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### Petty's 'The Last DJ' Comes In First

Tom Petty & The Heartbreakers return this week with "The Last DJ," the first single and title track from their forthcoming Warner Bros. album. The song is Most Added at Rock this week and comes in second Most Added at Triple A.



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SEPTEMBER 13, 2002

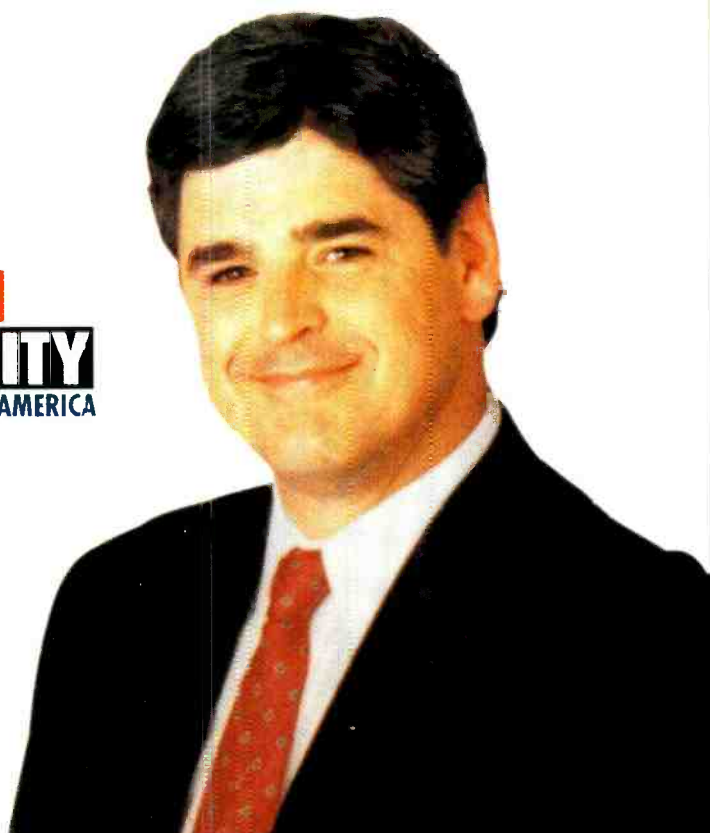
### Annual Salary Survey Inside!

In conjunction with the NAB Radio Show, happening right now in Seattle, R&R presents its 2002 Radio Industry Salary Survey. The bottom line? For those who are still employed in the business, compensation went up over the last year. Story, next page; full Salary Survey results on Page 24.

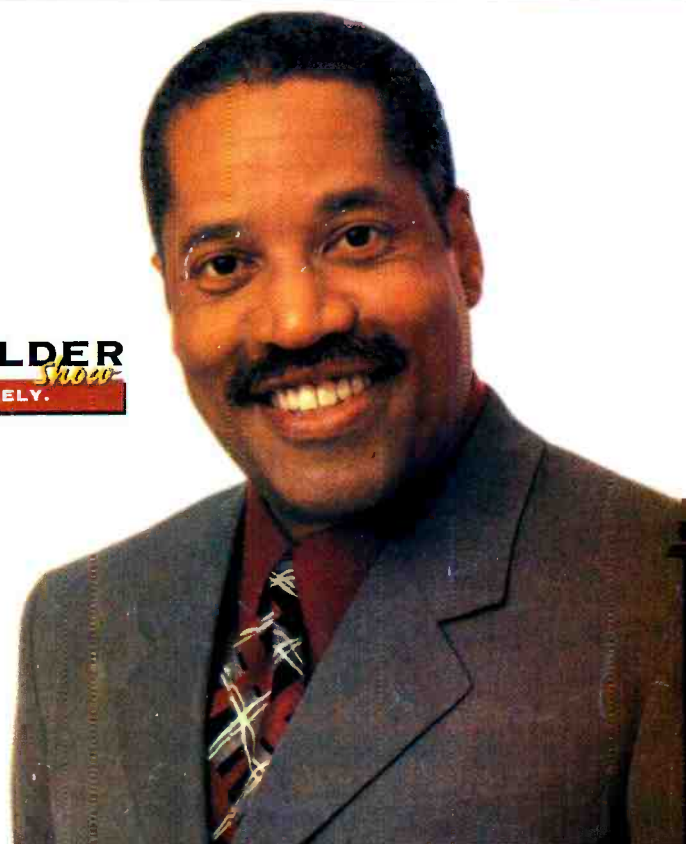


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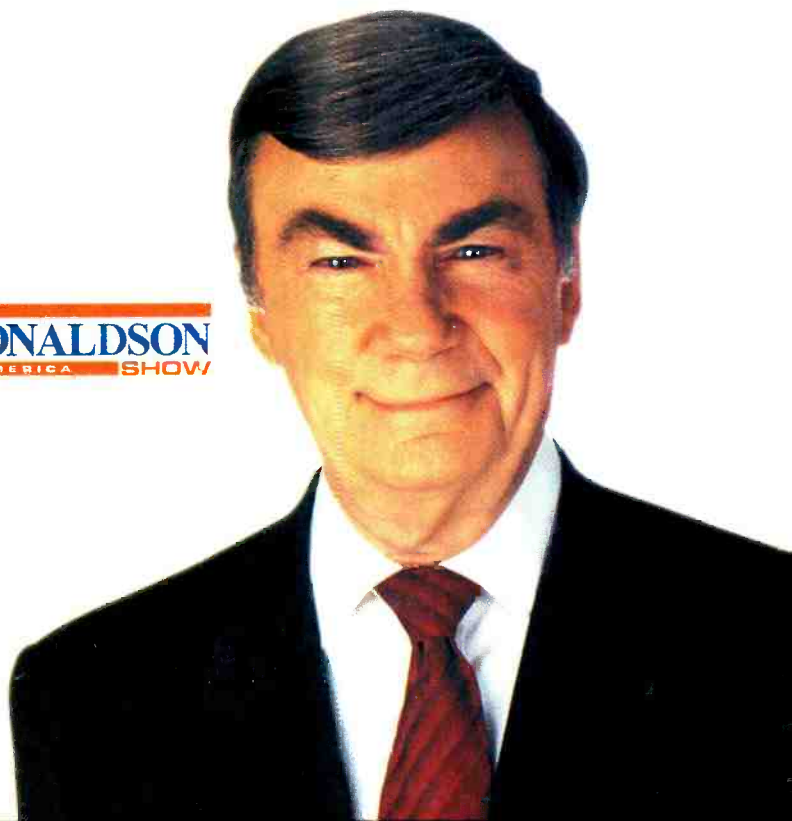
*the* **LARRY ELDER** Show  
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THE **SAM DONALDSON** SHOW  
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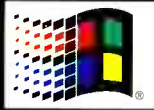


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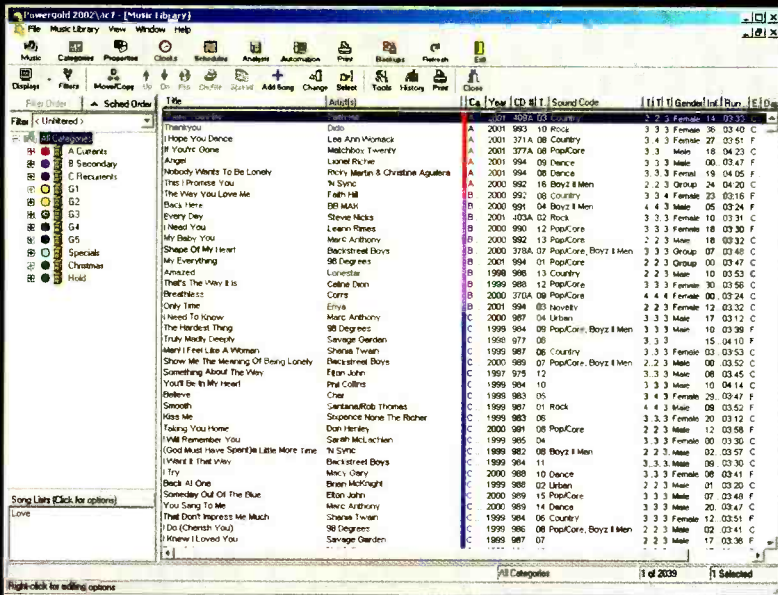


# Powergold 2002



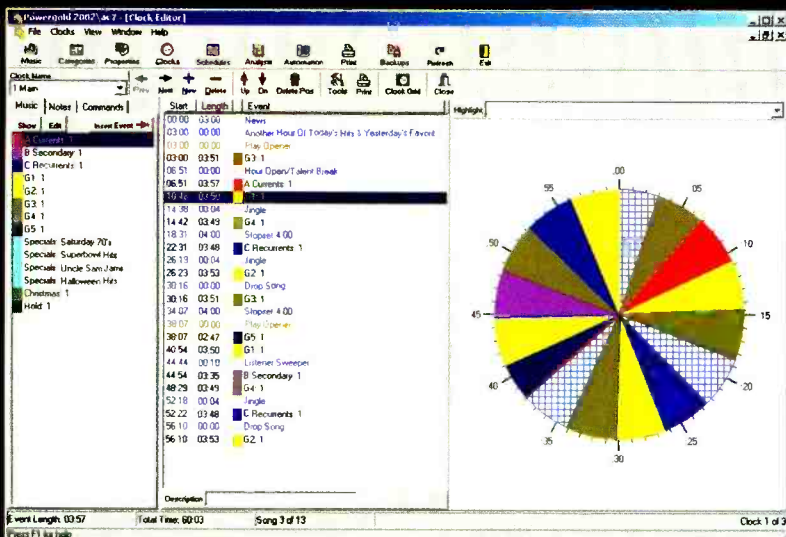
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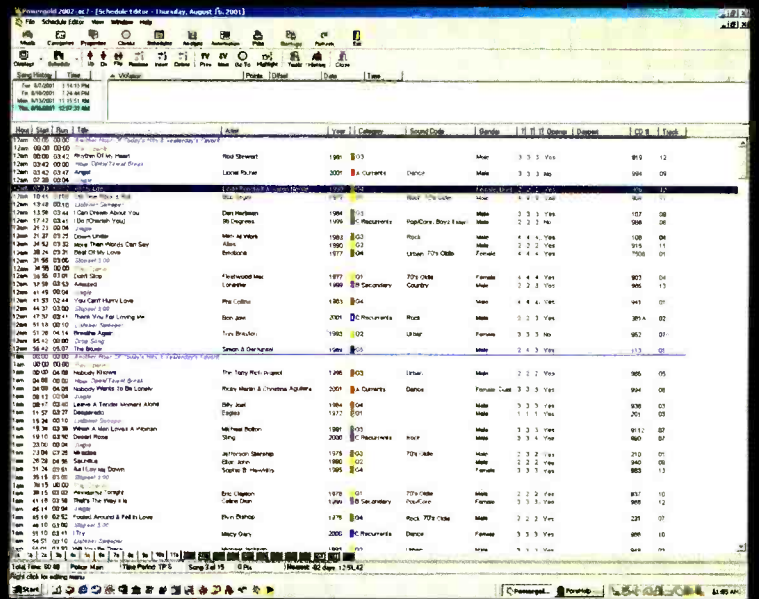
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We hope you've been reading John Parikh's series on the Four Pillars of Success over the last few months in R&R. There have been passages in it that could inspire anyone. This issue contains the fifth and last in the Pillars series, and this time John makes four bold predictions about our business. Our Management, Marketing & Sales section also features John Lund's series on Marketing on a Budget, another chapter in our Countdown to the People Meter and Dave Van Dyke's One-Question Job Interview.

Pages 9-12



**MAKING MONEY WITH dMARC**

dMarc Networks' new text-messaging technology offers radio stations significant new revenue opportunities. It's already generating income for Clear Channel/Los Angeles, which calls dMarc "the ultimate NTR project." Get all the details in this week's special R&R advertorial.

Pages 14-17

**IN THE NEWS**

- **HBC-Univision** merger challenged at FCC; Clear Channel responds to SBS suit
- **Vince Richards** adds PD duties at KTBZ/Houston
- **Tom Sly** appointed VP/COO of Buzil/Devine companies
- **KOMO/Seattle** goes all-News

Page 3

**THIS #1 WEEK**

- CHR/POP**
  - NELLY/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
- CHR/RHYTHMIC**
  - NELLY/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
- URBAN**
  - NELLY/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
- URBAN AC**
  - RUFF ENDZ Someone To Love You (Epic)
- COUNTRY**
  - DARRYL WORLEY I Miss My Friend (DreamWorks)
- AC**
  - VANESSA CARLTON A Thousand Miles (A&M/Interscope)
- HOT AC**
  - AVRIL LAVIGNE Complicated (Arista)
- SMOOTH JAZZ**
  - SPECIAL EFX Cruise Control (Shanachie)
- ROCK**
  - RED HOT CHILI PEPPERS By The Way (Warner Bros.)
- ACTIVE ROCK**
  - SYSTEM OF A DOWN Aerials (American/Columbia)
- ALTERNATIVE**
  - SYSTEM OF A DOWN Aerials (American/Columbia)
- TRIPLE A**
  - COLCPLAY In My Place (Capitol)



**For Those Who Remain, Radio Salaries Are Getting Better**

■ **GMs, directors of sales and many talent positions saw double-digit increases in 2001**

By RON RODRIGUES  
R&R EDITOR-IN-CHIEF  
ronr@radioandrecords.com

Radio-industry compensation continued to rise in 2001, despite what turned out to be a financially dreadful year, according to R&R's 2002 Radio Industry Salary Survey. Key positions, including GM and many air-talent posts, saw double-digit increases from the previous year.

George Nadel Rivin, the CPA who oversees the gathering of salary data for the accounting firm of Miller, Kaplan, Arase & Co., said the increased compensation was probably the result of aggressive staff cuts that occurred throughout the industry last year.

"Of the many positions that were eliminated last year, most were probably among the lower-paid people," Rivin observed. "Those who remained were paid more, and the average salaries became higher."

Rivin also pointed out that air personalities, whose salaries jumped by double-digits this year, also received extra compensation for voice-tracking.

Not all positions saw their salaries rise. General sales manager and local sales manager salaries were off slightly this year, probably due in no small part to radio's off year in 2001. On

**Who's Earning More:**

- GM: +12%
- DOS: +37%
- Promotion: +13%
- Evening talent: +17%
- PD: +7%

**Who's Earning Less:**

- GSM: -1%
- LSM: -2%
- Morning talent: -6%
- News reporter: -10%

SALARY/See Page 22

Full Survey Results: Page 24

**Powers Heads UMG Promo In Nashville**

■ **Risser rises at MCA**

By LON HILTON  
R&R COUNTRY EDITOR  
lhilton@radioandrecords.com

Universal Music Group/Nashville began restructuring its



Powers

Risser

promotion departments last week by naming Michael Powers Sr. VP/Promotion for its Nashville imprints Mercury, MCA and

POWERS/See Page 22

**Senate OKs Nationwide Amber Plan**

■ **Minimum standards set for activating alerts**

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

Senate lawmakers late Tuesday unanimously approved legislation to create a nationwide Amber Alert network, establishing a national version of the child-abduction notification systems broadcasters and law-enforcement agencies are using successfully in various regions across the country. The legislation establishes minimum standards for states to follow so that those without existing systems have a framework to follow when they issue an alert in the event of a child abduction.

The Amber Alert program



was created by Dallas-area broadcasters after the 1996 kidnapping and murder of 9-year-old Amber Hagerman in Arlington, TX, and the AMBER acronym came to stand for America's Missing: Broadcast Emergency Response.

In the event of a child abduction, law-enforcement agencies contact local broadcasters with information about the child and, if available, the suspected abductor.

AMBER/See Page 20

**Cha-Ching! Radio Receives Stellar Analyst Outlook**

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

The radio and outdoor industries received a major shot in the arm on Monday from an analyst who stopped just short of gushing about his love for the media sectors and who believes there are several radio companies worth investing in.

Investors responded on Tuesday, as the R&R composite index increased 3% to once again flirt with the 200-point barrier. The index has not exceeded 200 points for more than two consecutive sessions since late June; it hit 200.31 on Aug. 21.

ANALYST/See Page 35

**Study: 83 Million Americans Have Tried Streamed Media**

■ **Arbitron-Edison 'Internet 9' survey finds many would pay fees, don't mind advertisements**

By BRIDA CONNOLLY  
R&R ASST. MANAGING EDITOR  
bconnolly@radioandrecords.com

Arbitron and Edison Media Research this week released "Internet 9: The Media and Entertainment World of Online Consumers," the latest in their twice-yearly series of surveys asking Arbitron diarykeepers how they use digital and other media, and they found that those who use streaming media most often want their webcasts back.

Of the 2,511 people 12 and older surveyed for "Internet 9," two-thirds of respondents who use streaming media at least once a month are upset about losing a webcast that has gone off-line

during the ongoing legal battles over digital rights and royalties. The same number of monthly streamers would like Congress to intervene to help webcasters stay online.

Even with streams shutting down, record numbers of Americans are streaming audio and video. About 83 million Americans — about half of those who have Internet access and roughly one in three overall — have tried online media at least once, and about 38 million have streamed audio or video in the last month.

The study found that home Internet access is steady from last

INTERNET/See Page 35

**Arbitron Puts Brakes On Portable People Meter Deal With Nielsen**

Arbitron's hopes of securing a joint venture this year with Nielsen Media Research to use the Portable People Meter as a research tool have been scuttled.

Owing to what seems to be uneasiness about the PPM on Nielsen's part, Arbitron will ask the TV-ratings company for additional research-and-development time for the technology.

Arbitron President/CEO Steve Morris noted, "Our two companies are looking at the possibility of defining one or more additional phases of research and development that would precede any decision to form a joint venture

to deploy the Portable People Meter in the United States."

If and when the joint venture proceeds, Arbitron will use the PPM to measure radio usage, while Nielsen does the same for TV.

The delay will also sidetrack Arbitron's plans to begin live PPM measurement in Philadelphia next year. Arbitron had been planning to start actual PPM measurement in the summer 2003 survey, but company spokesperson Thom Mocarsky said, "All dates have been taken off the table."

— Ron Rodrigues



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## Clear Channel VP Richards Now PD Of KTBZ/Houston

Vince Richards has added PD duties at Clear Channel Alternative KTBZ (The Buzz)/Houston. He



Richards

replaces Steve Robison, who has relinquished his programming duties to concentrate on the KTBZ morning show, *The Morning Buzz*. Richards continues as Clear Channel/Houston VP/Rock Programming, directly overseeing programming for Rock KLOL, Classic Hits KKRW and, now, KTBZ.

"We see this as nothing but a positive," Richards told R&R. "It allows Steve to concentrate on one thing and do it well, and it also allows me to oversee all three of our

RICHARDS/See Page 20

## Sly Set As VP/COO Of Devine, Buzil Radio Companies

Tom Sly, a radio veteran who most recently served as VP/Market Manager for Clear Channel's Salt Lake City cluster, has been tapped as VP/COO for a variety of companies owned by Chris Devine and Bruce Buzil. Sly will oversee stations owned by High Peak Broadcasting, Lakeshore Media, Marathon Media, Millcreek Broadcasting and a couple of new entities that do not yet have names.

The companies' stations are located in or near Salt Lake City, New Orleans, Denver, Las Vegas, Phoenix and Portland, OR. Sly will also oversee soon-to-be-acquired properties in suburban Chicago and Rock Springs, WY. Buzil tells R&R that Sly will remain based in Salt Lake City, where Buzil and Devine operate stations under their Millcreek concern.

"This is a newly formed position, and we did it because we have two divisions of our companies, if you will," Buzil said. "We run and operate stations, and we develop stations. Tom is going to oversee the overall activities of our radio stations."

SLY/See Page 20

## Girl Groups Stick Around



In recognition of the impact girl groups had on music, a series of commemorative stamps featuring 12 '50s- and '60s-era acts was recently issued in conjunction with the Rock and Roll Hall of Fame's yearlong 50th Anniversary of Rock and Roll celebration. Members of The Ronettes, The Supremes, The Marvellettes, Martha Reeves & The Vandellas, The Dixie Cups and The Crystals were on hand at a special ceremony last month to introduce the stamps and honor the bandmembers for their contributions to the music world.

## Groups Challenge HBC-Univision Deal

### Opponent cites Clear Channel's stake in HBC

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

Calling the applications for the proposed \$3.5 billion deal "a sham," the National Hispanic Policy Institute has asked the FCC to deny the merger of **Hispanic Broadcasting and Univision** on the grounds that, while the companies' applications may comply on paper with the FCC's multiple-ownership rules, they "do not comport in reality with how the merged entity will be managed and operated."

The NHPI alleges that, because **Clear Channel** has an ownership stake in HBC and Univision controls a stake in Entravision, the proposed merger will create an entity with an unreliable ownership structure. "If this merger is approved," the group argues, "the merged entity will control radio stations far in excess of what is permitted by the FCC rules."

The NHPI further claims that Univision's assurances that its stake in Entravision will be converted to a nonattributable interest "cannot be credited." The group wants the FCC to see the application "for what it is — a proposed merger between Clear Channel-HBC on the one hand, and Univision-Entravision on the other."

Another group, Elgin FM Limited Partnership, also opposes the deal, but on the grounds that the resulting concentration of power would be anticompetitive and would "negatively affect both existing and future Spanish-language media operators."

Elgin said HBC and Univision have failed to demonstrate "how the public interest can be served by permitting the concentration of power

HBC/See Page 20

## Fisher's KOMO/Seattle Shifts To News

Fisher Communications' News/Talk **KOMO-AM/Seattle** officially made its long-rumored move to News on Monday with the new on-air slogan "KOMO 1000 News." VP/GM Rob Dunlop said the move from mostly talk programming to a full-time News presentation was in anticipation of KOMO becoming the new radio flagship of Major League Baseball's Seattle Mariners next season.

"Our research showed us that many of the new listeners who will be coming to KOMO for the Mariners are also News radio partisans," Dunlop told R&R. "The findings also indicated that an all-News ra-

dio station offering Seattle listeners news 24/7 was the biggest hole in this market." Dunlop noted that the station, which is also an ABC News Radio affiliate, plans to work closely with co-owned KOMO-TV to "build a KOMO news brand in Seattle through the cross-platforming of our news operations."

Former KOMO & KVI Asst. PD **Darren Reynolds** has been named Managing Editor for KOMO, while consultant Dennis Kelly has been contracted to assist Dunlop in finding a new PD and news director.

Staff anchors already on board **KOMO/See Page 20**

SEPTEMBER 13, 2002

## NEWS & FEATURES

<b>Radio Business</b>	<b>4</b>	<b>Street Talk</b>	<b>38</b>
Business Briefs	4	<b>Sound Decisions</b>	<b>42</b>
Transactions	6	<b>Going For Adds</b>	<b>45</b>
<b>MMS</b>	<b>9</b>	<b>Publisher's Profile</b>	<b>108</b>
<b>Internet News &amp; Views</b>	<b>18</b>	<b>Opportunities</b>	<b>104</b>
<b>Salary Survey</b>	<b>24</b>	<b>Marketplace</b>	<b>105</b>
<b>National Music Formats</b>	<b>26</b>		
<b>National Video Charts</b>	<b>28</b>		

## FORMATS & CHARTS

<b>News/Talk/Sports</b>	<b>31</b>	<b>Adult Contemporary</b>	<b>74</b>
<b>Oldies</b>	<b>36</b>	AC Chart	76
<b>Retail Top 50</b>	<b>44</b>	AC/Hot AC Action	77
<b>CHR/Pop</b>	<b>46</b>	Hot AC Chart	78
Callout America	47	Hot AC RateTheMusic	80
CHR/Pop Chart	48	<b>Smooth Jazz</b>	<b>81</b>
Pop Action	50	Smooth Jazz Chart	82
CHR/Pop RateTheMusic	51	Smooth Jazz Action	83
<b>CHR/Rhythmic</b>	<b>53</b>	<b>Rock</b>	<b>84</b>
CHR/Rhythmic Chart	54	Rock Chart	85
Rhythmic Action	57	Active Rock Chart	86
CHR/Rhythmic RateTheMusic	58	Active Rock RateTheMusic	87
<b>Urban</b>	<b>60</b>	Rock Action/Rock Specialty Show	88
Urban Chart	63	<b>Alternative</b>	<b>89</b>
Urban Action	64	Alternative Chart	91
Urban AC Chart	65	Alternative Action	92
<b>Country</b>	<b>66</b>	Alternative RateTheMusic/	
Country Chart	68	Specialty Show	93
Country Indicator	69	<b>Triple A</b>	<b>95</b>
Country Callout	70	Triple A Chart	96
Country Action	71	Triple A Action	98
AC RateTheMusic	73	<b>CCM Update</b>	<b>99</b>
		<b>Christian</b>	<b>100</b>
		Christian Charts	102-103

The Back Pages 106

## LETTERS TO THE EDITOR

### 9/11 Anniversary: Readers Respond

Tom Zarecki of RCS/New York writes to R&R Editor-In-Chief Ron Rodrigues in support of last week's theme issue, "Remembering 9/11":

A quick note to say great work on a job well done! Your Sept. 6 issue was powerful reading, with all the stories of radio-industry people and what they did that day. I picked it up the morning of Sept. 9 saying to myself, sarcastically, "Oh great, more 9/11 filler material. It's everywhere this week." But I couldn't put this issue down!

Particularly compelling were comments by Walter Sabo, Elvis Duran, Kid Kelly, Al Peterson, Liz Pokora and Keith Hill. But I read them all — and almost missed my plane to the NAB!

Anyway, thanks, Ron. A great issue. Kudos to you, your editors and writers for making this important and sensitive issue ring true for us radio people.

KWLW & KKAT/Salt Lake City PD **Eddie Haskell** responds to consultant Dan O'Day, who wrote the article in last week's Management, Marketing & Sales section titled "The Memorial Without the Montage":  
Amen!

With 10 stations in the building, we all have different opinions on how to deal with Sept. 11. I've insisted that we not run any 9/11 news audio. We are doing patriotic and unity-type features while "remembering those heroes of 9/11."

It's amazing hearing some of the "Oh, my God, my husband's dead" audio that some stations are airing. I want to write promos for them: "This Wednesday, relive the terror of 9/11" — of course, in the LaFontaine movie-trailer voice.

Rarely do I get inspired to react to a print piece. Good work.

The views expressed in a letter to the editor are those of the writer only. The writer is solely responsible for the content. R&R reserves the right to edit letters.

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# CC Gets Another Ownership-Concentration Hearing

□ **Cumulus to face administrative judge over Texas buy**

By ADAM JACOBSON  
R&R RADIO EDITOR  
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**Clear Channel Communications** has been ordered to another hearing by the FCC, this time in regard to the radio group's planned purchase of a station in Beaumont, TX. At the same time, the commission has set aside **Cumulus Broadcasting's** intended purchase of Country KAYD/Beaumont until a hearing is held. The FCC made both decisions due to concerns over market concentration.

The FCC's decision to put Clear Channel's anticipated purchase of Oldies KCOL-FM/Beaumont before an administrative law judge comes just months after the commission scheduled a hearing on Clear Channel's long-pending purchase of Hot AC WUMX/Charlottesville, VA—a deal the FCC said would reduce the number of effective market competitors from three to two.

The WUMX hearing was the first scheduled to address radio market-concentration issues since 1969. The FCC then delayed for review Clear Channel's planned purchases of stations in Killeen, TX; Youngstown, OH; and Augusta, ME, also over market-concentration concerns.

In the newly scheduled hearings the FCC plans to discuss the impact the Clear Channel and Cumulus transactions would have on the Beaumont-Port Arthur market, located northeast of Houston along Texas' Gulf Coast. Cumulus and Clear Channel own four stations apiece in the market already, and the pending deals would give the two ownership of six of Beaumont-Port Arthur's seven commercial FMs.

Cumulus operates KAYD via a local marketing agreement, and the FCC has already given its own blessing to the purchase. In the hearing-designation order, the commission wrote that Cumulus' proposed acquisition of the station is consistent with the numeri-

cal limits in the local-ownership rules: "Cumulus' multiple-ownership showing indicates that, using the commission's current definition of 'radio market,' the transaction creates one radio market comprised of more than 45 radio stations."

In Beaumont-Port Arthur, a single licensee may own up to eight radio stations, with no more than five on either the AM or the FM band. If the KAYD purchase is approved after a hearing, Cumulus will own seven stations in the market.

The commission has also given Clear Channel its OK to buy KCOL—the "highest-rated independently owned radio station in the market," it noted—and offered a similar explanation for its approval. In both cases it's now up to an administrative law judge to determine whether the FCC's reasoning is consistent with federal regulations and if the deals will be allowed to close.

*Additional reporting by Joe Howard.*

# Canada-Based Buffalo FM Earns Content Complaint

**CKEY/Ft. Erie, Ontario, Canada** wanted to make a quick impression in nearby Buffalo when it flipped last week from Triple A to CHR/Rhythmic as "Wild 101." Unfortunately, CKEY has attracted the attention of the **Canadian Radio-Television and Telecommunications Commission**, the Canadian equivalent of the FCC.

The CRTC is investigating a consumer complaint against Wild 101 for airing unedited hip-hop and rap records; specifically, the agency said it intends to find out if Wild 101 violated regulations regarding the broadcast of obscene language and sexual

content. CKEY will be required to respond to the complaint, CRTC representative Cindy Ventura told the *Buffalo News*.

Although CKEY is owned by Canadian company Niagara Broadcasting Corp., **Citadel Communications**

could become involved in the investigation because it operates CKEY via a joint operating agreement that allows it to sell the station's advertising in New York. CKEY's relaunch as a CHR/Rhythmic is being overseen by veteran consultant Jerry Clifton.

At issue is CKEY's right to air such songs as Ludacris' "Move Bitch" without editing out what are generally considered obscenities in the United States. The song—an edited version

**CKEY/See Page 22**

## BUSINESS BRIEFS

### HD Radio Gets First Public Demonstration

**iBiquity Digital's** in-band, on-channel radio system, brand-named **HD Radio**, was set to be demonstrated publicly for the first time this week with the help of Infinity's KBKS/Seattle. A listening event using Kenwood prototype IBOC radios was scheduled for Sept. 13 at a local Good Guys outlet. The HD Radio technology is slated for commercial introduction early next year, and iBiquity has chosen Seattle as one of six markets for the initial rollout.

### Year's Global Ad Spending Will Beat Earlier Forecasts

**A**ccording to a **Zenith Optimedia Group** study, worldwide advertising spending is expected to fall 0.3% in 2002, instead of 0.5% as previously forecast. Ad spending in the top seven worldwide markets—the U.S., the U.K., France, Germany, Italy, Spain and Japan—will total \$220 billion in 2002. Spending is expected to reach \$223 billion next year and \$231 billion in 2004.

### Analyst: CC Stock Can Sustain Growth

**B**anc of America Securities analyst Timothy Wallace reiterated his "strong buy" rating on **Clear Channel Communications** this week and said he believes the issue "is one of the most undervalued radio stocks in our universe." He predicted that demand for shares will increase and cited the prospect of accelerating revenue growth and the likelihood of better-than-expected quarterly results as prime reasons to invest in Clear Channel. Wallace, who views the company's stock as "attractively priced" and "one of the best ways to improve industry fundamentals," said it's reasonable to conclude that Clear Channel can sustain a long-term growth rate of 6% over the next 10 years and that the company will be able to avoid a "double dip" of the type that has depressed other media stocks.

In other Clear Channel news, the *Los Angeles Times* reported last week that Clear Channel has notified record labels that it has signed exclusive independent promotion pacts with Ted Astin, Wes Johnson and Ruben Rodriguez. The paper reported that the promoters have, in turn, significantly raised the rates they charge labels for new songs added to weekly playlists. An add at Clear Channel Urban AC KHHT/Los Angeles now reportedly costs 50% more than it did before the agreement.

**Continued on Page 22**

## R&R Stock Index

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

	9/6/01	8/30/02	9/6/02	Change Since 9/6/01	8/30/02-9/6/02
<b>R&amp;R Index</b>	216.26	190.06	192.04	-11%	+1%
<b>Dow Industrials</b>	9,840.85	8,663.50	8,427.20	-14%	-2.7%
<b>S&amp;P 500</b>	1,106.40	916.07	893.92	-19%	-2.4%

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## DEAL OF THE WEEK

- **WEVD-AM/New York, NY**  
**\$78 million**

## 2002 DEALS TO DATE

**Dollars to Date: \$4,745,179,070**  
(Last Year: \$3,863,433,728)

**Dollars This Quarter: \$376,203,935**  
(Last Year: \$236,694,925)

**Stations Traded This Year: 574**  
(Last Year: 1,042)

**Stations Traded This Quarter: 151**  
(Last Year: 133)

## TRANSACTIONS AT A GLANCE

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

- **KSLK-FM/Visalia** (Visalia-Tulare-Hanford), CA \$1.2 million
- **WKCD-FM/Pawcatuck** (New London), CT \$3.75 million
- **WXCL-FM/Pekin** (Peoria), IL \$4 million and facility swap
- **WBYA-FM/Islesboro** (Bangor), ME \$1.15 million
- **WJML-AM & WWKK-AM/Petoskey**  
(Traverse City-Petoskey), MI \$900,000
- **KMXQ-FM/Socorro**, NM \$450,000
- **WZBR-FM/Kinston, WRHT-FM/Morehead City,**  
**WNBR-FM/Oriental and WCBZ-FM/Williamston**  
(Greenville-New Bern), NC \$6.5 million
- **KAVJ-FM/Sutherlin**, OR \$650,000

# ABC Moves Forward With WEVD Purchase

☐ **Grabs 50kw New York AM for ESPN Radio in \$78 million deal**

## Deal Of The Week

## New York

**WEVD-AM/New York**

**PRICE:** \$78 million  
**TERMS:** Asset sale for cash  
**BUYER:** ABC Radio Inc., headed by President/ABC Radio John Hare. Phone: 972-776-4648. It owns 65 other stations, including WABC-AM, WQEW-AM & WPLJ-FM/New York.  
**SELLER:** Forward Broadcasting Inc., headed by GM Tom Bird. Phone: 212-760-1050  
**FREQUENCY:** 1050 kHz  
**POWER:** 50kw  
**FORMAT:** Sports  
**BROKER:** Media Venture Partners

## California

**KSLK-FM/Visalia  
(Visalia-Tulare-Hanford)**

**PRICE:** \$1.2 million  
**TERMS:** Asset sale for cash  
**BUYER:** Nelson Gomez. Phone:

209-883-8760. He owns five other stations. This represents Gomez's entry into the market.  
**SELLER:** New Visalia Broadcasting Inc., headed by President Bob Eurich. Phone: 559-439-5714  
**FREQUENCY:** 96.1 MHz  
**POWER:** 5kw at 361 feet  
**FORMAT:** Smooth Jazz  
**COMMENT:** \$75,000 will be placed in escrow, and an additional \$525,000 is due at closing. The balance of \$600,000 will be paid on Jan. 10, 2004, one year after the scheduled closing date.

## Connecticut

**WKCD-FM/Pawcatuck  
(New London)**

**PRICE:** \$3.75 million  
**TERMS:** Asset sale for cash  
**BUYER:** John Fuller. Phone: 401-539-8502. Fuller owns two other stations, including WBMW-FM/New London.  
**SELLER:** AAA Entertainment, headed by President/CEO John

Maguire. Phone: 401-726-1550  
**FREQUENCY:** 107.7 MHz  
**POWER:** 2kw at 400 feet  
**FORMAT:** Hot AC  
**BROKER:** Bob Maccini of Media Services Group

## Illinois

**WXCL-FM/Peoria**

**PRICE:** \$4 million plus station assets  
**TERMS:** Kelly is selling WXCL for \$4 million. In addition to the cash payment, AAA is swapping **WCNL-FM/Chillicothe (Peoria), IL** to Kelly as part of its agreement to acquire WXCL.

**BUYER:** AAA Entertainment, headed by President/CEO John Maguire. Phone: 401-726-1550. It owns 18 other stations, including **WDQX-FM, WJPL-FM, WWCT-FM & WZPW-FM/Peoria.**  
**SELLER:** Kelly Communications, headed by President Bob Kelly. Phone: 309-685-0977. It owns one other station, **WOAM-AM/Peoria.**  
**BROKER:** Bob Maccini of Media Services Group

**WXCL Facility  
Information:**

**FREQUENCY:** 104.9 MHz  
**POWER:** 3kw at 328 feet  
**FORMAT:** Country

**WCNL Facility  
Information:**

**FREQUENCY:** 94.3 MHz  
**POWER:** 6kw at 299 feet  
**FORMAT:** AC

## Maine

**WBYA-FM/Islesboro  
(Bangor)**

**PRICE:** \$1.15 million  
**TERMS:** Asset sale for cash  
**BUYER:** Mariner Broadcasting Limited Partnership, headed by President/Treasurer Louis Vitali. Phone: 207-967-0993. It owns five other stations. This represents its entry into the market.  
**SELLER:** Gopher Hill Communications Inc., headed by President/Director Charles Hutchins. Phone: 207-947-4242

**FREQUENCY:** 105.5 MHz  
**POWER:** 20kw at 305 feet  
**FORMAT:** Adult Standards

## Michigan

**WJML-AM & WWKK-AM/  
Petoskey (Traverse City-  
Petoskey)**

**PRICE:** \$900,000  
**TERMS:** Asset sale for cash  
**BUYER:** Basic Licensing Inc., headed by President David Gorman. Phone: 215-536-6648. It owns one other station. This represents its entry into the market.  
**SELLER:** Stone Communications Inc., headed by President Richard Stone. Phone: 231-348-5000  
**FREQUENCY:** 1110 kHz; 750 kHz  
**POWER:** 10kw; 1kw day/330 watts night  
**FORMAT:** News/Talk; Sports/Talk

## New Mexico

**KMXQ-FM/Socorro**  
**PRICE:** \$450,000

Continued on Page 22

## PROPHET SYSTEMS INNOVATIONS

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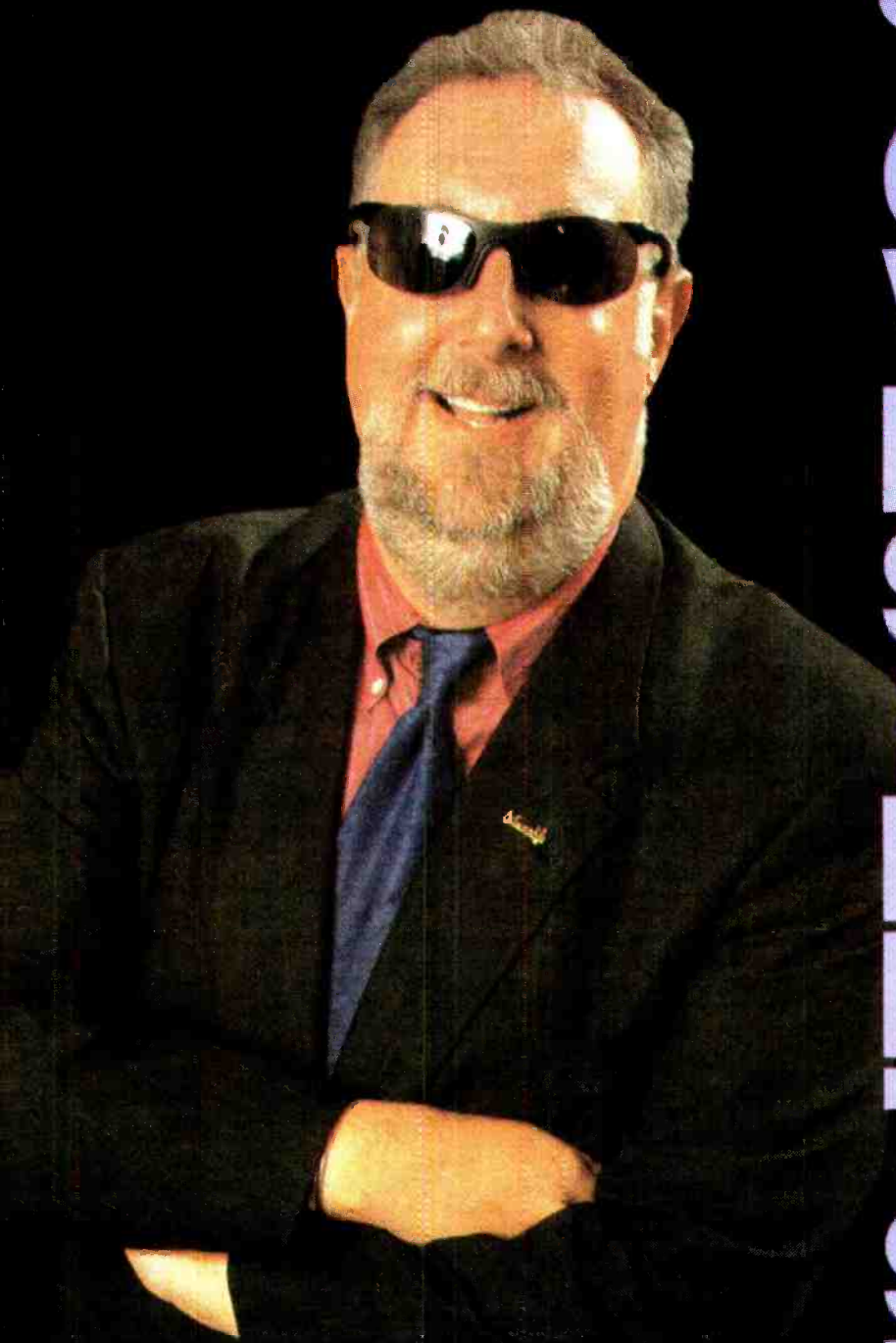
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- Low-cost promo ideas from John Lund, Page 10
- Dave Van Dyke's one-question job interview, Page 12
- Countdown to the Portable People Meter, Page 12

# MMS

management • marketing • sales

"My interest is in the future, because I am going to spend the rest of my life there."  
— Charles Kettering

## PART FIVE OF A FIVE-PART SERIES

# THE FOUR PILLARS OF SUCCESS: WHAT'S IN STORE

□ A look ahead based on a quarter-century of industry experience

By John Parikhal



JOHN  
PARIKHAL

Over the past 25 years I have balanced a career as a strategist, a futurist and a businessman who helps clients identify, capture and keep listeners (and viewers). This is the fifth and final in a series of articles about what I've learned during the past 25 years.

The earlier columns have focused on four pillars of success:

- Management
- Customers
- Format
- Getting heard

As I look forward over the next two to three years, I can make some strong predictions about what's going to happen next for each of the four pillars. Here's what we can expect.

## MANAGEMENT

Management's biggest job will be to generate high levels of innovation from their people. But this is much easier said than done.

It's unlikely that radio stations and record companies will add more staff, so they'll need to get more productivity from the people who are already employed. That will mean focusing on better methods of generating innovation.

There's very little "bench strength" in most companies today. If someone gets sick, several functions are impacted. In order to develop bench strength, companies will have to focus on learning, training and improving skill sets. For the first time in a few years, the smart money will be on training and people.

Unfortunately, there will be far too many *Dilbert*-style motivational meetings that don't go anywhere. They'll be used in the short run because they're easy, relatively cheap and focused on short-term emotional effects.

A frantic focus on "getting things done" will boost sales of such task-oriented books as *Execution* by Larry Bossidy. Managers will hand out books to their employees because they won't have time to work through the details of how to get things done.

Winners will focus on training and improving their skill sets. They'll invest in the future. Losers will try to buy short-term fixes.

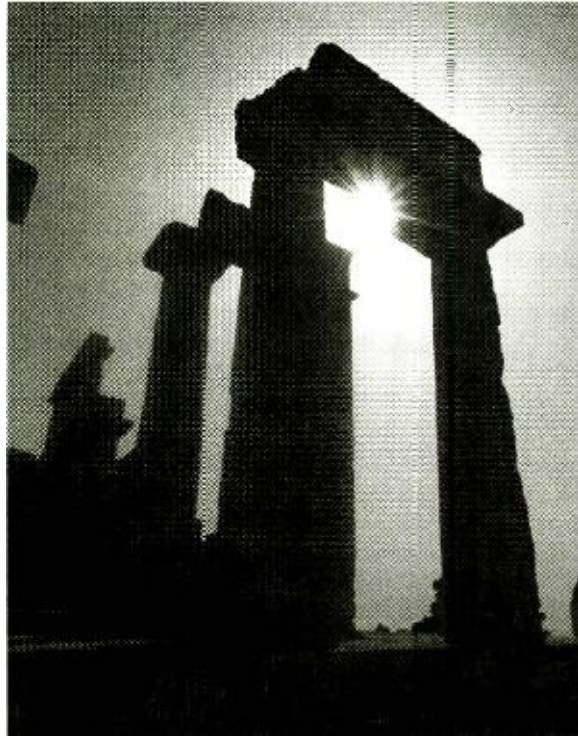
## CUSTOMERS

As we look forward, we can see two types of companies — and individuals.

First, there are those that are really focused on customer service, that really want to give their customers what the customers want. Then there are those that are manipulative and want to try to fool customers into believing they are getting what they want.

Over the next three years the people and companies that focus on the listeners and really try to give them what they want will be the people and companies to pull away from the rest of the pack.

Today, radio isn't perceived in the best possible light.



Listeners are starting to build a strong bank of negative attitudes. Most listeners think there are too many commercials on the radio. Many think that radio has become rude and dumb, and there's a lot of negative feedback about the homogeneity of the music.

One negative impact of consolidation has been a big drop in cross-pollination. Cross-pollination is a genetic term that describes how crossbred plants can affect each other in unexpected ways, often creating great mutations.

Cross-pollination is a messy, uneven process. Not everything produces great results. But when it works, it works really well. A decade ago radio and records had great cross-pollination. They traded ideas, stimulated one another, experimented and tried new things all the time. Many people consider that radio was fresher and stronger then.

To really reach the customer, radio and records have to start cross-pollinating again. Record companies have to accept the messiness of cross-pollination with the Internet. Radio has to stop trying to control everything — and it has to stop trying to turn everything into a short-term revenue stream. Companies and people that cross-pollinate will be more successful than those that don't.

## FORMAT

Format is going to be more important than ever in the next few years. More clusters will emerge, and that will require different types of formatting. Some companies will try to use their groups of stations to optimize revenue. If they have only two stations in a market, they may use different strategies than if they had five, but, in either case, they will focus on two approaches to format.

The first approach will be based on a market map, generated by sophisticated research. It will identify which formats people want, which stations are doing those formats and where the opportunities are.

The second format approach will focus on how each

individual station optimizes its unique advantages in the marketplace.

There will be more experimentation with sales formatting, including cluster packages, cross-platform selling and ventures into nontraditional revenue.

At the same time, radio companies will be faced with a big opportunity and a decision: They'll have to rethink advertising. They can tailor ads to fit each individual format, thereby reducing listener negativity toward commercials, or they can just sell buckets of numbers across a group of stations. The way in which companies deal with their commercials and clutter will separate those that are more successful from the less successful.

On the record-company side, MP3 and other digital formats can provide huge opportunities. Radio@AOL may turn out to be record companies' best friend.

## GETTING HEARD

We expect that radio promotion, including advertising, will be scrutinized carefully over the next three years. Cutting advertising is an easy way to drop more money to the bottom line. But some stations are going to decide they have to spend money in order to stay competitive. Unfortunately, most advertising decisions will continue to be made by gut, rather than by any formal measure of success or failure.

There is strong evidence that regular advertising over time builds an extremely strong brand, especially if the programming is adequate — or better than adequate. However, there's also strong evidence that stations that advertise regularly are wasting huge amounts of money that could go to the bottom line.

Expect the smartest companies to measure and track advertising effectiveness, adjusting messages and media buys according to the measured impact of their messages. Money saved will be invested in more advertising, thereby making smart companies even more successful.

At least one company will get really serious about this over the next three years. Most won't.

The most successful companies will follow Nick Michaels' advice to "Write powerfully and speak humbly." They will fill an emotional need for their listeners, rather than a utility need. For example, "Best rock of the '80s and '90's" is pure utility, with no emotion.

If radio and records focus on training and give their customers real value, creatively executed formatting and emotionally based advertising, the industry will be stronger three years from now. If they don't, it won't.

John Parikhal, CEO of Joint Communications, is a global leader in media strategy and implementation. His company specializes in identifying, capturing and keeping audiences. He can be reached at 203-656-4680 or [parikhal@aol.com](mailto:parikhal@aol.com).



## MARKETING ON A BUDGET, PART 3

By John Lund



JOHN LUND

What's your greatest challenge? For many radio professionals, it's finding new listeners to come the station and become regular partisans. How does radio achieve this? Through external marketing, advertising and promotions. But effectively marketing your station this fall does not necessarily require buying 500 gross rating points a week on TV for eight weeks.

Getting new listeners to sample your station starts with creating awareness and cutting through the advertising clutter. The following are marketing methods that don't require a huge budget — just creativity and energy.

### AT-WORK LISTENING

- Connect with at-work listeners — the biggest Arbitron daypart is 8am-5pm.
- Create desk tents for offices. A two-sided desktop billboard might read, "I do my best work with [station name]." Listeners who display the billboard may win an instant prize if they're spotted by your prize patrol.
- Obtain business and office fax numbers or e-mail addresses and use them to solicit listening — but check the "junk fax" laws.
- Visit offices and award prizes when you find listeners who have registered for your We Caught You Listening contest.
- Use press-the-flesh marketing. Visit businesses, ask for tune-ins and leave behind a printed invitation. Promote your campaign on the air. High-touch marketing is memorable, effective and cost-conscious. Nothing is more enticing than being personally asked to listen.

### GET YOUR STATION PRESS

- Get your retail clients to put your station's name in their newspaper ads: "We listen to [station name] in our store to make the workday go smoother!"
- Some direct-mail vendors will barter. Explore Val-Pak and other firms that mail to offices and residences.

- Invade other media for publicity, time or station-name mentions.
- To gain additional exposure, invite local TV stations and their key personalities to participate in your station and public service promotions.
- Establish a VIP hotline for newsmakers, celebrities in the community and others to phone when they want to get through to the personality on the air.
- Ask clients to allow you to be part of their direct-mail programs. Have them insert a pitch for listening into their monthly statements. This is great with phone companies and other utilities.
- Get retail clients to hang your banner at their stores when they produce TV commercials.
- Start a station newspaper or magazine. Use one of the national firms that provide this service. Include contests and talent profiles, and pack every issue with ads from your clients. Those ads will more than pay for the printing and distribution of the magazine.
- Send press releases to local newspapers for their entertainment listings or radio highlights.
- Create best-of cassettes to highlight your station's achievements, and send them out weekly, with a recap note, to TV anchors, print and TV assignment editors and key newspaper columnists and reporters. Andrew Ashwood of WOAI/San Antonio says cassettes put the station top-of-mind and get it quoted often. Having local talk shows send e-mail to your media list also works well.
- Election time is coming up. Run your morning man for some fictitious office — say, County Entertainment Supervisor — and send out press releases.

### BUILD TSL AND KEEP YOUR LISTENERS

- Get your core to listen longer and recruit their friends to tune in. It's far easier to extend TSL from a present listener than to find new cume.
- Get active listeners — those who attend concerts or station remotes, who visit your advertisers or who have won a prize — to listen more with postcard, fax or e-mail reminders.
- Create a database of everyone who calls the station and e-mail or fax them requests to listen more. Track the audience involvement of these loyal listeners and give them reasons to tune in more often.
- Give reasons to listen longer; for example, to hear

a contest, a morning show bit or a music sweep. Ask contest registrants, businesses and people who call the request line to stay with you. Use fax or e-mail software to eliminate database duplicates.

- Create a loyal-listener club or an at-work-listening club tied in to the station's website. Consistently ask for repeated listening.
- Use your station's website and the sites of participating clients to stimulate more listening, more attendance at station events and overall awareness.
- Write and produce creative liners and promos that ask present listeners to tune in at other times for a feature, talent, contest or music sweep. Recycle your audience religiously. It's free!
- E-mail or fax a weekly newsletter to frequent listeners in your database. Promote the benefits of your contest, what's happening on the morning show and your music-quantity pledge.

### STUNTS AND EVENTS

- Stunts 'R' Us! Develop morning show stunts and station promotions designed to get you recognized and tuned in.
- Stage an old-fashioned scavenger hunt, awarding a prize to the first listener who collects a list of rare items or completes a challenging task, like getting your station's name in the newspaper or on TV or hanging a station banner over a busy freeway.
- Create stunts on your morning show that create talk and get press. Plan a snipe hunt in the park, arrange an Air Force Stealth Bomber flyover, give wrong times on Oct. 28 (as if daylight-saving time hadn't ended), play all Christmas music on a day in September, stage a morning show strike, talk about a topless carwash, hold a Kiss a Pig contest, conduct a pumpkin toss (from a tall building) on Thanksgiving, or take the show to Columbus, OH on Columbus Day.

What low-cost or no-cost ways do you use to introduce your station to new listeners? E-mail John Lund your best and most unconventional marketing ideas at [john@lundradio.com](mailto:john@lundradio.com). Your idea could be included in his next column in R&R.

John Lund is President of the Lund Consultants to Broadcast Management and Lund Media Research, a full-service multiformat radio consulting and research firm in San Francisco. Reach him at 650-692-7777 or [john@lundradio.com](mailto:john@lundradio.com), or visit [www.lundradio.com](http://www.lundradio.com).



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## YOU CAN THANK ASBURY PARK FOR YOUR JOB

1990: Bob McAllan, President, Press Broadcasting paces the Asbury Park Boardwalk. Twelve million bucks is a lot to pay for an FM station in Trenton.

Brisk February seas fill the air with sparkles of salt and echoes of summer. Bob feels that his success, his legacy depends on innovation.

The Jersey shore. The state's blessing. Uniquely Jersey. McAllan decides to create uniquely Jersey radio.

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*New Jersey 101.5* is the most listened to FM Talk station in the world. AQH and Cume.

2001: Charlie Banta's Millennium Radio Group, LLC buys the station from McAllan for over \$100,000,000.

Not bad for a walk at the beach.

Mr. Banta commits to growing *NJ 101.5* with Sabo Media.

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## THE ONE-QUESTION JOB INTERVIEW

By Dave Van Dyke



DAVE  
VAN DYKE

Employers get their best shot at obtaining highly motivated and solidly performing employees at the very beginning of the relationship, during the hiring process. Your best shot at finding the best people still comes down to how you — and the applicant — perform during the first interview.

To achieve the best results, the hiring process should be time-consuming, if only to reassure the manager that all the right questions have been asked and the candidates have provided the best possible responses. But when time is limited, asking the right questions becomes the major factor in a successful hire.

Over the course of the past 20 years I've been searching for the single best question to ask in an interview. I've sought a one-question interview that would overcome generalizations and exaggerations, reduce candidates' nervousness, minimize the impact of first impressions and determine if candidates are competent and motivated.

Here's what I've come up with: "Could you please think about your most significant accomplishment and tell me about it?"

Then I'll ask followup questions and make sure I get the following information:

- A complete description of the accomplishment and its impact
- When the accomplishment took place and how long it took
- The team involved, including titles and reporting relationships
- The candidate's title and role at the time of the accomplishment
- Why the candidate was chosen for the assignment
- The three or four biggest challenges faced
- Some of the major decisions involved

- The environment and available resources
- Any technical skills learned and used
- Some of the biggest mistakes the candidate made
- How the candidate changed and grew as a person in the course of the project
- What the candidate would do differently with a chance to do the work again
- What the candidate liked and didn't like about the process
- The available budget and the candidate's role in preparing and managing it
- How the final project compared to the original plan
- How the candidate motivated and influenced others, with specific examples
- How the candidate dealt with conflict during the project, with specific examples

The answers to questions like these can be extraordinarily revealing, but bear in mind that few candidates will give you all the information on their own. It's the digging deeper that matters. It is the interviewer's responsibility to extract this information, not the candidate's responsibility to give it to the interviewer in a soliloquy about her greatest feat.

Pursue the same question, in the same level of detail, over a variety of different achievements. Ask the candidate to describe two or three different individual and team accomplishments over the past five to 10 years. Ask about accomplishments that relate directly to job-specific needs; for example, "Describe your biggest accomplishment in setting up an NTR department."

This kind of fact-finding puts all the candidates on a level playing field. With this approach you'll have what you need to make a reasonable evaluation of an applicant's ability to deliver results in your own environment.

This single question, with the right followup, is all it takes.

Dave Van Dyke is a former VP/GM of KCBS-FM/Los Angeles and currently advises GMs through his company, Radio Mentor Inc. He is also President/COO of finology, a Los Angeles-based investment banking firm with broadcast interests. Reach him at 888-790-1102 or [dvd@radiomentor.com](mailto:dvd@radiomentor.com).

## Countdown To The People Meter



### THE DIARY VS. PPM

As Arbitron's Portable People Meter continues its development, Arbitron Advisory Council member and Saga Communications Exec. VP/Group PD **Steven Goldstein** provides some helpful guidance to broadcasters.

He says, "The Arbitron Advisory Council believes that the PPM holds significant promise for radio-audience measurement. Given the incredible number of issues surrounding the PPM, we thought it would be helpful to pull together answers to some frequently asked questions to lay out some of the business, economic, research and methodological issues."

**Q: What are the big differences between the diary and PPM?**

- Station cume are significantly higher, but average listening times are down.
- Morning drive and midday generally decline in AQH; nights and weekends are higher.
- Smaller stations tend to increase more than stations that traditionally lead.

The big comparison is, basically, six vs. three. On average, the diary records three stations per listener, while the PPM picks up six. That's a huge difference.

Cume is significantly higher with the PPM. The fact that six stations are recorded results in cume increases for many stations. With the PPM, radio looks competitive compared to newspapers and TV, which makes the meter a potentially powerful sales tool. Diary results in Philadelphia showed only one station achieving a cume of 20% of the market, but PPM results showed 16 stations with 20% or greater market cume.

While total-week AQH remains fairly stable, the PPM shows shorter average TSL overall. Generally, as cume goes up, TSL drops. That's certainly the case here. Most stations will see significantly shorter listening durations, since a main difference between the PPM and the diary is that, while the diary focuses on recalled listening, the PPM records everything it hears that is encoded with Arbitron's proprietary signal.

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

Find out how the  
**PPM results**  
could affect  
**your station**  
this fall

visit:

[dmrinteractive.com](http://dmrinteractive.com)

dmr

direct  
marketing  
results



# "If a radio station falls in the forest..."

Dear Radio Professionals:

If a radio station falls in the forest, will anybody listen? The answer is "yes". Some radio stations in North America have cut out their hearts, minds and souls, and listeners still listen. Do listeners care? Only if you bother to ask them.

Listeners don't care if radio stations eliminate live and local personalities, local contesting, audience research, external marketing, and ties with the community. Listeners don't care if stations play more commercials without increasing programming value, or if stations change formats with reckless abandon. Listeners don't care that radio stations don't care. Listeners will find other things to do, and many already have.

Then there are other radio stations run by owners who still qualify as "operators" because they understand the meaning and value of "putting the listener first". Paragon Media Strategies is proud to work with radio broadcasters who do care about their listeners and communities. Over time, listeners gravitate toward radio stations that employ a "listener-driven strategy". It is human nature to go where one is wanted.

The recent Spring 2002 ratings of Paragon clients are testimony to their focus on listeners:

#### Country

WFMS/Indianapolis: #1 12+  
WFLS/Fredericksburg: #1 12+

#### Alternative/Triple A

WDOE "The Mountain"/Chattanooga: #2 A18-34  
WNNX "99X"/Atlanta: #2 M18-34

#### CHR

KXJM "Jammin'"/Portland: #1 W18-34  
WYKK "The Monkey"/Biloxi: #2 P18-34

#### AC

CHFI/Toronto: #1 12+  
WRRM "Warm 98"/Cincinnati: #1 W25-54

#### Classic Rock/Oldies

KDBN "The Bone"/Dallas: #1 M25-54  
KPFX "The Fox"/ Fargo: #2 P25-54

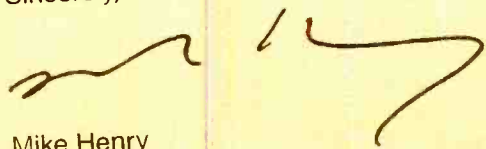
#### News/Talk/Sports

KLIN-AM Lincoln: #2 P25-54  
KTCK-AM "The Ticket"/Dallas: #8 M25-54

In every market, Paragon clients compete against heartless mega-clusters. In every market, Paragon clients win because they embrace the listener. Short term vs. long term. Wall Street shills vs. radio operators.

Customized research and strategy arm Paragon clients with critical intelligence to grow their market share and revenue. If Paragon Media Strategies can help your radio station or group, please contact me directly via phone or email. I look forward to hearing from you!

Sincerely,

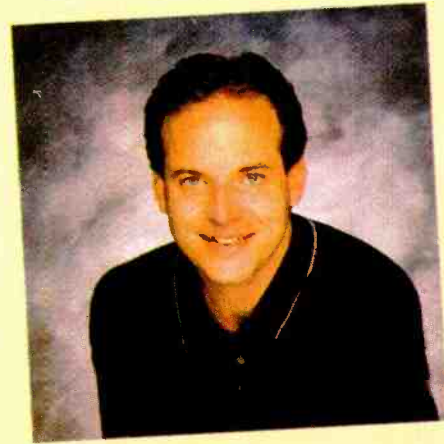


Mike Henry  
CEO

Arbitron Spring 2002 M-Sun, 6A-MID  
BBM Spring 2002 M-SUN, 6A-MID



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#### STRATEGIC PLANNING

- Perceptual Studies
- Auditorium Music Tests
- Internet Studies
- Focus Groups
- Tracking Studies
- Sales Assessment Studies



# dMarc Networks

## Radio's Revolutionary Revenue Machine

'I Saw It on the Radio' technology gives radio new ad-delivery capabilities

**By Jeff Green**

Executive Editor  
jgreen@radioandrecords.com

If you were asked to put your money on a small new company to become a big household brand in the radio-broadcasting world in short order, one good bet would be dMarc Networks, headed by Internet advertising pioneers Ryan and Chad Steelberg, who serve, respectively, as President and CEO. With a Smithsonian Technology Award under their belts and financial security from their many Internet successes, the Steelbergs have now turned their attention to dMarc's turnkey text-messaging and data-delivery technology. dMarc is positioned to exploit, to broadcasters' benefit, the RDS display feature found on millions of car radios.

### SIZING UP THE RDS MARKET

According to Ryan Steelberg, between 600 and 900 major stations are already using RDS to beam their call letters to listeners. In-car RDS penetration in Los Angeles is already at 12%, and RDS is expected to be in a third of all cars nationwide in three years. Auto dealers are beginning to realize that RDS is a benefit car buyers want. From the consumer's viewpoint, dMarc's dRDS technology is attractive and engaging. These radios can display virtually anything: text information about the artist and song being played, a special soft-drink price at a nearby 7-Eleven store, a chance to win concert tickets, a personal dedication from a girlfriend — you name it. Meanwhile, participating radio stations make new money every step of the way, in addition to revenue from behind-the-scenes data-delivery applications.

For the radio and record industries, not only does dMarc's dRDS delivery platform offer the potential to generate up to 10% in new advertising dollars — in addition to ancillary revenue streams to stations — it provides cool and profitable listener interactivity and valuable public service features.

Steelberg hopes that radio will react quickly enough to embrace dMarc's RDS and data-delivery platform so broadcasters can claim their rightful share of the lucrative telematics marketplace. There is a multibillion-dollar battle being fought aggressively by cellular companies that want communications rights to automobiles.

It would not be exaggerating to say that dMarc's technological breakthrough represents a potential sea change for broadcasters, record companies, ad agencies, corporate marketers, artist managers — virtually everyone connected to the radio and record businesses.

Signaling dMarc's head start and the scope of its growth to come: Earlier this year Clear Channel/Los Angeles became dMarc's first major client. Clear Channel/L.A.'s 52 FMs and AMs in Southern California are signed up, and other stations are joining the program. Several of Clear Channel's major radio competitors in L.A. are expected to come aboard this fall, giving dMarc the ability to deliver nearly the entire L.A. radio market to advertisers. dMarc is now focused on expansion and expects to be generating income for as many as 1,000 stations within two years. It's projecting that 50 major markets and all major networks will be dMarc clients within 12 months.

Following up on R&R's Aug. 2 profile of dMarc Networks co-founder Ryan Steelberg and his company, this marketing special details the straight facts and figures about the attributes of its dRDS and data broadcasting, how and why it works and ways to use it to bring new dollars and awareness to your station or group.

### HOW DRDS ADVERTISING INVENTORY IS CLASSIFIED AND SOLD

Displaying eight characters at a time and scrolling 60 characters in 30 seconds, dRDS text moves at a pace slow enough to read at a glance without distracting drivers. Part of the text can be fixed — for example, "KHS-FM" — while an advertisement or song information scrolls. dMarc recommends that stations offer three categories of dRDS ads:

1. Text inventory associated with a specific audio spot. For 7-Eleven, additional information on price, location, hours or a promotion would be displayed. Alternatively, the station may run noncompetitive, "benign" copy, such as weather, stocks or station news.
2. Independent inventory, available when the talent are talking between songs and commercials and open to any advertiser, public service organization or other client. Steelberg says dMarc is seeing the biggest initial reaction to content- and information-based ads, such as spots for television programming or movies, rather than to product spots. These "informational" spots get great recurring dollars and are often good for multimonth contracts. The consumer feedback is positive because these ads have information consumers want.
3. During a song, advertising can run throughout the song or during the front, middle third or end. Steelberg explains, "Let's say Britney Spears' 'Oops ... I Did It

### SHOW ME THE MONEY

The power of dMarc's technology to generate new income for radio is harnessed through five revenue channels:

1. Text messaging of station-originated advertising and client promotion
2. Text messaging of dMarc-delivered advertising
3. Data-delivery capabilities for telematics applications, such as remote upgrades to automobile GPS systems and electronic devices
4. RadioGreetings.com consumer service
5. Yellow Pages-style directory assistance

Again' is playing. Her name and the song title can display in a loop until the song ends. But if the station wants to sell that space or will accept an ad from us, we can keep the artist and title in the first third, run 'See Britney at the Verizon Amphitheatre this weekend, sponsored by Pepsi' in the middle, and, at the back end, 'Hear Britney on the Austin Powers Goldmember soundtrack. Only \$12.88 at [www.walmart.com](http://www.walmart.com).'

"You could sell a Midas Muffler spot during her song, but you've got to weigh the value of that medium against offending the listener. Better to have a benign product during a song or something associated with Spears, such as a CD or concert, a feature article in *Cosmo GIRL!*, a fashion line, etc. We're not trying to sell stuff in the middle of songs, per se.

"Mid-song inventory is ideal for labels, enabling them to promote the album or promote artists similar to the one being played, just as Amazon does to get people to check out other music and books they might like. Regardless, labels today are getting a huge value opportunity because we're telling listeners who's playing, and the labels aren't paying for it."

### WHO'S BUYING IN

Steelberg notes that Clear Channel/Los Angeles has grossed well into six figures from its dRDS campaigns. Clients including film studios like Revolution Studios (XXX) and Warner Bros. (Clint Eastwood's *Blood Work*) have made sizable buys, as have Auto Insurance Specialists and a vehicle-donation group, the National Charity Support Foundation, for the American Red Cross and other charities. Discussions with Madison Avenue indi-

## SAY HELLO TO RADIOGREETINGS.COM REVENUE

In addition to text-advertising income, dMarc has just launched **RadioGreetings.com**. This unique service allows consumers to buy a personal message — a song dedication, a marriage proposal — from their favorite dMarc-enabled station and broadcast the message to cars over the RDS interface. The price starts at \$4.95 for 60 seconds if the message is sold for a particular day, but not a set time; for \$19.95, the buyer can pick a specific time, within a five-minute window, for the message to run. All revenue is split 50/50 between the station and dMarc.

"It's like *TRL* on MTV," dMarc President Ryan Steelberg says. "Eventually, we see the program expanding to where stations display messages from listeners for free, taking comments about their favorite songs and artists during the 'Top 9 at 9' or weekly countdown."

cate that many national product advertisers will step forward as soon as dMarc solidifies the top 25 markets, and even more corporate marketers will jump in when the service goes national.

Steelberg says, "We are way ahead of schedule on the revenue side. We thought it would be closer to next year before we saw any revenues, just because it would take longer to educate the industry about the technology. The qualifiers to warrant national expansion have been met. Technically, we're ready to do it."

### PRICING DRDS SPOT CAMPAIGNS

Steelberg points out that Clear Channel/Los Angeles does not expect to encounter too much resistance to upselling dRDS to advertisers and is not offering it as free value-added. "That would kill the entire space," says Steelberg. "Advertisers are getting a big buy across a large network, which includes five of the top 10 stations. It will take a few months to get sales ramped up, but if you've got an \$80 spot rate, dRDS will generate an extra \$4-\$8 per spot and recoup the monthly cost in only a few days' time. The rest is 100% profit to the station. We've priced the program so that any station should be able to adopt the system and make money."

### HOW THE DMARC SYSTEM WORKS FOR SELLERS

Once the technical installations are in place, Steelberg says, "We set up the system to accept data feeds and advertising, and in 10 minutes we can train someone in the station's sales or marketing department to book a campaign and generate real-time reports." For a cluster, the designated dMarc operator can direct different text advertising or other messages to each station continuously and easily.

dMarc's service includes training for the program and the administrative software, WebManager 1.0. Training — including seller training — can be done in one day. "We show them what kind of text campaigns they can sell and how to target against a song or time of day," says Steelberg. "The more they sell, the more they are going to appreciate and want to use the system."

dMarc gives its clients a jump-start by handling all text-message fulfillment at the outset. "We want people to get out there and build a market in sales, not worry about dedicating a person in the company at first to handle the WebManager software," says Steelberg. "When a rep upsells an audio spot to, say, Safeway, he fills out a one-sheet insertion order listing the name of the advertiser and whether the ad is song-targeted, audio-targeted or independent text. The seller e-mails or faxes the insertion order, and we handle the fulfillment and booking into the software. Sellers can then log into the software any time to generate reports and, eventually, do all the booking themselves."

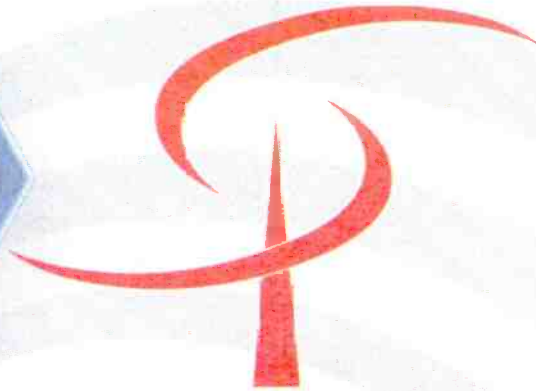


# Making Text Programming and Advertising a Reality...Today!

## Maximum Value Zero Hassle

Optimize the value of your station with powerful features of dMarc dRDS, all provided in our turn-key service offerings: dMarc For Broadcasters™ suite and through our Subcarrier Representation service (providing turn-key, sales, support, and technical services to the broadcast industry). You'll also benefit from responsive, 24/7 customer support as dRDS becomes an integral part of the consumer experience.

Our Dynamic Radio Data Service (dRDS™) offers terrestrial radio stations the ability to broadcast text-based programming and advertising directly to the car radio display. Now supported in over 75% of new cars, dRDS allows consumers to receive text-based content and information displayed directly on car radio screen.



**dMarc Networks**

## Service is the Solution

dRDS was designed from the ground up as a service solution. We manage your network remotely via our dual Network Operations Centers where engineers monitor and control your dRDS equipment; satellite transmission, and external data feeds such as playlist information to news and weather. If your broadcast station already offers RDS, no problem...as our dRDS solution can be seamlessly integrated and provide you with significant additional revenue opportunities. dRDS can be installed at any FM station\*, in less than 45 days, nationwide.



## Generate Additional Revenue with No Upfront Costs

dRDS will enable your station to immediately start generating additional advertising revenue and offer rich text programming, with NO UPFRONT COSTS.

## Positive Feedback

"dRDS enables Clear Channel - Los Angeles to expand its programming and advertising offerings and generate high-margin revenues across our radio stations, without compromising the quality and focus of our core audio businesses." - Roy Laughlin, Regional Vice President of Clear Channel Los Angeles Radio.

## Contact Us...

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Newport Beach, CA 92660  
(949) 791-1200 tel  
(949) 640-7065 fax  
info@dmarnetworks.com  
<http://www.dmarnetworks.com>

## dRDS Text Programming...



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# dMarc Networks

## RADIO'S REVOLUTIONARY REVENUE MACHINE

Continued from Page 14

### CLUSTER AND GROUP CAPABILITIES

The real payoff for radio stations is how seamlessly dMarc can manage national business across a company's entire station group, or even among competing stations in different cities. Using technology that cost millions to develop — similar to technology the Steelbergs developed for one of their former ventures, Internet advertising business AdForce — dMarc can handle complex station buys, assign the appropriate cost-per-point revenue splits, credit individual sellers and offer spot-placement variations to advertisers.

Ryan Steelberg says, "We have the ability to do coordinated national programs or cross-network programs or cross-station programs."

He continues, "Let's say a buy comes to us from a major film studio for its latest release. The studio wants the entire L.A. network but doesn't care whether it's KPWR or KIIS or wherever. How does the revenue split get broken down? All the complicated business models and issues in terms of sales and segmentation of campaigns have been

## I SAW IT ON THE RADIO!

dMarc's promotional firepower can provide a number of new services to radio listeners:

1. Station ID and logo displays
2. Artist, song title, album, graphics, tour and concert information
3. News, traffic, weather, sports, stocks, humor, trivia
4. Community information: emergencies, Amber Alerts, local events

worked out so there's a partial revenue split for each station based on the relationship we or a rep have with that broadcaster, as well as on who sold the ad and to which stations the campaign is eventually delivered. There's no need to book a new campaign for every station."

### MODEST UPFRONT COSTS

Further good news for radio stations interested in dRDS: The upfront cost to get started is minimal. There is a base fee of \$1,000 to \$2,500 per month, regardless of market size. The base price is determined by whether the service is synchronized to the station's playlist and whether the station wants to bypass dMarc's scheduling parameters and display real-time messages while air personalities are talking. Additional monthly fees apply only if a station doesn't give dMarc the right to sell inventory. Most stations favor having dMarc involved in sales, and dRDS ad revenues are split 50/50, whether campaigns are sold by the station locally or dMarc sells them nationally. All transactions are kept confidential.

Working typically with a three-year commitment, dMarc Networks provides all the software, training and backup support needed and recoups the rest of its investment from ad sales it generates as a rep on the station's behalf. Steelberg says, "Stations can license our technology for a regular monthly fee and control all their own inventory, then change from that business model to our representation program down the road if they want to. But, right now, we're finding stations much more willing to give us a bigger chunk of the ad dollar without the higher monthly fees because the incremental expense to deliver this product on their operational side is zero." He adds that major station-group owners should contact him to negotiate companywide arrangements.

### MINIMAL TECHNICAL REQUIREMENTS

The dRDS system is remarkable in its simplicity. It takes 30 to 40 days from startup to selling, with most of

that time going to satellite-dish installation and Internet protocol connections — whether they're being set up for one station or a hundred. Steelberg says, "For a single station, we first ask if it's currently using or leasing its subcarrier bands. If so, we know it has some hardware and an encoder running at the transmitter. We may be able to reconfigure its equipment to use our dRDS software — we can do that in more than 90% of cases — and we are fully integrated with nearly all of the analog RDS vendors. If you don't have a box, no problem; we can provide a preconfigured box that's packaged into our service."

The menu of required gear is short:

1. An RDS encoder, provided by and installed by dMarc, a satellite company and the station's engineer.
2. An IP connection to the station's transmitter to communicate with dMarc equipment there.
3. A bidirectional, 1.3-meter satellite dish installed close to the tower or on the tower itself, allowing dMarc to talk with its equipment at the transmitter. Steelberg says, "The dish isn't mandatory, but even if the station has a phone line or a T1 line that supports Internet access to it, we really encourage turning on our direct satellite link, because then we don't have to rely on an ISP to get connectivity."
4. A 1U rack-mounted computer, provided by dMarc and equipped with the dMarc software.

First, the radio station or network is added into dMarc's software system. Next, scheduling information goes over the Internet to a dMarc satellite uplink center and on to one of several birds in the sky. From there the data goes to the satellite dish at the station tower, then to the 1U computer, which routes it to the station's exciter-linked RDS encoder. The digital data is then converted to a radio frequency and broadcast. dRDS fully supports the IBOC standard and can communicate with IBOC receivers that are simultaneously supporting RDS.

dMarc's technology is fully compatible with most stations' programming systems, so stations can present artist, song title and advertising messages immediately. System maintenance takes less than a couple of hours per month, and Steelberg points out that dMarc provides 24/7 support. He says, "What makes this program work, besides the software, is that there is customer support available 24 hours a day to make sure stations' systems and campaigns are running correctly, whether it's for seven market-leading Southern California Clear Channel stations or for an independent in a smaller market."

Some stations are concerned that using a subcarrier signal to broadcast RDS information will cause signal deterioration, but Steelberg says those concerns are unfounded. He points out, "The bottom line is that there is negligible effect on loudness and no effect on coverage. Once stations find that we're not going to impact their signal any more than they're doing right now, they are pretty much ready to go."

### TELEMATICS LEADS ANCILLARY REVENUE OPPORTUNITIES

Steelberg points out that text-display advertising is not the only way stations can make money by working with dMarc. "Our system fully supports several wireless-data broadcasting systems, as well as the RDS protocol. But our second major focus is on telematics devices in the car, such as sending upgrades to a car's GPS navigation system software, sending real-time traffic data to an in-car mapping system or updating the car's database of stores or location-based services.

"Telematics is a three- to five-year revenue development, but it's going to be extremely lucrative — several billion dollars by 2007. For example, you can start offering paid listing services, something that is very popular on web search engines. When you're hungry and want to search for the closest McDonald's on your navigation system, there could be a paid spot we can update and change according to where you are. So if you drive from one ZIP code to another, the paid listings can change. With telematics, we technically know where the cars are. There's potential coordination between the commercial you're hearing and where you're driving.

"For those who aren't believers in text on the screen, just think of the Yellow Pages. When you're in your car, that's when the Yellow Pages becomes relevant. We'll be

## DRDS SEEDING & SELLING POINTS

dRDS is a great way to make sure listeners know it's your station they're tuned to. Here are some other valuable applications for this exciting new technology.

- Continually promote your Arbitron-registered slogans.
- Get your air personalities talking about dRDS and how it provides song titles, artist names and album titles. This feature is proving to be a key benefit of XM's and Sirius' satellite-radio services.
- Promote your website via dRDS, and vice versa.
- Promote upcoming shows, specials, features and bits.
- Promote the system's RadioGreetings.com custom text-messaging capabilities.
- Encourage local car dealers to promote dRDS availability in their new-car spots.
- At car-dealer and electronics-store remotes, emphasize dRDS receivers with giveaways and discounts.
- Sell avails on relevant songs to specific accounts. For example, tie in movies and record stores with songs from soundtracks, or promote a special on milk at 7-Eleven every time Kenny Chesney's "The Good Stuff" is played.
- Sell weather dRDS sponsorships to Michelin, and sell sports to Sports Authority or Sports Academy-type stores.
- Use the system to encourage listeners to sign up online so you can show advertisers how many people actually have and use dRDS.
- Run secret contests on dRDS, then count the responses to show advertisers the support the service has.
- Participate in the Amber Alert program through dRDS, and tell listeners you're doing it.
- As dRDS becomes widely available, look to see if "fine print" disclaimers can appear in text and be exempted from audio spot copy.

able to sell these listings, and radio sellers also have a perfect opportunity to take advantage of that because they have a local street presence.

"Stations can still support Muzak protocol and other relationships. One station contacted us about updating outdoor displays and mobile displays on bus sides, and we can fully support that. We can target any device with the appropriate receiver in it.

"As the technology expands, you might be listening to Madonna, see a color graphic of her face overlaid with concert dates and hit a button that will automatically make a CD purchase. In short, besides a digital text display, the application is set up to serve any form of data in a multitude of formats."

Steelberg is passionate about the telematics dollars on the table for radio if it adopts RDS and dMarc technology and uses its promotional firepower to market the capabilities to consumers. "Radio is in position to lead in telematics, and it must do it," he says. "Cellular and satellite companies have been building relationships with the automobile companies to be the communication protocol to the car — instead of radio. Radio is in a battle for what's going on in the car, from MP3 players to cellular chips. This is why radio needs to collectively adopt this technology aggressively and pursue the telematics market. An FM subcarrier signal makes updating information extremely cost-effective compared to cellular."

The telematics payoff could be considerable for broadcasters, independent of ratings. As Steelberg says, "When you talk about the other forms of data delivery that are not audience-driven, such as telematics, a station with a good signal is just as valuable as a station with a million listeners."



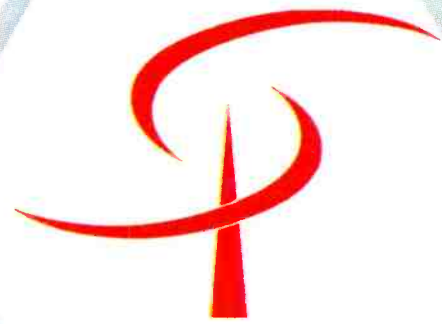
## Making Radio Text Advertising Turn-Key and Cost-Effective!

Our Dynamic Radio Data Service, or dRDS™, provides centralized advertising management, delivery, and reporting solutions for dMarc Networks' revolutionary dRDS "radio text" medium. This turn-key system creates an easy, end-to-end solution for ad agencies, advertisers and representation firms.

Plan and schedule text campaigns -  
Target your media buys - Deliver your text advertisements - Access real-time, audited reports - All allowing you to minimize overhead and maximize ROI through this new medium, dRDS.

## Revolutionary Medium...

dMarc Networks' dRDS system enables marketers and advertisers to dynamically schedule, target, deliver, and report on text messages, broadcast and displayed on the digital screens of car radio receivers. Over 75% of new automobiles support dRDS, with a current national penetration reaching 12%. Over 25,000,000 cars on the road today are equipped to support dRDS and your advertising message.



**dMarc Networks**

## Contact Us

**dMarc Networks**

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Image 1.  
Sample Car Receiver with dRDS

## Massive Reach and Frequency

The dRDS Network™ is a collection of dRDS enabled FM broadcast stations, currently spanning more than 27 premier radio stations in Southern California, including rating leaders KIIS (102.7 FM), KOST (103.5 FM), KBIG (104.3 FM), KYSR (98.7 FM), and KHHT (92.3 FM). dMarc enables marketers and advertisers to target, schedule, and deliver text-based campaigns seamlessly across one or a dozen radio stations with a coverage area reaching more than 10,000,000 people. dMarc Networks offers exclusive access to this network, to provide innovative and effective ways to reach consumers through an entirely new and effective medium. dMarc Networks is continuously expanding its dRDS Network and anticipates top 25 market coverage in the next several months.

## Powerful Targeting and Reporting

dMarc WebManager™ is our user-friendly, desktop program that enables you to easily target, schedule, and deliver dRDS campaigns, and efficiently handle reporting and billing, all from your PC. Advertising messages can be scheduled to run across a single station, or across an entire market cluster. Advertising messages can be targeted to run against station playlists, at certain time blocks, or even against dynamic parameters, such as the weather. At any time, 24 hours a day, activity reports can be generated providing the critical information to maximize your campaign's effectiveness and ROI.

## A Word From One of Our Sponsors

"The dRDS, 'radio text,' program provides a powerful new marketing tool for Triple X (XXX), which allows us to reach consumers at the last possible moment before they enter the workplace or their home. We are very excited to be participating in this new medium." - Terry Curtin - Head of Marketing & Distribution, Revolution Studios

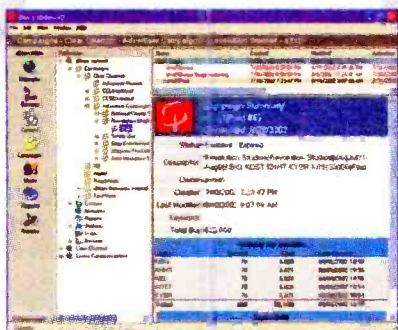


Image 2.  
WebManager ~ Main Window

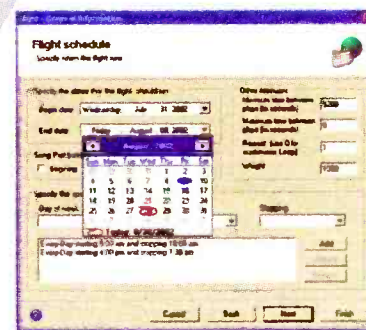


Image 3.  
WebManager ~ Campaign Wizard

"I SAW it on the radio!"  dMarc Networks

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## 'Net Royalties: The Other Shoes Are Dropping

As the Oct. 20 deadline for payment of webcast performance royalties approaches, there are movements on several fronts to avoid or reduce those fees — by limiting the area in which streaming is available, by negotiating with individual labels for the right to stream without fees or, sadly, in the case of one of the most successful streamers, by closing up shop.

Drawing on its experience in the television field with cool products like localized, station-managed online channel guide titanTV and ProximityTV, which manages the geographic coverage of TV signals, Decisionmark is doing something about keeping local radio streams local. Capitol Broadcasting Hot AC WRAL (Mix 101.5)/Raleigh has begun working with Decisionmark's stream-limiting Air-to-Web Broadcast Replication technology to make sure that if listeners outside Mix's coverage area try to hear its streamed simulcast, they will be gently blocked.

The Internet's worldwide reach is, of course, just one of many issues in the ongoing legal argument over whether broadcasters should owe webcast performance royalties for 'Net simulcasts of their over-the-air programming. (The AWBR technology probably won't make any difference to AFTRA's additional online fees, which apply to any Internet streaming of a spot made for broadcast.)

If Decisionmark's technology is widely adopted — and the rights-holders and the courts accept the notion that a limited stream shouldn't be liable for webcast performance royalties — the cost of using AWBR will certainly be far less than any webcast royalties.

Stream limits may be a partial answer, but other broadcasters have their own ways of addressing the royalties issue. Some are negotiating individual licenses with copyright owners for blanket rights to stream cuts added to over-the-air playlists. Labels may be loath to upset a broadcaster that might then think twice before adding product from a company that charges for playing its music on the 'Net.

Then there's attrition:

The once-high-flying MEDIAmazing has closed up shop. And the Internet-only MA did everything right: It had a lean, two-man staff, it let the machines do most of the work, and it didn't try to be too many things to too many people. And it ended up at or near the top of the 'Net ratings charts on a regular basis.

But MEDIAmazing's Henry Callie and his programmer partner, Philip Torcivia, have called it quits, citing an almost nonexistent advertising market. Their decision has got to give pause to the online programmers who remain, especially those streamers that have large staffs and high overhead. If a couple of smart entrepreneurs can't make it, what chance do the rest of us have?



David Lawrence



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
1	1	NELLY	<i>Nellyville</i> /"Herre," "Dilemma"
2	2	EMINEM	<i>The Eminem Show</i> /"Hailie," "Closet"
3	3	AVRIL LAVIGNE	<i>Let Go</i> /"Complicated"
6	4	JOHN MAYER	<i>Room For Squares</i> /"Such"
5	5	PINK	<i>Missundaztood</i> /"Pill"
4	6	JIMMY EAT WORLD	<i>Bleed American</i> /"Middle"
7	7	ASHANTI	<i>Ashanti</i> /"Happy"
8	8	VANESSA CARLTON	<i>Be Not Nobody</i> /"Miles," "Ordinary"
9	9	KYLIE MINOGUE	<i>Fever</i> /"Sight"
12	10	DAVE MATTHEWS BAND	<i>Busted Stuff</i> /"Going"
14	11	CHAD KROEGER	<i>Spider-Man</i> /"Hero"
—	12	ELVIS PRESLEY	<i>Elvis 30 Number 1 Hits</i> /"Less"
13	13	EVE	<i>Eve-olution</i> /"Gangsta"
11	14	DJ SAMMY	<i>Heaven</i> /"Heaven"
15	15	CREED	<i>Weathered</i> /"Breath"
17	16	CAM'RON	<i>Come Home With Me</i> /"Boy"
10	17	JENNIFER LOPEZ	<i>J. Lo</i> /"Alright"
—	18	BIG TYMERS	<i>Hood Rich</i> /"Fly"
16	19	SHAKIRA	<i>Laundry Service</i> /"Objection"
18	20	IRV GOTTI	<i>Irv Gotti Presents The Inc.</i> /"Down"

### Country

LW	TW	ARTIST	CD/Title
1	1	TOBY KEITH	<i>Unleashed</i> /"Red," "Daddy"
2	2	DIXIE CHICKS	<i>Home</i> /"Gone"
6	3	DARRYL WORLEY	<i>I Miss My Friend</i> /"Friend"
8	4	ALAN JACKSON	<i>Drive</i> /"Work"
11	5	TIM MCGRAW	<i>Set This Circus Down</i> /"Unbroken"
18	6	MARK CHESNUTT	<i>Mark Chesnutt</i> /"Was"
20	7	BRAD MARTIN	<i>Wings Of A Honky Tonk Angel</i> /"Before"
14	8	SARA EVANS	<i>Born To Fly</i> /"Looking"
5	9	KENNY CHESNEY	<i>No Shoes, No Shirt.../</i> "Stuff"
10	10	DIAMOND RIO	<i>Completely</i> /"Beautiful"
13	11	TRACY BYRD	<i>Ten Rounds</i> /"Ten"
4	12	KEITH URBAN	<i>Somebody Like You</i> /"Somebody"
7	13	JOE NICHOLS	<i>Man With A Memory</i> /"Impossible"
—	14	GARY ALLAN	<i>Alright Guy</i> /"One"
3	15	ANDY GRIGGS	<i>Freedom</i> /"Tonight"
—	16	MARTINA MCBRIDE	<i>Greatest Hits</i> /"Where"
—	17	LONESTAR	<i>I'm Already There</i> /"Day"
—	18	GARTH BROOKS	<i>Scarecrow</i> /"Blood"
—	19	LEE ANN WOMACK	<i>Something Worth.../</i> "Worth"
19	20	BLAKE SHELTON	<i>Blake Shelton</i> /"Red"

### Hot AC

LW	TW	ARTIST	CD/Title
1	1	AVRIL LAVIGNE	<i>Let Go</i> /"Complicated"
3	2	PINK	<i>Missundaztood</i> /"Get," "Pill"
2	3	DAVE MATTHEWS BAND	<i>Busted Stuff</i> /"Going"
12	4	VANESSA CARLTON	<i>Be Not Nobody</i> /"Miles"
5	5	CREED	<i>Weathered</i> /"Breath"
17	6	OUR LADY PEACE	<i>Gravity</i> /"Somewhere"
7	7	NO DOUBT	<i>Rock Steady</i> /"Hella"
11	8	BRUCE SPRINGSTEEN	<i>The Rising</i> /"Rising"
9	9	CHAD KRUEGER	<i>Spider-Man</i> /"Hero"
8	10	PUDDLE OF MUDD	<i>Come Clean</i> /"Blurry"
13	11	NORAH JONES	<i>Come Away With Me</i> /"Know"
10	12	JOHN MAYER	<i>Room For Squares</i> /"Body," "Such"
4	13	NICKELBACK	<i>Silver Side Up</i> /"Remind," "Bad"
16	14	JACK JOHNSON	<i>Brushfire Fairytales</i> /"Flake"
15	15	JIMMY EAT WORLD	<i>Bleed American</i> /"Middle"
14	16	ENRIQUE IGLESIAS	<i>Escape</i> /"Escape"
—	17	ELVIS PRESLEY	<i>Elvis 30 Number 1 Hits</i> /"Less"
18	18	COLDPLAY	<i>A Rush Of Blood To The Head</i> /"Place"
19	19	SHERYL CROW	<i>C'mon, C'mon</i> /"Soak," "Steve"
—	20	GOO GOO DOLLS	<i>Gutterflower</i> /"Machine"

### Urban

LW	TW	ARTIST	CD/Title
1	1	EMINEM	<i>The Eminem Show</i> /"Cleanin'"
2	2	MUSIQ	<i>Ju\$li\$en</i> /"Halfcrazy," "Dontchange"
3	3	DNELL JONES	<i>Life Goes On</i> /"Know"
5	4	ASHANTI	<i>Foolish</i> /"Baby," "Happy"
4	5	NELLY	<i>Nellyville</i> /"Herre," "Dilemma"
6	6	USHER	<i>8701</i> /"Help"
8	7	JOE	<i>Better Days</i> /"Woman"
7	8	ANGIE STONE	<i>Mahogany Soul</i> /"Miss"
18	9	MARY MARY	<i>Incredible</i> /"Morning"
11	10	LUTHER VANDROSS	<i>Luther Vandross</i> /"Rather"
12	11	WYCLEF JEAN	<i>Masquerade</i> /"Wrongs"
10	12	FABDLOUS	<i>Barbershop</i> /"Trade"
14	13	KEITH SWEAT	<i>Rebirth</i> /"One"
16	14	LUDACRIS	<i>Word Of Mouf</i> /"Move"
9	15	MARIO	<i>Mario</i> /"Friend"
15	16	RUFF ENOZ	<i>Someone To Love You</i> /"Someone"
19	17	BONEY JAMES	<i>Ride</i> /"Ride"
—	18	DAVE HOLLISTER	<i>Signs Of Things To Come</i> /"Keep"
17	19	FAITH EVANS	<i>Faithfully</i> /"Burnin'"
—	20	MAXWELL	<i>Now</i> /"Lifetime"

### Smooth Jazz

LW	TW	ARTIST	CD/Title
1	1	NORAH JONES	<i>Come Away With Me</i> /"Why"
2	2	KIM WATERS	<i>From The Heart</i> /"Dawn," "House"
5	3	GERALD ALBRIGHT	<i>Groovology</i> /"Stoppin'"
4	4	FOURPLAY	<i>Heartfelt</i> /"Rollin'"
3	5	NORMAN BROWN	<i>Just Chillin'</i> /"Chillin'"
8	6	PETER WHITE	<i>Glow</i> /"Buena"
11	7	EUGE GROOVE	<i>Play Date</i> /"Slam"
6	8	GREG ADAMS	<i>Midnight Morning</i> /"Roadhouse"
12	9	BONEY JAMES	<i>Ride</i> /"RPM"
9	10	JONATHAN BUTLER	<i>Surrender</i> /"Wake"
7	11	PIECES OF A DREAM	<i>Acquainted With...</i> /"Vision"
13	12	LARRY CARLTON	<i>Deep Into It</i> /"Magic"
10	13	WAYMAN TISDALE	<i>Face To Face</i> /"Hide"
14	14	RUSS FREEMAN	<i>To Grover With Love</i> /"Brighter," "East"
—	15	ALFONZO BLACKWELL	<i>Reflections</i> /"Funky"
17	16	JEFF KASHIWA	<i>Simple Truth</i> /"Weekend"
16	17	THE RIPPINGTONS	<i>Life In The Tropics</i> /"Caribbean"
—	18	CRAIG CHAQUICO	<i>Shadow &amp; Light</i> /"Luminosa"
18	19	CHUCK LOEB	<i>All There Is</i> /"Sarao"
19	20	JOE MCBRIDE	<i>Keepin' It Real</i> /"Woke"

### Alternative

LW	TW	ARTIST	CD/Title
1	1	REO HOT CHILI PEPPERS	<i>By The Way</i> /"Way," "Zephyr"
4	2	SYSTEM OF A DOWN	<i>Toxicity</i> /"Aerials"
2	3	JIMMY EAT WORLD	<i>Bleed American</i> /"Sweetness"
3	4	LINKIN PARK	<i>Hybrid Theory</i> /"Points"
10	5	NEW FOUND GLORY	<i>Sticks And Stones</i> /"Over"
5	6	EMINEM	<i>The Eminem Show</i> /"Without," "Cleanin'"
13	7	KORN	<i>Untouchables</i> /"Thoughtless"
6	8	THE VINES	<i>Highly Evolved</i> /"Free"
19	9	NICKELBACK	<i>Silver Side Up</i> /"Never"
12	10	JACK JOHNSON	<i>Brushfire Fairytales</i> /"Flake"
7	11	HIVES	<i>Veni Vidi Vicious</i> /"Hate"
15	12	DAVE MATTHEWS BAND	<i>Busted Stuff</i> /"Going"
8	13	INCUBUS	<i>Morning View</i> /"Warning"
9	14	HOBBASTANK	<i>Hoobastank</i> /"Running"
14	15	CREED	<i>Weathered</i> /"Breath"
17	16	TRUST COMPANY	<i>The Lonely Position...</i> /"Downfall"
18	17	COLDPLAY	<i>A Rush Of Blood To The Head</i> /"Place"
16	18	PUDDLE OF MUDD	<i>Come Clean</i> /"She"
11	19	PAPA ROACH	<i>Lovehatetragedy</i> /"Not"
—	20	FILTER	<i>The Amalgamut</i> /"Where"

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, Launch.yahoo.com, MusicMatch, Music Choice, NextRadio Solutions (Frozen), Q104.3 New York, Radio.Boonair.Com, Radio Free Virgin, RealOne, Spinner.com, and Voice Of America-Music Mix — Music Mix. Voice Of America-Music Mix is weighted based on traffic reports by web traffic monitor MediaMetrix. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the six reporting formats. © 2002 R&R Inc. © 2002 Online Today, Net Music Countdown.



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

## DIGITAL TOP 50™

LW	TW	ARTIST	Album Title	Weeks On
1	1	EMINEM	<i>The Eminem Show</i>	17
2	2	COLDPLAY	<i>A Rush Of Blood To The Head</i>	2
5	3	LINKIN PARK	<i>Hybrid Theory</i>	93
4	4	NELLY	<i>Nellyville</i>	11
7	5	SYSTEM OF A DOWN	<i>Toxicity</i>	53
8	6	RED HOT CHILI PEPPERS	<i>By The Way</i>	9
6	7	LINKIN PARK	<i>Reanimation</i>	6
11	8	AVRIL LAVIGNE	<i>Let Go</i>	13
9	9	NORAH JONES	<i>Come Away With Me</i>	20
12	10	BEATLES	<i>One</i>	86
15	11	PINK	<i>Missundaztood</i>	36
17	12	CREED	<i>Weathered</i>	42
14	13	JOHN MAYER	<i>Room For Squares</i>	23
13	14	DIXIE CHICKS	<i>Home</i>	2
19	15	ENYA	<i>A Day Without Rain</i>	79
16	16	U2	<i>All That You Can't Leave Behind</i>	99
23	17	JACK JOHNSON	<i>Brushfire Fairytales</i>	13
18	18	ASHANTI	<i>Ashanti</i>	23
24	19	NICKELBACK	<i>Silver Side Up</i>	52
26	20	SHAKIRA	<i>Laundry Service</i>	43
25	21	PUDDLE OF MUDD	<i>Come Clean</i>	40
20	22	ALICIA KEYS	<i>Songs In A Minor</i>	63
31	23	LUDACRIS	<i>Word Of Mouf</i>	41
21	24	BRUCE SPRINGSTEEN	<i>The Rising</i>	6
32	25	CELINE DION	<i>A New Day Has Come</i>	24
33	26	AEROSMITH	<i>O, Yeah! Ultimate Aerosmith Hits</i>	10
29	27	LIMP BIZKIT	<i>Chocolate Starfish And...</i>	100
30	28	KYLIE MINOGUE	<i>Fever</i>	28
22	29	P.O.D.	<i>Satellite</i>	38
28	30	BLINK-182	<i>Take Off Your Pants &amp; Jacket</i>	65
34	31	PINK FLOYD	<i>Echoes (The Best Of Pink Floyd)</i>	44
36	32	LENNY KRAVITZ	<i>Greatest Hits</i>	100
27	33	STROKES	<i>Is This It</i>	19
39	34	ORIGINAL SOUNDTRACK	<i>Moulin Rouge</i>	45
43	35	VANESSA CARLTON	<i>Be Not Nobody</i>	6
42	36	ORIGINAL SOUNDTRACK	<i>O Brother...</i>	39
37	37	TOOL	<i>Lateralus</i>	63
40	38	KORN	<i>Untouchables</i>	13
—	39	HERBERT GRONEMEYER	<i>Merisch</i>	1
33	40	RADIOHEAD	<i>Kid A</i>	32
—	41	RADIOHEAD	<i>Amnesiac</i>	7
47	42	CRAIG DAVID	<i>Born To Do It</i>	35
—	43	JIMMY EAT WORLD	<i>Born American</i>	9
45	44	USHER	<i>8701</i>	48
—	45	CLIPSE	<i>Lord Willin'</i>	1
38	46	QUEENS OF THE STONE AGE	<i>...The Deaf</i>	2
41	47	OASIS	<i>Heathen Chemistry</i>	10
—	48	TENACIOUS D	<i>Tenacious D</i>	5
35	49	VARIOUS ARTISTS	<i>XXX</i>	4
—	50	VINES	<i>Highly Evolved</i>	2



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responsible for managing and building profitability into a multi-faceted direct marketing program for two Cincinnati radio stations. It's a job he loves. As John says, "You have a new challenge each day, there's always a hill to climb... and Susquehanna Radio Corp.

is the kind of company that gives you the right tools, support, and local decision-making authority that permits you to act quickly and outperform the competition!"

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*John Baylis*  
Director of Marketing  
WRRM/WMOJ, Cincinnati

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## HBC

Continued from Page 3

and reach into one single media concern reaching so deeply into a single ethnic group." Essentially, the group said, "the merged companies will become a Spanish-language monopoly."

### Clear Channel Asks Court To Dismiss SBS Suit

Despite being mentioned as a party to the HBC-Univision merger, Clear Channel hadn't filed comments about the deal with the FCC as of R&R's press time. However, the company did ask a Florida court to dismiss the lawsuit filed against it and HBC by Spanish Broadcasting System after the HBC-Univision merger was announced in June.

"SBS is attempting to disrupt a merger in which it was not selected to participate," Clear Channel told a Florida District Court. Clear Channel argued that SBS's anger that HBC chose Univision instead of SBS as a merger partner led to the lawsuit, in which SBS accuses Clear Channel of controlling HBC with its 26% stake, its selection of two HBC board members and its alleged "veto power" over HBC decisions.

But Clear Channel said the claims are without merit. "Even when taken as true," Clear Channel said, "these factual allegations are insufficient — as a matter of law — to make out a case of control."

SBS also alleges that Clear Channel and HBC are trying to control the top 10 Spanish-language radio markets, but Clear Channel replied, "SBS does not allege that Clear Channel even owns any Spanish-language radio in any of the top 10 markets. Clear Channel simply does not belong in this fight."

## Amber

Continued from Page 1

To date, Amber Alerts have helped recover 27 abducted children nationwide.

National Amber legislation was fast-tracked on Capitol Hill: The Senate bill was introduced by Kay Bailey Hutchison and Dianne Feinstein on Sept. 3 and quickly built up a head of steam as no fewer than 38 co-sponsors signed on. At a Sept. 4 hearing on the bill Sen. Orrin Hatch — one of the 38 co-sponsors — voiced his support for a vote on the bill as soon as possible. Hatch got his wish, and the unanimous approval came less than a week later.

The bill directs the Department of Justice to appoint a national Amber Alert coordinator who will set voluntary standards to follow for issuance of alerts and act as the nationwide contact for development of the network and regional coordination of alerts throughout the network. The bill also provides for matching-grant programs through the Departments of Transportation and Justice for highway signs, education and train-

### Bush Speaks To Beck



Premiere Radio Networks syndicated host Glenn Beck recently interviewed former President George Bush, who addressed several topics, including his reactions to what his son is going through. The interview aired as part of the special 9/11, One Year Later With Glenn Beck, which was broadcast on hundreds of Clear Channel-owned stations nationwide over the weekend of Sept. 7-8 and ran on The Glenn Beck Program on Sept. 11. Pictured here are Bush (l) and Beck.

## Sly

Continued from Page 3

Devine said, "Throughout our extensive search to find the right person to operate our radio properties, we have come across some highly qualified and knowledgeable people. We run a unique enterprise, the spirit of which is entrepreneurial in nature. Tom's experience in our business, knowledge of the markets

where we currently have radio stations and understanding of our business plan placed him in a unique category while we conducted our search."

Sly attained his most recent post in 1997. Before that he served as VP/GM of WWNK/Cincinnati for both Citicasters and Jacor. He has also been VP/GM for KBPI/Denver under Citicasters and Great American Broadcasting.

## Richards

Continued from Page 3

Rock properties to make sure that we all stay in the proper rock lanes. It will allow us to maximize our Rock cluster here."

Robison told R&R, "Six and a half years of 15-hour days have

taken the toll on my body and soul. I am excited about continuing what we have built on *The Morning Buzz*, and, now, with my full focus on it, I hope to only make it better."

Robison programmed *The Buzz* for 10 months. Richards has a long history in the format, having programmed WEDG/Buffalo and signed on KKND/New Orleans.

ing programs, as well as the equipment necessary to facilitate Amber systems.

NAB President/CEO Eddie Fritts made two Capitol Hill appearances in as many days to voice his support for the bill, appearing at hearings on the legislation on behalf of the nation's broadcasters. "Broadcasters are uniquely positioned to disseminate information rapidly to an entire community," Fritts said. "No other industry is capable of broadcasters' reach in conveying this information."

However, Fritts cautioned the Senate Subcommittee on Technology, Terrorism and Government Information that proper implementation of the plan will be crucial to its success. He insisted that broadcasters be central to the plan, due to their ability to circulate information at a moment's notice. Noting that up

to 95% of drivers listen to their radios in the car, Fritts said, "Local broadcasters have the ability to get information to the public with unparalleled immediacy."

Fritts also believes that Amber Alerts should be used only when the threat of harm is imminent and that the plan must remain voluntary and flexible so that local law enforcement can better work with communities.

Feinstein said that the bill is not meant to interfere with existing, effective Amber systems and that "any plan that wishes to go it alone may still do so." Currently, 53 cities, regions and states have Amber Alert systems in place. Hutchison said the legislation will "fill the gaps that exist in the current patchwork."

A House version of the bill was unveiled by Rep. Mark Foley on Sept. 4.

## EXECUTIVE ACTION

### Sony Music Names Estabrook SVP/Communications

Keith Estabrook has been recruited as Sr. VP/Communications for Sony Music Entertainment. He'll be responsible for SME's corporate media relations worldwide, including the development and maintenance of internal and external imaging campaigns for the company and its senior executives. Estabrook will also supervise internal communications, corporate giving and special events.

"Keith Estabrook has a well-deserved reputation as one of the most effective communications strategists in the entertainment industry," said SME Chairman/CEO Thomas Mottola. "I have every confidence that his broad-based experience in media relations and corporate imaging will make him a key asset as we continue to build Sony Music Entertainment's identity, both in the U.S. and around the world."

Estabrook was most recently a media and communications consultant for a variety of entertainment-industry companies, including Arista Records.



Estabrook

### Leeder Joins Birach As EVP Of New AMF Network

Former ABC Radio/Radio Disney network executive Glenn Leeder has joined Birach Broadcasting's just-launched AMF Radio Networks in the newly created position of Exec. VP. Leeder will assist in the development of AMF's recently announced syndication of *The Greaseman Show* and will work directly with company President Sima Birach on major- and large-market acquisitions.

"I'm extremely excited about launching AMF Radio Networks with our morning drive powerhouse, *The Greaseman*, airing live from flagship WGOP/Washington," Leeder said. "I've always had the luxury of working with highly creative and talented people, and *The Greaseman* is simply the most creative radio personality I've ever heard on the airwaves. My goal will be to ensure that the entire country gets its daily dose of his extraordinary talent."

Leeder, who was most recently VP/Director of Sales for Syndicated Solutions Inc., will be based in Los Angeles. Birach and AMF maintain offices there, as well as in Washington, DC.

## KOMO

Continued from Page 3

include veteran KOMO-TV anchor Eric Slocum, who is paired with former KEX/Portland, OR news anchor Manda Factor in morning drive; former KJR/Seattle anchor

and News Director Bill Rice and ex-KIRO/Seattle news anchor Nancy Barrick in middays; and 32-year Seattle radio veteran Bill Yeend — most recently the long-time morning host at KIRO — with former CBS Radio News anchor Pamela McCall in afternoon drive.

### A Double Shot In Nashville



Lost Highway artists Tift Merritt and David Baerwald recently performed to a packed house in a double-bill concert at the Exit/In in Nashville. Merritt's set included songs from her release *Bramble Rose*, while Baerwald played songs from his album *Here Comes the New Folk Underground*. Seen here enjoying a moment after the concert are (l-r) UMG/Nashville Chairman Luke Lewis, Merritt and Baerwald.





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## National Radio

• **MTV RADIO NETWORK** presents the hourlong *MTV's Live From the Rock and Roll Hall of Fame*, featuring Papa Roach, available for airing the week of Sept. 16 exclusively through Westwood One. For more info, contact Abby McDorman at Westwood One, 212-641-2009 or [amcdorman@westwoodone.com](mailto:amcdorman@westwoodone.com).

• **WESTWOOD ONE** will air the 90-minute *Faith Hill: Cry* on Oct. 14 at 10pm ET. For more info, contact Abby McDorman at Westwood One, 212-641-2009 or [amcdorman@westwoodone.com](mailto:amcdorman@westwoodone.com).

## CHRONICLE

## CONDOLENCES

Station owner and longtime news broadcaster **Art Kevin**, 67, Aug. 15.

## Records

• **KEVIN TWITCHELL** is named SVP/Sales for RCA Records. He was most recently head of sales at London/Sire.

## Changes

**Radio:** Emmis names **Mickey Levitan** SVP/Human Resources.

## Transactions

Continued from Page 6

**TERMS:** Asset sale for cash

**BUYER:** Lakeshore Media LLC, headed by Member **Chris Devine**. Phone: 312-204-9900. It owns four other stations. This represents its entry into the market.

**SELLER:** Roadrunner Radio LLC, headed by Member **Rick Martin**. Phone: 505-835-1286

**FREQUENCY:** 92.9 MHz

**POWER:** 6kw at -177 feet

**FORMAT:** Country

owns no other stations.

**SELLER:** Eastern Carolina Broadcast, headed by co-owner/President **Gene Gray**. Phone: 252-247-2002

**FREQUENCY:** 97.7 MHz; 96.3 MHz; 94.1 MHz; 103.7 MHz

**POWER:** 3kw at 249 feet; 100kw at 492 feet; 11kw at 486 feet; 100kw at 981 feet

**FORMAT:** Country; CHR/Pop; Country; CHR/Pop

**BROKER:** Tom Snowden and Zoph Potts of Snowden Associates

## Oregon

## KAVJ-FM/Sutherlin

**PRICE:** \$650,000

**TERMS:** Asset sale for cash

**BUYER:** Brooke Communications, headed by President **Patrick Markham**. Phone: 541-672-6641. It owns three other stations. This represents its entry into the market.

**SELLER:** Valentine Coastal Communications, headed by owner **Bernie Foster**. Phone: 541-672-6641

**FREQUENCY:** 101.1 MHz

**POWER:** 4kw at 860 feet

**FORMAT:** Oldies

## North Carolina

**WZBR-FM/Kinston, WRHT-FM/Morehead City, WNBR-FM/Oriental and WCBZ-FM/Williamston (Greenville-New Bern)**

**PRICE:** \$6.5 million

**TERMS:** Asset sale for cash

**BUYER:** Archway Broadcasting Group LLC, headed by President/CEO **Al Vicente**. No phone listed. It

## CKEY

Continued from Page 4

of which is a top-five hit on **R&R's** Urban chart — includes the following lyrics: "Start that goddamn show, I'm comin' through/Hit the stage and knock the girlies down/I fuck the crowd up, that's what I do/Young and successful, a sex symbol/The bitches want me to fuck/True, true."

In response to **R&R TODAY's** initial report concerning a possible CRTC query, **CKEY PD** Rob White said his station is "compliant with all rules and regulations" of the CRTC and the Canadian Broadcast Standards Council. "Most programmers will deal with complaints from lis-

teners when a format flip takes place," White said. "This situation is no different."

Canadian law concerning content is generally more lenient than that of the U.S., but some attention has been drawn in recent years by both radio and TV programming. Howard Stern's syndicated radio show met heavy opposition in Montreal and was quickly removed from CHOM-FM, and Stern was later dropped by his only other Canadian affiliate, CILQ/Toronto. Meanwhile, Canada's broadcast CTV Network made headlines in the U.S. when it announced that it would air unedited episodes of HBO's *The Sopranos*.

— Adam Jacobson

## Salary

Continued from Page 1

the other hand, the director of sales position, which usually oversees GSMs in a local cluster, is becoming more prevalent in the industry and is thus attracting higher salaries.

Off-air programming jobs saw small or no increases this year; the same goes for morning-team members and news reporters. Back-office positions fared better, with continuity directors and executive assistants

earning double-digit compensation gains.

The **R&R Salary Survey** covers radio stations in markets one-200. General managers at these stations were asked to report all income for each position at a station, including salary, bonuses and incentives that were reported on employees' W2 forms. The **R&R Salary Survey** no longer reports salary information on a format-by-format basis because of the large number of positions that now cover multiple stations in a cluster.

## BUSINESS BRIEFS

Continued from Page 4

## Cumulus Drops Wilks/Michigan Deal

**Cumulus Media** said in early May that it would buy **Wilks Broadcasting's** WTCF-FM/Carrollton, MI; WCEN-FM/Mt. Pleasant, MI; and WSGW-AM, WGER-FM & WTLZ-FM/Saginaw, MI for \$55.5 million in cash, but last week Cumulus announced that the parties have agreed to call off the deal. Cumulus CEO **Lew Dickey** did not say why the Wilks buy was abandoned but noted that his company is currently negotiating several other deals.

## RAB Task Force Sets EDI Format

The **RAB's** electronic data interchange task force has established a standard EDI file format to facilitate the flow of data among advertisers, agencies, national reps and radio stations. The open-standard format will, the RAB said, allow the easier transmission of avail requests, avail submissions, orders, offers, invoicing, discrepancy reports and broadcast instructions. The format was developed over the course of more than a year of discussions with the American Association of Advertising Agencies, with input from such radio-industry vendors as Arbitron/Tapscan and Wicks Broadcast Solutions. More information is available at the RAB website ([www.rab.com](http://www.rab.com)).

## Ad Lab Launches Real-World Tests

The **Radio Ad Effectiveness Lab**, an independent organization co-chaired by RAB President/CEO **Gary Fries** and designed to further understanding among advertisers, agencies and broadcasters of how radio advertising works, has launched the RAEI Testing Partnership. The partnership will help fund and publish research to assess radio advertising's effectiveness, based on sales measurements. Participating advertisers will be involved in developing tests that will allow radio's results to be compared to those of other media. The RAEI's initial plan is to field up to three studies in the first year, using clients from top radio-revenue categories.

## Arbitron Seeks Advisory Council Candidates

**Arbitron** is seeking candidates for five seats on its Advisory Council in these formats: AC in continuous markets; Black/Urban in all markets; and AOR, Country and News/Talk in noncontinuous markets. Candidates for the slots must have the title of GM or higher and be involved in day-to-day station operations. Eligibility forms have been sent to client stations; the forms must be returned by Sept. 20.

## FCC Actions

The **FCC** was set to launch its major media-ownership rules review at a public meeting on Sept. 12. Included in the review will be the commission's criteria for defining radio markets and an examination of the broadcast-newspaper cross-ownership ban. The agency hopes to complete the rules overhaul by spring 2003.

• The FCC has red-flagged part of **Backyard Broadcasting's** \$42 million stock deal to buy **Sabre Communications' 20** stations. The sale of Pennsylvania stations WXXR-FM/Lewisburg, WBZD-FM/Muncy, WZXR-FM/South Williamsport and WWSA-AM, WILQ-FM & WSFT-FM/Williamsport is being scrutinized by the commission due to concerns over revenue share and ownership concentration. The parts of the deal involving Sabre's seven New York and seven Indiana stations have not been delayed for review. In other news from Backyard, the company has named **Robin Smith** VP/CFO. Smith previously worked with Backyard owner **Bill Drake** when she was CFO of Sinclair Broadcast Group. Her other experience includes stints as VP/CFO of the Park Lane Group, VP/Treasurer of Edens Broadcasting and Controller of Harte-Hanks Radio.

• The FCC has accepted filings for nearly 150 new low-power FMs and has released a list of potential new facilities so interested parties may file comments or petitions to deny. Comments and petitions, along with any minor amendments by LPFM applicants, must be on file with the FCC by Oct. 7. Additionally, some parties whose applications have been held up over third-adjacent channel interference concerns will be allowed to file amendments to address those issues between Oct. 28-Nov. 1. LPFM applications that were filed in the May 28-June 8, 2000 and July 28-Aug. 1, 2000 filing windows may be amended during the upcoming modification window. Congress has mandated that LPFM stations provide third-adjacent channel protection to existing FMs.

• The FCC last week established a joint federal and state conference charged with ensuring that regulatory accounting data filed by telecommunications companies is "adequate, truthful and thorough." The conference will include representatives of up to five state commissions and will be chaired by either FCC Chairman **Michael Powell** or an appointee of his choosing; its purpose is to examine federal and state regulatory accounting and related reporting requirements. Other FCC commissioners may also participate in the conference, and Commissioner **Michael Copps** said he looks forward to crafting accounting rules that will "serve the best interests of us all."

• Pirate radio operator **William Flippo** of Jupiter, FL has been sentenced to 15 months in prison and a \$25,000 fine. He was convicted on eight counts, including unlicensed operation of a station and intentionally interfering with amateur radio communications. An investigation launched by the FCC Enforcement Bureau in November 1998 led to Flippo's July 2000 arrest. After his release from prison Flippo will be on probation for a year.

## Powers

Continued from Page 1

Lost Highway. **Powers** was most recently Sr. VP/Promotion for Mercury/Nashville.

"I've been working for [UMG/Nashville Chairman] **Luke Lewis** at Mercury for almost 10 years, and somehow he has managed to make every year more rewarding and more challenging than the last," **Powers** told **R&R**. "In keeping with that theme, I am proud and honored to assist him in the joining of Mercury and Lost Highway with MCA/Nashville under his leadership. More great artists, more great people to work with — it's the opportunity of a lifetime."

Mercury VP/Promotion **John Ettinger** is heading that label's promotion efforts, while **Royce Risser** has been promoted to MCA/Nash-

ville VP/Promotion.

"**Royce Risser** is the perfect fit to head our new promotion department at MCA," **Powers** said. "His passionate commitment to the artists' music, the staff's success and the Country radio format will be the key to a whole new level of success for MCA. Along with veteran **John Ettinger** at Mercury, I feel we will have the most powerful one-two punch in the business."

**Powers** spent four years in radio before joining Mercury as Manager/Northeast Promotion in April 1993. He was upped to Director/Northeast in December 1996, VP/National Promotion in September 1998, VP/Promotion in November 1999 and Sr. VP/Promotion in January 2001.

**Risser** joined MCA/Nashville's promotion department in 1993 after interning in the marketing department. He was upped from Promotion Asst. to Secondary Promotion in

June 1995 and took over the Northeast promotion reins in April 1997. He was elevated to Director/National Promotion last October.

Also at UMG/Nashville, Mercury secondary promoter **Joe Putnam** has been upped to Northeast regional for MCA. He joined the label in May 2001 after graduating from the University of Tennessee.

Meanwhile, the reorganization has resulted in four people leaving the promotion ranks at UMG. Exiting the label's promotion department are MCA/Nashville VP/Promotion **Bill Macky**, MCA Northeast regional **Jennifer Shaffer Thorpe**, Mid-South regional promoter **Kimberly Dunn** and Lost Highway's **Glen Noblitt**, who has joined Nashville-based Vector Management for independent promotion. Also exiting are MCA publicist **Hannah Sanford** and Mercury receptionist **Liz Daniel**.



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# R&R 2002 Radio Industry Salary Survey

September 13, 2002

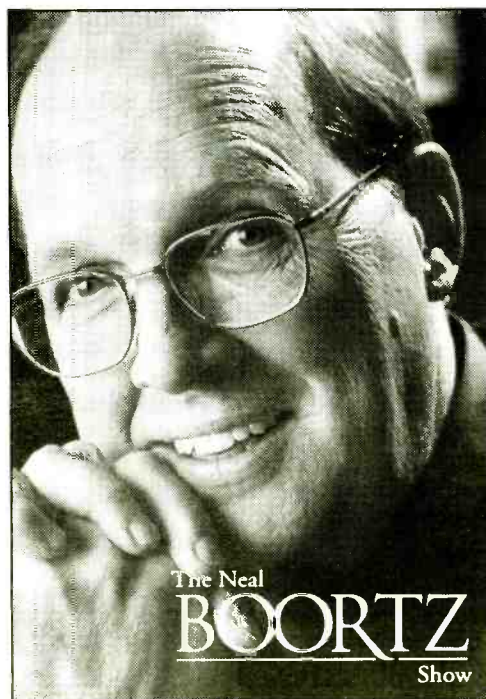
BY MARKET RANK

	1-10	11-25	26-50	51-100	101-150	151-200	All Markets	% Chg. '00-'01	
<b>MGT.</b>	General Manager	\$334,042	\$240,000	\$220,000	\$160,000	\$206,200	\$112,000	\$230,000	+12%
	Director Of Sales	267,234	174,782	157,500	97,500		75,000	157,500	+37%
	General Sales Manager	225,000	140,000	112,250	91,500	115,000	75,857	139,726	-1%
	Program Director	174,882	104,434	90,000	60,000	53,000	45,750	77,050	+7%
	Promotion Director	80,266	43,511	41,000	36,000	31,500	28,339	45,000	+13%
<b>PROGRAMMING</b>	News Director	88,200	45,000	40,031	32,000		32,697	42,133	+4%
	Production Director	61,100	45,000	40,000	35,000	30,000	28,250	43,869	-3%
	Music Dir./Asst. PD	70,444	42,000					46,345	-5%
	Programming Asst.	35,000	32,954	26,900			27,266	31,500	+5%
	Morning Producer	45,000	34,000	25,200	22,885	27,000	22,325	31,200	0%
<b>ON AIR</b>	Morning Drive Team Member	139,183	85,813	60,000	40,000	60,000	38,046	65,000	-6%
	Midday Talent	78,692	50,000	37,596	29,000	33,000	28,775	41,000	+11%
	Afternoon Drive Talent	86,470	62,392	40,052	33,280	34,500	30,545	48,429	+13%
	Evening Talent	67,180	35,058	33,000	25,000	25,000	20,000	35,000	+17%
	Late Night Talent	58,200	27,357	25,500	19,890		22,680	26,950	+8%
	News Reporter	50,500	32,141		26,175		24,000	31,550	-10%
	News Announcer	67,590	51,645	35,000				42,000	*
	Sports Announcer	60,358	79,198	31,500				49,134	-2%
	Traffic Announcer	60,000	49,592				26,000	46,350	*
<b>SALES</b>	Local Sales Manager	183,658	117,000	81,000	90,000	101,500	71,068	113,000	-2%
	National Sales Manager	185,304	135,000	104,750	78,320	107,500		135,620	+2%
	New Bus./Retail/Co-Op	177,739	82,480	77,832		35,000		85,000	+6%
	AE/Highest Biller	198,223	120,000	95,750	64,926	91,045	64,000	110,000	-4%
	AE/2nd Highest Biller	154,750	94,658	80,201	54,000	61,000	59,000	89,217	+4%
	AE/Avg. Others	80,000	55,000	48,677	40,000	40,000	38,182	52,220	+4%
<b>PROPS/STAFF</b>	Research Director	42,500	36,000					41,000	-2%
	Promo Assistant	35,000	26,589	23,000	19,350	28,000	22,499	27,000	+5%
	Traffic Director	53,000	37,000	35,000	32,500	35,000	24,000	35,500	+1%
	Continuity Director	41,780	30,000	32,558	28,090		32,275	34,500	+12%
	Chief Engineer	85,200	68,000	59,165	49,328	60,000	45,000	64,753	+8%
	Asst. Engineer	59,088	46,150	35,000	35,000	41,000	30,000	45,000	-7%
	Business Mgr./Controller	81,050	62,896	59,588	48,625	46,000	38,500	59,875	+9%
	Asst. Business Manager	41,200	38,625	35,099	32,000	26,000	25,200	36,025	+3%
	Executive Assistant	48,000	39,075	34,633	39,450	37,500		40,100	+11%
	Sales Assistant	30,000	28,000	27,249	25,650	28,750	21,600	28,000	+8%
	Receptionist	24,700	22,545	20,800	20,000	21,000	18,000	22,025	+5%
	IT Network Administrator	53,067	60,250	43,000				47,997	0%
	Webmaster	42,500	45,553	28,750	30,000			40,800	+3%

Data gathered for R&R by Miller, Kaplan, Arase & Co.

Compensation figures are for calendar year 2001 and include salary plus bonuses and incentives. Many responses include personnel with multiple duties, and many positions cover more than one commonly owned station.

\* Position not reported last year.



## The Buzz is about Boortz

### WSB Atlanta, GA

A 25-54 10.7 Share Rank #1  
 M 25-54 16.6 Share Rank #1  
 A 35-54 12.2 Share Rank #1  
 M 35-54 18.2 Share Rank #1

### WSKY-FM Gainesville, FL

M 25-54 12.8 Share Rank #1  
 M 35-54 14.5 Share Rank #1

### WOKV Jacksonville, FL

M 25-54 6.6 to 9.5 Rank 2nd!  
 M 35-54 6.6 to 9.4 Rank 3rd!

### WPTF Raleigh-Durham, NC

A 25-54 8.0 Share Rank 2nd  
 M 25-54 10.5 Share Rank 2nd

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Source: Arbitron Winter 02 - Spring 02 AQH Share, exact times, subject to limitations, printed therein

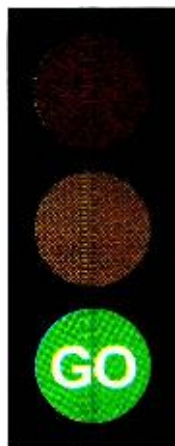


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### SOFT ROCK

Seth Neiman  
KELLY ROWLAND Stole  
KENNY G & CHANTÉ MOORE One More Time  
PINK Family Portrait

### R&B & HIP-HOP

Damon Williams  
AMERIE Talkin' To Me  
DEBORAH COX Up And Down (In And Out)  
MISSY ELLIOTT Work It  
SYLEENA JOHNSON Tonight I'm Gonna Let

### RAP

Damon Williams  
CHARLI BALTIMORE Diary  
CLIPSE When The Last Time  
JAY-Z I/BEANIE SIGEL Murda Marcy  
NELLY I/KYJUAN Air Force Ones  
TWISTA I/LEGIT BALLAZ Tattoo

### SMOOTH R&B

Damon Williams  
AL JARREAU Secrets Of Love  
ANGIE STONE I/JOE More Than A Woman  
FOURPLAY Let's Make Love

### ROCK

Gary Susalis  
FOO FIGHTERS All My Life  
PUDDLE OF MUDD She Hates Me  
TAPROOT Poem  
U2 Electrical Storm

### TODAY'S COUNTRY

Liz Opoka  
GEORGE STRAIT She'll Leave You With A Smile

### PROGRESSIVE

Liz Opoka  
CONJURE ONE Tears From The Moon  
FEEL Won't Stand In Your Way  
STEVE EARLE Conspiracy Theory  
TRACY CHAPMAN You're The One



### WEST

1. LEANN RIMES Life Goes On
2. WHITNEY HOUSTON Whatchulookinat
3. PRYMARY COLORZ If You Only Knew
4. LEE ANN WOMACK Something Worth Leaving...
5. KENNY G I/CHANTÉ MOORE One More Time

### MIDWEST

1. WHITNEY HOUSTON Whatchulookinat
2. LEANN RIMES Life Goes On
3. PRYMARY COLORZ If You Only Knew
4. LEE ANN WOMACK Something Worth Leaving...
5. DUNCAN SHEIK On A High

### SOUTHWEST

1. LEANN RIMES Life Goes On
2. WHITNEY HOUSTON Whatchulookinat
3. LEE ANN WOMACK Something Worth Leaving...
4. KASEY CHAMBERS Not Pretty Enough
5. JOAN OSBORNE Love's In Need Of Love

### NORTHEAST

1. WHITNEY HOUSTON Whatchulookinat
2. LEANN RIMES Life Goes On
3. LEE ANN WOMACK Something Worth Leaving...
4. PETER GABRIEL The Barry Williams Show
5. GOO GOO DOLLS Big Machine

### SOUTHEAST

1. LEANN RIMES Life Goes On
2. WHITNEY HOUSTON Whatchulookinat
3. PRYMARY COLORZ If You Only Knew
4. LEE ANN WOMACK Something Worth Leaving...
5. KASEY CHAMBERS Not Pretty Enough



Lori Parkerson • 202-380-4425

### BPM (XM81)

Blake Lawrence  
DANIEL BEDINGFIELD James Dean  
KIM ENGLISH Treat Me Right  
M-FACTDR Mother  
WHO DA FUNK Shiny Disco Balls

### The Heart (XM23)

Johnny Williams  
FAITH HILL Cry  
NATALIE COLE & DIANA KRALL Better Than...

### The Loft (XM50)

Mike Marrone  
PETER CASE If You Got A Light To Shine  
PETER CASE Something's Coming  
RYAN ADAMS Nuclear  
RYAN ADAMS Starting To Hurt

### RAW (XM66)

Leo G.  
LUNIZ A Piece Of Me

### Watercolors (XM71)

Steve Stiles  
STEVE COLE Off Broadway

### X Country (XM12)

Jessie Scott  
ELIZABETH COOK Y'All  
RYAN ADAMS Demolition  
STEVE EARLE Jerusalem

### XM Cafe (XM45)

Bill Evans  
DAVE PIRNER Faces & Names  
TRACY CHAPMAN Let It Rain  
U2 Electrical Storm

### 20on20 (XM20)

CREED One Last Breath  
DANIEL BEDINGFIELD Gotta Get Thru This  
MARIO Just A Friend

EMINEM Cleanin' Out My Closet  
NELLY I/KELLY ROWLAND Dilemma  
AVRIL LAVIGNE Complicated

EVE I/ALICIA KEYS Gangsta Lovin'  
ND DOUBT I/LADY SAW Underneath It All  
P. DIDDY I/GINJWINI I Need A Girl, Pt. 2

KYLIE MINOGUE Love At First Sight  
IRV GOTTI PRESENTS... Down 4 U  
VANESSA CARLTON Ordinary Day

ASHANTI Happy  
PINK Just Like A Pill  
BBMAK Out Of My Heart

MICHELLE BRANCH Goodbye To You  
OUR LADY PEACE Somewhere Out There  
DJ SAMMY & YANOU Heaven

BEENIE MAN I/JANET Feel It Boy  
ANGIE MARTINEZ If I Could Go  
HOOBASTANK Running Away

VANESSA CARLTON A Thousand Miles  
SHAKIRA Objection  
JIMMY EAT WORLD The Middle

EMINEM Without Me  
JENNIFER LOPEZ I/NAS I'm Gonna Be Alright  
CRAIG DAVID Walking Away

ASHANTI Foolish  
3LW I Oo (Wanna Get...)  
KROEGER & SCOTT Hero

DIRTY VEGAS Days Go By  
LEANN RIMES Life Goes On  
DAVE MATTHEWS BAND Where Are You Going

WESTLIFE A World Of Our Own  
LINKIN PARK Ent E Nd  
AVRIL LAVIGNE Sk8er Boi

GOO GDD DOLLS Big Machine  
SAMANTHA MUMBA I'm Right Here  
KHIA My Neck, My Back...

JOHN MAYER No Such Thing  
P. DIDDY I/USHER I Need A Girl  
UNCLE KRACKER In A Little While

FAT JOE I/ASHANTI What's Luv?  
SHERYL CROW Soak Up The Sun  
NELLY Hot In Herre

OAKENFOLD Starry Eyed Surprise  
JUSTIN TIMBERLAKE Like I Love You



Artist/Title Total Plays

AVRIL LAVIGNE Complicated	76
HILARY DUFF I Can't Wait	75
LIL' BOW WOW Basketball	75
SIMON AND MILO Get A Clue	75
LMNT Juliet	73
CHRISTINA MILIAN Call Me, Beep ..	71
VANESSA CARLTON A Thousand ...	70
A*TEENS Can't Help Falling In Love	69
PLAY I'm Gonna Make You Love Me	64
AARON CARTER Summertime	36
A*TEENS Floorfiller	35
NO SECRETS That's What Girls Do	34
'N SYNC Pop	33
WILL SMITH Black Suits Comin' ...	33
BRITNEY SPEARS Overprotected	33
PINK Get The Party Started	32
PLAY I/LIL' FIZZ M.A.S.T.E.R., Pt. 2	32
BAHA MEN Who Let The Dogs Out	32
VANESSA CARLTON Ordinary Day	32
LIL' BOW WOW Take Ya Home	30



Playlist for the week ending Sept. 7.



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PETER GABRIEL The Barry Williams Show  
ND DOUBT Underneath It All  
TORI AMOS Scarlet's Walk  
ELVIS VS. JXL A Little Less Conversation  
MUSIQ Halfcrazy  
N.E.R.D. Rock Star  
COLDPLAY In My Place  
LIFEHOUSE Spin  
JUSTIN TIMBERLAKE Like I Love You

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

### CHR/POP

Jack Patterson  
CHRISTINA AGUILERA Dirty  
JUSTIN TIMBERLAKE Like I Love You

### CHR/RHYTHMIC

Mark Shands  
JIM CROW Hot Wheels  
CLIPSE When The Last Time

### URBAN

Jack Patterson  
MONICA Too Hood  
SHAGGY Hey Sexy Lady

### ALTERNATIVE

Dave Sloan  
QUEENS OF THE STONE AGE No One Knows  
GOOD CHARLOTTE The Anthem

### ROCK

Stephanie Mondello  
No Adds

### ADULT ALTERNATIVE

Stephanie Mondello  
No Adds

### ADULT CONTEMPORARY

Jason Schiff  
U2 Electrical Storm  
SHERYL CROW Steve McQueen  
DUNCAN SHEIK On A High

### COUNTRY

Leanne Flask  
No Adds

### DANCE

Danielle Ruysschaert  
INTENSO PROJECT Love Da Sunshine  
DANIEL BEDINGFIELD Gotta Get Thru This (Passengers...)

### RAP/HIP-HOP

Mark Shands  
CLIPSE When The Last Time  
COOL NUTZ What You Do  
JIM CROW Hot Wheels

FATLIP Here Comes The Lip  
BUCWHEAD Tattoos  
CLIPSE Young Boy

CLIPSE Virginia  
CLIPSE Cot Oamn  
CLIPSE Comedy Central

CLIPSE Let's Talk About It  
CLIPSE I'm Not You

EVE What  
EVE Irresistible Chick  
EVE Hey Y'all

EVE Satisfaction  
EVE Double R What  
EVE Ryde Away



### CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	DAVE MATTHEWS BAND	\$1,187.7
2	EAGLES	\$1,169.8
3	CHER	\$983.2
4	BRITNEY SPEARS	\$890.4
5	JOHN MELLENCAMP	\$561.0
6	ANGER MANAGEMENT TOUR	\$537.0
7	CREED	\$533.5
8	RUSH	\$520.8
9	GREEN DAY/BLINK-182	\$493.2
10	TOM PETTY	\$479.4
11	BARRY MANILOW	\$416.0
12	MARC ANTHONY	\$413.7
13	LENNY KRAVITZ	\$378.1
14	ALAN JACKSON	\$336.8
15	BROOKS & DUNN	\$322.2

Among this week's new tours

### AMERICAN IDOLS LIVE

- BILLY BRAGG
- DE LA SOUL
- JIM BREUER
- SPEEDBUGGY USA
- WIDESPREAD PANIC

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



### Hot AC

Steve Nichols  
JOHN MAYER Your Body Is A Wonderland  
OUR LADY PEACE Somewhere Out There  
PINK Just Like A Pill

### StarStation

Peter Stewart  
JIM BRICKMAN I/JANE KRAKOWSKI You  
FAITH HILL Cry

### Touch

Vern Catron  
AL JARREAU Secrets Of Love

### Tom Joyner Morning Show

Vern Catron  
GERALD LEVERT Funny

### ALTERNATIVE PROGRAMMING

Gary Knoll • 800-231-2818

### Rock

FOO FIGHTERS All My Life  
TOM PETTY & THE HEARTBREAKERS The Last DJ  
U2 Electrical Storm

### Alternative

FOO FIGHTERS All My Life  
HOOBASTANK Remember Me  
U2 Electrical Storm

### Triple A

COUNTING CROWS Miami  
DUNCAN SHEIK On A High  
ROLLING STONES Don't Stop

### CHR

DANIEL BEDINGFIELD Gotta Get Through This  
PAUL OAKENFOLD Starry Eyed Surprise

### Mainstream AC

LIFEHOUSE Spin  
U2 Electrical Storm

### NAC

STEVE COLE Off Broadway  
PETER WHITE Who's That Lady

### Christian AC

SARAH SADLER Beautiful

### UC

AALIYAH I Care 4 U  
CAM'RON Hey Ma  
INDIA.ARIE Little Things

### Country

BROOKS & DUNN Every River  
STONE HOLY I'm Not Breakin'  
LONESTAR Unusually Unusual  
JOE DEE MESSINA Dare To Dream



### Music Programming/Consulting

Ken Moultrie • 800-426-9082

### Alternative

Steve Young/Kristopher Jones  
FOO FIGHTERS All My Life  
QUEENS OF THE STONE AGE No One Knows  
TAPROOT Poem  
U2 Electrical Storm

### Active Rock

Steve Young/Kristopher Jones  
EARSHOT Not Afraid  
FOO FIGHTERS All My Life  
TAPROOT Poem

### Heritage Rock

Steve Young/Kristopher Jones  
TOM PETTY & THE HEARTBREAKERS The Last DJ  
ROLLING STONES Don't Stop  
STONE SOUR Bothr

### Hot AC

Steve Young/Josh Hosler  
JOHN MAYER Your Body Is A Wonderland  
UNCLE KRACKER In A Little While

### CHR

Steve Young/Josh Hosler  
KELLY CLARKSON A Moment Like This  
PAUL OAKENFOLD Starry Eyed Surprise

### Rhythmic CHR

Steve Young/Josh Hosler  
CHRISTINA AGUILERA Dirty  
CLIPSE When The Last Time  
KELLY ROWLAND Stole

### Soft AC

Mike Bettelli  
FAITH HILL Cry

### Mainstream AC

Mike Bettelli  
FAITH HILL Cry

### Delilah

Mike Bettelli  
CELINE DION I'm Alive

### Dave Wingert Show

Mike Bettelli  
FAITH HILL Cry

### Mainstream Country

Ray Randall/Hank Aaron  
BROOKS & DUNN Every River  
EMERSON DRIVE Fall Into Me  
TIM MCGRAW Red Ragtop

### New Country

Hank Aaron  
LONESTAR Unusually Unusual  
TIM MCGRAW Red Ragtop

### Lia

Ken Moultrie/Hank Aaron  
TOBY KEITH Who's Your Daddy  
TIM MCGRAW Red Ragtop

### 24 HOUR FORMATS

Jon Holiday • 303-784-8700

### Adult Hit Radio

JJ McKay  
HOOBASTANK Running Away  
JOHN MAYER Your Body Is A Wonderland  
LEANN RIMES Life Goes On  
UNCLE KRACKER In A Little While

### Adult Contemporary

Rick Brady  
NORAH JONES Don't Know Why

### US COUNTRY

Penny Mitchell  
TIM MCGRAW Red Ragtop

### GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700  
JENAI South Side Stomp  
CLEODUS T. JUDD It's A Great Day To Be A Guy



Charlie Cook • 661-294-9000

### Adult Rock & Roll

Jeff Gonzer  
TOM PETTY & THE HEARTBREAKERS The Last DJ  
U2 Electrical Storm

### Bright AC

Jim Hays  
KELLY CLARKSON A Moment Like This

### Mainstream Country

David Felker  
TIM MCGRAW Red Ragtop

### Hot Country

Jim Hays  
TIM MCGRAW Red Ragtop

### Young & Elder

David Felker  
TIM MCGRAW Red Ragtop



### After Midnight

GEORGE STRAIT She'll Leave You With A Smile  
TRAVIS TRITT Strong Enough To Be Your Man



### Alternative

Chris Reeves • 970-949-3339  
EARSHOT Not Afraid  
STROKES Someday  
SUGARCULT Pretty Girl



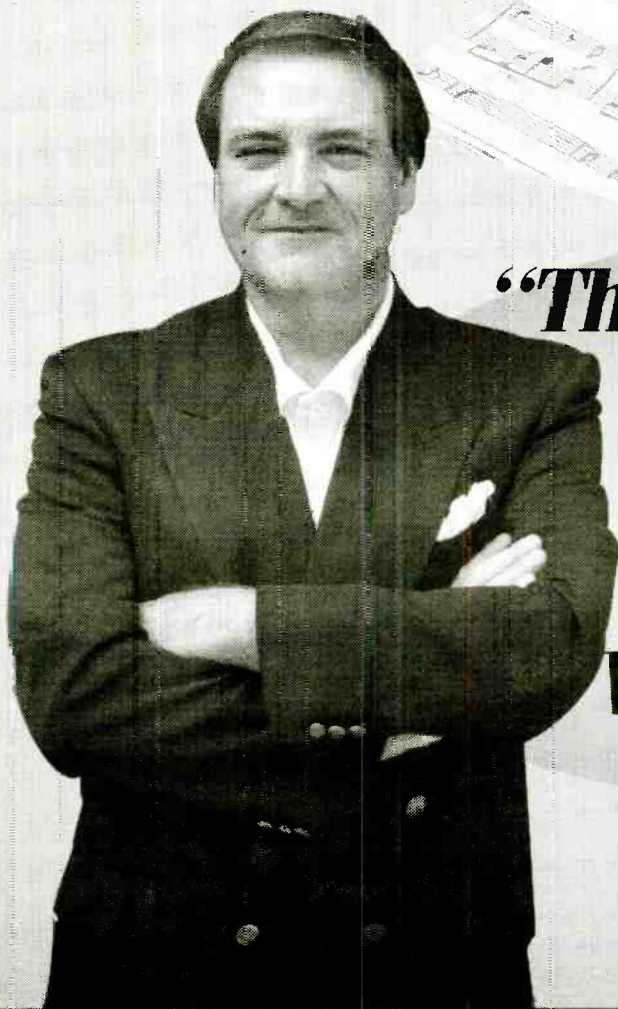
# Classical



Call Mario Mazza or Bill Campbell at  
**800-400-9272**

STATION	CITY	RATING/RANK
WCRB-FM	Boston	4.1 (6th in market)
WFCC-FM	Cape Cod	6.9 (4th in market)
KBOQ-FM	Monterey	4.4 (5th in market)
WCRI-FM	Rhode Island	Major revenue success in an unrated market

(Adults 12+ Monday through Sunday 6am-midnight Arbitron Spring '02 Survey)




***“This format gets great results ... with listeners and advertisers ... and it’s incredibly cost efficient. We cracked the code ...”***

**Mario Mazza**  
World Classical Network



**72 million households**




Tom Calderone  
VP/Programming

Plays		
38	N.O.R.E. Nothin'	
37	EVE /ALICIA KEYS Gangsta Lovin'	
36	LUDACRIS /MYSTIKAL & I-20 Move Bitch	
35	EMINEM Cleanin' Out My Closet	
33	CAM'RON Hey Ma	
31	NAPPY ROOTS Po' Folks	
30	JIMMY FALLON Idiot Boyfriend	
24	SHAKIRA Objection (Tango)	
23	AVRIL LAVIGNE Sk8er Boi	
22	KYLIE MINOGUE Love At First Sight	
21	SYSTEM OF A DOWN Aerials	
21	ASHANTI Happy	
19	RED HOT CHILI PEPPERS By The Way	
19	AMERIE Why Don't We Fall In Love	
19	3LW I Do (Wanna Get Close To You)	
18	KORN Thoughtless	
18	VINES Get Free	
17	WEEZER Keep Fishin'	
17	VANESSA CARLTON Ordinary Day	
16	OUR LADY PEACE Somewhere Out There	
16	PINK Just Like A Pill	
16	CLIPSE Grindin'	
16	STYLES Goodtimes	
15	NO DOUBT /LADY SAW Underneath It All	
15	WHITE STRIPES Dead Leaves & The Dirty Ground	
15	JIMMY EAT WORLD Sweetness	
14	TRICK DADDY /CEE-LO & BIG BOI In Da Wind	
13	BEENIE MAN /JANET JACKSON Feel It Boy	
12	SCARFACE On My Block	
12	FLOETRY Floetic	
11	ANGIE MARTINEZ If I Could Go	
11	PUDDLE OF MUDD She Hates Me	
11	MONICA All Eyez On Me	
10	IRV GOTTI PRESENTS... Down 4 U	
10	BLMAK Out Of My Heart...	
10	DANIEL BEDINGFIELD Gotta Get Thru This	
9	FABOLOUS /JAGGED EDGE Trade It All, Pt. 2	
9	MICHELLE BRANCH Goodbye To You	
8	TRUST COMPANY Downfall	
8	P.O.D. Satellite	
7	MARIO Just A Friend 2002	
7	HIVES Hate To Say I Told You So	
7	JOHN MAYER Your Body Is A Wonderland	
7	AUDIOVENT The Energy	
7	LENNY KRAVITZ If I Could Fall In Love	
7	GAVIN ROSSOALE Adrenaline	
7	MOBY Extreme Ways	
7	GLASSJAW Cosmopolitan Bloodloss	
6	GOOD CHARLOTTE Lifestyles Of The Rich And Famous	
6	JUSTINCASE Don't Cry For Us	
6	NELLY /KELLY ROWLAND Dilemma	
5	LIL' WAYNE Way Of Life	
5	JENNIFER LOVE HEWITT Barenaked	
5	P. DIDDY /GINUWINE... I Need A Girl, Pt. 2	
4	BRITNEY SPEARS Boys	
4	LINKIN PARK Points Of Authority	
4	CHEVELLE The Red	
4	SLUM VILLAGE Tainted	
3	EMINEM Without Me	
3	WYCLEF JEAN /CLAUDETTE ORTIZ Two Wrongs	
3	SAMANTHA MUMBA I'm Right Here	
3	NELLY Hot In Herre	
3	FOXY BROWN Stylin'	
3	SEETHER Fine Again	
2	WHITE STRIPES Fell In Love With A Girl	
2	ELVIS VS. JXL A Little Less Conversation	
2	NEW FOUND GLORY My Friends Over You	
2	BLINDSIDE Pitiful	
2	CLIPSE When The Last Time...	
2	FAITH EVANS Burnin' Up	
2	STROKES Someday	
2	TRINA /TWEET No Panties	
2	ZERO 7 Destiny	

Video playlist for the week ending Sept. 7.

**75 million households**



Paul Marszalek  
VP/Music Programming

**ADDS**

DANIEL BEDINGFIELD Gotta Get Thru This	
EVE /ALICIA KEYS Gangsta Love	
HOOBASTANK Running Away	
JOHN MAYER Your Body Is A Wonderland	
RHETT MILLER Come Around	
BRUCE SPRINGSTEEN The Rising	
U2 Electrical Storm	

Plays		
24	JOHN MAYER No Such Thing	
23	NO DOUBT /LADY SAW Underneath It All	
21	CREED One Last Breath	
21	PINK Just Like A Pill	
18	NORAH JONES Don't Know Why	
17	LEANN RIMES Life Goes On	
17	SHAKIRA Objection (Tango)	
17	SHERYL CROW Steve McQueen	
16	BON JOVI Everyday	
16	NELLY /KELLY ROWLAND Dilemma	
16	RED HOT CHILI PEPPERS By The Way	
15	AEROSMITH Girls Of Summer	
15	ASHANTI Happy	
15	DAVE MATTHEWS BAND Where Are You Going	
15	GOO GOO DOLLS Big Machine	
15	OUR LADY PEACE Somewhere Out There	
15	VANESSA CARLTON Ordinary Day	
15	UNCLE KRACKER In A Little While	
9	KYLIE MINOGUE Love At First Sight	
8	AMERIE Why Don't We Fall In Love	
8	BBMAK Out Of My Head...	
7	BEENIE MAN /JANET JACKSON Feel It Boy	
7	DARIUS RUCKER Wild One	
7	OUNCAN SHEIK On A High Note	
7	JENNIFER LOVE HEWITT Barenaked	
7	PETER GABRIEL The Barry Williams Show	
7	WEEZER Keep Fishin'	
6	OEF LEPPARD Now	
5	COLDPLAY In My Place	
3	JACK JOHNSON Flake	
3	311 Amber	
2	JIMMY EAT WORLD Sweetness	
2	LENNY KRAVITZ If I Could Fall In Love	
2	MICHELLE BRANCH Goodbye To You	
2	MOBY Extreme Ways	
1	LAMYA Empires	
1	P. DIDDY /GINUWINE I Need A Girl, Pt. 2	
1	WYCLEF JEAN /CLAUDETTE ORTIZ Two Wrongs	

Video airplay for Sept. 9-15.

Video playlist for the week ending Sept. 2-8.

**36 million households**



Cindy Mahmoud  
VP/Music Programming & Entertainment

**ADDS**

DANIEL BEDINGFIELD Gotta Get Thru This	
EVE /ALICIA KEYS Gangsta Love	
HOOBASTANK Running Away	
JOHN MAYER Your Body Is A Wonderland	
RHETT MILLER Come Around	
BRUCE SPRINGSTEEN The Rising	
U2 Electrical Storm	

Plays		
24	JOHN MAYER No Such Thing	
23	NO DOUBT /LADY SAW Underneath It All	
21	CREED One Last Breath	
21	PINK Just Like A Pill	
18	NORAH JONES Don't Know Why	
17	LEANN RIMES Life Goes On	
17	SHAKIRA Objection (Tango)	
17	SHERYL CROW Steve McQueen	
16	BON JOVI Everyday	
16	NELLY /KELLY ROWLAND Dilemma	
16	RED HOT CHILI PEPPERS By The Way	
15	AEROSMITH Girls Of Summer	
15	ASHANTI Happy	
15	DAVE MATTHEWS BAND Where Are You Going	
15	GOO GOO DOLLS Big Machine	
15	OUR LADY PEACE Somewhere Out There	
15	VANESSA CARLTON Ordinary Day	
15	UNCLE KRACKER In A Little While	
9	KYLIE MINOGUE Love At First Sight	
8	AMERIE Why Don't We Fall In Love	
8	BBMAK Out Of My Head...	
7	BEENIE MAN /JANET JACKSON Feel It Boy	
7	DARIUS RUCKER Wild One	
7	OUNCAN SHEIK On A High Note	
7	JENNIFER LOVE HEWITT Barenaked	
7	PETER GABRIEL The Barry Williams Show	
7	WEEZER Keep Fishin'	
6	OEF LEPPARD Now	
5	COLDPLAY In My Place	
3	JACK JOHNSON Flake	
3	311 Amber	
2	JIMMY EAT WORLD Sweetness	
2	LENNY KRAVITZ If I Could Fall In Love	
2	MICHELLE BRANCH Goodbye To You	
2	MOBY Extreme Ways	
1	LAMYA Empires	
1	P. DIDDY /GINUWINE I Need A Girl, Pt. 2	
1	WYCLEF JEAN /CLAUDETTE ORTIZ Two Wrongs	

Video airplay for Sept. 9-15.

**36 million households**



Cindy Mahmoud  
VP/Music Programming & Entertainment

**VIDEO PLAYLIST**

P. DIDDY /GINUWINE... I Need A Girl, Pt. 2
TRICK DADDY /CEE-LO & BIG BOI In Da Wind
NAPPY ROOTS Po' Folks
STYLES Good Times
EMINEM Cleanin' Out My Closet
WYCLEF JEAN /CLAUDETTE ORTIZ Two Wrongs
FABOLOUS /JAGGED EDGE Trade It All, Pt. 2
NELLY /KELLY ROWLAND Dilemma
EVE /ALICIA KEYS Gangsta Lovin'
LUDACRIS /MYSTIKAL & I-20 Move Bitch


  

**RAP CITY TOP 10**

FABOLOUS /JAGGED EDGE Trade It All, Pt. 2
N.O.R.E. Nothin'
LUDACRIS /MYSTIKAL & I-20 Move Bitch
EMINEM Cleanin' Out My Closet
LL COOL J Luv U Better
STYLES Good Times
BIG TYMERS Oh Yeah
LIL' WAYNE Way Of Life
NELLY /KELLY ROWLAND Dilemma
EVE /ALICIA KEYS Gangsta Lovin'

Video playlist for the week ending September 14.

**56.8 million households**



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

**ADDS**

DIXIE CHICKS Landslide
------------------------

**TOP 20**

DIXIE CHICKS Long Time Gone
BLAKE SHELTON Ol' Red
PHIL VASSAR American Child
KENNY CHESNEY The Good Stuff
DIAMOND RIO Beautiful Mess
LEE ANN WOMACK Something Worth Leaving Behind
TOBY KEITH Courtesy Of The Red, White And Blue
DARRYL WORLEY I Miss My Friend
WILLIE NELSON Maria (Shut Up And Kiss Me)
MARK CHESNUTT She Was
MARTINA MCBRIDE Where Would You Be...
JOE NICHOLS The Impossible
MONTGOMERY GENTRY My Town
BROOKS & DUNN My Heart Is Lost To You
PINMONKEY Barbed Wire And Roses
JO DEE MESSINA Dare To Dream
BRAD MARTIN Before I Knew Better
REBECCA LYNN HOWARD Forgive
KEITH URBAN Somebody Like You
NICKEL CREEK This Side

**HEAVY**

BLAKE SHELTON Ol' Red
DIAMOND RIO Beautiful Mess
KEITH URBAN Somebody Like You
KENNY CHESNEY The Good Stuff
LEE ANN WOMACK Something Worth Leaving Behind
MARTINA MCBRIDE Where Would You Be...
PHIL VASSAR American Child
TOBY KEITH Courtesy Of The Red, White And Blue

**HOT SHOTS**

KEITH URBAN Somebody Like You
NICKEL CREEK This Side
PINMONKEY Barbed Wire And Roses
RASCAL FLATTS These Days

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

This week's CMT playlist is frozen.

**19 million households**



Jim Murphy, VP/Programming

**ADDS**

RODNEY REDMAN These Days
KELLY WILLIS If I Left You
KEVIN WELCH Killing Myself
TERESA FARRIS Naked In The Pouring Rain

**TOP 10**

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

This week's GAC playlist is frozen.

## TELEVISION

**TOP TEN SHOWS**

Total Audience (105.5 million households)

Rank	Show	Rank	Show
1	American Idol (Wednesday)	1	American Idol (Wednesday)
2	American Idol (Tuesday)	2	American Idol (Tuesday)
3	CSI (Thursday, 10pm)	3	CSI (Thursday, 10pm)
4	Everybody Loves Raymond (9pm)	4	FOX NFL Sunday Bonus
5	CSI	5	CSI
6	CSI (Monday, 10pm)	(tie)	Everybody Loves Raymond (9pm)
7	FOX NFL Sunday Bonus	7	CSI (Monday, 10pm)
8	Becker (9:30pm)	8	Law & Order
9	Law & Order	9	Friends
10	Law & Order: Special Victims Unit	10	Becker (9:30pm)

Source: Nielsen Media Research

## COMING NEXT WEEK

**Tube Tops**

Marc Anthony, Shakira, Thalia, Carlos Vives and Juanes with Nelly Furtado are slated to perform when CBS presents the third annual *Latin Grammy Awards*, co-hosted by Gloria Estefan (Wednesday, 9/18, 9pm ET/PT).

**Friday, 9/13**

- Lee Ann Womack, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Ice Cube, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- David Lee Roth, *Last Call With Carson Daly* (NBC, check local listings for time).

**Saturday, 9/14**

- Alicia Keys, *Saturday Night Live* (NBC, check local listings for time).

**Sunday, 9/15**

- P. Diddy is profiled on VH1's *Behind the Music* (10pm ET/PT).

**Monday, 9/16**

- Our Lady Peace, *Jay Leno*.

**Tuesday, 9/17**

- Alanis Morissette, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Nelly, *Carson Daly*.
- Jessica Simpson guest-stars on *That '70s Show* (FOX, 8pm ET/PT).
- Nickel Creek, *Jay Leno*.
- The Vines, *Late Show With David Letterman* (CBS, check local listings for time).

**Wednesday, 9/18**

- Ice-T hosts *Beyond Tough*, a new series on *The Learning Channel* that goes behind the scenes of the world's most dangerous jobs (10pm ET/PT).
- Alicia Keys, *David Letterman*.
- Wilco, *Conan O'Brien*.
- Angie Martinez, *Carson Daly*.

**Thursday, 9/19**

- Bruce Springsteen & The E Street Band, *David Letterman*.
- Paul Westerberg, *Conan O'Brien*.
- BBMAK, *Craig Kilborn*.
- Maroon 5, *Carson Daly*.

— Julie Gidlow

## FILMS

**BOX OFFICE TOTALS**

Sept. 6-8

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Swimfan</i> (FOX)*	\$11.32	\$11.32
2	<i>My Big Fat Greek Wedding</i> (IFC)	\$10.37	\$95.82
3	<i>City By The Sea</i> (WB)*	\$8.93	\$8.93
4	<i>Signs</i> (Buena Vista)	\$7.85	\$205.69
5	<i>XXX</i> (Sony)	\$5.20	\$130.70
6	<i>Spy Kids 2</i> (Miramax)	\$3.02	\$73.93
7	<i>Austin Powers In Goldmember</i> (New Line)	\$2.72	\$207.05
8	<i>FearDotCom</i> (WB)	\$2.35	\$10.54
9	<i>Spider-Man/MIB 2 (Combo)</i> (Sony)*	\$2.11	\$2.11
10	<i>Blue Crush</i> (Universal)	\$1.87	\$37.29

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

**COMING ATTRACTIONS:** This week's openers include *Barbershop*, starring recording artists Ice Cube and Diddy, *Black Rob*, *Foxy Brown*, *Craig Mack* and others. The ST also contains B2K's "Baby Girl (Terri's Theme)," 3LW's "Could've Been You," Marvin Gaye's "Got to Give It Up (Part 1) and The Staple Singers' "I'll Take You There," along with tunes by Jhene f/Lil' Fizz ("Sneaky"), Best Man ("I See You"), Jordan Brown ("Better to Leave"), Collin ("Baby, Baby, Baby") and Lil Kano ("Ben").

— Julie Gidlow



**Honoring**



**Chris Blackwell**  
President, Palm Pictures  
Founder, Island Records



**Mimi Leder**  
Emmy Award-Winning  
Director/Producer



**Matthew Perry**

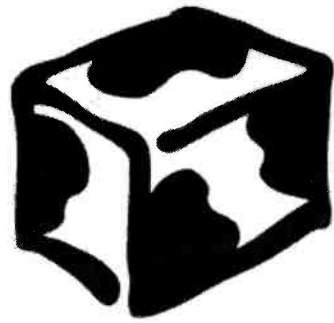
**Musical Performances By**



**Melissa Etheridge**



**John Ondrasik**  
Five For Fighting



# Gateway<sup>®</sup>

*Proudly Presents*

## ***The Lili Claire Foundation's 5th Annual Benefit Dinner & Auction***

### ***Helping Kids Fly Higher***

Please join the Lili Claire Foundation  
at the Beverly Hilton Hotel on...

***Saturday, October 19, 2002***

... for an extraordinary night of music, entertainment and inspiration  
to raise support for children living with neurogenetic  
birth defects and the families who love them.

#### ***Benefiting***

The Lili Claire Family  
Resource Center at UCLA.

#### ***Honorary Dinner Chairs***

Peter Roth & Bill Silva

#### ***Dinner Chairs***

Mike Bone & Ande Rosenblum

6:00 PM

Wine Tasting, Cocktails & Auction

7:00 PM

Dinner, Entertainment & Award Presentation

\$250 Per Person

Cocktail Attire

Call (310) 396-4355 for tickets and tables. RSVP by Oct. 11, 2002.

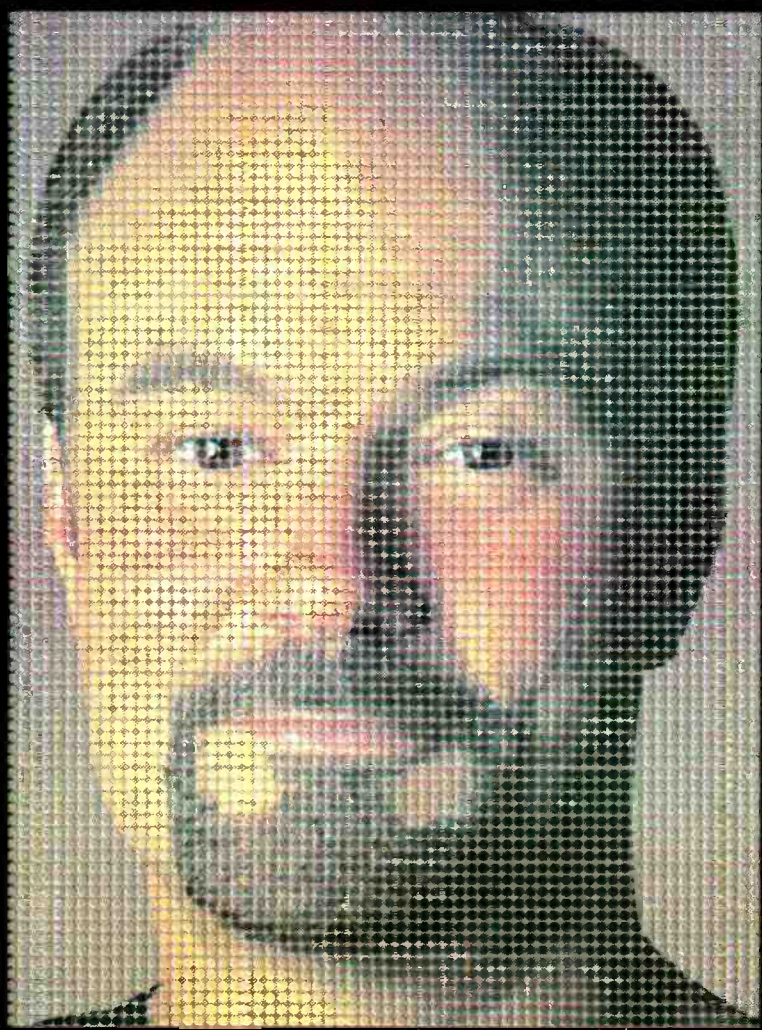
For more information about our programs and services,  
please log onto [www.liliclairefoundation.org](http://www.liliclairefoundation.org).



# THE SCORES THAT MATTER!



## TONY BRUNO



### WINNING RATINGS

**MEN 25-54**

- |                           |                |
|---------------------------|----------------|
| <b>KXTA Los Angeles</b>   | <b>UP 50%</b>  |
| <b>KTCT San Francisco</b> | <b>UP 240%</b> |
| <b>WINZ Miami</b>         | <b>UP 10%</b>  |
| <b>WTEM Wash. DC</b>      | <b>UP 47%</b>  |
| <b>KGME Phoenix</b>       | <b>UP 30%</b>  |
| <b>KTKR San Antonio</b>   | <b>UP 107%</b> |
| <b>WFXJ Jacksonville</b>  | <b>UP 117%</b> |

**WEEKDAY MORNINGS 8AM-12PM, ET**

**PREMIERE**  
RADIO NETWORKS

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

# KIRO: Seattle's News/Talk Radio

□ A look at Entercom's crown jewel in the Emerald City

As the NAB Radio Show returns to Seattle this week, I thought this would be an appropriate time to turn the spotlight on one of America's great News/Talk radio stations: Entercom's KIRO-AM.

With its flamethrower, 50kw signal, KIRO blankets most of western Washington state and can be heard in parts of Oregon, as well as north of the border, in British Columbia. Along with being the home of CBS Radio News in the market, the station boasts the largest local radio news department in the Pacific Northwest. KIRO's newsroom is staffed by a group of veteran news anchors and reporters who have earned just about every major award in radio journalism, including four Edward R. Murrow Awards for broadcast excellence.

KIRO's local talk hosts have become household names in the Emerald City by focusing on news stories and issues that impact resi-



*Kris Olinger*

dents all around the Puget Sound area. Add to that the fact that KIRO is the radio flagship of baseball's Seattle Mariners and the NFL's Seahawks, and it's easy to see why it is regularly the leading radio station in Seattle.

Heading up the programming team at KIRO are Station Manager **Ken Berry** and Program Director **Kris**

**Olinger.** Olinger joined KIRO almost five years ago, after a stint as OM at KOA and KHOW/Denver. Berry came on board last year, after two decades with ABC Radio's KGO/San Francisco, where he served as both News Director and PD during his tenure. They've formed an interesting and unique programming partnership that is also a mutual-admiration society, as I learned during a recent conversation with them.

**R&R:** Describe what you believe KIRO means to the Seattle community.

**KB:** We truly reflect the city of Seattle and the Puget Sound area. We are their news, traffic and weather source, as well as the station where they will find the most compelling talk hosts on the radio.

We are KIRO NewsRadio 710; we feel very strongly about our commit-

ment to news, and that's why we have more reporters and more local news resources than any other station in town. We are Seattle's station of record. We want to be the first place listeners tune to when there's an earthquake, a World Trade Organization riot, Mount St. Helens blows or the Green River killer suspect is arrested. KIRO has been that station for decades, and we're very proud of that.

**R&R:** You came to the station about four years apart. What struck each of you most about the station you heard when you arrived in Seattle?

**KO:** When I first arrived, the station had just gone through a sale, so I got here for that transition period, which is something I think always takes its toll. KIRO had great talent, a good product and great images in

the market, so my first job was really to get everyone refocused on their jobs and our future goals for the station and to generally to help facilitate its natural evolution.

My philosophy has always been that a radio station is never finished. You always want to keep moving it forward, adding new things and looking for ways to do things better. That's been a big part of my focus since coming here.

**KB:** The great thing about KIRO, and what really appealed to me about this job, was that this wasn't a station in need of massive changes or fixes. The product Kris has developed here is excellent. Sure, I have added a few touches here and there, but this is largely the station that it was when I arrived.

What I want to do is focus on some of those things that can make a station stand out as really special to listeners — for example, our annual KIRO Holiday Magic program, where we ask people to buy Christmas presents for foster kids. Last year we raised about \$750,000 in cash and gifts to give to more than 5,000 children. It's that kind of good stuff a station can do that really cements its relationship with the community. We feel very strongly about the charitable work KIRO does, and, if anything, we always want to increase that commitment to our community.

**R&R:** Can you define the roles you play in programming KIRO?

**KB:** Kris and I have offices right next door to each other, and we spend a lot of time together each day. Kris runs the day-to-day operations of KIRO and our co-owned station, KNWX. My role is to develop the long-term strategy. I take more of a big-picture approach to programming, along with handling some of the business aspects of the stations.

**KO:** Since Ken came last year, I have more time to really focus on our on-air product and working with the talent while he works a lot with other departments and the other stations in our cluster. It's fair to say that I am

Continued on Page 32

**TALK BACK TO R&R!**

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

Call me at 858-486-7559  
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**"My philosophy has always been that a radio station is never finished. You always want to keep moving it forward, adding new things and looking for ways to do things better."**

Kris Olinger

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**KIRO: Seattle's News/Talk....**

Continued from Page 31

more focused on our daily product, while Ken is focused on the bigger-picture future of the station.

**KB:** But we blur those lines all the time. Kris is a great collaborator and has more tenure in the market than I do, so I really rely a lot on her judgment and instincts. At the same time, I have a long career in programming, so I will often offer her my thoughts and opinions on programming. We work together to be sure that, in the end, we are on the same page, speak with one voice and work as a true team.

**R&R:** Interestingly, you are both former news directors who became programmers. What motivated you to move from the newsroom to the PD's chair?

**KB:** I wish I could remember the exact quote, but I believe it was Steve Jobs who said something to the effect that he always felt that the people who made the best managers were those who wanted the job because they always felt they could do it better.

When you work at a station, there comes a time when you become so passionate about it that you want to be the one to help guide it to success. For me, it wasn't so much a need to

climb the corporate ladder when I made the move from news director to PD at KGO. I loved the station and felt strongly that I would be the best person to lead it. That's what motivated me to make the move.

That said, even though I enjoy the challenge of being in management, I have to admit, there's still that news guy in me that will never really go away. It's still fun to get out there and cover a fire or some other breaking news story. I don't think I'll ever lose that feeling.

**KO:** When I was news director at KOA, I was also an on-air news anchor. As time went by, I found that the part of my job I enjoyed most was the news director part, and I was becoming less and less enchanted with being on-air. So when the opportunity to program the stations came up, it was a pretty easy decision for me to know which way I wanted my career to go. I really do enjoy the management part much more than I ever did being on the air.

**R&R:** The Seattle Mariners — who have called KIRO their radio home for several years — recently announced that they will move crosstown to a competitor. What impact do you think that will have on the station?

**KB:** Yes, we'll learn what life is like without the Mariners next year.

Certainly, having baseball can make it difficult to maintain program continuity on a station, and the halo effect of carrying the games can impact your ability to get a good measure on how your weekend and evening programming is really doing. It's harder to tell what's working and what's not when looking at Arbitron numbers for those dayparts during baseball season.

Sure, there's a built-in audience that comes with carrying the games, but KIRO is so much more than the Mariners. When we look at what the top-of-mind images of KIRO are for listeners, even with the Mariners, first and foremost it's always news, talk and being Seattle's local radio station.

I think there's a side of us that's looking forward to not having our afternoon news pre-empted by games. With a station like KIRO, there's always that knot in your stomach when you know there's a big story going on or a big traffic tie-up happening and we're in the middle of baseball programming, which is very difficult to get out of. I don't want to sound like I'm happy the Mariners are going — they're a great franchise — but, from a programming standpoint, it will allow us to be a more consistent radio station 24/7, 365 days a year.

**"We believe strongly that our responsibility to the community means having an experienced and extensive news staff doing serious journalism. We don't believe radio news has to be just a headline service, and I think the impressive number of awards that our news staff has received is testament to that philosophy."**

Ken Berry

**R&R:** KIRO has not succumbed to the trend of decreasing the size of its news staff, as many stations have in recent years. How important has that been to the station's success, in your opinion?

**KO:** Very important. Since I've been here, we have not cut back our news staff at all. Entercom has been very supportive and given us the people and the resources we need to get the job done, and I think the results speak for themselves. Between full- and part-time staff, we have a couple of dozen newspeople. It's an impressive commitment by the company to being the news leader in the market.

**KB:** Heritage stations like KIRO take a long time to develop, and this station has spent many years developing and nurturing its news image. We're Seattle's news source because we are there, and we have always been there whenever things are happening. When news is breaking, you can turn on KIRO, and you'll hear real reporters, trained in news-gathering, who know what to do in a crisis.

We've always been there, and that's what really develops a bond between listeners and a station. It's those big news events — as we were reminded last Sept. 11 — that really do bring communities together. We believe strongly that our responsibility to the community means having an experienced news staff doing serious journalism. We don't believe radio news has to be just a headline service, and I think the impressive number of awards that our news staff has received is a testament to that philosophy.

**R&R:** What stations are KIRO's primary competition?

**KB:** Radio is a zero-sum game. There are only 100 ratings points out there, and we really compete for those with every other station.

Here in Seattle, the NPR stations, KPLU and KUOW, are both competitors, even though they don't get printed in Arbitron. We compete with other talk personalities like Howard Stern and Tom Leykis for spoken-word listeners, as well as with the obvious competitors like KJR, KVI and KOMO.

We are always conscious of the fact that we need to make our talk programs compelling and entertaining, or people will listen to music, books on tape or any one of the many other alternatives that listeners have

in their cars and homes. But I think what really sets KIRO apart from all the others is our tremendous local-news image and our truly world-class local talk talents.

**R&R:** Seattle is one of the great Talk radio markets in America. What is it about the makeup of the market that makes that so?

**KB:** It's the coffee! Seriously, when I got here, I was surprised to find myself eavesdropping in a restaurant or a coffee bar and actually hearing regular folks passionately talking about issues and current events. It's not uncommon to hear people at the table next to you debating local issues in a very animated way. People here believe this is a very special place, and they are very active and engaged in their world.

**"I have to admit, there's still that news guy in me that will never really go away. It's still fun to get out there and cover a fire or some other breaking news story."**

Ken Berry

**KO:** Seattle has a high percentage of well-educated professionals who are really interested and involved in life. I also think the weather has an impact on the lifestyle here. It's a market where people buy more books than anywhere else in the country and a city where movie attendance is very high. It's a beautiful city, and the people who live here are very protective of it. They get involved and voice their opinions, and that certainly lends itself to the kind of radio we do.

**R&R:** Finally, what's the mission of KIRO radio?

**KO:** To be the most credible source for news, to be the community's place for an open forum to talk about the issues that affect them and to be their radio connection to Seattle and the world.



Dr. Joy Browne



The Dolans



Joey Reynolds



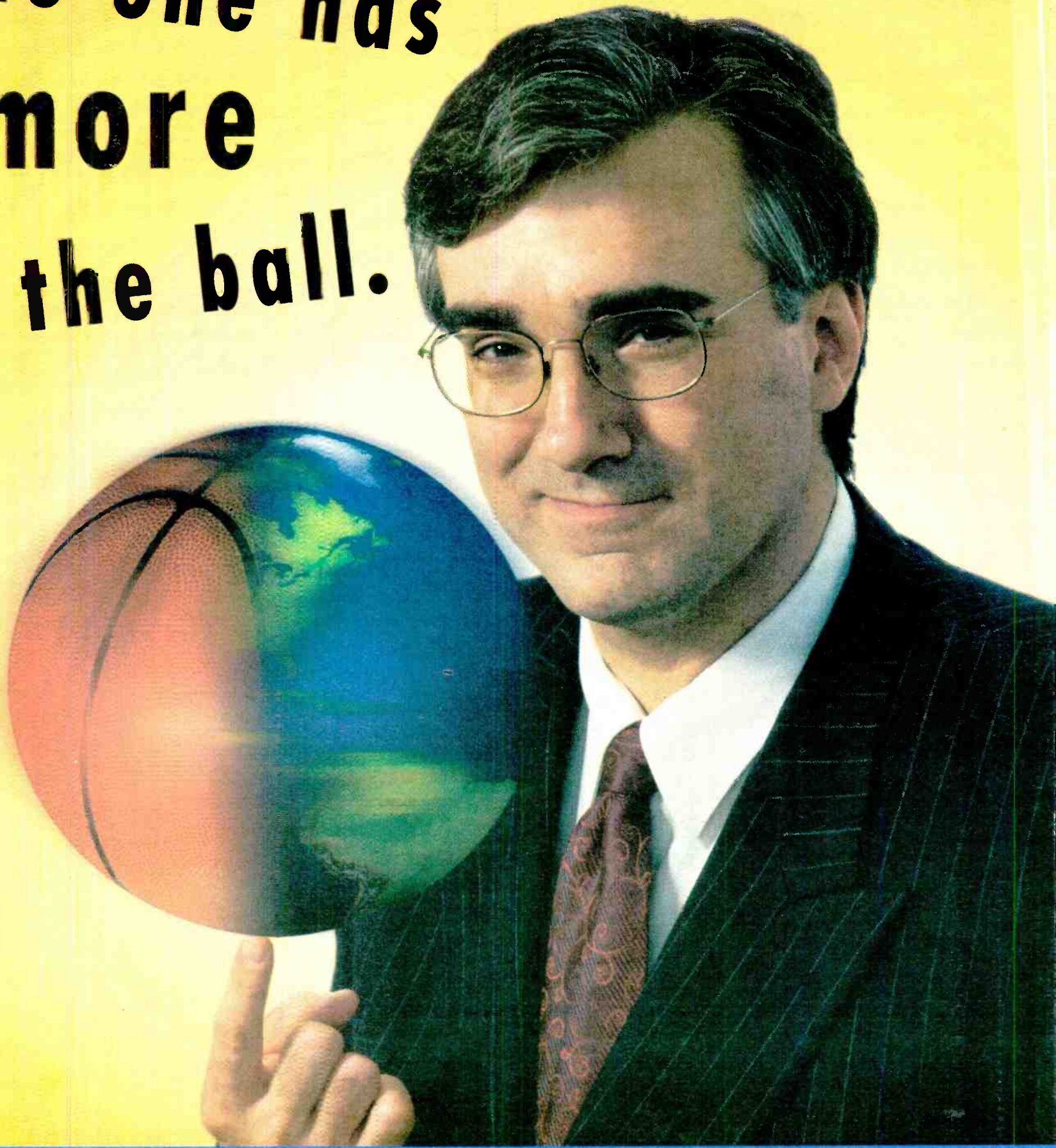
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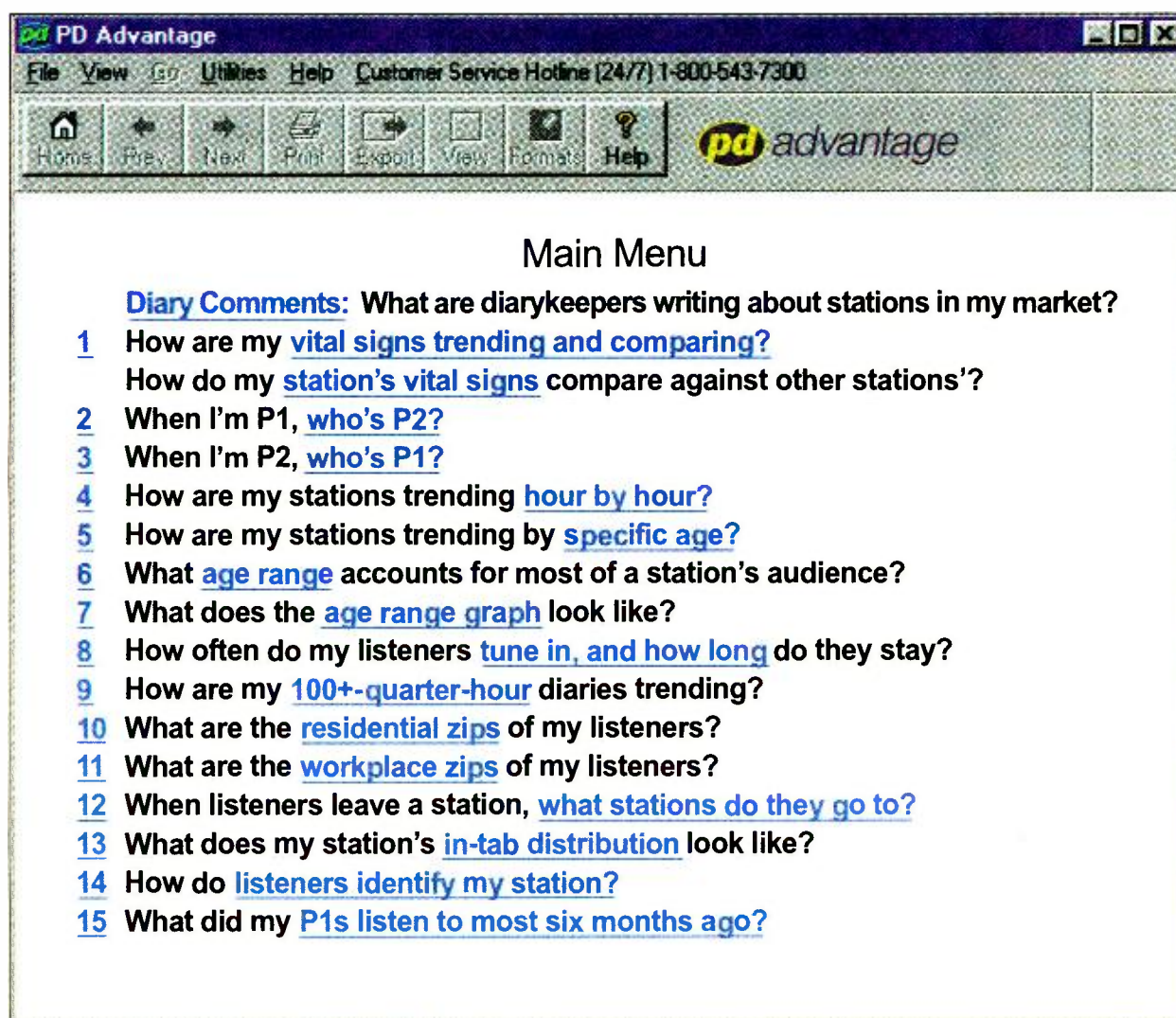
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A Perry Capital Corporation

## Analyst

Continued from Page 1

In a report on radio-broadcast and outdoor advertising titled "Cha-Ching! Hear the Cash Register Ring," Merrill Lynch's **Marc Nabi** put a "positive" fundamental outlook on both radio and outdoor for the next 12 months and began coverage of seven companies. Four of them — Clear Channel, Cox Radio, Cumulus and Emmis — received "buy" ratings out of the box. He rated Entercom, Radio One and Lamar Advertising "neutral."

"With improving industry fundamentals, we believe that radio stocks are poised to outperform other advertising media during the next 12 months," Nabi said. He added that radio companies are being forced to switch their focus to cash-flow growth, because the extensive acquisition activity and consolidation of the radio sector that resulted from the Telecom Act have come to a halt.

Nabi predicted accelerating growth in the radio industry, with revenue expected to increase 4.3%

this year and 6.5% in 2003. Outdoor revenue is expected to improve 2.5% in 2002 and 5.7% in 2003.

"During the first half of 2002 the radio business turned the corner, with revenue increasing 1% year-over-year," Nabi said, noting that outdoor advertising appeared to have turned positive during Q2. He is also bullish on radio and outdoor because of their ability to generate what he calls "the strongest free cash flow within the media industry, given high operating leverage and low capital expenditure requirements." He said radio companies are able to convert an estimated 40% to 50% of EBITDA to free cash flow, vs. 30% for a typical entertainment company.

Nabi pointed out that, although radio listening is declining modestly due to increased media fragmentation, radio can continue to expand its share of the ad pie because of its cost-effectiveness. As a result, he projects that radio revenue will increase by 6% over the next 10 years, to \$35 billion. He also expects radio's share of total advertising to surpass 9% during the next decade.

"Our expectation for increasing radio share is primarily based on our belief that the medium will be able to steal share from less cost-effective media," he said. Meanwhile, he expects outdoor's share to remain at about 2.3% over the next 10 years, growing to \$9 billion.

Nabi's report came 24 hours before a forecast on radio ad spending from J.P. Morgan analyst **Spencer Wang**, who anticipates a 4%-5% increase in spending in 2002; that's compared to his forecast of a meager 1% rise for outdoor advertising this year.

Wang projects 5% growth in broadcast-TV network advertising, spurred by a 22% increase in the upfront sales market this year. Local TV advertising is expected to grow between 6%-7%, thanks, in part, to political advertising. For 2003, Wang predicts ad spending will be hurt by the absence of significant political advertising and the Winter Olympics, which helped boost numbers earlier this year.

Additional reporting by Joe Howard.

## Internet

Continued from Page 1

at 70% of Americans, but those folks are spending more time online: 58 minutes a day, up from 41 minutes two years ago. Consumers who have broadband access at home spend a full two hours a day on the 'Net, and home broadband access is booming: It's up to 28% of Americans from 13% 18 months ago.

The rise in broadband is an excellent sign for the future of streaming media, and there's even more good news for broadcasters that stream: Listening to broadcast stations online is on the rise. Thirty-six percent of Internet users surveyed reported that they have listened to a radio-station webcast, up from 34% a year ago and 33% in 2000. Additionally, Internet ratings services consistently report that most webcast listening takes place at work, so the fact that 27% of Americans now have Internet access at work — up from 12% in 1998 — can only be good for streamers.

Slow ad sales continue to be a problem for Internet radio, but more ads wouldn't bother the audience. "Internet 9" found that streaming users overall think ads are a reasonable tradeoff for free online programming; in fact, they find streamed ads far less objectionable than banners. Twenty-two percent of Internet-audio listeners said they'd be willing to pay a small fee to hear the online channel they use most, up from 14% six months ago.

Twenty-six percent of those surveyed said radio is the most essential medium in their everyday lives, while 20% rated the Internet the most vital. Both were beat by TV, which received 39% of the vote, but TV is suffering the most from the growth of the Internet: Thirty-seven percent of respondents said they're

watching less TV because of the time they spend online. About 20% of respondents said they're listening to the radio less in favor of surfing the 'Net, and 19% said they're spending less time listening to CDs.

With illegal downloading and its possible effect on record sales so much in the news recently, "Internet 9" asked respondents how they most often access new music, and one in four replied that it's through CDs they buy in a store. Just 8% of respondents said they get most of their new music by downloading MP3s, and the same number admitted they copy other people's CDs. Nearly three-quarters of those surveyed — 72% — said they "almost never"

download or share MP3 files.

The survey also found that the most active streamers, those who use streaming every month, buy the most CDs — 18 in the past year, compared to 13 for all web users. Regular streamers are also far more likely to make any type of online purchase than people who don't access streaming media. Forty-three percent of streamers have made an online purchase in the last month, compared to 25% for Internet users overall, and streaming fans have spent an average of \$815 on online purchases in the last 12 months, vs. \$596 for all Internet users.

Additional reporting by Joe Howard.

## This Is Who We Are



Broadway star Heather Headley's musical influence expands into the recording world as she prepares to release her debut album, *This Is Who I Am*. To introduce her to the music community, RCA recently held an artist showcase for Headley at the Highlands in Hollywood. Seen here enjoying the festivities are (back row, l-r) RCA West Coast Dir./Pop Promotion Artie Gentile, KISV/Bakersfield PD Bob Lewis and Asst. PD Picasso, Headley, Mary Resnik and RCA Sr. VP/Promotion Ron Geslin. In front are (l-r) Becky and Bob Resnik and R&R Sales Rep Steve Resnik.



# '60 Still Dominate Oldies

□ Motown significant, Beatles missing from top 100

By Anthony Acampora, R&R Director/Charts  
aacampora@radioandrecords.com

Over the last year we've watched a lot of Oldies stations add more '70s music to the mix, but this look at the 100 most-played songs at the format so far this year shows that songs from the '60s continue to dominate the Oldies format. Only one song on this list, "Evil Ways" by Santana, is not from the '60s — it was released in 1970.

Motown continues to play a significant role, with five songs in the top 100 by The Supremes. The Four Tops appear four times and The Temptations, three. Overall, The Beach Boys lead all artists with six appearances. Others with three or more titles on the list include Creedence Clearwater Revival, The Rascals and The Righteous Brothers.

When R&R ran the top 100 Oldies songs last year, The Beatles were barely represented, and this year they aren't represented at all. But Fab Four fans shouldn't be concerned: The band appears no fewer than 33 times in the top 500 most-played list. With such a vast library, these great artists have a huge impact on the format, and airplay is spread out over a large number of songs.

#### Rank/ARTIST/Title

- 1 ROY ORBISON Oh! Pretty Woman
- 2 VAN MORRISON Brown Eyed Girl
- 3 MANFRED MANN Do Wah Diddy Diddy
- 4 TEMPTATIONS My Girl
- 5 ARETHA FRANKLIN Respect
- 6 MONKEES I'm A Believer
- 7 TURTLES Happy Together
- 8 FOUR TOPS I Can't Help Myself
- 9 RIGHTEOUS BROTHERS Unchained Melody
- 10 ROLLING STONES (I Can't Get No) Satisfaction
- 11 TOMMY JAMES/SHONDELLS Mony Mony
- 12 RASCALS Good Lovin'
- 13 BOX TOPS The Letter
- 14 FOUNDATIONS Build Me Up Buttercup
- 15 LOVIN' SPOONFUL Do You Believe In Magic?
- 16 MAMAS & PAPAS California Dreamin'
- 17 OTIS REDDING (Sittin' On) The Dock Of The Bay...
- 18 PERCY SLEDGE When A Man Loves A Woman
- 19 RIGHTEOUS BROTHERS You've Lost That Lovin' Feeling
- 20 ZOMBIES Time Of The Season
- 21 LOVIN' SPOONFUL Summer In The City
- 22 SPIRAL STARECASE More Today Than Yesterday
- 23 WILSON PICKETT In The Midnight Hour
- 24 FOUR TOPS Baby I Need Your Loving
- 25 CREEDENCE CLEARWATER REVIVAL Proud Mary
- 26 B.J. THOMAS Hooked On A Feeling
- 27 FOUR TOPS Reach Out I'll Be There

- 28 MARVIN GAYE I Heard It Through The Grapevine
- 29 MARY WELLS My Guy
- 30 TOMMY JAMES/SHONDELLS I Think We're Alone Now
- 31 STEPPENWOLF Born To Be Wild
- 32 FONTELLA BASS Rescue Me
- 33 CREEDENCE CLEARWATER REVIVAL Bad Moon Rising
- 34 CREEDENCE CLEARWATER REVIVAL Down On The Corner
- 35 STEAM Na Na Hey Hey Kiss Him Goodbye
- 36 BYRDS Turn, Turn, Turn
- 37 JAMES BROWN I Got You (I Feel Good)
- 38 TEMPTATIONS Ain't Too Proud To Beg
- 39 FOUR TOPS It's The Same Old Song
- 40 RASCALS Groovin'
- 41 SIMON & GARFUNKEL Mrs. Robinson
- 42 TROGGS Wild Thing
- 43 NEIL DIAMOND Cherry, Cherry
- 44 SUPREMES You Can't Hurry Love
- 45 BEACH BOYS Wouldn't It Be Nice
- 46 BETTY EVERETT Shoop Shoop Song
- 47 STEPPENWOLF Magic Carpet Ride
- 48 RASCALS A Beautiful Morning
- 49 DRIFTERS Under The Boardwalk
- 50 SUPREMES You Keep Me Hangin' On
- 51 SMOKEY ROBINSON/MIRACLES I Second That Emotion
- 52 M. GAYE & T. TERRELL Ain't No Mountain High Enough
- 53 SEARCHERS Love Potion Number Nine
- 54 J.J. JACKSON But It's Alright
- 55 JAY/AMERICANS This Magic Moment

- 56 RIGHTEOUS BROTHERS (You're My) Soul & Inspiration
- 57 GRASS ROOTS Midnight Confessions
- 58 ARTHUR CONLEY Sweet Soul Music
- 59 SLY & FAMILY STONE Everyday People
- 60 BUFFALO SPRINGFIELD For What It's Worth
- 61 KINGSMEN Louie Louie
- 62 ARETHA FRANKLIN Think
- 63 MARTHA REEVES/VANDELLAS Dancing In The Street
- 64 THREE DOG NIGHT One
- 65 BEACH BOYS Good Vibrations
- 66 BYRDS Mr. Tambourine Man
- 67 SUPREMES Where Did Our Love Go?
- 68 SONNY & CHER I Got You Babe
- 69 BEACH BOYS California Girls
- 70 BRENTON WOOD Gimme Little Sign
- 71 CONTOURS Do You Love Me?
- 72 HERMAN'S HERMITS I'm Into Something Good
- 73 MCCOYS Hang On Sloopy
- 74 ELVIS PRESLEY Suspicious Minds
- 75 HERMAN'S HERMITS There's A Kind Of Hush
- 76 ANIMALS House Of The Rising Sun
- 77 LOU CHRISTIE Lightning Strikes
- 78 TEMPTATIONS The Way You Do The Things You Do
- 79 SAM & DAVE Soul Man
- 80 SPENCER DAVIS GROUP Gimme Some Lovin'
- 81 BUCKINGHAMS Kind Of A Drag
- 82 GUESS WHO These Eyes
- 83 SMOKEY ROBINSON/MIRACLES The Tears Of A Clown
- 84 WE FIVE You Were On My Mind
- 85 ROLLING STONES Jumpin' Jack Flash
- 86 FOUNDATIONS Baby, Now That I've Found You
- 87 DOORS Light My Fire
- 88 SANTANA Evil Ways
- 89 STEVIE WONDER Uptight (Everything's Alright)
- 90 YOUNGBLOODS Get Together
- 91 DION Runaround Sue
- 92 JAY/AMERICANS Come A Little Bit Closer
- 93 BEACH BOYS I Get Around
- 94 FRANKIE VALLI Can't Take My Eyes Off You
- 95 STEVIE WONDER For Once In My Life
- 96 BEACH BOYS Barbara Ann
- 97 MONKEES Daydream Believer
- 98 SUPREMES Baby Love
- 99 SUPREMES Stop In The Name Of Love
- 100 JOHNNY RIVERS Baby I Need Your Lovin'

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## Street Talk®

### KIIS Listener Killed Outside Studios

Here's a story we wish we didn't have to tell you about. A 21-year-old fan of 'N Sync member Justin Timberlake was killed by a suspected drunk driver Monday night outside **KIIS-FM/Los Angeles'** Burbank, CA studios while standing in a crowd of fans hoping to catch a glimpse of Timberlake. The pop star was visiting KIIS to promote his forthcoming solo effort and was on-air with KIIS nighttimer JoJo when the incident involving the fan, Burbank resident Anne White, occurred. White was standing on the sidewalk across the street from KIIS when she was struck by a truck. She was rushed to a nearby hospital where she later died.

The 23-year-old who allegedly drove the truck fled the scene but was later apprehended and booked on suspicion of murder, hit-and-run and driving under the influence. "We are all deeply saddened by this very unfortunate traffic accident," Clear Channel Regional VP **Roy Laughlin** said. "Our prayers and thoughts go out to the family of the victim. We have limited information about this accident, and we fully support the police in their investigation of what happened."

On Tuesday Timberlake issued a statement, saying, "I am horrified to learn of the senseless death outside KIIS-FM, and my family and I wish to express our deepest sympathies to the family and friends of the victim. Our thoughts and prayers are with you." Timberlake added that he'll soon partner with Recording Artists, Actors & Athletes Against Drunk Driving "to raise awareness of the horrors of drunk driving."

AOL Time Warner Chief Executive **Richard Parsons** says he remains hopeful that Warner Music and the EMI Group could still merge their operations in a forthcoming deal. However, he says there are no talks at present and adds that the regulatory climate remains uncertain. The *Wall Street Journal* reports that Parsons called such a merger, first proposed in 1999, "a great idea." EMI declined to comment on Parsons' remarks.

### Irked Listeners Grumble To Wrong 'River'

Last week *ST* told you about **CKEY/Ft. Erie, Ontario, Canada**, which moved its Triple A format to a 750-watt Niagara Falls, ON facility at 105.1 MHz and became CHR/Rhythmic "Wild 101." It seems Wild is already experiencing some growing pains as the Canadian Radio-Television and Telecommunications Council says it will investigate the station for violating its indecency regulations (see story, Page 4). If that isn't enough, many former CKEY listeners took to the Internet to voice their displeasure about the disappearance of the station once known as "101.1 The River." Unfortunately, those e-mails were sent to the American version of 101.1 The River, Bonneville's **WVRV/St. Louis!** **WVRV PD Mark Edwards** says, "For the past week and a half we've been inundated with irate e-mails from pissed-off Canadians about the other River changing format. It's been insane! I guess when you pound all that Molson

and eat that many pounds of back bacon a day, you tend to get a little cranky."

Edwards' comments quickly made their way up the Mississippi and across the Great Lakes to **CKEY PD Rob White**, who then sent us a cheeky little e-mail that reads, "Greetings from the Great White North! Let me move my Molson and back-bacon sandwich away from the keyboard so I can continue to type, eh! All kidding aside, the beloved River of Buffalo continues at 105.1 FM, broadcasting 775 feet above Niagara Falls from atop the Skylon Tower. Special thanks to Mark and The River of St. Louis for taking some of the flak headed our way!"

St. Louis radio vet **J.C. Corcoran** is reunited with his former partner **John Ulett**: They're the new morning hosts at Emmis' Classic Hits **KIHT/St. Louis**, starting Monday. Corcoran and Ulett hosted what was perhaps the market's most popular FM morning show during the 1980s while at **KSHE** and take duties previously held by the syndicated **Steve & DC**. As a result, **Steve Shannon & DC Chymes** will shift their flagship to Emmis' '80s sister **WMLL/St. Louis**. Shannon and Chymes say they requested the move — their fifth in 10 years — because **WMLL's** music and female-oriented presentation will be a better fit for their show. **Steve & DC** have also previously aired on St. Louis' **WKQB, WKKX** and, for a brief time, **WXTM**.

### Q100's Amazing Chat Room Experiment

**WWWQ (Q100)/Atlanta's** morning program, *The Bert Show*, recently discussed a TV show that profiled an Internet predator and revealed how easily he could prey on kids using chat rooms. As an experiment, Bert and Co. created a screen name and profile of a fictitious 13-year-old girl named Leila. "Leila" was then sent into a chat room. "Within minutes, the instant messages started pouring in," co-host **Jeff Dauler** tells

Continued on Page 40

### Rumbles

- **WKLS/Atlanta** nighttimer **Dale Flint** takes PD duties at Clear Channel Alternative- CHR/Rhythmic combo **WBWT & WXSJ/Tallahassee, FL**. He replaces **Steve King**, who recently became PD of sister CHR/Pop-CHR/Rhythmic combo **KOHT & KRQQ/Tucson**.
- **WILN/Panama City, FL PD Dylan MacKenzie** takes similar duties at **WRTS/Erie, PA**.
- **Christopher Dean** exits as interim PD/morning guy at Triple A **KCTY/Omaha** to pursue a career outside radio.
- **Lisa Trygg** exits the PD post at **KYOR/Palm Springs, CA**.
- Veteran **WBCN/Boston** personality **Nik Carter** is now the permanent afternoon replacement on 'BCN for **Opie & Anthony**.
- **KHMX/Houston** morning host **Larry Moon** will soon exit the station after nine years of service.
- **WRVQ/Richmond PD Billy Surf** promotes himself from afternoons to mornings. He succeeds **Jeff Wicker**, who exits after six years.





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Continued from Page 38

**ST.** "One of the guys asked if he could call Leila, so Bert gave him Q100's request-line number." A short time later the man called, and producer Tracey played the role of Leila. "The man admitted to being 34," Dauler says. "When his comments started to become sexually explicit, Bert jumped in, and the caller hung up." Believing the episode was just a fluke, *The Bert Show* repeated the experiment the following day, with similarly frightening results. "These calls made for some amazing, powerful radio, and the number of calls from concerned parents indicated that they provided a huge service," Dauler says. "Parents had no idea that the Internet was such a dangerous place." The Georgia Bureau of Investigation is now looking into the calls and is sending a rep to appear on an upcoming show. Q100 has posted some helpful links and guidelines for parents on its website, [www.q100atlanta.com](http://www.q100atlanta.com).

What's a week without an **Opie & Anthony** item? The latest on the former WNEW/New York and Westwood One afternoon dopes is that the out-of-work hosts are still making a nice living, courtesy of Infinity. The *New York Post* reports that the boys, who were canceled but not technically fired after last month's Sex-in-St. Patrick's stunt, are still drawing their hefty salaries. The *Post* cites a source close to the show who says that Infinity execs can't figure out how to get out of their reported three-year, \$30 million deal with O&A without having to pay the pair "a king's ransom."

### La Raza Torture For Boxing Tix

Last week wacky Regional Mexican **KLAX (La Raza)**/Los Angeles morning show *Juan Carlos Hidalgo and the Seven Dwarfs* handcuffed five listeners together in a ritualistic torture-type contest known as La Cadena (The Chain). The lucky winner gets a free trip to the Oscar de La Hoya vs. Fernando Vargas bout set for Sept. 14 in Las Vegas. Contestants have been sequestered in a special studio 24 hours a day and fed such delicacies as pinto beans, hard-boiled eggs and prunes. This week, the remaining contestants received a complimentary menu upgrade: The breakfast offerings for Sept. 10 were sea worms with garlic, crickets with garlic, crispy cockroaches stuffed with chicken and scorpions. Yummy!



This one's for La Raza....

Noted psychologist and Friend of Oprah **Dr. Phil McGraw** will now be dispensing advice to listeners of Premiere's syndicated *Kidd Kraddick in the Morning*. McGraw's 30 minutes of shrinkage airs every Monday and Thursday.

**Tony Banks** exits the PD slot at WMGE/Miami. **Rich McMillan**, PD of Clear Channel sister WLVE/Miami, adds Banks' former duties.

**FOR THE RECORD:** In last week's **ST** coverage of Westwood One syndicated hosts Don & Mike's shift back to afternoons on flagship WJFK-FM/Washington, we reported that co-host Mike O'Meara had made a reference to a "sobriety clause" in his contract. A station spokesperson said O'Meara made the statement jokingly and that no such clause has ever existed. Furthermore, O'Meara says he has never had an alcohol problem.

RADIO RECORDS



1

• **R&R** does not publish for the first time in its history due to the 9/11 tragedy.

5

- Premiere Radio Networks acquires the *Dr. Laura Schlessinger Show* for \$71.5 million.
- **Ray Gmeiner** grabs Virgin Records VP/Promotions post.
- **Lorin Palagi** picked as KHMN/Houston PD.
- **Jan Jefferies** jumps to KRAK-FM/Sacramento as PD.
- WNUA/Chicago lands jazz icon **Ramsey Lewis** for mornings.



Ray Gmeiner

10

- **Nick Hunter** named GM of Giant/Nashville.
- **Bill Mayne** moves up to VP/Promotion at WB/Nashville.
- **Liz Kiley** boosted to VP/Programming & Operations at KKBT/Los Angeles.
- **Quincy McCoy** captures KBXX/Houston OM duties.
- **Steve Downes** gets WYNF/Tampa PD duties.

15

- **Jacor** acquires Eastman Radio in \$8 million deal.
- **Jim Morley** ascends to Exec. VP at NewCity Communications.
- **Al Cafaro** elevated to VP/Promotion at A&M Records.
- **Polly Anthony** advances to Director/West Coast Promo for Epic/Portrait/CBS Associated Labels.
- **Joey Reynolds** rocks as WSHE/Miami's new morning man.



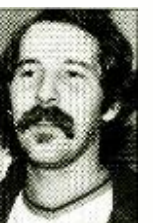
Polly Anthony

20

- **Barry Mayo** slides into WRKS/New York as PD.
- **Tac Hammer** nails WLOL/Minneapolis' PD post.
- **Lee Baby Simms** selected as KFOG/San Francisco's morning man.

25

- **Mary Catherine Murphy** becomes MD of WSM/Nashville.
- **Ira Fistell** joins the airstaff of KABC/Los Angeles.
- KSAN/San Francisco moves **Norm Winer** to afternoons and **Richard Gossett** to nights.



Norm Winer

Budget cuts catch up with PD **J.J. Morgan**, who exits Journal Hot AC KMXW (Mix 92.3)/Wichita.

Lastly, congrats to KRTH/Los Angeles PD **Jay Coffey**, who celebrates his 25th year in L.A. radio.

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



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# In The Long Run

□ 311 and Jack Johnson — two records that refused to die

By Frank Correia, Music Editor  
fcorreia@radioandrecords.com

**P**ersistence? Tenacity? Stick-to-itiveness? Whatever you call it, both Volcano VP/Promotions **Warren Christensen** and Universal VP/Rock Formats **Howard Leon** needed plenty when it came to working 311's "Amber" and Jack Johnson's "Flake," respectively, to the Alternative format.

Both executives worked their songs for more than eight months, a time that was filled with ups and downs, rebounds and re-adds. "The fact that a lot of other bands — major bands — were already on their second and third tracks while we were still working 'Flake' begs to be understood," says Leon, who was prepared to work the track through December and start sending stations snow "Flakes."

"There was never a consensus among stations. If you took the peak weeks of station airplay and consolidated them into a two- or three-week period, this would easily have been a top 10 record, maybe even higher."

## The Buddy System

While neither "Flake" nor "Amber" made it into Alternative's top 10, both songs garnered major spins at the format and crossed over to others. "I'd describe a great track as one that ends up in the station's library," says Christensen, who notes that "Amber," the third single from 311's recent *From Chaos*, is a strong library track that has outshined the album's previous two singles, "You Wouldn't Believe" and "I'll Be Here Awhile."

The ways things are going with "Amber" and "Flake," it's very likely both could be library mainstays for many Alternative powerhouses, which not only bodes well for the present, but the future as well. The extended push has hopefully built long-term careers for both artists.

With their records following eerily similar paths, Leon and Christensen became an ad-hoc, two-man support group. "Warren and I sort of watched each other, kept each other in check and helped motivate each other," Leon says.

"We talked about 50 times through the whole process with these records, because they were taking such similar paths, where you had to claw and scratch for everything," Christensen says. "Then it would connect, and radio guys were jumping up and down to help you and spread the word. Both of our records took the same path. Once we locked them in, they stayed there forever."

"Both of these records went through periods where they may have been down in spins for a week, but the sales were up," Leon says. "Maybe the sales were down and good research kicked in with one of the chains. There was always something that would not let these records die. 311 turned out to be a researching



Warren Christensen

Howard Leon

monster. Jack Johnson turned out to be a sales monster. Each had a very powerful story, and each had powerful allies."

## 'Amber' Alert

Besides the time invested in "Amber," Christensen offers an interesting statistic regarding the single: "If you added all the records I've worked in my career and totaled up the re-adds, it would not equal what we had on 'Amber.' We've had so many stations go back to it, like KROQ/Los Angeles.

"Once they said, 'Yeah, you've got a hit,' it went boom. They took it all the way, put it in heavy, and it went right to power after that. It's still one of their most-played records, and that opened a lot of doors for guys to go back and re-add the record and help us close out some of those tough guys."

Christensen also notes that 311 have had their first sales upswing since their self-titled 1995 "blue" album, which featured hits like "Down" and "All Mixed Up." "It was a great investment for us in the future," he says of the work on "Amber." "Instead of taking a look at our quarterly numbers, we were approaching it with a much more long-term plan.

"That's another thing we've made some mistakes with recently in our industry: We're very focused on stock prices and quarterly numbers, etc. Sometimes you have to say, 'We're building a band for our future.' It may not pay off for us this quarter — fortunately, it did for us this time — but it will definitely pay off for next year."

"The record went from being basically dead in the water to being a Gold record," says Volcano Sr. Director/National Promotion **Michelle Munz**. "We also ended up establishing this band at formats that it wasn't established at before; that is the most important thing. We serviced Triple A with it and didn't even work it, and it's still going up on the chart. All of a sudden, it was getting adds in the Hot

AC format and 'Modern AC' format. Most of those stations did not have 311 in their libraries."

## Don't 'Flake' Out

Johnson has also enjoyed cross-format success, with "Flake" hitting the top 10 at Hot AC and topping the Triple A chart. Like Christensen and Munz, Leon had to overcome the notion that Johnson wasn't right for the Alternative format, which has been decidedly heavier in recent years. "It had a different sensibility," he says of "Flake." "It was modern, yes, but stations questioned its appropriateness for what they were doing.

"It's often the records that stand out most that get remembered and have a longer life, if allowed to breathe. For those who took the time to understand the phenomenon, Jack Johnson is Dave Matthews before he was Dave Matthews. He's someone people talk about at the water cooler."

For Leon, patience is definitely a virtue when it comes to working records. "It's encouraging to see labels like Volcano and Universal stick with tracks that are so obviously working and that have such huge potential," he says. "'Flake' wasn't serviced to Pop until a month ago. The patience that Universal and Enjoy Records have had is just great, because they gave it room to grow.

"A lot of other labels, after the early success of this record, would have jammed it down Modern AC's throat, dismissed it as a successful song and moved on. But the commitment that Jack has to himself, as well as the label's commitment to his career, is what will continue to set him apart."

## Old-Fashioned Promotion

Christensen says that the "Amber" project reminded him of his days at Geffen, when the label's namesake was still steering the ship. Back then, he notes, they would stick by upcoming artists, like Guns N' Roses, or artists on the rebound, like Aerosmith, who were making a comeback with *Permanent Vacation*.

"Old-fashioned promotion is still fashionable," Christensen says. "It's a great reminder that we need to identify hits in this business. The cost of doing business is so expensive; we need to identify hits, and, if we see the signs, we need to put it under a microscope, blow it up and really figure out how to bring it home. It's gonna be good for the industry.

"This has been very good for 311, and I think it's good for the format.

# 'Do It For Love'

■ The unlikely comeback of Hall & Oates

With No. 1 hits like "Rich Girl," "Private Eyes," "Maneater" and more, Daryl Hall and John Oates are no strangers to chart success. And while their latest single, "Do It for Love," qualifies as a comeback by topping the AC chart, it's perhaps even more impressive because of another talented duo.

Without a record label, Hall & Oates manager **Brian Doyle** and Ashton Consulting's **Jack Ashton** accomplished the rare feat of taking a record to No. 1 independently. It all started back in December, when Hall & Oates parted ways with Sony.

"Basically, I'd been sitting on certain elements that I was waiting to use for a new Hall & Oates record," says Doyle, who's worked with Hall & Oates since 1978. "Once we parted ways with Sony, I approached VH1 about doing *Behind the Music*. As I was putting together the elements for that, I decided that, since there wasn't going to be a new Hall & Oates record coming out, I would go ahead and do a soundtrack to *Behind the Music*."



Hall & Oates

## Flying Solo

Approaching BMG, which holds the majority of Hall & Oates' catalog, Doyle also suggested the idea of adding three new songs to the *Behind the Music* soundtrack. "I wanted to have something contemporary that I might be able to chase out there at radio to help support the record," he says. "It wasn't just going to be another *Best of Hall & Oates* record.

"BMG/Heritage is a catalog division of BMG that basically puts compilations together. Their staff is mostly on the retail side. When I put those three new songs on the soundtrack, I was well aware that there was no one to work the records."

Flying solo, Doyle shipped the single to AC through BMG in March to see if there was any interest in the song. "Over a span of about four weeks I started to get phone calls. [McVay Media's] Mike McVay called me up and told me that there was activity and that people wanted to hear this song, but I had to pull in someone to quarterback it. That was my introduction to Jack."

Ashton points to his team of independent promoters rather than taking all the credit himself. He says, "These people came back to me and said, 'Jack, you've got to get this Hall & Oates record. All my stations are in love with this thing, but they won't deal with it unless someone's running the show.' There's a core of people who have been involved in this project. They had the compassion to take it to this level."

## Reverse Crossover

Without a crossover story, Ashton figured the record might go top 10 at AC at best, even with Delilah onboard. "But that's completely the opposite of what's happened here," he says. "This record has gone to No. 1 on AC alone." Furthermore, Hall & Oates didn't have the major-label support and television exposure that AC success story Josh Groban had earlier this year.

In fact, Ashton and Doyle have seen a kind of reverse crossover with the record, where AC stations are forcing the Hot ACs in their respective markets to play it. "Part of the reason we haven't taken it to another format is because it's just us," Ashton says. "We don't have a label.

"We got a smattering of airplay at Hot AC. I sent the record to KIMN/Denver last week because [crosstown] KOSI is playing the living daylights out of it. This is happening in a few places in the country, where the AC station is forcing the Hot AC station to play it. We haven't even mailed it to Hot AC."

As for the next step, the team is laying the groundwork for another single. The new Hall & Oates album, Doyle notes, should be ready for an early 2003 release. "This was a way to bridge the silence on Hall & Oates," he says of "Do It for Love." "I know what I have, and I really feel as if I've got one of the greatest records of all time from Hall & Oates.

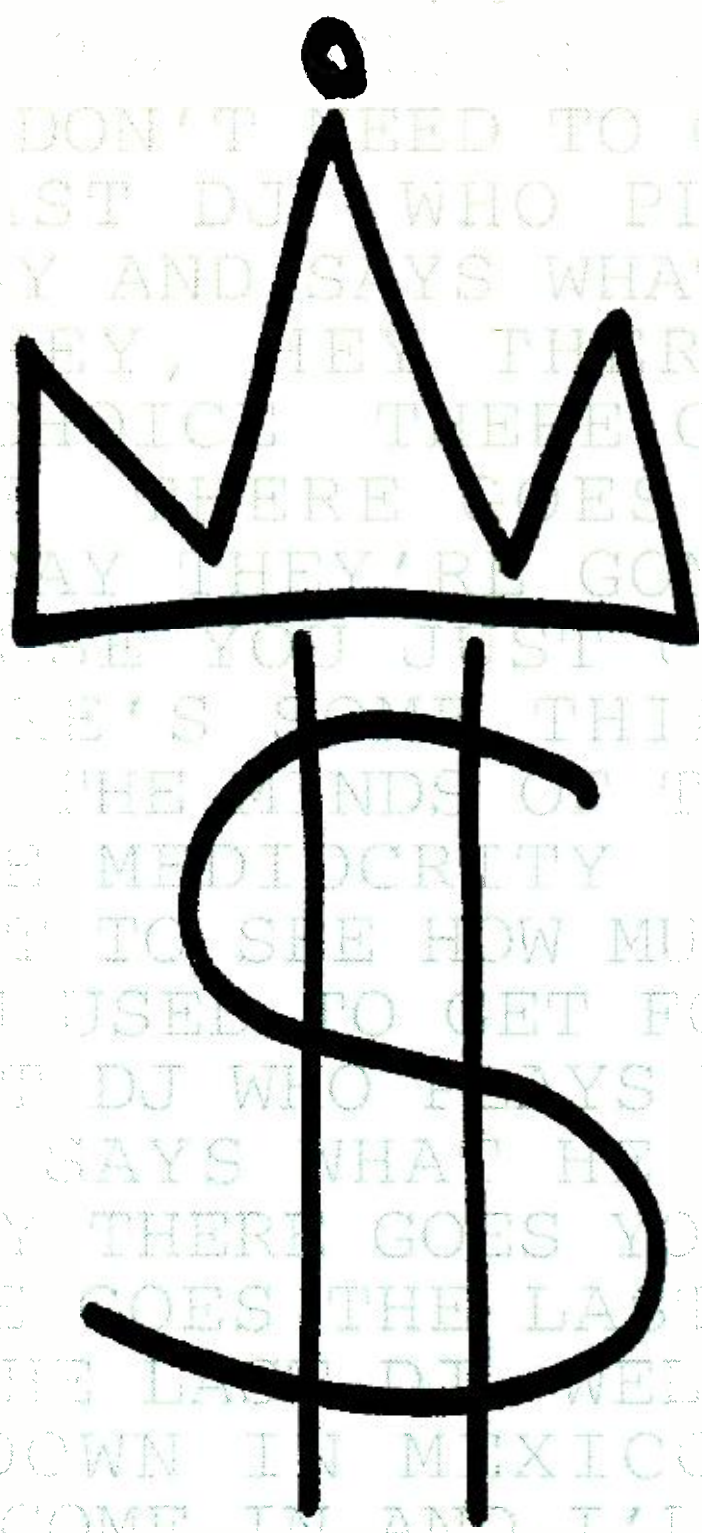
"Doing this with no staff at all — just myself, Jack and his team — is an accomplishment I can't describe, other than to say I feel lucky. Hall & Oates gave us a great record, and I met a team of people who believed in it — their follow-through has been phenomenal."

It's great for Jack Johnson. It's great for any of these artists if you can really make it hit. It's gonna be a library song. You're going to hear 'Amber' 10 years from today, and 'Flake'

is still going to be around. That's an exciting thing, and, in a time when we seem to get more and more disposable bands, we need to think about bands and break them in the long haul."



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LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	<b>DIXIE CHICKS</b>	Home	Monument	379,165	-51%
2	2	<b>EMINEM</b>	Eminem Show	Shady/Aftermath/Interscope	171,608	-4%
4	3	<b>AVRIL LAVIGNE</b>	Let Go	Arista	151,415	+3%
3	4	<b>NELLY</b>	Nellyville	Fo' Reel/Universal	140,028	-6%
7	5	<b>BRUCE SPRINGSTEEN</b>	The Rising	Columbia	80,188	-12%
9	6	<b>NORAH JONES</b>	Come Away With Me	Blue Note/Virgin	79,309	+11%
5	7	<b>COLDPLAY</b>	Rush Of Blood To The Head	Capitol	73,845	-45%
8	8	<b>JAMES TAYLOR</b>	October Road	Columbia	67,485	-19%
10	9	<b>VARIOUS</b>	Now Vol. 10	Epic	67,347	-5%
6	10	<b>EVE</b>	Eve-Olution	Ruff Ryders/Interscope	64,093	-52%
12	11	<b>TOBY KEITH</b>	Unleashed	DreamWorks	60,311	-7%
11	12	<b>CLIPSE</b>	Lord Willin'	Arista	60,250	-12%
13	13	<b>LINKIN PARK</b>	Reanimation	Warner Bros.	60,224	-7%
15	14	<b>PINK</b>	M!Ssundaztood	Arista	54,977	-5%
21	15	<b>JOHN MAYER</b>	Room For Squares	Aware/Columbia	50,609	+7%
19	16	<b>ASHANTI</b>	Ashanti	Murder Inc./IDJMG	44,959	-8%
18	17	<b>DAVE MATTHEWS BAND</b>	Busted Stuff	RCA	43,504	-12%
17	18	<b>TRICK DADDY</b>	Thug Holiday	Slip-N-Slide/Atlantic	40,861	-17%
—	19	<b>AARON CARTER</b>	Another Earthquake	Jive	40,718	—
23	20	<b>RED HOT CHILI PEPPERS</b>	By The Way	Warner Bros.	39,885	-2%
14	21	<b>LIL' FLIP</b>	Underground Legend	Loud/Columbia	39,736	-36%
16	22	<b>TRINA</b>	Diamond Princess	Slip-N-Slide/Atlantic	36,912	-35%
28	23	<b>JOSH GROBAN</b>	Josh Groban	143/Reprise	36,611	+5%
—	24	<b>AMERIE</b>	All I Have	Columbia	35,609	—
25	25	<b>SHERYL CROW</b>	C'mon, C'mon	A&M/Interscope	35,159	-9%
22	26	<b>SOUNDTRACK</b>	Xxx	Universal	34,385	-25%
—	27	<b>EVA CASSIDY</b>	Imagine	Rykodisc	33,872	—
34	28	<b>SYSTEM OF A DOWN</b>	Toxicity	American/Columbia	33,700	+4%
37	29	<b>VINES</b>	Highly Evolved	Capitol	32,098	+4%
27	30	<b>SCARFACE</b>	Fix	Def Jam South/IDJMG	30,273	-15%
35	31	<b>VANESSA CARLTON</b>	Be Not Nobody	A&M/Interscope	28,121	-13%
40	32	<b>NO DOUBT</b>	Rock Steady	Interscope	28,093	-4%
31	33	<b>DANIEL BEDINGFIELD</b>	Gotta Get Thru This	Island/IDJMG	27,866	-15%
39	34	<b>NAPPY ROOTS</b>	Watermelon, Chicken & Gritz	Atlantic	27,633	-8%
48	35	<b>TRUSTCOMPANY</b>	Lonely Position Of Neutral	Geffen/Interscope	27,529	+9%
32	36	<b>KENNY CHESNEY</b>	No Shoes, No Shirt, No Problem	BNA	27,255	-17%
41	37	<b>SHAKIRA</b>	Laundry Service	Epic	26,968	-6%
49	38	<b>NICKEL CREEK</b>	This Side	Sugar Hill	26,856	+8%
44	39	<b>SOUNDTRACK</b>	O Brother, Where Art Thou?	Lost Highway/IDJMG	26,247	-4%
30	40	<b>JIMMY FALLON</b>	Bathroom Wall	DreamWorks	26,239	-21%
—	41	<b>AEROSMITH</b>	O, Yeah! Ultimate Aerosmith	Columbia	25,961	—
50	42	<b>MICHELLE BRANCH</b>	Spirit Room	Maverick/WB	25,860	+6%
20	43	<b>QUEENS OF THE STONE AGE</b>	Songs For The Deaf	Interscope	25,196	-47%
—	44	<b>NEW FOUND GLORY</b>	Sticks & Stones	Drive-Thru/MCA	24,895	—
43	45	<b>BARBERSHOP</b>	Soundtrack	Epic	24,883	-12%
42	46	<b>CREED</b>	Weathered	Wind-up	24,115	-15%
47	47	<b>KORN</b>	Untouchables	Epic	23,595	-11%
33	48	<b>LEE ANN WOMACK</b>	Something Worth Leaving Behind	MCA	23,310	-28%
38	49	<b>JACK JOHNSON</b>	Brushfire Fairytales	Enjoy/Universal	23,298	-24%
—	50	<b>PUDDLE OF MUDD</b>	Come Clean	Flawless/Geffen/Interscope	21,269	—

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### ON ALBUMS

## Women Rule The Chart

Record buyers continue to get more cluck for their bucks this week as **Open Wide/Columbia's Dixie Chicks** once more cross the road to huge sales. The Chicks top the chart with more than twice as many sales as their



Avril Lavigne

closest competitor, **Shady/Aftermath/Interscope** hip-hop bad boy **Eminem**. In just two weeks the Chicks have soared over the million mark in sales as "Landslide" breaks at Country radio.

Massive radio hits drive both **Arista's Avril Lavigne** (No. 3) — who has one of only three records in the top 20 to show sales gains — and **Fo' Reel/Universal's Nelly** (No. 4).

The adult buyers continue to show their AmEx cards and their marketplace clout. Co-



Norah Jones

lumbia's **Bruce Springsteen** (No. 5) has one of four **Sony Music** titles in the top 10, while **Blue Note/Virgin's Norah Jones** (No. 6) uses an 11% sales boost to rise to her highest spot yet on nearly 80,000 in sales. **Capitol's Coldplay** (No. 7) and **Columbia's James Taylor** (No. 8) continue to hold tight, while **Epic's Now Vol. 10** and **Ruff Ryders/Interscope** rap diva **Eve** round out the top 10.

Other significant gainers include **Aware/Columbia's John Mayer** (21-15, with a 7% sales boost, to 51,000), as his second single kicks in; **American/Columbia's System Of A Down** (34-28); **Capitol's Vines** (37-29), who gain momentum from their **VMA** performance and **Rolling Stone** cover; **Geffen's TRUSTCompany** (48-35); **Sugar Hill's Nickel Creek** (49-38); and **Maverick's**

**Michelle Branch** (50-42), now on her third single.

**Jive's Aaron Carter** is the week's highest newcomer, at No. 19, and the late **Eva Cassidy** on **Rykodisc** comes in at No. 27. Cassidy recently climbed to No. 2 on the U.K. charts.

Chart reentries include **Columbia's Amerie** (24), **Drive-Thru/MCA's New Found Glory** (44) and **Flawless/Geffen/Interscope's Puddle Of Mudd** as airplay expands on all three.



John Mayer



September 13, 2002

## A Tale Of Two Tims

I know his name is not Tim, but his last name *does* contain the letters t-i-m. **Justin Timberlake** of 'N Sync is officially Going for Adds at Pop and Rhythmic with "Like I Love You," though the song is already No. 19\* at Pop and No. 31\* at Rhythmic. Produced by Chad Hugo and Pharrell Williams of The Neptunes, "Like I Love You" features the skills of up-and-coming rappers Clipse. The video premiered on MTV's *Making the Video* this past Monday, and Timberlake's solo project, *Justified*, will arrive in stores Nov. 5.



Justin Timberlake

**Tim McGraw** is also making a huge early impact with "Red Ragtop," the first single from his Nov. 26 release, *Tim McGraw & The Dancehall Doctors*. He debuted a week early on R&R's Country chart, at No. 31\* with 64 adds, earning Most Added honors as well. McGraw taped a television special, *Sing Me Home*, in his hometown of Start, LA this past weekend. It will air on NBC in November. A book that tells tales of McGraw's life from a behind-the-scenes perspective will also be released around the same time as the new album.

Also Going for Adds at Country is **Trace Adkins'** "Chrome," the title track and third single from his latest album. Adkins is touring the Midwest and East through late September and then will join Darryl Worley for several dates this fall as part of the Big Men of Country — Size Does Matter Tour. Both men stand a whopping 6'6" tall.

**Tori Amos** delivers a fairytale of her own to Hot AC and Triple A with "A Sorta Fairytale," the first look at her upcoming album, *Scarlet's Walk*. "Fairytale" is becoming a dream come true for Amos, debuting at No. 26\* at Triple A. The album comes out Oct. 29, and Amos will tour North America this fall in support of the project.

**Graham Nash** continues his grand career with "I'll Be There for You," the second single from his latest CD, *Songs for Survivors*. The song hits AC radio next week, and the album is also available in DVD



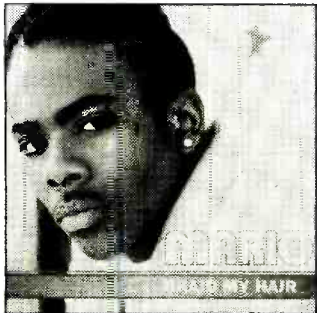
Saliva

format featuring DTS 5.1 sound. In 2003 Nash will release *From Eye to Eye*, a book containing over 150 black-and-white photographs that he took.

Rock, Active Rock and Alternative have many artists hoping to have careers that are even half as epic as that of Nash. **Queens Of The Stone Age** go for adds with "No One Knows," the latest from their album *Songs for the Deaf*. **Saliva** hope to build their legend with the release of "Al-

ways," the first single from their forthcoming sophomore album, *Back Into Your System*. The album is currently featured in the preview sections of *Rolling Stone* and *Alternative Press*, and lead singer Josey Scott just won the Best Video From a Film award at MTV's VMAs for his duet with Nickelback's Chad Kroeger, "Hero."

Hip-hop legends in their own time **Nas** and **Missy Elliott** are both releasing new material next week at Rhythmic and Urban. Nas presents "No Idea's Original," from the Sept. 24 release, *The Lost Tapes*. The CD comprises songs that were taped during recording sessions for his previous albums, *I Am* and *Stillmatic*, but never officially released. Multitalented Missy Elliott continues to work it with "Work It," from her upcoming Nov. 19 release. The rapper-singer-producer-writer just won the award for Best R&B Soul or Rap Music Video for "One Minute Man" at the Soul Train Lady of Soul Awards.



Mario

J Records offers a pair of artists next week at Rhythmic, Urban and Urban AC. **Mario** follows up "Just a Friend 2002" with the Warryn "Baby Dubb" Campbell-produced "Braid My Hair." 16-year-old Mario will embark on a brief European tour in mid-October. **Deborah Cox** presents the Jimmy Jam & Terry Lewis-produced "Up & Down (In & Out)" from her J Records debut, *The Morning After*. Look for the album to drop in stores Nov. 5.

— Mike Trias

# R&R Going For Adds

Week Of 9/16/02

### CHR/POP

- JOHN MAYER** Your Body Is A Wonderland (*Aware/Columbia*)
- JUSTIN TIMBERLAKE** Like I Love You (*Jive*)
- PINK** Family Portrait (*Arista*)
- RUSSELL WATSON** Is Nothing Sacred? (*Universal*)
- SERA** That Girl Wouldn't Listen (*Aezra*)
- SUGABABES** Round Round (*Universal*)
- VINES** Get Free (*Capitol*)

### CHR/RHYTHMIC

- AMERIE** Talkin' To Me (*Rise/Columbia*)
- DEBORAH COX** Up & Down (In & Out) (*J*)
- JUSTIN TIMBERLAKE** Like I Love You (*Jive*)
- MARIO** Braid My Hair (*J*)
- MISSY ELLIOTT** Work It (*Gold Mind/Elektra/EEG*)
- NAS** No Idea's Original (*Columbia*)
- SERA** That Girl Wouldn't Listen (*Aezra*)
- SUGABABES** Round Round (*Universal*)
- WC** The Streets (*Def Jam West/IDJMG*)

### URBAN

- AMERIE** Talkin' To Me (*Rise/Columbia*)
- DEBORAH COX** Up & Down (In & Out) (*J*)
- MARIO** Braid My Hair (*J*)
- MISSY ELLIOTT** Work It (*Gold Mind/Elektra/EEG*)
- NAS** No Idea's Original (*Columbia*)
- TALIB KWELI** f/BILAL Waitin' For The DJ (*MCA*)
- WC** The Streets (*Def Jam West/IDJMG*)

### URBAN AC

- DAVE HOLLISTER** Baby Do Those Things (*Motown*)
- DEBORAH COX** Up & Down (In & Out) (*J*)
- MARIO** Braid My Hair (*J*)
- MARY MARY** I Try (*Columbia*)

### COUNTRY

- ANTHONY SMITH** John J. Blanchard (*Mercury*)
- TIM MCGRAW** Red Ragtop (*Curb*)
- TRACE ADKINS** Chrome (*Capitol*)

### AC

- GRAHAM NASH** I'll Be There For You (*Artemis*)
- PHIL COLLINS** Can't Stop Loving You (*Atlantic*)

### HOT AC

- COUNTING CROWS** Miami (*Geffen/Interscope*)
- PHIL COLLINS** Can't Stop Loving You (*Atlantic*)
- RUSSELL WATSON** Is Nothing Sacred? (*Universal*)
- TORI AMOS** A Sorta Fairytale (*Epic*)

### SMOOTH JAZZ

- ANDRE WARD** Neighbors (*Orpheus*)
- BONA FIDE** Willie Don (*N-Coded*)
- BWB** Groovin' (*Warner Bros.*)
- JAAREO** f/**KEN NAVARRO** Ibiza (*Marimeli*)
- MARCUS MATTHEWS** Tenderness (*24/7*)
- SHERRY WINSTON** Morning Star (*Orpheus*)

### ROCK

- AUDIOVENT** Looking Down (*Atlantic*)
- FILTER** American Cliché (*Reprise*)
- JACKYL** Kill The Sunshine (*Humidity*)
- NONPOINT** Development (*MCA*)
- QUEENS OF THE STONE AGE** No One Knows (*Interscope*)
- RED HOT CHILI PEPPERS** Zephyr Song (*Warner Bros.*)
- SALIVA** Always (*Island/IDJMG*)
- THURSDAY** Standing On The Edge Of Summer (*Victory*)

### ACTIVE ROCK

- AUDIOVENT** Looking Down (*Atlantic*)
- FILTER** American Cliché (*Reprise*)
- JACKYL** Kill The Sunshine (*Humidity*)
- NONPOINT** Development (*MCA*)
- QUEENS OF THE STONE AGE** No One Knows (*Interscope*)
- RED HOT CHILI PEPPERS** Zephyr Song (*Warner Bros.*)
- SALIVA** Always (*Island/IDJMG*)
- THURSDAY** Standing On The Edge Of Summer (*Victory*)

### ALTERNATIVE

- AUDIOVENT** Looking Down (*Atlantic*)
- JACK JOHNSON** Bubble Toes (*Enjoy/Universal*)
- NONPOINT** Development (*MCA*)
- QUEENS OF THE STONE AGE** No One Knows (*Interscope*)
- RED HOT CHILI PEPPERS** Zephyr Song (*Warner Bros.*)
- SALIVA** Always (*Island/IDJMG*)
- THURSDAY** Standing On The Edge Of Summer (*Victory*)

### TRIPLE A

- BRAD** Shinin' (*Redline*)
- GARFUNKEL MONDLOCK** Bounce (*Manhattan*)
- JOE BONAMASSA** Waiting For Me (*Medalist*)
- LOS LOBOS** Good Morning Aztlan (*Hollywood*)
- MARC COPELY** Right To My Head (*RCA*)
- MELANIE** And We Fall (*Pyramid*)
- 1 GIANT LEAP** My Culture (*Palm Pictures*)
- RED HOT CHILI PEPPERS** Zephyr Song (*Warner Bros.*)
- RUSH** Sweet Miracle (*Anthem/Atlantic*)
- SHEMOKIA COPELAND** Livin' On Love (*Alligator*)
- TORI AMOS** A Sorta Fairytale (*Epic*)
- VIRGINIA** Carry Me Home (*Warmfuzz*)

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





**TONY NOVIA**  
tnovia@radioandrecords.com

# The Power Of CHR, Unleashed

■ Latest Interep study further reveals format strengths

There's a lot of revenue power behind CHR. A well-oiled machine like KIIS/Los Angeles, with a limited spotload, takes nontraditional revenue to the next level. As a result, KIIS has proven year after year that CHR can bill huge amounts of dollars. The Clear Channel flagship did it again this year, once again becoming the top-billing station in America by bringing in more revenue than powerhouse News and Sports stations that run up to four times the number of commercial units.

To maximize the revenue opportunity for CHR, one must understand the format. Every year our friends at Interep go to work behind the scenes to deliver a clear picture of just what the CHR format is all about. Whether you are an owner thinking about flipping to CHR or just want to unleash the ratings and revenue power of the format for your account executives, staff and advertisers, you'll certainly have an interest in some of the facts below.

## Format Growth

Based on the latest data from Duncan's American Radio's measurement of its Average Persons Rating — the percentage of the American population that's listening to radio in an average quarter hour — 12+ radio listening is at a 27-year low. Yet CHR's growth trend from fall 1995 through fall 2001 was significant: The CHR format has increased its share by 55%. In fall 1995 the format was struggling with a 4.9 AQH share, but it commanded a 7.6 share of all listeners in fall 2001.

If CHR were a TV show, its reach for adults 18-34 would place it at No. 1 among the top-rated prime-time programs. Confused? Interep took the adult 18-34 cume audience ranking for CHR and compared it to the cume audience ranking for such popular TV shows as *Friends*. The verdict: CHR's combined cume audience was 22,728,000 vs. 16,261,000 for *Friends*. This further illustrates the power and reach of the format.

If CHR were a cable network, its adult 18-34 audience would rank No. 1, beating out all other cable networks. That means CHR's combined cume audience is more than those of the Discovery Channel, MTV, TBS, USA Network and ESPN.

If CHR were a magazine, its adult 18-34 reach would rank No. 1 among the nation's most popular publications. CHR's combined cume audience is almost double that of every major magazine's average-issue audience. It beats *People* (13,204,000), *TV Guide* (11,538,000), *Sports Illustrated* (9,463,000), *Time* (6,367,000), *Rolling Stone* (6,047,000) and *Newsweek* (5,449,000).

Looking at adults 18+ and their media usage, one thing is for sure: CHR listeners are heavy users of radio. Using a national norm index of 100, CHR listeners index at 141. That's 41% higher than the national average when it comes to listening to radio.

CHR listeners also enjoy magazines, indexing at 135. I can't remember the last time I heard a magazine advertising campaign on a CHR, but this number provides some good ammunition to pitch potential magazine clients.

For Internet users who use the Internet three to six times per week, CHR indexes at 124, or 24% higher than the norm. That's another strong statistic to utilize for potential Internet-provider advertising.

## Perception Is Not Reality

For years the CHR format has been saddled with the perception that it is a teen format that doesn't bill. You may want to check with the folks at KIIS about that one. The truth is that the numbers don't lie. While CHR has definite youth appeal, Interep's study finds that the format also attracts music fans well into their 40s.

In fact, CHR covers all age cells for those 18 to 44 years old, with 66% of its adult audience in this important consumer group. The overall demos break out like this: teens (12-17), 24.5%; adults 18-24, 24.6%; adults 25-34, 22.5%; adults 35-44, 18%; and adults 45-54, 7.7%.

Where in the U.S. are they listening? The highest percentages of adults who listen to CHR are in the South (33%) and West (23%). CHR listeners are more likely to live in the Northwest and West, which index at 113 and 106, respectively.

Who is listening? Like America, CHR reflects the tastes of an increasingly important ethnic American population. When it comes to cume composition, 83% of the CHR audience is white. Eleven percent is African American, resulting in an index level of 88 (with 100 being the national norm). Sixteen percent of CHR listeners (index level 144) is Spanish-speaking, and 6% (index level 139) fall in the "Other" category.

## A Well-Balanced Format

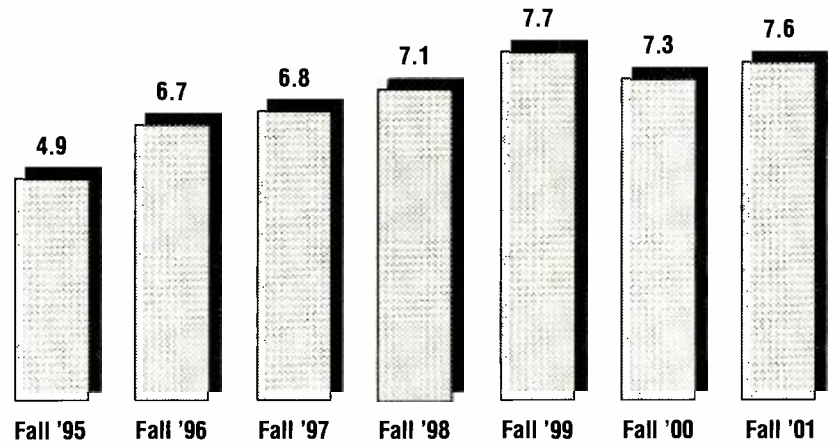
Unlike most other formats that tend to skew heavily male or female, CHR is well-balanced when it comes to gender. While the format has a slight female skew (57%), it has a high enough concentration of males (43%) to insure balanced delivery of adult target demos.

Want to know why nightclubs are one of CHR's top advertisers? Interep notes that almost half of all adult CHR listeners have never been married. That represents the largest part of a CHR's audience. In fact, when compared to the population in general, CHR listeners are 88% more likely to be single than the average adult.

If an advertiser is looking to target kids, tell them to come to CHR. The format delivers to kids just as well as it delivers to adults. Overall, CHR listeners are 44% more likely to have children than the average adult. With the national norm being an index of 100, CHR listeners with children under 3 years of age index at 128. For

## CHR Growth Surges

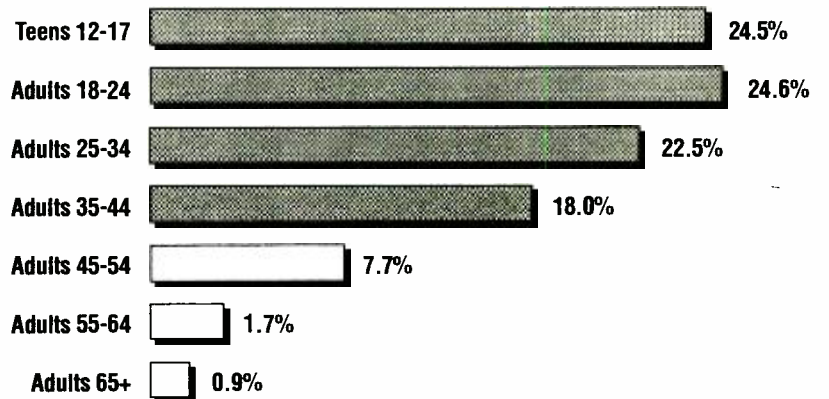
Over the past seven years the CHR format has increased its share by 55%. The format has come a long way since fall 1995, when it was struggling with a 4.9. In fall 2001 CHR commanded a 7.6 share.



Source: Arbitron's 93 continuously measured metro markets, persons 12+. Excludes embedded metros. AQH Share, Mon.-Sun., 6am-mid.

## On Target With The Key Demos

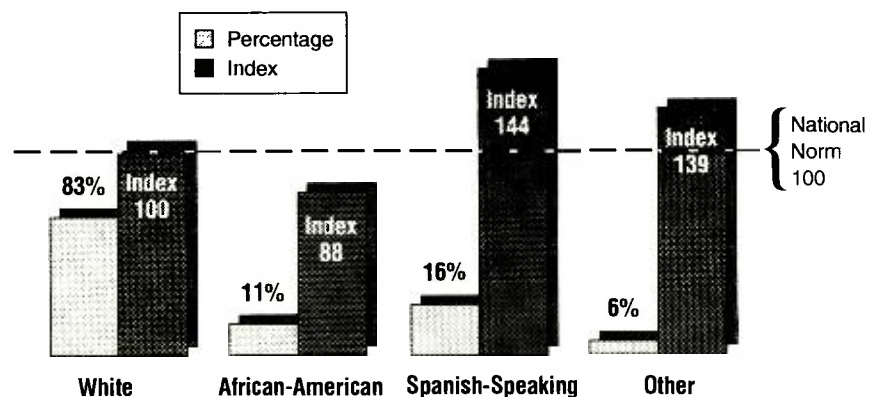
While CHR has definite youth appeal, Interep research points out that CHR attracts music fans well into their 40s. In fact, CHR covers all age cells for those between the ages of 18 and 44. Sixty-six percent of CHR's adult audience is in this important consumer group.



Source: MRI 2001 Twelveplus Study. CHR's percentage cume composition based on persons 12+, Mon. Sun., 6am-mid.

## Diversity Key To Winning

One of America's greatest strengths is its ethnic diversity. CHR radio continues to reflect the tastes of an increasingly important ethnic American population. When it comes to cume composition, 83% (with a national norm index of 100) of the CHR audience is white, 11% (index of 88) is African American and 16% (index of 144) is Spanish-speaking.



Source: MRI 2001 Twelveplus Study. CHR's % cume composition and indexes based on persons 12+, Mon.-Sun., 6am-mid.

Continued on Page 51



## EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 13, 2002

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of August 17-23.

HP = Hit Potential®

### CHR/POP

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
AVRIL LAVIGNE Complicated (Arista)	3.99	4.09	4.00	3.90	82.0	23.4	4.27	3.88	3.72	4.22	3.97	4.10	3.68
NELLY/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.76	3.97	3.68	3.73	76.1	23.1	3.92	3.66	3.60	3.88	3.67	3.74	3.74
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.74	3.48	3.41	3.63	53.8	12.7	3.78	3.72	3.67	3.97	3.82	3.64	3.52
EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	3.67	4.08	3.87	3.81	77.5	23.9	3.88	3.63	3.37	3.64	3.73	3.77	3.52
NELLY Hot In Herre (Fo' Reel/Universal)	3.66	3.76	3.62	3.65	79.4	34.4	3.83	3.65	3.42	3.84	3.62	3.62	3.57
HOOBASTANK Running Away (Island/IDJMG)	3.64	3.63	3.67	3.64	51.0	8.7	3.79	3.50	3.54	3.69	3.54	3.51	3.86
JIMMY EAT WORLD The Middle (DreamWorks)	3.63	3.66	3.71	3.69	75.8	25.1	3.88	3.35	3.57	3.85	3.58	3.51	3.60
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.62	—	—	—	49.3	8.2	3.72	3.57	3.48	3.80	3.56	3.45	3.64
CREED One Last Breath (Wind-up)	3.61	3.68	3.76	3.68	67.3	17.2	3.49	3.46	3.91	3.67	3.67	3.93	3.04
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.61	3.85	3.50	3.47	65.1	18.3	3.67	3.53	3.58	3.70	3.55	3.50	3.70
IRV GOTTI PRESENTS... Down 4 U (Murder Inc./IDJMG)	3.60	3.79	3.46	3.58	64.8	21.1	3.71	3.31	3.76	3.48	3.55	3.90	3.44
NO DOUBT F/LADY SAW Underneath It All (Interscope)	3.60	3.61	—	—	50.7	9.3	3.48	3.69	3.71	3.84	3.57	3.12	3.83
PINK Just Like A Pill (Arista)	3.60	3.72	3.76	3.73	79.2	21.1	3.71	3.52	3.51	3.77	3.81	3.36	3.49
ASHANTI Happy (Murder Inc./IDJMG)	3.58	3.56	3.49	3.62	67.0	20.6	3.62	3.54	3.54	3.43	3.51	3.74	3.62
P. DIDDY F/GINUWINE I Need A Girl Pt. 2 (Bad Boy/Arista)	3.57	3.87	3.65	—	65.4	22.5	3.54	3.63	3.55	3.25	3.65	3.69	3.69
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.54	—	—	—	45.1	10.4	3.66	3.43	3.38	3.74	3.41	3.49	3.48
EMINEM Without Me (Shady/Aftermath/Interscope)	3.51	3.59	3.68	3.64	78.9	33.2	3.70	3.27	3.48	3.77	3.48	3.56	3.23
KROEGER & SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.51	3.57	3.55	3.61	78.9	27.9	3.58	3.33	3.58	3.48	3.52	3.63	3.39
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.51	3.69	3.66	3.65	80.0	28.7	3.51	3.30	3.73	3.79	3.38	3.43	3.47
JOHN MAYER No Such Thing (Aware/Columbia)	3.46	3.65	3.64	3.56	66.5	19.2	3.49	3.47	3.41	3.58	3.42	3.34	3.54
MARIO Just A Friend 2002 (J)	3.46	3.63	3.54	3.60	66.8	25.1	3.71	3.20	3.31	3.45	3.48	3.35	3.58
DJ SAMMY & YANOU Heaven (Robbins)	3.41	3.41	3.53	3.46	72.4	23.9	3.67	3.36	3.15	3.65	3.37	3.29	3.34
BEENIE MAN F/JANET Feel It Boy (Virgin)	3.32	3.32	3.19	—	42.0	12.1	3.54	3.13	3.07	3.58	3.42	3.14	3.18
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	3.26	3.52	3.37	3.47	71.3	27.9	3.24	3.33	3.21	3.22	3.12	3.52	3.20
KYLIE MINOGUE Love At First Sight (Capitol)	3.19	3.15	3.16	3.39	54.9	18.0	3.22	3.22	3.08	3.33	3.23	3.04	3.22
BBMAK Out Of My Heart... (Hollywood)	3.15	3.22	3.50	—	43.4	13.5	3.32	3.00	2.97	3.79	3.05	2.71	3.17

### CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

**A**vril Lavigne remains at the top of Callout America this week with "Complicated" (Arista), which has been at No. 1 essentially throughout its run on the survey. This week it also ranks first with teens and women 18-24 and is fourth with women 25-34.

It's a huge week for **Daniel Bedingfield**. As the familiarity grows for "Gotta Get Thru This" (Island/IDJMG), so does the score, and Bedingfield surges to third overall with a 3.74. He's seventh among women 12-17, second 18-24 and sixth with women 25-34.

**Nelly** stays red-hot, claiming two of the top five slots. "Dilemma," featuring **Kelly Rowland**, is at No. 2, and "Hot in Herre" (Fo' Reel/Universal) comes in at No. 5.

**Hoobastank** continue to test extremely well among Callout America respondents. "Running Away" (Island/IDJMG) ranks sixth overall with a 3.64. It comes in sixth with teens and is 10th with women 18-24.

**Michelle Branch** follows her top 10 hits "Everywhere" and "All You Wanted" with "Goodbye to You" (Warner Bros.), which debuts at No. 8 overall and is eighth with teens and women 18-24.

**Creed** rank ninth overall this week with "One Last Breath" (Wind-up). Most notably, the song is No. 1 with women 25-34.

**Eve f/Alicia Keys'** "Gangsta Lovin'" (Ruff Ryders/Interscope) ranks ninth overall and with women 18-24. It comes in eighth 25-34.

**Irv Gotti Presents'** "Down 4 U" (Murder Inc./IDJMG) ranks 11th overall but scores a second-place finish 25-34.

Finally, **No Doubt's** "Underneath It All" (Interscope) is testing extremely well with women 18-34, ranking third. The track is fifth with ladies 25-34.

Total sample size is 350 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1=dislike very much, 5=like very much). Total familiarity represents the total percentage of respondents who recognized the song. Total burn represents the percentage of respondents who said they were tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) tracks represent songs that have yet to chart top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who respond favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Boston, New York, Philadelphia, Pittsburgh, Washington, DC. SOUTH: Atlanta, Dallas, Houston, Miami, Tampa. MIDWEST: Chicago, Cleveland, Detroit, Minneapolis, St. Louis. WEST: Denver, Los Angeles, Portland, San Diego, Seattle.



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# R&R CHR/Pop Top 50

September 13, 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
2	1	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	9144	+192	1042954	10	129/0
1	2	AVRIL LAVIGNE Complicated (Arista)	8858	-301	937255	17	133/0
4	3	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	7137	+358	774248	10	132/1
3	4	PINK Just Like A Pill (Arista)	6975	-316	750508	14	131/0
8	5	CREED One Last Breath (Wind-up)	6394	+608	621045	16	124/1
9	6	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	6028	+396	706070	10	121/2
7	7	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	6020	+212	649870	8	128/2
5	8	DJ SAMMY & YANOU Heaven (Robbins)	5400	-585	680938	16	128/0
6	9	MARIO Just A Friend 2002 (J)	5394	-445	557717	12	128/0
14	10	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	4566	+370	519656	10	106/2
10	11	NELLY Hot In Herre (Fo' Reel/Universal)	4395	-311	457371	21	125/0
11	12	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	4292	-394	415557	18	125/0
15	13	VANESSA CARLTON Ordinary Day (A&M/Interscope)	4239	+397	484312	9	130/0
17	14	NO DOUBT F/LADY SAW Underneath It All (Interscope)	4054	+569	457238	7	124/2
18	15	ASHANTI Happy (Murder Inc./IDJMG)	4000	+594	461609	7	115/2
13	16	JOHN MAYER No Such Thing (Aware/Columbia)	3848	-404	454335	17	114/0
12	17	KYLIE MINOGUE Love At First Sight (Capitol)	3689	-933	385328	14	129/0
21	18	MICHELLE BRANCH Goodbye To You (Maverick/WB)	3564	+473	349670	8	121/1
29	19	JUSTIN TIMBERLAKE Like I Love You (Jive)	3500	+1367	425443	3	123/27
28	20	AVRIL LAVIGNE Sk8er Boi (Arista)	3485	+1104	401992	3	130/20
16	21	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	3340	-253	381337	21	127/0
22	22	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	3134	+120	344523	7	90/2
24	23	OUR LADY PEACE Somewhere Out There (Columbia)	3084	+258	281970	10	107/3
27	24	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	3015	+515	296383	6	99/5
20	25	EMINEM Without Me (Shady/Aftermath/Interscope)	2999	-231	290047	19	128/0
26	26	SHAKIRA Objection (Tango) (Epic)	2856	+105	317524	10	119/1
25	27	BEENIE MAN F/JANET Feel It Boy (Virgin)	2726	-34	253902	8	113/0
23	28	BBMAK Out Of My Heart (Into Your...) (Hollywood)	2725	-115	295083	11	111/0
43	29	CHRISTINA AGUILERA Dirty (RCA)	1992	+1095	249619	2	112/31
30	30	GOO GOO DOLLS Big Machine (Warner Bros.)	1948	+111	193409	7	85/1
31	31	HOOBASTANK Running Away (Island/IDJMG)	1922	+261	169519	8	84/7
33	32	3LW I Do (Wanna Get Close To You) (Epic)	1895	+280	165365	6	97/2
36	33	PAUL OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	1798	+390	192465	4	90/10
35	34	DAVE MATTHEWS BAND Where Are You Going (RCA)	1761	+284	185588	6	67/3
34	35	MONICA All Eyez On Me (J)	1646	+75	152203	6	84/0
37	36	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	1536	+213	139131	3	87/6
38	37	LEANN RIMES Life Goes On (Curb)	1409	+111	102998	4	88/6
39	38	JENNIFER LOVE HEWITT BareNaked (Jive)	1386	+173	165265	5	97/2
42	39	BON JOVI Everyday (Island/IDJMG)	1017	+75	128430	2	70/5
41	40	BIG TYMERS Still Fly (Cash Money/Universal)	957	-11	96866	13	46/0
45	41	WESTLIFE World Of Our Own (RCA)	899	+88	74461	3	74/3
Debut	42	KELLY CLARKSON A Moment Like This (RCA)	887	+887	154740	1	31/31
46	43	NAPPY ROOTS Po' Folks (Atlantic)	866	+81	72876	2	61/3
40	44	NAUGHTY BY NATURE F/3LW Feels Good (Don't Worry...) (TVT)	844	-157	95158	12	59/0
49	45	SAMANTHA MUMBA I'm Right Here (A&M/Interscope)	822	+105	68757	2	72/8
Debut	46	NICK CARTER Help Me (Jive)	821	+224	144140	1	61/9
50	47	LINKIN PARK Enth E Nd (Remix) (Warner Bros.)	752	+69	124746	3	4/1
Debut	48	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	721	+290	77562	1	39/16
44	49	KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	673	-189	62327	11	66/0
Debut	50	JIMMY EAT WORLD Sweetness (DreamWorks)	626	+121	37888	1	53/2

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
KELLY ROWLAND Stole (Columbia)	57
CHRISTINA AGUILERA Dirty (RCA)	31
KELLY CLARKSON A Moment Like This (RCA)	31
JUSTIN TIMBERLAKE Like I Love You (Jive)	27
FAITH HILL Cry (Warner Bros.)	23
AVRIL LAVIGNE Sk8er Boi (Arista)	20
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	16
STEREO FUSE Everything (Wind-up)	16
PINK Family Portrait (Arista)	12
PAUL OAKENFOLD Starry Eyed... (Maverick/Reprise)	10
LIFEHOUSE Spin (DreamWorks)	10

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## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JUSTIN TIMBERLAKE Like I Love You (Jive)	+1367
AVRIL LAVIGNE Sk8er Boi (Arista)	+1104
CHRISTINA AGUILERA Dirty (RCA)	+1095
KELLY CLARKSON A Moment Like This (RCA)	+887
CREED One Last Breath (Wind-up)	+608
ASHANTI Happy (Murder Inc./IDJMG)	+594
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+569
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	+515
MICHELLE BRANCH Goodbye To You (Maverick/WB)	+473
VANESSA CARLTON Ordinary Day (A&M/Interscope)	+397

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JIMMY EAT WORLD The Middle (DreamWorks)	2953
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2508
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1975
NO DOUBT Hella Good (Interscope)	1922
LINKIN PARK In The End (Warner Bros.)	1898
MICHELLE BRANCH All You Wanted (Maverick/WB)	1852
PINK Don't Let Me Get Me (Arista)	1708
ASHANTI Foolish (Murder Inc./IDJMG)	1706
DEFAULT Wasting My Time (TVT)	1660
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1627
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1576
SHERYL CROW Soak Up The Sun (A&M/Interscope)	1540

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133 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 9/1-9/7. 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.

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September 13, 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
5	1	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	2588	+144	75111	9	49/0
4	2	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	2538	+24	75229	8	45/0
3	3	CREED One Last Breath (Wind-up)	2515	-26	72477	16	48/0
1	4	AVRIL LAVIGNE Complicated (Arista)	2499	-200	73996	16	47/0
2	5	PINK Just Like A Pill (Arista)	2346	-260	66938	13	45/0
7	6	JOHN MAYER No Such Thing (Aware/Columbia)	1979	-304	55992	17	45/0
11	7	VANESSA CARLTON Ordinary Day (A&M/Interscope)	1868	+117	53216	9	49/0
9	8	MARIO Just A Friend 2002 (J)	1849	-220	53510	10	43/0
8	9	KYLIE MINOGUE Love At First Sight (Capitol)	1832	-423	51944	14	42/0
12	10	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	1793	+169	52967	8	47/1
6	11	DJ SAMMY & YANOU Heaven (Robbins)	1772	-515	51093	15	41/0
13	12	NO DOUBT F/LADY SAW Underneath It All (Interscope)	1767	+173	50941	6	50/0
14	13	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	1626	+76	46281	6	47/0
16	14	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1612	+99	46815	8	46/0
10	15	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	1571	-206	44392	17	39/0
15	16	BBMAK Out Of My Heart (Into Your...) (Hollywood)	1396	-137	39098	10	44/1
20	17	ASHANTI Happy (Murder Inc./IDJMG)	1341	+212	39958	6	43/2
17	18	OUR LADY PEACE Somewhere Out There (Columbia)	1328	+84	36505	8	43/1
21	19	GOO GOO DOLLS Big Machine (Warner Bros.)	1195	+75	33630	7	42/1
18	20	NELLY Hot In Herre (Fo' Reel/Universal)	1100	-120	30101	19	36/0
22	21	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	1098	-11	32407	8	36/2
24	22	SHAKIRA Objection (Tango) (Epic)	1065	-28	29599	10	35/0
25	23	LEANN RIMES Life Goes On (Curb)	1039	-28	27233	4	45/0
33	24	AVRIL LAVIGNE Sk8er Boi (Arista)	1018	+446	31197	2	47/9
28	25	HOOBASTANK Running Away (Island/IDJMG)	930	+86	25708	10	40/0
39	26	JUSTIN TIMBERLAKE Like I Love You (Jive)	831	+434	20737	2	43/13
30	27	DAVE MATTHEWS BAND Where Are You Going (RCA)	810	+9	24474	6	35/3
27	28	BEENIE MAN F/JANET Feel It Boy (Virgin)	781	-67	21620	6	33/1
26	29	EMINEM Without Me (Shady/Aftermath/Interscope)	711	-148	20396	18	28/0
32	30	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	702	+119	20223	5	36/2
23	31	JENNIFER LOPEZ F/INAS I'm Gonna Be Alright (Epic)	696	-402	20169	19	23/0
31	32	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	691	-30	19956	5	32/0
37	33	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	644	+163	17822	2	38/3
34	34	JIMMY EAT WORLD Sweetness (DreamWorks)	599	+89	17185	3	42/1
35	35	SAMANTHA MUMBA I'm Right Here (A&M/Interscope)	595	+89	16628	3	36/1
Debut	36	CHRISTINA AGUILERA Dirty (RCA)	576	+446	17092	1	38/11
36	37	BON JOVI Everyday (Island/IDJMG)	576	+86	21363	2	31/1
38	38	PAUL OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	537	+103	14022	3	29/2
41	39	MONICA All Eyes On Me (J)	373	+39	9070	5	18/0
40	40	JENNIFER LOVE HEWITT BareNaked (Jive)	370	-8	9913	3	25/0
42	41	WESTLIFE World Of Our Own (RCA)	350	+16	10355	3	23/1
Debut	42	LIFEHOUSE Spin (DreamWorks)	324	+251	9916	1	36/8
44	43	NAPPY ROOTS Po' Folks (Atlantic)	299	+57	8031	2	23/2
46	44	JACK JOHNSON Flake (Enjoy/Universal)	278	+66	7218	2	15/2
45	45	3LW I Do (Wanna Get Close To You) (Epic)	222	+7	4867	2	16/2
Debut	46	CANDY BUTCHERS You Belong To Me Now (RPM)	170	+20	3888	1	10/1
47	47	JUSTIN CASE Don't Cry For Us (Maverick/WB)	166	-41	4526	2	16/1
Debut	48	BIF NAKED Tango Shoes (Her Royal Majesty's)	157	+5	4324	1	14/1
Debut	49	LYONS, TRACY Love Hurts (Vapor/WB)	150	+2	4070	1	13/1
Debut	50	SHAGGY Hey Sexy Lady (MCA)	147	+85	3351	1	13/4

51 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 9/1-Saturday 9/7.  
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## Most Added

ARTIST TITLE LABEL(S)	ADDS
FAITH HILL Cry (Warner Bros.)	15
KELLY CLARKSON A Moment Like This (RCA)	15
JUSTIN TIMBERLAKE Like I Love You (Jive)	13
KELLY ROWLAND Stole (Columbia)	13
CHRISTINA AGUILERA Dirty (RCA)	11
LAURA PAUSINI Surrender (Atlantic)	10
AVRIL LAVIGNE Sk8er Boi (Arista)	9
LIFEHOUSE Spin (DreamWorks)	8
PRYMARY COLORZ If You... (Big 3/Beyond/Universal)	8
GREENWHEEL Breathe (Island/IDJMG)	7
STEREO FUSE Everything (Wind-up)	6
PINK Family Portrait (Arista)	5
SHAGGY Hey Sexy Lady (MCA)	4
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	4
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	3
DAVE MATTHEWS BAND Where Are You Going (RCA)	3
NICK CARTER Help Me (Jive)	3
AMANDA LATONA Can't Take It Back (J)	3
KOTTONMOUTH KINGS Positive... (Suburban Noize/Capitol)	3
ASHANTI Happy (Murder Inc./IDJMG)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AVRIL LAVIGNE Sk8er Boi (Arista)	+446
CHRISTINA AGUILERA Dirty (RCA)	+446
JUSTIN TIMBERLAKE Like I Love You (Jive)	+434
LIFEHOUSE Spin (DreamWorks)	+251
ASHANTI Happy (Murder Inc./IDJMG)	+212
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+173
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	+169
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	+163
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	+144
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	+119
VANESSA CARLTON Ordinary Day (A&M/Interscope)	+117
KELLY CLARKSON A Moment Like This (RCA)	+117
PAUL OAKENFOLD Starry Eyed... (Maverick/Reprise)	+103
MICHELLE BRANCH Goodbye To You (Maverick/WB)	+99
JIMMY EAT WORLD Sweetness (DreamWorks)	+89
SAMANTHA MUMBA I'm Right Here (A&M/Interscope)	+89
HOOBASTANK Running Away (Island/IDJMG)	+86
BON JOVI Everyday (Island/IDJMG)	+86
SHAGGY Hey Sexy Lady (MCA)	+85
OUR LADY PEACE Somewhere Out There (Columbia)	+84
EMINEM Cleanin' Out... (Shady/Aftermath/Interscope)	+76
GOO GOO DOLLS Big Machine (Warner Bros.)	+75
JACK JOHNSON Flake (Enjoy/Universal)	+66
NAPPY ROOTS Po' Folks (Atlantic)	+57
MONICA All Eyes On Me (J)	+39
NICK CARTER Help Me (Jive)	+37
LEANN RIMES Can't Fight The Moonlight (Curb)	+33
KELLY ROWLAND Stole (Columbia)	+29
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+28
PINK Family Portrait (Arista)	+28

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## ON THE RECORD

with  
**Trinity Scott**  
MD, KQID/Alexandria, LA



Technically, I think I'm still a rookie, so I hate to talk about trends or phases or anything like that. Everyone tells me that CHR is in an urban phase or a rock trend or a country era, but the one thing I can say with certainty is that CHR can't be classified as anything but CHR! \* I've just hit my one-year mark at KQID, and I've learned that you have to be open-minded with music. Alexandria's numbers paint an urban picture, but you never know where your next hit will come from. I'm a huge fan of Kid Rock and Sheryl Crow's "Picture," but our audience's immense response to it took me by surprise. I was also a believer in Nelly and Kelly Rowland's "Dilemma," but I couldn't believe how fast it rose to the top of our playlist. \* Charts are great and numbers are important, but cater to your audience. That's the only thing live and local stations have going for them nowadays — we are only a phone call away. Can't wait for more surprises!

**F**our new acts debut on the Pop chart this week, and I'll be a monkey's uncle (or aunt with a goatee and muscular legs) if the top debut isn't the *American Idol* herself, **Kelly Clarkson**, barely off the stage and away from Simon Cowell. Clarkson's single, "A Moment Like This" (RCA), enters the chart at No. 42\* ... At No. 46\* is Backstreet Boy **Nick Carter** with "Help Me" (Jive) ... **Cam'ron's** "Hey Ma" (Roc-A-Fella/IDJMG) assumes the No. 48\* spot, and **Jimmy Eat World's** "Sweetness" adds weight to the chart at No. 50\* ... **Justin Timberlake's** "Like I Love You" (Jive) earns the Most Increased Plays award this week, as it gains 1,367 plays and is catapulted from 29-19\*. I'd say his fans love him a lot ... Timberlake comes in second for the biggest chart move, though, as **Christina Aguilera's** new single, "Dirty" (RCA), gains major ground, leaping from 43-29\* ... Finally, **Avril Lavigne** continues to roll with "Sk8er Boi" (Arista). The singing-songwriting teen rollerblades from 28-20\*.



— Tanya O'Quinn/Asst. Editor

# ON THE RISE

ARTIST: **Justin Timberlake**

LABEL: **Jive**

By **TANYA O'QUINN** / ASSISTANT EDITOR

**W**ow, is **Justin Timberlake** Michael Jackson's eldest son? While editing a column, I put Timberlake's solo effort in the player and hit the Play button. While thanking God for my computer's thesaurus, my attention suddenly shifted to the music. What CD did I put in? Yep, both the CD and case said Justin Timberlake.

Although Timberlake reminds me of Michael Jackson with his vocal delivery on "Like I Love You," he puts his own spin on this joint. Teaming with The Neptunes' Chad Hugo and Pharrell Williams, Timberlake has released a joint that proves he can be successful with or without a group. I'm not predicting anything, nor am I divulging privileged information. I'm just making an observation: This cat is good all by his lonesome!

Born Jan. 31, 1981, in Memphis, TN, Justin Randall Timberlake was a cute curly-haired kid who used to dance along to the radio as an infant. By the time he was 2 1/2 years old, he had learned to harmonize. He became an active member of the church choir, performed in many talent shows and took voice lessons. At age 12 he became a Mouseketeer on Disney's *The New Mickey Mouse Club* and moved to Orlando with his mom. The Disney show served as a launching pad for several successful careers, and Timberlake and co-star J.C. Chavez formed ties and would later join the incredibly successful



Justin Timberlake

band 'N Sync. But singing isn't Timberlake's only talent: He is a natural comic who takes great pleasure in making people laugh, a gifted musician and an excellent dancer, and he loves basketball.

Not only does "Like I Love You" demonstrate a Michael Jackson influence on the vocals, the song also entwines a "Smooth Criminal" melody in the beat (it's more noticeable on the instrumental, of course). Lending their MC skills to the song are Clipse, who add a hip-hop feel to this tight joint. As I watched Timberlake debut the song on the MTV Video Music Awards, I was impressed. Others in my party were not, as they missed the rest of the 'N Sync crew. I found his solo performance appealing and, had the sound been a bit better, I would've loved the audio portion just as much as I love it while cruising in the Mazda.

"Like I Love You" shows Justin Timberlake in a new light. You can now grasp the full scope of his musical talents. I'm not saying the rest of the group are lacking in any way, but, as a solo artist, Timberlake takes control, demands attention and warrants more than one fifth of 'N Sync's phenomenal success.

### 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

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September 13, 2002



**America's Best Testing CHR/Pop Songs 12+ For The Week Ending 9/13/02.**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
AVRIL LAVIGNE Complicated (Arista)	4.07	4.07	97%	44%	4.19	99%	45%
MICHELLE BRANCH Goodbye To You (Maverick/WB)	4.03	4.13	85%	13%	4.18	85%	10%
PINK Just Like A Pill (Arista)	4.01	3.93	97%	33%	4.06	98%	35%
AVRIL LAVIGNE Sk8erBoi (Arista)	3.99	-	76%	10%	4.01	72%	8%
DANIEL BEDDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.92	3.83	66%	13%	4.05	67%	12%
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.88	3.92	85%	29%	3.95	82%	29%
JOHN MAYER No Such Thing (Aware/Columbia)	3.87	3.88	86%	26%	3.90	84%	26%
NO DOUBT Underneath It All (Interscope)	3.86	3.87	81%	13%	3.94	83%	12%
DJ SAMMY & YANOU Heaven (Robbins)	3.83	3.85	88%	34%	3.77	89%	35%
OUR LADY PEACE Somewhere Out There (Columbia)	3.83	3.87	65%	12%	4.03	65%	9%
CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.82	3.88	92%	44%	3.91	93%	44%
CREED One Last Breath (Wind-up)	3.81	3.91	84%	23%	3.85	87%	22%
JIMMY EAT WORLD The Middle (DreamWorks)	3.78	3.76	93%	44%	3.81	92%	43%
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.77	3.83	88%	20%	3.83	88%	19%
BBIMAK Out Of My Heart (Into Your Head) (Hollywood)	3.76	3.78	83%	17%	3.78	82%	15%
EMINEM Without Me (Shady/Aftermath/Interscope)	3.76	3.79	97%	48%	3.89	98%	47%
NELLY Hot In Herre (Fo' Reel/Universal)	3.75	3.72	97%	51%	3.88	97%	51%
KYLIE MINOGUE Love At First Sight (Capitol)	3.74	3.71	88%	24%	3.68	89%	25%
SHAKIRA Objection... (Epic)	3.70	3.77	88%	19%	3.58	87%	22%
EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	3.67	3.80	94%	30%	3.80	95%	29%
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.66	3.77	86%	24%	3.77	86%	20%
JENNIFER LOPEZ FEATURING NAS I'm Gonna Be Alright (Epic)	3.61	3.62	92%	39%	3.73	93%	37%
ANGIE MARTINEZ F/LIL' MO & SACARIO If I Could Go (EastWest/EEG)	3.54	3.64	47%	12%	3.60	45%	11%
ASHANTI Happy (Murder Inc./IDJMG)	3.48	3.53	81%	28%	3.50	78%	25%
IRV GOTTI PRESENTS THE INC. Down 4 You (Murder Inc./IDJMG)	3.46	3.55	62%	21%	3.56	60%	21%
DIRTY VEGAS Days Go By (Capitol)	3.43	3.46	92%	47%	3.40	94%	53%
BEENIE MAN F/JANET Feel It Boy (Virgin)	3.41	3.30	64%	16%	3.48	61%	15%
MARIO Just A Friend (J)	3.39	3.46	85%	34%	3.37	88%	38%
P.DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3.34	3.39	88%	42%	3.48	89%	39%
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.25	-	74%	21%	3.46	74%	18%

Total sample size is 523 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**

- LIBERTY X** Just A Little (V2)  
Total Plays: 590, Total Stations: 50, Adds: 6
- SHAGGY** Hey Sexy Lady (MCA)  
Total Plays: 567, Total Stations: 40, Adds: 6
- N.O.R.E.** Nothin' (Def Jam/IDJMG)  
Total Plays: 527, Total Stations: 32, Adds: 6
- JACK JOHNSON** Flake (Enjoy/Universal)  
Total Plays: 516, Total Stations: 44, Adds: 6
- FABOLOUS..** Trade It All (Part II) (Epic)  
Total Plays: 477, Total Stations: 38, Adds: 8
- KELLY ROWLAND** Stole (Columbia)  
Total Plays: 418, Total Stations: 74, Adds: 57
- NORAH JONES** Don't Know Why (Blue Note/Virgin)  
Total Plays: 378, Total Stations: 39, Adds: 6
- NEW FOUND GLORY** My Friends... (Drive-Thru/MCA)  
Total Plays: 345, Total Stations: 28, Adds: 3
- TRICK DADDY** In Da Wind (Slip 'N Slide/Atlantic)  
Total Plays: 337, Total Stations: 25, Adds: 1
- MISSY ELLIOTT** Work It (Elektra/EEG)  
Total Plays: 313, Total Stations: 14, Adds: 9

Songs ranked by total plays

**The Power Of CHR....**

Continued from Page 46

listeners with children 3 to 5 years old, the index is 126. Among listeners with children 6 to 11 years of age, the index jumps to 142. And for adults with children 12 to 17 years of age, the index jumps to 162 — that's 62% higher than the national norm.

More than 78% of the people who listen to CHR are gainfully employed. Sixty-four percent are employed full-time, and 14% are employed part-time, with 7% as homemakers. CHR listeners index above the norm in all \$40,000+ income levels. Approximately 31% of CHR listeners have a household income in excess of \$75,000 (index level 119), 13% make between \$60,000 and \$74,000 (index level 118), 10% pull in \$50,000-\$59,000 (index level 106), and 11% have a household income in the \$40,000-\$49,000 (index level 107) range.

**Living The Lifestyle**

For CHR listeners, it's eat, drink and be merry. CHR fans are lifestyle people, and the numbers confirm this. Here are some of the advertiser categories where CHR performs best, once again using a national median index of 100. If these categories are not among some of the best-performing on your station,

you may want to begin to ask some questions.

The following categories are some of the places where CHR listeners rank highly: drink imported beer (index 132), drink light beer (index 126), drink regular beer (index 114), drink prepared mixed drinks (index 152), drink wine and coolers (index 135), drink champagne/sparkling wine (index 112),

drink regular cola (index 113), attend rock concerts (index 154), went dancing (index 154), went to bars and nightclubs (index 152), went to play billiards or pool (index 155), went to the beach (index 130), went to the movies (index 121) and attend dance performances (index 115).

Over two-thirds of CHR listeners are online, surfing the web and doing the following activities, many

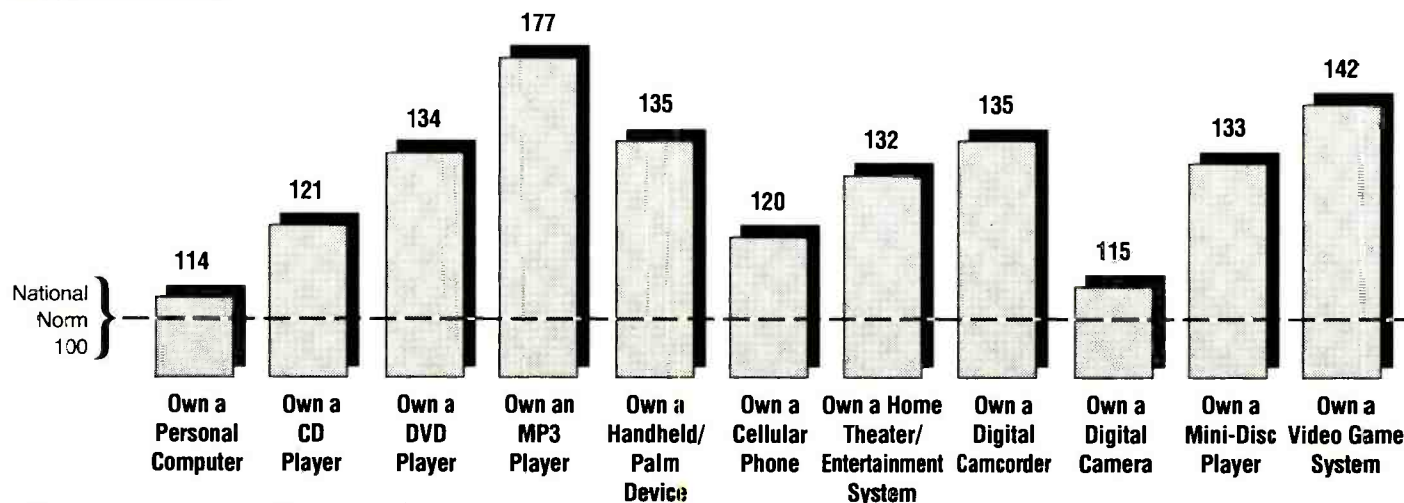
of which your advertisers would be interested in: visited a chat room (index 201), looked for employment (index 178), played games online (index 169), listened to radio on the Internet (index 162), obtained information for a car purchase (index 154), browsed the Internet (index 136), obtained information about real estate (index 127), used e-mail (index 126), made a purchase for

personal use (index 124) and made travel plans (index 123).

Source: Interep Research, MRI Fall 2001 and MRI Twelveplus Study. Updated by Angela La Grasta. For more information, contact Interep VP/Marketing Communications Michele Skettino at 212-916-05360. Fax: 212-916-0587. E-mail: michele\_skettino@interep.com.

**CHR Lifestyle: On The Cutting Edge**

CHR listeners are proven lifestyle people. Using a national index norm of 100, here are some of the advertiser categories where CHR shines.



Source: MRI Fall 2001. CHR's indexes based on Adults 18+, Mon.-Sun., 6am-mid.









**DONTAY THOMPSON**  
dthompson@radioandrecords.com



# Shade Sheist's *Informal Introduction*

## Getting to where he wants to be

**S**hade Sheist has been rapping for a long time. At the tender age of 11, he got into rapping just to do something with his friends, but it wasn't until he got into junior high that he got serious about it. "I started to realize that I liked doing it, and I rounded up the most serious of the group," says Sheist. "We found another guy through someone who wound up becoming our manager."

Once they got the group together, Sheist and crew auditioned for many people until they came across a guy by the name of Matthew Pearson Jr. "Matthew was a photographer for the stars," Sheist says. "He knew everybody. He was a dream come true. He introduced us to this kid who could really sing, so we put that kid in the group and became a rap and singing group."

### Creating A Buzz

From there, the newly formed group went on the grind, entering numerous talent shows and creating a buzz for themselves. Everything was headed in the right direction for Shade Sheist and the group until tragedy struck. "Our manager passed away unexpectedly, and that shook us up and threw us off," says Sheist.

"The one last thing he did before he passed — which is why I'm here today — is send us on an audition for a production company that was working with a singer named Jason Thomas, who had a couple of records out back in the day."

"Thomas wanted a group or artist to collaborate with him on a record. We auditioned for the production company, and they liked me but weren't too fond of my partner." Sheist had no intention of doing the project without his partner, but his partner insisted, giving him the go-ahead.

Sheist began working on a song for



Shade Sheist

the production company. "They asked how long would it take me to write a song, and I said, 'Give me 30 minutes.'" Sheist says. "They were like, 'Wow.' They gave me 30 minutes, and I did it in 10. I must have impressed them, and I know I shocked myself. I learned that day that I work best under pressure."

### The Right Deal

Sheist met a lot of people while working with the production company. One of those was producer Damizza. "We became brothers from the first telephone conversation," Sheist says. "We were on the same path, wanting to do the same thing, just in different arenas. He wanted to do production; I wanted to be an artist."

With the help of Damizza and others, Sheist started to make a name for

himself in the music industry, getting attention from numerous record labels. One of those labels was the now-defunct London-Sire, which got his single "Where I Want to Be" played at radio stations across the country. "I had five or six of those situations, getting signed to a label and getting a very beautiful deal, but then having the label crumble," says Sheist.

After the London-Sire experience, Sheist went looking for another deal. "This time we decided we'd rather take less money and get a beautiful deal than get a lot of money and have them not work the project right," Sheist says. "We went with MCA because they gave the best money and the best deal. We're not going to let another record deal tear the project apart."

Recently, Sheist gave me a breakdown of a few of the hottest tracks on his new MCA album, *Informal Introduction*.

### 'Somebody Steals The Show'

"'Somebody Steals the Show' was just a regular record. There was nothing that I was looking for in terms of making a hit record; it was just a song where I heard the beat and let it drive me. As I wrote the lyrics, I realized what I was saying and noticed it sounded like an introduction. I thought it should be the first track on the record, since it sounds like an introductory rap and the album is called *Informal Introduction*.

"Damizza came up with the hook, and we got one of our singers to record it. It was simple and easy to make. It came during the second draft of the album. We did the first draft while we were on London-Sire. We kept some of those records and recorded a new branch of records as well. 'Somebody Steals the Show' was among the new branch of records."

### 'Act Like You Know Me'

"'Act Like You Know Me' is one of my favorite songs. It features Fabolous & Knoc'turnal. That was a beat that H-Bomb [Howie Hersh, Damizza's production partner] started. Damizza had already started a demo to that track. He does a lot of records that I want to steal. At first he told me

Is it just me, or do you think it's weird that the *Los Angeles Times* would come out with a Tupac/Biggie story on the anniversary of Tupac's death (Sept. 13, 1996)? What about the report that the late Notorious B.I.G. was the mastermind behind the murder of Pac? I don't know where the *Times* gets its information, but I know the story has created a huge stir within the hip-hop community. We'll see how this whole thing pans out.

On a lighter note, musically, the big buzz at radio is on Missy Elliott's latest joint, "Work It" (Elektra/EEG). I've been working here at R&R for seven months now, and I don't think I've ever seen a record that everybody can't stop talking about. From the toughest programmers to the mix-show DJs, everyone is feeling Missy's joint. This week it gains over 1,000 spins on the Rhythmic chart and could rapidly approach the No. 1 position.

I've got to say "Big up, big up" to John Jr. and the rest of the staff at VP Records on the chart debut of Sean Paul's "Gimme the Light" this week. It's good to see this hot reggae joint finally getting the love it deserves from radio.

Hot new joints to check out are Field Mob's "Sick of Being Lonely" (MCA), Killa Mike's "Akshon" (Aquemini/Columbia), Smilez & Southstar's "Tell Me" (ARTISTdirect), Shade Sheist featuring Nate Dogg's "Wake Up" (Baby Ree/MCA) and Syleena Johnson featuring Busta Rhymes & The Flipmode Squad's "Tonight I'm Gonna Let You Go" (Jive). Holla!

I couldn't have it, but then he gave in — we don't tell each other 'no.'

"I thought Fabolous would sound good on that track, and he agreed. I had an idea, but when Fab recorded his verse, I was like, 'Cool. I'm glad he did it like that.' Then Knoc came to the studio when we were recording — I guess he had an interview or something. He liked the track, and we said, 'Then, get on it.' I liked the beat so much that I did the fourth verse, which was similar to the second verse. I was really excited about that song."

### 'John Doe'

"'John Doe' was a dream come true. That came almost at the end of the project. I wanted a DJ Quik record on my album. Damizza asked Quik, and he said yes. DeVante Swing just happened to be in the studio and overheard the track and stumbled in. Quik seemed excited at seeing DeVante and asked him to join in and he'd do something for him in exchange. So they produced the track. I think I recorded it faster than I wrote it. Hi-C and AMG were in the house and dropped their verses, and Swift wrote a verse and dropped it. Quik got in on the hook and sent the CD back to us in a day or so."

### 'X2'

"Damizza had been wanting to sample 'Grab My Hands' by Bill Withers, which was last used on 'No Diggity,' for a long time, but we wanted to give it a futuristic feel, and Damizza wanted me to do the Shade Sheist thing that I do on it. The result is 'X2,' featuring DJ Clue. That was a fun record that went through two drafts. I think that one will do something in the middle ground of the album, after a couple of singles are released. That one is real danceable, and nobody can get over the 'No Diggity' sample."

### 'Wake Up'

"'Wake Up,' featuring Nate Dogg, is blowing up right now. That was intended to be 'Where I Wanna Be, Part 2.' Nate wanted to keep that record for himself. We had to fight him off with

a stick. We just hope it blows up like 'Where I Wanna Be' did."

### 'Walk A Mile'

"'Walk a Mile,' featuring Nate Dogg, Knoc'turnal, Vita and Noon, has a real hard-core beat. On the first draft of this song it was just myself and Noon. Then we did another draft and added Knoc'turnal. At that point we figured Nate Dogg would sound tight on it, but we didn't want to ask him, because he had done so many records for us. When he heard the track, though, he wanted to be on it. He did a verse on it, and it was beautiful, because he didn't do a hook. This was one of the first records where he did a verse and not a hook."

### 'Urban Gospel'

"'Urban Gospel' is like a hip-hop inspirational record, co-produced by me. It was a full-day record, featuring my artists Noon and King Arthur. It's a different record that you have to listen to a few times. It came out good. That's one of my favorite ones too."

Those are just a few of the tracks that you can check out on *Informal Introduction*. Though he is starting to taste success, Sheist acknowledges his humble beginnings. "My beginning was all connections; there was no overnight success," he says.

"A lot of people get frustrated, but patience is required. Be patient; you'll get there. I stayed patient, I stayed on the grind, and I kept working hard. I didn't let the bad times get the best of me. Though I did get frustrated, I didn't give up. Success has finally come. I'm not where I want to be, but I'm getting close."

## TALK BACK TO R&R!

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

Call me at 310-788-1677

or e-mail:

dthompson

@radioandrecords.com



HANGING WITH SHADE SHEIST

On a visit to Phoenix, Shade Sheist stopped by KKFR to hang out with the staff. Pictured here (l-r) are KKFR staff member M2, Sheist and KKFR's J. Philla, Fashen and Joey Boy.



# R&R CHR/Rhythmic Top 50



September 13, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	5429	-12	807857	11	54/0
2	2	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	4838	+138	659869	11	78/0
3	3	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	4192	+77	622355	12	72/0
4	4	N.O.R.E. Nothin' (Def Jam/IDJMG)	3751	+65	564047	16	73/0
5	5	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3507	-159	466238	16	78/0
6	6	ASHANTI Happy (Murder Inc./IDJMG)	3291	-129	427933	18	75/0
9	7	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3284	+299	470661	8	72/2
10	8	LUDACRIS Move Bitch (Def Jam South/IDJMG)	3056	+192	520031	16	65/0
8	9	NELLY Hot In Herre (Fo' Reel/Universal)	2982	-194	493239	21	78/0
7	10	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	2828	-382	305531	15	76/0
12	11	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	2477	-137	417683	16	61/0
13	12	BIG TYMERS Still Fly (Cash Money/Universal)	2380	+5	321513	22	74/0
14	13	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	2377	+380	401024	9	65/2
11	14	MARIO Just A Friend 2002 (J)	2306	-311	298750	20	65/0
18	15	BIG TYMERS Oh Yeah (Cash Money/Universal)	2067	+350	227351	5	71/4
16	16	NAPPY ROOTS Po' Folks (Atlantic)	1960	+149	184675	13	61/2
19	17	STYLES Goodtimes (Interscope)	1814	+97	386443	10	62/4
20	18	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	1679	+20	154230	14	57/1
38	19	MISSY ELLIOTT Work It (Elektra/EEG)	1655	+1073	292021	2	43/14
17	20	BEENIE MAN F/JANET Feel It Boy (Virgin)	1552	-175	187501	9	68/0
22	21	NIVEA Don't Mess With My Man (Jive)	1546	+190	145808	8	52/2
21	22	3LW I Do (Wanna Get Close To You) (Epic)	1505	+35	219772	10	52/0
15	23	AMERIE Why Don't We Fall In Love (Rise/Columbia)	1411	-454	155610	17	61/0
25	24	MS. JADE Ching, Ching (Beatclub/Interscope)	1292	+151	158854	5	64/7
24	25	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	1209	+27	161396	11	36/0
32	26	LL COOL J Luv U Better (Def Jam/IDJMG)	1200	+412	184439	3	56/4
23	27	BONE THUGS-N-HARMONY F/3LW Get Up And Get It (Ruthless/Epic)	1161	-112	103339	7	53/1
29	28	ASHANTI Baby (Murder Inc./IDJMG)	991	+28	181122	13	57/49
26	29	CLIPSE Grindin' (Star Trak/Arista)	960	-101	140517	16	54/0
31	30	EMINEM Without Me (Shady/Aftermath/Interscope)	882	+32	131600	20	55/0
36	31	JUSTIN TIMBERLAKE Like I Love You (Jive)	857	+250	130193	3	31/7
27	32	GINUWINE Stingy (Epic)	818	-163	99601	12	38/0
30	33	WYCLEF JEAN Two Wrongs (Columbia)	738	-126	88104	15	26/0
28	34	LIL' WAYNE Way Of Life (Cash Money/Universal)	729	-243	82771	12	59/0
Debut	35	SEAN PAUL Gimme The Light (VP)	712	+273	193584	1	26/6
Debut	36	CLIPSE When The Last Time... (Star Trak/Arista)	707	+334	175959	1	49/6
34	37	LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	699	+50	58952	5	35/3
33	38	YASMEEN Blue Jeans (Magic Johnson/MCA)	674	-93	58663	10	37/0
37	39	AALIYAH I Care 4 U (BlackGround)	633	+27	153936	6	6/0
Debut	40	CHRISTINA AGUILERA Dirrty (RCA)	621	+403	81687	1	37/10
35	41	DJ SAMMY & YANOU Heaven (Robbins)	599	-16	70423	7	14/0
39	42	PASTOR TROY Are We Cuttin' (Universal)	566	+2	57995	4	32/1
43	43	XZIBIT Multiply (Loud/Columbia)	557	+80	69257	2	39/1
44	44	ISYSS Single For The Rest Of My Life (Arista)	548	+73	39226	3	37/5
42	45	AVRIL LAVIGNE Complicated (Arista)	519	+31	90289	2	7/0
Debut	46	SHAGGY Hey Sexy Lady (MCA)	511	+181	93401	1	30/5
Debut	47	YING YANG TWINS By Myself (Koch)	493	+101	48006	1	25/1
Debut	48	BENZINO Rock The Party (Elektra/EEG)	487	+152	64089	1	36/4
45	49	FAITH EVANS Burnin' Up (Bad Boy/Arista)	487	+14	181237	9	27/0
50	50	LYRIC F/LOON Young & Sexy (J)	483	+43	39793	2	43/1

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
ASHANTI Baby (Murder Inc./IDJMG)	49
KELLY ROWLAND Stole (Columbia)	35
SMILEZ AND SOUTHSTAR Tell Me (ARTISTdirect)	22
JURASSIC 5 What's Golden? (Interscope)	17
MISSY ELLIOTT Work It (Elektra/EEG)	14
DISTURBING THA PEACE Growing... (Def Jam South/IDJMG)	11
CHRISTINA AGUILERA Dirrty (RCA)	10
TECH N9NE Slacker (MSC)	10
PRYMARY COLORZ If You... (Big 3/Beyond/Universal)	9
MS. JADE Ching, Ching (Beatclub/Interscope)	7
JUSTIN TIMBERLAKE Like I Love You (Jive)	7

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MISSY ELLIOTT Work It (Elektra/EEG)	+1073
LL COOL J Luv U Better (Def Jam/IDJMG)	+412
CHRISTINA AGUILERA Dirrty (RCA)	+403
FABOLOUS F/P. DIDDY & JAGGED.. Trade It All... (Epic)	+380
BIG TYMERS Oh Yeah (Cash Money/Universal)	+350
CLIPSE When The Last Time... (Star Trak/Arista)	+334
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+299
SEAN PAUL Gimme The Light (VP)	+273
JUSTIN TIMBERLAKE Like I Love You (Jive)	+250
ERICK SERMON React (J)	+221

## New & Active

- MUSIQ** Dontchange (Def Soul/IDJMG)  
Total Plays: 470, Total Stations: 31, Adds: 0
- WC** The Streets (Def Jam/IDJMG)  
Total Plays: 441, Total Stations: 8, Adds: 3
- MASTER P** Rock It (No Limit/Universal)  
Total Plays: 431, Total Stations: 12, Adds: 0
- FLOETRY** Floetic (DreamWorks)  
Total Plays: 422, Total Stations: 40, Adds: 4
- MACK 10** Connected For Life (Cash Money/Universal)  
Total Plays: 408, Total Stations: 16, Adds: 0
- PINK** Just Like A Pill (Arista)  
Total Plays: 408, Total Stations: 8, Adds: 0
- B2K** Why I Love You (Epic)  
Total Plays: 397, Total Stations: 36, Adds: 5
- DONELL JONES** Put Me Down (Untouchables/LaFace/Arista)  
Total Plays: 387, Total Stations: 26, Adds: 1
- JENE** Get Into Something (Motown)  
Total Plays: 372, Total Stations: 14, Adds: 0
- AMANDA PEREZ** Angel (Powerhowse/Mad Chemistry)  
Total Plays: 318, Total Stations: 21, Adds: 5

Songs ranked by total plays

R&R Station Playlists have moved to the web.  
See all of our monitored reporters at  
www.radioandrecords.com.

81 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 9/1-9/7. 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.

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# R&R Rhythmic Mix Show Top 30

September 13, 2002

RANK ARTIST TITLE LABEL

- 1 N.O.R.E. Nothin' (Def Jam/IDJMG)
- 2 LUDACRIS Move Bi\*\*h (Def Jam South/IDJMG)
- 3 EVE f/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)
- 4 P. DIDDY f/GINUWINE I Need A Girl (Part 2) (Bad Boy/Arista)
- 5 CAM'RON Hey Ma (Roc-A-Fella/IDJMG)
- 6 STYLES Goodtimes (Ruff Ryders/Interscope)
- 7 NELLY Hot In Herre (Fo' Reel/Universal)
- 8 MISSY ELLIOTT Work It (Gold Mind/EastWest/EEG)
- 9 NELLY f/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
- 10 CLIPSE When The Last Time... (Arista)
- 11 FABOLOUS F/P. DIDDY & JAGGED EDGE Trade It All Part II (Elektra/EEG)
- 12 BIG TYMERS Still Fly (Cash Money/Universal)
- 13 BIG TYMERS Oh Yeah (Cash Money/Universal)
- 14 ERICK SERMON React (J)
- 15 LL COOL J Love You Better (Def Jam/IDJMG)
- 16 ASHANTI Happy (Murder Inc./IDJMG)
- 17 CLIPSE Grindin' (Star Trak/Arista)
- 18 FAITH EVANS f/MISSY ELLIOTT Burnin' Up (Bad Boy/Arista)
- 19 MARIO Just A Friend 2002 (J)
- 20 SEAN PAUL Gimme The Light (VP)
- 21 AMERIE Why Don't We Fall In Love (Rise/Columbia)
- 22 ANGIE MARTINEZ If I Could Go (EastWest/EEG)
- 23 EMINEM Cleanin' Up My Closet (Shady/Aftermath/Interscope)
- 24 IRV GOTTI PRESENTS Down 4 U (Murder Inc./Def Jam/IDJMG)
- 25 BENZINO Rock The Party (Elektra/EEG)
- 26 BEENIE MAN f/JANET Feel It Boy (Virgin)
- 27 3LW I Do (Wanna...) (Epic)
- 28 WC The Streets (Def Jam/IDJMG)
- 29 TRICK DADDY In Da Wind (Slip-N-Slide/Atlantic)
- 30 PASTOR TROY Are We Cuttin' (Universal)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/xx-9/xx/02. (C) 2002, R&R, Inc.



## PHIAT MIX SIX

- MISSY ELLIOTT Work It (Elektra/EEG)
- ERICK SERMON f/REDMAN React (J)
- N.O.R.E. Full Mode (Def Jam/IDJMG)
- EVE f/TRUTH HURTS What (Ruff Ryders/Interscope)
- KILLER MIKE Akshon (Aquemini/Columbia)
- LIL' JON & THE EASTSIDAZ f/MYSTIKAL We Don't Give A @#\$% (TVT)



I think the next big record that will hit is Eric Sermon's "React" (J), featuring Redman. This is a crazy record for mix shows. It just came out, and it's getting great reaction. I think this record will only grow and grow. I think Sean Paul's "Gimme the Light" (VP) is great, but I don't have it on vinyl. I've seen the video on TV and people have come up to me in the clubs requesting it, but I just don't have it. Can somebody please lace me up with a copy? Also, there's a record that's really underground and that I'm sure nobody knows about. It's by the group Chronic Flow, and it's called "Pull Up" (Popcorn Music). I'll play this in the clubs, and people are starting to get it. It's a very bling-bling record. Clipse's "When the Last Time" (Star Trak/Arista) is hot right now. I can play almost anything from them or, better yet, anything that's produced by The Neptunes, and nine times out of 10 it will be a club banger.



DJ Trouble

DJ Trouble, WKKV/Milwaukee, XM Satellite Radio



DJ Chonz



"React" by Eric Sermon with Redman is one of the records I'm feeling right now. I think the sample is tight! When I play it in the clubs and it gets to the breakdown part, people stop and look at me like "What?" The Missy Elliott record, "Work It" (Elektra/EEG), is very creative, and I think that's what hip-hop is all about. This record is hot, and I like it a lot. It will do well. Another record I'm feeling is WC's "The Street" (Def Jam/IDJMG). This is a true West Coast song. WC represents for the West Coast to the fullest.

DJ Chonz, KQKS/Denver

"Rock the Party" (Elektra/EEG) by Benzino is getting a great response for us in the clubs and on the radio. It has a banging beat — something that's definitely important when you're playing it in the clubs. "Full Mode" (Def Jam/IDJMG) by N.O.R.E. is gonna be big. I'm not sure if it will be as big as "Nothin'," but it's up there, and it's definitely a hot record. It's another one of those songs we are playing on the radio and I'm banging in the clubs. I've been playing "React" by Eric Sermon on the radio but haven't had a chance to play it in the clubs. Once I do, I know it will be huge!



DJ Speed

DJ Speed, WBBM/Chicago



DJ Hideo

Missy Elliott's "Work It" is a national smash. Leave it up to Missy to come with some heat that makes some hmmm. Missy can work it any time of day. Eric Sermon returns with some flavor — I mean some Redman flavor — on his new single, "React," and this joint is reacting everywhere. I don't know what the hell they're trying to rap about, but The Big Tymers have done it again. Their new single, "Oh Yeah" (Cash Money/Universal), is already a smash. "Just gimme the light/Just gimme the light" — I can't get that song out of my head. "Gimme the Light" from Sean Paul has everyone in the clubs and on the streets and the peeps listening to radio singing it out loud. He has come to bring us a reggae classic that not only works on the streets, but on the radio. The West Coast is back, and Ras Kass is one of the many MCs who have helped make it happen. Ras Kass has come together with beatologist legend Primo, a.k.a. Premier, to bring to us "Goldyn Chyld" (Priority). This street cut has the sound and tempo Primo is known for bringing, and with Ras Kass on the flow, you've got a West Coast classic.

DJ Hideo, KBBT/San Antonio

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## ON THE RECORD

### This Week's Hottest Music

#### Orlando

PD, WLLD/Tampa

**Clipse's** "When the Last Time" (Star Trak/Arista): This just sounds like one that's gonna go real y far. It's infectious even for people who don't fit the hip-hop mold.

**LL Cool J's** "Luv U Better" (Def Jam/IDJMG): This is my favorite joint right now, and women are diggin' it like crazy.

**Missy Elliott's** "Work It" (Elektra/EEG): This has got to be the hottest thing on the air right now. Missy will always give you a banger.

**Jim Crow's** "Hot Wheelz" (Interscope): This is crazy, with the Gary Numan sample. Every time we hit it, we get phones. Watch this one!

#### Alexa

MD, KXJM/Portland, OR

**Missy Elliott's** "Work It": This brings me way back in the day. Remember when The Beastie Boys introduced the backward beat? Missy is doing the backward hook, and it's a heater.

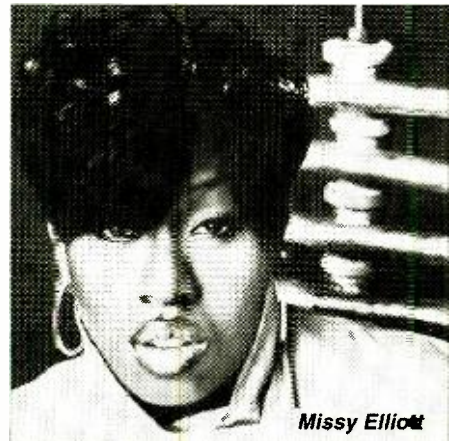
**Field Mob's** "Sick of Being Lonely" (MCA): Hoxy as hell, and it sounds good on the air.

**Smilez & Southstar's** "Tell Me" (ARTISTdirect): This is going to be a hit for them.

#### Boogaloo

PD, KXHT/Memphis

**Lil' Jon featuring Mystikal's** "I Don't Give



Missy Elliott

a@#% (TVT): We played this out of the box and got instant phones. This is a smash in the South.

**Missy Elliott's** "Work It": This is a heater! The beat is outstanding, and the lyrics are remarkable. She definitely worked this.

**Nelly's** "Airforce 1's" (Fo' Reel/Universal): This s\*\*t is bumpin'. Another hot joint off of Nelly's album. It will be an anthem in the ghettos and suburbs.

#### Jazzy Jim

Asst. PD/MD, KMEL & KYLD/San Francisco

**Missy Elliott's** "Work It": Very, very high rotation out of the box. This is top five phones already, and all the street DJs are hating us right now because they can't get the vinyl yet.

**Fat Joe featuring Ginuwine's** "Crush Tonight" (Terror Squad/Atlantic): The kid is steady cookin' up these hits. Joe's got the recipe, and he's not shy about using it.

**Eric Sermon featuring Redman's** "React" (J): If you get any calls for the new Method Man, Redman, Truth Hurts or Jungle Song, this is probably the one they mean. I've gotten 'em all. People will call up and give you everything but Eric Sermon.

#### Angel Garcia

PD/MD, KWYL/Reno, NV

**Smilez & Southstar's** "Tell Me": We're over 400 spins into this record. It has all the elements of a good record for Rhythmic radio.

**Missy Elliott's** "Work It": This will be the only hot thing this winter. We are over 80 spins into it since we got it on Aug. 28.

**LL Cool J's** "Luv U Better": The more you listen to this record, the more you get it. The ladies love LL, and they will love this record.

#### Slyed

MD, XHTZ/San Diego

**Missy Elliott's** "Work It": This is a hot record. It's just like Missy to put out a record like this.

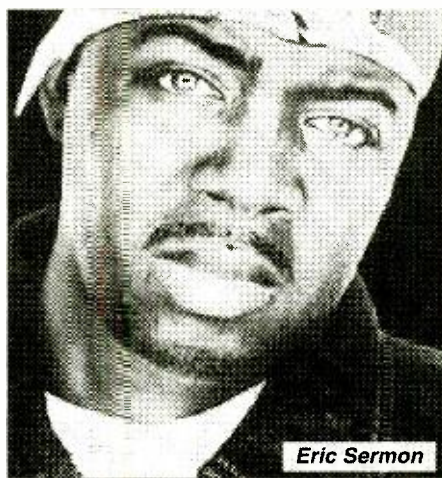
**Clipse's** "When the Last Time": This is dope!

**Sean Paul's** "Gimme the Light" (VP): It's the anthem this year.

#### Mark McCray

PD/MD, WMBX/West Palm Beach

**Missy Elliott's** "Work It": This song is an obvious smash. Instant reaction.



Eric Sermon

**Big Tyrers's** "Oh Yeah" (Cash Money/Universal): This is a great followup. The phones are blowin' up.

**Khia's** "The K-Wang" (Down Dirty/Artemis): No. 1 phones!

#### JB King

MD, KLUC/Las Vegas

**Avril Lavigne's** "Sk8er Boi" (Arista): This is the hottest record I can't play. Not yet?

**Jurassic 5's** "What's Golden?" (Interscope): A personal favorite.

**Isyss's** "Single" (Arista): I'm starting to feel this a bit.

#### Big Bear

Interim PD, KCAQ/Oxnard, CA

**Smilez & Southstar's** "Tell Me": This is bangin'! A personal favorite. The Stylistics sample took me back to some *Cooley High*-type vibe. Hit this one.

**Eric Sermon featuring Redman's** "React": Done deal!

**Missy Elliott's** "Work It": Ridiculous! We get calls on it every time it plays. Flip the hook in reverse; it's gangsta. Don't let this one pass you by!

#### Liz Dixson

MD, WHHW/Indianapolis

**Ashanti's** "Baby" (Murder Inc./IDJMG): Another Murder Inc. hit. This is working and requesting well.

**Aaliyah's** "I Care 4 U" (BlackGround/Virgin): A beautiful song from a talented and missed artist. R.I.P.

**Blu Cantrell's** "Breathe" (LaFace/Arista): This song is going to blow the \*\*\*\* up!

**Bone Thugs-N-Harmony featuring 3LW's** "Get Up & Get It" (Ruthless/Epic): This is one of my favorite joints. I feel it is a female-friendly record and a rare positive spin for the hip-hop world right now.

**LL Cool J's** "Luv U Better": Here's another one: hot, hot, hot, hot! I love him better already.

#### Robb Royale

PD, KYLZ/Albuquerque

**LL Cool J's** "Luv U Better": Another classic by LL.

**Clipse's** "When the Last Time": They've got another banger on their hands.

**Isyss's** "Single": This is starting to react with our females.

**Cam'ron's** "Hey Ma" (Roc-A-Fella/IDJMG): John Blaze, like we used to say!

**Christina Aguilera featuring Redman's** "Dirty" (RCA): Hot, hot, hot!

#### Mark Adams

PD, KXJM/Portland, OR

**Missy Elliott's** "Work It": Hottish. It's the part where she talks backward that makes 'em jump in the clubs.

**WC featuring Nate Dogg's** "The Street" (Def Jam/IDJMG): Blowin' up. This sound is always big for us.

**Benzino's** "Rock the Party" (Elektra/EEG): Big in the mix, new to nights — a hot party record.

**Field Mob's** "Sick of Being Lonely": This is already pulling phones. Everyone here is hot on it.

**Blu Cantrell's** "Breathe": It's different, but I like it. Blu's vocals are dope, and the sample is familiar.



Blu Cantrell

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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 9/13/02.

Table with 8 columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top CHR/Rhythmic songs for the week ending 9/13/02.

Total sample size is 498 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.

HEAD RUSH

ARTIST: Deborah Cox LABEL: J

By MIKE TRIAS/ASSISTANT EDITOR



Deborah Cox has returned to the music scene with her sexy single "Up & Down (In & Out)." The cut was produced by Jimmy Jam & Terry Lewis and is our first peek at Cox's third album and debut with J Records, The Morning After.

Cox was born in Toronto, and her early interests included journalism, poetry and sports (track and field in particular). But music has been a love of hers since she was 6 years old, when she first heard Gladys Knight's "Help Me Make It Through the Night."

After that, Cox says, "I was bitten by the acting bug." She appeared in Love Come Down, a critically acclaimed indie flick starring Larenz Tate, and earned a recurring role on the television show Nash Bridges with Don Johnson and Yasmine Bleeth.

The Morning After hits stores Nov. 11, with producers including Jam & Lewis, Shep Crawford, Jermaine Dupri, Rodney Jerkins and Warrryn Campbell. It's a mix of ballads and upbeat dance songs, and Cox, who wrote or co-wrote many of the songs on the project, calls it her most personal album to date.

Reporters

Grid of reporter information by market, including station call letters, reporter name, and phone number.

\* Monitored Reporters 93 Total Reporters

81 Total Monitored

12 Total Indicator

Did Not Report For Two Consecutive Weeks; Data Not Used (1): WPKF/Poughkeepsie, NY



## Stations and their adds listed alphabetically by market

### Reporters

<b>WAJZ/Albany, NY *</b> <b>PD/MD: Sugar Bear</b> <b>APD: Marie Cristal</b> 13 ASHANTI "Baby" 12 SEAN PAUL "Light" DISTURBING THA PEACE "Growing" KELLY ROWLAND "Stole" RUFF ENDZ "Mine"	<b>WJZD/Biloxi-Gulfport, MS *</b> <b>OM/MD: Rob Neal</b> <b>MD: Tabari Daniels</b> 16 ASHANTI "Baby" COOLIO "Show" DISTURBING THA PEACE "Growing" KILLER MIKE "Akshon" MARIO "Hair" KELLY ROWLAND "Stole" RUFF ENDZ "Mine"	<b>WENZ/Cleveland, OH *</b> <b>MD: Lexx Ali</b> 48 ASHANTI "Baby" 10 LL COOL J "Better" 6 MS JADE "Ching" BIG TYMERS "Yearn"	<b>WJLB/Detroit, MI *</b> <b>PD: KJ Holiday</b> <b>APD/MD: Kris Kelley</b> 35 ASHANTI "Baby" DISTURBING THA PEACE "Growing" MARIO "Hair" RUFF ENDZ "Mine"	<b>WJBT/Jacksonville, FL *</b> <b>PD: Russ Allen</b> <b>MD: G-Wiz</b> 66 ASHANTI "Baby" 7 FLOETRY "Floetic" 5 FABOLOUS "Trade" 3 SEAN PAUL "Light"	<b>WFXM/Macon, GA</b> <b>OM/MD: Ralph Meachum</b> 1 DEBORAH COX "Down" 2 COOLIO "Show" 6 MARIO "Hair"	<b>WBLS/New York, NY *</b> <b>PD: Vinny Brown</b> <b>MD: Deneen Womack</b> 17 DEBORAH COX "Down" 1 RUFF ENDZ "Mine" KELLY ROWLAND "Stole"	<b>WDKX/Rochester, NY *</b> <b>OM/MD: Andre Marcel</b> <b>MD: Kala O'Neal</b> 30 ASHANTI "Baby" 2 RUFF ENDZ "Mine" 2 LYRIC FLOON "Young" DEBORAH COX "Down" KELLY ROWLAND "Stole" BENZIND "Party" HEATHER HEADLEY "He"	<b>WFUN/St. Louis, MO *</b> <b>PD: Mo Shay</b> <b>APD: Craig Black</b> <b>MD: Koa Koa Thai</b> 45 ASHANTI "Baby" KILLER MIKE "Akshon" RUFF ENDZ "Mine"	
<b>W3CE/Alexandria, LA</b> <b>PD/MD: Kenny Smoov</b> <b>APD: Dell Banks</b> MARIO "Hair" DEBORAH COX "Down" COOLIO "Show" KE'NOE "Hatin"	<b>WBOT/Boston, MA *</b> <b>PD: Steve Gousby</b> <b>APD: Lamar Robinson</b> <b>MD: T. Clark</b> 32 SLUM VILLAGE "Tainted" 5 AVANT "Say" KELLY ROWLAND "Stole"	<b>WHXT/Columbia, SC *</b> <b>PD: Chris Connors</b> <b>APD: Harold Banks</b> <b>MD: Shanik Mincie</b> 26 ASHANTI "Baby" 16 CLIPSE "Last" 7 MARIO "Hair" 7 DISTURBING THA PEACE "Growing" DEBORAH COX "Down" 1 RUFF ENDZ "Mine" KELLY ROWLAND "Stole"	<b>WJNN/Dothan, AL</b> <b>OM/MD: JR Wilson</b> <b>MD: Jamar Wilson</b> 10 PRYMARY COLORZ "Only" 10 SHAGGY "Sexy" 10 T.B.S. "Kingspin" 5 INDIA ARIE "Little" 5 KELLY PRICE "Somebody" 5 NAAM BRIGADE/FREEWAY "Game" 5 SYLEENA JOHNSON "Tonight" 5 ASHANTI "Baby" 5 DISTURBING THA PEACE "Growing" KELLY ROWLAND "Stole" 5 TG4 "Virginity" 5 TOO SHORT "Hatin"	<b>KPRS/Kansas City, MO *</b> <b>APD/MD: Myron Fears</b> No Adds	<b>W1BB/Macon, GA</b> <b>PD: Mike Williams</b> <b>APD: Ava Blakk</b> 12 KILLER MIKE "Akshon" KELLY ROWLAND "Stole" EVE/FALICIA KEYS "Gangsta"	<b>WWPR/New York, NY *</b> <b>PD: Michael Saunders</b> <b>MD: Angie Martinez</b> "Could"	<b>WBHH/Norfolk, VA *</b> <b>PD/MD: Heart Attack</b> 8 DISTURBING THA PEACE "Growing" COOLIO "Show" KILLER MIKE "Akshon"	<b>WTLZ/Saginaw, MI *</b> <b>PD: Eugene Brown</b> 5 ISYSS "Rest" RUFF ENDZ "Mine"	<b>WPHR/Syracuse, NY *</b> <b>PD: Butch Charles</b> <b>MD: Kenny Dees</b> 22 ASHANTI "Baby" 1 DONELL JONES "Down" 1 RUFF ENDZ "Mine" ISYSS "Rest" MARIO "Hair" KELLY ROWLAND "Stole"
<b>WJ2G/Alexandria, LA</b> <b>OM/MD: Jay Stevens</b> <b>MD: Wade Hampton</b> 20 MARIO "Hair" 5 DEBORAH COX "Down" COOLIO "Show" KE'NOE "Hatin" KINGPIN SKINNY PIMP "Wang"	<b>WBLK/Buttalo, NY *</b> <b>OM/MD: Skip Dillard</b> <b>APD: Vernessa Pendergrass</b> 36 ASHANTI "Baby" 17 MARIO "Hair" DISTURBING THA PEACE "Growing" KILLER MIKE "Akshon" KELLY ROWLAND "Stole" RUFF ENDZ "Mine"	<b>WWDW/Columbia, SC *</b> <b>PD/MD: Mike Love</b> <b>APD: Vernessa Pendergrass</b> 36 ASHANTI "Baby" 3 MARIO "Hair" COOLIO "Show" DEBORAH COX "Down" KILLER MIKE "Akshon" KELLY ROWLAND "Stole" RUFF ENDZ "Mine"	<b>WZFX/Fayetteville, NC *</b> <b>PD: Rod Cruise</b> <b>APD: Garrett Davis</b> <b>MD: Taylor Morgan</b> No Adds	<b>KRRQ/Lafayette, LA *</b> <b>OM/MD: James Alexander</b> <b>PD/MD: Darlene Prejean</b> 37 ASHANTI "Baby" FIELD MOB "Lonely" MARIO "Hair" KELLY ROWLAND "Stole" RUFF ENDZ "Mine"	<b>WCDR/Miami, FL *</b> <b>OM/MD: Cedric Hollywood</b> 27 ASHANTI "Baby" 3 MARIO "Hair" DEBORAH COX "Down" KILLER MIKE "Akshon" KELLY ROWLAND "Stole" RUFF ENDZ "Mine"	<b>WOWI/Norfolk, VA *</b> <b>OM/MD: Daisy Davis</b> <b>APD/MD: Michael Mauzone</b> No Adds	<b>WOWP/Oklahoma City, OK *</b> <b>OM/MD: Terry Monday</b> <b>MD: Eddie Brasco</b> 10 DONELL JONES "Down" 3 RUFF ENDZ "Mine" 3 ANGIE MARTINEZ "Could" 3 MARIO "Hair" 1 PRYMARY COLORZ "Only" 1 ASHANTI "Baby" KILLER MIKE "Akshon" KINGPIN SKINNY PIMP "Wang" DISTURBING THA PEACE "Growing" KELLY ROWLAND "Stole"	<b>WEAS/Savannah, GA</b> <b>PD: Sam Nelson</b> <b>MD: Jewel Carter</b> 40 ASHANTI "Baby" KELLY ROWLAND "Stole" BRANDY "He" RUFF ENDZ "Mine" LYRIC FLOON "Young"	<b>WTMP/Tampa, FL</b> <b>PD: Brian Castle</b> <b>MD: Big Money Ced</b> 7 COOLIO "Show"
<b>WHTA/Atlanta, GA *</b> <b>PD: Jerry Smokin' B</b> <b>AFD: Ryan Cameron</b> <b>MD: Ramona Debraux</b> 2 DISTURBING THA PEACE "Growing" 2 SYLEENA JOHNSON "Tonight"	<b>WWWZ/Charleston, SC *</b> <b>OM/MD: Terry Base</b> <b>MD: Yonni O Donohue</b> 43 ASHANTI "Baby" 2 DISTURBING THA PEACE "Growing" 1 RUFF ENDZ "Mine" MARIO "Hair" PRYMARY COLORZ "Only" KELLY ROWLAND "Stole"	<b>WFXE/Columbus, GA</b> <b>PD: Michael Soul</b> 34 ASHANTI "Baby" 26 DONELL JONES "Down" 18 N.O.R.E. "Nothin" 18 DISTURBING THA PEACE "Growing" 16 NIA "One" 6 TG4 "Virginity" 3 BABY D "Aii" 3 KELLY ROWLAND "Stole" 3 N.A.M. 10 "Connected" 3 NAAM BRIGADE/FREEWAY "Game" 3 TOO SHORT "Hatin"	<b>WZLW/Dayton, OH *</b> <b>PD: Paul Strong</b> <b>MD: Warren Stevens</b> 22 ASHANTI "Baby" 3 SYLEENA JOHNSON "Tonight" MARIO "Hair"	<b>WQHH/Lansing, MI *</b> <b>PD/MD: Brant Johnson</b> 45 ASHANTI "Baby" 1 DISTURBING THA PEACE "Growing" 1 SYLEENA JOHNSON "Tonight" CONNEKT 4 "Smooth" COOLIO "Show" DEBORAH COX "Down" MARIO "Hair" KELLY ROWLAND "Stole" RUFF ENDZ "Mine" KILLER MIKE "Akshon" ANGIE STONE "Woman"	<b>WQKV/Milwaukee, WI *</b> <b>PD: Jamillah Muhammad</b> <b>MD: Doc Love</b> 55 ASHANTI "Baby" 24 HAPPY ROOTS "Folks" 17 SYLEENA JOHNSON "Tonight" 1 RUFF ENDZ "Mine" 1 DISTURBING THA PEACE "Growing" 1 INDIA ARIE "Little" KILLER MIKE "Akshon" NAAM BRIGADE/FREEWAY "Game" KELLY ROWLAND "Stole"	<b>WUSL/Philadelphia, PA *</b> <b>PD: Glenn Cooper</b> <b>APD: Colby Tyner</b> <b>MD: Coka Lani</b> 11 ASHANTI "Baby" 8 RUFF ENDZ "Mine" 3 ISYSS "Rest" DISTURBING THA PEACE "Growing" TRICK DADDY "Wind"	<b>KKKS/Shreveport, LA *</b> <b>PD/MD: Quenn Echols</b> 20 ASHANTI "Baby" 3 KELLY ROWLAND "Stole" ISYSS "Rest" HAPPY ROOTS "Folks" ANGIE MARTINEZ "Could" COOLIO "Show" DISTURBING THA PEACE "Growing" KILLER MIKE "Akshon" MARIO "Hair" RUFF ENDZ "Mine" KE'NOE "Hatin"	<b>KJMM/Tulsa, OK *</b> <b>OM: Bryan Robinson</b> <b>PD: Terry Monday</b> <b>APD/MD: Aaron Bernard</b> 7 RUFF ENDZ "Mine" 6 MARIO "Hair" 5 ANGIE MARTINEZ "Could" 3 PRYMARY COLORZ "Only" 2 ASHANTI "Baby" 1 DISTURBING THA PEACE "Growing" KILLER MIKE "Akshon" KINGPIN SKINNY PIMP "Wang" KELLY ROWLAND "Stole"	
<b>WVFE/Atlanta, GA *</b> <b>OM/MD: Tony Brown</b> <b>APD/MD: Tasha Love</b> 43 ASHANTI "Baby" 34 HAPPY ROOTS "Folks" 19 KILLER MIKE "Akshon" 15 SLUM VILLAGE "Tainted"	<b>WPEG/Charlotte, NC *</b> <b>PD: Terri Avery</b> <b>APD/MD: Nate Quick</b> 31 MARIO "Hair" 29 ASHANTI "Baby" 5 KELLY ROWLAND "Stole" 2 SYLEENA JOHNSON "Tonight" 2 INDIA ARIE "Little" 2 KILLER MIKE "Akshon" RUFF ENDZ "Mine"	<b>WCKX/Columbus, OH *</b> <b>PD: Paul Strong</b> <b>MD: Warren Stevens</b> 22 ASHANTI "Baby" 3 SYLEENA JOHNSON "Tonight" MARIO "Hair"	<b>WJMS/Jackson, MS *</b> <b>OM/MD: Stan Branson</b> 16 ASHANTI "Baby" 7 MARIO "Hair"	<b>WVGS/Las Vegas, NV *</b> <b>PD: Vic Clemons</b> <b>MD: Adrian Wagers</b> 55 ASHANTI "Baby" 1 MS. JADE "Ching" B2K "Love"	<b>WBXJ/Mobile, AL *</b> <b>PD/MD: Myronda Reuben</b> 4 KING YOUNG TWINS "Myself" KELLY ROWLAND "Stole" RUFF ENDZ "Mine"	<b>WMOA/Pittsburgh, PA *</b> <b>Interim PD/MD: DJ Boogie</b> 34 ASHANTI "Baby" DISTURBING THA PEACE "Growing" KELLY ROWLAND "Stole" RUFF ENDZ "Mine"	<b>KMJJ/Shreveport, LA *</b> <b>PD: Hozie Mack</b> <b>MD: Kelli Dupree</b> 41 ASHANTI "Baby" ERYKAH BADU "COMMON Life" DISTURBING THA PEACE "Growing" FLOETRY "Floetic" HEATHER HEADLEY "He"	<b>WESE/Tupelo, MS</b> <b>PD/MD: Pamela Aniese</b> GERALD LEVERT "Funny"	
<b>WFXA/Augusta, GA *</b> <b>OM/MD: Ron Thomas</b> <b>AFD: Mojo</b> 1 SYLEENA JOHNSON "Tonight" INDIA ARIE "Little" KILLER MIKE "Akshon"	<b>WJTT/Chattanooga, TN *</b> <b>PD: Keith Landecker</b> <b>MD: Magic</b> 17 ASHANTI "Baby" 14 KILLER MIKE "Akshon" CONNEKT 4 "Booye" COOLIO "Show" DISTURBING THA PEACE "Growing" KELLY ROWLAND "Stole" RUFF ENDZ "Mine"	<b>WKDA/Dallas-Ft. Worth, TX *</b> <b>PD/MD: Skip Cheatham</b> 11 ASHANTI "Baby" DISTURBING THA PEACE "Growing" KILLER MIKE "Akshon" KELLY ROWLAND "Stole" RUFF ENDZ "Mine"	<b>WJMI/Jackson, MS *</b> <b>OM/MD: Stan Branson</b> 16 ASHANTI "Baby" 7 MARIO "Hair"	<b>KVPS/Little Rock, AR *</b> <b>OM/MD: Joe Booker</b> 1 KILLER MIKE "Akshon" 1 MARIO "Hair" 1 ASHANTI "Baby" SATH PLATOON "Down" DISTURBING THA PEACE "Growing" KELLY ROWLAND "Stole" RUFF ENDZ "Mine"	<b>WZMT/Montgomery, AL</b> <b>PD: Darryl Elliott</b> <b>MD: Michael Long</b> 44 ASHANTI "Baby" 14 MARIO "Hair" LYRIC FLOON "Young"	<b>WQOK/Raleigh-Durham, NC *</b> <b>PD: Cy Young</b> <b>MD: Sean Alexander</b> 3 ASHANTI "Baby" 1 KILLER MIKE "Akshon" KELLY ROWLAND "Stole"	<b>KATZ/St. Louis, MO *</b> <b>PD: Eric Michaels</b> <b>MD: DJ Wreck One</b> 64 ASHANTI "Baby" 2 LIL' FLIP "Bap" 1 LYRIC FLOON "Young" RUFF ENDZ "Mine"	<b>WKYS/Washington, DC *</b> <b>PD: Darryl Huckaby</b> <b>MD: P-Stew</b> 3 ASHANTI "Baby" KELLY ROWLAND "Stole" RUFF ENDZ "Mine"	
<b>WERQ/Baltimore, MD *</b> <b>PD: Dion Summers</b> <b>APD/MD: Neke At Night</b> 7 ASHANTI "Baby" INDIA ARIE "Little" KELLY ROWLAND "Stole"	<b>WGGI/Chicago, IL *</b> <b>OM/MD: Eloy Smith</b> <b>APD/MD: Tiffany Green</b> 5 DONELL JONES "Down" 2 MISSY ELLIOTT "Work" 2 AMERIE "Talkin" 1 EVE/FALICIA KEYS "Gangsta" DRU HILL "Shoud"	<b>WROU/Dayton, OH *</b> <b>PD: Marco Simmons</b> <b>MD: Theo Smith</b> 4 SYLEENA JOHNSON "Tonight" 2 DISTURBING THA PEACE "Growing" 1 RUFF ENDZ "Mine" KELLY ROWLAND "Stole"	<b>WRJH/Jackson, MS *</b> <b>PD: Steve Poston</b> <b>MD: Lil' Homie</b> 2 ASHANTI "Baby" DISTURBING THA PEACE "Growing" KELLY ROWLAND "Stole" RUFF ENDZ "Mine" TOO SHORT "Hatin"	<b>WBTJ/Lexington-Fayette, KY *</b> <b>PD/MD: Jay Alexander</b> 27 ASHANTI "Baby" 3 RUFF ENDZ "Mine" DISTURBING THA PEACE "Growing" KILLER MIKE "Akshon" NAAM BRIGADE/FREEWAY "Game" PRYMARY COLORZ "Only" KELLY ROWLAND "Stole"	<b>WVBT/Nashville, TN *</b> <b>PD/MD: Kiki Henson</b> 27 KILLER MIKE "Akshon" 2 LL COOL J "Better" 1 RUFF ENDZ "Mine" 1 DISTURBING THA PEACE "Growing"	<b>WQWJ/Richmond, VA *</b> <b>PD: Aaron Maxwell</b> <b>MD: Mike Street</b> 41 HAPPY ROOTS "Folks"	<b>WCDX/Richmond, VA *</b> <b>PD: Terry Fox</b> <b>MD: Reggie Baker</b> 8 SYLEENA JOHNSON "Tonight" KELLY ROWLAND "Stole"	<b>WRHH/Richmond, VA *</b> <b>PD: J.D. Kunes</b> <b>MD: Alvin "Big Nat" Smalls</b> YING YANG TWINS "Myself"	
<b>WEIAX/Baton Rouge, LA *</b> <b>OM: James Alexander</b> <b>PD/MD: Adrian Long</b> 37 ASHANTI "Baby" 1 RUFF ENDZ "Mine" FIELD MOB "Lonely" MARIO "Hair" KELLY ROWLAND "Stole"	<b>WPWX/Chicago, IL *</b> <b>PD: Jay Alan</b> <b>MD: Traci Reynolds</b> 12 ASHANTI "Baby" 7 DISTURBING THA PEACE "Growing"	<b>WDTJ/Detroit, MI *</b> <b>PD: Lance Patton</b> <b>MD: Spudd</b> 47 ASHANTI "Baby" CLIPSE "Last" DISTURBING THA PEACE "Growing" SYLEENA JOHNSON "Tonight" KELLY ROWLAND "Stole"	<b>WZLW/Dayton, OH *</b> <b>PD: Paul Strong</b> <b>MD: Warren Stevens</b> 22 ASHANTI "Baby" 3 SYLEENA JOHNSON "Tonight" MARIO "Hair"	<b>WZLW/Dayton, OH *</b> <b>PD: Paul Strong</b> <b>MD: Warren Stevens</b> 22 ASHANTI "Baby" 3 SYLEENA JOHNSON "Tonight" MARIO "Hair"	<b>WVBT/Nashville, TN *</b> <b>PD/MD: Kiki Henson</b> 27 KILLER MIKE "Akshon" 2 LL COOL J "Better" 1 RUFF ENDZ "Mine" 1 DISTURBING THA PEACE "Growing"	<b>WQWJ/Richmond, VA *</b> <b>PD: Terry Fox</b> <b>MD: Reggie Baker</b> 8 SYLEENA JOHNSON "Tonight" KELLY ROWLAND "Stole"	<b>WRHH/Richmond, VA *</b> <b>PD: J.D. Kunes</b> <b>MD: Alvin "Big Nat" Smalls</b> YING YANG TWINS "Myself"		

#### \* Monitored Reporters

81 Total Reporters

70 Total Monitored

11 Total Indicator



### Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MUSIQ Halfcrazy (Def Soul/IDJMG)	1108
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	1070
BIG TYMERS Still Fly (Cash Money/Universal)	880
TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	848
USHER U Don't Have To Call (LaFace/Arista)	670
RUFF ENDZ Someone To Love You (Epic)	603
JAHEIM Anythin'g (Divine Mill/WB)	585
ASHANTI Foolish (Murder Inc./IDJMG)	506
BUSTA RHYMES Pass The Courvoisier (Part II) (J)	444
B2K Gots Ta Be (Epic)	435
AALIYAH Rock The Boat (BlackGround)	414
DONELL JONES You Know That I Love You (Untouchables/Arista)	401
RL Good Man (J)	396
MR. CHEEKS Lights, Camera, Action (Universal)	385
AVANT Makin' Good Love (Magic Johnson/MCA)	352
TWEET Oops (On My) (Gold Mind/Elektra/EEG)	342
MARY J. BLIGE Rainy Dayz (MCA)	335
P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	327
KEKE WYATT Nothing In This World (MCA)	311
BRANDY Full Moon (Atlantic)	308

### Indicator

#### Most Added

ASHANT Baby (Murder Inc./IDJMG)
COOLIO Show Me Love (D3)
MARIO Eraid My Hair (J)
KELLY ROWLAND Stole (Columbia)
DEBORAH COX Up & Down (In & Out) (J)
LYRIC FLOON Young & Sexy (J)
DISTURBING THA PEACE Growing Pains (Def Jam South/IDJMG)
KE'NOE They Hatin' On Me (Koch)
NAAM BRIGADE F/FREEWAY Early In The Game (ARTISTdirect)
TG4 Virginity (T.U.G./A&M/Interscope)
TOO SHORT Quit Hatin' Pt. 1 (Short/Jive)
BRANDY He Is (Atlantic)
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)
N.O.R.E. Nothin' (Def Jam/IDJMG)
INDIA ARIE Little Things (Motown)
PRYMARY COLORZ If You Only Knew (Big 3/Beyond/Universal)
FLOETRY Floetic (DreamWorks)
DONELL JONES Put Me Down (Untouchables/LaFace/Arista)
GERALD LEVERT Funny (Elektra/EEG)
NIA I'm Not The One (Koya)





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## Keeping It All Together

□ An inside look at the life of a busy manager

**M**et **Phil Robinson**, known to most as a master of artist relations and as the dealmaking and moneymaking liaison for Sean "P. Diddy" Combs. Robinson is P. Diddy's manager and President of their management firm, Management Inc., and he recently took time out of his busy schedule to speak with me about how he got to this level and about his role in P. Diddy's life.

Robinson has worked as a tour manager for such artists as New Edition, Bell Biv Devoc, Guy, Keith Sweat and Boyz II Men. He recalls his job as tour manager as serving mainly as the liaison with the artists' managers while the artists were on the road. "The artist's manager will give you the artist's focus on what needs to be accomplished," he says.



Phil Robinson

"When you go on tour, it's not just about the artist's performance. There are certain marketing goals that you want to achieve with the record company, certain relationships that you want to build with the radio stations, as well as building the fan base. In-stores, appearances and radio-station visits are things that the tour manager has to make sure are accomplished.

"A tour manager is kind of like a CEO on the road. You are the person who has the responsibility to take care of the group's personal needs and business needs, as well as being the representative for the manager."

### Learning The Ropes

Robinson's first management job was for the group Silk, and he recalls it as a very interesting experience. "I had a lot of experience doing tour management, but I didn't realize the level of chains when you are the actual manager," he says. "Managers are responsible for everything. When I started managing Silk, they had just released their first single, 'Freak Me,' so we went right into a successful record and a successful tour.

"Silk had a recording contract through a production deal with Keith Sweat on Elektra. In order for me to get anything done for the group, I had to negotiate with Keith first. Once I got his approval, I had to go to Elektra. It was very difficult being a manager in that situation, because Keith is also an artist, and he was the person who gave me the job as the group's manager.

"It was always a situation where Keith felt that I should be on his side, but, at the same time, I was supposed to be acting in the best interest of the group. It was a very interesting thing,

but I learned a lot in a short period of time."

Before he began working with P. Diddy, Robinson was a big part of Magic Johnson Enterprises, spearheading the entertainment division and brokering the deal between Johnson and MCA Records to form Magic Johnson Music. Robinson signed the label's first artist, Avant, and also created the

tour division.

"Magic told me he wanted to be in the entertainment business, and it was my job to put him there," Robinson says. "I was the director of all the entertainment. Avant went Platinum on his debut release. We did the Maxwell tour, and I got Magic to be a full partner on the Up in Smoke tour. Both tours sold out every show. I also got him the opportunity to executive-produce a film that's about to be released, *Brown Suga*, featuring Taye Diggs and Sanaa Lathan."

### Life With P. Diddy

Fast-forward to the present and Robinson's job as P. Diddy's manager. Robinson says he is like an air-traffic controller for P. Diddy, who is an artist, record-company owner, clothing-line owner and designer and restaurant entrepreneur. "I'm kind of like the CEO of his life," he explains. "I negotiate deals and personal appearances for him. I work with his record company, as well as the parent company, which used to be Arista.

"I have to make sure the record company delivers on radio, marketing and video. My job is to make sure everyone is fighting to get us on MTV's *TRL* and to make sure the record gets added on radio stations. I have to make sure that P. Diddy gets to Sean John meetings to design the clothing and make sure that he does a certain number of Sean John appearances.

"I try to do a lot of cross-promoting. If I'm working with one part of the company that needs an appearance, I'll try to do it at Justin's [P. Diddy's restaurant]. I try to make sure there's a lot of synergy with all of his companies, as well as his participation with the companies.

"My focus is also on diversifying his career. Puffy wants to do film and television. He has some TV-show ideas, so I work with film and television managers to make sure that he's in the forefront at their meetings. I want to get him in things that are more entrepreneurial and not just things that need his participation."

### A Perfect Marriage

Robinson recalls how he and P. Diddy met. He says he used to throw parties around Howard University in Washington, DC, and P. Diddy approached him one day with an idea. "I was very close with Doug E. Fresh, and Puffy had a relationship with Heavy D, so Puffy had an idea to throw a party with them. After that party was successful, he would always bring me little ideas that would get bigger and better.

"He went on to work for Uptown Records, and I went on to work for New Edition, but we remained friends throughout our growth in the music business. While I was working with Magic Johnson, I was constantly trying to do a joint venture with him and Magic, but nothing ever came to fruition.

"When my term with Magic ended, Puffy told me he wanted to diversify, like Magic had done. Puffy, in a sense, felt like he managed himself, but he wanted an executor. He told me that the thing he needed most was follow-through. It became a perfect marriage."

Robinson sees getting P. Diddy's career back on track after his trial — P. Diddy was charged with gun possession and bribery in connection with a nightclub shooting in 1999 — as one of the biggest challenges of his career, especially because most people felt it couldn't be done. The public's perception of P. Diddy during the trial had been negative.

"I started working for Puffy about a month after his trial," Robinson says. "The Puffy haters felt like it was over for him, despite the fact that he was found not guilty. Side by side with him, my biggest challenge was getting his name back, and we have been blessed to do that. His remix album, *We Invented the Remix*, debut-

**"When your average person leaves their 40-hour workweek and P. Diddy can excite them for two hours and make them forget the stresses of their job, that's something that I enjoy seeing. That's my high. What better job could you have?"**

ed at No. 1 and spawned two No. 1 singles, 'I Need a Girl (Pt. 1),' and 'I Need a Girl (Pt. 2).' I look at it like we overcame that challenge when people said it would never happen."

### What The Future Holds

It seems as though P. Diddy always has something going on, whether it's a new album, a new line of clothing or another venture. But what does the future hold? Robinson says there are a few things in the works right now, but he's not ready to reveal them just yet. "We have three things that will make people say that Puffy really doesn't stop," he says. "They are so diverse — things that are going to have everyone saying, 'Who would have ever thought?'"

"But, aside from that, we're also in the middle of production for *Making the Band Part II: Hip-Hop and R&B* for MTV. Puffy is the executive producer, and I'm the producer. Eighty people from around the country won a contest, and now Puffy is narrowing that down to 20 people. Those 20 will go to a boot camp, where we'll narrow it down further, to eight people. Those eight will move into a house, and Puffy will form the band. It's his creation."

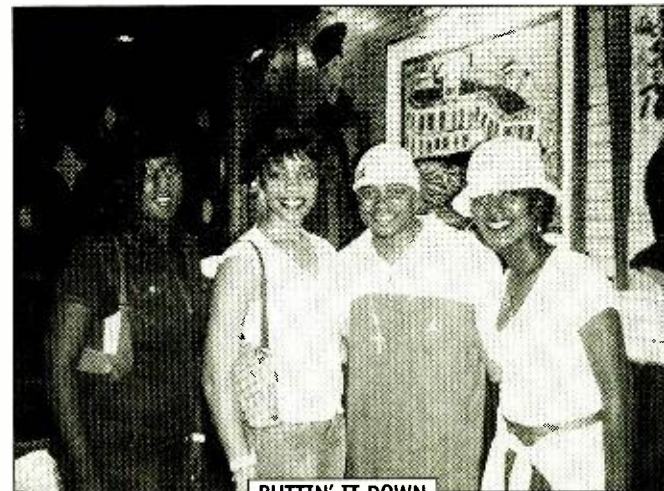
Robinson says that, although he didn't, years ago, see himself doing exactly this, he always knew he would be an executive, running a major company. "I'm doing what I always wanted to do, but with this I get to help people enjoy themselves," he says. "People spend money on ev-

erything, but, no matter what, they're going to save money for their own enjoyment.

"Our job is to get them to spend their time and money with us. When your average person leaves their 40-hour workweek and Puffy can excite them for two hours and make them forget the stresses of their job, that's something that I enjoy seeing. That's my high. What better job could you have?"

Finding time for a personal life is very difficult for someone who handles almost every aspect of P. Diddy's life, but everyone needs a break. "I plan my life around Puffy," Robinson says. "If he's going to the Hamptons, I schedule time with my wife. He just came back from a two-week vacation, so during that time I made sure that I was home every night by 8pm. His leisure schedule becomes my leisure schedule. I also fit a lot of things into business. I don't think my wife is upset that a date for us might be the Grammy Awards or the MTV Awards or things like that."

Robinson has some sound advice for anyone who wants to make a career in artist management: "One thing that I've learned is key in this job is follow-through. No matter how many ideas you may have, no matter what your vision is, if you don't follow through, you're going to lose. If something doesn't work out the way that Puffy and I planned it, and I've followed through all the way to the end, all we can say is that we gave it all that we could give it, and it just didn't work."



PUTTIN' IT DOWN

Arista's Donell Jones recently stopped by WQUE/NEW ORLEANS. Seen here during the visit are (l-r) WQUE listener Toxie Watson, WQUE PD Uptown Angela, Jones and Missing Link Entertainment CEO Nicole Robinson.



**SHE'S BACK  
WITH THE  
SEXIEST JAM  
OF THE  
YEAR!**

**IMPACTING  
9/16**

**"Up&Down(In&Out) is through the roof!  
Deborah sounds incredible!"  
—Cedric Hollywood PD/WEDR Miami  
"Deborah Cox's groove is infectious,  
it will move you in the car or the club!"  
—Dave Dickinson PD/WHUR Washington, D.C.**

# DEBORAH COX

## up&down(in&out)

**Stations "UP"  
Early on Deborah**

WBLS	WEDR
WBLK	WDKX
KIPR	KDKS
WMMJ	WVAZ
WKXI	WIMX
KNJK	WFLM

**FROM HER J RECORDS DEBUT ALBUM  
THE MORNING AFTER  
IN STORES  
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# LOOK WHO'S BUZZIN' ABOUT MARIO...

"Mario's voice really sets him apart from the pack."  
-USA TODAY

"Music's Next Superstar."  
-NY POST

"Mario's soulful delivery updates r&b music for a new generation."  
-PEOPLE

These stations couldn't wait for the date

WGCI	ADDED!	WEDR	ADDED!
WJLB	ADDED!	WPEG	ADDED!
WBLK	ADDED!	KVSP	ADDED!
WEMX	ADDED!	WWWZ	ADDED!
WWDM	ADDED!	WPHR	ADDED!
KIPR	ADDED!	AND MORE!!!	

**IMPACTING**  
9/16

# MARIO HITS AGAIN WITH HIS NEXT CHART TOPPER BRAID MY HAIR

Top 5 Requests @  
WKYS, WGCI, WPEG, WVEE, WERQ, WXYV AND MORE...



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# R&R Urban Top 50

September 13, 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	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3168	-58	509927	9	10/0
3	2	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	2484	+223	383056	9	64/2
2	3	N.O.R.E. Nothin' (Def Jam/IDJMG)	2481	-33	357916	14	67/0
4	4	GINUWINE Stingy (Epic)	2365	+116	352842	12	64/0
5	5	LUDACRIS Move Bitch (Def Jam South/IDJMG)	2320	+85	363246	18	54/0
6	6	NELLY Hot In Herre (Fo' Reel/Universal)	2056	-72	349840	20	68/0
8	7	ASHANTI Baby (Murder Inc./IDJMG)	1919	-48	293420	13	56/49
7	8	MARIO Just A Friend 2002 (J)	1847	-261	236225	19	64/0
11	9	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	1757	-62	297736	15	53/0
12	10	STYLES Goodtimes (Interscope)	1739	+75	252189	11	49/0
14	11	AALIYAH I Care 4 U (BlackGround)	1736	+152	364556	11	8/0
9	12	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	1693	-205	257989	13	66/0
13	13	WYCLEF JEAN Two Wrongs (Columbia)	1686	+34	251006	14	60/1
10	14	AMERIE Why Don't We Fall In Love (Rise/Columbia)	1665	-225	228736	17	66/0
15	15	NAPPY ROOTS Po' Folks (Atlantic)	1611	+61	219449	13	60/4
18	16	MUSIQ Dontchange (Def Soul/IDJMG)	1533	+114	276361	6	61/0
22	17	LL COOL J Luv U Better (Def Jam/IDJMG)	1517	+435	252167	5	64/2
17	18	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	1492	+69	176754	13	59/1
19	19	TANK One Man (BlackGround)	1385	+2	174851	9	52/0
21	20	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	1358	+273	186398	8	57/2
23	21	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1237	+185	186347	4	52/1
16	22	ASHANTI Happy (Murder Inc./IDJMG)	1214	-224	165631	16	65/0
20	23	CLIPSE Grindin' (Star Trak/Arista)	1192	-98	159016	17	62/0
28	24	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	1141	+154	134169	6	36/0
25	25	BIG TYMERS Oh Yeah (Cash Money/Universal)	1139	+110	145435	5	50/1
24	26	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	1076	+36	152906	5	56/1
26	27	FAITH EVANS Burnin' Up (Bad Boy/Arista)	1002	+3	191323	9	33/0
29	28	SLUM VILLAGE Tainted (Barak/Capitol)	909	-68	135405	11	54/2
30	29	BEENIE MAN F/JANET Feel It Boy (Virgin)	895	-8	130189	8	48/0
27	30	TWEET Call Me (Gold Mind/Elektra/EEG)	844	-145	124729	20	64/0
47	31	B2K Why I Love You (Epic)	771	+308	135452	2	56/1
34	32	NIVEA Don't Mess With My Man (Jive)	739	+1	66038	12	41/0
44	33	CLIPSE When The Last Time... (Star Trak/Arista)	719	+223	91003	2	47/3
36	34	FLOETRY Floetic (DreamWorks)	709	+113	85606	4	53/2
31	35	MONICA All Eyez On Me (J)	698	-161	85746	10	49/0
37	36	YING YANG TWINS By Myself (Koch)	695	+100	73073	3	41/3
38	37	AVANT Don't Say No, Just Say Yes (Magic Johnson/MCA)	679	+93	93938	8	39/1
35	38	DONELL JONES Put Me Down (Untouchables/LaFace/Arista)	669	-15	85768	4	48/4
33	39	LIL' WAYNE Way Of Life (Cash Money/Universal)	661	-83	79489	14	53/0
32	40	SCARFACE On My Block (Def Jam South/IDJMG)	657	-104	70387	7	47/0
Debut	41	MISSY "MISDEMEANOR" ELLIOTT Work It (Elektra/EEG)	624	+338	127020	1	1/1
50	42	SEAN PAUL Gimme The Light (VP)	579	+132	102454	2	7/2
43	43	PASTOR TROY Are We Cuttin' (Universal)	564	+61	60640	3	26/0
Debut	44	MS. JADE Ching, Ching (Beatclub/Interscope)	551	+149	69612	1	42/2
39	45	TRUTH HURTS The Truth (Aftermath/Interscope)	543	-14	83305	3	40/0
40	46	LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	535	-4	40937	4	36/1
42	47	KEITH SWEAT One On One (Elektra/EEG)	495	-24	75553	8	37/0
45	48	BRANDY He Is (Atlantic)	486	+20	59529	3	42/0
48	49	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	468	+16	45225	2	25/4
46	50	KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	439	-27	53839	19	37/0

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
ASHANTI Baby (Murder Inc./IDJMG)	49
KELLY ROWLAND Stole (Columbia)	42
RUFF ENDZ Will You Be Mine (Epic)	38
DISTURBING THA PEACE Growing... (Def Jam South/IDJMG)	28
KILLER MIKE Akshon (Yeah!) (Aquemini/Columbia)	25
MARIO Braid My Hair (J)	20
SYLEENA JOHNSON Tonight I'm Gonna Let Go (Jive)	13
COOLIO Show Me Love (D3)	9
DEBORAH COX Up & Down (In & Out) (J)	6

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LL COOL J Luv U Better (Def Jam/IDJMG)	+435
MISSY ELLIOTT Work It (Elektra/EEG)	+338
B2K Why I Love You (Epic)	+308
FABOLOUS F/P. DIDDY & JAGGED.. Trade It All... (Epic)	+273
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	+223
CLIPSE When The Last Time... (Star Trak/Arista)	+223
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+185
SYLEENA JOHNSON Tonight I'm Gonna Let Go (Jive)	+166
EMINEM Cleanin' Out... (Shady/Aftermath/Interscope)	+154
AALIYAH I Care 4 U (BlackGround)	+152

## New & Active

<b>BONE THUGS-N-HARMONY F/3LW</b> Get Up... (Ruthless/Epic) Total Plays: 412, Total Stations: 30, Adds: 0
<b>LYRIC F/LOON</b> Young & Sexy (J) Total Plays: 395, Total Stations: 39, Adds: 2
<b>INDIA.ARIE</b> Little Things (Motown) Total Plays: 387, Total Stations: 39, Adds: 4
<b>HEATHER HEADLEY</b> He Is (RCA) Total Plays: 366, Total Stations: 37, Adds: 2
<b>MARIO</b> Braid My Hair (J) Total Plays: 353, Total Stations: 21, Adds: 20
<b>SYLEENA JOHNSON</b> Tonight I'm Gonna Let Go (Jive) Total Plays: 347, Total Stations: 38, Adds: 13
<b>GERALD LEVERT</b> Funny (Elektra/EEG) Total Plays: 341, Total Stations: 29, Adds: 0
<b>XZIBIT</b> Multiply (Loud/Columbia) Total Plays: 288, Total Stations: 31, Adds: 0
<b>FIELD MOB</b> Sick Of Being Lonely (MCA) Total Plays: 276, Total Stations: 19, Adds: 2
<b>BENZINO</b> Rock The Party (Elektra/EEG) Total Plays: 275, Total Stations: 22, Adds: 1

Songs ranked by total plays

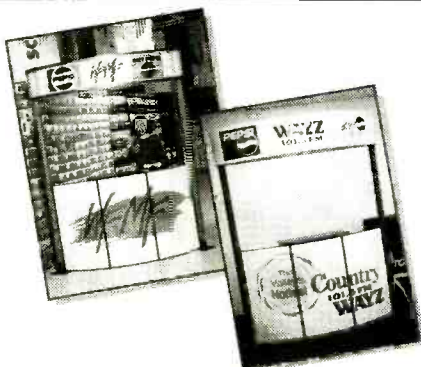
R&R Station Playlists have moved to the web.  
See all of our monitored reporters at  
www.radioandrecords.com.

70 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 9/1-9/7. 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.

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## ON THE RECORD

With  
**KiKi 'The First Lady' Henson**  
PD/MD, WUBT/Nashville, TN

## 101.1 BEAT

WUBT/EM

Looking back over the past year, I think the music that most surprised me came from Nappy Roots from Bowling Green, KY. They came out of nowhere and did an excellent job. They are a great bunch of guys who put Bowling Green on the map. • Method Man and Redman's *How High* soundtrack was the best soundtrack of the year. They do a phenomenal job together; their chemistry is undeniably the best in hip-hop. For

the South, Killer Mike did his thing, and, for the females, Ashanti put it down. I think she's a talented young lady; she just has to shake off them haters and keep shining. • Haystack put Nashville on the map. His album *The Natural* was one of the best albums in hip-hop that was slept on. Returning to the female tip, I was really impressed with Eve, Ashanti, Alicia Keys, Aaliyah, who still maintains her popularity even after her tragic passing — she is timeless — and Mary J. Blige, who gave one of her best tours this year. The ladies are totally dominating the music charts: crossover, Pop and hip-hop/R&B. We may even take over Country next year. • This year shows how strong hip-hop is as a movement. It's colorblind and influential, bringing races together for the love of the music, i.e., Nappy Roots collaborating with P.O.D.

I am woman (now that I've had that last operation), hear me roar! It's a good time to be a female, representin' with the likes of Urban's two new female artists this week. (Men, where y'all at?) At No. 44\* is **Ms. Jade**, with "Ching, Ching" (Beat Club/Interscope), and **Missy Elliott's** "Work It" (Elektra/EEG) debuts at No. 41\*. Elliott's joint hosts a hot beat, so make sure you check it out. This track will be rocking the clubs for real and forever if you play the album version ... **Clipse** keep the momentum going with their second single, "When the Last Time" (Star Trak/Arista), which jumps from 44-33\* to make the duo the biggest chart movers this week ... My future ex-husband, **Sean Paul**, brings a jam that, even though it may be lyrically incomprehensible to some folks, is rhythmically universal. Coming in second for the biggest chart move by a solo artist or group, "Gimme the Light" (VP) illuminates all positions from 50-42\*. (I'm moving to wherever he's living, as long as it's not too far from Compton.) ... As we check into the Urban AC world, we find **Glenn Jones** making a solo entrance. "I Wonder Why" (Peak) is the only song to debut on the chart this week, and it claims the No. 29\* position ... **Tank's** "One Man" (Blackground) jumps from 28-20\*, making it the week's biggest chart mover ... **Ruff Endz's** "Someone to Love You" (Epic), resting comfortably at No. 1 — again — gains the most plays, with a +66.

## Urban ON THE RADIO

— Tanya O'Quinn/Asst. Editor

# PHUNDAMENTALLY phat

ARTIST: Jonathan Butler  
LABEL: Warner Bros.

By TANYA O'QUINN / ASSISTANT EDITOR



Jonathan Butler

Born in Cape Town, South Africa in October 1961, **Jonathan Butler** is an exceptionally talented artist whose jazz-influenced approach to R&B/pop has made his a household name. The singer-guitarist-songwriter-producer has managed to amass fans in various genres, including urban contemporary, adult contemporary and smooth jazz. Growing up under his country's racist apartheid system undoubtedly affected Butler, but his spirit was not discouraged nor defeated. He began singing publicly in townships as a 7-year-old to get the attention of his parents — he is the youngest of 12 children. Not only did his vocal skill enable him to help support his family financially, it also led to a successful career for the youngster.

With an ensemble of 100 singers, musicians and dancers, the self-proclaimed "working artist" would perform in decrepit, squalid townships one night and in lavish concert halls for white listeners the next — halls where he wasn't even permitted to use the restroom. Even though these experiences confused Butler, he found solace in performing. While still in his teens he experienced three three life-changing events: British producer Clive Calder discovered him and signed him to his London-based record company, Jive Records; he won the Sarie Award, which is the South-African equivalent of an American Grammy or a Canadian Juno Award; and he became the first black artist to be played on white radio stations in his homeland.

His debut release, *Introducing Jonathan*, was mostly instrumental and employed bassist Bob Cranshaw — best-known for his association with jazz giant Sonny Rollins. In the early '80s Butler escaped apartheid by moving to England. Though not a hard-core protest singer like Gil Scott-Heron, Peter Tosh or Bob Marley, Butler did address the travesty in his homeland in his

music. During the latter part of that era he reached his commercial peak. One of his biggest releases was a 1987 self-titled album that contained a cover of The Staple Singers' "If You're Ready (Come With Me)" — a duet with British urban contemporary singer Ruby Turner. A year later *More Than Friends* produced such major hits as "Lies" (which earned Butler a Grammy nomination) and "Sarah, Sarah." After being on the Jive roster for a while, Butler moved to N-Coded Music and released three albums: *Do You Love Me?* (1997), *Story of Life* (1999) and *The Source* (2000). This year *Surrender*, Butler's 13th album, makes its Warner Bros. Jazz debut.

"I titled the album *Surrender* because I think it's sensual," says Butler. "The grooves on the album are incredibly soulful and emotional, yet the music and the message are deeply spiritual." A visit to South Africa inspired Butler's songwriting for the album, which could easily have been a gospel record. Some of the songs, like "Take Me Back" and "Back to Love," have that spiritually divine feeling that comforts your soul. "Wake Up" celebrates Butler's South African roots, "Thoughts of You" provides a romantic backdrop for an evening of love, and "River of Life" has an origin that Butler cannot explain. "It literally jumped out of my spirit. I was in the studio working on 'Thoughts of You' and this song came to me."

*Surrender* is a collection of material that describes Butler's spirit. He combines music that emits the feel of his soul with lyrics that explain his spiritual understanding of life and himself.

## Urban AC Reporters

Stations and their adds listed alphabetically by market

<p><b>WALR/Atlanta, GA *</b> OM: Tradia Charmant PD: Ron Davis No Adds</p>	<p><b>WVAZ/Chicago, IL *</b> PD: Elroy Smith APD: Armando Rivera No Adds</p>	<p><b>WUKS/Fayetteville, NC *</b> PD: Rod Cruise APD: Garrett Davis MD: Calvin Pee 6 MUSIQ "Don't"</p>	<p><b>KMJK/Kansas City, MO *</b> PD: Greg Love MD: Trey Michaels 2 KELLY PRICE "Someday" RUFF ENDOZ "Mine" AMERIE "Talkin' AL JARREAU "Secrets" SECK "Right"</p>	<p><b>KJMS/Memphis, TN *</b> OM/PD: Nate Bell APD/MD: Eileen Collier 26 INDIAARIE "Little"</p>	<p><b>WYLD/New Orleans, LA *</b> OM: Carla Boatner PD/MD: Jodi Berry 4 MUSIQ "Don't"</p>	<p><b>WFYC/Raleigh-Durham, NC *</b> OM/PD: Cy Young APD/MD: Jodi Berry No Adds</p>	<p><b>WLWH/Savannah, GA</b> PD: Gary Young No Adds</p>
<p><b>WWIN/Baltimore, MD *</b> VP/Prog.: Kathy Brown PD: Tim Watts MD: Keith Fisher ANGIE STONE "Woman"</p>	<p><b>WZAK/Cleveland, OH *</b> PD: Kim Johnson MUSIQ "Don't"</p>	<p><b>WFLM/Ft. Pierce, FL *</b> PD/MD: Michael James 9 MUSIQ "Don't" 2 DESORAH COX "Down" KELLY ROWLAND "Stole" RUFF ENDOZ "Mine"</p>	<p><b>KNEK/Lafayette, LA *</b> OM: James Alexander PD/MD: Darlene Prejean 1 MUSIQ "Don't" INDIAARIE "Little"</p>	<p><b>WHQT/Miami, FL *</b> PD: Derrick Brown APD/MD: Karen Vaughn 22 MUSIQ "Don't" 3 AL JARREAU "Secrets"</p>	<p><b>WRKS/New York, NY *</b> PD: Toya Beasley MD: Julie Gustines 11 AALIYAH "Care" 8 GUNJWINE "Slingy" 8 ERYKAH BADU "COMMON "Lite" 6 BOYZ II MEN/ EVANS "Relax" 3 MUSIQ "Don't"</p>	<p><b>WKJS/Richmond, VA *</b> MD: Clovia Lawrence No Adds</p>	<p><b>WIMX/Toledo, OH *</b> PD: Rocky Love MD: Denise Brooks 1 MUSIQ "Don't" DAVE HOLLISTER "Those" INDIAARIE "Little"</p>
<p><b>KQXL/Baton Rouge, LA *</b> OM: James Alexander PD/MD: Mya Vernon INDIAARIE "Little" MUSIQ "Don't"</p>	<p><b>WLXC/Columbia, SC *</b> Int. PD: Doug Williams MD: Tre Taylor MUSIQ "Don't"</p>	<p><b>WQMG/Greensboro, NC *</b> PD: Alvin Stowe 3 INDIAARIE "Little"</p>	<p><b>KOKY/Little Rock, AR *</b> PD: Mark Dylan MD: Jamal Quarles MUSIQ "Don't" RUFF ENDOZ "Mine"</p>	<p><b>WJMR/Milwaukee-Racine, WI *</b> PD: Lauri Jones 15 AALIYAH "Care" 11 GUNJWINE "Slingy"</p>	<p><b>WVBE/Roanoke-Lynchburg, VA *</b> PD: Walt Ford 6 MUSIQ "Don't" RUFF ENDOZ "Mine"</p>	<p><b>WHUR/Washington, DC *</b> PD/MD: David A. Dickinson 18 MAYSA "Life" 7 MUSIQ "Don't"</p>	<p><b>WMMJ/Washington, DC *</b> PD: Kathy Brown MD: Mike Chase 11 INDIAARIE "Little"</p>
<p><b>WBHK/Birmingham, AL *</b> PD: Jay Dixon MD: Darryl Johnson No Adds</p>	<p><b>WAGH/Columbus, GA</b> PD: Rasheeda MD: Ed Lewis No Adds</p>	<p><b>KMJO/Houston-Galveston, TX *</b> PD: Carl Conner MD: Sam Choice 1 WYCLEF JEAN "Wrongs" GLENN JONES "Wonder"</p>	<p><b>KHHT/Los Angeles, CA *</b> PD: Michelle Santuosso No Adds</p>	<p><b>WMCS/Milwaukee, WI</b> DM: Steve Scott PD/MD: Tyrene Jackson MUSIQ "Don't" RUFF ENDOZ "Mine"</p>	<p><b>WSVY/Norfolk, VA *</b> PD/MD: Michael Mauzone KELLY PRICE "Someday" TANK "One"</p>	<p><b>KMJM/St. Louis, MO *</b> OM/PD: Chuck Atkins No Adds</p>	<p><b>WMMJ/Washington, DC *</b> PD: Kathy Brown MD: Mike Chase 11 INDIAARIE "Little"</p>
<p><b>WMGL/Charleston, SC *</b> PD: Terry Base APD/MD: Belinda Parker MUSIQ "Don't" RUFF ENDOZ "Mine"</p>	<p><b>KRNB/Dallas-Ft. Worth, TX *</b> OM/PD: Sam Weaver MD: Rudy V 2 GERALD LEVERT "Funny"</p>	<p><b>WTLN/Indianapolis, IN *</b> OM/PD: Brian Wallace MD: Brian Adams No Adds</p>	<p><b>WQOK/Nashville, TN *</b> PD/MD: D.C. APD: Bruce Lowe 16 MUSIQ "Don't"</p>	<p><b>WDLT/Mobile, AL *</b> PD: Steve Crumley MD: Kathy Barlow No Adds</p>	<p><b>WVBC/Roanoke-Lynchburg, VA *</b> PD: Walt Ford 6 MUSIQ "Don't" RUFF ENDOZ "Mine"</p>	<p><b>WVBC/Roanoke-Lynchburg, VA *</b> PD: Walt Ford 6 MUSIQ "Don't" RUFF ENDOZ "Mine"</p>	<p><b>WVBC/Roanoke-Lynchburg, VA *</b> PD: Walt Ford 6 MUSIQ "Don't" RUFF ENDOZ "Mine"</p>
<p><b>WBAV/Charlotte, NC *</b> PD/MD: Terri Avery 8 MUSIQ "Don't" RUFF ENDOZ "Mine" SYLEENA JOHNSON "Tonight"</p>	<p><b>WDMK/Detroit, MI *</b> VP/Prog.: Lane Patton OM/PD: Monica Starr APD: Benita "Lady B" Gray MD: Sunny Anderson No Adds</p>	<p><b>WTKI/Jackson, MS *</b> PD/MD: Stan Branson 1 MUSIQ "Don't" INDIAARIE "Little" KELLY PRICE "Someday" RUFF ENDOZ "Mine"</p>	<p><b>KJLH/Los Angeles, CA *</b> PD/MD: Cliff Winston No Adds</p>	<p><b>WYBC/New Haven, CT *</b> OM: Wayne Schmidt PD: Juan Castillo APD: Steven Richardson MD: Doc-P No Adds</p>	<p><b>WCFB/Oriando, FL *</b> OM/PD: Steve Holbrook MD: Joe Davis 1 GERALD LEVERT "Funny"</p>	<p><b>WVBC/Roanoke-Lynchburg, VA *</b> PD: Walt Ford 6 MUSIQ "Don't" RUFF ENDOZ "Mine"</p>	<p><b>WVBC/Roanoke-Lynchburg, VA *</b> PD: Walt Ford 6 MUSIQ "Don't" RUFF ENDOZ "Mine"</p>
<p><b>WLOV/Chattanooga, TN *</b> PD/MD: Jimmy Rash THEO "Groove" MUSIQ "Don't"</p>	<p><b>WMXD/Detroit, MI *</b> PD: Janet G. APD: Onell Stevens MD: Sheila Little MUSIQ "Don't"</p>	<p><b>WSOL/Jacksonville, FL *</b> PD: Russ Allan APD/MD: K.J. 8 GUNJWINE "Slingy" 1 BOYZ II MEN/ EVANS "Relax"</p>	<p><b>WRBV/Macon, GA</b> PD/MD: Lisa Charles INDIAARIE "Little" DAVE HOLLISTER "Those" MARY MARY "Try" TONIA WOODS "Distance"</p>	<p><b>WVBC/New Haven, CT *</b> OM: Wayne Schmidt PD: Juan Castillo APD: Steven Richardson MD: Doc-P No Adds</p>	<p><b>WDAS/Philadelphia, PA *</b> Stn. Mgr./PD: Joe Tamburo MD: Joann Gamble 3 MUSIQ "Don't" INDIAARIE "Little"</p>	<p><b>WVBC/Roanoke-Lynchburg, VA *</b> PD: Walt Ford 6 MUSIQ "Don't" RUFF ENDOZ "Mine"</p>	<p><b>WVBC/Roanoke-Lynchburg, VA *</b> PD: Walt Ford 6 MUSIQ "Don't" RUFF ENDOZ "Mine"</p>

**Monitored Reporters**  
48 Total Reporters  
44 Total Monitored  
4 Total Indicator



# R&R Urban AC Top 30



September 13, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	<b>1</b>	<b>RUFF ENDZ</b> Someone To Love You (Epic)	1064	+66	164774	26	37/0
	<b>2</b>	<b>MUSIQ</b> Halfcrazy (Def Soul/IDJMG)	865	+19	147059	25	43/0
	<b>3</b>	<b>JAHEIM</b> Anything (Divine Mill/WB)	832	+47	116301	39	33/0
	<b>4</b>	<b>LUTHER VANDROSS</b> I'd Rather (J)	793	+11	121388	34	39/0
	<b>5</b>	<b>JOE</b> What If A Woman (Jive)	682	0	110832	27	38/0
	<b>6</b>	<b>DONELL JONES</b> You Know That I Love You (Untouchables/Arista)	680	+2	89831	25	33/0
	<b>7</b>	<b>KEITH SWEAT</b> One On One (Elektra/EEG)	639	+12	63454	10	34/0
	<b>8</b>	<b>GERALD LEVERT</b> Funny (Elektra/EEG)	627	+37	93840	7	39/2
	<b>9</b>	<b>MARY MARY</b> In The Morning (Columbia)	530	+5	64368	16	32/0
	<b>10</b>	<b>ANGIE STONE</b> Wish I Didn't Miss You (J)	515	+1	80737	27	40/0
	<b>11</b>	<b>MAXWELL</b> Lifetime (Columbia)	514	+21	94227	62	34/0
	<b>12</b>	<b>BOYZ II MEN/FAITH EVANS</b> Relax Your Mind (Arista)	402	+56	59973	4	30/2
	<b>13</b>	<b>ASHANTI</b> Foolish (Murder Inc./IDJMG)	366	-15	62710	23	23/1
	<b>14</b>	<b>ANGIE STONE</b> More Than A Woman (J)	361	+26	51069	3	31/1
	<b>15</b>	<b>KIRK FRANKLIN</b> Brighter Days (Gospo Centric/Jive)	319	-1	29560	11	28/0
	<b>16</b>	<b>MUSIQ</b> Dontchange (Def Soul/IDJMG)	309	+62	61403	3	34/21
	<b>17</b>	<b>YOLANDA ADAMS</b> I'm Gonna Be Ready (Elektra/EEG)	290	-29	45172	20	29/0
	<b>18</b>	<b>DAVE HOLLISTER</b> Keep Lovin' You (MCA)	290	-69	36953	18	26/0
	<b>19</b>	<b>INDIA.ARIE</b> Little Things (Motown)	258	+57	35231	2	27/8
	<b>20</b>	<b>TANK</b> One Man (BlackGround)	245	+58	30490	2	19/1
	<b>21</b>	<b>WILL DOWNING</b> Don't Talk To Me Like That (GRP/VMG)	242	-9	27062	5	23/0
	<b>22</b>	<b>TONY TERRY</b> In The Shower (Golden Boy)	238	-11	11737	14	14/0
	<b>23</b>	<b>RL</b> Good Man (J)	224	-75	22928	17	19/0
	<b>24</b>	<b>FOURPLAY</b> Let's Make Love (Bluebird/RCA Victor)	207	+37	14917	4	14/0
	<b>25</b>	<b>R. KELLY</b> Heaven I Need A Hug (Jive)	207	+33	34107	11	18/0
	<b>26</b>	<b>SIR CHARLES JONES</b> Is There Anybody Lonely... (Independent)	202	+3	22159	20	13/0
	<b>27</b>	<b>STREETWIZE</b> Rock The Boat (Shanachie)	200	-10	32766	6	17/0
	<b>28</b>	<b>WYCLEF JEAN</b> Two Wrongs (Columbia)	190	-55	20343	5	14/1
<b>Debut</b>	<b>29</b>	<b>GLENN JONES</b> I Wonder Why (Peak)	179	+52	13468	1	20/1
	<b>30</b>	<b>BONEY JAMES F/JAHEIM</b> Ride (Warner Bros.)	176	-12	23296	13	18/0

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 9/1-9/7. 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

**ERYKAH BADU F/COMMON** Love Of My Life (Magic Johnson/MCA)  
Total Plays: 173, Total Stations: 9, Adds: 1

**AALIYAH** I Care 4 U (BlackGround)  
Total Plays: 165, Total Stations: 5, Adds: 2

**DAVE HOLLISTER** Baby Do Those Things (Motown)  
Total Plays: 151, Total Stations: 13, Adds: 1

**HEATHER HEADLEY** He Is (RCA)  
Total Plays: 137, Total Stations: 9, Adds: 0

**THEO** Get Your Groove On (TWP Productions)  
Total Plays: 126, Total Stations: 11, Adds: 1

**AL JARREAU** Secrets Of Love (GRP/VMG)  
Total Plays: 119, Total Stations: 19, Adds: 2

**TRIN-I-TEE 5:7** Lord (B-Rite/Jive)  
Total Plays: 112, Total Stations: 12, Adds: 0

**DARIUS RUCKER** Wild One (Hidden Beach/Epic)  
Total Plays: 107, Total Stations: 9, Adds: 0

**KAREN CLARK-SHEARD** Be Sure (Elektra/EEG)  
Total Plays: 106, Total Stations: 9, Adds: 0

**NORMAN BROWN** Won't You Stay (Warner Bros.)  
Total Plays: 102, Total Stations: 11, Adds: 0

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MUSIQ Dontchange (Def Soul/IDJMG)	21
INDIA.ARIE Little Things (Motown)	8
RUFF ENDZ Will You Be Mine (Epic)	7
KELLY PRICE Someday (Def Soul/IDJMG)	3
GINUWINE Stingy (Epic)	3
GERALD LEVERT Funny (Elektra/EEG)	2
BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	2
AL JARREAU Secrets Of Love (GRP/VMG)	2
AALIYAH I Care 4 U (BlackGround)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER U Got It Bad (LaFace/Arista)	+76
LUTHER VANDROSS Take You Out (J)	+73
RUFF ENDZ Someone To Love You (Epic)	+66
MUSIQ Dontchange (Def Soul/IDJMG)	+62
USHER U Don't Have To Call (LaFace/Arista)	+59
TANK One Man (BlackGround)	+58
INDIA.ARIE Little Things (Motown)	+57
AL JARREAU Secrets Of Love (GRP/VMG)	+57
BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	+56
GLENN JONES I Wonder Why (Peak)	+52

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LUTHER VANDROSS Take You Out (J)	414
YOLANDA ADAMS The Battle Is The Lords (Verity)	310
USHER U Don't Have To Call (LaFace/Arista)	283
USHER U Got It Bad (LaFace/Arista)	279
GERALD LEVERT Made To Love Ya (EastWest/EEG)	277
GINUWINE Differences (Epic)	268
ANGIE STONE Brotha (J)	264
GLENN LEWIS Don't You Forget It (Epic)	263
MAXWELL This Woman's Work (Columbia)	253
ANN NESBY F/AL GREEN Put It On Paper (Universal)	242
JILL SCOTT The Way (Hidden Beach/Epic)	232
MUSIQ Love (Def Soul/IDJMG)	219
MICHAEL JACKSON Butterflies (Epic)	219
BOYZ II MEN The Color Of Love (Arista)	209
FAITH EVANS I Love You (Bad Boy/Arista)	204

R&R Station Playlists have moved to the web.  
See all of our monitored reporters at  
www.radioandrecords.com.

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LON HELTON

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## Building 'America's Country Station'

□ Behind the relaunch of WUSN/Chicago

For more than 20 years, WUSN(US99.5)/Chicago has been the nation's leading Country radio station. The far-and-away Country revenue leader, it has also placed first or second in the national come race for most of those 20 years.

But WUSN recently found itself at a crossroads. After years of top three ratings finishes with 12+ shares in the mid-fives, it has been in the low-to mid-threes — with a couple of dips to 2.9 — for the last few years. Even worse, BIA's revenue estimates show a drop from a record \$37 million in 2000 to \$28.8 million in 2001.



Eric Logan

(To be fair, it should be noted that WUSN's revenues were \$21.2 million in '97, \$22.9 million in '98 and \$34.4 million in 1995. The \$37 million year was perhaps a "bubble" in the revenue picture. However, we all know that, in this consolidated world, once the children reach a certain revenue level, parent companies don't like to see backsliding by even a buck.)

In an effort to return to those halcyon days, US99.5 recently embarked on a campaign to spruce up its image to both listeners and advertisers — a move that began early this summer, with the arrival of new OM **Eric Logan**. The campaign to relaunch the station was built on a platform that reinvented the venerable Country outlet as "America's Country Station."

### Repositioning A Top Brand

Logan says the station was rebuilt by reassessing each of five prime building blocks that are key to the success of any radio station. Those blocks were then adapted for today's audience. Included in

the process was a two-day station retreat, where staffers set aside the old ways and contributed their thoughts on constructing a new US99.5.

One of the first issues that had to be dealt with was the station's solid, 20-year heritage in what has long been a great Country market. Logan says, "US99 has a great brand. Research showed it to be one of the top five most recognizable radio brands in Chicago today. Throwing it out the window was never an option.

"Repositioning US99 by adding the '.5' to our positioner and reinventing it as 'America's Country Station' gave us the ability to tell the core, 'Hey, we're a new station, but we're still your same old station.' We wanted to make innovations that didn't violate their expectations. We wanted to widen the aperture for Country without cannibalizing our own P1s. That's a very tricky tightrope to walk."

Logan leans heavily on the notion of innovation when it comes to building America's Country Station. "I believe in not taking the easy way," he says. "Let's take the hard way — and innovate. Most people are afraid to embrace innovation because doing so means moving to something other than what made them successful to begin with. We're reinventing the station because that is the path to success."

Logan feels that innovation also carries to the musical front. "We have to embrace the creative energy and power of Nashville. We have to actively widen the aperture of this format. Doing that will enable us to have another class like

that of '89 and '90 come screaming through here shortly."

It was also decided that the brand needed to be taken to the next level to invite new listeners to the station. To do that, the WUSN brain trust wanted to come up with something that would go to the very core of all Chicagoans: their sense of pride in the city and the real esprit de corps that exists for current and past Windy City residents.

Logan, a recent Tampa transplant, explains, "Even in the short time I've been here, I've been able to sense a very palpable pride among people for everything that is Chicago. Of course, that includes the Cubs, the White Sox, the Bears and the Bulls. But it extends to anything that is native to Chicago.

"We wanted to figure out a way to transmit to the audience that one of the nation's biggest Country stations is right here, made in Chicago, and that it is something they can be proud of. As the top-of-the-hour ID says, 'From the capital of middle America and the heart of all America, we're America's Country Station.'"

### Five Hills To Conquer

As part of WUSN's relaunch, Logan focused on retooling each of what he calls the "five hills" on which every station is built: music, personality, promotion, production and information. "No matter what the station, great stations excel at all five," he says. "Some are stellar at four of the five. Floundering stations struggle to get three of the five right.

"[VP/GM] Steve Ennen and I went hill by hill, reinventing and reinvigorating each one to create a relative advantage in each area over the old US99 while also making sure we used each area to differentiate the new US99.5 from the rest of the market."

Reinventing WUSN's lineup required some personnel moves. Af-

ternoon driver Ramblin' Ray Stevens returned to the morning show and was teamed with incumbents Big John Howell and former morning partner Trish Biondo. WMIL/Milwaukee personality Bill Lloyd was imported for pm drive. Middayer Bill Garcia returned to his former evening haunt as Lisa Dent came aboard for middays.

But just as important as the influx of new talent was the adoption of a new message. Logan notes, "We wanted to reinvent the personality of the station with air talent who connected to the audience with humanity. The No. 1 goal is humanity and connection with the audience."

Asked to explain what he means by "humanity," Logan says,

traditional country artists or growing nontraditional country talent. We have to look at all genres of music to see what fits. You have to be very careful if you go down that road. There are a lot of adult artists who connect with Country P1s. The wider we grow Country as a format, the better the opportunity we will have for success."

Continuing to another hill, Logan says, "There's not a whole lot of innovation in the information hill. It's pretty straight-ahead — news, traffic, weather and making sure you're talking about the right things."

Promotionally, Logan says it's all about being "big, big, big." "We want to do things to generate recognition, and to do that we have to be larger than life in everything we do. Our goal is to demonstrate to the audience that through our tactic of humanity, individuals can

make a difference when they get involved in things. For instance, we recently built a playground in an underprivileged area. We took a week out of the radio station to do that. And what we're doing on 9/11, programming the station like a Talk station, will allow us to showcase humanity.

"Steve Ennen and I are constantly talking about what we're going to do next promotionally. It's like a race between us. We're pushing each other to see who can come up with the next big thing for the station."

Contesting is another area that will soon take on a new look at WUSN. Says Logan, "Instead of doing tactical, Song of the Day-driven contests, we're looking at playing more games on the air that invite passive listeners to get involved. We're going to debut Concentration and Match and Win. We're going back to theater of the mind — the strongest element of the greatest medium ever created."

### America's Country — The New AC

"America's Country Station" is more than just a new slogan, it's the platform Logan is using to take WUSN's appeal to a broader audience. He says, "We are reinventing

"Through the music, the promotions, the contesting, the talent and what we're doing in the community, we're trying to demonstrate that this is a very hip, plugged-in and connected radio station."



"When people turn on US99.5 I want them to feel the talent is in touch and in synch with what they're feeling at the moment. Part of that is being environmentally fit. By that, I mean if it's a rainy day, they should be talking about the rainy day."

On the musical front, Logan is making some forays into music beyond country. A recent add is Sheryl Crow's "Abilene," with harmony from The Dixie Chicks' Natalie Maines. Logan explains, "If you're defining your own category, you have the ability to broaden the spectrum of what Country is. AC continues to find ways to take our artists, and I think we now have to look at that as a two-way street.

I'm looking for music that touches base with adults 35-44, and that may mean playing records that aren't necessarily considered country. That might mean playing non-

"AC continues to find ways to take our artists, and I think we now have to look at that as a two-way street."



the format in Chicago. There's kind of a double entendre to 'America's Country' in our slogan. I look at America's Country as the new AC, especially in Chicago. We have the opportunity to be a mass-appeal, 35-44 radio station that happens to play country music. In fact, I think a lot of stations in this format have that opportunity in their markets.

"We want to dominate the cell we operate in. We feel that we

can do that because country music is some of the most powerful music out there for adults. That's especially true with the patriotic music we have available to us in this format. It was the perfect opportunity to launch America's Country."

Logan believes that this approach can work anywhere. "It really comes down to presentation. Strong equity stations have the opportunity to be leaders and recreate the format because those stations are the standard for country music in their markets. A lot of PDs forget that the listener will understand and listen to country music based upon what you say it is, not necessarily what Nashville tells you it should be."

In addition to "America's Country Station," Logan uses "American Country" on the air to help

**"A lot of PDs forget that the listener will understand and listen to country music based upon what you say it is, not necessarily what Nashville tells you it should be."**

define WUSN's new format. "We have promos that say, 'What's America's country? This is America's country' — and we'll follow

that with particular songs that help brand the type of visual imagery or the vibe of the station we're trying to convey to the audience. It all goes back to my belief that Country stations have the ability to define their category or format themselves.

"Instead of saying we want to be dominant with the Country audience, we're looking to dominate the 35-44 age group for all genres of music. With the music we have right now, the right format has the ability to widen the aperture for Country. Look what Brian Philips has been doing with CMT — the music and programs are aimed at widening that aperture. I look at CMT as a leader in the format, and that gives me some encouragement and confidence to go in a similar direction with the station.

"Of course, you have to be very

careful and very smart about the musical chances you're going to take. But I think we have a great opportunity to grow the format beyond the walls of what most people believe it's always been."

For Logan and WUSN, that goal extends beyond the listener. "There's a national perception working against country music. When you talk to advertisers or national agencies, they have a predisposition about what country is. We're going to try to reverse those perceptions by creating a new category of country with US99.5.

"That's what America's Country is designed to do. Through the music, the promotions, the contesting, the talent and what we're doing in the community, we're trying to demonstrate that this is a very hip, plugged-in and connected radio station."

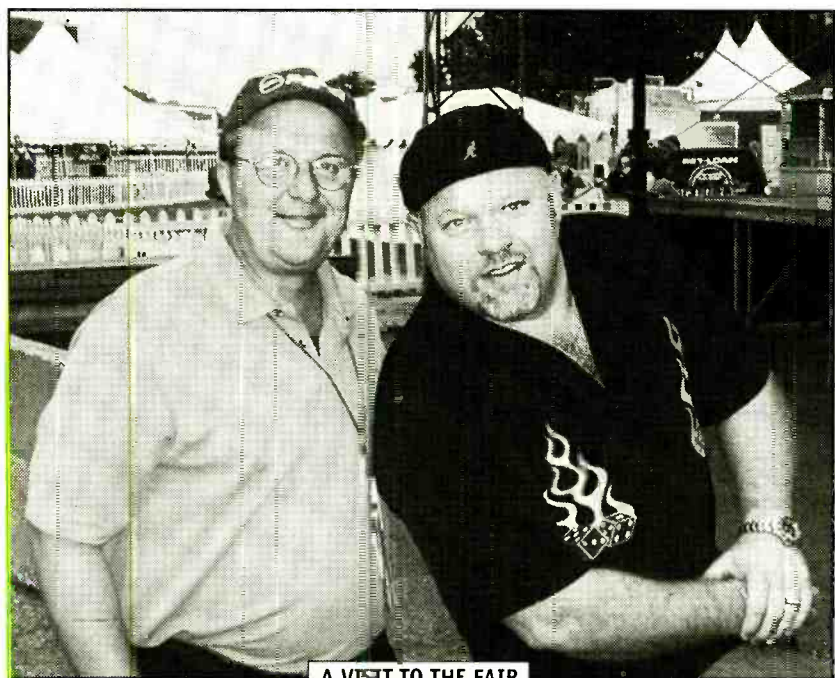
## TALK BACK TO R&R!

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

Call me at 615-244-8822

or e-mail:

ihelton@radicandrecords.com



A VISIT TO THE FAIR

WFMS/Indianapolis hosted Warner Bros. recording artist Chad Brock at the Indiana State Fair. After Chad's performance WFMS MD J.D. Cannon hung out with Brock. Seen here are (l-r) Cannon and Brock.



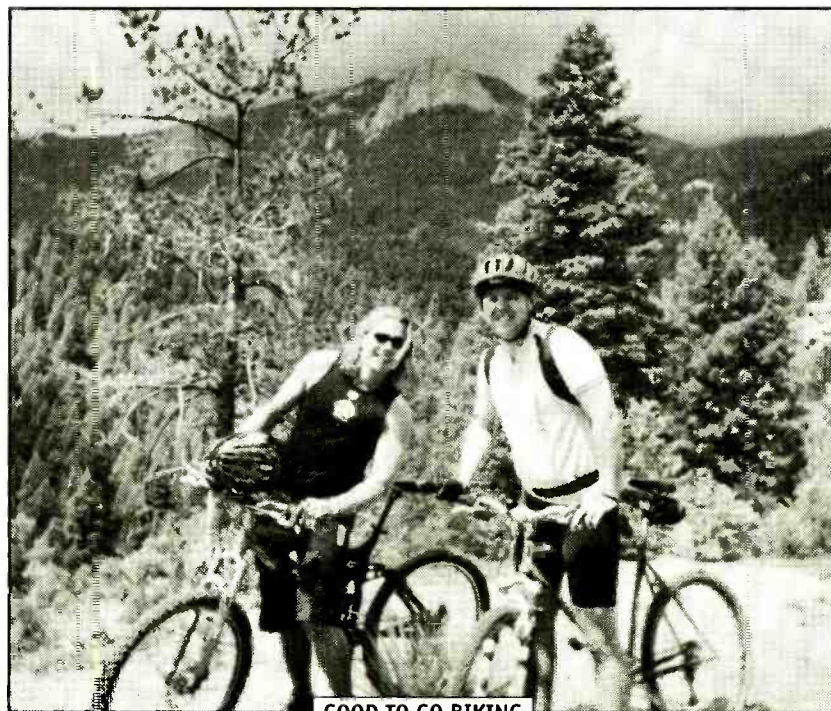
LEE ANN WOMACK IN BOSTON

MCA recording artist Lee Ann Womack stopped by WKLB/Boston for an in-studio interview. She took calls from listeners and posed with the WKLB crew. Pictured here (l-r) are WKLB's Josh Easler, Dana McLoughlin and Christy Brodie; Womack; and WKLB PD Mike Brophrey and staffer Jen Joy.



MEET THE FANS

Warner Bros. recording artist Blake Shelton joined WZZK/Birmingham morning team Johnson and Johnson's Hometown Handshake Tour in Pell City, AL to sign autographs and meet with fans. Seen here (l-r) are Shelton and Debbie and Chuck Johnson.



GOOD TO GO BIKING

Monument recording artist Jeffery Steele (l) recently hit the trails in the mountains of Colorado with KKCS/Colorado Springs MD Stix Franklin.



# R&R Country Top 50

September 13, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	DARRYL WORLEY I Miss My Friend (DreamWorks)	16113	+450	5797	+156	27	151/0
1	2	KENNY CHESNEY The Good Stuff (BNA)	15520	-887	5397	-305	21	151/0
4	3	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	15317	+441	5432	+103	24	151/0
2	4	TIM MCGRAW Unbroken (Curb)	15250	-842	5504	-275	17	151/0
5	5	JOE NICHOLS The Impossible (Universal South)	14822	+517	5324	+204	26	151/0
7	6	DIAMOND RIO Beautiful Mess (Arista)	14327	+1326	5193	+476	22	151/1
6	7	SARA EVANS I Keep Looking (RCA)	14044	-73	5047	-9	28	151/0
8	8	KEITH URBAN Somebody Like You (Capitol)	13357	+750	4598	+334	12	151/0
10	9	ALAN JACKSON Work In Progress (Arista)	10567	+688	3821	+250	13	149/0
13	10	FAITH HILL Cry (Warner Bros.)	9998	+975	3419	+342	5	149/0
11	11	PHIL VASSAR American Child (Arista)	9929	+256	3492	+105	21	149/0
12	12	MARTINA MCBRIDE Where Would You Be (RCA)	9895	+655	3699	+252	20	150/1
9	13	MARK CHESNUTT She Was (Columbia)	9411	-507	3383	-219	33	149/0
14	14	MONTGOMERY GENTRY My Town (Columbia)	8747	+720	3191	+246	15	151/2
16	15	RASCAL FLATTS These Days (Lyric Street)	7873	+871	2848	+287	13	148/4
17	16	LEE ANN WOMACK Something Worth Leaving Behind (MCA)	7152	+368	2579	+124	17	143/0
15	17	BLAKE SHELTON Ol' Red (Warner Bros.)	6861	-1025	2690	-408	25	141/0
20	18	DIXIE CHICKS Landslide (Monument)	6750	+1293	2109	+451	3	133/24
18	19	GARTH BROOKS Thicker Than Blood (Capitol)	6430	+33	2459	+13	14	143/0
19	20	REBECCA LYNN HOWARD Forgive (MCA)	6150	+575	2282	+168	18	139/1
24	21	TOBY KEITH Who's Your Daddy? (DreamWorks)	5048	+1130	1742	+443	7	132/16
21	22	JO DEE MESSINA Dare To Dream (Curb)	4984	-205	2018	-59	19	134/0
25	23	TAMMY COCHRAN Life Happened (Epic)	4494	+684	1671	+213	15	126/3
23	24	ANTHONY SMITH If That Ain't Country (Mercury)	4462	+392	1736	+157	22	116/1
22	25	PINMONKEY Barbed Wire And Roses (BNA)	3672	-1182	1436	-468	24	135/0
32	26	GEORGE STRAIT She'll Leave You With A Smile (MCA)	3642	+1267	1369	+466	3	124/22
26	27	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	3566	+231	1449	+92	9	125/10
28	28	EMERSON DRIVE Fall Into Me (DreamWorks)	3493	+405	1243	+148	10	122/4
27	29	SHEDAISY Mine All Mine (Lyric Street)	3411	+146	1246	+12	18	113/3
29	30	KEVIN DENNEY Cadillac Tears (Lyric Street)	2745	-17	1033	+21	14	94/0
Debut	31	TIM MCGRAW Red Ragtop (Curb)	2727	+2727	789	+789	1	64/64
31	32	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	2690	+43	1038	+21	8	99/6
33	33	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	2662	+320	1058	+100	8	100/7
34	34	BRAD PAISLEY I Wish You'd Stay (Arista)	2364	+495	950	+167	4	84/10
36	35	TERRI CLARK I Just Wanna Be Mad (Mercury)	2181	+548	771	+178	4	84/15
35	36	KELLIE COFFEY At The End Of The Day (BNA)	2103	+418	759	+143	6	88/11
39	37	BROOKS & DUNN Every River (Arista/RLG)	2054	+544	714	+161	2	80/19
38	38	AARON LINES You Can't Hide Beautiful (RCA)	1869	+296	635	+99	5	75/6
41	39	LONESTAR Unusually Unusual (BNA)	1702	+530	609	+155	3	70/13
37	40	ERIC HEATHERLY The Last Man Committed (DreamWorks)	1627	+50	645	+30	11	79/1
46	41	TRICK PONY On A Mission (H2E/WB)	1376	+447	582	+179	2	61/12
40	42	STEVE AZAR Waitin' On Joe (Mercury)	1309	+59	575	+36	7	76/3
43	43	JENNIFER HANSON Beautiful Goodbye (Capitol)	1284	+176	520	+59	5	72/3
49	44	STEVE HOLY I'm Not Breakin' (Curb)	1152	+366	474	+141	2	67/10
44	45	MICHAEL PETERSON Modern Man (Monument)	952	-16	420	-10	6	58/2
45	46	J. MICHAEL HARTER Hard Call To Make (Broken Bow)	905	-56	298	-30	13	33/0
Debut	47	AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)	878	+176	338	+61	1	33/1
47	48	KENNY CHESNEY A Lot Of Things Different (BNA)	854	-55	274	0	2	37/22
—	49	JAMES OTTO The Ball (Mercury)	826	+61	347	+10	10	46/3
48	50	SHANNON LAWSON Dream Your Way To Me (MCA)	815	-33	350	-21	6	62/0

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 9/1-9/7. 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.

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
TIM MCGRAW Red Ragtop (Curb)	64
DIXIE CHICKS Landslide (Monument)	24
GEORGE STRAIT She'll Leave You With A Smile (MCA)	22
KENNY CHESNEY A Lot Of Things Different (BNA)	22
BROOKS & DUNN Every River (Arista/RLG)	19
TOBY KEITH Who's Your Daddy? (DreamWorks)	16
TERRI CLARK I Just Wanna Be Mad (Mercury)	15
ANDY GRIGGS Practice Life (RCA)	14
LONESTAR Unusually Unusual (BNA)	13

## Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
TIM MCGRAW Red Ragtop (Curb)	+2727
DIAMOND RIO Beautiful Mess (Arista)	+1326
DIXIE CHICKS Landslide (Monument)	+1293
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+1267
TOBY KEITH Who's Your Daddy? (DreamWorks)	+1130
FAITH HILL Cry (Warner Bros.)	+975
RASCAL FLATTS These Days (Lyric Street)	+871
KEITH URBAN Somebody Like You (Capitol)	+750
MONTGOMERY GENTRY My Town (Columbia)	+720
ALAN JACKSON Work In Progress (Arista)	+688

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW Red Ragtop (Curb)	+789
DIAMOND RIO Beautiful Mess (Arista)	+476
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+466
DIXIE CHICKS Landslide (Monument)	+451
TOBY KEITH Who's Your Daddy? (DreamWorks)	+443
FAITH HILL Cry (Warner Bros.)	+342
KEITH URBAN Somebody Like You (Capitol)	+334
RASCAL FLATTS These Days (Lyric Street)	+287
MARTINA MCBRIDE Where Would You Be (RCA)	+252
ALAN JACKSON Work In Progress (Arista)	+250

## Breakers.

No Songs Qualified For Breaker Status This Week

Songs ranked by total plays

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).

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September 13, 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	<b>TIM MCGRAW</b> Unbroken (Curb)	3368	-181	2649	-147	15	72/0
4	2	<b>JOE NICHOLS</b> The Impossible (Universal South)	3211	-124	2533	-81	26	72/1
5	3	<b>DIAMOND RIO</b> Beautiful Mess (Arista)	3190	-84	2510	-58	23	72/0
2	4	<b>DARRYL WORLEY</b> I Miss My Friend (DreamWorks)	3134	-250	2460	-191	26	71/0
6	5	<b>TRACY BYRD</b> Ten Rounds With Jose Cuervo (RCA)	3125	-97	2467	-123	25	69/1
3	6	<b>SARA EVANS</b> I Keep Looking (RCA)	3046	-295	2393	-220	230	69/0
7	<b>7</b>	<b>KEITH URBAN</b> Somebody Like You (Capitol)	2928	+122	2347	+107	11	73/0
8	<b>8</b>	<b>ALAN JACKSON</b> Work In Progress (Arista)	2840	+39	2269	+51	12	73/0
11	<b>9</b>	<b>MARTINA MCBRIDE</b> Where Would You Be (RCA)	2492	+66	1971	+50	20	73/0
12	10	<b>PHIL VASSAR</b> American Child (Arista)	2365	-42	1875	-30	19	71/1
13	<b>11</b>	<b>MONTGOMERY GENTRY</b> My Town (Columbia)	2345	-13	1875	+10	13	73/1
9	12	<b>KENNY CHESNEY</b> The Good Stuff (BNA)	2269	-400	1722	-299	20	58/0
16	<b>13</b>	<b>FAITH HILL</b> Cry (Warner Bros.)	2180	+77	1728	+60	4	72/1
10	14	<b>MARK CHESNUTT</b> She Was (Columbia)	2117	-342	1665	-280	34	57/0
17	<b>15</b>	<b>RASCAL FLATTS</b> These Days (Lyric Street)	2088	+19	1653	+12	11	72/0
14	16	<b>LEE ANN WOMACK</b> Something Worth Leaving Behind (MCA)	1930	-230	1579	-171	15	65/0
18	<b>17</b>	<b>REBECCA LYNN HOWARD</b> Forgive (MCA)	1875	+18	1504	+22	19	71/1
21	<b>18</b>	<b>TOBY KEITH</b> Who's Your Daddy? (DreamWorks)	1670	+239	1352	+192	4	69/3
26	<b>19</b>	<b>GEORGE STRAIT</b> She'll Leave You With A Smile (MCA)	1590	+372	1264	+273	2	70/2
19	20	<b>GARTH BROOKS</b> Thicker Than Blood (Capitol)	1589	-136	1231	-111	13	57/1
20	21	<b>ANTHONY SMITH</b> If That Ain't Country (Mercury)	1469	-60	1200	-50	23	61/1
31	<b>22</b>	<b>DIXIE CHICKS</b> Landslide (Monument)	1463	+524	1154	+392	2	68/15
23	<b>23</b>	<b>TRAVIS TRITT</b> Strong Enough To Be Your Man (Columbia)	1431	+79	1125	+55	8	64/1
15	24	<b>BLAKE SHELTON</b> Ol' Red (Warner Bros.)	1387	-724	1137	-574	24	48/0
28	<b>25</b>	<b>JOHN MICHAEL MONTGOMERY</b> 'Til Nothing... (Warner Bros.)	1319	+164	1034	+100	8	62/2
25	<b>26</b>	<b>TAMMY COCHRAN</b> Life Happened (Epic)	1295	+52	1076	+58	14	57/1
29	<b>27</b>	<b>EMERSON DRIVE</b> Fall Into Me (DreamWorks)	1134	+44	907	+26	10	61/4
32	<b>28</b>	<b>BRAD PAISLEY</b> I Wish You'd Stay (Arista)	1134	+230	896	+179	5	60/6
22	29	<b>JO DEE MESSINA</b> Dare To Dream (Curb)	1118	-275	910	-177	20	48/0
27	30	<b>KEVIN DENNEY</b> Cadillac Tears (Lyric Street)	1096	-91	907	-57	14	50/0
30	<b>31</b>	<b>CAROLYN DAWN JOHNSON</b> One Day Closer To You (Arista)	1068	+10	891	+20	7	60/1
34	<b>32</b>	<b>BROOKS &amp; DUNN</b> Every River (Arista/RLG)	1039	+316	796	+228	2	60/15
24	33	<b>PINMONKEY</b> Barbed Wire And Roses (BNA)	975	-289	776	-242	21	42/0
33	34	<b>SHEDAISY</b> Mine All Mine (Lyric Street)	844	-48	686	-57	16	42/0
39	<b>35</b>	<b>TERRI CLARK</b> I Just Wanna Be Mad (Mercury)	709	+224	594	+176	4	48/8
36	<b>36</b>	<b>STEVE AZAR</b> Waitin' On Joe (Mercury)	654	+34	554	+34	7	44/3
38	<b>37</b>	<b>KELLIE COFFEY</b> At The End Of The Day (BNA)	607	+102	498	+84	4	39/5
41	<b>38</b>	<b>TRICK PONY</b> On A Mission (H2E/WB)	607	+179	480	+138	2	39/7
40	<b>39</b>	<b>LONESTAR</b> Unusually Unusual (BNA)	573	+110	464	+88	2	44/6
37	40	<b>ERIC HEATHERLY</b> The Last Man Committed (DreamWorks)	519	-11	421	-7	11	36/1
43	<b>41</b>	<b>AARON LINES</b> You Can't Hide Beautiful (RCA)	399	+47	330	+39	4	30/3
46	<b>42</b>	<b>JENNIFER HANSON</b> Beautiful Goodbye (Capitol)	381	+74	302	+51	2	26/1
<b>Debut</b>	<b>43</b>	<b>KENNY CHESNEY</b> A Lot Of Things Different (BNA)	380	+293	285	+222	1	28/21
44	<b>44</b>	<b>MICHAEL PETERSON</b> Modern Man (Monument)	358	+12	314	+15	5	27/1
42	45	<b>SHANNON LAWSON</b> Dream Your Way To Me (MCA)	356	-65	325	-64	6	29/0
45	46	<b>JAMES OTTO</b> The Ball (Mercury)	306	-12	274	-14	10	23/0
47	<b>47</b>	<b>JOSH TURNER</b> She'll Go On You (MCA)	287	+24	244	+22	2	24/1
48	<b>48</b>	<b>AARON TIPPIN</b> If Her Lovin' Don't Kill Me (Lyric Street)	268	+17	215	+21	2	22/2
<b>Debut</b>	<b>49</b>	<b>TIM MCGRAW</b> Red Ragtop (Curb)	247	+247	187	+187	1	20/20
<b>Debut</b>	<b>50</b>	<b>STEVE HOLY</b> I'm Not Breakin' (Curb)	237	+91	179	+68	1	16/3

 75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 9/1-Saturday 9/7.  
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**Most Added.**

ARTIST TITLE LABEL(S)	ADDS
<b>KENNY CHESNEY</b> A Lot Of Things Different (BNA)	21
<b>TIM MCGRAW</b> Red Ragtop (Curb)	20
<b>DIXIE CHICKS</b> Landslide (Monument)	15
<b>BROOKS &amp; DUNN</b> Every River (Arista/RLG)	15
<b>ANDY GRIGGS</b> Practice Life (RCA)	9
<b>TERRI CLARK</b> I Just Wanna Be Mad (Mercury)	8
<b>TRICK PONY</b> On A Mission (H2E/WB)	7
<b>BRAD PAISLEY</b> I Wish You'd Stay (Arista)	6
<b>LONESTAR</b> Unusually Unusual (BNA)	6
<b>KELLIE COFFEY</b> At The End Of The Day (BNA)	5
<b>EMERSON DRIVE</b> Fall Into Me (DreamWorks)	4
<b>TOBY KEITH</b> Who's Your Daddy? (DreamWorks)	3
<b>STEVE AZAR</b> Waitin' On Joe (Mercury)	3
<b>AARON LINES</b> You Can't Hide Beautiful (RCA)	3
<b>STEVE HOLY</b> I'm Not Breakin' (Curb)	3
<b>DANIEL ROSE</b> Walking Aphrodisiac (Are CD)	3
<b>GEORGE STRAIT</b> She'll Leave You With A Smile (MCA)	2
<b>JOHN MICHAEL MONTGOMERY</b> 'Til Nothing... (Warner Bros.)	2
<b>AARON TIPPIN</b> If Her Lovin' Don't Kill Me (Lyric Street)	2
<b>RODNEY ATKINS</b> My Old Man (Curb)	2

**Most Increased Points**

ARTIST TITLE LABEL(S)	POINT INCREASE
<b>DIXIE CHICKS</b> Landslide (Monument)	+524
<b>GEORGE STRAIT</b> She'll Leave You With A Smile (MCA)	+372
<b>BROOKS &amp; DUNN</b> Every River (Arista/RLG)	+316
<b>KENNY CHESNEY</b> A Lot Of Things Different (BNA)	+293
<b>TIM MCGRAW</b> Red Ragtop (Curb)	+247
<b>TOBY KEITH</b> Who's Your Daddy? (DreamWorks)	+239
<b>BRAD PAISLEY</b> I Wish You'd Stay (Arista)	+230
<b>TERRI CLARK</b> I Just Wanna Be Mad (Mercury)	+224
<b>TRICK PONY</b> On A Mission (H2E/WB)	+179
<b>JOHN MICHAEL MONTGOMERY</b> 'Til Nothing... (Warner Bros.)	+164

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>DIXIE CHICKS</b> Landslide (Monument)	+392
<b>GEORGE STRAIT</b> She'll Leave You With A Smile (MCA)	+273
<b>BROOKS &amp; DUNN</b> Every River (Arista/RLG)	+228
<b>KENNY CHESNEY</b> A Lot Of Things Different (BNA)	+222
<b>TOBY KEITH</b> Who's Your Daddy? (DreamWorks)	+192
<b>TIM MCGRAW</b> Red Ragtop (Curb)	+187
<b>BRAD PAISLEY</b> I Wish You'd Stay (Arista)	+179
<b>TERRI CLARK</b> I Just Wanna Be Mad (Mercury)	+176
<b>TRICK PONY</b> On A Mission (H2E/WB)	+138
<b>KEITH URBAN</b> Somebody Like You (Capitol)	+107
<b>JOHN MICHAEL MONTGOMERY</b> 'Til Nothing... (Warner Bros.)	+100
<b>LONESTAR</b> Unusually Unusual (BNA)	+88
<b>ANDY GRIGGS</b> Practice Life (RCA)	+88
<b>KELLIE COFFEY</b> At The End Of The Day (BNA)	+84
<b>STEVE HOLY</b> I'm Not Breakin' (Curb)	+68
<b>FAITH HILL</b> Cry (Warner Bros.)	+60
<b>TAMMY COCHRAN</b> Life Happened (Epic)	+58
<b>TRAVIS TRITT</b> Strong Enough To Be Your Man (Columbia)	+55
<b>ALAN JACKSON</b> Work In Progress (Arista)	+51
<b>JENNIFER HANSON</b> Beautiful Goodbye (Capitol)	+51
<b>MARTINA MCBRIDE</b> Where Would You Be (RCA)	+50

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# R&R Bullseye Country Callout®

**EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 13, 2002**

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of August 5-11.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
TIM MCGRAW Unbroken (Curb)	32.3%	76.8%	17.0%	99.0%	3.8%	1.5%
PHIL VASSAR American Child (Arista)	34.5%	75.5%	15.5%	100.0%	6.8%	2.3%
KEITH URBAN Somebody Like You (Capitol)	36.8%	74.8%	19.5%	98.5%	3.3%	1.0%
MARK CHESNUTT She Was (Columbia)	35.5%	74.5%	13.3%	99.0%	7.5%	3.8%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	34.5%	74.5%	16.0%	100.0%	7.8%	1.8%
JOE NICHOLS The Impossible (Universal/South)	34.8%	74.3%	15.3%	99.3%	6.0%	3.8%
DIXIE CHICKS Long Time Gone (Monument)	33.5%	73.5%	13.3%	99.5%	9.0%	3.8%
DIAMOND RIO Beautiful Mess (Arista)	34.3%	72.8%	17.8%	99.3%	7.0%	1.8%
DARRYL WORLEY I Miss My Friend (DreamWorks)	35.8%	72.5%	18.3%	98.3%	4.8%	2.8%
KENNY CHESNEY The Good Stuff (BNA)	33.8%	71.5%	17.0%	99.3%	7.0%	3.8%
ALAN JACKSON Work In Progress (Arista)	35.8%	71.3%	18.8%	97.5%	6.0%	1.5%
MARTINA MCBRIDE Where Would You Be (RCA)	33.5%	70.5%	16.8%	97.8%	5.8%	4.8%
SARA EVANS I Keep Looking (RCA)	24.0%	69.3%	18.5%	99.5%	7.3%	4.5%
RASCAL FLATTS These Days (Lyric Street)	25.3%	68.8%	18.8%	97.3%	8.0%	1.8%
SHEDAISY Mine All Mine (Lyric Street)	22.8%	68.8%	17.3%	93.0%	6.5%	0.5%
GARTH BROOKS Thicker Than Blood (Capitol)	27.3%	68.5%	22.5%	95.8%	4.3%	0.5%
LEE ANN WOMACK Something Worth Leaving Behind (MCA)	25.5%	66.8%	16.5%	94.3%	8.8%	2.3%
TAMMY COCHRAN Life Happened (Epic)	21.3%	66.0%	21.5%	94.8%	6.3%	1.0%
BLAKE SHELTON Ol' Red (Warner Bros.)	26.8%	65.0%	21.8%	98.3%	8.0%	3.5%
SIXWIRE Look At Me Now (Warner Bros.)	23.3%	64.3%	22.5%	93.8%	6.0%	1.0%
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	20.0%	64.3%	22.3%	93.3%	5.3%	1.5%
TERRI CLARK I Just Want To Be Mad (Mercury)	23.5%	63.0%	22.0%	92.0%	6.0%	1.0%
JOHN MICHAEL MONTGOMERY 'Til Nothin (Warner Bros.)	24.0%	62.3%	20.5%	90.0%	7.0%	0.3%
JO DEE MESSINA Dare To Dream (Curb)	28.5%	61.0%	25.0%	92.3%	5.0%	1.3%
ANTHONY SMITH If That Ain't Country (Mercury)	21.0%	60.0%	22.5%	98.0%	12.0%	3.5%
MONTGOMERY GENTRY My Town (Columbia)	26.3%	59.5%	28.5%	97.0%	7.8%	1.3%
TOBY KEITH Who's Your Daddy? (DreamWorks)	28.0%	58.3%	19.8%	87.5%	8.3%	1.3%
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	16.5%	58.3%	23.5%	94.5%	11.8%	1.0%
REBECCA LYNN HOWARD Forgive (MCA)	16.5%	58.0%	21.5%	91.5%	9.8%	2.3%
FAITH HILL Cry (Warner Bros.)	22.3%	57.8%	18.8%	90.0%	10.8%	2.8%
GEORGE STRAIT She'll Leave You With A Smile (MCA)	20.0%	57.5%	19.5%	87.0%	7.5%	2.5%
BRAD PAISLEY I Wish You'd Stay (Arista)	19.5%	56.8%	23.3%	86.8%	6.3%	0.5%
KEVIN DENNEY Cadillac Tears (Lyric Street)	19.5%	55.3%	21.5%	94.0%	14.3%	3.0%
KELLIE COFFEY At The End Of The Day (BNA)	19.5%	54.8%	25.3%	89.0%	6.8%	2.3%
EMERSON DRIVE Fall Into Me (DreamWorks)	16.0%	52.3%	25.5%	88.8%	9.8%	1.3%

**Bullseye**  
CALLOUT™

**Password of the Week:**  
*Baumgartner*

**Question of the Week:** With the anniversary of Sept. 11 approaching, what, if anything, do you think your favorite Country radio station should do that day? (Note: This is Phase Three, bringing the total sample to 600 persons.)

**Total**

Be commercial free: 15%  
Normal programming: 30%  
Play all patriotic songs: 37%  
Play only music/no talk: 13%  
Carry live memorial services: 5%

**P1**

Be commercial free: 16%  
Normal programming: 29%  
Play all patriotic songs: 39%  
Play only music/no talk: 13%  
Carry live memorial services: 3%

**P2**

Be commercial free: 12%  
Normal programming: 32%  
Play all patriotic songs: 36%  
Play only music/no talk: 12%  
Carry live memorial services: 8%

**Male**

Be commercial free: 16%  
Normal programming: 28%  
Play all patriotic songs: 40%  
Play only music/no talk: 12%  
Carry live memorial services: 4%

**Female**

Be commercial free: 13%  
Normal programming: 11%  
Play all patriotic songs: 35%  
Play only music/no talk: 14%  
Carry live memorial services: 6%

**25-34**

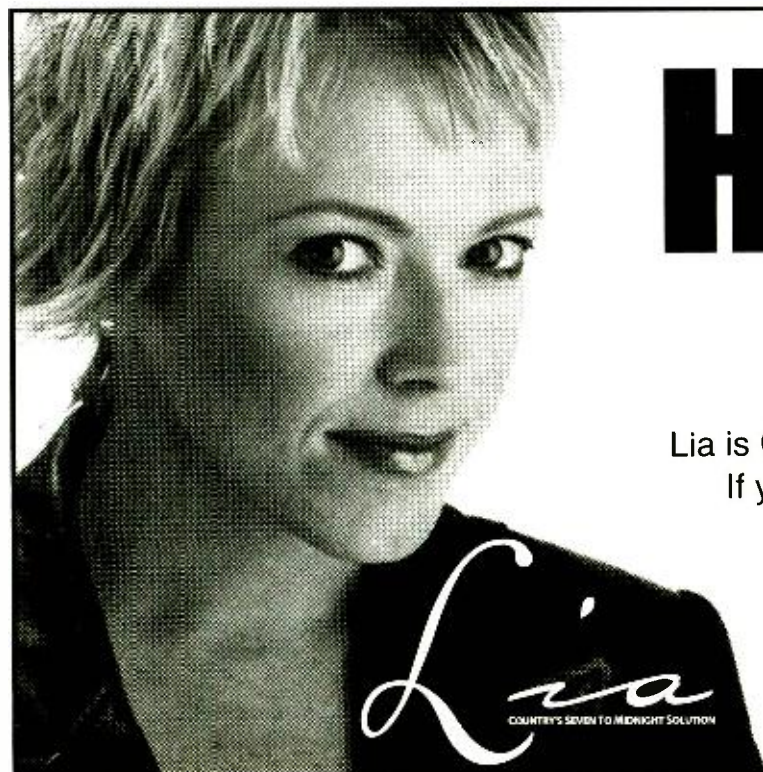
Be commercial free: 16%  
Normal programming: 27%  
Play all patriotic songs: 37%  
Play only music/no talk: 15%  
Carry live memorial services: 5%

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.

# Hot Nights Going Fast

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 BY MEDIABASE™

**America's Best Testing Country Songs 12+  
 For The Week Ending 9/13/02.**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
<b>KENNY CHESNEY</b> The Good Stuff (BNA)	4.36	4.37	99%	30%	4.35	99%	30%
<b>TOBY KEITH</b> Courtesy Of The Red... (DreamWorks)	4.29	4.28	100%	31%	4.20	99%	34%
<b>DIAMOND RIO</b> Beautiful Mess (Arista)	4.27	4.33	97%	16%	4.26	97%	16%
<b>JOE NICHOLS</b> The Impossible (Universal South)	4.26	4.29	94%	20%	4.12	95%	25%
<b>DARRYL WORLEY</b> I Miss My Friend (DreamWorks)	4.25	4.12	98%	28%	4.05	98%	32%
<b>KEITH URBAN</b> Somebody Like You (Capitol)	4.25	4.30	91%	9%	4.30	90%	8%
<b>MARK CHESNUTT</b> She Was (Columbia)	4.21	4.21	95%	18%	4.11	95%	20%
<b>TRACY BYRD</b> Ten Rounds With Jose Cuervo (RCA)	4.19	4.32	98%	25%	4.09	98%	28%
<b>MASCAL FLATTS</b> These Days (Lyric Street)	4.16	4.10	88%	10%	4.23	89%	9%
<b>MARTINA MCBRIDE</b> Where Would You Be (RCA)	4.15	4.12	95%	22%	4.07	95%	23%
<b>SARA EVANS</b> I Keep Looking (RCA)	4.14	4.15	94%	24%	4.08	94%	24%
<b>TIM MCGRAW</b> Unbroken (Curb)	4.10	4.12	95%	21%	4.08	96%	21%
<b>REBECCA LYNN HOWARD</b> Forgive (MCA)	4.07	3.98	74%	9%	4.05	76%	10%
<b>MONTGOMERY GENTRY</b> My Town (Columbia)	4.06	4.10	92%	12%	4.10	92%	12%
<b>ALAN JACKSON</b> Work In Progress (Arista)	4.04	4.07	94%	15%	3.83	93%	20%
<b>EMERSON DRIVE</b> Fall Into Me (DreamWorks)	3.99	-	68%	6%	3.99	68%	7%
<b>TRAVIS TRITT</b> Strong Enough... (Columbia)	3.97	3.88	79%	10%	3.88	78%	11%
<b>TAMMY COCHRAN</b> Life Happened (Epic)	3.96	3.88	80%	11%	3.87	80%	14%
<b>BLAKE SHELTON</b> Ol' Red (Warner Bros.)	3.94	3.98	96%	33%	3.82	97%	36%
<b>LEE ANN WOMACK</b> Something Worth... (MCA)	3.90	3.72	94%	20%	3.89	94%	22%
<b>PHIL VASSAR</b> American Child (Arista)	3.89	3.85	96%	30%	3.86	96%	30%
<b>TOBY KEITH</b> Who's Your Daddy (DreamWorks)	3.88	-	73%	12%	3.78	71%	13%
<b>ANTHONY SMITH</b> If That Ain't Country (Mercury)	3.85	3.82	79%	16%	3.82	80%	17%
<b>DIXIE CHICKS</b> Long Time Gone (Monument)	3.83	3.83	99%	36%	3.81	99%	36%
<b>JO DEE MESSINA</b> Dare To Dream (Curb)	3.79	3.68	88%	24%	3.74	89%	24%
<b>PINMONKEY</b> Barbed Wire And Roses (BNA)	3.74	3.68	91%	25%	3.64	92%	27%
<b>DIXIE CHICKS</b> Landslide (Monument)	3.74	-	68%	12%	3.81	66%	11%
<b>SHEDAISY</b> Mine All Mine (Lyric Street)	3.62	3.57	80%	20%	3.71	81%	18%
<b>GARTH BROOKS</b> Thicker Than Blood (Capitol)	3.58	3.59	89%	26%	3.54	89%	27%
<b>FAITH HILL</b> Cry (Warner Bros.)	3.54	3.50	80%	21%	3.52	79%	19%

Total sample size is 734 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 25-54). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

## The New Album Gallery



### Radney Foster

#### Another Way To Go (Dualtone)

Radney Foster's latest outing, *Another Way to Go*, is his first studio album in four years and the followup to the live acoustic project *Are You Ready for the Big Show*, which featured "Texas in 1880," a duet with Texas phenom Pat Green. Foster is following up in style with his new effort on Dualtone, a record that finds him in a happier but no less emotionally diverse and challenging place than his last studio project. Foster says, "With *See What You Want to See*, I really laid my heart on the line because of the emotional upheaval in my life. Those hard times make for good music. Now that I'm happy and recording again, I was afraid I wouldn't be able to plow the same kind of emotional field. The challenge was to paint with the whole palette." Foster brings plenty of color to *Another Way* with songs like the George Lucas co-write "A Real Fine Place to Start"; the greasy, funky "I Got What You Need," which Foster co-penned with Hootie & The Blowfish member Jim Sonefeld; and the bittersweet "Scary Old World," a tune featuring Chely Wright that Foster wrote with legend Harlan Howard just before Howard's death. The first single, "Everyday Angel," weaves the stories of three real people into a poignant and moving tribute to those who inspire us with the heroism of their daily lives.



### Rebecca Lynn Howard

#### Forgive (MCA)

Rebecca Lynn Howard demonstrates that big things often come in little packages with the release of her latest album, *Forgive*, which contains the emotionally charged single of the same name. Her second project for MCA unleashes even more of the sheer vocal power Howard has come to be known for, with tunes like the wrenching "Didn't Look Like Alcohol" and the scorching title track. Produced by Mark Wright and Trey Bruce (Bruce co-wrote four of the album's songs with Howard, including "Forgive"), the collection runs the audio gamut from the stone country "Jesus and Bartenders" to the gospel standard "Softly and Tenderly," which Howard first recorded at age 18 for the *Aposile* film soundtrack. Aiming to give listeners a dose of musical reality, Howard seems to have hit her mark. She says, "I just wanted great songs. I didn't care if they were uptempo and positive. Why not get back to the roots of where country music started? I'm sorry, but life isn't hunky-dory. Life hands us some hard blows sometimes, and that's what I want to sing about. I think people want to hear real-life issues."

## Most Played Recurrents

<b>TOBY KEITH</b> Courtesy Of The Red, White... (DreamWorks)	3176
<b>DIXIE CHICKS</b> Long Time Gone (Monument)	3164
<b>GEORGE STRAIT</b> Living And Living Well (MCA)	2646
<b>ALAN JACKSON</b> Drive (For Daddy Gene) (Arista)	2185
<b>TOBY KEITH</b> My List (DreamWorks)	2080

## New & Active

<b>RADNEY FOSTER</b> Everyday Angel (Dualtone)	Total Plays: 258, Total Stations: 26, Adds: 2
<b>TANYA TUCKER</b> A Memory Like I'm Gonna Be (Tucker Time/Capitol)	Total Plays: 214, Total Stations: 26, Adds: 3
<b>ANDY GRIGGS</b> Practice Life (RCA)	Total Plays: 202, Total Stations: 38, Adds: 14
<b>JOSH TURNER</b> She'll Go On You (MCA)	Total Plays: 149, Total Stations: 35, Adds: 6
<b>HOMETOWN NEWS</b> Wheels (VFR)	Total Plays: 149, Total Stations: 29, Adds: 3
<b>HOLLY LAMAR</b> These Are The Days (Universal South)	Total Plays: 136, Total Stations: 26, Adds: 5
<b>DARYLE SINGLETARY</b> I'd Love To Lay You Down (Audium)	Total Plays: 93, Total Stations: 11, Adds: 7
<b>JAMESON CLARK</b> You Da Man (Capitol)	Total Plays: 91, Total Stations: 11, Adds: 2
<b>TRACE ADKINS</b> Chrome (Capitol)	Total Plays: 74, Total Stations: 11, Adds: 8

Songs ranked by total points.

## C O U N T R Y FLASHBACK

### 1 YEAR AGO

• No. 1: "What I Really Meant To Say" — Cyndi Thomson

### 5 YEARS AGO

• No. 1: "How Was I To Know" — John Michael Montgomery

### 10 YEARS AGO

• No. 1: "Could've Been Me" — Billy Ray Cyrus

### 15 YEARS AGO

• No. 1: "The Way We Make A Broken Heart" — Rosanne Cash

### 20 YEARS AGO

• No. 1: "Love Will Turn You Around" — Kenny Rogers (fourth week)

### 25 YEARS AGO

• No. 1: "I've Already Loved You In My Mind" — Conway Twitty



## Stations and their adds listed alphabetically by market

<p><b>KEAN/Abilene, TX</b>  <b>PD/M: Rudy Fernandez</b>          6 TANVA TUCKER "Memory"          3 DON SEPULVEDA "Something"</p> <p><b>WQMX/Akron, OH *</b>  <b>DM/PO/M: Kevin Mason</b>          TOBY KEITH "Daddy"</p> <p><b>WGNA/Albany, NY *</b>  <b>DM/PO: Buzz Brindley</b>  <b>MD: Bill Carley</b>          3 KELLIE COFFEY "End"          3 TIM MCGRAW "Red"          1 ANDY GRIGGS "Life"</p> <p><b>KBOI/Albuquerque, NM *</b>  <b>PD: Tommy Carrera</b>  <b>MD: Sammy Cruise</b>          5 TIM MCGRAW "Red"          1 DIXIE CHICKS "Landslide"          1 ANDY GRIGGS "Life"          1 TRAVIS TRITT "Strong"          1 TRICK PONY "Mission"</p> <p><b>KRST/Albuquerque, NM *</b>  <b>PD: John Richards</b>          2 JAMES OTTO "Ball"          1 TRICK PONY "Mission"          1 HOLLY LAMAR "These"          1 TERRI CLARK "Mad"          1 ANDY GRIGGS "Life"</p> <p><b>KRRV/Alexandria, LA</b>  <b>PD/M: Steve Casey</b>          2 LONESTAR "Unusual"          2 KENNY CHESNEY "Things"</p> <p><b>WCTQ/Alletown, PA *</b>  <b>PD: Chuck Geiger</b>  <b>APD/M: Bobby Knight</b>          No Adds</p> <p><b>KGNC/Amarillo, TX</b>  <b>PD: Tim Butler</b>  <b>APD/M: Patrick Clark</b>          10 KENNY CHESNEY "Things"</p> <p><b>KBRJ/Anchorage, AK</b>  <b>PD: Matt Valley</b>  <b>MD: Justin Case</b>          13 KELLIE COFFEY "Life"          6 BROOKS &amp; DUNN "River"          4 ANDY GRIGGS "Life"          4 KENNY CHESNEY "Things"          1 TIM MCGRAW "Red"</p> <p><b>WWWW/Ann Arbor, MI</b>  <b>PD: Barry Mardit</b>  <b>MD: Tom Baker</b>          21 DIXIE CHICKS "Gone"          5 BROOKS &amp; DUNN "River"          4 BRAD PAISLEY "Stay"          4 TERRI CLARK "Mad"</p> <p><b>WNCY/Appleton, WI *</b>  <b>OM: Jeff McCarthy</b>  <b>PD: Randy Shannon</b>  <b>MD: Marci Braun</b>          1 DIXIE CHICKS "Landslide"</p> <p><b>WKSJ/Asheville, NC</b>  <b>OM/PO: Jeff Davis</b>  <b>MD: Andy Woods</b>          16 TIM MCGRAW "Red"          1 ANDY GRIGGS "Life"          1 LONESTAR "Unusual"</p> <p><b>WKHX/Atlanta, GA *</b>  <b>MD: Johnny Gray</b>          16 TIM MCGRAW "Red"</p> <p><b>WYAY/Atlanta, GA *</b>  <b>PD: Steve Mitchell</b>  <b>MD: Johnny Gray</b>          4 TRAVIS TRITT "Strong"          MARTINA MCBRIDE "Where"</p> <p><b>WPUR/Atlantic City, NJ *</b>  <b>PD/M: Joe Kelly</b>          13 TIM MCGRAW "Red"          5 TRACE ADKINS "Chromosome"          4 KENNY CHESNEY "Things"</p> <p><b>WKXC/Augusta, GA *</b>  <b>OM/PO: "T" Gentry</b>  <b>APD/M: Zach Taylor</b>          4 TIM MCGRAW "Red"          1 STEVE AZAR "Joe"</p> <p><b>KASE/Austin, TX *</b>  <b>PD: Jason Kane</b>  <b>MD: Bob Pickett</b>          3 EMERSON DRIVE "Fall"</p> <p><b>KUZZ/Bakersfield, CA *</b>  <b>PD: Evan Bridwell</b>  <b>MD: Adam Jeffries</b>          4 TIM MCGRAW "Red"          2 ANDY GRIGGS "Life"          1 LONESTAR "Unusual"</p> <p><b>WPOC/Baltimore, MD *</b>  <b>MD: Michael J. Fox</b>          13 TIM MCGRAW "Red"          2 TOBY KEITH "Daddy"</p> <p><b>WTGE/Baton Rouge, LA *</b>  <b>PD: Dave Michaels</b>          No Adds</p> <p><b>WYNK/Baton Rouge, LA *</b>  <b>PD: Paul Drr</b>  <b>APD/M: Austin James</b>          9 TIM MCGRAW "Red"</p> <p><b>WNWN/Batte Creek, MI</b>  <b>PD: P.J. Lacey</b>  <b>MD: Phil O'Reilly</b>          2 TIM MCGRAW "Red"          1 BROOKS &amp; DUNN "River"          1 TERRI CLARK "Mad"</p> <p><b>KAYD/Beaumont, TX *</b>  <b>OM/PO: Jim West</b>  <b>APD/M: Jay Bernard</b>          TOBY KEITH "Daddy"</p>	<p><b>WKNN/Biloxi-Gulfport, MS *</b>  <b>PD: Kipp Gregory</b>  <b>MD: DeAnna Lee</b>          4 ERIC HEATHERLY "Committed"          2 GEORGE STRAIT "Leave"          1 DIXIE CHICKS "Landslide"</p> <p><b>WHWK/Binghamton, NY</b>  <b>PD/PO/MD: Ed Walker</b>          10 TIM MCGRAW "Red"          10 TRICK PONY "Mission"</p> <p><b>WZBK/Birmingham, AL *</b>  <b>PD/M: Brian Driver</b>          No Adds</p> <p><b>WPSK/Blacksburg, VA</b>  <b>PD: Jack Douglas</b>  <b>MD: Nicole Williams</b>          14 TAMMY COCHRAN "Life"          14 JOSH TURNER "She'll"</p> <p><b>WBWN/Bloomington, IL</b>  <b>PD: Dan Westhoff</b>  <b>MD: Buck Stevens</b>          10 DIXIE CHICKS "Landslide"          10 TRICK PONY "Mission"</p> <p><b>KIZN/Boise, ID *</b>  <b>OM: Rich Summers</b>  <b>PD/M: Spencer Burke</b>          2 TIM MCGRAW "Red"          1 JOSH TURNER "She'll"</p> <p><b>KQFC/Boise, ID *</b>  <b>DM: Rich Summers</b>  <b>MD: Cory Michals</b>          5 DARYLE SINGLETARY "Down"          5 TIM MCGRAW "Red"          1 TRICK PONY "Mission"          1 TRACE ADKINS "Chromosome"          1 RADNEY FOSTER "Angel"          1 HOMETOWN NEWS "Wheels"          1 HOLLY LAMAR "These"</p> <p><b>WKLX/Boston, MA *</b>  <b>PD: Mike Brophy</b>  <b>APD/M: Ginny Rogers</b>          No Adds</p> <p><b>KAGG/Bryan, TX</b>  <b>PD/MD: Jennifer Allen</b>          20 KELLIE COFFEY "End"          20 TERRI CLARK "Mad"          20 BROOKS &amp; DUNN "River"          20 STEVE AZAR "Joe"</p> <p><b>WYRK/Bufalo, NY *</b>  <b>MD: John Paul</b>  <b>APD/M: Chris Keyzer</b>          2 DIXIE CHICKS "Landslide"          1 AARON LINES "Beautiful"          1 TIM MCGRAW "Red"          1 EMERSON DRIVE "Fall"          1 BRAD PAISLEY "Stay"          1 GEORGE STRAIT "Leave"</p> <p><b>KHAK/Cedar Rapids, IA</b>  <b>PD: Jeff Winfield</b>  <b>MD: Dawn Johnson</b>          6 DIXIE CHICKS "Landslide"          5 BROOKS &amp; DUNN "River"</p> <p><b>WIXY/Champaign, IL</b>  <b>PD/MD: R.W. Smith</b>          AARON LINES "Beautiful"          TIM MCGRAW "Red"</p> <p><b>WEZL/Charleston, SC *</b>  <b>PD: T.J. Phillips</b>  <b>MD: Gary Griffin</b>          3 JOHN MONTGOMERY "Nothing"          KENNY CHESNEY "Things"          MICHAEL PETERSON "Modern"</p> <p><b>WNKJ/Charleston, SC *</b>  <b>PD: Lloyd Ford</b>  <b>MD: Mudflap</b>          HOLLY LAMAR "These"          DARYLE SINGLETARY "Down"</p> <p><b>WQBE/Charleston, WV</b>  <b>DM/PO: Jeff Whitehead</b>          15 RODNEY ATKINS "Man"          13 JAMESON CLARK "Da"          13 MARIE SISTERS "Yeah"          12 TRACE ADKINS "Chromosome"          9 TERRI CLARK "Mad"</p> <p><b>WKKJ/Charlotte, NC *</b>  <b>MD: Keith Todd</b>          3 TERRI CLARK "Mad"          2 CAROLYN MONTGOMERY "Nothing"          2 JOSH TURNER "She'll"          1 AARON LINES "Beautiful"</p> <p><b>WSOC/Charlotte, NC *</b>  <b>OM/PO: Jeff Roper</b>  <b>MD: Rick McCracken</b>          10 TIM MCGRAW "Red"</p> <p><b>WUSY/Chattanooga, TN *</b>  <b>MD: Clay Hunicutt</b>  <b>MD: Bill Poindexter</b>          12 TIM MCGRAW "Red"          3 DIXIE CHICKS "Landslide"</p> <p><b>WUSN/Chicago, IL *</b>  <b>DM: Eric Logan</b>  <b>PD/MD: Justin Case</b>          18 TIM MCGRAW "Red"          5 ANDY GRIGGS "Life"</p> <p><b>WKDQ/Evansville, IN</b>  <b>PD: Jon Prell</b>          KENNY CHESNEY "Things"          EMERSON DRIVE "Fall"</p> <p><b>KVOX/Fargo, ND</b>  <b>PD: Eric Heyer</b>  <b>MD: Scott Winston</b>          8 LONESTAR "Unusual"          5 DANIEL ROSE "Walking"</p> <p><b>WYGY/Cincinnati, OH *</b>  <b>Acting PD: T.J. Holland</b>  <b>APD/M: Dawn Michaels</b>          7 TIM MCGRAW "Red"          4 JAMES OTTO "Ball"          1 LONESTAR "Unusual"          1 EMERSON DRIVE "Fall"</p> <p><b>WGAR/Cleveland, OH *</b>  <b>MD: Meg Stevens</b>  <b>MD: Chuck Collier</b>          15 TIM MCGRAW "Red"          2 DIXIE CHICKS "Landslide"          1 LONESTAR "Unusual"          1 TANVA TUCKER "Memory"          1 JOSH TURNER "She'll"</p> <p><b>KAFF/Ft. Collins, CO *</b>  <b>PD: Chris Halstead</b>  <b>MD: Hugh James</b>          MARK CHESNUTT "Baby"          TIM MCGRAW "Red"</p>	<p><b>KCCY/Colorado Springs, CO *</b>  <b>PD/M: Travis Daily</b>          19 TIM MCGRAW "Red"          4 TRICK PONY "Mission"          3 ANDY GRIGGS "Life"          1 MICHAEL PETERSON "Modern"</p> <p><b>KKCS/Colorado Springs, CO *</b>  <b>PD: Shannon Stone</b>  <b>MD: Stix Franklin</b>          18 TIM MCGRAW "Red"          6 KENNY CHESNEY "Things"          6 GEORGE STRAIT "Leave"          5 BROOKS &amp; DUNN "River"          3 BRAD PAISLEY "Stay"          2 TRACE ADKINS "Chromosome"</p> <p><b>WCDS/Columbia, SC *</b>  <b>DM/PO: Ron Brooks</b>  <b>MD: John Garrett</b>          1 TRICK PONY "Mission"          1 TERRI CLARK "Mad"</p> <p><b>WCOL/Columbus, OH *</b>  <b>PD: John Crenshaw</b>  <b>MD: Dan E. Zuko</b>          No Adds</p> <p><b>WHOK/Columbus, OH *</b>  <b>DM/PO: Charley Lake</b>  <b>APD/M: George Wolf</b>          5 TIM MCGRAW "Red"          3 KENNY CHESNEY "Things"          1 TERRI CLARK "Mad"</p> <p><b>WGSQ/Cookeville, TN</b>  <b>PD: Gator Harmon</b>  <b>MD: Lance Tidwell</b>          EMERSON DRIVE "Fall"          JOHN MONTGOMERY "Nothing"</p> <p><b>KRYS/Corpus Christi, TX *</b>  <b>PD: Clayton Allen</b>  <b>MD: Cactus Lou</b>          4 DIXIE CHICKS "Landslide"          3 JOHN MONTGOMERY "Nothing"          2 KELLIE COFFEY "End"</p> <p><b>KPLX/Dallas-Ft. Worth, TX *</b>  <b>APD: Smokey Rivers</b>  <b>MD: Cady Alan</b>          14 TIM MCGRAW "Red"          10 KELLY CLARKSON "Moment"          5 GEORGE STRAIT "Leave"</p> <p><b>KSCS/Dallas-Ft. Worth, TX *</b>  <b>OM/Interim PD: Ted Stecker</b>  <b>APD/M: Chris Huff</b>          5 RASCAL FLATS "These"          4 KENNY CHESNEY "Things"</p> <p><b>WGNW/Daytona Beach, FL *</b>  <b>PD: Jeff Davis</b>          5 TIM MCGRAW "Red"          1 KENNY CHESNEY "Things"          1 ANDY GRIGGS "Life"</p> <p><b>KYGO/Denver-Boulder, CO *</b>  <b>PD: Joel Burke</b>  <b>MD: Tad Svendsen</b>          5 TIM MCGRAW "Red"          3 RASCAL FLATS "These"          1 TERRI CLARK "Mad"</p> <p><b>KHKI/Des Moines, IA *</b>  <b>PD: Jack O'Brien</b>  <b>APD/M: Jim Olsen</b>          1 TIM MCGRAW "Red"          1 ANDY GRIGGS "Life"</p> <p><b>WYCO/Detroit, MI *</b>  <b>PD: Mac Daniels</b>  <b>APD/M: Ron Chalmers</b>          2 TIM MCGRAW "Red"          1 REBECCA LUNDHOLM "Forge"</p> <p><b>WDJR/Dothan, AL</b>  <b>DM: Jerry Broadway</b>          9 KENNY CHESNEY "Things"          4 ERIC HEATHERLY "Committed"</p> <p><b>KKCB/Duluth, MN</b>  <b>PD: Tom Bishop</b>  <b>MD: Pat Puchalla</b>          BROOKS &amp; DUNN "River"          KENNY CHESNEY "Things"</p> <p><b>WAXX/Eau Claire, WI</b>  <b>PD: George House</b>  <b>MD: Tim Wilson</b>          10 TIM MCGRAW "Red"</p> <p><b>KHEY/El Paso, TX *</b>  <b>PD: Steve Gramzay</b>          No Adds</p> <p><b>WRSF/Elizabeth City, NC</b>  <b>PD/M: Randy Gill</b>          12 BROOKS &amp; DUNN "River"          12 DIXIE CHICKS "Landslide"          12 DANIEL ROSE "Walking"          12 AARON LINES "Beautiful"          12 GEORGE STRAIT "Leave"          12 PAM TILLIS "Wrong"</p> <p><b>WXTA/Erie, PA</b>  <b>PD: Fred Horton</b>          5 KENNY CHESNEY "Things"          5 ANDY GRIGGS "Life"</p> <p><b>WKDQ/Evansville, IN</b>  <b>PD: Jon Prell</b>          KENNY CHESNEY "Things"          EMERSON DRIVE "Fall"</p> <p><b>KVOX/Fargo, ND</b>  <b>PD: Eric Heyer</b>  <b>MD: Scott Winston</b>          8 LONESTAR "Unusual"          5 DANIEL ROSE "Walking"</p> <p><b>WKML/Fayetteville, NC *</b>  <b>DM: Mac Edwards</b>  <b>PD/MD: Andy Brown</b>          BROOKS &amp; DUNN "River"          HOMETOWN NEWS "Wheels"          JOSH TURNER "She'll"</p>	<p><b>WFBE/Flint, MI *</b>  <b>PD/M: Chip Miller</b>          3 TIM MCGRAW "Red"          1 TERRI CLARK "Mad"          1 GEORGE STRAIT "Leave"</p> <p><b>WXFL/Florence, AL</b>  <b>PD/M: Gary Murdock</b>          RADNEY FOSTER "Angel"          BROOKS &amp; DUNN "River"          KENNY CHESNEY "Things"</p> <p><b>KUAD/Ft. Collins, CO *</b>  <b>PD: Mark Callaghan</b>  <b>MD: Brian Gary</b>          No Adds</p> <p><b>WKCT/Ft. Myers, FL *</b>  <b>PD: Ken Babb</b>  <b>MD: Dave Logan</b>          1 TRACE ADKINS "Chromosome"          1 DIXIE CHICKS "Landslide"          1 GEORGE STRAIT "Leave"</p> <p><b>WWGR/Ft. Myers, FL *</b>  <b>PD: Mark Phillips</b>  <b>MD: Steve Hart</b>          8 TIM MCGRAW "Red"          2 JOHN MONTGOMERY "Nothing"          1 KELLIE COFFEY "End"</p> <p><b>WYZZ/Ft. Walton Beach, FL</b>  <b>PD: Laura Hussey</b>          7 BROOKS &amp; DUNN "River"          6 KENNY CHESNEY "Things"          3 STEVE AZAR "Joe"</p> <p><b>WQHK/Ft. Wayne, IN *</b>  <b>OM/PO: Dean McNeil</b>  <b>APD/M: Mark Allen</b>          1 BRAD PAISLEY "Stay"</p> <p><b>KSXS/Fresno, CA *</b>  <b>PD: Mike Peterson</b>  <b>MD: Steve Montgomery</b>          1 KELLIE COFFEY "End"          TOBY KEITH "Daddy"</p> <p><b>WBCT/Grand Rapids, MI *</b>  <b>OM/PO: Doug Montgomery</b>  <b>APD/M: Dave Talt</b>          DIXIE CHICKS "Landslide"          JENNIFER HANSON "Goodbye"          GEORGE STRAIT "Leave"          TRAVIS TRITT "Strong"          TANVA TUCKER "Memory"          TOBY KEITH "Daddy"</p> <p><b>WTQR/Greensboro, NC *</b>  <b>PD: Bill Dotson</b>  <b>MD: Angie Ward</b>          1 TOBY KEITH "Daddy"          1 ANDY GRIGGS "Life"          1 STEVE HOLY "Breakin"          1 CAROLYN MONTGOMERY "Nothing"</p> <p><b>WRNS/Greenville, NC *</b>  <b>PD: Wayne Carley</b>  <b>APD: Mike Farley</b>  <b>MD: Boomer Lee</b>          11 TIM MCGRAW "Red"          1 TERRI CLARK "Mad"          1 KENNY CHESNEY "Things"          1 ANDY GRIGGS "Life"          1 GEORGE STRAIT "Leave"</p> <p><b>WESG/Greenville, SC *</b>  <b>MD: Johnny Gray</b>  <b>APD/M: Bruce Logan</b>          5 BRAD PAISLEY "Stay"</p> <p><b>WSSL/Greenville, SC *</b>  <b>OM/PO: Bruce Logan</b>  <b>APD/M: Kix Layton</b>          9 TIM MCGRAW "Red"          6 LONESTAR "Unusual"          4 CAROLYN MONTGOMERY "Nothing"          3 TERRI CLARK "Mad"</p> <p><b>WAYZ/Hagerstown, MD</b>  <b>PD/MD: Dennis Hughes</b>          15 TIM MCGRAW "Red"</p> <p><b>WRBT/Harrisburg, PA *</b>  <b>PD: Shelly Easton</b>  <b>MD: Joey Dean</b>          4 TIM MCGRAW "Red"          2 TRAVIS TRITT "Strong"</p> <p><b>WCAT/Harrisburg, PA *</b>  <b>PD: Sam McGuire</b>  <b>MD: Dandallion</b>          RADNEY FOSTER "Angel"          HOLLY LAMAR "These"          TIM MCGRAW "Red"</p> <p><b>WYZZ/Hartford, CT *</b>  <b>PD: Jay McCarthy</b>  <b>MD: Jay Thomas</b>          BROOKS &amp; DUNN "River"          LONESTAR "Unusual"          GEORGE STRAIT "Leave"</p> <p><b>KKKB/Houston-Galveston, TX *</b>  <b>OM/Group PD: Darren Davis</b>  <b>APD/M: John Trapane</b>          46 TIM MCGRAW "Red"          2 AARON LINES "Beautiful"          STEVE HOLY "Breakin"          RASCAL FLATS "These"          GEORGE STRAIT "Leave"          TRAVIS TRITT "Strong"</p> <p><b>KKKB/Houston, TX *</b>  <b>OM/PO: Michael Cruise</b>  <b>APD: Johnnie Ray</b>  <b>MD: Christi Brooks</b>          6 DIAMOND RID "Mess"          3 MONTGOMERY GENTRY "Town"          TOBY KEITH "Daddy"</p> <p><b>WTCR/Huntington, KY</b>  <b>PD: Judy Eaton</b>  <b>MD: Dave Poole</b>          5 TERRI CLARK "Mad"          5 ANDY GRIGGS "Life"</p>	<p><b>WORM/Huntsville, AL *</b>  <b>DM/PO: Wes McShay</b>  <b>APD: Stuart Langston</b>  <b>MD: Dan McClain</b>          TERRI CLARK "Mad"          BRAD PAISLEY "Stay"</p> <p><b>WFMS/Indianapolis, IN *</b>  <b>PD: Bob Richards</b>  <b>MD: J.D. Cannon</b>          1 LONESTAR "Unusual"          1 TERRI CLARK "Mad"          1 BROOKS &amp; DUNN "River"</p> <p><b>WMSI/Jackson, MS *</b>  <b>PD: Rick Adams</b>  <b>MD: Van Haze</b>          8 TIM MCGRAW "Red"          2 GEORGE STRAIT "Leave"</p> <p><b>WQJK/Jacksonville, FL *</b>  <b>MD: John Scott</b>          No Adds</p> <p><b>WROO/Jacksonville, FL *</b>  <b>MD: Dixie Jones</b>          No Adds</p> <p><b>WXBQ/Johnson City, TN *</b>  <b>PD/MD: Bill Hagy</b>          11 TRACE ADKINS "Chromosome"          10 RODNEY ATKINS "Man"          10 JAMESON CLARK "Da"          5 TERRI CLARK "Mad"</p> <p><b>WMTZ/Johnstown, PA</b>  <b>PD: Steve Walker</b>  <b>MD: Lara Mosky</b>          8 DIXIE CHICKS "Landslide"</p> <p><b>KIXQ/Joplin, MO</b>  <b>PD/MD: Cody Carlson</b>          14 BROOKS &amp; DUNN "River"          14 STEVE AZAR "Joe"          14 AARON LINES "Beautiful"          5 DANIEL ROSE "Walking"</p> <p><b>KBEQ/Kansas City, MO *</b>  <b>PD: Mike Kennedy</b>  <b>MD: T.J. McIntire</b>          6 TIM MCGRAW "Red"          1 STEVE HOLY "Breakin"</p> <p><b>KFKF/Kansas City, MO *</b>  <b>PD: Dale Carter</b>  <b>APD/M: Tony Stevens</b>          1 TAMMY COCHRAN "Life"          1 TRACE ADKINS "Chromosome"</p> <p><b>WDAF/Kansas City, MO *</b>  <b>PD/MD: Ted Cramer</b>          No Adds</p> <p><b>WIVK/Knoxville, TN *</b>  <b>OM/PO: Michael Hammond</b>  <b>MD: Colleen Adair</b>          No Adds</p> <p><b>KXKC/Lafayette, LA *</b>  <b>PD: Renee Revett</b>  <b>MD: Sean Riley</b>          12 TIM MCGRAW "Red"          10 KENNY CHESNEY "Things"          5 ANDY GRIGGS "Life"          4 TRACE ADKINS "Chromosome"</p> <p><b>KMOL/Lafayette, LA *</b>  <b>PD: Mike James</b>  <b>MD: T.D. Smith</b>          1 KELLIE COFFEY "End"          LONESTAR "Unusual"</p> <p><b>WKOALafayette, IN</b>  <b>PD/MD: Charlie Harigan</b>          5 RODNEY ATKINS "Man"          5 NEAL MCCOY "Luckiest"</p> <p><b>WPCV/Lakeland, FL *</b>  <b>OM: Steve Howard</b>  <b>PD: Dave Wright</b>  <b>MD: Jeni Taylor</b>          1 KENNY CHESNEY "Things"          1 TOBY KEITH "Daddy"          1 BROOKS &amp; DUNN "River"          1 DARYLE SINGLETARY "Down"          1 TRICK PONY "Mission"</p> <p><b>WIOV/Lancaster, PA *</b>  <b>PD: Jim Radler</b>  <b>MD: Missy Cortright</b>          No Adds</p> <p><b>WITL/Lansing, MI *</b>  <b>PD: Jay J. McCrae</b>  <b>MD: Chris Tyler</b>          KENNY CHESNEY "Things"          LONESTAR "Unusual"</p> <p><b>KWNR/Las Vegas, NV *</b>  <b>DM/PO: John Marks</b>  <b>APD/M: Brooks O'Brian</b>          2 TOBY KEITH "Daddy"          2 DIXIE CHICKS "Landslide"          1 KELLIE COFFEY "End"</p> <p><b>WBBW/Laud-Hollesburg, MS</b>  <b>PD: Larry Blakeney</b>  <b>MD: Alyson Scott</b>          13 ANTHONY SMITH "Country"</p> <p><b>WBLU/Lexington-Fayette, KY *</b>  <b>OM: Barry Fox</b>  <b>PD/MD: Ric Larson</b>          5 DIXIE CHICKS "Landslide"          5 ANTHONY SMITH "Country"          TOBY KEITH "Daddy"</p> <p><b>WBLU/Lexington-Fayette, KY *</b>  <b>PD: Dale D' Bryan</b>  <b>APD: Karl Shannon</b>          9 DIXIE CHICKS "Landslide"          3 BROOKS &amp; DUNN "River"          2 TOBY KEITH "Daddy"</p> <p><b>KZKX/Lincoln, NE</b>  <b>PD: Brian Jennings</b>  <b>MD: Carol Turner</b>          3 DIXIE CHICKS "Landslide"          2 KENNY CHESNEY "Things"</p> <p><b>KSSN/Little Rock, AR *</b>          1 DIXIE CHICKS "Landslide"          TOBY KEITH "Daddy"</p>	<p><b>KZLA/Los Angeles, CA *</b>  <b>OM/PO: R.J. Curtis</b>  <b>APD/M: Tanya Campos</b>          12 TIM MCGRAW "Red"          1 TOBY KEITH "Daddy"          1 STEVE HOLY "Breakin"          SHANNON LAWSON "Get"</p> <p><b>WAMZ/Louisville, KY *</b>  <b>PD: Coyote Calhoun</b>  <b>MD: Nightrain Lane</b>          6 TRICK PONY "Mission"          4 KENNY CHESNEY "Things"</p> <p><b>KLLL/Lubbock, TX</b>  <b>OM/PO: Jay Richards</b>  <b>MD: Kelly Greene</b>          17 BRAD PAISLEY "Stay"          15 BROOKS &amp; DUNN "River"          11 KENNY CHESNEY "Things"</p> <p><b>WDEN/Macon, GA</b>  <b>PD: Gerry Marshall</b>  <b>APD/M: Laura Starling</b>          5 JENNIFER HANSON "Goodbye"</p> <p><b>WWQM/Madison, WI *</b>  <b>PD: Mark Gratin</b>  <b>MD: Mel McKenzie</b>          8 TIM MCGRAW "Red"          1 TRACE ADKINS "Chromosome"          1 ANDY GRIGGS "Life"          1 CHELY WRIGHT "Waiting"</p> <p><b>KIAI/Mason City, IA</b>  <b>PD/MD: J. Brooks</b>          LONESTAR "Unusual"</p> <p><b>KTEX/McAllen, TX *</b>  <b>PD: Jojo</b>  <b>MD: Patches</b>          2 DIXIE CHICKS "Landslide"</p> <p><b>KRWQ/Medford, OR</b>  <b>PD: Larry Neal</b>  <b>MD: Scott Schuler</b>          BROOKS &amp; DUNN "River"          EMERSON DRIVE "Fall"          BRAD PAISLEY "Stay"</p> <p><b>WGKX/Memphis, TN *</b>  <b>PD: Greg Mozingo</b>  <b>MD: Mark Billingsley</b>          No Adds</p> <p><b>WOKK/Meridian, MS</b>  <b>PD/MD: Scotty Ray</b>          FAITH HILL "Cry"</p> <p><b>WKIS/Miami, FL *</b>  <b>PD: Bob Barnett</b>  <b>MD: Darlene Evans</b>          KELLIE COFFEY "End"</p> <p><b>WMLI/Milwaukee, WI *</b>  <b>OM/PO: Kerry Wolfe</b>  <b>APD: Scott Dolphin</b>  <b>MD: Mitch Morgan</b>          8 TIM MCGRAW "Red"</p> <p><b>KEYE/Minneapolis, MN *</b>  <b>OM/PO: Gregg Swedberg</b>  <b>APD/M: Travis Moon</b>          17 TIM MCGRAW "Red"</p> <p><b>WKSJ/Mobile, AL *</b>  <b>PD/MD: Bill Black</b>  <b>APD: Steve Kelley</b>          3 TIM MCGRAW "Red"</p> <p><b>KATM/Modesto, CA *</b>  <b>PD: Randy Black</b>  <b>APD: D.J. Walker</b>  <b>MD: Joe Roberts</b>          No Adds</p> <p><b>KJLO/Monroe, LA</b>  <b>PD/MD: Mike Blakeney</b>          25 GARTH BROOKS "Blood"          25 ANDY GRIGGS "Life"          15 KENNY CHESNEY "Things"          15 STEVE HOLY "Breakin"          15 KELLIE COFFEY "End"          15 TERRI CLARK "Mad"          15 LONESTAR "Unusual"</p> <p><b>KTOM/Monterey, CA *</b>  <b>OM/PO: Jim Dorman</b>          1 KELLIE COFFEY "End"          DARYLE SINGLETARY "Down"</p> <p><b>WLWI/Montgomery, AL</b>  <b>PD: Bill Jones</b>  <b>MD: Darlene Dixon</b>          JOHN MONTGOMERY "Nothing"          DIXIE CHICKS "Landslide"          CAROLYN MONTGOMERY "Nothing"</p> <p><b>WGTR/Myrtle Beach, SC</b>  <b>PD: Johnny Walker</b>  <b>MD: Joey D.</b>          7 TIM MCGRAW "Red"          KENNY CHESNEY "Things"</p> <p><b>WKDF/Nashville, TN *</b>  <b>PD: Dave Kelly</b>  <b>MD: Eddie Fox</b>          17 GEORGE STRAIT "Leave"          BROOKS &amp; DUNN "River"          KENNY CHESNEY "Things"          EMERSON DRIVE "Fall"          TIM MCGRAW "Red"          JENNIFER HANSON "Goodbye"</p> <p><b>WSIX/Nashville, TN *</b>  <b>PD: Mike Moore</b>  <b>APD/M: Billy Greenwood</b>          7 TIM MCGRAW "Red"          1 KENNY CHESNEY "Things"          1 ANDY GRIGGS "Life"          1 CAROLYN MONTGOMERY "Nothing"          1 LONESTAR "Unusual"</p> <p><b>WSM/Nashville, TN *</b>  <b>DM: Kyle Cantrell</b>  <b>PD: Kevin O'Neal</b>  <b>APD: Frank Seres</b>          No Adds</p> <p><b>WCTY/New London, CT</b>  <b>PD/MD: Jimmy Lehn</b>          17 TIM MCGRAW "Red"          6 TRICK PONY "Mission"          6 KELLIE COFFEY "End"          5 TIM MCGRAW "Red"</p>	<p><b>WNDE/New Orleans, LA *</b>  <b>PD: Les Acree</b>  <b>MD: Casey Carter</b>          No Adds</p> <p><b>WCMS/Norfolk, VA *</b>          1 DIXIE CHICKS "Landslide"          TERRI CLARK "Mad"</p> <p><b>WGH/Norfolk, VA *</b>  <b>PD: Jim Tice</b>          15 TIM MCGRAW "Red"</p> <p><b>KNFM/Odessa-Midland, TX</b>  <b>PD: John Moesch</b>  <b>MD: Dan Travis</b>          DIXIE CHICKS "Landslide"          BROOKS &amp; DUNN "River"          BRAD PAISLEY "Stay"</p> <p><b>KTST/Oklahoma City, OK *</b>  <b>PD/MD: Crash</b>          15 TIM MCGRAW "Red"          3 JOHN MONTGOMERY "Nothing"          1 KELLIE COFFEY "End"</p> <p><b>KXKY/Oklahoma City, OK *</b>  <b>PD: L.J. Smith</b>  <b>APD/M: Bill Reed</b>          2 TRAVIS TRITT "Strong"          1 GEORGE STRAIT "Leave"          1 CAROLYN MONTGOMERY "Nothing"</p> <p><b>KKKT/Omaha, NE *</b>  <b>PD: Tom Goodwin</b>  <b>MD: John Glenn</b>          No Adds</p> <p><b>WWKA/Orlando, FL *</b>  <b>PD: Len Shackelford</b>  <b>MD: Shadow Stevens</b>          4 TRAVIS TRITT "Strong"          3 SHEDASAY "Mine"</p> <p><b>KHAY/Oxnard, CA *</b>  <b>PD: Mark Hill</b>          TOBY KEITH "Daddy"</p> <p><b>KPLM/Palm Springs, CA</b>  <b>PD: Mike Gentry</b>  <b>APD/M: Kory James</b>          No Adds</p> <p><b>WPAP/Panama City, FL</b>  <b>PD: Bill Young</b>  <b>MD: Shane Collins</b>          45 TRACY BYRD "Ten"          25 KENNY CHESNEY "Things"          25 TIM MCGRAW "Red"          25 BROOKS &amp; DUNN "River"          15 KELLIE COFFEY "End"          15 NICKEL CREEK "Side"</p> <p><b>WOKK/Meridian, MS</b>  <b>PD/MD: Scotty Ray</b>          FAITH HILL "Cry"</p> <p><b>WKIS/Miami, FL *</b>  <b>PD: Bob Barnett</b>  <b>MD: Darlene Evans</b>          KELLIE COFFEY "End"</p> <p><b>WMLI/Milwaukee, WI *</b>  <b>OM/PO: Kerry Wolfe</b>  <b>APD: Scott Dolphin</b>  <b>MD: Mitch Morgan</b>          8 TIM MCGRAW "Red"</p> <p><b>KEYE/Minneapolis, MN *</b>  <b>OM/PO: Gregg Swedberg</b>  <b>APD/M: Travis Moon</b>          17 TIM MCGRAW "Red"</p> <p><b>WKSJ/Mobile, AL *</b>  <b>PD/MD: Bill Black</b>  <b>APD: Steve Kelley</b>          3 TIM MCGRAW "Red"</p> <p><b>KATM/Modesto, CA *</b>  <b>PD: Randy Black</b>  <b>APD: D.J. Walker</b>  <b>MD: Joe Roberts</b>          No Adds</p> <p><b>KJLO/Monroe, LA</b>  <b>PD/MD: Mike Blakeney</b>          25 GARTH BROOKS "Blood"          25 ANDY GRIGGS "Life"          15 KENNY CHESNEY "Things"          15 STEVE HOLY "Breakin"          15 KELLIE COFFEY "End"          15 TERRI CLARK "Mad"          15 LONESTAR "Unusual"</p> <p><b>KTOM/Monterey, CA *</b>  <b>OM/PO: Jim Dorman</b>          1 KELLIE COFFEY "End"          DARYLE SINGLETARY "Down"</p> <p><b>WLWI/Montgomery, AL</b>  <b>PD: Bill Jones</b>  <b>MD: Darlene Dixon</b>          JOHN MONTGOMERY "Nothing"          DIXIE CHICKS "Landslide"          CAROLYN MONTGOMERY "Nothing"</p> <p><b>WGTR/Myrtle Beach, SC</b>  <b>PD: Johnny Walker</b>  <b>MD: Joey D.</b>          7 TIM MCGRAW "Red"          KENNY CHESNEY "Things"</p> <p><b>WKDF/Nashville, TN *</b>  <b>PD: Dave Kelly</b>  <b>MD: Eddie Fox</b>          17 GEORGE STRAIT "Leave"          BROOKS &amp; DUNN "River"          KENNY CHESNEY "Things"          EMERSON DRIVE "Fall"          TIM MCGRAW "Red"          JENNIFER HANSON "Goodbye"</p> <p><b>WSIX/Nashville, TN *</b>  <b>PD: Mike Moore</b>  <b>APD/M: Billy Greenwood</b>          7 TIM MCGRAW "Red"          1 KENNY CHESNEY "Things"          1 ANDY GRIGGS "Life"          1 CAROLYN MONTGOMERY "Nothing"          1 LONESTAR "Unusual"</p> <p><b>WSM/Nashville, TN *</b>  <b>DM: Kyle Cantrell</b>  <b>PD: Kevin O'Neal</b>  <b>APD: Frank Seres</b>          No Adds</p> <p><b>WCTY/New London, CT</b>  <b>PD/MD: Jimmy Lehn</b>          17</p>
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America's Best Testing AC Songs 12+  
For The Week Ending 9/13/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
CELINE DION I'm Alive (Epic)	4.00	3.94	93%	19%	4.01	94%	19%
CELINE DION A New Day Has Come (Epic)	3.98	3.89	98%	30%	3.95	99%	31%
HALL & OATES Do It For Love (BMG Heritage)	3.98	3.95	88%	13%	3.95	88%	14%
JOSH GROBAN To Where You Are (143/Reprise)	3.97	3.78	88%	20%	4.13	87%	15%
BRYAN ADAMS Here I Am (A&M/Interscope)	3.93	3.87	92%	18%	4.05	92%	17%
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	3.91	3.87	98%	41%	3.96	98%	38%
JIM BRICKMAN F/JANE KRAKOWSKI You (Windham Hill/RCA Victor)	3.91	3.89	58%	5%	3.89	57%	4%
FAITH HILL Cry (Warner Bros.)	3.89	-	53%	6%	3.87	52%	5%
KENNY G F/CHANTE MOORE One More Time (Arista)	3.89	3.70	57%	8%	4.00	60%	6%
MARC ANTHONY I've Got You (Columbia)	3.82	3.73	87%	22%	3.88	88%	20%
JOHN MAYER No Such Thing (Aware/Columbia)	3.80	3.73	78%	15%	3.82	75%	15%
MARC ANTHONY I Need You (Columbia)	3.79	3.70	95%	28%	3.91	95%	26%
SOLUNA For All Time (Dream Works)	3.73	3.40	43%	7%	3.68	40%	6%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.72	3.67	88%	26%	3.77	85%	22%
MICHELLE BRANCH All You Wanted (Maverick/WB)	3.71	3.65	77%	19%	3.75	73%	16%
LEANN RIMES Life Goes On (Curb)	3.70	3.64	60%	10%	3.62	61%	11%
FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	3.70	3.67	97%	43%	3.70	96%	42%
CHER A Different Kind Of Love Song (Warner Bros.)	3.69	3.63	74%	15%	3.76	75%	13%
ENRIQUE IGLESIAS Hero (Interscope)	3.69	3.78	100%	44%	3.74	99%	42%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.65	3.67	95%	30%	3.65	94%	27%
KELLIE COFFEY When You Lie Next To Me (BNA)	3.64	-	42%	8%	3.69	42%	6%
MICHAEL BOLTON Dance With Me (Jive)	3.60	3.40	54%	11%	3.75	56%	10%
JO DEE MESSINA Bring On The Rain (Curb)	3.57	3.64	89%	31%	3.66	91%	29%
ELTON JOHN Original Sin (Rocket/Universal)	3.56	3.56	75%	19%	3.61	75%	16%
BRUCE SPRINGSTEEN The Rising (Columbia)	3.53	3.42	79%	20%	3.53	78%	19%
AVRIL LAVIGNE Complicated (Arista)	3.51	3.62	85%	32%	3.55	82%	29%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.47	3.55	64%	14%	3.40	63%	13%
JAMES TAYLOR On The 4th Of July (Columbia)	3.43	3.42	69%	18%	3.50	70%	15%
KATHY MATTEA They Are The Roses (Naxos)	3.29	3.29	49%	15%	3.36	52%	15%
BONNIE RAITT Silver Lining (Capitol)	3.18	3.16	57%	16%	3.24	58%	15%

Total sample size is 266 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 25-54). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818.377.5300. RateTheMusic.com data is provided by Mediabase Research, a Division of Premiere Radio Networks.

## Indicator

### Most Added

- FAITH HILL Cry (Warner Bros.)
- VANESSA CARLTON A Thousand Miles (A&M/Interscope)
- JIM BRICKMAN F/JANE KRAKOWSKI You (Windham Hill/RCA Victor)
- NORAH JONES Don't Know Why (Blue Note/Virgin)
- LEANN RIMES Life Goes On (Curb)
- KENNY G F/CHANTE MOORE One More Time (Arista)
- SOLUNA For All Time (DreamWorks)
- THE CORRS F/BONO When The Stars Go Blue (143/Lava/Atlantic)
- JOE COCKER Never Tear Us Apart (Eagle/Red Ink)
- CHRIS EMERSON All Because Of You (Monomoy)
- UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)
- JACKSON BROWNE The Night Inside Me (Elektra/EEG)
- KELLY CLARKSON A Moment Like This (RCA)
- GOO GOO DOLLS Big Machine (Warner Bros.)
- U2 Electrical Storm (Interscope)

## 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

## Reporters

WYJ/Albany, NY * OM: Michael Morgan PD: Chris Holmberg MD: Chad O'Hara No Adds	KXLT/Boise, ID * PD: Tobin Jeffries MICHAEL BOLTON "Dance" No Adds	WSNY/Columbus, OH * OM: Chuck Knight MD: Steve Cherry 2. KELLIE COFFEY "Lie" No Adds	WAJF/Wayne, IN * OM: Lee Tobin PD: Barb Richards MD: Jim Barron CHRIS EMERSON "Because" FAITH HILL "Cry" No Adds	WTFM/Johnson City, TN * VP/Prog: Pat O'Neill APD/MD: Mark Van Allen No Adds	WMGN/Madison, WI * VP/Prog: Pat O'Neill APD/MD: Mark Van Allen No Adds	KMGL/Oklahoma City, OK * PD: Jeff Couch MD: Steve O'Brien JACKSON BROWNE "Night" JOHN MAYER "Such" No Adds	WSLQ/Roanoke-Lynchburg, VA * PD: Don Morrison MD/VP: Dick Daniels 6. LEANN RIMES "Lie" 2. FAITH HILL "Cry" No Adds	KISC/Spokane, WA * PD: Rob Harter MD/VP: Dick Daniels JACKSON BROWNE "Night" JOE COCKER "Never" TRACY LYONS "Love" No Adds	WASH/Washington, DC * PD: Steve Allan No Adds
KMGV/Albuquerque, NM * OM/FP: Kris Abrams MD: Jenne James 8. BRICKMAN F/KRACKOWSKI "You" No Adds	WMJX/Boston, MA * PD: Don Kelley APD: Candy O'Terry MD: Mark Lawrence 2. SHERYL CROW "Soak" 2. DAVID LANZ "Some" JACKSON BROWNE "Night" No Adds	KKBA/Corpus Christi, TX * OM: Audrey Malkin PD/MD: Jason Reid No Adds	WAFY/Frederick, MD MD: Norman Henry Schmidt FAITH HILL "Cry" No Adds	WKYE/Johnstown, PA PD: Jack Michaels MD: Brian Wolfe SOLUNA "Time" BRICKMAN F/KRACKOWSKI "You" JACKSON BROWNE "Night" JOE COCKER "Never" No Adds	KVLY/McAllen, TX * PD/MD: Alex Duran BRICKMAN F/KRACKOWSKI "You" JACKSON BROWNE "Night" JOE COCKER "Never" No Adds	KEFM/Omaha, NE * PD/MD: Steve Albertson APD: Jeff Larson 4. BRICKMAN F/KRACKOWSKI "You" FAITH HILL "Cry" No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	KGBY/Sacramento, CA * PD: Paul Cannon MD: Rob Anthony No Adds	WEAT/West Palm Beach, FL * APD/MD: Chad Perry No Adds
WLEW/Allentown, PA * PD: Chuck Geiger APD/MD: Sam Malone JACKSON BROWNE "Night" TRACY LYONS "Love" No Adds	WEBE/Bridgeport, CT * PD: Curtis Hanson MD: Danny Lyons FAITH HILL "Cry" No Adds	KVIL/Dallas-Ft. Worth, TX * PD: Kurt Jonsson No Adds	WTKT/Gainesville, FL * No Adds	WLRQ/Melbourne, FL * PD: Jeff McKeel No Adds	WRVR/Memphis, TN * OM: Jerry Dean PD/MD: Kay Marley No Adds	WMGF/Orlando, FL * PD: Ken Payne MD: Brenda Matthews No Adds	KYMX/Sacramento, CA * Dir/Prog: Mark Evans PD: Bryan Jackson MD: Dave Diamond FAITH HILL "Cry" No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WHUD/Westchester, NY * OM/FP: Steve Petrone MD/VP: Tom Furl JACKSON BROWNE "Night" CHRIS EMERSON "Because" No Adds
KYMB/Anchorage, AK PD: Dave Flavin FAITH HILL "Cry" No Adds	WEZN/Bridgeport, CT * PD/MD: Steve Marcus No Adds	WLHT/Grand Rapids, MI * PD: Bill Bailey APD/MD: Mary Turner No Adds	WLHT/Grand Rapids, MI * PD: Bill Bailey APD/MD: Mary Turner No Adds	WLRQ/Melbourne, FL * PD: Jeff McKeel No Adds	WRVR/Memphis, TN * OM: Jerry Dean PD/MD: Kay Marley No Adds	WMGF/Orlando, FL * PD: Ken Payne MD: Brenda Matthews No Adds	KYMX/Sacramento, CA * Dir/Prog: Mark Evans PD: Bryan Jackson MD: Dave Diamond FAITH HILL "Cry" No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WHUD/Westchester, NY * OM/FP: Steve Petrone MD/VP: Tom Furl JACKSON BROWNE "Night" CHRIS EMERSON "Because" No Adds
WPCW/Atlanta, GA * PD: Dave Dillon KELLY CLARKSON "Moment" LEANN RIMES "Lie" No Adds	WJYE/Bufalo, NY * PD: Joe Chille No Adds	WLTQ/Dayton, OH * PD/MD: Sandy Collins No Adds	WOOD/Grand Rapids, MI * PD: John Patrick 1. MICHAEL BOLTON "Dance" NITA WHITAKER "Heaven" No Adds	WLRQ/Melbourne, FL * PD: Jeff McKeel No Adds	WMGQ/Middlesex, NJ * PD: John Patrick No Adds	WBEB/Philadelphia, PA * PD: Chris Conley No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WHUD/Westchester, NY * OM/FP: Steve Petrone MD/VP: Tom Furl JACKSON BROWNE "Night" CHRIS EMERSON "Because" No Adds
WFPZ/Atlantic City, NJ * PD: Gary Guida MD: Marlene Aqua 3. KELLIE COFFEY "Lie" FAITH HILL "Cry" No Adds	WHBC/Canton, OH * PD: Terry Simmons MD: Kayleigh Kriss 1. MICHAEL BOLTON "Dance" JOHN MAYER "Body" U2 "Strom" No Adds	WMOG/Denver-Boulder, CO * APD/MD: Steve Hamilton SERAH "Crazy" SOLUNA "Time" No Adds	WVMA/Greensboro, NC * PD: Nick Allen No Adds	WLRQ/Melbourne, FL * PD: Jeff McKeel No Adds	WMGQ/Middlesex, NJ * PD: John Patrick No Adds	WBEB/Philadelphia, PA * PD: Chris Conley No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WHUD/Westchester, NY * OM/FP: Steve Petrone MD/VP: Tom Furl JACKSON BROWNE "Night" CHRIS EMERSON "Because" No Adds
WBBJ/Augusta, GA * PD: John Patrick No Adds	WSWY/Charleston, SC * PD: Loyd Ford MD: Randy Wilcox SERAH "Crazy" No Adds	WODF/Danah, AL OM/FP: Leigh Simpson 4. CHRIS EMERSON "Because" No Adds	WVMA/Greensboro, NC * PD: Nick Allen No Adds	WLRQ/Melbourne, FL * PD: Jeff McKeel No Adds	WMGQ/Middlesex, NJ * PD: John Patrick No Adds	WBEB/Philadelphia, PA * PD: Chris Conley No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WHUD/Westchester, NY * OM/FP: Steve Petrone MD/VP: Tom Furl JACKSON BROWNE "Night" CHRIS EMERSON "Because" No Adds
KKMJ/Austin, TX * PD: Alex O'Neill MD: Shelly Knight GLORIA GAYNOR "Knew" No Adds	WDEF/Chattanooga, TN * PD: Danny Howard MICHAEL BOLTON "Dance" KELLY CLARKSON "Moment" No Adds	WVMA/Greensboro, NC * PD: Nick Allen No Adds	WVMA/Greensboro, NC * PD: Nick Allen No Adds	WLRQ/Melbourne, FL * PD: Jeff McKeel No Adds	WMGQ/Middlesex, NJ * PD: John Patrick No Adds	WBEB/Philadelphia, PA * PD: Chris Conley No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WHUD/Westchester, NY * OM/FP: Steve Petrone MD/VP: Tom Furl JACKSON BROWNE "Night" CHRIS EMERSON "Because" No Adds
KGFM/Bakersfield, CA * OM: Bob Lewis PD/MD: Chris Edwards FAITH HILL "Cry" No Adds	WLIT/Chicago, IL * OM/FP: Bob Kaake MD: Eric Hicheke No Adds	WVMA/Greensboro, NC * PD: Nick Allen No Adds	WVMA/Greensboro, NC * PD: Nick Allen No Adds	WLRQ/Melbourne, FL * PD: Jeff McKeel No Adds	WMGQ/Middlesex, NJ * PD: John Patrick No Adds	WBEB/Philadelphia, PA * PD: Chris Conley No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WHUD/Westchester, NY * OM/FP: Steve Petrone MD/VP: Tom Furl JACKSON BROWNE "Night" CHRIS EMERSON "Because" No Adds
KKDZ/Bakersfield, CA * PD/MD: Kern McClelland 7. KELLY CLARKSON "Moment" No Adds	WNND/Chicago, IL * PD: Mark Hamlin MD: Haynes Johns 4. VANESSA CARLTON "Miles" DBMAY "Lie" LEANN RIMES "Lie" No Adds	WVMA/Greensboro, NC * PD: Nick Allen No Adds	WVMA/Greensboro, NC * PD: Nick Allen No Adds	WLRQ/Melbourne, FL * PD: Jeff McKeel No Adds	WMGQ/Middlesex, NJ * PD: John Patrick No Adds	WBEB/Philadelphia, PA * PD: Chris Conley No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WHUD/Westchester, NY * OM/FP: Steve Petrone MD/VP: Tom Furl JACKSON BROWNE "Night" CHRIS EMERSON "Because" No Adds
WLIF/Baltimore, MD * MD: Mark Thoner No Adds	WRRM/Cincinnati, OH * OM/FP: T.J. Holland APD/MD: Ted Morro 4. BRICKMAN F/KRACKOWSKI "You" No Adds	WVMA/Greensboro, NC * PD: Nick Allen No Adds	WVMA/Greensboro, NC * PD: Nick Allen No Adds	WLRQ/Melbourne, FL * PD: Jeff McKeel No Adds	WMGQ/Middlesex, NJ * PD: John Patrick No Adds	WBEB/Philadelphia, PA * PD: Chris Conley No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WHUD/Westchester, NY * OM/FP: Steve Petrone MD/VP: Tom Furl JACKSON BROWNE "Night" CHRIS EMERSON "Because" No Adds
WBBE/Baton Rouge, LA * PD: Don Gosselin MD: Michelle Southern JACKSON BROWNE "Night" FAITH HILL "Cry" JOHN MAYER "Such" No Adds	WDDK/Cleveland, OH * PD: Scott Miller MICHAEL BOLTON "Dance" JACKSON BROWNE "Night" No Adds	WVMA/Greensboro, NC * PD: Nick Allen No Adds	WVMA/Greensboro, NC * PD: Nick Allen No Adds	WLRQ/Melbourne, FL * PD: Jeff McKeel No Adds	WMGQ/Middlesex, NJ * PD: John Patrick No Adds	WBEB/Philadelphia, PA * PD: Chris Conley No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WHUD/Westchester, NY * OM/FP: Steve Petrone MD/VP: Tom Furl JACKSON BROWNE "Night" CHRIS EMERSON "Because" No Adds
WNLY/Biloxi-Gulfport, MS * PD: Walter Brown 1. LEANN RIMES "Lie" FAITH HILL "Cry" CHRIS EMERSON "Because" No Adds	KKLI/Colorado Springs, CO * OM/FP: Kevin Callahan MD: Joel Navarro 3. KENNY G F/C MOORE "Time" No Adds	WVMA/Greensboro, NC * PD: Nick Allen No Adds	WVMA/Greensboro, NC * PD: Nick Allen No Adds	WLRQ/Melbourne, FL * PD: Jeff McKeel No Adds	WMGQ/Middlesex, NJ * PD: John Patrick No Adds	WBEB/Philadelphia, PA * PD: Chris Conley No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WHUD/Westchester, NY * OM/FP: Steve Petrone MD/VP: Tom Furl JACKSON BROWNE "Night" CHRIS EMERSON "Because" No Adds
WYSF/Birmingham, AL * PD: Jeff Tyson APD/MD: Valerie Vining 1. FAITH HILL "Cry" 1. CHRIS EMERSON "Because" No Adds	WTCB/Columbia, SC * PD/MD: Brent Johnson JACKSON BROWNE "Night" No Adds	WVMA/Greensboro, NC * PD: Nick Allen No Adds	WVMA/Greensboro, NC * PD: Nick Allen No Adds	WLRQ/Melbourne, FL * PD: Jeff McKeel No Adds	WMGQ/Middlesex, NJ * PD: John Patrick No Adds	WBEB/Philadelphia, PA * PD: Chris Conley No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WRMM/Rochester, NY * OM/FP: John McCrae MD: Tyrese Taylor No Adds	WHUD/Westchester, NY * OM/FP: Steve Petrone MD/VP: Tom Furl JACKSON BROWNE "Night" CHRIS EMERSON "Because" No Adds

**\* Monitored Reporters**  
137 Total Reporters

**120 Total Monitored**

**17 Total Indicator**  
15 Current Indicator Playlists

**Did Not Report, Playlist Naven (2):**  
WSWT/Peoria, IL  
WGFB/Rockford, IL





KID KELLY

kkelly@radioandrecords.com

## Diary Of A Format Change

□ Do your best, but prepare for the worst

The following is an account of the day a mainstream AC station changed format, from the perspective of the outgoing PD, Steve Clem. One thing to keep in mind is that Clem didn't know that he'd be exiting the station when the day began. Also, remember that, in today's ever-changing radio environment, you should always be prepared for someone to "move your cheese" by keeping a fresh aircheck, a resume and a support network on hand. Oh, and be nice to those human resources folks too.

### The Beginning

**Monday, July 8, 9am:** Department head meeting. It appears to be business as usual, since no one pays much attention to my report about the station. I share a story of my July 4 holiday in Vegas about watching fireworks from the 50th-floor bar at the Rio Hotel & Casino.

I comment that Vegas will be the last nice place I visit for a while, since I lost at video poker, but the GM doesn't crack a smile. The sales director mentions a pending realignment of the sales staff — again — and I wonder how this will affect our current sales manager.

**11am:** The OM stops in my office and mentions that he and the GM want to meet with me and my staff individually, beginning at 3:45 this afternoon. He asks me to keep rumors from flying about the nature of these meetings. Ironically, it's the first indication I have of what is to transpire in the coming hours.

**11:30am:** The morning host and I go to lunch at my favorite burger place. It occurs to me that, in prison, they actually deliver this meal directly to your cell. As I eat, I think about the meetings scheduled for later that day. My pulse quickens, but I respect my OM's wishes and purposely avoid the subject that both the host and I are certainly thinking about.

**1:15pm:** OK, lunch took slightly longer than an hour. Cut me some slack here, I'm a dead man walkin'!

### Preparing For The Bombshell

**2pm:** The afternoon talent goes on the air. I purposely have not told him about his meeting yet, because if he knew about it, it would certainly affect his airshift, and he'd just be a nervous wreck — like I am.

**2:01pm:** I begin cleaning off my desk. I fill up two trash cans in an attempt to make the move out of my office a little easier. I discover an unopened greeting card buried in a stack of Phase Two Arbitrends. The card is from my favorite salesperson, apolo-

gizing for her part in a run-in she and I had a few weeks earlier when I went ballistic over a rumor that our station was going to change formats.

I also discover a "Get out of the doghouse free" card that the GM handed out a few months earlier. It was just a fun device to encourage communication, but the object was to be able to go to the GM and use the card to confess a sin without fear of repercussion. I stick the card in my pocket, thinking it might come in handy later in the day.

**2:30pm:** A promotions person introduces me to our sister station's new 7pm-midnight talent, calling him "the guy who's here to change your station." I give the promotions person a piercing, "if looks could kill" glance.

### 'It's All Good'

**3pm:** I'm not sure about the exact time — much of the afternoon was a blur — but sometime around 3pm I inform the afternoon talent of his meeting, ask him to voicetrack his show from 4-5pm and tell him not to worry about traffic reports. I relay the OM's exact words to me: "Don't worry about it, it's all good."

**3:30pm:** I answer a call from a listener who needs the phone number for a post-menopausal women's study that's recruiting people via a commercial on our station. The afternoon jock and I divert our attention from the main attraction long enough to listen to the spot, jot down the number and return the call. When I phone the listener at about 3:35, she says, "I just want to tell you that I love your station. The guys in the morning are a hoot. I listen all the time."

**3:43pm:** As I head downstairs, I greet the traffic reporter, who is settling into her cub. I tell her not to worry about traffic reports for our station between 4 and 5.

**3:45pm:** I arrive at the GM's office. His door is shut. I can hear him and the OM talking inside. As I wait, the human resources director passes me in the hallway, and I recall a similar situation 20 years ago, when I waited

outside another PD's office for my turn to get canned, and that station's business manager came by and said, "Steve, I'm so sorry. I'm really going to miss working with you." Would that happen again? No, because this HR director sizes up the situation and keeps on walking.

### The Meeting

**3:47pm:** The OM exits the office, and I'm invited inside. The door is closed behind me. The only word that I can use to describe the next 10 minutes or so as I meet with the GM and business manager is *surreal* — so surreal that I'm a little fuzzy on a detail or two.

The GM gets to the point immediately — as good managers do — and I indicate that I know how the game is played. He informs me that he has actually lost sleep over having to let me go, a sentiment that the OM makes a point of reiterating a few minutes later. I thank him for everything he's done for me and tell him sincerely that the part I will miss most is working with him. It turns out that the paycheck was what I'd miss most.

The business manager, displaying the appropriate long face, explains my severance package. The GM gives me the option of being involved in some of the other upcoming meetings — or did I hallucinate this part? — and I tell him that, at this point, I'd be a distraction.

He tells me to keep my cell phone, keys, parking card and codes to get into the studios — for now, anyway — and gives me permission to use the facilities freely over the next few weeks. This is a very drastic departure from normal procedure.

Usually, after a dismissal meeting, the HR director accompanies you while you gather all of your belongings in a box and are escorted out of the building. Then management changes the elevator and door codes immediately and distribute new codes to the staff, who are buzzing with speculation about who just got axed.

Sometimes there's a memo that says something along the lines of, "Joe Blow is no longer an employee of this company. He's 5' 9" tall, 185 lbs. and

has short brown hair and brown eyes. If you see him — especially if he's carrying a computer under one arm and a firearm under the other — call security immediately!" The management's decision not to subject our staff to this treatment is somehow comforting.

### The Aftermath

**4pm:** The mood during the meeting is never quite right for my "Get out of the doghouse free" card, and I exit the GM's office. Then I go across the hall to the HR director, who has exit forms for me to sign. She keeps repeating how sorry she is and how I was one of the people who was nice to her when she started working at the station earlier this year.

Later, I came up with a great response — this used to happen to me all the time when I was on the air; I'd come up with good lines after I'd turned off the mike. I should have said to her, "Great! I'll tell you what — let's round up one of the people who wasn't so nice to you and fire them instead."

**4:45pm:** As I emerge from HR, the OM waves me into his office and has me shut the door. He has advice for me on where to apply for another position, and none of his suggestions involve the night shift at Taco Bell, which I take as a good sign.

He tells me that, after my meeting with the GM, the GM stuck his head into the OM's office to say, "What a great guy! We really need to find him a place in the company." Then the OM excuses himself to run upstairs to the studio because the station I just exited is stunting on the air.

I think about a joke I made in a meeting with the OM during the previous week. A personality on one of the Country stations did some unapproved stunting of his own and was dismissed. He went by his initials, E.K., on the air, and I remarked that he should have made a comment like, "This is E.K. with your B.K. ... Broiler! Would you like fries with that?" It seemed funny enough at the time.

### The Big Flip

**4:30pm:** My walk from the OM's office down to the parking garage is one of those times when I pray that I don't run into anyone I know. It's not a problem, because they're all in a mandatory meeting to announce the station changes. I turn my car radio on just in time to hear a sweeper between two AC songs, static noise, an obnoxious synthesizer bed and, finally, a big-voiced announcer with an attitude.

**4:58pm:** I open my front door and glance up at my Rod Stewart "Blondes Have More Fun" picture-disc clock. I

might as well listen to the big flip. However, I must note that this whole affair makes a fabulous case for always having hard liquor on hand at home, just in case. Since I don't have any, I pour myself a diet soda, fall into the recliner and think, "What a day!"

I listen to the edgy promo and hard rock songs that kick off the new station, and, when I consider this new sound in contrast to the squeaky-clean environment that listeners have come to expect from this frequency, I have to laugh out loud. It's the antithesis of our family-oriented AC station.

After a couple of loud, headbanging songs, I halfway expect our afternoon host to come on the air and say, "All right, I had you going there, didn't I? Here's Celine Dion."

### The Next Day

**July 9, 9am-6pm:** I spend much of this time thinking about what I could have done differently that might have resulted in my getting a paycheck on the 15th. I finally decide to stop second-guessing myself and let my work and actions speak for themselves. Is there really another option?

By this time alcohol has found its way onto the premises. It's not there so much for current consumption, but to ensure that a scenario like the one that took place yesterday at 5pm, where I was forced to face the situation with low-calorie carbonated beverages, never happens again.

Early in the afternoon I realize that our midday talent, who voicetracks from another city, may not be aware of the format change. I have some suspicions that no one has contacted her and that she has already voicetracked that morning for a station that no longer exists. These suspicions are confirmed when I reach her via the cell phone the GM let me keep.

**6:30pm:** I go to clean out my office and find that my cleaning efforts the prior afternoon don't help at all. Here's a tip: Never take personal items to the office that won't fit into a couple of Bekins moving boxes. I pack up my antique radios and the personal stereo I purchased before the models became smaller and easier to carry, but I'll have to make another trip to get the antique console radio.

While packing, I notice an e-mail in my inbox. Our station website had a feedback section that listeners could use to send us comments that would end up in my inbox. The last listener message, which was sent before our website was unplugged, was time-stamped 7/8/02 at 5:11pm and read, "Tell me you are not changing the

Continued on Page 80





Phil Collins

Can't Stop Loving You

Produced by Rob Cavallo  
Mixed by Tom Lord Alge

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# R&R AC Top 30

September 13, 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	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2344	-23	326303	20	109/1
1	2	DARYL HALL & JOHN OATES Do It For Love (BMG/Heritage)	2251	-162	254874	17	112/0
3	3	JOSH GROBAN To Where You Are (143/Reprise)	2058	-106	236444	24	111/0
5	4	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	1965	+89	244823	43	116/0
4	5	CELINE DION A New Day Has Come (Epic)	1796	-143	211272	31	117/0
7	6	ENRIQUE IGLESIAS Hero (Interscope)	1744	-65	221786	47	118/0
6	7	BRYAN ADAMS Here I Am (A&M/Interscope)	1722	-99	205386	16	104/0
8	8	CELINE DION I'm Alive (Epic)	1634	+47	243522	13	101/0
9	9	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1538	+47	212465	18	84/1
10	10	MARC ANTHONY I Need You (Columbia)	1294	-104	144962	30	104/0
11	11	JO DEE MESSINA Bring On The Rain (Curb)	1277	-40	121248	31	100/0
14	12	J. BRICKMAN F/J. KRAKOWSKI You (Windham Hill/RCA Victor)	1108	+210	109962	5	88/4
13	13	JOHN MAYER No Such Thing (Aware/Columbia)	1097	+108	159433	16	72/5
12	14	JAMES TAYLOR On The 4th Of July (Columbia)	1030	+17	129268	11	86/0
18	15	LEANN RIMES Life Goes On (Curb)	781	+172	106481	4	89/6
16	16	NORAH JONES Don't Know Why (Blue Note/Virgin)	777	+29	92493	7	69/0
15	17	ELTON JOHN Original Sin (Rocket/Universal)	764	-23	138573	15	79/0
19	18	KENNY G F/CHANTE MOORE One More Time (Arista)	757	+154	84654	5	65/4
17	19	BONNIE RAITT Silver Lining (Capitol)	657	+16	100590	7	84/0
25	20	FAITH HILL Cry (Warner Bros.)	627	+309	131727	2	86/20
20	21	MARC ANTHONY I've Got You (Columbia)	506	-50	93527	12	56/0
22	22	KELLIE COFFEY When You Lie Next To Me (BNA)	504	+108	48275	4	63/6
21	23	BRUCE SPRINGSTEEN The Rising (Columbia)	502	+17	75100	9	51/0
23	24	AVRIL LAVIGNE Complicated (Arista)	427	+42	98024	6	20/0
24	25	MICHAEL BOLTON Dance With Me (Jive)	384	+46	51861	3	56/8
27	26	SOLUNA For All Time (DreamWorks)	300	+16	51576	4	43/1
26	27	CHER A Different Kind Of Love Song (Warner Bros.)	282	-16	44788	5	44/0
28	28	BEN GREEN Two To One (ASRC/Artemis)	258	-7	22055	8	40/0
Debut	29	KELLY CLARKSON A Moment Like This (RCA)	211	+211	24243	1	7/7
30	30	BENNY MARDONES I Need A Miracle (Crazy Boy/Go-Kart)	207	-8	21743	2	5/0

120 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/1-9/7. 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

**CHRIS EMERSON** All Because Of You (Monomoy)  
Total Plays: 184, Total Stations: 41, Adds: 7

**BBMAK** Out Of My Heart (Into Your...) (Hollywood)  
Total Plays: 170, Total Stations: 20, Adds: 1

**JACK RUSSELL** For You (Knight)  
Total Plays: 139, Total Stations: 34, Adds: 2

**GLORIA GAYNOR** I Never Knew (Logic)  
Total Plays: 121, Total Stations: 20, Adds: 1

**SERAH** Crazy Love (Great Northern)  
Total Plays: 87, Total Stations: 22, Adds: 4

**LYONS, TRACY** Love Hurts (Vapor/WB)  
Total Plays: 47, Total Stations: 15, Adds: 4

**JACKSON BROWNE** The Night Inside Me (Elektra/EEG)  
Total Plays: 20, Total Stations: 22, Adds: 20

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
FAITH HILL Cry (Warner Bros.)	20
JACKSON BROWNE The Night Inside Me (Elektra/EEG)	20
MICHAEL BOLTON Dance With Me (Jive)	8
CHRIS EMERSON All Because Of You (Monomoy)	7
KELLY CLARKSON A Moment Like This (RCA)	7
LEANN RIMES Life Goes On (Curb)	6
KELLIE COFFEY When You Lie Next To Me (BNA)	6
JOHN MAYER No Such Thing (Aware/Columbia)	5
J. BRICKMAN F/J. KRAKOWSKI You (Windham Hill/RCA Victor)	4
KENNY G F/CHANTE MOORE One More Time (Arista)	4
SERAH Crazy Love (Great Northern)	4
LYONS, TRACY Love Hurts (Vapor/WB)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FAITH HILL Cry (Warner Bros.)	+309
KELLY CLARKSON A Moment Like This (RCA)	+211
J. BRICKMAN F/J. KRAKOWSKI You (Windham Hill/RCA Victor)	+210
LEANN RIMES Life Goes On (Curb)	+172
KENNY G F/CHANTE MOORE One More Time (Arista)	+154
LEANN RIMES I Need You (Curb)	+131
JOHN MAYER No Such Thing (Aware/Columbia)	+108
KELLIE COFFEY When You Lie Next To Me (BNA)	+108
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	+92
FIVE FOR FIGHTING Superman... (Aware/Columbia)	+89

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LONESTAR I'm Already There (BNA)	1241
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1227
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1188
DIDO Thankyou (Arista)	1132
ENYA Only Time (Reprise)	1105
SAVAGE GARDEN I Knew I Loved You (Columbia)	982
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	975
LEANN RIMES I Need You (Curb)	909
H. LEWIS & G. PALTROW Cruisin' (Hollywood)	908
'N SYNC This I Promise You (Jive)	795
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	793
FAITH HILL The Way You Love Me (Warner Bros.)	774
CELINE DION That's The Way It Is (Epic)	720

R&R Station Playlists have moved to the web.  
See all of our monitored reporters at  
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## ON THE RECORD

Charese Fruge  
Asst. PD/MD, KMXB/Las Vegas



Thanks to "Just Like a Pill," I am now a Pink fan, and so are the majority of KMXB listeners. "Pill" continues to top callout and phones. It's the perfect female record — and just edgy enough to appeal to men as well. ● John Mayer's "Your Body Is a Wonderland" gets my vote for song of the year, and "No Such Thing" continues to amaze me with research. In a top-of-mind perceptual, Mix P1s were asked to name their three favorite songs on the radio. On a station that used to be perceived as the female extreme, "No Such Thing" came back as No. 1. ● The new Uncle Kracker, "In a Little While," has an instant hook and will be another "Follow Me" for Mix. It's a smash. Bruce Springsteen's "The Rising" is not a typical Mix record, but it's a phenomenon and definitely Grammy material. ● On the horizon for Mix: I am absolutely in love with the new Lifehouse record, "Spin," and I'm confident that it will be as successful for Mix as "Hanging By a Moment" and "Breathing" were. Sheryl Crow's "Steve McQueen" is also a home run for us.

**U**2 take the Hot AC chart by storm — "Electrical Storm" (Interscope), that is. They debut at No. 25 ... One of this year's breakthrough artists, **Avril Lavigne**, continues to sit at No. 1 with "Complicated" (Arista) ... Don't let what appears to be just fair chart movement fool you. **Uncle Kracker's** "In a Little While" (Top Dog/Lava/Atlantic) continues to make impressive gains (up 230 plays) and moves to No. 20 ... **Hit** for **Sheryl Crow's** "Steve McQueen" (A&M/Interscope), up 208 plays and moving 18-15\* ... **Pink's** "Just Like a Pill" (Arista) is at No. 21\* ... Also debuting at Hot AC: **Dana Glover's** "Thinking Over" (DreamWorks), **The Calling's** "Could It Be Any Harder" (RCA) and **Silvercrush's** "Who Is Me" (Redline) ... Semifresh off their New York City, Times Square, Giants-49'ers football performance: **Jon Jovi** debut with "Everyday" (Island/IDJMG) ... At AC, **Vanessa Carlton** grabs the No. 1 spot with "A Thousand Miles" ... **Jim Brickman's** "You" (featuring TV's **Jane Krakowski**) continues its impressive gains — it's already at No. 12 ... **LeAnn Rimes'** "Life Goes On" (Curb) moves 18-15\*, up 172 plays ... Debuting at AC: former cocktail waitress and *American Idol* winner **Kelly Clarkson** with "A Moment Like This" (RCA).

## AC/Hot AC ON THE RADIO

— Kid Kelly, AC/Hot AC Editor

## artist activity

ARTIST: **Kellie Coffey**  
LABEL: **BNA**

By **KID KELLY**/AC-HOT AC EDITOR



Kellie Coffey

**W**e've all seen the rise of so many artists. Some come on strong in an instant, while others take the long road to the top. For Oklahoma native Kellie Coffey, taking the long road is paying off. The steps she's taken to get to this point in her career show the rewards of hard work and persistence.

Kellie isn't from a musical family, but her talents were discovered in a place that has started many a singing career: in church. "When I was a little girl, my dad always said to me, 'You are a singer,'" she says. She enrolled in music classes, studied piano, and, at age 9, with parents in tow, Kellie made her big debut at the Oklahoma Opry.

She says, "I sang 'Pecos Promenade' and 'Dancing Your Memory Away.' It was the first time I ever sang with a band, and I was so excited. The band started playing, and I started singing. When I got to the chorus, the background singers came in. My mom says I kept singing but slowly turned my head to look at them, and when I turned back toward the audience, I just broke out into a huge smile. I didn't know how to end the song, so I just kept repeating the chorus over and over. The band would try to end it, but I'd come back in again."

Despite her early performing experience, the young Kellie led a pretty typical life. She went to Oklahoma University, completed her studies there and was, as she says, "pretty grounded." After college, she was off to the land of dreams: Los Angeles, where she started to pursue a singing career. She says, "Leaving Oklahoma was very difficult for me and for my whole family, especially my mom. She was a stay-at-home mom. We are very close, but my parents were very supportive. They always believed in me."

Kellie started out in L.A. as so many starving artists have, by waiting tables to keep the lights

on and pay the rent. She took classes in singing and performing and, after a breakup with a long-time boyfriend, began to explore her talents as a songwriter. She made her first demo tape of country songs, and the new professional connections she gained soon landed her work singing commercial jingles — and a job as a writer for CBS's *Walker, Texas Ranger*.

As Kellie's profile rose, so did her ambitions, and she set her sights on Nashville. She moved to Music City, and there her career took on even more focus. She networked more, worked harder and eventually went to work singing for Disneyland and Disney World. She eventually got the opportunity to sing lead for Disney's worldwide "Sharing a Dream Come True" marketing campaign.

The magic of working for the Magic Kingdom paid off: The connections Kellie made there brought her a publishing contract with industry giant Warner Chappell, and she now has a record deal with BNA/Nashville.

Kellie's "When You Lie Next to Me" was warmly received at Country radio this spring, and she is now poised to reach even more hearts at AC with her latest single, "At the End of the Day."

# CAUSE OF DEATH: ECSTASY

DEPARTMENT OF HUMAN RESOURCES  
DIVISION OF VITAL STATISTICS  
OFFICE OF DEATH

TYPE OR PRINT IN PERMANENT BLACK INK

DECEASED NAME: Dan

CITY, TOWN OR COUNTY: [blurred]

DATE OF DEATH (Month, Day, Year): July 20, 2000

STATE FILE NO.: 34

SEX: Female

AGE - Last Birthday (Years): 21

UNDECEASED YEAR, MONTH, DAY: [blurred]

DATE OF BIRTH (Month, Day, Year): [blurred]

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# R&R Hot AC Top 40

Powered By



September 13, 2002

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)	4065	-7	403647	22	89/0
2	2	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2961	-120	288279	28	82/0
4	3	JOHN MAYER No Such Thing (Aware/Columbia)	2914	-27	267756	30	78/0
3	4	JIMMY EAT WORLD The Middle (DreamWorks)	2881	-64	272310	26	83/0
5	5	SHERYL CROW Soak Up The Sun (A&M/Interscope)	2798	-140	277895	29	84/0
6	6	DAVE MATTHEWS BAND Where Are You Going (RCA)	2797	+2	289943	17	83/0
7	7	CREED One Last Breath (Wind-up)	2694	+110	236804	16	77/1
9	8	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	2264	-67	204086	18	77/0
8	9	CALLING Wherever You Will Go (RCA)	2229	-118	230393	51	84/0
10	10	JACK JOHNSON Flake (Enjoy/Universal)	2180	+18	224401	18	74/0
11	11	GOO GOO DOLLS Big Machine (Warner Bros.)	1966	+58	191168	8	82/1
12	12	NO DOUBT Hella Good (Interscope)	1890	-16	170842	20	58/0
14	13	NORAH JONES Don't Know Why (Blue Note/Virgin)	1857	+133	186828	12	72/1
13	14	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1787	+2	174601	45	79/0
18	15	SHERYL CROW Steve McQueen (A&M/Interscope)	1553	+208	172747	5	73/3
16	16	OUR LADY PEACE Somewhere Out There (Columbia)	1502	+127	156414	13	64/0
17	17	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1446	+96	118723	8	70/1
21	18	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1172	+143	156679	5	55/5
19	19	BRUCE SPRINGSTEEN The Rising (Columbia)	1152	-188	135459	11	66/0
23	20	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	1149	+230	105650	4	68/9
24	21	PINK Just Like A Pill (Arista)	1060	+175	111136	6	27/1
22	22	BBMAK Out Of My Heart (Into Your...) (Hollywood)	942	-5	88253	10	52/0
25	23	DUNCAN SHEIK On A High (Atlantic)	821	+14	92802	7	54/2
28	24	NINE DAYS Good Friend (Epic)	661	+51	57147	5	43/1
Debut	25	U2 Electrical Storm (Interscope)	647	+366	89324	1	44/20
30	26	COLDPLAY In My Place (Capitol)	601	+21	65043	8	43/3
26	27	DIRTY VEGAS Days Go By (Capitol)	568	-92	58322	14	31/0
29	28	311 Amber (Volcano)	552	-47	70979	11	30/0
31	29	STRETCH PRINCESS Freakshow (Wind-up)	521	+19	37743	5	34/0
34	30	LEANN RIMES Life Goes On (Curb)	501	+60	32091	3	40/3
37	31	LIFEHOUSE Spin (DreamWorks)	500	+144	35916	2	33/5
33	32	JENNIFER LOVE HEWITT BareNaked (Jive)	466	+21	31971	6	39/3
32	33	NICKELBACK Too Bad (Roadrunner/IDJMG)	404	-64	27643	18	12/0
27	34	ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)	403	-218	37854	14	33/0
40	35	HOOBASTANK Running Away (Island/IDJMG)	352	+47	33874	3	12/1
Debut	36	DANA GLOVER Thinking Over (DreamWorks)	346	+45	20141	1	29/2
35	37	SPLENDER Save It For Later (J)	344	-85	29595	9	27/0
Debut	38	CALLING Could It Be Any Harder (RCA)	314	+69	27082	1	30/3
Debut	39	SILVERCRUSH Who Is Me? (Redline)	308	+45	16811	1	25/2
Debut	40	BON JOVI Everyday (Island/IDJMG)	299	+37	45538	1	19/0

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)	36
U2 Electrical Storm (Interscope)	20
TONIC Take Me As I Am (Universal)	14
FAITH HILL Cry (Warner Bros.)	11
AVRIL LAVIGNE Sk8er Boi (Arista)	10
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	9
STEREO FUSE Everything (Wind-up)	7
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	5
LIFEHOUSE Spin (DreamWorks)	5
JULY FOR KINGS Normal Life (MCA)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 Electrical Storm (Interscope)	+366
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	+230
SHERYL CROW Steve McQueen (A&M/Interscope)	+208
KELLY CLARKSON A Moment Like This (RCA)	+186
PINK Just Like A Pill (Arista)	+175
LIFEHOUSE Spin (DreamWorks)	+144
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	+143
NORAH JONES Don't Know Why (Blue Note/Virgin)	+133
OUR LADY PEACE Somewhere Out There (Columbia)	+127
CREED One Last Breath (Wind-up)	+110

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MICHELLE BRANCH All You Wanted (Maverick/WB)	1510
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1462
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1373
LIFEHOUSE Hanging By A Moment (DreamWorks)	1313
PINK Don't Let Me Get Me (Arista)	1122
FIVE FOR FIGHTING Superman... (Aware/Columbia)	1079
JEWEL Standing Still (Atlantic)	1013
GOO GOO DOLLS Here Is Gone (Warner Bros.)	957
DEFAULT Wasting My Time (TVT)	853
STAINED It's Been Awhile (Flip/Elektra/EEG)	817
CREED My Sacrifice (Wind-up)	756
SUGAR RAY When It's Over (Lava/Atlantic)	746
DIDO Thankyou (Arista)	738
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	681

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 9/1-9/7. 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.

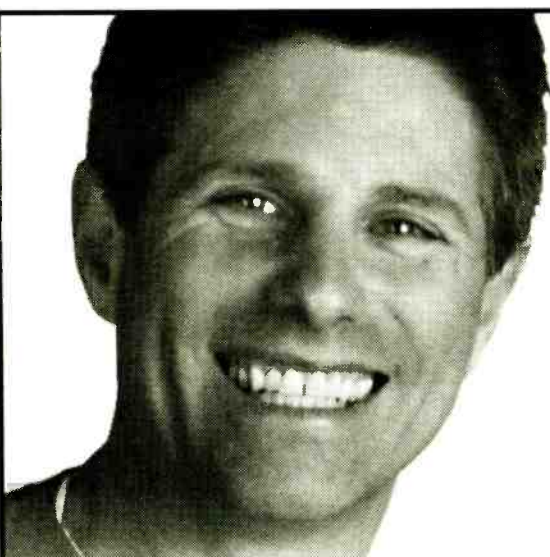
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## *Good Morning Aztlán*

### **WXRT**

**John Farneda**

"We've played the single 'Good Morning Aztlán' over 200 times, it's the sound of Los Lobos that we know and love!"

### **LA Times**

"The greatest band of all time."

### **Interview Magazine**

"...this album is imbued with a brilliant sonic swagger."

### **Philadelphia Daily News**

Grade: A "Los Lobos...return to their essence on 'Good Morning Aztlán'"

### **Billboard**

"...'Good Morning Aztlán', the band's 11th studio album, sums up a career that's been equal parts rock'n'roll, soul and traditional Mexican. The Latino sensibility though, is merely another element in a collection of outstanding -- and straightforward -- songs that are distinctly bluesy in sound and often times East LA in content."

### **Blender**

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America's Best Testing Hot AC Songs 12+ For The Week Ending 9/13/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top songs like 'OUR LADY PEACE' and 'JIMMY EAT WORLD'.

Total sample size is 775 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.

Diary Of A Format Change

Continued from Page 74

format to hard Rock. I can listen to that on a dozen stations. I was able to listen to your station in the car, at work and at home with great enjoyment, but this stuff just stinks!"

Lessons Learned

It's interesting being involved in the ending of a public entity like a radio station. According to the ratings, 100,000 people would show up over the course of a week for a service that had simply disappeared.

In the ensuing days I'd hear stories of how the change affected specific listeners: people who did double takes when they saw their radio's dial position; the parent who scolded her teenage son for changing the station, only to have to apologize when she realized that it was the station that had changed.

Personally, I came away with a couple of things. As much as I tried to separate my emotions from the situation, I could not. I couldn't help but take it personally when something I was passionate about was yanked out from under me.

I channeled all my energy into the transition in order to keep those emotions in check. Although I felt numb and as if I had been blindsided, I became hellbent on making ours the smoothest, most professional transition in the history of sudden format changes.

Although I could not help but take it personally, I did understand it. In our market — as in many — radio has become a chess game played out in public by two or three giants.

Steve Clem is the former Director/Programming for the Research Group's music log clients. Currently, he's President of Perfect Mix Music Logs, a company that creates custom music logs for AC and Oldies stations.

Reporters

Grid of reporter information for various radio markets including Akron, OH; Cape Cod, MA; Corpus Christi, TX; etc. Includes station call letters, reporter names, and contact info.

Monitored Reporters 99 Total Reporters 90 Total Monitored 9 Total Indicator 7 Current Indicator Playlists. Includes logo for MediaBase.



CAROL ARCHER

carcher@radioandrecords.com



## Turn Up The Quietmusic!

□ Nick Francis' specialty show attracts new cume, generates revenue

**W**hen I last wrote about the specialty show *Quietmusic* in Oct. 2000, its founder and host, Nick Francis, had just lost his PD post at KYOT/Phoenix and become the latest victim of consolidation. At KYOT, the show's numbers were through the roof.

Francis is now PD of Radio One's WJZZ/Atlanta, and *Quietmusic* has really taken off again. I recently talked to Francis about the program's success.

**R&R:** A lot has happened in a relatively short time with your creation. Could you talk about that a little bit?



Nick Francis

the program seems to be taking on a life of its own. I'm so grateful for where it's leading me.

**R&R:** Could you trace the ratings and response to *Quietmusic* on KYOT? How did it then spread to a handful of affiliates, and what's happened with the program since then?

**NF:** While I was at KYOT, *Quietmusic* had amazing numbers. The program was No. 1 25-54 for something like 10 consecutive weeks and even No. 1 12+ a few times. Listener response to the show was tremendous, and we had steady sponsorships from clients for years. The show generated so much more income than the other specialty shows we ran.

I realized that I might have something worth bringing to other stations. I started syndicating *Quietmusic* in the summer of 2000, and the first station outside of Phoenix that aired the show was WYJZ/Indianapolis. I'm grateful to Carl Frye for being the first to pick it up. Since then *Quietmusic* has had a very steady, rather organic kind of development.

Slowly, new affiliates joined. By the end of the first year I had more than a dozen affiliates. It was enough to catch the attention of WestStar Talk Radio Network, which picked up the show last summer. They have since done a terrific job of promoting and selling the program. It was great timing too. I had reached a point where it became very difficult and inconvenient to try to do everything myself — affiliate relations, duplication and mailing the shows, not to mention

selling spots, which my wife and I tried to do, without much success. And then the great opportunity came at WJZZ. Now, with WestStar by my side, I can focus exclusively on producing the program.

**R&R:** You're also on the web and seem to be doing well. You showed up a few times this year as one of the top 75 streams on Arbitron's Webcast ratings.

**NF:** You can hear rebroadcasts of older *Quietmusic* shows through the servers at live365.com, and also on the IM Networks tuner. The listenership is small when compared to regular radio stations, but the reach is unbelievable. There are people listening every day from all parts of the globe.

**R&R:** That certainly speaks to the music's universal appeal beyond national or cultural boundaries. How do you describe the music you play? Is it New Age, or what?

**NF:** The show includes New Age music, but that is far from the core of what the show is about. "Quiet music" is really the best way to describe it. The show's mission is to provide a relaxing mood service for Sunday listening. I can't emphasize that enough. It's really not about the artists or the style of music, because it covers a wide variety of styles; it's about relaxation, calmness, peacefulness and intimacy. Ultimately, it's about the listeners — their mood, their need for some calm. There's quite a lot of solo piano and guitar and mellow, ambient-style electronics — not a lot of saxes or drums. The sound has a sense of flotation and drift and not much bounce.

**R&R:** Who are some artists you might hear on *Quietmusic* who would surprise people?

**NF:** Some artists and songs featured in a recent three-hour show included Sting's "Sister Moon"; Andreas Vollenweider; Jim Brickman; "Love Song" by Elton John; B-Tribe; the new Ottmar Liebert; a Van Morrison instrumental; a Bill Laswell ambient remix of Bob Marley; Chris Spheeris; Enya; French electronic group Air; Michael Brecker and James Taylor doing a mellow, jazzy version of "Don't Let Me Be Lonely Tonight"; Acoustic Alchemy; Kirk Whalum doing a

gospel tune; Norah Jones singing "Cold Cold Heart"; a Brian Culbertson solo piano piece; Pat Metheny with Charlie Haden; George Winston; "Visions" by Stevie Wonder; Nick Drake; Vangelis; and Keiko Matsui doing modern versions of Mozart.

Although some of *Quietmusic*'s artists would not ordinarily be categorized together, I've found common ground between them. The tunes I choose from these artists all fit a similar mood. It's like going to a party and cavedropping on a conversation between people whom you wouldn't ordinarily think would have anything in common but actually do. Like a nuclear physicist and a truck driver:

**"The best compliment *Quietmusic* has ever gotten was from a PD who said, 'We've run specialty shows for years, but yours is the first that made us money.'"**

You might think they have nothing to talk about, particularly about what they're "known" for, but you see them enjoying each other's company because of a shared affinity for, let's say, Mexican beer or the novels of Dashiell Hammett. You see what I'm saying?

**R&R:** I do! *Quietmusic* as a form of musical conversation.

**NF:** My Dinner With Nick.

**R&R:** Or My Breakfast and Sunday Paper With Nick. The show airs on a significant number of R&R Smooth Jazz reporting stations. Have you had any luck crossing over to other formats?

**NF:** We are on a handful of AC stations. WRVF (The River)/Toledo runs it, as well as KELO/Sioux Falls, SD. Both of those stations are market leaders. I've envisioned the show to be

**"Although some of *Quietmusic*'s artists would not ordinarily be categorized together, I've found a common ground between them. The tunes I choose all fit a similar mood."**

appealing to AC and Triple A stations that have a soft, mature approach. But, of course, with Smooth Jazz the fit is undeniable.

**R&R:** I know you as someone deeply connected to music in an intuitive, spiritual way, which makes me wonder what kind of feedback you get from listeners and stations.

**NF:** To put it right back to you, the response has often been deep and spiritual. A lot of people tell me they listen before going to church. Others listen in lieu of church. Still others love the "early morning with coffee and newspaper" routine. And the folks who listen on Sunday nights like the way it relaxes them in preparation for Monday.

The passion I put into the show is returned to me tenfold by the many great people who take the time to write e-mails. Since the early days at KYOT, I've had amazing feedback. A good 20% of all listener feedback I got for KYOT was for *Quietmusic*. That was a prime reason why I considered syndicating it in the first place.

The most memorable e-mail I got was from a guy in Milwaukee who loved to listen to *Quietmusic* really loud on his stereo; he said he liked "turning up the quiet." That's a great line and has been our little slogan and positioning statement for the show ever since.

**R&R:** There are still some Smooth Jazz stations not running the show. What's the reason?

**NF:** There are some PDs who perceive the show as a real "spacey, New Age" thing, which it really isn't. Granted, we play the Enyas and Vollenweiders, but we've got a solid base of smooth jazz artists represented, as well as a lot of cool vocal artists. There's also the perception that this kind of music doesn't play well with African Americans. The show's great success here in Atlanta — as well as on stations like WLVE/Miami, WJZV/Richmond and KCIY/Kansas City — debunks that notion. And, finally, there's the inventory issue. Most PDs in the top 10 markets have told me that they love the show but have such high demands on commercial inventory that they are unable to air it.

**R&R:** Well, that's reality. But aren't we all forced to think bigger now in order to attract new cume and survive?

**NF:** To all PDs reading this, may I

make a suggestion: Get a copy of the *Quietmusic* demo from WestStar, then take this demo to your top-billing kick-ass account executive. Have her take it home to listen over the weekend, then come back to her and ask, "How can we make money on this?" I'd suggest going to your best AEs, because they tend to be more motivated and resourceful, have more clients in their stables and look to make the bigger deals.

Specialty shows are perfect vehicles for "specialty clients." You can package the show as part of a larger campaign, whether it's for a top current client or a big, potential new client. I did this exact thing before *Quietmusic* even got approved for airplay in Atlanta. Our top AE took the demo to her biggest client, an Infinity dealer. The client loved the show and signed up to sponsor it for a year, adding additional revenue to his already significant annual investment. He has been extremely satisfied with the results. There's nothing better than to start the show with money on the books.

**R&R:** What a concept: *Quietmusic* as a sales opportunity.

**NF:** As we all know, these days the bottom line is the bottom line. It's not enough for a PD to say, "I'll run it because it's a nice program." The best compliment *Quietmusic*'s gotten was from a PD who said, "We've run specialty shows for years, and yours is the first that made us money."

**R&R:** What's in the future for *Quietmusic*?

**NF:** To keep producing the shows and, hopefully, gather more affiliates. A *Quietmusic* CD collection is definitely something that will happen in the future. I'm also exploring the possibilities of a subscription-based webcast. And, in my heart, just staying open to the possibilities, to the spirit of the program.

To receive a demo of *Quietmusic*, contact Francis at 602-381-8200.

### TALK BACK TO R&R!

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

Call me at 310-788-1665 or e-mail:

carcher@radioandrecords.com



# R&R Smooth Jazz Top 30

September 13, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SPECIAL EFX Cruise Control (Shanachie)	897	+15	130434	16	40/1
3	2	LARRY CARLTON Morning Magic (Warner Bros.)	842	-21	120687	16	40/0
4	3	KIM WATERS In The House (Shanachie)	827	-17	111069	19	37/0
2	4	JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	808	-65	133153	18	40/0
5	5	NORMAN BROWN Just Chillin' (Warner Bros.)	737	+48	106384	13	41/0
7	6	EUGE GROOVE Slam Dunk (Warner Bros.)	614	+39	92649	12	41/1
6	7	KENNY G F/CHANTE MOORE One More Time (Arista)	561	-49	79346	6	38/0
8	8	GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	530	+10	72117	14	36/0
10	9	CHUCK LOEB Sarao (Shanachie)	469	-3	82095	12	36/0
12	10	FOURPLAY Rollin' (Bluebird/RCA Victor)	451	+5	64802	10	38/0
11	11	DOWN TO THE BONE Electra Glide (GRP/VMG)	419	-49	42656	20	28/0
14	12	BRIAN CULBERTSON Without Your Love (Warner Bros.)	406	-9	35427	18	31/0
13	13	JOYCE COOLING Daddy-O (GRP/VMG)	405	-13	54474	24	27/0
15	14	JONATHAN BUTLER Wake Up (Warner Bros.)	390	-11	53029	12	32/0
17	15	JOE MCBRIDE Woke Up This Morning (Heads Up)	388	+11	39202	14	33/1
18	16	GREG ADAMS Roadhouse (Blue Note)	380	+12	55444	11	32/0
20	17	RICHARD ELLIOT Q.T. (GRP/VMG)	368	+29	63023	6	32/3
19	18	DAVID BENOIT Then The Morning Comes (GRP/VMG)	351	-4	59862	8	28/0
22	19	JEFF GOLUB Cold Duck Time (GRP/VMG)	331	+23	49381	6	31/2
23	20	NATALIE COLE Tell Me All About It (GRP/VMG)	326	+36	55764	2	28/5
21	21	LUTHER VANDROSS I'd Rather (J)	310	+1	38677	15	22/1
25	22	AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)	272	+34	24049	3	20/1
24	23	SADE Somebody Already Broke My... (Epic)	256	-20	20865	13	19/0
26	24	MICHAEL MANSON Outer Drive (A440 Music Group)	232	-1	33927	3	22/0
—	25	JEFF KASHIWA 3-Day Weekend (Native Language)	228	-20	23929	6	21/0
30	26	STEVE OLIVER High Noon (Native Language)	212	+21	28740	2	24/3
29	27	CHRIS BOTTI Lisa (Columbia)	205	+9	22130	6	20/3
Debut	28	MAYSA Friendly Pressure (N-Coded)	176	+11	15723	1	16/3
28	29	BOYZ II MEN The Color Of Love (Arista)	163	-38	31261	6	11/0
27	30	JULIA FORDHAM F/INDIA. ARIE Concrete Love (Vanguard)	147	-55	5812	9	11/0

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 9/1-9/7. 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. 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

**MARC ANTOINE** Cruisin' (GRP/VMG)  
Total Plays: 144, Total Stations: 12, Adds: 1

**MARILYN SCOTT** Loving You (Prana)  
Total Plays: 136, Total Stations: 11, Adds: 1

**BOB JAMES** Morning, Noon & Night (Warner Bros.)  
Total Plays: 124, Total Stations: 15, Adds: 3

**MARION MEADOWS** Tales Of A Gypsy (Heads Up)  
Total Plays: 117, Total Stations: 14, Adds: 2

**NESTOR TORRES** Rhythm Is Gonna Get You (Shanachie)  
Total Plays: 100, Total Stations: 9, Adds: 1

**LEE RITENOUR** Module 105 (GRP/VMG)  
Total Plays: 94, Total Stations: 11, Adds: 1

**PIECES OF A DREAM** Turning It Up (Heads Up)  
Total Plays: 91, Total Stations: 11, Adds: 2

**KIRK WHALUM F/PETER WHITE** Playing With Fire (Warner Bros.)  
Total Plays: 91, Total Stations: 6, Adds: 0

**GROUP 3** Roll With It (GRP/VMG)  
Total Plays: 90, Total Stations: 12, Adds: 2

**KEN NAVARRO** Healing Hands (Shanachie)  
Total Plays: 83, Total Stations: 11, Adds: 2

Songs ranked by total plays

## Most Added

ARTIST TITLE LABEL(S)	ADDS
STEVE COLE Off Broadway (Warner Bros.)	7
PETER WHITE Who's That Lady? (Columbia)	6
NATALIE COLE Tell Me All About It (GRP/VMG)	5
RICHARD ELLIOT Q.T. (GRP/VMG)	3
STEVE OLIVER High Noon (Native Language)	3
CHRIS BOTTI Lisa (Columbia)	3
MAYSA Friendly Pressure (N-Coded)	3
BOB JAMES Morning, Noon & Night (Warner Bros.)	3
BWB Groovin' (Warner Bros.)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BOB JAMES Morning, Noon & Night (Warner Bros.)	+65
PETER WHITE Who's That Lady? (Columbia)	+57
NORMAN BROWN Just Chillin' (Warner Bros.)	+48
EUGE GROOVE Slam Dunk (Warner Bros.)	+39
STEVE COLE Off Broadway (Warner Bros.)	+39
NATALIE COLE Tell Me All About It (GRP/VMG)	+36
PIECES OF A DREAM Turning It Up (Heads Up)	+36
AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)	+34
RICHARD ELLIOT Q.T. (GRP/VMG)	+29
KEN NAVARRO Healing Hands (Shanachie)	+29

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BONEY JAMES RPM (Warner Bros.)	379
NORAH JONES Don't Know Why (Blue Note/Virgin)	375
CRAIG CHAQUICO Luminosa (Higher Octave)	281
BRAXTON BROTHERS Whenever I See You (Peak)	176
PETER WHITE Bueno Funk (Columbia)	144
STEVE COLE So Into You (Atlantic)	109
BOZ SCAGGS Miss Riddle (Virgin)	105
JIMMY SOMMERS Lowdown (Higher Octave)	96
JEFF GOLUB Cut The Cake (GRP/VMG)	93
GREGG KARUKAS Night Shift (N-Coded)	89
ERIC MARIENTHAL Lefty's Lounge (Peak)	84
ALFONZO BLACKWELL Funky Shuffle (Shanachie)	72
JEFF LORBER Ain't Nobody (Samson/Gold Circle)	45
GERALD VEASLEY Do I Do (Heads Up)	40
DAVID BENOIT Snap! (GRP/VMG)	39
MARC ANTOINE On The Strip (GRP/VMG)	37

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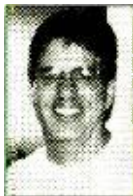


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## ON THE RECORD

WITH  
**Bill Harman**  
PD, WJZA/Columbus, OH



It's the best of times and the worst of times. That one statement truly describes the state of Smooth Jazz radio. Our evolution as a format has been astounding as we've continued to define the boundaries and refine our product through shifts in music and resources. We started out so innocent, with every day bringing another question, but our hearts were in the right place, and we nurtured a new format that

would grow into a viable entity. But, along the way, our

hearts became less of the equation as other areas took on more prominence. • Now, don't get me wrong. Without the research, marketing and promotion, the format would not have progressed as far as it has. But at what price? Just think how much further you can go when your heart and emotions have a place in the decisionmaking process. Even *Star Trek's* Mr. Spock knew when to listen to Dr. McCoy! • I have been playing this music since 1979, but I am worried about our future. We have left out what got us to the game. I have heard many stations that are well-researched, well-promoted and well-marketed, but their on-air sound has no soul or passion. The life has been squeezed out, and if it weren't for the promotion and marketing, no one would be listening at all.

It's the second week for Special EFX's "Cruise Control" (Shanachie) at No. 1. Larry Carlton's "Morning Magic" (Warner Bros.) moves 3-2. At the same time, Warner Bros. artists Norman Brown, whose "Just Chillin'" is at 5\* and +48 plays, and Euge Groove, whose "Slam Dunk" moves up to 6\* with a 39-play increase, also appear to be strong contenders for No. 1 in coming weeks. Natalie Cole's "Tell Me All About It" (GRP/MG) is 20\* and earns five new adds for third Most Added. No. 1 Most Added for the second week, this time with seven new adds — including one from WJZW/Washington PD Carl Anderson — is Steve Cole's "Off Broadway" (Warner Bros.). Peter White's "Who's That Lady" (Columbia) is again No. 2 Most Added and picks up six adds, including WJZW and WSJT/Tampa. One track that hasn't been given due respect until now is Maysa's fabulous "Friendly Pressure" (N-Coded), but she debuts this week at 28\* and goes on WNUA/Chicago and WJZW. Maysa would be ideal for other urban-leaning markets like Philly, Detroit and Atlanta. Plus, I can imagine KBLX/San Francisco PD Kevin Brown whipping KKSJ/San Francisco's butt with it too. Chris Botti's "Lisa" (Columbia) moves up to 27\* and earns adds including WQCD/New York and KIFM/San Diego. Despite good national airplay (and impressive sales on *Night Sessions*) — plus 22 plays on KTWV/Los Angeles — there's a gaping hole in the Midwest. Think it's the water? Bob James' "Morning, Noon & Night" (Warner Bros.) earns three new adds, among them KIFM, and BWB's "Groovin'" (Warner Bros.) picks up three as well: KTWV, KKSJ and WLOQ/Orlando.



— Carol Archer, Smooth Jazz Editor

## Reporters

Stations and their adds listed alphabetically by market

**WZMR/Albany, NY**  
PD/MD: Tim Burkee  
GROUP 3 "Full"  
PETER WHITE "Lady"

**KRQS/Albuquerque, NM**  
PD: Paul Lavoie  
MD: Jeff Young  
STEVE COLE "Off"  
PETER WHITE "Lady"  
RICK DERFINGER "Jazzy"

**KNIK/Anchorage, AK**  
DM/PD: Aaron Wallender  
MD: Jennifer Summers  
14 CHRIS BOTTI "Lisa"  
14 MARYSA "Pressure"

**WJZZ/Atlanta, GA**  
PD/MD: Nick Francis  
2 LEE RITENDALE "Lisa"

**KSMJ/Bakersfield, CA**  
PD/MD: Chris Townshend  
STEVE OLIVER "High"  
NATALIE COLE "Tell"

**WNUA/Chicago, IL**  
DM: Bob Kaake  
PD: Steve Stiles  
MARION MEADOWS "Gypsy"  
MAYSA "Pressure"

**WNWV/Cleveland, OH**  
PD/MD: Bernie Kimble  
No Adds

**WJZA/Columbus, OH**  
DM/PD/MD: Bill Harman  
APD: Gary Weller  
SONA TIDE "Fable"  
NATALIE COLE "Tell"  
STEVE COLE "Off"  
PIECES OF A DREAM "Turning"  
PETER WHITE "Lady"  
STACEY KNIGHT "Night"  
SERAH "Crazy"

**KOAI/Dallas Ft. Worth, TX**  
PD: Maxine Todd  
APD/MD: Bret Michael  
JEFF GOLUB "Cold"

**KVJZ/Des Moines, IA**  
PD: Mike Blakemore  
MD: Becky Taylor  
No Adds

**WVMV/Detroit, MI**  
PD: Tom Sleeker  
MD: Sandy Kovach  
9 RICHARD ELLIOT "Q.T."  
7 PIECES OF A DREAM "Turning"

**KEZL/Fresno, CA**  
DM: Scott Keith  
PD/MD: J. Weidenheimer  
BOB JAMES "Moon"  
MARION MEADOWS "Gypsy"

**WYJZ/Indianapolis, IN**  
PD/MD: Carl Frye  
NATALIE COLE "Tell"

**KCIY/Kansas City, MO**  
PD: Mark Edwards  
MD: Michelle Chase  
STEVE COLE "Off"

**KOAS/Las Vegas, NV**  
DM: Vic Clemons  
PD/MD: Erik Foxx  
BOB JAMES "Moon"  
STEVE COLE "Off"  
BROWN & McDONALD "Reveals"

**KTWV/Los Angeles, CA**  
PD: Chris Brodie  
APD/MD: Ralph Stewart  
BWB "Groovin'"

**WJZN/Memphis, TN**  
PD: Norm Miller  
STEVE COLE "Off"  
KEN NAVARRO "Healing"  
RICK DERFINGER "Jazzy"

**WLVE/Miami, FL**  
PD: Rich McMillan  
No Adds

**WJZI/Milwaukee, WI**  
DM/PD: Steve Scott  
NATALIE COLE "Tell"

**KSBR/Mission Viejo, CA**  
DM/PD: Terry Wedel  
MD: Logan Parris  
No Adds

**KRVR/Modesto, CA**  
PD: Jim Bryan  
MD: Doug Wulff  
NESTOR TORRES "Gonna"  
PETER WHITE "Lady"  
MARILYN SCOTT "Loving"  
NATALIE COLE "Tell"  
JARRAU & COCKER "Lost"

**WQCD/New York, NY**  
DM: John Mullen  
PD/MD: Charley Connolly  
GROUP 3 "Full"  
CHRIS BOTTI "Lisa"

**WJCD/Norfolk, VA**  
DM: Daisy Davis  
APD/MD: Larry Hollowell  
STEVE COLE "Off"  
MAYSA "Pressure"  
STEVE OLIVER "High"  
KEN NAVARRO "Healing"

**WLOQ/Orlando, FL**  
PD: Dave Kosh  
MD: Patricia James  
BWB "Groovin'"

**WJJZ/Philadelphia, PA**  
DM: Anne Gress  
PD: Michael Tozzi  
MD: Joe Proke  
EUGE GROOVE "Slam"  
JOE McBRIDE "Morning"

**KYOT/Phoenix, AZ**  
PD: Shaun Holly  
APD/MD: Greg Morgan  
9 DAVID LANZ "Water"

**KJZS/Reno, NV**  
PD: Jay Davis  
No Adds

**KSSJ/Sacramento, CA**  
PD: Lee Hanson  
APD: Ken Jones  
JEFF GOLUB "Cold"

**WSSM/St. Louis, MO**  
DM: Mark Edwards  
PD: David Myers  
No Adds

**KBZN/Salt Lake City, UT**  
PD/MD: Rob Riesen  
No Adds

**KIFM/San Diego, CA**  
PD: Mike Vasquez  
APD/MD: Kelly Cole  
RICHARD ELLIOT "Q.T."  
BOB JAMES "Moon"  
CHRIS BOTTI "Lisa"

**KKSJ/San Francisco, CA**  
APD/MD: Samantha Wiedmann  
15 RUS FREEMAN "Brighter"  
13 SPECIAL EFX "Control"  
BWB "Groovin'"

**KMGQ/Santa Barbara, CA**  
PD: Mark De Anda  
APD/MD: Steve Bauer  
STEVE OLIVER "High"

**KJZY/Santa Rosa, CA**  
PD: Gordon Zlot  
APD/MD: Rob Singleton  
No Adds

**KWJZ/Seattle-Tacoma, WA**  
PD: Carol Handley  
MD: Dianna Rose  
No Adds

**WEIB/Springfield, MA**  
PD: Ben Casey  
MD: Darrel Cutting  
BRAXTON BROTHERS "Like"

**WSJT/Tampa, FL**  
DM/PD: Ross Block  
MD: Kathy Curtis  
LUTHER WANDROSS "Rater"  
PETER WHITE "Lady"  
RICHARD ELLIOT "Q.T."

**WJZW/Washington, DC**  
DM: Kenny King  
PD: Carl Anderson  
PETER WHITE "Lady"  
STEVE COLE "Off"  
MAYSA "Pressure"

**JRN/(Jones NAC)/National**  
PD: Steve Hibbard  
MD: Cheri Marquart  
JIMMY SOMMERS "Falling"  
LEE RITENDALE "Lisa"

42 Total Reporters

42 Total Indicator

39 Current Indicator Playlists

Did Not Report, Playlist Frozen (2):  
KUJZ/Eugene-Springfield, OR  
WJZW/Richmond, VA

Did Not Report For Two Consecutive Weeks; Data Not Used (1):  
KJCD/Denver-Boulder, CO

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## Chevelle's Family System

▣ This band of brothers rev their engines with *Wonder What's Next*

by Frank Correia, Music Editor  
fcorreia@radioandrecords.com

Put three siblings in a car for any amount of time, and, chances are, they'll be at one another's throats by the end of the ride. It's a testament, then, to the patience of Pete, Sam and Joe Loeffler, collectively known as **Chevelle**, that they managed to survive 100,000 miles together in a van in little over a year.

"We can never all agree on music, so we just don't listen to music in the van," says Pete, sharing the secret to sibling peace. "If anything at all, we listen to Talk radio and sit in silence."

When they're not chilling out to the sounds of silence, the brothers are making noise on this year's Ozzfest in support of their Epic debut, *Wonder What's Next*. This band of brothers have certainly come a long way since their 1998 Steve Albini-produced debut, *Point No. 1*, for Squint Entertainment, a Christian-focused indie label that was best known for Sixpence None The Richer.

Not a Christian-rock band, Chevelle eventually parted ways with the label and endured a two-year lay-off that sparked both frustration and creativity. Frontman and guitarist Pete Loeffler checked in recently to talk about his newfound freedom with a major label, the near-death experience that caused his brother Sam to become a drummer and carpentry as inspiration.

**R&R:** How do your parents feel about having three sons in a rock band?

**PL:** They get a big kick out of it, especially the whole Ozzy thing. They watch *The Osbournes*, and they're all excited about the Ozzfest tour. It's pretty crazy. They're actually pretty young for having seven kids. They understand what we're doing.

**R&R:** This album is a big step forward from *Point No. 1*. What changes do you see?

**PL:** The songwriting has obviously changed. I learned a lot from working with [producer] GGGarth Richardson about putting songs together — where to put another chorus if needed; and I definitely learned a lot about bridges. I love the songs on *Point No. 1*, but it was our first attempt.

I think it's good sometimes for a band to have some nurturing. We've done it two different ways now. On the first record, no matter what we wanted, it was done. On this record, it was, "Well, what do you think about changing it up?" That was a good

thing, because I didn't want to make the same record I made before.

A big part of it was choosing GGGarth Richardson. He did the Mudvayne record, and I was a big fan of that record because the tones it has are insane. It was the highest level of recording I've ever heard. It's extremely heavy, which I enjoy. I don't necessarily like to play heavy all the time, but when I want to listen to a heavy record, I throw that on. We went for it. I love the new record.

nately along the right lines for what we were going to do.

**R&R:** Did your frustration with *Squint* inspire you on this album?

**PL:** Yeah, that's exactly what it was. There's a lot of frustration on this record. When we got off the tour and tried to get out of the deal, it was one thing after another. We had to give them songs, and it was a big pain in the butt. Seriously, the title of the record, *Wonder What's Next*, sums up what we went through as we were trying to get out of that.



Chevelle

**R&R:** What happened with your first label, *Squint*?

**PL:** Basically, they fired half of the staff, which was in Los Angeles. The other half was in Nashville. The L.A. side were all the people we worked with. We said, "What are you doing? This is crazy." They tried to tell us it was going to be fine. We contacted a new lawyer and ended up finding out how we could leave the label. We were not seeing eye-to-eye on everything and basically needed to move on. They wanted us to stay; we wanted to shoot for bigger and better things.

Rose and Bill McGathy, our managers, got us some showcases. Eventually, it was between Epic or Warner Bros. I looked at Epic's web page, and I saw the bands they had. There were a lot of bands that I personally enjoy listening to. I saw what Warner Bros. was putting out recently, and I was not totally into what they were doing. We chose Epic because they were defi-

We were fighting a lot, my brothers and I. We were staying away from each other. I wrote most of the record without Joe being involved at all. He didn't want to be around either of us. I think it was the frustration of not being able to do what we could do. We had to get jobs again. We had to deal with possibly never making a record the way we had hoped to again. There's a lot of frustration on this record.

**R&R:** What jobs did you guys get?

**PL:** Our father is a remodeler, so Sam and I do trim work for him. I've done carpentry since I was 18. I'm 25 now. When I started doing trim work again, I was pleasantly surprised at how good that is for you. Work is not something you should avoid. It helps you to focus on what's important. It helps you to straighten your priorities. As I was doing trim, I was like, "Do I really want to do this? No, I don't want to do carpentry; I want to play music."

"I don't live a lifestyle of hurt and disgust and hating the human race; it just so happens that, when I write lyrics, it comes out like that."

Pete Loeffler

**R&R:** Was there a point when you were doing trim and saying, "Well, that's it. Party's over"?

**PL:** There was never a point where I thought it was over, because Bill and Rose were so supportive. They really got us through tough times. They are why we're here right now. That is a key to getting anywhere: having positive people around you and good management. I'm really not connected to how everything works, as far as the music industry is concerned. I learn new things daily. It's two full-time jobs for one person. We just tour and make records.

**R&R:** With all the touring and the new label, what do you think is the biggest thing you've learned about yourself?

**PL:** The biggest thing that I think about while I'm on the road is, "Wow, this is great; this is what I need to do." The one thing I miss is Sunday nights with my family, because my mom always has Sunday-night dinner. To have your family supporting what you're doing is incredible. I don't know what kind of music I would be writing if I didn't have the support of my family. It's pretty depressing at times as it is. My sisters are having kids right and left, and I think family is really what comes to mind. Without them, life is not really worth living. We are all pretty close.

**R&R:** What inspired you to get into music? Was it a family member? When did it all start for you?

**PL:** We were home-schooled since third grade, and we had piano lessons. That was a good base for getting melodies going in my head. I was probably 8 years old when I did that. When I was around 12, I picked up an acoustic guitar. I had somebody show me some chords. It started there.

Sam actually had a weird experience. He was swimming in a lake by the shore, and we had a bunch of friends out on a boat in the center of the lake. They were like, "Hey, swim out to us." He was probably 16. He jumped into the water and started swimming out to them. He got caught in a bunch of seaweed. As he was struggling, he was taking in a lot of water. He was actually drowning.

He was thinking about things and having weird flashbacks in his mind, things that he wanted to do before he died. One of them was that he wanted to play drums. That's why he got

a kit shortly after that. There was a boat full of young girls out on the lake too. They cruised over and picked him up. It was a random thing.

Shortly after that I bought a cheap electric guitar from a friend, and then I started upgrading. We started to jam together. We had different bass players. Joe was 14 when he started playing with us. He was 14 when he started playing 21-and-over rock clubs. We haven't been in any other bands; this is all I know. It's been such a growing experience. I was in my teens when I started it.

**R&R:** Some Christian stations played your last CD. Do you think they will play this one?

**PL:** I don't know. I think we probably broke some ties with people on that side of the industry. The president [Steve Taylor] of that last label was really big in that market. We've never played that side of the market. I'm glad if people like it. I want everybody to like it. I'm flattered that they like it.

**R&R:** Talk a little bit about the title track. It seems very direct.

**PL:** There's a spoken-word bridge there that sums up the record for us, where we're talking about the frustrating experiences of making records and dealing with people trying to pull you every which way. I found that there's more freedom here at Epic, compared to at the indie label that we were on before. I'm really happy to be where we are.

**R&R:** "Send the Pain Below" is probably my favorite track. What inspired that song?

**PL:** That song touches on broken relationships that I've had in the past. I find it easier to write about hurtful situations than to write about happy-go-lucky, boy-band situations. That song sums up how I write. Basically, I take the hurt, and I shove it down. When I play guitar and I write, it seems to surface. I get my lyrics from various situations. Pain does create art. We all try and avoid it as much as possible, but it's really a driving and creative force for a lot of people.

For the first record, I had years and years of compiling things. On the second record, I had these emotional two years that I can pull off of. Who knows what the third will be like? I don't live a lifestyle of hurt and disgust and hating the human race; it just so happens that, when I write lyrics, it comes out like that."



# R&R Rock Top 30

September 13, 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	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	718	+15	60357	15	31/0
2	2	NICKELBACK Never Again (Roadrunner/IDJMG)	710	+54	57374	9	33/0
3	3	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	612	-23	60811	21	33/0
4	4	CREED One Last Breath (Wind-up)	433	-13	40496	22	24/0
5	5	DEFAULT Deny (TVT)	399	+13	28856	23	21/0
9	6	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	383	+42	29767	6	33/4
12	7	SYSTEM OF A DOWN Aerials (American/Columbia)	380	+48	33514	13	21/0
6	8	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	377	+25	33649	6	31/0
8	9	DEF LEPPARD Now (Island/IDJMG)	369	+23	29013	9	22/0
10	10	GODSMACK I Stand Alone (Republic/Universal)	337	-1	33355	32	17/0
7	11	BRUCE SPRINGSTEEN The Rising (Columbia)	323	-29	29421	10	20/0
27	12	ROLLING STONES Don't Stop (Virgin)	310	+139	33252	2	25/9
13	13	DISTURBED Prayer (Reprise)	308	+49	23394	5	20/1
11	14	PAPA ROACH She Loves Me Not (DreamWorks)	304	-31	20222	17	22/0
21	15	STONE SOUR Bother (Roadrunner/IDJMG)	271	+48	23526	3	27/4
19	16	CHEVELLE The Red (Epic)	271	+45	20688	5	22/0
23	17	BON JOVI Everyday (Island/IDJMG)	239	+35	25177	3	19/1
20	18	KORN Thoughtless (Immortal/Epic)	234	+9	16365	10	16/1
18	19	TRUSTCOMPANY Downfall (Geffen/Interscope)	216	-16	17203	14	18/0
17	20	HOOBASTANK Running Away (Island/IDJMG)	214	-36	13648	18	16/0
16	21	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	209	-45	25896	21	24/0
Debut	22	U2 Electrical Storm (Interscope)	208	+132	29015	1	20/8
22	23	LIFEHOUSE Spin (DreamWorks)	204	-12	19159	6	20/0
25	24	MUST Freechild (Wind-up)	201	+13	16203	7	17/1
29	25	SEETHER Fine Again (Wind-up)	164	+4	14493	7	18/0
24	26	AUDIOVENT The Energy (Atlantic)	159	-30	12499	18	14/0
28	27	GAVIN ROSSDALE Adrenaline (Universal)	156	-6	14726	3	17/0
Debut	28	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	154	+154	16769	1	23/20
Debut	29	BREAKING BENJAMIN Polyamorous (Hollywood)	144	+5	11378	1	13/0
Debut	30	P.O.D. Satellite (Atlantic)	129	+16	11255	1	14/0

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 9/7-9/13. 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.radds.com

ARTIST TITLE LABEL(S)	ADDS
TOM PETTY... The Last DJ (Warner Bros.)	20
FOO FIGHTERS All My Life (Roswell/RCA)	11
ROLLING STONES Don't Stop (Virgin)	9
U2 Electrical Storm (Interscope)	8
JERRY CANTRELL Angel Eyes (Roadrunner/IDJMG)	8
RA Do You Call My Name (Republic/Universal)	5
THEORY OF A DEADMAN Nothing... (Roadrunner/IDJMG)	4
STONE SOUR Bother (Roadrunner/IDJMG)	4
FILTER American Cliche (Reprise)	4
JULY FOR KINGS Normal Life (MCA)	3
PAPA ROACH Time And Time Again (DreamWorks)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOM PETTY... The Last DJ (Warner Bros.)	+154
ROLLING STONES Don't Stop (Virgin)	+139
U2 Electrical Storm (Interscope)	+132
FOO FIGHTERS All My Life (Roswell/RCA)	+93
NICKELBACK Never Again (Roadrunner/IDJMG)	+54
DISTURBED Prayer (Reprise)	+49
STONE SOUR Bother (Roadrunner/IDJMG)	+48
SYSTEM OF A DOWN Aerials (American/Columbia)	+48
CHEVELLE The Red (Epic)	+45
THEORY OF A DEADMAN Nothing... (Roadrunner/IDJMG)	+42

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NICKELBACK Too Bad (Roadrunner/IDJMG)	271
TOMMY LEE Hold Me Down (MCA)	266
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	261
LINKIN PARK In The End (Warner Bros.)	246
STAIN'D For You (Flip/Elektra/EEG)	239
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	233
CREED My Sacrifice (Wind-up)	201
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	177
DISTURBED Down With The Sick (Giant/Reprise)	171
DEFAULT Wasting My Time (TVT)	169
3 DOORS DOWN Kryptonite (Republic/Universal)	168
INCUBUS I Wish You Were Here (Immortal/Epic)	165
TOOL Schism (Volcano)	159

R&R Station Playlists have moved to the web. See all of our monitored reporters at [www.radioandrecords.com](http://www.radioandrecords.com).

## New & Active

**ROB ZOMBIE** Demon Speeding (Geffen/Interscope)  
Total Plays: 129, Total Stations: 13, Adds: 0

**FOO FIGHTERS** All My Life (Roswell/RCA)  
Total Plays: 119, Total Stations: 20, Adds: 11

**INCUBUS** Circles (Immortal/Epic)  
Total Plays: 109, Total Stations: 12, Adds: 0

**30 SECONDS TO MARS** Capricorn (Immortal/Virgin)  
Total Plays: 108, Total Stations: 13, Adds: 0

**MAD AT GRAVITY** Walk Away (ARTISTdirect)  
Total Plays: 86, Total Stations: 11, Adds: 0

**TAPROOT** Poem (Velvet Hammer/Atlantic)  
Total Plays: 78, Total Stations: 14, Adds: 2

**TONIC** Take Me As I Am (Universal)  
Total Plays: 76, Total Stations: 7, Adds: 0

**EARSHOT** Not Afraid (Warner Bros.)  
Total Plays: 72, Total Stations: 13, Adds: 2

**BLINDSIDE** Pitiful (Elektra/EEG)  
Total Plays: 68, Total Stations: 9, Adds: 1

**OUR LADY PEACE** Innocent (Columbia)  
Total Plays: 61, Total Stations: 8, Adds: 0

Songs ranked by total plays

## Reporters

<p><b>WONE/Akron, OH *</b> DM: Nick Anthony PD: TK O'Grady APD: Tim Daugherty 1 ROLLING STONES "Stop" 2 TOM PETTY &amp; HB "Last" 3 FOO FIGHTERS "Life" 4 MUST "Freshchild" TRAPT "Headsong" U2 "Storm"</p> <p><b>ZRR/Albuquerque, NM *</b> DM/Prog: Bill May PD: Phil Mumfory MD: Rob Brothers JERRY CANTRELL "Angel" TOM PETTY &amp; HB "Last" THEORY OF A DEADMAN "Nothing"</p> <p><b>KMZ/Alexandria, LA</b> PD: Terry Manning MD: Pat Cloud TOM PETTY &amp; HB "Last" JERRY CANTRELL "Angel"</p> <p><b>WZZO/Allentown, PA *</b> PD: Robin Lee MD: Keith Meyer ROLLING STONES "Stop" KWHL/Anchorage, AK MD: Larry Snow MD: Kathy Mitchell FOO FIGHTERS "Life" LOUSIER "Aches" WAPL/Appleton, WI PD: Joe Casero APD/MD: Crisley TOM PETTY &amp; HB "Last" FOO FIGHTERS "Life"</p> <p><b>KLBJ/Austin, TX *</b> MD: Jeff Carroll MD: Loris Lowe STONE SOUR "Bother" KIOC/Beaumont, TX DM/Prog: Debbie Wyde PD/MD: Mike Davis 1 BLINDSIDE "Philo" JERRY CANTRELL "Angel" FILTER "Cliche" ROLLING STONES "Stop" U2 "Storm"</p>	<p><b>WKGB/Binghamton, NY</b> PD: Jim Free MD: Tom Boland FOO FIGHTERS "Life" U2 "Storm"</p> <p><b>WBUF/Buffalo, NY *</b> PD: John Paul 1 BON JOVI "Everyday" 2 STONE SOUR "Bother" 3 DISTURBED "Prayer" 4 TOM PETTY &amp; HB "Last" ROLLING STONES "Stop" FOO FIGHTERS "Life"</p> <p><b>WRQK/Canton, OH *</b> PD/MD: Todd Downard 8 ROLLING STONES "Stop" 7 FOO FIGHTERS "Life" 4 TOM PETTY &amp; HB "Last"</p> <p><b>WPXC/Cape Cod, MA</b> MD: Steve McVie PD: Suzanne Tonore 1 THEORY OF A DEADMAN "Nothing" 4 TOM PETTY &amp; HB "Last"</p> <p><b>WYBB/Charleston, SC *</b> MD: Mike Allen 12 TOM PETTY &amp; HB "Last" 11 JERRY CANTRELL "Angel" JULY FOR KINGS "Normal" PAPA ROACH "Time" RA "Call" U2 "Storm"</p> <p><b>WKLC/Charleston, WV</b> PD/MD: Mike Rappaport 14 U2 "Storm" 10 TOM PETTY &amp; HB "Last" RA "Call" PAPA ROACH "Time"</p> <p><b>WEBN/Cincinnati, OH *</b> DM: Scott Reinhardt PD: Michael Walter MD: Rick "The Dude" Vaske 12 KORN "Thought" 9 JERRY CANTRELL "Angel" 1 STONE SOUR "Bother" TAPROOT "Poem"</p>	<p><b>WVRK/Columbus, GA</b> MD: Brian Waters 13 ROLLING STONES "Stop" 2 KORN "Thought" JERRY CANTRELL "Angel" PAPA ROACH "Time" TOM PETTY &amp; HB "Last" RA "Call" JULY FOR KINGS "Normal"</p> <p><b>KNCN/Corpus Christi, TX *</b> PD: John Paul 1 DRAGREE "Simple" 1 TAPROOT "Poem"</p> <p><b>WTUE/Dalyon, OH *</b> PD: Tony Tifard APD/MD: John Beaujeu 13 TOM PETTY &amp; HB "Last"</p> <p><b>KLAQ/El Paso, TX *</b> PD: Magic Mike Ramsey APD/MD: Glenn Garza 6 TOM PETTY &amp; HB "Last" JERRY CANTRELL "Angel" EARSHOT "Ahead" FILTER "Cliche" FOO FIGHTERS "Life"</p> <p><b>WPHO/Elmira-Corning, NY</b> GM: George Harris MD: Jay Wulf U2 "Storm" BLINDSIDE "Pitiful" PAPA ROACH "Time" RA "Call"</p> <p><b>KLOL/Houston, TX *</b> OM/MD: Vince Richards MD: Steve Fuxx THEORY OF A DEADMAN "Nothing" U2 "Storm"</p> <p><b>WRKR/Kalamazoo, MI</b> PD: Mike McKelley APD/MD: Jay Deacon 11 ROLLING STONES "Stop" 5 U2 "Storm" TOM PETTY &amp; HB "Last"</p> <p><b>WOBZ/Macon, GA</b> PD: Ernie West MD: Sarina Scott 3 TOM PETTY &amp; HB "Last" 2 PUDDLE OF MUDD "Hates"</p>	<p><b>KFRQ/McAllen, TX *</b> PD: Alex Duran MD: Keith West JERRY CANTRELL "Angel" PAPA ROACH "Time" TOM PETTY &amp; HB "Last" RA "Call" JULY FOR KINGS "Normal"</p> <p><b>WCLG/Morgantown, WV</b> PD: Jeff Mardock MD: Dave Mardock JERRY CANTRELL "Angel" PAPA ROACH "Time" RED HOT CHILI "Song" U2 "Storm" JERRY CANTRELL "Angel"</p> <p><b>WDHA/Morrisstown, NJ *</b> PD/MD: Terre Carr 22 U2 "Storm" 18 ROLLING STONES "Stop" 19 FOO FIGHTERS "Life" 9 TOM PETTY &amp; HB "Last" EARSHOT "Ahead" TODD SHARP "Beats" RUSH "NiteLife" FOO FIGHTERS "Life" STONE SOUR "Bother" KEZO/Omaha, NE PD/MD: Bruce Patrick No Adds</p> <p><b>KCLB/Palm Springs, CA</b> PD/MD: Tish Lacy 10 TONIC "Take" 7 FOO FIGHTERS "Life" 6 HOBBASTANK "Remember" 4 U2 "Storm" 3 PUDDLE OF MUDD "Hates" TOM PETTY &amp; HB "Last" JERRY CANTRELL "Angel" BRAND NEW SIN "Works" No Adds</p>	<p><b>WRRX/Pensacola, FL *</b> OM/MD: Dan McClelland 11 ROLLING STONES "Stop" 7 TOM PETTY &amp; HB "Last" 4 FILTER "Cliche" 3 FOO FIGHTERS "Life"</p> <p><b>WWCT/Peoria, IL</b> PD: James Marley MD: Debbie Hunter PAPA ROACH "Time" RED HOT CHILI "Song" U2 "Storm" JERRY CANTRELL "Angel"</p> <p><b>WMMR/Philadelphia, PA *</b> PD: Sam Milman APD/MD: Ken Zepeto 2 ROLLING STONES "Stop"</p> <p><b>KDKB/Phoenix, AZ *</b> PD: Joe Bonadona MD: Dock Ellis 17 TOM PETTY &amp; HB "Last" 14 U2 "Storm"</p> <p><b>WHEB/Portsmouth, NH *</b> PD/MD: Alex James FOO FIGHTERS "Life" RA "Call"</p> <p><b>WHJY/Providence, RI *</b> PD: Doug Beliveau APD: David Palmer MD: John Laurents No Adds</p> <p><b>WRXL/Richmond, VA *</b> OM: Bill Cahill PD: John Lassman APD/MD: Casey Krukowek 10 TOM PETTY &amp; HB "Last" 9 THEORY OF A DEADMAN "Nothing" 8 RED HOT CHILI "Song" 6 STONE SOUR "Bother"</p> <p><b>KCAL/Riverside, CA *</b> PD: Steve Hoffman MD: M. Matthews No Adds</p>	<p><b>WROV/Roanoke-Lynchburg, VA *</b> PD: Aaron Roberts MD: Heidi Krummer 1 U2 "Storm" 8 TOM PETTY &amp; HB "Last" 2 FOO FIGHTERS "Life" RA "Call"</p> <p><b>WCWF/Rochester, NY *</b> PD/MD: Bob D'Elia APD: Dave Pittina JERRY CANTRELL "Angel" FOO FIGHTERS "Life" TOM PETTY &amp; HB "Last" U2 "Storm"</p> <p><b>WXRK/Rockford, IL</b> PD/MD: Jim Stone MUST "Freshchild" JERRY CANTRELL "Angel"</p> <p><b>KBER/Salt Lake City, UT *</b> OM: Bruce Jones PD: Kelly Hammer APD/MD: Hansen Powers No Adds</p> <p><b>KSJO/San Francisco, CA *</b> APD: London Fields MD: Jordan Black No Adds</p> <p><b>KZOZ/San Luis Obispo, CA</b> PD: Dave Richards APD/MD: Kyree Brooks No Adds</p> <p><b>KXFX/Santa Rosa, CA *</b> PD: Don Harrison MD: Howard Freese FILTER "Cliche" PAPA ROACH "Time"</p> <p><b>KISW/Seattle-Tacoma, WA *</b> PD: Dave Richards APD/MD: Kyree Brooks No Adds</p> <p><b>KTUX/Shreveport, LA *</b> PD/MD: Kevin West THEORY OF A DEADMAN "Nothing"</p>	<p><b>KXUS/Springfield, MO</b> PD/MD: Jonas Hunter MD: Mark McClain ROLLING STONES "Stop" TOM PETTY &amp; HB "Last"</p> <p><b>WAQX/Syracuse, NY *</b> PD/MD: Bob D'Elia APD: Dave Pittina JERRY CANTRELL "Angel" FOO FIGHTERS "Life" TOM PETTY &amp; HB "Last"</p> <p><b>WIOT/Toledo, OH *</b> OM: Cary Pall PD/MD: Dave Rossi ROLLING STONES "Stop"</p> <p><b>WKLT/Traverse City, MI</b> PD/MD: Terr Ray 22 TOM PETTY &amp; HB "Last" 6 FOO FIGHTERS "Life" 6 EARSHOT "Ahead"</p>	<p><b>KLXP/Tucson, AZ *</b> PD/MD: Jonas Hunter APD: Chita 9 TOM PETTY &amp; HB "Last" JERRY CANTRELL "Angel"</p> <p><b>KMDD/Tulsa, OK *</b> MD: Rick Summers FOO FIGHTERS "Life" JULY FOR KINGS "Normal" TOM PETTY &amp; HB "Last"</p> <p><b>WHZK/Wausau, WI</b> PD/MD: Nick Summers CHEVELLE "Red" PAPA ROACH "Bother"</p> <p><b>KATS/Yakima, WA</b> OM: Ron Harris THEORY OF A DEADMAN "Nothing" STONE SOUR "Bother" FOO FIGHTERS "Life"</p> <p><b>WNCD/Youngstown, OH *</b> PD: Chris Patrick TOM PETTY &amp; HB "Last"</p>
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\*Monitored Reporters  
57 Total Reporters  
37 Total Monitored  
20 Total Indicator  
19 Current Indicator Playlists  
Did Not Report For Two Consecutive Weeks; Data Not Used (1):  
WRQR/Wilmington, NC



# R&R Active Rock Top 50

September 13, 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	SYSTEM OF A DOWN Aerials (American/Columbia)	1939	+27	167744	16	59/0
3	2	DISTURBED Prayer (Reprise)	1790	+45	142079	6	60/0
2	3	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	1724	-27	140412	15	58/0
6	4	NICKELBACK Never Again (Roadrunner/IDJMG)	1526	+119	120978	11	57/0
4	5	KORN Thoughtless (Immortal/Epic)	1489	+56	111914	14	60/1
7	6	TRUSTCOMPANY Downfall (Geffen/Interscope)	1427	+39	115826	19	59/0
5	7	PAPA ROACH She Loves Me Not (DreamWorks)	1290	-133	93960	19	55/0
8	8	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	1129	-97	91766	24	55/0
9	9	GODSMACK I Stand Alone (Republic/Universal)	1090	-46	113165	32	54/0
14	10	STONE SOUR Bother (Roadrunner/IDJMG)	1087	+151	82044	6	50/3
11	11	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1076	+89	86925	7	56/1
12	12	ROB ZOMBIE Demon Speeding (Geffen/Interscope)	1016	+46	85514	12	56/0
13	13	CHEVELLE The Red (Epic)	984	+47	85409	11	57/1
15	14	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	928	+123	72084	8	53/0
10	15	HOOBASTANK Running Away (Island/IDJMG)	853	-142	57244	23	45/0
18	16	P.O.D. Satellite (Atlantic)	851	+111	68143	5	55/0
16	17	EARSHOT Get Away (Warner Bros.)	779	-2	74824	29	43/0
17	18	STAIN'D For You (Flip/Elektra/EEG)	777	+8	60742	38	52/0
20	19	BREAKING BENJAMIN Polyamorous (Hollywood)	729	+18	53738	10	55/0
19	20	TOOL Parabola (Volcano)	662	-56	56471	24	45/0
23	21	SEETHER Fine Again (Wind-up)	652	+78	48210	10	45/3
40	22	FOO FIGHTERS All My Life (Roswell/RCA)	636	+402	61817	2	52/9
24	23	BLINDSIDE Pitiful (Elektra/EEG)	626	+69	56026	7	57/0
21	24	VINES Get Free (Capitol)	583	-11	44891	14	43/0
25	25	GAVIN ROSSDALE Adrenaline (Universal)	553	+44	40596	5	37/0
32	26	TAPROOT Poem (Velvet Hammer/Atlantic)	504	+149	43126	3	53/5
36	27	EARSHOT Not Afraid (Warner Bros.)	485	+175	38847	3	48/4
27	28	INCUBUS Circles (Immortal/Epic)	484	+36	36554	5	41/3
30	29	30 SECONDS TO MARS Capricorn (Immortal/Virgin)	448	+38	36717	7	46/2
28	30	INJECTED Bullet (Island/IDJMG)	426	+9	35569	10	37/0
22	31	FILTER Where Do We Go From Here (Reprise)	407	-180	25994	12	41/0
29	32	COLOR RED Sore Throat (RCA)	401	-9	27568	9	37/1
31	33	MAD AT GRAVITY Walk Away (ARTISTdirect)	393	+26	30567	11	38/1
37	34	3RD STRIKE Redemption (Hollywood)	374	+79	25366	3	39/2
26	35	AUDIOVENT The Energy (Atlantic)	352	-125	37972	20	31/0
33	36	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	257	-91	17352	12	23/0
38	37	DRAGPIPE Simple Minded (Interscope)	256	+2	20138	4	27/0
39	38	JIMMY EAT WORLD Sweetness (DreamWorks)	234	-15	13651	11	9/0
42	39	OUR LADY PEACE Innocent (Columbia)	231	+46	10876	2	24/5
34	40	SINCH Something More (Roadrunner/IDJMG)	192	-148	18551	13	23/0
41	41	MUST Freechild (Wind-up)	187	-8	16623	4	15/0
Debut	42	HOOBASTANK Remember Me (Island/IDJMG)	172	+135	11344	1	34/12
44	43	FLIPP Freak (Artemis)	166	+9	17718	4	19/0
47	44	STEPS Aquarium (Locomotive)	152	+14	7544	3	13/1
46	45	LINKIN PARK Pts Of Athrty (Remix) (Warner Bros.)	126	-17	8624	3	8/0
48	46	LIFEHOUSE Spin (DreamWorks)	116	-19	6824	7	12/0
Debut	47	U2 Electrical Storm (Interscope)	107	+67	10027	1	8/3
Debut	48	NEW FOUND GLORY My Friends Over You (Drive-Thru/MCA)	107	+1	3580	1	5/0
43	49	EPIDEMIC Walk Away (Elektra/EEG)	107	-71	6795	13	19/0
Debut	50	SPARTA Cut Your Ribbon (DreamWorks)	103	+18	8636	1	9/0

60 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 9/1-9/7. 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<sup>®</sup>

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
PAPA ROACH Time And Time Again (DreamWorks)	26
RA Do You Call My Name (Republic/Universal)	19
JERRY CANTRELL Angel Eyes (Roadrunner/IDJMG)	16
FILTER American Cliche (Reprise)	15
HOOBASTANK Remember Me (Island/IDJMG)	12
FOO FIGHTERS All My Life (Roswell/RCA)	9
TAPROOT Poem (Velvet Hammer/Atlantic)	5
OUR LADY PEACE Innocent (Columbia)	5
EARSHOT Not Afraid (Warner Bros.)	4
NONPOINT Development (MCA)	4

**"Do You Call My Name"**  
**MOST ADDED**  
 Including: WRIF, WXTB, WNOR, WCCC, WNVE, WCMF, WQBK, KAZR, KPOI and many, many more

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FOO FIGHTERS All My Life (Roswell/RCA)	+402
EARSHOT Not Afraid (Warner Bros.)	+175
STONE SOUR Bother (Roadrunner/IDJMG)	+151
TAPROOT Poem (Velvet Hammer/Atlantic)	+149
HOOBASTANK Remember Me (Island/IDJMG)	+135
THEORY OF A DEADMAN Nothing... (Roadrunner/IDJMG)	+123
NICKELBACK Never Again (Roadrunner/IDJMG)	+119
P.O.D. Satellite (Atlantic)	+111
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+89
3RD STRIKE Redemption (Hollywood)	+79

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KORN Here To Stay (Immortal/Epic)	660
LINKIN PARK In The End (Warner Bros.)	601
DISTURBED Down With The Sickness (Giant/Reprise)	549
DEFAULT Wasting My Time (TVT)	530
SYSTEM OF A DOWN Toxicity (American/Columbia)	530
P.O.D. Youth Of The Nation (Atlantic)	477
NICKELBACK Too Bad (Roadrunner/IDJMG)	477
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	471
TOOL Schism (Volcano)	465
HOOBASTANK Crawling In The Dark (Island/IDJMG)	458
LINKIN PARK Crawling (Warner Bros.)	442
CREED One Last Breath (Wind-up)	418

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America's Best Testing Active Rock Songs 12+  
For The Week Ending 9/13/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
<b>DISTURBED</b> Prayer (Reprise)	4.16	4.11	84%	9%	4.19	86%	9%
<b>SYSTEM OF A DOWN</b> Aerials (American/Columbia)	4.03	4.08	94%	26%	4.04	96%	27%
<b>ROB ZOMBIE</b> Demon Speeding (Geffen/Interscope)	4.01	4.01	84%	14%	3.99	88%	15%
<b>GODSMACK</b> I Stand Alone (Republic/Universal)	3.96	3.97	97%	45%	4.03	98%	46%
<b>TOOL</b> Parabola (Volcano)	3.95	3.98	89%	24%	3.97	92%	26%
<b>STONE SOUR</b> Bother (Roadrunner/IDJMG)	3.93	3.91	46%	7%	3.93	52%	7%
<b>KORN</b> Here To Stay (Immortal/Epic)	3.89	3.93	94%	28%	3.97	96%	29%
<b>KORN</b> Thoughtless (Immortal/Epic)	3.89	3.94	90%	20%	3.91	92%	21%
<b>TRUSTCOMPANY</b> Downfall (Interscope)	3.85	3.89	76%	15%	3.75	81%	17%
<b>NICKELBACK</b> Never Again (Roadrunner/IDJMG)	3.79	3.84	92%	27%	3.65	93%	31%
<b>EARSHOT</b> Get Away (Warner Bros.)	3.78	3.79	81%	24%	3.77	88%	29%
<b>PUDDLE OF MUDD</b> She Hates Me (Flawless/Geffen/Interscope)	3.74	3.75	90%	22%	3.59	91%	24%
<b>CHEVELLE</b> The Red (Epic)	3.74	3.78	68%	12%	3.69	72%	15%
<b>HOOBASTANK</b> Running Away (Island/IDJMG)	3.73	3.75	92%	32%	3.47	94%	36%
<b>STAINED</b> For You (Flip/Elektra/EEG)	3.70	3.79	94%	40%	3.56	96%	45%
<b>PUDDLE OF MUDD</b> Drift & Die (Flawless/Geffen/Interscope)	3.66	3.75	95%	37%	3.61	96%	40%
<b>FILTER</b> Where Do We Go From Here (Reprise)	3.61	3.66	83%	19%	3.57	85%	21%
<b>SEETHER</b> Fine Again (Wind-up)	3.57	3.57	53%	8%	3.48	55%	10%
<b>THEORY OF A DEADMAN</b> Nothing Could Come... (Roadrunner/IDJMG)	3.57	3.49	44%	8%	3.44	46%	9%
<b>PAPA ROACH</b> She Loves Me Not (DreamWorks)	3.57	3.61	93%	34%	3.53	95%	41%
<b>RED HOT CHILI PEPPERS</b> By The Way (Warner Bros.)	3.51	3.58	97%	41%	3.32	96%	45%
<b>INCUBUS</b> Circles (Immortal/Epic)	3.51	3.53	68%	16%	3.18	72%	23%
<b>INJECTED</b> Bullet (Island/IDJMG)	3.50	3.46	54%	10%	3.33	58%	15%
<b>30 SECONDS TO MARS</b> Capricorn (Immortal/Virgin)	3.49	-	41%	7%	3.34	43%	9%
<b>GAVIN ROSSDALE</b> Adrenaline (Universal)	3.46	-	51%	9%	3.10	56%	15%
<b>P.O.D.</b> Satellite (Atlantic)	3.45	3.49	82%	23%	3.44	83%	26%
<b>BLINDSIDE</b> Pitiful (Elektra/EEG)	3.33	-	40%	7%	3.26	41%	8%
<b>BREAKING BENJAMIN</b> Polyamorous (Hollywood)	3.26	3.33	42%	10%	3.13	47%	14%
<b>VINES</b> Get Free (Capitol)	3.10	3.19	78%	32%	2.87	79%	38%

Total sample size is 409 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

## New & Active

- RED HOT CHILI PEPPERS** Zephyr Song (Warner Bros.)  
Total Plays: 101, Total Stations: 9, Adds: 2
- NONPOINT** Development (MCA)  
Total Plays: 99, Total Stations: 11, Adds: 4
- LOUDERMILK** Estrogen Oxygen Aches In... (DreamWorks)  
Total Plays: 94, Total Stations: 15, Adds: 0
- FILTER** American Cliche (Reprise)  
Total Plays: 92, Total Stations: 25, Adds: 15
- PAPA ROACH** Time And Time Again (DreamWorks)  
Total Plays: 65, Total Stations: 31, Adds: 26
- RA** Do You Call My Name (Republic/Universal)  
Total Plays: 51, Total Stations: 22, Adds: 19
- JERRY CANTRELL** Angel Eyes (Roadrunner/IDJMG)  
Total Plays: 36, Total Stations: 17, Adds: 16

Songs ranked by total plays

## Indicator

### Most Added

- FOO FIGHTERS** All My Life (Roswell/RCA)
- PAPA ROACH** Time And Time Again (DreamWorks)
- RA** Do You Call My Name (Republic/Universal)
- JERRY CANTRELL** Angel Eyes (Roadrunner/IDJMG)
- FILTER** American Cliche (Reprise)
- HOOBASTANK** Remember Me (Island/IDJMG)
- TAPROOT** Poem (Velvet Hammer/Atlantic)
- QUEENS OF THE...** No One Knows (Interscope)
- TRAPT** Headstrong (Warner Bros.)
- 3RD STRIKE** Redemption (Hollywood)
- DRAGPIPE** Simple Minded (Interscope)
- GAVIN ROSSDALE** Adrenaline (Universal)
- LOUDERMILK** Estrogen Oxygen Aches In... (DreamWorks)
- DEFAULT** Denv (TVT)
- OUR LADY PEACE** Innocent (Columbia)

## Reporters

<b>WDBK/Albany, NY *</b> PD/M: Phil Conn 1 U2 "Strom" 2 HOEBASTANK "Remember" 3 FOO FIGHTERS "Lie" 4 FILTER "Cliche" 5 JERRY CANTRELL "Angel" 6 PAPA ROACH "Time" RA "Call"	<b>KRQR/Chico, CA</b> PD/M: Dain Sandoval 20 PAPA ROACH "Time" 11 FOO FIGHTERS "Lie" 7 QUEENS OF "Kings" 8 JERRY CANTRELL "Angel" 6 RA "Call" FILTER "Cliche"	<b>WRQC/Fayetteville, NC *</b> OM: Paul Michaels Interim PD: Al Field No Adds	<b>WQXA/Harrisburg, PA *</b> PD: Claudine DeLorenzo MD: Nicole 3 TAPROOT "Poem" 4 OUR LADY PEACE "Innocent" 5 SALIVA "Always"	<b>KOMP/Las Vegas, NV *</b> PD: John Griffin MD: Wade Linder No Adds	<b>IOXR/Minneapolis, MN *</b> OM: Dave Hamilton PD: Wade Linder MD: Pablo 1 FOO FIGHTERS "Lie" 2 TRAPT "Headstrong" 3 STONE SOUR "Bother" 4 JERRY CANTRELL "Angel" 5 HOEBASTANK "Remember" NONPOINT "Development"	<b>WYSP/Philadelphia, PA *</b> OM: Tim Seban APD/M: Nancy Palumbo No Adds	<b>WZBH/Salisbury, MD</b> PD: Shawn Murphy APD/M: Mike Hunter 1 FOO FIGHTERS "Lie" RA "Call" 2 PAPA ROACH "Time" 3 LOUDERMILK "Aches" 4 FILTER "Cliche" 5 TRAPT "Headstrong"	<b>WQLZ/Springfield, IL</b> MD: Rocky No Adds
<b>KZRX/Amarillo, TX</b> PD/M: Eric Slayter 10 FOO FIGHTERS "Lie" 11 FILTER "Cliche" PAPA ROACH "Time"	<b>WMMS/Cleveland, OH *</b> PD: Jim Trapp STONE SOUR "Bother"	<b>WVBN/Flint, MI *</b> OM/DP: Brian Beddow MD: Tony LaBrie 1 FOO FIGHTERS "Lie" 2 JERRY CANTRELL "Angel" PAPA ROACH "Time"	<b>WCCC/Hartford, CT *</b> PD: Michael Picozzi APD/M: Mike Karolyi 1 JERRY CANTRELL "Angel" PAPA ROACH "Time" RA "Call"	<b>WXZZ/Lexington-Fayette, KY *</b> OM/DP: Lee Reynolds MD: Suzy Boe No Adds	<b>KMRQ/Modesto, CA *</b> PD/M: Jack Paper APD: Matt Foley MD: Pablo 1 FOO FIGHTERS "Lie" 2 TRAPT "Headstrong" 3 STONE SOUR "Bother" 4 JERRY CANTRELL "Angel" 5 HOEBASTANK "Remember" NONPOINT "Development"	<b>KUPD/Phoenix, AZ *</b> PD: J.J. Jeffries MD: Larry McFeele No Adds	<b>KISS/San Antonio, TX *</b> OM: Virgil Thompson PD: Kevin Vargas APD/M: Shannon Leder MD: C.J. Cruz 5 NONPOINT "Development" 6 BOWLING FOR SOUP "Bar" 1 FILTER "Cliche" 2 TAPROOT "Poem"	<b>WLSX/Springfield, MA *</b> PD: Scott Laudani MD: Becky Pohotsky HOEBASTANK "Remember"
<b>WYZZ/WXIA/Alexandria-Green Bay, WI *</b> PD/M: Guy Dark 12 FOO FIGHTERS "Lie" 2 PAPA ROACH "Time"	<b>KILD/Colorado Springs, CO *</b> PD: Ross Ford APD: Matt Gentry 1 JERRY CANTRELL "Angel" 2 PAPA ROACH "Time"	<b>KRZR/Fresno, CA *</b> OM/DP: E. Curtis Johnson MD: Rick Roddam 14 JERRY CANTRELL "Angel" 11 FILTER "Cliche"	<b>KPOI/Honolulu, HI *</b> Interim PD: Kid Leo Interim MD: Phil Slash 1 U2 "Strom" 2 MARY CLOVELY "Surprise" 3 JERRY CANTRELL "Angel" 4 JULY FOR KINGS "Normal" 5 PAPA ROACH "Time" RA "Call"	<b>KIBZ/Lincoln, NE</b> OM: Julie Gade PD: E.J. Marshall APD: Sparky MD: Samantha Knight 1 JERRY CANTRELL "Angel" 2 JERRY CANTRELL "Angel" 3 JERRY CANTRELL "Angel" 4 JERRY CANTRELL "Angel" 5 JERRY CANTRELL "Angel" 6 JERRY CANTRELL "Angel" 7 JERRY CANTRELL "Angel" 8 JERRY CANTRELL "Angel" 9 JERRY CANTRELL "Angel" 10 JERRY CANTRELL "Angel" 11 JERRY CANTRELL "Angel" 12 JERRY CANTRELL "Angel" 13 JERRY CANTRELL "Angel" 14 JERRY CANTRELL "Angel" 15 JERRY CANTRELL "Angel" 16 JERRY CANTRELL "Angel" 17 JERRY CANTRELL "Angel" 18 JERRY CANTRELL "Angel" 19 JERRY CANTRELL "Angel" 20 JERRY CANTRELL "Angel"	<b>WRAT/Monmouth-Ocean, NJ *</b> PD: Carl Craft APD/M: Robyn Lane No Adds	<b>KUPO/Portland, OR *</b> OM: Dave Numme APD/M: Al Scott 1 QUEENS OF "Kings" 2 EARSHOT "Ahead" 1 FILTER "Cliche"	<b>KISS/San Antonio, TX *</b> OM: Virgil Thompson PD: Kevin Vargas APD/M: Shannon Leder MD: C.J. Cruz 5 NONPOINT "Development" 6 BOWLING FOR SOUP "Bar" 1 FILTER "Cliche" 2 TAPROOT "Poem"	<b>KZRO/Springfield, MO</b> MD: George Spankmeister RA "Call" PAPA ROACH "Time" JERRY CANTRELL "Angel"
<b>WCHZ/Augusta, GA *</b> OM: Herley Drew PD/M: Chuck Williams HOEBASTANK "Remember"	<b>WBZX/Columbus, OH *</b> PD: Hal Fish APD/M: Ronni Hunter 5 FOO FIGHTERS "Lie" 6 HOEBASTANK "Remember" 7 OUR LADY PEACE "Innocent" 8 TAPROOT "Poem"	<b>WRQC/Ft. Myers, FL *</b> PD/M: Fritz 1 FILTER "Cliche" RA "Call"	<b>WAMX/Huntington, WV</b> PD/M: Paul Ostlund 2 QUEENS OF "Kings" 1 JERRY CANTRELL "Angel" PAPA ROACH "Time"	<b>WTFX/Louisville, KY *</b> OM: Michael Lee MD: Frank Webb No Adds	<b>WRAT/Monmouth-Ocean, NJ *</b> PD: Carl Craft APD/M: Robyn Lane No Adds	<b>KORR/Quad Cities, IA-IL *</b> OM: Danny Sullivan PD: Darren Pfla 1 FOO FIGHTERS "Lie" 2 PAPA ROACH "Time" 3 U2 "Strom"	<b>KISS/San Antonio, TX *</b> OM: Virgil Thompson PD: Kevin Vargas APD/M: Shannon Leder MD: C.J. Cruz 5 NONPOINT "Development" 6 BOWLING FOR SOUP "Bar" 1 FILTER "Cliche" 2 TAPROOT "Poem"	<b>KZRO/Springfield, MO</b> MD: George Spankmeister RA "Call" PAPA ROACH "Time" JERRY CANTRELL "Angel"
<b>KRAB/Hatfield, CA *</b> PD/M: Danny Spinks 2 PAPA ROACH "Time"	<b>KEGL/Dallas-Ft. Worth, TX *</b> PD: Alex Duggan APD: Chris Ryan MD: Cindy Scull No Adds	<b>WRUF/Gainesville-Ocala, FL *</b> PD: Harry Guscott MD: Ryan North 1 FILTER "Cliche" NONPOINT "Development"	<b>WRTT/Huntsville, AL *</b> OM: Rob Harder PD/M: Jimbo Wood 17 SEETHER "Fire" 14 FILTER "Cliche" 15 TOM PETTY & HE "Last" 16 HOEBASTANK "Remember" 17 FOO FIGHTERS "Lie" 18 JERRY CANTRELL "Angel" 19 JERRY CANTRELL "Angel" 20 JERRY CANTRELL "Angel"	<b>KFMX/Lubbock, TX</b> OM: Wes Nessmann 20 DEFAULT "Denz" PAPA ROACH "Time" GARY MOORE "Baby"	<b>WNRQ/Norfolk, VA *</b> PD: Harvey Kojan APD/M: Tim Parker RA "Call"	<b>KORR/Quad Cities, IA-IL *</b> OM: Danny Sullivan PD: Darren Pfla 1 FOO FIGHTERS "Lie" 2 PAPA ROACH "Time" 3 U2 "Strom"	<b>KISS/San Antonio, TX *</b> OM: Virgil Thompson PD: Kevin Vargas APD/M: Shannon Leder MD: C.J. Cruz 5 NONPOINT "Development" 6 BOWLING FOR SOUP "Bar" 1 FILTER "Cliche" 2 TAPROOT "Poem"	<b>KZRO/Springfield, MO</b> MD: George Spankmeister RA "Call" PAPA ROACH "Time" JERRY CANTRELL "Angel"
<b>WYYA/Baltimore, MD *</b> OM: Kerry Plackmeyer PD: Dave Hill APD/M: Rob Heckman No Adds	<b>KBP/Denver-Boulder, CO *</b> APD/M: Willie B. 23 STONE SOUR "Bother" 13 CHEVELLE "Red" 14 INCUBUS "Circles" 15 EARSHOT "Ahead" 16 PAPA ROACH "Time" 2 PAPA ROACH "Time"	<b>WJJO/Madison, WI *</b> PD: Randy Hawke APD/M: Blake Patton 1 JERRY CANTRELL "Angel" 2 JERRY CANTRELL "Angel" 3 JERRY CANTRELL "Angel" 4 JERRY CANTRELL "Angel" 5 JERRY CANTRELL "Angel" 6 JERRY CANTRELL "Angel" 7 JERRY CANTRELL "Angel" 8 JERRY CANTRELL "Angel" 9 JERRY CANTRELL "Angel" 10 JERRY CANTRELL "Angel" 11 JERRY CANTRELL "Angel" 12 JERRY CANTRELL "Angel" 13 JERRY CANTRELL "Angel" 14 JERRY CANTRELL "Angel" 15 JERRY CANTRELL "Angel" 16 JERRY CANTRELL "Angel" 17 JERRY CANTRELL "Angel" 18 JERRY CANTRELL "Angel" 19 JERRY CANTRELL "Angel" 20 JERRY CANTRELL "Angel"	<b>WNRQ/Norfolk, VA *</b> PD: Harvey Kojan APD/M: Tim Parker RA "Call"	<b>KATT/Oklahoma City, OK *</b> OM: Chris Baker MD: Jake Daniels 1 HOEBASTANK "Remember" 2 30 SECONDS TO MARS "Capricorn" 3 TAPROOT "Poem" 4 FILTER "Cliche"	<b>WBBB/Raleigh-Durham, NC *</b> OM: Andy Meyer 1 KORN "Thru" 2 PUDDLE OF MUDD "She Hates Me" 3 SEETHER "Fire"	<b>KZRO/Springfield, MO</b> MD: George Spankmeister RA "Call" PAPA ROACH "Time" JERRY CANTRELL "Angel"	<b>KISS/San Antonio, TX *</b> OM: Virgil Thompson PD: Kevin Vargas APD/M: Shannon Leder MD: C.J. Cruz 5 NONPOINT "Development" 6 BOWLING FOR SOUP "Bar" 1 FILTER "Cliche" 2 TAPROOT "Poem"	<b>KZRO/Springfield, MO</b> MD: George Spankmeister RA "Call" PAPA ROACH "Time" JERRY CANTRELL "Angel"
<b>WCPR/Biloxi-Gulfport, MS *</b> OM: Wynne Watkins PD: Scott Fox MD: Mitch Cry 1 RA "Call" 2 TRAPT "Headstrong" 3 JERRY CANTRELL "Angel" 4 JERRY CANTRELL "Angel" 5 JERRY CANTRELL "Angel" 6 JERRY CANTRELL "Angel" 7 JERRY CANTRELL "Angel" 8 JERRY CANTRELL "Angel" 9 JERRY CANTRELL "Angel" 10 JERRY CANTRELL "Angel" 11 JERRY CANTRELL "Angel" 12 JERRY CANTRELL "Angel" 13 JERRY CANTRELL "Angel" 14 JERRY CANTRELL "Angel" 15 JERRY CANTRELL "Angel" 16 JERRY CANTRELL "Angel" 17 JERRY CANTRELL "Angel" 18 JERRY CANTRELL "Angel" 19 JERRY CANTRELL "Angel" 20 JERRY CANTRELL "Angel"	<b>KAZR/Des Moines, IA *</b> OM/DP: Sean Elliott APD/M: Jo Michaelis 1 RA "Call" 2 STONE SOUR "Bother" 3 FILTER "Cliche"	<b>WJJO/Madison, WI *</b> PD: Randy Hawke APD/M: Blake Patton 1 JERRY CANTRELL "Angel" 2 JERRY CANTRELL "Angel" 3 JERRY CANTRELL "Angel" 4 JERRY CANTRELL "Angel" 5 JERRY CANTRELL "Angel" 6 JERRY CANTRELL "Angel" 7 JERRY CANTRELL "Angel" 8 JERRY CANTRELL "Angel" 9 JERRY CANTRELL "Angel" 10 JERRY CANTRELL "Angel" 11 JERRY CANTRELL "Angel" 12 JERRY CANTRELL "Angel" 13 JERRY CANTRELL "Angel" 14 JERRY CANTRELL "Angel" 15 JERRY CANTRELL "Angel" 16 JERRY CANTRELL "Angel" 17 JERRY CANTRELL "Angel" 18 JERRY CANTRELL "Angel" 19 JERRY CANTRELL "Angel" 20 JERRY CANTRELL "Angel"	<b>WNRQ/Norfolk, VA *</b> PD: Harvey Kojan APD/M: Tim Parker RA "Call"	<b>KATT/Oklahoma City, OK *</b> OM: Chris Baker MD: Jake Daniels 1 HOEBASTANK "Remember" 2 30 SECONDS TO MARS "Capricorn" 3 TAPROOT "Poem" 4 FILTER "Cliche"	<b>WBBB/Raleigh-Durham, NC *</b> OM: Andy Meyer 1 KORN "Thru" 2 PUDDLE OF MUDD "She Hates Me" 3 SEETHER "Fire"	<b>KZRO/Springfield, MO</b> MD: George Spankmeister RA "Call" PAPA ROACH "Time" JERRY CANTRELL "Angel"	<b>KISS/San Antonio, TX *</b> OM: Virgil Thompson PD: Kevin Vargas APD/M: Shannon Leder MD: C.J. Cruz 5 NONPOINT "Development" 6 BOWLING FOR SOUP "Bar" 1 FILTER "Cliche" 2 TAPROOT "Poem"	<b>KZRO/Springfield, MO</b> MD: George Spankmeister RA "Call" PAPA ROACH "Time" JERRY CANTRELL "Angel"
<b>WAAF/Boston, MA *</b> PD: Keith Hastings MD: Mike Brangiorio 7 SALIVA "Always" 8 JERRY CANTRELL "Angel" 9 PAPA ROACH "Time"	<b>WRIF/Detroit, MI *</b> OM/DP: Doug Podell APD/M: Mark Pennington 1 HOEBASTANK "Remember" 2 PAPA ROACH "Time" 3 RA "Call" 4 STONE SOUR "Bother" 5 FILTER "Cliche"	<b>WJJO/Madison, WI *</b> PD: Randy Hawke APD/M: Blake Patton 1 JERRY CANTRELL "Angel" 2 JERRY CANTRELL "Angel" 3 JERRY CANTRELL "Angel" 4 JERRY CANTRELL "Angel" 5 JERRY CANTRELL "Angel" 6 JERRY CANTRELL "Angel" 7 JERRY CANTRELL "Angel" 8 JERRY CANTRELL "Angel" 9 JERRY CANTRELL "Angel" 10 JERRY CANTRELL "Angel" 11 JERRY CANTRELL "Angel" 12 JERRY CANTRELL "Angel" 13 JERRY CANTRELL "Angel" 14 JERRY CANTRELL "Angel" 15 JERRY CANTRELL "Angel" 16 JERRY CANTRELL "Angel" 17 JERRY CANTRELL "Angel" 18 JERRY CANTRELL "Angel" 19 JERRY CANTRELL "Angel" 20 JERRY CANTRELL "Angel"	<b>WNRQ/Norfolk, VA *</b> PD: Harvey Kojan APD/M: Tim Parker RA "Call"	<b>KATT/Oklahoma City, OK *</b> OM: Chris Baker MD: Jake Daniels 1 HOEBASTANK "Remember" 2 30 SECONDS TO MARS "Capricorn" 3 TAPROOT "Poem" 4 FILTER "Cliche"	<b>WBBB/Raleigh-Durham, NC *</b> OM: Andy Meyer 1 KORN "Thru" 2 PUDDLE OF MUDD "She Hates Me" 3 SEETHER "Fire"	<b>KZRO/Springfield, MO</b> MD: George Spankmeister RA "Call" PAPA ROACH "Time" JERRY CANTRELL "Angel"	<b>KISS/San Antonio, TX *</b> OM: Virgil Thompson PD: Kevin Vargas APD/M: Shannon Leder MD: C.J. Cruz 5 NONPOINT "Development" 6 BOWLING FOR SOUP "Bar" 1 FILTER "Cliche" 2 TAPROOT "Poem"	<b>KZRO/Springfield, MO</b> MD: George Spankmeister RA "Call" PAPA ROACH "Time" JERRY CANTRELL "Angel"
<b>WRXR/Chattanooga, TN *</b> PD: Boer MD: Dave Seain 1 30 SECONDS TO MARS "Capricorn" 2 NONPOINT "Development" 3 INCUBUS "Circles"	<b>WGBF/Evansville, IN</b> OM/DP: Mike Sanders APD/M: Fatboy 1 FOO FIGHTERS "Lie" 2 GAVIN ROSSDALE "Adrenaline" 3 JERRY CANTRELL "Angel" 4 OUR LADY PEACE "Innocent" 5 RA "Call"	<b>WJJO/Madison, WI *</b> PD: Randy Hawke APD/M: Blake Patton 1 JERRY CANTRELL "Angel" 2 JERRY CANTRELL "Angel" 3 JERRY CANTRELL "Angel" 4 JERRY CANTRELL "Angel" 5 JERRY CANTRELL "Angel" 6 JERRY CANTRELL "Angel" 7 JERRY CANTRELL "Angel" 8 JERRY CANTRELL "Angel" 9 JERRY CANTRELL "Angel" 10 JERRY CANTRELL "Angel" 11 JERRY CANTRELL "Angel" 12 JERRY CANTRELL "Angel" 13 JERRY CANTRELL "Angel" 14 JERRY CANTRELL "Angel" 15 JERRY CANTRELL "Angel" 16 JERRY CANTRELL "Angel" 17 JERRY CANTRELL "Angel" 18 JERRY CANTRELL "Angel" 19 JERRY CANTRELL "Angel" 20 JERRY CANTRELL "Angel"	<b>WNRQ/Norfolk, VA *</b> PD: Harvey Kojan APD/M: Tim Parker RA "Call"	<b>KATT/Oklahoma City, OK *</b> OM: Chris Baker MD: Jake Daniels 1 HOEBASTANK "Remember" 2 30 SECONDS TO MARS "Capricorn" 3 TAPROOT "Poem" 4 FILTER "Cliche"	<b>WBBB/Raleigh-Durham, NC *</b> OM: Andy Meyer 1 KORN "Thru" 2 PUDDLE OF MUDD "She Hates Me" 3 SEETHER "Fire"	<b>KZRO/Springfield, MO</b> MD: George Spankmeister RA "Call" PAPA ROACH "Time" JERRY CANTRELL "Angel"	<b>KISS/San Antonio, TX *</b> OM: Virgil Thompson PD: Kevin Vargas APD/M: Shannon Leder MD: C.J. Cruz 5 NONPOINT "Development" 6 BOWLING FOR SOUP "Bar" 1 FILTER "Cliche" 2 TAPROOT "Poem"	<b>KZRO/Springfield, MO</b> MD: George Spankmeister RA "Call" PAPA ROACH "Time" JERRY CANTRELL "Angel"
	<b>WTPT/Greenville, SC *</b> PD: Mark Hendrix 1 AUGMENT "Looking" 2 JERRY CANTRELL "Angel" 3 OUR LADY PEACE "Innocent" 4 RA "Call"	<b>WJJO/Madison, WI *</b> PD: Randy Hawke APD/M: Blake Patton 1 JERRY CANTRELL "Angel" 2 JERRY CANTRELL "Angel" 3 JERRY CANTRELL "Angel" 4 JERRY CANTRELL "Angel" 5 JERRY CANTRELL "Angel" 6 JERRY CANTRELL "Angel" 7 JERRY CANTRELL "Angel" 8 JERRY CANTRELL "Angel" 9 JERRY CANTRELL "Angel" 10 JERRY CANTRELL "Angel" 11 JERRY CANTRELL "Angel" 12 JERRY CANTRELL "Angel" 13 JERRY CANTRELL "Angel" 14 JERRY CANTRELL "Angel" 15 JERRY CANTRELL "Angel" 16 JERRY CANTRELL "Angel" 17 JERRY CANTRELL "Angel" 18 JERRY CANTRELL "Angel" 19 JERRY CANTRELL "Angel" 20 JERRY CANTRELL "Angel"	<b>WNRQ/Norfolk, VA *</b> PD: Harvey Kojan APD/M: Tim Parker RA "Call"	<b>KATT/Oklahoma City, OK *</b> OM: Chris Baker MD: Jake Daniels 1 HOEBASTANK "Remember" 2 30 SECONDS TO MARS "Capricorn" 3 TAPROOT "Poem" 4 FILTER "Cliche"	<b>WBBB/Raleigh-Durham, NC *</b> OM: Andy Meyer 1 KORN "Thru" 2 PUDDLE OF MUDD "She Hates Me" 3 SEETHER "Fire"	<b>KZRO/Springfield, MO</b> MD: George Spankmeister RA "Call" PAPA ROACH "Time" JERRY CANTRELL "Angel"	<b>KISS/San Antonio, TX *</b> OM: Virgil Thompson PD: Kevin Vargas APD/M: Shannon Leder MD: C.J. Cruz 5 NONPOINT "Development" 6 BOWLING FOR SOUP "Bar" 1 FILTER "Cliche" 2 TAPROOT "Poem"	<b>KZRO/Springfield, MO</b> MD: George Spankmeister RA "Call" PAPA ROACH "Time" JERRY CANTRELL "Angel"
	<b>WJXQ/Lansing, MI *</b> OM: Bob Olson MD: Kevin Conrad 1 HOEBASTANK "Remember" 2 OUR LADY PEACE "Innocent" 3 3RD STRIKE "Redemption"	<b>WJJO/Madison, WI *</b> PD: Randy Hawke APD/M: Blake Patton 1 JERRY CANTRELL "Angel" 2 JERRY CANTRELL "Angel" 3 JERRY CANTRELL "Angel" 4 JERRY CANTRELL "Angel" 5 JERRY CANTRELL "Angel" 6 JERRY CANTRELL "Angel" 7 JERRY CANTRELL "Angel" 8 JERRY CANTRELL "Angel" 9 JERRY CANTRELL "Angel" 10 JERRY CANTRELL "Angel" 11 JERRY CANTRELL "Angel" 12 JERRY CANTRELL "Angel" 13 JERRY CANTRELL "Angel" 14 JERRY CANTRELL "Angel" 15 JERRY CANTRELL "Angel" 16 JERRY CANTRELL "Angel" 17 JERRY CANTRELL "Angel" 18 JERRY CANTRELL "Angel" 19 JERRY CANTRELL "Angel" 20 JERRY CANTRELL "Angel"	<b>WNRQ/Norfolk, VA *</b> PD: Harvey Kojan APD/M: Tim Parker RA "Call"	<b>KATT/Oklahoma City, OK *</b> OM: Chris Baker MD: Jake Daniels 1 HOEBASTANK "Remember" 2 30 SECONDS TO MARS "Capricorn" 3 TAPROOT "Poem" 4 FILTER "Cliche"	<b>WBBB/Raleigh-Durham, NC *</b> OM: Andy Meyer 1 KORN "Thru" 2 PUDDLE OF MUDD "She Hates Me" 3 SEETHER "Fire"	<b>KZRO/Springfield, MO</b> MD: George Spankmeister RA "Call" PAPA ROACH "Time" JERRY CANTRELL "Angel"	<b>KISS/San Antonio, TX *</b> OM: Virgil Thompson PD: Kevin Vargas APD/M: Shannon Leder MD: C.J. Cruz 5 NONPOINT "Development" 6 BOWLING FOR SOUP "Bar" 1 FILTER "Cliche" 2 TAPROOT "Poem"	<b>KZRO/Springfield, MO</b> MD: George Spankmeister RA "Call" PAPA ROACH "Time" JERRY CANTRELL "Angel"
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## active INSIGHT

### ON THE RECORD

With **Dain Sandoval**  
PD, KRQR-FM (Z-Rock)/Chico, CA



Greetings from Chico, CA! Chico (not Chino, dammit!) is located about an hour and a half northeast of Sacramento. It is the land of cheap booze, hot weather, hotter girls and the No. 1 party school in the world. When it comes to new radio tunes, it can get pretty dismal. What do I mean by this? I mean that a lot of what's going on out there is absolute crap. Scottish or not, a lot of what's being churned out of the

machine is pretty sad. • Thankfully, I have a group of highly trained, fez-wearing monkeys that assist in my programming choices for the 50,000-watt blowtorch of Nor-Cal that is 106.7 Z-Rock. Here we go: I'm excited about Trapt's "Headstrong." These guys are coming to town and opening for Nonpoint in September. Sparta's "Cut Your Ribbon" is not only a great song, the whole album, *Wiretap Scars*, is a real treat. The Used's "The Taste of Ink" is worth keeping an eye on. We had them on a show with Apex Theory, Lost Prophets and Chevelle. While the other bands arrived in their supercoach buses, The Used rolled up in a Winnebago. What's my point? I dunno; it was just funny. • Other things that are lighting up the airwaves: Disturbed's "Prayer" is a monster; it will be fun to see if it can match the insane success of "Sickness." Taproot's "Poem" is off to a strong start. Stone Sour's "Bother" is the "Who was that?" phone-call generator. New Papa Roach and Jerry Cantrell on the horizon. Locally, the bands Oddman, Brain In A Cage and Socially Pink are kicking asses up and down the streets. • I'm extending the offer to anyone reading: Play a show in Chico and have the time of your life. If it gets so wild that ya can't remember, we'll send you the pictures.

**ACTIVE:** A lot of records saw some pretty decent airplay increases last week, not the least of which was **The Foo Fighters'** "All My Life." The track scored +402 spins and took a hefty climb to No. 22 on the chart ... **Earshot** are building nicely on "Not Afraid" with +175 and a cool rise to No. 27 ... **Wow, Stone Sour** are top 10! That, quite simply, rocks ... "Remember Me" by **Hoobastank** makes a solid impression and debuts at No. 42 with a dozen new adds ... **Papa Roach** lead the pack for Most Added with 26 on "Time and Time Again" ... **RA** did very well with 19 adds on "Do You Call My Name" ... The inimitable **Jerry Cantrell** picked up 16 adds for "Angel Eyes," while **Filter's** "American Cliche" scooped up 15. **ROCK:** Loyal to their heritage artists, this side of the format welcomed **Tom Petty & The Heartbreakers** back into their arms with 20 adds (No. 1 Most Added) and +154 plays as "The Last DJ" debuts at No. 28 ... The Foo Fighters picked up 11 adds ... **The Rolling Stones** gained +139 spins and nine adds on "Don't Stop," which rose to No. 12 ... **U2's** "Electrical Storm" debuts at 22 with eight adds ... **30 Seconds To Mars** made an impressive mark with their first-week sales, selling nearly 11,000 units off only one single so far. **MAX PIX: SALIVA** "Always" (Island/IDJMG)

### Active Rock/Rock ON THE RADIO

— Cyndee Maxwell, Active Rock/Rock Editor

**ARTIST:** Pulse Ultra

**LABEL:** Atlantic

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR

Never underestimate the power of beer. Case in point: Dominic Cifarelli, guitarist for Montreal's hard-rockin' foursome **Pulse Ultra**. A big fan of Atlantic new metallers Taproot, Cifarelli knocked on the group's tour-bus door following a Montreal show to congratulate them on their success. In his hand: a six-pack. Next thing you know, he's hanging with Taproot guitarist Mike Dewolf and playing Pulse Ultra's demo on Taproot's tour bus. Long story short, Pulse Ultra sign a deal with Velvet Hammer management and Atlantic Records, release an incredible debut, *Headspace*, and go on tour with Ozzy, System Of A Down, Rob Zombie and other heavies on Ozzfest 2002.

With *Headspace*, Pulse Ultra create a mind trip of an album that mines the sonic territory between Tool's dark regions and Incubus' sunnier soundscapes. Think of it as metal that allows you to meditate. Cifarelli can provide both murky melodrama and airy acrobatics reminiscent of Steve Vai. The contemplative bass and guitar prowl of "Void" creeps its way up to a wonderfully melodic chorus, featuring the soaring and accomplished vocals of Zo Vizza (how's that for a rock-star name?). The adventurous "Slip in Sin" perhaps best represents the group's Incubus-meets-Tool vibe, while the pulsing urgency of "Glass Door" and "Big Brother" have found an audience at Rock



Pulse Ultra

specialty. PDs, however, shouldn't let this one slip by unnoticed: The big ol' choruses on *Headspace* are just begging for a slot in regular rotation.

A big supporter of Pulse Ultra has been **Roxy Myzal**, executive producer of syndicated heavyweight *Harddrive*. "These guys from Canada have been cutting their teeth on Ozzfest, and I know they are pumped for their upcoming tour with Taproot," she says. "Their guitarist, Dom, is a star, and Zo is a charismatic, brooding frontman. We've played 'Never the Culprit' and 'Acceptance,' and both of those songs got great response at Ozzfest. Watch out for these guys! Plus, they are hilarious in interviews!" And, who knows, they might just show up with a six-pack.

## R&R Top 20 Specialty Artists

September 13, 2002

1. **IN FLAMES** (Nuclear Blast) "Reroute To Remain," "Cloud Connected"
2. **QUEENS OF THE STONE AGE** (Interscope) "Millionaire," "No One Knows"
3. **STONE SOUR** (Roadrunner/IDJMG) "Get Inside," "Tumult"
4. **PROJECT 86** (Atlantic) "Hollow Again," "Another Boredom Movement"
5. **MESHUGGAH** (Nuclear Blast) "Rational Gaze," "Spasm"
6. **GLASSJAW** (Warner Bros.) "Tip Your Bartender," "Ape Dos Mil"
7. **SHADOWS FALL** (Century Media) "Stepping Outside...", "Thoughts Without..."
8. **MURDERDOLLS** (Roadrunner/IDJMG) "Dead In Hollywood," "Let's Go To War"
9. **HATEBREED** (Universal) "I Will Be Heard," "Perseverance"
10. **PULSE ULTRA** (Atlantic) "Big Brother," "Slip In Sin"
11. **DISTURBED** (Reprise) "Prayer"
12. **NONPOINT** (MCA) "Development," "Circles"
13. **SEPULTURA** (Divine/Priority) "Arise (Live)," "Attitude (Live)"
14. **DEAD TO FALL** (Victory) "Like A Bullet"
15. **BLINDSIDE** (Elektra/EEG) "Caught A Glimpse," "Pitiful"
16. **SIXTY WATT SHAMAN** (Spitfire) "My Ruin," "Blind By Morning"
17. **KILLSWITCH ENGAGE** (Roadrunner/IDJMG) "My Last Serenade," "Life To Lifeless"
18. **KORN** (Immortal/Epic) "Thoughtless," "Here To Stay"
19. **SUPERJOINT RITUAL** (Sanctuary/SRG) "It Takes No Guts," "Everyone Hates..."
20. **HALFORD** (Sanctuary/SRG) "Betrayal," "Crucible"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

## Record Of The Week

**ARTIST:** Fairweather  
**TITLE:** *Alaska*  
**LABEL:** Equal Vision

With the record temperatures we had last week here in L.A., I felt compelled to throw Fairweather's new EP, *Alaska*, in the player just to put my mind someplace cooler. *Alaska* turned out to be a whole other kind of relief, however, as these four songs provide a refreshing blast of creativity and inspired playing. With focused guitar lines and clear-throated vocals, the DC group distance themselves from the scream-and/or-whine syndrome most hardcore and emo bands get stuck in, yet they never lose the passion and dynamics. Not only does "Who Brings a Knife to a Gunfight?" sport a cool title, it packs a punch. If you're sick of new metal and rap rock, *Alaska* is your vacation destination.



— Frank Correia



JIM KERR

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## Pressplay Responds

□ A discussion with pressplay's Alex Luke and Seth Oster

Several weeks ago (R&R, 7/26, 8/2) I analyzed one of the major problems with the record companies' response to the illegal downloading of music: The legal services' selection just cannot compare to the offerings of the illegal services. One of the responses I received to that column was from pressplay VP/Music Programming **Alex Luke**. Luke, a former programmer of WKQX/Chicago and KPNT/St. Louis, wanted to discuss some new initiatives that pressplay is launching and to address some of the points I'd made. I was happy to oblige this old friend of the Alternative format.

### A Question Of Quality

I talked for almost an hour with Luke and pressplay VP/Corporate Communications **Seth Oster** about pressplay's service, its limitations and its future. I started by asking if they took issue with any of my conclusions.

Luke comments that a lot of what I said was accurate, but he particularly disagrees with one point I made. He says, "You said, 'One of the greatest ironies of the downloading world is that you can get better-quality music from illegal sites than you can get from legal ones.' I would also say that it takes substantially more effort to get quality music from illegal sites. I go on the illegal sites, and one in two downloads is very slow or really crappy quality or is not what it says it is. Whereas with us, 99.9 out of 100 songs are going to be delivered fast and in great quality."

Oster agrees. "You can compare a lot of things between a legitimate service and an illegitimate service, from breadth of music to restrictions on use, and we have clearly closed the gap on all those issues," he says. "But the one thing I think we always had a clear advantage on was quality. I don't think there is anyone who would really suggest that an illegal service has a leg up on us in terms of quality."

I disagreed with this in my column, but Oster and Luke appear to be talking about the quality of the overall downloading experience. If that's so, I agree that finding high-quality songs on unlicensed peer-to-peer networks can take longer, and you may get a version of the song you don't want. But my real-world experience has shown that it doesn't take that much more time to get quality music from one of these networks, and, in the vast majority of instances, the songs I find are complete and what I was looking for.

As far as sound quality is concerned, while pressplay uses the Windows Media format, which offers better compression quality than MP3, .WMA files are limited to 128 kbps. Fidelity experts would describe that as



Alex Luke

"near CD-quality" sound. It is possible to download songs from peer-to-peer sources at 320 kbps, which is true CD quality.

Still, the convenience of knowing that exactly the song you want will be on your hard drive in less than a minute (with a broadband connection) and that it will be of a quality good enough for all but the most die-hard audiophile is a legitimate advantage of pressplay.

### The Library

While we may differ about the sound quality on the various services, Luke, Oster and I agree that quality is a relatively minor issue. As Oster says, "The quality issue is the least compelling of the reasons that people might choose a free service over a paid service."

As for the real issue for pressplay users, Luke says, "The one point where you were on target was where you said, 'Fullaudio and pressplay are crippled by lack of selection.' That's something we are trying to rectify. At this point we have more than half the universe of record labels, and within those labels they are fighting to make all their songs available."

"Unfortunately, the entire music industry is working under the old architecture, which involves songwriters, publishing companies, record labels, managers and artists. To do a legal and legitimate service, you have to address all the agreements and the royalty rates, structures and payment processes that exist for all those people. It's not easy for us to get that music online overnight."

"Kudos to the labels though. The majors, whether they are major labels we are working with or labels that our competitors are working with, have made two-thirds to three-quarters of their music available to the legitimate services. However, the content is not 100% yet."

Oster reiterates how important music availability is for the paid services: "Our top priority is and has been to add as much new content into the service, particularly from the two remaining majors that we don't now have. We have said in the past two weeks, with the launch of pressplay version 2.0, that we expect to have all five label groups by the end of the year, if not sooner. That should indicate just how high a priority that is on our end."

So what, exactly, is holding pressplay back? If song selection is such a high priority, why could I find only one out of every three songs on the Alternative top 50, including many songs on labels pressplay has agreements with?

"Oftentimes it relates to rights on the publishing side," Oster says. "When a new song comes out, not all the rights for digital use have been secured by the labels as quickly as the rights have been secured for physical distribution. What the labels have done in the past few months — and they have done it very well, in our opinion — is put in place processes that will allow for quicker approval of digital usage than we had been seeing in the past."

"For instance, we had the Springsteen album [*The Rising*] and almost had the Eminem album [*The Eminem Show*] on their street dates. That required us to focus our resources on getting the rights cleared on the digital side as quickly as possible, knowing that those albums were going to be as hot as they turned out to be."

### A Nascent Industry

Why is publishing such a holdup to the approval process? "This is a brand-new world we're in, and I think that people tend to forget that the birth of the legitimate online-music space was exactly nine months ago," Oster says.

But illegal downloading of music has been a problem for years. Why haven't the labels been bending over backward to make digital music a priority? "They are bending over backward," Luke says. "In nine months the

**"I go on the illegal sites, and one in two downloads is very slow or really crappy quality or is not what it says it is. Whereas with us, 99.9 out of 100 songs are going to be delivered fast and in great quality."**

Alex Luke

major labels have been able to shake loose more than 200,000 tracks."

I express a bit of disbelief at the labels' willingness to free up tracks, but Oster and Luke are emphatic that things have changed. "You would not have heard us say the things we are saying today six months ago," Oster says. "Things are getting better. The major labels are getting into position to clear these things in a quicker manner than they were. The bottom line is that this is a nascent industry. People are sort of figuring things out as they go along."

"Again, only a matter of weeks ago we had *The Eminem Show*, the hottest album out there, in the system within a day or two of street date. That's a statement, and you will continue to see it improve."

I can accept that, but how long will it be before an alternative music fan can find at least 40 of the Alternative top 50 on pressplay?

**"The bottom line is that this is a nascent industry. People are sort of figuring things out as they go along."**

Seth Oster

"With our pending deals and the clearance processes improving, I would say spring or summer of next year," Luke replies. "I'm also taking into account that a lot of the songs on the Alternative chart are radio singles only and are unavailable for purchase anywhere. I will add that one thing we are talking to our parent companies about is trying to make all the content available for streaming, including singles that may have gone to radio but aren't available in stores yet."

### Other Issues

I mentioned in my column that a real advantage that pressplay has over competing services, including free systems, is the integrated and simple-to-use CD-burning option in its software. Luckily for pressplay, download and burning rights appear to be among

the easier digital rights to procure. "Universal has started releasing songs to us for permanent download only, which has freed up 15,000 to 20,000 tracks that we didn't have two months ago," Luke says.

On the other hand, one difficulty pressplay must deal with is the issue of portability. Luke and Oster are very excited about the fact that pressplay is leading the way among paid services in that area. But, while pressplay offers portable songs, the tracks can be played only on devices that support Windows Media files. That excludes some of the best-selling MP3 players, including Apple's iPod.

"We have always said we are open to any and all formats going forward," Oster says. "We are very pleased with how the Windows Media format has worked for us, but by no means are we saying that what you see today is what you'll see forever."

"We are going to go wherever the consumers want us to go," Luke says. "We want to be the destination that has all the music and where you can use it in any form you want. We have made decisions at this early stage that will get us as far as possible in doing that, but along the way we've had to make some judgment calls."

Do they see the labels eventually supporting the MP3 standard, freeing pressplay to adopt the format? "If the industry makes a move toward the MP3 standard, we will, but there is a greater openness among the content providers to going with a secure format while allowing for CD burning," Luke says.

Pressplay is certainly being aggressive in pursuing its goal of being a complete and viable option for consumers. The software and infrastructure it has in place are formidable: blazingly fast servers; an easy-to-use, consumer-friendly interface that allows CD burning; and an increasing number of community features. As Luke and Oster readily admit, however, the service has a long way to go to get the one thing consumers want more than anything: a complete music library to choose from.

### TALK BACK TO R&R!

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

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## "THE TASTE OF INK"

New This Week: Q101 KEDJ KROX WBRU WPBZ WBUZ WBSX WNFZ!

Already On: KROQ 21x KDGE 25x KRBZ 27x KFSD 32x WSUN 22x KXRK 26x KFMA 22x  
WAQZ 22x WPLA 20x KTCL 19x WRZX 19x WRAX 19x WXTM 18x KUCD 47x!

Top Phones: WXTM KRBZ WRAX KJEE KRZQ!



# R&R Alternative Top 50

September 13, 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
2	1	SYSTEM OF A DOWN Aerials (American/Columbia)	2637	-3	303273	16	71/0
1	2	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	2630	-115	297317	15	76/0
3	3	JIMMY EAT WORLD Sweetness (DreamWorks)	2307	-172	268494	20	70/0
6	4	DISTURBED Prayer (Reprise)	2048	+133	216554	6	67/0
5	5	TRUSTCOMPANY Downfall (Geffen/Interscope)	1968	-14	209395	17	69/0
4	6	HOOBASTANK Running Away (Island/IDJMG)	1932	-65	205255	24	70/0
8	7	NEW FOUND GLORY My Friends Over You (Drive-Thru/MCA)	1906	+46	192928	14	67/0
10	8	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1851	+189	193849	7	71/0
7	9	INCUBUS Warning (Immortal/Epic)	1793	-74	191435	22	65/0
9	10	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	1586	-132	183684	19	64/0
11	11	KORN Thoughtless (Immortal/Epic)	1519	-101	187317	13	64/0
41	12	FOO FIGHTERS All My Life (Roswell/RCA)	1396	+903	195810	2	72/5
12	13	VINES Get Free (Capitol)	1362	-204	162020	16	69/0
13	14	PAPA ROACH She Loves Me Not (DreamWorks)	1346	-83	152498	19	64/0
14	15	UNWRITTEN LAW Up All Night (Interscope)	1311	-50	104677	10	66/0
15	16	311 Amber (Volcano)	1214	-112	155352	29	57/0
18	17	CHEVELLE The Red (Epic)	1109	+75	110179	11	61/2
22	18	STONE SOUR Bother (Roadrunner/IDJMG)	1101	+167	120117	5	54/4
23	19	P.O.D. Satellite (Atlantic)	984	+92	126859	5	56/1
16	20	WEEZER Keep Fishin' (Geffen/Interscope)	981	-165	102720	11	59/0
20	21	GAVIN ROSSDALE Adrenaline (Universal)	963	-15	113134	6	47/0
19	22	COLDPLAY In My Place (Capitol)	954	-30	121460	11	58/0
24	23	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	952	+95	135599	7	27/4
21	24	NICKELBACK Never Again (Roadrunner/IDJMG)	933	-13	64751	9	46/0
26	25	SEETHER Fine Again (Wind-up)	908	+103	80581	10	52/3
25	26	LINKIN PARK Pts Of Atrhty (Remix) (Warner Bros.)	899	+63	124970	9	31/2
29	27	OUR LADY PEACE Innocent (Columbia)	863	+109	67454	4	48/4
31	28	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	823	+107	82609	3	49/2
48	29	U2 Electrical Storm (Interscope)	779	+389	138459	2	47/7
30	30	LIFEHOUSE Spin (DreamWorks)	762	+27	71157	7	39/0
32	31	WHITE STRIPES Dead Leaves And Dirty Ground (Third Man/V2)	739	+68	96486	9	48/2
38	32	STROKES Someday (RCA)	706	+169	106604	4	50/5
34	33	OK GO Get Over It (Capitol)	686	+81	69730	5	49/0
40	34	GREENWHEEL Breathe (Island/IDJMG)	639	+142	87789	4	45/2
37	35	SUGARCULT Pretty Girl (The Way) (Ultimatum/Artemis)	603	+60	58622	4	42/5
36	36	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	597	+36	49244	5	34/3
33	37	STAIN D Epiphany (Flip/Elektra/EEG)	587	-41	64144	20	22/0
45	38	USED The Taste Of Ink (Reprise)	552	+130	59780	2	44/7
28	39	FILTER Where Do We Go From Here (Reprise)	540	-236	47338	12	47/0
44	40	BLINDSIDE Pitiful (Elektra/EEG)	514	+83	51058	3	45/2
Debut	41	TAPROOT Poem (Velvet Hammer/Atlantic)	510	+182	78324	1	42/2
43	42	30 SECONDS TO MARS Capricorn (Immortal/Virgin)	463	-5	38411	6	36/1
Debut	43	SR-71 Tomorrow (RCA)	427	+180	55539	1	43/8
47	44	SOMETHING CORPORATE I Woke Up In A Car (Drive-Thru/MCA)	420	+25	47242	2	26/1
Debut	45	QUEENS OF THE STONE AGE No One Knows (Interscope)	413	+101	71431	1	34/7
46	46	BOX CAR RACER I Feel So (MCA)	407	-13	44834	20	29/0
50	47	SPARTA Cut Your Ribbon (DreamWorks)	401	+53	41143	2	34/2
35	48	AUDIOVENT The Energy (Atlantic)	382	-189	28311	19	31/0
Debut	49	BOX CAR RACER There Is (MCA)	373	+38	39691	1	28/6
39	50	N.E.R.D. Rock Star (Virgin)	364	-146	65574	14	27/0

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 9/1-9/7. 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
PAPA ROACH Time And Time Again (DreamWorks)	38
HOOBASTANK Remember Me (Island/IDJMG)	17
SR-71 Tomorrow (RCA)	8
U2 Electrical Storm (Interscope)	7
USED The Taste Of Ink (Reprise)	7
QUEENS OF THE STONE AGE No One Knows (Interscope)	7
BOX CAR RACER There Is (MCA)	6
SALIVA Always (Island/IDJMG)	6
FOO FIGHTERS All My Life (Roswell/RCA)	5
STROKES Someday (RCA)	5
SUGARCULT Pretty Girl (The Way) (Ultimatum/Artemis)	5
BREAKING BENJAMIN Polyamorous (Hollywood)	5

**hobastank**  
 "Remember Me"  
 Huge follow up week!  
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## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FOO FIGHTERS All My Life (Roswell/RCA)	+903
U2 Electrical Storm (Interscope)	+389
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+189
TAPROOT Poem (Velvet Hammer/Atlantic)	+182
SR-71 Tomorrow (RCA)	+180
STROKES Someday (RCA)	+169
STONE SOUR Bother (Roadrunner/IDJMG)	+167
EARSHOT Not Afraid (Warner Bros.)	+167
HOOBASTANK Remember Me (Island/IDJMG)	+157
GREENWHEEL Breathe (Island/IDJMG)	+142

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DEFAULT Deny (TVT)	975
STAIN D For You (Flip/Elektra/EEG)	926
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	922
HOOBASTANK Crawling In The Dark (Island/IDJMG)	857
CREED One Last Breath (Wind-up)	744
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	727
JACK JOHNSON Flake (Enjoy/Universal)	722
INCUBUS I Wish You Were Here (Immortal/Epic)	708
LINKIN PARK In The End (Warner Bros.)	705
JIMMY EAT WORLD The Middle (DreamWorks)	699

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## ON THE RECORD

With **Brad Hunter**  
PD/MD, WEEO/Hagerstown, PA



This summer was awesome at WEEO, and fall is shaping up to be even better. We've got new staff additions and great numbers and are ready to really put it in gear. • I'm really psyched about relaunching our specialty show, *Unrestrained*, and giving spins to acts like Liars, Authority Zero, Midtown and so many more who deserve to be heard. • Plus, there's new music that is reacting like crazy for us: Puddle Of Mudd's "She Hates Me" (what a surprise), the new *Unwritten Law*, Eminem and Good Charlotte — there's even early heat building on Theory Of A Deadman. Reel Big Fish's "Where Have You Been" has had unbelievable phones for over six weeks and counting. • I'm so ready for new albums from Pearl Jam, Saliva and Beck this fall. It's good to be in radio and not have to wait for street releases. • Summer's high point: Creed at Hershey — packed stadium, rabid fans and a solid, two-hour set. • If Mark Tremonti asks you to play ping-pong, pass, make up an excuse — anything. He's that good. It's embarrassing to not score a single point (err ... I mean, it would be if that actually happened to someone). • What a summer. And everything's looking even better for fall.

I don't think there has ever been — scratch that, there has definitely never been a band that has ruled the top of the Alternative charts like **The Red Hot Chili Peppers**. "By the Way" ends an epic 11-week run at the top, not too far off the record stay of "Scar Tissue," which was at the top for 17 weeks. Congratulations to Warner Bros. and the band ... The other big story of the week are **Papa Roach**. It ain't easy breaking a second single when the first one is still performing across the country, but DreamWorks is doing it quite effectively with "Time and Time Again." With an amazing 38 new stations, this is another hit from a band poised for long-term success ... RCA remains hotter than a Texas summer with eight adds on **SR-71's** "Tomorrow," five more adds on **The Strokes'** "Someday," and almost everyone playing **The Foo Fighters** (72 out of 76 stations on the panel are spinning "All My Life") ... I love the **Breaking Benjamin** song "Polyamorous." This one is breaking out of America's heartland, with **WXDX/Pittsburgh**, **KPNT/St. Louis** and **WRZX/Indianapolis** all solidly behind it ... **Hoobastank** follow through with yet another hit record. "Remember Me" pulls in 17 new adds as its story grows to 43 stations. **RECORD OF THE WEEK: Saliva "Always"**

— Jim Kerr, Alternative Editor



## COMING RIGHT UP

ARTIST: **Authority Zero**

LABEL: **Lava/Atlantic**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR

How far would you go for your favorite band?

Would you ride on a Greyhound bus for over three hours to see a show? Take more than 400 photographs of them live in concert? Get a tattoo of the band's name?

Well, fans have done all of the above in support of Authority Zero — before their debut album was even released.

But that stuff is nothing compared to the guy who makes a full-time habit of being Authority Zero's mascot. I'm serious. He shows up at all their concerts wearing a Richard Nixon mask and, as if that weren't enough, takes a beating from the crowd at the urging of the band.

Authority Zero guitarist Bill Marcks once described the situation this way: "He's kind of like a piñata. He did a face plant at [KEDJ/Phoenix's] That Damn Show." Drummer Jim Wilcox added, "You see him dive in the crowd ... and he just [slaps the table] hits face-first right on the ground. And he got right back up and kept going."

I'm telling you, this band will bring out the punk rocker in you. Their 2001 independent EP, released to help build momentum for *A Passage in Time*, their Lava/Atlantic debut released this week, was the best-selling local CD of the year at Zia Records, a seven-store Arizona chain.

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Authority Zero

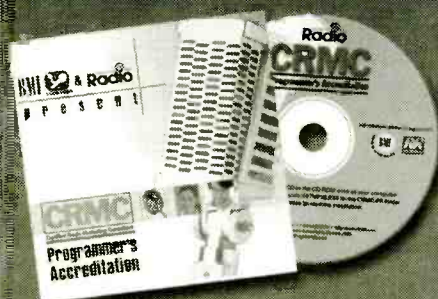
The bandmembers are all natives of Arizona, so it's no coincidence that they have a broad fan base there — and that AZ is an abbreviation of the band name.

And it follows that the longtime Authority Zero supporters at KEDJ/Phoenix have the band's first official single, "One More Minute," in heavy rotation. You'd also expect adds with spins from other Southwestern stations, like KROX/Austin, KQRX/Odessa-Midland and KTBZ/Houston.

But, thanks to a couple of Warped Tours and the current Punk-O-Rama tour, the Authority Zero craze has spread as far and wide as WFNX/Boston, KWOD/Sacramento, WRZX/Indianapolis and WBUZ/Nashville. In fact, stations in every region are giving "One More Minute" significant spins, last week catapulting Authority Zero to within five spots of the R&R Alternative chart.

What's next? Will programmers be getting Authority Zero tats too? It's possible. But if you're coveting the mascot job, you better not hold your breath. According to Marcks, the position isn't likely to open up anytime soon. "I asked him, 'How long are gonna do Nixon?'" Marcks has said. "He's all, 'Until I am severely maimed or I die.' And he's not joking."

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Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
TRUSTCOMPANY Downfall (Interscope)	4.13	3.91	73%	11%	4.05	73%	12%
HOOBASTANK Running Away (Island/IDJMG)	4.07	4.04	95%	31%	3.98	95%	33%
PUDDLE... She Hates Me (Flawless/Geffen/Interscope)	4.03	3.73	87%	16%	3.97	88%	18%
DISTURBED Prayer (Reprise)	4.00	3.75	68%	9%	4.05	70%	8%
JIMMY EAT WORLD Sweetness (DreamWorks)	4.00	3.90	90%	26%	3.92	89%	27%
INCUBUS Warning (Immortal/Epic)	4.00	3.93	95%	30%	3.85	96%	32%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.97	4.01	93%	26%	3.92	94%	26%
CHEVELLE The Red (Epic)	3.96	3.80	58%	6%	3.84	59%	7%
STONE SOUR Bother (Roadrunner/IDJMG)	3.91	-	40%	5%	3.85	36%	5%
NEW FOUND GLORY My Friends... (Drive Thru/MCA)	3.89	3.89	84%	20%	3.79	81%	20%
UNWRITTEN LAW Up All Night (Interscope)	3.88	3.78	67%	9%	3.76	67%	11%
DEFAULT Deny (TVT)	3.87	3.68	82%	18%	3.82	82%	20%
WEEZER Keep Fishin' (Geffen/Interscope)	3.85	3.83	77%	15%	3.82	75%	15%
PUDDLE... Drift & Die (Flawless/Geffen/Interscope)	3.84	3.65	93%	34%	3.82	94%	37%
SEETHER Fine Again (Wind-up)	3.84	3.63	49%	6%	3.81	49%	6%
PAPA ROACH She Loves Me Not (DreamWorks)	3.83	3.64	93%	27%	3.76	94%	28%
GAVIN ROSSDALE Adrenaline (Universal)	3.82	3.64	56%	6%	3.69	56%	8%
RED HOT CHILI... By The Way (Warner Bros.)	3.81	3.82	97%	36%	3.74	98%	37%
NICKELBACK Never Again (Roadrunner/IDJMG)	3.81	3.53	83%	22%	3.71	85%	25%
KORN Thoughtless (Immortal/Epic)	3.79	3.70	81%	17%	3.83	82%	16%
LINKIN PARK Point Of... (Warner Bros.)	3.71	3.62	84%	20%	3.68	84%	21%
GOOD CHARLOTTE Lifestyles Of The Rich... (Epic)	3.70	-	48%	8%	3.59	45%	8%
P.O.D. Satellite (Atlantic)	3.70	3.35	75%	17%	3.63	75%	18%
311 Amber (Volcano)	3.62	3.57	88%	35%	3.75	90%	32%
HIVES Hate To Say I... (Burning/Epitah/Sire/Reprise)	3.61	3.40	84%	25%	3.48	81%	25%
VINES Get Free (Capitol)	3.56	3.46	84%	24%	3.45	83%	24%
RED HOT CHILI... Zephyr Song (Warner Bros.)	3.54	3.61	61%	14%	3.45	63%	17%
COLDPLAY In My Place (Capitol)	3.52	3.44	70%	17%	3.55	71%	16%
CREED One Last Breath (Wind-up)	3.38	3.31	93%	46%	3.32	94%	47%

Total sample size is 651 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 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**  
September 13, 2002

1. MUDHONEY (Sub Pop) "Sonic Infusion"
  2. SLEATER KINNEY (Kill Rock Stars) "Oh"
  3. LIARS (Mute) "Mr Your On Fire Mr"
  4. QUEENS OF THE STONE AGE (Interscope) "No One Knows"
  5. VANDALS (Kung Fu) "43210-1"
  6. EYES ADRIFT (SpinArt) "Solid"
  7. BECK (Geffen/Interscope) "Lost Cause"
  8. SPOON (Merge) "The Way We Get By"
  9. JULIANA THEORY (Epic) "Do You Believe Me"
  10. FRANK BLACK (SpinArt) Various
  11. INTERPOL (Matador) "PDA"
  12. OURS (DreamWorks) "Leaves"
  13. EXIES (Virgin) "My Goddess"
  14. DIVIT (Nitro) "Driver"
  15. HIGH FIDELITY (Freedom In Exile) "Luv Dup"
  16. MISSION UK (Metropolis) "Shine Like Stars"
  17. CATO SALSA EXPERIENCE (Emperor Norton) "So The Circus"
  18. DJ SHADOW (MCA) "Six Days"
  19. PUBLIC ENEMY (Koch) "Son Of A Bush"
  20. NERF HERDER (Honest Don's) "Welcome," "Jenna Bush"
- Ranked by total number of shows reporting artist.

## Record Of The Week

LP: *In Our Lifetime, Vol. 2*  
Label: FENWAY RECORDINGS

If someone said, "I have a great idea for a dot-com start-up!" you'd wonder about their sanity. How about, "I'm starting a record label"? That's when you'd start speaking in soft, soothing tones while furtively dialing 911. But Mark Kates isn't crazy. He hatched Fenway Recordings last year with a roster of kick-ass Boston-based artists and has been beating the odds ever since. *In Our Lifetime, Vol. 2*, Fenway's latest compilation, features some New York bands like Radio 4 and Longwave, plus a few curveballs — like Sparta drummer Tony Hajjar's side project and an unreleased Consonant track. Fenway just keeps hitting them out of the park.



— Katy Stephan, Alternative Specialty Editor

**"At Zimmer Radio group, Powergold has made our Program Directors' lives so much easier in regards to achieving the balance and flow we want in our music product, on-air. Powergold's features are flexible, user-friendly and the product support is awesome! I'm glad that Powergold is in our programming arsenal of weapons!"**  
— Tony Richards, Regional Director Of Operations/Zimmer Radio Group

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Stations and their adds listed alphabetically by market

## Reporters

<p><b>WHRL/Albany, NY *</b> DM/PD/APD/MD: Lisa Biello PAPA ROACH "Time"</p> <p><b>KTEG/Albuquerque, NM *</b> PD: Ellen Flaherty MD: Adam 12 1 PAPA ROACH "Time" STONE SOUR "Inside"</p> <p><b>WNNX/Atlanta, GA *</b> PD: Leslie Fram APD: Chris Williams MD: Jay Harren 1 PAPA ROACH "Time"</p> <p><b>WJSE/Atlantic City, NJ *</b> DM: Lou Romanini PD: Al Parinello MD: Jason Ulaner MAD AT GRAVITY "Away" PAPA ROACH "Time"</p> <p><b>KRDZ/Austin, TX *</b> PD: Melody Lee MD: Toby Ryan 1 STROKES "Someday" USED "Ink"</p> <p><b>KNXX/Baton Rouge, LA *</b> DM/PD: Randy Chase APD: Bill Jackson No Adds</p> <p><b>WRAX/Birmingham, AL *</b> PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey 20 RED HOT CHILI "Song" 1 BREAKING BENJAMIN "Poly" PAPA ROACH "Time" SUGARCULT "Pretty"</p> <p><b>KQXR/Boise, ID *</b> PD: Jacent Jackson APD/MD: Kallio PAPA ROACH "Time" STROKES "Someday"</p> <p><b>WBCN/Boston, MA *</b> DM: Tony Berardini VP/Programming: Dadijus APD/MD: Steven Strick PAPA ROACH "Time" QUEENS OF "Knows" STONE SOUR "Bother"</p> <p><b>WFXN/Boston, MA *</b> PD: Cruze APD/MD: Kevin Mays 10 TAPROOT "Poem" 1 QUEENS OF "Knows" HOOBASTANK "Remember" RA "Call"</p>	<p><b>WEDG/Buffalo, NY *</b> PD: Lenny Diana MD: Ryan Patrick 30 SECONDS TO MARS "Capricorn" PAPA ROACH "Time"</p> <p><b>WAVF/Charleston, SC *</b> PD: Greg Patrick APD/MD: Danny Villalobos 1 PAPA ROACH "Time" HOOBASTANK "Remember"</p> <p><b>WEND/Charlotte, NC *</b> PD: Jack Daniel APD/MD: Kristen Honeycutt FILTER "Cliche"</p> <p><b>WKQX/Chicago, IL *</b> PD: Tim Richards APD/MD: Mary Shuminas AMD: Nicole Chuminatto 8 U2 "Storm" 6 FOO FIGHTERS "Life" PAPA ROACH "Time" USED "Ink"</p> <p><b>WZZM/Chicago, IL *</b> PD: Bill Gamble APD: Steve Levy MD: James VanOsdol EMINEM "Moment" JIMMY EAT WORLD "Praise" PAPA ROACH "Time" SALIVA "Always"</p> <p><b>WAQC/Cincinnati, OH *</b> PD: John Michael APD/MD: Shaggy HOOBASTANK "Remember" SALIVA "Always"</p> <p><b>WXTM/Cleveland, OH *</b> PD: Kim Monroe APD: Pete Schiecke MD: Dom Nardella 1 PAPA ROACH "Time" HOOBASTANK "Remember" SR-71 "Tomorrow"</p> <p><b>WARQ/Columbia, SC *</b> DM/PD: Gina Juliano MD: Dave Farra JULY FOR KINGS "Normal" PAPA ROACH "Time"</p> <p><b>WWCD/Columbus, OH *</b> PD: Andy Davis MD: Jack DeVoss No Adds</p> <p><b>KDGE/Dallas-Ft. Worth, TX *</b> PD: Duane Doherty APD/MD: Alan Ayo No Adds</p>	<p><b>WXEG/Dayton, OH *</b> PD: Steve Kramer MD: Boomer No Adds</p> <p><b>KTCL/Denver-Boulder, CO *</b> PD: Mike D' Connor MD: Sabrina Saunders 19 DASHBOARD "Saints" 3 SOMETHING CORPORATE "Woke"</p> <p><b>CIMX/Detroit, MI *</b> PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin 17 JOHN MAYER "Body" 8 WHITE STRIPES "Leaves" 2 RED HOT CHILI "Song" 2 SUGARCULT "Pretty" 1 FOO FIGHTERS "Life" 1 LINKIN PARK "Pts"</p> <p><b>KNRQ/Eugene-Springfield, OR</b> PD: Chris Crowley APD/MD: Stu Allen U2 "Storm" GOOD CHARLOTTE "Famous" FOO FIGHTERS "Life"</p> <p><b>KXNA/Fayetteville, AR</b> PD: Margot Smith GAVIN ROSSDALE "Adrenaline" BREAKING BENJAMIN "Poly"</p> <p><b>WJBX/Ft. Myers, FL *</b> PD: John Rozz APD: Fitz Madrid MD: Jeff Zito SR-71 "Tomorrow" U2 "Storm"</p> <p><b>KFRR/Fresno, CA *</b> PD: Chris Squires MD: Reverend No Adds</p> <p><b>WGRD/Grand Rapids, MI *</b> PD: Bobby Duncan MD: Michael Grey 1 STROKES "Someday" RED HOT CHILI "Song"</p> <p><b>WXNR/Greenville, NC *</b> PD: Jeff Sanders APD: Turner Watson BREAKING BENJAMIN "Poly" SR-71 "Tomorrow"</p> <p><b>WEEO/Hagerstown, MD</b> PD: Brad Hunter APD: Dave Roberts PAPA ROACH "Time" QUEENS OF "Knows" FOO FIGHTERS "Life" JULY FOR KINGS "Normal"</p>	<p><b>WMRQ/Hartford, CT *</b> PD: Todd Thomas MD: Chaz Kelly 1 SR-71 "Tomorrow" EARSHOT "Afraid" STROKES "Someday" TAPROOT "Poem"</p> <p><b>KUCD/Honolulu, HI *</b> PD: Jamie Hyatt MD: Ryan Sean BOX CAR RACER "There" INCUBUS "Are"</p> <p><b>KTBZ/Houston-Galveston, TX *</b> PD: Vince Richards APD: Eric Schmidt 3 WHITE STRIPES "Leaves" 2 SUGARCULT "Pretty" 2 PAPA ROACH "Time" MARDON 5 "Breathe"</p> <p><b>WRZX/Indianapolis, IN *</b> PD: Scott Jameson MD: Michael Young No Adds</p> <p><b>WPLA/Jacksonville, FL *</b> PD: Scott Petibone APD/MD: Chad Chumley 10 FOO FIGHTERS "Life" AUDIOVENT "Looking" HOOBASTANK "Remember"</p> <p><b>WRZK/Johnson City, TN *</b> VP/Prog. Ops.: Mark E. McKinn U2 "Storm" PAPA ROACH "Time"</p> <p><b>KRBZ/Kansas City, KS *</b> DM/PD: Mike Kaplan APD: Andy West MD: Todd Violette BOX CAR RACER "There"</p> <p><b>WNFZ/Knoxville, TN *</b> PD: Dan Bozyk APD/MD: Anthony Proffitt AMD: Dpie Hines 1 EARSHOT "Afraid" 1 PAPA ROACH "Time" 1 SALIVA "Always" THEORY OF A DEADMAN "Nothing" USED "Ink"</p> <p><b>KFTE/Lafayette, LA *</b> PD: Rob Summers MD: Scott Perrin 2 HOOBASTANK "Remember" BOWLING FOR SOUP "Bad" SR-71 "Tomorrow" U2 "Storm"</p> <p><b>WWDX/Lansing, MI *</b> PD: Chih Walker MD: Kelly Brady 1 FOO FIGHTERS "Life" BLINDSIDE "Pitiful" LUCID JONES "85"</p>	<p><b>KXTE/Las Vegas, NV *</b> PD: Dave Wellington APD/MD: Chris Ripley NONPOINT "Develop" PAPA ROACH "Time" STONE SOUR "Bother"</p> <p><b>KLEC/Little Rock, AR *</b> Dir./Prog.: Larry LeBlanc MD: Peter Gunn 4 BOWLING FOR SOUP "Bad" 1 PAPA ROACH "Time" SPARTA "Ribbon" LOUDERMILK "Aches"</p> <p><b>KROQ/Los Angeles, CA *</b> VP/Prog.: Kevin Weatherly APD: Gene Sandblom MD: Lisa Worden AND YOU WILL KNOW "Relative"</p> <p><b>WLRS/Louisville, KY *</b> Dir/Prog.: J.D. Kunes PD: Lance MD: Anrae Fitzgerald EARSHOT "Afraid" HOOBASTANK "Remember" SR-71 "Tomorrow"</p> <p><b>WMAD/Madison, WI *</b> PD: Pat Frawley MD: Amy Hudson BOWLING FOR SOUP "Bad" OUR LADY PEACE "Innocent" SPARTA "Ribbon"</p> <p><b>WMFS/Memphis, TN *</b> PD: Rob Cressman MD: Mike Killabrew 36 LINKIN PARK "Pts" 24 SALIVA "Always" HOOBASTANK "Remember" PAPA ROACH "Time" SEETHER "Fine" U2 "Storm"</p> <p><b>WZTA/Miami, FL *</b> PD: Troy Hanson APD/MD: Lee Daniels QUEENS OF "Knows" THEORY OF A DEADMAN "Nothing"</p> <p><b>KMBY/Monterey-Salinas, CA *</b> DM: Chris White PD: Kenny Allen APD/MD: Dpie Taylor 1 STONE SOUR "Bother" JULY FOR KINGS "Normal" PAPA ROACH "Time"</p> <p><b>WBUZ/Nashville, TN *</b> PD: Brian Krysz 1 USED "Ink" CREEPING EYE "Born" PAPA ROACH "Time" AUDIOVENT "Looking"</p>	<p><b>WRRV/Newburgh, NY</b> PD/MD: Andrew Boris 26 U2 "Storm" 18 FOO FIGHTERS "Life" STROKES "Someday" STONE SOUR "Bother"</p> <p><b>KKND/New Orleans, LA *</b> DM/PD: Rob Summers MD: Sig HOOBASTANK "Remember" QUEENS OF "Knows"</p> <p><b>WXRK/New York, NY *</b> PD: Steve Kingston MD: Mike Peer 1 SUGARCULT "Pretty" JIMMY EAT WORLD "Praise" SALIVA "Always"</p> <p><b>WROX/Norfolk, VA *</b> PD: Michele Diamond MD: Mike Powers 1 BOX CAR RACER "There" 1 STONE SOUR "Bother" AUTHORITY ZERO "Minute" HOOBASTANK "Remember" PAPA ROACH "Time"</p> <p><b>KQRX/Odessa-Midland, TX</b> PD: Michael Todd Mobley SR-71 "Tomorrow" PAPA ROACH "Time"</p> <p><b>WJRR/Orlando, FL *</b> PD: Pat Lynch MD: Dickerman PAPA ROACH "Time"</p> <p><b>WOCL/Orlando, FL *</b> PD: Alan Amith APD/MD: Bobby Smith PAPA ROACH "Time"</p> <p><b>WPLY/Philadelphia, PA *</b> PD: Jim McGuinn MD: Dan Fein SUGARCULT "Pretty"</p> <p><b>KEDJ/Phoenix, AZ *</b> PD: Nancy Stevens APD: Dead Air Dave MD: Robin Nash 1 HOOBASTANK "Remember" OUR LADY PEACE "Innocent" PAPA ROACH "Time" USED "Ink"</p> <p><b>KZON/Phoenix, AZ *</b> DM/PD: Tim Maranville APD/MD: Kevin Mannion 1 HOOBASTANK "Remember" JULY FOR KINGS "Normal" KID ROCK/SHERYL CROW "Picture" PAPA ROACH "Time"</p>	<p><b>WXDX/Pittsburgh, PA *</b> PD: John Moschitta MD: Vinnie 1 SR-71 "Tomorrow" 1 BREAKING BENJAMIN "Poly"</p> <p><b>WCYY/Portland, ME</b> PD: Herb Ivy MD: Brian James U2 "Storm" FOO FIGHTERS "Life" RED HOT CHILI "Song" PAPA ROACH "Time" HOOBASTANK "Remember" QUEENS OF "Knows" SR-71 "Tomorrow" TAPROOT "Poem" LOUDERMILK "Aches"</p> <p><b>KNRK/Portland, DR *</b> PD: Mark Hamilton APD/MD: Jayn HOOBASTANK "Remember" SEETHER "Fine"</p> <p><b>WBRU/Providence, RI *</b> PD: Tim Schiavelli MD: Alicia Mullin USED "Ink" SUGARCULT "Pretty" INCUBUS "Are" SALIVA "Always" GREENWHEEL "Breathe"</p> <p><b>KRZQ/Reno, NV *</b> DM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Diabolo 1 CHEVELLE "Red" BREAKING BENJAMIN "Poly" PAPA ROACH "Time"</p> <p><b>WDYL/Richmond, VA *</b> PD: Mike Murphy MD: Keith Dakin 25 RED HOT CHILI "Song" FILTER "Cliche" PAPA ROACH "Time"</p> <p><b>KCXX/Riverside, CA *</b> DM/PD: Kelli Cluque MD: Daryl James 8 SR-71 "Tomorrow" 1 THEORY OF A DEADMAN "Nothing" PAPA ROACH "Time"</p> <p><b>WZZI/Roanoke-Lynchburg, VA *</b> PD/MD: Don Walker AUDIOVENT "Looking" JULY FOR KINGS "Normal" PAPA ROACH "Time" QUEENS OF "Knows"</p> <p><b>WZNE/Rochester, NY *</b> DM/PD: Mike Danger MD: Violet 4 PAPA ROACH "Time" 1 QUEENS OF "Knows" BLINDSIDE "Pitiful" BOX CAR RACER "There"</p>	<p><b>KWOD/Sacramento, CA *</b> PD: Ron Bunce APD: Boomer No Adds</p> <p><b>KPNT/St. Louis, MO *</b> PD: Tommy Mattern MD: Jeff Frisse APD: Jeff "Woody" Fife 1 SEETHER "Fine" EMINEM "Moment" HOOBASTANK "Remember"</p> <p><b>KXRX/Salt Lake City, UT *</b> PD/MD/VP/Prog. &amp; Prog.: Mike S 14 STROKES "Someday" GREENWHEEL "Breathe" HOOBASTANK "Remember" PAPA ROACH "Time"</p> <p><b>XTRA/San Diego, CA *</b> PD: Bryan Schock MD: Chris Muckley 5 JACK JOHNSON "Mud" 1 CHEVELLE "Red" COLDPLAY "Clocks"</p> <p><b>KITS/San Francisco, CA *</b> PD: Sean Demery MD: Aaron Arelsen 11 JIMMY EAT WORLD "Praise" 8 MOBY "World" 8 HOOBASTANK "Remember" PAPA ROACH "Time"</p> <p><b>KJEE/Santa Barbara, CA</b> GM/PD: Eddie Gutierrez MD: Dakota 16 FOO FIGHTERS "Life" 5 U2 "Storm" GOOD CHARLOTTE "Famous" TAPROOT "Poem" GREENWHEEL "Breathe" HOOBASTANK "Remember"</p> <p><b>WVWV/Savannah, GA</b> PD/MD: B.J. Kinard 15 FOO FIGHTERS "Life" 13 U2 "Storm"</p> <p><b>KNDD/Seattle-Tacoma, WA *</b> PD: Phil Manning APD: Jim Keller MD: Seth Restler 36 FOO FIGHTERS "Life" 12 U2 "Storm" 1 P.O.D. "Satellite" OUR LADY PEACE "Innocent" PAPA ROACH "Time"</p> <p><b>WFSM/Wilmington, NC</b> PD: Knothead PAPA ROACH "Time"</p>	<p><b>KYSR/Shreveport, LA *</b> DM/MD: Johnny Maze 8 U2 "Storm" 5 FILTER "Cliche" GOOD CHARLOTTE "Famous"</p> <p><b>WKRL/Syracuse, NY *</b> DM/PD: Mimi Griswold APD/MD: Abbie Weber BOX CAR RACER "There" BREAKING BENJAMIN "Poly" GOOD CHARLOTTE "Famous" PAPA ROACH "Time"</p> <p><b>WXSX/Tallahassee, FL</b> PD: Steve King MD: Meathead BEFORE BRAILLE "24" OFF BY ONE "Acne" PAPA ROACH "Time" BREAKING BENJAMIN "Poly"</p> <p><b>WSUN/Tampa, FL *</b> DM: Chuck Beck PD: Shark No Adds</p> <p><b>KFMA/Tucson, AZ *</b> PD: Libby Carstensen MD: Matt Spry 3 PAPA ROACH "Time"</p> <p><b>KMYZ/Tulsa, OK *</b> PD: Lynn Barlow MD: Carbin Pierce QUEENS OF "Knows"</p> <p><b>WHFS/Washington, DC *</b> PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise 1 BOX CAR RACER "There" JURASSIC 5 "Golden"</p> <p><b>WWDC/Washington, DC *</b> PD: Buddy Rizer MD: LeeAnn Curtis 1 PAPA ROACH "Time" OUR LADY PEACE "Innocent"</p> <p><b>WPBZ/West Palm Beach, FL *</b> DM/PD: John O'Connell MD: Eric Kristensen 3RD STRIKE "Redemption" PAPA ROACH "Time" USED "Ink"</p>
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**\* Monitored Reporters**  
86 Total Reporters

**76 Total Monitored**

**10 Total Indicator**

**"When a guy called me and told me his favorite two songs on Y100 were System and Jack, I knew it was gonna be alright."**  
- Jim McGuinn, PD/WPLY

**"Bubble Toes"**  
Going for Airplay Now

Over 700,000 scanned

### New & Active

**AUTHORITY ZERO** One More Minute (Lava/Atlantic)  
Total Plays: 315, Total Stations: 28, Adds: 1

**EARSHOT** Not Afraid (Warner Bros.)  
Total Plays: 311, Total Stations: 30, Adds: 3

**DASHBOARD CONFSSIONAL** Saints And Sailors (TVT)  
Total Plays: 247, Total Stations: 22, Adds: 1

**THEORY OF A DEADMAN** Nothing... (Roadrunner/IDJMG)  
Total Plays: 238, Total Stations: 20, Adds: 3

**TONIC** Take Me As I Am (Universal)  
Total Plays: 226, Total Stations: 14, Adds: 0

**HOOBASTANK** Remember Me (Island/IDJMG)  
Total Plays: 213, Total Stations: 41, Adds: 17

**BREAKING BENJAMIN** Polyamorous (Hollywood)  
Total Plays: 201, Total Stations: 20, Adds: 5

**INCUBUS** Are You In (Immortal/Epic)  
Total Plays: 192, Total Stations: 8, Adds: 2

**3RD STRIKE** Redemption (Hollywood)  
Total Plays: 159, Total Stations: 18, Adds: 1

**DISTILLERS** City Of Angels (Hellcat/Epitaph)  
Total Plays: 135, Total Stations: 11, Adds: 0

Songs ranked by total plays

### Indicator

#### Most Added

**FOO FIGHTERS** All My Life (Roswell/RCA)

**U2** Electrical Storm (Interscope)

**PAPA ROACH** Time And Time Again (DreamWorks)

**GOOD CHARLOTTE** Lifestyles Of The Rich And... (Epic)

**HOOBASTANK** Remember Me (Island/IDJMG)

**SR-71** Tomorrow (RCA)

**TAPROOT** Poem (Velvet Hammer/Atlantic)

**BREAKING BENJAMIN** Polyamorous (Hollywood)

**QUEENS OF THE STONE AGE** No One Knows (Interscope)

**GREENWHEEL** Breathe (Island/IDJMG)

**STONE SOUR** Bother (Roadrunner/IDJMG)

**GAVIN ROSSDALE** Adrenaline (Universal)

**RED HOT CHILI PEPPERS** Zephyr Song (Warner Bros.)

**STROKES** Someday (RCA)

**LOUDERMILK** Estrogen Oxygen Aches In... (DreamWorks)

**BEFORE BRAILLE** 24 Minus 18 (Aezra)

**OFF BY ONE** Been Alone (LMC)

**JULY FOR KINGS** Normal Life (MCA)





**JOHN SCHOENBERGER**

jschoenberger@radioandrecords.com

# Time For A Little PR

It's up to us to change the public's perception

by Dave Rahn and John Bradley

Every now and again, Dave Rahn and John Bradley of SBR Creative Media pop out an electronic newsletter called Think Tank. They, along with many others, are very concerned with radio's current image in the mainstream and how this negative coverage can affect the way listeners perceive their favorite local radio stations. Below, you will find some useful ideas to help you be proactive in combating the bad rap we're getting.

### Welcome To SBR's Think Tank

SBR's *Think Tank* is an occasional e-mail newsletter to clients, friends and colleagues in the radio industry with ideas, observations and thought-starters from SBR Creative Media. If you know someone who might enjoy getting *Think Tank*, have them e-mail [dave@sbrcreative.com](mailto:dave@sbrcreative.com), and we'll put them on the list. Since *Think Tank* — like radio — will be always evolving, we welcome any feedback, questions or suggestions on *Think Tank* topics.



John Bradley

Dave Rahn

enized radio with McFormats that are the same in every town.

- There are few live DJs anymore — it's all run by a computer.
- Record companies dictate and control what songs radio stations can play.

These "facts" have been repeated not just in the hip, we-think-all-media-sucks alterna-rags; they've been headlines and features in virtually every form of mainstream media: the *Washington Post*, *USA Today*, the *Chicago Tribune*, the *Los Angeles Times*, the *Wall Street Journal*, PBS-TV. Even NPR's *All Things Considered* has dumped on its commercial counterpart with negative radio stories.

For example, the June 20 CNN article "Radio, Radio: Where Did All the Music Go?" spawned the reader's-poll results seen in the box on this page.

Why is radio terrible? Because

CNN just spent 1,600 words telling me that it's terrible. Listeners are hearing about how awful radio is from multiple "trusted" sources, therefore it must be true. This isn't just about the "evil empire," Clear Channel's stations, it's about all of radio — including your station.

Grand conspiracy? Maybe. But, more likely, it's a handful of media writers who have found a way to express their personal opinions under the guise of news. They use "facts" like consolidation and sales of *O Brother: Where Art Thou?* (which sold millions, no thanks to radio, they say), along with "expert testimony" from willing accomplices like XM's Lee Abrams and former music execs, to support their notion that all radio sucks and is out of touch with what listeners want.

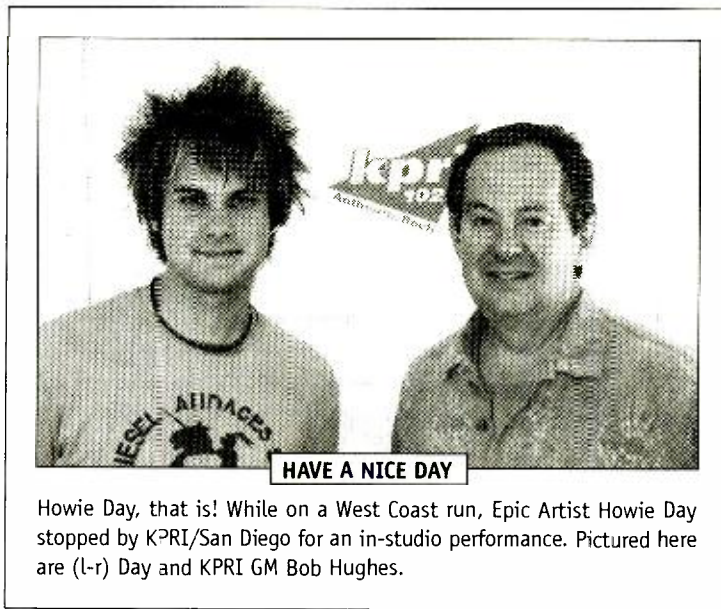
Does radio deserve the rap? It almost doesn't matter — perception is reality. What matters is that our listeners are being told that it's true by the negative publicity that's reached the tipping point in the mainstream media.

### Be The Exception

Public disillusionment and distrust of corporate America are at an all-time high in the wake of Enron, WorldCom and, in our corner of the business world, public allegations of pay-for-play, heavy-handed corporate control of local stations and anti-competitive practices by megamedia groups and record companies. With everything that's going on, chances are that public perceptions are going to get worse before they get better.

Will negative stories about radio result in immediate lower ratings (like, say, a mad cow disease scare might kill burger sales)? Probably not. But they have taken the most personal of media — radio — and put it into a different category in many listeners' minds.

What can you do about it? Be the exception. The first thing is to be aware that these listener perceptions exist and are being fed by



Howie Day, that is! While on a West Coast run, Epic Artist Howie Day stopped by KPRI/San Diego for an in-studio performance. Pictured here are (l-r) Day and KPRI GM Bob Hughes.

what listeners read and hear in the media. Triple A and Alternative stations may actually be in a position to benefit from the situation if they remember (and reinforce) the values that made them compelling in the first place: freethinking, independent, spontaneous, risk-taking and locally minded among them.

Now is a good time to re-evaluate your station's overall public face. Look for little things you can do to let listeners know that you're still concerned about being connected to them rather than being beholden to shareholders and corporate dictates.

- Answer the phone (or provide voice-mail rather than no answer or a busy signal). Personally reply to listener e-mails.

- Create opportunities for listeners to have input and a voice in the station.

- Don't identify your parent company in station IDs ("WVUU, a Giant Communications station"). There's no listener benefit in doing so, and it just serves to reinforce a corporate image.

- Let your listeners know that you're not afraid to be spontaneous and to bend or break a few rules on occasion.

- Be the station that gives away smaller, unique prizes, even CDs and concert tickets, rather than elaborate, big-ticket national contest prizes.

- Be truthful with listeners.
- For your listeners, be the exception to the corporate rule.

Now is also the time to step up your local PR efforts with the

media. What does your station do that's unique, local and perhaps a bit brave or daring? Could it get a mention in the local paper or on TV news?

In the meantime, our industry's leaders need to wake up to the fact that radio's image is tarnished with listeners. As one *Think Tank* reader responded, "Major groups need to hire good PR firms instead of relying on their traditional arrogance. 'We're not breaking any laws' is a moral posture unlikely to incite audience enthusiasm."

Radio does so many good things that are being obfuscated by negative press. Top brass needs to do more to rekindle the spirit of great radio and provide less fodder for disparaging media critics who are more than willing to take a shot at corporate radio.

Who owns your station isn't the issue for most listeners. After all, many of them work for big companies as well. Listeners just want to know that there are people actually at the station who care and are paying attention.

Radio has always been the most spontaneous, local and personal of the mass media. Many listeners still have a romantic notion that people who work at radio stations do so for the love of playing great songs for listeners. Everything you and your staff can do to demonstrate that that spirit is still alive at your station will serve to set you apart.

You can reach Dave Rahn and John Bradley at 303-444-5600. Visit their website at [www.sbrcreative.com](http://www.sbrcreative.com).

### What do you think about music radio nowadays?

It's great.	1%	66 votes
It's OK, but I wish there were more variety.	18%	1,779 votes
It's terrible.	74%	7,173 votes
I don't think about it at all.	6%	614 votes
		<b>Total 9,635 votes</b>

Source: CNN.com

**Triple A and Alternative stations may actually be in a position to benefit from the situation if they remember (and reinforce) the values that made them compelling in the first place: freethinking, independent, spontaneous, risk-taking and locally minded among them.**



# R&R Triple A Top 30

Powered By



September 13, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	<b>COLDPLAY</b> In My Place (Capitol)	596	+26	36454	10	26/0
1	2	<b>DAVE MATTHEWS BAND</b> Where Are You Going (RCA)	579	-6	40211	17	26/0
3	3	<b>JOHN MAYER</b> Your Body Is A Wonderland (Aware/Columbia)	532	+11	42534	14	23/0
5	4	<b>SHERYL CROW</b> Steve McQueen (A&M/Interscope)	509	+1	33181	8	22/0
4	5	<b>JACK JOHNSON</b> Flake (Enjoy/Universal)	459	-73	34768	30	26/0
6	6	<b>BRUCE SPRINGSTEEN</b> The Rising (Columbia)	457	-16	29711	11	21/0
8	7	<b>NORAH JONES</b> Don't Know Why (Blue Note/Virgin)	384	+4	34363	19	22/0
11	8	<b>HOWIE DAY</b> Ghost (Epic)	348	+13	22609	11	24/0
10	9	<b>PETER GABRIEL</b> The Barry Williams Show (Geffen/Interscope)	344	+7	24119	5	22/0
<b>Debut</b>	10	<b>U2</b> Electrical Storm (Interscope)	343	+235	29929	1	22/4
7	11	<b>CHUCK PROPHET</b> Summertime Thing (New West/Red Ink)	321	-99	23143	13	21/0
9	12	<b>JIMMY EAT WORLD</b> The Middle (DreamWorks)	294	-15	15871	26	17/0
<b>Debut</b>	13	<b>ROLLING STONES</b> Don't Stop (Virgin)	278	+183	26962	1	22/2
17	14	<b>JACKSON BROWNE</b> The Night Inside Me (Elektra/EEG)	260	+37	19938	3	20/0
21	15	<b>JACK JOHNSON</b> Bubble Toes (Enjoy/Universal)	258	+66	17137	5	19/0
14	16	<b>311</b> Amber (Volcano)	240	+12	17150	6	10/0
29	17	<b>COUNTING CROWS</b> Miami (Geffen/Interscope)	237	+83	13456	2	19/1
15	18	<b>BONNIE RAITT</b> Silver Lining (Capitol)	229	+1	15766	7	19/0
16	19	<b>BETH ORTON</b> Concrete Sky (Astralwerks/Heavenly/Capitol)	228	+1	14156	8	16/0
18	20	<b>PETER STUART</b> With My Heart In Your Hands (Vanguard)	221	+7	9701	5	19/0
12	21	<b>COUNTING CROWS</b> American Girls (Geffen/Interscope)	215	-52	7237	18	21/0
13	22	<b>DAVE PIRNER</b> Never Recover (Ultimatum)	213	-35	10432	11	21/0
30	23	<b>RED HOT CHILI PEPPERS</b> Zephyr Song (Warner Bros.)	207	+54	14116	2	9/4
19	24	<b>RED HOT CHILI PEPPERS</b> By The Way (Warner Bros.)	194	-12	7820	14	9/0
<b>Debut</b>	25	<b>WALLFLOWERS</b> When You're On Top (Interscope)	180	+73	11750	1	17/13
<b>Debut</b>	26	<b>TORI AMOS</b> A Sorta Fairytale (Epic)	175	+78	10243	1	13/2
23	27	<b>ELVIS COSTELLO</b> 45 (Island/IDJMG)	175	-4	11688	5	16/0
22	28	<b>GOO GOO DOLLS</b> Big Machine (Warner Bros.)	162	+9	7468	5	11/0
25	29	<b>CREED</b> One Last Breath (Wind-up)	157	+3	4877	4	4/0
20	30	<b>CHAD KROEGER F/JOSEY SCOTT</b> Hero (Roadrunner/Columbia/IDJMG) 149	-11	4231	15	5/0	

27 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 9/1-9/7. 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

**SONIA DADA** Baby Woke Up (Calliope/Razor & Tie)  
Total Plays: 148, Total Stations: 12, Adds: 0

**KIM RICHEY** This Love (Lost Highway/IDJMG)  
Total Plays: 141, Total Stations: 12, Adds: 1

**JOSH JOPLIN GROUP** (I Am Not The Only) Cowboy (Artemis)  
Total Plays: 139, Total Stations: 13, Adds: 1

**BRUCE SPRINGSTEEN** Lonesome Day (Columbia)  
Total Plays: 139, Total Stations: 5, Adds: 0

**AIMEE MANN** Humpty Dumpty (SuperEgo/United Musicians)  
Total Plays: 138, Total Stations: 13, Adds: 1

**OUNCAN SHEIK** On A High (Atlantic)  
Total Plays: 115, Total Stations: 10, Adds: 0

**TREY ANASTASIO** Cayman Review (Elektra/EEG)  
Total Plays: 115, Total Stations: 9, Adds: 0

**RHETT MILLER** Come Around (Elektra/EEG)  
Total Plays: 109, Total Stations: 10, Adds: 1

**ALICE PEACOCK** I'll Be The One (Aware/Columbia)  
Total Plays: 107, Total Stations: 12, Adds: 0

**TRACY CHAPMAN** You're The One (Elektra/EEG)  
Total Plays: 88, Total Stations: 18, Adds: 18

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
TRACY CHAPMAN You're The One (Elektra/EEG)	18
WALLFLOWERS When You're On Top (Interscope)	13
TOM PETTY... The Last DJ (Warner Bros.)	13
RYAN ADAMS Nuclear (Lost Highway/IDJMG)	7
U2 Electrical Storm (Interscope)	4
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	4
PETER CASE Something's Coming (Vanguard)	3
ROLLING STONES Don't Stop (Virgin)	2
TORI AMOS A Sorta Fairytale (Epic)	2
DELBERT MCCLINTON Same Kind... (New West/Red Ink)	2
GREY EYE GLANCES Close Your Eyes (Sojourn Hills)	2
SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 Electrical Storm (Interscope)	+235
ROLLING STONES Don't Stop (Virgin)	+183
COUNTING CROWS Miami (Geffen/Interscope)	+83
TRACY CHAPMAN You're The One (Elektra/EEG)	+79
TORI AMOS A Sorta Fairytale (Epic)	+78
WALLFLOWERS When You're On Top (Interscope)	+73
JACK JOHNSON Bubble Toes (Enjoy/Universal)	+66
TOM PETTY... The Last DJ (Warner Bros.)	+60
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+54
JOSH JOPLIN GROUP (I Am Not The Only)... (Artemis)	+51

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOHN MAYER No Such Thing (Aware/Columbia)	210
THE CORRS F/BONO When The Stars... (143/Lava/Atlantic)	177
SHERYL CROW Soak Up The Sun (A&M/Interscope)	173
PETE YORN Strange Condition (Columbia)	147
GOO GOO DOLLS Here Is Gone (Warner Bros.)	142
LIFHOUSE Hanging By A Moment (DreamWorks)	140
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	131
PETE YORN Life On A Chain (Columbia)	130
DAVID GRAY Babylon (ATO/RCA)	128
CHRIS ISAAK Let Me Down Easy (Reprise)	123
CALLING Wherever You Will Go (RCA)	120
U2 In A Little While (Interscope)	118
EDDIE VEDDOER You've Got To Hide Your... (V2)	117
DAVE MATTHEWS BAND Everyday (RCA)	114

R&R Station Playlists have moved to the web.  
See all of our monitored reporters at  
www.radioandrecords.com.

## BDS AAA: Debut 22\* R&R Triple A: Debut 25

Most Added (15 of 21 BDS stations):

KBCO KTCZ WXRT WBOS KGSR WXPB  
WMMM KENZ KPRI WMPS WKOC and many more



www.wallflowers.com  
www.interscope.com

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# the WALLFLOWERS

"When You're On Top"

From the upcoming album

RED LETTER DAYS

In stores 11/05!



Written by Jakob Dylan  
Produced & Recorded by Tobias Miller & Bill Appleberry  
Mixed by Tom Lord-Alge  
Management: Pat Magnarella at Atlas/Third Rail

The Wallflowers will perform "Everybody Out Of The Water," from RED LETTER DAYS, on the premiere episode of C.S.I. - airing September 26th. The track will also be featured in the C.S.I. Soundtrack, which will be released September 24th.



September 13, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	322	+5	9100	11	21/0
1	2	BRUCE SPRINGSTEEN The Rising (Columbia)	304	-18	8264	10	20/0
4	3	COLDPLAY In My Place (Capitol)	268	+18	9940	10	18/0
5	4	SHERYL CROW Steve McQueen (A&M/Interscope)	262	+12	3882	8	16/0
6	5	BONNIE RAITT Silver Lining (Capitol)	254	+5	6000	8	20/0
9	6	PETER GABRIEL The Barry Williams Show (Geffen/Interscope)	234	+18	6140	5	19/0
7	7	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	234	-6	3906	12	13/0
10	8	ELVIS COSTELLO 45 (Island/IDJMG)	224	+12	6887	7	18/0
13	9	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	186	+15	5063	3	18/0
11	10	AIMEE MANN Humpty Dumpty (SuperEgo/United Musicians)	176	-23	6463	6	17/0
14	11	COUSTEAU Talking To Myself (Palm Pictures)	169	-1	5644	9	17/0
12	12	BRUCE HORNSBY Sticks & Stones (RCA)	167	-23	4396	10	14/0
3	13	CHUCK PROPHET I Bow Down... (New West/Red Ink)	167	-95	1948	19	12/0
15	14	SONIA DAOA Baby Woke Up (Calliope/Razor & Tie)	163	+7	4780	7	17/0
20	15	COUNTING CROWS Miami (Geffen/Interscope)	160	+37	3615	2	14/0
16	16	KIM RICHEY This Love (Lost Highway/IDJMG)	158	+7	4907	3	18/1
Debut	17	ROLLING STONES Don't Stop (Virgin)	155	+124	3549	1	19/9
18	18	RHETT MILLER Come Around (Elektra/EEG)	148	+8	4823	5	16/1
8	19	DAVE MATTHEWS BAND Where Are You Going (RCA)	147	-79	3120	17	11/0
19	20	HOWIE DAY Ghost (Epic)	139	+2	3290	9	11/0
21	21	TREY ANASTASIO Cayman Review (Elektra/EEG)	136	+15	3642	2	18/2
23	22	JOSH JOPLIN GROUP (I Am Not The Only) Cowboy (Artemis)	132	+22	3934	2	14/0
Debut	23	TORI AMOS A Sorta Fairytale (Epic)	117	+77	1420	1	14/2
Debut	24	DAVE MATTHEWS BAND Grace Is Gone (RCA)	115	+54	2651	1	11/2
29	25	WILCO Jesus, Etc. (Nonesuch)	115	+10	5097	2	12/0
28	26	PETER STUART With My Heart In Your Hands (Vanguard)	115	+9	3080	4	13/0
Debut	27	U2 Electrical Storm (Interscope)	106	+78	4327	1	12/6
—	28	WILLY PORTER If Love Were An Airplane (Six Degrees)	106	+7	3502	2	12/0
26	29	BLIND BOYS OF ALABAMA People Get Ready (Real World/Virgin)	103	-6	4275	2	12/0
24	30	DUNCAN SHEIK On A High (Atlantic)	102	-8	3560	2	9/0

21 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 9/1-Saturday 9/7. © 2002, R&R Inc.

## Most Added.

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRACY CHAPMAN You're The One (Elektra/EEG)	18
TOM PETTY... The Last DJ (Warner Bros.)	18
WALLFLOWERS When You're On Top (Interscope)	11
RYAN ADAMS Nuclear (Lost Highway/IDJMG)	10
ROLLING STONES Don't Stop (Virgin)	9
CHUCK PROPHET I Bow Down... (New West/Red Ink)	7
U2 Electrical Storm (Interscope)	6
PETER CASE Something's Coming (Vanguard)	5
TREY ANASTASIO Cayman Review (Elektra/EEG)	2
TORI AMOS A Sorta Fairytale (Epic)	2
DELBERT MCCLINTON Same Kind... (New West/Red Ink)	2
DAVE MATTHEWS BAND Grace Is Gone (RCA)	2
JOAN OSBORNE Love's In Need Of Love (Compendia)	2
ANI DIFRANCO Welcome To (Righteous Babe)	2
ELLIS PAUL Sweet Mistakes (Rounder)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ROLLING STONES Don't Stop (Virgin)	+124
U2 Electrical Storm (Interscope)	+78
TORI AMOS A Sorta Fairytale (Epic)	+77
TOM PETTY... The Last DJ (Warner Bros.)	+60
DAVE MATTHEWS BAND Grace Is Gone (RCA)	+54
RYAN ADAMS Nuclear (Lost Highway/IDJMG)	+51
STEVE EARLE Conspiracy Theory (E-Squared/Artemis)	+47
COUNTING CROWS Miami (Geffen/Interscope)	+37
WALLFLOWERS When You're On Top (Interscope)	+36
TRACY CHAPMAN You're The One (Elektra/EEG)	+33
JOSH JOPLIN GROUP (I Am Not The Only)... (Artemis)	+22
DELBERT MCCLINTON Same Kind... (New West/Red Ink)	+22
CHUCK PROPHET I Bow Down... (New West/Red Ink)	+20
PETER GABRIEL The Barry Williams... (Geffen/Interscope)	+18
COLDPLAY In My Place (Capitol)	+18
JOAN OSBORNE Love's In Need Of Love (Compendia)	+17
PINA Cold Storm (Real World)	+16

## Reporters

<p>WAPR/Akron, OH                      PD: Bill Gruber                      TRACY CHAPMAN "One"                      WALLFLOWERS "Top"                      TOM PETTY &amp; HB "Last"                      JOAN OSBORNE "Love's"                      PETER CASE "Coming"                      RYAN ADAMS "Nuclear"</p>	<p>KBCD/Denver-Boulder, CO                      PD: Scott Arbough                      MD: Keeler                      TRACY CHAPMAN "One"                      DELBERT MCCLINTON "Same"</p>	<p>WMPS/Memphis, TN                      PD/MD: Alexandra Inzer                      U2 "Storm"                      TRACY CHAPMAN "One"                      TOM PETTY &amp; HB "Last"                      WALLFLOWERS "Top"</p>	<p>WCLZ/Portland, ME                      PD: Herb Ivy                      MD: Brian James                      U2 "Storm"                      TREY ANASTASIO "Review"                      SIXPENCE "Brianna"                      TORI AMOS "Sorta"                      RYAN ADAMS "Nuclear"                      KIM RICHEY "Love"                      TRACY CHAPMAN "One"</p>	<p>KCTR/San Luis Obispo, CA                      PD: Drew Ross                      MD: Rick Williams                      ROLLING STONES "Stop"                      PETER CASE "Coming"                      TOM PETTY &amp; HB "Last"                      RYAN ADAMS "Nuclear"                      TRACY CHAPMAN "One"</p>
<p>KTZO/Albuquerque, NM                      PD: Scott Seuhrada                      MD: Don Kelley                      TORI AMOS "Sorta"                      TONY "Take"                      WALLFLOWERS "Top"                      PUDDLE OF MUD "Hates"                      GREENWHEEL "Breathe"</p>	<p>WDET/Detroit, MI                      PD: Judy Adams                      MD: Martin Bandyle                      AMD: Chuck Horn                      PETER CASE "Coming"                      RYAN ADAMS "Nuclear"                      TRACY CHAPMAN "One"                      ANI DIFRANCO "We Come"                      WALLFLOWERS "Top"                      TOM PETTY &amp; HB "Last"                      CARRIE NEWCOMER "Spirit"</p>	<p>WGVX/Minneapolis, MN                      MD: Dave Hamilton                      PD: Jeff Collins                      WALLFLOWERS "Top"                      STEVE EARLE "Theory"                      DASHBOARD "Sams"</p>	<p>KINK/Portland, OR                      PD: Dennis Constantine                      MD: Kevin Welch                      WALLFLOWERS "Top"                      TRACY CHAPMAN "One"                      TOM PETTY &amp; HB "Last"                      TORI AMOS "Sorta"</p>	<p>KBAC/Santa Fe, NM                      GM/MD: Ira Gordon                      APD: Sam Ferrara                      No Adds</p>
<p>KGSR/Austin, TX                      DM: Jeff Carroll                      PD: Jody Denberg                      APD: Jyl Hershman-Ross                      MD: Susan Castle                      WALLFLOWERS "Top"                      ROLLING STONES "Stop"                      JACK JOHNSON "Mud"                      CHUCK PROPHET "Down"                      TOM PETTY &amp; HB "Last"                      TRACY CHAPMAN "One"                      PETER CASE "Coming"                      DIXIE CHICKS "Truth"</p>	<p>WVDD/Elizabeth City, NC                      PD: Matt Cooper                      MD: Tad Abbey                      ROLLING STONES "Stop"                      DAVE MATTHEWS AND "G Ace"                      TOM PETTY &amp; HB "Last"                      TRACY CHAPMAN "One"</p>	<p>WZLW/Mobile, AL                      PD: Brian Hart                      MD: Tim Hallmark                      JOSH JOPLIN GROUP "Cowboy"                      COUNTING CROWS "Miami"                      TOM PETTY &amp; HB "Last"                      U2 "Storm"</p>	<p>WDSY/Poughkeepsie, NY                      GM/MD: Gary Chetkof                      PD: Greg Gattine                      APD: Christine Martinez                      MD: Roger Menell                      ROLLING STONES "Stop"                      TOM PETTY &amp; HB "Last"                      WALLFLOWERS "Top"                      RHETT MILLER "Come"</p>	<p>KBAC/Santa Fe, NM                      PD: Brad Hockmeyer                      APD/MD: Michael Dean                      TRACY CHAPMAN "One"                      DAVE MATTHEWS BAND "Grace"                      WALLFLOWERS "Top"                      TOM PETTY &amp; HB "Last"                      JAMES TAYLOR "Dobson"                      U2 "Storm"                      JOE SATRIANI "Hotel"                      RED HOT CHILI "Song"</p>
<p>WRNR/Baltimore, MD                      DM: Jan Peterson                      PD: Alex Cortright                      MD: Daman Einstein                      TOM PETTY &amp; HB "Last"                      U2 "Storm"                      CHUCK PROPHET "Down"                      RUSTED ROOT "Law"                      WALLFLOWERS "Top"</p>	<p>WNCW/Greenville, SC                      PD: Mark Keefe                      APD/MD: Kim Clark                      RYAN ADAMS "Nuclear"                      TREY ANASTASIO "Review"                      PETER CASE "Coming"                      TRACY CHAPMAN "One"                      ANI DIFRANCO "We Come"                      JACK JOHNSON "Mud"                      ELLIS PAUL "Mistakes"                      TOM PETTY &amp; HB "Last"                      CHUCK PROPHET "Down"                      ROLLING STONES "Stop"                      WALLFLOWERS "Top"                      LUCIANO WILLIAMS "Lately"                      CARRIE NEWCOMER "Spirit"                      TRUCKS &amp; TRAINS "Truck"</p>	<p>KPGI/Monterey, CA                      PD/MD: Laura Ellen Hopper                      TOM PETTY &amp; HB "Last"                      TRACY CHAPMAN "One"                      PAUL THORN "Mission"                      RAIL MAILO "Songs"</p>	<p>KTHX/Reno, NV                      PD: Harry Reynolds                      MD: Dave Herold                      WALLFLOWERS "Top"                      TRACY CHAPMAN "One"                      DELBERT MCCLINTON "Same"                      TOM PETTY &amp; HB "Last"</p>	<p>KMAI/Seattle-Tacoma, WA                      GM/MD: Chris Mays                      APD/MD: Shawn Stewart                      U2 "Storm"                      TRACY CHAPMAN "One"                      TOM PETTY &amp; HB "Last"                      RYAN ADAMS "Nuclear"</p>
<p>KRVB/Boise, ID                      DM/MD: Dan McColly                      TRACY CHAPMAN "One"                      RHETT MILLER "Come"</p>	<p>WTTN/Indianapolis, IN                      PD: Brad Holtz                      MD: Todd Berryman                      TOM PETTY &amp; HB "Last"                      TRACY CHAPMAN "One"</p>	<p>WFUV/New York, NY                      PD: Chuck Singleton                      MD: Rita Houston                      AMD: Russ Borris                      CHUCK PROPHET "Down"                      RYAN ADAMS "Nuclear"                      TORI AMOS "Sorta"                      TRACY CHAPMAN "One"                      ELLIS PAUL "Mistakes"                      TOM PETTY &amp; HB "Last"                      ROLLING STONES "Stop"                      TAMM "Anywhere"                      SHAWN COLVIN "Prayer"</p>	<p>KENZ/Salt Lake City, UT                      GM/MD: Bruce Jones                      MD: Kari Bushman                      DISHWALLA "Sams"                      WALLFLOWERS "Top"</p>	<p>KAEF/Spokane, WA                      PD: Tim Cotter                      MD: Kari Bushman                      AIMEE ALLEN "Revolution"                      AIMEE MANN "Humpty"                      REEL "Stand"                      SR-71 "Tomorrow"</p>
<p>WBOS/Boston, MA                      PD: Chris Herrmann                      APD/MD: Michele Williams                      RYAN ADAMS "Nuclear"                      WALLFLOWERS "Top"</p>	<p>WDR/ Knoxville, TN                      PD: Shane Cox                      MD: Sarah McCluna                      WALLFLOWERS "Top"                      U2 "Storm"                      RYAN ADAMS "Nuclear"                      TOM PETTY &amp; HB "Last"                      ROLLING STONES "Stop"</p>	<p>WKYC/Norfolk, VA                      PD: Paul Shugrue                      MD: Kristen Croot                      TRACY CHAPMAN "One"                      RYAN ADAMS "Nuclear"                      RED HOT CHILI "Song"                      TOM PETTY &amp; HB "Last"</p>	<p>KPRI/San Diego, CA                      PD/MD: Dona Shaieb                      TRACY CHAPMAN "One"                      TOM PETTY &amp; HB "Last"</p>	<p>WRNX/Springfield, MA                      GM/MD: Tom Davis                      MD: Donnie Moorhouse                      RYAN ADAMS "Nuclear"                      PETER CASE "Coming"                      TRACY CHAPMAN "One"                      GREYVE GLASSES "Eyes"                      JULY FOR KINGS "Normal"                      WILLY PORTER "Airplane"                      SIXPENCE "Brianna"</p>
<p>WKXV/Boston, MA                      PD: Joanne Doody                      MD: Dana Marshall                      TOM PETTY &amp; HB "Last"                      TRACY CHAPMAN "One"</p>	<p>KMTN/Jackson, WY                      PD/MD: Mark Fishman                      TOM PETTY &amp; HB "Last"                      WALLFLOWERS "Top"                      RYAN ADAMS "Nuclear"                      TRACY CHAPMAN "One"</p>	<p>WCKY/Omaha, NE                      PD: Max Burgardner                      No Adds</p>	<p>KFDG/San Francisco, CA                      PD: Dave Benson                      APD/MD: Haley Jones                      TRACY CHAPMAN "One"</p>	<p>WXPX/Philadelphia, PA                      PD: Bruce Warren                      APD/MD: Helen Leicht                      DELBERT MCCLINTON "Same"                      TOM PETTY &amp; HB "Last"                      RYAN ADAMS "Nuclear"                      WALLFLOWERS "Top"                      TRACY CHAPMAN "One"                      CHUCK PROPHET "Down"</p>
<p>WVNY/Cape Cod, MA                      PD/MD: Barbara Dacey                      TRACY CHAPMAN "One"                      TOM PETTY &amp; HB "Last"                      U2 "Storm"</p>	<p>WPKL/Louisville, KY                      PD: Dan Reed                      APD: Stacy Owen                      PETER CASE "Coming"                      TRACY CHAPMAN "One"                      REEL "Stand"                      TOM PETTY &amp; HB "Last"                      CHUCK PROPHET "Down"                      ROLLING STONES "Stop"                      WALLFLOWERS "Top"</p>	<p>WXPX/Philadelphia, PA                      PD: Bruce Warren                      APD/MD: Helen Leicht                      DELBERT MCCLINTON "Same"                      TOM PETTY &amp; HB "Last"                      RYAN ADAMS "Nuclear"                      WALLFLOWERS "Top"                      TRACY CHAPMAN "One"                      CHUCK PROPHET "Down"</p>	<p>WYEP/Pittsburgh, PA                      PD: Rosemary Welsch                      APD/MD: Chris Griffin                      TOM PETTY &amp; HB "Last"                      ROLLING STONES "Stop"                      TRACY CHAPMAN "One"                      RYAN ADAMS "Nuclear"                      GARDEN OF EARTHLY DELIGHTS "Bounce"                      JAMES TAYLOR "Grass"                      U2 "Storm"                      RED HOT CHILI "Song"                      CHUCK PROPHET "Down"                      KELLER WILLIAMS "Kdney"                      NIGHT "Electric"                      KARI DENSON'S "Because"                      DELBERT MCCLINTON "Same"</p>	<p>WVNY/Cape Cod, MA                      PD/MD: Barbara Dacey                      TRACY CHAPMAN "One"                      TOM PETTY &amp; HB "Last"                      U2 "Storm"</p>
<p>WOOD/Chattanooga, TN                      DM/MD: Danny Howard                      RED HOT CHILI "Song"                      WALLFLOWERS "Top"                      FOD FIGHTERS "Life"</p>	<p>KTGG/Kansas City, MO                      PD: Jon Hart                      MD: Byron Johnson                      TOM PETTY &amp; HB "Last"                      ROLLING STONES "Stop"                      WALLFLOWERS "Top"                      CHUCK PROPHET "Down"                      TRACY CHAPMAN "One"</p>	<p>WVNY/Cape Cod, MA                      PD/MD: Barbara Dacey                      TRACY CHAPMAN "One"                      TOM PETTY &amp; HB "Last"                      U2 "Storm"</p>	<p>WVNY/Cape Cod, MA                      PD/MD: Barbara Dacey                      TRACY CHAPMAN "One"                      TOM PETTY &amp; HB "Last"                      U2 "Storm"</p>	<p>WVNY/Cape Cod, MA                      PD/MD: Barbara Dacey                      TRACY CHAPMAN "One"                      TOM PETTY &amp; HB "Last"                      U2 "Storm"</p>

## National Programming

Added This Week

**World Cafe**  
 Ali Castellini 215-898-6677

CHRIS DIFFORD No Show Jones  
 ELLIS PAUL Eighteen  
 EYES ADRIFT Sleight Of Hand  
 PRECIOUS BRYANT Blues All Around  
 TRACY CHAPMAN You're The One  
 VANCE GILBERT Julianna Walks

**Acoustic Cafe**  
 Rob Reinhart 734-761-2043

No news adds reported this week

## 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



## ON THE RECORD

With  
**Barbara Dacey**  
Station Manager/PD, WMVY/  
Cape Cod, MA



I saw Aimee Mann at the Kendall Cafe in Cambridge several years back. *Whatever* had just been released, and she came to play a few songs. She was quiet and seemingly aloof as she greeted people, but when she looked you in the eye, suddenly she was present and accessible. As I listen to *Lost in Space*, her fourth solo album, I remember that combination of distance and clarity. There's an understated, remote quality to the whole record, like you're listening through a veil. While guitarist Michael Lockwood's production is shwooshy and fuzzy, Aimee's vocals are clear and persuasive. The two go together perfectly. We started playing "Humpty Dumpty" right out of the box. For us at WMVY, there has always been something irresistible about her sound, and when we get yet another strong song, it's natural for us to play it. It seems she's found a quiet, comfortable place to be with a lot of not-so-comfortable stuff. She's literally lost in space, trying to make sense of it all. At every turn the lyrics demonstrate her ability to get to the sometimes-elusive heart of things. It's a sad, dark album. So why do I feel uplifted? The melodies, the dynamic arrangements, the acceptance, the heart. I especially like "The Moth" — "The moth don't care if the flame is real/Cause moth and flame got a sweetheart deal." "Invisible Ink" is also brilliant, as is the single, "Humpty Dumpty." This is the kind of record you listen to and have to grab the liner notes to read the lyrics so you can get all the nuances. Her performance at the R&R Summit in Boulder was strong and easy — and how about that tie and jacket? Great outfit!

The big names continue to dominate the Most Added category: **Tracy Chapman** takes the top honors this week with 36 total stations (No. 1 Most Added on both panels), while **Tom Petty & The Heartbreakers** come in with 31 total adds (tied for No. 1 on the Indicator panel and tied for No. 2 at the monitored stations), **The Wallflowers** have 24 total adds (No. 2 on both panels), and **Ryan Adams** grabs 17 total adds (No. 3 on both panels) ... Also having a good first week are **Peter Case**, **Delbert McClinton** and **Chuck Prophet** ... **U2**, **The Rolling Stones**, **Trey Anastasio**, **Counting Crows**, **Kim Richey** and **Josh Joplin Group** close some important holes ... On the monitored airplay chart, **Coldplay** usurp **Dave Matthews Band** for the No. 1 slot this week, **John Mayer** hangs tough at 3\*, **Sheryl Crow** increases to 4\*, **Norah Jones** climbs to 7\*, **Howie Day** cracks the top at 8\*, **Peter Dinklage** moves to 9\*, and U2 debut at 10\* ... Other gainers include **Jackson Browne** (17\*-14\*), **Jack Johnson** (21\*-15\*), **Counting Crows** (29\*-17\*) and **The Red Hot Chili Peppers** (30\*-24\* on "The Zephyr Song") ... Other projects holding solid include **311** (16\*), **Bonnie Raitt** (18\*), **Beth Orton** (19\*) and **Peter Stuart** (20\*) ... The Rolling Stones roar into the chart at 13\*, and The Wallflowers and **Tori Amos** also debut ... On the Indicator airplay chart, Orton moves up to 1\*, Coldplay climb to 3\*, Crow goes to 4\*, Raitt increases to 5\*, Gabriel goes 9\*-6\*, **Elvis Costello** moves 10\*-8\*, and Browne jumps 13\*-9\* ... Other big movers include Counting Crows (20\*-15\*), **Wilco** (29\*-25\*) and Stuart (28\*-26\*) ... The Stones, Amos, DMB ("Grace Is Gone") and U2 debut ... Several projects deserve your support as soon as you can find some room. They include **Alice Peacock**, **Feel**, **Kim Richey**, **Aimee Mann**, **Sonia Dada**, **Andy Stochansky** and **Steve Earle**.



— John Schoenberger, Triple A Editor

# AAA ARTIST OF THE WEEK

ARTIST: **Rhett Miller**  
LABEL: **Elektra/EEG**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Rhett Miller

We know **Rhett Miller** as the frontman for the Dallas-based Old 97's. Over a period of 10 years, Miller — along with bandmates Murray Hammond (bass), Ken Bethea (guitar) and Philip Peeples (drums) — have put out five critically acclaimed albums, the last three on Elektra Entertainment. A while back Miller moved to Los Angeles, and, although the band is still together, he had been having thoughts of putting out a solo project for a long time.

"There were several songs that I had written that simply wouldn't work with the Old 97's," says Miller. "I believe in bands, in the power of a collective effort, but there is a kind of vision, like the one that led to *The Instigator*, that can only be carried out within the framework of a solo album."

Although Miller had been thinking about a solo venture for a while, all the songs on *The Instigator* are basically new. He first met musician-producer Jon Brion when Brion played keyboards on an Old 97's song, and the two became fast friends. After Miller had moved to L.A. with his fiancé, Brion called him one day to ask if he wanted to mess around in the studio. The result of that seven or eight hours was the writing and recording of "Things That Disappear." From there it was only natural that the two would collaborate on the entire project.

"Jon knew exactly where I was coming from," says Miller. "We'd both found salvation in the same records growing up. Our goal was to let the songs do the work and make sure that everything that appeared on the album was absolutely necessary and tasteful."

As is often the case when Brion is involved, unusual sounds and obscure instruments were utilized, but not at the expense of the songs. The mood and message of each song clearly dictated the production values and textures. Further-

more, during the recording process the two were joined by a number of guest players, including Robyn Hitchcock on guitar and backing vocals, John Doe on vocals, Josh Freese and Jim Keltner on drums and Lenny Castro on percussion. All added tasteful contributions to standout tracks such as "Come Around," "Our Love," "Point Shirley," "Hover," "The El" and "World Inside the World."

Miller says, "We're talking about a sort of two-pronged focus, where half the songs are softer, to illustrate why I needed to make a solo record, and the other half of the songs are total balls-out rock 'n' roll, just to prove that rock isn't dead and that I'm not turning into some cheese-ball lounge singer because I split from my band for a record."

As far as the lyrical messages, Miller says, "I think my recent marriage may be a transforming event, even more than my friends kid me about. I had always thought my songwriting voice was more suited for a more distraught kind of writing. I am happy now, yes, but does that mean every thing I write has to be joyful? Somehow, I'll still find a way to be angst-driven."



## Tracy Chapman, You're The One

The premiere single from her new album

*Let It Rain*

Produced by: John Parish and Tracy Chapman  
Management: Direct Management Group, Inc.,  
Steven Jensen & Martin Kirkup

Album in stores October 15

An Elektra compact disc [www.elektra.com](http://www.elektra.com)  
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Warner Music Group, an AOL  
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#1 Most Added!

36 Stations Out of the Box Including:

- |      |      |      |      |      |
|------|------|------|------|------|
| KFOG | KBCO | KTCZ | KINK | KMTT |
| WERT | WXPB | WTTT | WXRV | KFSR |
| KPRI | WFUV | WROC | WDET | WFJR |

IMPACTING HOT AC 9/23!

EARLY ADD: KIOI SAN FRANCISCO

PERFORMING ON THE TONIGHT SHOW OCTOBER 15!



# The CCM Update

Christian Retail, Radio & Records Newsweekly

## The CCM Update

Executive Editor

Rick Edwards

Editor

Lizza Connor

The CCM Update is published weekly in R&R by CCM Communications, 104 Woodmont Blvd., Suite 300, Nashville, TN 37205. Ph: 615/386-3011 Fax: 615/386-3380

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## Let's Roll Is Released For Anniversary Of 9/11

□ Multiformat project is not just another tribute album

By Lizza Connor  
lconnor@ccmcom.com

This week THE CCM UPDATE speaks with producer and songwriter **Tony McAnany** about his work on *Let's Roll*, a TMB Records project distributed through Chordant/EMD that honors United Flight 93 hero Todd Beamer and benefits the Todd M. Beamer Foundation for children impacted by the 9/11 tragedies. Featured on *Let's Roll*, which was released on Sept. 10, are Steven Curtis Chapman, dc Talk, 38th Parallel, Nicole C. Mullen, Wynonna, Yo-Yo Ma and Shane Minor, among others.

**CCM:** I understand that *Let's Roll* has special significance for you because of your relationship with Todd Beamer. What's your connection?

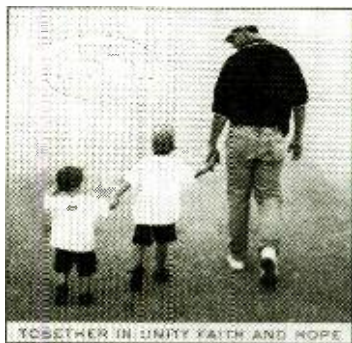
**TM:** Todd and I got to know each other first through our church. There were six men [Todd and I included] who attended a Friday-morning breakfast group. It is, and was, a good time of sharing and being there for one another. Over the past five years the guys in the group have gotten really close and played baseball together and had get-togethers on holidays, annual golf outings, etc.

**CCM:** How soon after Sept. 11, 2001 was the *Let's Roll* project conceived?

**TM:** On Sept. 13, 2001, the guys got together and tried to figure out what to do for Lisa Beamer and the boys. I had this picture of Todd from a golf outing that I framed and took over to the family. Lisa was really moved by the photo, because that's the way she wanted to remember Todd. He was so energetic in that picture and just smiled with his eyes, she said. I noticed then that all the Beamers have this gleam in their eyes. That's due to their relationship with God and one another.

After the memorial service, David, Lisa's oldest son, looked up at me, and I saw this beautiful cherub face, reflective of Todd's. I thought, "Wow, Todd is in this child." That's where the song title "I See You in His Eyes" came from for *Let's Roll*. I called Nicole C. Mullen that day and asked her to co-write a song that would explore exactly what it is that we see in each other's eyes that is the love of God. From there, the whole record was birthed.

**CCM:** You penned most of the album's 18 songs. How was your songwriting experience different in craft-



Let's Roll

ing these songs, as opposed to others you've written?

**TM:** The Monday after Sept. 11, 2001, I was in Manhattan. We'd found out about the cell-phone call Todd made [to inform the operator about the terrorists] and his actions to help overtake the terrorists, but the country had not yet been made aware of it. When I went into New York City and walked around Ground Zero and saw the people and the devastation, I went back to my studio, and, from that point on, it was — and it continues to be — the most emotional experience ever.

There are a lot of people who had personal friends pass away that day, but what happened with me, as a writer and producer, was that I was getting pictures of Todd and others on the flight that were so compelling that the music really wrote itself in a lot of ways. For the first four to six months making the record, I cried every day.

**CCM:** Are there any songs in particular you've received special responses to?

**TM:** There's a song called "Don't Ask Why" [sung by country artist Shane Minor] that I wrote as a private gift to Lisa and that I wasn't going to put on the record. I made the good mistake of playing it for a record executive in Nashville, and the

executive said, "You've got to put it on the record." It's written from the perspective of Todd looking down on Lisa from heaven after she's put the kids to sleep, after the press stuff is finished, after all the hoopla is over, and it's just her, alone with his memory.

It's Todd saying, "Don't ask why don't ask how. Just know the simple truth that I'm there for you, and our love is here eternally." It's all based upon the love of God. The song shipped to Country and AC radio last week, and the response has been unbelievable.

**CCM:** What was the feeling in the studio when *Let's Roll* was being recorded? Were there any particularly memorable moments?

**TM:** One of the most amazing things for me was watching the Lord's Prayer come to life. I said to the artists, "Close your eyes. Imagine you're in the back of an airplane flying at 589 miles per hour, and people are talking on cell phones to loved ones. You decide you're going to try to take this plane as a unit, and you pray the Lord's Prayer as your last prayer and put yourself in His hands."

**"Todd Beamer and I got to know each other first through our church."**

Then you go do your job as an American and a Christian." Each of the artists would then sing their part, and they all poured themselves out into the song. Every one of those moments in the studio was highly charged.

**CCM:** What sets *Let's Roll* apart from the plethora of other 9/11 CD tributes?

**TM:** The most important thing is that this record looks ahead and tries to provide answers to the questions we've all raised. Each of the songs provides some kind of hopeful answer, based on God, for anyone in the population. Without God, there is no healing.

## CCM UPDATE GALLERY



NO CHADS, JUST CROWDERS

The David Crowder Band, on tour with Bebo Norman, recently met former Sen. Bob Dole at the Dallas-Ft. Worth Airport. Dole was on his way to a speech in Palm Springs, CA, and the band was headed to Anaheim, CA. "We told him that we all voted for him for president," says Crowder Band Tour Manager Toni Crowder, "and his response was, 'Well, we've got 'em outnumbered, then.'" Pictured (l-r) are The David Crowder Band's Mike Hogan, Jack Parker and Jason Solley; Dole; Toni Crowder; and the band's David Crowder and Jeremy Bush.

## SPINWORTHY

### Take 6 To The Next Level

Take 6 Beautiful World (Warner Bros.)

File Under: R&B/Pop

On *Beautiful World*, Take 6 try hosting a different kind of faith-music celebration. For the first time in 10 albums, instruments other than the human voice are invited, and this gathering spins just right.

A single virtuoso plays almost all the guest instruments, temporarily morphing Take 6 into Take 6-plus-one. Co-producer Marcus Miller fits in as if he'd been with the sextet since their debut.

Grammy winner Miller also aided in finalizing a daring song list. Originally planned as a trove of jazz treasures, *Beautiful World* wound up including timeless soul (Stevie Wonder's "Love's in Need of Love Today"), twilight street-corner prayers ("Wade on the Water"), brainy pop jazz (the hushed anguish of Sting's "Fragile") and Curtis Mayfield's loving spiritual warning "People Get Ready." Take 6 also give one of the CD's sweatiest, most joy-making performances on the voices-only worship of "Peace in the Valley."

— Laura Fissinger



## In The News....

• **Spring Hill Music Group** announces that Word Distribution and WEA Inc. are now handling distribution of Spring Hill's new releases. All catalog product moves to Word as of Jan. 1, 2003. Independently owned Spring Hill is home to such artists as The Martins, The Hoppers, Jeff & Sheri Easter and The Gaither Vocal Band. Chordant Distribution and EMI Music Distribution have distributed Spring Hill titles to the CBA and mainstream markets, respectively, since 1994; they will continue to distribute Spring Hill catalog product through Dec. 31.

• **Michael W. Smith** and Third Day add author **Max Lucado** as a special guest on their November *Come Together & Worship* Tour. Additionally, a new partnership makes **Chevrolet** a title sponsor of the tour, which is also sponsored by artist-affiliated ministry partners Compassion International and World Vision.

• **Sparrow Records** partners with **DreamWorks** to issue **Lifeline's** sophomore album, *Stanley Climbfall*, to the CBA marketplace. The Sept. 17 release follows the band's double-Platinum debut, *No Name Face*, which featured "Langing by a Moment," radio's most-played track of 2001.





RICK WELKE

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## Does Christian Radio Equal 'Safe' Radio?

### Industry leaders respond to R&R questionnaire

One of the hot topics throughout the industry is radio programming. Is programming too conservative? Do programmers purposely play singles that won't upset the vocal minority of listeners? Do record labels only release songs that will make the cut with programmers who think a safe playlist is the best playlist?

I sent out a questionnaire to radio and labels to find out what people are saying behind closed doors. The survey was brief, but it brought out the thoughts of many within the Christian-music industry.

Most stations have adopted the phrase "Safe for the Whole Family" as part of their slogans. Christian radio is supposed to be safe for everyone to listen to. But have we taken the word *safe* and moved it to the extreme while sacrificing top-notch programming that brings in more listeners? People in the industry speak out as they answer the following survey questions.

**R&R:** *Do you believe Christian radio overall is safe in its programming practices?*

Yes — 50%  
Most of the time — 47%  
Some of the time — 3%

WLGH/Lansing, MI PD **Mike Couchman:** I'd say that there's a huge divide. Most stations that research their audiences properly are safe, with a few safe to a fault.

WFHM/Cleveland Asst. PD **Steve Brown:** We're so conscious not to upset the vocal minority that we sometimes fail to service the mainstream listener.

Sparrow VP/Promotions **Grant Hubbard:** I think Christian radio is safe most of the time. I listen to Christian radio all over the country, and

most of the commercial outlets run ads that I call questionable; a lot of lawyer and chiropractor ads. I'm not saying all lawyers and chiropractors are bad. But it concerns me when I hear "get what you deserve" lawyer ads and the normal chiropractor ads that we have all heard. It seems like snake oil to me.

**R&R:** *Do you believe radio is dictating what record companies release as radio singles?*

Yes — 21%  
Sometimes — 49%  
No — 30%

Gotee Radio Promotions' **Ed Placencia:** I don't know how many times I have had a station ask me why we don't release a fast-paced song from The Katinas. The answer is, every time we do, no one adds it. Every one runs. They say it's too urban.

Integrity Director/Marketing & Promotions **Mark Giles:** I believe consumers are dictating this with their buying preferences and listening habits.

**R&R:** *Do record companies release the best songs from most projects released to the marketplace?*

Most do — 56%  
Some do — 41%  
Very few do — 3%

WFZH/Milwaukee PD **Danny Clayton:** They push too many singles. Christian music is great, as good as anything out there, but even the super projects from mainstream's biggest

stars don't go four singles deep. I see it too much in Christian music.

WCTL/Erie, PA PD **Ron Raymond:** I think there are often much stronger songs on some projects that are never released to AC radio. Sometimes the better songs are released to CHR or simply not at all.

**R&R:** *How do you feel about the relationship between Christian radio and record labels?*

WQFL/Rockford, IL MD **Greg Saunders:** There seem to be more than a few ex-radio people at many labels who truly get radio and want to help improve the overall Christian-radio industry.

**Couchman:** A few more labels seem open to PD/MD input on future singles than a couple of years ago. They are gathering feedback far enough in advance to make a difference.

Kalubone Records President **Kyle Dietz:** I do not believe there is much strength between labels and radio, unless you are one of the larger labels. Christian radio, for the most part, is not very friendly to independent labels.

**R&R:** *What do you believe is the biggest thing that labels and radio need to work on for the future of the format and to reach more listeners?*

Word Manager/Radio Promotions **Lori Cline:** Not being afraid to take risks — risks to break out of our mold so we can reach more people with the message we offer — but still meeting the needs of the core audience.

Curb VP/Promotions **John Butler:** We need to break new acts, be more aggressive within each individual community to promote concerts and just, primarily, do a better promotional job with artists. I believe radio thinks too timidly in its desire to please God, and some think anything that sounds commercial is not holy. Radio needs to embrace the idea of being entertaining.

Sparrow Manager/National Promotions **Rob Poznanski:** Be willing to take a chance, throw out research and trust your gut on songs. Research is good as a tool, but it's not the Bible. It can make radio sound boring. Look at SoundScan weekly to see what is selling in your market. If a record is flying off the shelves and you are not playing the current single, you are not servicing your audience.

KAFC/Anchorage, AK OM **Tom Steigleman:** The labels and stations need more training in promotions, marketing, sales and production. GM

"Record labels need to better understand what a radio person does during their day. They'd be surprised how little about music it really is. To be able to assist MDs with the right information in as brief a way as possible is key."

John Butler

Week in Nashville is great, but due to cost factors most stations can only afford to send one person per year. More regional conferences could help.

WJQK/Grand Rapids, PD **Tommy Dylan:** There seem to be a lot of vanilla singles released. The music variety seems to have died. Ever notice how many slow to medium songs are being released to AC lately?

KTSY/Boise, ID PD **Ty McFarland:** Radio needs hit singles. Record companies need dynamic, leading radio stations with extensive market penetration to play those hit songs. Radio needs to do a better job of finding and playing the hits, and A&R departments need to become more radio- and research-savvy.

**Couchman:** Creating more unforgettable experiences for fans and listeners is a key. Giving away CDs is great, but that does not touch my listener nearly as much as her hugging her favorite singer in my market. Getting a phone call or winning a vacation where she meets an artist would be another great memory. I'd like to see record labels and radio stations work more on creating memories and headlines.

**R&R:** *What specific thing do record labels need to work on to give radio the tools it needs to get better at what it does?*

WIBI/Springfield, IL Operations Director **Paul Anthony:** I think they are doing a great job already. Many people at the labels have a superior understanding of what makes great radio. Perhaps letting radio peer behind the curtain at the labels will help us have a better understanding of why one song gets chosen over another.

WMHK/Columbia, SC PD **Tom Greene:** They've come a long way in delaying single releases and giving radio the time to let a song run its natural course. That's helped us tremendously.

**Saunders:** Find a way to give more access to research. Research is happening at more Christian stations these days, but many medium- to small-market stations just can't swing it in their budgets. Help them somehow get basic, easily usable research.

**McFarland:** For years Christian radio was encouraged to conduct music research to better serve its PIs. Now that most stations are involved in auditorium testing and some form of callout, I'd encourage record companies to step up and do the same. Even a cursory form of research does not drive the singles-selection process at the labels I speak with. If labels conducted research on singles selection us-

ing a common radio and retail demo, they might find the "I Can Only Imagine" on a record more easily.

**Brown:** More artist involvement. I realize that their schedules are hectic, but for artists not to pencil a station visit into their plans when practical is just not right — especially when that station is very dedicated to those artists in airplay.

**Hubbard:** Belief. We hear from some of our friends in Nashville that radio does not sell records. I could not disagree more. The right song on the right stations will sell records. Look at SoundScan. Compare that to the charts. Big songs at multiple formats sell records. We in the record industry need to let our companies know that radio works. In turn, our companies will free up more funds for us to do more promotional activities with radio.

**Butler:** Record labels need to better understand what a radio person does during their day. They'd be surprised how little about music it really is. To be able to assist MDs with the right information in as brief a way as possible is key.

**R&R:** *What specific thing does radio need to work on to help record labels get better at what they do in serving artists and the labels' desires overall?*

**Raymond:** We need to strongly support the songs that are culturally relevant and well-produced and avoid playing songs just because we're being pressured by label representatives to do so. In the end, playing songs we don't believe in only helps to perpetuate the problem of having weak songs promoted in our format.

**Butler:** Be available. If you set hours for music calls, be there. Also, if you make music decisions, I think it's important to represent yourself to the record community. Be reachable because we don't make tracking calls, we make promotion calls.

WBFJ/Greensboro PD **Wally Decker:** Giving the best and most accurate feedback about audience expectations, likes and dislikes. Like a retailer, we are their lifelines into our communities.

### Editor's Note

Thanks to everyone who responded to the questionnaire. I wish we had room to include more quality responses. We're all talking the same language; we simply have different ideas on how to arrive at the answer. Keep discussing ways that Christian radio can become even better for the future.

**"JOYRIDE"**  
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For promotional information please contact Rob Poznanski  
on the Sparrow Label Group National Promotion Station at (703) 337-1177  
or email r.poznanski@sparrowrecords.com





# Jim Witter

## Forgiveness

The extraordinary and touching debut single from Jim Witter's Curb Records debut, "Forgiveness"

A timeless song about our call to love and the relationships that last a lifetime and why they are important...

**"This song is a S M A S H!"**

- Tim Marx  
KAEZ - Amarillo

**"It's a real pleasure to be greeted by a true hit song that is just "lump-in-your-throat" powerful. It wouldn't surprise me a bit if listeners next year are as familiar with Jim Witter's name as they are now with Mercy Me's."**

TY McFARLAND /  
PROGRAM DIRECTOR  
KTSY / EOISE

"You must make allowance for each other's faults and forgive the person who offends you. Remember, the Lord forgave you, so you must forgive others."

Col 3: 13

*Photo Album*

**CURB**  
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curb.com

Impacting now and going for adds on 9/13/02

Album street date: 10/29/02



September 13, 2002

## CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	NEWSBOYS Million Pieces (Sparrow)	1155	+52	12
2	2	JARS OF CLAY Fly (Essential)	1029	-54	15
3	3	DAILY PLANET Flying Blind (Reunion)	994	-59	17
4	4	SOULJAHZ All Around The World (Squint)	799	+58	8
7	5	AUDIO ADRENALINE Ocean Floor (Forefront)	743	+40	8
5	6	BENJAMIN GATE The Calling (Forefront)	714	-27	12
6	7	REBECCA ST. JAMES Song Of Love (Forefront)	651	-53	12
8	8	PLUS ONE I Don't Care (Atlantic)	607	+22	10
9	9	RACHAEL LAMPA I'm All Yours (Word)	546	-11	7
11	10	AARON SPIRO Sing (Sparrow)	531	+18	6
13	11	AVALON Undeniably You (Sparrow)	494	+4	5
16	12	SARAH SADLER Beautiful (Essential)	490	+44	4
14	13	JENNIFER KNAPP Say Won't You Say (Gotee)	485	+2	23
10	14	TOBY MAC Irene (Forefront)	474	-69	16
15	15	SHAUN GROVES Move Me (Rocketown)	445	-14	10
12	16	SALVADOR Breathing Life (Word)	432	-61	15
19	17	BIG DADDY WEAVE In Christ (Fervent)	402	+9	3
17	18	TRIN-I-TEE 5:7 Holla (Gospo Centric)	401	-19	9
22	19	EVERYDAY SUNDAY Stand Up (Flicker)	371	+15	2
25	20	LARUE Peace To Shine (Reunion)	358	+44	4
29	21	JEFF DEYO More Love, More Power (Gotee)	350	+81	2
18	22	THIRD DAY It's Alright (Essential)	343	-66	26
21	23	FFH Fly Away (Essential)	330	-39	14
Debut	24	LIFEHOUSE Spin (Sparrow/DreamWorks)	312	+94	1
20	25	PAUL COLMAN TRIO Turn (Essential)	308	-78	24
24	26	DOWNHERE Free Me Up (Word)	302	-19	10
Debut	27	BEBO NORMAN Great Light Of The World (Essential)	283	+77	1
23	28	OUT OF EDEN Day Like Today (Gotee)	277	-60	20
Debut	29	NICHOLE NORDEMAN Holy (Sparrow)	276	+84	1
30	30	ZOE GIRL Even If (Sparrow)	265	+19	2

29 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 9/1-Saturday 9/7.  
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## Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	KUTLESS Your Touch (BEC)	488	+3	11
4	2	SKILLET Kill Me, Heal Me (Ardent)	383	+54	7
2	3	38TH PARALLEL Horizon (Squint)	381	-44	12
3	4	BLEACH We Are Tomorrow (BEC)	380	+45	6
12	5	PILLAR Echelon (Flicker)	299	+80	3
6	6	STRANGE OCCURRENCE Reach (Steelroots)	289	+7	13
8	7	ALL TOGETHER SEPARATE I'll Rise (Asteroid) (Ardent)	281	+11	9
5	8	12 STONES Broken (Wind-up)	277	-52	16
16	9	SUPERCHICK So Bright (Stand Up) (Inpop)	254	+54	2
9	10	BENJAMIN GATE Do What You Say (Forefront)	236	-25	15
7	11	TINMAN JONES I Will (Independent)	236	-38	11
10	12	BY THE TREE Change (Fervent)	235	-17	7
13	13	JARS OF CLAY Whatever She Wants (Essential)	215	+3	8
11	14	AUDIO ADRENALINE Summertime (Forefront)	210	-26	4
15	15	ECHOCAST Ignite (XS)	194	-7	6
18	16	DENISON MARRS What Life Has (Floodgate)	189	+7	4
Debut	17	THIRD DAY 40 Days (Essential)	186	+129	1
27	18	TOBY MAC Get This Party Started (Forefront)	180	+59	2
17	19	JUGGERNAUTZ The Reach (Metro One)	175	-16	8
14	20	P.O.D. Boom (Atlantic)	160	-45	21
24	21	ACE TROUBLESHOOTER But For Grace... (Tooth & Nail)	158	+26	5
Debut	22	EVERYDAY SUNDAY Mess With Your Mind (Flicker)	153	+59	1
21	23	BIG FAT JAM Everything (Absolute)	148	-26	6
19	24	LINCOLN BREWSTER Everybody Praise The Lord (Vertical)	148	-33	12
22	25	MXPX My Mistake (Tooth & Nail)	139	-33	10
20	26	DAILY PLANET Tangled Web (Reunion)	136	-40	12
28	27	JEFF DEYO More Love, More Power (Gotee)	134	+15	2
30	28	APOLOGETIX Smooth Grandmama (Independent)	133	+24	2
25	29	METROPOLIS Lift Your Hands (Absolute)	133	+9	5
29	30	PLANET SHAKERS Shake The Planet (Crowne)	121	+5	17

47 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 9/1-Saturday 9/7.  
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September 6, 2002

**AC Top 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
	1	<b>NEWSBOYS</b> Million Pieces ( <i>Sparrow</i> )	1730	+11	13
4	2	<b>AVALON</b> Undeniably You ( <i>Sparrow</i> )	1624	+81	8
5	3	<b>RACHAEL LAMPA</b> I'm All Yours ( <i>Word</i> )	1576	+66	11
2	4	<b>BIG DADDY WEAVE</b> In Christ ( <i>Fervent</i> )	1514	-70	13
6	5	<b>JARS OF CLAY</b> Fly ( <i>Essential</i> )	1439	-21	14
3	6	<b>AUDIO ADRENALINE</b> Ocean Floor ( <i>Forefront</i> )	1346	-232	17
9	7	<b>CAEDMON'S CALL</b> We Delight ( <i>Essential</i> )	1297	+36	11
13	8	<b>NICHOLE NORDEMAN</b> Holy ( <i>Sparrow</i> )	1244	+226	5
10	9	<b>TRUE VIBE</b> See The Light ( <i>Essential</i> )	1244	+107	10
8	10	<b>SHAUN GROVES</b> Move Me ( <i>Rocketown</i> )	1157	-138	16
12	11	<b>J. HANSON &amp; S. GROVES</b> Traveling Light ( <i>Creative Trust</i> )	1127	+85	10
7	12	<b>STEVEN CURTIS CHAPMAN</b> Magnificent... ( <i>Sparrow</i> )	1102	-231	21
19	13	<b>PAUL COLMAN TRIO</b> Fill My Cup ( <i>Essential</i> )	969	+119	6
11	14	<b>REBECCA ST. JAMES</b> Song Of Love ( <i>Forefront</i> )	966	-159	16
15	15	<b>LINCOLN BREWSTER</b> All I Really Want ( <i>Vertical</i> )	956	-31	11
17	16	<b>SARA GROVES</b> First Song That I Sing ( <i>INO</i> )	943	+70	7
14	17	<b>NICOLE C. MULLEN</b> Come Unto Me ( <i>Word</i> )	925	-76	14
21	18	<b>POINT OF GRACE</b> Yes, I Believe ( <i>Word</i> )	854	+60	6
16	19	<b>FFH</b> Fly Away ( <i>Essential</i> )	781	-170	20
18	20	<b>SALVADOR</b> Breathing Life ( <i>Word</i> )	649	-208	19
22	21	<b>ALLEN ASBURY</b> All About Grace ( <i>Doxology</i> )	608	-29	10
23	22	<b>BEBO NORMAN</b> Great Light Of The World ( <i>Essential</i> )	598	+116	3
20	23	<b>KATINAS</b> Rejoice ( <i>Gotee</i> )	568	-250	15
25	24	<b>AARON SPIRO</b> Sing ( <i>Sparrow</i> )	491	+56	4
<b>Debut</b>	25	<b>JODY MCBRAYER</b> To Ever Live Without Me ( <i>Sparrow</i> )	436	+319	1
28	26	<b>GREG LONG</b> I Won't Take You For Granted ( <i>Word</i> )	422	+43	4
<b>Debut</b>	27	<b>GINNY OWENS</b> With Me ( <i>Rocketown</i> )	412	+74	1
27	28	<b>PILUS ONE</b> Let Me Be The One ( <i>Atlantic</i> )	407	+20	5
24	29	<b>MICHAEL W. SMITH</b> Purified ( <i>Reunion</i> )	395	-78	5
30	30	<b>SARAH SADLER</b> Beautiful ( <i>Essential</i> )	372	+31	2

6\* AC reporters. Songs ranked by total plays for the airplay week of Sunday 9/1-Saturday 9/7. © 2002 Radio & Records.

**Inspo Top 20**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	<b>MICHAEL W. SMITH</b> Purified ( <i>Reunion</i> )	351	-55	12
4	2	<b>FFH</b> We Sing Alleluia ( <i>Essential</i> )	314	+7	8
7	3	<b>POINT OF GRACE</b> Yes, I Believe ( <i>Word</i> )	312	+30	7
2	4	<b>NICOLE C. MULLEN</b> Come Unto Me ( <i>Word</i> )	309	-29	11
3	5	<b>LINCOLN BREWSTER</b> All I Really Want ( <i>Vertical</i> )	306	-15	12
8	6	<b>SARA GROVES</b> First Song That I Sing ( <i>INO</i> )	292	+19	8
6	7	<b>REBECCA ST. JAMES</b> Song Of Love ( <i>Forefront</i> )	288	+4	13
5	8	<b>ALLEN ASBURY</b> All About Grace ( <i>Doxology</i> )	281	-11	9
10	9	<b>FERNANDO ORTEGA</b> Sing To Jesus ( <i>Word</i> )	247	+15	7
9	10	<b>SELAH</b> Timeless ( <i>Curb</i> )	246	-2	9
11	11	<b>LENNY LEBLANC</b> All For You ( <i>Integrity</i> )	226	+9	7
12	12	<b>MICHELLE TUMES</b> The Light ( <i>Sparrow</i> )	210	+14	6
17	13	<b>STEVE GREEN</b> If We Answer ( <i>Sparrow</i> )	178	+21	3
16	14	<b>WATERMARK</b> Friend For Life ( <i>Rocketown</i> )	178	0	3
18	15	<b>JOHN TESH</b> Open The Eyes Of My Heart ( <i>Garden City</i> )	160	+7	4
15	16	<b>COREY EMERSON</b> I Will Remember ( <i>Discovery House</i> )	148	-37	13
20	17	<b>J. HANSON &amp; S. GROVES</b> Traveling Light ( <i>Creative Trust</i> )	144	+27	5
<b>Debut</b>	18	<b>KATHY TROCCOLI</b> All For The Life Of Me ( <i>Reunion</i> )	140	+27	1
14	19	<b>RONNIE FREEMAN</b> The Only Thing ( <i>Rocketown</i> )	140	-54	13
13	20	<b>BOB CARLISLE</b> You're Beautiful ( <i>Diadem</i> )	125	-70	15

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 9/1-Saturday 9/7. © 2002 Radio & Records.

**Rhythmic Specialty Programming**

RANK	ARTIST TITLE LABEL(S)
1	<b>GRITS</b> Here We Go ( <i>Gotee</i> )
2	<b>SOULJAHZ</b> All Around The World ( <i>Squint</i> )
3	<b>TRIN-I-TEE 5:7</b> Holla ( <i>Gospo Centric</i> )
4	<b>KNOWDAVERBS</b> What You Rock Now ( <i>Gotee</i> )
5	<b>JOHN REUBEN</b> Hindsight ( <i>Gotee</i> )
6	<b>WOODY ROCK</b> Believer ( <i>Gospo Centric</i> )
7	<b>DJ MAJ I/DJ FORM 7</b> Factors ( <i>Gotee</i> )
8	<b>ILL HARMONICS</b> Destiny ( <i>Uprok</i> )
9	<b>KJ-52</b> Dear Slim ( <i>Uprok</i> )
10	<b>BIG UNC</b> Christcyde ( <i>BRx2</i> )

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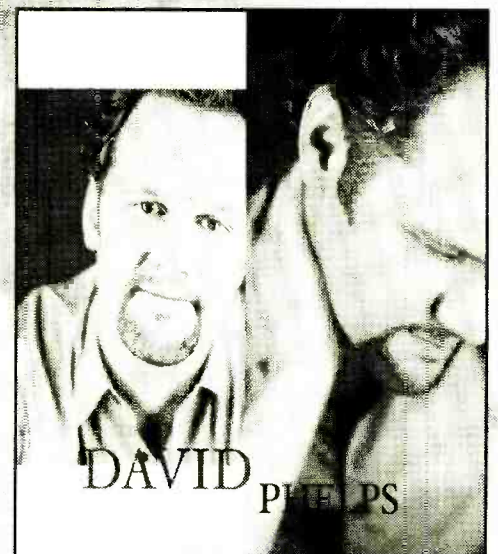
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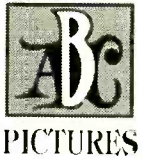


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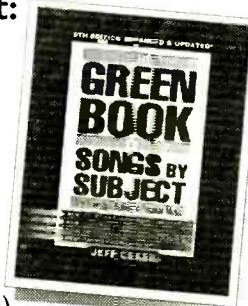
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**Monitored Airplay Overview: September 13, 2002**

**CHR/POP**

LW	TW	ARTIST	SON	RECORD LABEL
2	1	NELLY F/KELLY ROWLAND	Dilemma	(Fo' Reel/Universal)
1	2	AVRIL LAVIGNE	Complicated	(Arista)
4	3	DANIEL BEDINGFIELD	Gotta Get Thru This	(Island/IDJMG)
3	4	PINK	Just Like A Pill	(Arista)
8	5	CREED	One Last Breath	(Wind-up)
9	6	EVE F/ALICIA KEYS	Gangsta Lovin'	(Ruff Ryders/Interscope)
7	7	EMINEM	Cleanin' Out My Closet	(Shady/Aftermath/Interscope)
5	8	DJ SAMMY & YANOU	Heaven	(Robbins)
6	9	MARIO	Just A Friend 2002	(J)
14	10	P. DIDDY F/GINUWINE	I Need A Girl (Part II)	(Bad Boy/Arista)
10	11	NELLY	Hot In Herre	(Fo' Reel/Universal)
11	12	C. KROEGER F/J. SCOTT	Hero	(Roadrunner/Columbia/IDJMG)
15	13	VANESSA CARLTON	Ordinary Day	(A&M/Interscope)
17	14	NO DOUBT F/LADY SAW	Underneath It All	(Interscope)
18	15	ASHANTI	Happy	(Murder Inc./IDJMG)
13	16	JOHN MAYER	No Such Thing	(Aware/Columbia)
12	17	KYLIE MINOGUE	Love At First Sight	(Capitol)
21	18	MICHELLE BRANCH	Goodbye To You	(Maverick/WB)
29	19	JUSTIN TIMBERLAKE	Like I Love You	(Jive)
28	20	AVRIL LAVIGNE	Sk8er Boi	(Arista)
16	21	JENNIFER LOPEZ F/NAS	I'm Gonna Be Alright	(Epic)
22	22	IRV GOTTI	Down 4 U	(Murder Inc./IDJMG)
24	23	OUR LADY PEACE	Somewhere Out There	(Columbia)
27	24	ANGIE MARTINEZ	If I Could Go	(EastWest/EEG)
20	25	EMINEM	Without Me	(Shady/Aftermath/Interscope)
26	26	SHAKIRA	Objection (Tango)	(Epic)
25	27	BEENIE MAN F/JANET	Feel It Boy	(Virgin)
23	28	BBMAK	Out Of My Heart (Into Your...)	(Hollywood)
43	29	CHRISTINA AGUILERA	Dirty	(RCA)
30	30	GOO GOO DOLLS	Big Machine	(Warner Bros.)

**#1 MOST ADDED**

KELLY ROWLAND *Stole* (Columbia)

**#1 MOST INCREASED PLAYS**

JUSTIN TIMBERLAKE *Like I Love You* (Jive)

**TOP 5 NEW & ACTIVE**

LIBERTY X *Just A Little* (V2)

SHAGGY *Hey Sexy Lady* (MCA)

N.O.R.E. *Nothin'* (Def Jam/IDJMG)

JACK JOHNSON *Flake* (Enjoy/Universal)

FABOLOUS F/P. DIDDY & JAGGED... *Trade It All (Part II)* (Epic)

CHR/POP begins on Page 46.

**CHR/RHYTHMIC**

LW	TW	ARTIST	SON	RECORD LABEL
1	1	NELLY F/KELLY ROWLAND	Dilemma	(Fo' Reel/Universal)
2	2	EVE F/ALICIA KEYS	Gangsta Lovin'	(Ruff Ryders/Interscope)
3	3	EMINEM	Cleanin' Out My Closet	(Shady/Aftermath/Interscope)
4	4	N.O.R.E.	Nothin'	(Def Jam/IDJMG)
5	5	P. DIDDY F/GINUWINE	I Need A Girl (Part II)	(Bad Boy/Arista)
6	6	ASHANTI	Happy	(Murder Inc./IDJMG)
9	7	CAM'RON	Hey Ma	(Roc-A-Fella/IDJMG)
10	8	LUDACRIS	Move Bitch	(Def Jam South/IDJMG)
8	9	NELLY	Hot In Herre	(Fo' Reel/Universal)
7	10	IRV GOTTI	Down 4 U	(Murder Inc./IDJMG)
12	11	ANGIE MARTINEZ	If I Could Go	(EastWest/EEG)
13	12	BIG TYMERS	Still Fly	(Cash Money/Universal)
14	13	FABOLOUS F/P. DIDDY & JAGGED...	Trade It All (Part II)	(Epic)
11	14	MARIO	Just A Friend 2002	(J)
18	15	BIG TYMERS	Oh Yeah	(Cash Money/Universal)
16	16	NAPPY ROOTS	Po' Folks	(Atlantic)
19	17	STYLES	Goodtimes	(Interscope)
20	18	TRICK DADDY	In Da Wind	(Slip 'N Slide/Atlantic)
38	19	MISSY ELLIOTT	Work It	(Elektra/EEG)
17	20	BEENIE MAN F/JANET	Feel It Boy	(Virgin)
22	21	NIVEA	Don't Mess With My Man	(Jive)
21	22	3LW	I Do (Wanna Get Close To You)	(Epic)
15	23	AMERIE	Why Don't We Fall In Love	(Rise/Columbia)
25	24	MS. JADE	Ching, Ching	(Beatclub/Interscope)
24	25	DANIEL BEDINGFIELD	Gotta Get Thru This	(Island/IDJMG)
32	26	LL COOL J	Luv U Better	(Def Jam/IDJMG)
23	27	BONE THUGS-N-HARMONY F/3LW	Get Up...	(Ruthless/Epic)
29	28	ASHANTI	Baby	(Murder Inc./IDJMG)
26	29	CLIPSE	Grindin'	(Star Trak/Arista)
31	30	EMINEM	Without Me	(Shady/Aftermath/Interscope)

**#1 MOST ADDED**

ASHANTI *Baby* (Murder Inc./IDJMG)

**#1 MOST INCREASED PLAYS**

MISSY ELLIOTT *Work It* (Elektra/EEG)

**TOP 5 NEW & ACTIVE**

MUSIQ *Dontchange* (Def Soul/IDJMG)

WC *The Streets* (Def Jam/IDJMG)

MASTER P *Rock It* (No Limit/Universal)

FLOETRY *Floetic* (DreamWorks)

MACK 10 *Connected For Life* (Cash Money/Universal)

CHR/RHYTHMIC begins on Page 53.

**URBAN**

LW	TW	ARTIST	SON	RECORD LABEL
1	1	NELLY F/KELLY ROWLAND	Dilemma	(Fo' Reel/Universal)
3	2	EVE F/ALICIA KEYS	Gangsta Lovin'	(Ruff Ryders/Interscope)
2	3	N.O.R.E.	Nothin'	(Def Jam/IDJMG)
4	4	GINUWINE	Stingy	(Epic)
5	5	LUDACRIS	Move Bitch	(Def Jam South/IDJMG)
6	6	NELLY	Hot In Herre	(Fo' Reel/Universal)
8	7	ASHANTI	Baby	(Murder Inc./IDJMG)
7	8	MARIO	Just A Friend 2002	(J)
11	9	P. DIDDY F/GINUWINE	I Need A Girl (Part II)	(Bad Boy/Arista)
12	10	STYLES	Goodtimes	(Interscope)
14	11	AALIYAH	I Care 4 U	(BlackGround)
9	12	IRV GOTTI	Down 4 U	(Murder Inc./IDJMG)
13	13	WYCLEF JEAN	Two Wrongs	(Columbia)
10	14	AMERIE	Why Don't We Fall In Love	(Rise/Columbia)
15	15	NAPPY ROOTS	Po' Folks	(Atlantic)
18	16	MUSIQ	Dontchange	(Def Soul/IDJMG)
22	17	LL COOL J	Luv U Better	(Def Jam/IDJMG)
17	18	TRICK DADDY	In Da Wind	(Slip 'N Slide/Atlantic)
19	19	TANK	One Man	(BlackGround)
21	20	FABOLOUS F/P. DIDDY & JAGGED...	Trade It All (Part II)	(Epic)
23	21	CAM'RON	Hey Ma	(Roc-A-Fella/IDJMG)
16	22	ASHANTI	Happy	(Murder Inc./IDJMG)
20	23	CLIPSE	Grindin'	(Star Trak/Arista)
28	24	EMINEM	Cleanin' Out My Closet	(Shady/Aftermath/Interscope)
25	25	BIG TYMERS	Oh Yeah	(Cash Money/Universal)
24	26	ERYKAH BADU F/COMMON	Love Of My Life	(Magic Johnson/MCA)
26	27	FAITH EVANS	Burnin' Up	(Bad Boy/Arista)
29	28	SLUM VILLAGE	Tainted	(Barak/Capitol)
30	29	BEENIE MAN F/JANET	Feel It Boy	(Virgin)
27	30	TWEET	Call Me	(Gold Mind/Elektra/EEG)

**#1 MOST ADDED**

ASHANTI *Baby* (Murder Inc./IDJMG)

**#1 MOST INCREASED PLAYS**

LL COOL J *Luv U Better* (Def Jam/IDJMG)

**TOP 5 NEW & ACTIVE**

BONE THUGS-N-HARMONY F/3LW *Get Up And Get It* (Ruthless/Epic)

LYRIC F/LOON *Young & Sexy* (J)

INDIA.ARIE *Little Things* (Motown)

HEATHER HEADLEY *He Is* (RCA)

MARIO *Braid My Hair* (J)

URBAN begins on Page 59.

**AC**

LW	TW	ARTIST	SON	RECORD LABEL
2	1	VANESSA CARLTON	A Thousand Miles	(A&M/Interscope)
1	2	DARYL HALL & JOHN OATES	Do It For Love	(BMG/Heritage)
3	3	JOSH GROBAN	To Where You Are	(143/Reprise)
5	4	FIVE FOR FIGHTING	Superman (It's Not Easy)	(Aware/Columbia)
4	5	CELINE DION	A New Day Has Come	(Epic)
7	6	ENRIQUE IGLESIAS	Hero	(Interscope)
6	7	BRYAN ADAMS	Here I Am	(A&M/Interscope)
8	8	CELINE DION	I'm Alive	(Epic)
9	9	SHERYL CROW	Soak Up The Sun	(A&M/Interscope)
10	10	MARC ANTHONY	I Need You	(Columbia)
11	11	JO DEE MESSINA	Bring On The Rain	(Curb)
14	12	J. BRICKMAN F/J. KRAKOWSKI	You	(Windham Hill/RCA Victor)
13	13	JOHN MAYER	No Such Thing	(Aware/Columbia)
12	14	JAMES TAYLOR	On The 4th Of July	(Columbia)
18	15	LEANN RIMES	Life Goes On	(Curb)
16	16	NORAH JONES	Don't Know Why	(Blue Note/Virgin)
15	17	ELTON JOHN	Original Sin	(Rocket/Universal)
19	18	KENNY G F/CHANTE MOORE	One More Time	(Arista)
17	19	BONNIE RAITT	Silver Lining	(Capitol)
25	20	FAITH HILL	Cry	(Warner Bros.)
20	21	MARC ANTHONY	I've Got You	(Columbia)
22	22	KELLIE COFFEY	When You Lie Next To Me	(BNA)
21	23	BRUCE SPRINGSTEEN	The Rising	(Columbia)
23	24	AVRIL LAVIGNE	Complicated	(Arista)
24	25	MICHAEL BOLTON	Dance With Me	(Jive)
27	26	SOLUNA	For All Time	(DreamWorks)
26	27	CHER	A Different Kind Of Love Song	(Warner Bros.)
28	28	BEN GREEN	Two To One	(ASRC/Artemis)
—	29	KELLY CLARKSON	A Moment Like This	(RCA)
30	30	BENNY MARDONES	I Need A Miracle	(Crazy Boy/Go-Kart)

**#1 MOST ADDED**

FAITH HILL *Cry* (Warner Bros.)

**#1 MOST INCREASED PLAYS**

FAITH HILL *Cry* (Warner Bros.)

**TOP 5 NEW & ACTIVE**

CHRIS EMERSON *All Because Of You* (Monomoy)

BBMAK *Out Of My Heart (Into Your...)* (Hollywood)

JACK RUSSELL *For You* (Knight)

GLORIA GAYNOR *I Never Knew* (Logic)

SERAH *Crazy Love* (Great Northern)

AC begins on Page 73.

**HOT AC**

LW	TW	ARTIST	SON	RECORD LABEL
1	1	AVRIL LAVIGNE	Complicated	(Arista)
2	2	VANESSA CARLTON	A Thousand Miles	(A&M/Interscope)
4	3	JOHN MAYER	No Such Thing	(Aware/Columbia)
3	4	JIMMY EAT WORLD	The Middle	(DreamWorks)
5	5	SHERYL CROW	Soak Up The Sun	(A&M/Interscope)
6	6	DAVE MATTHEWS BAND	Where Are You Going	(RCA)
7	7	CREED	One Last Breath	(Wind-up)
9	8	C. KROEGER F/J. SCOTT	Hero	(Roadrunner/Columbia/IDJMG)
8	9	CALLING	Wherever You Will Go	(RCA)
10	10	JACK JOHNSON	Flake	(Enjoy/Universal)
11	11	GOO GOO DOLLS	Big Machine	(Warner Bros.)
12	12	NO DOUBT	Hella Good	(Interscope)
14	13	NORAH JONES	Don't Know Why	(Blue Note/Virgin)
13	14	NICKELBACK	How You Remind Me	(Roadrunner/IDJMG)
15	15	SHERYL CROW	Steve McQueen	(A&M/Interscope)
16	16	OUR LADY PEACE	Somewhere Out There	(Columbia)
17	17	MICHELLE BRANCH	Goodbye To You	(Maverick/WB)
21	18	JOHN MAYER	Your Body Is A Wonderland	(Aware/Columbia)
19	19	BRUCE SPRINGSTEEN	The Rising	(Columbia)
23	20	UNCLE KRACKER	In A Little While	(Top Dog/Lava/Atlantic)
24	21	PINK	Just Like A Pill	(Arista)
22	22	BBMAK	Out Of My Heart (Into Your...)	(Hollywood)
25	23	OUNCAN SHEIK	On A High	(Atlantic)
28	24	NINE DAYS	Good Friend	(Epic)
—	25	U2	Electrical Storm	(Interscope)
30	26	COLDPLAY	In My Place	(Capitol)
26	27	DIRTY VEGAS	Days Go By	(Capitol)
29	28	311	Amber	(Volcano)
31	29	STRETCH PRINCESS	Freakshow	(Wind-up)
34	30	LEANN RIMES	Life Goes On	(Curb)

**#1 MOST ADDED**

SIXPENCE NONE THE RICHER *Breathe Your Name* (Reprise)

**#1 MOST INCREASED PLAYS**

U2 *Electrical Storm* (Interscope)

**TOP 5 NEW & ACTIVE**

JIMMY EAT WORLD *Sweetness* (DreamWorks)

SCAPEGOAT WAX *Lost Cause* (Hollywood)

AVRIL LAVIGNE *Sk8er Boi* (Arista)

NO DOUBT F/LADY SAW *Underneath It All* (Interscope)

LUCE *Good Day* (Nettwerk)

AC begins on Page 73.

**ROCK**

LW	TW	ARTIST	SON	RECORD LABEL
1	1	RED HOT CHILI PEPPERS	By The Way	(Warner Bros.)
2	2	NICKELBACK	Never Again	(Roadrunner/IDJMG)
3	3	PUDDLE OF MUDD	Drift & Die	(Flawless/Geffen/Interscope)
4	4	CREED	One Last Breath	(Wind-up)
5	5	DEFAULT	Deny (TVT)	(TVT)
9	6	THEORY OF A DEADMAN	Nothing...	(Roadrunner/IDJMG)
12	7	SYSTEM OF A DOWN	Aerials	(American/Columbia)
6	8	PUDDLE OF MUDD	She Hates Me	(Flawless/Geffen/Interscope)
8	9	DEF LEPPARD	Now	(Island/IDJMG)
10	10	GODSMACK	I Stand Alone	(Republic/Universal)
7	11	BRUCE SPRINGSTEEN	The Rising	(Columbia)
27	12	ROLLING STONES	Don't Stop	(Virgin)
13	13	DISTURBED	Prayer	(Reprise)
11	14	PAPA ROACH	She Loves Me Not	(DreamWorks)
21	15	STONE SOUR	Bother	(Roadrunner/IDJMG)
19	16	CHEVELLE	The Red	(Epic)
23	17	BON JOVI	Everyday	(Island/IDJMG)
20	18	KORN	Thoughtless	(Immortal/Epic)
18	19	TRUSTCOMPANY	Downtall	(Geffen/Interscope)
17	20	HOOBASTANK	Running Away	(Island/IDJMG)
16	21	C. KROEGER F/J. SCOTT	Hero	(Roadrunner/Columbia/IDJMG)
—	22	U2	Electrical Storm	(Interscope)
22	23	LIFEHOUSE	Spin	(DreamWorks)
25	24	MUST	Freechild	(Wind-up)
29	25	SEETHER	Fine Again	(Wind-up)
24	26	AUDIOVENT	The Energy	(Atlantic)
28	27	GAVIN ROSSDALE	Adrenaline	(Universal)
—	28	TOM PETTY & THE HEARTBREAKERS	The Last DJ	(Warner Bros.)
—	29	BREAKING BENJAMIN	Polyamorous	(Hollywood)
—	30	P.O.D.	Satellite	(Atlantic)

**#1 MOST ADDED**

TOM PETTY & THE HEARTBREAKERS *The Last DJ* (Warner Bros.)

**#1 MOST INCREASED PLAYS**

TOM PETTY & THE HEARTBREAKERS *The Last DJ* (Warner Bros.)





## Monitored Airplay Overview: September 13, 2002

### URBAN AC

LW	TW	ARTIST	SON	Label
1	1	RUFF ENDZ	Someone To Love You (Epic)	
2	2	MUSIQ	Halfcrazy (Def Soul/IDJMG)	
3	3	JAHEIM	Anything (Divine Mill/WB)	
4	4	LUTHER VANDROSS	I'd Rather (J)	
5	5	JOE	What If A Woman (Jive)	
6	6	DONELL JONES	You Know That I Love You (Untouchables/Arista)	
7	7	KEITH SWEAT	One On One (Elektra/EEG)	
8	8	GERALD LEVERT	Funny (Elektra/EEG)	
9	9	MARY MARY	In The Morning (Columbia)	
10	10	ANGIE STONE	Wish I Didn't Miss You (J)	
11	11	MAXWELL	Lifetime (Columbia)	
14	12	BOYZ II MEN/FAITH EVANS	Relax Your Mind (Arista)	
12	13	ASHANTI	Foolish (Murder Inc./IDJMG)	
15	14	ANGIE STONE	More Than A Woman (J)	
17	15	KIRK FRANKLIN	Brighter Days (Gospo Centric/Jive)	
22	16	MUSIQ	Dontchange (Def Soul/IDJMG)	
18	17	YOLANDA ADAMS	I'm Gonna Be Ready (Elektra/EEG)	
13	18	DAVE HOLLISTER	Keep Lovin' You (MCA)	
25	19	INDIA.ARIE	Little Things (Motown)	
28	20	TANK	One Man (BlackGround)	
20	21	WILL DOWNING	Don't Talk To Me Like That (GRP/VMG)	
21	22	TONY TERRY	In The Shower (Golden Boy)	
19	23	RL	Good Man (J)	
—	24	FOURPLAY	Let's Make Love (Bluebird/RCA Victor)	
30	25	R. KELLY	Heaven I Need A Hug (Jive)	
26	26	SIR CHARLES JONES	Is There Anybody Lonely... (Independent)	
24	27	STREETWIZE	Rock The Boat (Shanachie)	
23	28	WYCLEF JEAN	Two Wrongs (Columbia)	
—	29	GLENN JONES	I Wonder Why (Peak)	
27	30	BONEY JAMES F/JAHEIM	Ride (Warner Bros.)	

#### #1 MOST ADDED

MUSIQ Dontchange (Def Soul/IDJMG)

#### #1 MOST INCREASED PLAYS

WYCLEF JEAN Got It Bad (LaFace/Arista)

#### TOP 5 NEW & ACTIVE

ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)

HALYAH I Care 4 U (BlackGround)

DAVE HOLLISTER Baby Do Those Things (Motown)

HEATHER HEADLEY He Is (RCA)

THEO Get Your Groove On (TWP Productions)

URBAN begins on Page 59.

### ACTIVE ROCK

LW	TW	ARTIST	SON	Label
1	1	SYSTEM OF A DOWN	Aerials (American/Columbia)	
3	2	DISTURBED	Prayer (Reprise)	
2	3	RED HOT CHILI PEPPERS	By The Way (Warner Bros.)	
6	4	NICKELBACK	Never Again (Roadrunner/IDJMG)	
4	5	KORN	Thoughtless (Immortal/Epic)	
7	6	TRUSTCOMPANY	Downfall (Geffen/Interscope)	
5	7	PAPA ROACH	She Loves Me Not (DreamWorks)	
8	8	PUDDLE OF MUDD	Drift & Die (Flawless/Geffen/Interscope)	
9	9	GODSMACK	I Stand Alone (Republic/Universal)	
14	10	STONE SOUR	Bother (Roadrunner/IDJMG)	
11	11	PUDDLE OF MUDD	She Hates Me (Flawless/Geffen/Interscope)	
12	12	ROB ZOMBIE	Demon Speeding (Geffen/Interscope)	
13	13	CHEVELLE	The Red (Epic)	
15	14	THEORY OF A DEADMAN	Nothing... (Roadrunner/IDJMG)	
10	15	HOOBASTANK	Running Away (Island/IDJMG)	
18	16	P.O.D.	Satellite (Atlantic)	
16	17	EARSHOT	Get Away (Warner Bros.)	
17	18	STAINED FOR YOU	(Flip/Elektra/EEG)	
20	19	BREAKING BENJAMIN	Polyamorous (Hollywood)	
19	20	TOOL	Parabola (Volcano)	
23	21	SEETHER	Fine Again (Wind-up)	
24	22	FOO FIGHTERS	All My Life (Roswell/RCA)	
40	23	BLINDSIDE	Pitiful (Elektra/EEG)	
21	24	VINES	Get Free (Capitol)	
25	25	GAVIN ROSSDALE	Adrenaline (Universal)	
32	26	TAPROOT	Poem (Velvet Hammer/Atlantic)	
36	27	EARSHOT	Not Afraid (Warner Bros.)	
27	28	INCUBUS	Circles (Immortal/Epic)	
30	29	30 SECONDS TO MARS	Capricorn (In-mo.tal/Virgin)	
28	30	INJECTED	Bullet (Island/IDJMG)	

#### #1 MOST ADDED

PAPA ROACH Time And Time Again (DreamWorks)

#### #1 MOST INCREASED PLAYS

FOO FIGHTERS All My Life (Roswell/RCA)

#### TOP 5 NEW & ACTIVE

RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)

NONPOINT Development (MCA)

LOUDERMILK Estrogen Oxygen Aches In. (DreamWorks)

FILTER American Cliche (Reprise)

PAPA ROACH Time And Time Again (DreamWorks)

ROCK begins on Page 84.

### COUNTRY

LW	TW	ARTIST	SON	Label
3	1	DARRYL WORLEY	I Miss My Friend (DreamWorks)	
1	2	KENNY CHESNEY	The Good Stuff (BNA)	
4	3	TRACY BYRD	Ten Rounds With Jose Cuervo (RCA)	
2	4	TIM MCGRAW	Unbroken (Curb)	
5	5	JOE NICHOLS	The Impossible (Universal Scuth)	
7	6	DIAMOND RIO	Beautiful Mess (Arista)	
6	7	SARA EVANS	I Keep Looking (RCA)	
8	8	KEITH URBAN	Somebody Like You (Capitol)	
10	9	ALAN JACKSON	Work In Progress (Arista)	
13	10	FAITH HILL	Cry (Warner Bros.)	
11	11	PHIL VASSAR	American Child (Arista)	
12	12	MARTINA MCBRIDE	Where Would You Be (RCA)	
9	13	MARK CHESNUTT	She Was (Columbia)	
14	14	MONTGOMERY GENTRY	My Town (Columbia)	
16	15	RASCAL FLATTS	These Days (Lyric Street)	
17	16	LEE ANN WOMACK	Something Worth Leaving Behind (MCA)	
15	17	BLAKE SHELTON	Ol' Red (Warner Bros.)	
20	18	DIXIE CHICKS	Landslide (Monument)	
18	19	GARTH BROOKS	Thicker Than Blood (Capitol)	
19	20	REBECCA LYNN HOWARD	Forgive (MCA)	
24	21	TOBY KEITH	Who's Your Daddy? (DreamWorks)	
21	22	JO DEE MESSINA	Dare To Dream (Curb)	
25	23	TAMMY COCHRAN	Life Happened (Epic)	
23	24	ANTHONY SMITH	If That Ain't Country (Mercury)	
22	25	PINMONKEY	Barbed Wire And Roses (BNA)	
32	26	GEORGE STRAIT	She'll Leave You With A Smile (MCA)	
26	27	TRAVIS TRITT	Strong Enough To Be Your Man (Columbia)	
28	28	EMERSON DRIVE	Fall Into Me (DreamWorks)	
27	29	SHEDAISY	Mine All Mine (Lyric Street)	
29	30	KEVIN DENNEY	Cadillac Tears (Lyric Street)	

#### #1 MOST ADDED

TIM MCGRAW Red Ragtop (Curb)

#### #1 MOST INCREASED PLAYS

TIM MCGRAW Red Ragtop (Curb)

#### TOP 5 NEW & ACTIVE

RADNEY FOSTER Everyday Angel (Dualtone)

TANYA TUCKER A Memory Like I'm Gonna Be (Tucker Time/Capitol)

ANDY GRIGGS Practice Life (RCA)

JOSH TURNER She'll Go On You (MCA)

HOMETOWN NEWS Wheels (VFR)

COUNTRY begins on Page 66.

### ALTERNATIVE

LW	TW	ARTIST	SON	Label
2	1	SYSTEM OF A DOWN	Aerials (American/Columbia)	
1	2	RED HOT CHILI PEPPERS	By The Way (Warner Bros.)	
3	3	JIMMY EAT WORLD	Sweetness (DreamWorks)	
6	4	DISTURBED	Prayer (Reprise)	
5	5	TRUSTCOMPANY	Downfall (Geffen/Interscope)	
4	6	HOOBASTANK	Running Away (Island/IDJMG)	
8	7	NEW FOUND GLORY	My Friends Over You (Drive-Thru/MCA)	
10	8	PUDDLE OF MUDD	She Hates Me (Flawless/Geffen/Interscope)	
7	9	INCUBUS	Warning (Immortal/Epic)	
9	10	HIVES	Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	
11	11	KORN	Thoughtless (Immortal/Epic)	
41	12	FOO FIGHTERS	All My Life (Roswell/RCA)	
12	13	VINES	Get Free (Capitol)	
13	14	PAPA ROACH	She Loves Me Not (DreamWorks)	
14	15	UNWRITTEN LAW	Up All Night (Interscope)	
15	16	311	Amber (Volcano)	
18	17	CHEVELLE	The Red (Epic)	
22	18	STONE SOUR	Bother (Roadrunner/IDJMG)	
23	19	P.O.D.	Satellite (Atlantic)	
16	20	WEEZER	Keep Fishin' (Geffen/Interscope)	
20	21	GAVIN ROSSDALE	Adrenaline (Universal)	
19	22	COLDPLAY	In My Place (Capitol)	
24	23	RED HOT CHILI PEPPERS	Zephyr Song (Warner Bros.)	
21	24	NICKELBACK	Never Again (Roadrunner/IDJMG)	
26	25	SEETHER	Fine Again (Wind-up)	
25	26	LINKIN PARK	Pts Of Athrty (Remix) (Warner Bros.)	
29	27	OUR LADY PEACE	Innocent (Columbia)	
31	28	GOOD CHARLOTTE	Lifestyles Of The Rich And... (Epic)	
48	29	U2	Electrical Storm (Interscope)	
30	30	LIFEHOUSE	Spin (DreamWorks)	

#### #1 MOST ADDED

PAPA ROACH Time And Time Again (DreamWorks)

#### #1 MOST INCREASED PLAYS

FOO FIGHTERS All My Life (Roswell/RCA)

#### TOP 5 NEW & ACTIVE

AUTHORITY ZERO One More Minute (Lava/Atlantic)

EARSHOT Not Afraid (Warner Bros.)

DASHBOARD CONFSSIONAL Saints And Sailors (TVT)

THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)

TONIC Take Me As I Am (Universal)

ALTERNATIVE begins on Page 89.

### SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
1	1	SPECIAL EFX	Cruise Control (Shanachie)	
3	2	LARRY CARLTON	Morning Magic (Warner Bros.)	
4	3	KIM WATERS	In The House (Shanachie)	
2	4	JOE SAMPLE	X Marks The Spot (PRA/GRP/VMG)	
5	5	NORMAN BROWN	Just Chillin' (Warner Bros.)	
7	6	EUGE GROOVE	Slam Dunk (Warner Bros.)	
6	7	KENNY G F/CHANTE MOORE	One More Time (Arista)	
8	8	GERALD ALBRIGHT	Ain't No Stoppin' (GRP/VMG)	
10	9	CHUCK LOEB	Saroo (Shanachie)	
12	10	FOURPLAY	Rollin' (Bluebird/RCA Victor)	
11	11	DOWN TO THE BONE	Electra Glide (GRP/VMG)	
14	12	BRIAN CULBERTSON	Without Your Love (Warner Bros.)	
13	13	JOYCE COOLING	Daddy-O (GRP/VMG)	
15	14	JONATHAN BUTLER	Wake Up (Warner Bros.)	
17	15	JDE MCBRIDE	Woke Up This Morning (Heads Up)	
18	16	GREG ADAMS	Roadhouse (Blue Note)	
20	17	RICHARD ELLIOT	Q.T. (GRP/VMG)	
19	18	DAVID BENOIT	Then The Morning Comes (GRP/VMG)	
22	19	JEFF GOLUB	Cold Duck Time (GRP/VMG)	
23	20	NATALIE COLE	Tell Me All About It (GRP/VMG)	
21	21	LUTHER VANDROSS	I'd Rather (J)	
25	22	AL JARREAU & JOE COCKER	Lost And Found (GRP/VMG)	
24	23	SADE	Somebody Already Broke My... (Epic)	
26	24	MICHAEL MANSON	Outer Drive (A440 Music Group)	
—	25	JEFF KASHIWA	3-Day Weekend (Native Language)	
30	26	STEVE OLIVER	High Noon (Native Language)	
29	27	CHRIS BOTTI	Lisa (Columbia)	
—	28	MAYSA	Friendly Pressure (N-Coded)	
28	29	BOYZ II MEN	The Color Of Love (Arista)	
27	30	JULIA FORDHAM F/INDIA.ARIE	Concrete Love (Vanguard)	

#### #1 MOST ADDED

STEVE COLE Off Broadway (Warner Bros.)

#### #1 MOST INCREASED PLAYS

BOB JAMES Morning, Noon & Night (Warner Bros.)

#### TOP 5 NEW & ACTIVE

MARC ANTOINE Cruisin' (GRP/VMG)

MARILYN SCOTT Loving You (Prana)

BOB JAMES Morning, Noon & Night (Warner Bros.)

MARION MEADOWS Tales Of A Gypsy (Heads Up)

NESTOR TORRES Rhythm Is Gonna Get You (Shanachie)

Smooth Jazz begins on Page 81.

### TRIPLE A

LW	TW	ARTIST	SON	Label
2	1	COLDPLAY	In My Place (Capitol)	
1	2	DAVE MATTHEWS BAND	Where Are You Going (RCA)	
3	3	JOHN MAYER	Your Body Is A Wonderland (Aware/Columbia)	
5	4	SHERYL CROW	Steve McQueen (A&M/Interscope)	
4	5	JACK JOHNSON	Flake (Enjoy/Universal)	
6	6	BRUCE SPRINGSTEEN	The Rising (Columbia)	
8	7	NORAH JONES	Don't Know Why (Blue Note/Virgin)	
11	8	HOWIE DAY	Ghost (Epic)	
10	9	PETER GABRIEL	The Barry Williams Show (Geffen/Interscope)	
—	10	U2	Electrical Storm (Interscope)	
7	11	CHUCK PROPHET	Summertime Thing (New West/Red Ink)	
9	12	JIMMY EAT WORLD	The Middle (DreamWorks)	
—	13	ROLLING STONES	Don't Stop (Virgin)	
17	14	JACKSON BROWNE	The Night Inside Me (Elektra/EEG)	
21	15	JACK JOHNSON	Bubble Toes (Enjoy/Universal)	
14	16	311	Amber (Volcano)	
29	17	COUNTING CROWS	Miami (Geffen/Interscope)	
15	18	BONNIE RAITT	Silver Lining (Capitol)	
16	19	BETH ORTON	Concrete Sky (Astralwerks/Heavenly/Capitol)	
18	20	PETER STUART	With My Heart In Your Hands (Vanguard)	
12	21	COUNTING CROWS	American Girls (Geffen/Interscope)	
13	22	DAVE PIRNER	Never Recover (Ultimatum)	
30	23	RED HOT CHILI PEPPERS	Zephyr Song (Warner Bros.)	
19	24	RED HOT CHILI PEPPERS	By The Way (Warner Bros.)	
—	25	WALLFLOWERS	When You're On Top (Interscope)	
—	26	TORI AMOS	A Sorta Fairytale (Epic)	
23	27	ELVIS COSTELLO	45 (Island/IDJMG)	
22	28	GOO GOO DOLLS	Big Machine (Warner Bros.)	
25	29	CREED	One Last Breath (Wind-up)	
20	30	C. KROEGER F/J. SCOTT	Hero (Roadrunner/Columbia/IDJMG)	

#### #1 MOST ADDED

TRACY CHAPMAN You're The One (Elektra/EEG)

#### #1 MOST INCREASED PLAYS

U2 Electrical Storm (Interscope)

#### TOP 5 NEW & ACTIVE

SONIA DADA Baby Woke Up (Calliope/Razor & Tie)

KIM RICHEY This Love (Lost Highway/IDJMG)

JOSH JOPLIN GRUPO (I Am Not The Only) Cowboy (Artemis)

BRUCE SPRINGSTEEN Lonesome Day (Columbia)

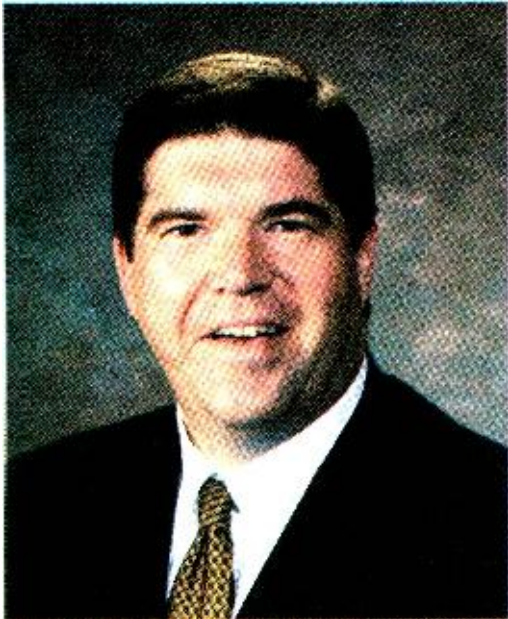
AIMEE MANN Humpty Dumpty (SuperEgo/United Musicians)

TRIPLE A begins on Page 95.



# Publisher's Profile

By Erica Farber



**STEVE NEWBERRY**  
President and CEO, Commonwealth Broadcasting

Steve Newberry is proud to call Kentucky home. Born and raised there, he continues to make his mark on our business and the Bluegrass State. Newberry is President and CEO of Commonwealth Broadcasting, owner and operator of 24 radio stations in Kentucky. He is also the recently elected Vice Chairman of the NAB Radio Board. Newberry is extremely active in community and industry affairs. If there is a cause he believes in, he is eager to volunteer his services. With much passion and conviction, he proudly speaks up for medium- and small-market broadcasters across the country.

**Getting into the business:** "When I was a kid, my mom would take me to the department store where the local remote was being held by the radio station. In those days it was safe to leave a child sitting on a paint can while you did your shopping. I was mesmerized by the announcer. When I was 14, my dad saw the local station owner at the coffee shop and told him that I had a lot of interest in radio and that if he ever needed somebody to sweep up around the station or haul trash, I'd like to do it. I started on Sunday mornings, doing church programs and running tapes, and running ballgames on Friday nights. That was WKAY/Glasgow, KY. It's still here in town, owned by one of my competitors. The call letters have been changed, but I have a lot of fond memories of that station."

**Ownership at 21:** "I had an earth-shattering conversation with my older brother when I was a sophomore in college. He was in law school at the time. He asked where I wanted to be 20 years from then. Like most sophomores, I hadn't thought about where I wanted to be two hours from then. I said I wanted to own radio stations. He said, 'Then why are you a political science major?' I wanted to go to law school so I could make enough money to buy a radio station. He laughed and said, 'At least change your degree to telecommunications so you can be a telecommunications attorney instead of doing deeds and wills for the rest of your life.'

"I did that and was on my way to law school when I got the chance to buy a station I worked at when I was a kid, a 250-watt AM daytimer in a double-wide house trailer. In 1984 I borrowed \$135,000 and bought that station. My last semester in college I was driving two hours back and forth about three or four times a week between the station and college. I operated that station for 3 1/2 years and have never had a product I was any more proud of. We had live announcers. We were all local, no satellite. I upgraded it to 500 watts, nondirectional, 24 hours. Then I applied for an 80-90. That's how I got my first FM."

**The mission of Commonwealth:** "We saw an opportunity in late '96, because of ownership-regulation changes, to make a viable business in what I call small

and medium markets. You can have a strong news department and community involvement, but you have to utilize technology to cover those bases. You can't make the economic model work in these size markets by having full-time staffs, 24/7. Our goal is to be a good corporate citizen, a good broadcaster and, at the same time, a good business. We have been able to do that. Our staffs may consist of fewer people than they did six to 10 years ago, but we try to offer better pay and better benefits. We have less turnover than we used to experience."

**Long-term goals:** "Beginning in 2000, when the economy got a lot rougher, we decided not to focus so much on growth; we were going to groom what we had. Since that time we've sold a cluster and have continued to run, but we're back in the acquisition mode now. We're negotiating to buy some stations. So, short-term, we're going to strengthen the company in our core geographical area and add some other markets that make sense for us. I still think there's a good platform to be able to grow into other parts of Kentucky."

**Biggest challenges:** "The first is getting our salespeople to realize the power of radio and getting them to look at the client and say it. I believe we can't survive in our size markets if we don't do what's in the clients' best interest. If you burn them once, you're going to have to live with that reputation. We try very hard to make sure we put the clients' needs first. Second, there are not as many people coming into the industry with a passion for the business as there were 20 years ago. We all used to start in small markets, then move up to the next-bigger community; there was a chain of progression. Larger markets don't have as many vacancies because they're using voicetracking and other technology. We're not bringing people into the mix as much because we don't have as many positions. That is causing a real drain on leaders in small-market radio."

**State of the industry:** "Radio is so resilient, it's in very good shape. That doesn't mean we can be oblivious to the challenges. Wall Street has had an outstanding effect on the radio industry. In recent months we have seen it be detrimental, but it's like a pendulum that will ultimately come back and settle at a location that's appropriate. They started analyzing quarter to quarter, growth to growth, numbers to numbers. They put so much pressure on the larger companies to deliver increased earnings, and those companies were getting into a position that, I'm sure, was gut-wrenching for the leadership. Radio is a relationship industry. You have a relationship with clients and a relationship with listeners. If you become so focused on the bottom line that you're not able to protect those relationships, it's ultimately going to have an impact on you."

**Why it's important for broadcasters to be involved in the NAB:** "Washington is a unique environment that's unlike any other town in the country. The political battles that take place in Washington necessitate broadcasters having a vanguard. If we don't have strong representation, we find ourselves getting rolled. That's happened historically to the broadcasters. Eddie Fritts has been able to raise the profile of the broadcast industry and increase respect for it. I have always tried to be a mouthpiece for small- and medium-market broadcasters and to do so in a way compatible with the needs of the major-market guys. I've tried to build relationships with the major-market people to understand what their challenges are so that I can be supportive of them and educate them about what our challenges are."

**Biggest issues facing radio:** "One is keeping satellite broadcasters in check. They got a license to do a national satellite-delivered service, and this translator movement they've had, where they put all these repeaters up, is bad news. That was not the intent of the plan at the beginning, but my understanding is that that's been corrected. The NAB's role is to pay attention to that and make sure it does not get out of control. IBOC is a great technology that needs to be promoted

and championed. It's a whole different world, especially for AM broadcasters.

"The other thing that's a sideline issue is streaming. It's a concern not so much because we were all making so much money streaming our signals, but because radio has to be able to stay in the platform. If, five years from now, wireless Internet is the way that a lot of people are getting information and, all of a sudden, people are using it as an appliance at their desks, I want to make sure we have our seat at the table, because office listening is critical to our industry."

**Career highlight:** "My involvement with the NAB would certainly be one. I built some great relationships, and I've had an opportunity to see policy affected in ways that will be very helpful to broadcasters in the long run. Professionally, I was elected President of the Kentucky Broadcasters' Association in '92 and was one of the youngest people ever elected. To be elected to a position of leadership within my state by people I have a lot of respect for and grew up admiring means an awful lot to me."

**Career disappointment:** "I've got a great life. I get to do every day, generally, what I want to do. My dad passed away last year, at 82. He had a wonderful way of saying that things usually work out for the best. My parents instilled in me to try as hard as I could. There's a lot more honor in giving 100% and not finishing first than there is in finishing first and giving less than a 100% effort. I've had transactions that haven't gone the way I wanted them to, I've had stations that haven't succeeded the way I wanted them to, but once you make the adjustment and look back, I can't really say I'd change the course."

**Most influential individual:** "First is Dr. Charles Anderson. He was one of the owners of one of the first stations I ever worked for. He is a highly respected consulting engineer, a professor in the university system here in Kentucky and, now, in Alabama. He encouraged and supported me. The other would be Ralph Gabbart. He had a CBS-TV affiliate and was President of Gray Communications. He died in October of '96 from a heart attack. When I had that 250-watt AM station, Ralph noticed. He was President of the WKBA at the time and got me very involved in the state association and was always a great advocate and supporter."

"I would be less than candid and really selfish if I didn't acknowledge my wife, Vickie's, role in all I do. She is a great broadcaster, a great sales rep and a great partner, wife and mother. She has been a partner in every step of this, so for me to have this conversation and not acknowledge her would be wrong."

**Favorite radio format:** "Classic Rock."

**Favorite television show:** "West Wing."

**Favorite song:** "Born to Run" by Bruce Springsteen."

**Favorite movie:** "The American President."

**Favorite book:** "The Bible is certainly the most influential book in my life, but *Life's Little Instruction Book* teaches you to be nice to the people you deal with. Those two will probably give you the rules you need to be a decent person."

**Favorite restaurant:** "Nola's in New Orleans."

**Beverage of choice:** "Diet Coke."

**Hobbies:** "My most important passion is my 4-year-old son. My wife would tell you radio. And I really like going to movies. One's escapism, one's reality, and one's a passion."

**E-mail address:** "snewberry@cbcradio.net."

**Advice for broadcasters:** "Our company's core values say that we have to respect mutual interests. We see there are five entities that have an equal seat at our table: our clients, our community, our listeners, our employees and our shareholders. Everything we do needs to be balanced and good for all five. If it's not, we need to retool it until it is. At the core of that is taking care of your relationships, taking care of the people you work with every day, the people you're working for every day, the people you're serving every day. Don't make decisions that are short-term beneficial but long-term detrimental to those relationships."



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