funny" 4 TRINA F/TWEET "Holla"</p>	<p>WZFX/Fayetteville, NC * PD: Rod Cruise APD: Garrett Davis MD: Taylor Morgan No Ads</p>	<p>KRRD/Lafayette, LA * DM: James Alexander PD/MD: Danielle Prejean 29 R. KELLY "Hug" 11 D.J.P. "Everyday" BOYZ II MEN/FAITH EVANS "Relax" GERALD LEVERT "Funny" MACK 10 "Connected" BLACK COFFEY/JACKSON "Boyz"</p>	<p>WHRK/Memphis, TN * PD: Nate Bell APD: Eileen Steet MD: Devin Stott 37 R. KELLY "Hug" LIL FLIP "Ball"</p>	<p>WOWI/Norfolk, VA * DM/PP: Dasey Davis APD/MD: Michael Mauzone 2 G. DEP "Everyday" 1 R. KELLY "Hug"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter 28 R. KELLY "Hug" DONELL JONES "Down" GERALD LEVERT "Funny" PASTOR TROY "Cuttin'"</p>	<p>KJMM/Tulsa, OK * PD: Terry Monday APD: Aaron Bernard 21 BLACK COFFEY/JACKSON "Boyz" 18 R. KELLY "Hug" MACK 10 "Connected"</p>
<p>WVEE/Atlanta, GA * DM/PP: Tony Brown APD/MD: Tasha Love No Ads</p>	<p>WPEG/Charlotte, NC * PD: Tom Avery MD: Nate Quick 14 R. KELLY "Hug" LIL FLIP "Ball"</p>	<p>WQZZ/Flint, MI * PD/MD: Chris Reynolds 23 R. KELLY "Hug" 5 GERALD LEVERT "Funny" GERALD LEVERT "Funny"</p>	<p>WZMZ/Lansing, MI * PD/MD: Brandi Johnson 22 R. KELLY "Hug" BLACK COFFEY/JACKSON "Boyz" GERALD LEVERT "Funny" LIL FLIP "Ball"</p>	<p>WQHH/Lansing, MI * PD/MD: Brandi Johnson 22 R. KELLY "Hug" BLACK COFFEY/JACKSON "Boyz" GERALD LEVERT "Funny" LIL FLIP "Ball"</p>	<p>WEOR/Miami, FL * DM/PP/MD: Eddie Hollywood 15 BEENIE MAN/FUJNET "Feel" 13 TRINA F/TWEET "Panties" 4 CONYA DOBS "Coffee" 4 DEEP SIDE "Shook" 1 SCARFACE "Book" GERALD LEVERT "Funny" LIL FLIP "Ball"</p>	<p>KVSP/Oklahoma City, OK * PD: Terry Monday APD: Eddie Brisco 5 BLACK COFFEY/JACKSON "Boyz" 4 R. KELLY "Hug" MACK 10 "Switches" MACK 10 "Connected"</p>	<p>KDKS/Shreveport, LA * PD/MD: Duenn Echols 38 R. KELLY "Hug" 10 GERALD LEVERT "Funny" BLACK COFFEY/JACKSON "Boyz" HAYSTAK "Here" LIL FLIP "Ball" MACK 10 "Switches" PASTOR TROY "Cuttin'"</p>	<p>KJMM/Tulsa, OK * PD: Terry Monday APD: Aaron Bernard 21 BLACK COFFEY/JACKSON "Boyz" 18 R. KELLY "Hug" MACK 10 "Connected"</p>
<p>WVFA/Augusta, GA * DM/PP: Ron Thomas APD: Mojo BEENIE MAN/FUJNET "Feel" MONICA "Eyez"</p>	<p>WJTT/Chattanooga, TN * PD: Keith Landecker MD: Magic 9 R. KELLY "Hug" 7 HAYSTAK "Here" GERALD LEVERT "Funny" 2 BLACK COFFEY/JACKSON "Boyz" LIL FLIP "Ball" MACK 10 "Switches"</p>	<p>WQXX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 19 R. KELLY "Hug" 7 FAITH EVANS "Burnin'" BEENIE MAN/FUJNET "Feel"</p>	<p>WTKS/Greenville, NC * PD/MD: B.K. Kirkland 1 SCARFACE "Book"</p>	<p>WBTJ/Lexington-Fayette, KY * PD/MD: Jay Alexander 22 BLACK COFFEY/JACKSON "Boyz" 17 R. KELLY "Hug" GERALD LEVERT "Funny" LIL FLIP "Ball"</p>	<p>WBLX/Mobile, AL * PD/MD: Myranda Reuben 6 R. KELLY "Hug" 2 STYLES "Goodtimes" 1 AVANT "Say" PASTOR TROY "Cuttin'" USHER "Heb"</p>	<p>WPHI/Philadelphia, PA * PD: Luscious Ice MD: Raphael "Raff" George No Ads</p>	<p>KMJJ/Shreveport, LA * PD: Michael Tee MD: Kelli Dupree 42 R. KELLY "Hug" TRINA F/TWEET "Panties"</p>	<p>WESE/Tupelo, MS PD/MD: Pamela Ariese No Ads</p>
<p>WPRW/Augusta, GA * PD: Tim Snel MD: Nighttrain 24 R. KELLY "Hug" PASTOR TROY "Cuttin'" 1 LIL FLIP "Ball" BLACK COFFEY/JACKSON "Boyz" GERALD LEVERT "Funny"</p>	<p>WJTC/Chattanooga, TN * PD: Keith Landecker MD: Magic 9 R. KELLY "Hug" 7 HAYSTAK "Here" GERALD LEVERT "Funny" 2 BLACK COFFEY/JACKSON "Boyz" LIL FLIP "Ball" MACK 10 "Switches"</p>	<p>WTKS/Greenville, NC * PD/MD: B.K. Kirkland 1 SCARFACE "Book"</p>	<p>WIKS/Greenville, NC * PD/MD: B.K. Kirkland 1 SCARFACE "Book"</p>	<p>WBTJ/Lexington-Fayette, KY * PD/MD: Jay Alexander 22 BLACK COFFEY/JACKSON "Boyz" 17 R. KELLY "Hug" GERALD LEVERT "Funny" LIL FLIP "Ball"</p>	<p>WBLX/Mobile, AL * PD/MD: Myranda Reuben 6 R. KELLY "Hug" 2 STYLES "Goodtimes" 1 AVANT "Say" PASTOR TROY "Cuttin'" USHER "Heb"</p>	<p>WPHI/Philadelphia, PA * PD: Luscious Ice MD: Raphael "Raff" George No Ads</p>	<p>KMJJ/Shreveport, LA * PD: Michael Tee MD: Kelli Dupree 42 R. KELLY "Hug" TRINA F/TWEET "Panties"</p>	<p>WESE/Tupelo, MS PD/MD: Pamela Ariese No Ads</p>
<p>WEMX/Baton Rouge, LA * DM: James Alexander PD/MD: Adrian Long 28 R. KELLY "Hug" BOYZ II MEN/FAITH EVANS "Relax" G. DEP "Everyday" GERALD LEVERT "Funny" MACK 10 "Connected" BLACK COFFEY/JACKSON "Boyz"</p>	<p>WGCI/Chicago, IL * DM/PP: Elroy Smith APD/MD: Tiffany Green 8 BOYZ II MEN/FAITH EVANS "Relax" 5 ERYKAH BADAU F/COMINON "Life"</p>	<p>WQXX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 19 R. KELLY "Hug" 7 FAITH EVANS "Burnin'" BEENIE MAN/FUJNET "Feel"</p>	<p>WIKS/Greenville, NC * PD/MD: B.K. Kirkland 1 SCARFACE "Book"</p>	<p>WBTJ/Lexington-Fayette, KY * PD/MD: Jay Alexander 22 BLACK COFFEY/JACKSON "Boyz" 17 R. KELLY "Hug" GERALD LEVERT "Funny" LIL FLIP "Ball"</p>	<p>WBLX/Mobile, AL * PD/MD: Myranda Reuben 6 R. KELLY "Hug" 2 STYLES "Goodtimes" 1 AVANT "Say" PASTOR TROY "Cuttin'" USHER "Heb"</p>	<p>WPHI/Philadelphia, PA * PD: Luscious Ice MD: Raphael "Raff" George No Ads</p>	<p>KMJJ/Shreveport, LA * PD: Michael Tee MD: Kelli Dupree 42 R. KELLY "Hug" TRINA F/TWEET "Panties"</p>	<p>WESE/Tupelo, MS PD/MD: Pamela Ariese No Ads</p>
<p>KTCX/Beaumont, TX * DM: Jim West PD/MD: Chris Clay 29 R. KELLY "Hug" 14 GERALD LEVERT "Funny" 1 LIL FLIP "Ball" G. DEP "Everyday" MACK 10 "Connected" PASTOR TROY "Cuttin'"</p>	<p>WQXX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 19 R. KELLY "Hug" 7 FAITH EVANS "Burnin'" BEENIE MAN/FUJNET "Feel"</p>	<p>WTKS/Greenville, NC * PD/MD: B.K. Kirkland 1 SCARFACE "Book"</p>	<p>WIKS/Greenville, NC * PD/MD: B.K. Kirkland 1 SCARFACE "Book"</p>	<p>WBTJ/Lexington-Fayette, KY * PD/MD: Jay Alexander 22 BLACK COFFEY/JACKSON "Boyz" 17 R. KELLY "Hug" GERALD LEVERT "Funny" LIL FLIP "Ball"</p>	<p>WBLX/Mobile, AL * PD/MD: Myranda Reuben 6 R. KELLY "Hug" 2 STYLES "Goodtimes" 1 AVANT "Say" PASTOR TROY "Cuttin'" USHER "Heb"</p>	<p>WPHI/Philadelphia, PA * PD: Luscious Ice MD: Raphael "Raff" George No Ads</p>	<p>KMJJ/Shreveport, LA * PD: Michael Tee MD: Kelli Dupree 42 R. KELLY "Hug" TRINA F/TWEET "Panties"</p>	<p>WESE/Tupelo, MS PD/MD: Pamela Ariese No Ads</p>
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<p>WEMX/Baton Rouge, LA * DM: James Alexander PD/MD: Adrian Long 28 R. KELLY "Hug" BOYZ II MEN/FAITH EVANS "Relax" G. DEP "Everyday" GERALD LEVERT "Funny" MACK 10 "Connected" BLACK COFFEY/JACKSON "Boyz"</p>	<p>WQXX/Columbus, OH * PD: Paul Strong MD: Warren Stevens 19 R. KELLY "Hug" 7 FAITH EVANS "Burnin'" BEENIE MAN/FUJNET "Feel"</p>	<p>WTKS/Greenville, NC * PD/MD: B.K. Kirkland 1 SCARFACE "Book"</p>	<p>WIKS/Greenville, NC * PD/MD: B.K. Kirkland 1 SCARFACE "Book"</p>	<p>WBTJ/Lexington-Fayette, KY * PD/MD: Jay Alexander 22 BLACK COFFEY/JACKSON "Boyz" 17 R. KELLY "Hug" GERALD LEVERT "Funny" LIL FLIP "Ball"</p>	<p>WBLX/Mobile, AL * PD/MD: Myranda Reuben 6 R. KELLY "Hug" 2 STYLES "Goodtimes" 1 AVANT "Say" PASTOR TROY "Cuttin'" USHER "Heb"</p>	<p>WPHI/Philadelphia, PA * PD: Luscious Ice MD: Raphael "Raff" George No Ads</p>	<p>KMJJ/Shreveport, LA * PD: Michael Tee MD: Kelli Dupree 42 R. KELLY "Hug" TRINA F/TWEET "Panties"</p>	<p>WESE/Tupelo, MS PD/MD: Pamela Ariese No Ads</p>
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*Monitored Reporters
 77 Total Reporters
 66 Total Monitored
 11 Total Indicator



Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
USHER U Don't Have To Call (LaFace/Arista)	1101
ASHANTI Foolish (Murder Inc./DJMG)	1087
RUFF ENDZ Someone To Love You (Epic)	1003
JAHEIM Anything (Divine Mill/WB)	725
BUSTA RHYMES Pass The Courvoisier (Part II) (J)	644
P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	635
AVANT Makin' Good Love (Magic Johnson/MCA)	520
YING YANG TWINS Say I Yi Yi (Koch)	462
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	420
FAT JOE F/ASHANTI What's Lovv? (Terror Squad/Atlantic)	381
MR. CHEEKS Lights, Camera, Action (Universal)	366
JERMAINE DUPRI F/LUDACRIS Welcome To Atlanta (So So Def/Columbia)	357
FAITH EVANS I Love You (Bad Boy/Arista)	355
AALIYAH Rock The Boat (BlackGround)	341
AALIYAH More Than A Woman (BlackGround)	305
KEKE WYATT Nothing In This World (MCA)	289
JENNIFER LOPEZ Ain't It Funny (Epic)	280
USHER U Got It Bad (LaFace/Arista)	260
MAXWELL This Woman's Work (Columbia)	257
BEANIE SIGEL & FREEWAY Roc The Mic (Roc-A-Fella/DJMG)	242

Indicator

Most Added
GERALD LEVERT Funny (Elektra/EEG)
LIL FLIP The Way We Ball (Suckafree/Loud/Columbia)
ONELL JONES Put Me Down (Untouchables/LaFace/Arista)
R. KELLY Heaven I Need A Hug (Jive)
ASHANTI Baby (Murder Inc./DJMG)
PASTOR TROY Are We Cuttin' (Universal)
TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)
BIG MOE Confidential Playa (Priority/Capitol)
TWEET Call Me (Gold Mind/Elektra/EEG)
TRINA F/TWEET No Panties (Slip 'N Slide/Atlantic)
WYCLEF JEAN Two Wrongs (Columbia)
AVANT Don't Say No, Just Say Yes (Magic Johnson/MCA)
BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)
MASTER P Rock It (No Limit/Universal)
STYLES Goodtimes (Interscope)
FABOLOUS Trade It All (Elektra/EEG)
HAYSTAK In Here (Koch)
MUSIQ Dontchange (Def Soul/DJMG)
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)

ON THE RECORD

With
Jerold Jackson
Brand Manager/PD,
WDAI/Myrtle Beach, SC



Vocalists like Angie Stone, Yolanda Adams, Ann Nesby, Regina Belle, Luther Vandross and Dave Hollister add a genuine, soulful aspect to the charts, mainly in the Urban AC genre. Their vocals are real, and their songs are soul-stirring. Grouping them with some of the other acts on the chart takes away from their musically captivating aspect. ● Don't

get me wrong, there are some younger acts who have genuine talent, but I see so many new acts with a mediocre melody and so-so vocals charting higher than these artists, and it's all due to the changing face of music. Creativity and substance are no longer the components needed to make a hit song. ● Not only has the industry changed, so has the talent of musical composition. Lyrics that once moved a person to tears are no longer emotionally motivating; melodies that influenced a romantic mood are being replaced by sex-inducing rhythms. When I look back at where we came from, I can't understand how we got to where we are, and I become scared about where we'll end up.

Boy, the testosterone is just pouring from the mainstream chart! Five male acts enter the chart this week: Hauling up the rear is Master P with "Rock It" (No Limit/Universal) at No. 50*. Keith Sweat and "One on One" (Elektra/EEG) assume No. 49*; Beenie Man brings Janet along on his song "Feel It Boy" (Virgin), and they rest comfortably at 45*; Fabolous' "Trade It All, Pt. 2" (Epic) sacrifices nothing to seize the 44* position; and there was obviously no negative response to Avant's "Don't Say No" (Magic Johnson Music/MCA), as it enters the chart at 43* ... "Time waits for no one," believes Fo' Reel/Universal artist Nelly, and his single "Dilemma," featuring Kelly Rowland, jumps 31-15*. Leapfrogging over 16 positions makes this romantically stressed tune the biggest chart mover ... Thirteen is the number of slots Ruff Ryders/Interscope artist Eve skips as her ghetto love story "Gangsta Lovin'" (featuring Alicia Keys) moves from 38-25* ... Just in time for summer, Lathun's "BBQ" (Motown) enters the Urban AC chart at No. 29*, while Wyclef Jean's "Two Wonds" (Columbia) with Claudette Ortiz debuts at No. 30* ... Though Epic's Ruff Endz get the most extra plays this week, +76, their "Someone to Love You" remains at No. 5* ... Dave Hollister's "Keep Lovin' You" (MCA) rises from 13-9*.

— Tanya O'Quinn/Asst. Editor



PHUNDAMENTALLY phat

ARTIST: Disturbing Tha Peace
LABEL: Def Jam South/IDJMG

By TANYA O'QUINN / ASSISTANT EDITOR

Talk about making some noise! If it's not Ja Rule, it's another Def Jam rapper seizing the spotlight. Ludacris Presents **Disturbing Tha Peace** features Ludacris, Scarface, Shawna, Lil' Fate and Keon Bryce. The debut single from the forthcoming *Golden Grain* is "Growing Pains," which samples the Staple Singers' "Let's Do It Again" groove. And, just like Amad's "Back in the Day," this joint takes you on a trip down memory lane.

While each artist nostalgically narrates his or her respective memories, the melodic track serves as the perfect backdrop for this journey through the past. The sample, tweaked just a bit, is the bus on which we ride as we travel through the cities of each artist, viewing their childhoods on the big screen. With so many of Ludacris' songs demonstrating the strength of his lungs (am I the only one who notices his volume?), it's a treat to hear him rap in a calm, low-key manner as he speaks of setting fires in garbage pails, climbing over barbed wire (obviously to do mischief), rolling with the big boys and playing with the big toys. (OK, maybe this doesn't paint a pretty picture, but not everyone grew up on the right side of the tracks or in homes with white picket fences.) Though you may not be able to identify with "Cris, Lil' Fate may get you to reminiscing as he remembers the fade hairstyle (the early years), Hi-Tech boots spray-painted with your name, airbrushed T-shirts (to match the boots), Kangol hats and that one thick herringbone chain everybody had with one charm — their initial. (Damn, how old is Fate, 'cause I still got the chain and the T-shirt, though it's faded and reads "nya.")

The female of the group, Shawna, comes on smooth, touching on the Double Dutch days (I got too much body now to be jumping over some rope), eating Kool-Aid and sunflower



seeds and she and her friends riding their bikes in the street. The hairstyle of the 'hood was French braids with about a thousand beads — Shawna hit that one on point. And then the Jellie shoes — I swear I had a few pairs that melted on me while I was walking around in the summer heat at the outdoor swap meet. Bringing it all together is Scarface. During his time it was Swatch watches and dried-out Jheri Curls. (I confess, I had one for about a month.) Levi's weren't the only denim getting show time: Straight-legged Lees sewn at the seams were a fashion statement too.

Whoa, talk about the good times, "Growing Pains" cites all of them — well, most anyway. No matter which age bracket you're in (OK, maybe there is a limit), you will be able to follow along and smile as this quintet shares stories of yesteryear over a soulful groove, inducing a precious and priceless nostalgic vibe. And the chorus is the icing on the cake: "Trying so hard, hard to survive/'Cause even though we were young/We had to stay strong/No matter what we went through/It was me and my crew/ And that's how it went when we were kids." To me, this sums up the feel the ghetto life: innocence sacrificed to crime, poverty and hopelessness but celebrated with pride, joy and appreciation.

Urban AC Reporters

Stations and their adds listed alphabetically by market

WALR/Atlanta, GA * OM: Tralita Charmont PD: Ron Davis No Adds	WLOV/Chattanooga, TN * PD: Terry Styles MD: Jimmy Rush 1. GETH SWAGT "One" LATHUN '99	WOMK/Detroit, MI * VP/Prog: Lance Patton OM/PD: Monica Starr APD: Bernie "Lady B" Gray MD: Sunny Anderson GERALD LEVERT "Furry"	WTLC/Indianapolis, IN * OM/PD: Brian Wallace MD: Garth Adams R. KELLY "Hug"	KHHT/Los Angeles, CA * PD: Michelle Santososso No Adds	WDLT/Mobile, AL * OM/PD: Steve Crumley MD: Kathy Barlow 13. GERALD LEVERT "Furry" 12. R. KELLY "Hug" LATHUN '99	WCFB/Orlando, FL * PD: Steve Holtbrook MD: Joe Davis No Adds	KJMM/St. Louis, MO * OM/PD: Chuck Atkins MD: Brian Anthony 17. R. KELLY "Hug" 12. MARY MARY "Morning" 7. REMY SHAND "Rocksteady"
WWIN/Baltimore, MD * VP/Prog: Kathy Brown PD: Tim Watts MD: Keith Fisher No Adds	WVAZ/Chicago, IL * PD: Eroy Smith APD: Armando Rivera No Adds	WMKO/Detroit, MI * PD: James G. APD: Omeil Stevens MD: Sheila Little 8. NORMAN BROWN "Stay" 5. GERALD LEVERT "Furry" REMY SHAND "Rocksteady"	WKXI/Jackson, MS * PD/MG: Stan Branson NORMAN BROWN "Stay" GERALD LEVERT "Furry" SUPRAY "Stay" REMY SHAND "Rocksteady"	KJLH/Los Angeles, CA * PD/MG: Cliff Winston 5. REMY SHAND "Rocksteady"	WQOK/Nashville, TN * PD/MG: Jim Kennedy APD: Bruce Lowe No Adds	WOAS/Philadelphia, PA * Stn. Mgr./PD: Joe Tamburro MD: Justin Gambale 1. R. KELLY "Hug" LATHUN '99	WLWH/Savannah, GA PD: Gary Young 9. R. KELLY "Hug" 7. GERALD LEVERT "Furry"
KQXL/Baton Rouge, LA * OM: James Alexander PD/MG: Herb Vernon 1. R. KELLY "Hug" NORMAN BROWN "Stay" GERALD LEVERT "Furry"	WZAK/Cleveland, OH * PD: Kim Johnson GERALD LEVERT "Furry"	WUKS/Fayetteville, NC * PD: Rod Cruise APD: Garrett Davis MD: Calvin Lee No Adds	WSOL/Jacksonville, FL * PD: Res Allen APD/MG: K. J. GERALD LEVERT "Furry"	WRWB/Macon, GA PD/MG: Lisa Charles LATHUN '99 REMY SHAND "Rocksteady" NORMAN BROWN "Stay" GERALD LEVERT "Furry"	WYBC/New Haven, CT * OM: Wayne Schmidt APD: Juan Castillo APD: Steven Richardson MD: Doc P 7. KIRK FRANKLIN "Brighter"	WFXC/Raleigh-Durham, NC * OM/PD: Cy Young APD/MG: Jodi Barry 1. R. KELLY "Hug" GERALD LEVERT "Furry"	WIMK/Toledo, OH * OM/PD: Rocky Lowe MD: Denise Brooks 1. R. KELLY "Hug" NORMAN BROWN "Stay" GERALD LEVERT "Furry"
WBHK/Birmingham, AL * PD: Jay Olan MD: Darrell Johnson No Adds	WLXC/Columbia, SC * Int. PD: Greg Williams MD: Tre Taylor 10. REMY SHAND "Rocksteady" 1. R. KELLY "Hug" NORMAN BROWN "Stay" GERALD LEVERT "Furry"	WFLM/Fl. Pierce, FL * PD/MG: Michael James 13. REMY SHAND "Rocksteady" 8. R. KELLY "Hug" NORMAN BROWN "Stay" GERALD LEVERT "Furry"	KMKJ/Kansas City, MO * PD: Greg Love MD: Troy Michaels 1. GERALD LEVERT "Furry" MICHAEL BASSOON "Whore"	WHQT/Miami, FL * PD: Derek Brown APD/MG: Karen Vaughn 26. R. KELLY "Hug"	WYLD/New Orleans, LA * OM: Carla Boatner PD/APD/MG: Aaron "A.J." Apple No Adds	WKJS/Richmond, VA * PD/MG: Kevin Kotas 8. GERALD LEVERT "Furry" 8. NORMAN BROWN "Stay"	WHUR/Washington, DC * PD/MG: David A. Dickerson 8. GERALD LEVERT "Furry" 8. NORMAN BROWN "Stay"
WVWG/Charleston, SC * PD: Terry Base APD/MG: Belinda Parter 7. REMY SHAND "Rocksteady" 8. R. KELLY "Hug" GERALD LEVERT "Furry"	WAGH/Columbus, GA PD: Rasheeda MD: Ed Lewis DARLUS RUCKER "Hot" REMY SHAND "Rocksteady" NORMAN BROWN "Stay"	WOMG/Greensboro, NC * PD: Alvin Stone 5. R. KELLY "Hug"	KOKY/Little Rock, AR * PD: Mark Dylan MD: Janis Guynes 17. R. KELLY "Hug" 15. NORMAN BROWN "Stay" NORMAN BROWN "Stay" BRANDY MOSES SCOTT "Baby" REMY SHAND "Rocksteady" GERALD LEVERT "Furry"	WJMR/Milwaukee-Racine, WI * PD/MG: Lauri Jones No Adds	WRKS/New York, NY * PD: Tony Bestley MD: Julie Gustines No Adds	WVBE/Roanoke-Lynchburg, VA * PD: Walt Ford 3. REMY SHAND "Rocksteady" NORMAN BROWN "Stay" GERALD LEVERT "Furry"	WMMJ/Washington, DC * VP/Prog. PD: Kathy Brown MD: Billie Chase AMD: James Fair No Adds
WBVA/Charlotte, NC * PD/MG: Terri Avery 13. R. KELLY "Hug" 2. ASH NESBY "Hot" GERALD LEVERT "Furry" MD: Rudy "F" REMY SHAND "Rocksteady"	KRNB/Dallas-Fl. Worth, TX * No Adds	KMJQ/Houston-Galveston, TX * PD: Carl Cooner MD: Sam Choer GERALD LEVERT "Furry"	WMCS/Milwaukee, WI PD/MG: Treva Jackson 13. R. KELLY "Hug" 7. REMY SHAND "Rocksteady" 5. GERALD LEVERT "Furry" DAVE HOLLISTER "Love" 5. KOURI "I Want"	WSVY/Norfolk, VA * PD/MG: Michael Mauzone 3. R. KELLY "Hug" 2. KIRK FRANKLIN "Brighter" GERALD LEVERT "Furry"	WVYL/Norfolk, VA * PD/MG: DC No Adds	*Monitored Reporters 48 Total Reporters 	44 Total Monitored 4 Total Indicator

R&R Urban AC Top 30

Powered By



July 26, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	JOE What If A Woman (Jive)	1034	+24	176808	20	42/0
	2	MUSIQ Halfcrazy (Def Soul/IDJMG)	1004	+28	187914	18	42/0
	3	LUTHER VANDROSS I'd Rather (J)	987	+56	139480	27	40/0
	4	JAHEIM Anything (Divine Mill/WB)	880	-2	123130	32	33/0
	5	RUFF ENDZ Someone To Love You (Epic)	879	+76	148174	19	36/0
	6	ANGIE STONE Wish I Didn't Miss You (J)	735	-57	99911	20	42/0
	7	DONELL JONES You Know That I Love You (Untouchables/Arista)	684	-8	102821	18	35/0
	8	MAXWELL Lifetime (Columbia)	580	+29	95698	55	36/0
13	9	DAVE HOLLISTER Keep Lovin' You (MCA)	531	+51	74495	11	29/0
8	10	BOYZ II MEN The Color Of Love (Arista)	519	-38	56265	15	34/0
10	11	MARY MARY In The Morning (Columbia)	505	-14	67913	9	32/1
12	12	YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	488	-22	65459	13	36/0
11	13	ASHANTI Foolish (Murder Inc./IDJMG)	441	-74	92033	16	22/0
14	14	REGINA BELLE F/GLENN JONES From Now On (Peak)	408	-45	41367	17	28/0
15	15	ANN NESBY F/AL GREEN Put It On Paper (Universal)	368	-57	42243	27	27/0
16	16	YOLANDA ADAMS The Battle Is The Lords (Verity)	354	-9	57307	14	17/0
17	17	RL Good Man (J)	338	-11	41165	10	21/1
21	18	KEITH SWEAT One On One (Elektra/EEG)	330	+57	48447	3	29/1
19	19	BONEY JAMES F/JAHEIM Ride (Warner Bros.)	293	-6	37856	6	23/0
20	20	R. KELLY Heaven I Need A Hug (Jive)	284	-11	45989	4	20/16
22	21	KIRK FRANKLIN Brighter Days (Gospo Centric/Jive)	271	+25	24559	4	27/2
18	22	USHER U Don't Have To Call (LaFace/Arista)	262	-71	57193	15	9/0
25	23	TONY TERRY In The Shower (Golden Boy)	242	+11	11959	7	14/0
23	24	SIR CHARLES JONES Is There Anybody Lonely... (Independent)	197	-38	11455	13	15/0
28	25	JERZEE MONET Most High (DreamWorks)	189	+21	33001	5	13/0
24	26	ALICIA KEYS How Come You Don't Call Me (J)	178	-53	42850	19	16/0
26	27	BRANDY Full Moon (Atlantic)	173	-15	28841	5	12/0
27	28	WILL DOWNING Cool Water (GRP/VMG)	149	-33	10793	16	12/0
Debut	29	LATHUN BBQ (Motown)	139	+31	17332	1	16/3
Debut	30	WYCLEF JEAN Two Wrongs (Columbia)	128	+8	7161	1	11/0

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 7/14-7/20. 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[®]

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
GERALD LEVERT Funny (Elektra/EEG)	22
R. KELLY Heaven I Need A Hug (Jive)	16
REMY SHAND Rocksteady (Motown)	10
NORMAN BROWN Won't You Stay (Warner Bros.)	10
LATHUN BBQ (Motown)	3
KIRK FRANKLIN Brighter Days (Gospo Centric/Jive)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RUFF ENDZ Someone To Love You (Epic)	+76
112 It's Over Now (Bad Boy/Arista)	+71
KOFFEE BROWN After Party (Arista)	+68
AMERIE Why Don't We Fall In Love (Rise/Columbia)	+62
KEITH SWEAT One On One (Elektra/EEG)	+57
LUTHER VANDROSS I'd Rather (J)	+56
DAVE HOLLISTER Keep Lovin' You (MCA)	+51
GLENN LEWIS Don't You Forget It (Epic)	+43
DONNIE MCCLURKIN We Fall Down (Verity)	+43
MARY J. BLIGE Family Affair (MCA)	+39

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GLENN LEWIS Don't You Forget It (Epic)	441
LUTHER VANDROSS Take You Out (J)	342
REMY SHAND Take A Message (Motown)	305
MAXWELL This Woman's Work (Columbia)	297
GERALD LEVERT Made To Love Ya (EastWest/EEG)	287
GINUWINE Differences (Epic)	275
ANGIE STONE Brotha (J)	262
FAITH EVANS I Love You (Bad Boy/Arista)	261
DONNIE MCCLURKIN We Fall Down (Verity)	260
MICHAEL JACKSON Butterflies (Epic)	250
USHER U Got It Bad (LaFace/Arista)	237
YOLANDA ADAMS Open My Heart (Elektra/EEG)	232
MUSIQ Love (Def Soul/IDJMG)	219
JILL SCOTT The Way (Hidden Beach/Epic)	214
ALICIA KEYS A Woman's Worth (J)	196
ALICIA KEYS Fallin' (J)	180
JAHEIM Just In Case (Divine Mill/WB)	173

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.radioandrecords.com.

New & Active

GLENN LEWIS It's Not Fair (Epic)
Total Plays: 123, Total Stations: 11, Adds: 0

PRINCE She Loves Me 4 Me (Redline)
Total Plays: 122, Total Stations: 14, Adds: 0

STREETWIZE Rock The Boat (Shanachie)
Total Plays: 122, Total Stations: 14, Adds: 0

DARIUS RUCKER Wild One (Hidden Beach/Epic)
Total Plays: 108, Total Stations: 12, Adds: 0

KAREN CLARK-SHEARD Be Sure (Elektra/EEG)
Total Plays: 100, Total Stations: 14, Adds: 0

THEO Get Your Groove On (TWP Productions)
Total Plays: 91, Total Stations: 5, Adds: 0

FOURPLAY Let's Make Love (Bluebird/RCA Victor)
Total Plays: 84, Total Stations: 11, Adds: 1

REMY SHAND Rocksteady (Motown)
Total Plays: 67, Total Stations: 11, Adds: 10

GERALD LEVERT Funny (Elektra/EEG)
Total Plays: 52, Total Stations: 23, Adds: 22

RAY CHARLES Mother (Cross Over)
Total Plays: 38, Total Stations: 6, Adds: 0

Songs ranked by total plays

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LON HELTON
 helton@radioandrecords.com

Positions, Promos And More For Country Four

□ An in-depth 'listen' to WGAR, KYGO, KILT and KKQB

It's always fun and fascinating to hear how stations position and promote themselves through liners, slogans and contests.

A valuable eavesdropping tool are Mediabase's Tuned-In Monitors, which provide an in-depth analysis of top stations in a different major market each week. They're an excellent tool to compare various stations and see how the stations "sound."

It's even more interesting to use Mediabase's narrative to compare various stations. This week we use the company's Tuned-In Monitors to "sample" WGAR/Cleveland (taken on July 1) KYGO/Denver (May 31) and Houston's KILT and KKQB (93Q) (both on June 17).

Positioning For Success

Positioners help define a radio station for listeners. They contain a message that is—or, at least, should be—pounded home often. Mediabase reports that on July 1 WGAR/Cleveland aired station positioners 87 times. Here is a sample of the liners and the frequency with which they aired during the day:

"Good times and great country favorites, 99.5 WGAR!" (39x); [VO, music bed] "99.5 WGAR! One great favorite after another — after another! 99.5 WGAR!" (7x); [VO, music bed] "99.5 WGAR! One great song after another — after another! 99.5 WGAR!" (5x); [VO, sfx] "It's music to work by! [Clip] Morning, midday and evening! [Female VO] The best variety of today's country music! [VO] Your workday will fly by when you listen to 99.5 WGAR!" (2x).

KILT/Houston played positioning liners 130 times on June 17. Here are some of them: "Houston's No. 1 Country station, 100.3 KILT!" (or a variation) (55x); [Jingle] "KILT! KILT! [VO, sfx] Now! Now! Here comes another full hour of Houston's biggest country variety from the only station giving you both today's country and yesterday's favorites! [Jingle] 100.3 KILT-FM, Houston!" (8x); "Your home for the Houston Texans, KILT!" (8x); [Jingle] "KILT! KILT! [VO, sfx] If the only thing we need fear is fear itself, then, thanks to the media, we oughta be petrified! Then again, there are those who are totally oblivious. And here's a perfect example! [Shout] Dan Gallo! [Jingle] 100.3 KILT-FM, Houston!" (1x).

Imaging Promos

In addition to quick-hitting one-liners, stations utilize produced promos to reinforce their message. KILT aired image promos 10 times during the monitored day. The first was a station roundup: [Female VO, music bed] "At KILT, we've asked our friends and neighbors like you exactly what they want from a radio station. And the message is loud

and clear. [Song clip, male VO] You told us you want great country music, but you also want your favorite DJs; the news, traffic and AccuWeather you can count on; and big cash contests like KILT Mega Bucks! [Female VO] So, at KILT, that's exactly what you get, all on one radio station! Houston's No. 1 Country station is 100.3, KILT" (5x).

The other was a music-based promotion: [Female VO, sfx] "At 100.3 KILT, you get real country variety! [Song clip] Not just a handful of songs played over and over! KILT plays today's country and yesterday's favorites! [Song clip] Real country variety. Just one of the reasons you've made KILT Houston's No. 1 Country station!" (5x).

KKQB hammers home its musical commitment in this promo: [VO, sfx] "The new 93Q's commitment to you! Our unending pledge to bring you the most country music on the Houston radio dial! 52 minutes of Q Country every hour is more than just words at the new 93Q. It's a standard. Like a faithful companion, we promise to be here, hour after hour, with the most music from your favorite country music artists. Thanks for listening to the new 93Q!" (2x).

The station also tries to convey a sense of listener appreciation and service with these other imaging samples: [VO] "The new 93Q, the most music and the absolute fewest commercials. Any questions? Thanks for making the switch to the new 93Q!" (2x); "The station with attitude! Attitude toward music! Do it what it takes to bring you the absolute most music in Houston, because we can!" (1x); "The radio station that knows that you have a choice and treats you that way! More of what you want!" (1x).

KYGO's imaging promo pushes its position as bringing its audience new country music first, despite the fact that it is Denver's sole FM Country outlet. [VO, sfx] "If it's hot and it's new, it's on KYGO! 'Just What I Do' from Trick Pony! [song clip], 'American Child' from Phil Vassar! [song clip], 'Life Happened' from Tammy Cochran [song clip]. Direct from Music Row to your KYGO

"It's a standard. Like a faithful companion, we promise to be here, hour after hour, with the most music from your favorite country music artists."

KKQB/Houston promo

radio, hear the fresh stuff first! New Country 98.5, KYGO!" (1x).

KYGO also aired a slightly different music-based promo: [VO, sfx] "At KYGO, it's country to a T! From Toby [Toby Keith song clip], Travis [Travis Tritt song clip] and Tommy Shane Steiner [Tommy Shane Steiner song clip]. Music that fits you to a T! [Listener] Country music, that's it! [VO] It's New Country 98.5 KYGO!" (1x).

Morning Features

Morning shows are jampacked with features, and the Mediabase Tuned-In Monitors capture the bits of each wakeup show. WGAR's morning show is *Jim Mantel and the Morning Crew*, which includes co-host John Dobeck. On July 1 the morning show ran these games with the audience:

• "The Big Impossible Question": The first person to answer the question asked by the morning show staff won a pair of tickets to the opening night of the ABBA musical *Mamma Mia* at the State Theater.

• "Daily Dirt": During the 6am hour Jim and John discussed several of the top stories making headlines in the world of entertainment. Following the feature, listeners were given a tidbit of information called the "Daily Dirt Pay Dirt Rumor of the Day." During the 9am hour listeners were asked to call in with the "Rumor of the Day" to win.

• "Attorney Blake Dixon": On Monday mornings attorney Blake Dixon is featured as an in-studio guest. Discussion on the monitored day included the recent class action lawsuit filed by several Cincinnati-area doctors against insurance companies that negotiate lower fees but do not pass the savings on to their customers.

KILT's morning show is the long-running *Hudson & Harrigan*. Among its recurring features are:

• "Magic Phrase of the Day": Each weekday, afternoon host Rowdy Yates announces the "Phrase of the Day," and listeners are instructed to listen for the phrase during the next day's morning show.

• "The Secret Word of the Day": The word was announced in the 7am hour, and listeners were instructed to listen for the word as the cue to call during Rowdy Yates' afternoon show to win Brooks & Dunn concert tickets.

• "The Story Guy": The morning show was visited during the 8am hour by the character voice of Rufus Rosenfeld, who told a joke in the form of a story. On June 17 he read a poem that was supposedly given to him for Father's Day by his dog.

KKQB's *Q-Morning Zoo* lineup consists of Rick Taylor, Christi Brooks and Tom Bigbee. Among the features they aired on the morning they were monitored were:

• "Blurry-Eyed Trivia": During the 6am hour the first caller with the correct answer to a trivia question was awarded a pair of concert tickets to see Diamond Rio in Delta Downs' Summer Concert Series.

• "Wheel of Misfortune": During the 7am hour the morning team spun their "Wheel of Misfortune" to determine which game the qualifying listener would play. The wheel landed on "Canadian or Dead," a game in which the listener was given celebrity names and had to correctly guess whether each person was Canadian or dead. The first caller to correctly guess three out of five won a free dinner for two at a popular restaurant.

Driving Came To The Website

Both WGAR and KYGO actively promoted their websites using station imaging.

• WGAR: [VO, sfx] "WGAR.com opens your world to Nashville and beyond. Log on for the latest buzz on country superstars, and link to your favorite superstar sites. Get all the concert information you need for Tower City Amphitheater, Lawson and all the country fairs. Open your world wide — at WGAR.com!" (2x).

• KYGO: "For complete concert info, you can log on to our website, KYGO.com. There's plenty of information there on the Greeley Independence Stampede, Country Jam and all the shows at Cheyenne Frontier Days or the Grizzly Rose. Check it out right there at KYGO.com."

Spot Sample

Finally, we come to an analysis of our featured stations' drivetime spotloads. Mediabase's Tuned-In Monitors list a station's stopsets during the 7am and 5pm hours. Here's the rundown on these four stations:

Continued on Page 88



CALVIN GILBERT

cgilbert@radioandrecords.com

North Of The Border

Canadian country-music community honors its best

Paul Brandt, Terri Clark, Carolyn Dawn Johnson and Emerson Drive each grabbed five nominations, leading the pack of nominees for the 26th annual Canadian Country Music Awards.

Just as Texas and Oklahoma seem to produce more than their share of country musicians, it's worth noting that all of the abovementioned nominees are from Alberta, Canada, and that Johnson won five CCMA trophies at last year's awards ceremony.

Adam Gregory and Jason McCoy join Brandt, Clark and Johnson as nominees for this year's CCMA Fans' Choice Award, the only fan-voted category. Fans can begin casting their votes online Aug. 1 at www.ccma.org.

Keith Urban, Kenny Rogers and Diamond Rio will be among the featured performers at the awards show, set for Sept. 9 at the Pengrowth Saddledome in Calgary. The show will be broadcast live in Canada on CBC-TV and in the U.S. on CMT, with a rebroadcast set for a later date on CMT/Canada.

Here's a list of this year's CCMA nominees.

Single of the Year: "Cowboy Hats," Chris Cummings; "Empty," Terri Clark; "I Don't Want You to Go," Carolyn Dawn Johnson; "I Should Be Sleeping," Emerson Drive; "Small Towns and Big Dreams," Paul Brandt.

Album of the Year: *Curve*, Doc Walker; *Emerson Drive*, Emerson Drive; *Small Towns and Big Dreams*, Paul Brandt; *Small World*, Steve Fox; *Song Dog*, Jimmy Rankin.

SOCAN Song of the Year: "Empty," Terri Clark and Gary Burr (recorded by Terri Clark); "I Don't Want You to Go," Carolyn Dawn Johnson and Tommy Polk (recorded

by Carolyn Dawn Johnson); "Small Towns and Big Dreams," Paul Brandt (recorded by Paul Brandt); "Ten Million Teardrops," Jason McCoy and Tim Taylor (recorded by Jason McCoy); "Young," Naoise Sheridan, Steve McEwan and Craig Wiseman (recorded by Kenny Chesney).

CMT Video of the Year: "Cowboy Hats," Chris Cummings; "Empty," Terri Clark; "I Don't Want You to Go," Carolyn Dawn Johnson; "I Should Be Sleeping," Emerson Drive; "Shut Up and Kiss Me," Michelle Wright.

Top-Selling Album: *Drive*, Alan Jackson; *Pull My Chain*, Toby Keith; *The Road Less Traveled*, George Strait; *Scarecrow*, Garth Brooks; *Set This Circus Down*, Tim McGraw.

Female Artist: Lisa Brokop, Terri Clark, Patricia Conroy, Carolyn Dawn Johnson, Michelle Wright.

Male Artist: Paul Brandt, Adam Gregory, Jason McCoy, Duane Steele, Rick Tippe.

Group or Duo: Doc Walker, Emerson Drive, Ennis Sisters, The Good Brothers, Poverty Plainmen.

Roots Artist or Group: Scotty Campbell, Great Big Sea, Natalie MacMaster, Mike Plume Band, Jimmy Rankin.

Rising Star Award: Doc Walker, Emerson Drive, Ennis Sisters, Aaron Lines, Jake Mathews.

Chicks Meet J.T.

The Dixie Chicks will meet up with James Taylor next week to tape an episode of *CMT Crossroads*, the TV

series that puts country and pop acts together to share songs and stories. Plans fell through for a previously announced episode that would have featured the Chicks with Dave Matthews. The Chicks-Taylor taping is set for Wednesday (7/31) before an invitation-only audience in Nashville. The airdate is set for October, but the Chicks' new album, *Home*, arrives Aug. 27.

The Chicks' promotion for *Home* includes an Aug. 10 performance at the Grand Ole Opry. The trio will perform their new single, "Long Time Gone," at both the early and late shows, with the early show telecast nationally on CMT's *Grand Ole Opry Live*. Opry tickets are available at www.opry.com.

The Chicks have also scheduled an Oct. 19 performance at the Cotton Bowl in Dallas as part of the State Fair of Texas. Pat Green will be the Chicks' special guest at the opening night of the first-ever Big Tex Music Festival. The show will also feature Charlie Robison, Jerry Jeff Walker, Cross Canadian Ragweed, Terri Hendrix and Django Walker. Los Tigres del Norte will headline the Oct. 20 show, the final day of the fair. Tickets go on sale Sept. 7 through Ticketmaster.

Tour Pranks

Wild times were prevalent backstage—and onstage—during Kenny Chesney's amphitheater tour with Montgomery Gentry and Phil Vassar earlier this month. Eddie Montgomery says, "Kenny got the first shot, no doubt. He filled our bus up with colored helium balloons, and when we went to pop them to get back in, they were all filled with baby powder. It was everywhere—in the air, on the furniture. Everything smelled like baby powder."

Montgomery Gentry planned to retaliate by having the Chesney bus placed on blocks, but they waited until too late to call a wrecker to remove the vehicle's wheels. Montgomery Gentry then enlisted the assistance of the local stage crew to place several layers of toilet paper on every inch of Chesney's bus.

Troy Gentry notes, "Everywhere you looked, it was layers deep—and then we put pictures of strippers all over that." Montgomery Gentry also managed to disassemble a four-wheel-drive vehicle Chesney uses to transport merchandise to concession stands. Using a forklift, the parts were



WRITERS' NIGHT

Grand Ole Opry member Hal Ketchum's songwriting achievements made him the perfect choice to host a recent Opry segment featuring three more of Nashville's finest songwriters. Their performance concluded with a tribute to the late Harlan Howard, often referred to as the "Dean of Nashville Songwriters." Pictured are (l-r) Bobby Braddock, Bob DiPiero, Marcus Hummon and Ketchum.



FINAL APPEARANCE

While taping an appearance during the final week of ABC-TV's *Politically Incorrect*, Trace Adkins (r) took a moment to pose with Fost Bill Maher. Before making his 10th and final appearance on the show, Adkins said, "If there ever was a show that was absolutely perfect for me, it was *Politically Incorrect*, because that's exactly what I am most of the time. I'm really going to miss it." Maher returned the compliment by saying, "Trace is a great guy, a friend and was always a great guest. And he's really, really big."

placed onstage during Chesney's set.

Things were going smoothly for Phil Vassar at the Virginia Beach gig. Then, in the middle of his hit "Just Another Day in Paradise," four members of Chesney's road crew walked onstage and lifted Vassar's baby grand piano while three other crew members removed the legs from the instrument. Vassar kept playing—even when the body of the piano was placed on the stage.

Bits 'N' Pieces

• Brooks & Dunn's first holiday album, *Hangin' 'Round the Mistletoe*, is set for an Oct. 22 release. New songs will include Ronnie Dunn's collaboration with co-writer Jerry Lynn Williams. "It Won't Be Christmas Without You." Other tracks include "The Christmas Song" (with a lush string arrangement), "Winter Wonderland" (a honky-tonk version), "Santa Claus Is Coming to Town" (a Western swing arrangement) and "Blue Christmas" (reportedly with a cha-cha rhythm).

• In preparation for the NFL season, Phil Vassar has recorded the Tennessee Titans' new "Titans on 2" jingle for ABC-TV affiliate WKRN-TV Nashville. In addition to this local TV exposure, Vassar is seen nationally in a PSA for the Wal-Mart Foundation's

literacy initiative. The company commissioned Vassar to write the song "Words Are Your Wheels," which he recorded with Martina McBride, Kenny Chesney, Brooks & Dunn and Sara Evans. The CD single is being sold in all Wal-Mart stores to support the foundation's work.

• Lee Ann Womack will be featured on Lifetime Television's *Intimate Portrait* series in an episode premiering Aug. 26. Among those interviewed for the documentary are Willie Nelson, Vince Gill and Naomi Judd. Lifetime is also planning an *Intimate Portrait* episode devoted to The Dixie Chicks.

• Billy Ray Cyrus will lead a motorcycle procession during an Aug. 4 fund-raiser in the Washington, DC area. The ride for the March of Dimes will follow a 40-mile route from Tyson's Corner, VA to Six Flags America in Largo, MD.

TALK BACK TO R&R!

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

Call me at 615-244-8822

or e-mail:

cgilbert@radioandrecords.com

C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "I'm Already There" — Lonestar (fifth week)

5 YEARS AGO

• No. 1: "Carrying Your..." — George Strait (fourth week)

10 YEARS AGO

• No. 1: "Billy The Kid" — Billy Dean

15 YEARS AGO

• No. 1: "A Long Line Of Love" — Michael Martin Murphey

20 YEARS AGO

• No. 1: "Take Me Down" — Alabama (third week)

25 YEARS AGO

• No. 1: "It Was Almost..." — Ronnie Milsap (fourth week)

R&R Country Top 50

July 26, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	KENNY CHESNEY The Good Stuff (BNA)	17017	+478	5962	+160	14	151/0
1	2	TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	16788	+236	5923	+80	11	151/0
4	3	GARY ALLAN The One (MCA)	14813	+339	5290	+92	28	150/0
6	4	DIXIE CHICKS Long Time Gone (Monument)	13477	+476	4641	+181	9	151/0
3	5	LONESTAR Not A Day Goes By (BNA)	13273	-1220	4835	-561	27	149/0
5	6	BROOKS & DUNN My Heart Is Lost To You (Arista)	12870	-530	4653	-108	17	151/0
10	7	TIM MCGRAW Unbroken (Curb)	11959	+1236	4166	+375	10	150/0
9	8	DARRYL WORLEY I Miss My Friend (DreamWorks)	11754	+605	4150	+125	20	151/0
11	9	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	10852	+375	3970	+126	27	151/0
12	10	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	10429	+398	3783	+148	17	151/1
13	11	SARA EVANS I Keep Looking (RCA)	9838	+789	3661	+312	21	146/1
8	12	KELLIE COFFEY When You Lie Next To Me (BNA)	9722	-2191	3503	-832	30	146/0
14	13	JOE NICHOLS The Impossible (Universal South)	9392	+748	3247	+202	19	145/0
17	14	MARK CHESNUTT She Was (Columbia)	7937	+507	2925	+213	26	144/5
16	15	BLAKE SHELTON Ol' Red (Warner Bros.)	7855	+186	2896	+73	18	137/2
18	16	DIAMOND RIO Beautiful Mess (Arista)	7650	+442	2787	+192	15	141/5
15	17	TRACE ADKINS Help Me Understand (Capitol)	7585	-225	2912	-52	23	145/0
19	18	BRAD MARTIN Before I Knew Better (Epic)	6974	+16	2748	+37	25	141/2
20	19	PHIL VASSAR American Child (Arista)	6627	+348	2460	+99	14	142/4
21	20	MARTINA MCBRIDE Where Would You Be (RCA)	5993	+193	2291	+75	13	141/3
22	21	GARTH BROOKS Thicker Than Blood (Capitol)	5712	+354	2125	+140	7	135/5
23	22	LEE ANN WOMACK Something Worth Leaving Behind (MCA)	5512	+172	2043	+78	10	132/6
26	23	ALAN JACKSON Work In Progress (Arista)	5299	+991	1937	+311	6	132/12
27	24	KEITH URBAN Somebody Like You (Capitol)	5215	+1365	1853	+506	5	140/16
24	25	PINMONKEY Barbed Wire And Roses (BNA)	4819	+152	1830	+68	17	128/1
25	26	JO DEE MESSINA Dare To Dream (Curb)	4557	+127	1834	+55	12	126/4
28	27	MONTGOMERY GENTRY My Town (Columbia)	3813	+483	1408	+191	8	116/7
30	28	REBECCA LYNN HOWARD Forgive (MCA)	3433	+173	1289	+59	11	108/5
29	29	SIXWIRE Look At Me Now (Warner Bros.)	3239	-47	1220	+3	14	112/1
34	30	RASCAL FLATTS These Days (Lyric Street)	2945	+553	1159	+223	6	103/9
31	31	CHRIS CAGLE Country By The Grace Of God (Capitol)	2815	+28	1065	+54	13	101/3
Breaker	32	ANTHONY SMITH If That Ain't Country (Mercury)	2673	+7	1083	+26	15	95/5
33	33	SHEDAISY Mine All Mine (Lyric Street)	2486	+30	936	+13	11	105/3
37	34	RODNEY ATKINS Sing Along (Curb)	2103	+565	879	+230	10	80/1
35	35	TAMMY COCHRAN Life Happened (Epic)	2068	+99	789	+39	8	97/7
36	36	KEVIN DENNEY Cadillac Tears (Lyric Street)	1689	+36	688	-1	7	79/3
38	37	EMERSON DRIVE Fall Into Me (DreamWorks)	1319	+325	477	+108	3	64/10
40	38	ERIC HEATHERLY The Last Man Committed (DreamWorks)	993	+185	405	+64	4	61/7
46	39	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	956	+368	395	+190	2	68/21
39	40	GEORGE STRAIT Stars On The Water (MCA)	935	+52	152	+26	2	4/2
44	41	LITTLE BIG TOWN Everything Changes (Monument)	927	+231	372	+89	3	65/8
42	42	TOMMY SHANE STEINER Tell Me Where It Hurts (RCA)	907	+149	408	+71	4	58/3
41	43	J. MICHAEL HARTER Hard Call To Make (Broken Bow)	844	+84	306	+33	6	41/3
Debut	44	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	791	+480	311	+180	1	48/9
48	45	WILLIE NELSON Maria... (Lost Highway/Mercury)	693	+191	269	+80	4	28/5
Debut	46	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	666	+398	233	+152	1	38/14
45	47	DARYLE SINGLETARY That's Why I Sing This Way (Audium)	653	+42	291	+31	6	33/2
43	48	ALABAMA I'm In The Mood (RCA)	652	-45	278	+12	5	43/0
47	49	JAMES OTTO The Ball (Mercury)	647	+105	288	+46	4	42/2
Debut	50	TOBY KEITH Beer For My Horses (DreamWorks)	478	+339	112	+97	1	1/1

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 7/14-7/20. 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.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
MICHAEL PETERSON Modern Man (Monument)	30
SHANNON LAWSON Dream Your Way To Me (MCA)	26
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	21
KEITH URBAN Somebody Like You (Capitol)	16
JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	14
ALAN JACKSON Work In Progress (Arista)	12
EMERSON DRIVE Fall Into Me (DreamWorks)	10
STEVE AZAR Waitin' On Joe (Mercury)	10
RASCAL FLATTS These Days (Lyric Street)	9
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	9
LITTLE BIG TOWN Everything Changes (Monument)	8

Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
KEITH URBAN Somebody Like You (Capitol)	+1365
TIM MCGRAW Unbroken (Curb)	+1236
ALAN JACKSON Work In Progress (Arista)	+991
SARA EVANS I Keep Looking (RCA)	+789
JOE NICHOLS The Impossible (Universal South)	+748
DARRYL WORLEY I Miss My Friend (DreamWorks)	+605
RODNEY ATKINS Sing Along (Curb)	+565
RASCAL FLATTS These Days (Lyric Street)	+553
MARK CHESNUTT She Was (Columbia)	+507
MONTGOMERY GENTRY My Town (Columbia)	+483

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KEITH URBAN Somebody Like You (Capitol)	+506
TIM MCGRAW Unbroken (Curb)	+375
SARA EVANS I Keep Looking (RCA)	+312
ALAN JACKSON Work In Progress (Arista)	+311
RODNEY ATKINS Sing Along (Curb)	+230
RASCAL FLATTS These Days (Lyric Street)	+223
MARK CHESNUTT She Was (Columbia)	+213
JOE NICHOLS The Impossible (Universal South)	+202
DIAMOND RIO Beautiful Mess (Arista)	+192
MONTGOMERY GENTRY My Town (Columbia)	+191

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Songs ranked by total plays

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R&R Country Top 50 Indicator

July 26, 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
1	1	KENNY CHESNEY The Good Stuff (BNA)	3605	+51	2841	+32	13	75/0
2	2	TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	3448	-41	2705	-33	11	72/0
4	3	GARY ALLAN The One (MCA)	3262	-70	2546	-31	29	71/0
3	4	BROOKS & DUNN My Heart Is Lost To You (Arista)	3211	-147	2548	-110	16	72/0
5	5	DARRYL WORLEY I Miss My Friend (DreamWorks)	3083	+30	2412	+22	19	74/0
6	6	DIXIE CHICKS Long Time Gone (Monument)	3006	+195	2389	+137	8	75/0
7	7	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	2814	+9	2173	+2	28	71/0
12	8	TIM MCGRAW Unbroken (Curb)	2790	+230	2182	+161	8	75/0
10	9	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	2766	+172	2198	+148	18	74/0
11	10	SARA EVANS I Keep Looking (RCA)	2640	+47	2067	+43	23	74/0
9	11	LONESTAR Not A Day Goes By (BNA)	2531	-226	1958	-227	29	63/0
14	12	JOE NICHOLS The Impossible (Universal South)	2500	+217	1964	+165	19	74/0
15	13	BLAKE SHELTON Ol' Red (Warner Bros.)	2304	+161	1842	+131	17	72/2
18	14	PHIL VASSAR American Child (Arista)	2091	+134	1659	+113	12	73/0
8	15	KELLIE COFFEY When You Lie Next To Me (BNA)	2081	-708	1647	-574	32	55/0
19	16	DIAMOND RIO Beautiful Mess (Arista)	2060	+122	1634	+92	16	73/1
17	17	MARTINA MCBRIDE Where Would You Be (RCA)	2038	+79	1607	+61	13	75/0
20	18	MARK CHESNUTT She Was (Columbia)	2031	+106	1590	+80	27	69/0
23	19	ALAN JACKSON Work In Progress (Arista)	1924	+240	1520	+195	5	73/0
24	20	GARTH BROOKS Thicker Than Blood (Capitol)	1854	+176	1451	+134	6	74/1
21	21	LEE ANN WOMACK Something Worth Leaving Behind (MCA)	1846	+101	1484	+92	8	73/0
16	22	TRACE ADKINS Help Me Understand (Capitol)	1814	-215	1437	-197	25	61/0
22	23	BRAD MARTIN Before I Knew Better (Epic)	1722	-21	1319	-29	25	61/0
25	24	JO DEE MESSINA Dare To Dream (Curb)	1582	+33	1290	+31	13	70/0
27	25	KEITH URBAN Somebody Like You (Capitol)	1564	+292	1231	+223	4	74/5
26	26	PINMONKEY Barbed Wire And Roses (BNA)	1361	+77	1107	+55	14	60/1
28	27	REBECCA LYNN HOWARD Forgive (MCA)	1188	+48	967	+49	12	65/3
31	28	MONTGOMERY GENTRY My Town (Columbia)	1187	+225	952	+188	6	64/3
30	29	RASCAL FLATTS These Days (Lyric Street)	1138	+81	890	+60	4	65/4
29	30	CHRIS CAGLE Country By The Grace Of God (Capitol)	1097	+25	890	+27	13	61/2
32	31	SIXWIRE Look At Me Now (Warner Bros.)	935	+9	756	+6	12	52/3
33	32	SHEDAISY Mine All Mine (Lyric Street)	921	+28	765	+20	9	54/0
34	33	ANTHONY SMITH If That Ain't Country (Mercury)	891	+25	743	+14	16	51/2
35	34	KEVIN DENNEY Cadillac Tears (Lyric Street)	881	+52	711	+47	7	52/3
36	35	TAMMY COCHRAN Life Happened (Epic)	675	+110	542	+71	7	41/3
39	36	EMERSON DRIVE Fall Into Me (DreamWorks)	550	+121	444	+105	3	45/9
38	37	RODNEY ATKINS Sing Along (Curb)	527	+48	423	+34	9	34/3
40	38	TRISHA YEARWOOD I Don't Paint Myself Into... (MCA)	501	+97	412	+72	3	35/2
37	39	J. MICHAEL HARTER Hard Call To Make (Broken Bow)	487	-21	407	-19	11	29/0
47	40	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	415	+178	367	+153	2	40/16
Debut	41	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	394	+254	331	+199	1	37/10
42	42	ERIC HEATHERLY The Last Man Committed (DreamWorks)	386	+80	325	+60	4	31/2
41	43	ALABAMA I'm In The Mood (RCA)	386	+53	300	+37	5	25/0
44	44	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	374	+91	279	+80	2	24/4
45	45	TOMMY SHANE STEINER Tell Me Where It Hurts (RCA)	341	+84	277	+59	3	27/3
43	46	DARYLE SINGLETARY That's Why I Sing This Way (Audiom)	293	+9	225	+11	5	20/0
46	47	JAMES OTTO The Ball (Mercury)	250	-3	222	-7	3	24/2
48	48	WILLIE NELSON Maria... (Lost Highway/Mercury)	227	-7	177	-8	2	18/1
49	49	RICKY SKAGGS Half Way Home Cafe (Skagg Family)	169	+1	147	+7	3	13/0
Debut	50	STEVE AZAR Waitin' On Joe (Mercury)	152	+86	131	+71	1	18/7

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 7/14-Saturday 7/20.
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Most Added

ARTIST TITLE LABEL(S)	ADDS
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	16
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	10
EMERSON DRIVE Fall Into Me (DreamWorks)	9
SHANNON LAWSDN Dream Your Way To Me (MCA)	9
STEVE AZAR Waitin' On Joe (Mercury)	7
KEITH URBAN Somebody Like You (Capitol)	5
LITTLE BIG TOWN Everything Changes (Monument)	5
RASCAL FLATTS These Days (Lyric Street)	4
JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	4
MICHAEL PETERSON Modern Man (Monument)	4
GEORGE STRAIT Stars On The Water (MCA)	4
REBECCA LYNN HOWARD Forgive (MCA)	3
MONTGOMERY GENTRY My Town (Columbia)	3
KEVIN DENNEY Cadillac Tears (Lyric Street)	3
SIXWIRE Look At Me Now (Warner Bros.)	3
TAMMY COCHRAN Life Happened (Epic)	3
RODNEY ATKINS Sing Along (Curb)	3
TOMMY SHANE STEINER Tell Me Where It Hurts (RCA)	3
BLAKE SHELTON Ol' Red (Warner Bros.)	2
CHRIS CAGLE Country By The Grace Of God (Capitol)	2

Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
KEITH URBAN Somebody Like You (Capitol)	+292
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	+254
ALAN JACKSON Work In Progress (Arista)	+240
TIM MCGRAW Unbroken (Curb)	+230
MONTGOMERY GENTRY My Town (Columbia)	+225
JOE NICHOLS The Impossible (Universal South)	+217
DIXIE CHICKS Long Time Gone (Monument)	+195
TRAVIS TRITT Strong Enough To Be... (Columbia)	+178
GARTH BROOKS Thicker Than Blood (Capitol)	+176
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	+172

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KEITH URBAN Somebody Like You (Capitol)	+223
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	+199
ALAN JACKSON Work In Progress (Arista)	+195
MONTGOMERY GENTRY My Town (Columbia)	+188
JOE NICHOLS The Impossible (Universal South)	+165
TIM MCGRAW Unbroken (Curb)	+161
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	+153
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	+148
DIXIE CHICKS Long Time Gone (Monument)	+137
GARTH BROOKS Thicker Than Blood (Capitol)	+134
BLAKE SHELTON Ol' Red (Warner Bros.)	+131
PHIL VASSAR American Child (Arista)	+113
EMERSON DRIVE Fall Into Me (DreamWorks)	+105
DIAMOND RIO Beautiful Mess (Arista)	+92
LEE ANN WOMACK Something Worth... (MCA)	+92
MARK CHESNUTT She Was (Columbia)	+80
JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	+80
GEORGE STRAIT Stars On The Water (MCA)	+73
TRISHA YEARWOOD I Don't Paint Myself Into... (MCA)	+72
TAMMY COCHRAN Life Happened (Epic)	+71

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R&R
THE INDUSTRY'S NEWSPAPER



EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES July 26, 2002

BULLSEYE song selection is based on the top 35 titles from the R&R Country chart for the airplay week of June 17-23.



Password of the Week: Stark
Question of the Week: Think about listening to your favorite Country station each day. Which of the following best describes the station? (Note: This is phase two, bringing the total sample to 400 persons.)

- 1. Doesn't play enough of the older songs from Country stars.
- 2. The air personalities talk too much.
- 3. They play just a few songs over and over.
- 4. They don't play enough new songs by newer singers
- 5. They play too many songs I don't recognize.

Total

1. 37%
2. 21%
3. 27%
4. 10%
5. 5%

P1

1. 39%
2. 18%
3. 27%
4. 11%
5. 5%

P2

1. 33%
2. 26%
3. 27%
4. 10%
5. 4%

Male

1. 37%
2. 22%
3. 28%
4. 9%
5. 4%

Female

1. 37%
2. 20%
3. 26%
4. 11%
5. 6%

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
LONESTAR Not A Day Goes By (BNA)	39.0%	71.8%	15.5%	98.3%	6.0%	5.0%
BRAD PAISLEY I'm Gonna Miss Her (Arista)	43.5%	70.5%	14.5%	99.0%	7.5%	6.5%
BROOKS & DUNN My Heart Is Lost To You (Arista)	29.0%	70.0%	20.5%	98.3%	6.0%	1.8%
KENNY CHESNEY The Good Stuff (BNA)	33.5%	69.8%	18.0%	96.3%	6.3%	2.3%
BRAD MARTIN Before I Knew Better (Epic)	24.5%	69.3%	20.0%	97.5%	6.8%	1.5%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	34.8%	68.8%	19.3%	99.5%	7.5%	4.0%
MARK CHESNUTT She Was (Columbia)	24.8%	68.8%	22.3%	96.5%	3.3%	2.3%
KELLIE COFFEY When You Lie Next To Me (BNA)	33.0%	68.3%	19.5%	99.0%	6.5%	4.8%
BLAKE SHELTON Ol' Red (Warner Bros.)	33.5%	67.8%	19.8%	98.8%	9.5%	1.8%
PHIL VASSAR American Child (Arista)	29.8%	67.8%	19.5%	97.0%	8.0%	1.8%
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	31.5%	67.5%	17.8%	96.5%	8.8%	2.5%
TRACE ADKINS Help Me Understand (Capitol)	28.8%	67.3%	24.3%	98.5%	5.0%	2.0%
SARA EVANS I Keep Looking (RCA)	31.3%	67.0%	16.3%	97.3%	9.5%	4.5%
DARRYL WORLEY I Miss My Friend (DreamWorks)	35.0%	66.8%	20.5%	97.5%	7.3%	3.0%
JOE NICHOLS The Impossible (Universal/South)	34.8%	66.3%	17.8%	95.0%	9.5%	1.5%
TOBY KEITH Courtesy Of The Red White And Blue (DreamWorks)	37.5%	66.0%	16.3%	97.8%	11.0%	4.5%
GARY ALLAN The One (MCA)	30.3%	66.0%	20.3%	98.5%	8.0%	4.3%
DIAMOND RIO Beautiful Mess (Arista)	26.8%	62.5%	23.3%	97.0%	7.5%	3.8%
DIXIE CHICKS Long Time Gone (Monument)	26.8%	62.3%	22.8%	96.8%	9.3%	2.5%
TIM MCGRAW Unbroken (Curb)	26.8%	61.3%	23.5%	97.0%	8.8%	3.5%
ALAN JACKSON Work In Progress (Arista)	25.3%	61.0%	18.5%	92.0%	11.0%	1.5%
PINMONKEY Barbed Wire And Roses (BNA)	23.8%	58.8%	22.3%	95.0%	10.8%	3.3%
SHEDAISY Mine All Mine (Lyric Street)	22.5%	58.8%	22.0%	97.0%	13.5%	2.8%
MONTGOMERY GENTRY My Town (Columbia)	21.5%	58.5%	21.8%	90.3%	8.8%	1.3%
MARTINA MCBRIDE Where Would You Be (RCA)	27.0%	55.5%	25.3%	95.3%	11.0%	3.5%
JO DEE MESSINA Dare To Dream (Curb)	19.5%	55.5%	27.5%	94.5%	9.5%	2.0%
GARTH BROOKS Thicker Than Blood (Capitol)	25.3%	55.0%	23.8%	89.8%	9.0%	2.0%
CHRIS CAGLE Country By The Grace Of God (Capitol)	19.8%	54.5%	21.5%	91.5%	13.3%	2.3%
LEE ANN WOMACK Something Worth Leaving Behind (MCA)	16.8%	51.5%	24.3%	91.0%	13.0%	2.3%
ANTHONY SMITH If That Ain't Country (Mercury)	16.3%	51.3%	23.3%	95.5%	18.3%	2.8%
TAMMY COCHRAN Life Happened (Epic)	23.5%	50.8%	26.3%	90.3%	11.5%	1.8%
RASCAL FLATTS These Days (Lyric Street)	21.3%	50.8%	26.3%	90.5%	12.0%	1.5%
SIXWIRE Look At Me Now (Warner Bros.)	16.5%	50.8%	27.8%	90.3%	9.5%	2.3%
KEITH URBAN Somebody Like You (Capitol)	22.5%	50.0%	26.5%	90.3%	10.5%	3.3%
REBECCA LYNN HOWARD Forgive (MCA)	18.0%	47.0%	26.0%	83.5%	9.0%	1.5%

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.

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For The Week Ending 7/26/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
KENNY CHESNEY The Good Stuff (BNA)	4.40	4.26	97%	18%	4.43	98%	18%
TOBY KEITH Courtesy Of The Red... (DreamWorks)	4.35	4.42	98%	18%	4.33	98%	19%
GARY ALLAN The One (MCA)	4.35	4.27	95%	18%	4.27	96%	21%
TRACE ADKINS Help Me Understand (Capitol)	4.31	4.25	89%	11%	4.10	89%	16%
MARK CHESNUTT She Was (Columbia)	4.23	4.22	92%	9%	4.13	91%	13%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	4.22	4.24	98%	17%	4.16	96%	18%
JOE NICHOLS The Impossible (Universal South)	4.22	4.15	84%	11%	4.15	87%	13%
DARRYL WORLEY I Miss My Friend (DreamWorks)	4.21	4.18	95%	20%	4.05	95%	23%
GEORGE STRAIT Living And Living Well (MCA)	4.20	4.15	99%	27%	3.96	98%	35%
MARTINA MCBRIDE Where Would You Be (RCA)	4.19	4.14	89%	16%	4.10	89%	16%
SARA EVANS I Keep Looking (RCA)	4.15	4.19	91%	15%	4.13	90%	14%
DIAMOND RIO Beautiful Mess (Arista)	4.14	4.11	87%	12%	4.11	88%	12%
LONESTAR Not A Day Goes By (BNA)	4.13	4.10	98%	33%	3.93	98%	38%
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	4.12	4.08	97%	24%	3.96	96%	25%
BROOKS & DUNN My Heart Is Lost To You (Arista)	4.11	4.12	96%	22%	3.96	96%	25%
ALAN JACKSON Work In Progress (Arista)	4.11	4.18	76%	8%	3.96	72%	8%
TIM MCGRAW Unbroken (Curb)	4.08	4.07	88%	18%	4.10	89%	16%
BRAD MARTIN Before I Knew Better (Epic)	4.07	4.07	88%	11%	4.06	89%	12%
KEITH URBAN Somebody Like You (Capitol)	4.07	-	58%	6%	4.10	53%	5%
MONTGOMERY GENTRY My Town (Columbia)	4.01	-	68%	7%	4.09	65%	6%
SIXWIRE Look At Me Now (Warner Bros.)	3.98	3.74	57%	7%	3.93	57%	7%
KELLIE COFFEY When You Lie Next To Me (BNA)	3.97	4.01	96%	26%	3.81	96%	32%
PHIL VASSAR American Child (Arista)	3.93	3.93	88%	17%	3.93	88%	17%
BRAD PAISLEY I'm Gonna Miss Her... (Arista)	3.93	4.09	100%	43%	3.82	99%	46%
BLAKE SHELTON Ol' Red (Warner Bros.)	3.88	3.94	93%	25%	3.84	94%	28%
OIXIE CHICKS Long Time Gone (Monument)	3.82	3.85	97%	25%	3.89	96%	23%
LEE ANN WOMACK Something Worth... (MCA)	3.78	3.84	82%	13%	3.87	83%	12%
GARTH BROOKS Thicker Than Blood (Capitol)	3.78	3.67	76%	12%	3.76	76%	13%
JO DEE MESSINA Dare To Dream (Curb)	3.75	3.79	82%	15%	3.77	81%	16%
PINMONKEY Barbed Wire And Roses (BNA)	3.42	3.57	79%	23%	3.40	80%	24%

Total sample size is 632 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.

Positions, Promos And More....

Continued from Page 83

• WGAR, 7am hour: 7:04, two units; 7:20, two units; 7:27, three units; 7:35, two units; 7:45, three units; 7:57, four units. 5pm hour: 5:01, one unit; 5:16, six units; 5:34, four units; 7:49, four units.

• KILT, 7am hour: 7:07, six units; 7:22, one unit; 7:25, one unit; 7:27, two units; 7:39, five units; 7:53, one unit; 7:56, one unit; 7:57, two units. 5pm hour: 5:24, six units; 5:37, six units; 5:51, one unit; 5:54, one unit; 5:56, two units.

• KKBQ, 7am hour: 7:00, two units; 7:11, three units; 7:20, five units; 7:32, 11 units; 7:45, three units; 7:52, five units. 5pm hour: 5:23, five units; 5:55, four units.

• KYGO, 7am hour: 7:02, one unit; 7:05, two units; 7:23, four units; 7:36, one unit; 7:38, two units; 7:50, three units. 5pm hour: 5:20, two units; 5:23, two units; 5:41, three units; 5:52, four units.

Cold-Coxing The Competition

Only one of the four stations we looked at this week bashed its competition. As if you needed further proof that the Houston Country battle is a knockdown, drag-

out affair between Infinity's KILT and Cox's KKBQ, check out these promos that ran on KKBQ:

[VO, six] "The new 93Q gives the gift of music. KILT gives the gift of commercials — last hour, 16 30- and 60-second commercials. Double — double — what the new 93Q gave you. We only played eight. Fifty-two minutes of Q Country every hour is found on the new 93Q!" (13x); "Fifty-two minutes of Q Country every hour! In the past 24 hours alone, we're talkin' about well over 60 more songs than over at KILT!" (7x); "Thank you for switchin' from KILT. I know it's gonna be tough, but you're gonna have to get used to all this music. Do you know that in one year KILT played for their listeners 78,000 more commercials than we played? Welcome to the most music at the new 93Q!" (3x); [VO] "Like digging ruts in a beautiful golf course, KILT plays the most commercials and delivers more chatter than any other station in Houston. We drive the most music home every hour. Our commitment to you is real — 52 minutes of Q Country every hour. Anything else just wouldn't be par for this course. Thanks for listening to the new 93Q!" (1x); [VO] "The new 93Q. Stomping out excessive commercials and endless chatter to bring you the absolute most music in Houston! Fifty-two minutes of Q Country every hour! The new 93Q!" (1x).

The New Artist Gallery



Kevin Fowler

High On The Hog (Tin Roof)

There are plenty of cool things about Texas, but one of the coolest is the attitude toward music. For the most part, Texans aren't likely to pass judgment on an artist's history — or prejudice his motives. Where else but in Texas would Kevin Fowler be able to gain acceptance as a real honky-tonk act after years of playing lead guitar in Dangerous Toys, a hard rock hair band who had two videos on MTV? Following up the album *Beer, Bait & Ammo*, Fowler returns with *High on the Hog*, featuring guest appearances by Willie Nelson, Tejano star David Lee Garza and former Dangerous Toys lead singer Jason McMaster. Fowler has a writer's credit on all but one of *High on the Hog's* songs, and the tone is hard-core honky-tonk, with titles like "The Lord Loves the Drinkin' Man." And Fowler even manages to put a honky-tonk spin on the one song on the album he didn't write: Queen's "Fat Bottomed Girls."



Eddy Raven

Live In Concert (RMG)

It's staggering when you think about all the hits Eddy Raven has scored during his long recording career. The Louisiana native helped write many of those hits, including "Sometimes a Lady," "You Should've Been Gone by Now," "I Got Mexico," "I Should Have Called," "Who Do You Know in California" and "Thinkin' It Over." A natural song man, Raven's other talent is his ability to choose great material. Over the years he's recorded tunes by such songwriters as Frank J. Myers, Max D. Barnes, Troy Seals, Dennis Linde, Chris Waters and Tom Shapiro. Among Raven's hits that he didn't have a hand in writing are "Shine, Shine, Shine," "Joe Knows How to Live," "Operator, Operator," "I'm Gonna Get You," "I Wanna Hear It From You" and "I Could Use Another You." All these songs and more are collected on the 76-minute *Live in Concert*, which captures a strong Raven performance.



Don Williams

Silver Turns To Gold (RMG)

Don Williams never went through any drastic stylistic changes, but you should remember that he first gained national attention in the '60s, as a member of the folk trio The Pozo Seco Singers. On *Silver Turns to Gold*, Williams sounds as laid-back as ever, serving up some new material while delving into his folk roots for some unexpected cover tunes, including Gordon Lightfoot's "If You Could Read My Mind," Carole King's "You've Got a Friend" and the late Tim Hardin's "Reason to Believe." One of the album's other highlights is "Crying in the Rain," an Everly Brothers classic written by Carole King and Howard Greenfield. Williams says, "If a song dictates a mood, I stay as close to that as I possibly can, because that's part of the essence of the song. Staying close to the way the song was originally done recognizes the greatness of that arrangement, but, hopefully, it's changed just enough so that people might feel like the song is a bit of mine as well."

New & Active

TRISHA YEARWOOD I Don't Paint Myself Into... (MCA)

Total Plays: 192, Total Stations: 36, Adds: 7

TY HERNDON A Few Short Years (Epic)

Total Plays: 169, Total Stations: 23, Adds: 0

STEVE AZAR Waitin' On Joe (Mercury)

Total Plays: 131, Total Stations: 32, Adds: 10

SHANNON LAWSON Dream Your Way To Me (MCA)

Total Plays: 128, Total Stations: 28, Adds: 26

ALISON KRAUSS & UNION STATION Let Me Touch You For... (Rounder)

Total Plays: 94, Total Stations: 11, Adds: 1

DEAN MILLER Love Is A Game (Universal South)

Total Plays: 82, Total Stations: 15, Adds: 3

CHAD BROCK A Man's Gotta Do (Broken Bow)

Total Plays: 80, Total Stations: 17, Adds: 1

RADNEY FOSTER Everyday Angel (Dualtone)

Total Plays: 44, Total Stations: 12, Adds: 7

MICHAEL PETERSON Modern Man (Monument)

Total Plays: 19, Total Stations: 30, Adds: 30

Songs ranked by total points.



CAROL ARCHER

carcher@radioandrecords.com

PART TWO OF A TWO-PART SERIES

We Must Become The Change We Want To See

□ Frank Cody challenges peers to avoid complacency and denial

This is the second of two columns encapsulating Rendezvous Entertainment partner Frank Cody's address during the Smooth Jazz Awards Luncheon at R&R Convention 2002. "Conventions are a process that begins weeks, even months, before the event," Cody said. "My remarks today were inspired by recurring themes in conversations with friends and colleagues."

If you aim for the lowest common denominator, that is exactly what you will get. In entertainment — radio, records, music, theater, film, all the collaborative arts — each of us is like Sisyphus, the character in Greek myth who rolled a boulder up a hill endlessly, only to have it roll back down. Yet he rolled it back up, endlessly.



Frank Cody

There's no question that the biggest mistake we can make when we achieve success is to stop growing. Once you're successful, it's natural to want to avoid risk, because you want to protect what you have.

But who could have guessed what was coming with the economy, the disruption of Sept. 11 and consolidation? Or the pressures broadcasters face when their own jobs are at stake and they have to let people go, but they're still expected to get good ratings, even without marketing or research?

I saved a cartoon from the last economic crash, which shows Chicken Little sitting in front of his boss's desk. With a worried look, Chicken Little tells his boss, a rooster, the bad news: "The sky is falling!" The rooster replies, "Duh! Sell sky."

It's easy to say "sell the stock" when you've got stock. That's great, unless you've spent your entire career in an industry only to see your stock options become worthless, and you feel so underwater that you question whether you'll ever realize any value from them.

And when you reflect on the path you've taken to get where you are today — your love of music, a desire to entertain and make people feel good, to communicate — it's easy to understand feeling the need to blame someone for it all going wrong.

Clever, Not Cynical

It's easy to blame the CEOs and the conglomerates and say that it's all the fault of consolidation, but cynicism isn't helpful. I maintain that if you

work for a corporation, you are that corporation. Author J. Russel Lynes called cynicism the intellectual cripple's substitute for intelligence.

Lily Tomlin put it well: "No matter how cynical you get, you can never keep up." But my favorite comes from journalist Fanny Hurst: "It takes a clever man to turn cynic and a wise man to be clever enough not to." As Gandhi said, "We must become the change we want to see."

Why this pessimism and gnashing of teeth? Is it fear of the unknown — when Smooth Jazz is so hot, at least on the surface? Smooth Jazz is actually more successful now than ever before. Ratings are higher and more consistent in all dayparts.

Broadcasters seriously committed to Smooth Jazz who devoted genuine resources and high-octane fuel to their high-performance stations have delivered astounding return on investment. Examples of companies seeing returns on their investment in Smooth Jazz include Clear Channel, Infinity-Viacom-CBS, Emmis, ABC, Sandusky and Radio One.

What's New?

While touring smooth jazz artists are doing really well, we have to ask ourselves, "Where are the new David Sanborns and Anita Bakers?" Any format slow to embrace new music is anemic, and any format that fails to break new artists is on life-support. Let's examine lessons from our collective history.

Remember CHR's reaction when FM Rock emerged? Top 40 radio's attitude was, "That's never gonna take over." Denial. But, suddenly, a new style of music that represented an entire emerging lifestyle was on the air with fewer commercials and in stereo, no less.

How did MOR lose its momentum? What happened when there were no new Streisands or Neil Diamonds? Here in Los Angeles, Rock-

ers KLOS and KMET scoffed at Alternative, then woke up one morning to find KROQ No. 1 12+.

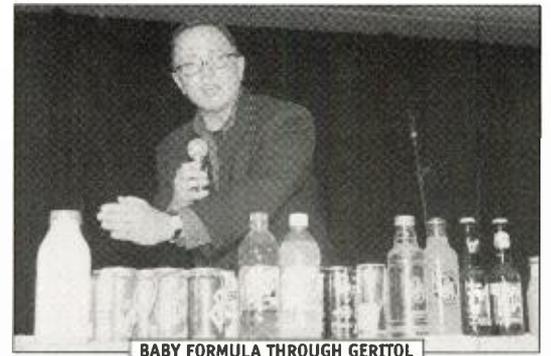
Some stations, like WMMS/Cleveland, were agile enough to evolve with the times and embrace changing trends in music. During its heyday, WMMS shifted its playlist yet remained a Rock station by leaning a bit toward Alternative or shifting slightly toward Pop. When WMMS played Rod Stewart's "Do You Think I'm Sexy," everybody thought, "It must be good, because Kid Leo said so."

Any format slow to embrace new music is anemic, and any format that fails to break new artists is on life-support.

What did we learn from that? First, that those willing to adapt will survive. In his book *Good to Great*, Jim Collins writes, "The enemy of great is good." I sincerely hope we, too, learned that "good enough" isn't acceptable. "Our station sounds good." "We just did music tests, and the music's all good." "The afternoon guy's good, really good!" "Spotload? A little heavy, but it's good."

Seeing Spots

Speaking of spotloads, according to Arbitron, about 9 million people who have sampled Internet radio say they would be willing to pay a small fee to hear one radio channel and for the convenience of having it be available on their computers. But we don't worry about things like that, because we've got it made in radio. After all, radio is free, right? It's free. You just turn it on.



BABY FORMULA THROUGH GERITOL

A graphic representation of the median age of Smooth Jazz listeners was provided by Rendezvous Entertainment partner Frank Cody during his awards luncheon presentation at R&R Convention 2002, when he displayed beverages ranging from milk and soda pop to fine wines and Geritol. For more on this, read this column. Or (demo hint) ask Mr. Wizard.

Except that's not true. The price of radio is the commercial load. The cost to the public is the spotload we impose upon them. According to the laws of economics, if we raise our price, that indicates there's more value for our product; it must be in greater demand.

Is that really the case? Remember when the average station's spotload peaked at nine units? Then those nine units went to 12, and those 12 units became 12 minutes, which became 14.

How do you convince the sales department and help people understand? If you can't do it with passion, do it with logic, statistics, research and reasoning. We must convince everyone that there is a balance to be achieved, because we have to prepare ourselves for all the many things coming down the road vying for attention.

In order to secure listeners who are willing to put up with the spotloads, we bribe — or should we say entice — them with trips to Hawaii to keep their interest. Then we speed up rotations so that the hits come up more often. That way, when people are popping in and out of spots, which we all know they do, statistically there will be a better chance that they'll hear a hit when they come back to us. And what are hits but songs people recognize and love? Consequently, those songs end up testing well in research.

Don't Just Sit There

Here's what I suggest we all think about: In addition to the fact that we're living in difficult times and up against a tough job of consolidating and reducing headcount, we have to take the responsibility to do something. People who escaped before the economy crashed left with golden parachutes; apparently, the rest of us are left with our seat cushions as flotation devices.

Interestingly, there is a commonality among the successful people we know. They don't use phrases like "Mel would never approve that" or "Don't bring it up to Randy."

Who would envy any of us right now? It's a challenging time, a lot of work — and it should be — but if we apply all the knowledge we already have and really communicate with one another, then it's an act of joy.

Ultimately, it's uplifting, and it brings us back to the reason that we chose to work in this profession.

Object Lesson

Why did I line up these beverage bottles on this table? To give a graphic example of the median age of Smooth Jazz listeners and the biggest challenge we face. These drinks range from milk, a variety of sodas and modern energy drinks, like Red Bull, to assorted teas, beers and coffees, waters, Snapple, wine, from Pinot Grigio and chardonnay to cabs and merlot, and, finally, what I intended to be Geritol — but they apparently don't distribute Geritol in Los Angeles. True! Out here, who needs it? So Mylanta will stand in.

At KTWV (The Wave)/L.A., the median listener age is 46. Nationally, the general range is between 44 and 45. On the continuum of 25-54, Smooth Jazz — at 44, 45, 46 — is up with the wines and the Mylanta. That fact leaves an awful lot of general managers, sales managers and sales teams saying, "We need some people down here, just a few. Can you get us a few?" Because buys are coming in at 25-54 and, often, 30-45.

While you're thinking about that, I want to recommend that PDs read *The Director's Journey* by Mark Travis, who has advised many successful films. He says that before a film is shot, some directors get everybody together — actors, lighting crew, grips, even the catering company — and make certain that everyone has read the script and is familiar with the film's premise.

Then they go around the room and play catch. Whoever catches the ball explains how what they do will contribute to the vision of the film. The ball is tossed until everyone has offered input. Only when it's clear what everyone has invested emotionally and intellectually in the film does shooting begin.

How many of us, despite the fact that our stations and record companies are worth much more than most major motion-picture budgets, expend that kind of discipline and exacting effort on creating our art? It's all there. And the great thing is, it just takes time, energy and focus. And all of that is in our hands.

July 26, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BONEY JAMES RPM (Warner Bros.)	841	-41	114546	16	39/0
2	2	CRAIG CHAQUICO Luminosa (Higher Octave)	803	-52	116774	15	38/0
4	3	JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	767	+81	109498	11	42/0
3	4	PETER WHITE Bueno Funk (Columbia)	695	-47	100229	19	38/0
5	5	JOYCE COOLING Daddy-O (GRP/VMG)	693	+28	86764	17	38/0
6	6	DOWN TO THE BONE Electra Glide (GRP/VMG)	625	+7	89550	13	38/0
7	7	NORAH JONES Don't Know Why (Blue Note/Virgin)	587	0	75240	14	39/0
8	8	SPECIAL FX Cruise Control (Shanachie)	570	+40	89313	9	39/1
10	9	KIM WATERS In The House (Shanachie)	548	+33	97090	12	37/0
12	10	LARRY CARLTON Morning Magic (Warner Bros.)	508	+38	81063	9	39/0
11	11	BRAXTON BROTHERS Whenever I See You (Peak)	476	-4	74091	16	35/0
16	12	NORMAN BROWN Just Chillin' (Warner Bros.)	461	+44	68301	6	41/0
13	13	BRIAN CULBERTSON Without Your Love (Warner Bros.)	450	-16	61773	11	36/0
17	14	GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	404	+28	66728	7	35/0
9	15	JEFF GOLUB Cut The Cake (GRP/VMG)	390	-131	44023	23	26/0
19	16	EUGE GROOVE Slam Dunk (Warner Bros.)	385	+42	59013	5	35/2
15	17	STEVE COLE So Into You (Atlantic)	371	-51	42252	19	29/0
24	18	CHUCK LOEB Sarao (Shanachie)	312	+47	44872	5	31/2
23	19	JONATHAN BUTLER Wake Up (Warner Bros.)	309	+44	49332	5	29/1
20	20	LUTHER VANDROSS I'd Rather (J)	307	+6	39046	8	23/3
21	21	JOE MCBRIDE Woke Up This Morning (Heads Up)	297	+4	35118	7	27/1
22	22	SADE Somebody Already Broke My... (Epic)	273	+4	27554	6	20/2
25	23	FOURPLAY Rollin' (Bluebird/RCA Victor)	261	+48	28601	3	28/3
26	24	GREG ADAMS Roadhouse (Ripa)	258	+55	38973	4	25/2
28	25	3RD FORCE I Believe In You (Higher Octave)	187	+19	11265	3	19/0
30	26	JULIA FORDHAM F/INDIA.ARIE Concrete Love (Vanguard)	181	+44	8395	2	17/5
27	27	RICHARD ELLIOT Shotgun (GRP/VMG)	181	+5	21315	20	15/0
Debut	28	DAVID BENOIT Then The Morning Comes (GRP/VMG)	169	+68	55180	1	19/3
Debut	29	JEFF KASHIWA 3-Day Weekend (Native Language)	157	+42	18302	1	17/1
29	30	WILL DOWNING I Can't Help It (GRP/VMG)	120	-22	3149	2	8/0

Most Added

ARTIST TITLE LABEL(S)	ADDS
JEFF GOLUB Cold Duck Time (GRP/VMG)	9
JULIA FORDHAM F/INDIA.ARIE Concrete Love (Vanguard)	5
KENNY G & CHANTE MOORE One More Time (Arista)	5
RICHARD ELLIOT Q.T. (GRP/VMG)	4
MIKE PHILLIPS Will You Stick With Me (Hidden Beach)	4
RUSS FREEMAN Brighter Day (Peak)	4
FOURPLAY Rollin' (Bluebird/RCA Victor)	3
LUTHER VANDROSS I'd Rather (J)	3
DAVID BENOIT Then The Morning Comes (GRP/VMG)	3
CHRIS BOTTI Lisa (Columbia)	3
MARILYN SCOTT Loving You (Prana)	3
MARION MEADOWS Tales Of A Gypsy (Heads Up)	3
TURNING POINT Wide Open Spaces (A440 Music Group)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	+81
DAVID BENOIT Then The Morning Comes (GRP/VMG)	+68
GREG ADAMS Roadhouse (Ripa)	+55
FOURPLAY Rollin' (Bluebird/RCA Victor)	+48
CHUCK LOEB Sarao (Shanachie)	+47
RICHARD ELLIOT Q.T. (GRP/VMG)	+47
NORMAN BROWN Just Chillin' (Warner Bros.)	+44
JONATHAN BUTLER Wake Up (Warner Bros.)	+44
JULIA FORDHAM F/INDIA.ARIE Concrete... (Vanguard)	+44
EUGE GROOVE Slam Dunk (Warner Bros.)	+42
JEFF KASHIWA 3-Day Weekend (Native Language)	+42

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ALFONZO BLACKWELL Funky Shuffle (Shanachie)	389
BOZ SCAGGS Miss Riddle (Virgin)	347
JIMMY SOMMERS Lowdown (Higher Octave)	293
CELINE DION A New Day Has Come (Epic)	243
DAVID BENOIT Snap! (GRP/VMG)	135
SADE Lovers Rock (Epic)	122
PIECES OF A DREAM Night Vision (Heads Up)	119
KIRK WHALUM I Try (Warner Bros.)	112
ERIC MARIENTHAL Lefty's Lounge (Peak)	97
GREGG KARUKAS Night Shift (N-Coded)	89
KEVIN TONEY Passion Dance (Shanachie)	80
CHUCK LOEB Pocket Change (Shanachie)	72
GERALD VEASLEY Do I Do (Heads Up)	71
ENYA Only Time (Reprise)	69
CHRIS BOTTI Through An Open Window (Columbia)	67

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 7/14-7/20. 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

BOYZ II MEN The Color Of Love (Arista)
Total Plays: 111, Total Stations: 8, Adds: 1

REMY SHAND Take A Message (Motown)
Total Plays: 104, Total Stations: 8, Adds: 0

STEVE OLIVER High Noon (Native Language)
Total Plays: 103, Total Stations: 12, Adds: 0

CHRIS BOTTI Lisa (Columbia)
Total Plays: 97, Total Stations: 12, Adds: 3

MARC ANTOINE Cruisin' (GRP/VMG)
Total Plays: 96, Total Stations: 11, Adds: 1

VICTOR FIELDS Walk On By (Regina)
Total Plays: 81, Total Stations: 6, Adds: 1

JIM WILSDN F/E. HARP River (Hillsboro)
Total Plays: 80, Total Stations: 9, Adds: 1

RICHARD ELLIOT Q.T. (GRP/VMG)
Total Plays: 76, Total Stations: 12, Adds: 4

MICHAEL MANSON Outer Drive (A440 Music Group)
Total Plays: 70, Total Stations: 8, Adds: 0

MIKE PHILLIPS Will You Stick With Me (Hidden Beach)
Total Plays: 67, Total Stations: 10, Adds: 4

Songs ranked by total plays



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Smooth Jazz Action

ON THE RECORD

WITH
J. Weidenheimer
PD/MD, KEZL/Fresno



Back in the pioneering days of Smooth Jazz (circa 1988-92), Julia Fordham was one of a handful of talented female artists who helped define the vocal side of what was then referred to as New Adult Contemporary. After all, she was new, contemporary-sounding (regardless of whether or not she had a charted hit) and distinctly adult in voice and musical approach. ● That deep, dramatic voice still rings true on "Concrete Love," a love song by and for adults that deserves another listen if you've mistakenly placed Fordham's CD on your "pass" shelf. The addition of the acclaimed India.Arie as the other half of the duet doesn't hurt either, as we continually look for ways to reach outside for new listeners. People don't live in a vacuum. Whether we like to admit it or not, they discover new artists and trends from a variety of sources beyond radio, including the Internet, various publications and the *Entertainment Tonight*-type shows so prevalent on television. ● Familiar vocals are necessary to offset the lesser-known instrumentals; however, that occasional tune only Smooth Jazz plays can be what makes us unique among the rest of the musical fodder on the dial. A compelling song is still a compelling song. If we don't champion them, who will? Perhaps the bigger question would be, does it really matter anymore? Are they simply T.T.F.R. — too tasty for radio? ● Call it music for the P1s. Who knows, maybe, if Basia ever records again, she'll still have a chance on commercial radio.

Boney James' "RPM" (Warner Bros.) remains at No. 1, but at 3* and No. 1 Most Increased, **Joe Sample's** "X Marks the Spot" (GRP/VMG) is unstoppable ... **Norah Jones** "Don't Know Why" (Blue Note) is 7*, but she's dominated No. 1 on R&R's Smooth Jazz E-chart for several weeks. Jones is No. 1 among the growing number of consumers getting music online, including through retailers like Amazon.com. Her sales are approaching 700,000, and her fantastic breakthrough is the story of the year ... **Norman Brown's** "Just Chillin'" (Warner Bros.) powers 16-12*. Apropos the one reporter resisting Brown's track, I confess that I still ask myself what I was thinking when I didn't add "Spill the Wine" until after it became No. 1 in 1970 — the worst airplay gaffe of my radio career ... WJZZ/Philadelphia jumped the gun on **Jeff Golub's** incredible cover of Eddie Harris' "Cold Duck Time" (GRP/VMG); now the track jumps 13, to 28 plays, on WJZZ. Golub is No. 1 Most Added with nine new adds, including KTWW (The Wave)/Los Angeles and JRN. Several years ago Golub and Norman Brown performed at the R&R Convention's guitar extravaganza. How I wish I could share the extremely colorful comment of an unnamed female programmer that night — Golub evoked a deeply visceral response — but this is a professional journal, so you'll have to try to wheedle it out of Deborah Lewow, who overheard it too ... **Richard Elliot's** "Q.T." (GRP/VMG) earns four adds, including WNUA/Chicago and KJCD/Denver ... Among four new adds, **Mike Phillips'** "Will You Stick With Me" (Hidden Beach) picks up WQCD/New York. This one definitely warrants serious reconsideration ... **Chris Botti's** "Lisa" counts KJCD and WJZZ/Atlanta among its new adds.



— Carol Archer, Smooth Jazz Editor

Reporters

Stations and their adds listed alphabetically by market

WZMR/Albany, NY PD/MD: Tim Durkee 12 SAGE "Somebody" MARLYN SCOTT "Lovin'" MIKE PHILLIPS "Stick"	KCIY/Kansas City, MO PD: Mark Edwards MD: Michelle Chase KERRY G & C MOORE "Time" RICHARD ELLIOT "Q.T."	WJZZ/Richmond, VA DM/MD: Tommy Fleming JEFF GOLUB "Cold" RICHARD ELLIOT "Q.T." MARION MEADOWS "Gypsy" CHRIS BOTTI "Lisa" BILL MOORE "People"
KRQS/Albuquerque, NM PD: Paul Lavote MD: Jeff Young 4 VICTOR FIELDS "Wish"	KOAS/Las Vegas, NV PD/MD: Erik Fox FORNHAM FRIEDLAJARE "Concrete" TURNING POINT "Wish"	KSSJ/Sacramento, CA PD: Lee Hanson APD: Ken Jones No Adds
KNIK/Anchorage, AK DM: Aaron Wallender PD: J. J. Michaels MD: Jennifer Summers CHUCK LOEB "Sax" FORNHAM FRIEDLAJARE "Concrete"	KTWW/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart JEFF GOLUB "Cold"	WSSM/St. Louis, MO DM: Mark Edwards PD: David Myers No Adds
WJZZ/Atlanta, GA PD/MD: Nick Francis CHRIS BOTTI "Lisa" 1 GREG ADAMS "Roadhouse"	WJZN/Memphis, TN PD: Norm Miller 7 KERRY G & C MOORE "Time" RUSS FREEMAN "Brighter" MIKE PHILLIPS "Stick"	KBZN/Salt Lake City, UT PD/MD: Rob Riesen SPECIAL EPX "Conch" BROWN & McDONALD "Bones" DAVID LARZ "Wish"
KSMJ/Bakersfield, CA PD/MD: Chris Townsend MIKE PHILLIPS "Stick"	WLVE/Miami, FL PD: Rich McMillan FOURPLAY "Ridin'" BOYZ II MEN "Coba"	KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole "HOMI MATELLA" "LISA" CHUCK LOEB "Sax"
WNUA/Chicago, IL PD: Bob Keake APD/MD: Carl Anderson RICHARD ELLIOT "Q.T." KERRY G & C MOORE "Time"	WJZI/Milwaukee, WI Int. PD: Steve Scott LUTHER VANROSS "Father" JEFF GOLUB "Cold"	KKSF/San Francisco, CA PD: Paul Goldstein APD/MD: Samantha Wiedmann No Adds
WNWV/Cleveland, OH PD/MD: Bernie Kimble DAVID BENNETT "Comes" TURNING POINT "Wish"	KSBR/Mission Viejo, CA DM/MD: Terry Wedel MD: Logan Parris MARION MEADOWS "Gypsy" JEFF GOLUB "Cold"	KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer FORNHAM FRIEDLAJARE "Concrete" JONATHAN BUTLER "Wish"
WJZA/Columbus, OH DM/MD: Bill Harman APD: Gary Weller 10 MARLYN SCOTT "Lovin'" 3 RUSS FREEMAN "Brighter"	KRRV/Modesto, CA PD: Jim Bryan MD: Doug Wulf MARION MEADOWS "Gypsy" LUTHER VANROSS "Father"	KJZY/Santa Rosa, CA PD: Gordon Zlot APD/MD: Rob Singleton 2 DAVID BENNETT "Comes" 1 EUGE GROOVE "Sax"
KOAI/Dallas-Ft. Worth, TX PD: Maxine Todd APD/MD: Bret Michael No Adds	WQCD/New York, NY DM: John Mullen PD/MD: Charley Connolly MIKE PHILLIPS "Stick" GREG ADAMS "Roadhouse" MIKIC ANTOINE "Crisis"	WEIB/Springfield, MA PD: Ben Casey MD: Darrel Cutting TURNING POINT "Wish" JEFF GOLUB "Cold" MARLYN SCOTT "Lovin'" RUSS FREEMAN "Brighter"
KJCD/Denver-Boulder, CO PD/MD: Steve Williams CHRIS BOTTI "Lisa" FORNHAM FRIEDLAJARE "Concrete" RICHARD ELLIOT "Q.T." 1 JOE MORGAN "Morning"	WJCD/Norfolk, VA MD: Larry Hollowell JEFF GOLUB "Wishband" JEFF GOLUB "Cold" JIM WILSON F.E. HARP "Rever"	JRN/Jones NAC/National PD: Steve Hibbard MD: Cheri Margat 1 JEFF GOLUB "Cold" 1 RUSS FREEMAN "Brighter"
WVM/Detroit, MI PD: Tom Slesker MD: Sandy Kovach 9 KERRY G & C MOORE "Time" EUGE GROOVE "Sax"	WLOQ/Orlando, FL PD: Dave Kosh MD: Patricia James No Adds	42 Total Reporters 38 Current Playlists
KLUJ/Eugene, OR PD: Chris Crowley JEFF GOLUB "Cold"	WJZZ/Philadelphia, PA DM: Anne Gress PD: Michael Tozzi MD: Joe Proke No Adds	Did Not Report, Playlist Frozen (4): KVJZ/Des Moines, IA KWJZ/Seattle-Tacoma, WA WSJT/Tampa, FL WJZW/Washington, DC
KEZL/Fresno, CA PD/MD: J. Weidenheimer 17 FORNHAM FRIEDLAJARE "Concrete" 2 SAGE "Somebody" 2 JEFF GOLUB "Cold" 2 DAVID BENNETT "Comes"	WYJZ/Indianapolis, IN PD/MD: Carl Frye FOURPLAY "Ridin'" KERRY G & C MOORE "Time"	



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CYNDEE MAXWELL
cmaxwell@radioandrecords.com

GITG: Get In The Game

□ A new acronym to remind industry individuals to get involved

By Jim Steel

Most healthy people typically take their physical condition for granted. Nothing changes that mindset until our health deteriorates. Whether you are in radio or records, 18-hour days are commonplace and accepted. Weekends, nights and holidays are just as likely to be workdays. Who has time to say a prayer of thanks?

As you can tell, this is not a typical radio, record or music column. And it's not about physical fitness either. It's a story about one of our own who has recently been challenged with the fight of his life — literally. In his own words, Clear Channel/Omaha & Lincoln, NE Director/Operations Jim Steel tells us what he is going through.

Early Warning Signs

I woke up as usual on a few consecutive mornings in the middle of January this year, yawning as I started the day. The only difference was that these times my entire right arm and hand would shake when I yawned. I thought it was odd but passed it off by saying, "Hey, I'm just getting older."

About a week after that my wife and I were eating out, and, as I brought the soup spoon to my mouth, my hand started shaking quite a bit. At that point I said, "#&\$@%! I'd better get to the doctor." By the end of January I was out of commission with some virus that kept me in bed for a week, and I rarely, if ever, miss work because of illness.

In early February I got a referral from my general family doctor to go see the neurologist. I had an EMG (electromyograph), which is an electrical test of my nerves and muscles. The results indicated to the neurologist

that I had a serious illness and should immediately get a second opinion at one of the major hospitals in the country.

I got an appointment at the Cleveland Clinic for the third week in April, where I had lots of different tests done. The doctor said there was a fairly good chance that I could be diagnosed with amyotrophic lateral sclerosis — better known as ALS or Lou Gehrig's Disease — but I kept this information from my wife for seven weeks. She knew I was having some problems, but, since she was pregnant with our first baby, I didn't want to risk telling her in case the doctor was wrong.

I told only my market cluster GMs — Julie Gade in Lincoln and Tracy Gilliam in Omaha — and my martial arts teacher. I also told three friends I had made via the Cleveland Indians chat room, whom I converse with nearly every night via Instant Messenger. Because they were hundreds of miles away, I was able to talk about what was going on without the fear that they would tell anyone else close to me.

So, for seven weeks I sat and waited. And waited.

My family still lives just outside of Akron, and since the day before my appointment in Cleveland was my sister's birthday, I made up a lie about Clear Channel holding a conference

in Cleveland in order to give me a chance to go to my mom's house for a couple of hours. No one knew I was really going to the Cleveland Clinic for a second opinion.

After he poked and prodded me, the doctor in Cleveland said, "All signs point toward ALS." He talked about the average length of time an ALS patient lives, which is two to five years. I sat there in disbelief, and, when I got in my car to drive back to my mom's house, I broke down.

I flew home to Lincoln the next day. We live two miles from the airport, and my wife picked me up. We were about a block away from the house when my wife finally asked, "So, swear on our relationship, what's going on?" Again, I broke down and cried. I told her that I was dying. Fortunately, her parents were in town and staying with us, so they could help console us.

The Secret's Out

My system was in shock, and it was about four days before I could keep any food down, although I never had a problem sleeping. At that time I told both my GMs, and we decided it was best to tell the department heads what was going on. I didn't want everyone to know, but we soon found out how difficult it was to keep it a secret.

During a conference call with my department heads, I tried to be a funny guy and said, "I've got some good news, and I've got some bad news. The good news is that I am not taking a job with another radio group; the bad news is that I am dying." I phrased it that way since I had been approached about another job, but I thought it would be extremely unfair to Clear Channel for me to take it, since they had supported me to this point, and unfair to the other company for obvious reasons.

As the cliché goes, you could have heard a pin drop. I later apologized for trying to be funny about it, but I didn't know how else to drop the bomb.

Since the diagnosis, I haven't really had any significant new problems. Occasionally, my throat tightens up a bit, and my left arm has started to shake more. My right arm twitches 24-7, my left around 18-7. I feel really lucky that nothing new has developed.

A Message From The Top

Clear Channel Radio Division Sr. VP Jay Meyers has picked up Clear Channel Director/Operations, Omaha & Lincoln Jim Steel's plea to the industry with regard to long-term disability insurance. Meyers directly oversees the company's clusters in 50-plus markets across 14 states. His background is in programming, and he started out as a jock.

Meyers says, "Until I became a general manager, I never spent the money for long-term disability insurance. I believe that's true for people in the business in general, and on the programming side in particular — jocks, PDs, promotion people, etc. They look at it and think, 'Nah, I can't afford that \$20,' or whatever it costs. I'd be willing to bet that an alarming and astounding number of full-time and longtime employees in our industry do not carry disability insurance."

"As I've been having meetings with people, I'm telling them that this ought to be a wakeup call to say, 'You need to think about yourself and your family, because this could happen to anybody.'"

"Most good companies offer employees the chance to participate in a disability plan, but it's optional. There's no requirement forcing it. Most every company I've worked for has offered employees a disability plan. Even if the company you work for doesn't offer it, you can get disability insurance through any insurance carrier."

"When you're starting out and on your way up, maybe it is a pretty big expense. But Jim is a young guy, and now, obviously, he's never going to get it, because no carrier will pick him up now that he has this disease."

"We're in radio because it's the most fun business in the whole world. When people ask me why I got into radio, I always say that it sure beats working for a living. I get up every day and have such fun, and then, at the end of the week I get a paycheck. But the fact is, we're still living life, which is not always fair and often throws surprises at us. Those of us in fun careers may not pay as much attention to the serious matters of life as others who really are working for a living."

In May, after the diagnosis, I went to Washington, DC for an ALS Seminar. Even though I was tucked in the deepest corner of the room, I thought there must have been more than 500 people in there. Ninety-five percent of them were caregivers. At that moment, I swear I saw halos above the heads of these people, and I realized how many people there were hurting.

I never asked God, "Why?" I did ask, "Why now?" given that I just got married a year ago, and I'm now days away from being a first-time father. I have given God my burden and pray that he carries me. In the process, I asked God what he wants from me. The message was very personal, loud and clear: "Get in the game."

Get Involved

Seeing all the caregivers in DC made me realize just how much I was not helping. Sure, we helped raise money and awareness for many wonderful charity groups via the radio stations, but I, personally, hadn't rolled up my sleeves in a long time. Hence the birth of Get in the Game.

GITG is a mantra similar to the acronym WWJD, which stands for "What Would Jesus Do?" and is fa-

miliar in Christian circles. I am hoping to inspire friends and family to volunteer some time to those who can't help themselves. It's not just an attempt to raise awareness for ALS, but to get people in the game.

The first and most important goal of "Get in the Game" is to get people involved: Read to the blind, play Santa to kids at the hospital, take dogs for a walk at the Humane Society. It's a concept to urge people to volunteer to any organization that they feel strongly about.

GITG is also a tax-exempt fund for myself and the local ALS chapter. I made a huge error by not signing up for long-term disability insurance, but I know now that you're never too young to insure yourself. While I did learn a financial lesson from this mistake, I learned a far more important thing: Each day is precious, and I need to live each one the best way that I can for the praise and glory of God.

We're certainly going to raise more funds, and many great friends in the industry have already offered autographed guitars and other, similar items. I've started to buy some guitars

Continued on Page 95



CARTIE'S KIDS

Jim Steel's sister and brother-in-law, Carole "Cartie" and John Antonelli, founded a nonprofit organization in 1990 called Cartie's Kids. Their year-round mission is to help hurting children by giving them gifts, food and financial assistance. Cartie's Kids will also assist Steel's Get in the Game project.

To Learn More

A simple Internet search can yield enough information about ALS to keep you surfing for hours. Here are the first few that came up on my browser:

- www.alsa.org — ALS Association
- www.pslgroup.com/als.htm — Doctor's Guide to Amyotrophic Lateral Sclerosis
- www.wfnals.org — World Federation of Neurology Research Group
- www.tapacom.net/alsreporter — ALS Reporter

R&R Rock Top 30

July 26, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	718	+27	64986	14	33/1
1	2	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	716	-31	60175	14	35/0
3	3	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	714	+30	64419	8	33/0
4	4	CREED One Last Breath (Wind-up)	517	-37	47925	15	28/0
5	5	TOMMY LEE Hold Me Down (MCA)	489	-43	45078	19	25/0
7	6	DEFAULT Deny (TVT)	476	+26	44817	16	31/0
6	7	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	451	-5	45416	38	33/0
8	8	GODSMACK I Stand Alone (Republic/Universal)	426	-8	49266	25	20/0
9	9	PAPA ROACH She Loves Me Not (DreamWorks)	401	+18	31218	10	26/0
18	10	NICKELBACK Never Again (Roadrunner/IDJMG)	350	+106	32097	2	30/1
13	11	RUSH Secret Touch (Atlantic)	334	+34	25691	6	30/0
12	12	ROBERT PLANT Darkness, Darkness (Universal)	324	+11	31326	7	26/0
10	13	NICKELBACK Too Bad (Roadrunner/IDJMG)	319	-32	37742	34	26/0
16	14	BRUCE SPRINGSTEEN The Rising (Columbia)	300	+23	28482	3	22/0
11	15	DEFAULT Wasting My Time (TVT)	293	-28	35629	45	24/0
15	16	AUDIOVENT The Energy (Atlantic)	284	+3	20882	11	26/1
23	17	DEF LEPPARD Now (Island/IDJMG)	256	+64	21323	2	21/3
19	18	FILTER Where Do We Go From Here (Reprise)	252	+10	17884	4	23/2
17	19	AEROSMITH Girls Of Summer (Columbia)	248	-15	24496	9	23/0
20	20	HOOBASTANK Running Away (Island/IDJMG)	247	+8	18252	11	18/0
21	21	EARSHOT Get Away (Warner Bros.)	246	+26	18859	16	21/0
14	22	JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)	240	-53	27187	14	23/0
22	23	SYSTEM OF A DOWN Aerials (American/Columbia)	202	+5	17999	6	16/1
24	24	TRUSTCOMPANY Downfall (Geffen/Interscope)	200	+8	16235	7	18/0
25	25	TOOL Parabola (Volcano)	175	+9	17404	13	16/0
26	26	KORN Thoughtless (Immortal/Epic)	168	+14	10897	3	14/0
27	27	SINCH Something More (Roadrunner/IDJMG)	137	+4	10290	2	19/2
Debut	28	ROB ZOMBIE Demon Speeding (Geffen/Interscope)	136	+23	9514	1	15/1
Debut	29	SEETHER Fine Again (Wind-up)	128	+26	9579	1	16/2
29	30	KORN Here To Stay (Immortal/Epic)	116	-12	12040	18	13/0

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 7/14-7/20. 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

MUST Freechild (Wind-up)
Total Plays: 114, Total Stations: 13, Adds: 3

P.O.D. Boom (Atlantic)
Total Plays: 102, Total Stations: 8, Adds: 0

VINES Get Free (Capitol)
Total Plays: 96, Total Stations: 10, Adds: 1

CHEVELLE The Red (Epic)
Total Plays: 92, Total Stations: 15, Adds: 3

JOE BONAMASSA Unbroken (Medalist)
Total Plays: 80, Total Stations: 10, Adds: 0

INCUBUS Warning (Immortal/Epic)
Total Plays: 69, Total Stations: 8, Adds: 0

MAD AT GRAVITY Walk Away (ARTISTdirect)
Total Plays: 67, Total Stations: 9, Adds: 0

BREAKING BENJAMIN Polyamorous (Hollywood)
Total Plays: 64, Total Stations: 8, Adds: 1

INJECTED Bullet (Island/IDJMG)
Total Plays: 61, Total Stations: 9, Adds: 0

COLOR RED Sore Throat (RCA)
Total Plays: 53, Total Stations: 9, Adds: 1

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
THEORY OF A DEADMAN Nothing... (Roadrunner/IDJMG)	16
LIFEHOUSE Spin (DreamWorks)	13
30 SECONDS TO MARS Capricorn (Immortal/Virgin)	5
PUDDLE OF MUDD She Hates... (Flawless/Geffen/Interscope)	5
DEF LEPPARD Now (Island/IDJMG)	3
CHEVELLE The Red (Epic)	3
MUST Freechild (Wind-up)	3
FILTER Where Do We Go From Here (Reprise)	2
SINCH Something More (Roadrunner/IDJMG)	2
SEETHER Fine Again (Wind-up)	2
BUZZHORN Ordinary (Atlantic)	2
MARC COPELY Surprise (RCA)	2
DRIVE-BY TRUCKERS Let There... (Lost Highway/IDJMG)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK Never Again (Roadrunner/IDJMG)	+106
DEF LEPPARD Now (Island/IDJMG)	+64
MUST Freechild (Wind-up)	+48
RUSH Secret Touch (Atlantic)	+34
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	+30
GOO GOO DOLLS Big Machine (Warner Bros.)	+29
PUDDLE OF MUDD Drift ... (Flawless/Geffen/Interscope)	+27
DEFAULT Deny (TVT)	+26
EARSHOT Get Away (Warner Bros.)	+26
SEETHER Fine Again (Wind-up)	+26

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STAINED For You (Flip/Elektra/EEG)	317
LINKIN PARK In The End (Warner Bros.)	275
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	272
STAINED It's Been Awhile (Flip/Elektra/EEG)	206
CREED My Sacrifice (Wind-up)	201
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	179
DISTURBED Down With The Sick (Giant/Reprise)	171
INCUBUS I Wish You Were Here (Immortal/Epic)	165
PRIMUS W/OZZY N.I.B. (Divine/Priority)	162
TOOL Schism (Volcano)	146
3 DOORS DOWN Kryptonite (Republic/Universal)	143
OZZY OSBOURNE Gets Me Through (Epic)	143

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See all of our monitored reporters at
www.radioandrecords.com.

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Reporters

WONE/Akron, OH *

 PD: T.K. O'Grady
 APD: Tim Daugherty
 FILTER "Where"
 SYSTEM OF A DOWN "Aerials"
 BLINDSIDE "Pitiful"

KZRR/Albuquerque, NM *

 DeProg: Bill May
 PD: Phil Mahoney
 MD: Rob Brothers
 No Ads

KZMZ/Alexandria, LA

 PD: Terry Manning
 MD: Pat Cloud
 8 "THEORY OF A DEADMAN" "Nothing"
 5 "INJECTED" "Bulet"
 MUST "Freshcut"
 PUDDLE OF MUDD "Hates"

WZZO/Allentown, PA *

 PD: Robin Lee
 MD: Keith Moyer
 1 LIFEHOUSE "Spin"
 1 "THEORY OF A DEADMAN" "Nothing"

KWHL/Anchorage, AK

 PD: Larry Sieder
 MD: Kathy Mitchell
 MAD AT GRAVITY "Awes"
 PUDDLE OF MUDD "Hates"

WAPL/Appleton, WI *

 PD: Joe Caligaro
 APD/MD: Craner
 BUZZHORN "Ordinary"
 MUST "Freshcut"

KLBJ/Austin, TX *

 OM: Jeff Carro
 MD: Loris Lowe
 CHEVILLE "Rad"
 MUST "Freshcut"

KIOD/Beaumont, TX *

 Dir/Prog: Debbie Wykle
 PD/MD: Mike Davis
 30 SECONDS TO MARS "Capricorn"
 THEORY OF A DEADMAN "Nothing"

WKGW/Binghamton, NY

 PD: Jim Free
 MD: John Boland
 FILTER "Where"
 BLINDSIDE "Pitiful"

WBUR/Buffalo, NY *

 PD: John Paul
 MAIRC COPELY "Surprise"
 SINGH "More"

WRQK/Canton, OH *

 PD/MD: Todd Downerd
 THEORY OF A DEADMAN "Nothing"

WPXC/Cape Cod, MA

 OM: Steve McVe
 PD: Suzanne Tonare
 NONPOINT "Signs"
 BUZZHORN "Ordinary"

WYBB/Charleston, SC *

 PD/MD: Mike Allen
 10 DEF LEPPARD "Now"
 5 MUST "Freshcut"
 4 VINES "Free"
 LIFEHOUSE "Spin"
 THEORY OF A DEADMAN "Nothing"
 WORMS "LULU" "33"

WKLC/Charleston, WV

 PD/MD: Mike Rappaport
 THEORY OF A DEADMAN "Nothing"
 LIFEHOUSE "Spin"

WEBN/Cincinnati, OH *

 OM: Scott Reinhart
 PD: Michael Walter
 MD: Rick "The Dude" Vaskie
 PUDDLE OF MUDD "Hates"
 SEETHER "Fire"

WVRK/Columbus, GA

 OM: Brian Waters
 THEORY OF A DEADMAN "Nothing"
 30 SECONDS TO MARS "Capricorn"

KNCN/Corpus Christi, TX *

 PD: Paula Newell
 MD: Monte Montana
 3 CHEVILLE "Rad"
 1 BREAKING BENJAMIN "Play"
 THEORY OF A DEADMAN "Nothing"

WTUE/Dayton, OH *

 PD: Tony Tifford
 APD/MD: John Beaulieu
 THEORY OF A DEADMAN "Nothing"

KLAQ/El Paso, TX *

 PD: Maggie Mike Ramsey
 APD/MD: Glenn Garza
 BUZZHORN "Ordinary"
 DRIVE-BY TRUCKERS "Rock"
 TOMMY LEE "Adrenaline"
 THEORY OF A DEADMAN "Nothing"

WPHD/Elmira-Coming, NY

 OM: George Harris
 MD: Jay Wuff
 LIFEHOUSE "Spin"
 THEORY OF A DEADMAN "Nothing"

KLOL/Houston, TX *

 OM/PO: Vince Richards
 MD: Steve Flax
 LIFEHOUSE "Spin"

WRKR/Kalamazoo, MI

 PD: Mike McKelley
 APD/MD: Jay Deacon
 LIFEHOUSE "Spin"

WQWB/Macon, GA

 MD: Sarina Scott
 2 DEF LEPPARD "Now"
 NICKELBACK "Never"
 PAPA ROACH "Loves"

KFRQ/McAllen, TX *

 PD: Alex Duran
 MD: Keith West
 1 LIFEHOUSE "Spin"
 THEORY OF A DEADMAN "Nothing"

WCLG/Morgantown, WV

 PD: Jeff Miller
 MD: Dave Muddock
 PUDDLE OF MUDD "Hates"
 30 SECONDS TO MARS "Capricorn"
 P.D. "Stazell"

WQHA/Morristown, NJ *

 PD/MD: Terrie Carr
 1 LIFEHOUSE "Spin"
 THEORY OF A DEADMAN "Nothing"
 ROB ZOMBIE "Demon"

WBAB/Nassau-Suffolk, NY *

 PD: John Olsen
 APD/MD: John Parise
 DEF LEPPARD "Now"
 PUDDLE OF MUDD "Dirt"

KFZX/Odessa-Midland, TX

 PD/MD: Steve Driscoll
 4 "TOAST" "Hate"
 THEORY OF A DEADMAN "Nothing"
 W.A.S.P. "Shadow"
 THURSDAY "Cross"

KEZO/Omaha, NE *

 PD/MD: Bruce Patrick
 No Ads

KCLB/Palm Springs, CA

 PD/MD: Tish Lucy
 BLINDSIDE "Pitiful"
 LIFEHOUSE "Spin"
 COLOR RED "Throat"
 THEORY OF A DEADMAN "Nothing"

WRRX/Pensacola, FL *

 OM: Dan McClintock
 4 THEORY OF A DEADMAN "Nothing"
 1 LIFEHOUSE "Spin"
 30 SECONDS TO MARS "Capricorn"

WWCT/Peoria, IL

 PD: Jamie Markley
 MD: Debbie Hunter
 THEORY OF A DEADMAN "Nothing"
 DEF LEPPARD "Now"

WMMR/Philadelphia, PA *

 PD: Sam Milkman
 APD/MD: Ken Zipeto
 PUDDLE OF MUDD "Hates"

KOKB/Phoenix, AZ *

 PD: Joe Bonadonna
 MD: Dock Ellis
 No Ads

WHEB/Portsmouth, NH *

 PD/MD: Alex James
 1 SINGH "More"
 30 SECONDS TO MARS "Capricorn"
 LIFEHOUSE "Spin"
 THEORY OF A DEADMAN "Nothing"

WHJY/Providence, RI *

 PD: Joe Bevilacqua
 APD: Doug Palmieri
 MD: John Laurent
 LIFEHOUSE "Spin"
 THEORY OF A DEADMAN "Nothing"

WBBB/Raleigh-Durham, NC *

 OM: Andy Meyer
 No Ads

WRXL/Richmond, VA *

 PD: John Lassman
 MD: Casey Krukowski
 MARRAH "Awes"

KCAL/Riverside, CA *

 PD: Steve Hoffman
 MD: M.J. Matthews
 No Ads

WRON/Roanoke-Lynchburg, VA *

 PD: Aaron Roberts
 MD: Heidi Krummert
 DEF LEPPARD "Now"
 LIFEHOUSE "Spin"

WCMF/Rochester, NY *

 PD: John McCrae
 MD: Dave Kane
 DRIVE-BY TRUCKERS "Rock"
 LIFEHOUSE "Spin"
 PUDDLE OF MUDD "Hates"
 THEORY OF A DEADMAN "Nothing"

WXRX/Rockford, IL

 PD/MD: Jim Stone
 12 TOOL "Parabola"
 ROB ZOMBIE "Demon"
 PUDDLE OF MUDD "Hates"
 BLINDSIDE "Pitiful"

KBER/Salt Lake City, UT *

 OM: Bruce Jones
 PD: Kelly Hammer
 APD/MD: Helen Powers
 2 CHEVILLE "Rad"
 COLOR RED "Throat"

KSJO/San Francisco, CA *

 OM: Gary Schoenwetter
 MD: Zack Tyler
 FILTER "Where"
 NICKELBACK "Never"

KZOO/San Luis Obispo, CA

 PD: Donna James
 MD: Jordan Black
 LIFEHOUSE "Spin"
 BUZZHORN "Ordinary"
 PUDDLE OF MUDD "Hates"

KXFX/Santa Rosa, CA *

 PD: Don Harrison
 MD: Howard Freese
 7 "THEORY OF A DEADMAN" "Nothing"
 6 PUDDLE OF MUDD "Hates"
 3 LOSTPROPHETS "Progress"
 1 30 SECONDS TO MARS "Capricorn"

KISW/Seattle-Tacoma, WA *

 OM: Ryan Clark
 PD: Dave Richards
 APD/MD: Kylene Brooks
 AUDIOVENT "Energy"

KXUS/Springfield, MO

 PD: Tony Matteo
 MD: Mark McClain
 No Ads

WAQX/Syracuse, NY *

 PD/MD: Bob O'Dell
 APD: Dave Fatsina
 LIFEHOUSE "Spin"

WIOT/Toledo, OH *

 OM: Cary Pall
 PD/MD: Dave Rosal
 8 PUDDLE OF MUDD "Hates"
 MAIRC COPELY "Surprise"

WKLT/Traverse City, MI

 PD/MD: Tom Ray
 PUDDLE OF MUDD "Hates"
 LIFEHOUSE "Spin"

KLXP/Tucson, AZ *

 PD/MD: Jonas Hunter
 APD: Chris
 1 THEORY OF A DEADMAN "Nothing"
 1 LIFEHOUSE "Spin"

KMOD/Tulsa, OK *

 PD/MD: Rob Hurt
 LIFEHOUSE "Spin"
 THEORY OF A DEADMAN "Nothing"

WMZK/Wausau, WI

 PD/MD: Nick Summers
 FLUFF "Freak"
 PUDDLE OF MUDD "Hates"

WRQR/Wilmington, NC

 OM: John Stevens
 APD/MD: Gregg Stepp
 PUDDLE OF MUDD "Hates"
 THEORY OF A DEADMAN "Nothing"
 JOE BONAMASSA "Unbroken"

KATS/Yakima, WA

 OM: Ron Harris
 6 LIFEHOUSE "Spin"

WNCO/Youngstown, OH *

 PD: Chris Patrick
 30 SECONDS TO MARS "Capricorn"
 SEETHER "Fire"

***Monitored Reporters**
57 Total Reporters
37 Total Monitored
20 Total Indicator


GITG: Get In The Game

Continued from Page 93

in addition to the ones that have been donated, which we're getting autographed now. The goal is to get 50 autographed guitars, which we will auction online later this year. We'll probably do a benefit concert too.

Support System

There are so many who have come to my aid: First and foremost, God, my wife, my family and friends. Clear Channel has been a beacon of light and very supportive with regard to what I am facing. I'd like to thank Clear Channel Sr. VP Jay Meyers Regional/VP, Iowa & Nebraska and

At that moment I swear I saw halos above the heads of these people, and I realized how many people there were hurting.

I am hoping to inspire friends and family to volunteer some time to those who can't help themselves. It's not just an attempt to raise awareness for ALS, but to get people in the game.

Market Manager/Cedar Rapids & Iowa City John Laton; Regional Sr. VP/Programming Dave Lange; Market Manager/Omaha Tracy Gilliam; Market Manager/Lincoln Julie Gade; and the PDs, sales managers and staffs in both markets. I am truly blessed with support from within the company.

Too many people to list from outside of Clear Channel have stepped up, but they know who they are. Without their encouragement, I might not have decided to speak up to help spread the word about this horrific disease and my stupidity for not signing up for long-term disability insurance.

Along the way, I have also found out that there are a few people in the radio community who also suffer from ALS. I have had the great fortune of becoming friends with Todd Kelley at

WDJX/Louisville, who is also battling the disease. I've often wondered if those of us afflicted with the disease could work together to create a radio task force to help raise awareness of ALS.

Many people already donate their time to charity; they are already in the game, and that's fantastic. Donating money to a charity is the easiest way, but it's also the less challenging way to help. Radio people are especially great at motivating their listeners to raise money for causes and donate to charities.

But GITG is about trying to get myself and others personally involved. I envision this drive as a spark, a reminder, that we are all called to charity, and that whether it's helping wash dogs at the Humane Society or reading to the blind, we can all do something.


TOP NEW ARTIST SELLER

Wind-up artist 12 Stones are reaping some rewards from touring the country with Creed as the sales story continues to grow for their self-titled debut project. For the week ending July 14 the band was at No. 5 on the new-artist album sales chart. At a tour stop recently, the band met with WBBB/Raleigh's staff. Shown here (l-r) are the station's B.C., 12 Stones' Eric Weaver and Paul McCoy and WBBB PD Andy Meyer.


LOCBAZOOKA, BABY!

The Locbazooka tour is taking the country by storm, and Rock radio is reaping the results. Pictured at the July 17 show in Huntington, WV are (l-r) WAMX/Huntington, WV PD/midday man Paul Oslund; Filter's Richard Patrick; and WAMX morning show producer Rob Kimball and Promotions Director/afternoon diva Robin Wilds.

R&R Active Rock Top 50

July 26, 2002



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	1834	-45	144184	17	59/0
2	2	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	1788	+75	138793	8	59/0
3	3	GODSMACK I Stand Alone (Republic/Universal)	1564	-31	140970	25	56/0
4	4	PAPA ROACH She Loves Me Not (DreamWorks)	1563	+17	119534	12	59/0
5	5	EARSHOT Get Away (Warner Bros.)	1471	+21	123799	22	58/0
6	6	SYSTEM OF A DOWN Aerials (American/Columbia)	1386	+174	112738	9	57/0
16	7	KORN Thoughtless (Immortal/Epic)	1068	+162	90418	7	59/1
9	8	HOOBASTANK Running Away (Island/IDJMG)	1066	+23	75422	16	49/0
11	9	TOOL Parabola (Volcano)	1055	+50	86009	17	55/0
10	10	STAIN'D For You (Flip/Elektra/EEG)	1014	-14	101854	31	55/0
8	11	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	994	-191	67531	14	47/0
7	12	KORN Here To Stay (Immortal/Epic)	969	-233	95524	19	54/0
13	13	DEFAULT Deny (TVT)	956	-2	66629	17	47/0
17	14	TRUSTCOMPANY Downfall (Geffen/Interscope)	928	+70	76327	12	58/0
14	15	FILTER Where Do We Go From Here (Reprise)	925	+3	68473	5	51/0
15	16	AUDIOVENT The Energy (Atlantic)	919	-1	67711	13	53/0
21	17	NICKELBACK Never Again (Roadrunner/IDJMG)	914	+306	72887	4	55/2
12	18	P.O.D. Boom (Atlantic)	910	-50	72505	15	48/0
23	19	ROB ZOMBIE Demon Speeding (Geffen/Interscope)	710	+126	57957	5	56/3
18	20	SYSTEM OF A DOWN Toxicity (American/Columbia)	703	-87	54220	29	52/0
19	21	TOMMY LEE Hold Me Down (MCA)	622	-158	66287	20	39/0
24	22	ADEMA Freaking Out (Arista)	549	-30	42638	10	43/1
22	23	CREED One Last Breath (Wind-up)	532	-75	43160	16	33/0
20	24	JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)	530	-170	48743	16	42/0
27	25	CHEVELLE The Red (Epic)	513	+88	47387	4	52/1
28	26	SINCH Something More (Roadrunner/IDJMG)	453	+33	39250	6	48/2
29	27	VINES Get Free (Capitol)	435	+28	36287	7	38/1
32	28	EPIDEMIC Walk Away (Elektra/EEG)	412	+40	24866	6	41/1
34	29	SEETHER Fine Again (Wind-up)	391	+97	27927	3	38/3
33	30	BREAKING BENJAMIN Polyamorous (Hollywood)	386	+68	28276	3	44/4
31	31	OUR LADY PEACE Somewhere Out There (Columbia)	360	-42	23375	15	25/0
30	32	NONPOINT Your Signs (MCA)	354	-51	27038	9	33/1
26	33	STAIN'D Epiphany (Flip/Elektra/EEG)	348	-120	23613	14	33/0
38	34	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	321	+63	20202	5	25/1
35	35	SOIL Breaking Me Down (J)	314	+30	28006	9	27/0
36	36	INJECTED Bullet (Island/IDJMG)	307	+37	28057	3	34/4
25	37	3RD STRIKE No Light (Hollywood)	288	-182	23252	19	30/0
39	38	SEVENDUST Crucified (TVT)	247	+17	18719	4	17/0
37	39	INCUBUS Warning (Immortal/Epic)	235	-29	19083	15	16/0
41	40	AARON LEWIS Black (Label/Elektra/EEG)	231	+13	21310	10	10/0
40	41	LINKIN PARK Runaway (Warner Bros.)	210	-20	28552	18	11/0
46	42	BUZZHORN Ordinary (Atlantic)	204	+37	13973	3	26/2
48	43	COLOR RED Sore Throat (RCA)	197	+53	10987	2	30/4
43	44	MAD AT GRAVITY Walk Away (ARTISTdirect)	188	+12	14442	4	24/2
50	45	LOSTPROPHETS Fake Sound Of Progress (Columbia)	163	+43	19625	2	18/1
45	46	RUSH Secret Touch (Atlantic)	155	-17	12356	4	15/0
Debut	47	THEORY OF A DEADMAN Nothing Could ... (Roadrunner/IDJMG)	135	+101	16985	1	28/22
42	48	DRY CELL Body Crumbles (Warner Bros.)	131	-73	12300	8	23/0
49	49	JIMMY EAT WORLD Sweetness (DreamWorks)	130	-6	7830	5	6/0
47	50	A Nothing (Mammoth/Hollywood)	110	-35	11147	4	13/0

59 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/14-7/20. 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
THEORY OF A DEADMAN Nothing... (Roadrunner/IDJMG)	22
PUDDLE OF MUDD She Hates... (Flawless/Geffen/Interscope)	22
30 SECONDS TO MARS Capricorn (Immortal/Virgin)	15
LIFEHOUSE Spin (DreamWorks)	13
BLINDSIDE Pitiful (Elektra/EEG)	12
BREAKING BENJAMIN Polyamorous (Hollywood)	4
INJECTED Bullet (Island/IDJMG)	4
COLOR RED Sore Throat (RCA)	4
P.D.D. Satellite (Atlantic)	4
ROB ZOMBIE Demon Speeding (Geffen/Interscope)	3
SEETHER Fine Again (Wind-up)	3
WHITE STRIPES Dead Leaves... (Third Man/V2)	3

THE HIVES

"HATE TO SAY I TOLD YOU SO"

R&R ACTIVE ROCK

38 - 34

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK Never Again (Roadrunner/IDJMG)	+306
SYSTEM OF A DOWN Aerials (American/Columbia)	+174
KORN Thoughtless, (Immortal/Epic)	+162
ROB ZOMBIE Demon Speeding (Geffen/Interscope)	+126
THEORY OF A DEADMAN Nothing... (Roadrunner/IDJMG)	+101
SEETHER Fine Again (Wind-up)	+97
BLINDSIDE Pitiful (Elektra/EEG)	+94
CHEVELLE The Red (Epic)	+88
LIFEHOUSE Spin (DreamWorks)	+76
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	+75

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DISTURBED Down With The Sickness (Giant/Reprise)	727
LINKIN PARK In The End (Warner Bros.)	640
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	575
P.O.D. Youth Of The Nation (Atlantic)	520
DEFAULT Wasting My Time (TVT)	498
NICKELBACK Too Bad (Roadrunner/IDJMG)	467
TOOL Schism (Volcano)	462
LINKIN PARK Crawling (Warner Bros.)	458
HOOBASTANK Crawling In The Dark (Island/IDJMG)	451
SYSTEM OF A DOWN Chop Suey (American/Columbia)	447

R&R Station Playlists have moved to the web. See all of our monitored reporters at www.radioandrecords.com.

FILTER The first single and video from The Amalgamut

"Where Do We Go From Here"

R&R Active: 15 925x!!
 BDS Active: 15* 824x!!
 R&R Rock: 18 252x!!
 BDS Rock: 16* 1032x!!
 R&R Modern: 14 1395x
 BDS Modern: 13* 1598x

Close-out Adds: KSJO & WONE!!
 ON TOUR NOW
 7/29 ROCKLINE
 8/5 MTV ROCK SHOW TAPING
 8/6 LAST CALL WITH CARSON DALY
 8/7 MTV2 ROCK SHOW TAPING
 8/8 NBC CONAN O'BRIEN

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IN STORES
 7-30-02



RateTheMusic.com
BY MEDIABASE™

America's Best Testing Active Rock Songs 12+
For The Week Ending 7/26/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)	4.03	3.96	82%	13%	4.02	85%	16%
GODSMACK I Stand Alone (Republic/Universal)	3.99	3.93	96%	39%	4.01	97%	41%
ROB ZOMBIE Demon Speeding (Geffen/Interscope)	3.98	4.07	70%	7%	3.94	76%	9%
TOOL Parabola (Volcano)	3.95	4.03	85%	19%	4.05	88%	20%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.92	4.05	88%	16%	4.00	90%	14%
EARSHOT Get Away (Warner Bros.)	3.90	3.91	76%	16%	3.89	80%	18%
KORN Here To Stay (Immortal/Epic)	3.86	3.92	92%	26%	3.87	92%	27%
AUDIOVENT The Energy (Atlantic)	3.85	3.71	60%	9%	3.79	64%	11%
TRUST COMPANY Downfall (Interscope)	3.81	3.76	64%	9%	3.72	67%	9%
NICKELBACK Never Again (Roadrunner/IDJMG)	3.81	3.72	76%	19%	3.83	81%	20%
SYSTEM OF A DOWN Toxicity (American/Columbia)	3.81	3.95	95%	40%	3.92	97%	37%
STAINED For You (Flip/Elektra/EEG)	3.80	3.75	94%	40%	3.65	95%	42%
STAINED Epiphany (Flip/Elektra/EEG)	3.78	3.73	89%	29%	3.63	89%	34%
HOOBASTANK Running Away (Island/IDJMG)	3.78	3.72	92%	30%	3.60	91%	33%
KORN Thoughtless (Immortal/Epic)	3.78	3.88	75%	13%	3.83	77%	12%
NONPOINT Your Signs (MCA)	3.78	3.80	51%	5%	3.71	54%	7%
FILTER Where Do We Go From Here (Reprise)	3.72	3.63	63%	9%	3.67	66%	10%
DEFAULT Deny (TVT)	3.70	3.58	83%	22%	3.51	83%	26%
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	3.67	3.67	94%	36%	3.55	94%	38%
ADEMA Freaking Out (Arista)	3.67	3.59	65%	12%	3.62	65%	14%
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	3.66	3.65	94%	26%	3.57	94%	29%
CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.66	3.63	95%	45%	3.49	95%	49%
PAPA ROACH She Loves Me Not (DreamWorks)	3.61	3.59	89%	24%	3.59	89%	25%
OUR LADY PEACE Somewhere Out There (Columbia)	3.58	3.60	72%	16%	3.37	72%	18%
TOMMY LEE Hold Me Down (MCA)	3.48	3.43	84%	26%	3.40	88%	30%
P.O.D. Boom (Atlantic)	3.47	3.40	91%	32%	3.50	94%	35%
CREED One Last Breath (Wind-up)	3.35	3.33	92%	40%	3.20	93%	45%
VINES Get Free (Capitol)	3.25	-	53%	15%	3.18	57%	17%

Total sample size is 549 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

New & Active

- DEF LEPPARD Now (Island/IDJMG)
Total Plays: 102, Total Stations: 10, Adds: 2
- BLINDSIDE Pitiful (Elektra/EEG)
Total Plays: 98, Total Stations: 33, Adds: 12
- BOX CAR RACER I Feel So (MCA)
Total Plays: 98, Total Stations: 7, Adds: 1
- FLIPP Freak (Artemis)
Total Plays: 95, Total Stations: 13, Adds: 1
- LIFEHOUSE Spin (DreamWorks)
Total Plays: 91, Total Stations: 18, Adds: 13
- STEPA Aquarium (Locomotive)
Total Plays: 91, Total Stations: 15, Adds: 2
- HATEBREED I Will Be Heard (Universal)
Total Plays: 91, Total Stations: 9, Adds: 1
- MUST Freechild (Wind-up)
Total Plays: 73, Total Stations: 11, Adds: 2
- 30 SECONDS TO MARS Capricorn (Immortal/Virgin)
Total Plays: 66, Total Stations: 23, Adds: 15
- BLACK LABEL SOCIETY Demise Of Sanity (Spitfire)
Total Plays: 57, Total Stations: 7, Adds: 0

Songs ranked by total plays

Indicator

Most Added.

- THEORY OF A DEADMAN Nothing Could Come Between Us (Roadrunner/IDJMG)
- PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)
- BLINDSIDE Pitiful (Elektra/EEG)
- LIFEHOUSE Spin (DreamWorks)
- CHEVELLE The Red (Epic)
- INJECTED Bullet (Island/IDJMG)
- BREAKING BENJAMIN Polyamorous (Hollywood)
- COLOR RED Sore Throat (RCA)

Reporters

<p>WOBK Albany, NY * PD/MO: Dave Hill 11 BOX CAR RACER "I Feel So" LIFEHOUSE "Spin" PUDDLE OF MUDD "She Hates Me" THEORY OF A DEADMAN "Nothing"</p>	<p>KRRD Chico, CA PD/MO: Dawn Sandoval 1 PUDDLE OF MUDD "She Hates Me" LIFEHOUSE "Spin" 2 CHEVELLE "The Red" 3 DEFT KANGAROO "The Red"</p>	<p>WRCO Fayetteville, NC * PD: Michael Pizzol interim PD: Al Field 1 THEORY OF A DEADMAN "Nothing" LIFEHOUSE "Spin" 2 X SECONDS TO MARS "Capricorn" COLOR RED "Sore Throat"</p>	<p>WQXA Harrisburg, PA * PD: E.J. Marshall APD: Sparky MO: Samantha Knight 1 PUDDLE OF MUDD "She Hates Me" 2 X SECONDS TO MARS "Capricorn" 3 CHEVELLE "The Red"</p>	<p>KIRZ Lincoln, NE PD: E.J. Marshall APD: Sparky MO: Samantha Knight 1 PUDDLE OF MUDD "She Hates Me" 2 X SECONDS TO MARS "Capricorn" 3 CHEVELLE "The Red"</p>	<p>KMRQ Modesto, CA * PD/MO: Jack Paper APD: Matt Foley 30 SECONDS TO MARS "Capricorn" THEORY OF A DEADMAN "Nothing"</p>	<p>WYSP Philadelphia, PA * OM: Tim Sabean MD: Nancy Palumbo No Adds</p>	<p>KISS San Antonio, TX * OM: Virgil Thompson MD: Kevin Vargas MD: C.J. Cruz BREAKING BENJAMIN "Poly"</p>	<p>WLXZ Springfield, MA * PD: Scott Laudani MD: Becky Pohotsky BREAKING BENJAMIN "Poly" LIFEHOUSE "Spin" PUDDLE OF MUDD "She Hates Me" SUCH "Any"</p>
<p>KZRK Amarillo, TX PD/MO: Eric Slayter THEORY OF A DEADMAN "Nothing"</p>	<p>WHMS Cleveland, OH * PD: Jim Trapp 26 SETHER "The"</p>	<p>WWBN Flint, MI * PD: Brian Bedlow MO: Tony Labrie LIFEHOUSE "Spin" LIFEHOUSE "Spin" LIFEHOUSE "Spin"</p>	<p>WCCO Hartford, CT * PD: Michael Pizzol APD/MO: Mike Karolyi 1 PUDDLE OF MUDD "She Hates Me" 2 X SECONDS TO MARS "Capricorn" LIFEHOUSE "Spin" 30 SECONDS TO MARS "Capricorn"</p>	<p>WTFX Louisville, KY * OM: Michael Lee MD: Frank Webb 1 PUDDLE OF MUDD "She Hates Me" 2 X SECONDS TO MARS "Capricorn" 30 SECONDS TO MARS "Capricorn" 4 SETH "The"</p>	<p>WRAT Monmouth Ocean, NJ * PD: Carl Craft APD/MO: Robyn Lane ADEMA "Freaking Out" LIFEHOUSE "Spin" MAD AT GRIVITY "Any" MUST "Freaking" WHITE STRIPS "Ladies"</p>	<p>KUPD Phoenix, AZ * PD: J.J. Jeffries MD: Larry McFeele DAVID "Simple" DASH "The" MAD AT GRIVITY "Any" WHITE STRIPS "Ladies"</p>	<p>KIOZ San Diego, CA * Dir/Prog: Jim Richards PD: Shauna Moran APD/MO: Sharon Leder 1 ROS ZAMB "Don't" 2 PUDDLE OF MUDD "She Hates Me"</p>	<p>KZRQ Springfield, MO OM: Adam Burnes MD: George Spankmeister BREAKING BENJAMIN "Poly" LIFEHOUSE "Spin" PUDDLE OF MUDD "She Hates Me" SUCH "Any"</p>
<p>WWW Waco, TX PD/MO: Guy Dark 3 PUDDLE OF MUDD "She Hates Me" 30 SECONDS TO MARS "Capricorn" THEORY OF A DEADMAN "Nothing"</p>	<p>KILO Colorado Springs, CO * PD: Ross Ford APD: Matt Gentry 2 PUDDLE OF MUDD "She Hates Me" LIFEHOUSE "Spin"</p>	<p>KRRZ Fresno, CA * OM/PO: E. Curtis Johnson MD: Rick Frooman LIFEHOUSE "Spin"</p>	<p>WAMX Huntington, WV PD/MO: Paul Oslund 1 DAVID "Simple" MUST "Freaking" LIFEHOUSE "Spin"</p>	<p>KFMX Lubbock, TX OM: Wes Neumann THEORY OF A DEADMAN "Nothing" 30 SECONDS TO MARS "Capricorn"</p>	<p>WKZQ Myrtle Beach, SC PD: Brian Rickman APD/MO: Charley LIFEHOUSE "Spin" PUDDLE OF MUDD "She Hates Me"</p>	<p>KUPD Portland, OR * OM: Dave Hummer APD/MO: Al Scott 4 SUCH "Any"</p>	<p>KURO San Luis Obispo, CA PD/MO: Adam Burnes LIFEHOUSE "Spin"</p>	<p>WXTB Florida * OM: Brad Harlin PD: Rick Schmidt APD: Carl Harris MD: Laura Phillips 1 PUDDLE OF MUDD "She Hates Me" 2 ROS ZAMB "Don't" 3 BLINDSIDE "Pitiful"</p>
<p>WCHZ Augusta, GA * PD: Hal Fran APD/MO: Ronni Hunter OM: Harley Drew PD/MO: Chuck Williams BLINDSIDE "Pitiful"</p>	<p>WBXZ Columbus, OH * PD: Hal Fran APD/MO: Ronni Hunter 1 THEORY OF A DEADMAN "Nothing" 20 SECONDS TO MARS "Capricorn" BLINDSIDE "Pitiful"</p>	<p>WRCR Ft. Myers, FL * PD/MO: Fritz 20 SECONDS TO MARS "Capricorn" PUDDLE OF MUDD "She Hates Me"</p>	<p>WRTT Huntsville, AL * OM: Rob Harter PD/MO: Jimbo Wood 1 BROTHER "Signs" 2 THEORY OF A DEADMAN "Nothing" 30 SECONDS TO MARS "Capricorn"</p>	<p>WJLD Madison, WI * PD: Randy Hawke APD/MO: Blake Patton 30 SECONDS TO MARS "Capricorn" STEPA "Aquarium"</p>	<p>WNOR Norfolk, VA * PD: Harvey Kogan APD/MO: Tim Parker 1 HATEBREED "I Will Be Heard" 2 P.O.D. "Boom" 3 PUDDLE OF MUDD "She Hates Me" THEORY OF A DEADMAN "Nothing"</p>	<p>KORB Quad Cities, IA * OM: Darryl Sullivan PD: Darren Pitra PUDDLE OF MUDD "She Hates Me" THEORY OF A DEADMAN "Nothing"</p>	<p>KTUX Shreveport, LA * OM: Dale Baird PD/MO: Paul Cannell 4 THEORY OF A DEADMAN "Nothing"</p>	<p>KRTQ Tulsa, OK * PD: Chris Kelly APD: Kelly Garrett PUDDLE OF MUDD "She Hates Me" MUST "Freaking" BLINDSIDE "Pitiful"</p>
<p>KRAB Bakersfield, CA * PD/MO: Danny Sparks No Adds</p>	<p>KEGL Dallas Ft. Worth, TX * PD: Max Duggan APD: Chris Ryan MD: Cindy Soull 4 SUCH "Any" MUST "Freaking" MUST "Freaking"</p>	<p>WBYY Ft. Wayne, IN * OM: Jim Fox No Adds</p>	<p>KORC Kansas City, MO * PD: Neal Minsky APD/MO: Don Jantzen 1 P.O.D. "Boom" 2 THEORY OF A DEADMAN "Nothing" 30 SECONDS TO MARS "Capricorn"</p>	<p>WGRM Manchester, NH MD: Arnegan Collier 1 VINES "The" 20 SECONDS TO MARS "Capricorn" THEORY OF A DEADMAN "Nothing" BREAKING BENJAMIN "Poly"</p>	<p>KATT Oklahoma City, OK * OM: Chris Baker MD: Jake Daniels 15 THEORY OF A DEADMAN "Nothing" DAVID "Simple" PUDDLE OF MUDD "She Hates Me"</p>	<p>KODT Reno, NV * PD: Jave Patterson MD: Martina Davis 1 PUDDLE OF MUDD "She Hates Me" 2 THEORY OF A DEADMAN "Nothing" THEORY OF A DEADMAN "Nothing"</p>	<p>KHTQ Spokane, WA * OM: Brew Michaels PD: Ken Richards MD: Barry Bennett LIFEHOUSE "Spin" OUTLAW "Ladies"</p>	<p>KRTQ Wichita, KS * LIFEHOUSE "Spin" MD: R.J. Davis PUDDLE OF MUDD "She Hates Me"</p>
<p>WYYT Baltimore, MD * PD: Rick Strauss APD/MO: Rob Heckman 30 SECONDS TO MARS "Capricorn" VINES "The"</p>	<p>KBPD Denver-Boulder, CO * PD: Bob Richards APD/MO: Willie B. 7 QUARASH "The"</p>	<p>WBYY Ft. Wayne, IN * OM: Jim Fox No Adds</p>	<p>KLFX Killeen-Temple, TX PD/MO: Bob Fonda 1 NICKELBACK "Never Again" 2 BREAKING BENJAMIN "Poly" 30 SECONDS TO MARS "Capricorn"</p>	<p>WLRM Milwaukee, WI * PD: Keith Hastings MD: Marilyn Moe 30 SECONDS TO MARS "Capricorn" LIFEHOUSE "Spin" THEORY OF A DEADMAN "Nothing"</p>	<p>KROQ Omaha, NE * MD: Jon Terry 1 DAVID "Simple" 20 SECONDS TO MARS "Capricorn" 30 SECONDS TO MARS "Capricorn" MAD AT GRIVITY "Any"</p>	<p>WVNE Rochester, NY * PD: Eric Anderson MD: Don Vincent COLOR RED "Sore Throat" LIFEHOUSE "Spin" SETH "The"</p>	<p>KHTQ Spokane, WA * OM: Brew Michaels PD: Ken Richards MD: Barry Bennett LIFEHOUSE "Spin" OUTLAW "Ladies"</p>	<p>WBSX Wilkes-Barre, PA * PD/MO: Chris Lloyd APD: Jay Hunter PUDDLE OF MUDD "She Hates Me"</p>
<p>WCRP Biloxi-Gulfport, MS * OM: Kenny Vest PD: Scof Fox APD: Wayne Watkins MD: Milton Cuy 1 THEORY OF A DEADMAN "Nothing" LIFEHOUSE "Spin" PUDDLE OF MUDD "She Hates Me"</p>	<p>KAZR Des Moines, IA * PD: Sean Elliott MD: Joe Michaels 1 LIFEHOUSE "Spin" 2 THEORY OF A DEADMAN "Nothing" 3 P.O.D. "Boom" 4 LIFEHOUSE "Spin"</p>	<p>WZOR Green Bay, WI PD: Rosanne Steele 1 BLINDSIDE "Pitiful" 2 COLOR RED "Sore Throat" 3 DOWN "Chest"</p>	<p>WJMK Lansing, MI * OM: Bob Olson MD: Kevin Conrad 1 BLINDSIDE "Pitiful" 2 X SECONDS TO MARS "Capricorn" THEORY OF A DEADMAN "Nothing"</p>	<p>WLRM Milwaukee, WI * PD: Keith Hastings MD: Marilyn Moe 30 SECONDS TO MARS "Capricorn" LIFEHOUSE "Spin" THEORY OF A DEADMAN "Nothing"</p>	<p>WTKQ Pensacola, FL * APD/MO: Joel Sampson APD/MO: Mark "The Shark" Dyba 2 X SECONDS TO MARS "Capricorn" 3 GREENE "The" THEORY OF A DEADMAN "Nothing"</p>	<p>WVNE Rochester, NY * PD: Eric Anderson MD: Don Vincent COLOR RED "Sore Throat" LIFEHOUSE "Spin" SETH "The"</p>	<p>KHTQ Spokane, WA * OM: Brew Michaels PD: Ken Richards MD: Barry Bennett LIFEHOUSE "Spin" OUTLAW "Ladies"</p>	<p>WBSX Wilkes-Barre, PA * PD/MO: Chris Lloyd APD: Jay Hunter PUDDLE OF MUDD "She Hates Me"</p>
<p>WAAF Boston, MA * MD: Mike Brangiforte 1 NICKELBACK "Never" 2 EPIC "Any" 3 P.P. "The"</p>	<p>WRIF Detroit, MI * APD/MO: Doug Podell APD/MO: Mark Pennington 1 USE "Ladies"</p>	<p>WZOR Green Bay, WI PD: Rosanne Steele 1 BLINDSIDE "Pitiful" 2 COLOR RED "Sore Throat" 3 DOWN "Chest"</p>	<p>KOMP Las Vegas, NV * PD: John Gattis MD: Big Marty 1 BLINDSIDE "Pitiful" 2 X SECONDS TO MARS "Capricorn" MUST "Freaking" PUDDLE OF MUDD "She Hates Me"</p>	<p>KOXR Minneapolis, MN * OM: Dave Hamilton PD: Wade Linder MD: Pablo 7 DOWN "Chest" 8 DAVID "Simple" 9 CHAD "Any" 10 X SECONDS TO MARS "Capricorn" 11 COLOR RED "Sore Throat"</p>	<p>WTKQ Pensacola, FL * APD/MO: Joel Sampson APD/MO: Mark "The Shark" Dyba 2 X SECONDS TO MARS "Capricorn" 3 GREENE "The" THEORY OF A DEADMAN "Nothing"</p>	<p>WVNE Rochester, NY * PD: Eric Anderson MD: Don Vincent COLOR RED "Sore Throat" LIFEHOUSE "Spin" SETH "The"</p>	<p>KHTQ Spokane, WA * OM: Brew Michaels PD: Ken Richards MD: Barry Bennett LIFEHOUSE "Spin" OUTLAW "Ladies"</p>	<p>WBSX Wilkes-Barre, PA * PD/MO: Chris Lloyd APD: Jay Hunter PUDDLE OF MUDD "She Hates Me"</p>
<p>WRXK Chattanooga, TN * PD: Brian MD: Dave Spain 4 CHEVELLE "The Red" BREAKING BENJAMIN "Poly" VINES "The"</p>	<p>WGBF Evansville, IN OM/PO: Mike Sanders APD/MO: Farboy 1 THEORY OF A DEADMAN "Nothing" LIFEHOUSE "Spin" THEORY OF A DEADMAN "Nothing"</p>	<p>WZOR Green Bay, WI PD: Rosanne Steele 1 BLINDSIDE "Pitiful" 2 COLOR RED "Sore Throat" 3 DOWN "Chest"</p>	<p>WZLZ Lexington-Fayette, KY * PD: Lee Reynolds MD: Sully Boe 1 BLINDSIDE "Pitiful" 2 THEORY OF A DEADMAN "Nothing" 30 SECONDS TO MARS "Capricorn"</p>	<p>WLRM Milwaukee, WI * PD: Keith Hastings MD: Marilyn Moe 30 SECONDS TO MARS "Capricorn" LIFEHOUSE "Spin" THEORY OF A DEADMAN "Nothing"</p>	<p>WTKQ Pensacola, FL * APD/MO: Joel Sampson APD/MO: Mark "The Shark" Dyba 2 X SECONDS TO MARS "Capricorn" 3 GREENE "The" THEORY OF A DEADMAN "Nothing"</p>	<p>WVNE Rochester, NY * PD: Eric Anderson MD: Don Vincent COLOR RED "Sore Throat" LIFEHOUSE "Spin" SETH "The"</p>	<p>KHTQ Spokane, WA * OM: Brew Michaels PD: Ken Richards MD: Barry Bennett LIFEHOUSE "Spin" OUTLAW "Ladies"</p>	<p>WBSX Wilkes-Barre, PA * PD/MO: Chris Lloyd APD: Jay Hunter PUDDLE OF MUDD "She Hates Me"</p>

* Monitored Reporters
75 Total Reporters
59 Total Monitored
16 Total Indicator
15 Current Indicator Playlists

Did Not Report, Playlist Frozen (1):
WRBR/South Bend, IN



DRMR-13955-2

www.lifehousemusic.com

LIFEHOUSE

PORK CHOP

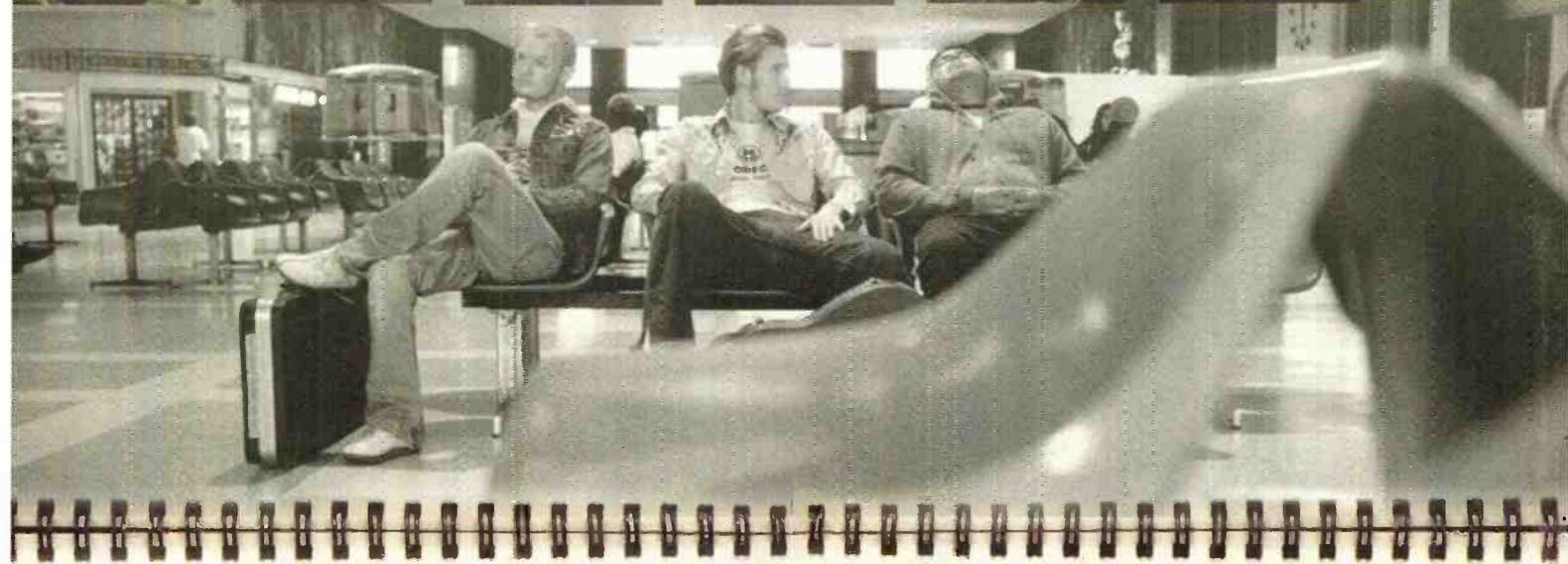
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Spin

"the new single from, the forthcoming album stanley climbfall"

in stores september 17th

produced by Ron Aniello. mixed by Brendan O'Brien
a&r: michael ostin. management: jude cole/azoffmusic management



**#1 MOST ADDED
AT ALTERNATIVE
AND ROCK!**

Out-of-the-Box:

WZZN WIYY KCNL KLOL WLIR WIIL KTBZ WLZR WNNX
WHJY KZON WEGR WZTA WRAT WXDX WDHA KWOD WZBH
WROX WCPR WBUZ WPBZ WHTG WRAX WXEG WKRL WWDX
and many, many more...



active INSIGHT

ARTIST: 30 Seconds To Mars
LABEL: Immortal/Virgin

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



30 Seconds To Mars

What is it about the red planet that fascinates us so much? Whether it's craptacular sci-fi movies like *Total Recall*, classic chronicles from Ray Bradbury or tabloid conspiracy theories about ancient civilizations, Mars has traditionally served as a great launching pad for our imaginations.

But don't mistake Immortal/Virgin group **30 Seconds To Mars** for some lost Ed Wood movie. Sure there are some sci-fi leanings on their self-titled debut, but they're not some campy shtick or excuse to dress up in spacesuits. Rather, they provide a wider universe to pull influences from sonically for songs that are grounded enough in reality that us Earthlings can relate.

Before we go on, yes, this is the group featuring actor Jared Leto, who starred in television's *My So Called Life* and, more recently, played the comrowed baddie in *Panic Room*. Secondly, no, it's nothing like Keanu Reeves' foray into music. Leto proves to be a competent frontman, and his band's slick combination of sci-fi atmosphere and adept songwriting is strong enough to lead the revolt against the clone armies of the rap-rock quadrant.

From the opening note of "Capricorn (A Brand New Name)," *30 Seconds to Mars* lifts

off as icy keyboards melt on the hyperdrive and meld with smooth, humming guitar lines. Leto leaves his Earth identity behind and becomes a full-on rock star as he observes in the chorus, "I run and hide and tell myself I'll start again with a brand-new name." While some of the album is reminiscent of Orgy's cyber-chic terrain, 30STM also salvage parts from U2's '80s past, and some of the guitar riffs from "Oblivion" sound like they could have been pulled from The Fixx's motherboard. "Buddha for Mary" shows the group fully embracing the sci-fi angle, with voice processors turning Leto into a modern Mr. Roboto.

Back on Earth, the group have already toured with the likes of Puddle Of Mudd. And with such a confident debut under their helmets, 30 Seconds To Mars should be shining brighter than a supemova this year. Wonder if Mars candy bars will be on the tour rider?

R&R Top 20 Specialty Artists

July 26, 2002

1. **OTEP** (Capitol) "Blood Pigs," "Battle Ready"
2. **SOULFLY** (Roadrunner/IDJMG) "Seek 'N' Strike," "Enterfaith"
3. **SUPERJOINT RITUAL** (Sanctuary/SRG) "Ozena," "It Takes No Guts"
4. **DANZIG** (Spitfire) "Black Mass," "I Lucefieri"
5. **PULSE ULTRA** (Atlantic) "Big Brother," "Glass Door"
6. **HALFORD** (Sanctuary/SRG) "Crucible," "Handing Out Bullets"
7. **KORN** (Immortal/Epic) "Here To Stay," "Thoughtless"
8. **NONPOINT** (MCA) "Your Signs," "Development"
9. **LOLLIPOP LUST KILL** (Artemis) "Like A Disease," "Black All Over"
10. **KILLSWITCH ENGAGE** (Roadrunner/IDJMG) "Numbered Days," "Just Barely..."
11. **SKINLAB** (Century Media) "Come Get It," "Slave The Way"
12. **CHEVELLE** (Epic) "The Red," "Family System"
13. **GLASSJAW** (Warner Bros.) "Cosmopolitan Blood Loss," "Tip Your Bartender"
14. **FILTER** (Reprise) "Where Do We Go...", "So I Quit"
15. **TRUST COMPANY** (Interscope) "Downfall," "Figure"
16. **USED** (Reprise) "Box Full Of Sharp Objects," "Maybe Memories"
17. **BRAND NEW SIN** (Now Or Never) "My World," "Broken Soul"
18. **DOWN** (Elektra/EEG) "Beautifully Depressed," "Ghosts Along..."
19. **COAL CHAMBER** (Roadrunner/IDJMG) "Fiend," "Alienate Me"
20. **HATEBREED** (Universal) "I Will Be Heard," "Perseverance"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

ON THE RECORD

with
Mark 'The Shark' Dyba
Asst. PD/MD WTKX (TK101)/
Pensacola, FL



How great is it that Pop radio is cherry-picking Rock playlists for hits? We're developing the next batch of core artists at our format, and the Pop stations are validating rock music and bringing us new cume. For the first time in a long time I'm noticing album cuts from these artists that are crossing over show up on playlists across the country. • We've had great success with "Papercut" from Linkin Park, and we're also playing "Can't Stop" off the Chili Peppers album and "Weathered" by Creed. We're looking forward to the edit of "She Hates Me" from Puddle Of Mudd, and, with the success of Nickelback and Default, it's great to have "Never Again" and "Deny" spinning. It seems old-school AOR to me that the Rock station in town is playing more music from the biggest albums. • Our nighttime supergroup release of the year has to be the Korn CD. Beyond the two singles, "Blame" is a wicked jam. Who's doing A&R at Wind-up? Creed, Drowning Pool and, now, Seether. "Fine Again" sounds great on the air. • My favorite pop alt record of the year is Gob on Nettwerk. It's a crime that "I Hear You Calling" isn't top five at Alternative with a healthy showing of Actives on it as well. What an infectious song!

For the Rock format, RateTheMusic.com's No. 1s are Jerry Cantrell's "Anger Rising" (12+, persons 18-34), Tool's "Parabola" (men 18-24 and 18-34), Godsmack's "I Stand Alone" (men 25-34, persons 18-49 and 25-54, females 25-34), Korn's "Here to Stay" (females 18-24) and Rob Zombie's "Demon Speeding" (females 18-34).

ACTIVE ROCK: For some reason I'm crazy about Puddle Of Mudd's "She Hates Me." The track ties for No. 1 Most Added with 22 adds

— a nice start on a song that could easily cross to a huge audience. This is especially notable since it's not going for Adds until next week ... The other tie for No. 1 was Theory Of A Deadman's "Nothing Could Come Between Us." This song was voted No. 2 most popular at the "Rate-a-Record, Rate-a-Wine" session at R&R Convention 2002 behind Disturbed ... 30 Seconds To Mars fared well this week, as "Capricorn" picked up 15 adds, bringing its total to 23. Those before-the-box believers include WCPR/Biloxi, MS and KHTQ/Spokane ... Lifehouse's "Spin" and **Blindside's** "Pitiful" gain 13 and 12 adds, respectively.

ROCK: Theory Of A Deadman's "Nothing Could Come Between Us" is No. 1 Most Added (16 adds) this week, with the likes of WEBN/Cincinnati, WHJY/Providence and WCMF/Rochester, NY among the ranks of supporters ... Lifehouse's "Spin" rolls into the second Most Added position thanks to 13 adds from such stalwart Rockers as KLOL/Houston, KLPX/Tucson, KMOD/Tulsa and WZZO/Allentown. It's not often that you get the likes of those call letters the first week out! ... The top five Most Added is rounded out by 30 Seconds To Mars' "Capricorn," Puddle Of Mudd's "She Hates Me" and Chevelle's "The Red."

MAX PIX: LENNY KRAVITZ "If I Could Fall In Love Again" (Virgin)

— Cyndee Maxwell, Active Rock/Rock Editor

Active Rock/Rock ON THE RADIO

Record Of The Week

Artist: Sixty Watt Shaman
Title: Reason To Live
Label: Spitfire



Soaking their sound in a marinade of Southern, classic and (dare we say it!) stoner rock, Maryland's Sixty Watt Shaman return with a heapin' helpin' on *Reason to Live*. Produced by ex-Kyuss bassist Scott Reeder, who knows a thing or two about lo-end rumble, the group's sophomore effort for Spitfire shows their affinity for flanged-out, monster riffs and mellow acoustic moments alike. Tracks like "Nomad" and "My Ruin" tear it up while "The Mill Wheel" and "When the Morning Comes" are the kind of laid-back-porch rockers perfect for sipping Lynchburg Lemonades by. Joe Selby's guitarwork is an equal footing with Daniel Kerzwick's gritty vocals throughout *Live*, as he plants a big ol' boot on the stomp box and lets the leads bleed from the woofer. Anyone who likes a little beer with their barbeque would do well to check out this 16-track slab o' rock.

— Frank Correia



JIM KERR

jkerr@radioandrecords.com

PART ONE OF A TWO-PART SERIES

The Thieves Offer Better Service

□ Pressplay and FullAudio vs. KaZaa

I am going to offer a fairly radical but straightforward explanation for the overwhelming popularity of peer-to-peer downloading programs and the subsequent piracy of music they engender. Contrary to most arguments today, it has less to do with the base greed of the users or a startling lack of moral standards in today's youth than with simple customer service. My contention is that the main reason people used Napster and now use Gnutella or KaZaa is that these sites offer better service than the record labels.

The behavioral underpinnings of this argument can be seen in the Edison Media record-buying survey unveiled at R&R Convention 2002: A significant majority of music downloaders, including teen downloaders, had at least some reservations about downloading music for free from the Internet.

So, if people have reservations about downloading music for free, why do they do it? Well, in a lot of ways, they don't have a choice, and that is due to the fact that the record industry is still struggling to find a viable digital distribution model that would replace such illegal sources.

The Easy Way

The simple truth is that if you have an iPod or a Diamond Rio or any other kind of MP3 player — and there are millions out there — and you want to load it up with your favorite songs, until recently you had two options: Download the songs from a peer-to-peer source, or buy the full CD and burn the few songs you want yourself.

This goes way beyond the aspect of cost. To do things legally, you not only have to pay, you have to travel to a store that sells CDs, find the CD you want in the store, bring it home and then use special software on your computer to convert the songs you want off the CD into MP3 files. The legal way not only costs more, it's a much more onerous process.

This situation is worthy of a tangent, because, as I'll point out in a bit, the scenario hasn't really changed all that much recently, despite the launch of record-company digital initiatives. In what other consumer industry does illegal distribution provide better service and accessibility than going through legal channels?

Generally speaking, if you want to buy illegal cars, cigarettes, electronics, tools, appliances or whatever, the process is harder and much less pleasurable than going the legal route. You aren't going to find a stolen Amana refrigerator in a brightly lit

store closer to your house and with longer hours of operation than Best Buy or Circuit City, likewise a stolen car or bootlegged cigarettes.

Digital music breaks what used to be a pretty good rule of thumb: Stolen goods may be cheaper, but it's a lot of trouble to procure them.

OK, enough background. "Jim," I can hear you say, "all your arguments are good, but the labels have started delivering music digitally. So, if your premise is true, illegal downloading should decrease."

Well, it should, but only if the labels are delivering at a level that consumers find acceptable. Remember, shadow or black economies are subject to the same market factors as the legal economy. Owning a category, better service, good marketing — all these things will continue to be important for both legal and illegal distributors even after the labels have launched their own efforts.

My contention is that the main reason people used Napster and now use Gnutella or KaZaa is that these sites offer better service than the record labels.

So do the new record-label digital initiatives deliver a product that is better than their illegal counterparts? Let's take a look.

The Test

I put KaZaa, one of the more popular peer-to-peer networking programs, up against pressplay and FullAudio, two pay services that offer music downloading via a subscription service.

When someone is downloading music, you can generally point to three fundamental requirements: First, the consumer needs to be able to find the music he wants. Next, he needs to be able to download the music in a timely fashion. Lastly, he needs to be able to use the music. There are other benefits to online services, both free and paid, but, ultimately, the ability to easily download music to listen to is the primary function.

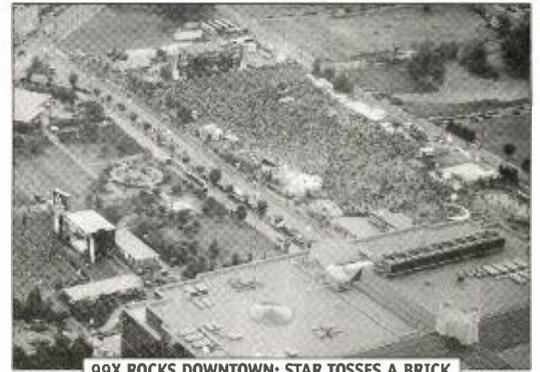
To test the breadth of selection and the ability of the services to deliver the music an alternative fan would want, I attempted to find every song from every Alternative year-end top 50 chart from 1994 to 2000. This encompasses 350 potential songs and a range that includes grunge, Lilith, ska and swing, as well as some harder rock songs of more recent vintage.

I also attempted to find the top 50 songs on the current Alternative chart to test contemporary song availability. Alternative is actually the perfect format to test this kind of usage, since alternative fans, in study after study, are shown to be the heaviest users of the Internet.

KaZaa And Pressplay

KaZaa is an online service that links individual users for direct sharing from one computer to another (hence "peer to peer"). While the service facilitates blatant theft of intellectual property, you still need to log on and create an account and download the client software. It should also be noted that once you download music, your computer shares that music by default with other users.

The key element to remember, however, is that that once you go through a simple registration process, you have access to the files of millions of other simultaneous users. The day I did my searches on KaZaa, there were 2,072,256 individual users sharing 338,802,311 files. Yes, you read that correctly: This illegal



99X ROCKS DOWNTOWN; STAR TOSSES A BRICK

WNNX (99X)/Atlanta received a lot of press a few weeks back when it was battling with rival WSTR (Star)/Atlanta over 99X's proposed Friday-night outdoor concert series, Downtown Rocks. Star had picked up the rights to On the Bricks, which had already been scheduled for Friday night in an outdoor venue right next to the proposed Downtown Rocks site. Well, the city approved 99X's permit, and the two stations have been going head to head on Friday night ever since. How has it been going? Well, pictures speak louder than words. In the above picture 99X draws a teeming mass of humanity to watch Nickelback at Downtown Rocks on the right, while there is plenty of room to relax on the left, where Star presents G. Love & Special Sauce.

service had over 2 million users and over 300 million files online.

Pressplay is an online service with agreements to provide digital music for a number of labels, including Sony, Universal and EMI, as well as many independent labels, including Jive, Matador, Razor & Tie, Roadrunner and Sanctuary.

Digital music breaks what used to be a pretty good rule of thumb: Stolen goods may be cheaper, but it's a lot of trouble to procure them.

Ironically, the process for joining pressplay is similar to the one for joining KaZaa. You also have to include your name and address and a credit card number — this is a pay service, after all. I signed up for pressplay's free trial, but, upon looking at my bank statement, I noticed that pressplay charged me \$9.95 the day my free trial started.

The nuts and bolts of the service are very different from KaZaa's. Pressplay maintains all its music on central servers, which guarantees quality control of content and bandwidth. The search process itself isn't that much different from KaZaa's though. You type in the name of the song title or artist (or both), and the service searches for your music.

You actually have fewer search choices with pressplay than with KaZaa — but this is a good thing: You don't have to set up filters to keep out lower-quality songs and slow band-

width. These things are consistently good at pressplay.

FullAudio

FullAudio is a service that is currently being marketed in some cities in conjunction with Clear Channel (I accessed it via the website of Clear Channel's Hot AC KMXF/Phoenix). This is a potentially powerful combination: Radio working with record companies to promote the digital downloading of songs you hear on the radio while also allowing you access to the full library of music that FullAudio keeps on its servers. FullAudio currently has agreements with every major label but Sony.

FullAudio's registration process is similar to pressplay's, requiring a credit card and a software download. I signed up for FullAudio's free trial. Unlike pressplay, FullAudio didn't charge me for my free trial.

FullAudio is very similar to pressplay in functionality. You can search for title, album or song. One difference is that if you are doing a lot of searches, FullAudio requires you to click back to the search screen after seeing the results. This is a minor complaint, but for someone signing on for the first time with a list of songs to download, it can get fairly annoying to keep clicking back and forth between search and results screens.

With this background, next week we'll look in-depth at how the three services did when it came to serving the consumer.

TALK BACK TO R&R!

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

Call me at 214-37C-5544
or e-mail:

jkerr@radioandrecords.com

R&R Alternative Top 50

July 26, 2002

Powered By



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.)	3071	+38	364464	8	75/0
3	2	HOOBASTANK Running Away (Island/IDJMG)	2465	+94	254345	17	74/0
2	3	INCUBUS Warning (Immortal/Epic)	2398	-54	268582	15	73/1
4	4	JIMMY EAT WORLD Sweetness (DreamWorks)	2396	+139	290058	13	69/0
6	5	PAPA ROACH She Loves Me Not (DreamWorks)	2076	+15	217128	12	73/0
5	6	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	1975	-166	179518	18	66/0
10	7	SYSTEM OF A DOWN Aerials (American/Columbia)	1851	+196	240396	9	69/0
9	8	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	1785	+99	231963	12	69/0
11	9	NEW FOUND GLORY My Friends Over You (Drive-Thru/MCA)	1622	+154	186770	7	66/1
8	10	BOX CAR RACER I Feel So (MCA)	1610	-99	164632	13	68/0
12	11	VINES Get Free (Capitol)	1586	+126	199053	9	73/0
7	12	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	1521	-279	129551	14	64/0
13	13	TRUSTCOMPANY Downfall (Geffen/Interscope)	1513	+64	169840	10	68/0
15	14	FILTER Where Do We Go From Here (Reprise)	1395	+63	122277	5	68/2
17	15	KORN Thoughtless (Immortal/Epic)	1382	+118	194073	6	66/1
14	16	STAIN'D For You (Flip/Elektra/EEG)	1230	-138	126348	30	66/0
19	17	EARSHOT Get Away (Warner Bros.)	1220	-22	96797	19	51/0
22	18	AUDIOVENT The Energy (Atlantic)	1188	+50	108969	12	64/2
24	19	DEFAULT Deny (TVT)	1181	+89	113245	16	49/1
23	20	311 Amber (Volcano)	1180	+51	169763	22	48/3
16	21	OUR LADY PEACE Somewhere Out There (Columbia)	1171	-138	104008	16	54/0
28	22	WEEZER Keep Fishin' (Geffen/Interscope)	967	+153	124098	4	58/3
26	23	CREED One Last Breath (Wind-up)	961	-30	96668	14	41/0
20	24	KORN Here To Stay (Immortal/Epic)	938	-247	129265	19	59/0
21	25	EMINEM Without Me (Shady/Aftermath/Interscope)	923	-225	136272	12	43/1
31	26	UNWRITTEN LAW Up All Night (Interscope)	856	+260	73890	3	62/7
27	27	STAIN'D Epiphany (Flip/Elektra/EEG)	842	-55	84028	13	38/0
29	28	JACK JOHNSON Flake (Enjoy/Universal)	808	+54	95638	22	36/2
25	29	P.O.D. Boom (Atlantic)	805	-189	98267	16	56/0
32	30	COLDPLAY In My Place (Capitol)	690	+106	92863	4	51/5
35	31	CHEVELLE The Red (Epic)	624	+96	65314	4	54/4
30	32	ADEMA Freaking Out (Arista)	612	-21	43448	8	45/0
33	33	TRIK TURNER Sacrifice (RCA)	577	+2	37036	6	38/0
49	34	NICKELBACK Never Again (Roadrunner/IDJMG)	563	+266	38390	2	41/3
37	35	N.E.R.D. Rock Star (Virgin)	499	+20	62716	7	34/3
42	36	BEN KWELLER Wasted And Ready (ATO/RCA)	495	+74	45855	4	35/1
40	37	HOME TOWN HERO Eighteen (Maverick/Reprise)	477	+37	50459	5	30/0
44	38	LINKIN PARK Point Of Authority (Remix) (Warner Bros.)	473	+58	76760	2	25/7
36	39	RIDDLIN' KIDS I Feel Fine (Aware/Columbia)	452	-49	42531	8	30/0
46	40	SEETHER Fine Again (Wind-up)	448	+62	41528	3	39/2
39	41	DAVE MATTHEWS BAND Where Are You Going (RCA)	442	-10	45013	10	28/0
43	42	ASH Burn Baby Burn (Kinetic)	441	+22	41967	6	28/0
45	43	CUSTOM Beat Me (ARTISTdirect)	423	+22	35355	6	28/0
41	44	LINKIN PARK Runaway (Warner Bros.)	400	-33	59198	9	10/0
38	45	STROKES Hard To Explain (RCA)	389	-85	84168	15	24/0
50	46	WHITE STRIPES Dead Leaves And Dirty Ground (Third Man/V2)	388	+104	84072	2	30/6
47	47	TOOL Parabola (Volcano)	354	-24	29361	16	24/0
—	48	SINCH Something More (Roadrunner/IDJMG)	299	+25	25081	2	26/2
—	49	BAD RELIGION Sorrow (Epitaph)	297	+25	45252	15	16/0
Debut	50	MOBY Extreme Ways (V2)	296	+47	42901	1	25/0

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 7/14-7/20. 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
LIFEHOUSE Spin (DreamWorks)	24
PUDDLE OF MUDD She Hates... (Flawless/Geffen/Interscope)	15
STROKE 9 100 Girls (Cherry/Universal)	14
30 SECONDS TO MARS Capricorn (Immortal/Virgin)	12
QUARASHI Mr. Jinx (Time Bomb/Columbia)	10
UNWRITTEN LAW Up All Night (Interscope)	7
LINKIN PARK Point Of Authority (Remix) (Warner Bros.)	7
WHITE STRIPES Dead Leaves... (Third Man/V2)	6
COLOR RED Sore Throat (RCA)	6
OK GO Get Over It (Capitol)	6

ANDREW W.K.
 "She Is Beautiful"
 Early belief:
**WZZN, KFMA, WROX,
 WBUZ, WKRL, KWOD**
 On Ozzfest this summer

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK Never Again (Roadrunner/IDJMG)	+266
UNWRITTEN LAW Up All Night (Interscope)	+260
SYSTEM OF A DOWN Aerials (American/Columbia)	+196
NEW FOUND GLORY My Friends... (Drive-Thru/MCA)	+154
WEEZER Keep Fishin' (Geffen/Interscope)	+153
JIMMY EAT WORLD Sweetness (DreamWorks)	+139
VINES Get Free (Capitol)	+126
KORN Thoughtless (Immortal/Epic)	+118
COLDPLAY In My Place (Capitol)	+106
WHITE STRIPES Dead Leaves... (Third Man/V2)	+104

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SYSTEM OF A DOWN Toxicity (American/Columbia)	1098
UNWRITTEN LAW Seein' Red (Interscope)	978
HOOBASTANK Crawling In The Dark (Island/IDJMG)	887
JIMMY EAT WORLD The Middle (DreamWorks)	873
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	840
LINKIN PARK In The End (Warner Bros.)	785
DEFAULT Wasting My Time (TVT)	718
INCUBUS I Wish You Were Here (Immortal/Epic)	700
GODSMACK I Stand Alone (Republic/Universal)	650
SYSTEM OF A DOWN Chop Suey (American/Columbia)	634
P.O.D. Alive (Atlantic)	631
NICKELBACK Too Bad (Roadrunner/IDJMG)	611
TOOL Schism (Volcano)	587

R&R Station Playlists have moved to the web.
 See all of our monitored reporters at
www.radioandrecords.com.

FILTER The first single and video from The Amalgamut

"Where Do We Go From Here"

officialfilter.com
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 amalgamut.com



IN STORES
 7-30-02

R&R Alternative: 15-14 1395x +63!!
 BDS Modern: 14*-13* 1598x +70!!
 R&R Active: 15 925x!!
 BDS Active: 15* 824x!!
 R&R Rock: 18 252x!!
 BDS Rock: 16* 1032x!!



Close-out Adds:
 WPLY, KRBZ, WZZN!!
 Heavy Phones:
 KROX, WXTM, KCXX,
 WBUZ, KJEE, WJBX,
 WXTW, WWDX!

ON TOUR NOW
 7/29 ROCKLINE
 8/5 MTV ROCK SHOW TAPING
 8/6 LAST CALL WITH CARSON DALY
 8/7 MTV2 ROCK SHOW TAPING
 8/8 NBC CONAN O'BRIEN

the amalgamut

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ON THE RECORD

WITH
Lenny Lasalandra
National Director/Specialty Shows
& College Radio, Interscope



You wanna know what new music I like? Well, I've recently been cranking the new ones from Weezer, And You Will Know Us By The Trail Of Dead, The Hives, Andrew WK, Paul Westerberg, Soul Hooligan, Mighty Mighty Bosstones, Sonic Youth, Face To Face and Custom. • In the next three months Interscope will be releasing

four amazing new albums: Queens Of The Stone Age, Beck, Peter Gabriel and Jurassic 5. Four masterpieces in such a short span of time? Someone up there must like me! • Queens Of The Stone Age and Trail Of Dead will tour together this fall — strap on your seatbelts for that one. OK, be excellent to one another. Oh, yeah, and call me!

After a huge multiformat smash with "Hanging by a Moment," Lifehouse have once again staked out some Alternative chart real estate with "Spin." It's always nice to have a song that will satisfy both your cume and your core listeners, and "Spin" looks like it has those kinds of goods. It's No. 1 Most Added with 24 stations this week ... **Puddle**

Of Mudd's "She Hates Me" is facing the eternal dilemma of following up a song that a lot of people are still pounding. In this case it's "Drift & Die," currently at No. 6 on the chart. Still, "She Hates Me" pulls in 15 adds. If history is a guide, this song will grow strongly and steadily as "Drift & Die" slowly falls into recurrent ... **Stroke 9's** witty and catchy "100 Girls" comes in as No. 3 Most Added with 14 new stations ... After a somewhat dicey first half of the year, it's nice to see alternative acts debuting strongly on the retail charts and then following up nicely. This week **The Dave Matthews Band** is projected to sell over 610,000 units of *Busted Stuff*. Wow! **The Red Hot Chili Peppers** are still *caliente*, as they sell 145,000. And look at **The Vines**: 54,000 units projected first-week sales ... Finally, check out the progress Audiovent are making with "The Energy." The group are on MTV and MTV2 and in the top 20 on the airplay chart, and their sales are up over 40%. **RECORD OF THE WEEK: Eminem** "Cleaning Out My Closet"

— Jim Kerr, Alternative Editor

Alternative ON THE RADIO

COMING RIGHT UP

ARTIST: **OK Go**
LABEL: **Capitol**

By **KATY STEPHAN**/ALTERNATIVE SPECIALTY EDITOR

Don't get me wrong. I'm really not a sucker for celebrity endorsements. I wouldn't hurry over to flooz.com just because Whoopi Goldberg told me to. And does anyone even believe that Katie Holmes puts six-dollar drug-store dye in her hair?

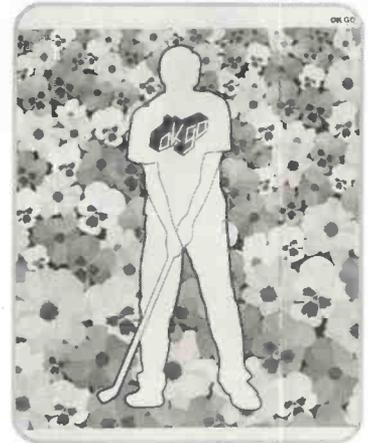
But when I discovered that OK Go's official band bio was written by none other than Ira Glass, I nearly peed my pants. Who, you ask? People, please! Do I have to spoon-feed you everything?

Ira Glass, the host and creator of *This American Life*. Ira Glass, the Peabody Award winner. Ira Glass, the Viagra of public radio.

Ira can be trusted. Hasn't he already introduced us to David Sedaris and They Might Be Giants, Nick Hornby and Iceberg Slim's *Pimp: The Story of My Life*? So when Ira says of OK Go's performances with *This American Life*'s live touring show, "People of every age — high school sophomores to senior citizens — just loved them, couldn't get enough, couldn't stop talking about OK Go ... Suffice it to say that the band simply overwhelmed the audience with this exuberant buzz of fun and happiness and youth and rock 'n' roll," what can you do but start calling yourself a fan?

Speaking of fans, Ira's not the only scenester into OK Go. Here's what Matt Diablo, MD of KRZQ/Reno, CA, said about why he added OK Go even before the official add date: "OK Go blows the testicles out of my body. They're that good."

I'm not making this up. He really said that. OK Go have been making friends and fans since their inception in Chicago three years ago. The band had Chicago in their pocket almost instantly and soon started attracting nationwide attention by supporting Elliott Smith and The Promise Ring and touring with They Might Be



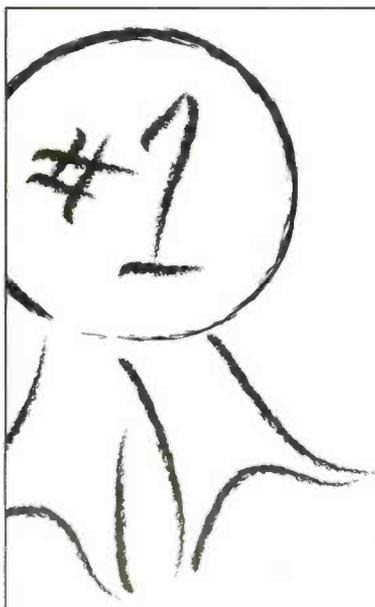
OK Go

Giants. They're currently doing shows with the buzz band of the year, The Vines. (What is it with Capitol having so many kick-ass bands right now? It's kind of freaking me out.)

Ask anyone who saw OK Go play at one of the *This American Life* shows, and the first thing they'll describe is the band's closing number, a hilarious boy-band parody, fully choreographed with goofy dance moves. And though they're interested in making music that is fun and light-hearted, OK Go are most certainly not a novelty band. "Get Over It," the first single from their debut release (due Sept. 17), is a taut arena-rock anthem, not one of those tunes that's funny for about eight seconds and then you never want to hear it again.

OK Go lead singer Damian Kulash explained the band's philosophy this way: "We're trying to make music that's fun without being stupid. We want to be a guilty pleasure minus the guilt."

Well, OK Go have a guilt-free and decidedly noncelebrity endorsement to add to their list: me. This band rocks. Don't be the last on your block to give "Get Over It" a few hundred spins. Your listeners will be glad you did, Ira or no Ira.



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July 26, 2002

RateTheMusic.com
BY MEDIA BASE™

America's Best Testing Alternative Songs
12+ For The Week Ending 7/26/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
SYSTEM OF A DOWN Aerials(American/Columbia)	3.95	3.84	81%	13%	3.88	81%	13%
INCUBUS Warning(Immortal/Epic)	4.09	4.09	93%	23%	3.98	94%	26%
HOOBASTANK Running Away(Island/IDJMG)	4.08	4.08	93%	23%	3.92	92%	27%
JIMMY EAT WORLD Sweetness(DreamWorks)	4.05	4.05	85%	17%	3.99	83%	17%
OUR LADY PEACE Somewhere... (Columbia)	3.99	3.94	84%	15%	3.89	86%	17%
RED HOT CHILI... By The Way(Warner Bros.)	3.95	3.83	92%	18%	3.80	94%	22%
TRUSTCOMPANY Downtall(Geffen/Interscope)	3.95	3.92	60%	8%	3.82	60%	9%
STAIN'D For You(Flip/Elektra/EEG)	3.95	3.92	92%	38%	3.90	94%	42%
STAIN'D Epiphany(Flip/Elektra/EEG)	3.94	3.93	86%	23%	3.91	88%	26%
BOX CAR RACER I Feel So(MCA)	3.93	3.88	85%	19%	3.83	83%	20%
NEW FOUND GLORY My Friends...(Drive-Thru/MCA)	3.93	4.01	69%	13%	3.76	65%	14%
UNWRITTEN LAW Seein' Red(Interscope)	3.93	3.83	88%	33%	3.83	86%	38%
SYSTEM OF A DOWN Toxicity(American/Columbia)	3.90	3.80	96%	41%	3.84	95%	43%
UNWRITTEN LAW Up All Night(Interscope)	3.87	-	47%	6%	3.76	48%	6%
AUDIOVENT The Energy(Atlantic)	3.86	3.76	51%	7%	3.78	53%	9%
KORN Here To Stay(Immortal/Epic)	3.83	3.74	88%	21%	3.73	89%	24%
PUDDLE... Drift & Die(Flawless/Geffen/Interscope)	3.82	3.82	94%	31%	3.75	94%	34%
PAPA ROACH She Loves Me Not(DreamWorks)	3.82	3.72	91%	20%	3.75	92%	21%
EARSHOT Get Away(Warner Bros.)	3.81	3.77	69%	15%	3.77	76%	19%
WEEZER Keep Fishin'(Geffen/Interscope)	3.81	3.73	55%	8%	3.85	55%	8%
KORN Thoughtless(Immortal/Epic)	3.80	3.67	64%	10%	3.81	65%	11%
DEFAULT Deny(TV7)	3.79	3.77	77%	18%	3.74	80%	20%
C. KROEGER... Hero(Roadrunner/Columbia/IDJMG)	3.74	3.82	97%	47%	3.61	96%	50%
EMINEM Without Me(Shady/Aftermath/Interscope)	3.73	3.72	98%	43%	3.85	99%	41%
HIVES Hate To Say...(Burning/Epitah/Sire/Reprise)	3.71	3.54	74%	17%	3.71	75%	17%
FILTER Where Do We Go From Here(Reprise)	3.71	3.70	55%	7%	3.60	56%	8%
311 Amber(Volcano)	3.65	3.69	86%	29%	3.66	88%	31%
P.O.D. Boom(Atlantic)	3.63	3.61	90%	31%	3.67	90%	28%
VINES Get Free(Capitol)	3.57	3.47	68%	14%	3.58	70%	14%
CREED One Last Breath(Wind-up)	3.42	3.43	90%	37%	3.32	92%	39%

Total sample size is 504 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**
July 26, 2002

1. VEX RED (Virgin) "Can't Smile"
 2. OK GO (Capitol) "Get Over It"
 3. SPARTA (DreamWorks) "Cut Your Ribbon"
 4. SONIC YOUTH (Geffen) Various
 5. USED (Reprise) "Box Full of Sharp Objects"
 6. SAVES THE DAY (Vagrant) "Freakish"
 7. SCAPEGOAT WAX (Hollywood) "Lost Cause"
 8. MIGHT MIGHTY BOSSTONES (Sideonedummy) "You Gotta Go"
 9. BOWLING FOR SOUP (Jive) "Girl All the Bad Guys Want"
 10. FLAMING LIPS (Warner Bros.) "Do You Realize"
 11. PIXIES (SpinArt) Various
 12. MAROON 5 (Octone) "Harder to Breathe"
 13. SUPERDRAG (Arena Rock) "Baby Goes To Eleven"
 14. DRAGONFLIES (Agent X/Pyramid) "All I Ever Had"
 15. BAD RELIGION (Epitaph) "Broken"
 16. 30 SECONDS TO MARS (Immortal/Virgin) "Capricorn"
 17. GLASSJAW (Warner Bros.) "Cosmopolitan Blood Loss"
 18. OFF BY ONE (LMC) "Been Alone"
 19. CHEVELLE (Epic) "The Red"
 20. MORCHEEBA (Reprise) "Otherwise" "Women Lose Weight"
- Ranked by total number of shows reporting artist.

Record Of The Week

Artist: SUPERDRAG
Label: ARENA ROCK

First off, if you haven't seen *This Is Spinal Tap*, you need to put this paper down and head over to Blockbuster. Now. I mean, that's just a general life requirement. ● OK. Superdrag get points right off the bat for titling the first single from *Last Call for Vizriol* "Baby Goes to 11." It's not entirely clear right away if the song's about an amplifier or a chick, but that's sort of the charm of a metaphor, isn't it? Kissing is mentioned, so I'm hoping it's about an actual girl. ● Anyway, the song is a rad little indie rock gem. It's like, how much more rad could this song be? None more rad.

— Katy Stephan, Alternative Specialty Editor

SUGARCULT

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JULY 29 & 30

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Stations and their adds listed alphabetically by market

Reporters

WHRL/Albany, NY *
 OM/PO/AD/MD: Lisa Biello
 9 PUDDLE OF MUDD "Hates"
 1 OK GO "Over"
 LIFEHOUSE "Spin"

KTEG/Albuquerque, NM *
 PD: Ellen Flaherty
 MD: Adam 12
 P.D.: Satellite
 PUDDLE OF MUDD "Hates"

WNNX/Atlanta, GA *
 PD: Leslie Fram
 APD: Chris Williams
 MD: Jay Haren
 1 30 SECONDS TO MARS "Capricorn"
 1 WHITE STRIPES "Leaves"
 LIFEHOUSE "Spin"
 WEEZER "Fishes"

WJSE/Atlanta City, NJ *
 PD: Al Panarello
 MD: Jason Ulsel
 30 SECONDS TO MARS "Capricorn"
 EMINEM "Closes"
 LIFEHOUSE "Spin"
 HAPPY ROOTS "Awww"
 QUARASHI "Jinx"
 STROKE 9 "100"

KROX/Austin, TX *
 PD: Melody Lee
 MD: Toby Ryan
 1 UNWRITTEN LAW "Up"
 BOWLING FOR SOUP "Bad"

KNXX/Baton Rouge, LA *
 PD/MD: Randy Chase
 APD: Bill Jackson
 LIFEHOUSE "Spin"
 QUARASHI "Jinx"

WRAX/Birmingham, AL *
 PD: Susan Groves
 APD: Hurricane Shane
 MD: Mark Lindsey
 1 30 SECONDS TO MARS "Capricorn"
 FINCH "Letters"
 LIFEHOUSE "Spin"
 OK GO "Over"
 SINGH "More"

KQXR/Boise, ID *
 PD: Jacent Jackson
 MD: Kallao
 No Adds

WBCN/Boston, MA *
 VP/Programming: Desipus
 APD/MD: Steven Strick
 STROKES "Somebody"

WFNX/Boston, MA *
 PD: Coze
 APD/MD: Kevin Mays
 30 SECONDS TO MARS "Capricorn"
 MIGHTY MIGHTY "Gotta"
 PUDDLE OF MUDD "Hates"

WEDG/Buttalo, NY *
 PD: Lenny Diana
 MD: Ryan Patrick
 1 BAD RELIGION "Broken"
 1 CHEVELLE "Red"
 QUARASHI "Coagulate"

WAVF/Charlotte, SC *
 PD: Greg Patrick
 APD/MD: Danny Villalobos
 1 NICKELBACK "Never"
 1 LIFEHOUSE "Spin"
 COLDPLAY "Place"
 LINCOLN PARK "Authority"

WEND/Charlotte, NC *
 PD: Jack Daniel
 APD/MD: Kristen Hincecull
 1 OUR LADY PEACE "Innocent"
 1 EPIDEMIC "Walk"
 OK GO "Over"

WKQX/Chicago, IL *
 PD: Tim Richards
 APD/MD: Mary Stuminas
 AM/MD: Nicole Chuminate
 15 311 "Amber"
 OK GO "Over"

WZZN/Chicago, IL *
 PD: Bill Gamble
 APD: Steve Levy
 MD: James VanOssdol
 COUNTING CROWS "American"
 FILTER "Where"
 RED HOT CHILI "Song"
 JACK JOHNSON "Bubble"

WAQZ/Cincinnati, OH *
 PD: John Michael
 APD/MD: Shaggy
 5 NICKELBACK "Warrior"
 2 WEEZER "Fishes"
 1 LINCOLN PARK "Authority"
 EMINEM "Closes"
 QUARASHI "Jinx"

WART/Columbia, SC *
 OM/PO/MD: Gina Juliano
 1 LIFEHOUSE "Spin"
 1 30 SECONDS TO MARS "Capricorn"
 PUDDLE OF MUDD "Hates"
 NICKELBACK "Never"

KQXR/Boise, ID *
 PD: Jacent Jackson
 MD: Kallao
 No Adds

WBCN/Boston, MA *
 VP/Programming: Desipus
 APD/MD: Steven Strick
 STROKES "Somebody"

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 APD/MD: Kevin Mays
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 2 WEEZER "Fishes"
 1 LINCOLN PARK "Authority"
 EMINEM "Closes"
 QUARASHI "Jinx"

WART/Columbia, SC *
 OM/PO/MD: Gina Juliano
 1 LIFEHOUSE "Spin"
 1 30 SECONDS TO MARS "Capricorn"
 PUDDLE OF MUDD "Hates"
 NICKELBACK "Never"

KQXR/Boise, ID *
 PD: Jacent Jackson
 MD: Kallao
 No Adds

WBCN/Boston, MA *
 VP/Programming: Desipus
 APD/MD: Steven Strick
 STROKES "Somebody"

WKEG/Dayton, OH *
 PD: Steve Kramer
 MD: Boomer
 16 LIFEHOUSE "Spin"
 2 WEEZER "Fishes"
 1 COLDPLAY "Place"
 1 STROKE 9 "100"
 JACK JOHNSON "Fuke"

KTCL/Denver Boulder, CO *
 PD: Mike B Connor
 MD: Sabrina Saunders
 19 FINCH "Letters"
 15 RLP "Freak"
 7 X-PRESS 2 "Lady"

CIMX/Detroit, MI *
 PD: Jack Daniel
 APD/MD: Kristen Hincecull
 1 OUR LADY PEACE "Innocent"
 1 EPIDEMIC "Walk"
 USED "Trick"

KIRO/Eugene-Springfield, OR
 PD: Chris Crowley
 APD/MD: Stu Allen
 THEORY OF A DEADMAN "Nothing"

KXNA/Fayetteville, AR
 PD: Margal Smith
 21 PUDDLE OF MUDD "Hates"
 5 LIFEHOUSE "Spin"
 5 BLINDSIDE "Pitiful"
 5 SUGARCULT "Pretty"

WJBX/Fl. Myers, FL *
 PD: John Rozz
 APD: Fitz Madrid
 MD: Jeff Zito
 COLOR RED "Throat"
 PUDDLE OF MUDD "Hates"

KFRF/Fresno, CA *
 PD: Chris Squires
 MD: Reverend
 No Adds

WGRD/Grand Rapids, MI *
 PD: Bobby Duncan
 MD: Michael Grey
 2 COLDPLAY "Place"
 1 EMINEM "Me"
 LIFEHOUSE "Spin"

WXNR/Greenville, NC *
 PD: Jeff Sanders
 APD: Turner Watson
 COLOR RED "Throat"
 NICKELBACK "Never"
 SEETHER "Fine"

WEEH/Hagerstown, MD
 PD: Brad Hunter
 APD: Dave Roberts
 CHEVELLE "Red"
 BAD RELIGION "Broken"
 LIFEHOUSE "Spin"
 EMINEM "Closes"
 Doves "River"

KDGE/Dallas-Ft. Worth, TX *
 PD: Duane Doherty
 APD/MD: Alan Ayo
 3 UNWRITTEN LAW "Up"
 SEAFULT "Sexy"

WMRQ/Hartford, CT *
 PD: Todd Thomas
 MD: Chaz Kelly
 1 COLDPLAY "Place"
 COLOR RED "Throat"
 WEEZER "Fishes"
 LIFEHOUSE "Spin"
 NICKELBACK "Never"
 QUARASHI "Jinx"
 SUGARCULT "Pretty"

KUCD/Honolulu, HI *
 PD: Jamie Hyatt
 MD: Ryan Sean
 STROKE 9 "100"

KTBX/Houston-Galveston, TX *
 PD: Steve Robinson
 APD: Eric Schmidt
 1 LIFEHOUSE "Spin"
 SPARTA "Ribbon"
 STROKE 9 "100"

WRXZ/Indianapolis, IN *
 PD: Scott Jameson
 MD: Michael Young
 UNWRITTEN LAW "Up"

WPLA/Jacksonville, FL *
 PD: Scott Peterson
 APD/MD: Chad Chumley
 3 30 SECONDS TO MARS "Capricorn"
 2 COLOR RED "Throat"
 BLINDSIDE "Pitiful"
 PUDDLE OF MUDD "Hates"

WRZK/Johnson City, TN *
 VP/Prog. Ops.: Mark E. McKinn
 MARC COPELY "Surprise"
 UNWRITTEN LAW "Up"

WNFZ/Knoxville, TN *
 PD: Dan Bozky
 APD/MD: Anthony Proffitt
 AM/MD: Opie Hines
 1 APEX THEORY "Possibly"
 EMINEM "Closes"
 SOIL "Breaky"

KFTE/Lafayette, LA *
 PD: Rob Summers
 MD: Scott Perini
 1 STROKE 9 "100"
 1 LINCOLN PARK "Authority"

WWDX/Lansing, MI *
 PD: Chli Walker
 MD: Kelly Brady
 1 LIFEHOUSE "Spin"
 30 SECONDS TO MARS "Capricorn"
 WHITE STRIPES "Leaves"

KXTE/Las Vegas, NV *
 PD: Brad Hunter
 APD/MD: Chris Ripley
 1 BREAKING BENJAMIN "Poly"
 BLINDSIDE "Pitiful"
 DISTILLERS "Dy"
 P.O.D. "Satellite"
 PUDDLE OF MUDD "Hates"

KKND/New Orleans, LA *
 OM/PO: Dave Stewart
 MD: Sig
 BLINDSIDE "Pitiful"
 COLOR RED "Throat"

KLEC/Little Rock, AR *
 Dir./Prog.: Larry LeBlanc
 MD: Peter Gunn
 27 LINCOLN PARK "Authority"
 2 GREEN DAY "Desens"
 2 EMINEM "Closes"
 LIFEHOUSE "Spin"
 HAPPY ROOTS "Awww"
 PUDDLE OF MUDD "Hates"
 STROKE 9 "100"

KRDD/Los Angeles, CA *
 VP/Prog.: Kevin Weatherly
 APD: Gene Sandblom
 MD: Lisa Worden
 10 JACK JOHNSON "Bubble"
 9 P.O.D. "Satellite"
 7 UNWRITTEN LAW "Up"
 5 DASHGARD "Screaming"
 GARY ROSSDALE "Adrenaline"
 INCUBUS "Jax"

WLRS/Louisville, KY *
 Dir./Prog.: J.J. Kunes
 PD: Lance
 MD: Anne Fitzgerald
 SEVENTH CRUCIFIED
 STROKE 9 "100"

WMAD/Madison, WI *
 PD: Pat Frawley
 MD: Amy Hudson
 No Adds

WMF5/Memphis, TN *
 PD: Rob Crossman
 MD: Mike Kilabrew
 PUDDLE OF MUDD "Hates"

WZTA/Miami, FL *
 PD: Troy Hanson
 APD/MD: Lee Daniels
 15 LINCOLN PARK "Authority"
 LIFEHOUSE "Spin"
 UNWRITTEN LAW "Up"

KMBY/Montevideo-Salinas, CA *
 OM: Chris White
 PD: Kenny Allen
 APD/MD: Opie Taylor
 BAD RELIGION "Broken"
 DISTILLERS "Dy"
 P.O.D. "Satellite"

WBUX/Nashville, TN *
 PD: Brian King
 1 30 SECONDS TO MARS "Capricorn"
 FINCH "Letters"
 LIFEHOUSE "Spin"
 SPARTA "Ribbon"

WRRV/Newburgh, NY
 PD: Andrew Boris
 THEORY OF A DEADMAN "Nothing"

WXDX/Pittsburgh, PA *
 PD: Dave Mischitta
 MD: Vinnie
 3 CHEVELLE "Red"
 3 311 "Amber"
 2 QUARASHI "Jinx"
 1 JULIANA THEORY "Believe"
 1 LIFEHOUSE "Spin"

WXRK/New York, NY *
 PD: Steve Kingston
 MD: Mike Peer
 16 RED HOT CHILI "Song"
 4 BLINDSIDE "Pitiful"

WRDX/Norfolk, VA *
 PD: Michele Diamond
 MD: Mike Powers
 15 LINCOLN PARK "Authority"
 2 PUDDLE OF MUDD "Hates"
 1 LIFEHOUSE "Spin"
 CHEVELLE "Red"
 STROKE 9 "100"

KORX/Odessa-Midland, TX
 PD: Michael Todd Mobley
 22 RUP. LAVIGNE "Complicated"
 17 LUK LUTER "Homes"
 17 BOX CAR RACER "Feel"
 14 SUGARCULT "Pretty"
 LIFEHOUSE "Spin"
 STROKE 9 "100"
 EMINEM "Closes"

WJRR/Orlando, FL *
 PD: Pat Lynch
 MD: Dickeman
 9 30 SECONDS TO MARS "Capricorn"
 7 BOWLING FOR SOUP "Bad"
 1 SEETHER "Fine"
 SINGH "More"

WOLC/Orlando, FL *
 PD: Alan Amith
 APD/MD: Bobby Smith
 5 CHEMICAL BROTHERS "Test"
 4 COLDPLAY "Place"
 4 JACK JOHNSON "Fuke"

WPLY/Philadelphia, PA *
 PD: Jim McGuinn
 MD: Dan Fein
 1 BEN KWILLER "Wasted"
 AUDIOWENT "Energy"
 PUDDLE OF MUDD "Hates"

KEDJ/Phoenix, AZ *
 PD: Nancy Stevens
 APD: David Air Dave
 MD: Robin Nash
 FINCH "Letters"
 PUDDLE OF MUDD "Hates"

KZON/Phoenix, AZ *
 OM/PO: Tim Maranville
 APD/MD: Kevin Mannion
 27 LIFEHOUSE "Spin"
 15 GOO GOO DOLLS "Big"
 NEW FOUNO GLORY "Over"
 NINE DAYS "Good"
 STROKE 9 "100"

KWDD/Sacramento, CA *
 PD: Ron Bunce
 APD: Boomer
 FLOGGING MOLLY "Flag"
 PUDDLE OF MUDD "Hates"
 OK GO "Over"
 STROKE 9 "100"
 LIFEHOUSE "Spin"

KPNT/Si. Louis, MO *
 PD: Tim Mathis
 MD: Jeff Frisse
 APD: Jeff "Woody" Fife
 1 OK GO "Over"
 CHEVELLE "Red"
 PEBALD "Hearts"
 RED HOT CHILI "Song"

WCYY/Portland, ME
 PD: Herb By
 MD: Brian James
 STROKE 9 "100"
 NICKELBACK "Never"
 LIFEHOUSE "Spin"
 30 SECONDS TO MARS "Capricorn"

KNRK/Portland, DR *
 PD: Mark Hamilton
 APD/MD: Jay
 12 PUDDLE OF MUDD "Hates"
 1 NERD "Spin"
 4 QUARASHI "Jinx"

WBRU/Providence, RI *
 PD: Tom Schiavelli
 MD: Alicia Mullin
 14 LIFEHOUSE "Spin"
 1 NERD "Spin"
 AUDIOWENT "Energy"
 Doves "River"

KRZO/Reno, NV *
 PD: Wendy Rollins
 MD: Matt Diablo
 30 SECONDS TO MARS "Capricorn"
 PEBALD "Hearts"

WDYL/Richmond, VA *
 PD: Mike Murphy
 MD: Keith Dakin
 LIFEHOUSE "Spin"
 QUARASHI "Jinx"

KCXK/Riverside, CA *
 OM/PO: Kelli Cluette
 MD: Daryl James
 1 BAD RELIGION "Broken"
 BLINDSIDE "Pitiful"

WZZL/Roanoke-Lynchburg, VA *
 PD/MD: Don Walker
 LIFEHOUSE "Spin"
 QUARASHI "Jinx"
 STROKE 9 "100"

WZNE/Rochester, NY *
 OM/PO: Mike Dangler
 MD: Violett
 No Adds

KWDD/Sacramento, CA *
 PD: Ron Bunce
 APD: Boomer
 FLOGGING MOLLY "Flag"
 PUDDLE OF MUDD "Hates"
 OK GO "Over"
 STROKE 9 "100"
 LIFEHOUSE "Spin"

KPNT/Si. Louis, MO *
 PD: Tim Mathis
 MD: Jeff Frisse
 APD: Jeff "Woody" Fife
 1 OK GO "Over"
 CHEVELLE "Red"
 PEBALD "Hearts"
 RED HOT CHILI "Song"

XTRA/San Diego, CA *
 PD: Bryan Schock
 MD: Chris Muckley
 15 PETE DINK "Dain"
 RANDY "Adverts"

KITS/San Francisco, CA *
 PD: Sean Demery
 MD: Aaron Aetelen
 1 SOMETHING CORPORATE "Woke"
 GREEN DAY "Desens"
 STROKE 9 "100"
 SUGARCULT "Pretty"

KJEE/Santa Barbara, CA
 PD/MD: Eddie Gutierrez
 MD: Dakota
 4 RED HOT CHILI "Song"
 3 LINCOLN PARK "Authority"

WWVV/Savannah, GA
 PD/MD: B. J. Kinard
 APD: Jim Keller
 MD: Seth Resler
 5 WHITE STRIPES "Leaves"
 1 311 "Amber"
 1 LINCOLN PARK "Omber"
 1 NERD "Spin"

KNDD/Seattle-Tacoma, WA *
 PD: Phil Manning
 APD: Jim Keller
 MD: Seth Resler
 5 WHITE STRIPES "Leaves"
 1 311 "Amber"
 1 LINCOLN PARK "Omber"
 1 NERD "Spin"

KSYP/Shreveport, LA *
 30 SECONDS TO MARS "Capricorn"
 RED HOT CHILI "Song"
 WHITE STRIPES "Leaves"

WKRK/Syracuse, NY *
 OM/PO: Mimi Grisdold
 APD/MD: Abbie Weber
 2 SUGARCULT "Pretty"
 2 LIFEHOUSE "Spin"
 1 STROKE 9 "100"
 OK GO "Over"
 QUARASHI "Jinx"

WSFM/Wilmington, NC
 PD: Knothead
 2 BLINDSIDE "Pitiful"
 2 LIFEHOUSE "Spin"
 2 30 SECONDS TO MARS "Capricorn"
 2 BOWLING FOR SOUP "Bad"
 MARC COPELY "Surprise"

WSXR/Tallahassee, FL
 PD: Steve King
 MD: Meathad
 THURSDAY "Cross"
 THURSDAY "100"
 SUGARCULT "Pretty"
 MUST "Freed"
 BEFORE BRAILLE "24"
 BLINDSIDE "Pitiful"
 LIFEHOUSE "Spin"
 EPIDEMIC "Walk"

WSUN/Tampa, FL *
 OM: Chuck Beck
 PD: Shark
 No Adds

KFMA/Tucson, AZ *
 PD: Libby Carstensen
 MD: Matt Spry
 No Adds

KMYZ/Tulsa, OK *
 PD: Lynn Barstow
 MD: Corbin Pierce
 6 RED HOT CHILI "Song"
 2 SPARTA "Ribbon"
 COREY TAYLOR "Bother"

WHFS/Washington, DC *
 PD: Robert Benjamin
 APD: Bob Waugh
 MD: Pat Ferise
 6 RED HOT CHILI "Song"
 FINCH "Letters"
 WHITE STRIPES "Leaves"

WWDC/Washington, DC *
 PD: Buddy Rice
 MD: Leahm Curtis
 KORN "Thought"
 PUDDLE OF MUDD "Hates"

WPBX/West Palm Beach, FL *
 OM/PO: John O'Connell
 MD: Eric Kriteisen
 BOWLING FOR SOUP "Bad"
 COLOR RED "Throat"
 LIFEHOUSE "Spin"
 QUARASHI "Jinx"
 UNWRITTEN LAW "Up"
 WHITE STRIPES "Leaves"

WSFM/Wilmington, NC
 PD: Knothead
 2 BLINDSIDE "Pitiful"
 2 LIFEHOUSE "Spin"
 2 30 SECONDS TO MARS "Capricorn"
 2 BOWLING FOR SOUP "Bad"
 MARC COPELY "Surprise"

* Monitored Reporters

85 Total Reporters

75 Total Monitored

10 Total Indicator



New & Active

EPIDEMIC Walk Away (Elektra/EEG)

Total Plays: 250, Total Stations: 24, Adds: 1

APEX THEORY Possibly (Can You Please...) (DreamWorks)

Total Plays: 246, Total Stations: 23, Adds: 1

GREEN DAY Desensitized (Reprise)

Total Plays: 221, Total Stations: 11, Adds: 2

SPARTA Cut Your Ribbon (DreamWorks)

Total Plays: 211, Total Stations: 25, Adds: 3

FINCH Letters To You (Drive-Thru)

Total Plays: 190, Total Stations: 19, Adds: 5

PUDDLE... She Hates Me (Flawless/Geffen/Interscope)

Total Plays: 184, Total Stations: 21, Adds: 15

COLOR RED Sore Throat (RCA)

Total Plays: 180, Total Stations: 23, Adds: 6

SEVENDUST Crucified (TVT)

Total Plays: 177, Total Stations: 16, Adds: 1

DOVES Caught By The River (Capitol)

Total Plays: 155, Total Stations: 16, Adds: 1

RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)

Total Plays: 144, Total Stations: 11, Adds: 5

Songs ranked by total plays

Indicator

Most Added

LIFEHOUSE Spin (DreamWorks)

STROKE 9 100 Girls (Cherry/Universal)

30 SECONDS TO MARS Capricorn (Immortal/Virgin)

SUGARCULT Pretty Girl (The Way) (Ultimate/Artemis)

BLINDSIDE Pitiful (Elektra/EEG)

EMINEM Cleanin' Out My... (Shady/Aftermath/Interscope)



JOHN SCHOENBERGER

jschoenberger@radioandrecords.com

Barbecue, Anyone?

□ The Memphis Pig makes its move

It began as a labor of love by Flinn Broadcasting owner Dr. George Flinn. While traveling in the Monterey Bay area of California, he happened to hear KPIG on the air, and he was inspired to create a version of the station back in his hometown of Memphis.

WMPS (The Pig)/Memphis signed on in August 2000, on a signal 60 miles outside the city. Under the guidance of PD Alexandra Inzer, the station started to build up some steam. But when it recently switched to the more powerful 107.5 position, The Pig really came into its own.

KPIG PD Laura Ellen Hooper helped WMPS with its sign-on, but after a time Inzer realized that 'MPS needed to be customized for its own region. That meant paying closer attention to the local radio landscape, as well as tapping in to the rich musical heritage of the Memphis area.

"Laura really helped us in establishing the image of the station and determining the right mind-set, but we needed to focus more locally," says Inzer. The WMPS PD job is her second tour of duty with Flinn Broadcasting; she earlier spent a few years at a Flinn-owned Alternative.

In January of this year The Pig moved to the 107 "oink" 5 frequency that had been occupied by CHR/Rhythmic WYYL. Before the move WMPS was difficult to pick up throughout the city, but it now has a solid, marketable signal.

"It has been fantastic," Inzer says. "The enthusiasm out on the street has been very exciting. The signal increase has been such a big boost for us. Before, the building penetration — even the car penetration, in some areas — was marginal at best. If you were lucky, you could pick us up on the southern edge of town. But the people who knew about the station were very passionate."

The Next Step

A number of factors came into play in the decision to move WMPS. Inzer explains, "We had a CHR/Rhythmic at the 107.5 position — Flinn Broadcasting already owned the signal — but, considering that we also owned the No. 2-rated station in the city, Rhythmic KXHT, we realized that we were really competing with ourselves."

Because he is so passionate about the Triple A format, George Flinn decided that WMPS deserved a real shot in the market. And the real beauty was that he made the financial commitment that would give the station the best possible chance.



It then made sense for The Pig to launch an aggressive marketing campaign via television and print. People are still talking about the station's TV ad, a takeoff of the famous video for Bob Dylan's "Subterranean Homesick Blues." You can view the commercial on WMPS's website at www.radiopig.com.

After the signal change, the station was at a crossroads. It needed to go after a broader audience, but its dilemma was how to do that while maintaining the sound and personality of The Pig.

"We were very fortunate to get the expertise of John Bradley and Dave Rahn of SBR Creative Media involved," Inzer says. "They had some great ideas and helped us to get on track in reaching more people without losing the hard-core listeners we had already attracted. They have also helped us nurture the unique and entertaining station and personality that we had established."

From its first book, the upgraded Pig was a contender. Where the old WMPS barely showed in the Memphis ratings (always below a single share), the new station made a splash in the winter 2001 book with a 1.9 12+. And the numbers get better as you break them down: WMPS had a 3.0 persons 18-34 and a 3.4 25-54.

Tailor-Made

Memphis has a tremendous musical heritage in blues, country and, of course, rock 'n' roll, and WMPS remains acutely sensitive to that. "We certainly play into that quite a bit, and the blues, as well as popular regional artists, are important parts of our musical mix," Inzer says. "But this is also a growing, modern city, so we have to remain aware of that aspect as well."

"When we were on the weaker signal, we were basically a boutique station, so we played a lot more roots and blues music. Now we have to be a little more mainstream-minded as we try to build a broader coalition of listeners. But I'd say we still play more music that reflects our market's past than

most other Triple A stations do for the cities they serve."

Inzer believes that the station sounds better than ever. "We always have something to go back to that folks in Memphis know really well, but we have a nice mix of newer releases and artists to make the sound of the station flow," she says. "It's basically a balance of blues and rock, with a little Americana or roots music thrown in for spice. We're gritty, not slick. After all, this is a very gritty town."

The WMPS jocks are conversational and laid-back. A station called The Pig obviously can't take itself too seriously, so its overall presentation is one of irreverent humor. "This is a fun, laid-back, lazy type of city, so we play into that very heavily," Inzer says.

"We are truly tailor-made for the city. If you walk into any store or bar, it's not unusual to hear The Pig blasting."

"But people are really into going out and hearing live music, so we are very connected to that fact and remain upbeat about all the great music that's always happening in Memphis."

"We're out on the street all the time. We have a VW Bug that's wrapped to look like a pig — it's pink, of course. Then we have two more utilitarian vehicles that we regularly use. There really aren't any dance-type clubs in town, so we concentrate on the bars, juke joints and live clubs, mostly."

"During the spring and summer there are also quite a few outdoor music festivals that we participate in. We are truly tailor-made for the city. If you walk into any store or bar, it's not unusual to hear The Pig blasting."

Community Connection

WMPS gets pretty crazy with its Pig image, and Inzer has kept much of what the station imported from KPIG, but with an approach that's a bit toned down compared to what the Monterey station does. "We use food and cooking allusions quite regularly

WMPS/Memphis Sample Hours

July 15, 4pm

AL GREEN I'm Still In Love With You
DAVE MATTHEWS BAND The Space Between
CROSBY, STILLS, NASH & YOUNG Deja Vu
WALLFLOWERS The Difference
TOM PETTY Free Fallin'
NORAH JONES Don't Know Why
LITTLE FEAT Dixie Chicken
ZZ TOP Tube Snake Boogie
W.C. CLARK/MARCIA BALL Don't Mess Up A Good Thing
SHAWN COLVIN Diamond In The Rough
BLUES TRAVELER Most Precarious
RYAN ADAMS Firecracker
STEVIE WONDER Superstition
BONNIE RAITT Thing Called Love

July 15, 5pm

VAN MORRISON Brown Eyed Girl
JACK JOHNSON Flake
B.B. KING/ROBERT CRAY Playin' With My Friends
WIDESPREAD PANIC Hope In A Hopeless World
U2 Red Hill Mining Town
WILLIAM TOPLEY Back To Believing
STEVIE RAY VAUGHAN The Sky Is Crying
ERIC CLAPTON Cocaine
DIRE STRAITS The Bug
WAR Spill The Wine
GOVT MULE Soulshine
SHERYL CROW Leaving Las Vegas
KENNY WAYNE SHEPHERD Blue On Black

because our Pig image is synonymous with barbecue," she says. "Memphis is the barbecue capital of the world, after all."

"One thing is for sure: The Pig image makes the station stand out in the market and gives us plenty of avenues for marketing and self-promotion. Once you've heard the station or have heard about it, it's hard to forget."

But the music is the real star of The Pig. Because Memphis is such a live-music town and is easy to get to from many other, larger cities, quite a few acts come up to the station. Also, WMPS is the only radio outlet in town that brings in artists on a regular basis, giving it a special edge.

"We are hoping to build up a concert series here, too, much like the way WRLT in Nashville and some other stations do," Inzer says. "That would be a natural tie-in for us. We also want to brand ourselves more closely with the regular festivals that occur in Memphis from year to year."

In the last 10 years or so Memphis has enjoyed an economic boom, and the entire downtown area is being revitalized. Such outdoor events as bike tours and five-kilometer runs, as well as activities associated with the Mississippi River, are becoming very popular and well-attended, and WMPS goes all-out in support of these lifestyle events.

"A huge arena for the new NBA team is being built, and pretty soon we'll have the Stax Soulsville Museum," Inzer says. "Plus, the Sun recording studios and museum and, of course, Elvis' house are all big draws for the area. We don't play much Elvis, but Death Week is coming up pretty soon, so we'll probably do something special around that."

"We also assist the Blues Foundation in helping to raise funds for indigent blues musicians. That's a big issue for us. It's all about helping to educate the audience about the wonderful cultural heritage we have in this

area of the country. I think most people know about it generally, but they may not be very well-versed in the specifics of it."

Looking Ahead

Even though WMPS has been on the air for two years, the last six months have truly put it on the map. Inzer continues to tweak the music mix and meets regularly with the air-staff. Many of the air personalities are veterans in the market, having started their careers in the progressive FM days of the early '70s, and Inzer feels their input and enthusiasm are crucial to the development of the station.

The next step will be to put a morning show in place. "We are looking to put something together that will be tailor-made for The Pig," Inzer says. "We want it to be music-intensive, but with news and information that will be very localized. There are not a lot of syndicated shows in town, so we will have to be focused quite a bit on this phase of the station's growth when it comes down."

The Pig is also lucky enough to have the Sports outlet in town, WHBQ, as a sister station. Memphis' new NBA team, the Grizzlies, and its minor-league baseball Redbirds are extremely popular in the city, so Inzer hopes to use The Pig's relationship with WHBQ for ticket packages to give away and to gain a presence at sports events.

"We want to do everything possible to become part of the fabric of Memphis," she says. "The image of the station, the type of music we play, the events and institutions we work with and the fact that we're locally owned put us in a great position to build on the early successes we've enjoyed since moving to the new signal."

You can reach Alexandra Inzer at 901-375-9324. Be sure and check out the wild WMPS/Memphis website at www.radiopig.com.

R&R TRIPLE A 2002 SUMMIT AGENDA

With Performances by
THE WALLFLOWERS, COLDPLAY, SONIADADA, AIMEE MANN and more!

WEDNESDAY- AUGUST 14

- **3:00-7:00pm**
REGISTRATION OPENS

EVENING EVENTS

- **8:30-11:30pm**
FOX THEATER SHOW
- **9:00-11:00pm**
TULAGI SHOW

THURSDAY-AUGUST 15

- **9:00am-6:00pm**
REGISTRATION OPEN
- **10:00-11:45am**
THEN & NOW
- **Noon-1:45pm**
LUNCHEON
- **2:00-3:15pm**
REACHING YOUNGER ADULTS
- **3:00-4:45pm**
SENIOR EXECUTIVE SESSION
- **5:00-6:15pm**
COCKTAIL PARTY

EVENING EVENTS

- **6:00-8:00pm**
E-TOWN SHOW
- **8:00-11:30pm**
FOX THEATER SHOW
- **9:00-11:00pm**
TULAGI SHOW
- **Midnight**
CLUB R&R

FRIDAY-AUGUST 16

- **9:00am-6:00pm**
REGISTRATION OPEN
- **9:00-10:00am**
FRIENDS OF BILL W.
- **10:15-11:45am**
ARBITRON PPM PRESENTATION
- **Noon-1:45pm**
LUNCHEON
- **2:00-3:15pm**
A CHAT WITH LUKE LEWIS
from LOST HIGHWAY
- **3:30-4:45pm**
BREAKOUT SESSIONS
Commercial Panel
Noncomm Roundtable Discussion

EVENING EVENTS

- **8:00-11:30pm**
FOX THEATER SHOW
- **9:00-11:00pm**
TULAGI SHOW
- **Midnight**
CLUB R&R

SATURDAY- AUGUST 17

- **9:00am-6:00pm**
REGISTRATION OPEN
- **8:00-9:00am**
FRIENDS OF BILL W.
- **9:30-11:45am**
1 GIANT LEAP SCREENING
WITH A SPECIAL Q&A
- **Noon-1:45pm**
R&R TRIPLE A
INDUSTRY
ACHIEVEMENT AWARDS
LUNCHEON
- **2:00-3:15pm**
NEW ROLE OF
APD/MD
- **3:30-5:30pm**
RATE-A-RECORD
- **6:00-8:00pm**
E-TOWN SHOW
- **8:00-11:30pm**
FOX THEATER SHOW
- **9:00-11:00pm**
TULAGI SHOW

EVENING EVENTS

R&R TRIPLE A 2002 SUMMIT

AUGUST 14-17, 2002
MILLENNIUM HARVEST HOUSE HOTEL
BOULDER, COLORADO

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 registration

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R&R Triple A Top 30

Powered By



July 26, 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)	644	-38	35531	10	27/0
2	2	COUNTING CROWS American Girls (Geffen/Interscope)	551	-2	29187	11	26/0
3	3	JACK JOHNSON Flake (Enjoy/Universal)	528	-20	39928	23	28/0
6	4	BRUCE SPRINGSTEEN The Rising (Columbia)	468	+41	39150	4	21/0
4	5	JIMMY EAT WORLD The Middle (DreamWorks)	464	-14	33699	19	18/0
7	6	NORAH JONES Don't Know Why (Blue Note/Virgin)	412	-12	32220	12	24/1
10	7	COLDPLAY In My Place (Capitol)	410	+55	24803	3	25/0
9	8	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	397	+13	28042	7	23/0
11	9	CHUCK PROPHET Summertime Thing (New West/Red Ink)	379	+33	25868	6	22/0
5	10	SHERYL CROW Soak Up The Sun (A&M/Interscope)	352	-80	19639	22	24/0
8	11	GOO GOO DOLLS Here Is Gone (Warner Bros.)	328	-66	20226	19	20/0
12	12	JOHN MAYER No Such Thing (Aware/Columbia)	307	+5	24878	47	21/0
13	13	DROPLINE Fly Away From Here (...Day) (143/Reprise)	303	+5	14916	7	18/0
Debut	14	SHERYL CROW Steve McQueen (A&M/Interscope)	249	+112	15899	1	19/1
15	15	CHRIS ISAAK One Day (Reprise)	248	0	14830	8	21/1
17	16	DISHWALLA Somewhere In The Middle (Immergent)	227	-8	7919	17	15/1
14	17	TREY ANASTASIO Alive Again (Elektra/EEG)	220	-40	10699	14	18/0
16	18	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	214	-27	9098	8	8/0
20	19	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	210	+7	8059	7	9/1
22	20	LOS LOBOS Hearts Of Stone (Mammoth)	201	+5	7822	10	13/0
18	21	LUCE Good Day (Netwerk)	200	-18	10390	8	14/0
19	22	ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)	198	-9	5920	4	13/0
21	23	DAVE PIRNER Never Recover (Ultimatum)	195	-1	12350	4	20/2
23	24	MOBY We Are All Made Of Stars (V2)	182	-11	9615	15	13/0
26	25	THE CORRS F/BONO When The Stars Go Blue (143/Lava/Atlantic)	181	+10	14472	14	11/0
28	26	HOWIE DAY Ghost (Epic)	172	+16	10284	4	17/3
Debut	27	BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	171	+36	9054	1	13/0
24	28	MAIA SHARP Willing To Burn (Concord)	171	-8	3882	5	12/0
25	29	SHANNON MCNALLY Now That I Know (Capitol)	146	-29	7694	9	10/0
Debut	30	NEIL FINN Driving Me Mad (Netwerk)	143	+3	12152	1	11/0

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 7/14-7/20. 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

DAVID BOWIE Slow Burn (ISO/Columbia)
Total Plays: 141, Total Stations: 12, Adds: 1
311 Amber (Volcano)
Total Plays: 126, Total Stations: 4, Adds: 0
OASIS Stop Crying Your Heart Out (Epic)
Total Plays: 122, Total Stations: 9, Adds: 0
BONNIE RAITT Silver Lining (Capitol)
Total Plays: 121, Total Stations: 16, Adds: 2
JOHNNY A. Oh Yeah (Favored Nations/Artemis)
Total Plays: 117, Total Stations: 11, Adds: 0

CREEO One Last Breath (Wind-up)
Total Plays: 113, Total Stations: 4, Adds: 0
JACK JOHNSON Bubble Toes (Enjoy/Universal)
Total Plays: 111, Total Stations: 5, Adds: 1
OUR LADY PEACE Somewhere Out There (Columbia)
Total Plays: 108, Total Stations: 5, Adds: 1
COUSTEAU Talking To Myself (Palm Pictures)
Total Plays: 95, Total Stations: 11, Adds: 0
DOVES Caught By The River (Capitol)
Total Plays: 82, Total Stations: 7, Adds: 1

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
ELVIS COSTELLO 45 (Island/IDJMG)	7
MOBY Extreme Ways (V2)	6
PETER STUART With My Heart In Your Hands (Vanguard)	6
HOWIE DAY Ghost (Epic)	3
DAVID BAERWALD Nothing's... (Lost Highway/IDJMG)	3
DAVE PIRNER Never Recover (Ultimatum)	2
BONNIE RAITT Silver Lining (Capitol)	2
GOO GOO DOLLS Big Machine (Warner Bros.)	2
REMY SHAND Take A Message (Motown)	2
WILLY PORTER If Love Were An Airplane (Six Degrees)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHERYL CROW Steve McQueen (A&M/Interscope)	+112
BONNIE RAITT Silver Lining (Capitol)	+82
SONIA DADA Baby Woke Up (Calliope/Razor & Tie)	+56
COLDPLAY In My Place (Capitol)	+55
GOO GOO DOLLS Big Machine (Warner Bros.)	+52
BRUCE SPRINGSTEEN The Rising (Columbia)	+41
BETH ORTON Concrete... (Astralwerks/Heavenly/Capitol)	+36
CHUCK PROPHET Summertime... (New West/Red Ink)	+33
DAVE MATTHEWS BAND Grey Street (RCA)	+32
COUSTEAU Talking To Myself (Palm Pictures)	+22
311 Amber (Volcano)	+22

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	187
DAVE MATTHEWS BAND Everyday (RCA)	178
U2 In A Little While (Interscope)	168
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	168
PETE YORN Strange Condition (Columbia)	168
LIFEHOUSE Hanging By A Moment (DreamWorks)	160
CHRIS ISAAK Let Me Down Easy (Reprise)	154
LENNY KRAVITZ Stillness Of Heart (Virgin)	149
DEFAULT Wasting My Time (TVT)	146
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	139
AFRO-CELT... F/P. GABRIEL When... (Real World/Virgin)	132
U2 Beautiful Day (Interscope)	129
CALLING Wherever You Will Go (RCA)	128

R&R Station Playlists have moved to the web.
See all of our monitored reporters at
www.radioandrecords.com.

SHERYL CROW STEVE McQUEEN

BDS AAA: Debut 10*

R&R Triple A: Debut 14

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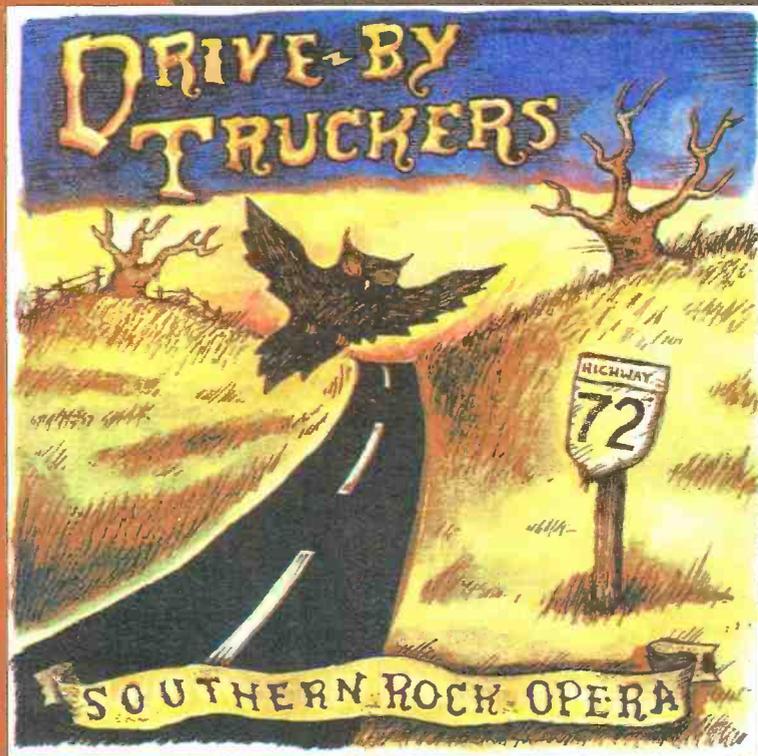
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 - CHICAGO TRIBUNE

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 - WASHINGTON POST

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7/31	Baltimore	8/7-8/8	Athens, GA
8/1	New York	8/9	Birmingham
8/2	Cambridge, MA	8/10	Atlanta
8/3	New York	8/13	Chicago

DRIVE-BY TRUCKERS

R&R Triple A Top 30 Indicator

July 26, 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)	326	+15	6475	10	20/1
4	2	CHUCK PROPHET Summertime Thing (New West/Red Ink)	296	+28	8962	12	20/0
2	3	COUNTING CROWS American Girl (Geffen/Interscope)	281	-25	5734	10	18/0
9	4	BRUCE SPRINGSTEEN The Rising (Columbia)	271	+47	5638	3	20/0
3	5	TREY ANASTASIO Alive Again (Elektra/EEG)	271	-14	5990	18	18/0
5	6	MAIA SHARP Willing To Burn (Concord)	255	-10	5800	15	18/0
13	7	BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	239	+32	7640	4	20/1
11	8	NEIL FINN Driving Me Mad (Nettwerk)	231	+9	7538	10	19/0
7	9	BRYAN FERRY Goddess Of Love (Virgin)	229	-5	6288	9	19/0
10	10	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	211	-12	3844	5	14/0
8	11	NDRAH JONES Don't Know Why (Blue Note/Virgin)	205	-25	4972	17	14/0
16	12	DAVID BOWIE Slow Burn (ISO/Columbia)	204	+18	5547	7	17/0
6	13	WILCO Heavy Metal Drummer (Nonesuch)	200	-40	5674	18	14/0
12	14	LOS LOBOS Hearts Of Stone (Mammoth)	196	-18	6670	14	17/0
17	15	COLDPLAY In My Place (Capitol)	181	+20	5194	3	18/1
15	16	CHRIS ISAAK One Day (Reprise)	170	-17	5273	8	15/0
21	17	BRUCE HORNSBY Sticks & Stones (RCA)	161	+17	4228	3	17/0
Debut	18	BONNIE RAITT Silver Lining (Capitol)	158	+101	5302	1	19/0
Debut	19	SHERYL CROW Steve McQueen (A&M/Interscope)	151	+103	3351	1	15/3
24	20	COUSTEAU Talking To Myself (Palm Pictures)	140	+12	5731	2	16/1
22	21	INDIGO GIRLS Become You (Epic)	133	-9	3294	8	11/0
20	22	LUCE Good Day (Nettwerk)	130	-15	3045	10	12/0
27	23	ROBERT PLANT Darkness, Darkness (Universal)	125	+10	2887	6	14/0
28	24	PATTY GRIFFIN Rain (ATO)	117	+8	3515	18	12/0
19	25	JACK JOHNSON Flake (Enjoy/Universal)	116	-35	2707	25	7/0
26	26	HOWIE DAY Ghost (Epic)	114	-3	3279	2	13/0
14	27	MOBY We Are All Made Of Stars (V2)	114	-80	1932	17	10/0
—	28	OASIS Stop Crying Your Heart Out (Epic)	111	+9	963	3	10/0
30	29	PHIL LESH Night Of A Thousand Stars (Columbia)	109	+1	2486	4	13/0
25	30	JEB LOY NICHOLS They Don't Know (Rykodisc)	105	-15	1886	17	10/0

21 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 7/14-Saturday 7/20. © 2002, R&R Inc.

Most Added

ARTIST TITLE LABEL(S)	ADDS
ELVIS COSTELLO 45 (Island/IDJMG)	14
DUNCAN SHEIK On A High (Atlantic)	7
PETER STUART With My Heart In Your Hands (Vanguard)	7
WILLY PORTER If Love Were An Airplane (Six Degrees)	5
MOBY Extreme Ways (V2)	4
SHERYL CROW Steve McQueen (A&M/Interscope)	3
SONIA DADA Baby Woke Up (Calliope/Razor & Tie)	2
BIG HEAD TODD & THE MONSTERS Again & Again (Big)	2
GRAHAM NASH Lost Another One (Artemis)	2
LINDA THOMPSON Dear Mary (Rounder)	2
VAN MORRISON Down The Road (Universal)	2
MARIANNE FAITHFULL Wherever I Go (Hut/Virgin)	2
LYNN MILES Unravel (Okra-Tone)	2
DRIVE-BY TRUCKERS Let There... (Lost Highway/IDJMG)	2
MARY GAUTHIER Camelot Motel (Signature Sound)	2
REMY SHAND Take A Message (Motown)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHERYL CROW Steve McQueen (A&M/Interscope)	+103
BONNIE RAITT Silver Lining (Capitol)	+101
SONIA DADA Baby Woke Up (Calliope/Razor & Tie)	+73
BRUCE SPRINGSTEEN The Rising (Columbia)	+47
ELVIS COSTELLO 45 (Island/IDJMG)	+42
LINDA THOMPSON Dear Mary (Rounder)	+33
BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	+32
CHUCK PROPHET Summertime Thing (New West/Red Ink)	+28
RDSEY Afterlife (Island/IDJMG)	+27
WILLY PORTER If Love Were An Airplane (Six Degrees)	+24
COLDPLAY In My Place (Capitol)	+20
ALANA DAVIS I Don't Care (Elektra/EEG)	+20
BOZ SCAGGS Miss Riddle (Virgin)	+19
DAVID BOWIE Slow Burn (ISO/Columbia)	+18

Reporters

WAPS/Akron, OH PD/MO: Bill Gruber 1 DUNCAN SHEIK "High" 2 ELVIS COSTELLO "45" 3 MAIA SHARP "Willing" 4 PETER STUART "Hands" 5 JOSH ROSS "Meadow" 6 CLARIS "Boys"	WXR/Chicago, IL PD: Norm Winger APD/MO: John Farneda 1 ELVIS COSTELLO "45" 2 BRUCE SPRINGSTEEN "Loversong" 3 ELVIS COSTELLO "45" 4 HOWIE DAY "Ghost"	WMM/Madison, WI PD: Tom Teuber 4 WILLY PORTER "Airplane" 3 HOWIE DAY "Ghost" 1 ELVIS COSTELLO "45" MOBY "Extreme"	WXP/Philadelphia, PA PD: Bruce Warren APD/MO: Helen Leicht ELVIS COSTELLO "45" DUNCAN SHEIK "High" PETER STUART "Hands" HEAL "3" WILLY PORTER "Airplane" BIG HEAD TODD "Again" MARY GAUTHIER "Motel"	KFOG/San Francisco, CA PD: Dave Benton APD/MO: Haley Jones No Adds
KZTO/Albuquerque, NM PD: Scott Sautruda MO: Don Kelley 1 FILTER "Where"	KEXR/Columbia, MO PD/MO: Lana Trezza ELVIS COSTELLO "45"	WMP/Memphis, TN PD/MO: Alexandra Inter CAROL BRINK "Story" PHIL LESH & FRIENDS "Stacy" JESSIE WALKER "Jump"	WYEP/Pittsburgh, PA PD: Rosemary Welsh APD/MO: Chris Griffin ELVIS COSTELLO "45" MARIANNE FAITHFULL "Wherever" NORAH JONES "Come" DAVID BRINKMAN "Slow" MARY GAUTHIER "Motel"	KOTR/San Luis Obispo, CA PD: Drew Ross MO: Greg Pinter 1 SHERYL CROW "Steve" 7 ELVIS COSTELLO "45"
KGSR/Austin, TX PD: Jody Danberg MO: Susan Castle 7 KELLY WILLIS "Lull" 6 NORAH JONES "Come" 1 BO MESSISIPPI "Freedom" ELVIS COSTELLO "45"	KBCO/Denver-Boulder, CO PD: Scott Arbough MO: Keate No Adds	KTCZ/Minneapolis, MN PD: Lauren MacLeash APD/MO: Mike Wolf No Adds	WYEP/Pittsburgh, PA PD: Rosemary Welsh APD/MO: Chris Griffin ELVIS COSTELLO "45" MARIANNE FAITHFULL "Wherever" NORAH JONES "Come" DAVID BRINKMAN "Slow" MARY GAUTHIER "Motel"	KBAC/Santa Fe, NM GM/PO: Ira Gordon APD: Jeann Ormer 10 COLDPLAY "Place" 13 ELVIS COSTELLO "45" 3 SHERYL CROW "Steve" SONIA DADA "Woke" MOBY "Extreme"
WRNR/Baltimore, MD DM: Jon Peterson PD: Alex Corright MO: Damian Einstein 5 SOLOMON BURKE "Soft" 10 WILLY PORTER "Airplane"	WDET/Detroit, MI PD: Judy Adams MO: Marlin Bandyker AMO: Chuck Horn 4 DUNCAN SHEIK "High" 4 PETER STUART "Hands" 4 ELVIS COSTELLO "45" 4 WILLY PORTER "Airplane"	WQVX/Minneapolis, MN DM: Dave Hamilton PD: Jeff Cotes 12 OUR LADY PEACE "Them"	WCLZ/Portland, ME PD: Herb Ivey ELVIS COSTELLO "45" DAVE PRINER "Never" ALANA DAVIS "Care" EELS "Ship" PETER STUART "Hands"	KTAO/Santa Fe, NM APD/MO: Michael Dean ELVIS COSTELLO "45" DUNCAN SHEIK "High" PETER STUART "Hands" MOBY "Extreme"
KRVB/Boise, ID GM/PO: Dan McCully PETER STUART "Hands"	WVDD/Elizabeth City, NC PD: Walt Cooper MO: Tad Abbey SHERYL CROW "Steve" BARRY CORBIN "Boy" FILTER "Where"	WZEW/Mobile, AL PD: Brian Hart MO: Tim Hallmark 1 JOE COCKER "Lull" 10 DAVID BRINKMAN "Slow" BOB DOLLS "Bo" PHILIP PLANK "Smother"	KNKX/Portland, OR PD: Dennis Constantine MO: Kevin Welch 2 COLDPLAY "Place" 1 DAVE PRINER "Never"	KRSN/Santa Rosa, CA PD: Bill Bowker MO: Pam Long GM/PO: Tom Davis 9 ELVIS COSTELLO "45" 1 LINDA THOMPSON "Mary" MOBY "Extreme" RANDY SHAW "Hands" REBEY SHAW "Message" PETER STUART "Hands"
WBDJ/Boston, MA PD: Chris Herrmann APD/MO: Michele Williams PETER STUART "Hands"	WNCN/Greenville, SC PD: Mark Keate APD/MO: Kim Clark 10 TONY MARTINO "Slow" DAVE MATTHEWS "Going" REMY SHAND "Message" WILLY PORTER "Airplane"	KPGI/Monterey, CA PD/MO: Laura Ellen Hopper 7 MATTHEWS "Them" 3 LYNN MILES "Tone" LINDA THOMPSON "Mary" BETH ORTON "Corona" JOE COCKER "Lull"	WOST/Poughkeepsie, NY PD: Greg Gattine APD: Roger Martine MO: Roger Martine 1 ELVIS COSTELLO "45" 2 COLTAN "Woke" 2 GRAMMA "Night" 2 NORAH JONES "Come"	KMTT/Seattle-Tacoma, WA APD/MO: Shawn Stewart 2 PETER STUART "Hands"
WXR/Boston, MA PD: Joanne Duddy MO: Dana Marshall MOBY "Extreme"	WTT/Indianapolis, IN PD: Brad Holtz BONNIE RAITT "Lull"	KTEE/Monterey, CA GM/PO: Chris White MO: Carl Widrig PETER STUART "Hands" REMY SHAND "Message"	KTKH/Reno, NV PD: Dave Harold ELVIS COSTELLO "45" GRIFFIN "NASH" LUTHER WRIGHT "Lull"	KAEP/Spokane, WA PD: Tim Celler MO: Karl Lushman No Adds
CKEY/Buffalo, NY GM/PO: Rob White MO: Mike Blaney MARIANNE FAITHFULL "Wherever" NORAH JONES "Come"	WDKI/Noxville, TN PD: Shane Coz MO: Sarah McClellan 1 SHERYL CROW "Steve" JACK JOHNSON "Flake" DAVID BRINKMAN "Slow"	WRLL/Nashville, TN DM/PO: David Hall APD/MO: Keith Coz 15 RED HOT CHILI PEPPERS "Stacy" 14 BOB DOLLS "Bo" 7	KENZ/Salt Lake City, UT MO: Karl Bushman DISCOBAND "Screening" HAYES "Them"	WRNX/Springfield, MA GM/PO: Tom Davis MO: Denise Moorhouse 1 ALANA DAVIS "Care" 8 ELVIS COSTELLO "45" 1 LINDA THOMPSON "Mary" MOBY "Extreme" RANDY SHAW "Hands" REBEY SHAW "Message" DUNCAN SHEIK "High" PETER STUART "Hands"
WNCN/Burlington, VT APD: Eric Thomas MO: Mark Abuzzahab 10 TONY MARTINO "Slow" 9 WAFANNE MATHRU "Wherever" 7 JAY FARRAR "Greenwich Time" 3 ELVIS COSTELLO "45" 1 MOBY "Extreme" 1 DAVID BRINKMAN "Slow" DUNCAN SHEIK "High" LINDA THOMPSON "Mary"	WFKA/Albany, NY PD: Dan Reed APD: Stacy Owen SOLOMON BURKE "Soft" DRIVE BY TRUCKERS "Let There" RICHARD & KRYAN "World" DUNCAN SHEIK "High"	WKOC/Horfolk, VA PD: Paul Shugrue MO: Kristen Croft DAVID BRINKMAN "Slow" ELVIS COSTELLO "45" MOBY "Extreme"	KNRI/San Diego, CA PD/MO: Don Shaikh 2 BONNIE RAITT "Lull"	WVNY/Cape Cod, MA PD/MO: Barbara Deasy 1 ALEX LEVIN "Amazing" 1 BIG HEAD TODD "Again"
WDD/Chattanooga, TN GM/PO/MO: Danny Howard HOME DAY "Soft" CHRIS ISAAK "One" LINDA THOMPSON "Mary" WICKELBACK "Love"	KTBG/Kansas City, MO PD: Jon Hart MO: Byron Johnson 11 PETER STUART "Hands" 11 WILLY PORTER "Airplane" VAN MORRISON "Down" LINDA THOMPSON "Mary"	NCTY/Jimaha, NE PD: Max Bumpgardner MO: Christopher Dean No Adds	WVNY/Cape Cod, MA PD/MO: Barbara Deasy 1 ALEX LEVIN "Amazing" 1 BIG HEAD TODD "Again"	WDD/Chattanooga, TN GM/PO/MO: Danny Howard HOME DAY "Soft" CHRIS ISAAK "One" LINDA THOMPSON "Mary" WICKELBACK "Love"

*Monitored Reporters
49 Total Reporters
28 Total Monitored
21 Total Indicator

National Programming

World Cafe
Acoustic Cafe
Added This Week

Ali Castellini 215-898-6677
 DAVID JOHANSEN & THE HARRY SMITHS Snaker
 GRAHAM NASH Songs For Survivors
 PINA Cold Storm

Rob Reinhart 734-761-2043
 ALLISON MOORER Mark My Word
 BILL MILLER Prayers For The Truth
 JAY FARRAR Greenwich Time
 RICHIE HAVENS Love Is Alive
 VICTORIA WILLIAMS My Funny Valentine
 WILLY PORTER Dishwater Blonde, Breath

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AAA ARTIST OF THE WEEK

ON THE RECORD

With Alex Cortright PD, WRNR/Baltimore

I frequently hear the same question from listeners: "I like that song you're playing. What's the rest of the CD like?" And as you know, it's difficult to respond enthusiastically about a CD with little depth. However, Triple A now has a number of deep and great-sounding albums on the charts. Beth Orton, Jack Johnson, Chuck Prophet, and Trey Anastasio all come immediately to mind. • Another terrific CD that should not be overlooked is Eels' *Souljacker*. Equal



parts invention, melody and parody, *Souljacker* calculates the distance between loss and hope in suggestive three-minute intervals: "If you're scared to die, you'd better not be scared to live/I've been carrying around a grudge, think I'd better forgive" (from "Friendly Ghost"). • The tragedies in Mark Oliver Evert's life (a.k.a. "E") are well-documented (and his songs are often potentially autobiographical), but *Souljacker* should not be taken as *Electro-Shock Blues* part two. With *Souljacker*, E gets out of his own head a bit more to paint us broader canvases. "Woman Driving, Man Sleeping" captures the mood of a long, late-night car trip effortlessly. "Bustop Boxer" speaks to the result of isolation. "Fresh Feeling" plays with the rhythm of new love, and "Souljacker Part I" is just plain scary. • *Souljacker* is a modern rock album where a straightforward prose lyrical style reminiscent of Lou Reed meets the frisky tunefulness of Elvis Costello meets the sonic experimentation of Beck. Check it out. And besides, any artist who plays a Mellotron and shows up at the station wearing a UPS uniform with a pink knitted cap is OK with me!

In the world of Most Added, **Elvis Costello** takes top honors with a total of 21 (No. 1 Most Added at both panels) ... **Peter Stuart** has a good first week with 13 total adds, and **Moby** also has a strong showing with 10 ... Also having impressive first-week action are **Willy Porter**, **Duncan Sheik** and **Remy Shand** ... **David Baerwald**, **Dave Pirner**, **Bonnie Raitt**, **Howie Day**, **Sonia Dada**, **Marianne Faithfull**, **Graham Nash** and **Linda Thompson** close some key holes ... On the monitored airplay chart, **Dave Matthews Band** ride at No. 1 for the fourth week, **Bruce Springsteen** cracks the top five at 4*, **Coldplay** jump to 7*, **John Mayer** advances to 8*, and **Chuck Prophet** goes top 10 at 9* ... **Sheryl Crow** debuts at 14* and is the top spin gainer this week with a 112-spin increase ... **Beth Orton** and **Neil Finn** also debut ... On the indicator airplay chart, **DMB** hold at 1*. **Prophet** climbs to 2*, **Springsteen** jumps to 4* and **Orton** and **Finn** crack the top 10 at 8* and 9*, respectively ... Big movers include **David Bowie** (16*-12*), **Bruce Hornsby** (21*-17*) and **Robert Plant** (27*-23*) ... **Raitt** and **Crow** (also top spin gainer on the indicator side with a 103-spin increase) debut ... Keep an eye on **Cousteau**, **Jorma Kaukonen** and **Eels**.

Triple A ON THE RADIO

— John Schoenberger, Triple A Editor

ARTIST: **Dropline**
LABEL: **143/Reprise**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Dropline

In a time when formula seems more important than innovation and good looks supersede talent, it takes a lot for a brand-new band to cut through the clutter and establish a successful track record. **Dropline** are well on their way to doing just that. Made up of young musicians who hail from various parts of America, the four members — **Steve Sulikowski** (vocals, guitar), **Jonathan Berry** (guitar, vocals), **Chad Norris** (drums, vocals) and **Eric Houlihan** (bass) — gravitated toward each other in Los Angeles and began to make a name for themselves in the vibrant club scene of West L.A. and Hollywood.

After word began to hit the street about this exciting new band, the quartet went into the studio to record a four-song demo. The bidding wars soon began. Renowned producer and 143 Records founder **David Foster** convinced them that his label was the right home for **Dropline**. Not long after, producer **Paul Ebersold**, known for his work with **Three Doors Down**, **Sister Hazel** and **Space Hog**, was courted to guide this talented band in the studio.

As you listen to **Dropline's** debut effort, *You Are Here*, it's immediately clear that the power

of the songs themselves is at the center of it all. Once the band and **Ebersold** were convinced they had a collection of great — not just good — songs to work with, they proceeded to build each of them in solid and thoughtful ways. The versatile voice of **Sulikowski** is used to full effect, as is the luxury of reliable and powerful harmony vocals. Add in the fact that the musicianship is far above average, and you end up with an album that's fresh, inspired and very listenable.

"Fly Away From Here" is the song that was chosen to spearhead the project, and it has since had a great run at Triple A radio, as well as at Hot AC. This track, along with "No Time at All," "Even I Don't Know," "I Feel Lonely" and "Best Thing," displays an honest pop sensibility and commercial appeal without sounding forced or contrived. Such a sound only truly works when a band is comfortable with that style rather than being forced into a framework that is not natural to the group.

As the album hits the stores, **Dropline** continue to play gigs from coast to coast, many of which are radio events. They also took time out of their busy schedule to appear on the *Tonight Show With Jay Leno* this past Thursday (7/18).

TELL US WHAT YOU THINK!

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RICK WELKE
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A Fish Of A Different Color

□ WFSH/Atlanta stands out in its school

How does a fish make a big splash in a new environment? How about changing the color of its scales just enough to stand out among the other fish? That's exactly what WFSH (The Fish) has done in Atlanta.

After winning a couple of big awards, PD and morning show co-host Kevin Avery and his staff continue to swim along, but they also do things a bit differently than the rest of the Fish. And it's working. Good ratings, a great image in the market and a solid attitude about how to get things done are catapulting the Atlanta Fish to the top of the food chain.



Kevin Avery

I talked with Avery about all that has taken place over the past few months and how Christian radio can do things a little differently to get to the next level.

R&R: How are your station and its operations different from the average Christian station in the U.S.?

KA: The main difference with The Fish comes more by virtue of what we don't put on the air than many other Christian stations do. We have purposefully tried to put the best radio station in Atlanta on the radio. Not the best Christian station — the best station, period. Our GM, Allen Power, has been supportive of this approach from Day One, and that makes all the difference in the world.

Part of the vision of the station in-

cludes not doing some of the traditional aspects of Christian radio. These tend to place a cap on the number of listeners that a station will attract. We try to keep our station as user-friendly as possible to as many people as possible. I believe that this helped us get the 2002 Dove Award for Major-Market Station of the Year after only 18 months on the air.

The Georgia Association of Broadcasters also just named WFSH its Radio Station of the Year. I do not think that this recognition from our mainstream peers, after less than two years on the air, would have been possible if we did not have an approach that was different from traditional Christian radio's.

R&R: What is the main goal of your station?

KA: To serve our target demo with a quality radio station, enabling us to reach people with the incredible message within our music and to create an audience large enough to attract advertisers.

R&R: How much do you use the term Christian in promotions and marketing?

KA: We use the word *Christian* as

a part of our slogan: Atlanta's Best Christian Music. It describes what you'll find when you tune in to our station. We decided to use it when we launched The Fish because our focus groups felt strongly that we should tell people what we are and not hide it.

Other than in our slogan, we do not use the word as a marketing phrase, nor do we emphasize the word in any other way. The bottom line is that people will know we are a Christian station within two to three songs. It's pretty obvious.

R&R: What are some key events or activities that have helped your station's image within the community?

KA: Our initial television campaign featuring Michael W. Smith and Steven Curtis Chapman really helped us to make a big splash at the outset. Great commercial spots with core artists and terrific spot placement helped to create some fast.

Two promotions that we did in the first year that we are pretty proud of were Rock and Roll and Rock and Shop. Both wrapped concerts around some really cool giveaways. Rock and Roll saw the station give away two brand-new minivans. The latter culminated with a \$10,000 shopping spree at Macy's.

But narrowing our promotional efforts to just a few events doesn't give you a good feel for our promotions department's goals and objectives. We are committed to getting out on the streets as much as possible. Promotions Director Taylor Scott and her staff do a great job of running our station for election every day. We really believe that personal contact with as many potential listeners as possible is vital to winning. We live this out day after day, and it has paid off.

R&R: What type of programming-philosophy changes have you made over the past 12 months?

KA: Our philosophies have remained consistent. While research has shown some areas where we needed to tweak or adjust, our philosophies have remained steady. We try to keep things focused and simple, play great music and offer promotions that cater to our target demo's lifestyle.

We've also insisted from Day One that anyone who comes to work at The Fish has got to be committed to win-

"We are committed to getting out on the streets as much as possible. We really believe that personal contact with as many potential listeners as possible is vital to winning."

ning and ready to give the extra effort needed to win. This staff hustles more and works harder than any group of people I've ever worked with.

R&R: How does the morning show play a role in the success of the station? Give us an example of one strong event in the show's history.

KA: Kevin and Taylor in the Morning just received an award of merit from the Georgia Association of Broadcasters for Best Locally Produced Show, so I guess we're doing OK. Our consultant, Jim Richards from Vallie Richards, is a great coach and has worked with our natural chemistry to help us deliver a very focused show.

Oprah Winfrey. All these people resonate with our target demo and make our show sound as big as our mainstream competitors'.

R&R: What can a Christian radio station in any market do to serve its community better?

KA: It can go beyond the church to the community at large and offer itself as a service to real people, not just Christians. Go to festivals in your area; be a part of community events that Christian radio hasn't been a part of before. Do it all with a heart for seeing your station be considered one of the best radio stations in your market. Nothing will glorify God more.

R&R: What can Christian radio as a whole do to program more wisely for the future?

KA: Focus. Pay attention to the target demo. Develop a listener profile, preferably with research backing it up, and keep it at the forefront of everything you do. Make it your filter, and never, ever deviate from it.

That, and play Eli's new record when it comes out. He didn't pay me to say that, but he is going to let me play guitar on his new CD. So, in reality, I'm plugging myself.

R&R: How does a song make it onto your playlist? What criteria do you use in deciding which tunes make the cut?

KA: If the artist lets me play on the CD, it greatly increases the chances of it making it on the air — I'm kidding.

One of the great things about Salem as a company is its strong belief in research. Solid data leads the way in defining our music decisions. Auditorium testing helps define the essence of our station; core artists and callout drive our currents. If it's a new artist, the song has got to be incredible to be considered.

We try to maximize hit records as much as possible and minimize records that don't resonate with our audience. Our MD, Mike Stoudt, does an amazing job of taking all these parameters into consideration and making good decisions.

"We've insisted from Day One that anyone who comes to work at The Fish has got to be committed to winning and ready to give the extra effort needed to win."

One of the most exciting things that has happened on our show was a fund-raiser we did for Food for the Poor. We were a new station, and Taylor and I were both a little nervous about trying to reach the \$50,000 one-day goal that we had set.

By the end of the morning drive we had raised more than \$60,000, and by day's end — an exhausting 12 1/2 hours later — our listeners had given over \$200,000 to build a fishing village. It was an amazing day. It was a time where we knew The Fish was in God's will and headed in the right direction. We've now done a total of three fund-raisers for Food for the Poor and raised more than \$600,000.

Our morning show also pursues interviews with people outside the Christian subculture. We've interviewed Ed McMahon, Jeff Foxworthy and the Duchess of York, Sarah Ferguson. We're also pursuing people like Emeril Lagasse, Steve Irwin and



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Executive Editor
Rick Edwards
Editor
Lizza Connor

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lconnor@ccmcom.com

CBA 2002: A Mixed Bag Of Blessings

□ Fewer store buyers make for up-and-down sales at 53rd annual event

By Natalie Nichols Gillespie

With the stock market plunging and store buyers exercising caution in their spending decisions, many exhibitors at CBA International 2002, held July 13-18 in Anaheim, CA, felt the pinch. By the close of the convention, 13,129 people had registered, down about 8% from last year's attendance of 14,239.

Just over 2,159 buying stores registered for the 53rd annual show, down about 20% from last year's Atlanta attendance of almost 2,700 — and down from the previous record-low attendance of 2,561 in New Orleans in 2000. More than 1,000 fewer stores participated this year than the all-time high 3,241 that took part in 1999. CBA President Bill Anderson attributes the downturn to the economy, as well as to the fact that more than half of all CBA stores are located east of the Mississippi River.

"We do need to also serve our stores in the West," Anderson says of the choice to return the show to Anaheim, which last hosted the CBA six years ago. The number of exhibitors fell slightly this year, to 496 companies displaying in 1,520 booth spaces, down from last year's 515 companies using 1,677 booth spaces. A bright spot in attendance came from the international segment, with a record high of 1,039 registrants from more than 50 countries.

While many large exhibitors noticeably downscaled their booth presence, music companies Word, Provident and Chordant, as well as independent distributor Diamante, remained among the largest exhibitors on the floor.

Focus On Training

While buying is a crucial factor for any trade show, Anderson says the paradigm at the CBA is shifting somewhat toward training and ministry. Thirty-two training and development workshops and seminars were offered at the show this year to help stores find footing in unstable times.

Many store buyers took advantage of the opportunities for training and the added attention of exhibitors waiting for their business. "The fact that there are fewer stores hasn't really changed what I can get done here," says Rebecca Lindley of Pee Dee Christian Stores of Florence, SC. "I do think it was probably lighter be-

cause so many stores are on the East Coast."

"We service our major accounts through our reps throughout the year, so this isn't as much of a buying show for us at Tyndale," says Tyndale House Sr. VP/Publisher Ron Beers.

"What we are doing here is servicing the smaller retailers."

On the ministry end, several initiatives were announced at the show, including Zondervan's Share the Light partnership with World Vision, the International Bible Society and CBA stores. The partnership plans to provide up to 1 million Bibles to families in more than 20 developing countries. With each Zondervan Bible sold in a CBA store between October and December, a second Bible — with a personal message from the buyer — will be donated in the buyer's name to a family that needs one.

Several CBA stores also kicked off the Read All About It literacy-campaign partnership between CBA and the American Bible Society, designed to get local churches involved in a Bible-based program to teach reading skills to children and adults in the U.S. CBA attendees also donated more than \$22,294 in cash, along with children's books, Bibles, videos and educational resources, at the Sunday-morning worship service to benefit the Pasadena [CA] Youth Christian Center.

"I feel very gratified about the show," Anderson says. "I really expected that, given the economy and some of the flatness experienced in the industry, people would come in with a fair bit of reservation. Instead, what I have been witnessing is a real strong heart rate [among stores]. People are being assertive about their plans. There is no victim mentality or talking about throwing in the towel here."

Mixed Message For Music

For music suppliers, CBA 2002 held mixed blessings, with few A-level artists releasing records to boost

sales in early fall. But, according to VP/Marketing David Crace, Chordant reported roughly a 10% increase in sales from last year (final figures won't be available for another week). Chordant received five Impact Awards at the closing banquet, including the prestigious Supplier of the Year honor and its fifth consecutive Service & Distribution Award. "In an industry with thousands of suppliers, it's an honor to even be nominated for the Impact Awards. To win five of them is amazing," says Chordant co-President Rich Peluso.

"Overall, we are very pleased with this year's show," says Crace. "Attendance at special events, artist and personality booths and in the Chordant booth trended ahead of the last two years."

For this year's show Chordant focused on preparing customized annual business reviews for registered accounts to give the stores insight into industry trends, Chordant's strategic initiatives and account-specific sales data. "[The reviews] have proven a very helpful tool in identifying store-specific growth opportunities," says Cathy Hupka, Chordant Director/Telesales & Show Floor Sales Manager.

While events like booth appearances and Provident's fourth annual Big Ticket concert — featuring Tonex, Trin-i-tee 5:7, Bebo Norman, The Paul Colman Trio, Sarah Sadler, Big Daddy Weave, Joy Williams, Kathy Troccoli, Jars Of Clay and others — were standing-room-only, Provident saw show sales slightly down this year, according to VP/CBA Sales Randy Davis. "I was expecting better than the turnout we've seen," he says. "Sales were probably a little bit less than we anticipated."

Davis says that last year's sales were positively affected by the sell-in of Michael W. Smith's *Worship*. Smith's *Worship Again*, to be released in October, will not begin sell-in until August, but Davis says buyers have been very supportive of Provident's *Above the Groove* sampler program, which will be in stores in September, and he notes the strength of Provident's current releases from Smith, Kirk Franklin and Third Day.

Butterfly Buys Diamante

Independent distributor Diamante made the biggest music headlines of the week as music-industry veterans

George King and Bob Carlisle, along with financial partner Michael Rinaldi, announced that their newly formed Butterfly Group had purchased Diamante from founder Bill Conine. Conine remains President of Diamante, which this fall will release new projects including Carlisle's *Christmas Dreams*, a new album from Russ Lee and three soundtracks from Cloud Ten Picture's upcoming video release *Left Behind II: Tribulation Force* on Butterfly labels. Diamante also inked a deal with Cloud Ten to distribute its video titles and signed a deal with Willie Aames to release the upcoming *Bibleman* video.

The Good Word

Though the overall numbers have not been tallied, the show was a good one for Word Distribution in terms of booth activity and orders placed, says Word VP/Marketing Greg Fritz. "This show was a study in contrasts," he says. "Our booth was extremely busy, and we had great activity at our artist receptions and lots of appoint-

ments and orders placed. But people ordered very conservatively this year. Retailers did not seem to be buying heavily for the fall."

Word energetically promoted its show activities and drew lots of attention with its glass "cash booth," where buyers grabbed dollars being blown into the air. The heavy promotion garnered Word the 2002 Impact Awards for Total Exhibitor of the Year and Best Music Booth (eight or more spaces). "With the 20% reduction in the number of stores at the CBA this year, we were glad that we did the promotions we did to pull the people into the booth," Fritz says.

He says fall titles that did well at the show include the new *VeggieTales Star of Christmas* video and *WoW Christmas*. Word also unveiled its Artist of the Month and New Artist of the Month sales programs, which feature special price points, increased discounts and endcap and listening-center placement. A prototype of Word's new four-sided "Ultimate Music" permanent floor display was also on-site for retailers to preview.

In The News...

Artist Update

• Sparrow Records teen pop group **Jump5** recently recorded and shot a video for the Oscar-winning song "Beauty & the Beast." The Jump5 version will be featured on the upcoming DVD and video release of Disney's *Beauty & the Beast: Special Edition* from Buena Vista Home Entertainment. The video and DVD will feature never-before-released footage, as well as the film's first-ever digital presentation with enhanced picture and sound for home viewing.

• **Michael W. Smith** and legendary producer Phil Ramone (Frank Sinatra, Billy Joel, Paul Simon, Barbra Streisand) are teaming to record a song for the album *Songs for Life*. Proceeds from the album, executive-produced by Ramone and set to be released on Interscope in October, will go toward AIDS-relief efforts in Africa. The Smith song, tentatively titled "Reaching Out," was penned by Smith and Dan Hill. *Songs for Life* will contain 12 to 15 songs with themes of unity, friendship and strength. Artists who have already recorded songs for the project include Mary J. Blige, Willie Nelson, Patti LaBelle, Judy Collins and Billy Gilman.

Signings

• BEC Recordings, home to such bands as OC Supertones, Plankeye and Cadet, adds singer-songwriter **Jeremy Camp** to its roster. Stay, Camp's debut album, will be released Sept. 24.

• Jimmy Swan Productions adds Absolute recording artists **Big Fat Jam** to its roster.

• Tooth & Nail recording artists **Bleach** will be featured on the Back to the Few Tour with Gotee artists Relient K. The tour also features XS Records band **Philmore** and Tooth & Nail band **Holland** (formerly known as Somersset).

CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	PAUL COLMAN TRIO Turn (Essential)	952	-96	17
2	2	DAILY PLANET Flying Blind (Reunion)	908	-10	10
3	3	THIRD DAY It's Alright (Essential)	865	-18	19
4	4	JARS OF CLAY Fly (Essential)	847	+3	8
7	5	NEWSBOYS Million Pieces (Sparrow)	677	+71	5
5	6	OUT OF EDEN Day Like Today (Gotee)	628	-60	13
6	7	JEFF DEYO Let It Flow (Gotee)	562	-64	18
8	8	GINNY OWENS I Am (Rocketown)	555	-41	23
9	9	JENNIFER KNAPP Say Won't You Say (Gotee)	553	-40	16
16	10	TOBY MAC Irene (Forefront)	551	+61	9
15	11	BENJAMIN GATE The Calling (Forefront)	542	+42	5
12	12	FFH Fly Away (Essential)	533	+4	7
10	13	TAIT Bonded (Forefront)	520	-43	17
18	14	REBECCA ST. JAMES Song Of Love (Forefront)	510	+38	5
17	15	SALVADOR Breathing Life (Word)	504	+15	8
13	16	BEBD NORMAN Holy Is Your Name (Essential)	496	-15	16
11	17	AUDIO ADRENALINE Rejoice (Forefront)	460	-99	19
14	18	ZOE GIRL Here And Now (Sparrow)	451	-55	14
20	19	DAVID CROWDER BAND My Hope (Sparrow/sixsteps)	436	+39	3
25	20	PLUS ONE I Don't Care (Atlantic)	374	+39	3
24	21	SHAUN GROVES Move Me (Rocketown)	364	+27	3
19	22	ALL TOGETHER SEPARATE We Know (Ardent)	351	-46	13
Debut	23	SOULJAHZ All Around The World (Squint)	325	+244	1
27	24	RELIENT K For The Moments I Feel Faint (Gotee)	317	+5	14
22	25	NEWSBOYS It Is You (Sparrow)	312	-69	30
23	26	JAKE Brighter (Reunion)	310	-50	6
29	27	TRIN-I-TEE 5:7 Holla (Gospo Centric)	308	+21	2
28	28	KEVIN MAX You (Forefront)	297	+8	7
Debut	29	AUDIO ADRENALINE Ocean Floor (Forefront)	293	+153	1
Debut	30	KIRK FRANKLIN He Reigns (Gospo Centric)	291	+16	1

30 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 7/14-Saturday 7/20. © 2002 Radio & Records.

Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	P.O.D. Boom (Atlantic)	429	+6	14
1	2	PAX217 Tonight (Forefront)	368	-58	16
3	3	12 STONES Broken (Wind-up)	330	-18	9
4	4	BENJAMIN GATE Do What You Say (Forefront)	325	-14	8
5	5	38TH PARALLEL Horizon (Squint)	318	+24	5
7	6	KUTLESS Your Touch (BEC)	260	+7	4
6	7	LADS International Mystery Man (Cross Driven)	244	-31	8
10	8	TINMAN JONES I Will (Independent)	240	+9	4
8	9	TOBY MAC What's Goin' Down (Forefront)	232	-6	15
13	10	JOHN REUBEN Hindsight (Gotee)	211	+5	6
9	11	STRANGE OCCURRENCE Reach (Steel Roots)	210	-27	6
12	12	SHILOH Shackles (Accidental Sirens)	205	-2	12
20	13	TAIT Bonded (Forefront)	181	+3	12
19	14	DAILY PLANET Tangled Web (Reunion)	172	-8	5
16	15	MXPX My Mistake (Tooth & Nail)	169	-24	3
11	16	ESO Sad Mary (Bettie Rocket)	159	-56	12
26	17	CR33 Birth of Defiance (Bettie Rocket)	155	+14	3
29	18	ALL TOGETHER SEPARATE I'll Rise (Asteroid) (Ardent)	153	+33	2
17	19	LINCOLN BREWSTER Everybody Praise The Lord (Vertical)	152	-39	5
18	20	PILLAR Fireproof (Flicker)	151	-33	21
24	21	KEVIN MAX You (Forefront)	142	-8	12
21	22	SLICK SHOES My Ignorance (Tooth & Nail)	128	-35	8
28	23	AUDIO ADRENALINE Rejoice (Forefront)	121	-1	13
22	24	PLANET SHAKERS Shake the Planet (Crown)	120	-38	10
14	25	SKILLET Earth Invasion (Ardent)	120	-84	17
23	26	FIVE IRON FRENZY Spartan (5 Minute Walk)	120	-34	21
Debut	27	JARS OF CLAY Whatever She Wants (Essential)	115	+15	1
Debut	28	JUGGERNAUTZ The Reach (Metro One)	107	+42	1
27	29	THIRD DAY Get On (Essential)	104	-33	21
Debut	30	ACE TROUBLESHOOTER But For Grace... (Tooth & Nail)	104	-4	1

45 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 7/14-Saturday 7/20. © 2002 Radio & Records.

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AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	STEVEN CURTIS CHAPMAN Magnificent... (Sparrow)	1817	+3	14
2	2	AUDIO ADRENALINE Ocean Floor (Forefront)	1583	+32	10
3	3	FFH Fly Away (Essential)	1522	-15	13
4	4	SALVADOR Breathing Life (Word)	1419	+5	12
6	5	VDICES OF HOPE In God We Trust (Sparrow)	1118	-96	15
9	6	REBECCA ST. JAMES Song Of Love (Forefront)	1074	+64	9
8	7	SHAUN GROVES Move Me (Rocketown)	1072	+61	9
11	8	JARS OF CLAY Fly (Essential)	1050	+94	7
5	9	THIRD DAY It's Alright (Essential)	1047	-181	20
13	10	NEWSBOYS Million Pieces (Sparrow)	932	+123	6
12	11	BIG DADDY WEAVE In Christ (Fervent)	912	+60	6
16	12	KATINAS Rejoice (Gotee)	856	+58	8
21	13	RACHAEL LAMPA I'm All Yours (Word)	813	+73	4
10	14	4HIM Surrender (Word)	804	-165	20
7	15	MARK SCHULTZ Back In His Arms Again (Word)	795	-228	22
18	16	NICOLE C. MULLEN Come Unto Me (Word)	773	0	7
26	17	CAEDMON'S CALL We Delight (Essential)	716	+154	4
14	18	ZOE GIRL Here And Now (Sparrow)	702	-105	17
23	19	SONICFLOOD Write Your Name Upon My Heart (INO)	674	-22	14
25	20	LINCOLN BREWSTER All I Really Want (Vertical)	672	+92	4
22	21	AMY GRANT The River's Gonna Keep On Rolling (Word)	661	-71	10
27	22	TRUE VIBE See The Light (Essential)	642	+106	3
19	23	NEWSONG Wide Open (Reunion)	585	-173	17
15	24	FREDDIE COLLOCA Savior My Savior (One Voice)	582	-222	18
Debut	25	AVALON Undeniably You (Sparrow)	571	+215	1
24	26	JENNIFER KNAPP Say Won't You Say (Gotee)	571	-118	16
17	27	BEBE NORMAN Holy Is Your Name (Essential)	565	-222	19
20	28	NATALIE GRANT What Other Man (Curb)	546	-205	20
28	29	ALLEN ASBURY All About Grace (Doxology)	518	+5	3
29	30	J. HANSON & S. GROVES Traveling Light (Creative Trust)	513	+35	3

57 AC reporters. Songs ranked by total plays for the airplay week of Sunday 7/14-Saturday 7/20. © 2002 Radio & Records.

Inspo Top 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
3	1	BOB CARLISLE You're Beautiful (Diadem)	268	+11	8
2	2	STEVEN CURTIS CHAPMAN Magnificent... (Sparrow)	266	+6	8
4	3	LINCOLN BREWSTER All I Really Want (Vertical)	251	+25	5
5	4	REBECCA ST. JAMES Song Of Love (Forefront)	238	+17	6
6	5	NICOLE C. MULLEN Come Unto Me (Word)	235	+24	4
7	6	MICHAEL W. SMITH Purified (Reunion)	233	+31	5
11	7	TIM HUGHES Here I Am To Worship (Worship Together)	189	+15	7
9	8	RONNIE FREEMAN The Only Thing (Rocketown)	186	+3	6
10	9	JASON INGRAM Restore Me (INO)	185	+10	8
1	10	JACI VELASQUEZ In Green Pastures (Creative Trust)	181	-120	8
13	11	COREY EMERSON I Will Remember (Discovery House)	170	+7	6
12	12	4HIM Surrender (Word)	165	-7	8
14	13	MARTINS Lord Most High (Spring Hill)	149	-13	7
8	14	MICHAEL CARD Scribbling In The Sand (M2.0)	149	-44	8
19	15	ALLEN ASBURY All About Grace (Doxology)	144	+35	2
Debut	16	FFH We Sing Alleluia (Essential)	127	+22	1
16	17	VOICES OF HOPE In God We Trust (Sparrow)	121	-10	8
20	18	SELAH Timeless (Curb)	113	+6	2
Debut	19	SARA GROVES First Song That I Sing (INO)	112	+25	1
Debut	20	GEOFF MOORE All I Want (Forefront)	109	+12	1

19 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 7/14-Saturday 7/20. © 2002 Radio & Records.

Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	GRITS Here We Go (Gotee)
2	JOHN REUBEN Hindsight (Gotee)
3	DJ MAJ /DJ FORM 7 Factors (Gotee)
4	TRIN-I-TEE 5:7 Holla (Gospo Centric)
5	TOBY MAC Irene (Forefront)
6	WODDY ROCK Believer (Gospo Centric)
7	KATINAS Dance (Gotee)
8	SOULJAHZ All Around The World (Squint)
9	ILL HARMONICS Take Two (Uprok)
10	FREDDIE BRUND Freddie B-R-U-Know (Uprok)

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Montana's largest broadcaster is looking for an on-air program director with experience in music. Must thorough programming and computer knowledge with a winning attitude. Send Tape & Resume to: KYVA FM c/o FISHER RADIO REGIONAL GROUP INC., 2075 Central Ave., Billings, MT 59102. EOE

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WCSX - Motor City's 15-Year Classic Rocker wants the best AM Show Producer out there! This is the big one? Not a 'coffee-go-fer' job! Experience, track-record a must. Strong person with the knowledge, creativity, and ability to hang with 25 year veterans. Rare chance to compete in the most competitive major market out there. Resumes ASAP to: Ralph Cipolla, OM, WCSX, 28588 Northwestern Highway, Ste. 200 Southfield, MI 48034 or email to: rcipolla@grdg.com. EOE

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EAST

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10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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CHR/POP

LW	TW	ARTIST	SON	RECORD
1	1	AVRIL LAVIGNE	Complicated	(Arista)
2	2	NELLY Hot In Herre	(Fo' Reel/Universal)	
3	3	C. KRUEGER F/J. SCOTT	Hero	(Roadrunner/Columbia/IDJMG)
4	4	EMINEM	Without Me	(Shady/Aftermath/Interscope)
5	5	DJ SAMMY & YANDU	Heaven	(Robbins)
6	6	PINK	Just Like A Pill	(Arista)
7	7	JENNIFER LOPEZ F/NAS	I'm Gonna Be Alright	(Epic)
8	8	JIMMY EAT WORLD	The Middle	(DreamWorks)
9	9	VANESSA CARLTON	A Thousand Miles	(A&M/Interscope)
10	10	DIRTY VEGAS	Days Go By	(Capitol)
11	11	ASHANTI	Foolish	(Murder Inc./IDJMG)
12	12	P. DIDDY F/J. SCOTT	Need A Girl (Part One)	(Bad Boy/Arista)
13	13	JOHN MAYER	No Such Thing	(Aware/Columbia)
14	14	NO DOUBT	Hella Good	(Interscope)
15	15	NELLY F/KELLY ROWLAND	Dilemma	(Fo' Reel/Universal)
16	16	FAT JOE F/ASHANTI	What's Luv?	(Terror Squad/Atlantic)
17	17	SOLUNA	For All Time	(DreamWorks)
18	18	MARID	Just A Friend	2002 (J)
19	19	MICHELLE BRANCH	All You Wanted	(Maverick/WB)
20	20	KYLIE MINOGUE	Love At First Sight	(Capitol)
21	21	SHERYL CROW	Soak Up The Sun	(A&M/Interscope)
22	22	CAM'RON	Oh Boy	(Roc-A-Fella/IDJMG)
23	23	CREED	One Last Breath	(Wind-up)
24	24	CRAIG DAVID	Walking Away	(Wildstar/Atlantic)
25	25	SEVEN AND THE SUN	Walk With Me	(Atlantic)
26	26	ENRIQUE IGLESIAS	Don't Turn Off The Lights	(Interscope)
27	27	EVE F/ALICIA KEYS	Gangsta Lovin'	(Ruff Ryders/Interscope)
28	28	BBMAK	Out Of My Heart	(Into Your...)
29	29	BRANDY	Full Moon	(Atlantic)
30	30	DANIEL BEDINGFIELD	Gotta Get Thru This	(Island/IDJMG)

#1 MOST ADDED

NO DOUBT F/LADY SAW Underneath It All (Interscope)

#1 MOST INCREASED PLAYS

NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)

TOP 5 NEW & ACTIVE

- IRV GOTTI Down 4 U (Murder Inc./IDJMG)
- ASHANTI Happy (Murder Inc./IDJMG)
- GOO GOO DOLLS Big Machine (Warner Bros.)
- TANTO METRO & DEVONTE Give It To Her (VP)
- AVANT Makin' Good Love (Magic Johnson/MCA)

CHR/POP begins on Page 62.

AC

LW	TW	ARTIST	SON	RECORD
1	1	CELINE DION	A New Day Has Come	(Epic)
2	2	FIVE FOR FIGHTING	Superman (It's Not Easy)	(Aware/Columbia)
3	3	JOSH GROBAN	To Where You Are	(143/Reprise)
4	4	ENRIQUE IGLESIAS	Hero	(Interscope)
5	5	BRYAN ADAMS	Here I Am	(A&M/Interscope)
6	6	DARYL HALL & JOHN OATES	Do It For Love	(BMG/Heritage)
7	7	MARC ANTHONY	I Need You	(Columbia)
8	8	JO DEE MESSINA	Bring On The Rain	(Curb)
9	9	VANESSA CARLTON	A Thousand Miles	(A&M/Interscope)
10	10	LONESTAR	I'm Already There	(BNA)
11	11	CELINE DION	I'm Alive	(Epic)
12	12	SHERYL CROW	Soak Up The Sun	(A&M/Interscope)
13	13	MICHAEL BOLTON	Only A Woman Like You	(Jive)
14	14	CAROLYN DAWN JOHNSON	So Complicated	(Arista)
15	15	ENYA	Wild Child	(Reprise)
16	16	JENNIFER LOPEZ	Alive	(Epic)
17	17	JAMES TAYLOR	On The 4th Of July	(Columbia)
18	18	ELTON JOHN	Original Sin	(Rocket/Universal)
19	19	JOHN MAYER	No Such Thing	(Aware/Columbia)
20	20	TAMARA WALKER	Angel Eyes	(Curb)
21	21	CALLING	Wherever You Will Go	(RCA)
22	22	MARC ANTHONY	I've Got You	(Columbia)
23	23	BONNIE RAITT	I Can't Help You Now	(Capitol)
24	24	LUTHER VANDROSS	I'd Rather (J)	
25	25	ENRIQUE IGLESIAS	Escape	(Interscope)
26	26	GARTH BROOKS	When You Come Back To Me Again	(Capitol)
27	27	BRUCE SPRINGSTEEN	The Rising	(Columbia)
28	28	KATHY MATTEA	They Are The Roses	(Narada)
29	29	MICHAEL DAMIAN	Shadows In...	(Modern Voices/Weir Bros.)
30	30	BEN GREEN	Two To One	(Artemis)

#1 MOST ADDED

CHER A Different Kind Of Love Song (Warner Bros.)

#1 MOST INCREASED PLAYS

SAVAGE GARDEN I Knew I Loved You (Columbia)

TOP 5 NEW & ACTIVE

- NORAH JONES Don't Know Why (Blue Note/Virgin)
- MICHELLE BRANCH All You Wanted (Maverick/WB)
- STEELY Simple Girl (NFE)
- STEVE HOLY Good Morning Beautiful (Curb)
- AVRIL LAVIGNE Complicated (Arista)

AC begins on Page 31.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	RECORD
1	1	NELLY Hot In Herre	(Fo' Reel/Universal)	
2	2	P. DIDDY F/GINUWINE	I Need A Girl (Part II)	(Bad Boy/Arista)
3	3	IRV GOTTI	Down 4 U	(Murder Inc./IDJMG)
4	4	NELLY F/KELLY ROWLAND	Dilemma	(Fo' Reel/Universal)
5	5	CAM'RON	Oh Boy	(Roc-A-Fella/IDJMG)
6	6	BIG TYMERS	Still Fly	(Cash Money/Universal)
7	7	MARID	Just A Friend	2002 (J)
8	8	ASHANTI	Happy	(Murder Inc./IDJMG)
9	9	EMINEM	Without Me	(Shady/Aftermath/Interscope)
10	10	JENNIFER LOPEZ F/NAS	I'm Gonna Be Alright	(Epic)
11	11	EVE F/ALICIA KEYS	Gangsta Lovin'	(Ruff Ryders/Interscope)
12	12	TRUTH HURTS F/RAKIM	Addictive	(Aftermath/Interscope)
13	13	N.O.R.E.	Nothin' (Def Jam/IDJMG)	
14	14	EMINEM	Cleanin' Out My Closet	(Shady/Aftermath/Interscope)
15	15	ASHANTI	Foolish	(Murder Inc./IDJMG)
16	16	ANGIE MARTINEZ	If I Could Go	(EastWest/EEG)
17	17	AVANT	Makin' Good Love	(Magic Johnson/MCA)
18	18	B2K	Gots Ta Be	(Epic)
19	19	CLIPSE	Grindin'	(Star Trak/Arista)
20	20	FAT JOE F/ASHANTI	What's Luv?	(Terror Squad/Atlantic)
21	21	AMERIE	Why Don't We Fall In Love	(Rise/Columbia)
22	22	BRANDY	Full Moon	(Atlantic)
23	23	LUDACRIS	Move Bitch	(Def Jam South/IDJMG)
24	24	LIL' WAYNE	Way Of Life	(Cash Money/Universal)
25	25	JA RULE	Down Ass Chick	(Murder Inc./IDJMG)
26	26	TRICK DADDY	In Da Wind	(Slip 'N Slide/Atlantic)
27	27	KHIA	My Neck, My Back	(Lick It) (Dirty Down/Artemis)
28	28	NAPPY ROOTS	Po' Folks	(Atlantic)
29	29	TWEET	Call Me	(Gold Mind/Elektra/EEG)
30	30	MONICA	All Eyes On Me	(J)

#1 MOST ADDED

PASTOR TROY Are We Cuttin' (Universal)

#1 MOST INCREASED PLAYS

NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)

TOP 5 NEW & ACTIVE

- DJ SAMMY & YANDU Heaven (Robbins)
- JENE Get Into Something (Motown)
- BRITNEY SPEARS Boys (Maverick/Reprise)
- ARCHIE EVERSOLE We Ready (MCA)
- BONE THUGS-N-HARMONY Get Up And Get It (Epic)

CHR/RHYTHMIC begins on Page 71.

HOT AC

LW	TW	ARTIST	SON	RECORD
1	1	AVRIL LAVIGNE	Complicated	(Arista)
2	2	SHERYL CROW	Soak Up The Sun	(A&M/Interscope)
3	3	JIMMY EAT WORLD	The Middle	(DreamWorks)
4	4	VANESSA CARLTON	A Thousand Miles	(A&M/Interscope)
5	5	C. KRUEGER F/J. SCOTT	Hero	(Roadrunner/Columbia/IDJMG)
6	6	JOHN MAYER	No Such Thing	(Aware/Columbia)
7	7	CALLING	Wherever You Will Go	(RCA)
8	8	DAVE MATTHEWS BAND	Where Are You Going	(RCA)
9	9	NICKELBACK	How You Remind Me	(Roadrunner/IDJMG)
10	10	PUDDLE OF MUDD	Blurry	(Flawless/Geffen/Interscope)
11	11	NO DOUBT	Hella Good	(Interscope)
12	12	CREED	One Last Breath	(Wind-up)
13	13	GOO GOO DOLLS	Here Is Gone	(Warner Bros.)
14	14	MICHELLE BRANCH	All You Wanted	(Maverick/WB)
15	15	JACK JOHNSON	Flake	(Enjoy/Universal)
16	16	PINK	Don't Let Me Get Me	(Arista)
17	17	BRUCE SPRINGSTEEN	The Rising	(Columbia)
18	18	THE CORRS F/BONO	When The Stars Go Blue	(143/Lava/Atlantic)
19	19	ALANIS MORISSETTE	Precious Illusions	(Maverick/Reprise)
20	20	DIRTY VEGAS	Days Go By	(Capitol)
21	21	NORAH JONES	Don't Know Why	(Blue Note/Virgin)
22	22	DROPLINE	Fly Away From Here	(143/Reprise)
23	23	DISHWALLA	Somewhere In The Middle	(Immergent)
24	24	COUNTING CROWS	American Girls	(Geffen/Interscope)
25	25	RUBYHORSE	Sparkle	(Island/IDJMG)
26	26	OUR LADY PEACE	Somewhere Out There	(Columbia)
27	27	NICKELBACK	Too Bad	(Roadrunner/IDJMG)
28	28	311	Amber	(Volcano)
29	29	ELVIS VS. JXL	A Little Less Conversation	(RCA)
30	30	SEVEN AND THE SUN	Walk With Me	(Atlantic)

#1 MOST ADDED

GOO GOO DOLLS Big Machine (Warner Bros.)

#1 MOST INCREASED PLAYS

GOO GOO DOLLS Big Machine (Warner Bros.)

TOP 5 NEW & ACTIVE

- JEWEL This Way (Atlantic)
- STRETCH PRINCESS Freakshow (Wind-up)
- PINK Just Like A Pill (Arista)
- JENNIFER LOVE HEWITT BareNaked (Jive)
- HOOBASTANK Running Away (Island/IDJMG)

AC begins on Page 31.

URBAN

LW	TW	ARTIST	SON	RECORD
1	1	NELLY Hot In Herre	(Fo' Reel/Universal)	
2	2	P. DIDDY F/GINUWINE	I Need A Girl (Part II)	(Bad Boy/Arista)
3	3	MARIO	Just A Friend	2002 (J)
4	4	IRV GOTTI	Down 4 U	(Murder Inc./IDJMG)
5	5	CAM'RON	Oh Boy	(Roc-A-Fella/IDJMG)
6	6	AMERIE	Why Don't We Fall In Love	(Rise/Columbia)
7	7	N.D.R.E.	Nothin' (Def Jam/IDJMG)	
8	8	MUSIQ	Halfcrazy	(Def Soul/IDJMG)
9	9	TRUTH HURTS F/RAKIM	Addictive	(Aftermath/Interscope)
10	10	TWEET	Call Me	(Gold Mind/Elektra/EEG)
11	11	ASHANTI	Happy	(Murder Inc./IDJMG)
12	12	BIG TYMERS	Still Fly	(Cash Money/Universal)
13	13	CLIPSE	Grindin'	(Star Trak/Arista)
14	14	LUDACRIS	Move Bitch	(Def Jam South/IDJMG)
15	15	NELLY F/KELLY ROWLAND	Dilemma	(Fo' Reel/Universal)
16	16	GINUWINE	Stingy	(Epic)
17	17	ASHANTI	Baby	(Murder Inc./IDJMG)
18	18	B2K	Gots Ta Be	(Epic)
19	19	NAPPY ROOTS	Po' Folks	(Atlantic)
20	20	WYCLEF JEAN	Two Wrongs	(Columbia)
21	21	LIL' WAYNE	Way Of Life	(Cash Money/Universal)
22	22	KHIA	My Neck, My Back	(Lick It) (Dirty Down/Artemis)
23	23	BRANDY	Full Moon	(Atlantic)
24	24	MONICA	All Eyes On Me	(J)
25	25	EVE F/ALICIA KEYS	Gangsta Lovin'	(Ruff Ryders/Interscope)
26	26	R. KELLY	Heaven I Need A Hug	(Jive)
27	27	TRICK DADDY	In Da Wind	(Slip 'N Slide/Atlantic)
28	28	SLUM VILLAGE	Tainted	(Barak/Capitol)
29	29	DONELL JONES	You Know That I Love You	(Untouchables/Arista)
30	30	STYLES	Goodtimes	(Interscope)

#1 MOST ADDED

NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)

#1 MOST INCREASED PLAYS

R. KELLY Heaven I Need A Hug (Jive)

TOP 5 NEW & ACTIVE

- 3LW I Do (Wanna Get Close To You) (Epic)
- SCARFACE On My Block (Def Jam South/IDJMG)
- E-40 Rep Your City (Sick Wid' It/Jive)
- YASMEEN Blue Jeans (Magic Johnson/MCA)
- MYSTIKAL If It Ain't Live... (Big Boy/No Limit/Jive)

URBAN begins on Page 78.

ROCK

LW	TW	ARTIST	SON	RECORD
1	1	PUDDLE OF MUDD	Drift & Die	(Flawless/Geffen/Interscope)
2	2	C. KRUEGER F/J. SCOTT	Hero	(Roadrunner/Columbia/IDJMG)
3	3	RED HOT CHILI PEPPERS	By The Way	(Warner Bros.)
4	4	CREED	One Last Breath	(Wind-up)
5	5	TOMMY LEE	Hold Me Down	(MCA)
6	6	DEFAULT	Deny	(TVT)
7	7	PUDDLE OF MUDD	Blurry	(Flawless/Geffen/Interscope)
8	8	GODSMACK	I Stand Alone	(Republic/Universal)
9	9	PAPA ROACH	She Loves Me Not	(DreamWorks)
10	10	NICKELBACK	Never Again	(Roadrunner/IDJMG)
11	11	RUSH	Secret Touch	(Atlantic)
12	12	ROBERT PLANT	Darkness, Darkness	(Universal)
13	13	NICKELBACK	Too Bad	(Roadrunner/IDJMG)
14	14	BRUCE SPRINGSTEEN	The Rising	(Columbia)
15	15	DEFAULT	Wasting My Time	(TVT)
16	16	AUDIOVENT	The Energy	(Atlantic)
17	17	DEF LEPPARD	Now	(Island/IDJMG)
18	18	FILTER	Where Do We Go From Here	(Reprise)
19	19	AEROSMITH	Girls Of Summer	(Columbia)
20	20	HOOBASTANK	Running Away	(Island/IDJMG)
21	21	EARSHOT	Get Away	(Warner Bros.)
22	22	JERRY CANTRELL	Anger Rising	(Roadrunner/IDJMG)
23	23	SYSTEM OF A DOWN	Aerials	(American/Columbia)
24	24	TRUSTCOMPANY	Downfall	(Geffen/Interscope)
25	25	TOOL	Parabola	(Volcano)
26	26	KORN	Thoughtless	(Immortal/Epic)
27	27	SINCH	Something More	(Roadrunner/IDJMG)
28	28	ROB ZOMBIE	Demon Speeding	(Geffen/Interscope)
29	29	SEETHER	Fine Again	(Wind-up)
30	30	KORN	Here To Stay	(Immortal/Epic)

#1 MOST ADDED

THEORY OF A DEADMAN Nothing Could Come... (Roadrunner/IDJMG)

#1 MOST INCREASED PLAYS

NICKELBACK Never Again (Roadrunner/IDJMG)

TOP 5 NEW & ACTIVE

- MUST Freerchild (Wind-up)
- P.O.D. Boom (Atlantic)
- VINES Get Free (Capitol)
- CHEVELLE The Red (Epic)
- JOE BONAMASSA Unbroken (Medalist)

ROCK begins on Page 93.



Monitored Airplay Overview: July 26, 2002

URBAN AC

LW	TW	
1	1	JOE What If A Woman (Jive)
2	2	MUSIQ Halfcrazy (Def Soul/IDJMG)
3	3	LUTHER VANDROSS I'd Rather (J)
4	4	JAHEIM Anything (Divine Mill/WB)
5	5	RUFF ENDOZ Someone To Love You (Epic)
6	6	ANGIE STONE Wish I Didn't Miss You (J)
7	7	DONELL JONES You Know That I Love You (Untouchables/Arista)
8	8	MAXWELL Lifetime (Columbia)
13	9	DAVE HOLLISTER Keep Lovin' You (MCA)
8	10	BOYZ II MEN The Color Of Love (Arista)
10	11	MARY MARY In The Morning (Columbia)
12	12	YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)
11	13	ASHANTI Foolish (Murder Inc./IDJMG)
14	14	REGINA BELLE F/GLENN JONES From Now On (Peak)
15	15	ANN NESBY F/AL GREEN Put It On Paper (Universal)
16	16	YOLANDA ADAMS The Battle Is The Lords (Verity)
17	17	RL Good Man (J)
21	18	KEITH SWEAT One On One (Elektra/EEG)
19	19	BONEY JAMES F/JAHEIM Ride (Warner Bros.)
20	20	R. KELLY Heaven I Need A Hug (Jive)
22	21	KIRK FRANKLIN Brighter Days (Gospo Central/Jive)
18	22	USHER U Don't Have To Call (LaFace/Arista)
25	23	TONEY T In The Shower (Golden Boy)
23	24	SIR CHARLES JONES Is There Anybody Lonely... (Independent)
28	25	JERZEE MONET Most High (DreamWorks)
24	26	ALICIA KEYS How Come You Don't Call Me (J)
26	27	BRANDY Full Moon (Atlantic)
27	28	WILL DOWNING Cool Water (GRP/VMG)
—	29	LATHUN BBQ (Motown)
—	30	WYCLEF JEAN Two Wrongs (Columbia)

#1 MOST ADDED

GERALD LEVERT Funny (Elektra/EEG)

#1 MOST INCREASED PLAYS

RUFF ENDOZ Someone To Love You (Epic)

TOP 5 NEW & ACTIVE

GLENN LEWIS It's Not Fair (Epic)

PRINCE She Loves Me 4 Me (Redline)

STREETWIZE Rock The Boat (Shanachie)

DARIUS RUCKER Wild One (Hidden Beach/Epic)

KAREN CLARK-SHEARD Be Sure (Elektra/EEG)

URBAN begins on Page 78.

COUNTRY

LW	TW	
1	1	KENNY CHESNEY The Good Stuff (BNA)
2	2	TOBY KEITH Courtesy Of The Red, White... (DreamWorks)
4	3	GARY ALLAN The One (MCA)
6	4	DIXIE CHICKS Long Time Gone (Monument)
3	5	LONESTAR Not A Day Goes By (BNA)
5	6	BROOKS & DUNN My Heart Is Lost To You (Arista)
10	7	TIM MCGRAW Unbroken (Curb)
9	8	DARRYL WORLEY I Miss My Friend (DreamWorks)
11	9	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)
12	10	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)
13	11	SARA EVANS I Keep Looking (RCA)
8	12	KELLIE COFFEY When You Lie Next To Me (BNA)
14	13	JOE NICHOLS The Impossible (Universal South)
17	14	MARK CHESNUTT She Was (Columbia)
16	15	BLAKE SHELTON O' Red (Warner Bros.)
18	16	DIAMOND RIO Beautiful Mess (Arista)
15	17	TRACE ADKINS Help Me Understand (Capitol)
19	18	BRAD MARTIN Before I Knew Better (Epic)
20	19	PHIL VASSAR American Child (Arista)
21	20	MARTINA MCBRIDE Where Would You Be (RCA)
22	21	GARTH BROOKS Thicker Than Blood (Capitol)
23	22	LEE ANN WOMACK Something Worth Leaving Behind (MCA)
26	23	ALAN JACKSON Work In Progress (Arista)
27	24	KEITH URBAN Somebody Like You (Capitol)
24	25	PINMONKEY Barbed Wire And Roses (BNA)
25	26	JO DEE MESSINA Dare To Dream (Curb)
28	27	MONTGOMERY GENTRY My Town (Columbia)
30	28	REBECCA LYNN HOWARD Forgive (MCA)
29	29	SIXWIRE Look At Me Now (Warner Bros.)
34	30	RASCAL FLATTS These Days (Lyric Street)

#1 MOST ADDED

MICHAEL PETERSON Modern Man (Monument)

#1 MOST INCREASED PLAYS

KEITH URBAN Somebody Like You (Capitol)

TOP 5 NEW & ACTIVE

TRISHA YEARWOOD I Don't Paint Myself Into... (MCA)

TY HERNDON A Few Short Years (Epic)

STEVE AZAR Waitin' On Joe (Mercury)

SHANNON LAWSON Dream Your Way To Me (MCA)

ALISON KRAUSS & UNION STATION Let Me Touch You... (Rounder)

COUNTRY begins on Page 83.

SMOOTH JAZZ

LW	TW	
1	1	BONEY JAMES RPM (Warner Bros.)
2	2	CRAIG CHAQUICO Luminosa (Higher Octave)
4	3	JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)
3	4	PETER WHITE Bueno Funk (Columbia)
5	5	JOYCE COOLING Daddy-O (GRP/VMG)
6	6	DOWN TO THE BONE Electra Glide (GRP/VMG)
7	7	NORAH JONES Don't Know Why (Blue Note/Virgin)
8	8	SPECIAL EFX Cruise Control (Shanachie)
10	9	KIM WATERS In The House (Shanachie)
12	10	LARRY CARLTON Morning Magic (Warner Bros.)
11	11	BRAXTON BROTHERS Whenever I See You (Peak)
16	12	NORMAN BROWN Just Chillin' (Warner Bros.)
13	13	BRIAN CULBERTSON Without Your Love (Warner Bros.)
17	14	GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)
9	15	JEFF GOLUB Cut The Cake (GRP/VMG)
19	16	EUGE GROOVE Slam Dunk (Warner Bros.)
15	17	STEVE COLE So Into You (Atlantic)
24	18	CHUCK LOEB Sarao (Shanachie)
23	19	JONATHAN BUTLER Wake Up (Warner Bros.)
20	20	LUTHER VANDROSS I'd Rather (J)
21	21	JOE MCBRIDE Woke Up This Morning (Heads Up)
22	22	SAD Somebody Already Broke My... (Epic)
25	23	FOURPLAY Rollin' (Bluebird/RCA Victor)
26	24	GREG ADAMS Roadhouse (Ripa)
28	25	TRD FORCE I Believe In You (Higher Octave)
30	26	JULIA FORDHAM F/INDIA.ARIE Concrete Love (Vanguard)
27	27	RICHARD ELLIOT Shotgun (GRP/VMG)
—	28	DAVID BENDIT Then The Morning Comes (GRP/VMG)
—	29	JEFF KASHIWA 3-Day Weekend (Native Language)
29	30	WILL DOWNING I Can't Help It (GRP/VMG)

#1 MOST ADDED

JEFF GOLUB Cold Duck Time (GRP/VMG)

#1 MOST INCREASED PLAYS

JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)

TOP 5 NEW & ACTIVE

BOYZ II MEN The Color Of Love (Arista)

REMY SHAND Take A Message (Motown)

STEVE OLIVER High Noon (Native Language)

CHRIS BOTTI Lisa (Columbia)

MARC ANTOINE Cruisin' (GRP/VMG)

Smooth Jazz begins on Page 90.

ACTIVE ROCK

LW	TW	
1	1	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)
2	2	RED HOT CHILI PEPPERS By The Way (Warner Bros.)
3	3	GOODSMACK I Stand Alone (Republic/Universal)
4	4	PAPA ROACH She Loves Me Not (DreamWorks)
5	5	EARSHOT Get Away (Warner Bros.)
6	6	SYSTEM OF A DOWNS Aerials (American/Columbia)
16	7	KORN Thoughtless (Immortal/Epic)
9	8	HOOBASTANK Running Away (Island/IDJMG)
11	9	TOOL Parabola (Volcano)
10	10	STAINED FOR YOU (Flip/Elektra/EEG)
8	11	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)
7	12	KORN Here To Stay (Immortal/Epic)
13	13	DEFAULT Deny (TVT)
17	14	TRUSTCOMPANY Downfall (Geffen/Interscope)
14	15	FILTER Where Do We Go From Here (Reprise)
15	16	AUDIOIVENT The Energy (Atlantic)
21	17	NICKELBACK Never Again (Roadrunner/IDJMG)
12	18	P.O.D. Boom (Atlantic)
23	19	ROB ZOMBIE Demon Speeding (Geffen/Interscope)
18	20	SYSTEM OF A DOWNS Toxicity (American/Columbia)
19	21	TOMMY LEE Hold Me Down (MCA)
24	22	ADEMA Freaking Out (Arista)
22	23	CREED One Last Breath (Wind-up)
20	24	JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)
27	25	CHEVELLE The Red (Epic)
28	26	SINCH Something More (Roadrunner/IDJMG)
29	27	VINES Get Free (Capitol)
32	28	EPIDEMIC Walk Away (Elektra/EEG)
24	29	SEETHER Fine Again (Wind-up)
33	30	BREAKING BENJAMIN Polyamorous (Hollywood)

#1 MOST ADDED

THEORY OF A DEADMAN Nothing Could Come... (Roadrunner/IDJMG)

#1 MOST INCREASED PLAYS

NICKELBACK Never Again (Roadrunner/IDJMG)

TOP 5 NEW & ACTIVE

DEF LEPPARD Now (Island/IDJMG)

BLINDSIDE Pitiful (Elektra/EEG)

BOX CAR RACER I Feel So (MCA)

FLIPP Freak (Artemis)

LIFEHOUSE Spin (DreamWorks)

ROCK begins on Page 93.

ALTERNATIVE

LW	TW	
1	1	RED HOT CHILI PEPPERS By The Way (Warner Bros.)
2	2	HOOBASTANK Running Away (Island/IDJMG)
3	3	INCUBUS Warning (Immortal/Epic)
4	4	JIMMY EAT WORLD Sweetness (DreamWorks)
5	5	PAPA ROACH She Loves Me Not (DreamWorks)
6	6	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)
10	7	SYSTEM OF A DOWNS Aerials (American/Columbia)
9	8	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)
11	9	NEW FOUND GLORY My Friends Over You (Drive-Thru/MCA)
8	10	BOX CAR RACER I Feel So (MCA)
12	11	VINES Get Free (Capitol)
7	12	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)
13	13	TRUSTCOMPANY Downfall (Geffen/Interscope)
15	14	FILTER Where Do We Go From Here (Reprise)
17	15	KORN Thoughtless (Immortal/Epic)
14	16	STAINED FOR YOU (Flip/Elektra/EEG)
19	17	EARSHOT Get Away (Warner Bros.)
22	18	AUDIOIVENT The Energy (Atlantic)
24	19	DEFAULT Deny (TVT)
23	20	311 Amber (Volcano)
16	21	OUR LADY PEACE Somewhere Out There (Columbia)
28	22	WEezer Keep Fishin' (Geffen/Interscope)
26	23	CREED One Last Breath (Wind-up)
20	24	KORN Here To Stay (Immortal/Epic)
21	25	EMINEM Without Me (Shady/Aftermath/Interscope)
31	26	UNWRITTEN LAW Up All Night (Interscope)
27	27	STAINED Epiphany (Flip/Elektra/EEG)
29	28	JACK JOHNSON Flake (Enjoy/Universal)
25	29	P.O.D. Boom (Atlantic)
32	30	COLDPLAY In My Place (Capitol)

#1 MOST ADDED

LIFEHOUSE Spin (DreamWorks)

#1 MOST INCREASED PLAYS

NICKELBACK Never Again (Roadrunner/IDJMG)

TOP 5 NEW & ACTIVE

EPIDEMIC Walk Away (Elektra/EEG)

APEX THEORY A Possibly (Can You Please...) (DreamWorks)

GREEN DAY Desensitized (Reprise)

SPARTA Cut Your Ribbon (DreamWorks)

FINCH Letters To You (Drive-Thru)

ALTERNATIVE begins on Page 100.

TRIPLE A

LW	TW	
1	1	DAVE MATTHEWS BAND Where Are You Going (RCA)
2	2	COUNTING CROWS American Girls (Geffen/Interscope)
3	3	JACK JOHNSON Flake (Enjoy/Universal)
6	4	BRUCE SPRINGSTEEN The Rising (Columbia)
4	5	JIMMY EAT WORLD The Middle (DreamWorks)
7	6	NORAH JONES Don't Know Why (Blue Note/Virgin)
10	7	COLDPLAY In My Place (Capitol)
9	8	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)
11	9	CHUCK PROPHET Summertime Thing (New West/Red Ink)
5	10	SHERYL CROW Soak Up The Sun (A&M/Interscope)
8	11	GOO GOO DOLLS Here Is Gone (Warner Bros.)
12	12	JOHN MAYER No Such Thing (Aware/Columbia)
13	13	DROPLINE Fly Away From Here (...Day) (143/Reprise)
—	14	SHERYL CROW Steve McQueen (A&M/Interscope)
15	15	CHRIS ISAAK One Day (Reprise)
17	16	DISHWALLA Somewhere In The Middle (Immergent)
14	17	TREY ANASTASID Alive Again (Elektra/EEG)
16	18	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)
20	19	RED HOT CHILI PEPPERS By The Way (Warner Bros.)
22	20	LUCE LOBOS Hearts Of Stone (Mammoth)
18	21	LLOYD Good Day (Nettwerk)
19	22	ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)
21	23	DAVE PIRNER Never Recover (Ultimatum)
23	24	MOBY We Are All Made Of Stars (V2)
26	25	THE CORRS F/BONO When The Stars Go Blue (143/Lava/Antic)
28	26	HOWIE DAY Ghost (Epic)
—	27	BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)
24	28	MAIA SHARP Willing To Burn (Concord)
25	29	SHANNON MCGALNLY Now That I Know (Capitol)
—	30	NEIL FINN Driving Me Mad (Nettwerk)

#1 MOST ADDED

ELVIS COSTELLO 45 (Island/IDJMG)

#1 MOST INCREASED PLAYS

SHERYL CROW Steve McQueen (A&M/Interscope)

TOP 5 NEW & ACTIVE

DAVID BOWIE Slow Burn (ISO/Columbia)

311 Amber (Volcano)

OASIS Stop Crying Your Heart Out (Epic)

BONNIE RAITT Silver Lining (Capitol)

JOHNNY A. Oh Yeah (Favored Nations/Artemis)

TRIPLE A begins on Page 105.

Publishers' Profile

By Erica Farber



JIM RYAN

Program Director, WLTW/New York & Clear Channel AC Brand Manager

Since Sept. 1, 1996, Jim Ryan has programmed one of the most listened-to radio stations in America, WLTW (106.7 Lite FM)/New York. The station has been No. 1 among women 25-54 for 22 consecutive Arbitron surveys, the entire time that Ryan has been running it.

Not only do Ryan's efforts make him No. 1 with the listeners of New York, he is also well-liked by his industry peers. This year R&R readers voted him AC Programmer of the Year for the fifth straight time.

Getting into the business: "I was one of those radio nuts growing up. I remember every Tuesday at 3 in the afternoon Dan Ingram would have the new chart numbers on WABC/New York. I actually went to college to become a chemical engineer. I had to have knee surgery and came home to Long Island. While I was recovering, I hung out at a local radio station, WHRF/Riverhead, NY. One day the guy who worked from 7pm to sign-off didn't show up. The PD had a date and wanted to leave. He asked if I could go on the air, and I did. He called me the next day and said the night guy was getting \$75 a week and asked if I would do it for \$45."

Joining WLTW: "I was a CHR-Rock kind of guy and had done that all my career. In the early '90s the company I was working for went into bankruptcy. I was lucky enough to be able to put together an equity deal with the guys in Van Halen, and we bought the station. I called my friend Steve Berger, whom I had worked for in the '70s, and he said, 'If you want to make money and turn the station in a couple years, you've got to go AC.' That was how I got my first job in AC. We owned the station and were simply doing it for the money."

"The purchase and sale of that station gave me enough notoriety that Jerry Lee hired me to work for him at WBEB/Philadelphia. That station became immensely successful very quickly. Rona Landy and Bill Figenshu brought me to WLTW. I never expected to be here more than two years. This station is like no other. Essentially, the airstaff is the original staff from when the station signed on 18 1/2 years ago. It is so much more than an AC radio station."

Describe the station: "It's a CHR station for a 42-year-old woman who listened to WABC when she was a little kid. We play 'Respect' by Aretha Franklin, but we also play Michelle Branch. Every song we play, for the most part, is or was a huge, charted CHR hit or is done by an artist who had CHR hits, like Elton John or Phil Collins, or somebody who doesn't chart at CHR today, but that's where our audience knows them from."

Biggest challenge: "Staying on top. Everybody shoots at you from all different sides. I should thank Viacom and all the people who were here previous to me for building the marketing base they built for all those years. It is such a strong brand in New York. When we were owned by AMFM, our own company put WBIX (Big 105) on the air. It was very similar to us musically, and we had one of the best books in WLTW's history. People thought Lite FM was on two channels. It's to the point where, if you hear this genre of music, you must be listening to Lite FM. It's great."

His additional responsibilities with Clear Channel: "I get to work with some of the best AC stations and brightest programmers in America. It's a sharing of ideas. It's very stimulating. You look for opportunities to mentor people. I've got a young program director at WALK/Long Island, NY, Rob Miller. It's great to see someone who's hungry and has that energy. Someday he'll probably have my job. I'm helping him along his way. I so much enjoy that."

His relationship with the record community: "We do a lot of synergistic things with the labels that, hopefully, help their business and, at the same time, help our radio station. We're the first AC station I know of that does a concert every year like WXS (Kiss)/Boston pioneered. We've had all our core artists appear in station-branded shows every year, from Elton John to Phil Collins. That wouldn't happen without label support."

"We've got a really good relationship with the record companies. We do things to help them sell records; they do things to help our radio station. At the same time, I don't see anything illegal going on. I haven't seen anything that could be construed as payola in 20 years."

State of the industry: "What we miss are those really big battles when there would be two or three CHR stations in a market. Harken back to the old days in Chicago, when WLS battled WCFL. Those are the kinds of battles radio people really like. They're not economically feasible anymore. We need to show return for the investors. We more or less get into what would be successful for our portfolio of stations, as opposed to going head to head and bludgeoning each other and, at the same time, hurting the overall business. Those kinds of battles are probably why radio only has 7% of the advertising pie today. The way we're doing business now, we can grow that percentage."

State of the AC format: "There are a lot of great radio stations in the AC format. We have to realize how to market and build a brand. It's not done overnight. That's one of the shames of the current state of the industry. For the six years I've been here, we have been No. 1 25-54 women every book. We didn't sign on 6 1/2 years ago. It was a success that took a long time to build. With Wall Street and return on investment, you don't necessarily have that kind of time. AC is not a format you can get there quickly, but the stations that have been true to their brand have done really well."

Managing change: "Change in radio means you have to be up on popular culture. That's going to movies, listening to radio and watching TV shows that signal change. If they play a poignant song in a key spot on ER Thursday night, you need to play it on Friday morning. If there's a big hit movie that plays a great song when the hero kisses his love interest, you've got to play that on Monday morning. That's the change in programming; the change in popular culture. Was 'Living La Vida Loca' a Lite

song? No, but we played it pretty heavily at Lite FM because Ricky Martin became popular culture."

"The other aspect of change is the change in the business. If you work hard, do your job and give people honest answers, you will do well. There's a reason I'm in the office every morning at 6:30: I want to be No. 1 more than anything."

Something about his station that might surprise our readers: "The ethnic AQH composition of WLTW is very close to the ethnic composition of the New York metropolitan area. We're 19% black, 16% Hispanic and the rest Caucasian. When I tell someone that, they always go, 'What?' They always think of AC as a white format. In the New York metro 25-54 adults are 19% black and 21% Hispanic. We're a little low in Hispanic, but that's because there are Spanish-speaking stations that cater to them a little better than we do."

Career highlight: "Capitalizing on a really bad situation in Portland, OR, when our parent company went into bankruptcy. There was a broker showing the radio station to someone who said he was going to steal it from the Bank of Boston. One of the first things he said he was going to do was fire me. It was a pretty low point in my life. No one would remember that I took a station from a 0 to a 9. Getting the impetus to take a chance and putting every dime I had up and buying the station and successfully growing it in a new format and selling it a year and a half later for an enormous profit — that was pretty cool."

Career disappointment: "I wish I had never told my friend Bob Pittman that MTV would never work. He reminds me of that periodically."

Most influential individual: "Bob Pittman has certainly been a major influence. Ed Leffler, who managed Van Halen. He's since passed away. He was sort of my dad in the business. I still have a picture of him on my wall, as a child at Babe Ruth's farewell baseball game. He's in the stands, applauding as Babe takes a bow. And Steve Berger, my former GM in Pittsburgh."

Favorite radio format: "I love good stations, no matter the format."

Favorite television show: "Law & Order and NYPD Blue."

Favorite song: "Right Now" by Van Halen."

Favorite movie: "Whatever the best movie is that I've seen in the last few months. The best I've seen recently was *Insomnia*."

Favorite book: "The New York winter Arbitron wasn't bad."

Favorite restaurant: "Veritas in New York. Hands down, guaranteed, it's phenomenal."

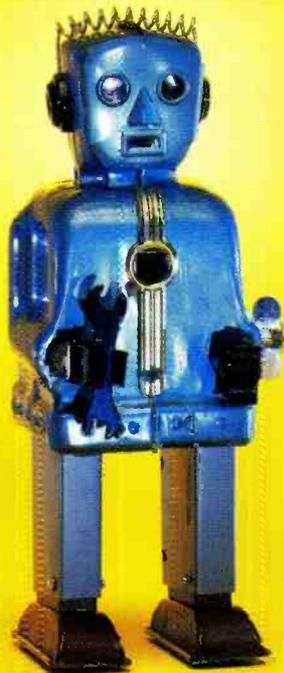
Beverage of choice: "Red wine. An '89 Chateau Margot, a '94 Opus One."

Hobbies: "I'm a mediocre golfer, but I'm a nut for it. And traveling."

E-mail address: "jigimryan@aol.com."

Advice for broadcasters: "Don't lose sight of why we got into this business: We got in to entertain and have fun. As long as you are true to that mantra, you'll be successful. One thing that bugs the living crap out of me is that there are not enough women programming radio stations. It makes me nuts. Look at the AC format. You've got a bunch of guys in their 40s programming to women. If men really knew what women wanted, the divorce rate would be much lower. We really need to support more women in that end of the business."

He Comes From Outer Space



CURIOSLY ENOUGH, HE'S LANDED IN AN AD ABOUT COPYRIGHT LAW.

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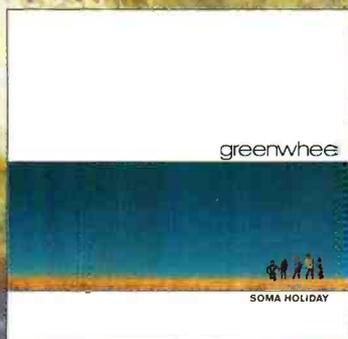
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