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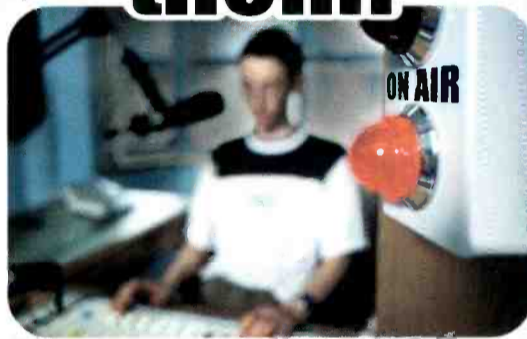
Triple A Summit Special!

In conjunction with the R&R Triple A Summit, happening right now in Boulder, CO, R&R's John Schoenberger presents a special documenting the current state of the format according to industry leaders. You can also read profiles of the artists performing at the Summit. It begins on Page 33.

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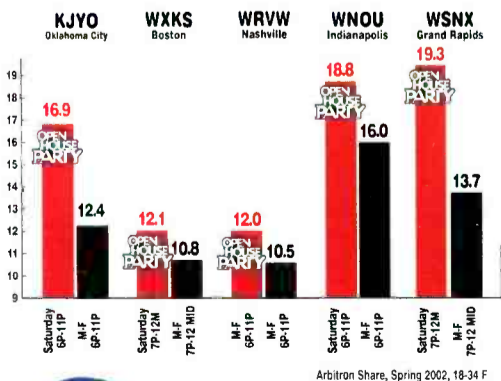
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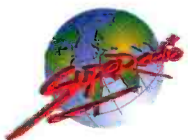


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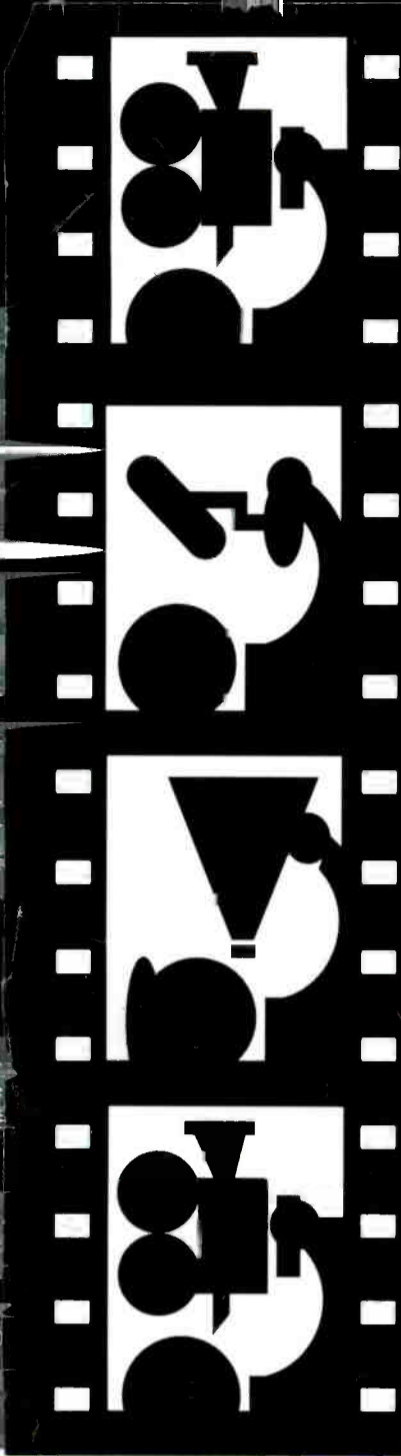
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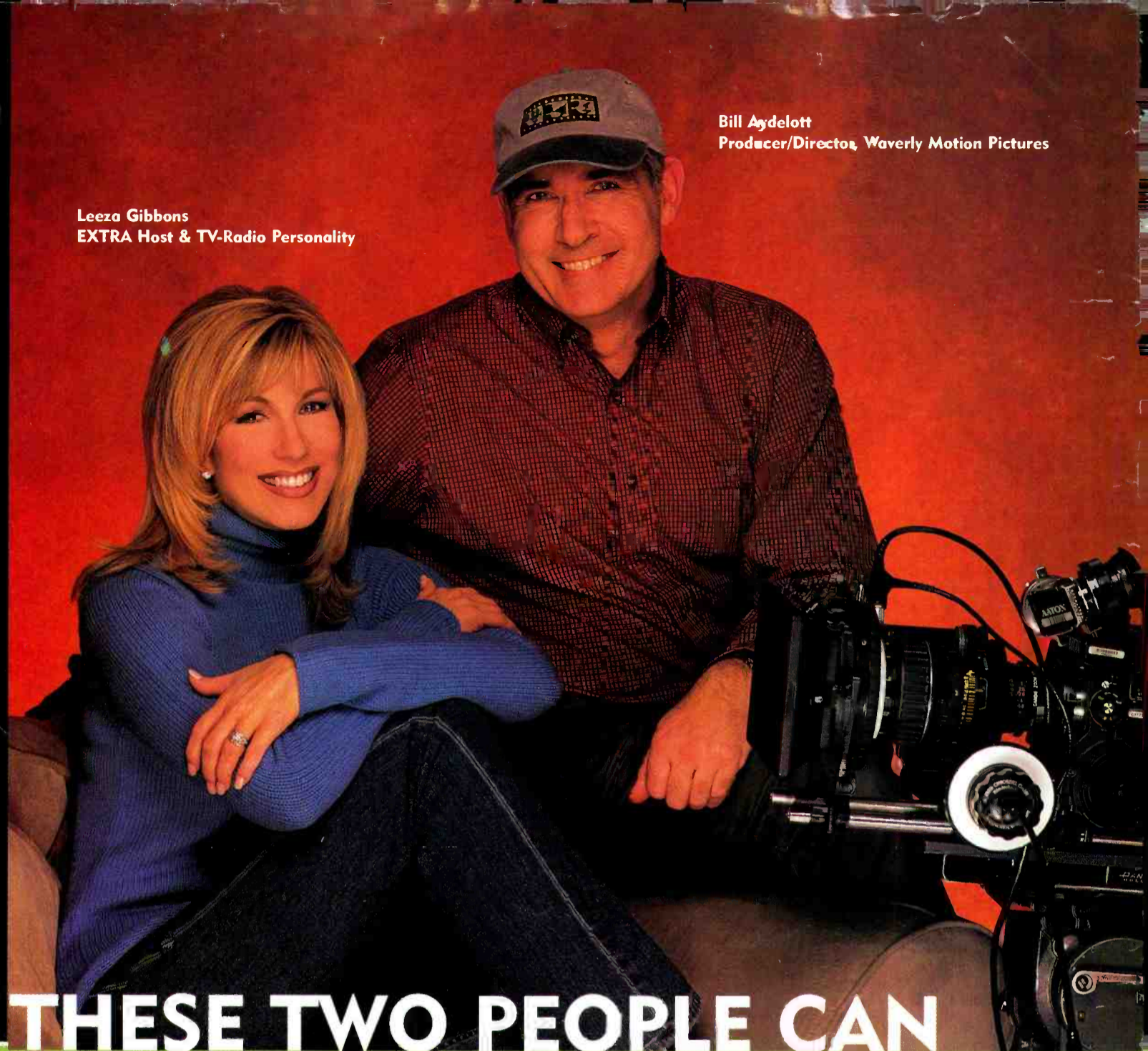
WORLD'S BEST BEAT-MIXING - CHARISMATIC DJ HOST - TOTALLY INTERACTIVE - SPONSOR-FRIENDLY AT PREMIUM RATES - LIVE PERFORMANCES - DIGITAL LIVE SATELLITE - 100% LISTENER-DRIVEN HITS - SPECTACULAR PRODUCTION - SUPERSTAR GUESTS

WORLD'S BEST BEAT-MIXING - CHARISMATIC DJ HOST - TOTALLY INTERACTIVE - SPONSOR-FRIENDLY AT PREMIUM RATES - LIVE PERFORMANCES - DIGITAL LIVE SATELLITE - 100% LISTENER-DRIVEN HITS - SPECTACULAR PRODUCTION - SUPERSTAR GUESTS



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Albright, O'Malley Reteam For New Consultancy

McVay Media President/Country **Jaye Albright** is leaving to join former business partner **Michael O'Malley** in a new consultancy specializing in Country radio. The new venture is called **Albright & O'Malley**.



Albright

"My recent experience gives me a unique perspective on consolidated radio from both inside and outside a major group," Albright said. "Yet I think the best thing to be right now is as an independent who specializes in growing Country radio stations with an understanding of the format's role in the big picture."

Of her venture with O'Malley, Albright said, "Michael O'Malley is one of the smartest radio minds I know, and nothing could be more exciting than working with him now to help clients prosper at this amazing time of radio reorganization and change."

O'Malley commented, "This is truly a case of the whole being

ALBRIGHT/See Page 15

Wiersman Upped To BA Dir./Prog.

Broadcast Architecture has upped **Steve Wiersman** to Director/Programming. After serving as PD at KCIY/Kansas City, Wiersman joined the Princeton, NJ-based consultancy as Smooth Jazz Consultant/Research Analyst in October 2001.



Wiersman

Broadcast Architecture Exec. VPGM Allen Kepler said, "Steve has been an influential part of BA's success since he joined us last fall."

BA VP/Programming Rad Mesick said, "Steve's expertise, enthusiasm and energy have proven to be a tremendous asset to the BA team. In his expanded role we'll be able to further share his talents and knowledge with the nation's finest Smooth Jazz broadcasters."

Wiersman's Smooth Jazz experience includes PD stints at WVAE/Cincinnati and WSJZ/Buffalo. He began his career in 1983 in Hartford, where he programmed stations

WIERSMAN/See Page 16

Still The King After All These Years



As part of a weeklong commemoration of the 25th anniversary of Elvis Presley's death, the RIAA presented the Presley estate with a special award certifying that Elvis has sold 100 million units in the U.S. Seen here celebrating the King's accomplishment are (l-r) Elvis Presley Enterprises President/CEO Jack Soden, RCA Music Group Chairman Bob Jamieson and RIAA Chairman/CEO Hilary Rosen.

Radio's Ad-Growth Forecast Reduced

Analysts weigh in on industry's Q2 results

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

An "anticipated lower economic outlook" has led a leading analyst to cut his 2003 forecast for radio advertising growth.

Instead of predicting ad growth of 6.6% next year, Morgan Stanley analyst Michael Russell last week reduced his estimate to 5.6%. But his decision came in response to short-term factors, such as changes in economic conditions that prompt changes in advertising forecasts, as well as increasing interest rates on higher-multiple stocks. In fact, radio is poised to see rebounds in advertising similar to those witnessed in the early 1990. Russell expects overall radio advertising to increase about 6% in Q3 and approximately 7% in Q4.

"It is important to note that we are playing economist here, rolling in a lower industry ad forecast as the companies report in anticipation of a reduction in Morgan Stanley's economic forecast," Russell said. "We are not seeing evidence of this decline, and it seems we are on pace for the type of advertising turnaround that we had in 1991."

However, given what Russell called "the emerging sense of the ups and downs of economic forecasts," he said it is "increasingly common wisdom to assume less robust economic growth over the next four to six quarters."

Russell also noted that changes in technology are key dangers to radio-industry ad growth. Specifically, satellite radio and Arbitron's Portable People Meter may play a greater role in a company's quarterly results.

Russell's comments about ad growth for radio in 2003 came as

Cox Radio delivered another glowing quarterly report. The company not only exceeded Russell's estimates in Q2 by 3%, it is expected to do the same in Q3. Russell increased Cox Radio's Q3 revenue estimate from \$105 million to \$107 million on his belief that Cox's guidance is conservative but will be offset by higher spending on station promotions.

Russell adjusted his Q3 broadcast-cash-flow estimate from \$44 million to \$43 million, still above Cox's Q3 BCF estimate of \$41.5 million. He also amended his 2002 pro forma EBITDA from \$148 million to \$146 million and his price target on CXR stock from \$29 to \$28.

"We remain positive on Cox Radio's positioning as one of the highest-quality midcap radio plays and the largest pure-play radio company," Russell said. "Cox Radio continues to deliver industry-leading performance, both in absolute terms and relative to expectations."

CC Slashed By Salomon Smith Barney

As Clear Channel continued to trade at its lowest levels in five years, Salomon Smith Barney analyst Niraj Gupta reduced his target price on CCU shares from \$48 to \$40 and lowered his earnings-per-share estimates for the company from \$1.27 to \$1.18 for 2003 and from \$1.57 to \$1.46 for 2004.

However, Gupta reiterated his "buy" rating on CC stock and said he views CCU shares as "highly compelling," stressing that the issue should be

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AUGUST 16, 2002

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Borchetta Presides Over Lofton Creek

Music-industry veteran **Mike Borchetta** has been named President of new Nashville-based label **Lofton Creek**. Borchetta has spent more than 40 years in the music industry.

His background includes recent stints as Exec. GM & Sr. VP/Promotion of Broken Bow Records and VP/Promotion for Curb. Through the '60s and '70s Borchetta worked for Capitol, RCA and Mercury on the West Coast. He later headed his own independent promotion company. He moved to Nashville in 1980 and went to work for Curb in 1986.

Owned by Harold Shafer, Lofton Creek has moved into its new offices at Cummins Station. The phone number is 615-726-0099. Borchetta told **R&R** he is in the process of hiring a staff and will soon announce the label's first signing.

Lambert Named PD At KZZO/Sacramento

Mr. Ed Lambert has returned to his hometown as PD of Hot AC **KZZO (The Zone)/Sacramento**. The California capital is also where Lambert began his career 20 years ago.

"I'm really excited!" Lambert said. "This is where I grew up, where I went to college and where my family and friends are. Best of all, I'm working with the best broadcasting company, Infinity."



Lambert

Infinity/Sacramento Director/Programming Mark Evans commented, "We're extremely excited to have Ed take over the programming duties at The Zone. He's inheriting a terrific staff and should have a lot of fun building another winner."

Lambert's most recent programming stint was as Program Manager of CHR/Pop

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HOW TO REACH US

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WASHINGTON, DC BUREAU:	202-463-0500	202-463-0432	rrdc@radioandrecords.com
NASHVILLE BUREAU:	615-244-8822	615-248-6655	lhelton@radioandrecords.com

Fund-Raising Vital For Sirius; Says Bankruptcy Is Possible

□ But CEO says company is on the right course

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

Sirius Satellite Radio this week alluded to the possibility of its filing for bankruptcy protection should it be unable to raise funds while it works to expand its subscriber base and retail presence to combat rival XM Satellite Radio. While the language in the Aug. 13 SEC filing is standard legalese, the message is clear: The pressure is on Sirius. But the company believes it is up to the task.

Sirius President/CEO Joe Clayton told investors during an Aug. 13 conference call that Sirius has hired UBS Warburg to help it raise additional equity and reduce debt through several transactions. He also said Sirius is in talks with two of its major financial partners, the Blackstone Group and Apollo Management, regarding additional investment in Sirius' common stock and added that the company is also in discussions with some bond holders to exchange debt for equity.

Crunching the numbers, Sirius CFO John Scelfo said the satcaster needs to raise up to \$300 million in 2003 and another \$300 million thereafter before it breaks even in cash flow; he added that the company can achieve the cash-

flow break-even point with 2 million subscribers.

But Sirius has some ground to cover to reach that milestone. The company had 6,510 subscribers as of Aug. 11, up from 3,347 paying customers as of June 30. Sirius is aiming for 75,000 subscribers by year's end, with the bulk of those signing up in Q4.

To attract those subscribers, Sirius is offering a \$75 rebate on new systems. With the mail-in rebate, available nationally, consumers can buy Sirius systems for as little as \$175. The offer is valid from Aug. 15 through Nov. 17 and applies to Sirius-enabled Kenwood, Clarion, Jensen and Audiovox receivers and the upcoming Panasonic model. Scelfo added

that about 56% of Sirius' current subscribers are opting to pay for their service a year in advance.

And Sirius probably welcomes that kind of subscriber commitment: It stated in an Aug. 13 SEC filing that bankruptcy is a possibility. "We cannot assure you that we will be able to arrange for additional equity capital, consummate a transaction to exchange debt for equity or consummate any transaction with Apollo and Blackstone," it said in the filing.

"If we fail to timely raise additional funds, we will be forced to seek protection under the United States bankruptcy code, materially reduce our operations, significantly alter our business plan and/or seek the sale of our company." Nonetheless, Sirius told Reuters that the SEC filing "in no way indicates that a bankruptcy filing is imminent."

In fact, Clayton is confident that everything is in place for Sirius to

SIRIUS/See Page 16

BUSINESS BRIEFS

Webcasters, RIAA Appeal Streaming Royalties

AOL, Live365, Listen.com, WOLF-FM and 3WK are among the 23 webcasters that last week filed notices of intent to appeal the webcast performance royalties set in June by Librarian of Congress James Billington. The royalties are required by the Digital Millennium Copyright Act, but the webcasters say the rates are too high; in fact, many small webcasters have said that the fees would add up to more than 100% of their revenues.

The RIAA has also appealed, saying the royalty rates are too low. The Copyright Arbitration Royalty Panel that set the rates eventually accepted by Billington based its figures entirely on one licensing agreement, between Yahoo! and the RIAA. In the announcement of its plans to appeal, the RIAA said that, at the CARP hearing, Yahoo "downplayed its Internet-only business to obtain a lower royalty rate" and thus ultimately "duped" the Librarian. The trade group continued, "If the Librarian had correctly based his decision on Yahoo's actual business plan rather than the firm's self-serving testimony, the final royalty rate would have been significantly higher." The RIAA also criticized the CARP's decision to disregard the 25 RIAA-webcaster licensing agreements and 115 deals between webcasters and individual labels that were in place before the panel convened.

In other streaming-related news, the **American Association of Political Consultants** has negotiated with **AFTRA** for a rate of an additional 33% of session fees for Internet streaming of candidate and issue-advocacy political ads originally made for broadcast. The regular AFTRA rate for online use of a spot made for broadcast is an additional 300% of session fees; it was a dispute over that rate that caused hundreds of web streams to shut down in April 2001. The 33% rate applies to ballot candidates and issues and to pending legislation, and ads can be run online only for the duration of a particular campaign. The lower rate does not apply to spots made for presidential elections.

DOJ To Go After Song-Swappers?

Nineteen senators, including **Dianne Feinstein**, **Joseph Biden** and **Lamar Smith**, have sent a letter to Attorney General John Ashcroft asking that the **Department of Justice** step up its efforts to prosecute peer-to-peer networks and their users if they illegally trade copyrighted material. "Such an effort is increasingly important, as online theft of our nation's creative works is a growing threat to our culture and economy," the senators wrote. RIAA Chairman Hilary Rosen applauded the letter, saying in a statement, "There is no doubt, mass copying off the Internet is illegal and deserves to be a high priority for the Department of Justice."

Continued on Page 16

R&R Stock Index

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

	Change Since				
	8/9/01	8/2/02	8/9/02	8/9/01	8/2/02-8/9/02
R&R Index	256.88	153.13	156.38	-39%	+2%
Dow Industrials	10,298.56	8313.13	8745.45	-15%	+5%
S&P 500	1183.43	864.24	908.64	-23%	+5%

Powell: FCC Control Of Spectrum Must Change

Describing the "command and control" method the FCC now employs as "futilely too slow to rapidly move things to new and better innovative uses," FCC Chairman **Michael Powell** said at an Aug. 9 spectrum-policy workshop that the commission should adjust its regulatory mode so that market-based mechanisms guide spectrum use.

Powell would like to see an improvement in the balancing act between government and commercial use of spectrum and said the sectors need to strive for "a more unified consensus" on usage. He supports initiatives to foster more efficient spectrum use, such as spectrum sharing and the continued use of unlicensed spectrum.

"The real challenge is how to get more use out of the spectrum that 80% of the time lies fallow," Powell said, adding that use of unlicensed spectrum provides "a source of innovation for showing us the vision of alternative ways spectrum can be used."

Powell pointed out, "There is no question that we need to be able to deal with unpredictable and dynamic changes fast enough to be meaningful in the market and meaningful to consumers." He said that, while government control has served the country well to this point, the time has come to understand that "there's not a whole lot of spectrum in the closet we have back here at the FCC that hasn't been out yet." He told the workshop, "If there were, I assure you we'd roll it out."

— Joe Howard

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immediately. Not only is the sound incredibly clean and crisp, the system includes two built-in digital hybrids so you can conference up to four on-air callers

simultaneously. And each one will be heard loud and clear. Even Mr.

Cranky on line 1.

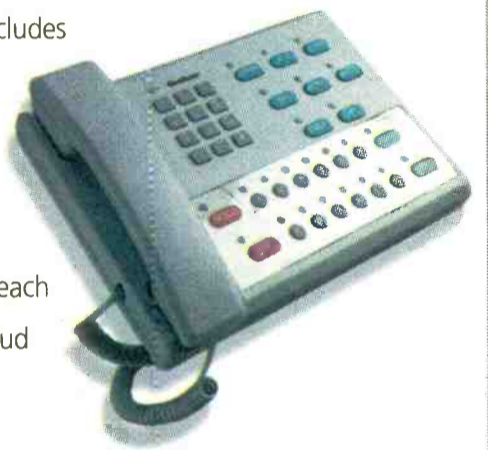
Which brings us to another important point.

Gentner Broadcast Telephone Systems have multi-colored line indicators so your host knows who's on the air, who's on hold, who is talking to the producer and who has been screened. Plus, the host can screen calls off the air while other callers are on the air. So if the guy on line 1 isn't a good fit for today's show – he's history.

There's much more to know, of course, including Gentner's 6 or 12 telephone line capabilities, available software to customize a system to your specific requirements, and network solutions that let you connect multiple studios.

To learn all that a Gentner Broadcast Telephone System can do for your operation, contact your local Harris representative.

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TRANSMISSION

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HARRIS

DEAL OF THE WEEK

• **KDEZ-FM/Jonesboro, KDXY-FM/Lake City and KJBX-FM/Trumann (Jonesboro), AR \$12 million**

2002 DEALS TO DATE

Dollars to Date: \$4,551,458,632
(Last Year: \$3,868,625,728)

Dollars This Quarter: \$121,941,397
(Last Year: \$241,694,925)

Stations Traded This Year: 504
(Last Year: 1,045)

Stations Traded This Quarter: 74
(Last Year: 134)

TRANSACTIONS AT A GLANCE

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

- FM CP/Heflin, AL \$55,000
- WYTK-FM/Rogersville (Florence-Muscle Shoals), AL \$900,000
- WRIK-AM/Brookport, IL \$325,000
- WGSN-FM/Ligonier, IN \$550,000
- WKXL-AM/Concord, NH \$370,000
- KFUN-AM & KLVF-FM/Las Vegas, NM \$1 million
- WOKX-AM/High Point (Greensboro-Winston Salem), NC \$416,646
- KVMI-FM/Arthur (Fargo), ND \$800,000
- WISL-AM/Shamokin, PA \$65,000
- KBDR-FM/Mirando City (Laredo) and KILM-FM/Raymondville (McAllen-Brownsville), TX \$8 million

Saga Snags Arkansas Trio

☐ **Purchases Pressly's Jonesboro, AR stations for \$12 million; Border Media gets Rio Grande duo for \$8 million**

Deal Of The Week

Arkansas

KDEZ-FM/Jonesboro, KDXY-FM/Lake City and KJBX-FM/Trumann (Jonesboro)

PRICE: \$12 million
TERMS: Asset sale for cash and stock
BUYER: Saga Communications Inc., headed by President/CEO Ed Christian. Phone: 313-886-7070. It owns 62 other stations. This represents its entry into the market.
SELLER: Pressly Partnership Productions, headed by VP Trey Stafford. Phone: 870-933-8800
FREQUENCY: 100.5 MHz; 104.9 MHz; 106.7 MHz
POWER: 26kw at 407 feet; 14kw at 449 feet; 6kw at 328 feet
FORMAT: Rock; Country; AC

Alabama

FM CP/Heflin

PRICE: \$55,000
TERMS: CP for cash
BUYER: Jimmy Jarrell Communications Foundation, headed by President/Director Jimmy Jarrell. Phone: 334-821-0744. It owns no other stations.

SELLER: Steven Gradick. Phone: 770-830-1055
FREQUENCY: 91.7 MHz
POWER: 400 watts at sea level
FORMAT: N/A
COMMENT: This station is currently represented as a construction permit.

WYTK-FM/Rogersville (Florence-Muscle Shoals)

PRICE: \$900,000
TERMS: Asset sale for cash
BUYER: Valley Broadcasting, headed by President Gregory Thornton. Phone: 256-764-9390. It owns no other stations.

SELLER: Shoals Broadcasting Corp., headed by President Mark Pyle. Phone: 256-764-9964
FREQUENCY: 93.9 MHz
POWER: 2kw at 532 feet
FORMAT: AC

Illinois

WRIK-AM/Brookport

PRICE: \$325,000
TERMS: Asset sale for cash
BUYER: Daniel Stratemeyer. Phone: 618-564-2171. He owns no other stations.
SELLER: Sun Media Inc., headed by President Samuel Stratemeyer. Phone: 618-524-3698
FREQUENCY: 750 kHz

POWER: 500 watts
FORMAT: Dark

Indiana

WGSN-FM/Ligonier

PRICE: \$550,000
TERMS: Asset sale for cash
BUYER: Federated Media, headed by President John Dille III. Phone: 574-295-2500. It owns 11 other stations. This represents its entry into the market.

SELLER: GBC Media LLC, headed by President James Bustraan. Phone: 407-977-0285
FREQUENCY: 102.7 MHz
POWER: 2kw at 394 feet
FORMAT: Country

New Hampshire

WKXL-AM/Concord

PRICE: \$370,000
TERMS: Asset sale for cash
BUYER: Embro Communications LLC, headed by Member Kenneth Crouse. Phone: 603-293-9195. It owns no other stations.
SELLER: Vox Media Corp., headed by COO Jeff Shapiro. Phone: 781-239-8018
FREQUENCY: 1450 kHz
POWER: 1kw
FORMAT: News/Talk

New Mexico

KFUN-AM & KLVF-FM/Las Vegas

PRICE: \$1 million
TERMS: Asset sale for cash
BUYER: Meadows Media LLC, headed by Member William Sims. Phone: 505-424-1302. It owns no other stations.
SELLER: KFUN/KLVF Inc., headed by President Dennis Mitchell. Phone: 505-425-6766
FREQUENCY: 1230 kHz; 100.7 MHz
POWER: 1kw; 10kw at -75 feet
FORMAT: Country/Spanish Misc.; AC

North Carolina

WOKX-AM/High Point (Greensboro-Winston Salem)

PRICE: \$416,646
TERMS: Assumption of liabilities
BUYER: Eastern Broadcasting Group, headed by President Michael Sbuttoni. Phone: 518-439-3982. It owns one other station. This represents its entry into the market.
SELLER: Alliance Broadcasting Group, headed by President/Director Joseph Newman. Phone: 317-844-7502
FREQUENCY: 1590 kHz
POWER: 1kw
FORMAT: Gospel/Inspo

North Dakota

KVMI-FM/Arthur (Fargo)

PRICE: \$800,000
TERMS: Asset sale for cash. Of the \$800,000 purchase price, \$150,000 represents a construction loan that allows Vision to upgrade the signal to class C3 status. The remaining \$650,000 will be due at closing.

BUYER: Tom Ingstad. Phone: 952-377-4199. He owns nine other stations, including KGBZ-FM/Fargo, ND-Moorhead, MN.

SELLER: Vision Media Inc., headed by President Jim Babbitt. Phone: 701-282-2650

FREQUENCY: 96.7 MHz
POWER: 5kw at 361 feet
FORMAT: Oldies

Pennsylvania

WISL-AM/Shamokin

PRICE: \$65,000
TERMS: Asset sale for cash
BUYER: Basic Licensing Inc., headed by President David Gorman. Phone: 215-536-6648. It owns no other stations.

SELLER: Clear Channel Communications, headed by interim Radio CEO Mark Mays. Phone: 210-822-2828

FREQUENCY: 1480 kHz
POWER: 1kw
FORMAT: Dark

Continued on Page 16

For gods sake answer the phone!



A listener is calling.

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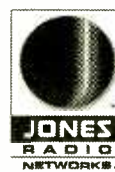
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Maximize TSL Without Killing Your Cume

Coleman's New *FACT with TSL Max*[™] Solves Radio's Biggest Programming Issue

THE PROBLEM

Most radio stations already know that library music testing is essential if they want to stay on top of the music tastes of their audience. But, as many have discovered, music testing has the potential to backfire – to hurt rather than help the ratings. How? "Hyper focus" is most often the culprit. You know the symptoms. You drill down on your P1 listeners to the point that you get a library that is overly focused. The station sounds exactly like what your P1s want, but you've ignored the Cume. It's fine if you have no competition, but when you do, watch out.

With any level of competition "hyper focus" feeds on itself driving the station in a downward spiral. P1 focus backfires. At first your

Cume erodes. Then you get so narrow that your TSL falls apart. Modern AC, Hot AC, Rhythmic CHR, Country, Alternative — every format has fallen victim. In the search for TSL, stations who over focus lose the balance between maximizing Cume and TSL.

Some stations do the opposite. Their test is too broad. Cume oriented or "montage" screened studies yield a list of songs that are liked in the market, but is too broad for "reining in" or "focusing" the sound of the station.

You get people to Cume the station only to find that you've produced a TSL nightmare. Without TSL, radio stations simply cannot achieve strong ratings.

THE SOLUTION

- **FACT with TSL Max** is a revolutionary, patent-pending way of measuring your audience's music tastes.

- **FACT with TSL Max** is the first and only library music testing method that identifies the exact songs that drive Cume and those that drive TSL. Now you can find those Cume songs that simply would not test in the "hyper focused" old approach to music testing.

- **FACT with TSL Max** is the only library testing method that ensures that your station will not sacrifice Cume for TSL or TSL for Cume. **FACT with TSL Max** provides powerful insight that yields music optimally balanced for both Cume and TSL delivery.



Proven Strategic Insight from Coleman

FACT with TSL Max also includes the proven Fit and Compatibility measures made famous by Coleman's original FACT music testing methodology. Fit and

Compatibility are the best way to focus your music mix on songs listeners expect on your station and songs compatible with your Core sound.

All of these tools, plus our state-of-the-art pcFACT software, allow Coleman to give you the extra insight you need to win.

Maximize TSL without killing your Cume.

Learn more about *FACT with TSL Max* from (left to right) Warren Kurtzman, John Mönninghoff, Jon Coleman and Chris Ackerman at (919) 571-0000 or info@ColemanInsights.com.

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HOW TO CREATE A WINNING RADIO BRAND

By Beau Phillips The research results are in. Your listeners, like all radio listeners, say they want to hear more music with less talk. So you play long music sweeps and wait for the ratings bonanza. What the research doesn't tell you is that this is a quick fix, not a long-term solution. Playing the right songs is just one piece of the puzzle. Sounding formatically correct isn't enough. You must elbow your way into the listeners' minds.



BEAU
PHILLIPS

What your station really needs is a strong branding strategy. With better competition and new technologies, playing more music won't sustain good ratings. Great stations have learned to create a deeper, richer brand image by reinforcing their songs with strong nonmusic elements. Branding rolls up your playlist, personalities, features, benchmarks and annual events into one image package.

Branding is an equal mix of art and science. MTV has brilliantly shaped its Music Television brand. Even though it rarely plays videos, MTV owns the music-video brand because it has embellished and rounded out its image; it's created an icon. Now watch for MuchMusic, which is branding its music channel as "Too Much Music." That memorable slogan beautifully states MuchMusic's mission — as it repositions MTV.

WHY BRANDING MATTERS

A strong brand keeps your station top-of-mind, which is key to winning the Arbitron recall game. People align with the brands they know and trust. Established brands often withstand attacks from strong competitors. They've burned an image into listeners' minds and often continue to score ratings far longer than they deserve to.

Radio stations face an enormous branding challenge. Radio cannot be seen, held, tasted, worn or taken for a test drive. Stations are located just a few centimeters away from their competitors. It costs listeners nothing to change brands at the touch of a button. In fact, people may not even realize they're listening to your station. Yet we expect Arbitron diarykeepers to remember our call letters.

So how can radio stations rise above the noise and be memorable? The answer lies in branding, the single most critical piece of your ratings puzzle.

BRAND TO WIN

1. Plant your flag. Be a specialist, not a generalist. Define your brand and give it a memorable name. Bob Ritchie wasn't famous until he became Kid Rock. Calling your station "Kiss," "Power," "Magic" or "Star" is a start, but now you must define that handle and give it meaning and value. KPLX (The Wolf)/Dallas consistently ranked third among Country stations in its market. Rather than challenge two strong competitors on their terms, it branded itself as "Texas Country." The Wolf is now a distinct brand that showcases Texas artists, and it's repositioned its competitors as generic Country stations.

2. Use a memorable slogan. Most radio slogans are ignored. Too often they are clichés or even oxymorons. What can I expect from a station playing "Today's Hits & Yesterday's Favorites"? What else is left? Songs nobody likes? In this era of specialization, blurry slogans dilute your brand. Learn from the new breed of real-life slogans. You know just what to expect when you tune in to "CNN

Headline News: Real News, Real Fast" or FOX Sports' *The Best Damn Sports Show, Period*.

3. Sell your key benefit. Winning stations narrow their focus to their strongest asset. Branding takes ownership of a valuable position, whether it's offering dependable traffic reports or an edgy morning show. Branding showcases what your station is famous for. Futurist John Parikh calls this "two-by-four marketing" — getting listeners' attention by clobbering them over the head with your message.

4. Live up to your promise. How often have you seen CHR stations trying to skew more adult? Or Rock stations aiming to be female-friendly? Those are losing strategies. With narrow format niches, the most focused stations will thrive. Listeners get a blurred image from a Hot AC station that plays both Celine Dion and Linkin Park. It may be very tempting for a Classic Rock station to play current music, but when you don't deliver on your brand promise, your core listeners run for the exits.

5. Promote your brand essence. Now take your brand message and breathe life into it. What does your station want to be known for? Narrow your focus and celebrate that you are the concert station or the big morning show station. Former Coca-Cola marketing chief Sergio Zyman calls this "defining your product essence."

6. Reinforce your brand. Your brand message should be consistent throughout everything your station does, both on and off the air. It should differentiate your station from the pack and speak to your market. Great stations have a distinct sound that weaves through production, the jocks and the promotions. Listeners must be able to tune in at any time and know exactly what your station's brand is.

7. Make your production brilliant. Truly great stations know that the magic lies between the songs. Great image production breathes life into slogans and grabs listeners by the ears. We are an audio medium, but few stations produce themselves with imagination. When I was PD of KISW/Seattle, we wanted to own the Rock image, so we had Van Halen voice our image campaign. Having a core artist branding our station reduced our competitors to mere slogans.

8. Build branding benchmarks. Be known for something, whether it's your annual Jingle Ball or your traffic helicopter. Own a presence in the listeners' minds. Weave your benchmark into the fabric of your station until listeners associate you with it. World Wrestling Entertainment (formerly the WWF) may be the best at this: Every month it stages essentially the same pay-per-view event with a different name, but it's created a benchmark that keeps WWE fans coming back.

9. Create off-air branding. Successful stations sell a consistent brand message that cuts across all that they do. What message does it send when a jock sounds bigger than life on the air, only to be seen at a weekend remote sitting behind a card table with a banner taped to it? What would your clients think? Does your station have a plan to market to the ad community?

10. Brand with promotions. The best promotions create talk among your target audience. Many stations would benefit from creating an annual promotion blueprint. Take the time to create a master plan, rather than planning from book to book.

Beau Phillips is a nationally recognized leader in the radio and music industries whose career has spanned radio programming, management, marketing and consulting. He is a former PD and GM of KISW/Seattle and Sr. VP/Marketing & Promotions for VH1. He formed Rainmaker Media in 1999. Reach him at 203-256-9347 or beau@rainmakermedia.com.

WHAT IS GOOD ADVERTISING?

By Dan O'Day



A reader asks, "How do you determine what good advertising is before it airs? What are some sure-fire elements of a good spot?"

DAN REPLIES

While you cannot absolutely guarantee that any given commercial will be a success, there are certain elements that will maximize the likelihood that a message will deliver the desired results. An effective commercial:

- Offers a single, clear, concise core message, as opposed to taking a "shotgun" approach that delivers a multitude of messages in the hope that one of them happens to appeal to the targeted consumer
 - Attracts the attention of the target audience from the beginning of the spot
 - Talks to the targeted listener about something of interest to that listener. The all-too-typical spot talks about the advertiser. Some smart person once said it this way: "Don't talk to me about your grass seed. Talk to me about my lawn."
 - Solves a consumer problem
 - Utilizes the natural language of the targeted consumer, not advertiser-speak
 - Involves the listener in the sales message
 - Allows the listener to see himself enjoying the benefits of the product or service being advertised
 - Uses characters with whom the target audience can identify
 - Delivers a compelling unique selling proposition. The USP is the answer to the question "Why should I spend my money with your enterprise rather than with your competitor's?"
 - Paints pictures that deliver the sales message
 - Tells an instantly attention-focusing story intertwined with the sales message
 - Tells the listener exactly how to act on the sales message
 - Motivates the listener to act by including a genuine deadline, beyond which this irresistible offer will no longer be available
 - Uses few enough words to allow the voice talent to deliver the sales message effectively and without rushing
 - Uses music and sound effects only if they enhance the effectiveness of the sales message. Slapping in a canned music bed to run underneath the voice track rarely accomplishes this.
 - Airs with enough repetition to enter the consciousness of the targeted listener
- Will any or all of the above guarantee the effectiveness of any particular commercial? No.
- But they'll darn sure increase the odds.

This column is excerpted from The Dan O'Day Radio Advertising Letter. For your free e-mail subscription, send your request to danoday@danoday.com with "R&R Ad Request" in the subject line of your e-mail, or subscribe online at www.danoday.com.

WEEKLY **MOTIVATOR**

PART THREE OF A SEVEN-PART SERIES

REALITY MANAGEMENT: NOBODY'S PERFECT

By Tim Moore A radio cluster can tolerate a truly enormous number of errors in detail — if the cluster's strategic direction is relevant, accurate and consistent.

No organization has ever done anything of significance with 100% efficiency. In fact, most action is relatively inefficient. For example, if your cash-flow-to-net-sales percentage is at 37% when it's supposed to be at 40%, your cluster can still survive profitably. It is only when inefficiency rises to dysfunction that effectiveness begins to erode.

Of course, what communications companies' shareholders are willing to tolerate is a different matter. The important point, then, is not that errors and inefficiency can't or won't happen in your stations. But, as a market manager, the better the strategy you adopt, the more thunderbolts — a sudden ratings dip, the loss of your star morning team or your leading producer — it can tolerate. It pays to invest in strategic resources and planning, as opposed to just reacting tactically from one day to the next.

Along with being able to formulate a strategy that can stand up to inevitable errors, any leader, to be effective, must be decisive. A decisive manager will almost always prevail, if only because almost

everybody else is indecisive.

Decisiveness is not stubbornness, and it's not a posture. It is, rather, a willingness — after weighing a situation — to act. And decisiveness is not a virtue in itself. The actions you take and the things you accomplish are what make decisiveness desirable, and that positive decisiveness is the price of admission if you expect to lead anything.

The reactions to the military action in Kosovo a few years ago demonstrated that everyone is willing to state an opinion if there are no consequences and if they're not personally required to act. That's not decisiveness. Decisiveness is self-confidence, integrity, a willingness to endure incoming fire from critics and readiness to both push and shove when push comes to shove.

Many people possess neither the self-confidence nor the assertiveness to act on their convictions. In a fluid media environment, your stations and staff need you to be decisive, whether they articulate that need or not.

It is up to you to set the standard.

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

TUNE INTO THE PEOPLE METER

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

Countdown To The People Meter



Q: Radio stations usually play a power record at the top of the hour to draw listeners in. Has the People Meter proven the value of this practice?

A: In the Wilmington, DE test, the PPM showed that listening time was spread evenly across the hour, with 25% of the quarter-hour segments beginning at each 15-minute position on the clock, indicating that radio listening is not highly time-specific. This is contrary to the diary, which showed 47% of listening starting at the top of the hour. Thus, PPM figures suggest that "starting the hour with a power" may not be necessary.

Unlike television, where people normally tune in at scheduled times for particular shows, radio is a medium where listeners can — and, according to the PPM, do — tune in and out at any time. However, programmers and consultants will have to take a more in-depth look at this information to figure out how to best analyze and use it.

Have a question about Arbitron's Portable People Meter? E-mail Jeff Green at jgreen@radioandrecords.com.

Q: Other than radio, what media can be encoded?

A: Any audio source can be encoded, from audio in movie theaters to department-store music to music played in amusement parks.

Q: What media will be measured, and what data will be available to radio subscribers to Arbitron's reports?

A: The PPM can measure any encoded audio signal: radio, television (both broadcast and cable), Internet audio, satellite audio, in-store audio and audio in movie theaters. The ability to show how these media are related to each other is part of the PPM's power and usefulness. Arbitron plans to provide information about these relationships to its radio subscribers, but the business plans are still being developed.

Q: Will programmers be able to get tune-out data for specific songs?

A: Yes. Arbitron has developed tune-out reports for music, and clients have responded positively.

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Albright

Continued from Page 3
greater than the sum of its parts. Jaye is a brilliant consultant, and my client stations benefited greatly from her thinking when we were partners several years ago. Together, we'll be an even more valuable resource for each of our stations, helping them be the strongest competitors they can be."

Albright will be taking all 24 of her McVay Media clients to the new venture, which debuts Sept. 1. With Albright's departure, McVay Media will no longer have an in-house Country consultant. It will, however, utilize Albright & O'Malley as its Country consultants.

Albright, who was a consultant in a venture with O'Malley and Keith Hill in the mid-'90s, is in her 41st year in radio. She first served as a consultant with Bill Drake and Gene Chenault two decades ago, has been affiliated with Kent Burkhardt and Dwight Douglas and has owned her own research and consulting businesses. She has been a major-market programmer, morning personality, news director, production director, promotion director and salesperson. Her offices are in Bainbridge Island, WA.

O'Malley's 34 years in radio and consulting have encompassed nearly every aspect of the business. His background includes programming stations in Baltimore; Washington, DC; and New York, where he launched NBC's WYNY as a Country station in 1987 and programmed it for five years.

Lambert

Continued from Page 3
WWWQ/Atlanta. He has also programmed Pop stations KHKS/Dallas and WZEE/Madison and been Asst. PD/MD of KDWB/Minneapolis. Infinity VP/Market Manager Doug Harvill quipped, "I've always enjoyed Mr. Ed's TV show and look forward to working with a talking horse."

Spaced Oddities



More than 3,000 fans filled New York's Roseland Ballroom on June 11 to see David Bowie's concert marking the release of his latest CD, *Heathen*. Bowie performed all the songs from both his new album and his 1977 release *Low*, as well as other hits, including "Fashion," "Ashes to Ashes" and "I'm Afraid of Americans." Seen here at the Roseland are (l-r) Soul Asylum lead singer Dave Pirner, System Of A Down frontman Serj Tankian, Bowie and Depeche Mode's Dave Gahan.

Forecast

Continued from Page 3
purchased at current price levels. He warned that Clear Channel's 2003 estimates could prove to be lower if a muted economic recovery were to occur and added that the Aug. 8 sale of 11.3 million CC shares by co-founder/director B.J. McCombs is not a concern because it was for personal debt reduction.

Gupta also lowered his target price on Entravision, from \$15 to \$13. However, he raised the issue from "neutral" to "outperform" and pointed to its "continued and accelerating" strength in operating results, as well as the recent weakness of the stock. "Entravision is one of the few media companies where, even in the face of a weakening economic environment, upside potential to estimates continues to exist," he said.

Gupta also increased his quarterly and full-year estimates on the company, giving his revenue projection a boost from \$61.2 million to \$63.5 million for Q3. For 2002 he raised his revenue estimate from \$234.5 million to \$238.5 million.

Meanwhile, Russell lowered his price target on Entravision from \$21 to \$15 and his 2003 pro forma EBITDA estimate from \$82 million to \$77 million. He blamed the revisions on long-term forecasts for Spanish-language TV ad revenues, which are now projected to outperform general-market TV by 750 basis points instead of the previously anticipated 1,000 basis points.

Close to 60% of Entravision's cash flow comes from its Univision and Telefutera affiliates. Visibility for Entravision's radio division, which saw a 15% revenue increase in Q2, remains strong, however. Russell notes that 83% of the Q3 forecast is already on the books. "Strong Q3 pascings will result in Q3 revenue growth above that of Q2," he said.

CIBC Pleased With Entercom Guidance

CIBC analyst Jason Helfstein commented that, while Entercom's Q2 results were pretty much in line with his expectations, the company's "aggressive" Q3 guidance is surprisingly ahead of his and the street's estimates. He believes the guidance shows that Entercom is still benefiting from the 1999 purchase of 43 stations from Sinclair, in addition to its acquisitions in 2002.

Helfstein also said that Entercom stock has been suffering from investor reaction to rumors that the company was considering an investment in the House of Blues business. But

EXECUTIVE ACTION

St. John Joins Jones CD Country As OM

Veteran programmer **John St. John** has been named OM of **Jones Radio Network's** CD Country. Rick Morgan had been interim OM of the 24-hour satellite format since John Hendricks' resignation last fall.

"Country program directors don't come much more qualified than John St. John," Jones Media Networks VP/Integrated Country Media Jim Murphy told R&R. "With a winning track record at such stations as KFKF/Kansas City, WQIK/Jacksonville and WZZK/Birmingham and, most recently, 12 years at CMA Station of the Year KYGO/Denver, John will be a great asset for Jones and our CD Country format."

St. John spent almost 12 years with Jefferson-Pilot/Denver, including three years as PD and another eight as Operations Director of Country KYGO. He segued to co-owned Smooth Jazz KJCD/Denver as PD in fall 2000 and left the company last year.



St. John

CC Advantage Welcomes Wellinghoff As SVP

Longtime advertising executive **Lori Wellinghoff** has been named Sr. VP of **Clear Channel Advantage**. She will help spearhead sales, marketing and implementation for Clear Channel's recently created cross-platform solutions group, which includes radio, entertainment, outdoor and TV.

"Lori is the perfect executive for this important new job," CC Advantage President Don Howe said. "She has terrific people and strategic skills, is organized and passionately believes in the Clear Channel Advantage media-marketing model of providing advertisers the ubiquitous access they need to impact consumers who spend as they go."

A 20-year advertising agency veteran, Wellinghoff spent the last 12 years as Sr. VP/GM of Grey Global Group subsidiary Local Marketing Corporation, where her client management responsibilities included Procter & Gamble, Darden Restaurants and Diageo.

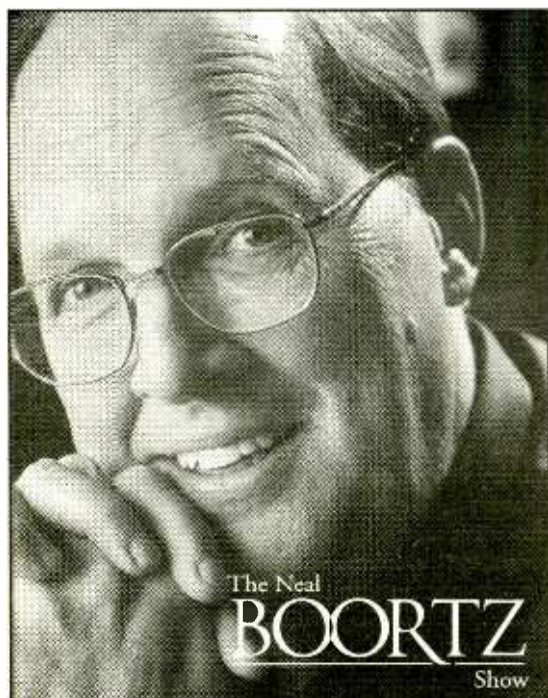
he noted that Entercom management has said there is no longer any interest in investing outside radio.

Helfstein gave Entercom a "buy" rating and set a target price of \$47. Over at Morgan Stanley, Russell expected revenue gains for Entercom of 10% in Q3 and 9% in Q4, outperforming overall industry gains.

At Hispanic Broadcasting, Q2 results were slightly below prior guidance and Russell's expectations. HBC shares immediately dipped 8% in the session following the re-

lease of the company's Q2 results. But, while HBC's competitive situation in Los Angeles, in particular, made Russell "slightly more cautious" about investing in HBC on a standalone basis, he said his recommendation is "less reserved" due to the company's pending merger with Univision. He raised his HBC price target from \$29 to \$34 based on the prospect of that merger.

Additional reporting by Julie Gidlow and Mollie Ziegler.



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Beck	1.4	#21

Atlanta Noon to 1PM / Adults 25-54 AQH Share		
Boortz	9.0	#1
Limbaugh	5.6	#4



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MCA

Continued from Page 1

label. Luke Lewis, Chairman/CEO of Mercury/Nashville and Lost Highway, will now oversee the operations of all three labels.

"My time with MCA/Nashville has been the most rewarding experience of my career, and I am extremely proud of the achievements of all of our great artists, as well as the tremendous staff behind these accomplishments," Hinton said. "MCA/Nashville has had an incredible run. Now, after 19 years, I am ready to start a new chapter in my life and look forward to spending more time with my family. I am leaving the label in good hands with Luke Lewis."

Lewis said, "Bruce is truly one of the legendary figures in country music. Under his auspices, MCA/Nashville continued to set new standards for artistry and success over the years. It is a great honor to take the reins from Bruce, and I am pleased that he will continue to serve as an advisor. I join all of the Universal Music Group in thanking him for his tre-

CHRONICLE

CONDOLENCES

Widespread Panic guitarist Michael Houser, 40, Aug. 10.

mendous contributions to the company for so many years."

A 42-year music-industry veteran, Hinton began his career at Warner Bros./New York in 1960 and later rose to become head of national promotion for Warner/Reprise, relocating to that label's headquarters in Los Angeles. He joined Columbia in 1965 as Western Promotion Manager and then moved back to New York as Director of CBS's Custom Label Group. He returned to L.A. in 1967, joining record executive Jimmy Bowen at Amos Productions.

Subsequently, Hinton co-founded the first national independent country-records promotion company with Peter Svendsen and later co-founded a production company with Jim Ed Norman, who was to become President of Warner-Reprise/Nashville.

BUSINESS BRIEFS

Continued from Page 4

The senators' letter follows legislation introduced by Sen. Howard Berman that would give copyright owners limited protection from liability if they use technological means to disrupt peer-to-peer networks.

What was once the biggest name in song-swapping has been closed to file-sharing for more than a year, and it's now on the auction block. On May 17 Bertelsmann made an agreement to buy Napster's assets by making \$8 million available to pay the file-swapper's debts. That deal left the door open for other bids, and a securities company has now been hired by a group of Napster's creditors to generate interest in the peer-to-peer network; bids are due by Aug. 21. Bertelsmann has already invested about \$85 million in Napster, but AP reported this week that former Napster attorney David Boies — whose law firm is on the creditors' committee promoting the auction — believes the bankruptcy judge may not consider most of that money part of Bertelsmann's bid. That could let another buyer pick up the company for as little as the auction asking price of \$25 million.

Hinton became Sr. VP/GM of MCA/Nashville in the early '80s and was upped to President in 1989 and Chairman in 1993. Under his direction, MCA/Nashville was R&R's Country Label of the Year for 10 consecutive years (1991-2000).

"As head of the leading country-music label for nearly 20 years, Bruce has had a lasting influence on the entire business," UMG Chairman/CEO Doug Morris said. "We are very proud to bestow on him the title of Chairman Emeritus in honor of his many achievements within both MCA/Nashville and country

music. We thank him for his many years of success and dedication to the Universal Music Group."

UMG President/COO Zach Horowitz noted, "I have had the pleasure of working with Bruce during his entire career with the Universal Music Group. He has not only been a great record executive, but also one of the finest gentlemen in the business. His legacy is far greater than the incredible success of MCA/Nashville; it extends to his many philanthropic activities in Nashville and across the country. Bruce is truly an inspiration to us all."

Wiersman

Continued from Page 3

such as WIOF and WYSR for nearly 10 years.

"This is an incredible opportunity for me, and I thank Allen and the entire BA staff for their friendship and support," Wiersman said. "This is an exciting time for Smooth Jazz, as the format continues to grow and prosper. I look forward to continuing to work closely with all our clients in achieving ratings success in the future."

Sirius

Continued from Page 4

thrive. He noted that the company has implemented several cost-reduction measures, including slimming down its New York City headquarters space from three floors to two and executing what he called "head-count management" initiatives within the staff. Although he declined to specify how many employees have been let go, Clayton confirmed that Sirius has made some staff reductions.

While Clayton said some additional "performance-based" staff cuts could occur, he said Sirius will likely freeze its staff size at the approximately 314 full-time workers and 50 part-time consultants it currently employs. "Long-term, we will need roughly 360 people to get this job done," he said.

Sirius VP/Corporate Communications Jim Collins told R&R the staff cuts were simply adjustments made

for strategic reasons. "There were some subtractions and some additions," he said, adding that, in its efforts to streamline, the company tried to eliminate redundant positions and duplication of effort. He said that some of the moves were made due to "changes in strategic direction," which, in some cases, involved programming.

In the Aug. 13 call Clayton also highlighted the company's recent announcement that new chipsets from technology partner Agere will reduce the cost and size of Sirius receivers. The second-generation chipsets will reduce the size of satellite signal receivers from about the dimensions of a videocassette to the size of a credit card. The new chipset will also reduce power requirements and heat emissions and allow Sirius to reduce its total system costs by nearly 50%.

Collins told R&R the new chipsets mark a "step in the right direction" for integrating chipsets into

the radio-head units installed in cars. Currently, listeners must install a radio-head unit, as well as a receiver and antenna. "This new chipset and the reduction in size make that car-trunk receiver go away," Collins said, adding that Agere finished the new chipsets ahead of schedule. Completion hadn't been expected until next year, but the chipsets are slated to be ready for shipping to manufacturers by Q4 2002. However, there is no time set for manufacturers to begin integrating the new chipsets into production.

Sirius is also moving forward with its marketing campaign, as demonstrated by its sponsorship of an Aug. 11 NASCAR race in Watkins Glen, NY. The Sirius Satellite Radio at the Glen race was the company's second NASCAR sponsorship of the year, and the Sirius logo was seen on fences, garbage cans, billboards and T-shirts throughout the track area.

Sirius Exec. VP/Marketing Guy Johnson said the company will closely monitor its return on investment in NASCAR; Sirius also sponsors a race car in the series. Clayton said, however, that Sirius is shifting its focus away from brand awareness and toward distribution to drive subscriptions.

Clayton also said that, while Sirius has a long way to go, he believes it is "operationally and financially on the right course for the fu-

ture." He also acknowledged that a struggling economy — which he described as "fragile at best" — and scarce retail availability have hampered the company's growth, but he considers Sirius up to the challenge.

Clayton said, "We have met our milestones to date and will deliver on future commitments. Given sufficient time and an improved economy, we believe that Sirius Satellite Radio will be a premier entertainment company for the 21st century."

Transactions

Continued from Page 6

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TERMS: Asset sale for cash
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Are Your Loyal Listeners Really Loyal?

■ New study questions effectiveness of loyalty marketing

Among those things to come out of the technology boom of the 1990s was the embrace of loyalty-marketing techniques by radio broadcasters. With its promise of increased ratings through one-on-one relationships with listeners at a lower cost than other marketing methods, loyalty marketing spread quickly from the ranks of traditional hard-goods and service industries to radio stations across America.

Perhaps no format has embraced the concept of loyalty marketing more than News/Talk. With so many of the format's winners made up of big-signal, big-cume AM stations, the temptation to put all of your marketing eggs in one lower-cost basket is great. But a new study published by *The Harvard Business Review* suggests that the short-term savings on your marketing budget could be producing long-term problems for your radio station.

Cume Erosion

Creative Media Direct President **Nancy Izor**, who brought the Harvard study to my attention, believes that many stations have unwittingly placed themselves in future ratings jeopardy as management seeks to control costs in today's economically challenging times. "When radio stations resorted to marketing only to their loyal-listener databases instead of engaging in cume-building strategies, they did so for economic reasons," Izor says.

"The problem is, they expected it

to be a temporary plan. Since the economy is not rebounding as fast as many originally expected, instead of being a short-term fix, marketing exclusively to a loyal-listener database has become the long-term plan for some stations — one that is creating cume erosion that will take years to rebuild."

Loyalty marketing is certainly not a new concept. "The idea of customer-relationship management is borrowed from the old 20%-of-the-people-drink-80%-of-the-beer theory," Izor says. "It embraces the idea that, if you build a solid and ongoing relationship with a customer — or, in radio's case, with listeners — through direct mail, e-mail, telemarketing or some other targeting means, he will listen longer and more often. In other words, he'll be more profitable to you.



Nancy Izor

"But I've long suspected that is not necessarily the case, and this new study confirms many of the concerns I have expressed about limiting your marketing plan to loyalty marketing only."

The study to which Izor refers, "The Mismanagement of Customer Loyalty," was released in the July issue of *The Harvard Business Review*. A complete copy of the study can be obtained at www.harvardbusinessonline.org for a download fee of \$6. Authors and marketing professors Werner Reinartz and V. Kumar are likely to raise the hair on a few necks when they apply the term "bunk" to loyalty marketing.

"This new research flies in the face of booming database expenditures," says Izor. "Their study reveals a previously unsuspected missing link between loyalty and profitability. That's big news for corporations worldwide that have invested millions in database marketing. It's even bigger news for broadcasters that, since budgets became scarce and then nonexistent, have embraced, nurtured and even

AP Prepares Extensive 9/11 Coverage

Over the past couple of weeks we've been previewing some of the programming that will be available for the upcoming Sept. 11, 2001 remembrance. This week we look at what the Associated Press will offer its members.

The AP Radio Network will provide member stations with live, exclusive coverage of commemorative events and ceremonies as our nation prepares for the first anniversary of the Sept. 11, 2001 terrorist attacks. AP Radio is offering stations comprehensive programming packages that include exclusive archived audio and sound bites from the first hours of 9/11 and beyond; preproduced programming for rebroadcast; and live, long-form coverage of events from New York's Ground Zero, the Pentagon and other critical locations throughout the United States.

In addition, members can access a special program produced by AP titled *9/11 Remembered*, which looks at the continuing war on terrorism and how life has changed in America and provides key interviews from last year's events. This special program is suited for all radio formats, including News/Talk, as the country honors those who died and remembers the devastating attack on America. Get updated AP coverage information online at www.apbroadcast.com.

hung their entire marketing reputations on campaigns targeted solely to existing loyal-listener databases."

Some Ugly Truths

Izor suggests that, because radio appropriated the idea of database marketing from the hard-goods and service industries, where customer retention is the goal, it's only logical to look to those industries for examples of results. "Unlike radio, where the true identity of our loyal diary-keeper is unknown, other industries have the luxury of tracking the profitability of these alleged loyalist consumers by name, which is exactly what the Reinartz-Kumar study does," Izor says.

"Radio stations are building these loyal-listener databases with the belief and understanding that they really are loyal listeners, while, in reality, that's not necessarily the case — unless we could track, for example, that we know Al Peterson is in our database and that he got a diary. Then we get the information back from Arbitron that says he filled out the dia-

ry and gave our station 48 quarter-hours of listening. Then, and only then, could we make the correlation that says, 'OK, he's in our database, and he turned in listening to our station.' That's something we will never be able to do."

When researchers applied those criteria, the results were less than encouraging for those broadcasters that have bet it all on loyalty marketing. "One U.S. high-tech corporate service provider discovered that, after five years and a nearly \$2 million investment, just 50% of the database they were schmoozing barely generated a profit," Izor says.

"Another 40% were not worth chasing, and nearly one-third were neither profitable nor loyal. To add insult to injury, a whopping 50% of their most profitable customers were nonloyalist 'blow-ins' who bought high-margin products in a short period of time and then went away."

Izor says that, based on these findings, there is little reason to think that

Continued on Page 20

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-- Bill van Rysdarn, PD/OD - Sports Radio 610 - Houston

Are Your Loyal....

Continued from Page 19

results would be any stronger for radio, especially since she believes that a station's loyal-listener database is suspect from the start. "Information used to develop a database for a station is typically collected using a direct-mail or telemarketing campaign," she says. "It is, in most cases, nothing more than a manifest of contest players, who are like price-shoppers: They're not true loyalists."

In fact, Izor thinks that radio could fare even worse than traditional hard-goods and services industries. "In this pre-Portable People Meter world, radio adds an additional hoop when it comes to tracking loyalists: reported sales — ratings — vs. actual sales — listening," she says. "In other industries the sale occurs when the cash register rings. In radio, not only must the cash register ring — that's listening — the purchaser must then also report his 'purchase' by filling out a diary in order to have a true sale, or ratings, occur.

"So, it's entirely possible that the correlation between radio loyalty and ratings and profitability may be even

a tad weaker than this study indicates."

The Danger Of 'Message Immunity'

While Reinartz and Kumar admit that challenging the effectiveness of loyalty marketing seems to be "almost crazy," Izor says that even some of its earliest pioneers have begun to do just that. "It's no big secret that radio's love fest with loyal-listener database marketing sprang from the breast of economic necessity," she says.

"Smaller quantities mean smaller dollars. Once it was discovered that a loyal-listener database could become a tangible asset on a balance sheet, in addition to reducing marketing costs, bang — we had a winner! But has dwindling come, suffering from inattention, become radio's tangible sign that the correlation between loyalty and profitability might not be what we thought?"

Izor also worries that the increasing reliance on loyalty-database marketing by some stations is spawning something she calls "message immunity" in targeted listeners. "Bombarding the same listeners over and over again with direct marketing may very

well have created built-in message immunity," she says.

"This may be causing core listeners to throw your mail or e-mail away without even looking at it first. The irony is, when sent less mail, they may actually be more likely to pay attention to what it is they get from you."

Direct Vs. Database Marketing

If database marketing is subject to these problems, does Izor believe that direct mail shares some of the same inadequacies? "No," she says. "One of the problems that I see all the time is the confusion between what is direct marketing and what is database marketing. They are not the same thing.

"Direct marketing is marketing to a list of prospective new listeners and, perhaps, some existing listeners, whereas database marketing means marketing to an existing database that you have already built that's made up of people who supposedly currently listen to your radio station. They're supposed to be your most loyal listeners.

"That's very different from a direct-mail campaign. Let's say we do

TRS 2003: Save The Dates Now!

Here's a quick reminder that R&R's annual Talk Radio Seminar is shifting back to the West Coast. Next year's event takes place Thursday, March 6 through Saturday, March 8 at the Marina Beach Marriott Hotel in the Marina Del Rey section of Los Angeles.

In the weeks ahead, we'll have many special announcements for you about the speakers and participants who will be joining us for Talk radio's largest annual gathering of the format's best and brightest executives and professionals.

With many of you already planning your budgets for 2003, you'll be glad to know that registration costs for TRS 2003 will remain at last year's rates. That means our early-bird registration fee will again be just \$399! Mark the dates on your calendar now and plan to join us for R&R's Talk Radio Seminar 2003 in Southern California.

a direct-mail campaign in a market where we'll mail to businesses plus 25-44 women in selected areas. That is direct marketing, as opposed to marketing to an existing database. But because too many people have incorrectly equated the two in recent years, and because database marketing is less expensive, everybody began jumping on the bandwagon.

"So, instead of mailing to 300,000 or 400,000 people — like they need to do to add cume — stations will convince themselves that mailing to the same 20,000 or 30,000 people in their database over and over again is effective, and it costs less.

"But that's where the problem comes in. Because they're constantly superserving this small list of individuals instead of constantly working to attract new cume, we have seen cume suffering at radio stations all over the country — especially at those stations that have bought into this theory that touching fewer people more often will result in more listening.

"It's hard for them to give up on what they've been sold, which is that loyalty-database marketing is a less expensive but still effective way to market their radio station. But if you are relying on loyalty marketing alone, that's just not true."

Izor cites an unnamed station in a top 10 market as a recent example. "They called us for a marketing proposal after doing nothing but database marketing for the past year or two," she says. "The first thing we did was graph their cume, which showed it going steadily downward. The station really needs a cume-building marketing effort, and they need it now.

"But, after comparing the costs of what they really need to do vs. the database marketing they've been doing, they are actually considering just sticking with what they've been doing. It's like running from one side of your office to the other, smashing your head into the wall, then backing up and doing it again. It's short-term thinking that can have long-term consequences for your station."

The Need To Quantify

Izor says that the problems inherent in database marketing won't go away, even when Arbitron substitutes the PPM for the diary in the years ahead. "You're still not going to have any accountability, and you still won't be able to quantify your ef-

forts," she says. "One of the points Reinartz and Kumar make clearly is that, if you have a loyalty-marketing setup but you cannot quantify it, you're just wasting your time and money.

"You have to be able to look at your list and know which percent is worth keeping and schmoozing and which names are worthless because they haven't bought anything from you in years in the way of recorded listening, so they should be purged. But radio has no way of cleansing that list, because diarykeepers and future PPM participants will always be anonymous."

Reinartz and Kumar don't go so far as to totally discount the utility of loyalty marketing and relationship programs, but they do contend that being able to tie loyalty to profits is an essential key to success. "It's relatively simple for most industries to track loyal customers through tangible purchases, isolating them from the entire group and determining if further 'special attention' is warranted," Izor says.

"But since that is impossible to do with radio listeners, stations are forced to continue wooing these so-called loyalists in a vacuum — never knowing if the preponderance of quarter-hours of listening is coming from their loyal-listener database or from 'blow-ins' who are really new cume."

With only a hint of humor, Izor suggests those seeking tangible results from their investment in loyalty marketing may want to consider a purchase of man's best friend instead. She says, "If you're expecting loyalty that you can parlay into profits, it might be better to invest in a German shepherd that you can farm out for stud rather than to continue subsidizing a loyalty-marketing program that will never pay you a profit in the form of tangible ratings results."

You can reach Nancy Izor at Largo, FL-based Creative Media Direct by calling 727-536-9450 or e-mailing her at izor@cmdinc.net.

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues? Call me at 858-486-7559 or e-mail apeterson@radioandrecords.com, fax: 858-486-7232

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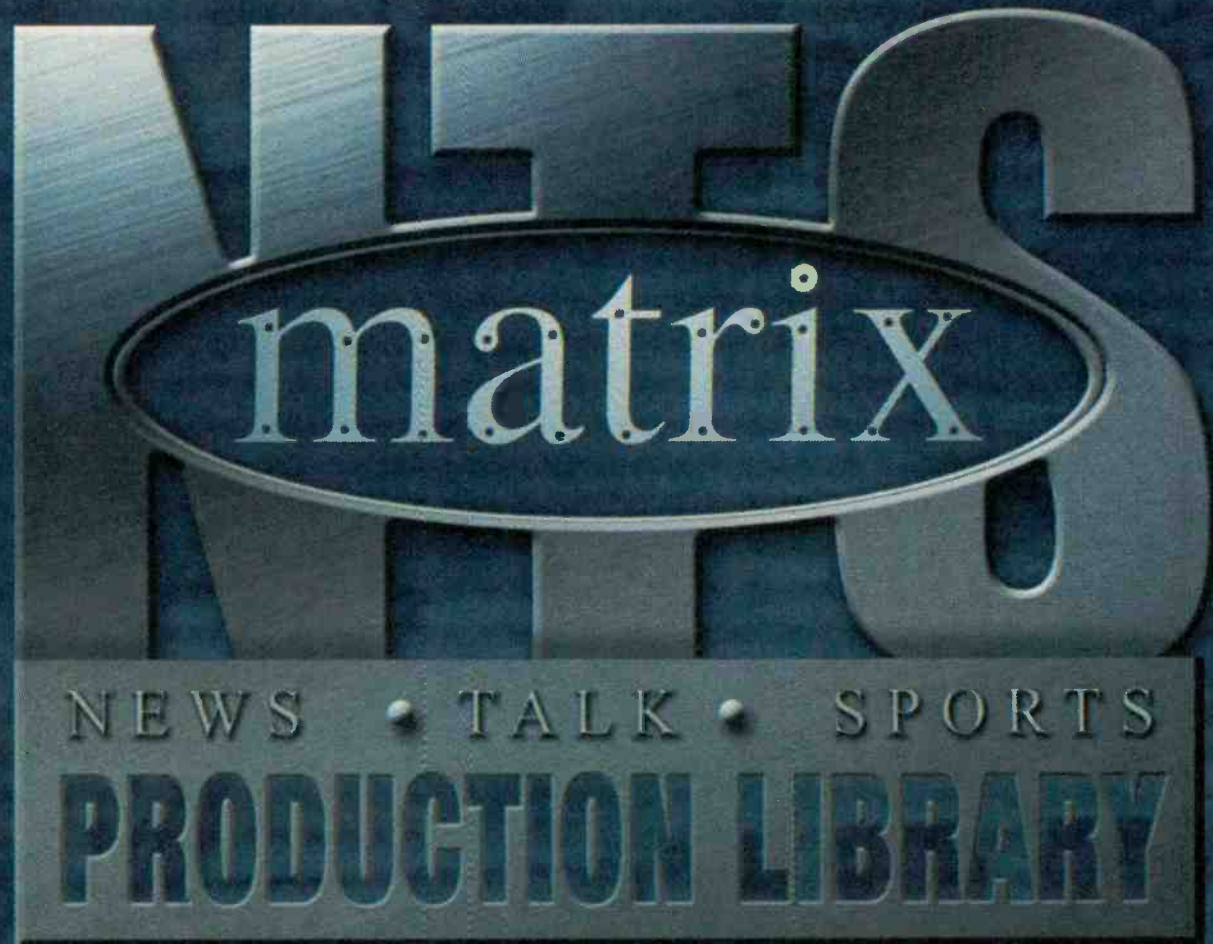
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Everything's Coming Up Elvis

'Before Elvis there was nothing'

By Bob Shannon

I had a feeling that George Klein would probably think my reasons for rescheduling our interview were pretty lame. "The clown installing my new office carpet screwed up my computer, phone and cassette recorder connections," I said to his voice-mail. "How about tomorrow, George?"

Klein never got back to me, even after two more calls.

For the past two weeks Klein, like anyone who was an F.O.E. (Friend of Elvis), has been busy talking about the King. Radio, TV, newspapers — in a normal year Klein does between seven and 20 interviews, but this year I'll bet that number has quadrupled. At least that's what I tell myself so I won't feel so bad about not hearing back from him.

Here's the deal: I can't give you Klein's view of Elvis, so, with deadline quickly approaching, I'll have to give you mine — just me, an average F.O.E. (Fan of Elvis).

TWENTY-FIVE YEARS AGO

KZEW (The Zoo)/Dallas never played Elvis songs. It didn't matter that he was the King of Rock 'n' Roll or that half the musicians we did play owed their very existence to him. ("Before Elvis," said John Lennon, "there was nothing.") Frankly, we never gave it much thought.

Tuesday afternoon, about 3:25, Aug. 16, 1977.

We'd just wrapped the news — light, fluffy, lifestyle stuff — and the station was blasting an over-six-minute song called "God Gave Rock and Roll to You." The studio door was closed, the monitors were blaring. News ace Carol Hotlett ran into the room. "You're not going to believe this!" she screamed.

"Believe what?" I asked. In the background I could hear the AP teletype alarm bells going for broke.

"Elvis is dead," Hotlett said.

"Jesus." For a moment I froze. "It's Only Rock and Roll" was cued up and ready to go, but for some reason it didn't seem right to go there.



Elvis Presley

"What do we do?" I said aloud.

"Play one of his songs," said Hotlett.

"I don't think we have any."

Panic set in. I started rifling through a stack of never-played oldies LPs in the corner and, to my surprise, found 1959's *50,000 Elvis Fans Can't Be Wrong*, but nothing on it seemed to fit the moment. I kept searching. With less than a minute to spare I came upon "Heartbreak Hotel." I cued it up and turned on the mike.

"This is, uh, very strange," I said.

"Very unexpected." I stopped to clear my throat. "I've got some awful news. We've just been told that Elvis Presley died in Memphis today."

I started the record: "Well, since my baby left me, I've found a new place to dwell/It's down at the end of Lonely Street, Heartbreak Hotel." Next, I went to the phones. "Hi, it's The Zoo." At first I thought no one was there, but then, just as I was about to punch another line, I heard a sound. Soft, pained. "Hello?" Suddenly, I realized that someone was crying.

FORTY-EIGHT YEARS AGO

Oppressive, over 100 degrees.

Memphis in July of 1954 was so hot and muggy that clammy clothes stuck to your skin like peanut butter to the roof of your mouth. It was early in the week — some accounts say Monday the fifth, some Tuesday the sixth — and 19-year-old Elvis Presley was recording professionally for the first time. That's when he cut "That's Alright, Mama" and "Blue Moon of Kentucky." Within three days his whole world would turn upside down.

WHBQ/Memphis disc jockey Dewey Phillips was damn near certifiable. In his book *Elvis*, author Albert Goldman describes Phillips as a natural-born freak. "No tricks of typography, no Tom Wolfe razzamatuzz on the top buttons of the typewriter — #*%&*!!! —

will ever simulate the sound that this nut made over the late-night, deep-South radio circa 1954," Goldman wrote.

Dewey's show, *Red, Hot and Blues*, was a mecca for rhythm and blues lovers. In fact, Dewey was so committed to his vision that he refused to play anything by white artists. Considering the pop charts at the time, it wasn't such a bad policy, but to his friend, Sam Phillips, it was a bugaboo.

Why? Because in that first week of July Sam wanted Dewey to hear something. "He was asking Dewey to consider something that had never previously existed on this earth," wrote Elvis historian Peter Guralnick.

"There was an element of Dewey that was conservative," Sam told Guralnick. "When he picked a record he didn't want to be wrong."

On the evening of July 7 Sam played Elvis' songs for Dewey. Sipping on a beer, the Memphis DJ listened but said nothing. Sam was quiet too. In later years both talked about knowing that the songs weren't white or pop or country and about wondering what the next step was.

When Dewey woke up the next morning, he knew.

On July 8, 1954, somewhere between 9:30 and 10pm, Dewey told his WHBQ audience that he had a new record. "It's not even a record," he said. "It's a dub of a new record that Sam is putting out next week, and it's going to be a hit!"

That night — one that lives in infamy — Dewey played Elvis like there was no tomorrow. The phones exploded, and before the show was over, Elvis himself — lost, nervous but polite — was on the air. His mama heard it.

Don't you wish you'd heard it too?

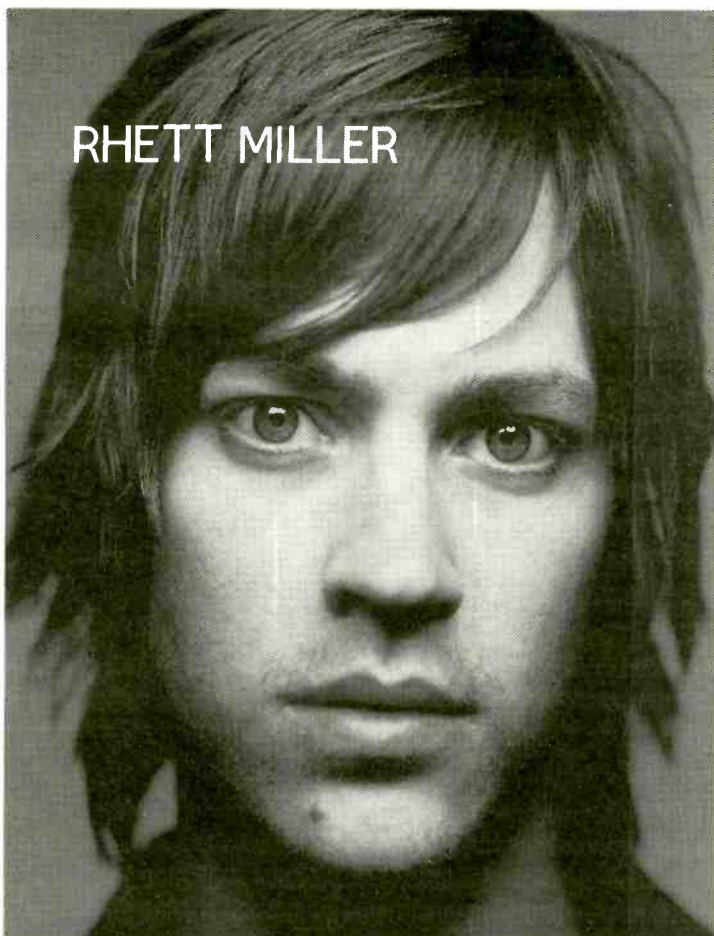
TODAY AND ALWAYS

Early this week, on CBS's *Sunday Morning*, VH1's Bill Flanagan said Elvis Presley was the "hinge" between civil rights, the sexual revolution and the dawn of mass communication and what had gone before. He's right.

I was only 6 when Elvis hit, but I can remember bopping around the playground, humming "Hound Dog" and knowing that something unprecedented had happened. Never mind that I couldn't get my arms around it.

When I talk to George Klein, I'm going to ask him to explain it.

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



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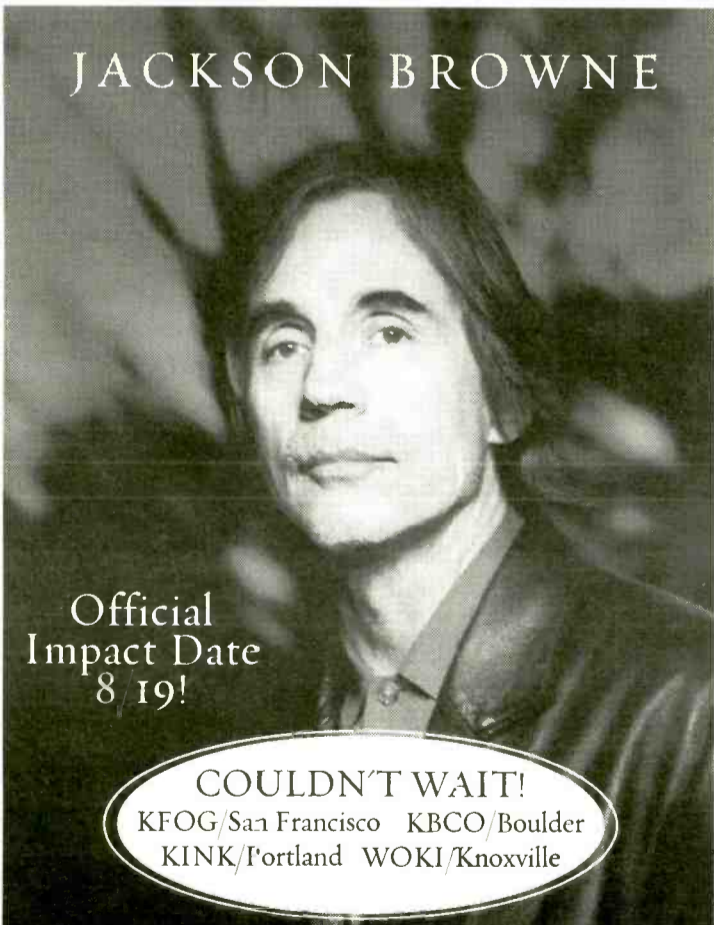
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Street Talk®

Brawl Cuts Short 'Beat' Summer Jam

Radio One Urban KKBT (**The Beat**)/Los Angeles became the latest poster child for concert violence on Aug. 4, when the station's Summer Jam show was prematurely shut down after gang violence broke out at Verizon Wireless Amphitheater in suburban Irvine, CA. Rival gangs had reportedly skirmished throughout the afternoon, but the violence reached its peak during LL Cool J's set. That forced the artist to plead with the crowd to stop fighting, but to no avail. Local news footage showed one unidentified gang member being repeatedly kicked in the head while the station's logo was all too visible in the camera shot. "It was just a few knuckleheads who made it bad for about 16,000 people," KKBT PD **Rob Scorpio** tells **ST**. "We were 45 minutes from finishing the show, and, as security was escorting the rowdy listeners out the door, things got out of control. Before it got worse, the police shut down the show. There were a few arrests and a few injuries, but everything was OK." The abrupt ending left thousands of disappointed fans unable to see performances by Nelly, Ja Rule and Murder Inc.

During two lengthy appearances last week with **WQHT (Hot 97)/New York** afternoon queen-recording artist **Angie Martinez**, hip-hop icon **Jay-Z** challenged longtime archrival **Nas** to a battle — a rap battle, that is, via pay-per-view TV. Jay-Z and Nas have been at odds for quite some time, and the fun culminated with Nas' bailing from Hot 97's recent Summer Jam after the station refused to allow him to hang Jay-Z's effigy during his set. Jay-Z's challenge entailed each artist's putting up \$1 million for a head-to-head rap competition to be judged by the crowd. All proceeds would go to charity. This week Nas responded by saying, "Pay-per-view is for wrestlers and boxers. I make records. If Jay-Z wants to battle, he should drop his album the same day I do and let the people decide."

In other station news, Hot 97 morning maniacs **Star & Buc Wild** have found their civilian co-host after a three-month search. The newest member of the 'QHT wake up show is 23-year-old Bridgeport, CT native **Keysha Whitaker**, a.k.a. "ProZac Girl." Whitaker earned her pharmaceutical nickname when she mentioned that she's a regular user of the medication. VP/Programming **Tracy Cloherty** commented, "Since she's self-medicated, she's less likely to self-destruct."

WKHX/Atlanta morning host **Moby** has exited the ABC Country station after 12 years of service. Moby, whose real name is James Carney, tells the *Atlanta Journal-Constitution*, "I'm not sure if I'm self-delusional, but I feel that whenever one door closes, another one opens." WKHX OM Dene Hallam tells the newspaper the parting, which comes in the middle of a five-year deal, was a mutual decision.

Meet Not-So-Big Boy!

A few weeks ago, actor-recording artist-incredibly rich guy **Will Smith** promised his buddy **Big Boy** — larger-than-life morning talent at Emmis' **KPWR (Power 106)/L.A.** — that he would make a charitable donation of \$1,000 per pound should Big Boy shed some weight. Little did Smith realize that Mr. Boy would be motivated enough to drop a whopping **111 lbs.** — the weight of your average Backstreet Boy. "When Big Boy accepted the challenge, he weighed 510 pounds,"

says Power-ful Promo Princess **Dianna Obermeyer**. "Last Friday he weighed 399." On Aug. 9 Smith was true to his word: He cut a check for \$111,000, which was donated to Ida's Son Foundation, a nonprofit organization named after Big Boy's late mother that helps inner-city kids. Look for Big's newly svelte physique to be on display at Power 106's Back to School Powerhouse concert Aug. 24, as well as in the forthcoming FOX-TV fall series *Fastlane*.



Big Will hangs with Not-So-Big Boy

Despite a 5.1-5.7 12+ showing in the spring 2002 Arbitrons, **Rick Martini** finds himself a victim of corporate restructuring and exits the PD post at Entercom AC KOSI/Denver.

Infinity holds a housecleaning party at '80s **KYPT/Seattle**: PD **Garett Michaels** exits, along with most of the airstaff. **Mike Preston**, PD of co-owned CHR/Pop **KBKS/Seattle**, will now serve as OM of both stations.

Naked Woman Sues DC DJ

Naked women and disc jockeys have enjoyed a long and harmonious history together. Sadly, that paradigm has now been shattered: **WWDC (DC101)/Washington** morning man **Elliot Segal** is being sued by a naked woman. The *Washington Times* reports that Cynthia Hollander, who operates a website featuring nude shots of herself for \$9.95 a month, is seeking \$1 million in damages because Segal allegedly called her a prostitute on the air and urged his listeners to visit her workplace and harass her. When not completely naked, Hollander works as a receptionist at her husband's automotive shop.

Speaking of naked, former "Hollywood Madam" **Heidi Fleiss** is doin' what comes naturally — this time while sitting upright. Premiere Radio Networks is road-testing a sex and relationship show aptly named *The Heidi Fleiss Show*. It airs this week in the 11pm-1am slot at Clear Channel FM Talker **WZZR/West Palm Beach**.

"There's nothing quite like a San Francisco-style wedding — with a bunch of guys wearing dresses." That's the word from gown-clad **KLLC (Alice@97.3)/San Francisco** PD **John Peake** following the "marriage" of longtime morning co-host **Sarah** and new co-host **No Name** aboard a yacht in San Francisco Bay. The not legally-binding ceremony was presided over by S.F. City

Continued on Page 26

Rumbles

- Dale O'Brian becomes Director/Programming for Cumulus/Lexington, KY's Country **WVLC & Classic Country WLTO**. He replaces Brian Landrum, who now serves as OM of Southern Broadcasting's Rome, GA cluster.

KASEY CHAMBERS
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Majors on:
**WLTW, KLLC,
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"Before the song was half over, every woman within earshot was in my office asking who it was...Any song that gets that kind of reaction is going right on the radio. I can't wait until the 1.4 million women who listen to the station hear it!"

- *Jim Ryan, PD/OM-WLTW*

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- *Jeff Cushman, PD-WOMX*

"This has been our surprise record of the year!"

- *Steve McKay, PD-WPTE*

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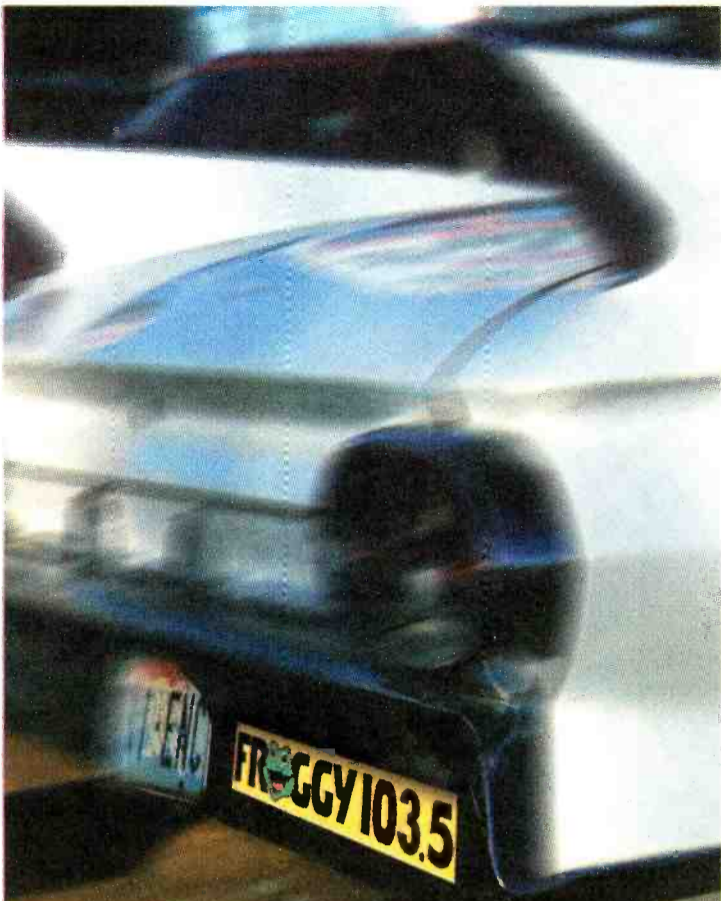
- *John Peake, PD-KLLC*

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Management, Nash Chambers

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Continued from Page 24

Supervisor (and aspiring mayor) **Gavin Newsome**, who obviously had nothing productive on his schedule.

"Sarah and her bridesmaids all wore tuxes, while the groomsmen wore lovely bridesmaid dresses," Peake says. During the emotionally charged ceremony, the happy couple promised to love, honor and obey — "as long it means ratings," says Peake, who still insists he was forced into participating in the whole dress thing. "I won't sleep tonight, knowing that [CC/San Francisco honcho] **Michael Martin** may have access to the wedding photos."



Girls dressed like boys who like boys dressed as girls....

When the Anger Management Tour rumbled into Portland, OR last week, two unlikely allies — Entercom's Alternative **KNRK** and Rose City Radio's CHR/Rhythmic **KXJM (Jammin' 95.5)** — teamed up to reap the benefits. "The tour has both a hip-hop and rock feel, and I think the lifestyle and audience matchup for us and 'NRK are really similar," says Jammin' PD **Mark Adams**. "I pitched the idea to **KNRK PD Mark Hamilton**, and he loved it!" The stations set up a joint broadcast area outside the Rose Garden, and Adams says the stations "got off on hanging with each other."

After 27 years, it's "Goodnight, sweetheart" as Oldies **WCBS-FM/New York** pulls the plug on its Sunday-night *Doo-Wop Shop*. Longtime host **Don K. Reed** will close the shop's doors for good on Aug. 25.

Sept. 11 'Hot' Walk For Freedom

As we draw closer to the first anniversary of 9/11, **ST** asks radio stations to share some of the ways they'll be remembering the solemn event. At **WHOT (Hot 101)/Youngstown, OH**, morning stunt guy **Loboy** will walk from the station's studios to the World Trade Center site in New York. "That's a 444-mile Hot 101 'Freedom Walk,'" PD **John Trout** says. "He will depart Youngstown Aug. 27 and arrive on Sept. 11." Loboy will raise money for the New York City Fire Department along the way. "We are very conscious of the reverence surrounding this event and will certainly downplay the 'radio bit' aspect of it," Trout says. "After all, we're paying our respects to the many American heroes who gave their lives that day."

Promo honcho **Paige Nienaber**, of Clifton Promo Ranch, is assembling a massive list of promotional ideas for 9/11 and would love to

Station Van O' The Week



This week's winning entry spotlights a newly launched CHR in the Great White North: Steele Communications/Newcap Broadcasting's **CKIX (99.1 HITS FM)/St. Johns, Newfoundland**. They'll probably need to rethink the whole sliding-door thing.

RADIO & RECORDS



1

- **Alan Hay** appointed COO of Dame Broadcasting.
- **Tom Birch** becomes CFO of Symmetrical Holdings.
- **Bob Catania** named VP/Pop Promotion of Curb Records.
- **David Santrella** selected as GM of Salem/Chicago.



Tom Birch

5

- **Nancy Levin** tapped as Sr. VP of MCA Records.
- **Ed Krampf** named VP/GM of KIBB/Los Angeles.
- **Jesus Salas** becomes PD of SBS's New York stations.
- **Jack Silver** set as PD of KLSX/Los Angeles.
- **Steve Butler** returns to KYW/Philadelphia as Director/News & Programming.

10



Tracy Austin

- **Hale Milgrim** ascends to President/CEO of Capitol Records.
- **Jim Robinson** recruited as PD of KTCZ/Minneapolis.
- *New PDs for Richmond:* **Sid Mills** at WDCK and **Paul Shugrue** at WRXL.
- **Tracy Austin** becomes Asst. PD of KHFI/Austin.

15

- **John Gehron** becomes VP/GM of WMRQ/Boston.
- **KKSF/San Francisco** to go NAC with **Steve Feinstein** as PD.
- **Terri Avery** named PD of KMJQ/Houston.
- **Gerry House** moves back to Nashville for mornings at WSIX.



John Gehron

20

- **Nick Trigony** elevated to VP of Viacom Radio.
- **Rick Pellegrino** joins RCA as VP/Merchandising.

25

- **Tom Birch** becomes PD of WQAM/Miami.
- **Bill Rock** tapped as OM of WELI/New Haven.
- **Mikel Hunter** accepts the PD chair at KOME/San Jose.

hear yours. Please e-mail him at nwcpromo@earthlink.net.

President Bush appoints Westwood One founder/Chairman **Norm Pattiz** to a second three-year term on the Broadcasting Board of Governors, which supervises all U.S. government-supported, nonmilitary international broadcasting. Pattiz was named to the board in November 2000 by President Clinton.

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



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— *Rick Vaughn, PD-WKSS-FM/Hartford 23x*

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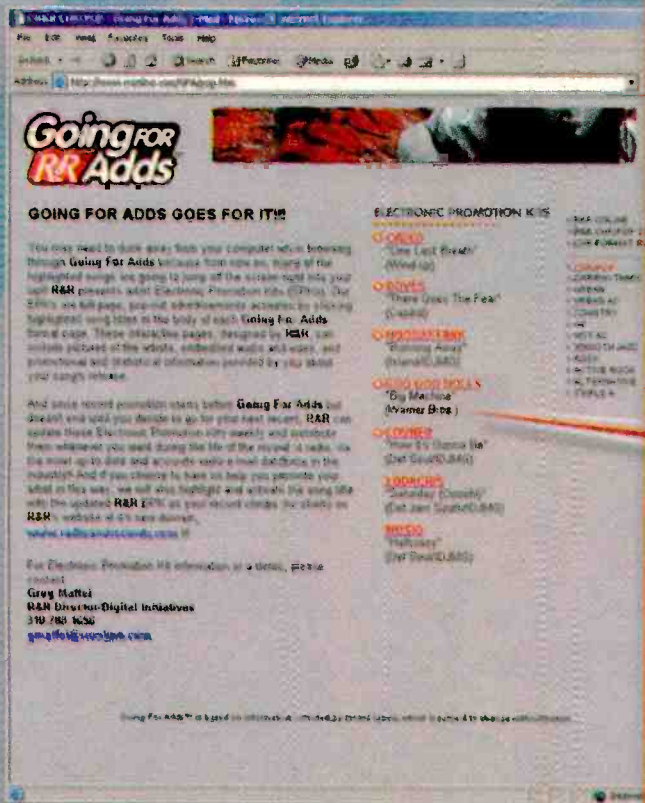
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Dizzy With Anticipation

❑ Coldplay return with *A Rush of Blood to the Head*

By Frank Correia, Music Editor
fcorreia@radioandrecords.com

The best songs take you by surprise," says Coldplay frontman Chris Martin of his band's songwriting process. That was certainly the case when Coldplay descended on American shores with *Parachutes* in late 2000, breaking through with the surprise hit "Yellow." Now, two years, one Grammy and millions of sales later, the band are ready to drop one of the most anticipated discs of the year with *A Rush of Blood to the Head*.

Martin, however, is about as sunny as a typical winter day in London when discussing the new album. "I think it's the best possible thing we could possibly ever do, but I'm not optimistic about its chances in the world," he says, apologizing for being in what he called "a pessimistic frame of mind." Then again, Martin is known for shifting between self-deprecation and neurosis and charming wit and pride in his band's talent.

"Our fear is that maybe people will be disappointed that it sounds a bit different from our last one," he reveals. "Some days I think it will be fine. I do know that we've put more passion and love into it than anything else we've done."

Whatever Martin's disposition, his fears are unfounded when it comes to his band's excellent new record. As he sings in the album opener, "Politik," "Give me real, don't give me fake." Coldplay once again deliver a passionate album brimming with emotive lyrics, swooning melodies and Martin's distinctive vocals.

The lead single, "In My Place," captures the same energy that made *Parachutes* such a hit, and the song has found its strongest support from the Triple A community, who have propelled it to top-five status. The track is also showing upward momentum at both Alternative and Hot AC.

"A lot of radio stations have been good to us, and we're lucky in that sense," Martin says. "We love the radio stations that play our music. It's brave, because we're not that poppy and we're not that heavy. They're taking a bit of a chance with us, but it's cool, because the music is as passionate as anything else in the world."

Blood Brothers

For *A Rush of Blood to the Head*, Martin and company went by the old adage "If it ain't broke, don't fix it," reassembling the same production team that helmed *Parachutes*. Ken

Nelson co-produced the followup, with Mark Phythain handling the computers.

Martin says, "It was very important, because the thing that Mark and, particularly, Ken bring us is the thing

ing songs with Will Champion, who was then playing guitar. Native Scotsman Guy Berryman joined in on bass, and guitarist Jonny Buckland entered the fold, with Champion switching to drums.



Coldplay

that we wanted to maintain on this record. They care about melody and emotion, which we wanted to remain the priority."

Things went smoothly — too smoothly, in fact. The band started recording in October of 2001, and the project was in the can by Christmas. The band realized that they weren't happy with the final outcome, however, and headed back to Liverpool to recommence work. Is it fair to say they're perfectionists? "Yes, but I don't think we've attained perfection by any means," Martin says.

"In our experience, every album is a mixture of extreme stress and extreme elation. You spend three days pulling your hair out about something, and then, when it's finished, you feel really happy."

Mounting Pressure

While Coldplay may torture themselves over their creative process, their efforts weren't always appreciated. The group originally met in the mid-'90s while students at University College London. Martin, studying ancient history, began writ-

After a friend's band discarded the name Coldplay, Martin and company picked up the moniker and released a self-financed EP, 1998's *Safety*. They earned a spot at a festival for unsigned bands in Manchester, which landed them a deal with Simon Williams' Fierce Panda label. The subsequent single, "Brothers and Sisters," attracted the attention of Parlophone, home of The Beatles and Radiohead.

The group poured their perfectionism into *Parachutes*, but, despite their success, there was a backlash from the British press. In a now-famous quote, Alan McGee of the Creation label (Oasis, Primal Scream, etc.) described Coldplay as "music for bed-wetters."

Although the mounting pressure caused internal tension, Coldplay soldiered on and gelled as a group. "By the end we were enjoying it a lot more than in the beginning," Martin says of the group's U.S. tour supporting *Parachutes*, which saw its American release in late 2000 via Nettwerk Records.

Martin battled frequent illness on the first legs of the tour. "Then I started having singing lessons," he explains. "It was much better. After that it was really fun."

Parachutes Sail

It must have also been fun to prove their critics wrong as they went from "bed-wetters" to best-sellers. On this side of the Atlantic

"I know that we've put more passion and love into this album than anything else we've done."

Coldplay became the one group that both critics and listeners could agree on. Thanks to the hit singles "Yellow" and "Trouble," sales of *Parachutes* sailed as the band became a Platinum act in the States.

When "Yellow" became a ubiquitous color for the next year, advertising agencies came knocking. Coldplay, however, didn't answer the door, refusing to license their music for commercials.

"I had the same impression of the States then that I have now," Martin says. "I love half of it, and I hate the other half. I hate the whole commercial side of it, the bullshit side of it, the complete capitalism gone crazy side of it. The States produce some of the most brilliant music and art and films and people and places, yet there's this overriding sort of TV-smile type thing."

In his travels Martin absorbed a lot of musical influences that informed his songwriting on *A Rush of Blood to the Head*. "Johnny Cash, Hank Williams, Sparta, Joy Division, New Order, Echo & The Bunnymen, The Cure, Eminem, At The Drive-In, PJ Harvey, Nick Cave, U2 — everything," he says.

Coldplay influenced by At The Drive-In? "Sure," Martin says. "But it's more the spirit of it. It's passionate music."

Also influential to Martin are movies. "I love good film," he says. "I love Woody Allen and classic films, ones where everything makes sense in the end. I'm a big fan of happy endings." Recent favorites include *Y Tu Mama Tambien* and *Sex and Lucia*. "I also like *Spider-Man*," he adds, lest he come off as an art-film snob.

From Yellow To Gold

Besides strong sales and critical praise in the U.S., Coldplay also picked up a Grammy Award in 2001 for Best Alternative Music Performance, two Brit Awards and a number of awards from British mags *NME* and *Q*. "They're bullshit, really, but it's terribly depressing if you don't win them," Martin says. "Of course, they're total nonsense in the world scale of things."

Martin has the firsthand perspective to back this statement, given his band's involvement with Oxfam to change world trade rules. "We kept getting approached to do music for commercials, but we always said no, because we're very anti that," he says.

"But Oxfam asked us if we'd help them publicize this thing called www.maketradeair.com, which is a website trying to build a community to put pressure on politicians so

they'll look at trade laws around the world and the way big business exploits millions of people every day. Our job is to just sort of talk about it."

When February's Grammy Awards rolled around, Martin opted out, as he had just returned from Haiti, where he had been promoting Oxfam's efforts. "On the one hand, we're really pleased about those awards, but on the other hand, it's amazing how much coverage something like that gets," he says. "It's not as important as world trade issues or the environment."

"You see a country that's been fucked over by Western businesses and, obviously, dictators as well," Martin says of his visit to Haiti. "There's also deforestation. It's had everything bad happen to it that can happen to a country. It was miserable, yet there were some amazing people there and some amazing optimism. A lot of countries are just trapped in poverty because they can't trade properly."

Coldplay's efforts with Oxfam will continue throughout the current tour, and *A Rush of Blood to the Head* will contain more information about Oxfam in its liner notes.

Rush Hour

Heading up to the album's Aug. 27 release date, Coldplay have been playing intimate shows at small venues nationwide for the past month. "Every time we think we've escaped them, we go back and do another one somewhere," Martin says with a laugh. "It's good to do those gigs. There's a little place in Southampton in England that holds about three people."

The group are also slated to perform Aug. 22 on *Late Night With David Letterman*, and there are plans for them to return to the U.S. in September for a major-market tour.

Now that they're big celebrities, what kind of rock-star perks have they requested in their tour rider? "Virgins are hard to come by in any town," Martin jokes. "Those aren't on the rider. There's a lot of fruit backstage — that's as rock 'n' roll as we get."

For more info on Oxfam's campaign to change world trade rules, visit www.maketradeair.com.

TALK BACK TO R&R!

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

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

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"In our experience, every album is a mixture of extreme stress and extreme elation."

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	BRUCE SPRINGSTEEN	The Rising	Columbia	245,482	-54%
3	2	NELLY	Nellyville	Fo' Reel/Universal	209,784	-11%
5	3	EMINEM	Eminem Show	Shady/Aftermath/Interscope	171,004	-3%
—	4	SCARFACE	Fix	Def Jam South/IDJMG	138,129	—
2	5	LINKIN PARK	Reanimation	Warner Bros.	132,567	-53%
4	6	NOW VOL. 10	Various	Epic	131,865	-27%
—	7	TRICK DADDY	Thug Holiday	Slip-N-Slide/Atlantic	122,715	—
6	8	TOBY KEITH	Unleashed	DreamWorks	116,809	-31%
8	9	AVRIL LAVIGNE	Let Go	Arista	114,744	+2%
7	10	DAVE MATTHEWS BAND	Busted Stuff	RCA	102,621	-26%
—	11	XXX	Soundtrack	Universal	74,392	—
—	12	PROJECT PAT	Layin' Da Smack Down	Loud/Columbia	63,074	—
11	13	RED HOT CHILI PEPPERS	By The Way	Warner Bros.	60,416	-17%
13	14	PINK	M!\$\$undaztood	Arista	57,827	-7%
14	15	NORAH JONES	Come Away With Me	Blue Note/Virgin	57,662	-3%
15	16	ASHANTI	Ashanti	Murder Inc./IDJMG	54,297	-6%
19	17	JOHN MAYER	Room For Squares	Aware/Columbia	48,677	+4%
17	18	JOSH GROBAN	Josh Groban	143/Reprise	45,779	-12%
18	19	MARIO	Mario	J	40,699	-16%
12	20	LIL WAYNE	500 Degrees	Cash Money/Universal	39,248	-42%
25	21	COUNTING CROWS	Hard Candy	Geffen/Interscope	38,295	-2%
24	22	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	37,456	-6%
29	23	JACK JOHNSON	Brushfire Fairytales	Enjoy/Universal	37,261	+4%
26	24	SHERYL CROW	C'mon, C'mon	A&M/Interscope	36,739	-6%
22	25	AEROSMITH	O, Yeah! Ultimate Aerosmith	Columbia	36,601	-14%
9	26	AMERIE	All I Have	Columbia	36,011	-61%
21	27	STYLES	A Gangster And A Gentleman	Ruff Ryders/Interscope	35,421	-18%
10	28	DEF LEPPARD	X	Island/IDJMG	33,904	-56%
16	29	TRUSTCOMPANY	Lonely Position Of Neutral	Geffen/Interscope	33,547	-36%
34	30	VANESSA CARLTON	Be Not Nobody	A&M/Interscope	33,492	0%
20	31	IRV GOTTI PRESENTS...	Various	Murder Inc./IDJMG	32,666	-28%
30	32	KORN	Untouchables	Epic	32,230	-9%
28	33	AUSTIN POWERS IN GOLDMEMBER	Soundtrack	Maverick/Reprise	31,253	-16%
32	34	KHIA	Thug Misses	Dirty Down/Artemis	31,185	-9%
37	35	CELINE DION	A New Day Has Come	Epic	31,029	-2%
33	36	BIG TYMERS	Hood Rich	Cash Money/Universal	30,936	-9%
36	37	O BROTHER, WHERE ART THOU?	Soundtrack	Lost Highway/IDJMG	29,463	-7%
42	38	CREED	Weathered	Wind-up	29,178	+5%
40	39	JIMMY EAT WORLD	Jimmy Eat World	DreamWorks	29,000	-2%
39	40	VINES	Highly Evolved	Capitol	28,906	-5%
23	41	BOYZ II MEN	Full Circle	Arista	28,068	-31%
48	42	SYSTEM OF A DOWN	Toxicity	American/Columbia	27,990	+9%
44	43	SHAKIRA	Laundry Service	Epic	27,954	+3%
45	44	NO DOUBT	Rock Steady	Interscope	27,908	+6%
—	45	CHICAGO	Complete Greatest Hits: Only...	Rhino	26,972	—
—	46	PHIL VASSAR	American Child	Arista	26,940	—
43	47	VARIOUS	Totally Hits 2002	WSM	26,180	-4%
35	48	P.DIDDY	We Invented The Remix	Bad Boy/Arista	25,973	-21%
38	49	MONSTA JAMZ	Various	Razor & Tie	25,890	-15%
41	50	DIRTY VEGAS	Dirty Vegas	Capitol	24,944	-14%

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ON ALBUMS

Bruce: Still Sales Boss

It's the dead of summer, the calm before the storm, the darkness before the dawn, a stitch in time saves nine, all's well that ends well...

and Columbia's Bruce Springsteen, who just commenced an SRO tour with The E Street Band, is still



Bruce Springsteen

born to run: *The Rising* spends its second

consecutive week at No. 1. And Springsteen could conceivably stay there for a few more weeks: The Aug. 27 release of the hotly anticipated album from labelmates Dixie Chicks is the only sure-fire competition on the horizon.

This week Springsteen's sales total is off by a little more than 50%, but the album's 245,000 is 35,000 more than Fo' Reel/Universal St. Louis rapper Nelly, whose "Dilemma" is No. 1 at CHR/Rhythmic and



Trick Daddy

Urban and No. 3 at CHR/Pop.

Gangsta rappers are responsible for three of the week's top chart debuts, with Def Jam South/IDJMG's Scarface at No. 4, Slip-N-Slide/Atlantic's Trick Daddy at No. 7 and Loud/Columbia's Project Pat bowing at No. 12.

Rounding out the top five are Shady/Aftermath/Interscope's Eminem, still going strong at No. 3 with a mere 3% drop-off as "Cleanin' Out My Closet" explodes, and last week's No. 2, Warner Bros.' Linkin Park, now No. 5.

Also making a notable debut is Universal's XXX soundtrack, which roars in at No. 11 on the heels of the film's impressive \$45 million-plus opening-week box-office take.

Aware/Columbia's John Mayer (19-17), Enjoy/Universal's Jack Johnson (29-23) and Wind-up's Creed (42-38) continue to show upward movement

(and sales gains) in a generally flat marketplace, all fueled by multiformat play. And Norah Jones (Blue Note/Virgin) continues to ring registers in surprising numbers while lighting up radio request lines in 3,486 formats that would never play her.



Norah Jones

August 16, 2002

Faith Hill Returns

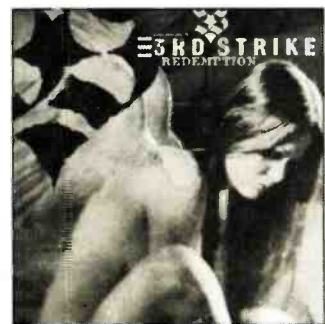
Faith Hill returns to Country radio next week with the release of "Cry," the first single and title track from her highly anticipated album. *Cry* will be the followup to Hill's eight-times-Platinum *Breathe* and is scheduled to hit stores in October. The single was actually leaked to radio earlier last week and has already debuted at No. 27* on R&R's Country chart with 87 adds and +968 plays. Hill will be featured on VH1's *All Access* on Aug. 15-16 and in the September issue of *Marie Claire*.



Faith Hill

More good music arrives at Country next week, as Lonestar present "Unusually Unusual" to the masses, the fourth single from the album *I'm Already There*. The followup to the hit "Not a Day Goes By" was written by Mark McGuinn. The boys, who happen to be national spokesmen for the American Red Cross, are currently featured in *Country Weekly*. Country duo *Hometown News* debut "Wheels" to the format as well, the second single and title track off their VFR debut album. Scott Whitehead and Ron Kingery recently visited R&R's offices to perform "Wheels" and "Minivan," the first single off the album.

The NFL must really love *Bon Jovi*. They are scheduled to be the headliners at Sept. 5's *NFL Kickoff Live From Time Square* and will perform at halftime during the San Francisco 49ers-New York Giants game. The band's classic song "Wanted Dead or Alive" is also the theme song for this season's HBO documentary series *Hard Knocks*, which will follow the Dallas Cowboys during their everyday lives at training camp. Speaking of everyday, the band's single "Everyday" will debut at Pop, Hot AC, Rock and Active Rock next week. This is the first look at the group's eighth studio release, *Bounce*, due in stores Oct. 8.



3rd Strike

3rd Strike strike again at Rock, Active Rock and Alternative with "Redemption," the second single off the band's debut album, *Lost Angel*. "Redemption" is the story of an abusive relationship and follows up their

breakthrough hit, "No Light." *3rd Strike* have a full schedule in the coming weeks. They are currently touring with one of the most exciting rock events of the summer, *Ozzfest 2002*. Then, in mid-September, the band kick off their tour with *Flaw* on the East Coast.

The Los Angeles-based quartet *S.T.U.N.* deliver "Boys and Girls" to Active Rock and Alternative next week, the first single from their upcoming October album, *Evolution of Energy*. In case you're wondering, *S.T.U.N.* stands for "Scream Toward the Uprising of Non-conformity."

Big Tymers are out to prove they're still fly at Rhythmic with "Oh Yeah," featuring Tateeze, Boo and Gotti. Their current album, *Hood Rich*, has already achieved Platinum status entirely on the strength of the CD's first single, "Still Fly." *Big Tymers* will be joining Nelly on his 20-city U.S. tour beginning Sept. 26 in Worcester, MA. Other acts on the bill include Lil' Wayne, Mario and the just-added Ashanti.

Xzibit arrives at Rhythmic and Urban next week to showcase "Multiply," the first offering from his upcoming September CD, *Man Vs. Machine*. Nate Dogg joins the X-to-the-Z on the Dr. Dre-mixed single. *Xzibit* is currently on a nationwide tour that wraps up in Detroit on Sept. 8.



Xzibit

Finally, *Toni Braxton* gives Urban "No More Love," featuring superproducer Irv Gotti. This midtempo teaser track is our first peek at her yet-to-be-titled forthcoming album. For all you Braxton fans, word has it that the album is tentatively scheduled to drop Oct. 29, so mark that day on your calendars.

— Mike Trias

R&R Going For Adds

Week Of 8/19/02

CHR/POP

- AMANDA LATONA Can't Take It Back (*J*)
- BON JOVI Everyday (*Island/IDJMG*)
- ELIOT SLOAN I Want You (Final Answer) (*TVT*)
- NEW FOUND GLORY My Friends Over You (*Drive-Thru/MCA*)
- PLAY I'm Gonna Make You Love Me (*Columbia*)
- PRYMARY COLORZ If You Only Knew (*Big3*)
- STROKE 9 100 Girls (*Cherry/Universal*)

CHR/RHYTHMIC

- BIG TYMERS Oh Yeah (*Cash Money/Universal*)
- BONE THUGS-N-HARMONY f3LW Get Up And Get It (*Ruthless/Epic*)
- KELLY PRICE Someday (*Def Soul/IDJMG*)
- PRYMARY COLORZ If You Only Knew (*Big3*)
- XZIBIT Multiply (*Loud/Columbia*)

URBAN

- BONE THUGS-N-HARMONY f3LW Get Up And Get It (*Ruthless/Epic*)
- FIELD MOB Sick Of Being Lonely (*MCA*)
- HEATHER HEADLEY He Is (*RCA*)
- KELLY PRICE Someday (*Def Soul/IDJMG*)
- PRYMARY COLORZ If You Only Knew (*Big3*)
- RELL f/JAY-Z It's Obvious (*Roc-A-Fella/EEG*)
- TONI BRAXTON No More Love (*Arista*)
- XZIBIT Multiply (*Loud/Columbia*)

URBAN AC

- KELLY PRICE Someday (*Def Soul/IDJMG*)

COUNTRY

- FAITH HILL Cry (*Warner Bros.*)
- HOMETOWN NEWS Wheels (*VFR*)
- LONESTAR Unusually Unusual (*BNA*)
- STEVE HOLY I'm Not Breakin' (*Curb*)
- TERRI CLARK I Just Wanna Be Mad (*Mercury*)

AC

- LEANN RIMES Life Goes On (*Curb*)

HOT AC

- BON JOVI Everyday (*Island/IDJMG*)
- CALLING Could It Be Any Harder (*RCA*)
- ELIOT SLOAN I Want You (Final Answer) (*TVT*)
- JOHN MAYER Your Body Is A Wonderland (*Aware/Columbia*)
- STROKE 9 100 Girls (*Cherry/Universal*)

SMOOTH JAZZ

- GROOVOPOLIS Go Home (*Blue Bamboo*)
- GROUP 3 Roll With It (*GRP/VMG*)
- PIECES OF A DREAM Turning It Up (*Heads Up*)

ROCK

- BON JOVI Everyday (*Island/IDJMG*)
- BRAD La, La, La (*Redline*)
- LOUDERMILK Estrogen Oxygen (*Aches In The Teeth Again*) (*DreamWorks*)
- OUR LADY PEACE Innocent (*Columbia*)
- STONE SOUR Bother (*Roadrunner/IDJMG*)
- 3RD STRIKE Redemption (*Hollywood*)
- TODD SHARP I Believe In You (*Wanna Play*)
- TONIC Take Me As I Am (*Universal*)

ACTIVE ROCK

- BON JOVI Everyday (*Island/IDJMG*)
- BRAD La, La, La (*Redline*)
- LOUDERMILK Estrogen Oxygen (*Aches In The Teeth Again*) (*DreamWorks*)
- OUR LADY PEACE Innocent (*Columbia*)
- STONE SOUR Bother (*Roadrunner/IDJMG*)
- S.T.U.N. Boys And Girls (*Warner Bros.*)
- 3RD STRIKE Redemption (*Hollywood*)
- TONIC Take Me As I Am (*Universal*)

ALTERNATIVE

- AUTHORITY ZERO One More Minute (*Lava/Atlantic*)
- BOX CAR RACER There Is (*MCA*)
- LOUDERMILK Estrogen Oxygen (*Aches In The Teeth Again*) (*DreamWorks*)
- S.T.U.N. Boys And Girls (*Warner Bros.*)
- 3RD STRIKE Redemption (*Hollywood*)
- TONIC Take Me As I Am (*Universal*)
- USED The Taste Of Ink (*Reprise*)

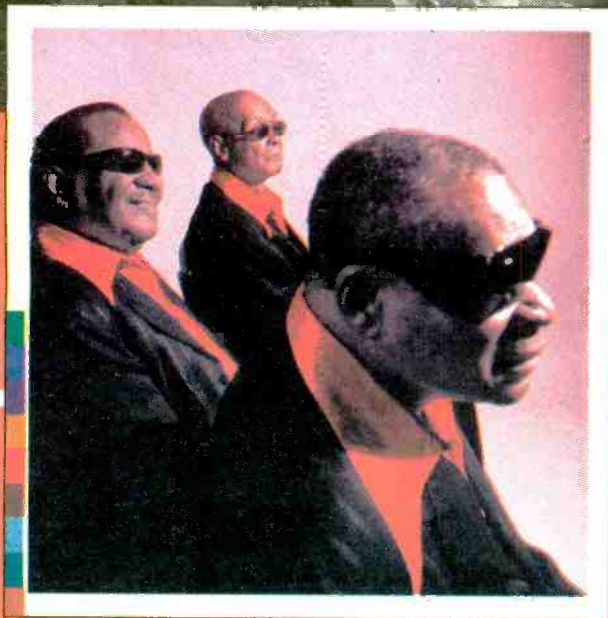
TRIPLE A

- ALEX LLOYD Amazing (*Nettwerk*)
- BOB GELDOF One For Me (*Koch*)
- FLAMING LIPS Do You Realize? (*Warner Bros.*)
- HOT CLUB OF COWTOWN Sleep (*HighTone*)
- JACKSON BROWNE The Night Inside Me (*Elektra/EEG*)
- JOHN MAYALL & THE BLUESBREAKERS Pride & Faith (*Eagle/Red Ink*)
- NEKO CASE Stinging Velvet (*Bloodshot*)
- PATTY GRIFFIN Chief (*ATO*)
- TODD SHARP I Believe In You (*Wanna Play*)
- WILCO Jesus, Etc. (*Nonesuch/Atlantic*)

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.

THE BLIND BOYS OF ALABAMA

people get ready



from their new record
HIGHER GROUND

Produced by John Chelew

most added!

"People Get Ready" is an inspiring take on a classic, featuring The Blind Boys of Alabama with Robert Randolph & the Family Band and special guest Ben Harper on guitar and vocals.

on	KCRW	KTAO	WYEP	WFPK	KPIG
	WNCW	WFUV	WMVY	WMPS	and more!
	WDET	KRSH	WXPB	WDST	

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 The logo for the R&R Triple A 2002 Summit is presented in a stylized, rounded rectangular frame with a dark, textured background. The letters 'R&R' are large and white with a blue outline, positioned on the left. To their right, the word 'TRIPLEA' is written in a bold, blue, sans-serif font with a white outline. Below 'TRIPLEA', the words '2002 SUMMIT' are written in a smaller, white, sans-serif font.

The Tradition Continues



Although one can argue that the Triple A format has been around for decades (especially when you consider such stalwart stations as KBCO/Denver-Boulder, WXRT/Chicago and KFOG/San Francisco) or at least since the beginning of the '90s (many Triple A stations celebrated 10th, 11th or 12th anniversaries this year), it wasn't until about 10 years ago that things began to coalesce into a true community that had common goals, charts that represented the artists these stations were playing and, of course, editorial forums that addressed the issues that the format at large was facing.

That sense of community among the people who programmed the stations, along with the recognition of the unique and special aspects of the artists the format embraced, found an outlet in the Triple A Summit held annually in Boulder. As times have changed, so has the complexion of the Summit as it addressed the format's triumphs and concerns.

It will be no different this year, as the Summit enters its 10th year. Although this is R&R's first time sponsoring the four-day event, we have striven to protect and preserve the spirit that has made the Triple A Summit such a singular event on the calendar of the radio and record industries.

We have put together informative panels, thought-provoking presentations, high-interest interviews and a tremendous breadth of musical entertainment. We are certain that you will be challenged and entertained like never before.

As we stand in the midst of a turbulent time for our respective industries, we need to face head-on the challenges of today, but we must also not lose

sight of the many successes this format has had over the years and continues to achieve today. It's easy to become overly focused on tasks to which you dedicate yourself, but it's important to stand far enough back to see the big picture.

As we address many subjects that directly affect what we do daily in the world of Triple A, it's important that we keep an eye trained on the general public's perception of what we do. It's no secret that the press has had a field day criticizing and undermining the radio and record businesses. It is going to take a lot of time and effort to overcome our problems, and, equally important, the public's perception of our problems.

It is my belief that Triple A — the kind of market-specific programming it employs and the musically adventurous artists it supports — can do quite a bit to dispel the doom-and-gloomers who say radio is all corporate and cookie-cutter.

If nothing else comes out of this Summit, let's each of us be proud that we have found a way, in this structured world, to buck the system a bit and ways to be creative and entertaining. Before we go back to our individual markets, let's make a pact that we will promote our adventurism and strength to anyone who'll listen and begin to turn the tide of the public's perception. In the long run, it will do us all a lot of good.

This subject and others are addressed in this Summit special, as many people from both radio and records have taken the time to offer their thoughts on the current state of Triple A. In addition, we offer you some information about the many artists who are going to perform for us this year.

So read, watch, listen, interact, speak and maybe even relax a little at R&R Triple A Summit 2002.

Thanks

There are several people I'd like to thank for their efforts in putting together R&R Triple A Summit 2002. They include Publisher/CEO Erica Farber; Director/Conventions Jacqueline Lennon; Executive Assistant Ted Kozlowski; Director/Sales Henry Mowry; sales reps Paul Colbert, Missy Haffley, Kristy Reeves, Brooke Williams and Jessica Harrell; Advertising Coordinator Nancy Hoff; Editor-in-Chief Ron Rodrigues; Managing Editor Richard Lange; Assistant Managing Editor Brida Connolly; News Editor Julie Gidlow; Music Editor Frank Correia; Radio Editor Adam Jacobson; Research Editor Hurricane Heeran; Assistant Editors Keith Berman and Katy Stephan; Sr. VP/Music Operations Kevin McCabe; Director/Charts Anthony Acampora; Director/Operations Al Machera; Director/Production Kent Thomas; Director/Design Gary Van Der Steur; and designer Tim Kummerow.

I'd also like to thank our "summit consultant," Dave Einstein, for his advice and support throughout the entire process of putting this Summit together. Also, thanks to Dave Rahn and John Bradley of SBR Creative Media, Mike Henry of Paragon Media Research, Scott Arbough and the entire staff at KBCO, Don Strasburg and the entire staff at the Fox Theatre, the entire staff at the Millennium hotel and everyone else in Boulder who offered their assistance and good wishes.

Finally, a heartfelt thanks to the moderators, panelists, presenters, artists, labels, sponsors and all the attendees for making this Summit a success.





The State Of The Format

The Triple A community speaks out

What would a Triple A Summit special be without some input from folks on both the radio and record sides? As we gather in Boulder to bond and share, I thought these "State of the Format" comments might serve as a catalyst for discussion, as well as generate questions at the panels. I've run these in the order in which they came in to me. Be warned that I asked everyone to be honest and upfront with what they wrote.

Harry Reynolds

KTHX/Reno, NV

I'm not really sure if we're stagnating, but I find it hard to believe that we're not growing as a format. Just from watching KTHX explode over the past two years, I would say that a lot of owners are missing the boat. Yes, this is a hard format to figure out from both a programming and a sales perspective, but once you do, the rewards are huge.

Triple A is the breeding ground for new talent because we're in touch with the radio listeners who are most disenfranchised by what's going on in radio in general today. We're also going to be the first ones to feel the effect of satellite radio if we don't protect our franchises now. I'm still not sure that satellite radio is going to make it, but that doesn't mean we shouldn't take steps to ward

"As far as Triple A radio is concerned, our strengths can be found in the qualitative data we have on our listening audience. Our weakness lies in establishing our identity to the masses."

Max Bumgardner

it off. Those steps include getting our rates up and our spotloads down.

I realize that a lot of stations have to program against a variety of competition, but I'm seeing an awful lot of bands that have no business on the Triple A chart. Our biggest weakness is that Triple A means something different in just about every market that it's in. But, when you consider that the cookie cutters can't figure that out, maybe that's really our strength.

Mark Cunningham

Aware

Even though there have been many changes at the format over the past few years, we (along with Trina Tombrink and Columbia Records) still rely on Triple A radio to be the starting point for many of our projects. The first John Mayer single, "No Such Thing," was released to Triple A on June 5, 2001, and over a year later he's still in the top 10 (depending on what chart you read) after 43-plus weeks on the charts.

We didn't set certain dates when we had to be in the top 20, top 10, etc.; we released the song and stayed focused on adding one station at a time. This isn't unlike how we approached the Train project in 1998 or Five For Fighting in 2000, and it is how we are approaching the new Alice Peacock record as well.

As consolidation creeps into every aspect of our industry, Triple A still allows for a pressure-free environment for new releases. There's no sense of urgency when a new artist or song goes for adds. The format allows songs to build an audience without requiring everyone to keep one finger on the panic button. I'm sure Triple

A will remain a format that is as committed to artist development as we are.

Gary Jay

TVT

Without a doubt, there have been more naysayers than ever about Triple A radio in the past year. People say there are fewer artists receiving less airplay and that the labels are giving less support to the format. But just when you start to say to yourself, "God, you know, now that I think about it..." — wham! A multifaceted crossover success story like John Mayer or Norah Jones emerges, both of whom owe a large debt to Triple A for launching their careers. Then you realize once again how vital these stations are and how they can significantly impact and launch an artist from obscurity to relevance in a market in a matter of months if they commit to it.

I'd like to see Triple A radio get back to developing more success stories like John and Norah and to put its collective money where its mouth is, so to speak, and embrace more relevant new artists first, rather than waiting for Hot AC, CHR or Alternative to lead the charge. Believe me when I say that artists and labels remember their early champions and that radio can reap the rewards of being the first to support a new artist for a long time to come, especially artists with a label that is behind them and firmly committed to their long-term success.

Marc Ratner

DreamWorks

I would consider it less the state of the format and more the state of the audience. Many decisions are being made all over the world based on the new demographics and where they will lead us. The baby boomer generation, which has long been in charge of just about everything because of its immense size, is now drifting into retirement, and that major block of influence is about to shift. But not to the generation that followed it. Here are the numbers: baby boomers, 77 million; Generation X, the following generation, only 40 million; the baby boomer kids, 82 million!

With these numbers, it's easy to see why the original boomers held sway for so long — programmers have been going after them for the past 30 years. Gen X had a quick but intense run in music when they held the 15-to-25 numbers, but now the baby boomer kids are hitting their early 20s (1979 is the year that is listed as the starting block for them, which would put the oldest at 23 this year), and they are starting to run the world.

That's why we had such a huge teen-act run and why now, all of a sudden, the Gen X artists are a bit lost and this new generation is reaching out and looking for their own real artists and discovering them — especially now that the teen acts are no longer cool.

What this means for so many formats, and especially Triple A, is that they need to decide on their target audiences — and their futures. One of the great things about Triple A is that it's a format built on long-standing trust and devotion. It's more for the music lover than the lowest common denominator. The heart and soul has long been the baby boomers, but they're growing old and actually dying off. The question for Triple A is, How do we keep that devoted audience but, at the same time, find a way to bring in this new, younger generation who are now all about their own artists?

Granted, it's a difficult balancing act to find artists who appeal across generations. The good news is that,

because it's a format for the cream-of-the-crop, intelligent music listener, there's a better chance of having the old folks like newer music and artists while the kids seem to have a love for the best of previous generations.

I believe the most important key is reading the audience very carefully and quickly — not just by watching callout on songs already being exposed and watching airplay charts though. The trick here is to key in on the music as soon as the advance public leaders discover it.

No one seems to give word of mouth anywhere near as much credence as they should, but reading that word-of-mouth buzz and then owning those artists before they get to all the other formats is the key.

Max Bumgardner

KCTY/Omaha

Here are my thoughts on where the Triple A community stands at the moment. Are we on an upswing? Or are we stagnating? I think Triple A is vibrant and getting better. Plus, the Triple A audience is more intelligent in most cases. (Except Norm's audience — they are just freakin' stoned!)

But that's not to say that we don't have pressures that we have to deal with all the time. In reality, do you think that any artist trying to break into any format gets an honest and fair shot? Come on! When was the last time a PD took a CD that was left at the front desk by a bar band and said, "These guys are great. Let's put them in medium rotation on our station." Local-music show? Sure. How many bands emerge from local-music shows? I

"As consolidation creeps into every aspect of our industry, Triple A still allows for a pressure-free environment for new releases. There's no sense of urgency when a new artist or song goes for adds."

Mark Cunningham

know, I know, there are a few. However, I can think of five Omaha bands that are more compelling than The Hives.

This is an industry full of lemmings. The pure merit of a record is in the ears of the beholder. Labels, on the corporate level, are the problem. They need to lower the unit price by 50% and fire the A&R people instead of the promotion people. Then, and only then, will new artists get a fair and honest shot. Bad decisions by A&R people end up costing other talented artists and, ultimately, the music fans. The reason is, everyone looks for a "thing" to fit with "the current thing," their version of someone else's gig.

As far as Triple A radio is concerned, our strengths can be found in the qualitative data that we have on our listening audience. Our weakness lies in establishing our identity to the masses. What do we do? How do we attract more listeners to this format? What do we say to them to bring them to the party from other radio formats and stations? Identity! Image is everything; thirst is nothing!

Dave Rahn

SBR Creative Media

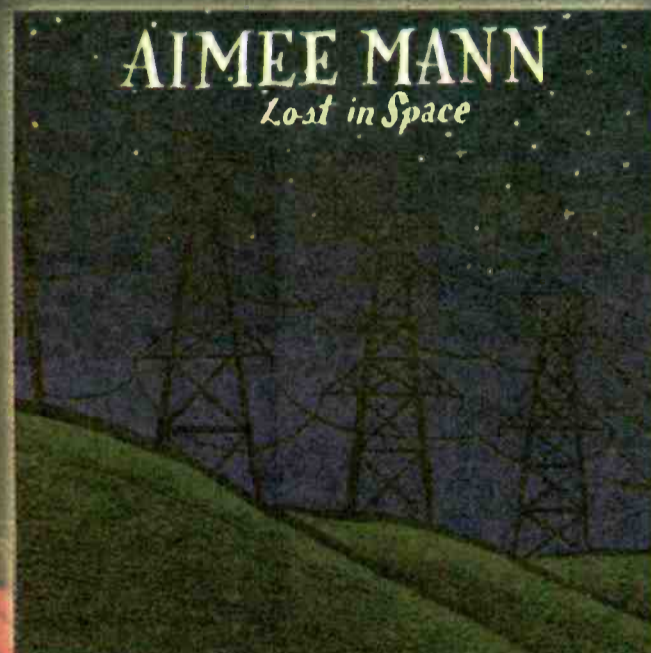
SBR has been working with Triple A for over 20 years — since long before it was even labeled as a format. In that time we've seen a great deal of evolution, new thinking,

Continued on Page 36

Aimee Mann

"HUMPTY DUMPTY"

THE GRAMMY AND OSCAR NOMINATED
SONGWRITER ABOUT WHOM USA TODAY SAID
"NO ONE IN POP MAKES BETTER RECORDS"



AIMEE MANN
Lost in Space

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The State Of The Format

Continued from Page 34

new energy and new audiences brought to Triple A. In 2002 Triple A is as successful a format concept as it's ever been. And, from our perspective, the prospects for continued success appear to be great.

Over the years there have been those who predicted that Triple A wouldn't last. They said that the pioneering stations like KBCO/Denver-Boulder; WXRT/Chicago; KINK/Portland, OR; KFOG/San Francisco; KTCZ/Minneapolis; and others were a dying breed in the face of the trend toward consolidated, corporatized and cookie-cutter radio — not to mention an aging baby boomer audience.

Triple A has proven the critics wrong. Not only are the flagship stations playing at the top of their game, many other stations have joined the family, creating their own legacy of success in their markets. And, most encouraging, they are attracting newer, younger listeners every day, in addition to the now 40+ boomers they had from the beginning.

“Triple A is not just a target demographic; it's a concept of great radio that can appeal to listeners of most any age once they've outgrown the confines of CHR.”

Dave Rahn

Triple A is not just a target demographic; it's a concept of great radio that can appeal to listeners of almost any age once they've outgrown the confines of CHR.

There will always be competitive challengers for Triple A — Classic Rock, Classic Hits, Alternative, Modern AC. They come and go. And listeners are being conditioned by negative media reports to believe that most radio has become corporatized, impersonal and formulaic. But Triple A has the opportunity to capture the hearts and minds of listeners by demonstrating that there are still radio stations out there that carry the torch and are dedicated to keeping listeners connected by bringing them credible music and artists.

John Bradley

SBR Creative Media

For the past 10 years SBR has seen Triple A both start the careers of countless new artists and extend the careers of heritage artists. Triple A plays great new music for open-minded adults. Triple A is radio for people who still like to hear something new mixed in with music from the past. Triple A's foundation is music from “then and now.” Triple A is the only Rock format that can make that claim.

We know well the recent success stories of breakthrough artists like David Gray, John Mayer and Norah Jones, and there are always a slew of new names waiting to be discovered. But the heritage acts are equally important to the new-music mix. Bruce Springsteen, John Mellencamp, R.E.M., Bonnie Raitt, Van Morrison, Jackson Browne, Bob Dylan, Neil Young and other veterans get their new music played at Triple A too.

Labels typically concentrate on breaking new acts, but playing new songs by established artists is an important part of the Triple A music mix. These artists have credibility and familiarity with listeners. They often still have something to say with their music. And listeners want to hear what these artists are up to today. We say to both radio and records: Don't write off the older artists.

Bob Hughes

KPRI/San Diego

According to the Mediabase “Big Picture” analysis, so far in 2002 slightly more than 30% of the top 100 most-played songs on radio have received at least some play on Triple A radio. Like the number of stations, the number of spins is relatively small, but the artist quality is impressive.

This continues to be Triple A's biggest strength: the ability to find and program new artists with mass-appeal, crossover potential, like Train, John Mayer and Five For Fighting. In addition, we're the natural home for established artists like Sheryl Crow and Alanis Morissette. It is the cross-format appeal of the superstars that keeps the format relevant, but what keeps it interesting is our ability to find and expose artists like Johnny A, Chuck Prophet, Maia Sharp and Neil Finn. Triple A just gets better and better at the balancing act.

Our biggest weakness as a format continues to be the fact that we have only a few superstar stations. Among the best of the breed are stations like KFOG/San Francisco, KBCO/Denver-Boulder and KINK/Portland, OR. What distinguishes these stations and a few others is their continued ratings dominance arising from the fact that they are superbly crafted products. Obvious attention has been paid, through research, to making the stations interesting and intriguing to a large number of listeners.

But, at the same time, these stations do very little that is not sharply honed and brutally simple to understand. In their framing and staging of events, features and promotions, creativity takes a decided back seat to intelligibility. And they're not afraid to wield the big stick of repetition to drive home a point. In fact, this is precisely where their creativity shines the most.

Jenn Lanchart

Beggars Group

The world of Triple A radio is new to me, but the more time I spend interacting with people involved in this format, the more intrigued I am. After attending the Noncommvention in Louisville, I got such a positive vibe about the format. I felt the love, passion and mutual regard for music from those programmers, which is the way it should be.

As far as commercial radio goes, there are always going to be those obvious obstacles, coming from an independent label, but, in all honesty, I feel a general sense of openness from this format, which I certainly don't feel with many other formats. It's a sense that if I cold-call a station to introduce myself and maybe an artist I'm working, the person on the other end of the phone will either return my call or at least listen to me in earnest — even if it's unlikely that they are going to add my record.

To sum it up, the strengths are that most of us are music people with the same goals: to get good music on the air for people to hear and buy. The downside is that it still costs a fortune to get our artists heard, and independent labels like Beggars struggle to reach the older audience, which a lot of these commercial stations attract.

We have no problem reaching the young hipsters out there, but once we try to reach beyond that to expand our artists' audiences, we seem to hit a roadblock. This is when we need Triple A to take a chance with us and other strong independent labels that are putting out quality music.

Judy Adams

WDET/Detroit

Triple A, as a whole, is still very strong. However, there are still many different definitions of what the Triple A format is, and it's not consistent around the

country. WDET has been playing a progressive mix of modern music for over 30 years, and our version of the Triple A format contains a variety of genres, including rock, blues, world, folk, electronica and jazz, plus the hybrids that blend and combine these styles of music.

The format's weakness is that it can sometimes be a dumping ground for music that falls through the cracks at other formats, such as Classic Rock, Alternative, Jazz and so on. The new Robert Plant CD, for example, is being worked at Triple A because it has appeal to the Triple A audience, but also because many traditional or Classic Rock stations aren't going to touch it.

Moby's music is charted Triple A, and yet it has a different sound than other, more rock- or folk-oriented Triple A music. Some Triple A stations are basically a

“WDET is quite secure with our version of the Triple A format. It helps expose the same listener to many genres of music and provides a proving ground for new music and artists while giving listeners a sense of the music's roots.”

Judy Adams

rock-folk blend, while others feel comfortable pushing the envelope by including more progressive hybrids. This makes it harder for record companies to know where to place their artists.

WDET is quite secure with our version of the Triple A format. It helps expose the same listener to many genres of music and provides a proving ground for new music and artists while giving listeners a sense of the music's roots.

Jennifer Sperandeo

Astralwerks

It seems like a bit of a fool's errand to attempt a generalized discussion of this format, since virtually every station faces a different set of competitive pressures and regional quirks (to say nothing of the huge difference between commercial and noncommercial stations). That said, I do think there are a few topics that are worthy of discussion for us all.

In August 1999 SBR attempted to lay out a road map for evolving this format in the new millennium and pointed out the dangers inherent in superserving baby boomers while ignoring the growing pool of new, younger adults: “Look to Generation X and tap into their tastes as they mature into 25+ adults in the radio sense of the word. Go after the 21-35-year-olds who have outgrown Alternative (but come it), who find Modern AC too lightweight and pop (but come it) and who find Classic Rock too repetitive and old.”

We have made great strides in courting this younger audience with hit songs that have been broken first at other formats, but I don't see Triple A leading the way as much as it could on new artists with appeal for the younger end as well as the older core. It's not as if those acts aren't out there selling records and selling out shows, but radio is still the prime mover in developing new careers.

Like all other formats, Triple A has been subjected to corporate tightening, but when a station's primary

Continued on Page 38



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MOST SOULFUL?

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...ABSOLUTELY

DEVASTATING.

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CATCH ALLISON

LIVE AT THE R&R

CONVENTION

FRIDAY 8/16

TULAGI'S - 10 PM

The State Of The Format



Continued from Page 36

positioning statement is some variant of "True to World-Class Music First," it becomes especially important that this not become an empty promise. Yes, we need to play hits to stay competitive, and, no, this format does not exist solely to embrace everyone with a song in their heart. But, regardless of whether you're battling a Classic Rock or a Hot AC, if all your new music sounds like the other guys', you run the risk of eventually undermining your careful branding efforts.

I would love to see programmers spend some time rethinking the function of this format's core artists as well. Indeed, these acts may well have once written the greatest songs ever, which all boomers know by heart, but as these older artists continue to release albums and tour, too often they seem to get added out of the box regardless of whether their new single has any real chance of making a long-term impact on the audience.

This effectively denies a newer act their chance to inspire and mobilize your listeners. All I am asking for is a better balance between the old and the young, between the established and the new.

Sean Coakley

Songlines Ltd.

The Triple A radio family is like a group of grown children who've left the nest and are following varying paths. Thanksgiving in this house is similar to that portrayed in *Avalon* — better not cut the turkey too early.

The eldest child is Type A and therefore wants desperately to please his parents (and better them). This child lives in a whirlwind, has a very conservative playlist and slices and dices ratings and quarter-hours in his dreams. He gives nothing away. He's wheeling

"I play the games and regret it like bad sex. I talk to voice-mail like it's a real conversation, because sometimes that is the real person. Sounds like just about any other format to me."

Tom Gates

and dealing his way in the world and fighting for every inch he can get, feeling the pressure 24/7. There's always somebody trying to take something away. And yet, the numbers don't lie: His station is successful. He marvels at where his life has led him, and his only regret is that he didn't know then what he knows now.

Our second child is happy to live with a little less and make her own choices. She works harder than she ever has before, doing the job of three or four people, but loves the role she plays in her town and the satisfaction of connecting with listeners. This programmer is excited about how they connect with the music and her station. She sometimes thinks about the life of her older brother and wonders if she'd be happier in that fast lane. Ultimately, she convinces herself that her life is good, although she wishes she had more money.

The youngest child is the most idealistic. He shares his parents' passion for music and feels that he makes a genuine difference in people's lives. He doesn't mind working at a place that doesn't sell advertising. In fact, he relishes the tasks involved in knowing what his listeners think about and how they use his station. He loves seeing live music and is out at least three nights a week. While he loves his older siblings, he's not jealous of the compromises he thinks they might have made.

Tom Gates

Netwerk

I've retyped the first line seven times, but it always comes out looking something like a breakup letter. Damn, you were cute back then, before we opened the joint checking account and stopped being romantic — that kinda thing. I'm just old fogey enough to remember the first Summit and what came out of it. I'm just melodramatic enough to be pissed that most of those ideals have been flushed. I'm just angry enough to bark at anyone who uses the word *community* when referring to this panel of stations. I'm just bummed enough to care.

Someone mentions commercial Triple A radio, and I now say things like, "We'll see what we can do with the money that we have." I beg programmers to play the record of the artist who's on a sellout bill that they're already presenting. I talk to people who say, "It's just not calling out," after 63 spins. I get the wink-wink, nod-nod when the cofers are open; I get blinders when they're not. I play the games and regret it like bad sex. I talk to voice-mail like it's a real conversation, because sometimes that is the real person. Sounds like just about any other format to me.

I'm worried about you. Not *you*, of course. You're the one with the station that still takes weekly music calls, still listens to the album after the single, still thinks about the artist and still tries to fit the round peg in the square hole once in a while. God, how I love you! And it's not because you're all I have, if that's what you're thinking, mister — or ma'am. It's the one next to you who troubles me. You're so sour. Passionless. Mechanical. You didn't used to be like this, you know. Back then you were positively vibrant. Frigging radiant, even. Things change. Big companies buy little companies, bottom lines are important. I understand, I understand.

I still miss you anyway.

Susan Castle

KGSR/Austin

Triple A remains the last bastion of old-world, community radio. It's your basic entertaining and informative radio, programmed by people who live in the community for people who work and frolic in the community. Our strength as a cultural asset should reflect our region's rich musical heritage and its unique societal ecosystem.

Less stuffily, we are a giant mix tape for our city. Every minute of every day we should capture the mood and pace and vibe and spirit of our town and its unique interests, regardless of trade charts or record-company priorities or "playola" or our own personal tastes. We are radio as it was meant to be.

But, alas, with the corporatization and homogenization of our radio nation (spoken with a Jesse Jackson accent, please), I can't imagine we'll be the industry darlings we so richly deserve to be and that we'll experience a surge in format flips any time soon.

But, so what? Lotsa Triple A's make lotsa money playin' lotsa cool music for ... guess who? Lotsa people who spend lotsa money at other homegrown businesses. They even occasionally fill out diaries. And that makes us happy and our loved ones happy and our owners happy. At KGSR we are very fortunate to be owned by a homegrown company whose bottom line isn't bottomless. God bless Triple A!

Mike Morrison

HITS magazine

I still see Triple A as a very robust format. No, we don't have a station in every city, but if you count the

noncomms (as R&R now does), we're doing pretty well in the major markets. KBCO is consistently the No. 1 25-54 station in Denver and has nailed No. 1 12+ on several occasions. We have all kinds of smaller "taste-maker" stations, too, that, while not monitored, are still in active music-buying markets. If something gets

"The noncomm Triple A mission continues to be spreading the word, getting new listeners tuned in and growing the core audience while keeping our edge."

Dan Reed

added early at KBXR/Columbia, MO; KBAC/Santa Fe, NM; or KGSR/Austin and gets a strong reaction, there's a good chance it will do as well on larger-market outlets like KFOG/San Francisco or KMTT/Seattle.

All this is occurring against a backdrop of the labels struggling to meet the bottom line and keep the stock price up. If I have any concern, it would be that, as label consolidation continues, there'll be fewer resources available for Triple A, the format preference of the *O Brother* audience, one of the only groups of music buyers actually increasing in numbers.

Jack Barton

FMQB

In order to intelligently discuss the state of the format, we must first define how to measure its success. Obviously, ratings and revenue are a big part of that. So are CD sales. Fortunately, those factors seem to be pretty healthy. We've seen a lot of strong ratings stories over the past 12 months, with KBCO still scaring the Denver competition with its domination of the market and stations like KTCZ/Minneapolis, WXRT/Chicago, KPIG/Monterey, KGSR/Austin and KINK/Portland, OR — to name just a few — continuing to build *cume* and TSL while controlling their target demos.

These stations are doing so well that "Classic Triple A" stations are now sprouting up in an attempt to attract listeners with a safe version of what we do. While they may succeed in building a coalition of listeners — Bonneville's WDRV (Drive) in Chicago is the best example so far — they won't dismantle Triple A stations, because our listeners don't want to be safe. And, as a format, we've gotten very good at serving the needs of our individual markets — from music to promotions to community involvement — building incredible brand loyalty in the process.

On the revenue side, most commercial Triple A stations grab a disproportionately larger slice of their market's revenue pie than their actual 12+ ratings. Making money is a good thing. On the noncomm side, we've seen more and more stations focus their product, resulting in improved ratings and membership. The great work being done by WFUV/New York, WFPK/Louisville, WXPB/Philadelphia and WYEP/Pittsburgh offers evidence of that.

It's certainly been a good year for Triple A record sales too. Two of the hottest stories on the air and at retail this year are Jack Johnson and Norah Jones. These artists may not represent the musical center of the format, but we took a chance on them because our ears told us to believe. We can also take credit for introducing Five For Fighting, John Mayer and Pete Dinklage to the public. Does Triple A break artists and sell units? That would be a definite "yes."

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"Never Recover"

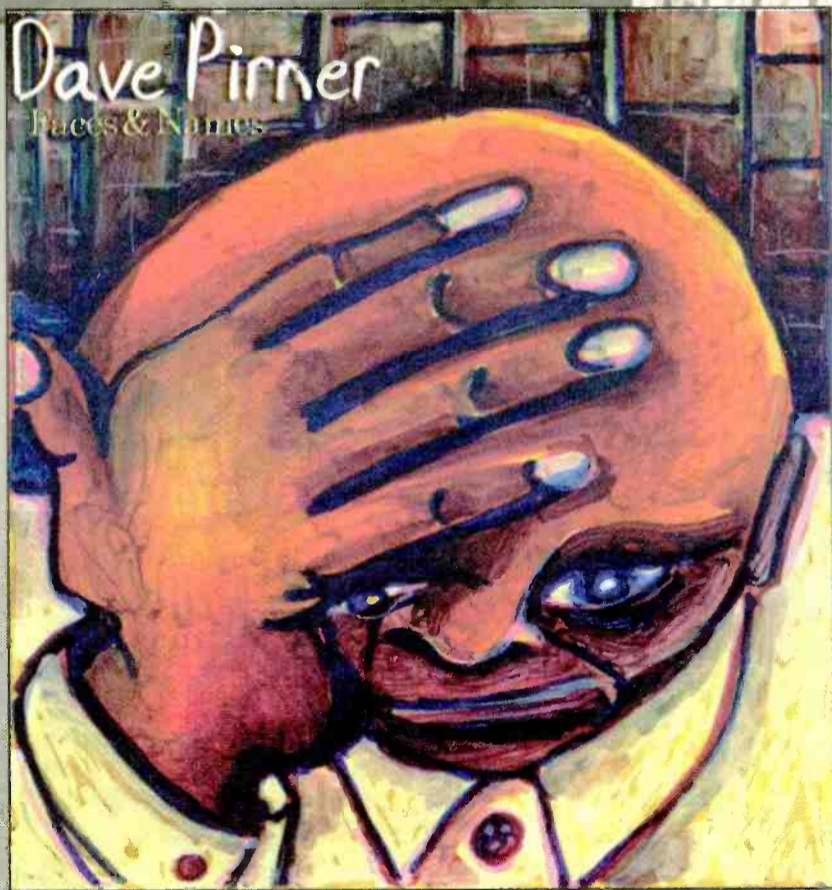
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The State Of The Format

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Dan Reed

WFPK/Louisville

On the noncommercial side of things, we're in a really exciting time for this format. There are success stories all over out there, in major markets, small towns and everywhere in between. The record labels are starting to understand that we can facilitate an interested, active, affluent crowd looking for something different at the shops. The success of *O Brother, Where Art Thou?* and, more recently, Norah Jones is exciting, because those are records that we championed more or less exclusively on the dial first.

Our second Triple A Noncommvention was very successful, with over 300 attendees. The noncomm Triple A mission continues to be spreading the word, getting new listeners tuned in and growing the core audience while keeping our edge. It is imperative that we keep on looking for

"I truly believe that this format can be mass-appeal, keep its market uniqueness and get ratings. It's the only way we'll get the attention of the group owners who decide the formats for their stations."

Lauren MacLeash

the *O Brothers* and Norah Joneses out there. The Blind Boys Of Alabama and The Flaming Lips can (and should) co-exist with Springsteen and Dave Matthews. In my opinion, they can make the superstar artists sound and feel fresh and vital.

Matt Cooper

WVOD/Elizabeth City, NC

Overall, the state of the format is strong. There are many talented musicians and programmers among us. My fears are that the automation of radio is pushing a lot of talented people to other professions and that the music being pushed to us tends to appeal to the upper demos, further increasing the problem of attracting young listeners.

Lauren MacLeash

KTCZ/Minneapolis

We're in a great place musically. There are lots of big names, i.e., Sheryl Crow, Bruce Springsteen, U2, Dave Matthews Band, plus new names that are crossing over, like John Mayer and Norah Jones. And the fall roster of releases looks promising. I just hope that the music artists are putting out is what the audience wants to hear. In the end, it all comes down to how good the songs are. And claiming ownership early is key.

On the other hand, we're still in a tough place when it comes to respect as a format from the radio and record industries. (It's frustrating that some of the industry's major achievement awards have no category for Triple A submissions.) Frankly, some of that is our fault. We're fragmented, and I don't know that that can be fixed, because our success comes from focusing on what works in our individual markets.

Until the format as a whole starts programming its stations to get ratings instead of indie money, we're going to

continue to be stepchildren to Hot AC and Alternative stations that don't deserve the credit for the music we break. Celebrating and raising the awareness of stations like KBCO/Denver-Boulder, which absolutely dominates its market, only helps us all. We should all strive to be that successful rather than being envious.

I truly believe that this format can be mass-appeal, keep its market uniqueness and get ratings. It's the only way we'll get the attention of the group owners who decide the formats for their stations.

Ray Di Pietro

Artemis

The Triple A format is stronger than ever. I remind Daniel Glass constantly of the time last year in August when we were in front of the Fox Theatre in Boulder during the Triple A Summit and he said, "There's John Mayer!" I must admit, I was unfamiliar with John's music at that point. We walked across the street, and Daniel told John that he was going to have an amazing career.

Trina Tombrink did an outstanding job at Triple A on that record, and it blew my mind when it became a Platinum record. Without Triple A's early and strong support, it wouldn't have transcended to that level. Period.

I'll also never forget driving upstate to Rhinebeck, NY and hearing WFUV playing Norah Jones for the first time — I almost drove off the road! Another stellar success story from the Triple A format.

I have high hopes of the same path for Artemis Records' very own Josh Joplin Group, whose single "(I Am Not the Only) Cowboy" goes for adds right after this year's R&R Triple A Summit. The format has supported The Josh Joplin Group like no other, and we are very excited about the band's new release.

From the stunning early word of mouth from a simple mailing of the new Peter Wolf record to the upcoming career-defining Steve Earle album *Jerusalem*, Artemis Records is proud to be a Triple A-based label. At this format new artists always have a beginning and heritage artists always have a home.

My only concern with the format is that it's becoming very expensive to break new artists. I hope that's not an ongoing trend. We all have to work together to keep the costs of doing business efficient while being able to continue enjoying the foundations of great artist careers.

Jon Peterson

WRNR/Baltimore

Is this the kind of thing where Bush or Clinton gets up there and says, "The state of the union is strong"? Well, I don't know what can be said about the state of Triple A radio. It's so many different things at so many different stations. I am positive about the future of my station, and I am positive about helping great artists like Chuck Prophet, Zero 7 and Jeb Loy Nichols find a wider audience, but everything is so fragmented; there are no umbrella statements that can be made that sum it all up.

This is nothing new. There have always been Alternative-leaning Triple A's, AC-leaning Triple A's and noncomm Triple A's. Triple A is in the eyes and ears of the listeners and is completely different depending on what city you live in. Is KGSR/Austin better than KINK/Portland, OR? Is WXRT/Chicago better than WXPB/Philadelphia? It's apples and oranges.

The 35+ demo and the Triple A format, once the darlings of the record industry, have a mixed track record. We are what we need to be to be successful, but, looking at the top 30 Triple A songs, I am amazed at the amount of crossover with other formats. Almost 85% of the

playlist currents seem to be shared with other formats. I wonder why any listener would want to listen to a Triple A station at all.

On the other side of the coin, where else can you hear Chuck Prophet, Lucinda Williams and Norah Jones? When I was at Arista Austin promoting Abra Moore's "Four Leaf Clover," you couldn't get a record top 15 on the Triple A charts unless you had multiformat success. Nowadays, Jonatha Brooke, Chuck Prophet and others are doing so. It's all so gloriously inconsistent.

So what's the state of the format? God only knows. But as long as your station touches the lives of as many listeners as possible and your ratings and revenues please your station owners, what else matters?

Chris Herrmann

WBOS/Boston

I couldn't be more excited for this format. Paul Rogers once sang about "Crazy Circles," and I feel that our time is just coming, with great recent CDs from the Triple A list (Bruce Springsteen, Sheryl Crow, U2, DMB, Counting Crows, Indigo Girls, Bonnie Raitt), crossover Hot AC giants (Lenny Kravitz, Goo Goo Dolls, Alanis Morissette, Natalie Merchant), newcomers (Jack Johnson, Norah Jones, John Mayer, Coldplay, Ryan Adams, Pete Dinklage) and rapidly approaching new releases from Peter Dinklage, Tom Petty, Mark Knopfler, Wallflowers, Santana and who knows who else. This format is bursting with great new music.

I'm in programming heaven. Hot AC is trending hot and rhythmic and Alternative continues to sound loud and angry to my ears, while Classic Rock and mainstream AC never change. A straightforward Triple A position seems more clear and relevant than ever, and, with public attitudes becoming measurably negative toward "Big

"We all have to work together to keep the costs of doing business efficient while being able to continue enjoying the foundations of great artist careers."

Ray Di Pietro

Brother" radio, our timing couldn't be better. The opportunity is ours to seize. As John Bradley said: "Make sure to swim in the deep end of the pool occasionally."

Play the good stuff, old and new. Do the research if you can afford it, but remember the art and black magic. Be aggressive and really do something with the latitude we're given. Be creative! Avoid jive in the presentation, yet keep it accessible and fun. Make sure to wink at the individual listener and let 'em know you've got a brain and a real passion for this music. Napster and file-sharing opened new horizons for many; be the musical teacher and Zen master in your market and make your radio station a local institution and treasure.

Finally, be mindful of a rapidly changing world. Satellite radio, exploding DVD sales, crashing music retail and label profits and a seemingly inexorable march toward less personal entertainment time demand that Triple A be foreground, compelling and addictive. Commercials are inevitable — make the programming in between better than any competitive or self-constructed (MP3) alternative.

North America spent the late '90s in a stock-market-induced coma. CNBC is now painful to watch, that

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The State Of The Format



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BMW is just a car, the designer dog still craps on the rug, and stuff with real value (family, great music, friends) is more important than ever to our demo. Give 'em good music with some passion, entertainment value and respect, and all will be well.

Danny Howard

WDOO/Chattanooga, TN

The key ingredient of success in Triple A radio today is diversity. At this point in radio history this format stands out as something that can't be bottled and mass-distributed. Variety is what radio listeners have demanded for years. The Triple A format breaks the mold of pre-packaged radio by providing new, fresh, adventurous ground for listeners to explore. Emerging artists such as

"We would all like more new stations and success stories, but at least there isn't lots of attrition.

The veteran stations are, collectively, doing very well."

James Evans

John Mayer, Pete Yorn, David Gray, Jack Johnson and more are focusing on quality instead of trends or fads.

It's that type of spirit and talent that will advance Triple A radio to the next level of success. The challenge will be to balance and grow that sound with the core artists of the format (Dave Matthews, Counting Crows, U2 and Sheryl Crow) without simply creating another overmarketed trend.

Here at WDOO we embrace diversity every day through playlists that swing from Bruce Springsteen to Puddle Of Mudd to The Red Hot Chili Peppers, along with the aforementioned artists. However, no matter what the individual market conditions may be, Triple A radio's advantage lies in its diversity. With more competition than ever from terrestrial, online and satellite sources, Triple A stations that stay diverse and true to their local, individual markets will come out ahead of the game.

Rob White

CKEY/Buffalo

The Triple A format has made great strides in the five years that CKEY-FM has been privileged to have reporter status. From female angst to pop rock, the format delivers new and fresh artists to the record-buying, radio-loving public each week. We go out on a limb every week, breathing new life into radio and record sales.

Think David Gray, Coldplay, John Mayer, Jack Johnson and Norah Jones, to name just a few. Heck, even some fellow Canadians have benefited from Triple A, such as Nickelback, Default, Avril Lavigne, Alanis Morissette and The Barenaked Ladies.

At this station, there are no cookie-cutter formatics, no group VPs, etc. It's just one radio station looking for the best of the best. Thanks for all the support. Long live Triple A!

James Evans

Interscope/Geffen/A&M

The format is solid at the moment. From the music side, we are in a good cycle as some new stars are being created and crossing over (John Mayer, Norah Jones, Pete Yorn and Jack Johnson come to mind). Simultaneously,

some format stalwarts are making good records that are selling (U2, Sting, Dave Matthews, Sheryl Crow and Counting Crows).

On the radio side, things are fairly stable. We would all like more new stations and success stories, but at least there isn't lots of attrition. The veteran stations are, collectively, doing very well. KCTY/Omaha is a good new success story, and Clear Channel's higher level of support of KBAC/Santa Fe, NM is encouraging. Plus, both stations in Boston just had their best books in a long, long time. I also think The Pig (WMPS) in Memphis will be a long-term player. Hopefully, as the economy rebounds, more broadcasters will bet on a format that, with some patience, can really work well.

Damon Grossman

Curb

One thing that I am most pleased about is the direction that the format has taken in terms of the R&R reporter base. There are stations that I have personally felt were significant to the format for years in terms of market size, ratings and even sales that didn't fit R&R, either because they were noncomms or because their markets weren't considered to be large enough.

This is positive because it will make it easier for these stations to find label love (i.e., marketing dollars, shows). Now when I post the add at WFUV/New York, perhaps I won't have to hear on the conference call from the New York rep, "Well, that doesn't count, because it's noncomm." New York being the No. 1 market should have some bearing, and WFUV's R&R reporting status accords it some respect.

I am also glad that the chart is broken into the monitored and indicator stations. This allows us to see exactly what is going on with a record and what to expect.

Lastly, it's nice to have stations that I have respected over the years get a higher profile — for example, KBAC/Santa Fe, NM; KMTN/Jackson, WY; WDET/Detroit; WYEP/Pittsburgh; WFPK/Louisville; and the many others that John Schoenberger added to the panel.

In fact, WFPK has done a lot for noncomm stations in general by stepping up to the plate and hosting the Noncommvention. Props to Dan Reed and Stacy Owen for doing an amazing job on that. This really increases the perceived value of those stations. I say *perceived*, because the noncomm stations have always been a significant factor in my book, but, by increasing their profile, they increase their perceived value.

Brad Hockmeyer

KTAO/Santa Fe-Taos, NM

The format is alive and well here in Taos, NM. KTAO, the world's most powerful *solar* radio station (50,000 watts), celebrates 20 years of progressive rock all summer long with this year's Taos Solar Music Festival (we had our largest crowds ever this year, with Big Head Todd & The Monsters, Los Lobos, William Topley, Sonny Landreth and Peter Rowan), Hawaii give-aways and a ton of prestigious awards.

KTAO has been named Station of the Year by the New Mexico Broadcasters Association for the third year in a row. We were named the People's Choice by the *Taos News* for the best radio station in Taos County. Most important, our sales are up despite a cautious economy, and we continue to attract more and more new listeners. As quoted in this month's *Santa Fean*, "KTAO is the coolest station in New Mexico."

Triple A is all about building a relationship with the audience. It's all about serving the community. And for those of us who work this deal, it's all about waking up in the morning and looking forward to the day.

Dave Benson

KFOG/San Francisco

I've been thinking a lot about the slugging that radio is taking in the press lately and what we, as an industry and a format, can do to reverse the bad publicity. As a format, we may even be in the unique position of being able to capitalize on the negative impressions and to position our stations as the antidote.

Listeners have read article after article telling them that corporate radio has reduced the quality of everything they hear to a homogenized, sterilized list of songs that someone has paid to get played on the radio. The gist of many articles is that "once upon a time" incredibly talented DJs spun hour after hour of relentlessly artistic sets of unlimited variety on station after station across the country while the whole nation sat entranced in front of their stereo speakers. Now, some big corporation has taken that away, and what we're left with is crap.

Most of the articles quote some retired WNEW/New York jock who waxes nostalgic about the days when they were allowed to entertain less than a two share of the New York audience by segueing Nick Lowe into Uriah Heep as proof of the kind of radio bliss that we're all being deprived of now. Or they use the trashing of radio to help promote the coming savior of the airwaves, satellite radio. (I have to stifle a laugh when I'm forced to read Lee Abrams quoted on how formatting has killed good radio.)

Regardless of how inaccurate or how self-serving many of these articles are, they are having an impact. And the fact is, radio has done more damage to itself than a thousand articles in *USA Today* could ever manage. These have not been radio's proudest days.

I hope that radio — from the NAB on down to program and marketing directors across the country — is finding ways to point out the positive realities of our

"A straightforward Triple A position seems more clear and relevant than ever, and, with public attitudes becoming measurably negative toward 'Big Brother' radio, our timing couldn't be better."

Chris Herrmann

work and our connection to our audience. The only way we can work ourselves out of this hole is with honest and entertaining programming aimed at serving our local audience.

As a format, heading into Boulder, I hope we spend time discussing ways to accentuate the obvious: Triple A means the kind of variety and localized programming that can be the antidote to canned corporate formats. Trout and Ries said it best, in the bible of product positioning: Find the competitive difference and drive it home.

I'm looking forward to some lively and constructive discussions in Boulder.

Art Phillips

Vanguard

Call me a hopeless optimist, but I don't think there has ever been a better time for Triple A to shine as the music choice for adults who grew up on rock 'n' roll radio. And I think this is a tremendous time for truly independent labels like Vanguard and Sugar Hill to prosper.

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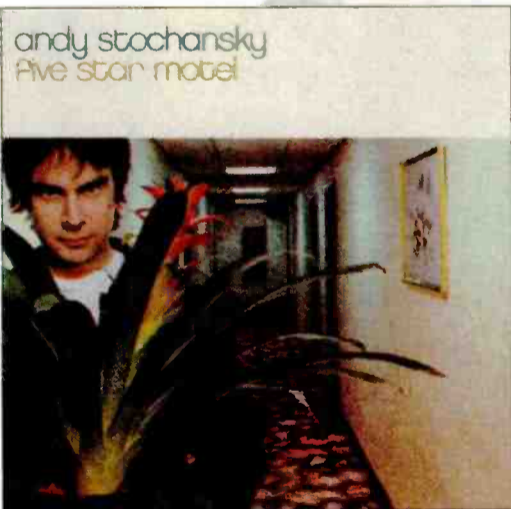
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The State Of The Format

Continued from Page 42

Alternative is getting harder and younger, so Hot AC must continue to utilize Triple A as its farm club. I am looking at the Hot AC overview in R&R this week, and, in addition to Triple A mainstays like Sheryl Crow, Dave Matthews Band, Bruce Springsteen and Counting Crows, I see plenty of artists who got their starts at our format: John Mayer, Jack Johnson, Train and Norah Jones, to mention a few. And guess what: The top eight Triple A records are all on the Hot AC chart.

The big publishing companies like Warner Chappell and EMI are telling labels, "Get the record top five Triple A, and we'll help you cross it over to Hot AC."

"Triple A means the kind of variety and localized programming that can be the antidote to canned corporate formats."

Dave Benson

All eyes are on the format — especially on the acts that rank high on the chart.

Those who say that Triple A might be losing its musical individuality and integrity with so much crossover airplay aren't looking at the entire picture. There's still plenty of room for Beth Orton, Chuck Prophet, Chris Isaak, Los Lobos, Indigo Girls, The Corrs and Trey Anastasio. Would all of these artists love to benefit from Hot AC airplay? Of course, but they're not mutually exclusive. These acts can survive on their own at Triple A.

As for the "fiercely independent" Vanguard and Sugar Hill Records (we are self-distributed and deal directly with all of retail), I like our business model. We can make records economically, and when we sell 100,000 units (or fewer, in many cases), we show a profit. When we move 700,000 Nickel Creek records or 200,000 Dolly Parton CDs, you can just imagine the upside.

Many of the majors have bailed on artists they spent years (and big dollars) developing. We are the lucky recipients of John Hiatt and Peter Stuart, to mention two. Our phone is constantly ringing with calls from incredibly talented acts who have multiformat histories but can't find a home in the 2002 world of the majors.

I'm one happy camper here at the Welk Music Group. I enjoy our team and the way we all pull together for our bands. No act on Vanguard or Sugar Hill ever has to worry about not being a priority.

Tom Davis

WRNX/Springfield, MA

Imagine you heard about some kid named Michael Jordan who could really play, so you checked him out and added him to your lineup. And the more you played him, the more he wowed the crowd, until he became so popular that other teams in other leagues recruited him as well.

Now, imagine that even though Michael Jordan had become world-famous, he was willing to remain in your lineup and play for you in addition to playing on the other teams, but you said, "No thanks, Michael, you're too popular now, so we're taking you out of our lineup. People can catch you playing in lots of arenas, so we're going to stop playing you here."

That's still the philosophy of too many Triple A radio stations, and it isn't helping our efforts. Sushi bars didn't stop making California rolls just because

supermarkets started selling them. Artists didn't stop drinking coffee just to spite Starbucks. And the *Mona Lisa* is still in heavy rotation at the Louvre.

It's OK to celebrate Triple A's success at developing new artists without excommunicating them once they become more popular. As a matter of fact, it's vital to our future success that you don't do that.

Only 12 commercial Triple A stations in the entire nation generate greater than 4% of the available radio revenue in their markets. Given that those 12 post some very impressive numbers, it might be a wise idea to take a page from their playbooks and support the now-popular artists we developed while at the same time continuing our legacy of giving the Lucys and Chuck Prophets a chance to be heard.

If listeners leave your station to hear an artist you used to play, don't be so sure they will come back.

Sean O'Connell

Ryodisc

The most striking thing to me about Triple A radio these days is how much the format has matured. In the last few months heritage artists like Bruce Springsteen, Van Morrison, Jackson Browne, Elvis Costello, Neil Young and Bonnie Raitt have delivered new songs for the adult rock audience. Meanwhile, artists who started at the Triple A format, like Dave Matthews, Counting Crows, The Wallflowers and Sheryl Crow, continue to release fantastic music.

What a great opportunity for Triple A radio! Listeners stay on the station when they hear these familiar voices, and programmers get to leverage their station with artists who are household names.

But for record labels, the maturity of the format means there are fewer opportunities for new artists to get played. While no one debates that airplay sells CDs, labels need to evaluate their return on investment at the format. With the high risk (fewer and fewer slots available on playlists and increasing promotions costs on the commercial side), labels need to make hard decisions on where to spend their marketing dollars.

In the early years labels of all sizes embraced Triple A as a place to break new artists. Hell, we even started a cottage industry: the largest collection of independent promoters ever to work one format (God, I'd hate to be a music director)!

But, with the new reality, labels need to do a better job of focusing on individual markets and developing success stories one station at a time. When you smell the hit, go for it. Otherwise, spend your money on developing your artists elsewhere and leave the overnight spins for some other label that is willing to pay for them.

Things at Triple A aren't all doom and gloom for record labels. The noncommercial side of the format has grown by leaps and bounds, providing great outlets for new music, unprecedented listenership and amazing listener loyalty. Across the board, the format has an amazing group of promotion, music and program directors who have developed events and online marketing efforts that give us a direct connection to their listeners.

And how about listeners? Certainly, the upper end of the demo is being better served than ever before. But what about 30-somethings like myself? We are once again left without a radio alternative. We turned off Classic Rock radio long ago, and we are not about to tune in to anything that sounds remotely like it.

Michele Clark & Meg MacDonald

Michele Clark Promotions

The state of the format seems to depend on what trade or tip sheet you're reading, where your particular artist is on the chart, what label rep you're talking to and what PD is having success or not. The bottom line is that this

year R&R chose to create a chart that included an additional 21 stations that Mediabase chose to ignore, providing charts more representative of what's truly working at the format. Plus, *HITS* and R&R joined forces, sharing information, and, while *Gavin* has closed its doors, Boulder will once again take place this year.

In the first six months of this year we've already had several breakout successes, stations are reporting record-breaking attendance at their shows, and many are still up and streaming on the web. Triple A is representing the national crossover successes (Jimmy Eat World, Moby and The Goo Goo Dolls) while still embracing our core artists (Dave Matthews Band, Sheryl Crow, Bruce Springsteen and Wilco).

Meanwhile, labels continue to take chances on signing new artists, and radio continues to break them (Coldplay, Five For Fighting, Jack Johnson, John Mayer), all the while keeping its playlists open to support the new kids on the block on the fast track to becoming crossover successes in their own right (Norah Jones, Chuck Prophet, Maia Sharp, Howie Day). No other format takes the chances Triple A takes or can claim the successes this format can claim when it comes to breaking artists. The bragging rights continue, although the "presents" seem to slip away quickly.

The consolidation of radio has the nation paying more attention to the music industry than ever before. However, our format remains largely untouched. A large percentage of Triple A stations remain independently owned and operated, apart from the reputed "homogenization" of radio. And those stations that are under the umbrella of

"Those who say that Triple A might be losing its musical individuality and integrity with so much crossover airplay aren't looking at the entire picture."

Art Phillips

the ownership giants? Well, take a look at their playlists — hardly homogenized and most definitely still very much subscribing to the school of "take a chance" programming that has brought this format its greatest successes.

The overall reduction in sales in the industry has been staggering. That this was the first year where recordable CDs outsold artist CDs isn't a reflection of the decline of radio so much as the industry's inability to control or take advantage of today's technology and the saturation of radio combined with multiple ways to gain television exposure. An appearance on national television does not have the same impact it once did, because it's not as special or rare. An appearance on *Late Night with David Letterman* or *The Tonight Show Starring Jay Leno* still impacts sales, most definitely; however, when that same artist is being seen on VH1, MTV, Conan O'Brien, Craig Kilborn, MTV2, Bravo, E, etc., it's not as special.

Same goes with radio driving sales: There are so many places to see your favorite artist now that the thrill of hearing your favorite song is gone. You hear it on your station, you hear it on your secondary station, you see it when you turn on the television and you hear it when you go into a Home Depot. This is why Triple A is more important than ever. We get these artists and songs while they are still fresh. It is still a treat to hear them. You might have to listen to the Triple A station a little longer to hear that song you love and can't remember the name of, but when you do, you feel like you've made a discovery before anyone else. There is a nostalgia to this format that has been successfully balanced with being able to compete and being successful in many markets by also embracing the hits.

From the album "Barefootsoul"
available August 20, 2002

Soniadada

New & Active

'Baby Woke Up'

the lead-off single from their first studio album in four years!

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KTBG	12x	WTTS	10x	WRLT	13x
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WMMM	18x	KRSH	11x	KTHX	11x
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See Soniadada perform at the Triple A Summit
Wednesday 8/14 at the Fox Theater.

barefootsoul

IN STORES TUESDAY AUGUST 20

WWW.SONADADA.COM

Radio Contact:
Judy Libow
212-888-0987
libowunlimited@yahoo.com

Label/Management:
Michele Tavler
203-938-5544
m.tavler@soniadada.com

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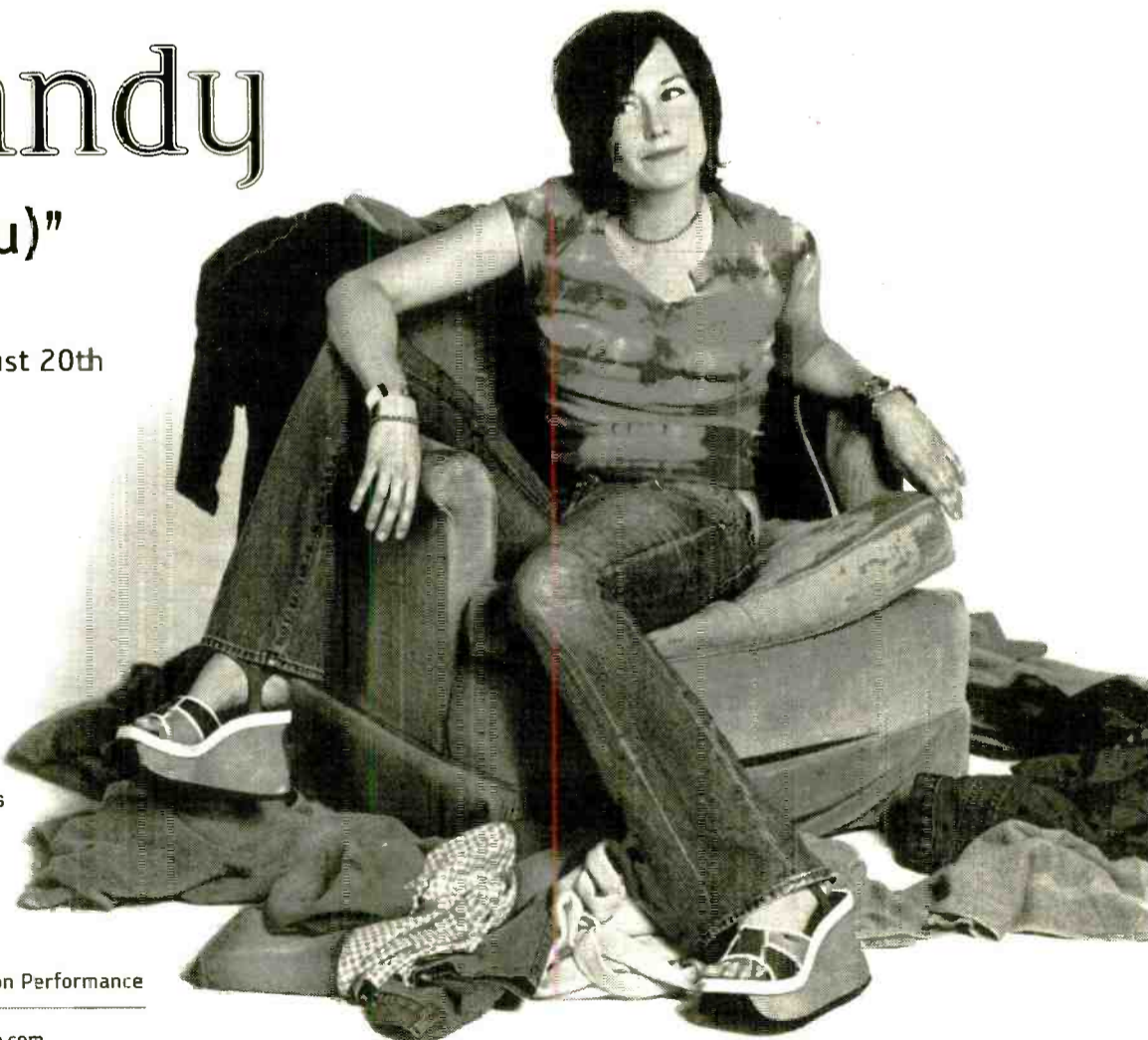
Kirstin Candy

"Crazy (about you)"

From the forthcoming album
"Another Sweet Mess" in stores August 20th

On tour:

- 8/24 Salt Lake City, UT - Borders, 50 S. Main
 - 8/30 Puyallup, WA - Borders, 3829 S. Meridan
 - 8/31 Seattle, WA - Borders, 1501 Fourth Ave
 - 9/4 Seattle, WA - The Crocodile, 2200 2nd Ave
 - 9/6 Beaverton, OR - Borders, 2065 SW Cedar Hills
 - 9/7 Tigard, OR - Borders, 16920 SW 72nd Ave
- For more tour info visit www.KirstinCandy.com

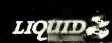


See Kirstin Candy at the AAA Summit in Boulder - Thursday Luncheon Performance

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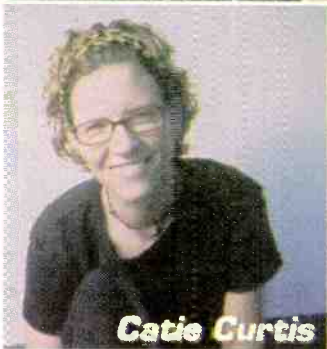
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Cyndi Harles would be a powerful asset to any Triple A artist, manager, or label. She has great instincts, great follow through, and she's easy to work with.

*Charan Devereaux
Producer, Responz I, II
(Benefit CDs)*

Cyndi digs deep into every project. For year-round press and TV coverage, there is no one else I want to work with. She's always there!

*Bette Warner
Manager, Patty Larkin
(Vanguard Records)*

A passionate publicist with integrity who gets results!

*Jennifer Kimball
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R&R Triple A Summit 2002 Artist Lineup

Who's playing where

Some 28 artists spanning a wide variety of styles will be performing at various venues during the R&R Triple A Summit. Things get off to a rousing start on Wednesday night with Sonia Dada, Dave Pirner and Peter Stuart and close Saturday with a midnight performance by Southern rockers Drive-By Truckers. Here are capsule bios of this week's acts, arranged alphabetically. Thanks to R&R's Ron Rodrigues, Frank Correia and Keith Berman for these pages.

Taylor Barton (Green Mirror)

Club R&R, Thursday, Midnight

New York-based singer-songwriter Taylor Barton is set to release her fifth CD, *Dry Land*, on Oct. 15. The album contains hip-hop rhythms and double-drumming to add a modern dimension to the mix.

A 30-year veteran of the arts, Barton made an appearance on *Saturday Night Live* that led to her introduction and eventual marriage to bandleader GE Smith. That union inspired Barton to pick up the guitar and exposed her to an array of music legends. On her new CD Barton pays homage to one of her great influences, Joan Armatrading, by covering Armatrading's "Dry Land."

Blind Boys Of Alabama

(Real World/Virgin)

Fox Theatre, Thursday, 8pm

There is probably no music group touring the country that has as rich and rewarding a history as these five gentlemen.

The Blind Boys Of Alabama were formed in the 1930s at the Talladega Institute for the Deaf and Blind in Alabama. All they wanted to do then, and all they want to do now, is sing gospel.

Indeed, all but one of the Blind Boys is visually impaired, and the members used that fact as a selling point. The group have been recording music for over half a century,

but they didn't receive mainstream recognition until 1988, when they appeared in the Obie-winning musical *The Gospel at Colonius*. That exposure was enough to get them a tour of mainstream venues.

In 1994 they were awarded the NEA National Heritage Fellowship, which was presented by first lady Hillary Rodham Clinton. They were featured on the BET series *On Jazz*, and they've appeared on *Beverly Hills 90210*.

The Blind Boys Of Alabama will release their latest CD, *Higher Ground*, in just a couple of weeks, and their fall tour will take them through California, Colorado, Texas and Illinois and across Europe.

Brad (Redline)

Tulagi, Thursday, 9pm

Originally formed as a side project by Pearl Jam guitarist Stone Gossard, the band known as Brad has attracted a cult following over the course of three albums. Their debut, 1993's *Shame*, was recently listed in *Mojo's* Greatest Albums of All Time issue, and their adventurous work on 1997's *Interiors* grew

their fan base considerably, due to word of mouth and critical acclaim. On their third album, *Welcome to Discovery Park*, the group add some country to their pop rock. Highlights include "La, La, La," "Shinin'," "Yes, You Are" and "Never Let Each Other Down."

While Gossard may be Brad's most noted member, listeners will definitely appreciate Shawn Smith's powerful vocals and Regan Hagar's drumming. Multi-instrumentalists Mike Berg and Thaddeus Turner, in addition to percussion work from Elizabeth Pupo-Walker, take Brad into exciting sonic terrains on their debut for the newly launched Redline Entertainment.

Kirstin Candy (Escalator/Liquid 8)

R&R Triple A Luncheon, Thursday, Noon



This Gainesville, FL native had plenty of high-octane help making her new album, *Another Sweet Mess*. There's the legendary Jim Keltner, who has sessioned with the likes of Bob Dylan, John Lennon, Joni Mitchell and Randy Newman; Steve Ferrone (Average White Band, Tom Petty & The Heartbreakers); Brian McCloud (Sheryl Crow, Pink); and Ron Blair (also with Tom Petty & The Heartbreakers). The effort was produced by Don Smith, who previously worked with John Hiatt, Keith Richards, Cracker and others.

Candy — whose self-penned material might remind you of other great singer-songwriters, including Meredith Brooks and Tori Amos — has an impressive vocal range. She also contributed to the keyboard work on her album.

Citizen Cope (DreamWorks)

R&R Triple A Luncheon, Friday, Noon

Memphis-born Clarence Greenwood plays all the roles here. The singer, songwriter, producer, DJ, keyboardist and guitarist fuses blues, hip-hop, country, soul and funk when he takes the stage as Citizen Cope. His unique sound stems partially from the fact that he removes his guitar's high E string and tunes another string a half-step lower in order to create a different way of fingering chords.

Cope has been touring to support his self-titled CD and recently made an appearance at the House of Blues in Los Angeles with Nelly Furtado. In addition, Usher mentioned Cope's album in *Rolling Stone's* June 20 "What Am I Listening To?" column. Cope's debut single, "If There's Love," was described as "delivering hard-won optimism." "Contact" is the new focus track.

Coldplay (Capitol)

Fox Theatre, Friday, 8pm

When Coldplay descended on U.S. shores with their full-length debut, *Parachutes*, in late 2000, it didn't take long for them to paint playlists "Yellow" with their swooning, Brit pop melodies. With such a strong album under their belts, Coldplay became one of the few groups that both listeners and critics could agree on. The successful followup single, "Trouble," further solidified the group's foothold here, and the London four-piece snagged a Grammy in 2001 for Best Alternative Music Performance. Coldplay garnered a passionate fan base as *Parachutes* sailed to 1.3 million sales in the U.S. and 5 million worldwide.

All of this makes fans dizzy with anticipation over the group's upcoming album, *A Rush of Blood to the Head*. The lead single, "In My Place," has already found a spot in listeners' hearts and on programmers' playlists. Throughout August the group are playing intimate club dates to whet appetites for the Aug. 27 street date. On Aug. 22 they will appear on *The Late Show With David Letterman*. There are plans for the group to begin a full, major-market tour in September.

Marc Copely (RCA)

Fox Theatre, Friday, 8pm

Look at Marc Copely's medical history, and you might think he previously had a career in professional wrestling — severe head trauma, two fractures in his left arm, a broken wrist, a dislocated shoulder and a badly injured back. But Copely's injuries didn't come from a muscle-bound grappler; it was a car collision with a moose on the way home from a show in Maine. The accident nearly killed him, but he admits that the traumatic event helped him gain focus and pursue his musical dreams with more ambition.

Copely's newfound drive is captured on his stellar RCA debut, *Limited Lifetime Guarantee*. The Worcester, MA native draws upon a wide range of musical and life experiences to fill *Guarantee*, from his teenage years of garage jams and gigs to his brief stint at the prestigious Berklee School of Music, where he studied performance, theory, jazz and English literature. The son of a trained opera singer, Copely lends a confident voice to his guitarwork, which can both swagger and swoon. His technique is solid without sacrificing passion, making his debut a must-listen. And if you see him at the bar, feel free to buy him a Moosehead.

Howie Day (Epic)

R&R Triple A Cocktail Party, Friday, 5pm

Although he's just getting started with a major label, Howie Day is a veteran of the alternative and Triple A music scene. On tour since the 12th grade, he sold some 24,000 copies of his freshman effort, *Australia*, at his concerts, before it was released to stores. Now 21, Day financed the album himself and brought on producer Mike Drennen (Aimee Mann) to coordinate things.

The Bangor, ME-native was playing nightclubs at age 15 and found it necessary to play covers in order to capture the attention of the rowdy patrons (you can find Day's version of The Beatles' "Help" on the *I Am Sam* soundtrack). Today, Day's self-penned songs — which describe life experiences that go beyond his physical age — easily stand on their own.

Drive-By Truckers

(Lost Highway/IDJMG)

Tulagi, Saturday, 9pm

Described as making "whoop-ass arena rock," Drive-By Truckers have been channeling the essence of Southern rock since the band formed in 1996. With two studio albums and a live recording under their belts, the band have firmly established themselves as a prominent voice in Southern culture.

Their epic release *Southern Rock Opera*, a two-act, two-disc

Continued on Page 48

R&R Triple A Summit 2002 Artist Lineup

Continued from Page 47



opera chronicling the career of a fictional Southern rock band, appeared on many music critics' Best of 2001 lists. The collection, which is a quasi-tribute to Lynyrd Skynyrd, was rereleased July 16, and Drive-By Truckers have been touring both North and South to support it — including opening a few shows for Lynyrd Skynyrd. Their next album, *Decoration Day*, is slated for release in early 2003.

Feel (Curb)

R&R Triple A Awards Luncheon, Saturday, Noon

This quartet from Southern California formed in summer 2001 but went through an incredible transformation due to the events of Sept. 11. After building an audience in Los Angeles, the band decided to travel to the East Coast and booked flights to New York for Sept. 12. When their flights were cancelled, the group rented a car and drove to New York, where they played at the Bitter End on Sept. 20. Their road trip and performances in New York touched the four-some so deeply that they renamed themselves Feel.

After recording 10 new songs this spring, the group signed with Curb Records as one of the label's first pop rock acts. Their debut album, which is self-titled, is due out in October and will feature the single "Won't Stand in Your Way."

Patty Griffin (ATO)

R&R Cocktail Party, Thursday, 5pm

Griffin is one of two artists appearing at this year's Triple A Summit to hail from Bangor, ME (Howie Day is the other). She credits her mother — who sang while doing housework — as a major musical influence.

Griffin's latest release, *1000 Kisses*, is her third commercially released effort. It's co-produced by Griffin and Doug Lancio, who also plays guitar and mandolin on the album. Griffin's current tour will take her through Kentucky and Texas in September.



Josh Joplin (Artemis)

R&R Triple A Luncheon, Thursday, Noon

You might have heard or seen The Josh Joplin Group in the last year on such shows as *Late Night With Conan O'Brien*. The quintet's latest release, *The Future That Was*, will be on

store shelves in about a month. Their critically acclaimed freshman effort, *Useful Music*, produced the Triple A hit "Camera One." The group combine clever lyrics with a folk-inspired sound to come up with songs like "Who's Afraid of Thomas Wolfe."

Most of the songs on *Useful Music* were produced by Atlanta singer-songwriter Shawn Mullins. Former Talking Heads member Jerry Harrison produced the two tracks that were released as singles.

Josh Joplin Group may also have a leg up on the competition when it comes to getting heard on the Internet: Artemis Records has lifted performance fees for web-based that play the group's material.

Alex Lloyd (Netwerk)

Fox Theatre, Saturday, 8pm

This Australian native is currently promoting his new album, *Watching Angels Mend*. It has already been certified double-Platinum down under, and it hit American shelves a month ago. Lloyd is accompanied on *Watching Angels Mend* by a host of top musicians, including Pink Floyd bassist Guy Pratt, Portishead drummer Clive Dreafter, pedal-steel guru BJ Cole and loop master Shawn Lee.

Watching Angels Mend was recorded in Australia and the U.K. and produced by Magnus Fiennes, brother of actors Ralph and Joseph Fiennes. Lloyd will soon be touring the U.S.

Aimee Mann (Superego/Red Ink)

Fox Theatre, Saturday, 8pm

You can still catch Aimee Mann on '80s flashback weekends and VH1 countdowns thanks to her work with 'Til Tuesday, but her voice has carried far beyond the confines of one-hit-wonder status. After three albums with the group, Mann embarked on a solo career with 1993's *Whatever*, showcasing a more intimate side inspired more by folk than post-New Wave pop. While her solo work isn't nearly as ubiquitous as 'Til Tuesday's "Voices Carry," Mann has earned the respect of critics, as well as a loyal following, with her lauded solo albums *Whatever*, 1995's *I'm With Stupid* and 2000's *Bachelor No. 2*.

Mann also contributed the soundtrack to Paul Thomas Anderson's film *Magnolia*, an album's worth of material in which beauty and melancholy co-exist. Featured prominently in the movie, the song "Save Me" was also nominated for an Academy Award. Throughout her solo career Mann has endured legal battles with the record industry and eventually started her own label, Superego. She's set to launch her latest album, *Lost in Space*, Aug. 27. Fans are able to stream the complete album for free via Mann's website at www.aimeemann.com until its release date. Those preordering the album are being rewarded with a free, three-track CD featuring two nonalbum songs.

Rhett Miller (Elektra/EEG)

Club R&R, Friday, Midnight

Anyone who has had the good fortune to check out a live show from Dallas y'all-ternative rockers Old 97's needs no introduction to Rhett Miller. For the uninitiated, Miller and his group have bronco-bucked their way through the club scene for 10 years now with their unique blend of countrified alt rock, which includes everything from poignant songs about heartbreak to roof-raising drinking ditties.

While his bandmates deal with family issues (don't worry — just engagements and children), Miller gets to explore songs outside of the Old 97's context with his solo debut

for Elektra, *The Instigator*. Recorded in Los Angeles with Jon Brion (Fiona Apple, Macy Gray, Aimee Mann), the album shows a more intimate and straightforward side of Miller's craft as he revisits familiar territory: broken hearts and relationships. It also establishes him as a songwriter and storyteller in the vein of greats like Tom Petty.

Allison Moorer (Universal South)

Tulagi, Friday, 9pm

Miss Fortune, Alison Moorer's third album, is certainly an appropriate play on words for the talented singer-songwriter. Moorer and her older sister, Shelby Lynne, faced adversity at a young age when their father shot his wife during an argument and then turned the gun on himself. Lynne then raised Moorer, who moved to Nashville after earning a degree in public relations at the University of Southern Alabama. Not only did Moorer get a publishing deal and eventual contract with MCA Nashville, she also met her songwriting collaborator and future husband, Doyle "Butch" Primm.

Moorer's big break came when a song she co-wrote, "A Soft Place to Fall," landed on the soundtrack to *The Horse Whisperer* and earned her a spot in the film. The song was also nominated for an Academy Award for Best Original Song in 1999, and Moorer performed on that year's Oscar telecast. Over the span of three albums — 1998's *Alabama Song*, 2000's *Hardest Part* and her current project, *Miss Fortune* — Moorer has established herself as a country artist who's not afraid to add a tinge of Beatles and Stones to her sound, thriving outside of Music Row's slick sounds.

Beth Orton (Astralwerks)

Fox Theatre, Thursday, 8pm

Beth Orton was probably the kind of kid who never heeded teachers' instructions to color within the lines. Making her musical debut with 1996's acclaimed *Trailer Park*, she fearlessly melded the diverse worlds of folk and trip-hop beats. It's no wonder that she was such a bold experimentalist, given her collaborations with ambient pioneer William Orbit and electronica gurus The Chemical Brothers. Orton garnered further praise for 1999's *Central Reservation*, which earned her a 2000 Brit Award for Best British Female Artist.

With her new album, *Daybreaker*, Orton garnered to shine with her most consistent work to date. Some old friends return as well, as both Orbit and The Chemical Brothers lend their considerable production talents. Other guests include Ryan Adams on the lead single, "Concrete Sky," and Emmylou Harris on "God Song."

Alice Peacock (Aware/Columbia)

R&R Triple A Luncheon, Friday, Noon

This White Bear Lake, MN native moved to Chicago in 1995 in order to start a band but had no luck. The experience led Peacock to learn how to accompany herself on the guitar and keyboard so she could perform her songs. Her club experience has built her a solid fan base in the Midwest that is now expanding throughout the rest of the country.

Her second album, *Alice Peacock*, will hit stores next month. The single is "I'll Be the One," and it is already getting airplay at Triple A. Alice is giving away an EP on her



R&R TRIPLE A

2002 SUMMIT

website that contains acoustic versions of fan favorites, including songs that appeared on her first album, *Real Day*. Her tour over the next couple of months will take her through Pennsylvania, Rhode Island, Connecticut and Iowa.

Dave Pirner (Ultimatum)

Fox Theatre, Wednesday, 8:30pm

Best known as the frontman for Minneapolis rockers Soul Asylum, Dave Pirner branches into new territory with his R&B-infused solo album, *Faces & Names*.



His first-ever solo effort, *Faces & Names* shows his range as an artist as he finds a groove he probably couldn't have within Asylum's confines. While he prefers being in a band, Pirner acknowledges that this solo effort allowed him to explore new musical directions. The lead single, "Never Recover," showcases Pirner's talent, as he teams

with Billy Preston, the legendary keyboardist who backed the Beatles on *Let It Be*.

As a member of Soul Asylum, Pirner has sold over 4 million albums and won a Grammy in 1993 for "Runaway Train," which was honored as Best Rock Song. He's also lent his talents to albums by Mike Watt, Paul Westerberg, Golden Smog and Victoria Williams, among others. And while his solo career is off to a bright start with *Faces & Names*, Soul Asylum remain a group, with plans to release a new album in the spring of 2003.

Chuck Prophet (New West/Red Ink)

Fox Theatre, Saturday, 8pm

This Southern California native joined the country-Americana-folk band Green On Red in his youth, setting the tone for his professional career. He's been compared with icons of the country rock scene, including Gram Parsons, and he's worked with Warren Zevon, Bob Neuwirth and The Mr. T Experience.

On his sixth solo album — his first for his new label, New West — he continues to write about somewhat twisted topics, such as failed criminals, dancing monkeys and the storms that appear between the seasons. Following the Triple A summit, Prophet's tour will resume in Eugene, OR.

Pseudopod (Interscope)

Tulagi, Wednesday, 9pm

This critically acclaimed ensemble blend rock, jazz and funk to create a sound uniquely their own. The band were first noticed when they took the title of Best College Band in America in *uma.com's* Musicomania competition and went on to win the J&B Bands competition and become one of *Music Connection* magazine's 100 Hottest Unsigned Artists of 2000.

Pseudopod have built an extensive West Coast fan base through their touring efforts and two albums, *Pod*

and *Rest Assured*. They continue to expose new people to their music and are touring nationwide this summer on the Jeep World Outside Festival with Sheryl Crow, Train, Ziggy Marley and Silvercrush.

Kim Richey (Lost Highway/IDJMG)

Fox Theatre, Friday, 8pm

Kim Richey certainly took the long road to Nashville. She formed her first band in college and lived in South America, Europe, Boston and Colorado before making her way to Music Row. Emerging on the scene in 1995 with her self-titled debut, Richey proved that she had the right stuff with an album that showcased her heavenly voice, clever lyrics and strong sense of songwriting.

Two years later she followed up with her acclaimed sophomore effort, *Bitter Sweet*, and in 1999 she provided more sparkle with the more pop-oriented *Glimmer*. For her *Lost Highway* debut, *Rise*, Richey has teamed with producer Bill Bottrell to deliver 13 great new songs. Look for the album to be released in early October.

Sonia Dada (Calliope/Razor & Tie)

Fox Theatre, Wednesday, 8:30pm

Blues, rock, funk and soul come together to form the tapestry that is Sonia Dada's music. Originally based in Chicago, the band have generated rave reviews for both their recordings and live performances since their formation in 1990.

Despite a changing lineup that has now ballooned to 12 bandmembers and incorporated new elements such as a horn section, Sonia Dada have stayed true to their eclectic roots. All three of their studio albums — 1992's self-titled debut, 1995's *A Day at the Beach* and 1998's *My Secret Life* — feature a unique sound that has garnered them fans from all walks of life. Their fan base is further enhanced by their amazing concerts. The band have shared the stage with such artists as Santana, The Allman Brothers, John Hiatt, Tower Of Power, Neil Finn, Chris Isaak and Taj Mahal, and they finally released a collection of live performances in 1999, *Lay Down & Love It Live*.

Their next studio album, *barefootsoul*, will be released on Aug. 20. The first single, "Baby Woke Up," is already getting airplay on several Triple A stations.

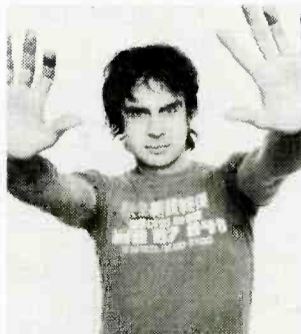
Andy Stochansky

(Private Music/RCA Victor)

R&R Triple A Awards Luncheon, Saturday, Noon

Despite the fact that many people only know Andy Stochansky from the seven years he spent playing and recording with Ani DiFranco, Barenaked Ladies, The Indigo Girls, Janis Ian, Jane Siberry and Jonathan Richman, Stochansky's solo work has earned him incredible accolades from critics. He has been likened to Brian Eno, Ray Davies, Bono and Jeff Buckley, and one reviewer called his 1999 sophomore release, *Radio Fusebox*, the decade's best album.

Stochansky plays the piano, saxophone and guitar, but his albums have also featured such diverse instru-



ments as bouzoukis, accordions and uilleann pipes. He is currently touring North America in preparation for the release of his upcoming album, *Five Star Motel*, which comes out near the end of August.

Peter Stuart (Vanguard)

Fox Theatre, Wednesday, 8:30pm

Stuart has been playing guitar since the age of 13 and was writing songs by the time he left for college in Chicago. His break came when Adam Duritz of The Counting Crows heard his performance and asked Stuart to join the Crows' tour. After six months of opening for Counting Crows, Stuart signed a recording contract with Columbia Records.

Stuart recorded an album under the name Dog's Eye View, and *Happy Nowhere's* debut single, "Everything Falls Apart," hit the top five. After a second album and a concert tour with members of a band he used to open for, Stuart decided that he wanted to perform under his own name. With a resume that includes touring with Old 97's, Train, Cracker, Matchbox Twenty, David Gray, Sarah McLachlan and The Barenaked Ladies, Stuart is poised for individual success with his upcoming release, *Propeller*.

The Wallflowers (Interscope)

Fox Theatre, Thursday, 8pm

This supergroup first made a name for themselves with their 1996 release, *Bringing Down the Horse*, which went four-times Platinum and spawned several hits, including "6th Avenue Heartache," "One Headlight" and "The Difference." "Headlight" earned the group Grammys for Best Rock Song and Best Rock Performance by a Duo or Group With Vocal.

Lead singer Jakob Dylan penned all of The Wallflowers' songs and has clearly stepped out from his famous father's shadow. The band's 2000 album *Breach* includes guest appearances by Elvis Costello, Frank Black, Michael Penn and The Jayhawks' Gary Louris.

Despite Dylan's resistance to "jump on any bandwagon and add rap or metal," *Breach* has garnered excellent reviews. The band continue to tour and have already recorded songs for a new album, which they promise will be available soon.

Lizzie West (Warner Bros.)

R&R Triple A Cocktail Party, Friday, 5pm

Country-influenced singer-songwriter Lizzie West recently completed the Trouble Is Double tour with Kenny Wayne Sheppard.

Reviews of her concert appearances have made note of West's ability to charm audiences not familiar with her songs and to have them rocking by the end. Samples of her forthcoming CD on Warner Bros. were distributed to attendees of the Down From the Mountain tour.

Keller Williams (Sci Fidelity)

Tulagi, Friday, 9pm

When you talk about guitar virtuosos, a great sense of humor probably isn't the first thing that comes to mind. But fans of Keller Williams know they'll get both laughs and licks whenever he comes to town. Williams' dynamic live performances routinely pack the room, and many critics have commented that his fretboard wizardry allows him to be a one-man band.

Laugh is Williams' sixth CD release, showcasing his trademark blend of humor and accomplished playing that strikes a middle ground between the late Jerry Garcia and the late Michael Hedges. Check out toe-tappers like "One Hit Wonder" or "Freaker by the Speaker." In the past he's collaborated with noted jam band The String Cheese Incident and even played onstage with The Grateful Dead's Bob Weir. If either of those bands strike your fancy, *Laugh* is right up your alley.



August 16, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	DAVE MATTHEWS BAND Where Are You Going (RCA)	669	+15	38215	13	27/0
2	2	JACK JOHNSON Flake (Enjoy/Universal)	544	+11	41343	26	27/0
3	3	BRUCE SPRINGSTEEN The Rising (Columbia)	511	-5	33768	7	22/0
5	4	COLDPLAY In My Place (Capitol)	494	+35	30592	6	27/1
7	5	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	485	+45	32889	10	23/0
4	6	COUNTING CROWS American Girls (Geffen/Interscope)	460	-38	18657	14	24/0
6	7	CHUCK PROPHET Summertime Thing (New West/Red Ink)	443	-2	30267	9	23/0
8	8	NORAH JONES Don't Know Why (Blue Note/Virgin)	429	-6	34143	15	24/0
11	9	SHERYL CROW Steve McQueen (A&M/Interscope)	390	+78	23354	4	22/0
9	10	JIMMY EAT WORLD The Middle (DreamWorks)	376	-48	21521	22	18/0
10	11	SHERYL CROW Soak Up The Sun (A&M/Interscope)	298	-37	22214	25	22/0
15	12	DAVE PIRNER Never Recover (Ultimatum)	297	+48	17768	7	22/0
13	13	CHRIS ISAAK One Day (Reprise)	279	-3	17264	11	20/0
12	14	DROPLINE Fly Away From Here (...Day) (143/Reprise)	279	-22	12832	10	18/0
17	15	HOWIE DAY Ghost (Epic)	267	+20	15449	7	23/1
19	16	BONNIE RAITT Silver Lining (Capitol)	231	-1	16155	3	19/1
18	17	LUCE Good Day (Nettwerk)	225	-9	13711	11	14/0
20	18	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	224	+7	8674	10	10/1
Debut	19	PETER GABRIEL The Barry Williams Show (Geffen/Interscope)	212	+142	18771	1	19/12
24	20	BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	204	+24	12435	4	17/0
21	21	THE CORRS F/BONO When The Stars Go Blue (143/Lava/Atlantic)	180	-13	13930	17	8/0
Debut	22	PETER STUART With My Heart In Your Hands (Vanguard)	173	+42	8839	1	18/3
22	23	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	168	-24	4901	11	7/0
23	24	LOS LOBOS Hearts Of Stone (Mammoth)	159	-25	5937	13	13/0
27	25	311 Amber (Volcano)	156	-1	14102	2	8/2
29	26	MOBY Extreme Ways (V2)	153	+18	10047	2	12/0
Debut	27	JACK JOHNSON Bubble Toes (Enjoy/Universal)	151	+29	9493	1	14/2
25	28	DISHWALLA Somewhere In The Middle (Immergent)	146	-21	4184	20	11/0
Debut	29	ELVIS COSTELLO 45 (Island/IDJMG)	140	+27	8459	1	16/2
Debut	30	GOO GOO DOLLS Big Machine (Warner Bros.)	139	+21	5148	1	11/0

28 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/4-8/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
PETER GABRIEL The Barry Williams... (Geffen/Interscope)	12
KIM RICHEY This Love (Lost Highway/IDJMG)	5
ALICE PEACOCK I'll Be The One (Aware/Columbia)	4
JACKSON BROWNE The Night Inside Me (Elektra/EEG)	4
NICKEL CREEK This Side (Sugar Hill)	4
PETER STUART With My Heart In Your Hands (Vanguard)	3
SILVERCRUSH Who Is Me? (Redline)	3
RHETT MILLER Come Around (Elektra/EEG)	3
ANDY STOCHANSKY Wonderful... (Private Music/RCA Victor)	3
VAN MORRISON Meet Me In The Indian Summer (Universal)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PETER GABRIEL The Barry Williams... (Geffen/Interscope)	+142
SHERYL CROW Steve McQueen (A&M/Interscope)	+78
DAVE PIRNER Never Recover (Ultimatum)	+48
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	+45
ALICE PEACOCK I'll Be The One (Aware/Columbia)	+45
PETER STUART With My Heart In Your Hands (Vanguard)	+42
COLDPLAY In My Place (Capitol)	+35
JACK JOHNSON Bubble Toes (Enjoy/Universal)	+29
ELVIS COSTELLO 45 (Island/IDJMG)	+27
BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	+24
AIMEE MANN Humpty Dumpty (SuperEgo/United Musicians)	+24

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOHN MAYER No Such Thing (Aware/Columbia)	235
GOO GOO DOLLS Here Is Gone (Warner Bros.)	219
U2 In A Little While (Interscope)	167
PETE YORN Strange Condition (Columbia)	163
LIFEHOUSE Hanging By A Moment (DreamWorks)	152
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	152
DAVE MATTHEWS BAND Everyday (RCA)	148
DAVID GRAY Babylon (ATO/RCA)	147
CHRIS ISAAK Let Me Down Easy (Reprise)	140
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	139
PETE YORN Life On A Chain (Columbia)	134
FIVE FOR FIGHTING Superman... (Aware/Columbia)	131
CALLING Wherever You Will Go (RCA)	129
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	122
AFRO-CELT... F.P. GABRIEL When... (Real World/Virgin)	121

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

New & Active

OUR LADY PEACE Somewhere Out There (Columbia)
Total Plays: 136, Total Stations: 5, Adds: 0

CREED One Last Breath (Wind-up)
Total Plays: 135, Total Stations: 5, Adds: 0

SONIA DADA Baby Woke Up (Calliope/Razor & Tie)
Total Plays: 124, Total Stations: 11, Adds: 0

COUSTEAU Talking To Myself (Palm Pictures)
Total Plays: 122, Total Stations: 13, Adds: 0

AIMEE MANN Humpty Dumpty (SuperEgo/United Musicians)
Total Plays: 122, Total Stations: 10, Adds: 0

DAVID BAERWALD Nothing's Gonna Bring... (Lost Highway/IDJMG)
Total Plays: 120, Total Stations: 10, Adds: 0

AVRIL LAVIGNE Complicated (Arista)
Total Plays: 118, Total Stations: 5, Adds: 0

BIG HEAD TODD & THE MONSTERS Again & Again (Big)
Total Plays: 109, Total Stations: 13, Adds: 0

LENNY KRAVITZ If I Could Fall In Love (Virgin)
Total Plays: 108, Total Stations: 6, Adds: 0

SHANNON MCNALLY Now That I Know (Capitol)
Total Plays: 99, Total Stations: 5, Adds: 0

Songs ranked by total plays

UP

Peter Gabriel

"The Barry Williams show"

Most Added Everywhere!

BDS: Debut 14* R&R: Debut 19

KBCO KFOG WXRT KMTT KTCZ

KINK WBOS WXPB WXRV KPRI

WTTS WMMM WKOC & more

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On tour in November and December

Produced by Peter Gabriel

ON THE RECORD

With
By Brad Holtz
PD WTTS/Indianapolis



to believe that it's been 18 years since they were all together on a full-length studio album. • Indianapolis is really a "meat and potatoes" market, as far as rock is concerned, so I feel that this great, raw rock 'n' roll sound will do very well for us. I'm sure they'll knock 'em dead on the road also — I'm just glad he'll be coming through Indianapolis. Since I've never seen Bruce before, it should be extra special for me."

"The Rising," plain and simple, sounds great on WTTS. I'm really excited about the entire record too. The single proved to be a great indication of things to come. The energy behind "The Rising" certainly shows that Bruce Springsteen with The E Street Band is a great fit once again. Hard

Wow! The new releases just keep on comin'. In the Most Added category this week, **Peter Gabriel** grabs the top slot at both panels with a total of 26 adds (remember, 10 early adds came in last week too), while **Kim Richey** was No. 2 Most Added at both panels with a total of 19 adds ... **Van Morrison's** new song pulls in 12 total adds, and **Nickel Creek** garner 11 ... Others off to great starts included **Joan Osborne**, **Karl Denson's Tiny Universe**, **Beck**, **Silvercrush** and before-the-box action on **Jackson Browne** ... **Rhett Miller**, **Alice Peacock**, **Peter Stuart**, **Andy Stochansky** and **Peter Wolf** close some important holes ... On the monitored airplay chart, **Dave Matthews Band** hold for the seventh week, **Coldplay** gain to 4*, **John Mayer** goes to 5*, **Sheryl Crow** moves into the top 10 at 9*, and **Dave Pirner** is knocking on the door at 12* ... Movers include **Howie Day** (17*-15*), **Red Hot Chili Peppers** (20*-18*), **Beth Orton** (24*-20*) and **Moby** (29*-26*) ... Gabriel, Stuart, **Jack Johnson** ("Bubble Toes"), **Elvis Costello** and **The Goo Goo Dolls** debut ... On the Indicator airplay chart, **Bruce Springsteen** remains at No. 1, **Bonnie Raitt** goes to 5*, **Coldplay** are 10* and **Almee Mann** jumps 28*-20* ... Miller and Gabriel debut ... Keep an eye **311**, **Sonia Dada**, **Cousteau** and **David Baerwald**.



— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ARTIST: **Willy Porter**

LABEL: **Six Degrees**

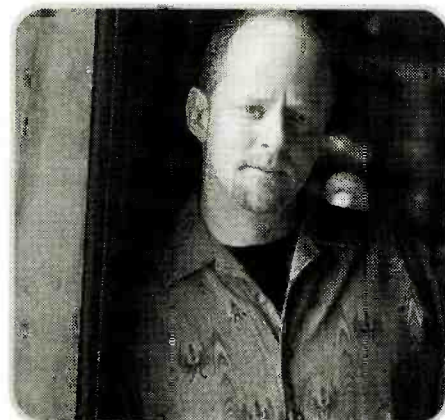
By **JOHN SCHOENBERGER** / TRIPLE A EDITOR

It all began when a young viola player named Willy Porter heard Leo Kottke's *6 & 12 String Guitar*. He was immediately transfixed, and it wasn't long before he realized that the guitar was the natural expression for his talent. As his technique developed he began to play the clubs around his hometown of Madison, WI. He also sat on the concert committee of a local community college, where he met the late Michael Hedges, another artist who ultimately had a profound influence on him.

As is so often the case, it was the Triple A community that recognized Porter's organic and original talent early on. It was his guitar prowess and likeable personality that attracted us at first, but over the past eight years we have also seen him grow tremendously as a singer and a songwriter. With his fourth effort, simply called *Willy Porter*, this maturation reaches a new plateau.

Porter has come a long way from the self-released *Trees Have Souls* in 1994 and Private Music's 1995 *Dog Eared Dream*, which contained the song "Angry Words." This song received quite a bit of airplay at Triple A radio and had much to do with the advancement of Porter's career — particularly on the live performance level. **Tori Amos** was the first major artist to invite Porter to open for her, and since then he's toured extensively with artists as diverse as **Jeff Beck**, **The Cranberries**, **Sting** and **Rickie Lee Jones**.

He also found time to record and release *Falling Forward* on Six Degrees in 1999, which took his career in new directions. The album became a favorite of industry mover and shaker **Miles Copeland**, who invited Porter to one of his famous songwriter retreats at his castle in France. In fact, the inspiration and the collaborations of that experience contributed to much of the material on Porter's new album. Says Porter of the experience, "As a songwriter, I was



Willy Porter

bored with my own voice and was looking for a way to stretch out."

The first single from the new album, "If Love Were an Airplane," arose from those sessions, and another, "All Fall Down," was co-written by **Ed Robertson** (from *Barenaked Ladies*) and **Donny Brown** (from *The Verve Pipe*). In addition, longtime collaborator **Tom Pirozzoli** contributed lyrics to some of the new songs, including "Big Yellow Pine." Other powerful tunes in the new collection include "Unconditional," "How Did You Know?" and "Breathe."

The album was basically recorded at Porter's home studio. Some of the core players who added tracks later were drummer **Charlie Drayton** and bassist **Tony Levin**. Also contributing to the project were **Jethro Tull's Ian Anderson** on bamboo flute and **Emanuel Kiriakou** on bouzouki.

"Stepping into a myriad of personas was the most exciting part of this record," says Porter. "I wanted the singer in each song to tell the story. I concentrated more on the characters than anything else on this record." But, in spite of the emphasis on the songs and the lyrical message, there are plenty of opportunities for Porter's amazing guitar playing to shine through.

As is the case with any respectable musician, Porter will be on the road playing festivals and clubs for much of the rest of this year.

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Stations and their adds listed alphabetically by market

WFLY/Albany, NY * VP/Prog: Michael Morgan PD: Bonnie Michaels MD: Ewan Rockwell 1 NO DOUBT FLADY SAW "Underneath" 2 BOB JOVI "Everybody" 3 DAKERFOLD "Eyes" 4 JIMMY EAT WORLD "Sweet" 5 NORAH JONES "Love" 6 SAMANTHA MUMBA "Right" 7 NEW FOUND GLORY "Over" 8 UNCLE KRACKER "Lulu"	WXKS/Boston, MA * VP/Prog: PD: Cadillac Jack APD/MO: Kid David Corey 13 BOB JOVI "Everybody" 14 UNCLE KRACKER "Lulu" 15 WESTLIFE "Own"	WVYB/Daytona Beach, FL * PD: Kotter 1 NELLI KELLY ROWLAND "Delirious" 2 JIMMY EAT WORLD "Sweet" 3 DANIEL BEDINGFIELD "Gotta" 4 MICHELLE BRANCH "Goodbye" 5 ASHANTI "Happy" 6 UNCLE KRACKER "Lulu"	WJXX/Green Bay, WI * OM: Dan Stone APD/MO: Todd Michaels 15 "MONEY" 2 NO DOUBT FLADY SAW "Underneath" 3 DANIEL BEDINGFIELD "Gotta" 4 MICHELLE BRANCH "Goodbye" 5 LEARN RAMES "Lulu" 6 NO DOUBT FLADY SAW "Underneath" 7 3LW "Warms"	KSMB/Lafayette, LA * PD: Bobby Novosod MD: Aaron Sander 1 P. DIDDY "F.G.B.M.I.W.M.E." "Head" 2 NO DOUBT FLADY SAW "Underneath" 3 DAVE MATTHEWS BAND "Gong" 4 SAMANTHA MUMBA "Right" 5 UNCLE KRACKER "Lulu" 6 PAULINA RUBIO "On"	WBSO/Monmouth Ocean, NJ * PD: Greg Thomas MD: Kid Knight 31 JIMMY EAT WORLD "Sweet" 32 NEW FOUND GLORY "Over" 1 3LW "Warms" 2 JUSTICASE "Dry" 3 DAVE MATTHEWS BAND "Gong" 4 SAMANTHA MUMBA "Right" 5 UNCLE KRACKER "Lulu" 6 PAULINA RUBIO "On"	WSPK/Poughkeepsie, NY PD: Scotty Mac APD: Billy Walker MD: Paolo Cruz 23 BOB JOVI "Everybody" 24 BEERIE MAN FJAMET "Fear" 25 UNCLE KRACKER "Lulu" 26 SAMANTHA MUMBA "Right" 27 JIMMY EAT WORLD "Sweet"	WAEV/Savannah, GA PD: Craz 1 JENNIFER LOVE HEWITT "Barbarell" 2 SAMANTHA MUMBA "Right" 3 ANGIE MARTINEZ "Coud" 4 DUR LADY PEACE "There" 5 3LW "Warms"	KHTT/Tulsa, OK * OM: Ted Teuker PD: Gary Roush MD: Eric Tyler 3 AMANDA LATONA "Take" 4 WYCLEF JEAN "Wrong" 5 SAMANTHA MUMBA "Right" 6 LEARN RAMES "Lulu" 7 SPLENDER "Lulu"
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*** Monitored Reporters**
185 Total Reporters
134 Total Indicator
51 Total Indicator
49 Current Indicator Playlists

Did Not Report, Playlist Frozen (2):
WVSR/Charleston, WV
WVAQ/Morgantown, WV



TONY NOVIA

tnovia@radioandrecords.com

PART ONE OF A TWO-PART SERIES

The Art Of Cluster Programming

Tips from the pros on how to program multiple stations

One of the most talked-about subjects at this year's R&R Convention was how to effectively manage and program multiple radio stations.

To tackle a subject of this depth, **Tom Zarecki**, who handles Marketing & Public Relations for RCS, and R&R *Street Talk Daily* Editor **Kevin Carter** assembled an experienced panel of multi-format programmers: Clear Channel Rock Brand Manager and PD of WHJY/Providence **Joe Bevilacqua**, PD of CHR/Pop WXSS & Hot AC WMYX/Milwaukee **Brian Kelly**, Station Manager of KRXQ & KSEG/Sacramento **Curtiss Johnson** and Emmis VP/Programming for KPWR (Power 106) & KZLA/Los Angeles **Jimmy Steal**.



Joe Bevilacqua



Curtiss Johnson



Jimmy Steal

This week and next we'll feature some of the highlights of the session, including the panelists' thoughts on cluster programming, time management, personalities and more.

R&R: Do you sometimes feel that your expanded duties at numerous stations with numerous staffers have taken you farther away from radio?

CJ: I find that it's more exciting. I enjoy the opportunity to work with multiple formats, multiple staffs and multiple radio stations. I have a lot more toys to play with. I oversee a Classic Rock station, an Active Rock station and an Alternative. As a Rock guy who got into the business because of love and passion for music, it's nice to be able to sit there and visit the different parts of the radio station throughout the day and get a different feel. It's exciting. I love it.

R&R: What is your philosophy on time management?

JS: It's incumbent upon you to have the best people that you possibly can in every slot. If you don't, failure is imminent. Maybe not now — maybe in a month, maybe in a year — but failure will be imminent.

If you have what I call "drivers" in every slot, you can kind of lose all your passengers. They get the vibe of "I'm here for a reason." You give them what's expected of them, and you tie it down to a timeline. When I have to let someone go whom I hired, it's my failure.

CJ: You have to lay a foundation of organization. Once you lay that foundation in those weekly meetings, so much of the other stuff falls into place. One of the things that I

struggled with in overseeing multiple radio stations and multiple formats was that most of us hold on to things that we used to do. Whether it's sitting in front of the computer or getting out in the streets, I have struggled with the fact that I may not be able to do many of these things anymore.

In this position you are truly more of a manager, and you need to touch base with a lot of people. A lot is going on in your mind. You have to get more into checking in with your people and making sure that things are heading in the right direction than actually doing those things yourselves. Once you get past that, you truly become a manager, and it makes things a lot easier.

"If you don't know it, find someone who does."

Brian Kelly

BK: Time management is the name of the game. You have to properly schedule your time for both radio stations. After you finish your programming duties for both radio stations, make sure your meetings are scheduled, make them happen and commit to them every single week.

TZ: Jimmy, how do you gain the experience to handle Hip-Hop one minute and Country the next?

JS: Understanding your audience or audiences is important in any format. There are some things that are transposable format to format, but if you train your people to understand who their audience is, and if you thor-

oughly understand them, the format does not matter, and you will have a much greater chance of success.

TZ: Brian, if you are in charge of a format that you don't know much about in general, how do you schedule the music for it?

BK: You have to find somebody to work with who knows that format. One of the stations I oversee is a Christian radio station. I know absolutely nothing about Christian music, but I have somebody there who is very passionate about it and puts the Christian songs into different categories just as we do at CHR and Hot AC. If you don't know it, find someone who does.

R&R: Give us an example of how you plan to get your stations together.

JS: Next year our Country station, KZLA, is going to move into our Power 106 facilities. The hallways at Power really have a rhythm to them. There's a constant vibe here. Industry people come by Power 106 just to hang out, and it's the coolest thing.

Granted, the Country format is not going through what you would call a golden era right now. There are definitely some struggles, as far as finding itself after the last golden era, which was probably almost 10 years ago. But I do think the energy and the vibe at Power will ultimately benefit KZLA.

TZ: In a cluster of stations, how much time should a PD spend working with each morning show? Do you work with the show that's not doing as well, or spend more time with the one that is great and needs to be even greater?

JB: It depends on the situation. With a lot of morning shows, you can get things done in the hall — sort of informal airchecks. It's kind of something specialized that I do, and it's worked with a lot of morning shows.

When I worked with Ted Nugent, who was doing mornings for us in Detroit, I wouldn't have general show preps or airchecks because he'd throw a knife at me. So, we'd meet afterwards and talk about the show. We'd talk about things that were hot and maybe about some of the things that I liked and some of the things that I didn't.



BAD BOYS FOR LIFE

P. Diddy tells Boomer at KSLZ/St. Louis that he needs a girl. Maybe they can work together on "I Need a Girl Part 3."

But when there are newer, younger people coming into a market, they may not know the market as well, and you want to work with stunts, create a game plan of where they want to go and create some benchmarks. It's a little bit more intense.

TZ: If you are not on the air, how can you handle and earn the respect of your personalities?

"It's incumbent upon you to have the best people that you possibly can in every slot. If you don't, failure is imminent."

Jimmy Steal

JS: I didn't get into radio to be a program director. I thought PDs were all idiots. Then I got tired of working for an idiot and thought, "I can do that." It wasn't like it was a lifelong goal. So I always kind of look at myself as the only disc jockey at the radio station without an airshift.

One quick side note on talent: Regardless of the daypart, it seems to me that, after doing this for a few years, some programmers have an expectation that personalities walk into the control room and put on their "personality outfit." If you want true talent, you have to find people who are good, first and foremost, at being a person. If they're not good at being a person, there's no way in hell they're going to be a successful disc jockey.

TZ: How are you growing your talent base?

CJ: A large part of the job that I'm responsible for at Entercom is growing people and growing talent. One of my concepts is the "pay it down" mentoring concept, derived from the Kevin Spacey movie *Pay It Forward*. It's about paying it down to all

parts of your staff. I have no secrets from the people who work with me. I let them in on the vision of where we're going. I engage them in the process of getting there. Basically, I'm training them to take my position at some point in time.

I expect them to do the same thing with the person below them. It permeates the radio station. From the interns to the GM's office, we're all progressing, helping each other and allowing each other to move and grow. That's something that has been ongoing in my entire career. I find it makes for stronger radio stations and brands.

JB: This is not brain surgery. When it comes to talent, most people decide to get into radio for music. We all want to have fun. We all want to entertain people, and we didn't go into movies or television. We just happened to hear this thing called radio, and we were enamored of it.

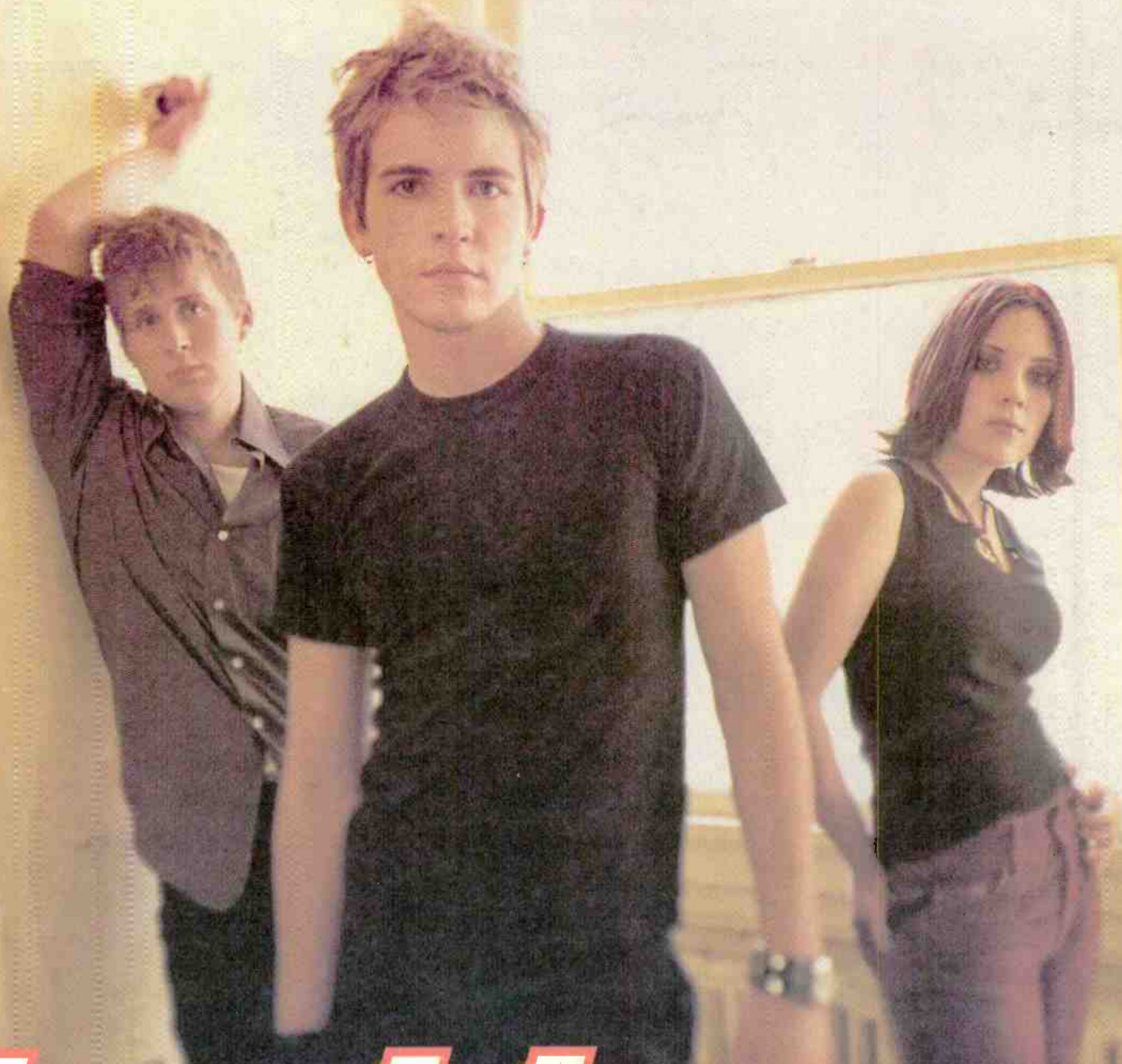
I think it's so important to help young people. We are so much into trying to help out young people as much as we can, to let them know this is a great medium. It's a lot of fun. You can be a great entertainer. It's basic — tell a good joke. Those are the things that will make you a star in radio. The next big talent may be under that rock.

JS: If someone can show me, not tell me, that they understand themselves, understand my radio station, understand my radio station's audience and have a thirst for pop culture, they pretty much already have the job at that point.

TZ: Do you think voicetracking is killing the very radio stations that you are trying to keep viable and profitable?

JS: My boss, Rick Cummings, said it best: "I think we should take a closer look at voicetracking management." I think that statement is very insightful.

Voicetracking is like anything: There's good and bad to it. People continue to discuss the dwindling talent opportunities, because voicetracking is taking slots where live bodies would be. My vision is probably a little bit more straightforward. I think great talent will always find a way through any system.



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WABB	WBBO	WZYP
KZMG	KLRS	WMC

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OCTOBER 1st**

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WFLY	WJJS	WBFA	WAYV	WJBQ	WCIL
WRHT	KSMB	WINK	KWTX	WXXX	KKZII
WJMX	WPPY	WNDV	WMRV	WHTF	WSTO
WJYY	WBDR	WRTS			



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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	AVRIL LAVIGNE Complicated (Arista)	10184	+46	1124971	13	134/0
2	2	PINK Just Like A Pill (Arista)	8582	+238	957250	10	133/0
6	3	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	7748	+999	943929	6	126/3
5	4	DJ SAMMY & YANOU Heaven (Robbins)	7347	+37	818224	12	129/0
3	5	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	7103	-761	669177	14	130/0
4	6	NELLY Hot In Herre (Fo' Reel/Universal)	6820	-572	750103	17	126/0
10	7	MARIO Just A Friend 2002 (J)	5364	+595	578178	8	127/2
8	8	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	4988	-456	542587	17	129/0
11	9	JOHN MAYER No Such Thing (Aware/Columbia)	4784	+97	522183	13	118/1
14	10	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	4755	+950	525490	6	124/5
7	11	EMINEM Without Me (Shady/Aftermath/Interscope)	4621	-897	459501	15	130/0
12	12	KYLIE MINOGUE Love At First Sight (Capitol)	4620	+355	488273	10	130/0
9	13	JIMMY EAT WORLD The Middle (DreamWorks)	4413	-526	442008	22	129/0
15	14	CREED One Last Breath (Wind-up)	4329	+640	398768	12	117/6
18	15	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	4228	+1114	412638	4	122/4
16	16	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3749	+567	436415	6	113/3
13	17	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3618	-341	310546	26	131/0
22	18	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3285	+518	478184	6	96/5
24	19	VANESSA CARLTON Ordinary Day (A&M/Interscope)	3054	+380	317328	5	130/4
20	20	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	2909	-147	305668	24	121/0
25	21	BBMAK Out Of My Heart (Into Your...) (Hollywood)	2737	+128	283553	7	110/2
19	22	NO DOUBT Hella Good (Interscope)	2733	-339	248063	20	127/0
23	23	DIRTY VEGAS Days Go By (Capitol)	2446	-292	224270	17	131/0
21	24	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	2403	-436	238688	20	121/0
32	25	BENIE MAN F/JANET Feel It Boy (Virgin)	2286	+324	247588	4	109/5
34	26	MICHELLE BRANCH Goodbye To You (Maverick/WB)	2250	+379	213891	4	109/10
31	27	SHAKIRA Objection (Tango) (Epic)	2205	+238	244421	6	114/5
33	28	OUR LADY PEACE Somewhere Out There (Columbia)	2171	+282	192952	6	96/5
27	29	SEVEN AND THE SUN Walk With Me (Atlantic)	2117	-301	164625	12	100/0
41	30	NO DOUBT F/LADY SAW Underneath It All (Interscope)	2116	+605	241853	3	112/11
39	31	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	2064	+453	242825	3	76/12
35	32	KHIA My Neck.. My Back (Lick It) (Dirty Down/Artemis)	1949	+86	173383	7	71/2
29	33	CRAIG DAVID Walking Away (Wildstar/Atlantic)	1899	-181	282922	19	102/0
28	34	ENRIQUE IGLESIAS Don't Turn Off The Lights (Interscope)	1806	-586	139749	11	104/0
36	35	BRITNEY SPEARS Boys (Maverick/Reprise)	1780	+59	200324	5	87/1
37	36	NAUGHTY BY NATURE F/3LW Feels Good (Don't Worry...) (TVT)	1774	+65	183150	8	69/0
44	37	ASHANTI Happy (Murder Inc./IDJMG)	1652	+439	191299	3	87/16
26	38	SOLUNA For All Time (DreamWorks)	1596	-845	130899	18	115/0
30	39	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	1383	-644	119393	10	87/0
43	40	GOO GOO DOLLS Big Machine (Warner Bros.)	1379	+96	98829	3	80/5
40	41	ELVIS VS. JXL A Little Less Conversation (RCA)	1317	-219	129837	4	70/0
46	42	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	1298	+314	111701	2	62/6
45	43	HOOBASTANK Running Away (Island/IDJMG)	1262	+81	103325	4	70/5
42	44	BIG TYMERS Still Fly (Cash Money/Universal)	1227	-108	121510	9	56/0
47	45	3LW I Do (Wanna Get Close To You) (Epic)	1150	+213	105877	2	82/8
49	46	MONICA All Eyez On Me (J)	1092	+210	95261	2	75/6
38	47	TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	1050	-580	130108	10	76/0
Debut	48	JENNIFER LOVE HEWITT BareNaked (Jive)	847	+432	93662	1	81/9
50	49	DAVE MATTHEWS BAND Where Are You Going (RCA)	804	+96	94922	2	47/14
Debut	50	AMY STUDDT Just A Little Girl (19/Universal)	679	+137	88917	1	60/6

Most Added[®]

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ARTIST TITLE LABEL(S)	ADDS
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	47
SAMANTHA MUMBA I'm Right Here (A&M/Interscope)	37
WESTLIFE World Of Our Own (RCA)	22
JIMMY EAT WORLD Sweetness (DreamWorks)	20
ASHANTI Happy (Murder Inc./IDJMG)	16
PAUL OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	16
DAVE MATTHEWS BAND Where Are You Going (RCA)	14
LEANN RIMES Life Goes On (Curb)	13
IRV GOTTI Down 4 U (Murder Inc./IDJMG)	12
WHITNEY HOUSTON Whatchulookinat (Arista)	12
NAPPY ROOTS Po' Folks (Atlantic)	12

IRV GOTTI

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 3 at Top 40 Rhythmic Monitor
 5 at Top 40 Crossover Monitor
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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EMINEM Cleanin' Out... (Shady/Aftermath/Interscope)	+1114
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	+999
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	+950
CREED One Last Breath (Wind-up)	+640
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+605
MARIO Just A Friend 2002 (J)	+595
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	+567
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	+518
IRV GOTTI Down 4 U (Murder Inc./IDJMG)	+453
ASHANTI Happy (Murder Inc./IDJMG)	+439

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ASHANTI Foolish (Murder Inc./IDJMG)	2757
MICHELLE BRANCH All You Wanted (Maverick/WB)	2654
DEFAULT Wasting My Time (TVT)	2339
PINK Don't Let Me Get Me (Arista)	2157
LINKIN PARK In The End (Warner Bros.)	2151
SHERYL CROW Soak Up The Sun (A&M/Interscope)	2082
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	2064
CALLING Wherever You Will Go (RCA)	1748
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1674
JENNIFER LOPEZ Ain't It Funny (Epic)	1631
MARY J. BLIGE Family Affair (MCA)	1587
SHAKIRA Underneath Your Clothes (Epic)	1539

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KALC	KIMN	WZPT	KRSK	WMVX	WVMX
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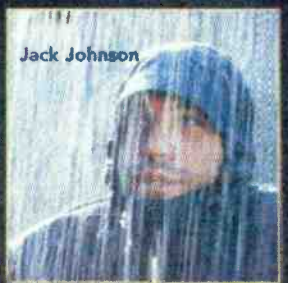
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R&R **Callout America**

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 16, 2002

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of July 21-27.

ARTIST TITLE LABEL(S)	CHR/POP				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)						WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
	TW	LW	2W	3W									
HP ▶ AVRIL LAVIGNE Complicated (<i>Arista</i>)	4.00	3.93	3.88	3.95	81.5	19.6	4.08	3.94	3.94	3.84	4.23	4.21	3.72
NELLY/KELLY ROWLAND Dilemma (<i>Fo' Reel/Universal</i>)	3.87	3.83	—	—	64.4	14.9	3.84	4.01	3.73	3.71	3.87	3.98	3.95
EMINEM Without Me (<i>Shady/Aftermath/Interscope</i>)	3.76	3.53	3.52	3.64	79.8	31.8	3.80	3.86	3.61	3.66	3.93	3.65	3.82
PINK Just Like A Pill (<i>Arista</i>)	3.75	3.68	3.68	3.75	71.0	19.1	3.75	3.71	3.79	3.76	3.86	3.70	3.68
VANESSA CARLTON A Thousand Miles (<i>A&M/Interscope</i>)	3.75	3.54	3.56	3.60	80.4	24.9	3.69	3.65	3.92	3.71	3.71	3.81	3.78
EVE F/ALICIA KEYS Gangsta Lovin' (<i>Ruff Ryders/Interscope</i>)	3.71	—	—	—	56.1	11.0	3.81	3.66	3.58	3.66	3.65	3.58	3.94
NELLY Hot In Herre (<i>Fo' Reel/Universal</i>)	3.67	3.66	3.47	3.60	80.1	37.0	3.60	3.65	3.79	3.70	3.72	3.74	3.51
JIMMY EAT WORLD The Middle (<i>DreamWorks</i>)	3.64	3.56	3.71	3.62	78.5	23.8	3.70	3.56	3.63	3.53	3.56	3.73	3.72
HP ▶ IRV GOTTI PRESENTS.. Down 4 U (<i>Murder Inc./IDJMG</i>)	3.63	3.55	3.44	3.52	58.8	16.6	3.74	3.57	3.53	3.77	3.57	3.47	3.68
KROEGER & SCOTT Hero (<i>Roadrunner/Columbia/IDJMG</i>)	3.62	3.71	3.63	3.71	76.5	27.6	3.64	3.46	3.74	3.49	3.99	3.45	3.55
HP ▶ ASHANTI Happy (<i>Murder Inc./IDJMG</i>)	3.59	3.54	—	—	55.8	13.8	3.52	3.46	3.89	3.67	3.64	3.44	3.56
HP ▶ HOOBASTANK Running Away (<i>Island/IDJMG</i>)	3.59	3.65	3.64	3.63	49.2	8.8	3.76	3.48	3.45	3.52	3.46	3.57	3.82
DANIEL BEDINGFIELD Gotta Get Thru This (<i>Island/IDJMG</i>)	3.56	—	—	—	40.3	8.3	3.62	3.32	3.81	3.58	3.46	3.83	3.56
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (<i>Epic</i>)	3.56	3.37	3.56	3.55	69.9	21.0	3.68	3.48	3.47	3.79	3.26	3.55	3.66
DJ SAMMY & YANOU Heaven (<i>Robbins</i>)	3.54	3.36	3.31	3.32	69.1	19.9	3.64	3.41	3.55	3.52	3.67	3.39	3.62
HP ▶ P. DIDDY F/GINUWINE I Need A Girl Pt. 2 (<i>Bad Boy/Arista</i>)	3.54	3.56	3.62	3.75	56.9	15.5	3.65	3.49	3.42	3.62	3.50	3.47	3.57
ASHANTI Foolish (<i>Murder Inc./IDJMG</i>)	3.52	3.49	3.38	3.48	75.7	31.5	3.45	3.50	3.65	3.65	3.44	3.43	3.55
FAT JOE F/ASHANTI What's Luv? (<i>Terror Squad/Atlantic</i>)	3.50	3.45	3.38	3.53	79.8	36.2	3.46	3.43	3.64	3.49	3.41	3.58	3.53
CREED One Last Breath (<i>Wind-up</i>)	3.48	3.54	3.51	3.53	60.5	16.0	3.36	3.33	3.76	3.50	3.56	3.50	3.30
JOHN MAYER No Such Thing (<i>Aware/Columbia</i>)	3.48	3.63	3.59	—	62.7	19.3	3.52	3.29	3.62	3.38	3.19	3.64	3.73
MARIO Just A Friend 2002 (<i>J</i>)	3.40	3.62	—	—	61.9	18.8	3.52	3.21	3.44	3.49	3.16	3.28	3.66
NO DOUBT Hella Good (<i>Interscope</i>)	3.40	3.35	3.30	3.24	78.2	31.2	3.15	3.45	3.67	3.23	3.46	3.52	3.37
CAM'RON Oh Boy (<i>Roc-A-Fella/IDJMG</i>)	3.33	3.19	—	—	64.9	27.3	3.38	3.23	3.37	3.38	3.44	3.19	3.28
P. DIDDY... I Need A Girl (<i>Bad Boy/Arista</i>)	3.32	3.40	3.46	3.44	71.5	32.9	3.36	3.12	3.49	3.51	3.09	3.25	3.41
DIRTY VEGAS Days Go By (<i>Capitol</i>)	3.29	3.39	3.08	3.27	79.8	30.9	2.95	3.29	3.72	3.09	3.47	3.25	3.32
KYLIE MINOGUE Love At First Sight (<i>Capitol</i>)	3.22	3.18	3.25	—	48.3	16.3	3.28	3.06	3.31	3.22	3.02	3.35	3.32

Callout America Hot Scores

By ANTHONY ACAMPORA

Universal Music Group owns the dominant share of R&R's Callout America survey this week with 10 of the 13 top-testing records: **Island Def Jam Music Group** has five of the top testers, **Interscope/Geffen/A&M** has three, and **Universal Records** has two.

For IDJMG, **Irv Gotti Presents** comes in ninth overall this week with "Down 4 U" (*Murder Inc./IDJMG*). The song ranks seventh with teens and eighth among women 18-24. Gotti was also the force who brought us **Ashanti**, who ranks 11th overall with "Happy." The track is testing best 25-34, with a 3.89 that ranks it third in the cell.

Hoobastank tie with **Ashanti** for 11th overall this week with "Running Away" (*Island/IDJMG*). The top three **Alternative** hit ranks fifth among teens and top 15 with women 18-24.

Finally, **Daniel Bedingfield** debuts at No. 13 with "Gotta Get Thru This" (*Island/IDJMG*). Bedingfield also scores big 25-34, ranking fourth with a 3.81.

Nelly scores both top songs for Universal. First, his latest hit, "Dilemma" (*Fo' Reel/Universal*), featuring **Kelly Rowland**, ranks second overall and with teens, scores a first-place ranking 18-24 and is ninth 25-34. The first single from *Nellyville*. "Hot in Herre," ranks seventh overall this week.

For **Interscope/Geffen/A&M**, recent hits by **Eminem** and **Vanessa Carlton** still rank top five, but the story here is the debut of "Gangsta Lovin'" by **Eve f/Alicia Keys** (*Ruff Ryders/Interscope*). The song ranks sixth overall, third with teens and fifth 25-34.

The two other non-UMG songs in the top 10 this week belong to **Arista**: **Avril Lavigne's** "Complicated" and **Pink's** "Just Like a Pill" rank first and fourth, respectively.

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 percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) represents songs that have yet to chart in the top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: **EAST:** Boston, Nassau-Suffolk, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. **SOUTH:** Atlanta, Dallas, Houston, Miami, San Antonio, Tampa. **MIDWEST:** Chicago, Cincinnati, Cleveland, Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Louis. **WEST:** Denver, Los Angeles, Portland, Sacramento, Salt Lake City, San Diego, San Francisco, Seattle. © 2002, R&R Inc.

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ON THE RECORD

with
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PD, KLRS (Colors 92.7)/
Chico, CA

COLORS
92.7AM

Chico, CA is a college town (legendary, to be exact), and Chico definitely likes to rock. That side of CHR does very well for us. Top songs this week that we've played 60-plus times on KLRS include John Mayer's "No Such Thing," Avril Lavigne's "Complicated," Nelly's "Hot in Herre," DJ Sammy f/Yanou's "Heaven" and Pink's "Just Like a Pill." • Hot phone records: Scapegoat Wax's "Lost Cause." Scapegoat Wax (a.k.a. Marty James) is from Chico, and the local love is in effect. Monster phones! Elvis Vs. JXL's "A Little Less Conversation" also equals big phones for

big E! • New songs we've added recently that are taking off include No Doubt's "Underneath It All" and Nelly f/Kelly Rowland's "Dilemma." We're also feeling good about Monica's "All Eyez on Me" and Jennifer Love Hewitt's "Barenaked." • Right now, there is a lot of great music for mainstream CHR. Colors 92.7's main goal is to superserve the listener with the biggest and best hits available (always a constant balance).

I hope R. Kelly isn't around: "BareNaked" and "Just a Little Girl" put together in one sentence just may get his attention. (I'm kidding — or am I?) Jennifer Love Hewitt's "BareNaked" (Jive) debuts at No. 48*, while Amy Studt's "Just a Little Girl" (19/Universal) makes its debut at No. 50* ... A +1,114 makes Eminem's "Cleanin' Out My Closet" (Shady/Aftermath/Interscope) the song with the most increase in plays and nudges him from 18-15* ... A leap from No. 41 to No. 30* in a single bound makes No Doubt's "Underneath It All" (Interscope) the supersong of the week! Featuring Lady Saw, the song takes an 11-step skip and acquires +605 in plays ... Angie Martinez's "If I Could" (EastWest/EEG) moves up four spaces this week, to No. 42*. She's one talent folks aren't recognizing. What's up with that? ... Michelle Branch's "Goodbye to You" (Maverick/WB) jumps eight spots, from No. 34-26*, and Beenie Man's "Feel It Boy" (Virgin) jumps seven additional positions as it climbs from No. 32-25*. Hmm, could it be that Janet Jackson's vocals help to slide this song more rapidly up the chart, just as Mya's did for "Girls Dem Sugar"? ... BBMak's "Out of My Heart..." (Hollywood) is climbing out of the 20s. The single moves from 25-21* this week. Next week, the band may revisit their teens — chart-wise, that is ... Khia's "My Neck, My Back..." (DD/Artemis) moves up three notches, presumably for its club-friendly sound. The lyrics are a bit raunchy, but the track is definitely something to shake your arse to.

— Tanya O'Quinn/Asst. Editor

CHR/Pop
ON THE RADIO

ON THE RISE

ARTIST: **Bon Jovi**

LABEL: **Island/IDJMG**

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



Bon Jovi

OK, maybe I'm going way back in time, but my favorite Bon Jovi track is "Wanted Dead or Alive." "It's My Life" is a close second. Even though the band are set to release their eighth record, *Bounce*, I'm feeling a bit skeptical about any of those songs touching me like "Wanted" did. Maybe it was because I was obsessed with someone at the time, and the song title best described my feelings for him. Still, years of therapy and prescribed blue pills can't remove that impassioned tune from my list of favorites. On their latest record each of Bon Jovi's songs tell a chapter of the story and paint a portion of the portrait. *Bounce* is a journal kept by the band of where they've been during the past year, a recollection of precious memories set to music. They say a picture is worth a thousand words; if that's true, then this record is worth a thousand-plus. It is a self-portrait of the band, with the lyrics and musical notes serving as the hues, tints and outlines of each individual member.

Trial and error? You be the judge. For their 1986 release *Slippery When Wet* and 1988's *New Jersey*, Bon Jovi employed professional songwriters, made simple performance videos and highlighted the good looks of lead singer Jon Bon Jovi. Perhaps this was a preference of theirs, or perhaps it was a suggested marketing tool. Regardless, both LPs went multi-Platinum. The band was then criticized for being more pop than metal and accused of targeting teenyboppers. In the early '90s they moved away from metal and concentrated on ballads and arena rock. This makeover seems to have worked: Here it is 2002, and the band's fan base is still huge.

Slated for an October release, *Bounce* was co-produced by Luke Ebbin, Jon Bon Jovi and

Richie Sambora. Its predecessor, *Crush*, sold 8 million copies worldwide and was certified double Platinum in the U.S. The band's first Grammy nomination for Best Rock Album and Best Rock Performance by a Duo or Group came with "It's My Life," one of *Crush*'s singles. With over 90 million albums sold during their career, it's no wonder *Bounce* is highly anticipated. The debut single, "Everyday," advises each of us to live life to the fullest. With the events of Sept. 11, 2001, eyes were opened to what's really important. Though the powers that be tried to kill the American spirit, spirituality increased, bonds were strengthened, issues were addressed and life prevailed. "All About Loving You" is one of the album's songs that reinforces my perspective. This ballad focuses on the love of another and puts priorities where they belong.

While "Misunderstood" speaks for men who've never expressed all that they feel, the title track is an inspirational message exhorting us to retain a fighting spirit regardless of obstacles, losses and disheartenments. The song I wait anxiously for is "Love Me Back to Life." This humble and sincere plea for rejuvenation applies to all of us. Too many times we burn the candle at both ends, only to wind up with a melted, shapeless form. "Love Me Back to Life" is a request for someone or something to mold us back into the tall and erect figure that we are.

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BY MEDIABASE

America's Best Testing CHR/Pop Songs 12+
For The Week Ending 8/16/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
AVRIL LAVIGNE Complicated (Arista)	4.16	4.29	95%	31%	4.13	95%	35%
CRAIG DAVID Walking Away (Wildstar/Atlantic)	4.01	3.96	89%	20%	4.06	90%	21%
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.98	4.00	75%	15%	4.02	72%	14%
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.94	-	64%	7%	3.92	59%	8%
CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.94	3.92	92%	38%	3.92	91%	39%
PINK Just Like A Pill (Arista)	3.94	4.03	95%	25%	3.83	95%	30%
JOHN MAYER No Such Thing (Aware/Columbia)	3.92	3.91	78%	17%	3.87	78%	18%
JIMMY EAT WORLD The Middle (DreamWorks)	3.90	3.94	90%	39%	3.88	90%	40%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.88	3.89	97%	51%	3.80	97%	55%
NELLY Hot In Herre (Fo' Reel/Universal)	3.88	3.76	95%	40%	3.89	96%	38%
DJ SAMMY & YANOU Heaven (Robbins)	3.86	3.83	83%	25%	3.65	83%	28%
EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	3.83	3.79	74%	12%	3.84	73%	12%
BBMAK Out Of My Heart (Into Your Head) (Hollywood)	3.83	3.83	67%	10%	3.74	63%	8%
EMINEM Without Me (Shady/Aftermath/Interscope)	3.83	3.88	96%	45%	3.87	96%	45%
DANIEL BEDDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.78	-	43%	7%	3.79	41%	6%
SEVEN AND THE SUN Walk With Me (Atlantic)	3.76	3.67	54%	9%	3.73	51%	8%
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.74	3.68	74%	15%	3.81	71%	11%
NO DOUBT Hella Good (Interscope)	3.74	3.73	95%	42%	3.75	96%	43%
JENNIFER LOPEZ FEATURING NAS I'm Gonna Be Alright (Epic)	3.71	3.71	92%	35%	3.81	93%	35%
CREED One Last Breath (Wind-up)	3.70	3.66	81%	20%	3.67	82%	21%
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.68	3.63	74%	15%	3.64	72%	16%
KYLIE MINOGUE Love At First Sight (Capitol)	3.62	3.63	77%	20%	3.45	75%	22%
DIRTY VEGAS Days Go By (Capitol)	3.59	3.52	91%	37%	3.44	89%	40%
ENRIQUE IGLESIAS Don't Turn Off The Lights (Interscope)	3.58	3.55	85%	21%	3.58	85%	19%
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3.55	3.54	93%	54%	3.59	93%	55%
ASHANTI Foolish (Murder Inc./IDJMG)	3.54	3.51	93%	51%	3.56	93%	52%
MARIO Just A Friend (J)	3.51	3.45	74%	19%	3.47	74%	19%
P. DIDDY F/USHER & LOON I Need A Girl (Part I) (Bad Boy/Arista)	3.50	3.57	93%	52%	3.53	93%	51%
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3.38	3.44	80%	31%	3.41	79%	30%
BEENIE MAN F/JANET Feel It Boy (Virgin)	3.37	-	41%	9%	3.34	39%	7%

Total sample size is 668 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

AVANT Makin' Good Love (Magic Johnson/MCA)
Total Plays: 580, Total Stations: 30, Adds: 0

WHITNEY HOUSTON Whatchulookinat (Arista)
Total Plays: 560, Total Stations: 59, Adds: 12

LEANN RIMES Life Goes On (Curb)
Total Plays: 463, Total Stations: 68, Adds: 13

PAUL OAKENFOLD Starry Eyed... (Maverick/Reprise)
Total Plays: 453, Total Stations: 42, Adds: 16

WYCLEF JEAN Two Wrongs (Columbia)
Total Plays: 422, Total Stations: 36, Adds: 6

AVRIL LAVIGNE Sk8er Boi (Arista)
Total Plays: 324, Total Stations: 10, Adds: 8

STAIN'D Epiphany (Flip/Elektra/EEG)
Total Plays: 318, Total Stations: 23, Adds: 1

JACK JOHNSON Flake (Enjoy/Universal)
Total Plays: 255, Total Stations: 15, Adds: 1

NAPPY ROOTS Po' Folks (Atlantic)
Total Plays: 253, Total Stations: 41, Adds: 12

PAULINA RUBIO The One You Love (Universal)
Total Plays: 249, Total Stations: 26, Adds: 2

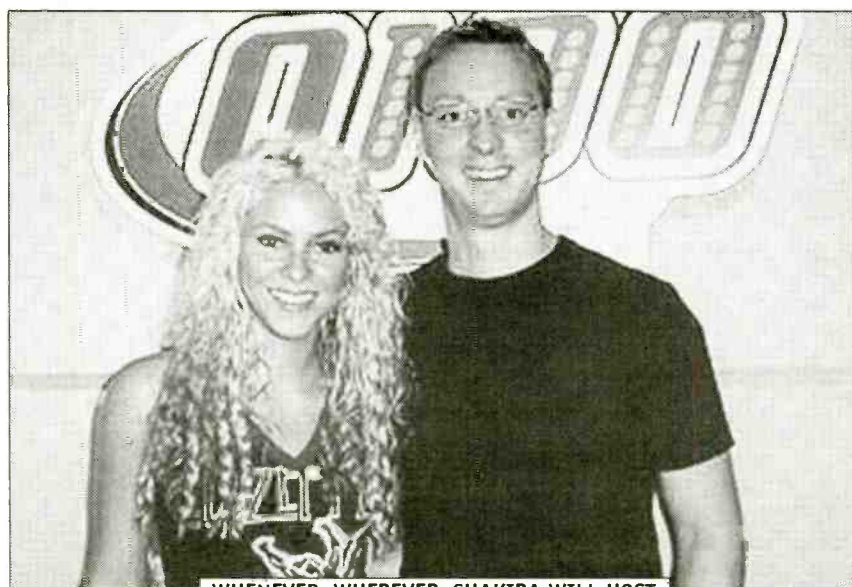
Songs ranked by total plays

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WHENEVER, WHEREVER, SHAKIRA WILL HOST

The Bert Show was out of town, so WWQ/Atlanta invited Epic recording artist Shakira to guest-host the morning show. Shakira stuck around for a couple of hours, taking calls, picking songs and running the show! Here's WWQ OM/PD/afternoon driver Dylan Sprague with Shakira.



JUSTINCASE YOU MISSED CLUB R&R

WB/Maverick recording artists Justincase stopped by the R&R offices to perform. Pictured here are (back, l-r) Justincase's Hannah, R&R Publisher/CEO Erica Farber, Justincase's Nick, R&R Sr. VP & CHR Editor Tony Novia, Justincase's Justin, R&R Dir./Operations Al Machera and Street Talk Daily Editor Kevin Carter, (front, l-r) Maverick VP/Promotion Ken Lucek, WB's Myra Simpson and R&R sales staffer Steve Resnik.

R&R Rhythmic Mix Show Top 30

August 16, 2002

- | RANK | ARTIST | TITLE | LABEL |
|------|-----------------------------------|---------------------------|------------------------------|
| 1 | N.O.R.E. | Nothin' | (Def Jam/IDJMG) |
| 2 | P. DIDDY f/GINUWINE | I Need A Girl (Part 2) | (Bad Boy/Arista) |
| 3 | NELLY | Hot In Herre | (Fo' Reel/Universal) |
| 4 | LUDACRIS | Move Bi**h | (Def Jam South/IDJMG) |
| 5 | BIG TYMERS | Still Fly | (Cash Money/Universal) |
| 6 | CAM'RON | Hey Ma | (Roc-A-Fella/IDJMG) |
| 7 | ASHANTI | Happy | (Murder Inc./Def Jam/IDJMG) |
| 8 | CLIPSE | Grindin' | (Star Trak/Arista) |
| 9 | MARIO | Just A Friend 2002 | (J) |
| 10 | NELLY f/KELLY ROWLAND | Dilemma | (Fo' Reel/Universal) |
| 11 | EVE f/ALICIA KEYS | Gangsta Lovin' | (Ruff Ryders/Interscope) |
| 12 | FABOLOUS F/P. DIDDY & JAGGED EDGE | Trade It All Part II | (Elektra/EEG) |
| 13 | AMERIE | Why Don't We Fall In Love | (Rise/Columbia) |
| 14 | STYLES | Goodtimes | (Ruff Ryders/Interscope) |
| 15 | IRV GOTTI PRESENTS | Down 4 U | (Murder Inc./Def Jam/IDJMG) |
| 16 | ANGIE MARTINEZ | If I Could Go | (EastWest/EEG) |
| 17 | LIL' WAYNE | Way Of Life | (Cash Money/Universal) |
| 18 | BEENIE MAN f/JANET | Feel It Boy | (Virgin) |
| 19 | FAITH EVANS f/MISSY ELLIOTT | Burnin' Up | (Bad Boy/Arista) |
| 20 | CAM'RON | Oh Boy | (Roc-A-Fella/IDJMG) |
| 21 | LL COOL J | Love You Better | (Def Jam/IDJMG) |
| 22 | EMINEM | Cleanin' Up My Closet | (Shady/Aftermath/Interscope) |
| 23 | CLIPSE | When The Last Time... | (Arista) |
| 24 | KHIA | My Neck, My Back | (Dirty Down/Artemis) |
| 25 | TRUTH HURTS f/RAKIM | Addictive | (Aftermath/Interscope) |
| 26 | MS. JADE | Ching Ching Ching | (Beat Club/Interscope) |
| 27 | TWEET | Call Me | (Gold Mind/Elektra/EEG) |
| 28 | BONE THUGS-N-HARMONY f/3LW | Get Up And Get It | (Ruthless/Epic) |
| 29 | PASTOR TROY | Are We Cuttin' | (Universal) |
| 30 | MACK 10 | Connected | (Cash Money/Universal) |

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/16-7/22/02. (C) 2002, R&R, Inc.



PHAT MIX SIX

- MS. JADE f/TIMBALAND & NELLY FURTADO Ching Ching Ching (Beatclub/Interscope)
- SYLEENA JOHNSON f/BUSTA RHYMES & THE FLIPMODE SQUAD Tonight (Jive)
- BENZINO Rock The Party (Elektra/EEG)
- XZIBIT Multiply (Loud/Columbia)
- WC f/NATE DOGG Streetz (Def Jam/IDJMG)
- CLIPSE When The Last Time (Star Trak/Arista)



Since I'm back in Cali, I'm feeling three West Coast joints: Xzibit's "Multiply" (Loud/Columbia), WC featuring Nate Dogg's "Streetz" (Def Jam/IDJMG) and DJ Quik's "Trouble (Remix)" (Bungalo). It feels good to have the West Coast coming up. These are quality joints that should be played across the country. Cats need to stop hatin' and play these records in other markets. Besides those West Coast records, I like that Cam'ron joint, "Hey Ma" (Roc-A-Fella/IDJMG), and the new Erykah Badu and Common, "Love of My Life" (FOX Music/MCA). Those are both hot joints.



Gigi Sweet



DJ Opie

Amerie's "Why Don't We Fall in Love" (Rise/Columbia) is definitely a late-summer hit. I think putting Ludacris on it made this record. Also doing well for us and probably one of the bigger club records out here right now is Styles' "Goodtimes" (Ruff Ryders/Interscope). This record is working really well and came back in the top three in callout. The new Angie Martinez, "Take You Home" (EastWest/EEG), is really good. We were really early on "If I Could Go," and I think this will be another one of that type of record. Another song that is doing well for us is Fabolous & P. Diddy's "Trade It All (Pt. 2)" (Epic). This may be another "I Need a Girl" record — another one of those records that's on the smooth tip.

DJ Opie, WPOW/Miami

"When the Last Time" (Star Trak/Arista) by Clipse is a hot followup to "Grindin'." With The Neptunes on this track, you can't go wrong. You got definite West Coast heat with Xzibit's "Multiply" (Loud/Columbia). With X killin' the verses and Nate on the hook, you got a perfect combination. Faith Evans' "Burnin' Up" is a club banger! This joint has all the ladies at the club burnin' up on the dance floor. It's a done deal every time I spin it. Shout-outs to John Magic; my PD, AntDog; DJ Delvin at KGGI/Riverside; DJ Rockafella; DJ E-Man and Mr. Choc on the mixers and promotions staff at KPWR/Los Angeles; LPzee and the Bum Squad DJs; and all my other radio people — much love! And, of course, I gotta say "Big-up" to all my EarWax Record Pool DJs. Don't sleep on us — www.earwaxrecordpool.com.



Mr. Swift, KKUU/Palm Springs, CA

Mr. Swift



Greg C

A hot joint for us is Styles' "Goodtimes" (Ruff Ryders/Interscope). We've been playing this for over two months now, and it's been getting good reaction in the clubs. I can't say anything about Slum Village's "Tainted" (Capitol/Priority) other than that it's the essence of hip-hop, that's what it is. This is real-ass hip-hop music! Scarface's "My Block" (Def Jam South/IDJMG) is a heater off the album. This is a down-South banger, and it's vintage Scarface from Rap-A-Lot days.

Greg C, WBHJ/Birmingham

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ON THE RECORD

This Week's Hottest Music

Eddie Gomez

Asst. PD, KWNZ/Reno, NV

Musiq's "Dontchange" (Def Soul/IDJMG): A tight-ass followup to "Halfcrazy." I'm feelin' it more than "Halfcrazy"!

Lyric featuring Loon's "Young & Sexy" (J): So I've been told! Yeah, right. The beat is sick. If you haven't checked it out yet, do so.

Faith Evans featuring Missy Elliot's "Burnin' Up" (Bad Boy/Arista): One of my favorite songs on our station right now. Ladies go crazy to this joint in the club.

Victor Starr

PD, WZMX/Hartford, CT

Musiq's "Dontchange": This song will be bigger than "Halfcrazy." It's a full-blown smash.

Rell's "It's Obvious" (Roc-A-Fella/Elektra/IDJMG): An obvious banger in the mix.

Keith Murray's "He's Keith Murray" (Def Jam/IDJMG): More Def Jam fire!

Clipse's "When the Last Time" (StarTrak/Arista): Already grindin' the phones from mix-show spins.

Jo Jo Lopez

MD, KSEQ/Fresno

Lyric featuring Loon's "Young & Sexy": This is the hottest R&B record right now. Great tempo and fun-sounding.

Who Da Funk's "Shiny Disco Balls" (Subliminal): This is a f***ing anthem in the clubs. This record deserves your utmost attention if you play house or dance music.

Jene's "Get Into Something" (Motown): This record is hot, and so is she! Big early phones — bangin'!

Angel Garcia

PD, KWYL/Reno, NV

Smile & Southstar's "Tell Me" (ARTIST-direct): If you don't get this, then you're never gonna get it. Top 10 phones after one week.

Benzino's "Rock the Party" (Surrender):

This is a very simple record that people will get.

E-40's "Mustard & Mayonnaise" (Sic Wid' It/Jive): Top 10 phones for us.

Diane Fox

MD, KWJN/Stockton

DJ Sammy & Yanou's

"Heaven" (Robbins): We played this in morning drive one time, and it got instant phones.

Nivea featuring Brian & Brandon Casey's "Don't Mess With My Man" (Jive): Cats is sleeping on this! This is working for us and getting strong afternoon and night phones.

Isyss's "Single for the Rest of My Life" (Arista): It's a good-tempo R&B record. The hook is really strong.

Erik Bradley

MD, WBBM/Chicago

Westlife's "World of Our Own" (RCA): Pure pop at its best.

Christina Aguilera featuring Redman's "Dirty" (RCA): Produced by Rockwilder, it's a total smash! I can't wait to play this on the radio. She's comin' back strong!

Thalia's "The Mexican 2002" (Capitol): Sounds like this will be a solid song. It's reminiscent of a J. Lo song.

Rob Royale

PD, KYLZ/Albuquerque

Xzibit's "Multiply" (Loud/Columbia): Off the hook! Frickin' incredible!

Daniel Bedingfield's "Gotta Get Thru This" (Island/IDJMG): It's starting to work. Whenever it's played in the clubs, people go crazy.



Slum Village

Yasmeen's "Blue Jeans" (Magic Johnson/MCA): This is starting to come around for us, starting to get phones.

Chris Tyler

MD, WJMN/Boston

Cam'ron's "Hey Ma" (Roc-A-Fella/IDJMG): This is the No. 1 phone record and the hottest new song here at Jam'n. Our listeners love it; I can't wait to see what it looks like in callout.

Nelly featuring Toya's "Stick Out Ya Wrist" (Universal): This is on the *XXX* soundtrack. It's got that classic Nelly sound. Listen to it — this could be something.

Angie Martinez featuring Lil' Mo & Sacario's "If I Could Go" (EastWest/EEG): We're playing it at night right now, and it sounds so good on the air. If you're not on this yet, consider it. It should be a big hit.

Yung Wun's "Pop It" (Ruff Ryders/Interscope): It's very early for this, but check out cut four on the J Records urban sampler. This sounds like a Petey Pablo with a mass-appeal Irv Gotti-type track underneath. I like it a lot.

Bob Lewis

PD, KISV/Bakersfield

Ms. Jade featuring Timbaland & Nelly Furtado's "Ching Ching" (Beatclub/Interscope): I'm playing this more than 40 times a week. A hot record.

Christina Aguilera featuring Redman's "Dirty": Dirty, dirty. I heard this over the phone, and I like it.

Nivea featuring Brian & Brandon Casey's "Don't Mess With My Man": I think this is probably one of the most overlooked R&B records out there. We've got No. 3 phones on this.

Mary K.

MD, WBHJ/Birmingham

Ying Yang Twins' "By Myself" (Koch): This is huge in the clubs.

Rasheeda's "Let's Get to It" (Motown): This is my girl. This song is doing very well here. Top five requests, and she represents the female perspective of the South.

Kevin Akitake

MD, KXME/Honolulu

Big Tymers' "Oh Yeah" (Cash Money/Universal): This is one of the better reactive records out there.

Ms. Jade featuring Timbaland & Nelly Furtado's "Ching Ching": I'm feeling the beats and the Nelly Furtado part.

Mark McCray

PD, WMBX/West Palm Beach

Bone Thugs-N-Harmony featuring 3LW's "Get Up and Get It" (Ruthless/Epic): This is a smash!

Ginuwine's "Stingy" (Epic): A personal favorite of mine. Getting top 10 phones.

John E. Kage

PD, KOKS/Denver

Cam'ron's "Hey Ma": Getting top three phones since Day One and sounds incredible on the air.

Mack 10's "Connected for Life" (Cash Money/Universal): How sick is this beat? Perfect West Coast hip-hop jam.

N.O.R.E.'s "Nothin'" (Def Jam/IDJMG): Best hook of the year and bangin' hard on KS 107.5.

Liz Dixon

MD, WNNH/Indianapolis

Ms. Jade featuring Timbaland & Nelly Furtado's "Ching Ching": I really love the record.

Nelly featuring Kelly Rowland's "Dilemma" (Fo' Reel/Universal): Our No. 1-requesting song.

Eminem's "Cleanin' Out My Closet" (Shady/Aftermath/Interscope): Top five phones.

Erykah Badu featuring Common's "Love of My Life" (Magic Johnson/MCA): This is a nice return for Erykah.

Cam'ron's "Hey Ma": Nice followup to "Oh Boy."

Mark Adams

PD, KXJM/Portland, OR

Ms. Jade featuring Timbaland & Nelly Furtado's "Ching Ching": Huge. Hot. Damn! Already bangin' this full-time.

Nelly featuring Toya's "Stick Out Ya Wrist": From the *XXX* soundtrack. Too hot, and from the biggest artist of the summer.

Eminem's "My Dad's Gone Crazy" (Shady/Aftermath/Interscope): This CD is nuts. There are half a dozen No. 1 or top five records on *The Eminem Show*, and this is another.

Kylie Minogue's "Come Into My World" (Capitol): This is my pick for her next single. We're spinning this in the mix.

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RateTheMusic.com BY MEDIABASE™

America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 8/16/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top CHR/Rhythmic songs for the week ending 8/16/02.

Total sample size is 519 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: Skillz LABEL: Rawkus/MCA

By MIKE TRIAS/ASSISTANT EDITOR



If you haven't heard of Virginia-based rapper Skillz yet, you will soon. His album I Ain't Mad No More, with guests ranging from Missy Elliott to Musiq to Cee-Lo and production by such notables as The Neptunes and Hi-Tek, drops this fall.

The first single from Mad No More, "Crew Deep," features Missy Elliot and Kandi Burruss (formerly of Xscape) and employs the beat from Sugar Hill Gang's "Rapper's Delight."

Skillz may seem like a cocky name for a rapper, but other hip-hop stars will attest to the accuracy of the moniker. "If you were in a cipher with Skillz, you definitely walked away knowing who he was."

But Skillz himself probably puts it best in "Crew Deep": "I'm hit-bound/Y'all lay down flat/The new king of VA/So who's f***n wit' dat?"

Reporters

Large grid of reporter assignments across various markets, listing station call letters and reporter names.

*Monitored Reporters 96 Total Reporters

83 Total Monitored

13 Total Indicator

11 Current Indicator Playlists

Did Not Report, Playlist Frozen (2): KSPW/Springfield, MO KBLT/Tyler-Longview, TX



Stations and their adds listed alphabetically by market

Reporters

Table listing radio stations across various markets (e.g., Albany, NY; Birmingham, AL; Cleveland, OH) and their respective reporters and add lists.

Summary statistics: *Monitored Reporters 77 Total Reporters, 66 Total Monitored, 11 Total Indicator, 10 Current Indicator Playlists, Did Not Report, Playlist Frozen (1): WTMP/Tampa, FL



Table titled 'Most Played Recurrents' listing artists and titles with their total plays, such as BIG TYMERS' 'Still Fly' with 1215 plays.

Table titled 'Indicator Most Added' listing artists and titles, such as CAM'RON's 'Hey Ma' and DIRTY's 'My Cadillac'.



KASHON POWELL

kpowell@radioandrecords.com

Who Are They?

□ A closer look at Urban and Urban AC listeners

In a recent study by the Media Audit, we find that the Urban and Urban AC formats reach African Americans everywhere, at all times, across the country. The Urban format takes the lead, reaching 44% of all blacks; Urban AC follows close behind, reaching 39% of all blacks.

The Urban listener tends to be a younger consumer: Eighty percent of Urban listeners fall between the ages of 18-44, and the format's median age is 38. The Urban AC listener is a more mature consumer: Seventy-five percent of these listeners are between the ages of 25-54, with a median age of 43.

Houses, Jobs And Spending Habits

Both formats tend to have large households. Forty-five percent of Urban listeners have between three and four people in the household, as do 44% of Urban AC listeners. Sixty-seven percent of Urban listeners have an income between \$25,000 and \$75,000, compared to 65% of Urban AC listeners.

In terms of occupation, the Urban listener tends to have a clerical or sales job, whereas the Urban AC listener leans towards professional/technical and proprietor/managerial professions. The Urban listener is inclined to be single and under 35, with no children in the household. The Urban AC listener tends to be single and over the age of

35, with no children remaining in the household.

As for spending habits, the Urban listener is 15% more likely than the average consumer to spend money, believing that the economy will get stronger. However, Urban listeners are only 1% more likely than average to be part of two-income families and 19% less likely to have kids at home.

Urban AC listeners are 11% more likely than average to believe that the economy will be stronger. They are 19% more likely to have two incomes in the household and no children.

Urban and Urban AC listeners make great targets for many advertisers. The Urban listener is 4% more likely than average to play golf, 25% more likely to ride a bike and 19% more likely to stay in a hotel or motel. The Urban AC listener is 16% more likely than average to play golf, 13% more likely to ride a bike and 15% more likely to stay in a hotel or motel.

Let It Ride

Times have changed since the 1960s for the Urban listener. They are 21%

more likely than average to own a motorcycle, 23% more likely to have an SUV and 11% more likely to have a power- or motorboat. The Urban AC listener is not so adventurous. They are only 9% more likely than average to own a motorcycle, 12% more likely to have an SUV and 19% less likely to have a power or motorboat.

The Urban consumer must have the best ride in town. They are 27% more likely than average to purchase a vehicle. Twenty-three percent are likely to go for a new model, and 34% are likely to get a used car. The Urban AC consumer is also purchasing vehicles. They are 18% more likely than average to purchase a vehicle. Twenty-three percent are likely to purchase new vehicles, and 15% are likely to purchase used vehicles.

When it comes to their choice of vehicles, the Urban listener prefers vans, trucks and SUVs to cars. The Urban listener is 31% more likely than average to have a van, truck or SUV. Urban AC listeners prefer vans, trucks and SUVs as well. They are 25% more likely than average to own one of these.

The Urban listener is a great consumer of goods and services. They are spending money on furniture, bedding, appliances and computers and equipment. In many cases the Urban AC listener is a second-time consumer and is spending money on furniture, bedding, appliances and computers and equipment, possibly on upgrades.

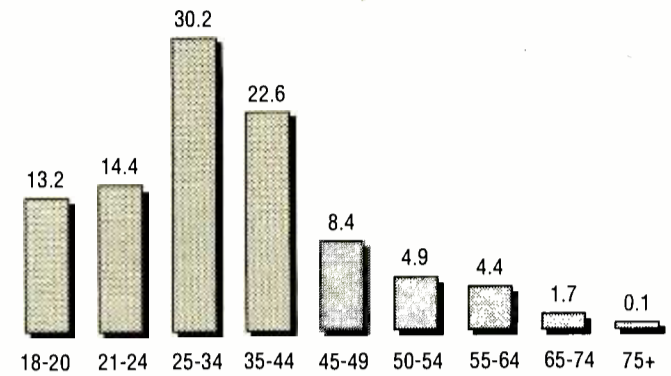
Half of Urban and Urban AC listeners are online each month, but only about 12% are going to radio-station websites. Some 47% of Urban listeners are never exposed to the weekday newspaper, 43% are not exposed to the Sunday paper, and 28% do not subscribe to cable television. Some 43% of Urban AC listeners aren't exposed to the weekday newspaper, 35% aren't exposed to the Sunday newspaper, and one out of four don't have cable.

Important Consumers

The economy is recovering more slowly than expected, but the economic power of the African-American consumer is growing faster than the general market. Black America could be a driving force in rebuilding the economy, as they are more important consumers today than ever before. And the best way to reach the Urban and Urban AC consumer is through radio.

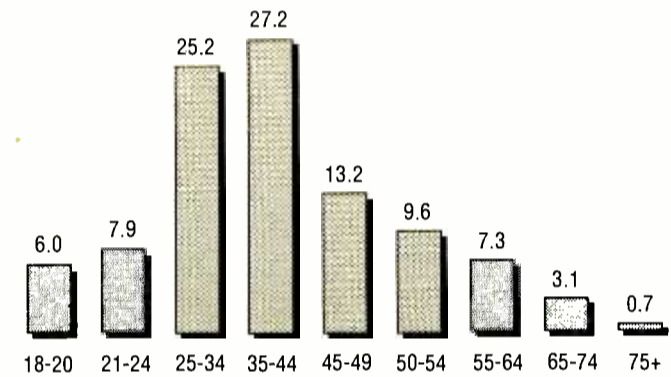
Urban Audience Composition

The Urban listener tends to be a younger consumer, with 80.4% falling between the ages of 18-44.



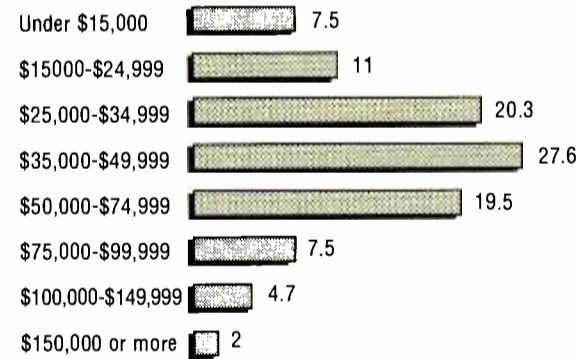
Urban AC Audience Composition

The Urban AC listener is a more mature consumer, with 75.2% falling between the ages of 25-54.



Urban Income

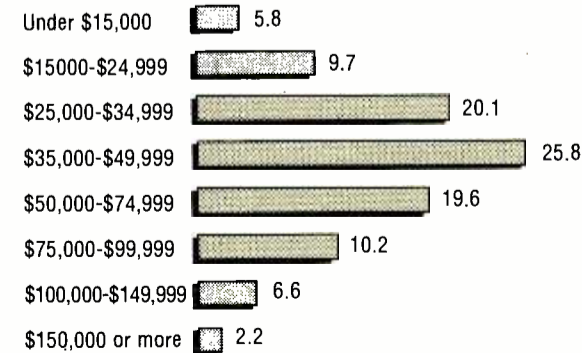
67% of Urban listeners have income between \$25,000 - \$75,000



Average Annual Family Income \$48,642.

Urban AC Income

65% of Urban AC listeners have income between \$25,000 - \$75,000



Average Annual Family Income \$52,676.

KP'S KORNER

This week we travel down to Houston, as we shine the spotlight on Sam Choice, Music Director for KMJQ.



Besides MD duties for "Majic 102," Choice is also the executive producer of the *Tom Joyner Morning Show*. A Dallas native, she is a natural-born charmer with a keen imagination. She burst onto the radio scene over seven years ago. Her radio career began when she took an internship position in KMJQ's promotions department.

Sam Choice Being a quick learner, Choice soon became producer for both the station's afternoon and *Quiet Storm* shows. During this time she handled many other behind-the-scenes duties, including music research. She also demonstrated her love and passion for and knowledge of music with her contributions to *Majic — The Magazine*.

Carl Conner, PD of KMJQ, took notice of Choice's winning attitude and hard work. She soon took on the role of Executive Producer for Houston's top-rated morning show, *The Tom Joyner Morning Show*. Through determination, more hard work and, of course, an ever-present passion for music, she was then promoted to the position of MD, where she has been instrumental in maintaining the Majic 102 legacy in the Houston market.

In addition to her work at the station, Sam is actively pursuing writing, teaching and school psychology. In the little spare time that radio allows her, she also takes classes in dance, acting and Spanish.

HEATHER HEADLEY "He Is"

The first single from her debut album **THIS IS WHO I AM.**

"It's time to make room for Miss Heather Headley, the latest, greatest, oh-so-cool singer of soul. Already a good friend of Broadway - as the Tony Award®-winning originating star of AIDA - Headley possesses an extravagantly elegant sensuality, and she puts it in a good headlock on debut single "He Is"... R&B stations should gobble up this high-class new talent like sweet candy."
- BILLBOARD

"An amazing voice and talent." - JIMMY JAM & TERRY LEWIS

"Heather is an exceptional artist with a beautiful voice." - DALLAS AUSTIN

Impacting Radio August 19



WHO IS HE?

- "He is" Elroy Smith, **WGCI**
- "He is" Vinny Brown, **WBLS**
- "He is" Toya Beasley, **WRKS**
- "He is" Gary Young, **WLVH**
- "He is" Stan Branson, **WJMI**
- "He is" Charlie Mack, **WJUC**
- "He is" Mike Love, **WWDM**
- "He is" Terry Monday, **KJMM**
- "He is" Suga Bear, **WAJZ**
- "He is" Dave Dickinson, **WHUR**
- "He is" Quinn Echols, **KDKS**
- "He is" Michael Long, **WZHT**

Produced by **JOSHUA NILE** and **THE PHANTOM**
Additional Production and Mix by **DAVE WAY** at Larrabee Sound Studios North, Universal City, CA
Executive Producer/A&R Direction: **STEPHEN FERRERA**
Management: Hoffman Entertainment, Inc. HOFFMAN ENTERTAINMENT, INC.

www.heatherheadley.com www.rcarecords.com

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R&R Urban Top 50

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August 16, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
4	1	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	2742	+338	494300	5	5/0
1	2	NELLY Hot In Herre (Fo' Reel/Universal)	2606	-199	490001	16	64/0
3	3	N.O.R.E. Nothin' (Def Jam/IDJMG)	2481	+14	410179	10	63/0
2	4	MARIO Just A Friend 2002 (J)	2473	-56	408011	15	63/0
5	5	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	2171	-159	368118	9	62/0
6	6	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	2161	-115	396719	11	48/0
7	7	AMERIE Why Don't We Fall In Love (Rise/Columbia)	2085	-3	333090	13	61/0
10	8	LUDACRIS Move Bitch (Def Jam South/IDJMG)	1908	+189	352784	14	52/0
8	9	ASHANTI Happy (Murder Inc./IDJMG)	1905	-64	335098	12	64/0
9	10	CLIPSE Grindin' (Star Trak/Arista)	1709	-69	285720	13	60/0
13	11	GINUWINE Stingy (Epic)	1681	+63	268556	8	58/0
12	12	ASHANTI Baby (Murder Inc./IDJMG)	1677	+51	293200	9	5/0
17	13	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	1509	+85	216591	5	58/1
14	14	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	1476	-132	244751	18	57/0
11	15	MUSIQ Halfcrazy (Def Soul/IDJMG)	1466	-231	247008	26	65/0
15	16	TWEET Call Me (Gold Mind/Elektra/EEG)	1419	-174	242491	16	62/0
21	17	STYLES Goodtimes (Interscope)	1346	+159	190626	7	41/1
19	18	MONICA All Eyez On Me (J)	1301	+18	171120	6	59/1
20	19	NAPPY ROOTS Po' Folks (Atlantic)	1283	+31	157156	9	55/1
16	20	TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	1248	-270	222873	18	59/0
25	21	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	1213	+109	147260	9	53/1
23	22	WYCLEF JEAN Two Wrongs (Columbia)	1197	+55	233069	10	52/1
22	23	LIL' WAYNE Way Of Life (Cash Money/Universal)	1097	-61	148325	10	52/0
26	24	SLUM VILLAGE Tainted (Barak/Capitol)	1091	+24	160231	7	55/1
24	25	R. KELLY Heaven I Need A Hug (Jive)	1050	-60	149317	7	47/0
29	26	TANK One Man (BlackGround)	1032	+193	150595	5	50/0
33	27	FAITH EVANS Burnin' Up (Bad Boy/Arista)	906	+100	166535	5	35/1
32	28	BEENIE MAN F/JANET Feel It Boy (Virgin)	894	+83	129315	4	51/0
31	29	AALIYAH I Care 4 U (BlackGround)	889	+63	191264	7	4/0
28	30	KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	862	-86	127014	15	45/0
35	31	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	788	+81	130369	4	52/1
36	32	SCARFACE On My Block (Def Jam South/IDJMG)	749	+84	103610	3	48/2
45	33	MUSIQ Dontchange (Def Soul/IDJMG)	742	+249	114412	2	53/2
30	34	BRANDY Full Moon (Atlantic)	742	-85	104182	19	55/0
41	35	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	699	+141	88140	2	36/0
34	36	LIL BOW WOW F/JD & FABOLOUS Basketball (So So Def/Columbia)	639	-142	108601	8	40/0
38	37	NIVEA Don't Mess With My Man (Jive)	636	+38	76471	8	37/1
39	38	AVANT Don't Say No, Just Say Yes (Magic Johnson/MCA)	601	+21	106228	4	42/0
40	39	USHER Can U Help Me (LaFace/Arista)	579	+12	87907	6	45/0
42	40	ARCHIE EVERSEOLE We Ready (MCA)	537	-6	62477	10	38/0
44	41	3LW I Do (Wanna Get Close To You) (Epic)	531	+28	84451	3	39/0
48	42	KEITH SWEAT One On One (Elektra/EEG)	510	+47	88836	4	40/2
43	43	RL Good Man (J)	494	-47	81556	13	29/0
50	44	YASMEEN Blue Jeans (Magic Johnson/MCA)	461	+63	59641	3	31/3
Debut	45	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	459	+234	79785	1	47/10
47	46	E-40 Rep Your City (Sick Wid' It/Jive)	447	-23	46285	3	27/0
Debut	47	LL COOL J Love You Better (Def Jam/IDJMG)	445	+128	80848	1	1/1
Debut	48	BIG TYMERS Oh Yeah (Cash Money/Universal)	414	+168	43563	1	36/2
Debut	49	LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	378	+7	35648	1	27/1
Debut	50	BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	352	+42	70655	1	33/2

66 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/4-8/10. 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
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	43
TRUTH HURTS The Truth (Aftermath/Interscope)	30
SKILLZ Crew Deep (Rawkus/MCA)	23
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	10
DIRTY My Cadillac (Universal)	10
MIDWIKID Like We Spoded Ta (Divine Mill/Arista)	10
BRANDY He Is (Atlantic)	7
WHITNEY HOUSTON Whatchulookinat (Arista)	5
YING YANG TWINS By Myself (Koch)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	+338
MUSIQ Dontchange (Def Soul/IDJMG)	+249
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	+234
TANK One Man (BlackGround)	+193
LUDACRIS Move Bitch (Def Jam South/IDJMG)	+189
BIG TYMERS Oh Yeah (Cash Money/Universal)	+168
STYLES Goodtimes (Interscope)	+159
EMINEM Cleanin' Out... (Shady/Aftermath/Interscope)	+141
BRANDY He Is (Atlantic)	+133
LL COOL J Love You Better (Def Jam/IDJMG)	+128

New & Active

DONELL JONES Put Me Down (Untouchables/LaFace/Arista)	Total Plays: 352, Total Stations: 29, Adds: 0
MYSTIKAL If It Ain't Live It Ain't Me (Big Boy/No Limit/Jive)	Total Plays: 329, Total Stations: 13, Adds: 0
WHITNEY HOUSTON Whatchulookinat (Arista)	Total Plays: 328, Total Stations: 33, Adds: 5
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	Total Plays: 317, Total Stations: 23, Adds: 1
PASTOR TROY Are We Cuttin' (Universal)	Total Plays: 316, Total Stations: 23, Adds: 2
BRANDY He Is (Atlantic)	Total Plays: 306, Total Stations: 37, Adds: 7
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	Total Plays: 289, Total Stations: 43, Adds: 43
FLOETRY Floetic (DreamWorks)	Total Plays: 276, Total Stations: 41, Adds: 4
YING YANG TWINS By Myself (Koch)	Total Plays: 268, Total Stations: 27, Adds: 5
TRUTH HURTS The Truth (Aftermath/Interscope)	Total Plays: 258, Total Stations: 35, Adds: 30

Songs ranked by total plays

R&R Station Playlists have moved to the web.
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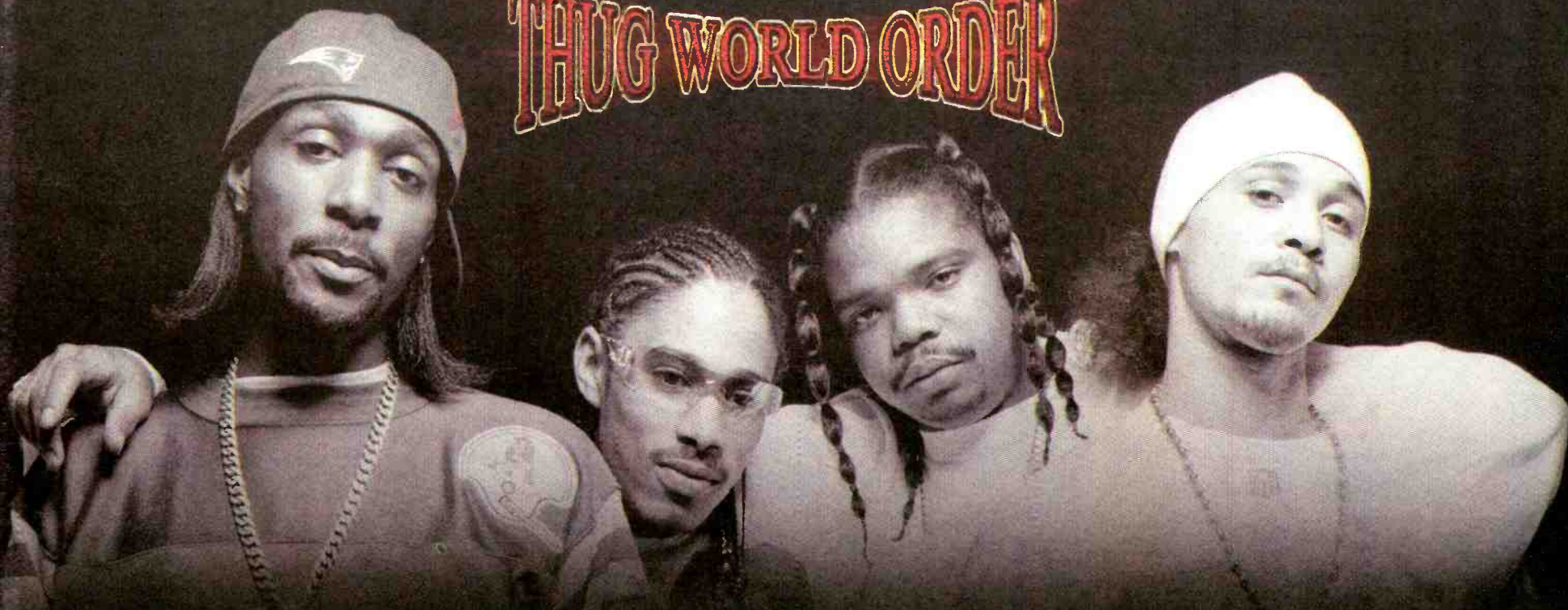
"Thuggish Ruggish Bone." "1st Of Tha Month." "Tha Crossroads."
Get ready for anotha one.

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"Get Up & Get It" (Featuring 3LW)

The first smash from their highly anticipated new album,

THUG WORLD ORDER



New Adds: KUBE Seattle
WDHT Dayton
WENZ Cleveland
WIZF Cincinnati

Big Rotations: KPWR 30x WBHJ 31x KBMB 40x
KZZP 30x WJNH 35x WJMN 40x
KKFR 30x WENZ 36x KPTY 50x
KTTB 30x KSFM 40x

Rap Chart 25* Top 40 Rhythmic 31*

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Impacts Urban & Crossover
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Produced by The Platinum Brothers • Mixed by Aaron Connor • 3LW appear courtesy of Epic Records • Executive Producers: Tomica Wright & Bone thugs-n-harmony

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Another Smash Hit From Ruthless & Epic Records

R&R Urban AC Top 30

Powered By



August 16, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	RUFF ENDZ Someone To Love You (Epic)	1092	+40	167918	22	38/1
1	2	MUSIQ Halfcrazy (Def Soul/IDJMG)	971	-127	170224	21	43/0
5	3	JAHEIM Anything (Divine Mill/WB)	896	+49	131151	35	33/0
3	4	LUTHER VANDROSS I'd Rather (J)	860	-107	125290	30	40/0
4	5	JOE What If A Woman (Jive)	841	-72	135124	23	40/0
6	6	ANGIE STONE Wish I Didn't Miss You (J)	652	-71	95442	23	41/0
7	7	DONELL JONES You Know That I Love You (Untouchables/Arista)	650	-22	95680	21	33/0
8	8	MARY MARY In The Morning (Columbia)	540	-18	65410	12	32/0
10	9	MAXWELL Lifetime (Columbia)	518	+5	90686	58	34/0
9	10	DAVE HOLLISTER Keep Lovin' You (MCA)	514	-37	71775	14	30/0
12	11	KEITH SWEAT One On One (Elektra/EEG)	498	+74	57389	6	33/2
14	12	GERALD LEVERT Funny (Elektra/EEG)	480	+100	72930	3	33/1
15	13	RL Good Man (J)	395	+29	51951	13	22/0
13	14	ASHANTI Foolish (Murder Inc./IDJMG)	393	+8	77066	19	22/0
11	15	YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	364	-71	50320	16	34/0
17	16	BOYZ II MEN The Color Of Love (Arista)	344	-18	35627	18	25/0
16	17	REGINA BELLE F/GLENN JONES From Now On (Peak)	332	-31	36158	20	26/0
22	18	YOLANDA ADAMS The Battle Is The Lords (Verity)	306	+17	44126	17	15/0
19	19	R. KELLY Heaven I Need A Hug (Jive)	299	-30	39840	7	20/0
18	20	KIRK FRANKLIN Brighter Days (Gospo Centric/Jive)	294	-60	26672	7	29/0
21	21	TONY TERRY In The Shower (Golden Boy)	276	-20	12326	10	15/1
20	22	USHER U Don't Have To Call (LaFace/Arista)	242	-72	56320	18	10/0
24	23	SIR CHARLES JONES Is There Anybody Lonely... (Independent)	234	+24	20516	16	15/0
23	24	BONEY JAMES F/JAHEIM Ride (Warner Bros.)	229	-37	30810	9	19/0
25	25	LATHUN BBQ (Motown)	219	+10	26293	4	20/0
28	26	STREETWIZE Rock The Boat (Shanachie)	166	+5	31501	2	15/1
Debut	27	WILL DOWNING Don't Talk To Me Like That (GRP/VMG)	165	+51	17722	1	19/1
27	28	PRINCE She Loves Me 4 Me (Redline)	163	-12	9917	2	15/0
Debut	29	FOURPLAY Let's Make Love (Bluebird/RCA Victor)	157	+7	11001	1	15/0
—	30	USHER Can U Help Me (LaFace/Arista)	155	+11	9078	3	13/0

44 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/4-8/10. 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

BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)

Total Plays: 148, Total Stations: 14, Adds: 7

KAREN CLARK-SHEARD Be Sure (Elektra/EEG)

Total Plays: 121, Total Stations: 11, Adds: 0

MUSIQ Dontchange (Def Soul/IDJMG)

Total Plays: 104, Total Stations: 9, Adds: 6

THEO Get Your Groove On (TWP Productions)

Total Plays: 100, Total Stations: 13, Adds: 0

TANK One Man (BlackGround)

Total Plays: 90, Total Stations: 7, Adds: 1

GLENN LEWIS It's Not Fair (Epic)

Total Plays: 87, Total Stations: 9, Adds: 0

NORMAN BROWN Won't You Stay (Warner Bros.)

Total Plays: 83, Total Stations: 10, Adds: 0

KENNY G F/CHANTE MOORE One More Time (Arista)

Total Plays: 81, Total Stations: 11, Adds: 0

WHITNEY HOUSTON Whatchulookinat (Arista)

Total Plays: 73, Total Stations: 11, Adds: 3

VICTOR FIELDS Walk On By (Regina)

Total Plays: 68, Total Stations: 5, Adds: 0

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	7
MUSIQ Dontchange (Def Soul/IDJMG)	6
WHITNEY HOUSTON Whatchulookinat (Arista)	3
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	3
KEITH SWEAT One On One (Elektra/EEG)	2
BOB BALDWIN F/PHIL PERRY Too Late (Narada)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GERALD LEVERT Funny (Elektra/EEG)	+100
KEITH SWEAT One On One (Elektra/EEG)	+74
WILL DOWNING Don't Talk To Me Like That (GRP/VMG)	+51
JAHEIM Anything (Divine Mill/WB)	+49
GINUWINE Differences (Epic)	+44
MUSIQ Just Friends (Sunny) (Def Soul/IDJMG)	+42
WHITNEY HOUSTON Whatchulookinat (Arista)	+42
RUFF ENDZ Someone To Love You (Epic)	+40
KOFFEE BROWN After Party (Arista)	+38
RUFF ENDZ No More (Epic)	+37

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LUTHER VANDROSS Take You Out (J)	362
GLENN LEWIS Don't You Forget It (Epic)	294
MAXWELL This Woman's Work (Columbia)	269
GINUWINE Differences (Epic)	264
REMY SHAND Take A Message (Motown)	257
MICHAEL JACKSON Butterflies (Epic)	254
ANN NESBY F/AL GREEN Put It On Paper (Universal)	252
ANGIE STONE Brotha (J)	237
GERALD LEVERT Made To Love Ya (EastWest/EEG)	233
FAITH EVANS I Love You (Bad Boy/Arista)	233
DONNIE MCCLURKIN We Fall Down (Verity)	223
MUSIQ Love (Def Soul/IDJMG)	221
JILL SCOTT The Way (Hidden Beach/Epic)	207
USHER U Got It Bad (LaFace/Arista)	206
ALICIA KEYS A Woman's Worth (J)	204
JAHEIM Just In Case (Divine Mill/WB)	178
YOLANDA ADAMS Open My Heart (Elektra/EEG)	176
AALIYAH Rock The Boat (BlackGround)	165

R&R Station Playlists have moved to the web.
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Songs ranked by total plays

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ON THE RECORD

With
Stan Branson
PD/MD, WKXI & WJMI/
Jackson, MS



Between Mario and Lil' Wayne, the listeners are getting their musical fill. "Just a Friend 2002" and "Way of Life" are what our listeners are craving. • P. Diddy's "I Need a Girl Part 2" has made it to the top, but did you think it wouldn't? It's obvious that Nappy Roots have genuine talent, because their second single, "Po' Folks," is riding high for us. • Just to interject for a moment, I've noticed that, many times, local acts have just as much talent as the national ones and get great support because of their residency. That's a good thing, because the artists don't have the promotional support or dollars of a major label, and it's good to see folks supporting one another. • On the adult side, Ruff Endz, Angie Stone and Musiq are setting the tone for 'KXI. There's a new artist named Theo who is making some noise out here. His song "Get Your Groove On" is rather good.

Mental comfort, a modus operandi, an emotional challenge and the center of one's heart all join **The Big Tymers** on the Urban chart this week. As the Cash Money/Universal rapping duo's exclamation "Oh Yeah" debuts at 48*, **Boyz II Men**, featuring **Faith Evans**, enter the chart at 50* with "Relax Your Mind" (Arista). **Lil' Flip** shows how he and his crew roll in "The Way We Ball" (Sucka Free/Loud/Columbia), at 49*, and **LL Cool J** just wants to "Love You Better" (Def Jam/IDJMG), at 48*. Finally, **Erykah Badu** features **Common's** lyrical stylings on "Love of My Life" (Magic Johnson Music/MCA), at 45* ... **Nelly** gives the one-two punch to the chart this week: "Hot in Herre" (Fo' Reel/Universal) descends to No. 2, only so "Dilemma," featuring **Kelly Rowland**, can assume the No. 1 spot ... A +249 makes **Musiq** the biggest chart mover, and "Dontchange" (Def Soul/IDJMG) jumps, leaps and high-tails it from 45-33*. Four acts tie for second, each moving six positions on the chart: **Yasmeen's** "Blue Jeans" (Magic Johnson/MCA) goes from 50-44*; **Keith Sweat's** "One on One" (Elektra/EEG) bounces 48-42*; **Eminem's** "Cleanin' Out My Closet" (Shady/Aftermath/Interscope) sweeps 41-35*; and Faith Evans' "Burnin' Up" (Arista) blazes from 33-27* ... At Urban AC, **Fourplay** suggest "Let's Make Love" (Bluebird/RCA) and land at 29*, while **Will Downing's** "Don't Talk to Me..." (GRP/VMG) enters the chart at 27* ... "The Battle Is Not Yours, It's the Lord's" (Elektra/EEG) makes the biggest move this week. **Yolanda Adams' strong, soulful vocals** lift this inspirational tune from 22-18*.

Urban ON THE RADIO

— Tanya O'Quinn/Asst. Editor

FUNDAMENTALLY phat

ARTIST: Keith Sweat

LABEL: Elektra/EEG

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



Keith Sweat

Im not even going to front: My favorite Keith Sweat joint was his first, *Make It Last Forever*: "I Want Her" and "Make It Last Forever" are tunes I can groove to at any time. "Right and a Wrong Way" was the theme song to the dramatic love story that was my first relationship, and "How Deep Is Your Love?" still triggers precious memories of a special someone from back in the day. The 1987 release will forever be etched in my heart, filed under "emotional introspection." In 2002 Sweat releases *Rebirth*. Hmmm, *rebirth*? A very interesting title encompassing a hell of a lot of presumption. Does he mean he is being reborn, coming at us in a new way? Or is this his way of going back to the way it was? Regardless of its meaning, *Rebirth*, in a Keith Sweat sort of way, seems to be a visit to his musical past with a touch of the present riding along, providing rhythmic accentuation to keep in step with today's style — for lack of a better word — of music.

"Do that little thing you know I like/Bend down and touch your toes," suggests Sweat as he opens the door on a romantic and carnal experience. Wow! Sweat croons on to suggest the two-digit position where both parties become happy campers. His goal is to "make love all night long" to his lady. Now, I've never met Sweat, but the "all night long" time frame may be a bit unrealistic but still an impressive goal. Put on something tight and glittery, 'cause we heading to the club on "I Want You" and "Ladies Night." A collision of sounds occurs in the track "Gots to Have It," where an addiction to fame is highlighted.

For "Anything Goes," you may want to leave your inhibitions at the door, and break out the calculator for "100% All Man," to work out the formula known as "Keith Sweat." Take note of the 10% player, which, to me, is 10% too much. I've figured it out: Sweat's distinctive vocal

style sounds best when accompanied by a slow groove and highlighted with a rich harmony of background vocals. "Show Me" and "Trust Me" provide some sentimentality and gentleness during the rebirthing process. On "In & Out," Sweat is tired of his revolving relationship and asks that babygirl make a decision: It's either "in" or "out," the operative conjunction being "or."

Even after experiencing *Rebirth*, I've concluded that *Make It Last Forever* is and probably always will be my favorite Keith Sweat CD. I guess because what he presented back then was something that we music aficionados were lacking in '87. In 2002 we've been spoon-fed regurgitated music over and over again. On *Rebirth*, the uptempo tracks seem to combine some experimentation with Sweat's vocals and new rhythms. To me, Sweat's vocals are better when used to relay messages of love, tenderness and passion than to get a crowd hyped at a club. There's a science to combining melody and vocals, and not all singers can utilize all melodies. Besides "Show Me" and "Trust Me," more mellow grooves that kept my attention were "Wonderful Thang" and "Can It Be" — in addition to "One on One," of course.

Either you'll love it or you'll hate it. For me, there was a combination of both. The uptempo songs ran right past me while the slower grooves tantalized my tenderness for the duration of their respective life spans.

Urban AC Reporters

Stations and their adds listed alphabetically by market

WALR/Atlanta, GA * OM: Trudia Charmont PD: Ron Davis No Adds	WVAZ/Chicago, IL * PD: Elroy Smith APD: Armando Rivera 3 BOYZ II MEN/FAITH EVANS "Relax" 2 HEATHER HEADLEY "The 1 MICHAEL MANSON "Whole" 1 INDIKARIE "Lips" 1 ERYKAH BADU/COMMON "Life" MUSIQ "Dont"	WMXD/Detroit, MI * PD: Janet G. APD: Onell Stevens MD: Sheila Little BOYZ II MEN/FAITH EVANS "Relax" ANN NESBY "Carli"	WSOL/Jacksonville, FL * PD: Russ Allen APD/MD: K.J. 15 RUFF ENDS "Someone" 2 KEITH SWEAT "One"	KJMS/Memphis, TN * OM/PD: Nate Bell APD/MD: Eileen Collier No Adds	WRKS/New York, NY * PD: Tony Beasley MD: Julie Gustines No Adds	WVBE/Roanoke-Lynchburg, VA * PD: Walt Ford 13 WHITNEY HOUSTON "Whatchu"	WIMX/Toledo, OH * OM/PD: Rocky Love MD: Denise Brooks No Adds
WWIN/Baltimore, MD * VP/Prog.: Kathy Brown PD: Tim Watts MD: Keith Fisher No Adds	WZAK/Cleveland, OH * PD: Kim Johnson No Adds	WUKS/Fayetteville, NC * PD: Rod Cruise APD: Garrett Davis MD: Calvin Pee No Adds	KNJK/Kansas City, MO * PD: Greg Love MD: Trey Michaels No Adds	WSVY/Norfolk, VA * PD/MD: Michael Mauzone ERYKAH BADU/COMMON "Life" BOYZ II MEN/FAITH EVANS "Relax"	WWSV/Norfolk, VA * PD/MD: Michael Mauzone ERYKAH BADU/COMMON "Life" BOYZ II MEN/FAITH EVANS "Relax"	KNJM/St. Louis, MO * OM/PD: Chuck Atkins MD: Brian Anthony 26 MUSIQ "Dont" 1 WHITNEY HOUSTON "Whatchu" WILL DOWNING "Tak"	WHUR/Washington, DC * PD/MD: David A. Dickinson No Adds
KQXL/Baton Rouge, LA * OM: James Alexander PD/MD: Mya Vernon No Adds	WLXC/Columbia, SC * Int. PD: Doug Williams MD: Tre Taylor 1 STREETWIZE "Rock" BALDWIN/PERRY "Lite" WHITNEY HOUSTON "Whatchu"	WFLM/Ft. Pierce, FL * PD/MD: Michael James No Adds	KNEK/Lafayette, LA * OM: James Alexander PD/MD: Darlene Projean No Adds	WJMR/Milwaukee-Racine, WI * PD/MD: Lauri Jones 7 MUSIQ "Dont" BOYZ II MEN/FAITH EVANS "Relax"	WVKL/Norfolk, VA * OM: Dan London PD/MD: DC No Adds	WMMJ/Washington, DC * VP/Prog.: PD: Kathy Brown MD: Mike Chase AMD: James Pair INDIA ARIE "Simple" MUSIQ "Dont"	WLVH/Savannah, GA PD: Gary Young No Adds
WBHK/Birmingham, AL * PD: Jay Dixon MD: Darryl Johnson No Adds	WAGH/Columbus, GA PD: Rasheeda MD: Ed Lewis JONATHAN BUTLER "Back"	WQMG/Greensboro, NC * PD: Alvin Stowe No Adds	KOKY/Little Rock, AR * PD: Jamal Quarles MD: Jamal Quarles No Adds	WDLT/Mobile, AL * PD: Steve Crumbley MD: Kathy Barlow 13 MUSIQ "Dont" BALDWIN/PERRY "Lite"	WCFB/Orlando, FL * OM/PD: Steve Holbrook MD: Joe Davis No Adds	WDSA/Philadelphia, PA * Stn. Mgr./PD: Joe Tamburo MD: Joann Gambile 3 GERALD LEVERT "Funny" BOYZ II MEN/FAITH EVANS "Relax"	
WMGL/Charleston, SC * PD: Terry Bass APD/MD: Belinda Parker No Adds	KRNB/Dallas-Ft. Worth, TX * PD: Al Payne MD: Rudy "V" No Adds	KMJO/Houston-Galveston, TX * PD: Carl Conner MD: Sam Choice ERYKAH BADU/COMMON "Life" MUSIQ "Dont"	KHHT/Los Angeles, CA * MD: Michelle Santososso 18 BRANDY "He" 3 BOYZ II MEN/FAITH EVANS "Relax" 2 TANK "One"	WQQK/Nashville, TN * PD/MD: Jim Kennedy APD: Bruce Lowe 1 KEITH SWEAT "One" TONY TERRY "Shower"	WYBC/New Haven, CT * OM: Wayne Schmidt PD: Juan Castillo APD: Steven Richardson MD: Doc P No Adds	WFXC/Raleigh-Durham, NC * OM/PD: Cy Young APD/MD: Jodi Berry No Adds	WKJS/Richmond, VA * PD/MD: Kevin Kofax No Adds
WBAV/Charlotte, NC * PD/MD: Terri Avery No Adds	WDMK/Detroit, MI * VP/Prog.: Lance Patton OM/PD: Monica Starr APD: Benita "Lady B" Gray MD: Sunny Anderson No Adds	WTLC/Indianapolis, IN * OM/PD: Brian Wallace MD: Garth Adams No Adds	KJLH/Los Angeles, CA * PD/MD: Lisa Charles 2 BOYZ II MEN/FAITH EVANS "Relax" 2 TANK "One"	WYLD/New Orleans, LA * OM: Carla Boothner PD/MD: Aaron "A.J." Apple No Adds	WYLV/Macon, GA PD/MD: Lisa Charles No Adds	WYLV/Milwaukee-Racine, WI	

*Monitored Reporters

48 Total Reporters

44 Total Monitored

4 Total Indicator

3 Current Indicator Playlists

Did Not Report For Two Consecutive Weeks; Data Not Used (1):

WMCS/Milwaukee-Racine, WI



LON HELTON

lhelton@radioandrecords.com

Mile High Country's Mighty Duo

■ A profile of Denver's KYGO and KCKK

With a few hundred country folks descending on Denver for CRS-Rocky Mountains this weekend, it seemed like a good time to take a closer look at Mile High Country, as embodied by a pair of Jefferson-Pilot stations, Classic Country KCKK-AM and market leader KYGO-FM.

KYGO has long been one of the nation's preeminent Country outlets, regularly topping Denver's 12+ ratings. Joel Burke became KYGO's PD in November of 2000 after more than five years in Memphis, where he was OM of Sinclair Country-AC-Adult Standards trio WOGY, WRVR & WJCE.



Joel Burke

A 'Hip-Enough' Factor

Since Burke's arrival KYGO has been No. 1 12+ in five of six Arbitron ratings sweeps. (Over the last 11 books, KYGO has been No. 1 eight times.) In the recently released spring 2002 Arbitron, KYGO's came of 350,000 was its highest in more than six years.

"Our goal is to be like a Hot AC radio station," Burke says. "We try to think younger than the audience; we think of the 25-34 listener. KYGO has been in the top three 18-34 in a heavily competitive 18-34 market in each of the six books since I've been here, and twice we've been No. 1.

"I hear a lot of different people say that you can't get young people to listen to the radio, much less Country. That's a bunch of junk. You have to sound accessible to them and have a 'hip-enough' factor, both in terms of contesting that creates entertainment value and your on-air people.

"It's not like we're playing nothing but brand-new songs; we're pretty conservative. It's all about trying to connect with them, talk their language and be accessible. At the same time, we know our bread and butter is still the 39-44 age group, so you don't want to get too hip for that room and make them uncomfortable about coming by and hanging out for a while.

"It's a fine line, but there is a great window of opportunity for Country radio, thanks to CHR/Pop radio being not quite the mass-appeal format it was even a year ago. It's moving more toward the hip-hop area, and there's a certain segment of younger people who are having a difficult time identifying with some of those artists."

Shades of 1989? "Yes," Burke says. "Unfortunately, we don't have someone like Garth Brooks leading the parade. In spite of that, we ask ourselves, 'What are we going to do, as a radio

station or as a format?' Our answer is to go out and get 'em."

Elastic Structure

For KYGO, a large part of the effort to "go out and get 'em" centers around the personalities. "Almost every full-time personality comes from a CHR background," Burke says. "They're all grounded in CHR mechanics and have a lot of energy, excitement and passion while, at the same time, having a great love for the Country format. The aim is energy. The day-to-day challenge is consistency.

"We follow what I call 'elastic structure.' All our talent have a lot of structure, accountability and benchmarks, but they also have the opportunity to seize the moment when something is there. Unfortunately, radio has become so much of a science that, in the process, some of the art has been lost. That's what we're trying to recapture."

Here's who you'll hear on the air at KYGO, along with thumbnail sketches of their shows from Burke.

"Radio has become so much of a science that, in the process, some of the art has been lost. That's what we're trying to capture."

Joel Burke

Kelly Ford, Jonathan Wilde and Mudflap hold down mornings. Describing the tenor of the show, Burke says, "It's listener-involvement-intense. We don't have a lot of the typical traditional morning show benchmarks. It's very topical and in the moment of what's going on. One element it does have is a day-to-day story line. In that way it's like a TV show, where some things may conclude, but there will be a story that continues to the following day."

Mudflap — Steve McGrew — is

one of the newer members of the KYGO morning family. Burke says, "We gave the morning show a unique twist by adding Steve, who is a professional comedian who's done stand-up comedy for years. He's brought a whole new dimension to the show."

The morning show also includes news with Josh Spiegel, whom Burke says you have to hear to understand exactly what he does. "He's a mini-show within the show, a character in and of himself. We also have local TV personality Ed Greene, who is the most well-known media person in town."

At-Work-Conscious

Eleven-year station veteran Tad holds down the midday slot. Burke says about middays, "We start our 'Colorado 12-in-a-Row' at 10am. We're as at-work-conscious as we can get, yet we fall into the CHR mindset of high listener involvement. So we're sounding live, local and connected while people are at work while, at the same time, recognizing that the usage of the station is different. It's not quite as in-your-face, but still very foreground."

Former WEZB/New Orleans personality Paul Donovan handles afternoon drive. Burke says, "Paul has lots of fun and excitement, and he has a great laugh. From about 4:30 to 6pm we crank into a morning show approach. He's topical, with lots of listener involvement, and goes one step further than, 'It's five o'clock, call in your request, blah, blah, blah.' We're always looking to create the potential for memorable moments in the afternoon as well as in the morning."

Burke says of evening host Tracy Taylor, "She, too, comes from a non-Country background. She's not a DJ per se; she's like the friend across the street. She's very hip, with high listener involvement and a high fun factor. She's one of KYGO's great success stories and has been No. 1 at night 25-54, including this spring."

Valentine, who recently arrived from CHR/Pop KKMJ/Colorado Springs and is also the morning show producer, voices overnights. Burke says that Valentine is new and still going through the getting-comfortable stage, but adds, "He has an enormous amount of talent. When I first heard him, I thought, 'Wait a second, this



COUNTRY'S AMERICAN CHILD

Arista recording artist Phil Vassar stopped by WMZQ/Washington to visit with *The Ben & Brian Morning Show* and then used the station's studios to do a nationwide satellite radio tour to promote his new CD, *American Child*. Pictured here are (l-r) Ben Campbell, Phil Vassar and Brian Egan.

sounds major-market. This is big-time stuff."

Weekend Warriors

Burke is also thrilled with his weekend programming, noting, "When I got here, the weekend numbers were one of the station's weakest links; now they're one of the strongest. This spring KYGO was No. 1 25-54 during the weekend." Saturday morning is a "best of" the morning show, and also on the air this weekend you'll hear Todd Grimsted, Dallas Kincade, Bo Brady, Bob LaBorde, Carl Lewis and Valerie Michelle.

"I hear a lot of different people say that you can't get young people to listen to the radio, much less Country. That's a bunch of junk."

Joel Burke

On Saturday nights Valentine hosts *Club KYGO*. "We try to create a young, hip party atmosphere with club mixes, live versions of songs and remixes," Burke says. The weekend fare also includes *American Country Countdown With Bob Kingsley* and *CMT's Country Countdown USA*.

Burke also makes weekends stand out with contesting. "We spend a lot of time creating unique, weekend-only contests," he says. "We promote them heavily during the week. We use them as a vehicle to say, 'Hey, we're here on the weekends having fun. Why don't you come and hang out with us?' Listeners have come to expect that from us and now say, 'OK, what's the next cool giveaway for this weekend?'"

The need to contest and program for the active lifestyle of Denverites means that Burke has someone in the studio even when the best-of morn-

ing show or syndicated programs are on the air. He explains, "We see it as another way to connect with our listeners. We want KYGO up and awake at 8am on Saturday. Outdoor activities are huge on the weekends, winter and summer, so we have traffic reports and news updates. Having someone there live also allows us to crank up our contesting three hours earlier than we normally would. We realize this is a real luxury, and we want to take full advantage of it."

KCKK's Classic Country

Over on the AM dial, you'll find Classic Country KCKK (16Kicks) at 1600, a frequency with a long heritage of providing country music to the Mile High City. The former KLAK was once home to a number of budding radio types, including Westwood One's Charlie Cook; KUPL/Portland, OR OM/morning personality Lee Rogers; Citadel/Albuquerque's Art Ortega; Country radio vets Terry Black, Bob Dayton, John Novak and Bill Berg; the late Len Anthony and Con Shrader; and many others, including yours truly.

Today **Chuck St. John** programs 16Kicks. While some of the titles are as recent as 1994, the bulk of the music is from the '70s and '80s. KCKK is live in the drivetimes and during middays on weekends, with most of the rest of the time voicetracked.

The morning show is hosted by Chuck Leary, a 15-year veteran of KYGO's morning show. St. John, a Denver native and 12-year Jefferson-Pilot vet, handles middays. In the afternoons it's Todd Grimsted, who spent 18 years at WPOC/Baltimore. In evenings is Dennis Harrington, who also works for Jones Radio Network's Oldies format.

"We operate KCKK like we would even if KYGO weren't here or was owned by another company," St. John says. "We try to be the best we can be while playing the best music of that era. We try to be very familiar and very local, the hometown Country station."

As you can see, there's lots of great Country radio awaiting you on your hotel-room clock radio in Denver. Just tune to 98.5 FM or 1600 AM and enjoy.



CALVIN GILBERT
cgilbert@radioandrecords.com

Chicks Head For Home

■ Martie Maguire talks about the new album

The Dixie Chicks and Sony Music are working toward the Aug. 27 release of the Chicks' new album, *Home*, but bandmember **Martie Maguire** acknowledges that the project nearly came out on another major label.

"We were so close," Maguire says. "We were wined and dined, and they heard the record before anybody at Sony heard it. They were raving about it and coming up with marketing plans. I thought we were on the label."

The Chicks looked at offers from other labels while involved in a legal battle with Sony over a series of allegations, including improper accounting practices and underpayment of royalties for their Monument releases, *Wide Open Spaces* and *Fly*. Those two albums have now sold a combined total of more than 21 million copies.

Ultimately, the trio reached a reconciliation with Sony Music that resulted in the Chicks forming their own label, Open Wide Records. The label's promotion is being handled by Sony's Nashville-based Monument Records, with New York-based Columbia Records Group providing marketing and other resources.

"There are people within Sony whom we remained friends with all the way through this ordeal because there was really nothing they could do," Maguire says. "At first, I was kind of pissed at everybody, because I felt like, 'Why aren't you saying anything? You know what's going on, so why aren't you speaking out?' And then I had to realize that these people were trying to hold on to their jobs. It's not their job to fight our fight."

The Middle Ground

At this point Maguire has nothing



Dixie Chicks

but kind words for Sony Music Entertainment Chairman/CEO Tommy Mottola. "He has really bent over backward to meet in the middle with us, and I'm not just saying that," she explains. "I don't hate the guy anymore. I feel like he admitted that a lot of things were going wrong and that they were kind of turning a blind eye to the situation and not dealing with it."

"They could have made it better so much sooner instead of letting it snowball. I'm a Libra; I like justice, and I like people meeting in the middle and finding a good solution. I feel like we did that."

As far as the Chicks' day-to-day business with Sony, Maguire says, "We're signed back to Columbia/New York, but our radio promotion staff is Monument. I think Tommy wanted to have more New York control. It's kind of weird, because we're spending as much time in New York as we are in

Nashville now. We have different teams of people in different places. It seems to be working so far."

Part of Sony's compromise was helping the Chicks create Open Wide Records. "When we settled our dispute, there were a lot of things we didn't want to budge on," Maguire says. "We felt like the old contract was so severely breached that, as far as we were concerned, it was dead and gone."

"We hit the million-dollar mark in legal fees about six months before this issue was even settled, and we didn't want this to be all for nothing. We just hope this has changed something about the industry, and one of the little things we felt that we could do to make a difference was to have our own label and be able to sign artists."

The Chicks co-produced *Home* with Lloyd Maines, the father of Chicks lead singer Natalie Maines. "We didn't go into the studio thinking we were making a record," Maguire says. "We went in thinking we were making demos and getting an opportunity to work with Lloyd Maines."

Home Made

Aside from the lawsuits with Sony, much has transpired in the Chicks' personal lives since the 1999 release of *Fly*. Maines married actor Adrian Pasdar and became a first-time mother. Maguire — formerly Martie Seidel — married Gareth Maguire. Emily Robison and husband Charlie Robison are awaiting the arrival of their first child.

Lloyd Maines, who played guitar on the Chicks' previous albums, was a natural choice for the group's first project as co-producers. "We couldn't believe we hadn't gone in with him before, because he's such a great producer," Maguire says.

"We were kicking around the idea of producing it ourselves, but we wanted to make sure we felt comfortable with that. I believe Natalie was also thinking, 'OK, I've done this baby thing, and I've got to know that I've got a life too.' She was getting antsy."

Compared to *Wide Open Spaces* and *Fly*, *Home* displays even stronger acoustic and bluegrass influences. "We made a conscious effort to not use a lot of electric guitars and

"It was kind of nice to know that we could experiment and spend time working out a great musical arrangement without worrying about the clocks ticking at some expensive studio."

drums," Maguire says. "We didn't want one song to be all-out drums and electric guitars and the next song to be really acoustic. It seemed like the material we were excited about recording lent itself to more acoustic stuff."

Although the album was recorded in Texas, several Nashville-based musicians perform on *Home*. "We did it on a real budget, and I realized how inflated everything is in Nashville," Maguire says. "From years and years of labels working that way, everybody just accepts it, but the artist has to pay that money back. It really kind of chaps my hide that things have to be so inflated, since artists can make a really great-sounding record with so much less overhead."

"It was kind of nice to know that we could experiment and spend time working out a great musical arrangement without worrying about the clocks ticking at some expensive studio. Lloyd is so laid back. He's like, 'Hey, if you end up doing something with this, just pay me what you want to pay me.' We didn't have any agreements or anything."

Long Time Gone

Once the dispute with Sony was settled, Monument immediately serviced "Long Time Gone," the first single from *Home*. Despite its upbeat tempo, the song includes the lyrics, "We listen to the radio to hear what's cookin'/But the music ain't got no soul."

When asked if they experienced any anxiety about releasing the song as a single, Maguire laughs and says, "We didn't write it, so I guess we feel like all that pressure is on [songwriter] Darrell Scott. When interpreting someone else's song, you want to leave it intact."

"It's a great song. I lived in Nashville for a year, and although that's not very long, I kind of got the sense that everybody points the finger the other way. There are people there who stifle what's coming over the airwaves with what they are producing."

"But everybody thinks it's the other guy doing it, and nobody takes responsibility, so it's hard to offend anybody when they don't think they are the ones who are contributing to the business formula."

"I don't believe in dogging other people or blaming other people. I don't want to be a jaded person, so I think that's fine, if that is where the music is going. Sometimes, when I look at the charts, I think, 'If that's at

the top, do I really care if I'm there?"

"It doesn't make me angry; it's just music that I don't prefer. I do feel sorry for the audience who may not have the opportunity to go to the record store and spend \$15 on a CD that they've heard one great comment about, like I would."

Media Blitz

As expected, the Chicks are promoting the new album with a media blitz, including an Aug. 23 performance on NBC-TV's *Today*. They follow that with appearances on CBS-TV's *Late Show With David Letterman* (Aug. 27) and *The Early Show* (Aug. 29), ABC-TV's *Live With Regis and Kelly* (Sept. 4) and NBC's *The Tonight Show With Jay Leno* (Sept. 5). A profile on the Chicks debuts on Lifetime *Intimate Portrait* series Sept. 30, and their *CMT Crossroads* session with James Taylor premieres in October.

In April the Chicks will launch their next tour. During the *Fly* tour their opening acts ranged from Patty Griffin to Ricky Skaggs, and they're hoping to find an eclectic balance for their 2003 tour as well. "We're kind of thinking of finding a bunch of people who can perform an acoustic version of what they do," Maguire says.

"We want people whom we love, whom we can maybe jam with, as opposed to telling them, 'You're opening for this person, and you've got 20 minutes to do your stuff.' We want to get different artists playing together."

No Pressure

Although *Fly* and *Wide Open Spaces* have sold more than 10 million copies each, Maguire feels no pressure on the eve of *Home*'s in-store date. "I've never really been overly ambitious," she says. "You hear all these stars' stories about how they reflect on their lives, and they talk about when they were 2 years old, saying things like, 'I knew I wanted to be a star, and I told all my teachers I was going to be famous.' I was never like that."

"I feel like everything that's happened to me has been coincidental, because I never had those big dreams for myself. It must be really tormenting for an artist to think, 'OK, I did this before; I've always got to match it or beat it.' I don't want to be tormented like that. I always say that if everything ended tomorrow, I'd think, 'Oh my gosh, I've been so lucky.'"

C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "Austin" — Blake Shelton (second week)

5 YEARS AGO

• No. 1: "How Do I Live" — Trisha Yearwood

10 YEARS AGO

• No. 1: "I'll Think Of Something" — Mark Chesnutt

15 YEARS AGO

• No. 1: "Make No Mistake..." — K. Rogers & R. Milsap

20 YEARS AGO

• No. 1: "Nobody" — Sylvia (second week)

25 YEARS AGO

• No. 1: "Rollin' With The Flow" — Charlie Rich

R&R Country Top 50

August 16, 2002



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	1 KENNY CHESNEY The Good Stuff (BNA)	17749	+193	6169	+19	17	151/0
4	2	2 DIXIE CHICKS Long Time Gone (Monument)	15656	+841	5586	+347	12	151/0
5	3	3 TIM MCGRAW Unbroken (Curb)	14915	+697	5285	+297	13	151/0
6	4	4 DARRYL WORLEY I Miss My Friend (DreamWorks)	14397	+363	5207	+145	23	151/0
3	5	5 GARY ALLAN The One (MCA)	13691	-1429	4812	-567	31	150/0
9	6	6 SARA EVANS I Keep Looking (RCA)	12979	+1113	4539	+310	24	151/0
8	7	7 TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	12447	+548	4441	+173	20	151/0
7	8	8 ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	12118	-98	4439	+5	30	151/0
10	9	9 JOE NICHOLS The Impossible (Universal South)	11569	+300	4077	+154	22	151/1
12	10	10 DIAMOND RIO Beautiful Mess (Arista)	10226	+1123	3696	+382	18	149/0
11	11	11 MARK CHESNUTT She Was (Columbia)	9680	+177	3513	+77	29	148/0
14	12	12 KEITH URBAN Somebody Like You (Capitol)	9440	+1171	3284	+451	8	148/1
16	13	13 PHIL VASSAR American Child (Arista)	8798	+1070	3177	+386	17	147/1
13	14	14 BLAKE SHELTON Ol' Red (Warner Bros.)	8510	-54	3290	+50	21	139/0
15	15	15 BRAD MARTIN Before I Knew Better (Epic)	8165	+122	3191	+51	28	143/1
18	16	16 ALAN JACKSON Work In Progress (Arista)	7976	+1069	2904	+405	9	148/5
17	17	17 MARTINA MCBRIDE Where Would You Be (RCA)	7650	+520	2891	+217	16	145/1
19	18	18 LEE ANN WOMACK Something Worth Leaving Behind (MCA)	6377	+255	2289	+50	13	141/0
20	19	19 GARTH BROOKS Thicker Than Blood (Capitol)	6048	+39	2240	+1	10	140/0
23	20	20 MONTGOMERY GENTRY My Town (Columbia)	5751	+874	2183	+309	11	133/2
21	21	21 PINMONKEY Barbed Wire And Roses (BNA)	5320	+185	2078	+60	20	137/1
22	22	22 JO DEE MESSINA Dare To Dream (Curb)	5130	+226	2083	+36	15	133/1
25	23	23 RASCAL FLATTS These Days (Lyric Street)	4482	+423	1686	+178	9	125/5
24	24	24 REBECCA LYNN HOWARD Forgive (MCA)	4198	+71	1611	+63	14	127/8
26	25	25 SIXWIRE Look At Me Now (Warner Bros.)	3640	-111	1353	-30	17	113/1
27	26	26 ANTHONY SMITH If That Ain't Country (Mercury)	3448	+318	1371	+126	18	107/2
Debut	27	27 FAITH HILL Cry (Warner Bros.)	3320	+3320	968	+968	1	87/87
29	28	28 TAMMY COCHRAN Life Happened (Epic)	3158	+386	1208	+138	11	110/3
30	29	29 SHEDAISY Mine All Mine (Lyric Street)	2966	+266	1116	+83	14	110/2
28	30	30 CHRIS CAGLE Country By The Grace Of God (Capitol)	2728	-308	1086	-111	16	103/0
Breaker	31	31 KEVIN DENNEY Cadillac Tears (Lyric Street)	2587	+537	967	+169	10	91/1
31	32	32 TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	2447	+366	991	+160	5	96/5
Breaker	33	33 EMERSON DRIVE Fall Into Me (DreamWorks)	2292	+419	824	+139	6	96/12
37	34	34 JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	1457	+254	589	+75	4	72/9
35	35	35 CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	1428	+172	597	+59	4	75/8
36	36	36 ERIC HEATHERLY The Last Man Committed (DreamWorks)	1287	+39	509	+8	7	70/3
38	37	37 WILLIE NELSON Maria... (Lost Highway/Mercury)	1273	+80	463	+58	7	36/4
39	38	38 GEORGE STRAIT Stars On The Water (MCA)	1257	+67	266	+14	5	8/0
40	39	39 LITTLE BIG TOWN Everything Changes (Monument)	1080	-20	433	-19	6	70/0
44	40	40 KELLIE COFFEY At The End Of The Day (BNA)	1032	+311	384	+143	2	53/9
42	41	41 JAMES OTTO The Ball (Mercury)	956	+101	395	+24	7	46/1
43	42	42 STEVE AZAR Waitin' On Joe (Mercury)	913	+176	387	+79	3	58/7
41	43	43 J. MICHAEL HARTER Hard Call To Make (Broken Bow)	887	-65	320	-36	9	44/2
47	44	44 TOBY KEITH Who's Your Daddy (DreamWorks)	747	+133	241	+77	3	15/12
Debut	45	45 AARON LINES You Can't Hide Beautiful (RCA)	716	+359	241	+121	1	51/10
48	46	46 SHANNON LAWSON Dream Your Way To Me (MCA)	713	+124	307	+77	2	50/6
Debut	47	47 TANYA TUCKER A Memory Like I'm Gonna Be (Tucker Time/Capitol)	690	+441	184	+126	1	12/3
50	48	48 MICHAEL PETERSON Modern Man (Monument)	687	+149	320	+66	2	48/5
46	49	49 DARYLE SINGLETARY That's Why I Sing This Way (Audium)	669	+18	312	+1	9	32/0
Debut	50	50 JENNIFER HANSON Beautiful Goodbye (Capitol)	642	+232	256	+96	1	45/10

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
FAITH HILL Cry (Warner Bros.)	87
EMERSON DRIVE Fall Into Me (DreamWorks)	12
TOBY KEITH Who's Your Daddy (DreamWorks)	12
JOSH TURNER She'll Go On You (MCA)	11
AARON LINES You Can't Hide Beautiful (RCA)	10
JENNIFER HANSON Beautiful Goodbye (Capitol)	10
JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	9
KELLIE COFFEY At The End Of The Day (BNA)	9
BRAD PAISLEY I Wish You'd Stay (Arista)	9
REBECCA LYNN HOWARD Forgive (MCA)	8
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	8
JOANNA JANE T 7 Little Steps (DreamWorks)	8

Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
FAITH HILL Cry (Warner Bros.)	+3320
KEITH URBAN Somebody Like You (Capitol)	+1171
DIAMOND RIO Beautiful Mess (Arista)	+1123
SARA EVANS I Keep Looking (RCA)	+1113
PHIL VASSAR American Child (Arista)	+1070
ALAN JACKSON Work In Progress (Arista)	+1069
MONTGOMERY GENTRY My Town (Columbia)	+874
DIXIE CHICKS Long Time Gone (Monument)	+841
TIM MCGRAW Unbroken (Curb)	+697
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	+548

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FAITH HILL Cry (Warner Bros.)	+968
KEITH URBAN Somebody Like You (Capitol)	+451
ALAN JACKSON Work In Progress (Arista)	+405
PHIL VASSAR American Child (Arista)	+386
DIAMOND RIO Beautiful Mess (Arista)	+382
DIXIE CHICKS Long Time Gone (Monument)	+347
SARA EVANS I Keep Looking (RCA)	+310
MONTGOMERY GENTRY My Town (Columbia)	+309
TIM MCGRAW Unbroken (Curb)	+297
MARTINA MCBRIDE Where Would You Be (RCA)	+217

Breakers®

- EMERSON DRIVE**
Fall Into Me (DreamWorks)
12 Adds • Moves 33-33
- KEVIN DENNEY**
Cadillac Tears (Lyric Street)
1 Adds • Moves 32-31

Songs ranked by total plays

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

151 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 8/4-8/10. Bullets appear on songs gaining in points or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Breaker status is awarded to songs reported by 60% of the panel for the first time. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

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R&R Country Top 50 Indicator

August 16, 2002

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	KENNY CHESNEY The Good Stuff (BNA)	3519	-73	2756	-75	16	73/0
2	2	DIXIE CHICKS Long Time Gone (Monument)	3440	+8	2720	+7	11	75/0
4	3	TIM MCGRAW Unbroken (Curb)	3358	+131	2645	+102	11	74/0
3	4	DARRYL WORLEY I Miss My Friend (DreamWorks)	3326	+63	2606	+38	22	74/0
6	5	SARA EVANS I Keep Looking (RCA)	3218	+185	2517	+134	26	74/0
7	6	JOE NICHOLS The Impossible (Universal South)	3130	+99	2476	+85	22	74/0
10	7	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	2968	+113	2373	+101	21	74/0
9	8	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	2835	-96	2216	-55	31	66/0
5	9	GARY ALLAN The One (MCA)	2613	-463	2074	-360	32	65/0
12	10	DIAMOND RIO Beautiful Mess (Arista)	2556	+185	2002	+126	19	74/0
11	11	BLAKE SHELTON Ol' Red (Warner Bros.)	2541	+66	2024	+51	20	71/0
14	12	ALAN JACKSON Work In Progress (Arista)	2361	+136	1867	+106	8	75/0
13	13	MARK CHESNUTT She Was (Columbia)	2302	+47	1840	+73	30	68/0
15	14	PHIL VASSAR American Child (Arista)	2267	+63	1805	+40	15	72/0
17	15	KEITH URBAN Somebody Like You (Capitol)	2213	+142	1746	+123	7	75/0
16	16	MARTINA MCBRIDE Where Would You Be (RCA)	2167	+28	1710	+17	16	75/0
19	17	LEE ANN WOMACK Something Worth Leaving Behind (MCA)	2053	+63	1644	+41	11	73/0
18	18	GARTH BROOKS Thicker Than Blood (Capitol)	1994	-10	1547	-6	9	72/0
20	19	JO DEE MESSINA Dare To Dream (Curb)	1781	+58	1415	+22	16	72/0
21	20	BRAD MARTIN Before I Knew Better (Epic)	1747	+69	1401	+65	28	61/3
22	21	MONTGOMERY GENTRY My Town (Columbia)	1693	+49	1363	+56	9	72/0
24	22	RASCAL FLATTS These Days (Lyric Street)	1552	+85	1230	+66	7	71/1
25	23	REBECCA LYNN HOWARD Forgive (MCA)	1530	+71	1214	+52	15	71/2
23	24	PINMONKEY Barbed Wire And Roses (BNA)	1530	+36	1242	+19	17	66/3
28	25	ANTHONY SMITH If That Ain't Country (Mercury)	1201	+144	989	+115	19	61/3
31	26	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	1110	+194	877	+138	4	59/2
27	27	SIXWIRE Look At Me Now (Warner Bros.)	1089	+25	872	+19	15	55/1
29	28	KEVIN DENNEY Cadillac Tears (Lyric Street)	1065	+18	850	+15	10	55/2
32	29	TAMMY COCHRAN Life Happened (Epic)	951	+102	783	+80	10	54/2
30	30	SHEDAISY Mine All Mine (Lyric Street)	923	+4	778	+12	12	50/1
33	31	EMERSON DRIVE Fall Into Me (DreamWorks)	853	+21	697	+8	6	56/6
34	32	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	850	+102	708	+85	3	58/4
26	33	CHRIS CAGLE Country By The Grace Of God (Capitol)	820	-287	660	-236	16	43/0
35	34	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	813	+167	646	+125	4	55/10
36	35	TRISHA YEARWOOD I Don't Paint Myself Into... (MCA)	561	-67	465	-41	2	36/0
44	36	BRAD PAISLEY I Wish You'd Stay (Arista)	492	+220	365	+164	2	32/8
37	37	ERIC HEATHERLY The Last Man Committed (DreamWorks)	482	+40	396	+43	7	35/2
40	38	STEVE AZAR Waitin' On Joe (Mercury)	436	+101	372	+76	3	35/5
38	39	J. MICHAEL HARTER Hard Call To Make (Broken Bow)	404	-10	331	-16	14	23/0
Debut	40	FAITH HILL Cry (Warner Bros.)	388	+388	305	+305	1	28/28
42	41	WILLIE NELSON Maria... (Lost Highway/Mercury)	346	+53	283	+46	5	27/3
45	42	SHANNON LAWSON Dream Your Way To Me (MCA)	302	+42	278	+37	2	27/1
43	43	JAMES OTTO The Ball (Mercury)	284	+11	261	+15	6	26/1
Debut	44	TOBY KEITH Who's Your Daddy (DreamWorks)	267	+255	201	+186	1	15/14
46	45	LITTLE BIG TOWN Everything Changes (Monument)	262	+21	220	+20	2	20/2
Debut	46	KELLIE COFFEY At The End Of The Day (BNA)	255	+137	226	+108	1	24/7
48	47	GEORGE STRAIT Stars On The Water (MCA)	240	+30	188	+33	2	13/3
49	48	MICHAEL PETERSON Modern Man (Monument)	234	+53	208	+44	2	22/2
47	49	DARYLE SINGLETARY That's Why I Sing This Way (Audium)	222	-18	180	-13	8	16/0
Debut	50	AARON LINES You Can't Hide Beautiful (RCA)	213	+139	159	+89	1	17/6

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 8/4-Saturday 8/10.
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Most Added®

ARTIST TITLE LABEL(S)	ADDS
FAITH HILL Cry (Warner Bros.)	28
TOBY KEITH Who's Your Daddy (DreamWorks)	14
JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	10
BROOKS & DUNN Every River (Arista/RLG)	9
BRAD PAISLEY I Wish You'd Stay (Arista)	8
KELLIE COFFEY At The End Of The Day (BNA)	7
EMERSON DRIVE Fall Into Me (DreamWorks)	6
AARON LINES You Can't Hide Beautiful (RCA)	6
JOSH TURNER She'll Go On You (MCA)	6
STEVE AZAR Waitin' On Joe (Mercury)	5
LONESTAR Unusually Unusual (BNA)	5
JENNIFER HANSON Beautiful Goodbye (Capitol)	5
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	4
AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)	4
TERRI CLARK I Just Wanna Be Mad (Mercury)	4
PINMONKEY Barbed Wire And Roses (BNA)	3
BRAD MARTIN Before I Knew Better (Epic)	3
ANTHONY SMITH If That Ain't Country (Mercury)	3
WILLIE NELSON Maria... (Lost Highway/Mercury)	3
GEORGE STRAIT Stars On The Water (MCA)	3

Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
FAITH HILL Cry (Warner Bros.)	+388
TOBY KEITH Who's Your Daddy (DreamWorks)	+255
BRAD PAISLEY I Wish You'd Stay (Arista)	+220
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	+194
SARA EVANS I Keep Looking (RCA)	+185
DIAMOND RIO Beautiful Mess (Arista)	+185
JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	+167
ANTHONY SMITH If That Ain't Country (Mercury)	+144
KEITH URBAN Somebody Like You (Capitol)	+142
AARON LINES You Can't Hide Beautiful (RCA)	+139

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FAITH HILL Cry (Warner Bros.)	+305
TOBY KEITH Who's Your Daddy (DreamWorks)	+186
BRAD PAISLEY I Wish You'd Stay (Arista)	+164
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	+138
SARA EVANS I Keep Looking (RCA)	+134
DIAMOND RIO Beautiful Mess (Arista)	+126
JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	+125
KEITH URBAN Somebody Like You (Capitol)	+123
ANTHONY SMITH If That Ain't Country (Mercury)	+115
KELLIE COFFEY At The End Of The Day (BNA)	+108
ALAN JACKSON Work In Progress (Arista)	+106
TIM MCGRAW Unbroken (Curb)	+102
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	+101
AARON LINES You Can't Hide Beautiful (RCA)	+89
JOE NICHOLS The Impossible (Universal South)	+85
CAROLYN DAWN JOHNSON One Day Closer... (Arista)	+85
TAMMY COCHRAN Life Happened (Epic)	+80
STEVE AZAR Waitin' On Joe (Mercury)	+76
MARK CHESNUTT She Was (Columbia)	+73
RASCAL FLATTS These Days (Lyric Street)	+66

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 16, 2002

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of July 8-14.



Password of the Week: Pareigis
Question of the Week: Think about the patriotic songs by country singers after the 9/11 attacks on New York and The Pentagon. On a scale of 1 to 5, how do you feel about those types of songs on the radio? (Note: this is phase two, bringing the total sample to 400 persons.)

- 5. Like them/want to hear more
- 4. Like them
- 3. Neutral
- 2. Somewhat tired of them
- 1. Tired of them/don't want to

hear more

Total

- 5: 22%
- 4: 18%
- 3: 25%
- 2: 18%
- 1: 17%

P1

- 5: 20%
- 4: 19%
- 3: 23%
- 2: 19%
- 1: 19%

P2

- 5: 26%
- 4: 18%
- 3: 28%
- 2: 16%
- 1: 12%

Male

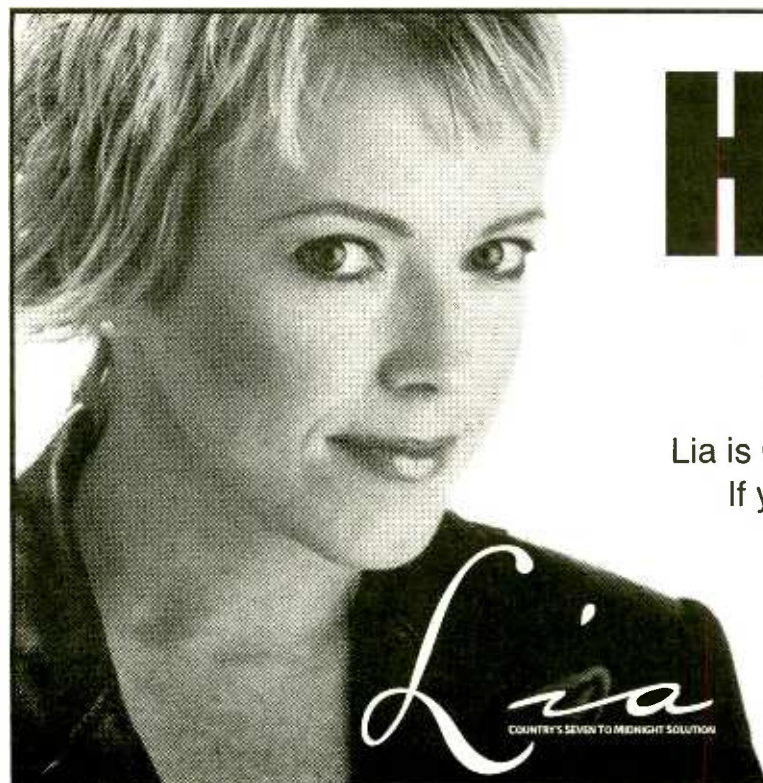
- 5: 17%
- 4: 20%
- 3: 28%
- 2: 16%
- 1: 19%

Female

- 5: 29%
- 4: 17%
- 3: 22%
- 2: 20%
- 1: 12%

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	33.3%	76.0%	17.0%	99.5%	4.0%	2.5%
DARRYL WORLEY I Miss My Friend (DreamWorks)	31.5%	76.0%	14.5%	98.0%	4.0%	3.5%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	30.5%	74.8%	14.5%	99.0%	4.8%	5.0%
DIAMOND RIO Beautiful Mess (Arista)	30.8%	74.5%	17.5%	96.8%	3.5%	1.3%
GARY ALLAN The One (MCA)	30.8%	73.0%	19.8%	99.0%	4.0%	2.3%
TOBY KEITH Courtesy Of The Red White And Blue (DreamWorks)	38.5%	72.5%	14.5%	99.5%	8.5%	4.0%
KENNY CHESNEY The Good Stuff (BNA)	35.0%	72.5%	15.5%	97.5%	6.5%	3.0%
MARK CHESNUTT She Was (Columbia)	29.5%	71.8%	18.8%	98.0%	4.8%	2.8%
JOE NICHOLS The Impossible (Universal/South)	34.5%	71.0%	18.5%	97.3%	5.8%	2.0%
PHIL VASSAR American Child (Arista)	35.5%	70.5%	16.5%	97.0%	7.8%	2.3%
TIM MCGRAW Unbroken (Curb)	28.0%	70.3%	21.0%	96.5%	3.5%	1.8%
ALAN JACKSON Work In Progress (Arista)	25.5%	69.5%	14.3%	92.3%	6.3%	2.3%
DIXIE CHICKS Long Time Gone (Monument)	33.3%	68.0%	18.8%	99.5%	10.5%	2.3%
MARTINA MCBRIDE Where Would You Be (RCA)	30.3%	67.5%	17.8%	98.3%	9.3%	3.8%
BLAKE SHELTON Ol' Red (Warner Bros.)	29.0%	67.0%	21.0%	98.0%	5.8%	4.3%
SARA EVANS I Keep Looking (RCA)	27.8%	66.8%	19.3%	98.3%	8.0%	4.3%
BRAD MARTIN Before I Knew Better (Epic)	24.5%	64.3%	23.5%	97.3%	7.5%	2.0%
GARTH BROOKS Thicker Than Blood (Capitol)	23.3%	62.5%	17.8%	91.0%	8.3%	2.5%
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	23.0%	62.3%	19.5%	89.5%	6.0%	1.8%
PINMONKEY Barbed Wire And Roses (BNA)	26.5%	62.0%	17.3%	97.5%	12.3%	6.0%
SIXWIRE Look At Me Now (Warner Bros.)	24.5%	62.0%	20.5%	92.0%	6.5%	3.0%
KEITH URBAN Somebody Like You (Capitol)	23.0%	60.3%	22.0%	94.0%	10.0%	1.8%
LEE ANN WOMACK Something Worth Leaving Behind (MCA)	21.3%	59.5%	19.3%	92.8%	11.5%	2.5%
TAMMY COCHRAN Life Happened (Epic)	19.8%	58.3%	21.0%	91.3%	10.3%	1.8%
RASCAL FLATTS These Days (Lyric Street)	18.0%	57.5%	20.5%	88.8%	9.5%	1.3%
CHRIS CAGLE Country By The Grace Of God (Capitol)	19.8%	57.0%	20.8%	90.3%	10.0%	2.5%
SHEDAISY Mine All Mine (Lyric Street)	19.5%	57.0%	24.0%	94.3%	11.0%	2.3%
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	15.0%	56.5%	21.5%	85.0%	7.0%	0.0%
JO DEE MESSINA Dare To Dream (Curb)	20.5%	56.3%	24.5%	93.8%	9.8%	3.3%
REBECCA LYNN HOWARD Forgive (MCA)	19.0%	56.3%	18.5%	85.5%	8.8%	2.0%
ANTHONY SMITH If That Ain't Country (Mercury)	21.0%	56.0%	20.8%	94.8%	13.0%	5.0%
ERIC HEATHERLY Last Man Committed (DreamWorks)	19.3%	53.0%	17.3%	77.8%	5.0%	2.5%
EMERSON DRIVE Fall Into Me (DreamWorks)	16.0%	51.3%	19.5%	80.8%	7.5%	2.5%
KEVIN DENNEY Cadillac Tears (Lyric Street)	18.0%	51.0%	16.3%	84.8%	15.0%	2.5%
MONTGOMERY GENTRY My Town (Columbia)	17.8%	51.0%	25.5%	90.8%	10.8%	3.5%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS. MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. WEST: Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2002 R&R Inc. © 2002 Bullseye Marketing Research Inc.



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For The Week Ending 8/16/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
TOBY KEITH Courtesy Of The Red... (DreamWorks)	4.42	4.37	99%	22%	4.37	99%	24%
KENNY CHESNEY The Good Stuff (BNA)	4.32	4.40	98%	23%	4.36	98%	24%
GARY ALLAN The One (MCA)	4.28	4.28	96%	22%	4.22	96%	24%
JOE NICHOLS The Impossible (Universal South)	4.24	4.29	91%	14%	4.16	92%	19%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	4.22	4.20	98%	20%	4.12	97%	22%
MARK CHESNUTT She Was (Columbia)	4.21	4.25	94%	15%	4.11	94%	18%
DARRYL WORLEY I Miss My Friend (DreamWorks)	4.19	4.18	97%	22%	4.04	97%	27%
DIAMOND RIO Beautiful Mess (Arista)	4.18	4.26	93%	13%	4.15	94%	14%
GEORGE STRAIT Living And Living Well (MCA)	4.16	4.17	98%	30%	3.95	98%	36%
MARTINA MCBRIOE Where Would You Be (RCA)	4.16	4.10	93%	18%	4.07	93%	20%
SARA EVANS I Keep Looking (RCA)	4.15	4.10	93%	18%	4.12	91%	19%
KEITH URBAN Somebody Like You (Capitol)	4.15	4.09	80%	7%	4.19	77%	6%
BRAD MARTIN Before I Knew Better (Epic)	4.13	4.15	91%	15%	4.09	92%	17%
TIM MCGRAW Unbroken (Curb)	4.11	4.15	92%	17%	4.13	92%	17%
ALAN JACKSON Work In Progress (Arista)	4.07	4.08	89%	11%	3.91	87%	14%
ANOY GRIGGS Tonight I Wanna Be Your Man (RCA)	4.06	4.07	97%	25%	3.92	97%	29%
MONTGOMERY GENTRY My Town (Columbia)	4.04	4.03	80%	9%	4.10	80%	8%
LONESTAR Not A Day Goes By (BNA)	4.04	4.04	99%	34%	3.89	99%	39%
RASCAL FLATTS These Days (Lyric Street)	4.01	4.08	73%	9%	4.09	72%	8%
PHIL VASSAR American Child (Arista)	3.94	3.90	94%	22%	3.91	94%	23%
REBECCA LYNN HOWARD Forgive (MCA)	3.91	3.96	67%	8%	3.92	68%	10%
BLAKE SHELTON Ol' Red (Warner Bros.)	3.90	4.05	95%	27%	3.85	96%	29%
SIXWIRE Look At Me Now (Warner Bros.)	3.89	3.97	72%	11%	3.94	71%	10%
DIXIE CHICKS Long Time Gone (Monument)	3.87	4.02	97%	28%	3.91	97%	28%
LEE ANN WOMACK Something Worth... (MCA)	3.86	3.80	84%	16%	3.92	86%	16%
TAMMY COCHRAN Life Happened (Epic)	3.81	-	66%	7%	3.78	67%	9%
ANTHONY SMITH If That Ain't Country (Mercury)	3.78	-	73%	13%	3.82	73%	13%
JO DEE MESSINA Dare To Dream (Curb)	3.75	3.76	85%	18%	3.74	85%	20%
GARTH BROOKS Thicker Than Blood (Capitol)	3.66	3.75	85%	20%	3.68	86%	20%
PINMONKEY Barbed Wire And Roses (BNA)	3.63	3.74	87%	25%	3.58	88%	25%

Total sample size is 805 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

New & Active

TRISHA YEARWOOD I Don't Paint Myself Into... (MCA)

Total Plays: 268, Total Stations: 37, Adds: 1

BRAD PAISLEY I Wish You'd Stay (Arista)

Total Plays: 254, Total Stations: 38, Adds: 9

RADNEY FOSTER Everyday Angel (Dualtone)

Total Plays: 178, Total Stations: 18, Adds: 2

AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)

Total Plays: 176, Total Stations: 27, Adds: 4

DUSTY DRAKE And Then (Warner Bros.)

Total Plays: 120, Total Stations: 19, Adds: 5

DEAN MILLER Love Is A Game (Universal South)

Total Plays: 120, Total Stations: 18, Adds: 0

BLACKHAWK I Will (Columbia)

Total Plays: 48, Total Stations: 10, Adds: 1

JOSH TURNER She'll Go On You (MCA)

Total Plays: 37, Total Stations: 11, Adds: 11

Songs ranked by total points.

The New Album Gallery



Lee Ann Womack

Something Worth Leaving... (MCA)

Lee Ann Womack knew that following up a triple-Platinum success like *I Hope You Dance*, the album whose title track propelled her to the front lines and made her a household name with its crossover success and timeless message, wouldn't be easy. But, with the release of *Something Worth Leaving Behind*, she proves she is equal to the task. The new album's title track is her current single, and it mines the same emotionally rich vein as "I Hope You Dance." It also struck a similar chord for Womack with its lyrics about the importance of leading a full and meaningful life. She says, "Just like the song says, not all of us can paint a masterpiece or write a symphony. But we can all do good things. We can all do something positive with our lives. I believe that taking care of our children and doing right is far more important." Produced by Mark Wright, Frank Liddell and Mike McCarthy, the new collection includes several cuts penned by Julie Miller, who, along with husband Buddy, also offers backing vocals on the album. *Something* also features "You Should Have Lied," a Matraca Berg rocker with sizzling guitar licks by the inimitable Kenny Greenberg; Bruce Robison's "Blame It on Me"; "He'll Be Back," a heartbreaker with a retro feel written by Red Lane, Hank Cochran and Dale Dodson; and an alternative, bonus version of the title tune produced by rock producer Matt Serletic.



Diamond Rio

Completely (Arista)

Diamond Rio drummer Brian Prout thought the band should name this new album, their eighth, after the current single, "Beautiful Mess." He felt the name was particularly apropos, he says, "not only because it's the first single, but because, if you listen to everything we recorded for this album, it's a 'beautiful mess' of songs." Prout was, obviously, vetoed by the rest of the group, but he's on track with his assessment of this collection of unique songs that spread out a little further musically than Diamond Rio have before. From the sexy vibe of "Mess" to the cool, '20s-jazz swagger of "Something Cool" to the beautiful sentiments of "I Believe" and the Diane Warren-penned title track, *Completely* offers plenty of range, along with some favorites in the familiar Rio harmony vein. As a followup to their touching ballad "One More Day," which became a healing prayer for many after the 9/11 tragedies, this album from a band who have been making music together for a remarkable 16 years crackles with new life and excitement. "It's hard to believe we have gone from a new entity to being veterans of this business," says singer Marty Roe, "because to me it feels like we have just hit our stride."



Anthony Smith

If That Ain't Country (Mercury)

Anthony Smith is already well-known in the Nashville music community for his songwriting, and his debut album, *If That Ain't Country*, reflects his abilities as a performer as well. The writer of such cuts as George Strait's "Run" and Montgomery Gentry's "Didn't I" cuts to the country quick with his own material, like the winding "Who Invented the Wheel" and the aching "Hell of a Question." He shows his tender side with the clever ballad "Up to the Depth" and with "What Brothers Do," a sweet ode to a young boy teaching his little brother all about the world. This Oneida, TN native, who has equal amounts of fervor for Johnny Cash, Merle Haggard, AC/DC and Led Zeppelin, pays homage to those influences on this album — even giving a nod to "Old Black Betty Bamalam" on the funky, fun debut single, "If That Ain't Country," which Smith penned with noted songwriter-performer Jeffrey Steele.

Most Played Recurrents

TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	5117
GEORGE STRAIT Living And Living Well (MCA)	2992
ALAN JACKSON Drive (For Daddy Gene) (Arista)	2725
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	2568
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	2538
LONESTAR Not A Day Goes By (BNA)	2365
TOBY KEITH My List (DreamWorks)	2315
BROOKS & DUNN My Heart Is Lost To You (Arista)	1892
STEVE HOLY Good Morning Beautiful (Curb)	1721
KELLIE COFFEY When You Lie Next To Me (BNA)	1721
PHIL VASSAR That's When I Love You (Arista)	1635

Stations and their adds listed alphabetically by market

KEAN/Abilene, TX PD/M: Rudy Fernandez 9 GEORGE STRAIT "Stars" 8 LEN DOOLIN "Grit" 7 TOBY KEITH "Horseshoes" 6 TOBY KEITH "Mexico" 5 PAT GREEN "Dancin' with the Devil" WQMX/Akron, OH * OM/PM: Kevin Mason 1 ALAN JACKSON "Progress" 2 MONTGOMERY GENTRY "Town" 3 REBECCA LYNN HOWARD "Forgive" 4 JOANNA JANET "Steps" WGNA/Albany, NY * OM/PM: Buzz Brindley MD: Bill Earley 4 FAITH HILL "Cry" 1 AARON LINES "Beautiful"	WJLS/Beckley, WV PD: Bill O'Brien MD: David Willis 11 BRAD PAISLEY "Stay" WKNN/Biloxi-Gulfport, MS * PD: Kipp Gregory MD: DeAnna Lee No Adds WHWK/Binghamton, NY PD/PM: Ed Walker 22 FAITH HILL "Cry" 15 TOBY KEITH "Daddy" WZZK/Birmingham, AL * PD/MD: Brian Driver No Adds KBQI/Albuquerque, NM * PD: Tommy Carrera MD: Sammy Cruise TERRI CLARK "Mad" TOBY KEITH "Daddy" JOHN MONTGOMERY "Nothing" JOSH TURNER "She'll" KRST/Albuquerque, NM * PD: John Richards BRAD PAISLEY "Stay" JOSH TURNER "She'll" KRRV/Alexandria, LA PD/MD: Steve Casey 2 BROOKS & DUNN "River"	WCOS/Colorado Springs, CO * PD: Shannon Stone MD: Stix Franklin 2 LONESTAR "Unusual" WCOS/Columbia, SC * DM/PM: Ron Brooks MD: Glen Garrett BROOKS & DUNN "River" WCOL/Columbus, OH * PD: John Crenshaw MD: Dan E. Zuko 5 FAITH HILL "Cry" 1 REBECCA LYNN HOWARD "Forgive" WHOK/Columbus, OH * OM/PM: Charley Lake APD/MD: George Wolf 3 FAITH HILL "Cry" WGSQ/Cookeville, TN MD: Nicole Williams 14 ERIC HEATHERLY "Committed" 14 STEVE AZAR "Joe" 14 JOHN MONTGOMERY "Nothing" WBWN/Bloomington, IL PD: Dan Westhoff MD: Buck Stevens 10 ERIC HEATHERLY "Committed" 10 KELLIE COFFEY "End" WHXK/Bluefield, WV PD/MD: Bill Brook FAITH HILL "Cry" EMERSON DRIVE "Fall"	WYBZ/Ft. Walton Beach, FL PD: Laura Hussey 6 TAMMY COCHRAN "Life" 4 CAROLYN DAWN JOHNSON "Closer" 4 EMERSON DRIVE "Fall" 3 AARON LINES "Beautiful" WQHK/Ft. Wayne, IN * OM/PM: Dean McNeil APD/MD: Mark Allen 1 TRAVIS TRITT "Strong" 1 EMERSON DRIVE "Fall" JOHN MONTGOMERY "Nothing" KFKF/Kansas City, MO * PD: Dale Carter APD/MD: Tony Stevens 4 FAITH HILL "Cry" TOBY KEITH "Daddy" LONESTAR "Unusual" WDAF/Kansas City, MO * PD/MD: Ted Cramer No Adds WVWK/Knoxville, TN * OM/PM: Michael Hammond MD: Colleen Adair 5 FAITH HILL "Cry" 1 WILLIE NELSON "Maria" MICHAEL PETERSON "Modern" TANYA TUCKER "Memory" DUSTY DRAKE "Then" TRICK PONY "Mission" KXKC/Lafayette, LA * PD: Renee Revett MD: Sean Riley 14 FAITH HILL "Cry" 4 STEVE AZAR "Joe" 4 SHANNON LAWSON "Dream"	WRRO/Jacksonville, FL * MD: Dixie Jones No Adds WXBQ/Johnson City, TN * PD/MD: Bill Hagy 15 JENNIFER HANSON "Goodbye" 12 GEORGE STRAIT "Leave" 5 LEANN RIMES "Life" 9 LONESTAR "Unusual" WWQM/Madison, WI * PD: Mark Grantin MD: Mel McKenzie 4 FAITH HILL "Cry" HOMETOWN NEWS "Wheels" JOANNA JANET "Steps" KIAI/Mason City, IA PD/MD: J. Brooks 19 DANIEL ROSE "Waking" KTEX/McAllen, TX * PD: Jojo MD: Patches EMERSON DRIVE "Fall" KRWQ/Medford, OR PD: Larry Neal MD: Scott Scheuler 7 FAITH HILL "Cry" WGIX/Memphis, TN * PD: Greg Mazingo MD: Mark Billingsley 10 FAITH HILL "Cry" 2 ALAN JACKSON "Progress" WDKK/Meridian, MS PD/MD: Scott Ray JOSH TURNER "She'll" JOHN MONTGOMERY "Nothing" WKIS/Miami, FL * PD: Bob Barnett MD: Darlene Evans 18 FAITH HILL "Cry" 5 ANTHONY SMITH "Country" TOBY KEITH "Daddy" AARON LINES "Beautiful"	WCMG/Norfolk, VA * 3 MONTGOMERY GENTRY "Town" 2 TANYA TUCKER "Memory" 2 RASCAL FLATTS "These" WGH/Norfolk, VA * 12 FAITH HILL "Cry" KNFM/Odessa-Midland, TX PD: John Moesch MD: Dan Travis CAROLYN DAWN JOHNSON "Closer" JOHN MONTGOMERY "Nothing" KTST/Oklahoma City, OK * PD: L.J. Smith APD/MD: Crash No Adds KOXY/Oklahoma City, OK * PD: L.J. Smith APD/MD: Bill Reed FAITH HILL "Cry" KXKT/Omaha, NE * PD: Tom Goodwin MD: John Glenn 6 FAITH HILL "Cry" WWKA/Oriando, FL * PD: Len Shackelford MD: Shadow Stevens 14 ALAN JACKSON "Progress" 12 KENNY CHESNEY "Things" 9 TOBY KEITH "Daddy" WXXQ/Rockford, IL OM/PM: Jesse Garcia MD: Kathy Hess REBECCA LYNN HOWARD "Forgive"	WBEE/Rochester, NY * DM: Dave Symonds PD/MD: Coyote Collins 9 FAITH HILL "Cry" 1 WILLIE NELSON "Maria" TERRI CLARK "Mad" EMERSON DRIVE "Fall" BRAD PAISLEY "Stay" WXXQ/Rockford, IL OM/PM: Jesse Garcia MD: Kathy Hess REBECCA LYNN HOWARD "Forgive" KNCI/Sacramento, CA * Dir./Prog.: Mark Evans APD: Greg Cole MD: Jennifer Wood 7 FAITH HILL "Cry" WKCO/Saginaw, MI * OM/PM: Rick Walker 6 FAITH HILL "Cry" JOHN MONTGOMERY "Nothing" TRAVIS TRITT "Strong" WICQ/Salisbury, MD PD: EJ Fox 21 LONESTAR "Unusual" 21 FAITH HILL "Cry" 21 BROOKS & DUNN "River" 10 KELLIE COFFEY "End" WVAP/Panama City, FL PD: Bill Young MD: Shane Collins 35 FAITH HILL "Cry" 25 TOBY KEITH "Daddy" WXBM/Pensacola, FL * PD/MD: Lynn West 1 SHEDDAYS "Mine" JOSH TURNER "She'll"	WJCL/Savannah, GA PD/MD: Bill West ANTHONY SMITH "Country" KMPS/Seattle-Tacoma, WA * PD: Becky Brenner MD: Tony Thomas 1 LONESTAR "Unusual" TOBY KEITH "Daddy" JOHN MONTGOMERY "Nothing" KRMD/Shreveport, LA * Aging PD/MD: James Anthony No Adds KXKS/Shreveport, LA * DM: Gary McCoy PD/MD: Russ Winston MICHAEL PETERSON "Modern" KSUX/Sioux City, IA PD: Bob Rounds MD: Tony Michaels 5 FAITH HILL "Cry" 3 LEANN RIMES "Life" WBVT/South Bend, IN PD: Tom Oakes APD/MD: Lisa Kosti TERRI CLARK "Mad" KDRK/Spokane, WA * OM/PM: Ray Edwards APD/MD: Tony Trovato 7 FAITH HILL "Cry" DUSTY DRAKE "Then" JENNIFER HANSON "Goodbye" KIXZ/Spokane, WA * OM: Scott Rusk PD/MD: Paul Neumann No Adds WPKY/Springfield, MA * MD: Jessica Tyler 5 FAITH HILL "Cry" WFMB/Springfield, IL PD: Dave Shepel MD: John Spaulding JOHN MONTGOMERY "Nothing"	KIIM/Tucson, AZ * PD: Buzz Jackson MD: John Collins 6 FAITH HILL "Cry" 2 J. MICHAEL HARTER "Call" EMERSON DRIVE "Fall" KVOO/Tulsa, OK * DM: Moon Mullins APD/MD: Scott Woodson JOHN MONTGOMERY "Nothing" WWZD/Tupelo, MS Interim PD/PM: Paul Stone PINMONKEY "Roses" KNUE/Tyler-Longview, TX PD/MD: Larry Kent JOSH TURNER "She'll" WFRG/Utica-Rome, NY DM: Don Crist PD/MD: Matt Palsman 12 KELLIE COFFEY "End" BRAD MARTIN "Better" KJUG/Visalia, CA * PD/MD: Dave Daniels 5 FAITH HILL "Cry" BLACKHAWK "Wak" DUSTY DRAKE "Then" JENNIFER HANSON "Goodbye" STEVE HOLY "Breakin" JOSH TURNER "She'll"	WACO/Waco, TX PD/MD: Zack Owen 10 AARON LINES "Beautiful" WMZO/Washington, DC * OM/PM: Jeff Wyatt APD/MD: John Anthony 20 FAITH HILL "Cry" 4 TERRI CLARK "Mad" 2 SAWYER BROWN "Girlfriend" WDEZ/Wausau, WI PD: Denny Louell MD: T.K. Michaels 3 TRAVIS TRITT "Strong" WFKW/West Palm Beach, FL * PD: Mitch Mahan APD/MD: J.R. Jackson 4 FAITH HILL "Cry" 4 TOBY KEITH "Daddy" 1 KEVIN DENNEY "Cadillac" STEVE HOLY "Breakin" AARON LINES "Beautiful" WOVK/Wheeling, WV PD/MD: Jimmy Elliott 7 TOBY KEITH "Daddy" BROOKS & DUNN "River" AARON LINES "Beautiful" JOSH TURNER "She'll" JAMES OTTO "Ball"	WQBE/Wichita, KS * PD: Beverlee Brannigan APD/MD: Pat James 2 ERIC HEATHERLY "Committed" WTNT/Tallahassee, FL PD: Kris Van Dyke MD: Woody Hayes 10 FAITH HILL "Cry" KZSN/Wichita, KS * OM/PM: Jack Oliver MD: Dan Holiday 15 FAITH HILL "Cry" JENNIFER HANSON "Goodbye" SHANNON LAWSON "Dream" KLUR/Wichita Falls, TX PD/MD: Brent Warner SIXMIRE "Now" WGGY/Wilkes Barre, PA * PD: Mike Krink MD: Jaymie Gordon 11 FAITH HILL "Cry" TOBY KEITH "Daddy"	WQQQ/Wilmington, NC PD/MD: Ron Gray No Adds KXDD/Yakima, WA PD: Dewey Boynton MD: Joel Baker JOHN MONTGOMERY "Nothing" WGTY/York, PA * OM/PM: John Pellegrini APD/MD: Brad Austin KELLIE COFFEY "End" CAROLYN DAWN JOHNSON "Closer" WQK/Youngstown-Warren, OH * PD: Dave Steele MD: Tim Roberts No Adds
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*** Monitored Reporters**
226 Total Reporters
151 Total Monitored
75 Total Indicator
71 Current Indicator Playlists
Reported Frozen Playlist (1):
WTCR/Huntington, KY
Did Not Report, Playlist Frozen (3):
KKCB/Duluth, MN
KKIX/Fayetteville, AR
KAFF/Flagstaff, AZ



KID KELLY

kkelly@radioandrecords.com

More Of What Women Want

□ Insider information from Mary Ellen Kachinske

We have received quite a bit of positive feedback from the recent AC special, "Giving Women What They Want," with many readers wanting more. And who better to assist in the continuing education of the male ranks than the Program Manager of WTMX (The Mix)/Chicago, Mary Ellen Kachinske?

Kachinske has seen and done it all. Her first radio job (in 1984) was as the traffic manager at WNEW-AM/New York City. She followed that with a stint as a traffic reporter in her hometown, Cleveland, at legendary Rocker WMMS. Next was a 14-year stay at crosstown WQAL, where she held various positions, from morning-news director to MD to Marketing Director, then spent five years as PD.

Kachinske joined WTMX as Asst. PD in 2000 and quickly achieved a place in the upper echelon of programming as Program Manager this past March. Currently, Kachinske is the highest-ranking female programmer at the station level for both the Hot AC and AC formats. Here, she shares a female major-market programmer's inside perspective and tells us how to give women what they want.

R&R: *Being a woman gives you a perspective that your male peers do not have. Does this affect your programming decisions?*

MEK: A woman's viewpoint can be very valuable when determining how to relate to your female target in regard to marketing, promotions and image. But the bottom line is, whether you are a man or a woman, you need to deliver the results in ratings, revenue and community involvement.

I have always worked for companies that did not care if I was male or female, only that I was the best person for the job. You can't allow yourself to be held back.

R&R: *What advice would you give to a programmer who wants to appeal to women?*

MEK: Today more than ever, women don't have a lot of time; so don't waste it. Learn who you are talking to in your market and make every message that you deliver mean something to them. Be positive when you sell your benefits. Negativity is especially fatiguing to women, and the events of 9/11 underscore this.

Here at WTMX we strive to be the pop-culture source for our target and to make them feel connected to the



Kachinske

city through us. Musically, women like what they know but want to feel that they are on top of what's hot. I try to be a leader on the right music for my audience but never be too hip for the room.

R&R: *Describe your air-staff. Are any of them particularly good at appealing to women, and, if so, why?*

MEK: I am fortunate to have one of the biggest success stories in the industry in The Mix's morning show. Our Station Manager, Barry James, put Eric and Kathy together five years ago with a show that is live, local and true Chicago. They are consistently No. 1 or 2 among adults 18-49, 25-54 and in all female demos.

Listener interaction drives this show, but star power is also an important element. From Matt Damon to Tom Hanks, Eric and Kathy have today's hottest stars on the show. Plus, they host exclusive listener broadcasts with the artists who matter to our female core, like The Goo Goo Dolls, Dave Matthews Band and more.

Brian Peck is our music guy, holding down middays, and he is a great help with the daily music logs. Dave Fogel in the afternoons is ... well, a nut, basically, but the chicks seem to dig him. Seriously, he's a personality, and a lot of the artists who visit the station chat live with Dave.

Tanya hosts nights and our *Retro '80s at 8* show, which has some fun, produced features on '80s artists and songs. While a lot of stations in our format are abandoning the '80s altogether, in this market the songs are still an important flavor for The Mix.

R&R: *What are some of the station's features?*

MEK: Eric and Kathy have several listener-based features in the morning that are prompted by what people are talking about now. On Friday afternoons Dave Fogel hosts "Inside Track," where a label rep tells the audience about a new artist or release. Then we play the song and take calls on the air so the listeners can determine whether the song should become part of The Mix.

Every month we present a free show at the House of Blues called After Five

Live, which is a great music-image promotion. In December we are known for our Miracle on State Street at the historic Chicago Theatre, which, in the past, has starred Bare-naked Ladies, Everclear, Melissa Etheridge, Five For Fighting and more. On New Year's Eve we're at House of Blues, and Eric and Kathy host the evening live on The Mix and Fox TV. Last year's headliner was Train.

R&R: *What female-oriented promotions have you done that have worked well for WTMX?*

MEK: Besides the artist-based promotions, The Mix presents bigger-than-life contests that are entertaining to listen to. We never just ask for the "nth" caller, but brainstorm ways to involve the bulk of listeners who do not care to call in but love to play along.

We just finished up The Mix 6-Car Pileup, which awarded six of today's hottest cars, from an Audi TT Roadster to a brand-new Mercedes. Last fall we gave away a \$10,000 shopping spree on Michigan Avenue, but the winner only had one hour and 19 minutes in which to spend it all.

Mix Marketing Director Dave Karwowski coordinates all of this and is my partner on our annual *MIX-clivities* charity CD. It's a collection of unique songs by Mix artists and benefits Gilda's Club of Chicago.

R&R: *Do you have any secret-weapon songs in rotation?*

MEK: As markets change and new entertainment sources compete for listening time, it is crucial to continually research your musical boundaries and see how deep and how wide you can go. The edges defined within your format tell you what songs you can get away with that are a treat for your core and a draw for your cume.

R&R: *Has WTMX developed any unique female-oriented community-involvement projects?*

MEK: WTMX is owned by Bonneville International, a company that is committed to giving back to the community. That commitment is instilled in every employee. The tone is set at the top in Chicago, and Regional Sr. VP Drew Horowitz and Station Manager Barry James encourage each employee to give back.

The Male Label Perspective

Here are a few thoughts on the music women want from some men in the record industry.

Mark Rizzo, VP/Adult Promotion, Capitol

AC radio has always catered to women. We all know that women are the core. When I first started doing AC, I was always reminded of how women loved ballads and responded to AC programming by core artists.



Rizzo

Whether it was Barry Manilow, Neil Diamond or Barbra Streisand, these artists reacted with women, and AC supported them.

In today's AC arena women still react to artists the format supports. I believe radio programming continues to cater to them. I hear all the time that this song reacts with women or women love this because of the lyrics — or, on the other side of the coin, women hate this song; it's too dark, it's too hard or it's too loud.

If you listen to the AC love song programs, you mostly hear women calling up requesting songs for their lovers, husbands, ex-boyfriends or all three. The men must be watching the ballgame.

Women react to AC radio and are an active part of it, and I think radio programmers continue to slant their musical decisions to women.

Personally, I can think of one record a year ago that women loved, as we found out. It was Coldplay, which you might have thought would do better with men. Ultimately, we saw requests, and when they toured, surprise! The crowd was very female-oriented. I think that amazed a lot of people.

Coldplay's sound, feel and overall vibe and texture worked well and reacted, and we used the female positives of the project to keep it going for over 28 weeks on the chart, which led to a Platinum album and a Grammy last year. Coldplay's newest single, "In My Place," will remind radio of the female appeal that this group has.

Tom Cunningham, Sr. Dir./Promotion Adult Format, Jive

AC has successfully been giving women what they want since its inception. Obviously, this hasn't been an accident. Well-researched radio stations playing hit songs will always win.

As the boomer demo becomes the dominating force of the upper demos, we're finding that women listeners are hipper than they were in the past. Since this generation grew up with rock 'n' roll music (and attitude), this is certainly not a surprise.

Even though their time may be more fragmented, which makes it harder for them to run out and buy new music right way, that doesn't take anything away from their power to like what they like and have an effect on popular culture.

At Jive, we're fortunate to have artists like Jennifer Love Hewitt and Michael Bolton who span the various formatic genres. In the case of JIH, women of all ages can relate to her lyrically, and her work as an actress gives her instant name recognition. Not a bad combination.

As far as an artist like Michael Bolton goes, his past success is well-documented. His fan base is super loyal and active, and the acceptance of his new music has been rewarding for all us. It's an exciting time at the adult formats, and we're thrilled to have such compatible music.



Cunningham

Tom Gates, Head of Promotion, Nettwerk America

As any woman will tell you, no man knows what a woman really wants; so I'll just do my best to let you know about three female-friendly Nettwerk releases coming.



Gates

First comes Luce, whose infectious "Good Day" is the only homy song around right now (trumpets, folks) and smacks of summer. It's already big phones at KLLC (Alice)/San Francisco (Alice — a woman's name), and it's also on Mary Ellen Kachinske's WTMX/Chicago. This is going to be a huge breath of fresh air for Hot AC. There's not a hint of power ballad in it.

Right around the corner comes a No. 1 record from Australia by Alex Lloyd called "Amazing." This song hits all of the passion spots that artists like David Gray and Travis have.

And, lastly, Sinead O'Connor sings on the first track from *Conjure One* (Delerium's Rhys Fulber). Everyone who had success with "Silence" or even Enya should be very excited.

Pete Cosenza, VP/Adult Formats, Columbia

The latest single (and album) from Bruce Springsteen, "The Rising," is touching women in many, many ways. It's emotional, powerful, passionate and uplifting. Bruce is a poet whose words and music are inspirational. This album will have a tremendous impact on women of all ages.

John Mayer is enjoying a tremendous amount of success due to his appeal to women of all ages, from teens to college students to women in their 40s. His message and music are sexy in an innocent way. Ladies identify with his lyrics, which is evident when he performs live and they sing along to every song.

While they have their base at Alternative radio, Our Lady Peace have always had a strong female following. And their current single, "Somewhere Out There," has a great storyline, which young women seem to identify with.



Cosenza

Continued on Page 84



August 16, 2002

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, GROSS IMPRESSIONS (00), WEEKS ON CHART, TOTAL STATIONS/ADDS. Lists top 30 AC songs including Josh Groban, Daryl Hall & John Oates, Celine Dion, and Michael Bolton.

Most Added www.rradds.com

Table with columns: ARTIST TITLE LABEL(S), ADDS. Lists songs that were most added to the chart, including Michael Bolton's 'Dance With Me'.

Most Increased Plays

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs with the largest increase in total plays, such as J. Brickman F/J. Krakowski's 'You'.

Most Played Recurrents

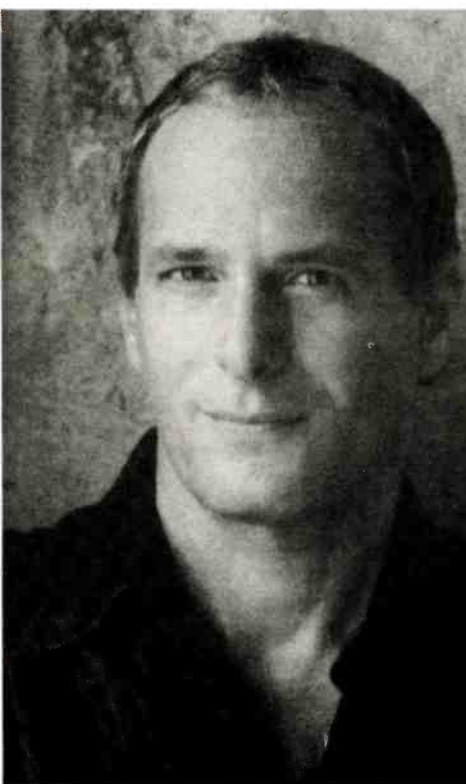
Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAYS. Lists songs that have been played most frequently on the chart, including Matchbox Twenty's 'If You're Gone'.

121 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/4-8/10.

New & Active

- List of new and active artists and their songs, including Soluna, Steve Holy, Steely, The Corrs, Kellie Coffey, Leann Rimes, Chris Emerson, Jack Russell, Pet Shop Boys, and Casey Chambers.

Songs ranked by total plays



MICHAEL BOLTON

"Dance With Me"

U.S. tour now underway and continuing through the fall!

#1 Most Added!!! The second smash from Michael's Jive Records debut album

NEW:

- Grid of radio station call letters: WLIT, KVLV, WALK, KOSI, WLTJ, KUDL, WLTE, WLTQ, WWLI, WHUD, WMGS, WFPG, WARM, WGYL, WLRQ, WFMK, KMGA, KVLV, KRNO, KXLY, KKBA 13X, KWAV, KRTR.

www.michaelbolton.com





America's Best Testing AC Songs 12+ For The Week Ending 8/16/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top AC songs like Celine Dion, Bryan Adams, Hall & Oates, etc.

Total sample size is 280 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.

More Of What Women Want

Continued from Page 82

Last year Mix employees donated over 2,000 hours of personal time to community service. Eric and Kathy's second annual 36-hour radiothon raised more than \$1 million for Children's Memorial Hospital.

At The Mix we devote a huge amount of our programming time to issues that our female audience cares about. All of this helped The Mix to win its second consecutive Crystal Award for radio community service.

R&R: What advice would you give to a woman starting out in radio today?

MEK: The same advice I would give to a man: If you're really passionate about radio, and you're willing to work long and hard, you will find the opportunities.

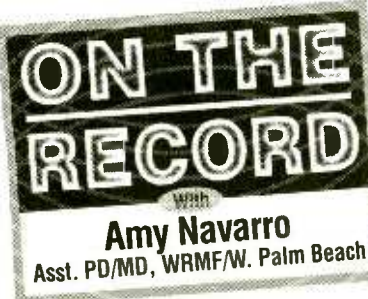
Indicator

Most Added

- JOHN MAYER No Such Thing (Aware/Columbia)
JIM BRICKMAN F/JANE KRAKOWSKI You (Windham Hill/RCA Victor)
SERAH Crazy Love (Great Northern)
NORAH JONES Don't Know Why (Blue Note/Virgin)
MARC ANTHONY I've Got You (Columbia)
SOLUNA For All Time (DreamWorks)
CALLING Wherever You Will Go (RCA)
BONNIE RAITT Silver Lining (Capitol)
BBMAK Out Of My Heart (Into Your...) (Hollywood)
KELLIE COFFEY When You Lie Next To Me (BNA)
MICHAEL BOLTON Dance With Me (Jive)

Reporters

Grid of reporter information by state, including station call letters, reporter name, and contact details. Includes a 'Monitored Reporters' section with 138 total reporters and 121 total monitored stations.



Norah Jones' "Don't Know Why" has to be the record of the year. Norah crosses musical boundaries and serves up something fresh and new for our format. It is a perfect sultry ballad that sounds beautiful. • The Boss is back — along with The E Street Band, that is — and "The Rising" is a perfect record for a perfect time. We really needed a strong song from Bruce, and we needed the Boss to return. We got both. • The Mitsubishi song from Dirty Vegas, "Days Go By," is pure electric fun, and it brings the station alive. (Now if I could only get that car in the commercial.) We just put Elvis Vs. JXL's "A Little Less Conversation" on the station, and we can't keep up with all the positive reaction and feedback — it's good to be the King! • I am still in love with The Corrs featuring Bono's "When the Stars Go Blue," and it seems our audience is too. "Stars" is a well-done ballad by two terrific artists, and it's wonderful to hear.



While Josh Groban's "To Where You Are" (143/Reprise) moves into the top spot at AC, Hall & Oates' "Do It for Love" (BMG/Heritage) snags an additional 157 plays and leapfrogs to No. 2, just 89 plays behind Groban ... How about that very large debut for Jim Brickman's "You" (Windham Hill/RCA Victor), featuring TV's Jane Krakowski? The track enters at No. 21 ... Also debuting: Kenny G featuring Chanté Moore's "One More Time" (Arista) and Cher's "A Different Kind of Love Song" (Warner Bros.) ... Avril Lavigne's "Complicated" (Arista) is ensconced very nicely (for the fourth consecutive week) at No. 1 at Hot AC. This week she's got over 900 plays more than her closest competitor ... Goo Goo Dolls' "Big Machine" (Warner Bros.) continues to make big moves and jumps 26-22*, up 247 plays. Meanwhile, the track ranks a solid third in RateTheMusic's latest Hot AC survey ... Norah Jones scores another notch, moving 16-15* in a tight section of the chart with "Don't Know Why" (Blue Note/Virgin).



— Kid Kelly, AC/Hot AC Editor

artistactivity

ARTIST: Dana Glover
LABEL: DreamWorks

By KID KELLY/AC-HOT AC EDITOR



Dana Glover

Dana Glover is not only a talented singer, she's a gifted songwriter who writes from the heart. Signed to DreamWorks by none other than Robbie Robertson of The Band fame, Dana's been on the road wowing programmers and creating fans all across the country.

So who is this woman, and how did she get here?

Glover comes from a small town in North Carolina called Rocky Mount. She learned to play piano by ear, with just a few lessons. Her greatest inspiration, she says, is her mom, and she credits Mariah Carey, Whitney Houston, Aretha Franklin and George Michael as musical influences.

Dana's first musical epiphany came in eighth grade, after her family had moved to Asheville, NC. She had just begun to form her own musical identity and says, "I had a solo part in a talent show, and I played 'St. Elmo's Fire' on the sax. I knew I was connecting with the crowd, and that moment defined me." Her family soon moved again, to Wilmington, NC, and the move sparked major changes in Dana's life: Her parents split up soon after. So, at age 16, Dana made a move of her own and, with her family's blessing, went to New York to pursue her musical dreams.

Understand, it was the first time Dana had even been on a plane, and she was on her way to live in a big, exciting and, in many cases, unforgiving place like the Big Apple. But, she says, "Being away from home broadened my worldview, which broadened me musically."

Pretty cool, right? At a time when most teens are learning to drive, Dana was living on her own in New York, planning her musical future. She worked as a model at times to support herself, but she was always thinking of her music.

Her dreams eventually led her to Los Angeles, where she sang on a couple of demos for other artists. In time, she met a man who, she says, "connected to my music." Alan Mintz believed in Dana, and he soon became her manager and attorney and began setting up showcases for record executives. At one showcase was DreamWorks A&R exec Jared Levine, who liked what he heard. He told his DreamWorks colleague Robertson about the young singer, and Robertson ultimately made the signing. While Dana's debut disc, *Testimony* (set for Oct. 15 release), was in the works, she lent her voice to songs in the movies *The Wedding Planner* and *Shrek*.

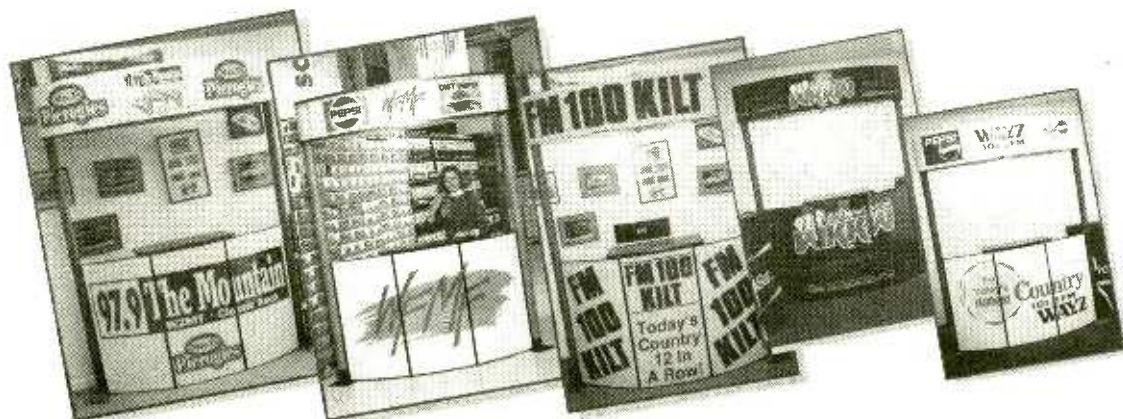
Testimony came together with the help of Matthew Wilder, who oversaw No Doubt's multi-Platinum *Tragic Kingdom* and has worked with Christina Aguilera and Natalie Imbruglia. He also had a hit record of his own, "Break My Stride," in 1983.

Glover's first single from *Testimony* is called "Thinking Over," and it's about the age-old issue of deciding whether to accept a proposal and become part of someone else's life plan or to stay on your own course. Give it a listen — you'll appreciate Dana's songwriting and sultry vocal performance, and most women who are considering or have considered a commitment will be able to identify with the lyrics. It will impress you!

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August 16, 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)	3991	+60	412395	18	87/0
2	2	SHERYL CROW Soak Up The Sun (A&M/Interscope)	3332	-163	314723	25	85/0
3	3	JIMMY EAT WORLD The Middle (DreamWorks)	3265	-115	326353	22	83/0
4	④	JOHN MAYER No Such Thing (Aware/Columbia)	3093	+121	327490	26	80/0
6	⑤	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2996	+78	308195	24	82/0
5	6	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	2880	-50	262042	14	78/0
8	⑦	DAVE MATTHEWS BAND Where Are You Going (RCA)	2501	+138	259890	13	81/0
7	8	CALLING Wherever You Will Go (RCA)	2447	-16	256247	47	83/0
9	⑨	CREED One Last Breath (Wind-up)	2306	+111	179555	12	75/1
10	10	NO DOUBT Hella Good (Interscope)	1993	-51	177224	16	59/0
11	⑪	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1982	+11	196475	41	78/0
13	⑫	JACK JOHNSON Flake (Enjoy/Universal)	1853	+127	198702	14	70/1
12	13	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1753	-25	190678	29	59/0
14	14	MICHELLE BRANCH All You Wanted (Maverick/WB)	1620	-15	174434	31	62/1
16	⑮	NORAH JONES Don't Know Why (Blue Note/Virgin)	1451	+155	152777	8	65/1
19	⑯	GOO GOO DOLLS Big Machine (Warner Bros.)	1448	+247	154371	4	77/3
15	⑰	BRUCE SPRINGSTEEN The Rising (Columbia)	1432	+103	160107	7	68/1
17	⑱	ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)	1364	+69	115597	10	62/1
18	19	PINK Don't Let Me Get Me (Arista)	1118	-122	97452	17	34/0
22	⑳	OUR LADY PEACE Somewhere Out There (Columbia)	1106	+56	116308	9	57/2
20	21	DIRTY VEGAS Days Go By (Capitol)	1105	-11	101865	10	52/1
26	㉓	MICHELLE BRANCH Goodbye To You (Maverick/WB)	917	+198	63960	4	55/6
21	23	THE CORRS F/BONO When The Stars Go Blue (143/Lava/Atlantic)	903	-156	109718	15	50/0
23	24	DISHWALLA Somewhere In The Middle (Immergent)	822	-55	56013	14	43/0
24	㉔	ELVIS VS. JXL A Little Less Conversation (RCA)	794	+33	73115	5	38/2
27	㉖	311 Amber (Volcano)	753	+64	65086	7	35/1
28	㉗	BBMAK Out Of My Heart (Into Your...) (Hollywood)	665	+48	68332	6	41/7
Debut	㉘	SHERYL CROW Steve McQueen (A&M/Interscope)	589	+308	75660	1	49/12
34	㉙	DUNCAN SHEIK On A High (Atlantic)	527	+84	67319	3	43/6
29	⑳	SPLENDER Save It For Later (J)	517	+16	38075	5	36/0
32	㉑	COLDPLAY In My Place (Capitol)	497	+29	49116	4	35/3
25	32	COUNTING CROWS American Girls (Geffen/Interscope)	487	-238	42210	12	44/0
36	㉓	PINK Just Like A Pill (Arista)	480	+72	37278	2	18/4
30	34	NICKELBACK Too Bad (Roadrunner/IDJMG)	478	-23	31665	14	15/0
Debut	㉔	NINE DAYS Good Friend (Epic)	448	+125	40004	1	33/2
Debut	㉕	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	417	+71	97715	1	22/10
37	37	JEWEL This Way (Atlantic)	386	-12	35762	3	26/0
40	㉖	JENNIFER LOVE HEWITT BareNaked (Jive)	382	+36	28060	2	32/1
35	39	ENRIQUE IGLESIAS Escape (Interscope)	378	-61	65406	14	9/0
Debut	㉗	STRETCH PRINCESS Freakshow (Wind-up)	347	+49	24236	1	32/3

88 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/4-8/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	18
LEANN RIMES Life Goes On (Curb)	13
SHERYL CROW Steve McQueen (A&M/Interscope)	12
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	10
DANA GLOVER Thinking Over (DreamWorks)	8
BBMAK Out Of My Heart (Into Your...) (Hollywood)	7
BON JOVI Everyday (Island/IDJMG)	7
MICHELLE BRANCH Goodbye To You (Maverick/WB)	6
DUNCAN SHEIK On A High (Atlantic)	6
SCAPEGOAT WAX Lost Cause (Hollywood)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHERYL CROW Steve McQueen (A&M/Interscope)	+308
GOO GOO DOLLS Big Machine (Warner Bros.)	+247
MICHELLE BRANCH Goodbye To You (Maverick/WB)	+198
NORAH JONES Don't Know Why (Blue Note/Virgin)	+155
DAVE MATTHEWS BAND Where Are You Going (RCA)	+138
JACK JOHNSON Flake (Enjoy/Universal)	+127
NINE DAYS Good Friend (Epic)	+125
JOHN MAYER No Such Thing (Aware/Columbia)	+121
CREED One Last Breath (Wind-up)	+111
BRUCE SPRINGSTEEN The Rising (Columbia)	+103

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1444
LIFHOUSE Hanging By A Moment (DreamWorks)	1422
GOO GOO DOLLS Here Is Gone (Warner Bros.)	1236
FIVE FOR FIGHTING Superman... (Aware/Columbia)	1148
JEWEL Standing Still (Atlantic)	1079
CREED My Sacrifice (Wind-up)	931
DEFAULT Wasting My Time (TVT)	837
DIDO Thankyou (Arista)	800
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	780
INCUBUS Drive (Immortal/Epic)	745
SUGAR RAY When It's Over (Lava/Atlantic)	738
DAVE MATTHEWS BAND The Space Between (RCA)	725
3 DOORS DOWN Be Like That (Republic/Universal)	724
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	721
LENNY KRAVITZ Again (Virgin)	679
NELLY FURTADO I'm Like A Bird (DreamWorks)	668

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

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America's Best Testing Hot AC Songs 12+ For The Week Ending 8/16/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
AVRIL LAVIGNE Complicated (Arista)	4.06	4.07	93%	31%	4.04	96%	36%
GOO GOO DOLLS Here Is Gone (Warner Bros.)	4.04	4.08	91%	24%	4.04	94%	28%
GOO GOO DOLLS Big Machine (Warner Bros.)	4.00	3.99	57%	5%	3.93	60%	4%
OUR LADY PEACE Somewhere Out There (Columbia)	4.00	4.14	70%	11%	3.87	72%	14%
JIMMY EAT WORLD The Middle (DreamWorks)	4.00	4.03	95%	41%	3.88	95%	45%
CALLING Wherever You Will Go (RCA)	3.96	3.94	95%	43%	3.92	98%	46%
JOHN MAYER No Such Thing (Aware/Columbia)	3.95	4.03	86%	26%	3.97	88%	27%
CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.87	3.88	94%	37%	3.80	95%	44%
MICHELLE BRANCH All You Wanted (Maverick/WB)	3.86	3.86	93%	36%	3.85	94%	39%
JACK JOHNSON Flake (Enjoy/Universal)	3.86	3.87	54%	13%	4.01	56%	14%
CREED One Last Breath (Wind-up)	3.86	3.84	89%	23%	3.85	90%	27%
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.85	3.85	96%	44%	3.78	96%	44%
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.85	3.84	63%	9%	3.81	66%	10%
NICKELBACK Too Bad (Roadrunner/IDJMG)	3.84	3.87	90%	31%	3.82	91%	32%
DAVE MATTHEWS BAND Where Are You Going (RCA)	3.83	3.90	88%	22%	3.88	93%	25%
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	3.81	3.76	99%	56%	3.86	99%	56%
DISHWALLA Somewhere In The Middle (Immergent)	3.80	3.84	59%	11%	3.68	65%	13%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.78	3.75	93%	43%	3.79	95%	44%
311 Amber (Volcano)	3.75	3.78	64%	14%	3.82	72%	17%
COUNTING CROWS American Girls (Geffen/Interscope)	3.69	3.75	74%	14%	3.61	81%	18%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.67	3.57	48%	8%	3.71	51%	9%
CORRS F/BONO When The Stars Go Blue (143/Lava/Atlantic)	3.64	3.48	68%	20%	3.59	73%	23%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.61	3.54	97%	44%	3.59	98%	47%
PINK Don't Let Me Get Me (Arista)	3.59	3.54	92%	45%	3.66	92%	44%
ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)	3.54	3.56	74%	16%	3.69	77%	14%
NO DOUBT Hella Good (Interscope)	3.49	3.41	94%	41%	3.65	96%	38%
DIRTY VEGAS Days Go By (Capitol)	3.48	3.52	87%	34%	3.62	90%	34%
DROPLINE Fly Away From Here (Graduation Day) (143/Reprise)	3.47	3.52	58%	18%	3.46	67%	21%
BBMAK Out Of My Heart (Into Your Head) (Hollywood)	3.44	3.46	51%	12%	3.50	52%	11%
BRUCE SPRINGSTEEN The Rising (Columbia)	3.38	3.37	52%	11%	3.41	53%	10%

Total sample size is 702 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.com is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 4818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Indicator

Most Added

- SHERYL CROW Steve McQueen (A&M/Interscope)
- DANA GLOVER Thinking Over (DreamWorks)
- NORAH JONES Don't Know Why (Blue Note/Virgin)
- BRUCE SPRINGSTEEN The Rising (Columbia)
- MICHELLE BRANCH Goodbye To You (Maverick/WB)
- OUR LADY PEACE Somewhere Out There (Columbia)
- DUNCAN SHEIK On A High (Atlantic)
- LEANN RIMES Life Goes On (Curb)

New & Active

- HOOBASTANK Running Away (Island/IDJMG)
Total Plays: 263, Total Stations: 9, Adds: 0
- DEF LEPPARD Now (Island/IDJMG)
Total Plays: 238, Total Stations: 20, Adds: 2
- ROSEY Afterlife (Island/IDJMG)
Total Plays: 220, Total Stations: 20, Adds: 2
- CELINE DION I'm Alive (Epic)
Total Plays: 202, Total Stations: 12, Adds: 1
- DASHBOARD CONFESSIONAL Screaming... (Vagrant)
Total Plays: 159, Total Stations: 14, Adds: 0
- REMY ZERO Perfect Memory (I'll...) (Elektra/EEG)
Total Plays: 155, Total Stations: 19, Adds: 0
- SILVERCRUSH Who Is Me? (Redline)
Total Plays: 153, Total Stations: 18, Adds: 1
- LENNY KRAVITZ If I Could Fall In Love (Virgin)
Total Plays: 142, Total Stations: 16, Adds: 4
- LEANN RIMES Life Goes On (Curb)
Total Plays: 105, Total Stations: 24, Adds: 13
- DANA GLOVER Thinking Over (DreamWorks)
Total Plays: 82, Total Stations: 20, Adds: 8

Songs ranked by total plays

Reporters

Grid of radio stations and their reporters, organized by state/region. Includes station call letters, city, PD, and APD/M/D information.

MONITORED REPORTERS
98 Total Reporters
88 Total Monitored
10 Total Indicator
8 Current Indicator Playlists
Did Not Report, Playlist Frozen (2):
WLBT/Binghamton, NY
WCOD/Cape Cod, MA



CAROL ARCHER

carcher@radioandrecords.com

Coveted Demo\$: More Diversity And Spending Power

Interp format study affirms Smooth Jazz's enormous value to advertisers

Interp's format studies — especially those that the firm's Research Director/Marketing Communications, **Michelle Skettino**, has compiled — are eagerly anticipated, for they represent persuasive, validating data that sellers can put to good use. The new one, "Smooth Jazz's Near-Perfect Qualitative," is no exception.

The Overview

"The Smooth Jazz format has continued to evolve, changing both musically and demographically," Skettino observes in the study. "With the majority of Smooth Jazz listeners falling into the baby boomer consumer segment, advertisers can take advantage of their spending power. Yet, some elements remain constant. The format retains its metropolitan flavor, with nearly 75% of listeners in the top 50 metros. In fact, eight out of the top 10 metros and 17 of the top 25 metros now have a Smooth Jazz radio station."



Michelle Skettino

Smooth Jazz is also extremely successful in these markets, as ratings performances reflected in the winter 2002 Arbitron dramatically illustrate. WNUA/Chicago was No. 1 25-54 in the Windy City, and mid-day personality Rick O'Dell scored No. 1 12+, 25-54 and 35-64. WVMV/Detroit is that market's No. 1 music station 12+. KTWV (The Wave)/Los Angeles is that market's No. 2 English-language station 25-54 and captures No. 1 status 35-64, as do KYOT/Phoenix and WSJT/Tampa in their markets. Among adults 25-54, Smooth Jazz is now on a par — or exceeds — such staple formats as Soft AC, Hot AC and Talk.

Skettino continues, "It is still impossible to discuss Smooth Jazz without mentioning the exceptional qualitative profile of its listeners, which competes head-to-head with traditional upscale format leaders such as Classical, News/Talk and News." And, as we'll examine further in Interp's study, the median age of Smooth Jazz listeners is four or five years younger than those particular formats'.

"What has changed is that Smooth Jazz has grown with the

changes in the consumer market," Skettino says. "Like the population overall, the format's audience has grown up a bit. And, like most of our nation's metros, its audience has grown more diverse: more diversity, more spending power, solid ratings in prime buying demos."

Audience Profile

"The Smooth Jazz format continues to offer advertisers one of the most coveted demographic targets

"It is still impossible to discuss Smooth Jazz without mentioning the exceptional qualitative profile of its listeners, which competes head-to-head with traditional upscale format leaders such as Classical, News/Talk and News."

in radio — baby boomers," Skettino continues. "With core listeners positioned in the 35-54 age group, this format is a leader in all major demographic consumer groups, including the 18-49, 25-54 and 35-64 demos.

"The format also offers advertisers ethnically balanced audience delivery, reflective of the demographic shifts occurring throughout the nation's metropolitan areas. A prime age skew, ethnic balance and one of the best qualitative profiles in radio are some of the features that have made the Smooth Jazz format a perennial favorite among a host of advertisers. "The core of Smooth Jazz listen-

ing is in the 35-54 demographic, the pivotal baby boomer consumer audience. As a result, 72% of all listeners are in the coveted 25-54 demo, 67% are 18-49, and 69% are 35-64. Compared to other formats, Smooth Jazz has the highest concentration of baby boomers 35-54. In fact, Smooth Jazz listeners are 37% more likely to be between the ages of 35-54 than to be some other age."

Smooth Jazz leads among listeners 35-54 at 55%. Sports delivers 52%; Oldies, 51%; and Classic Rock, 50%. "The Smooth Jazz format shows an almost equal male-female listening balance: 53% male and 47% female," Skettino says.

Ethnic Diversity, Household Income

Skettino outlines further benefits for Smooth Jazz advertisers: "The Smooth Jazz format has one of the most diverse listening bases in radio, crossing all ethnic and racial lines. Compared to the ethnic balance of the U.S. population, the format shows a very high concentration of blacks and Asians, along with listening from Hispanic Americans. According to these percentages, blacks are more than twice as likely as the average adult to listen to Smooth Jazz. Asian Americans also index above the national norm."

Caucasians comprise 66% of the Smooth Jazz audience; blacks, 29%; those of Hispanic descent, 10%; and Asians, 3%. "As always, Smooth Jazz listeners are well represented in the upper-income breaks," Skettino says. "With 27% of listeners living in households with annual incomes of more than \$100,000, Smooth Jazz listeners are 70% more likely than the average adult to live in these affluent homes." Smooth Jazz households with incomes between \$60,000-\$100,000 represent 28% of the audience. Merely 19% earn between \$40,000-\$60,000.

"The Smooth Jazz format is among the highest-indexing music



THE LAURA CHIARELLI TRIO

When critics aren't comparing her voice to Sarah Vaughn's, diva extraordinaire and GRP/Verve talent Laura Chiarelli can be found hanging with her bandmates. Seen here between sets at Manhattan's Five Spot are (l-r) drummer Bud Harner, Chiarelli and upright bassist Ralph Stewart.

formats against upscale consumers from \$100,000-plus households," Skettino says. "With the exception of the heavily male-skewed Sports format, Smooth Jazz has the lowest median age of these traditionally upscale formats. It continues to offer one of the best options in radio to deliver a balanced, upscale audience in the prime consumer demos."

Educated Professionals; Married With Children?

"Smooth Jazz listeners also index above the norm in educational and professional achievement, which usually accompany above-average income levels," Skettino continues.

"The Smooth Jazz format continues to offer advertisers one of the most coveted demographic targets in radio — baby boomers."

"For instance, listeners are 55% more likely than the average adult to hold a college degree and almost twice as likely to work in a professional occupation."

If the norm is 100, Smooth Jazz listeners index at 242 for a professional degree. They index at 194 as professionals by occupation and at 178 as having attained a master's degree.

"Reflective of the demographic skew of the format, the majority of Smooth Jazz listeners are married," Skettino says. "One out of four has never been married, and about one in five is divorced, separated or widowed. However, only 43% of listeners have children under 18 living at home. Childless households coupled with above-average household incomes imply above-average levels of discretionary income."

Boomers Are Affluent

Armed with this data, any Smooth Jazz seller would be a competitive force to be reckoned with among colleagues in other formats. And if your sellers successfully incorporate the following data, be sure to send them out with a wheelbarrow and a Brink's guard to deliver revenue into your station's coffers.

When it comes to products and services, Skettino says, "What are they spending their money on? Like most consumers with significant discretionary income, Smooth Jazz listeners are above-average consumers of luxury products, travel, computers and entertainment.

"Households headed by adults 35-54 are by far the most affluent in the country. Workers in this age group are generally in their peak earning years, with those 45-54 earning an average of \$64,607. Together the core boomer age cells account for over \$2 trillion in income." In sum, boomers control half of all spending.

Dining out. Automobiles (notably foreign, luxury and priced over \$40,000). Entertainment. Apparel. Computers and peripherals — especially palm-held PCs (index 199). Domestic and foreign travel. Alcohol. Fitness. Sporting goods and sports apparel. Self-enriching hobbies and activities. Political and charitable involvement. Heavy media usage, including radio. The *New York Times* and the *Wall Street Journal*. The Internet. Magazines, such as *Forbes*, *Architectural Digest* and *Newsweek*. And investments, from stocks, real estate, money-market funds, IRAs and more. It's fairly obvious that if you pitch them correctly, you and your clients can turn Smooth Jazz listeners into loyal customers. That's Job One. Do it now.

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.radioandrecords.com and click the Message Boards button.

Helene Kaplan: "This is my last birthday living with a brutal maniac madman, Sheldon K.

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CREATIVE GENIUS
AND ENTREPRENEUR
OF "LEAPFROG" SAYS
I'M FINALLY FREE!

**Read my lips...
I have just
begun to
fight.**

**Untouchable
Laguna
Woods
Estate**

**Helene says:
"It's all mine
an I'm gonna get it"**

**My prize possession: The Bicycle
will never be peddled by the###**

**I'm glad it is over, I'm tired of being a
poor unfortunate slave homemaker.**

August 16, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	885	+22	130175	14	42/0
4	2	SPECIAL EFX Cruise Control (Shanachie)	780	+77	110563	12	40/0
2	3	BONEY JAMES RPM (Warner Bros.)	714	-44	105590	19	36/0
7	4	LARRY CARLTON Morning Magic (Warner Bros.)	701	+27	116080	12	41/0
8	5	KIM WATERS In The House (Shanachie)	697	+49	105687	15	38/0
6	6	JOYCE COOLING Daddy-O (GRP/VMG)	695	+15	100270	20	37/0
3	7	CRAIG CHAQUICO Luminosa (Higher Octave)	655	-64	75511	18	35/0
5	8	DOWN TO THE BONE Electra Glide (GRP/VMG)	635	-46	87924	16	37/0
9	9	NORAH JONES Don't Know Why (Blue Note/Virgin)	534	-16	66438	17	36/0
11	10	NORMAN BROWN Just Chillin' (Warner Bros.)	513	+28	73977	9	42/0
12	11	EUGE GROOVE Slam Dunk (Warner Bros.)	467	+18	74599	8	39/1
15	12	GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	463	+35	67456	10	37/0
10	13	PETER WHITE Bueno Funk (Columbia)	463	-71	62797	22	31/0
19	14	KENNY G F/CHANTE MOORE One More Time (Arista)	444	+106	63820	2	36/5
14	15	BRIAN CULBERTSON Without Your Love (Warner Bros.)	441	+10	37375	14	33/1
16	16	CHUCK LOEB Sarao (Shanachie)	398	+23	62169	8	35/1
17	17	JONATHAN BUTLER Wake Up (Warner Bros.)	397	+28	58495	8	33/1
20	18	FOURPLAY Rollin' (Bluebird/RCA Victor)	365	+45	55212	6	36/2
18	19	LUTHER VANDROSS I'd Rather (J)	337	-14	41927	11	23/0
22	20	GREG ADAMS Roadhouse (Ripa)	325	+21	49172	7	29/0
21	21	JOE MCBRIDE Woke Up This Morning (Heads Up)	319	+14	37926	10	31/2
24	22	DAVID BENOIT Then The Morning Comes (GRP/VMG)	313	+34	74349	4	27/0
13	23	BRAXTON BROTHERS Whenever I See You (Peak)	300	-146	25931	19	27/0
23	24	SADE Somebody Already Broke My... (Epic)	274	-16	25081	9	20/2
25	25	JULIA FORDHAM F/INDIA.ARIE Concrete Love (Vanguard)	231	+3	8384	5	16/0
26	26	JEFF KASHIWA 3-Day Weekend (Native Language)	221	+23	22209	4	21/1
28	27	JEFF GOLUB Cold Duck Time (GRP/VMG)	210	+49	37563	2	23/5
29	28	RICHARD ELLIOT Q.T. (GRP/VMG)	209	+50	42577	2	22/2
27	29	3RD FORCE I Believe In You (Higher Octave)	178	+6	9423	6	19/1
—	30	BOYZ II MEN The Color Of Love (Arista)	176	+20	32533	2	13/1

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 8/4-8/10. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the most stations is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added

ARTIST TITLE LABEL(S)	ADDS
AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)	6
KENNY G F/CHANTE MOORE One More Time (Arista)	5
JEFF GOLUB Cold Duck Time (GRP/VMG)	5
MAYSA Friendly Pressure (N-Coded)	4
NATALIE COLE Tell Me All About It (GRP/VMG)	3
FOURPLAY Rollin' (Bluebird/RCA Victor)	2
JOE MCBRIDE Woke Up This Morning (Heads Up)	2
RICHARD ELLIOT Q.T. (GRP/VMG)	2
SADE Somebody Already Broke My... (Epic)	2
MICHAEL MANSON Outer Drive (A440 Music Group)	2
STEVE OLIVER High Noon (Native Language)	2
WARREN HILL Fallen (Narada)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY G F/CHANTE MOORE One More Time (Arista)	+106
SPECIAL EFX Cruise Control (Shanachie)	+77
AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)	+72
NESTOR TORRES Rhythm Is Gonna Get You (Shanachie)	+53
RICHARD ELLIOT Q.T. (GRP/VMG)	+50
KIM WATERS In The House (Shanachie)	+49
JEFF GOLUB Cold Duck Time (GRP/VMG)	+49
FOURPLAY Rollin' (Bluebird/RCA Victor)	+45
GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	+35
DAVID BENOIT Then The Morning Comes (GRP/VMG)	+34

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STEVE COLE So Into You (Atlantic)	279
ALFONZO BLACKWELL Funky Shuffle (Shanachie)	217
BOZ SCAGGS Miss Riddle (Virgin)	193
JIMMY SOMMERS Lowdown (Higher Octave)	173
JEFF GOLUB Cut The Cake (GRP/VMG)	163
GREGG KARUKAS Night Shift (N-Coded)	101
CELINE DION A New Day Has Come (Epic)	101
RICHARD ELLIOT Shotgun (GRP/VMG)	96
DAVID BENOIT Snap! (GRP/VMG)	93
ERIC MARIENTHAL Lefty's Lounge (Peak)	89
PIECES OF A DREAM Night Vision (Heads Up)	87
CHUCK LOEB Pocket Change (Shanachie)	77
KIRK WHALUM I Try (Warner Bros.)	66
SADE Lovers Rock (Epic)	62
KEVIN TONEY Passion Dance (Shanachie)	60
CHRIS BOTTI Through An Open Window (Columbia)	55
JEFF LORBER Ain't Nobody (Samson/Gold Circle)	50

New & Active

CHRIS BOTTI Lisa (Columbia)
Total Plays: 167, Total Stations: 14, Adds: 1

MICHAEL MANSON Outer Drive (A440 Music Group)
Total Plays: 141, Total Stations: 16, Adds: 2

STEVE OLIVER High Noon (Native Language)
Total Plays: 129, Total Stations: 15, Adds: 2

MARC ANTOINE Cruisin' (GRP/VMG)
Total Plays: 116, Total Stations: 12, Adds: 0

MIKE PHILLIPS Will You Stick With Me (Hidden Beach)
Total Plays: 112, Total Stations: 11, Adds: 1

PAUL HARDCASTLE Desire (Trippin' 'n Rhythm)
Total Plays: 95, Total Stations: 7, Adds: 0

MARILYN SCOTT Loving You (Prana)
Total Plays: 87, Total Stations: 8, Adds: 1

AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)
Total Plays: 82, Total Stations: 13, Adds: 6

RUSS FREEMAN Brighter Day (Peak)
Total Plays: 73, Total Stations: 8, Adds: 1

THOM ROTELLA A Day In The Life (Trippin' 'n Rhythm)
Total Plays: 67, Total Stations: 7, Adds: 0

Songs ranked by total plays



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ON THE RECORD

Dianna Rose
MD, KWJZ/Seattle



Some more thoughts on stretching the vocal zone and cultivating more songs and artists to become truly ours and loved by our listeners: 1) Do certain vocals get a better response from your P1s than your P2s? Daypart those vocals where P1 listenership is stronger. 2) Consider hanging on to a vocal in light rotation after its first research feedback, even if it didn't do as well as you had hoped. Unfamiliarity? Burnout? New vocals take a while to sink in; a few months

may not be enough. If you have a strong gut feeling (ah, the gut factor) then let a vocal live in your active library through at least another cycle to get what I believe is a more realistic gauge from your audience. Don't be so quick to stop watering the seed once it's planted. 3) If you're on the fence about a new (or not-so-new) vocal, try dayparting it into evenings or weekends to get a feel for its sound and some listener feedback. Better yet, create a show highlighting new music and encouraging feedback via the phone or your website. For example, our new-music show, *Traditions & Trends*, has featured album cuts from India.Arie, Julia Fordham, Gary Taylor and Jane Monheit, plus the latest from Tony Bennett, Maysa, Patti Austin and Bonnie Raitt. 4) Put up a feedback page on your website where listeners can hear 60 seconds of a vocal and give their opinions. 5) Treasure-hunt. Seek beyond what arrives in your mailbox each week. Dig deeper into albums, listen to other formats, and go by your gut (there's that word again). I hope we continue to discuss and debate this issue. It shows that our passion and commitment to this format thrive.

Can we ever give **Joe Sample** sufficient props for his glorious contributions to world culture? Probably not, but congratulations to him — a genius and a human treasure too — for his third week at No. 1 with "X Marks the Spot" (GRP/VMG) ... Following hot on his heels with a 4-2* surge and an increase of 77 plays, **Special EFX's** "Cruise Control" (Shanachie) is now in a very strong position to overtake Sample in a week or two, as is **Larry Carlton**, whose "Morning Magic" (Warner Bros.) hurtles three positions, 7-4*. And **Kim Waters** finally enters the top five at 5* with his "In the House" (Shanachie) ... **Gerald Albright's** "Ain't No Stoppin'" (GRP/VMG) makes a three-point move, 15-12*. Mightn't it be about the right time to consider upping rotation on this one? ... **Jarreau & Cocker's** "Lost and Found" (GRP/VMG) is the week's No. 1 Most Added, with six reporters, such as KJCD/Denver, jumping aboard. The tune is already up to 14 spins in Chicago, 13 in Miami, 12 in Milwaukee and nine in St. Louis ... At 27* and with five new adds, **Jeff Golub's** "Cold Duck Time" (GRP/VMG) ties for No. 2 Most Added. WJZ/Philadelphia's confidence in Golub's track is so high that the station is giving it 28 spins! ... Four new adds on **Maysa's** "Friendly Pressure" (N-Coded) and two on **Michael Manson's** "Outer Drive" (A440), and **Marilyn Scott's** "Loving You" (Prana) is added at JRN.



— Carol Archer, Smooth Jazz Editor

Reporters

Stations and their adds listed alphabetically by market

WZMR/Albany, NY PD/MD: Tim Durkee 6 3RD FORCE "Believe" JARREAU & COCKER "Lost" MAYSA "Pressure" JEFF GOLUB "Cold" JONATHAN BUTLER "Wake"	WYJZ/Indianapolis, IN PD/MD: Carl Frye JOE MCBRIDE "Morning"	KSSJ/Sacramento, CA PD: Lee Hanson APD: Ken Jones No Adds
KRQS/Albuquerque, NM PD: Paul Lavoie MD: Jeff Young No Adds	KCIY/Kansas City, MO PD: Mark Edwards MD: Michelle Chase MICHAEL MANSON "Drive" JEFF GOLUB "Cold"	WSSM/St. Louis, MO OM: Mark Edwards PD: David Myers 4 ACOUSTIC ALCHEMY "Puzzle"
KNK/Anchorage, AK OM/PD: Aaron Wallender MD: Jennifer Summers JEFF GOLUB "Cold" NATALIE COLE "Teal"	KOAS/Las Vegas, NV OM: Vic Clemons PD/MD: Erik Foxx NESTOR TORRES "Gonna" RICHARD ELLIOT "Q.T." JARREAU & COCKER "Lost"	KBZN/Salt Lake City, UT PD/MD: Rob Riesen NATALIE COLE "Teal"
WJZZ/Atlanta, GA PD/MD: Nick Francis No Adds	WJZN/Memphis, TN PD: Norm Miller No Adds	KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole JOE MCBRIDE "Morning"
KSMJ/Bakersfield, CA PD/MD: Chris Townshend FOURPLAY "Rollin" BOYZ II MEN "Color"	WLVE/Miami, FL PD: Rich McMillan No Adds	KKSF/San Francisco, CA APD/MD: Samantha Wiedmann 13 EDGE GROOVE "Stam" 7 NATALIE COLE "Teal"
WNUA/Chicago, IL OM: Bob Kaake PD: Steve Stiles No Adds	WJZI/Milwaukee, WI OM/PD: Steve Scott No Adds	KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer FOURPLAY "Rollin"
WNWV/Cleveland, OH PD/MD: Bernie Kimble 5 GROUP 3 "Roll" MARION MEADOWS "Gypsy"	KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff KENNY G F/C, MOORE "Time" MAYSA "Pressure"	KWJZ/Seattle-Tacoma, WA PD: Carol Handley MD: Dianna Rose No Adds
WJZA/Columbus, OH OM/PD/MD: Bill Harman APD: Gary Woller KENNY G F/C, MOORE "Time" JARREAU & COCKER "Lost" MAYSA "Pressure"	WQCD/New York, NY OM: John Mullen PD/MD: Charley Connolly BOB BALDWIN "Single" WARREN HILL "Fallen"	WEIB/Springfield, MA PD: Ben Casey MD: Darrel Cutting 10 TUCK & PATTI "Bliss" JARREAU & COCKER "Lost" SUNNIE PAXTON "Save" WARREN HILL "Fallen" CITY OF SOUNDS "Notes"
KOAI/Dallas-Ft. Worth, TX PD: Maxine Todd APD/MD: Bret Michael No Adds	WLOQ/Orlando, FL PD: Dave Kosh MD: Patricia James 5 CHRIS BOTTI "Lisa" RICHARD ELLIOT "Q.T."	WSJT/Tampa, FL OM/PD: Ross Block MD: Kathy Curtis No Adds
KJCD/Denver-Boulder, CO PD/MD: Steve Williams JARREAU & COCKER "Lost"	WJZ/Philadelphia, PA OM: Anne Gress PD: Michael Tozzi MD: Joe Proke No Adds	WJZW/Washington, DC OM: Kenny King PD: Carl Anderson No Adds
KVJZ/Des Moines, IA PD: Mike Blakemore MD: Becky Taylor KENNY G F/C, MOORE "Time" JEFF GOLUB "Cold"	KYOT/Phoenix, AZ PD: Shaun Holly APD/MD: Greg Morgan 12 JEFF KASHIWA "Weekend" 11 STEVE OLIVER "High"	JRN/(Jones NAC)/National PD: Steve Hibbard MD: Cheri Marquart 2 JARREAU & COCKER "Lost" 1 MAYSA "Pressure" MARILYN SCOTT "Loving" SADE "Somebody"
WVMV/Detroit, MI PD: Tom Sleeker MD: Sandy Kovach SADE "Somebody" CHUCK LOEB "Saiac"	KJZS/Reno, NV PD: Jay Davis 16 KENNY G F/C, MOORE "Time" 11 BRIAN CULBERTSON "Without" 11 JEFF GOLUB "Cold" 6 STEVE OLIVER "High" 6 MICHAEL MANSON "Drive" 6 MIKE PHILLIPS "Stick" 6 RUSS FREEMAN "Brighter" 6 LAO TIZER "Poetry"	42 Total Reporters 38 Current Playlists Did Not Report, Playlist Frozen (4): KTWV/Los Angeles, CA KSBW/Mission Viejo, CA WJCD/Norfolk, VA KJZY/Santa Rosa, CA
KUJZ/Eugene, OR PD: Chris Crowley KENNY G F/C, MOORE "Time"	KEZL/Fresno, CA OM: Scott Keith PD/MD: J. Weidenheimer LEE RUTENOUR "Module"	
	WJZV/Richmond, VA OM/PD: Tommy Fleming No Adds	

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Smooth Jazz Playlists

MARKET #1

WCCD/New York
Emmis
(212) 352-1019
Connolly

12+ Cume 1,871,200

PLAYS			
LW	TW	ARTIST/TITLE	GI (000)
23	25	BONEY JAMES/RPM	28700
23	24	KIM WATERS/In The House	27552
24	24	SPECIAL FX/Cruise Control	27552
17	23	JOE SAMPLEX/Mark's The Spot	26404
23	23	DAVID BENOIT/Then The Morning...	26404
24	23	JOYCE COOLING/Daddy-O	26404
22	22	DOWN TO THE BONE/Electra Glide	25256
18	18	LARRY CARLTON/Morning Magic	20664
17	17	RICHARD ELLIOT/Q.T.	19516
17	16	CHUCK LOEB/Sarao	18368
17	16	GERALD ALBRIGHT/Ain't No Stoppin'	18368
16	16	NESTOR TORRES/Rhythm Is Gonna...	18368
7	7	JEFF GOLUB/Cut The Cake	8036
7	7	MIKE PHILLIPS/Will You Stick...	8036
7	7	GREG ADAMS/Roadhouse	8036
7	7	EUGE GROOVE/Slam Dunk	8036
7	7	JEFF GOLUB/Cold Duck Time	8036
7	7	NORMAN BROWN/Just Chillin'	8036
7	7	PAUL HARDCASTLE/Desire	8036
7	7	JONATHAN BUTLER/Wake Up	8036
7	7	MARC ANTONIOE/Crusin'	8036
7	7	JEFF KASHIWA/3-Day Weekend	8036
7	7	NORAH JONES/Don't Know Why	8036
7	7	JOE MCBRIDE/Woke Up This Morning	8036
7	7	KENNY G F.C. MOORE/One More Time	8036
7	7	MAYSA/Friendly Pressure	8036
-	-	BDB BALDWIN/She's Single...	0
-	-	WARREN HILL/Fallen	0

MARKET #3

WNUA/Chicago
Clear Channel
(312) 645-9550
Stiles

12+ Cume 871,100

PLAYS			
LW	TW	ARTIST/TITLE	GI (000)
24	25	KIM WATERS/In The House	13450
25	25	DOWN TO THE BONE/Electra Glide	13450
25	24	EUGE GROOVE/Slam Dunk	12912
24	23	LARRY CARLTON/Morning Magic	10274
18	20	SPECIAL FX/Cruise Control	10274
20	20	JOE MCBRIDE/Woke Up This Morning	10760
20	19	JOE SAMPLEX/Mark's The Spot	10222
10	18	FOURPLAY/Rollin'	9684
19	18	NORMAN BROWN/Just Chillin'	9684
-	-	JARREAU & COCKER/Lost And Found	7532
-	-	REMY SHAND/Take A Message	6456
-	-	BOZ SCAGGS/Miss Riddle	6456
12	12	NORAH JONES/Don't Know Why	6456
9	11	STEVE OLIVE/High Noon	6456
7	11	DAVID BENOIT/Then The Morning...	5918
-	-	MICHAEL MANSON/Outer Drive	5380
10	10	CHUCK LOEB/Sarao	5380
11	10	KENNY G F.C. MOORE/One More Time	5380
8	10	RICHARD ELLIOT/Q.T.	5380
12	10	JONATHAN BUTLER/Wake Up	5380
20	9	GREG ADAMS/Roadhouse	4842

MARKET #4

KKSF/San Francisco
Clear Channel
(415) 975-5555
Wiedmann

12+ Cume 577,000

PLAYS			
LW	TW	ARTIST/TITLE	GI (000)
27	27	LARRY CARLTON/Morning Magic	7884
25	26	RICK BRAUN/Middle Of The Night	7592
12	26	JEFF GOLUB/Cut The Cake	7592
14	26	JONATHAN BUTLER/Wake Up	7592
12	24	JOYCE COOLING/Daddy-O	7008
27	24	PETER WHITE/Bueno Funk	7008
26	16	GREG ADAMS/Roadhouse	4072
-	-	EUGE GROOVE/Slam Dunk	3796
11	13	JOE SAMPLEX/Mark's The Spot	3796
10	12	JIMMY SOMMERS/Lowdown	3504
14	12	BRAXTON BROTHERS/Whenever I See You	3504
12	12	STEVE OLIVE/High Noon	3504
11	11	WALTER BEASLEY/Good Times	3212
12	11	NORMAN BROWN/Just Chillin'	3212
2	10	FOURPLAY/Rollin'	2920
11	9	DAVID BENOIT/Then The Morning...	2628
11	9	BONEY JAMES/RPM	2628
7	8	DIANA KRALL/The Look Of Love	2628
9	7	NORAH JONES/Don't Know Why	2044
8	7	SADÉ/Somebody Already	2044
24	7	CRAIG CHAIQUICO/Luminosa	2044
-	-	NATALIE COLE/Tell Me All About It	2044
7	5	DIDD/Thankyou	1460
7	5	KENNY G F.C. MOORE/One More Time	1460

MARKET #5

KOAI/Dallas-Ft. Worth
Infinity
(214) 526-9870
Toski/Michael

12+ Cume 351,600

PLAYS			
LW	TW	ARTIST/TITLE	GI (000)
30	28	BONEY JAMES/RPM	6244
28	28	LARRY CARLTON/Deep Into	6244
28	28	JEFF GOLUB/Cut The Cake	6244
26	26	STEVE COLE/So Into You	5798
28	26	PETER WHITE/Bueno Funk	5798
27	26	JIMMY SOMMERS/Lowdown	5718
18	18	KENNY G F.C. MOORE/One More Time	4094
18	17	LUTHER VANDROSS/I'd Rather	3791
17	17	SADE/Somebody Already...	3791
17	17	BOYZ II MEN/The Color Of Love	3791
17	16	NORAH JONES/Don't Know Why	3568
12	13	EUGE GROOVE/Slam Dunk	2899
12	13	NORMAN BROWN/Just Chillin'	2899
11	13	SPECIAL FX/Cruise Control	2899
13	12	DOWN TO THE BONE/Electra Glide	2876
12	12	GERALD ALBRIGHT/Ain't No Stoppin'	2676
12	12	JOE SAMPLEX/Mark's The Spot	2676
12	12	PIECES OF A DREAM/In My Vision	2676
12	11	CHUCK LOEB/Pocket Change	2676
12	11	JOYCE COOLING/Daddy-O	2453
7	7	JOSEPH VINCELL/Stop Six	1561
-	-	LARRY CARLTON/Morning Magic	446

MARKET #6

WJZZ/Philadelphia
Clear Channel
(215) 508-1200
Tozzi/Proke

12+ Cume 667,800

PLAYS			
LW	TW	ARTIST/TITLE	GI (000)
28	28	DAVID BENOIT/Then The Morning...	12628
28	28	PETER WHITE/Bueno Funk	12628
28	28	STEVE COLE/So Into You	12628
28	28	ALFONZO BLACKWELL/Funky Shuffle	12628
28	28	SPECIAL FX/Cruise Control	12628
28	26	JEFF GOLUB/Cold Duck Time	11726
18	20	LUTHER VANDROSS/I'd Rather	9020
20	19	BOYZ II MEN/The Color Of Love	8569
20	19	DIDD/Thankyou	8569
12	14	LARRY CARLTON/Morning Magic	6314
12	13	RICHARD ELLIOT/Q.T.	5863
12	13	JOE SAMPLEX/Mark's The Spot	5863
12	13	NORMAN BROWN/Just Chillin'	5863
12	13	WARREN HILL/September Morning	5863
12	12	WARREN HILL/Fallen	5412
12	12	JEFF KASHIWA/3-Day Weekend	5412
12	12	BRIAN CULBERTSON/Without Your Love	5412
12	12	MARC ANTONIOE/Crusin'	5412
12	12	CLUB 1600/Tease	5412
12	12	KIM WATERS/In The House	5412
12	12	GERALD ALBRIGHT/Ain't No Stoppin'	5412
13	10	RICHARD ELLIOT/Shotgun	4510

MARKET #7

WJZW/Washington, DC
ABC
(202) 895-2300
Anderson

12+ Cume 408,200

PLAYS			
LW	TW	ARTIST/TITLE	GI (000)
9	28	PETER WHITE/Bueno Funk	7000
28	28	PAUL HARDCASTLE/Desire	7000
28	28	ALFONZO BLACKWELL/Funky Shuffle	7000
28	28	JOE SAMPLEX/Mark's The Spot	7000
27	28	CRAIG CHAIQUICO/Luminosa	6750
9	27	JOYCE COOLING/Daddy-O	6750
16	17	LUTHER VANDROSS/I'd Rather	4250
16	16	NORAH JONES/Don't Know Why	4000
16	16	KENNY G F.C. MOORE/One More Time	4000
16	16	SADE/Somebody Already...	4000
16	16	BOZ SCAGGS/Miss Riddle	4000
11	12	KEN NAVARRO/Healing Hands	3000
11	11	NORMAN BROWN/Just Chillin'	2750
11	11	BRIAN CULBERTSON/Without Your Love	2750
11	11	EUGE GROOVE/Slam Dunk	2750
11	11	GERALD ALBRIGHT/Ain't No Stoppin'	2750
11	11	WHALUM F/WHITE/Playing With Fire	2750
11	11	JEFF GOLUB/Cut The Cake	2500
10	10	STEVE COLE/So Into You	2500
-	-	FOURPLAY/Rollin'	2500
-	-	BONEY JAMES/RPM	2500
10	10	CHUCK LOEB/Sarao	2500
10	9	LARRY CARLTON/Morning Magic	2250
9	9	KIM WATERS/In The House	2250
9	9	SPECIAL FX/Cruise Control	2250
10	8	THOM HOTELE/LA Day In The Life	2000

MARKET #10

WVMV/Detroit
Infinity
(248) 855-5100
Steele/Kovach

12+ Cume 464,700

PLAYS			
LW	TW	ARTIST/TITLE	GI (000)
23	23	JOE SAMPLEX/Mark's The Spot	7314
22	22	KIM WATERS/In The House	6996
23	20	BRAXTON BROTHERS/Whenever I See You	6360
18	19	JOYCE COOLING/Daddy-O	6042
22	19	CRAIG CHAIQUICO/Luminosa	6042
14	14	LUTHER VANDROSS/I'd Rather	4452
12	13	BOYZ II MEN/The Color Of Love	4134
8	13	JONATHAN BUTLER/Wake Up	4134
15	13	PETER WHITE/Bueno Funk	4134
12	13	SPECIAL FX/Cruise Control	4134
12	12	EUGE GROOVE/Slam Dunk	3816
12	12	KENNY G F.C. MOORE/One More Time	3816
12	12	GREG ADAMS/Roadhouse	3816
12	12	SADE/Lovers Rock	3816
10	12	NORMAN BROWN/Just Chillin'	3816
12	12	DAVID BENOIT/Then The Morning...	3816
12	12	JIMMY SOMMERS/Lowdown	3816
12	11	ERIC MARIENTHAL/Lefty's Lounge	3498
12	11	BONEY JAMES/RPM	3498
12	11	BONEY JAMES/See What I'm Sayin'	3498
12	11	BRIAN CULBERTSON/Without Your Love	3498
12	11	GERALD ALBRIGHT/Ain't No Stoppin'	3498
11	11	JEFF GOLUB/Cut The Cake	3498
11	11	LARRY CARLTON/Morning Magic	3498
11	11	DOWN TO THE BONE/Electra Glide	3498
12	11	STEVE COLE/So Into You	3498
10	10	ALFONZO BLACKWELL/Funky Shuffle	3180
12	10	GREGG KARUKAS/Night Shift	3180
-	-	SADE/Somebody Already...	0
-	-	CHUCK LOEB/Sarao	0

MARKET #11

WJZZ/Atlanta
Radio One
(404) 765-9750
Francis

12+ Cume 282,200

PLAYS			
LW	TW	ARTIST/TITLE	GI (000)
27	28	BONEY JAMES/RPM	4452
28	28	KIM WATERS/In The House	4452
27	27	EUGE GROOVE/Slam Dunk	4293
14	27	GERALD ALBRIGHT/Ain't No Stoppin'	4293
27	27	CRAIG CHAIQUICO/Luminosa	4293
14	27	PAUL HARDCASTLE/Desire	4293
16	16	CELINE DION/A New Day Has Come	2544
2	16	BOYZ II MEN/The Color Of Love	2544
16	16	KENNY G F.C. MOORE/One More Time	2544
16	16	NORAH JONES/Don't Know Why	2544
16	15	LUTHER VANDROSS/I'd Rather	2384
12	13	SPECIAL FX/Cruise Control	2067
10	12	GREG ADAMS/Roadhouse	1908
10	12	MIKE PHILLIPS/Will You Stick...	1908
11	12	BRAXTON BROTHERS/Whenever I See You	1908
1	12	RICHARD ELLIOT/Q.T.	1908
11	11	CHRIS BOTTI/Through An Open...	1749
11	11	JOE SAMPLEX/Mark's The Spot	1749
12	11	NORMAN BROWN/Just Chillin'	1749
2	11	NESTOR TORRES/Rhythm Is Gonna...	1749
12	11	BRIAN CULBERTSON/Without Your Love	1749
26	11	JOYCE COOLING/Daddy-O	1749
26	11	LARRY CARLTON/Morning Magic	1590
26	10	PIECES OF A DREAM/In My Vision	1590
11	10	DAVID BENOIT/Then The Morning...	1590
10	10	DOWN TO THE BONE/Electra Glide	1590

MARKET #12

WLVE/Miami
Clear Channel
(954) 862-2000
McMillan

12+ Cume 348,800

PLAYS			
LW	TW	ARTIST/TITLE	GI (000)
9	27	CRAIG CHAIQUICO/Luminosa	5896
27	27	BONEY JAMES/RPM	5896
26	27	PETER WHITE/Bueno Funk	5896
27	26	LARRY CARLTON/Morning Magic	5668
27	26	JOE SAMPLEX/Mark's The Spot	5668
10	24	SPECIAL FX/Cruise Control	5232
15	16	LUTHER VANDROSS/I'd Rather	3488
15	15	NORAH JONES/Don't Know Why	3270
16	15	BOYZ II MEN/The Color Of Love	3270
-	-	KENNY G F.C. MOORE/One More Time	2834
13	JARREAU & COCKER/Lost And Found	2834	
25	12	ALFONZO BLACKWELL/Funky Shuffle	2616
11	10	EUGE GROOVE/Slam Dunk	2180
9	10	FOURPLAY/Rollin'	2180
11	10	JOE MCBRIDE/Woke Up This Morning	2180
10	10	JONATHAN BUTLER/Wake Up	2180
10	10	DOWN TO THE BONE/Electra Glide	2180
10	10	BRIAN CULBERTSON/Without Your Love	2180
10	10	CHUCK LOEB/Sarao	2180
9	10	GREG ADAMS/Roadhouse	2180
10	10	NORMAN BROWN/Just Chillin'	2180
9	9	KIM WATERS/In The House	1962
9	9	NESTOR TORRES/Rhythm Is Gonna...	1962
9	9	GERALD ALBRIGHT/Ain't No Stoppin'	1962
9	9	DAVID BENOIT/Then The Morning...	1962
10	9	BRAXTON BROTHERS/Whenever I See You	1962

MARKET #14

KWJZ/Seattle-Tacoma
Sandusky
(425) 373-5536
Handley/Rose

12+ Cume 227,300

PLAYS			
LW	TW	ARTIST/TITLE	GI (000)
26	28	JOYCE COOLING/Daddy-O	4582
26	26	JOE SAMPLEX/Mark's The Spot	4264
26	26	JONATHAN BUTLER/Wake Up	4264
28	26	KEVIN TONEY/Passion Dance	4264
26	26	BONEY JAMES/RPM	4264
10	26	LARRY CARLTON/Morning Magic	4264
16	17	LUTHER VANDROSS/I'd Rather	2788
16	16	SADE/Somebody Already...	2624
16	16	BOZ SCAGGS/Miss Riddle	2624
16	16	ENYA/Only Time	2624
16	15	BROWN & MCDONALD/I Still Believe	2460
16	14	NORAH JONES/Don't Know Why	2296
11	12	BRIAN CULBERTSON/Without Your Love	1968
10	11	CRAIG CHAIQUICO/Luminosa	1804
12	11	EUGE GROOVE/Slam Dunk	1804
11	11	WARREN HILL/September Morning	1804
11	11	NORMAN BROWN/Just Chillin'	1804
11	11	FOURPLAY/Rollin'	1804
11	11	PAUL HARDCASTLE/Desire	1804
11	11	PETER WHITE/Bueno Funk	1804
-	-	JEFF GOLUB/Cold Duck Time	1640
-	-	MICHAEL MANSON/Outer Drive	1640
-	-	TONY GURBERTON/I Could Have...	1640
-	-	RICK BRAUN/Grover's Groove	1640
-	-	RICHARD ELLIOT/Q.T.	1640
-	-	STEVE COLE/So Into You	1640
10	9	DAVID BENOIT/Then The Morning...	1476
-	-	RUSS FREEMAN/East River Drive	1476
-	-	GREGG KARUKAS/Night Shift	1476
-	-	CHRIS BOTTI/Streets Ahead	1476



CYNDEE MAXWELL
cmaxwell@radioandrecords.com

PART TWO OF A TWO-PART SERIES

The Artist's Perspective

□ Inside the minds of two Rock frontmen

This week we resume our review, begun in the Aug. 2 issue, of the R&R Convention 2002 artists panel. United Stations Radio Networks Exec. Producer/Rock Programming and *hardDrive* Exec. Producer **Roxy Myzal** moderated the session; interviewed were **Tommy Lee** and **Disturbed** frontman **David Draiman**.

A member of the audience, recalling an earlier comment from Draiman about the importance of first-week album sales, asked him if he thinks there is a direct correlation between poor sales and a lack of artist development on the part of labels.

"Everybody is looking toward a quick win," Draiman said. "Everybody wants to see the big explosion when something comes out and it's a great track. That's the reality of the world. From a publicity standpoint, from an emotional standpoint and in every other aspect of the marketplace, it all hinges upon that. And, yes, if something doesn't catch fire right away, goodbye. People are very quick to write off losses."

Another person in the audience wondered if there is a correlation between Internet downloading and concert attendance and asked if there has been an increase in concert attendance and if shows are a key place for artists to educate people about downloading's being wrong.

"It's difficult to put yourself in a pretend position, although I think everybody is entitled to whatever it is that they do in life," Draiman said. "I wouldn't tell you specifically not to do something. The stage is not meant for things of that nature. The stage is the place where everything is about the show, everything is about the message and the music. You have to be very careful what you choose to express on the stage."

Meet-And-Greets

Myzal asked how the artists feel about meet-and-greets and when they prefer to do them. "I always like to do it after the show," Lee responded. "That seems like the best time to do it, because you have a lot more to talk about. I find that meeting people before the show, they're uncomfortable because they haven't seen the show yet. Maybe they have a thousand things to ask, but they're still shy. By the time the show is over, they've partied a little bit, they've rocked out, and it just seems to go a little smoother. It's more of a kick-back thing then."

Do fans ever talk about the impact the artists' music has had on their lives? "Lots of times," said Lee.



Disturbed

"Some have said that the music was the soundtrack of their lives for a certain period. It's nice to have that kind of massive impact on this person's entire life in just a year. That's pretty heavy. I almost don't know what to say in response to them."

Draiman recalled an incident where a mother's love of Disturbed influenced her young children: "I think I was in Tampa and walking through the streets, and these two 5-year-old little girls ran from their mother when they saw me, and each of them latched onto my leg and looked up to me and went, 'Wah, wah, wah!' I didn't know whether to laugh or cry. Of course, you get the stories on how it impacts people's lives, and you relate to it."

Myzal then asked Lee to talk about his transition from Motley Crue to being a solo artist. "It was very challenging for me in many ways," he responded. "Once you've established a 20-plus-year career doing this certain thing, that's always going to be there. When it's time to break off and do something completely different on your own, it's extremely hard. I've had conversations with Dave Grohl about this. It's very strange for a while, and I think people are just now starting to catch on. It takes a while. There are people out there who still don't know about my solo career. That's why I'm leaving on tour in four days, to let some more people know."

"I'm sure you do get hounded a lot," Myzal said. "Do people keep asking you if there is ever going to be a Motley Crue reunion?"

"You know the saying: 'Never say never,'" Lee answered. "I probably shouldn't say never, but right now I'm

extremely happy doing what I'm doing, and I want to continue to do it."

Myzal mentioned Draiman's one-off solo song for the *Queen of the Damned* soundtrack and asked what it was like for him to work without the other members of Disturbed.

"Intensely bizarre," he replied. "But, on the same level, it was such a privilege to work with Jon [Korn's Jonathan Davis]. It was Korn's first record that made me want to start to play. I was just a punk rock guy. Those are the only bands I would play. That's where my melodic thing kind of comes from; it's that punk rock background that I have. Hearing the emotional content that we had and the clear therapeutic nature attracted me to it. I felt like I could find a purpose on the *Queen of the Damned* record. Hopefully, I have."

Rock Stars

Someone in the audience asked, "Is there ever a day when either of you wish you weren't famous or big rock stars? Do you participate in any activities to escape yourselves?" "I don't think I am an appropriate person to comment on the rock stardom thing," Draiman said.

"The only time it gets bad is when you're always trying to please, when you go into a club and just want to hang, and all of a sudden you're surrounded by 20 or 30 people who all want to tell you their life story and you can't continue your conversation with your buddies. That's when there's a negative aspect to the whole rock star thing. I love to go on vacations and get away from it. I have a new puppy."

"I like people, so I usually don't have a hard time with hanging out," said Lee. "The only time when it's a little strange is when you're really trying to just have a moment. If you're with some friends or your girl and you're sitting there eating and somebody's coming up, it just sort of interrupts our little private time together."

"I love people, so I'm pretty accessible. I'm the first guy to get there and the last guy to leave most places. I like hanging out. As far as spare time, my kids keep me really young and fill up the rest of that time. We do a lot of fun



FEELS GOOD TO BE FINE AGAIN

Wind-up artists Seether are making friends all over America these days. The South African band's first single is working its way up the charts, as everyone wants to be "Fine Again." Mugging left to right are Wind-up's T.J. Bryan, Seether's Dale Stewart and Shaun Morgan and WKZQ/Myrtle Beach, SC afternoon guy Splat.

stuff. We swim, we ride our little dirt bikes, and we hang. That's what I do for some peace."

Another audience member pointed out that many musicians have become successful actors and wondered whether Lee and Draiman have similar aspirations. "I've done a couple of cameo things," said Lee. "But I don't know, man. I'm still uncomfortable when I'm out of my element. There are certain kinds of things that are fun to do here and there, but, for some reason, I belong on a stage, doing my thing."



Tommy Lee

"I agree with Tommy," Draiman said. "First and foremost, you have to know what got you there. A lot of people say, 'I've done this, so of course I can do this as well.' Maybe you can, maybe you can't. But we know that we can at least be on a stage. I have been asked on a couple of different occasions. I don't know that I am quite ready for that. I would only do something that would maintain the band's integrity and my integrity."

Better Than Sex

A music director in the audience asked whether Draiman and Lee listen to demo tapes from unsigned bands or pass tapes on to their managers. Lee replied, "I find some things that I absolutely fall in love with, like this band called Mars that I talked to my manager about. David Silveria from Korn is now doing their record. I heard their record a while ago and went to see them play. I was very interested in doing

something with them because I knew they had something that was very special and different."

"I never in my life appreciated what an A&R guy had to go through," Draiman said. "I'm always swamped with thousands of demos. God bless them. Keep it coming. I want all of them. I want to hear everything. If there's something that truly sparks my interest, I'm going to do everything that I can to, hopefully, give them the opportunities and chance that I didn't have. There's no one better to break an artist than another artist."

The next question from the audience was about what Draiman and Lee would be doing if their music hadn't panned out. "I know what I would be doing," Lee said. "I would still be doing music. I would be helping people make music. I would be producing or doing production."

"Music basically saved my life," said Draiman. "I was a health care administrator and working in a very depressing job, and I was surrounded by death constantly. Music saved me. It's something that I've wanted to do my whole life."

"The irony is, once you have it and you have tasted it, there's no more addictive sensation in the human experience than being on a stage and feeling the power of 10,000 people. There's nothing. It's better than sex. It's better than any drug I've ever tried. It's better than any situation that you could possibly imagine. It's pure energy."

On-Air Boundaries

Myzal then asked what the boundaries are when the artists go to radio stations for interviews. What are they prepared to do? "It depends on what you're defining as entertaining," Draiman said. "If our fans are listening — and not because they're about to hear some comedic routine, but because they're interested in what we have to say — give them that respect. Don't make a mockery of it. Don't turn it into a circus unless we know we're going into a circus."

Continued on Page 94

R&R Rock Top 30

Powered By



August 16, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	734	-19	66740	11	33/0
2	2	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	689	-10	65538	17	32/0
5	3	NICKELBACK Never Again (Roadrunner/IDJMG)	575	+91	49787	5	32/1
4	4	DEFAULT Deny (TVT)	516	+27	44223	19	30/0
7	5	CREED One Last Breath (Wind-up)	475	+47	52064	18	27/0
3	6	CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	403	-106	42117	17	31/0
6	7	GODSMACK I Stand Alone (Republic/Universal)	382	-50	35026	28	18/0
9	8	TOMMY LEE Hold Me Down (MCA)	374	-20	33347	22	23/0
8	9	PAPA ROACH She Loves Me Not (DreamWorks)	370	-26	25777	13	25/1
12	10	BRUCE SPRINGSTEEN The Rising (Columbia)	341	+9	32708	6	21/0
13	11	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	328	+4	32280	41	32/0
11	12	DEF LEPPARD Now (Island/IDJMG)	328	-7	27286	5	24/2
10	13	RUSH Secret Touch (Atlantic)	314	-32	23679	9	26/0
19	14	SYSTEM OF A DOWN Aerials (American/Columbia)	296	+39	25444	9	19/1
22	15	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	292	+79	27702	2	29/2
16	16	AUDIOVENT The Energy (Atlantic)	290	-1	24756	14	27/0
15	17	FILTER Where Do We Go From Here (Reprise)	290	-13	19678	7	23/0
21	18	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	271	+56	22046	2	26/1
17	19	HOOBASTANK Running Away (Island/IDJMG)	261	-22	22932	14	19/0
20	20	TRUSTCOMPANY Downfall (Geffen/Interscope)	227	+11	17151	10	19/0
18	21	ROBERT PLANT Darkness, Darkness (Universal)	219	-58	21354	10	19/0
23	22	KORN Thoughtless (Immortal/Epic)	211	+23	14762	6	15/0
Debut	23	DISTURBED Prayer (Reprise)	206	+126	17981	1	18/6
27	24	LIFEHOUSE Spin (DreamWorks)	194	+33	15921	2	22/4
26	25	MUST Freechild (Wind-up)	175	+10	12609	3	14/0
24	26	EARSHOT Get Away (Warner Bros.)	159	-18	11723	19	18/0
29	27	SINCH Something More (Roadrunner/IDJMG)	146	-11	10997	5	19/1
—	28	SEETHER Fine Again (Wind-up)	145	+3	13041	3	16/0
28	29	TOOL Parabola (Volcano)	140	-19	14131	16	15/0
25	30	AEROSMITH Girls Of Summer (Columbia)	139	-35	15402	12	15/0

37 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/4-8/10. 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

CHEVELLE The Red (Epic)
Total Plays: 135, Total Stations: 19, Adds: 2

VINES Get Free (Capitol)
Total Plays: 109, Total Stations: 10, Adds: 0

MARC COPELY Surprise (RCA)
Total Plays: 102, Total Stations: 13, Adds: 0

BREAKING BENJAMIN Polyamorous (Hollywood)
Total Plays: 101, Total Stations: 10, Adds: 1

GAVIN ROSSDALE Adrenaline (Universal)
Total Plays: 82, Total Stations: 14, Adds: 3

JOE BONAMASSA Unbroken (Medalist)
Total Plays: 82, Total Stations: 10, Adds: 1

COLOR RED Sore Throat (RCA)
Total Plays: 81, Total Stations: 12, Adds: 2

BUZZHORN Ordinary (Atlantic)
Total Plays: 78, Total Stations: 12, Adds: 0

EPIDEMIC Walk Away (Elektra/EEG)
Total Plays: 78, Total Stations: 10, Adds: 0

INJECTED Bullet (Island/IDJMG)
Total Plays: 74, Total Stations: 10, Adds: 0

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
DISTURBED Prayer (Reprise)	6
INCUBUS Circles (Immortal/Epic)	5
P.O.D. Satellite (Atlantic)	5
STONE SOUR Bother (Roadrunner/IDJMG)	5
LIFEHOUSE Spin (DreamWorks)	4
OUR LADY PEACE Innocent (Columbia)	4
GAVIN ROSSDALE Adrenaline (Universal)	3
BON JOVI Everyday (Island/IDJMG)	3
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	2
DEF LEPPARD Now (Island/IDJMG)	2
CHEVELLE The Red (Epic)	2
COLOR RED Sore Throat (RCA)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DISTURBED Prayer (Reprise)	+126
NICKELBACK Never Again (Roadrunner/IDJMG)	+91
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+79
THEORY OF A DEADMAN Nothing... (Roadrunner/IDJMG)	+56
CREED One Last Breath (Wind-up)	+47
GAVIN ROSSDALE Adrenaline (Universal)	+43
SYSTEM OF A DOWN Aerials (American/Columbia)	+39
LIFEHOUSE Spin (DreamWorks)	+33
P.O.D. Satellite (Atlantic)	+29
DEFAULT Deny (TVT)	+27

Most Played Recurrents


ARTIST TITLE LABEL(S)	TOTAL PLAYS
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	278
NICKELBACK Too Bad (Roadrunner/IDJMG)	277
STAIN'D For You (Flip/Elektra/EEG)	268
LINKIN PARK In The End (Warner Bros.)	235
DEFAULT Wasting My Time (TVT)	225
CREED My Sacrifice (Wind-up)	202
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	195
TOOL Schism (Volcano)	174
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	170
DISTURBED Down With The Sick (Giant/Reprise)	169
PRIMUS W/OZZY N.I.B. (Divine/Priority)	169
3 DOORS DOWN Kryptonite (Republic/Universal)	160
INCUBUS I Wish You Were Here (Immortal/Epic)	156

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

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Reporters

WONE/Akron, OH *
 OM: Nick Anthony
 PD: T.K. O'Grady
 APD: Tim Daugherty
 No Adds

KZRR/Albuquerque, NM *
 Dir/Prog: Bill May
 PD: Phil Mahoney
 MD: Rob Brothers
 1 SYSTEM OF A DOWN "Aerials"

KZMZ/Alexandria, LA
 PD: Terry Manning
 MD: Pat Cloud
 LIFEHOUSE "Spin"
 OUR LADY PEACE "Innocent"

WZZO/Allentown, PA *
 PD: Robin Lee
 MD: Keith Moyer
 1 GAVIN ROSSDALE "Adrenaline"
 1 CHEVELLE "Red"

KWHL/Anchorage, AK
 PD: Larry Snider
 MD: Kathy Mitchell
 5 DISTURBED "Prayer"

WAPL/Appleton, WI *
 PD: Joe Calgano
 APD/MD: Cramer
 BON JOVI "Everyday"

KLBJ/Austin, TX *
 OM: Jeff Carrol
 MD: Loris Lowe
 POUUNK "Same"
 GAVIN ROSSDALE "Adrenaline"

KIOC/Beaumont, TX *
 Dir/Prog: Debbie Wylde
 PD/MD: Mike Davis
 P.O.D. "Satellite"

WKGB/Binghamton, NY
 PD: Jim Free
 MD: Tim Boland
 KORN "Thought"
 P.O.D. "Satellite"
 INJECTED "Bullet"

WBUB/Buffalo, NY *
 PD: John Paul
 LIFEHOUSE "Spin"

WRQK/Canton, OH *
 PD/MD: Todd Downerd
 19 DISTURBED "Prayer"
 5 INCUBUS "Circles"
 5 P.O.D. "Satellite"

WPXC/Cape Cod, MA
 OM: Steve McVie
 PD: Suzanne Tonarle
 STONE SOUR "Bother"

WYBB/Charleston, SC *
 PD/MD: Mike Allen
 OUR LADY PEACE "Innocent"
 STONE SOUR "Bother"

WKLC/Charleston, WV
 PD/MD: Mike Rappaport
 5 DISTURBED "Prayer"
 OUR LADY PEACE "Innocent"
 STONE SOUR "Bother"

WEBN/Cincinnati, OH *
 OM: Scott Reinhart
 PD: Michael Walter
 MD: Rick "The Dude" Vaske
 No Adds

WVRK/Columbus, GA
 OM: Brian Waters
 MAD AT GRAVITY "Away"
 COLOR RED "Throat"

KNCN/Corpus Christi, TX *
 PD: Paula Newell
 MD: Monte Montana
 6 DISTURBED "Prayer"
 DEAF PEDESTRIANS "Super"

WTUE/Dayton, OH *
 PD: Tony Tifford
 APD/MD: John Beaulieu
 JOE BONAMASSA "Unbroken"
 LIFEHOUSE "Spin"

KLAQ/EI Paso, TX *
 PD: Magic Mike Ramsey
 APD/MD: Glenn Garza
 COLOR RED "Throat"
 INCUBUS "Circles"
 STONE SOUR "Bother"

WPHD/Elmira-Coming, NY
 GM: George Harris
 MD: Jay Wulff
 BRAND NEW SIN "World"

KLQJ/Houston, TX *
 OM/PD: Vince Richards
 MD: Steve Flix
 PAPA ROACH "Loves"

WRKR/Kalamazoo, MI
 PD: Mike McKelvy
 APD/MD: Jay Deacon
 P.O.D. "Satellite"
 PUDDLE OF MUDD "Hates"

WQBZ/Macon, GA
 PD: Erich West
 MD: Sarina Scott
 THEORY OF A DEADMAN "Nothing"

KFRQ/McAllen, TX *
 PD: Alex Duran
 MD: Keith West
 OUR LADY PEACE "Innocent"
 STONE SOUR "Bother"

WCLG/Morgantown, WV
 PD: Jeff Miller
 MD: Dave Murdock
 No Adds

WDHA/Morristown, NJ *
 PD/MD: Terrie Carr
 1 DISTURBED "Prayer"
 P.O.D. "Satellite"

WBAB/Nassau-Suffolk, NY *
 PD: John Disen
 APD/MD: John Partise
 1 BON JOVI "Everyday"
 STONE SOUR "Bother"

KFZV/Odessa-Midland, TX
 PD/MD: Steve Driscoll
 PUDDLE OF MUDD "Hates"
 STONE SOUR "Bother"
 BRAND NEW SIN "World"

KEZO/Omaha, NE *
 PD/MD: Bruce Patrick
 No Adds

KCLB/Palm Springs, CA
 PD/MD: Tish Lacy
 P.O.D. "Satellite"

WRRX/Pensacola, FL *
 OMPD: Dan McClintock
 P.O.D. "Satellite"

WWCT/Peoria, IL
 PD: Jamie Markley
 MD: Debbie Hunter
 DRAGPIPE "Simple"
 EARSHOT "Atrid"
 TOMMY LEE "Ashamed"

WMMR/Philadelphia, PA *
 PD: Sam Milkman
 APD/MD: Ken Zupeto
 4 HOOBASTANK "Crawling"
 1 BON JOVI "Everyday"
 LIFEHOUSE "Spin"
 GAVIN ROSSDALE "Adrenaline"

KDKB/Phoenix, AZ *
 PD: Joe Bonadonna
 MD: Dock Ellis
 3 NICKELBACK "Never"

WHEB/Portsmouth, NH *
 PD/MD: Alex James
 COLOR RED "Throat"

WHJY/Providence, RI *
 OM: Bill Cahill
 PD: Joe Bevilacqua
 APD: Doug Palmieri
 MD: John Laurenti
 3 PUDDLE OF MUDD "Hates"

WRXL/Richmond, VA *
 OM: Bill Cahill
 PD: John Lassman
 APD/MD: Casey Krukowski
 PUDDLE OF MUDD "Hates"

KCAL/Riverside, CA *
 PD: Steve Hoffman
 MD: M.J. Matthews
 19 DISTURBED "Prayer"

WROV/Roanoke-Lynchburg, VA *
 PD: Aaron Roberts
 MD: Heidi Krummer
 No Adds

WCMF/Rochester, NY *
 PD: John McCrae
 MD: Dave Kane
 3RD STRIKE "Redemption"
 TED NUGENT "Crave"
 OUR LADY PEACE "Innocent"

KBER/Salt Lake City, UT *
 OM: Bruce Jones
 PD: Kelly Hammer
 APD/MD: Helen Powers
 INCUBUS "Circles"

KSJO/San Francisco, CA *
 OM: Gary Schoenwetter
 MD: Zack Tyler
 2 P.O.D. "Satellite"

KZQZ/San Luis Obispo, CA
 APD: London Fields
 MD: Jordan Black
 MUST "Freeridid"

KXFX/Santa Rosa, CA *
 PD: Don Harrison
 MD: Howard Freele
 19 DISTURBED "Prayer"
 3 NONPOINT "Circles"
 1 STEPA "Aquamum"
 BRAND NEW SIN "World"
 INCUBUS "Circles"
 LIFEHOUSE "Spin"
 STONE SOUR "Bother"

KISW/Seattle-Tacoma, WA *
 PD: Dave Richards
 APD/MD: Kyee Brooks
 2 THEORY OF A DEADMAN "Nothing"

KTUX/Shreveport, LA *
 PD/MD: Kevin West
 DEF LEPPARD "Now"

KXUS/Springfield, MO
 PD: Tony Matteo
 MD: Mark McClain
 No Adds

WAQX/Syracuse, NY *
 PD/MD: Bob O'Dell
 APD: Dave Frisina
 TRAILERPARK "Dead"

WIOT/Toledo, OH *
 OM: Cary Fall
 PD/MD: Dave Rossel
 17 OUR LADY PEACE "Innocent"
 1 DEF LEPPARD "Now"
 CHEVELLE "Red"

WKLK/Traverse City, MI
 PD/MD: Terri Ray
 7 BON JOVI "Everyday"
 BRAND NEW SIN "World"
 TONIC "Take"
 CREEPING EYE "Naked"

KLPX/Tucson, AZ *
 PD/MD: Jonas Hunter
 APD: Chita
 INCUBUS "Circles"
 SINCH "More"

KMOD/Tulsa, OK *
 PD/MD: Rob Hurt
 No Adds

WMZK/Wausau, WI
 PD/MD: Nick Summers
 P.O.D. "Satellite"
 DRAGPIPE "Simple"

WRQR/Wilmington, NC
 OM: John Stevens
 APD/MD: Gregg Stepp
 TONIC "Take"

KATK/Yakima, WA
 OM: Ron Harris
 No Adds

WNCD/Youngstown, OH *
 PD: Chris Patrick
 BREAKING BENJAMIN "Polv"
 DISTURBED "Prayer"
 MAD AT GRAVITY "Away"

*Monitored Reporters

57 Total Reporters

37 Total Monitored

20 Total Indicator

19 Current Indicator Playlists

Did Not Report, Playlist Frozen (1):
WXRK/Rockford, IL

The Artist's Perspective

Continued from Page 92

"For example, Howard Stern. Something like that, you know what you're going in for. It's our little roller-coaster ride, and I'm actually looking forward to doing it. But if you go in and you're expecting them to ask you pertinent questions about the band, that's what it should be."

Lee added, "You know, what I've found to be entertaining is when fans call in. I think that's some of the best entertainment you can get, because that's real. You're talking directly to your fans, and, trust me, they ask some pretty entertaining questions. Basically, as long as we're talking about the music, I don't have a problem with it. It's all the other BS that makes me not want to show up. If we're talking about music, I'm down."

About having an Internet presence, Draiman said he's very active on Disturbed's website. "I'm always checking the message board," he said. "I used to respond personally to every single e-mail that was posted. That's no longer possible, but I try to maintain as much of a connection as possible to let the fans know that this is the first place they can go for the most up-to-date information on the band."

"I still spend probably about two hours a day responding to e-mails," said Lee. "I do my best to respond to everybody. I find that to be a greater barometer of what's going on out there. It's funny — to this day people don't really believe it's you. I don't sit there and write novels back. I try to make it brief and to the point."

Lee and Draiman were then asked to talk about the artwork for their latest CDs. "It's very disgusting,"

began Lee about the art for *Never a Dull Moment*. "It's actually my eye, but it doesn't look like my eye. We shot it with a Polaroid camera, with a viewfinder like you'd use to look at slides. That was taped to the front of the Polaroid camera, and we shot really extreme close-ups of pieces of my face. It's a picture of my face done pixelated."

Draiman explained *Believe's* cover art: "For the actual concept of the album artwork, I give credit to Raymond McGlamery of Reprise. He came up with it. The artwork is a cross between old text, like an old King James Bible, and a book of witchcraft. It's supposed to have that old, mystical sort of feel to it. It symbolizes belief. The title of the record is *Believe*, so what you see is a combination of four religious symbols. There's the cross, the pentagram, the Star of David and the moon of Islam, all as one symbol."

Good Therapy

Draiman was asked if expressing his own conflicts and his feelings about the distress he has seen is therapeutic. "This is the best therapy anyone can ever experience," he said. "Think about it on a very pure and simple level: How many times have you associated a magical moment in your life with a piece of music? The moment is so intense and so emotional. During a show, at

"As long as we're talking about the music, I don't have a problem with a radio interview. It's all the other BS that makes me not want to show up. If we're talking about music, I'm down."

Tommy Lee

"Once you have tasted it, there's no more addictive sensation in the human experience than being on a stage and feeling the power of 10,000 people."

David Draiman

R&R Active Rock Top 50

Powered By



August 16, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	1876	-8	151646	11	60/0
4	2	SYSTEM OF A DOWN Aerials (American/Columbia)	1712	+117	143527	12	58/0
3	3	PAPA ROACH She Loves Me Not (DreamWorks)	1655	-1	132076	15	60/0
2	4	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	1586	-77	117687	20	57/0
19	5	DISTURBED Prayer (Reprise)	1338	+637	118024	2	58/2
5	6	GODSMACK I Stand Alone (Republic/Universal)	1315	-180	122694	28	54/0
7	7	KORN Thoughtless (Immortal/Epic)	1311	+43	104157	10	59/0
6	8	EARSHOT Get Away (Warner Bros.)	1258	-85	112977	25	54/0
8	9	NICKELBACK Never Again (Roadrunner/IDJMG)	1252	+85	105562	7	56/0
10	10	TRUSTCOMPANY Downfall (Geffen/Interscope)	1182	+90	100535	15	58/0
9	11	HOOBASTANK Running Away (Island/IDJMG)	1147	+28	78870	19	51/0
11	12	FILTER Where Do We Go From Here (Reprise)	1052	+15	73049	8	54/0
12	13	TOOL Parabola (Volcano)	971	-53	77155	20	50/0
13	14	STAIN D For You (Flip/Elektra/EEG)	937	-63	76191	34	56/0
14	15	AUDIOVENT The Energy (Atlantic)	897	-58	71450	16	52/0
15	16	ROB ZOMBIE Demon Speeding (Geffen/Interscope)	881	+45	75818	8	56/0
16	17	KORN Here To Stay (Immortal/Epic)	758	-34	82843	22	50/0
21	18	CHEVELLE The Red (Epic)	733	+86	61175	7	55/1
22	19	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	729	+140	60498	3	54/2
17	20	DEFAULT Deny (TVT)	632	-140	47367	20	38/0
23	21	SINCH Something More (Roadrunner/IDJMG)	569	+66	46079	9	49/1
18	22	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	568	-138	31296	17	36/0
28	23	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	554	+109	43813	4	47/3
26	24	BREAKING BENJAMIN Polyamorous (Hollywood)	537	+57	43801	6	50/2
24	25	VINES Get Free (Capitol)	519	+26	40501	10	41/1
27	26	SEETHER Fine Again (Wind-up)	503	+53	37941	6	45/1
25	27	CREED One Last Breath (Wind-up)	460	-32	35162	19	29/0
30	28	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	430	+23	25143	8	30/1
20	29	P.O.D. Boom (Atlantic)	430	-224	31940	18	39/0
31	30	INJECTED Bullet (Island/IDJMG)	391	+32	33987	6	37/1
29	31	EPIDEMIC Walk Away (Elektra/EEG)	384	-26	24190	9	41/0
32	32	BLINDSIDE Pitiful (Elektra/EEG)	383	+52	34675	3	48/4
Debut	33	P.O.D. Satellite (Atlantic)	321	+177	27862	1	45/15
35	34	COLOR RED Sore Throat (RCA)	314	+46	19438	5	34/0
37	35	30 SECONDS TO MARS Capricorn (Immortal/Virgin)	297	+42	23809	3	40/9
42	36	MAD AT GRAVITY Walk Away (ARTISTdirect)	247	+16	20505	7	34/7
44	37	BUZZHORN Ordinary (Atlantic)	242	+19	17362	6	27/0
33	38	JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)	235	-82	28614	19	25/0
39	39	LIFEHOUSE Spin (DreamWorks)	234	-14	10611	3	21/2
Debut	40	GAVIN ROSSDALE Adrenaline (Universal)	230	+100	17597	1	25/8
45	41	LOSTPROPHETS Fake Sound Of Progress (Columbia)	209	+21	21617	5	20/1
41	42	STAIN D Epiphany (Flip/Elektra/EEG)	208	-32	14108	17	20/0
50	43	STONE SOUR Bother (Roadrunner/IDJMG)	191	+29	17591	2	26/15
36	44	OUR LADY PEACE Somewhere Out There (Columbia)	187	-72	12561	18	13/0
34	45	ADEMA Freaking Out (Arista)	182	-119	17641	13	24/0
47	46	JIMMY EAT WORLD Sweetness (DreamWorks)	181	0	11308	7	8/0
Debut	47	INCUBUS Circles (Immortal/Epic)	179	+86	13386	1	29/9
46	48	LINKIN PARK Runaway (Warner Bros.)	179	-7	23276	21	9/0
38	49	NONPOINT Your Signs (MCA)	172	-80	15537	12	21/0
43	50	SEVENDUST Crucified (TVT)	161	-65	12421	7	18/0

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 8/4-8/10. 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
P.O.D. Satellite (Atlantic)	15
STONE SOUR Bother (Roadrunner/IDJMG)	15
30 SECONDS TO MARS Capricorn (Immortal/Virgin)	9
INCUBUS Circles (Immortal/Epic)	9
GAVIN ROSSDALE Adrenaline (Universal)	8
MAD AT GRAVITY Walk Away (ARTISTdirect)	7
OUR LADY PEACE Innocent (Columbia)	7
EARSHOT Not Afraid (Warner Bros.)	6
BLINDSIDE Pitiful (Elektra/EEG)	4
THEORY OF A DEADMAN Nothing... (Roadrunner/IDJMG)	3
DRAGPIPE Simple Minded (Interscope)	3
GLASSJAW Cosmopolitan Bloodloss (Warner Bros.)	3
BRAND NEW SIN My World (Independent)	3

TONIC
"Take Me As I Am"
GOING FOR AIRPLAY NOW
UNIVERSAL RECORDS

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DISTURBED Prayer (Reprise)	+637
P.O.D. Satellite (Atlantic)	+177
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+140
SYSTEM OF A DOWN Aerials (American/Columbia)	+117
THEORY OF A DEADMAN Nothing... (Roadrunner/IDJMG)	+109
GAVIN ROSSDALE Adrenaline (Universal)	+100
TRUSTCOMPANY Downfall (Geffen/Interscope)	+90
CHEVELLE The Red (Epic)	+86
INCUBUS Circles (Immortal/Epic)	+86
NICKELBACK Never Again (Roadrunner/IDJMG)	+85

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK In The End (Warner Bros.)	625
DISTURBED Down With The Sick (Giant/Reprise)	562
SYSTEM OF A DOWN Toxicity (American/Columbia)	551
NICKELBACK Too Bad (Roadrunner/IDJMG)	512
DEFAULT Wasting My Time (TVT)	507
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	496
P.O.D. Youth Of The Nation (Atlantic)	486
TOOL Schism (Volcano)	479
LINKIN PARK Crawling (Warner Bros.)	467
HOOBASTANK Crawling In The Dark (Island/IDJMG)	457

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

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THE YEARS IN REVIEW

R&R Active Rock August 16, 2002



America's Best Testing Active Rock Songs 12+ For The Week Ending 8/16/02.

Table with 8 columns: Artist, Title, Label, TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top 45 active rock songs.

Total sample size is 642 respondents. Total average favorability estimates are based on a scale of 1-5. Total familiarity represents the percentage of respondents who recognized the song.

New & Active

- FLIPP Freak (Artemis)
STEPA Aquarium (Locomotive)
MUST Freechild (Wind-up)
DRAGPIPE Simple Minded (Interscope)
LINKIN PARK Pts Of Athrty (Remix) (Warner Bros.)
HATEBREED I Will Be Heard (Universal)
BLACK LABEL SOCIETY Demise Of Sanity (Spitfire)
NEW FOUND GLORY My Friends... (Drive-Thru/MCA)
DOWN Ghosts Along The Mississippi (Elektra/EEG)
GREENWHEEL Breathe (Island/IDJMG)

Songs ranked by total plays

Indicator

Most Added

- P.O.D. Satellite (Atlantic)
30 SECONDS TO MARS Capricorn (Immortal/Virgin)
STONE SOUR Bother (Roadrunner/IDJMG)
DRAGPIPE Simple Minded (Interscope)
GAVIN ROSSDALE Adrenaline (Universal)
INCUBUS Circles (Immortal/Epic)
DISTURBED Prayer (Reprise)
GLASSJAW Cosmopolitan Bloodloss (Warner Bros.)
BRAND NEW SIN My World (Independent)

Reporters

Grid of reporter information for various radio stations, including station name, location, reporter name, and contact info.

Monitored Reporters
76 Total Reporters
60 Total Monitored
16 Total Indicator



ON THE RECORD

With
Paul Oslund
PD/MD, WAMX/Huntington, WV

We've got a lot to choose from these days, don't we? A couple of new tunes that have been popping into my head quite a bit lately are "The Red" from Chevelle and "Something More" from Sinch. Filter, Audiovent and Nonpoint played here not too long ago, and "Where Do We Go From Here?" "The Energy" and "Your

Signs" all sound killer on the radio. • System

Of A Down can do no wrong, as far as I'm concerned. "Aerials" is going to be around for quite awhile. Check out "Simple Minded" from Dragpipe. It's got a really cool raw and edgy (but still accessible) sound that will stand out at night. The more I hear "Fine Again" from Seether, the more I like it. "Bullet" from Injected is a really catchy and energetic tune that could stick with listeners. • Down the road, I'm looking forward to playing Jerry Cantrell's "Angel Eyes." We haven't hit it yet, but I really like "Freechild" from Must. It's different, and I think their singer really packed a lot of feeling into his performance. If you're into the heavier stuff, keep an ear out for a band called Downthesun. I've also been rockin' out to some local bands (Bobaflex, Hybrid Zero and Lure 609) who have a lot of potential.

ACTIVE: A tie for No. 1 Most Added between P.O.D. and Stone Sour led the pack going for Adds this week. P.O.D.'s "Satellite" debuted at No. 33 with +177 spins contributing. S.S.'s "Bother" rose 50-43 ... Another tie for the next spot was between 30 Seconds To Mars' "Capricorn" and Incubus' "Circles." The later debuts at 47 on the chart ... **Disturbed** had another fantastic week. After nailing adds at nearly every station last week, what's left to accomplish but chart domination? An amazing +637 spins put "Prayer" in the top five in just two weeks ... **Puddle Of Mudd's** "She Hates Me" receives +140 new plays and scoots up to No. 19 ... **System Of A Down** edges into the No. 2 slot on the chart as "Aerials" gets a boost of +117 spins ... Not to be overlooked as they continue a steady build this week are **Theory Of A Deadman**, **Gavin Rossdale**, **TRUSTcompany**, **Mad At Gravity** and **Chevelle** ... **ROCK:** **Disturbed** debut at No. 23, as "Prayer" is the Most Added song of the week, as well as having the most increased plays (+126) ... It's a three-way tie for the next Most Added between **Incubus**, **P.O.D.** and **Stone Sour** ... **Creed's** "One Last Breath" climbs to top five on the chart ... **Nickelback** are bucking for No. 1 with "Never Again" as the track continues to ascend weekly. It's now at No. 3 with +91 spins this week ... With all the action going on around **Chevelle** — Ozzfest, the MTV2 add, and "The Red" starting to blow up at radio — the album release date for *Wonder What's Next* has been moved back to Oct. 8 ... I liked the look of last week's sales charts — **Bruce Springsteen** debuting at No. 1 is awesome, and **Linkin Park** following up is really fantastic. More rock genre sales in the top 20 for **The Dave Matthews Band**, **Red Hot Chili Peppers**, **Def Leppard** (debuting at No. 11!) and **TRUSTcompany**. Let's hope the momentum keeps going strong ... **MAX PIX:** **LOUDERMILK** "Estrogen Oxygen (Aches in the Teeth Again)" (**DreamWorks**)

— Cyndee Maxwell, Active Rock/Rock Editor

Active Rock/Rock ON THE RADIO

Record Of The Week

Artist: S.T.U.N.
Title: Evolution of Energy
Label: Warner Bros.

From annoying commercial jingles to hilarious Homer Simpson quotes, there are many things that get stuck in my head. But ever since seeing new Warner Bros. act S.T.U.N. last week here in Los Angeles, their first single, "Boys and Girls," has been on repeat. A concise blast of neo-punk energy, this song should be all over any playlist featuring The Hives. Looking like a group of anarchists who beat up The Romantics and stole their clothes, S.T.U.N. (short for Scream Toward the Uprising of Nonconformity) exhibit the vigor of groups like Refused and mix it with melody to create highly infectious anthems. I've only got a three-song sampler, but "Movement," "Boys and Girls" and "We Want You" are more than enough to convince me that their debut, *Evolution of Energy*, is worthy of Record of the Week honors.

— Frank Correia

active INSIGHT

ARTIST: Queens Of The Stone Age

LABEL: Interscope

By FRANK CORREIA / ROCK SPECIALTY EDITOR



Queens Of The Stone Age

Few musicians inspire followers, and even fewer inspire a whole subgenre of music. Though they take umbrage at the term "stoner rock," Josh Homme and Nick Oliveri — the core duo behind **Queens Of The Stone Age** — inspired hordes of imitators with their original group, Kyuss, and their landmark 1992 release, *Blues for the Red Sun*. With down-tuned guitars played through a bass amp, Homme churned out sludgy, Sabbath-observant rock and combined it with the mushroom-laced mysticism that tends to arise from the California deserts that Kyuss hailed from.

But rather than get stuck in said sludge, Homme has actively veered away from all things "stoner" with QOTSA following Kyuss' demise in 1995, opting for wider sonic terrain and more focused songwriting. Besides, why be limited to just weed when you can enjoy "Nicotine, Valium, Vicodin, marijuana, ecstasy and alcohol ... c-c-c-cocaine," as Homme and Oliveri chanted in "Feel Good Hit of the Summer" on Queens' lauded sophomore album, *Rated R?*

With the duo's new album, *Songs for the Deaf*, the Queens prove that they are indeed royalty of the anti-scene. Stylistically, they know no boundaries, pulling influence from The Stooges to Sabbath to surf-rock. True to the group's revolving-door policy when it comes to talent, *Deaf* features a handful of guests,

including frequent co-conspirator Mark Lanegan of The Screaming Trees. Former Nirvana drummer, current Foo Fighter and longtime Kyuss fan Dave Grohl provides an explosive beat throughout the entire affair.

There's so much good stuff here that it's tough to know where to begin. "Millionaire" drops riffage heavier than a dumpster full of bricks, as Oliveri revs his bass and shreds the speakers with vocals that sound like he gargles broken glass. Lanegan provides a spooky baritone over Homme's bipolar atmospheres on "Hanging Tree," while "Go With the Flow" is smoother than an afternoon cocktail of Xanax and Corona.

Then there's "No One Knows," the lead single and video. Homme, Oliveri and Grohl are in top form with an infectious, jerky rhythm that lives up to Homme's preferred terminology, "Robot Rock." Homme's ghostly croon floats over the odd beat, and at one point he, Oliveri and Grohl go hog wild on their respective instruments without getting in each other's way. Some of the coolest shit ever, these are definitely songs worth going deaf for.



Top 20 Specialty Artists

August 16, 2002

1. **STONE SOUR** (Roadrunner/IDJMG) "Get Inside," "Orchids"
2. **SOULFLY** (Roadrunner/IDJMG) "Enterfaith," "L.O.T.M."
3. **MESHUGGAH** (Nuclear Blast) "Rational Gaze," "Spasm"
4. **HALFORD** (Sanctuary/SRG) "Betrayal," "Golgotha"
5. **MURDERDOLLS** (Roadrunner/IDJMG) "Dead In Hollywood," "Let's Go To War"
6. **KORN** (Immortal/Epic) "Blame," "Thoughtless"
7. **QUEENS OF THE STONE AGE** (Interscope) "Millionaire," "No One Knows"
8. **GLASSJAW** (Warner Bros.) "Cosmopolitan Bloodloss," "Tip Your Bartender"
9. **OTEP** (Capitol) "Battle Ready," "Blood Pigs"
10. **SKINLAB** (Century Media) "Come Get It," "Slave The Way"
11. **DISTURBED** (Reprise) "Prayer"
12. **PULSE ULTRA** (Atlantic) "Big Brother," "Glass Door"
13. **DRAGPIPE** (Interscope) "Puller," "Diablo Handshake"
14. **CHEVELLE** (Epic) "The Red," "Comfortable Liar"
15. **NONPOINT** (MCA) "Circles," "Your Signs"
16. **KILLSWITCH ENGAGE** (Roadrunner/IDJMG) "Self Revolution," "Just Barely Breathing"
17. **FILTER** (Reprise) "Where Do We Go From Here," "So I Quit"
18. **LOLLIPOP LUST KILL** (Artemis) "Black All Over," "Like A Disease"
19. **BLINDSIDE** (Elektra/EEG) "Pitiful," "Caught A Glimpse"
20. **TRUST COMPANY** (Interscope) "Downfall," "Figure"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.



JIM KERR

jkerr@radioandrecords.com

PART ONE OF A TWO-PART SERIES

Cut Through On-Air Clutter

Words of wisdom from imaging expert Nick Michaels

Nick Michaels is a creative genius. His groundbreaking production work has been lauded from Los Angeles to Houston to Chicago. He's been featured at seminars and conventions. Yet, despite his reputation and fame, I doubt that many of you have even heard of him. Heck, I hadn't even heard of him until a few months ago.

Why has such a radio giant been hidden from our view? For the simple reason that Michaels works mostly in other formats. But let's not let that get in the way of learning any longer. This week and next I present an interview with a man whose philosophy of creative radio will inspire you to approach your station's presentation in new and compelling ways.



Nick Michaels

R&R: Let's start with a simple question: What can radio do to really cut through the clutter?

NM: Radio has to do a couple of things in order to do that. First, it has to speak in a human voice. You have to get rid of all of these big-sounding, monster-truck-type reads, where a big, powerful voice is sounding like he's going to invade from another planet, because the only thing that bonds the listener to the station is the station's perceived humanity in the listener's mind.

When you negate that humanity by reading [in a deep, gravelly voice], "This is WXXX, with more rock per minute," or, "The biggest, the best, the fastest," or, "The most news," "The most rock," "The most hair" — whatever you want to be, it doesn't matter. Who cares?

First of all, the audience doesn't care about the radio station whatsoever. The audience in the overcommunicated world is only interested in themselves. If you want your message to connect with the audience, you can't make the message about the format. You can't make it about the show. You can't even make it about the station. You can't say, "Classic rock that really rocks." You will not find one professional advertiser speaking to his or her audience that way.

R&R: Well, if you have a Classic Rock station that rocks, what's wrong with being simple and saying, "We're classic rock that really rocks?"

NM: Why doesn't Microsoft say, "Software that lets you type"? That's what's wrong with it. Why doesn't Nike just say, "Nike — expensive sneakers"? Because it's stupid. Because nobody gives a rat's bum about

your radio station. All they care about is their busy little lives.

The only way you're going to win is if you follow the precepts and the science and the skill set of Madison Avenue and watch how people who pay a lot of money for their messages learn how to send them so that they will be received. You can send all the messages you want —

heck, you could waste your money and light it on fire and use smoke signals if you like, which is what you are doing when you are sending messages that are not received.

Let me put it this way: Every day I go to the mailbox and there are 15 to 20 pieces of mail. I sort through all of them right there. I say, "Here's a check, here's an invoice, here's junk mail, here's a notice, here's another junk mail." What happens is that this mail, which somebody took the time to create, took the time to print, went to the expense to put it on very heavy, expensive paper with multiple-color inks and then went to the expense and took the time to send it via a truck to my house so that it could make its way all the way to my mailbox, reaches my right hand, whereupon it goes in the garbage — unopened. That message was sent but not received.

It doesn't matter if your message gets delivered, only that it gets received. In the overcommunicated world, unless you make your message about the audience's deepest needs, wants and fears, they look at it as junk mail.

R&R: There are plenty of consultants who will tell you that it is best to make the station as easy to describe as possible, and thus the messages should all be something like "Classic rock that rocks" or "Continuous hit music."

NM: If that's the case, Mr. Consultant, why doesn't Audi do it like that? Why doesn't Microsoft do it like that? Why doesn't anybody do it like that anymore? Radio professionals are the very last guys in the entire media spectrum to get this. You will not find professional advertisers talking to their customers that way. It just doesn't happen.

Madison Avenue does everything but tell the customer what to do or give them a call to action. They don't tell them to move, jump or roll over and beg, like they are talking to a dog, which is what radio does. Radio gives nothing more than a doggy command and an opinion. "WXXX — depend on it!" "WXXX is the best; trust us!" That's like saying, "I think I'm the best; you should listen to me." That has nothing to do with the listener.

The listener has his or her own busy life. They don't care about the radio. I'll give you the perfect example of a station that describes itself while involving the listener. The station I work with in Chicago is The Drive [Triple A-Classic Hits hybrid WDRV]. This radio station is the nonradio station, meaning it does everything in ways most radio stations do not do things. So I created a piece where a liner comes on with a very quiet human voice, and it says, "You've found Chicago's new way to listen to the radio. No hype. No BS. No contests. No silly morning shows. Just great music."

"The only thing that bonds the listener to the station is the station's perceived humanity in the listener's mind."

Now, the audience isn't responding to the fact that we are talking about ourselves; they are responding to the humanity of the voice. It was the fact that this was a vulnerable and fragile living, breathing human being talking to them. They just love being spoken to in that way.

R&R: That reminds me of the amazing promos you did for KPRC-AM/Houston. You completely turned the traditional way of promoting disaster coverage on its head in brilliant fashion. Can you tell me about that?



HAPPY WITH THE VINES

WXTM/Cleveland PD Kim Monroe couldn't stop smiling during a visit from Capitol Recording artists The Vines. Of course, with impressive ratings, a new baby and a revitalized Cleveland live scene centered around her station, Monroe is probably smiling a lot lately. Seen here are (l-r) Monroe, The Vines' Craig Nicholls and WXTM MD Dom Nardella.

NM: Houston was hit with bad floods about two years ago. It was from tropical depression Alison. It killed 23 people, and it caused several billion dollars' worth of damage. I was lucky enough to work with some very bright people at KPRC: Ken Charles and Victor Lyle — very bright and together people who allowed me and helped me to come up with some great ideas to connect to the audience.

We were talking about how other people were covering that story, and we brought up how the television stations were covering it. They were telling everybody how great they were at telling you when you were screwed. Something like [in a deep, booming voice], "When the big floods came, you saw it first on Channel 4!" It was the equivalent of going to someone who's been in a really terrible situation and saying, "When your life was really screwed up, I told you about it first!"

What was interesting was that this radio station was a victim of the flooding and had been off the air for two days. Because Ken Charles and Victor Lyle are so into great radio, they kept asking, "How can we connect?" So I said, "Let's try this: Let's be the victim." They loved it, and we came up with this great spot:

"At Talk Radio 950 KPRC, the recent torrential flooding was more than a story. You see, it was happening to us. While other media outlets were boasting about their coverage, we were sweeping water and mud out of our studio and trying desperately to get our transmitter back on the air. Flooding and disasters are more than just a story. They happen to real people. They hurt people. They destroy lives and property — sometimes even ours. At Talk Radio 950 KPRC, we live here too."

R&R: I love the last line, "We live here too."

NM: That was the whole point of the spot: "We live here too." Guess what? All these people in Houston, after they had been through so much, all they wanted was to hear that. You know what it is like if you've been through a disaster with someone —

you share a common bond. You and that person just have to look at each other; you don't even have to speak. Your eyes meet, and it's as if you are saying to each other, "Hey, buddy, I know what you've been through." That's what these people wanted. They wanted to have someone say to them, "We live here too." As I said earlier, it's about speaking in a human voice. There's no reason to take the position of being high and dry in the helicopter.

"The audience doesn't care about the radio station whatsoever. The audience in the overcommunicated world is only interested in themselves."

Another thing that made the human voice so effective was that everybody else was making such a big stink about their "proof of performance": [In a deep, booming voice] "When the big floods hit, we covered it." When you think about that for a minute, isn't that a lot like saying, "When I had to go to work on Monday, I did!" The truth of the matter is, if you are a News station and this is the biggest news story to come along in decades, why should you be applauded for doing your job?

R&R: That is actually relevant to your comment about Rock stations that say something like, "We're the Rock station that rocks."

NM: Exactly! You need to tell me that? I turn on your station, and I hear Bad Company and The Rolling Stones. Gee, that must be a Rock station. Does the radio station really need to tell me that?

New at WDYL, WLRS, WJBX,
WRZK WRZX, KLEC & more!

STONE SOUR

bother

Gets Phones Everywhere!

99X 30x #6!
WXRK 30x
WXDX 42x #2!
WPLY 16x
CIMX 22x
WXTM 15x
WEND 13x
WEDG 13x
WMRQ 26x
WHRL 22x
KMYZ 24x
WNFZ 23x
KAZR 30x

Developing a similar story at Rock

KRXQ 36x #4!	WXTB 21x Top 10
WAAF	WLZR
WHJY	WLUM
WRAT	KQRC
WIYY	WCCC

#1 Most Added before impact!

Taken from their self-titled debut.

IN STORES AUGUST 27

Also available on the Platinum Spider-Man soundtrack

Produced by Tom Tatman and Stone Sour

Mixed by Toby Wright

"Stone Sour's 'Bother' is the Cinderella song of the summer. It's lit up the phones from specialty airplay to power rotation crushing all in its path. It's hard to imagine such subtle, smoldering anger from an unmasked man and a guitar. Great research!"
- Vinnie Ferguson MD, WXDX Pittsburgh

"'Bother' has been #1 phones for 8 weeks running. It's in Power, and we still can't play it enough!"
- Sean Elliot PD, KAZR Des Moines

"'Bother' generates phones every time we play it and we are playing it 50+ per week. Who says bands need to scream at the top of their lungs about killing their family to get reaction from listeners? This one is a winner! We put it right into heavy because our listeners love it...and so do we!"
- Todd Thomas, WMRC Hartford

"As I was tracking through the Spiderman soundtrack, I heard this amazing song called 'Bother,' only to find out that it was the lead singer from Slipknot. Who knew this guy could sing? This song is not only a big surprise, but a SMASH! What's next, a metal song by Nelly?"
- Mike Peer MD, WXRK New York

"We did our research when we started playing this, chat rooms, fan pages...the Slipknot fans have embraced this song. 'Bother' is the biggest record on the radio right now (#1 phones). It's a record you can feel, and that is so rare these days."
- Paul Marshall MD, KRXQ Sacramento

"I actually heard the song on another radio station while I was traveling and I was mesmerized. I HAD TO PLAY IT ON MY STATION. It's truly stunning in so many ways. It gets instant reaction, phones all over the place and just wait until you tell your listeners that it's Corey Taylor from Slipknot singing. They'll shit their pants, just like I did. This will be a smash. If 'Bother' from Stone Sour doesn't go number one... I'm gonna cut my pinky off."
- Lisa Biello PD, WHRL Albany

"'Bother' was instantly the #1 requested song at the station. It is also over 300 cume spins already."
- CIMX Detroit

"This is our number one requested song, good feedback, I really like this one."
- Brad Hardin, WXTB Tampa

"Very good. I think both the Eagle and the Edge could play this."
- Duane Doherty PD, KDGE Dallas

R&R **Alternative Top 50**

August 16, 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	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	3035	-69	349696	11	76/0
2	2	JIMMY EAT WORLD Sweetness (DreamWorks)	2629	+34	289227	16	70/0
3	3	HOOBASTANK Running Away (Island/IDJMG)	2410	-137	221548	20	73/0
5	4	SYSTEM OF A DOWN Aerials (American/Columbia)	2370	+156	286380	12	70/0
4	5	INCUBUS Warning (Immortal/Epic)	2073	-241	222761	18	68/0
6	6	PAPA ROACH She Loves Me Not (DreamWorks)	1947	-147	183883	15	74/0
7	7	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	1917	+24	242508	15	69/0
8	8	NEW FOUND GLORY My Friends Over You (Drive-Thru/MCA)	1841	-7	199606	10	69/0
9	9	TRUSTCOMPANY Downfall (Geffen/Interscope)	1795	+70	222905	13	69/0
10	10	VINES Get Free (Capitol)	1772	+67	205469	12	74/0
12	11	KORN Thoughtless (Immortal/Epic)	1569	+30	190587	9	66/0
13	12	FILTER Where Do We Go From Here (Reprise)	1460	-7	124183	8	70/0
11	13	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	1369	-220	122400	21	62/0
14	14	DEFAULT Deny (TVT)	1368	+16	130143	19	51/0
15	15	311 Amber (Volcano)	1367	+57	196583	25	56/3
16	16	WEEZER Keep Fishin' (Geffen/Interscope)	1283	+28	168034	7	62/0
18	17	UNWRITTEN LAW Up All Night (Interscope)	1256	+101	111717	6	66/1
32	18	DISTURBED Prayer (Reprise)	1236	+664	156098	2	67/4
17	19	AUDIOVENT The Energy (Atlantic)	1165	-69	94372	15	59/0
29	20	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1022	+319	112135	3	62/2
21	21	CREED One Last Breath (Wind-up)	965	+19	105005	17	37/0
23	22	COLDPLAY In My Place (Capitol)	931	+95	135459	7	56/2
25	23	CHEVELLE The Red (Epic)	910	+95	93123	7	59/0
22	24	JACK JOHNSON Flake (Enjoy/Universal)	867	-25	102632	25	35/0
26	25	NICKELBACK Never Again (Roadrunner/IDJMG)	858	+71	61935	5	46/0
19	26	BOX CAR RACER I Feel So (MCA)	835	-312	88244	16	59/0
20	27	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	828	-254	66554	17	53/0
27	28	STAINED Epiphany (Flip/Elektra/EEG)	771	+9	101119	16	27/0
24	29	OUR LADY PEACE Somewhere Out There (Columbia)	723	-108	60751	19	36/0
31	30	BEN KWELLER Wasted And Ready (ATO/RCA)	649	+16	56765	7	41/1
35	31	LIFHOUSE Spin (DreamWorks)	621	+68	56315	3	37/1
33	32	SEETHER Fine Again (Wind-up)	621	+53	55462	6	44/2
50	33	GAVIN ROSSDALE Adrenaline (Universal)	610	+318	107677	2	40/9
30	34	LINKIN PARK Pts Of Athrty (Remix) (Warner Bros.)	600	-45	115434	5	30/1
28	35	EMINEM Without Me (Shady/Aftermath/Interscope)	590	-132	85361	15	38/0
34	36	N.E.R.D. Rock Star (Virgin)	568	+13	66677	10	34/0
39	37	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	535	+139	129027	3	16/1
37	38	WHITE STRIPES Dead Leaves And Dirty Ground (Third Man/V2)	510	+28	76866	5	39/3
38	39	DAVE MATTHEWS BAND Where Are You Going (RCA)	469	+47	51671	13	23/0
Debut	40	P.O.D. Satellite (Atlantic)	455	+240	77252	1	43/9
36	41	P.O.D. Boom (Atlantic)	437	-101	46461	19	37/0
Debut	42	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	401	+149	30690	1	25/3
45	43	QUARASHI Mr. Jinx (Time Bomb/Columbia)	378	+57	55868	2	32/1
Debut	44	OK GO Get Over It (Capitol)	374	+133	37482	1	41/5
48	45	30 SECONDS TO MARS Capricorn (Immortal/Virgin)	356	+52	26414	2	30/2
42	46	LINKIN PARK Runaway (Warner Bros.)	353	+4	33397	12	7/0
Debut	47	STONE SOUR Bother (Roadrunner/IDJMG)	346	+162	71997	1	31/10
43	48	SINCH Something More (Roadrunner/IDJMG)	344	-1	29189	5	25/0
Debut	49	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	332	+69	49704	1	22/1
40	50	HOME TOWN HERO Eighteen (Maverick/Reprise)	304	-90	30542	8	18/0

Most Added® www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
OUR LADY PEACE Innocent (Columbia)	21
GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	19
DASHBOARD CONFESSIONAL Saints And Sailors (TVT)	14
STONE SOUR Bother (Roadrunner/IDJMG)	10
P.O.D. Satellite (Atlantic)	9
GAVIN ROSSDALE Adrenaline (Universal)	9
STROKES Someday (RCA)	7
CLINIC Walking With Thee (Domino/Universal)	7
TAPROOT Poem (Velvet Hammer/Atlantic)	7
GREENWHEEL Breathe (Island/IDJMG)	6

greenwheel BREATHE

HUGE add week including: **99X, KDGE, KKND, WLIR, WMFS, WAVF, WJRR!**
 Good Early Spins at: **Live 105 17x, KTBZ 15x, KZON 20x, KPNT 13x, WEND 21x**
 Also on: **DC101, WZZN, WFNX, WZTA, KRBZ AND MANY MORE**
NOW ON TOUR

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DISTURBED Prayer (Reprise)	+664
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+319
GAVIN ROSSDALE Adrenaline (Universal)	+318
P.O.D. Satellite (Atlantic)	+240
STONE SOUR Bother (Roadrunner/IDJMG)	+162
SYSTEM OF A DOWN Aerials (American/Columbia)	+156
BOWLING FOR SOUP Girl All The Ba... (Silvertone/Jive)	+149
GREENWHEEL Breathe (Island/IDJMG)	+147
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+139
STROKES Someday (RCA)	+136

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STAINED For You (Flip/Elektra/EEG)	946
SYSTEM OF A DOWN Toxicity (American/Columbia)	909
EARSHOT Get Away (Warner Bros.)	834
HOOBASTANK Crawling In The Dark (Island/IDJMG)	823
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	799
JIMMY EAT WORLD The Middle (DreamWorks)	752
INCUBUS I Wish You Were Here (Immortal/Epic)	731
UNWRITTEN LAW Seein' Red (Interscope)	676
P.O.D. Alive (Atlantic)	619
DEFAULT Wasting My Time (TVT)	615
KORN Here To Stay (Immortal/Epic)	610
P.O.D. Youth Of The Nation (Atlantic)	607
LINKIN PARK In The End (Warner Bros.)	580

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

76 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/4-8/10. 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.

DISTURBED

"Prayer"

R&R Active: **19 - 5** 1338x +637!!
 R&R Rock: Debut **23** 206x +126!!
 R&R Alternative: **32 - 18** 1236x +664!!

9/18 MTV "Live From Rock & Roll Hall Of Fame"
 Believe In Stores 9/17

FILTER

"WHERE DO WE GO FROM HERE"

R&R Alternative: **12** 1460x!!
 R&R Active: **12** 1147x!!
 R&R Rock: **17** 290x!!

Over 32,000 scanned first week!
 On Tour 8/14 LAST CALL WITH CARSON DALY

THE HIVES

"HATE TO SAY I TOLD YOU SO"

R&R Alternative: **7 - 7** Over 225,000 Scanned to date!
 1917x +24!! Top 5 Audience at Alternative!
 R&R Active: **30 - 28** New this week at:
 430x +23!! **WRAT!**

BZ BUZZWORTHY -7X! 2 -16x

ON THE RECORD

WITH
Alex Schneider
National Radio Promotions
Manager, Mute Records



There's great music out from Clinic, who have been releasing strong records for years now. Brooklyn flatmates Yeah Yeah Yeahs and Liars are going to tear it up on their tour this fall, and I have to respect Pretty Girls Make Graves for the best band name ever. There's also new music from a German artist called schneider TM (no relation) that will turn a few heads. • In the electronic world, Autechre and Dntel are both releasing new music that I'd love to hear. Slum Village, Nightmares On Wax and Interpol should all have great new records. • The best live shows I've seen recently have mixed great music with a great outdoor venue. I loved watching David Bowie cover The Pixies in a torrential lightning storm at Jones Beach. Liars blew away the sun- and beer-drenched crowd at the Siren Festival on Coney Island. Toots & The Maytals dropped the classics at a sunset show on the Hudson River. Finally, I loved Richie Hawtin at Overboard, which is a monthly NYC boat cruise party. There's nothing like NY for great summer events. If we could only find a way to globally eradicate winter. Any ideas?

Big add weeks mean big debuts and then (hopefully) big moves. That's exactly what happened with **Disturbed** this week. Man, "Prayer" is cutting through the chart like a scythe, hitting No. 18 in only its second week ... Since we're looking at the chart, let's also take another gander at the top, where **The Red Hot Chili Peppers** continue to rule the show. "By the Way" is still over 400 spins ahead of No. 2, **Jimmy Eat World's** "Sweetness." To put that into perspective, 400 spins alone is almost enough to get a song into the top 40 — and that's after weeks on the top. Wow! ... There was a nice battle for No. 1 Most Added this week, with **Our Lady Peace's** "Innocent" (21 adds) edging out **Good Charlotte's** "Lifestyles..." (19 adds) ... You want traffic? Well, look at the bunch of records that are maintaining momentum and pulling in rock-solid followup weeks, including **Gavin Rossdale's** "Adrenaline" (40 stations, nine adds), **P.O.D.'s** "Satellite" (43 stations, nine adds), **Stone Sour's** "Bother" (31 stations, 10 adds), **The Strokes'** "Someday" (28 stations, seven adds), **Greenwheel's** "Breathe" (36 stations, six adds) and **OK Go's** "Get Over It" (41 stations, five adds) ... With all the traffic, some new artists still found room to make a mark, including **Aimee Allen**, who pulled in five adds behind "Revolution." **RECORD OF THE WEEK: 3rd Strike "Redemption"**

— Jim Kerr, *Alternative Editor*

Alternative ON THE RADIO

COMING RIGHT UP

ARTIST: **Dashboard Confessional**

LABEL: **Vagrant**

By **KATY STEPHAN**/ALTERNATIVE SPECIALTY EDITOR

When you read the recent press on Dashboard Confessional, you keep running into breathless phrases like "out of nowhere," "meteoric rise" and even "sudden ubiquity."

Huh? Where have you been, people? This is just another example of the adults being the last ones to know what's up.

As my mission here is to serve, I will now present an imaginary dialogue between a young radio listener and ... oh, let's just say an adult who has not been paying close attention to the needs of the average angst-filled teen. (Note: This is an *imaginary* conversation. If it were real, there would be a lot more cursing.)

Out Of Touch Adult: What's the deal with Dashboard Confessional, anyway?

Angst-Filled Teen: Well, it's really just the one guy, Chris Carrabba.

OTA: Really? Then why isn't it called The Chris Carrabba Band or Carrabicide or We Want Carrabbas?

AT: [Rolling eyes] He didn't want to use his name as the band name. He's *shy*.

OTA: Why does he write songs, if he's so shy?

AT: His songs are like his diary. You wouldn't understand.

OTA: Do you keep a diary?

AT: [No response.]

OTA: When he performs, does he get completely insane and jump around and smash stuff?

AT: No. That is so lame. He plays guitar.

OTA: Alone?

AT: Yeah, most of the time. But the crowd totally sings along. Everyone knows all the words. Anyway, he has really bad stage fright.



Dashboard Confessional

Like, really bad.

OTA: How bad? As bad as your grades?

AT: Shut up!

OTA: Where did this guy come from? Are you saying he did not just spring up out of nowhere, like I keep reading?

AT: [Sighing heavily] Duh. He used to be in Further Seems Forever and The Vacant Andies.

OTA: Then when did he start doing this Dashboard thing?

AT: Two years ago, right before Thanksgiving break.

OTA: What label is Dashboard Confessional on?

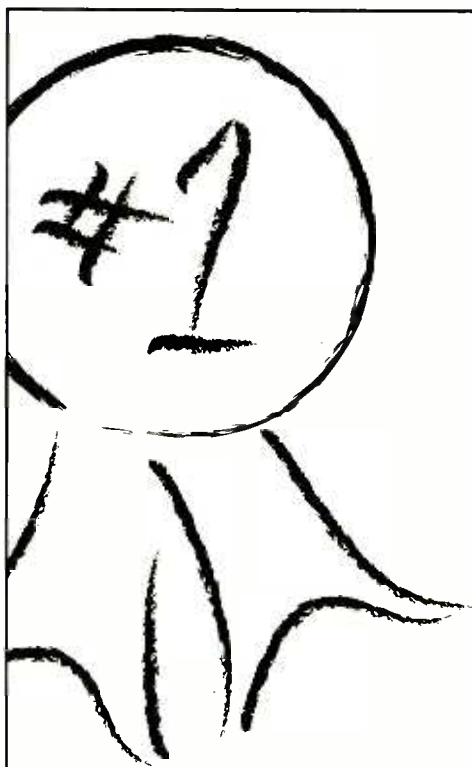
AT: Well, the first LP was on Drive Thru. Then he put out an EP on Fiddler right before his second full-length, which was on Vagrant/TVT. He put out another EP on Vagrant last December, which I did *not* get for Christmas, even though I asked for it, like, 500 times. This spring he put out another EP, on Eulogy.

OTA: Wow. I guess that whole slacker thing isn't as cool as it used to be. What's the best Dashboard Confessional song of all time?

AT: Oh my God, "Saints and Sailors."

OTA: Is that the one where he says he feels like "a walking open wound, a trophy display of bruises"?

AT: [Tearfully] I gotta go.



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August 16, 2002

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 12+ For The Week Ending 8/16/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
HOOBASTANK Running Away (Island/IDJMG)	4.14	4.06	93%	25%	4.13	94%	27%
TRUSTCOMPANY Downfall (Geffen/Interscope)	4.07	4.01	69%	7%	4.02	69%	7%
INCUBUS Warning (Immortal/Epic)	4.05	4.06	93%	25%	3.99	94%	27%
AUDIOVENT The Energy (Atlantic)	3.98	3.85	64%	9%	3.93	66%	10%
OUR LADY PEACE Somewhere... (Columbia)	3.96	3.96	87%	22%	3.91	88%	23%
JIMMY EAT WORLD Sweetness (DreamWorks)	3.95	4.07	87%	22%	3.96	88%	22%
NEW FOUND GLORY My Friends... (Drive-Thru/MCA)	3.93	3.94	79%	17%	3.86	78%	17%
PAPA ROACH She Loves Me Not (DreamWorks)	3.89	3.85	91%	21%	3.83	93%	23%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.87	3.94	88%	22%	3.82	90%	23%
STAIN'D Epiphany (Flip/Elektra/EEG)	3.87	3.88	84%	23%	3.82	87%	25%
BOX CAR RACER I Feel So (MCA)	3.87	3.90	85%	26%	3.83	86%	26%
STAIN'D For You (Flip/Elektra/EEG)	3.86	3.92	90%	36%	3.84	93%	41%
DEFAULT Deny (TVT)	3.85	3.85	81%	19%	3.87	84%	20%
WEEZER Keep Fishin' (Geffen/Interscope)	3.85	3.82	70%	10%	3.84	70%	10%
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	3.84	3.96	93%	27%	3.80	94%	29%
LINKIN PARK Pts Of Authority (Remix) (Warner Bros.)	3.84	3.93	77%	14%	3.85	79%	15%
PUDDLE... She Hates Me (Flawless/Geffen/Interscope)	3.79	-	69%	13%	3.78	71%	13%
KORN Thoughtless (Immortal/Epic)	3.78	3.73	76%	13%	3.85	78%	13%
PUDDLE... Drift & Die (Flawless/Geffen/Interscope)	3.77	3.79	92%	34%	3.79	95%	37%
NICKELBACK Never Again (Roadrunner/IDJMG)	3.77	3.74	75%	19%	3.75	77%	19%
UNWRITTEN LAW Up All Night (Interscope)	3.76	3.90	55%	8%	3.72	57%	10%
HIVES Hate To Say I... (Burning/Epitaph/Sire/Reprise)	3.70	3.62	80%	21%	3.68	79%	21%
FILTER Where Do We Go From Here (Reprise)	3.69	3.72	71%	10%	3.63	73%	12%
CHEVELLE The Red (Epic)	3.65	-	40%	5%	3.57	43%	5%
311 Amber (Volcano)	3.63	3.66	85%	28%	3.71	86%	24%
JACK JOHNSON Flake (Enjoy/Universal)	3.61	3.69	56%	18%	3.62	59%	19%
C. KROEGER... Hero (Roadrunner/Columbia/IDJMG)	3.59	3.71	97%	56%	3.59	97%	58%
VINES Get Free (Capitol)	3.58	3.45	77%	20%	3.53	77%	20%
CREED One Last Breath (Wind-up)	3.42	3.51	91%	39%	3.36	95%	42%
COLOPLAY In My Place (Capitol)	3.37	3.42	56%	12%	3.45	59%	11%

Total sample size is 600 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

R&R
Top 20 Specialty Artists

August 16, 2002

1. CLINIC (Domino/Universal) "Walking With Thee"
2. USED (Reprise) "The Taste of Ink"
3. SONIC YOUTH (Geffen/Interscope) various
4. OKGO (Capitol) "Get Over It"
5. QUEENS OF THE STONE AGE (Interscope) "No One Knows"
6. NERF HERDER (Honest Don's) "Welcome to my World"
7. DISTILLERS (Hellcat/Epitaph) "City of Angels"
8. BRAD (Redline) "La, La, La"
9. LUCKY 7 (Omega) "Come Monday"
10. GLASSJAW (Warner Bros.) "Cosmopolitan Blood Loss"
11. DASHBOARD CONFESSIONAL (Vagrant/TVT)
12. STEREO (Fueled By Ramen) "Pay No Attention"
13. DRAGONFLIES (Pyramid) "All I Ever Had"
14. DAG NASTY (Revelation) "Ghosts"
15. CATO SALSA EXPERIENCE (Emperor Norton) "So the Circus"
16. SUGARCULT (Ultimatum) "Pretty Girl (The Way)"
17. ARMY OF ME (Independent) "These Hands"
18. SUPERDRAG (Arena Rock) "Baby Goes to Eleven"
19. GUTTERMOUTH (Epitaph) various
20. JULIANA THEORY (Epic) "Do You Believe Me"

Ranked by total number of shows reporting artist.

Record Of The Week

Artist: BIFFY CLYRO

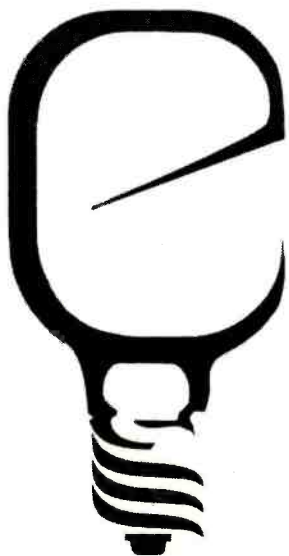
Label: BEGGARS BANQUET

The whispered vocal at the beginning of "Kill the Old, Torture Their Young" on Biffy Clyro's debut album, *Blackened Sky*, says, "This. Will. Kill." Which pretty much sums up the album. ● You'll remember "27" from a recent Cornerstone Player; it's the track that starts with a mesmerizing guitar and rolling drums and then busts out with a hook bigger than Anna Nicole's annual cosmetics budget. ● People are falling all over themselves trying to invent a category to throw Biffy Clyro into. All I'll say is that they sound like what might happen if any of those loud, furious nu metal bands learned how to play musical instruments.

— Katy Stephan, Alternative Specialty Editor



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Stations and their adds listed alphabetically by market

Reporters

WHRL/Albany, NY * OM/DP: Lisa Biello PD: Lenny Diana MD: Ryan Patrick No Adds	WEDG/Buffalo, NY * PD: Lenny Diana MD: Ryan Patrick No Adds	WXEG/Dayton, OH * PD: Steve Kramer MD: Boomer 1 THEORY OF A DEADMAN "Nothing"	WMRQ/Hartford, CT * PD: Todd Thomas MD: Chaz Kelly No Adds	KXTE/Las Vegas, NV * PD: Dave Wellington APD/MD: Chris Ripley 5 TAPROOT "Poem"	KKND/New Orleans, LA * OM/DP: Dave Stewart MD: Sig GREENWHEEL "Breathe" GAVIN ROSSDALE "Adrenaline"	WXDX/Pittsburgh, PA * PD: John Moschitta MD: Vinnie 2 GOLDPLAY "Place" 2 QUEENS OF... "Knows" 1 OUR LADY PEACE "Innocent" 1 TAPROOT "Poem"	KPNT/St. Louis, MO * PD: Tommy Mattern MD: Jeff Frisse APD: Jeff "Woody" File 2 OUR LADY PEACE "Innocent" 2 SOMETHING CORPORATE "Woke" STROKES "Someday"	WKRL/Syracuse, NY * OM/DP: Mimi Griswold APD/MD: Abbie Weber 2 OUR LADY PEACE "Innocent" 2 SOMETHING CORPORATE "Woke" STROKES "Someday"	
KTEG/Albuquerque, NM * PD: Eileen Flaherty MD: Adam T2 DEAF PEDESTRIANS "Super" GLASSJAW "Blood"	WAVF/Charleston, SC * PD: Greg Patrick APD/MD: Danny Villalobos 5 OUR LADY PEACE "Innocent" 1 BLINDSIDE "Pitiful" DISTURBED "Prayer" GREENWHEEL "Breathe"	KTCL/Denver-Boulder, CO * PD: Mike O'Connor MD: Sabrina Saunders 18 BOWLING FOR SOUP "Bad"	KUCO/Honolulu, HI * PD: Jamie Hyatt MD: Ryan Sean No Adds	KLEC/Little Rock, AR * Dir./Prog.: Larry LeBlanc MD: Peter Gunn 4 STONE SOUR "Bother" 1 30 SECONDS TO MARS "Capricorn" CLINIC "Thee" DASHBOARD... "Saints" GOOD CHARLOTTE "Famous" OUR LADY PEACE "Innocent"	WXRK/New York, NY * PD: Steve Kingston MD: Mike Peer 26 STONE SOUR "Bother" 1 QUEENS OF... "Knows" 1 FINCH "Letters"	WCYY/Portland, ME PD: Herb Ivy MD: Brian James GAVIN ROSSDALE "Adrenaline" STROKES "Someday" GOOD CHARLOTTE "Famous" DASHBOARD... "Saints"	KXRK/Salt Lake City, UT * PD/MD/VP/Ops. & Prog.: Mike S 1 DASHBOARD... "Saints"	WXSR/Tallahassee, FL PD: Steve King MD: Meathead VINES "Free" EARSHOT "Alraid" 19 WHEELS "Cool" MAD AT GRAVITY "Away"	
WNNX/Atlanta, GA * PD: Leslie Fram APD: Chris Williams MD: Jay Harren 3 GREENWHEEL "Breathe" 1 PUDDLE OF MUDD "Hates"	WEND/Charlotte, NC * APD/MD: Kristen Honeycutt GAVIN ROSSDALE "Adrenaline"	CIMX/Detroit, MI * PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin 4 GOOD CHARLOTTE "Famous" 1 DISTURBED "Prayer"	KTBX/Houston-Galveston, TX * PD/MD: Steve Robison APD: Eric Schmidt BEN KWELLER "Wasted" OUR LADY PEACE "Innocent"	KROQ/Los Angeles, CA * VP/Prog.: Kevin Weatherly APD: Gene Sandbloom MD: Lisa Worden No Adds	WROX/Norfolk, VA * PD: Michele Diamond MD: Mike Powers 3 DASHBOARD... "Saints" DEAF PEDESTRIANS "Super" GOOD CHARLOTTE "Famous" OK GO "Over" OUR LADY PEACE "Innocent" GAVIN ROSSDALE "Adrenaline"	KNRK/Portland, OR * PD: Mark Hamilton APD/MD: Jayn 24 DISTURBED "Prayer" P.O.D. "Satellite" TAPROOT "Poem"	XTRA/San Diego, CA * MD: Chris Muckley 23 GREEN DAY "Desens" INCUBUS "Are" GAVIN ROSSDALE "Adrenaline" SUGARCULT "Pretty"	WSUN/Tampa, FL * OM: Chuck Beck PD: Shark 1 GOOD CHARLOTTE "Famous" 30 SECONDS TO MARS "Capricorn" OUR LADY PEACE "Innocent"	
WJSE/Atlantic City, NJ * DM: Lou Romanini PD: Ai Parinello MD: Jason Ulanet 12 OUR LADY PEACE "Innocent" AIMEE ALLEN "Revolution" CLINIC "Thee" DASHBOARD... "Saints" GOOD CHARLOTTE "Famous" OFF BY ONE "Alone"	WKQX/Chicago, IL * PD: Tim Richards APD/MD: Mary Shuminas AM: Nicole Chuminatto LINKIN PARK "Pts" UNWRITTEN LAW "Up"	KNRQ/Eugene-Springfield, OR PD: Chris Crowley APD/MD: Stu Allen 4 LINKIN PARK "Entn" 30 SECONDS TO MARS "Capricorn" JACK JOHNSON "Flake" OUR LADY PEACE "Innocent"	WRZX/Indianapolis, IN * PD: Scott Jameson MD: Michael Young 1 SEETHER "Fine" STONE SOUR "Bother"	WLRS/Louisville, KY * Dir./Prog.: J.D. Kunes PD: Lance MD: Annrae Fitzgerald CLINIC "Thee" OK GO "Over" OUR LADY PEACE "Innocent" STONE SOUR "Bother"	KQRX/Odessa-Midland, TX PD: Michael Todd Mobley GOOD CHARLOTTE "Famous" AIMEE ALLEN "Revolution" DASHBOARD... "Saints" P.O.D. "Satellite" OUR LADY PEACE "Innocent" 19 WHEELS "Cool"	WBRU/Providence, RI * PD: Tim Schiavelli MD: Alicia Mullin 5 MAROON 5 "Breathe" WHITE STRIPES "Leaves"	KITS/San Francisco, CA * PD: Sean Demery MD: Aaron Axelsen 2 STROKES "Someday" 1 DISTURBED "Prayer" GOOD CHARLOTTE "Famous"	KFMA/Tucson, AZ * PD: Libby Carstensen MD: Matt Spry WHITE STRIPES "Leaves"	
KROX/Austin, TX * PD: Melody Lee MD: Toby Ryan OUR LADY PEACE "Innocent" GAVIN ROSSDALE "Adrenaline"	WZZN/Chicago, IL * PD: Bill Gambale APD: Steve Levy MD: James VanOsdol 1 TAPROOT "Poem" DASHBOARD... "Saints" INCUBUS "Are"	KXNA/Fayetteville, AR PD: Margot Smith 5 STONE SOUR "Bother" OUR LADY PEACE "Innocent" DASHBOARD... "Saints"	WRZK/Johnson City, TN * VP/Prog. Ops.: Mark E. McKinn P.O.D. "Satellite" STONE SOUR "Bother" STROKES "Someday" WHITE STRIPES "Leaves"	WMAD/Madison, WI * PD: Pat Frawley MD: Amy Hudson No Adds	WJRR/Orlando, FL * PD: Pat Lynch MD: Dickerman 4 GREENWHEEL "Breathe" 2 P.O.D. "Satellite" DASHBOARD... "Saints" RED HOT CHILLI... "Song"	KRZQ/Reno, NV * OM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Diabio 11 DISTILLERS "City" 3 GOOD CHARLOTTE "Famous" STROKES "Someday"	KJEE/Santa Barbara, CA GM/DP: Eddie Gutierrez MD: Dakota 6 SUGARCULT "Pretty" 5 DISTILLERS "City"	WHFS/Washington, DC * PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise No Adds	
KNXX/Baton Rouge, LA * PD/MD: Randy Chase APD: Bill Jackson No Adds	WAQZ/Cincinnati, OH * PD: John Michael APD/MD: Shaggy TAPROOT "Poem"	WJBX/Fl. Myers, FL * PD: John Rozz APD: Fitz Madrid MD: Jeff Zito 8 311 "Amber" 5 P.O.D. "Satellite" 1 STONE SOUR "Bother" OUR LADY PEACE "Innocent"	WRBZ/Kansas City, KS * OM/DP: Mike Kaplan APD: Andy West MD: Todd Violette 14 JOHN MAYER "Body" 2 AIMEE ALLEN "Revolution" 2 DASHBOARD... "Saints" BOWLING FOR SOUP "Bad"	WMF5/Memphis, TN * PD: Rob Cressman MD: Mike Killabrew GREENWHEEL "Breathe"	WJOL/Orlando, FL * PD: Alan Amith APD/MD: Bobby Smith 7 GAVIN ROSSDALE "Adrenaline"	WVYV/Savannah, GA PD/MD: B.J. Kinard No Adds	WVDC/Washington, DC * PD: Buddy Rizer MD: LeeAnn Curtis 1 GAVIN ROSSDALE "Adrenaline" 1 GOOD CHARLOTTE "Famous"	WFSM/Wilmington, NC PD: Knothead 9 STONE SOUR "Bother" 1 DEAF PEDESTRIANS "Super"	
WRAX/Birmingham, AL * PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey 1 OUR LADY PEACE "Innocent" 1 GOOD CHARLOTTE "Famous"	WXTM/Cleveland, OH * PD: Kim Monroe MD: Dom Nardella 5 OUR LADY PEACE "Innocent" 1 GOOD CHARLOTTE "Famous" SPARTA "Ribbon" TAPROOT "Poem"	KFRR/Fresno, CA * PD: Chris Squires MD: Reverend 6 GOLDPLAY "Place" OK GO "Over"	WVNZ/Knoxville, TN * PD: Dan Bozyk APD/MD: Anthony Proffitt AM: Opie Hines 1 TAPROOT "Poem" P.O.D. "Satellite"	WZTA/Miami, FL * PD: Troy Hanson APD/MD: Lee Daniels STROKES "Someday"	WPLY/Philadelphia, PA * PD: Jim McGuinn MD: Dan Fein 2 DASHBOARD... "Saints" OUR LADY PEACE "Innocent" QUEENS OF... "Knows"	WCXX/Riverside, CA * OM/DP: Kelli Ciuque MD: Daryl James No Adds	WVTV/Savannah, GA PD/MD: Don Walker AIMEE ALLEN "Revolution" CLINIC "Thee" CREEPING EYE "Born" DASHBOARD... "Saints" GOOD CHARLOTTE "Famous" OUR LADY PEACE "Innocent"	WVTV/Savannah, GA PD/MD: B.J. Kinard No Adds	WVTV/Savannah, GA PD/MD: B.J. Kinard No Adds
KQXR/Boise, ID * PD: Jacent Jackson MD: Kallao 311 "Amber" GOOD CHARLOTTE "Famous" OK GO "Over" P.O.D. "Satellite" STONE SOUR "Bother"	WARQ/Columbia, SC * OM/DP/MD: Gina Juliano 18 GAVIN ROSSDALE "Adrenaline" 6 3RD STRIKE "Redemption" DASHBOARD... "Saints"	WGRO/Grand Rapids, MI * PD: Bobby Duncan MD: Michael Grey BOWLING FOR SOUP "Bad" GOOD CHARLOTTE "Famous"	WFTE/Lafayette, LA * PD: Rob Summers MD: Scott Perrin No Adds	WBUZ/Nashville, TN * PD: Brian Krysz CLINIC "Thee" OUR LADY PEACE "Innocent" P.O.D. "Satellite" GAVIN ROSSDALE "Adrenaline" SCAPEGOAT WAX "Lost"	WEDJ/Phoenix, AZ * PD: Nancy Stevens APD: Dead Air Dave MD: Robin Nash 2 BLINDSIDE "Pitiful" GLASSJAW "Blood" LIFEHOUSE "Spin"	WZNE/Rochester, NY * OM/DP: Mike Danger MD: Violet 4 GOOD CHARLOTTE "Famous" DASHBOARD... "Saints" 3RD STRIKE "Redemption"	KSWY/Shreveport, LA * OUR LADY PEACE "Innocent" STONE SOUR "Bother" STROKES "Someday" SUGARCULT "Pretty"	WZNE/Rochester, NY * OM/DP: Mike Danger MD: Violet 4 GOOD CHARLOTTE "Famous" DASHBOARD... "Saints" 3RD STRIKE "Redemption"	KWOD/Sacramento, CA * PD: Ron Bunce APD: Boomer DASHBOARD... "Saints" GOOD CHARLOTTE "Famous" OUR LADY PEACE "Innocent" CLINIC "Thee"
WBCN/Boston, MA * OM: Tony Berardini VP/Programming: Oedipus APD/MD: Steven Strick DASHBOARD... "Saints" PIEBALD "Hearts"	WWCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss No Adds	WXRK/New York, NY * PD: Steve Kingston MD: Mike Peer 26 STONE SOUR "Bother" 1 QUEENS OF... "Knows" 1 FINCH "Letters"	WVTV/Savannah, GA PD/MD: B.J. Kinard No Adds	WVTV/Savannah, GA PD/MD: B.J. Kinard No Adds	WVTV/Savannah, GA PD/MD: B.J. Kinard No Adds	WVTV/Savannah, GA PD/MD: B.J. Kinard No Adds	WVTV/Savannah, GA PD/MD: B.J. Kinard No Adds	WVTV/Savannah, GA PD/MD: B.J. Kinard No Adds	WVTV/Savannah, GA PD/MD: B.J. Kinard No Adds
WFXN/Boston, MA * PD: Cruze APD/MD: Kevin Mays No Adds	KDGE/Dallas-Ft. Worth, TX * PD: Duane Doherty APD/MD: Alan Ayo GREENWHEEL "Breathe" 311 "Amber"	WEEQ/Hagerstown, MD PD: Brad Hunter APD: Dave Roberts DISTURBED "Prayer" GAVIN ROSSDALE "Adrenaline" DASHBOARD... "Saints" STONE SOUR "Bother"	WVTV/Savannah, GA PD/MD: B.J. Kinard No Adds	WVTV/Savannah, GA PD/MD: B.J. Kinard No Adds	WVTV/Savannah, GA PD/MD: B.J. Kinard No Adds	WVTV/Savannah, GA PD/MD: B.J. Kinard No Adds	WVTV/Savannah, GA PD/MD: B.J. Kinard No Adds	WVTV/Savannah, GA PD/MD: B.J. Kinard No Adds	WVTV/Savannah, GA PD/MD: B.J. Kinard No Adds

* Monitored Reporters

86 Total Reporters

76 Total Monitored

10 Total Indicator



New & Active

BLINDSIDE Pitiful (Elektra/EEG)

Total Plays: 302, Total Stations: 31, Adds: 2

SUGARCULT Pretty Girl (The Way) (Ultimatum/Artemis)

Total Plays: 300, Total Stations: 30, Adds: 4

COLOR RED Sore Throat (RCA)

Total Plays: 294, Total Stations: 26, Adds: 0

FINCH Letters To You (Drive-Thru)

Total Plays: 277, Total Stations: 25, Adds: 2

GREENWHEEL Breathe (Island/IDJMG)

Total Plays: 270, Total Stations: 36, Adds: 6

SPARTA Cut Your Ribbon (DreamWorks)

Total Plays: 265, Total Stations: 32, Adds: 2

GREEN DAY Desensitized (Reprise)

Total Plays: 261, Total Stations: 13, Adds: 1

OUR LADY PEACE Innocent (Columbia)

Total Plays: 252, Total Stations: 32, Adds: 21

STROKE 9 100 Girls (Cherry/Universal)

Total Plays: 240, Total Stations: 19, Adds: 0

STROKES Someday (RCA)

Total Plays: 189, Total Stations: 28, Adds: 7

Songs ranked by total plays

Indicator

Most Added

OUR LADY PEACE Innocent (Columbia)**DASHBOARD CONFSSIONAL** Saints And Sailors (TVT)**STONE SOUR** Bother (Roadrunner/IDJMG)**GAVIN ROSSDALE** Adrenaline (Universal)**19 WHEELS** So Cool (Independent)**GOOD CHARLOTTE** Lifestyles Of The Rich And... (Epic)**VINES** Get Free (Capitol)**DISTURBED** Prayer (Reprise)**COLDPLAY** In My Place (Capitol)**P.O.D.** Satellite (Atlantic)**JACK JOHNSON** Flake (Enjoy/Universal)**SUGARCULT** Pretty Girl (The Way) (Ultimatum/Artemis)**30 SECONDS TO MARS** Capricorn (Immortal/Virgin)**STROKES** Someday (RCA)**DISTILLERS** City Of Angels (Hellcat/Epitaph)**SOMETHING CORPORATE** I Woke Up In A Car (Drive-Thru/MCA)**AIMEE ALLEN** Revolution (Elektra/EEG)**DEAF PEDESTRIANS** Super Nice Guy (Independent)**EARSHOT** Not Afraid (Warner Bros.)**LINKIN PARK** Entn E Nd (Remix) (Warner Bros.)

CLINIC

"Walking With Thee"

**Walking with LIVE105
#1 PHONES****Walking with WBCN
TOP 10 PHONES****Walking with
KROQ, WBUZ, WLRS, KLEC
& more****... & walking onto playlists now
record in stores now**



RICK WELKE
rwelke@radioandrecords.com

Christian CHR/Rock Survey

□ The Media Audit offers a look at progressive Christian formats

Christian CHR and Rock stations have a solid listener base around the country. However, noncommercial surveys and ratings information aren't generally made available to the public or the industry. So, I decided to call our friend Phillip Beswick at the Media Audit to reveal some rarely seen numbers.

We started with 14 major Christian CHR and Rock stations in the top markets, pulling out information based on income, lifestyle and gender. Taking it a step further, we extracted statistics that compared Christian listeners to mainstream radio listeners.

The total number of respondents to the Media Audit's survey was 13,016 in the 14 markets listed below. The survey took place from August 2001 through February 2002. Note that a few stations in our report are no longer on the Christian CHR panel, but they were included during the survey period.

Gender				
	Total	Male	Female	
Cume Rating	1.4	1.2	1.6	
Cume Persons	333	136	196	
Cume Index	100	85	114	

Income				
	\$35,000+	\$50,000+	\$75,000+	\$100,000+
Cume Rating	1.4	1.3	1.0	0.9
Cume Persons	233	143	65	29
Cume Index	98	90	73	63

Lifestyle				
	Yup	MYup	EN	FN
Cume Rating	1.7	2.4	0.6	2.0
Cume Persons	27	32	26	107
Cume Index	122	169	41	145

(Yup=Yuppie, MYup=Maturing yuppie, EN=Empty-nester, FN=Full-nester)

Overall Radio Vs. Christian CHR Listenership Summary

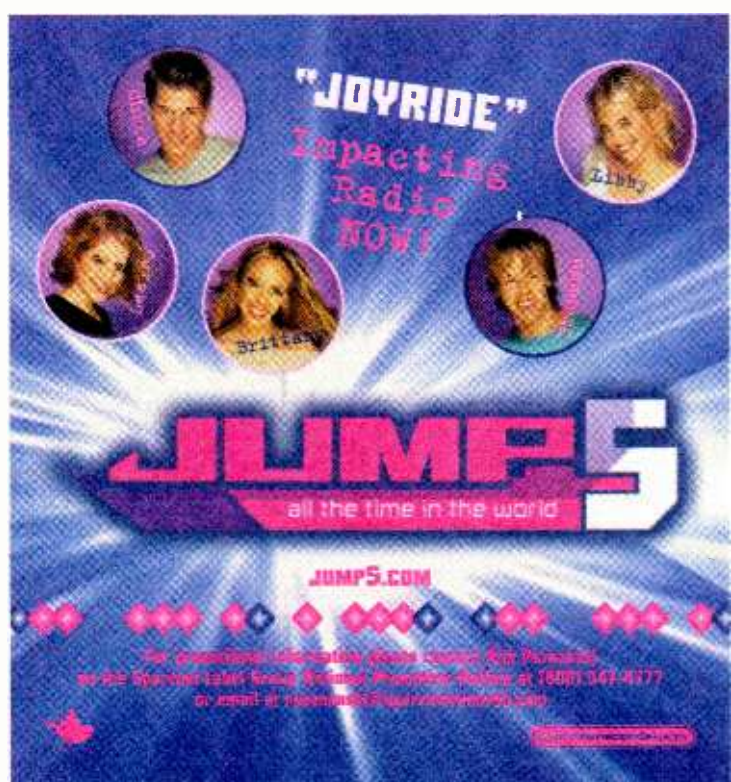
(Christian Rock numbers not included)

	All Radio	Christian CHR	Index
Gender			
Male	48.4	41.0	85
Female	51.6	59.0	114

Key: Numbers represented are percentages of the total population. Index numbers are based on the percentage of people who responded to the survey in comparison to mainstream radio (i.e. Index for Christian CHR Gender-Female is 114; this represents 14% more female listeners than mainstream radio).

	All Radio	Christian CHR	Index
Age Group			
18-24	11.6	11.6	100
18-34	30.9	37.3	121
18-49	63.4	77.9	123
25-49	51.8	66.3	128
25-54	60.8	75.3	124
25-64	72.5	82.9	114
35-54	41.6	49.6	119
35-64	53.2	57.3	108
Education			
Some high school	7.0	5.8	83
High school graduate	29.2	30.2	104
Some college	25.4	25.9	102
College graduate	24.0	24.7	103
Advance degree	13.5	13.2	97
Family Size			
One person	17.9	9.9	55
Two people	34.0	23.8	70
Three to four people	35.1	41.0	117
Five or more people	13.0	25.3	195
Income			
\$15,000-\$25,000	8.8	5.3	59
\$25,000-\$35,000	15.7	21.7	138
\$35,000-\$50,000	23.2	27.0	116
\$50,000-\$75,000	21.3	23.5	110
\$75,000-\$100,000	12.8	10.8	84
Lifestyle			
Single, under 35, no children	14.2	8.7	61
Married, under 35, no children	4.4	6.1	139
Children at home, any age	39.5	63.1	160
Children at home, any under 6	15.7	27.2	173
Children at home, any over 6	31.3	51.9	166
Children at home, any over 13	20.5	35.0	171
Married, 35+, no child at home	21.4	13.9	65
Single, 35+, no child at home	19.5	7.8	40
Business owner/corporate officer	7.0	11.0	156
Influence business banking	8.4	10.8	128
Influence, purchase office equipment	20.0	28.0	140
Influence, purchase office supply	22.3	26.9	121
Opinion leaders	4.7	6.4	134
MTV generation	15.9	16.8	106
Yuppies	6.6	8.1	122
Maturing yuppies	5.7	9.6	169
Affluent empty-nesters	19.4	8.0	41
Affluent full-nesters	22.2	32.2	145
Graying affluents	13.1	7.6	58
Working women	31.3	38.6	123
Affluent working women	15.6	14.9	95
Working mothers	14.7	25.0	169
Financial optimists	43.7	52.3	120
Two-income families	28.9	40.1	139
Dual income/no children	11.3	9.0	80
Heavy/Frequent Users/Buyers Of....			
Hardware/lumber/bldg supplies	17.5	21.4	122
Sporting goods	25.2	31.5	125
Discount store	17.7	27.2	154
Jewelry store	12.0	12.7	106
Clothing — men/boys	51.2	59.8	117
Clothing — women/girls	56.6	63.9	113
Rent VCR tapes/movies/DVDs	56.5	67.4	119
Buy music/tapes/CDs	39.5	48.4	122

To contact Phillip Beswick with The Media Audit, call 713-626-0333 or visit their website at www.themediaudit.com.



Market-By-Market Summary

	Total	Male	Female	35K+	50K+	75K+	100K+	Yup	MYup	EN	FN
KLYT/Albuquerque	2.3	3.0	1.7	1.7	1.7	0.9	—	9.0	5.8	—	3.5
WONU/Chicago	0.6	0.2	1.0	0.7	0.8	0.4	0.6	—	—	0.5	1.2
WUFM/Columbus, OH	2.9	4.2	1.6	3.3	3.6	4.2	—	4.6	1.7	—	4.0
KZZQ/Des Moines	2.3	1.2	3.2	2.2	2.8	3.7	4.8	—	4.1	1.0	4.8
WNCM/Jacksonville	3.2	3.5	2.9	3.7	3.1	2.4	1.0	—	—	1.2	4.1
WYLV/Knoxville	5.0	4.3	5.6	6.6	5.8	4.7	6.3	8.4	14.7	2.3	8.6
WAYM/Nashville	3.3	3.2	3.3	3.7	3.6	5.1	6.3	7.3	—	—	5.9
KOKF/Oklahoma City	1.8	1.8	1.8	1.1	0.4	—	—	6.5	1.0	—	0.8
KCMS/Seattle-Tacoma	3.8	2.8	4.8	4.3	4.1	4.2	2.8	2.5	5.5	1.5	6.5
KTSL/Spokane	7.0	5.5	8.4	8.0	5.7	6.6	2.3	32.8	32.1	4.0	7.6
WBVM/Tampa-St. Petersburg	1.4	1.9	1.0	1.0	1.1	0.9	—	4.6	5.1	1.6	1.7
WYSZ/Toledo	3.3	3.0	3.6	2.9	3.4	2.1	3.5	2.4	4.0	—	4.4
KMRX/Tulsa	2.8	4.2	1.5	3.2	2.6	0.7	1.6	3.2	4.6	0.8	3.7
KZZD/Wichita	0.6	—	1.1	0.5	0.4	1.0	—	—	—	—	0.8

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OPENING ACTS

Artists On The Rise: 38th Parallel

Band 411: 38th Parallel's Shane Moe (guitar), Mark Jennings (vocals), Jeff Barton (bass), Nathan Rippke (vocals) and Aaron Nordyke (drums) all hail from the band's current home base of Ames, IA. The quintet's name makes reference to the demilitarized zone that lies between North and South Korea. "Just as those countries have experienced war, so every day we are in the middle of conflicting beliefs about what's real and true," says Moe.



New album: 38th Parallel's full-length debut, *Turn the Tides* (Squint), was released last month. The Tony McAnany-produced disc boasts hard-edged melodic rock, rap-inflected grooves and smart lyrics. "The best description of our music is somewhere between Linkin Park and Incubus," says Jennings.

Influences: The guys in 38th Parallel acknowledge Project 86 and P.O.D. as artists who have moved them but insist that theatrical musicals like *The Phantom of the Opera* and *Jesus Christ Superstar* have inspired them as well. Nordyke explains, "Most of us were involved in theater and drama in high school."

Back story: Nordyke, Jennings and Barton formed a band when they were in high school. Rippke and Moe eventually came along, and the group began playing in local clubs, then cut a demo. After receiving considerable airplay on a Des Moines Rock station, they caught the attention of an executive at Word, Squint's parent company. 38th Parallel were signed to Squint soon after.

What's different?: Jennings says, "We deal with issues that many bands in our genre haven't tackled before, such as religious doubt, the problem of evil and AIDS."

On the road: 38th Parallel recently came off Skillet's nationwide Alien Youth tour and are playing several late-summer festivals and other spot dates.

Goal: "For those who don't have a relationship with God, we want to make Him look attractive and use our music to draw them to Him," says Moe. "We also want to motivate believers to get out there and help us move the mind-set of youth toward Christ."

— David McCreary

CCM UPDATE GALLERY

Media Heroes

Preparing for the release of their debut album, *Hero*, Reunion artists Daily Planet are conducting radio and media visits throughout the United States. They recently played a free show sponsored by WHMX/Bangor, ME. Here, posing proudly with a station banner, are (l-r) Daily Planet's Seth Davis and Jesse Butterworth, WHMX PD Steve Strout and bandmembers Danny Lund and Bobby Reinsch.



WORTH QUOTING

"I am falling into grace, to the unknown, to where you are, and faith makes everybody scared."

Lifehouse, "Unknown"

Talk back to CCM

Do you have questions, comments or feedback regarding this column or other issues? E-mail: lconnor@ccmcom.com

SPINWORTHY

Allentown Offer Original Praise & Worship

Allentown Allentown (Tall People Music)

File Under: Pop/Praise & Worship

Grade: B+

Most Praise & Worship music is simple enough to be sung again and again on Sunday mornings, and the verses it surrounds are often equally unsophisticated, full of the unadulterated adoration of God. And, when it's all said and done, there's nothing wrong with that, because worship isn't really about the music anyway.



But when an artist does manage to weave new life into lyrics in the Praise & Worship genre, it's just that much better for the listener. Rather than merely presenting their take on tried and true favorites like "I Could Sing of Your Love Forever" or "Shout to the Lord," husband-and-wife duo Allentown flex their songwriting muscles with plaintively poetic expressions of praise.

With a musical style reminiscent of the quieter guitar sounds of Vineyard recordings, Jonathan and Allison Allen adeptly use their voices to breathe new life into contemplative worship. While it would be nice to hear a little more musical variety from track to track, Allentown's self-titled effort manages to avoid cliched songwriting and is ultimately satisfying. With continued musical growth, this independent act will definitely be worth checking out in the future.

— Christa Farris

In The News....

• **Salem Communications** acquires two stations in the Nashville metro, WRLG-FM and WYYB-FM, from Tuned In Broadcasting. Salem began operating the stations under an LMA on Aug. 5, so now it's full-time Contemporary Christian music on 93.7 FM and 94.1 FM in Nashville.

• **Zeo Radio Networks** will handle syndication for *The Big 20 Countdown With Kevan Seal*. Seal was Creative Director and afternoon drive host for KXOJ/Tulsa until June. *The Big 20 Countdown* features a fresh delivery of the top 20 Contemporary Christian singles each week, as determined by R&R's Christian AC chart. The show has secured exclusive use of that chart.

Artist Update

• Building on the success of **Steven Curtis Chapman's** spring Live Out Loud tour, in which the Sparrow artist visited 33 cities and played before more than 130,000 people in just eight weeks, Chapman heads out again this month for the fall leg of the tour. Labelmate **Nichole Nordeman** is once again slated to open. The trip kicks off in the jungles of Ecuador and continues through 24 cities in markets including Toronto, St. Louis, Kansas City and Philadelphia. Spring tour guests missionary Steve Saint and Wadani tribe member Mincaye are scheduled to appear this fall, and the shows will include Saint and Mincaye sharing their story in their own words and through a 25-minute multimedia experience featuring footage from the upcoming film documentary *Beyond the Gates of Splendor* with narration and music by Chapman. Wycliffe Bible Translators is confirmed as the official fall presenting tour sponsor.

Signings

• Metro 1 adds **The Kry** to its label family. The Kry are currently in the studio working on their eighth album, *Undone*.

• Sparrow Records signs **Jadyn Maria**, who is currently gearing up to record her debut album, slated for release in spring of 2003. Maria is strongly influenced by her Latin roots, and the album will reflect her heritage and her love of urban pop music.

August 16, 2002

CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	JARS OF CLAY Fly (Essential)	1011	+108	11
1	2	DAILY PLANET Flying Blind (Reunion)	981	+37	13
3	3	NEWSBOYS Million Pieces (Sparrow)	951	+78	8
4	4	PAUL COLMAN TRIO Turn (Essential)	793	-28	20
5	5	THIRD DAY It's Alright (Essential)	654	-34	22
7	6	SALVADOR Breathing Life (Word)	637	+37	11
6	7	BENJAMIN GATE The Calling (Forefront)	634	+12	8
9	8	REBECCA ST. JAMES Song Of Love (Forefront)	598	+35	8
11	9	TOBY MAC Irene (Forefront)	577	+61	12
13	10	SOULJAHZ All Around The World (Squint)	568	+101	4
10	11	OUT OF EDEN Day Like Today (Gotee)	547	-7	16
15	12	PLUS ONE I Don't Care (Atlantic)	545	+108	6
14	13	FFH Fly Away (Essential)	537	+71	10
8	14	JENNIFER KNAPP Say Won't You Say (Gotee)	537	-30	19
17	15	AUDIO ADRENALINE Ocean Floor (Forefront)	467	+56	4
20	16	RACHAEL LAMPA I'm All Yours (Word)	456	+74	3
12	17	JEFF DEYO Let It Flow (Gotee)	440	-53	21
18	18	SHAUN GROVES Move Me (Rocketown)	419	+22	6
24	19	TRIN-I-TEE 5:7 Holla (Gospo Centric)	383	+17	5
27	20	AARON SPIRO Sing (Sparrow)	360	+53	2
16	21	DAVID CROWDER BAND My Hope (Sixsteps/Sparrow)	355	-66	6
19	22	GINNY OWENS I Am (Rocketown)	336	-52	26
22	23	TAIT Bonded (Forefront)	334	-39	20
Debut	24	AVALON Undeniably You (Sparrow)	322	+87	1
23	25	ZOE GIRL Here And Now (Sparrow)	309	-59	17
21	26	BEBO NORMAN Holy Is Your Name (Essential)	306	-76	19
30	27	KIRK FRANKLIN He Reigns (Gospo Centric)	304	+23	3
29	28	KEVIN MAX You (Forefront)	270	-29	10
—	29	DOWNHERE Free Me Up (Word)	269	+16	6
28	30	JAKE Brighter (Reunion)	242	-60	9

29 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 8/4-Saturday 8/10.
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Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	KUTLESS Your Touch (BEC)	435	+51	7
3	2	12 STONES Broken (Wind-up)	407	+35	12
1	3	P.O.D. Boom (Atlantic)	401	+4	17
4	4	BENJAMIN GATE Do What You Say (Forefront)	378	+59	11
5	5	38TH PARALLEL Horizon (Squint)	377	+59	8
7	6	TINMAN JONES I Will (Independent)	298	+22	7
6	7	PAX217 Tonight (Forefront)	266	-47	19
12	8	SKILLET Kill Me, Heal Me (Ardent)	264	+86	3
8	9	LADS International Mystery Man (Cross Driven)	247	+21	11
9	10	STRANGE OCCURRENCE Reach (Steelroots)	242	+20	9
14	11	DAILY PLANET Tangled Web (Reunion)	227	+58	8
10	12	JOHN REUBEN Hindsight (Gotee)	215	-2	9
24	13	BLEACH We Are Tomorrow (BEC)	211	+89	2
21	14	JARS OF CLAY Whatever She Wants (Essential)	193	+63	4
22	15	BY THE TREE Change (Fervent)	191	+64	3
16	16	LINCOLN BREWSTER Everybody Praise The Lord (Vertical)	182	+24	8
13	17	MXPX My Mistake (Tooth & Nail)	175	+3	6
11	18	CR33 Birth Of Defiance (Bettie Rocket)	174	-25	6
27	19	ECHOCAST Ignite (XS)	170	+59	2
15	20	ALL TOGETHER SEPARATE I'll Rise (Asteroid) (Ardent)	165	+6	5
20	21	PLANET SHAKERS Shake the Planet (Crown)	139	-7	13
17	22	TAIT Bonded (Forefront)	136	-22	15
18	23	TOBY MAC What's Goin' Down (Forefront)	134	-21	18
25	24	BIG FAT JAM Everything (Absolute)	132	+16	2
19	25	SLICK SHOES My Ignorance (Tooth & Nail)	132	-16	11
23	26	JUGGERNAUTZ The Reach (Metro One)	130	+6	4
26	27	SHILOH Shackles (Accidental Sirens)	117	+3	15
29	28	SQUAD FIVE-0 I Don't Want To Change... (Tooth & Nail)	113	+5	2
28	29	KEVIN MAX You (Forefront)	112	+3	15
Debut	30	METROPOLIS Lift Your Hands (Absolute)	104	+1	1

47 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 8/4-Saturday 8/10.
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On Track

Contemporary Christian music program with artist interviews hosted by Dave Tucker.

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AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	STEVEN CURTIS CHAPMAN Magnificent... (Sparrow)	1881	-95	17
2	2	AUDIO ADRENALINE Ocean Floor (Forefront)	1737	-41	13
5	3	JARS OF CLAY Fly (Essential)	1430	+68	10
7	4	NEWSBOYS Million Pieces (Sparrow)	1409	+117	9
3	5	FFH Fly Away (Essential)	1384	-149	16
4	6	SALVADOR Breathing Life (Word)	1359	-119	15
6	7	SHAUN GROVES Move Me (Rocketown)	1351	+1	12
9	8	BIG DADDY WEAVE In Christ (Fervent)	1320	+106	9
8	9	REBECCA ST. JAMES Song Of Love (Forefront)	1301	+12	12
10	10	RACHAEL LAMPA I'm All Yours (Word)	1298	+186	7
11	11	AVALON Undeniably You (Sparrow)	1196	+205	4
12	12	KATINAS Rejoice (Gotee)	1010	+36	11
13	13	CAEDMON'S CALL We Delight (Essential)	1007	+59	7
14	14	NICOLE C. MULLEN Come Unto Me (Word)	938	+45	10
15	15	LINCOLN BREWSTER All I Really Want (Vertical)	910	+31	7
16	16	TRUE VIBE See The Light (Essential)	902	+97	6
18	17	J. HANSON & S. GROVES Traveling Light (Creative Trust)	816	+46	6
21	18	SARA GROVES First Song That I Sing (INO)	744	+83	3
17	19	THIRD DAY It's Alright (Essential)	693	-79	23
20	20	MARK SCHULTZ Back In His Arms Again (Word)	615	-59	25
22	21	ALLEN ASBURY All About Grace (Doxology)	581	-40	6
29	22	POINT OF GRACE Yes, I Believe (Word)	511	+96	2
27	23	PAUL COLMAN TRIO Fill My Cup (Essential)	494	+53	2
23	24	4HIM Surrender (Word)	461	-158	23
19	25	VOICES OF HOPE In God We Trust (Sparrow)	446	-246	18
Debut	26	NICHOLE NORDEMAN Holy (Sparrow)	434	+358	1
24	27	SONICFLOOD Write Your Name Upon My Heart (INO)	405	-70	17
Debut	28	MICHAEL W. SMITH Purified (Reunion)	400	+2	1
Debut	29	PLUS ONE Let Me Be The One (Atlantic)	396	0	1
30	30	NEWSONG Wide Open (Reunion)	382	-33	20

61 AC reporters. Songs ranked by total plays for the airplay week of Sunday 8/4-Saturday 8/10. © 2002 Radio & Records.

Inspo Top 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	MICHAEL W. SMITH Purified (Reunion)	322	+10	8
1	2	NICOLE C. MULLEN Come Unto Me (Word)	316	-1	7
5	3	LINCOLN BREWSTER All I Really Want (Vertical)	310	+18	8
3	4	REBECCA ST. JAMES Song Of Love (Forefront)	310	+6	9
4	5	BOB CARLISLE You're Beautiful (Diadem)	283	-17	11
6	6	STEVEN CURTIS CHAPMAN Magnificent... (Sparrow)	245	-22	11
8	7	SARA GROVES First Song That I Sing (INO)	233	+15	4
7	8	RONNIE FREEMAN The Only Thing (Rocketown)	225	+4	9
10	9	FFH We Sing Alleluia (Essential)	216	+8	4
13	10	SELAH Timeless (Curb)	209	+25	5
9	11	COREY EMERSON I Will Remember (Discovery House)	191	-21	9
15	12	POINT OF GRACE Yes, I Believe (Word)	186	+12	3
14	13	ALLEN ASBURY All About Grace (Doxology)	185	+5	5
11	14	TIM HUGHES Here I Am To Worship (Worship Together)	181	-20	10
16	15	LENNY LEBLANC All For You (Integrity)	172	+11	3
17	16	FERNANDO ORTEGA Sing To Jesus (Word)	164	+19	3
12	17	JASON INGRAM Restore Me (INO)	154	-44	11
18	18	MICHELLE TUMES The Light (Sparrow)	148	+7	2
Debut	19	SHANNON WEXELBERG Rest In You (Discovery House)	108	+16	1
20	20	J. HANSON & S. GROVES Traveling Light (Creative Trust)	108	-6	2

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 8/4-Saturday 8/10. © 2002 Radio & Records.

Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	GRITS Here We Go (Gotee)
2	JOHN REUBEN Hindsight (Gotee)
3	TRIN-I-TEE 5:7 Holla (Gospo Centric)
4	SOULJAHZ All Around The World (Squint)
5	DJ MAJ I/DJ FORM 7 Factors (Gotee)
6	TOBY MAC Irene (Forefront)
7	WOODY ROCK Believer (Gospo Centric)
8	BK & ASSOCIATES What I Love (Uprok)
9	FREDDIE BRUNO Freddie B-R-U-Know (Uprok)
10	KATINAS Dance (Gotee)

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Opportunities

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15260 Ventura Blvd STE 500
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EOE

EAST

Family Life Network in upstate NY has opening for afternoon drive host. Team-oriented applicant must have strong on-air/production skills and a biblical worldview. Send T&R to: POB 506, Bath, NY 14810. EOE

Sales Manager

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SOUTH

KCYY-FM, San Antonio, TX is looking for a full-time on-air talent. Good pay, great benefits. Send your package to: KCYY-FM, Attn: Personnel, 8122 Datapoint, #500, San Antonio, TX 78229. Cox Radio is an EOE. NO PHONE CALLS PLEASE.

OPENINGS

MIDWEST

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fax resume to: 414-771-3036
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All inquiries are strictly confidential. Milwaukee Radio Alliance is an equal opportunity employer.



WLUM FM - Milwaukee, Wisconsin

OPENINGS

Both WJXQ (Active Rock and WWDX (Alternative) in Lansing, MI need to find new night time talent today! If you want to entertain the masses, if you excel at remote appearances, if working for a top-notch company is important to you... get your best stuff to us now. We've got MSU, the Lansing Lugnuts and great sushi! Send your T&R to: Night Jock, MMRG, 2495 N. Cedar Street, Holt, MI 48842. EOE

Morning Drive

Regent Broadcasting's Top-Rated Alt/Rock WGRD in Grand Rapids, MI, has a possible opening for morning drive. Mission: be the best rock morning show in Grand Rapids competing against Howard and Bob and Tom. Applicants should be able to mesh with other morning show players and demonstrate topicality, quick wit and an ability to relate to persons 18-34. Please submit packages today. EOE (07-30-02)
Send T&Rs To: Bobby Duncan, PD, WGRD, 50 Monroe NW #500, Grand Rapids, MI 49503

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POSITIONS SOUGHT

POSITIONS SOUGHT

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Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

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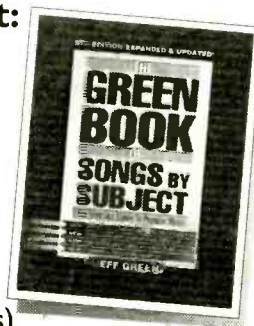
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Marketplace
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Fax: (310) 203-8450
e-mail: kmumaw@radioandrecords.com



Monitored Airplay Overview: August 16, 2002

CHR/POP

LW	TW	
1	1	AVRIL LAVIGNE Complicated (Arista)
2	2	PINK Just Like A Pill (Arista)
6	3	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
5	4	DJ SAMMY & YANOU Heaven (Robbins)
3	5	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)
4	6	NELLY Hot In Herre (Fo' Reel/Universal)
10	7	MARIO Just A Friend 2002 (J)
8	8	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)
11	9	JOHN MAYER No Such Thing (Aware/Columbia)
14	10	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)
7	11	EMINEM Without Me (Shady/Aftermath/Interscope)
12	12	KYLIE MINOGUE Love At First Sight (Capitol)
9	13	JIMMY EAT WORLD The Middle (DreamWorks)
15	14	CREED One Last Breath (Wind-up)
18	15	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)
16	16	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)
13	17	VANESSA CARLTON A Thousand Miles (A&M/Interscope)
22	18	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)
24	19	VANESSA CARLTON Ordinary Day (A&M/Interscope)
20	20	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)
25	21	BBMAK Out Of My Heart (Into Your...) (Hollywood)
19	22	NO DOUBT Hella Good (Interscope)
23	23	DIRTY VEGAS Days Go By (Capitol)
21	24	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)
32	25	BEENIE MAN F/JANET Feel It Boy (Virgin)
34	26	MICHELLE BRANCH Goodbye To You (Maverick/WB)
31	27	SHAKIRA Objection (Tango) (Epic)
33	28	OUR LADY PEACE Somewhere Out There (Columbia)
27	29	SEVEN AND THE SUN Walk With Me (Atlantic)
41	30	NO DOUBT FLADY SAW Underneath It All (Interscope)

#1 MOST ADDED

UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)

#1 MOST INCREASED PLAYS

EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)

TOP 5 NEW & ACTIVE

AVANT Makin' Good Love (Magic Johnson/MCA)

WHITNEY HOUSTON Whatchulookinat (Arista)

LEANN RIMES Life Goes On (Curb)

PAUL OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)

WYCLEF JEAN Two Wrongs (Columbia)

CHR/POP begins on Page 53.

AC

LW	TW	
2	1	JOSH GROBAN To Where You Are (143/Reprise)
5	2	DARYL HALL & JOHN OATES Do It For Love (BMG/Heritage)
1	3	CELINE DION A New Day Has Come (Epic)
3	4	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)
4	5	BRYAN ADAMS Here I Am (A&M/Interscope)
7	6	ENRIQUE IGLESIAS Hero (Interscope)
6	7	VANESSA CARLTON A Thousand Miles (A&M/Interscope)
8	8	MARC ANTHONY I've Got You (Columbia)
9	9	JO DEE MESSINA Bring On The Rain (Curb)
12	10	CELINE DION I'm Alive (Epic)
11	11	SHERYL CROW Soak Up The Sun (A&M/Interscope)
10	12	LONESTAR I'm Already There (BNA)
13	13	JAMES TAYLOR On The 4th Of July (Columbia)
16	14	JOHN MAYER No Such Thing (Aware/Columbia)
14	15	MICHAEL BOLTON Only A Woman Like You (Jive)
17	16	ELTON JOHN Original Sin (Rocket/Universal)
23	17	BONNIE RAITT Silver Lining (Capitol)
19	18	MARC ANTHONY I've Got You (Columbia)
24	19	NORAH JONES Don't Know Why (Blue Note/Virgin)
20	20	CALLING Wherever You Will Go (RCA)
—	21	J. BRICKMAN F/J. KRAKOWSKI You (Windham Hill/RCA Victor)
22	22	BRUCE SPRINGSTEEN The Rising (Columbia)
18	23	JENNIFER LOPEZ Alive (Epic)
21	24	TAMARA WALKER Angel Eyes (Curb)
25	25	KATHY MATTEA They Are The Roses (Narada)
26	26	BEN GREEN Two To One (ASRC/Artemis)
—	27	KENNY G F/CHANTE MOORE One More Time (Arista)
—	28	CHER A Different Kind Of Love Song (Warner Bros.)
29	29	AVRIL LAVIGNE Complicated (Arista)
28	30	ENRIQUE IGLESIAS Escape (Interscope)

#1 MOST ADDED

MICHAEL BOLTON Dance With Me (Jive)

#1 MOST INCREASED PLAYS

JIM BRICKMAN F/JANE KRAKOWSKI You (Windham Hill/RCA Victor)

TOP 5 NEW & ACTIVE

SOLUNA For All Time (DreamWorks)

STEVE HOLY Good Morning Beautiful (Curb)

STEELY Simple Girl (NFE)

THE CORRS F/BONO When The Stars Go Blue (143/Lava/Atlantic)

KELLIE COFFEY When You Lie Next To Me (BNA)

AC begins on Page 82.

CHR/RHYTHMIC

LW	TW	
1	1	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
2	2	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)
3	3	NELLY Hot In Herre (Fo' Reel/Universal)
4	4	IRV GOTTI Down 4 U (Murder Inc./IDJMG)
5	5	MARIO Just A Friend 2002 (J)
6	6	ASHANTI Happy (Murder Inc./IDJMG)
8	7	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)
7	8	BIG TYMERS Still Fly (Cash Money/Universal)
11	9	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)
10	10	N.O.R.E. Nothin' (Def Jam/IDJMG)
9	11	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)
12	12	ANGIE MARTINEZ If I Could Go (EastWest/EEG)
18	13	LUDACRIS Move Bitch (Def Jam South/IDJMG)
14	14	AMERIE Why Don't We Fall In Love (Rise/Columbia)
19	15	BEENIE MAN F/JANET Feel It Boy (Virgin)
13	16	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)
17	17	CLIPSE Grindin' (Star Trak/Arista)
21	18	NAPPY ROOTS Po' Folks (Atlantic)
23	19	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)
16	20	EMINEM Without Me (Shady/Aftermath/Interscope)
26	21	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)
22	22	LIL' WAYNE Way Of Life (Cash Money/Universal)
24	23	FABOLOUS F/P. DIDDY & JAGGED... Trade It All (Part II) (Epic)
15	24	TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)
29	25	STYLES Goodtimes (Interscope)
27	26	3LW I Do (Wanna Get Close To You) (Epic)
25	27	MONICA All Eyez On Me (J)
38	28	BONE THUGS-N-HARMONY F/3LW Get Up... (Ruthless/Epic)
32	29	GINUWINE Stingy (Epic)
31	30	WYCLEF JEAN Two Wrongs (Columbia)

#1 MOST ADDED

CAM'RON Hey Ma (Roc-A-Fella/IDJMG)

#1 MOST INCREASED PLAYS

EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)

TOP 5 NEW & ACTIVE

PASTOR TROY Are We Cuttin' (Universal)

MACK 10 Connected For Life (Cash Money/Universal)

KYLIE MINOGUE Love At First Sight (Capitol)

MUSIQ Dontchange (Def Soul/IDJMG)

TRINA F/TWEET No Panties (Slip 'N Slide/Atlantic)

CHR/RHYTHMIC begins on Page 62.

HOT AC

LW	TW	
1	1	AVRIL LAVIGNE Complicated (Arista)
2	2	SHERYL CROW Soak Up The Sun (A&M/Interscope)
3	3	JIMMY EAT WORLD The Middle (DreamWorks)
4	4	JOHN MAYER No Such Thing (Aware/Columbia)
6	5	VANESSA CARLTON A Thousand Miles (A&M/Interscope)
5	6	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)
8	7	DAVE MATTHEWS BAND Where Are You Going (RCA)
7	8	CALLING Wherever You Will Go (RCA)
9	9	CREED One Last Breath (Wind-up)
10	10	NO DOUBT Hella Good (Interscope)
11	11	NICKELBACK How You Remind Me (Roadrunner/IDJMG)
13	12	JACK JOHNSON Flake (Enjoy/Universal)
12	13	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)
14	14	MICHELLE BRANCH All You Wanted (Maverick/WB)
16	15	NORAH JONES Don't Know Why (Blue Note/Virgin)
19	16	GOO GOO DOLLS Big Machine (Warner Bros.)
15	17	BRUCE SPRINGSTEEN The Rising (Columbia)
17	18	ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)
18	19	PINK Don't Let Me Get Me (Arista)
22	20	OUR LADY PEACE Somewhere Out There (Columbia)
20	21	DIRTY VEGAS Days Go By (Capitol)
26	22	MICHELLE BRANCH Goodbye To You (Maverick/WB)
21	23	THE CORRS F/BONO When The Stars Go Blue (143/Lava/Atlantic)
23	24	DISHWALLA Somewhere In The Middle (Immergent)
24	25	ELVIS VS. JXL A Little Less Conversation (RCA)
27	26	311 Amber (Volcano)
28	27	BBMAK Out Of My Heart (Into Your...) (Hollywood)
—	28	SHERYL CROW Steve McQueen (A&M/Interscope)
34	29	DUNCAN SHEIK On A High (Atlantic)
29	30	SPLENDER Save It For Later (J)

#1 MOST ADDED

UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)

#1 MOST INCREASED PLAYS

SHERYL CROW Steve McQueen (A&M/Interscope)

TOP 5 NEW & ACTIVE

HOOBASTANK Running Away (Island/IDJMG)

DEF LEPPARD Now (Island/IDJMG)

ROSEY Afterlife (Island/IDJMG)

CELINE DION I'm Alive (Epic)

DASHBOARD CONFSSIONAL Screaming Infidelities (Vagrant)

AC begins on Page 82.

URBAN

LW	TW	
4	1	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
1	2	NELLY Hot In Herre (Fo' Reel/Universal)
3	3	N.O.R.E. Nothin' (Def Jam/IDJMG)
2	4	MARIO Just A Friend 2002 (J)
5	5	IRV GOTTI Down 4 U (Murder Inc./IDJMG)
6	6	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)
7	7	AMERIE Why Don't We Fall In Love (Rise/Columbia)
10	8	LUDACRIS Move Bitch (Def Jam South/IDJMG)
8	9	ASHANTI Happy (Murder Inc./IDJMG)
9	10	CLIPSE Grindin' (Star Trak/Arista)
13	11	GINUWINE Stingy (Epic)
12	12	ASHANTI Baby (Murder Inc./IDJMG)
17	13	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)
14	14	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)
11	15	MUSIQ Halfcrazy (Def Soul/IDJMG)
15	16	TWEET Call Me (Gold Mind/Elektra/EEG)
21	17	STYLES Goodtimes (Interscope)
19	18	MONICA All Eyez On Me (J)
20	19	NAPPY ROOTS Po' Folks (Atlantic)
16	20	TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)
25	21	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)
23	22	WYCLEF JEAN Two Wrongs (Columbia)
22	23	LIL' WAYNE Way Of Life (Cash Money/Universal)
26	24	SLUM VILLAGE Tainted (Barak/Capitol)
24	25	R. KELLY Heaven I Need A Hug (Jive)
29	26	TANK One Man (BlackGround)
33	27	FAITH EVANS Burnin' Up (Bad Boy/Arista)
32	28	BEENIE MAN F/JANET Feel It Boy (Virgin)
31	29	AALIYAH I Care 4 U (BlackGround)
28	30	KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)

#1 MOST ADDED

CAM'RON Hey Ma (Roc-A-Fella/IDJMG)

#1 MOST INCREASED PLAYS

NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)

TOP 5 NEW & ACTIVE

DONELL JONES Put Me Down (Untouchables/LaFace/Arista)

MYSTIKAL If It Ain't Live It Ain't Me (Big Boy/No Limit/Jive)

WHITNEY HOUSTON Whatchulookinat (Arista)

ANGIE MARTINEZ If I Could Go (EastWest/EEG)

PASTOR TROY Are We Cuttin' (Universal)

URBAN begins on Page 67.

ROCK

LW	TW	
1	1	RED HOT CHILI PEPPERS By The Way (Warner Bros.)
2	2	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)
5	3	NICKELBACK Never Again (Roadrunner/IDJMG)
4	4	DEFAULT Deny (TVT)
7	5	CREED One Last Breath (Wind-up)
3	6	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)
6	7	GODSMACK I Stand Alone (Republic/Universal)
9	8	TOMMY LEE Hold Me Down (MCA)
8	9	PAPA ROACH She Loves Me Not (DreamWorks)
12	10	BRUCE SPRINGSTEEN The Rising (Columbia)
13	11	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)
11	12	DEF LEPPARD Now (Island/IDJMG)
10	13	RUSH Secret Touch (Atlantic)
19	14	SYSTEM OF A DOWN Aerials (American/Columbia)
22	15	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)
16	16	AUDIOVENT The Energy (Atlantic)
15	17	FILTER Where Do We Go From Here (Reprise)
21	18	THEORY OF A DEADMAN Nothing... (Roadrunner/IDJMG)
17	19	HOOBASTANK Running Away (Island/IDJMG)
20	20	TRUSTCOMPANY Downfall (Geffen/Interscope)
18	21	ROBERT PLANT Darkness, Darkness (Universal)
23	22	KORN Thoughtless (Immortal/Epic)
—	23	DISTURBED Prayer (Reprise)
27	24	LIFHOUSE Spin (DreamWorks)
26	25	MUST Freechild (Wind-up)
24	26	EARSHOT Get Away (Warner Bros.)
29	27	SINCH Something More (Roadrunner/IDJMG)
—	28	SEETHER Fine Again (Wind-up)
28	29	TOOL Parabola (Volcano)
25	30	AEROSMITH Girls Of Summer (Columbia)

#1 MOST ADDED

DISTURBED Prayer (Reprise)

#1 MOST INCREASED PLAYS

DISTURBED Prayer (Reprise)

TOP 5 NEW & ACTIVE

CHEVELLE The Red (Epic)

VINES Get Free (Capitol)

MARC COPELY Surprise (RCA)

BREAKING BENJAMIN Polyamorous (Hollywood)

GAVIN ROSSDALE Adrenaline (Universal)

ROCK begins on Page 92.



Monitored Airplay Overview: August 16, 2002

URBAN AC

LW	TW	ARTIST	SON	Label
2	1	RUFF ENDZ	Someone To Love You (Epic)	
1	2	MUSIQ	Halfcrazy (Def Soul/IDJMG)	
5	3	JAHEIM	Anything (Divine Mill/WB)	
3	4	LUTHER VANDROSS	I'd Rather (J)	
4	5	JOE	What If A Woman (Jive)	
6	6	ANGIE STONE	Wish I Didn't Miss You (J)	
7	7	DONELL JONES	You Know That I Love You (Untouchables/Arista)	
8	8	MARY MARY	In The Morning (Columbia)	
10	9	MAXWELL	Lifetime (Columbia)	
9	10	DAVE HOLLISTER	Keep Lovin' You (MCA)	
12	11	KEITH SWEAT	One On One (Elektra/EEG)	
14	12	GERALD LEVERT	Funny (Elektra/EEG)	
15	13	RL	Good Man (J)	
13	14	ASHANTI	Foolish (Murder Inc./IDJMG)	
11	15	YOLANDA ADAMS	I'm Gonna Be Ready (Elektra/EEG)	
17	16	BOYZ II MEN	The Color Of Love (Arista)	
16	17	REGINA BELLE F/GLENN JONES	From Now On (Peak)	
22	18	YOLANDA ADAMS	The Battle Is The Lords (Verity)	
19	19	R. KELLY	Heaven I Need A Hug (Jive)	
18	20	KIRK FRANKLIN	Brighter Days (Gospo Centric/Jive)	
21	21	TONY TERRY	In The Shower (Golden Boy)	
20	22	USHER	U Don't Have To Call (LaFace/Arista)	
24	23	SIR CHARLES JONES	Is There Anybody Lonely... (Independent)	
23	24	BONEY JAMES F/JAHEIM	Ride (Warner Bros.)	
25	25	LATHUN	BBQ (Motown)	
28	26	STREETWIZE	Rock The Boat (Shanachie)	
—	27	WILL DOWNING	Don't Talk To Me Like That (GRP/VMG)	
27	28	PRINCE	She Loves Me 4 Me (Redline)	
—	29	FOURPLAY	Let's Make Love (Bluebird/RCA Victor)	
—	30	USHER	Can U Help Me (LaFace/Arista)	

#1 MOST ADDED

BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)

#1 MOST INCREASED PLAYS

GERALD LEVERT Funny (Elektra/EEG)

TOP 5 NEW & ACTIVE

BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)

KAREN CLARK-SHEARD Be Sure (Elektra/EEG)

MUSIQ Dontchange (Def Soul/IDJMG)

THEO Get Your Groove On (TWP Productions)

TANK One Man (BlackGround)

URBAN begins on Page 67.

ACTIVE ROCK

LW	TW	ARTIST	SON	Label
1	1	RED HOT CHILI PEPPERS	By The Way (Warner Bros.)	
4	2	SYSTEM OF A DOWN	Aerials (American/Columbia)	
3	3	PAPA ROACH	She Loves Me Not (DreamWorks)	
2	4	PUDDLE OF MUDD	Drift & Die (Flawless/Geffen/Interscope)	
19	5	DISTURBED	Prayer (Reprise)	
5	6	GODSMACK	Stand Alone (Republic/Universal)	
7	7	KORN	Thoughtless (Immortal/Epic)	
6	8	EARSHOT	Get Away (Warner Bros.)	
8	9	NICKELBACK	Never Again (Roadrunner/IDJMG)	
10	10	TRUSTCOMPANY	Downfall (Geffen/Interscope)	
9	11	HOOBASTANK	Running Away (Island/IDJMG)	
11	12	FILTER	Where Do We Go From Here (Reprise)	
12	13	TOOL	Parabola (Volcano)	
13	14	STAINED	For You (Flip/Elektra/EEG)	
14	15	AUDIOVENT	The Energy (Atlantic)	
15	16	ROB ZOMBIE	Demon Speeding (Geffen/Interscope)	
16	17	KORN	Here To Stay (Immortal/Epic)	
21	18	CHEVELLE	The Red (Epic)	
22	19	PUDDLE OF MUDD	She Hates Me (Flawless/Geffen/Interscope)	
17	20	DEFAULT	Deny (TVT)	
23	21	SINCH	Something More (Roadrunner/IDJMG)	
18	22	C. KROEGER F/J. SCOTT	Hero (Roadrunner/Columbia/IDJMG)	
28	23	THEORY OF A DEADMAN	Nothing... (Roadrunner/IDJMG)	
26	24	BREAKING BENJAMIN	Polymorous (Hollywood)	
24	25	VINES	Get Free (Capitol)	
27	26	SEETHER	Fine Again (Wind-up)	
25	27	CREED	One Last Breath (Wind-up)	
30	28	HIVES	Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	
20	29	P.O.D.	Boom (Atlantic)	
31	30	INJECTED	Bullet (Island/IDJMG)	

#1 MOST ADDED

P.O.D. Satellite (Atlantic)

#1 MOST INCREASED PLAYS

DISTURBED Prayer (Reprise)

TOP 5 NEW & ACTIVE

FLIPP Freak (Artemis)

STEPA Aquarium (Locomotive)

MUST Freerchild (Wind-up)

DRAGPIPE Simple Minded (Interscope)

LINKIN PARK Pts Of Atrthy (Remix) (Warner Bros.)

ROCK begins on Page 92.

COUNTRY

LW	TW	ARTIST	SON	Label
1	1	KENNY CHESNEY	The Good Stuff (BNA)	
4	2	DIXIE CHICKS	Long Time Gone (Monument)	
5	3	TIM MCGRAW	Unbroken (Curb)	
6	4	DARRYL WORLEY	I Miss My Friend (DreamWorks)	
3	5	GARY ALLAN	The One (MCA)	
9	6	SARA EVANS	I Keep Looking (RCA)	
8	7	TRACY BYRD	Ten Rounds With Jose C.ervo (RCA)	
7	8	ANDY GRIGGS	Tonight I Wanna Be Your Man (RCA)	
10	9	JOE NICHOLS	The Impossible (Universal South)	
12	10	DIAMOND RIO	Beautiful Mess (Arista)	
11	11	MARK CHESNUTT	She Was (Columbia)	
14	12	KEITH URBAN	Somebody Like You (Capitol)	
16	13	PHIL VASSAR	American Child (Arista)	
13	14	BLAKE SHELTON	Ol' Red (Warner Bros.)	
15	15	BRAD MARTIN	Before I Knew Better (Epic)	
18	16	ALAN JACKSON	Work In Progress (Arista)	
17	17	MARTINA MCBRIDE	Where Would You Be (RCA)	
19	18	LEE ANN WOMACK	Something Worth Leaving Behind (MCA)	
20	19	GARTH BROOKS	Thicker Than Blood (Capitol)	
23	20	MONTGOMERY GENTRY	My Town (Columbia)	
21	21	PINMONKEY	Barbed Wire And Roses (BNA)	
22	22	JO DEE MESSINA	Dare To Dream (Curb)	
25	23	RASCAL FLATTS	These Days (Lyric Street)	
24	24	REBECCA LYNN HOWARD	Forgive (MCA)	
26	25	SIXWIRE	Look At Me Now (Warner Bros.)	
27	26	ANTHONY SMITH	If That Ain't Country (Mercury)	
—	27	FAITH HILL	Cry (Warner Bros.)	
29	28	TAMMY COCHRAN	Life Happened (Epic)	
30	29	SHEDAISY	Mine All Mine (Lyric Street)	
28	30	CHRIS CAGLE	Country By The Grace Of God (Capitol)	

#1 MOST ADDED

FAITH HILL Cry (Warner Bros.)

#1 MOST INCREASED PLAYS

FAITH HILL Cry (Warner Bros.)

TOP 5 NEW & ACTIVE

TRISHA YEARWOOD I Don't Paint Myself Into... (MCA)

BRAO PAISLEY I Wish You'd Stay (Arista)

RADNEY FOSTER Everyday Angel (Dualtone)

AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)

OUSTY DRAKE And Then (Warner Bros.)

COUNTRY begins on Page 75.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	RED HOT CHILI PEPPERS	By The Way (Warner Bros.)	
2	2	JIMMY EAT WORLD	Sweetness (DreamWorks)	
3	3	HOOBASTANK	Running Away (Island/IDJMG)	
5	4	SYSTEM OF A DOWN	Aerials (American/Columbia)	
4	5	INCUBUS	Warning (Immortal/Epic)	
6	6	PAPA ROACH	She Loves Me Not (DreamWorks)	
7	7	HIVES	Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	
8	8	NEW FOUND GLORY	My Friends Over You (Drive-Thru/MCA)	
9	9	TRUSTCOMPANY	Downfall (Geffen/Interscope)	
10	10	VINES	Get Free (Capitol)	
12	11	KORN	Thoughtless (Immortal/Epic)	
13	12	FILTER	Where Do We Go From Here (Reprise)	
11	13	PUDDLE OF MUDD	Drift & Die (Flawless/Geffen/Interscope)	
14	14	DEFAULT	Deny (TVT)	
15	15	311	Amber (Volcano)	
16	16	WEEZER	Keep Fishin' (Geffen/Interscope)	
18	17	UNWRITTEN LAW	Up All Night (Interscope)	
32	18	DISTURBED	Prayer (Reprise)	
17	19	AUDIOVENT	The Energy (Atlantic)	
29	20	PUDDLE OF MUDD	She Hates Me (Flawless/Geffen/Interscope)	
21	21	CREED	One Last Breath (Wind-up)	
23	22	COLDPLAY	In My Place (Capitol)	
25	23	CHEVELLE	The Red (Epic)	
22	24	JACK JOHNSON	Flake (Enjoy/Universal)	
26	25	NICKELBACK	Never Again (Roadrunner/IDJMG)	
19	26	BOX CAR RACER	I Feel So (MCA)	
20	27	C. KROEGER F/J. SCOTT	Hero (Roadrunner/Columbia/IDJMG)	
27	28	STAINED	Epiphany (Flip/Elektra/EEG)	
24	29	OUR LADY PEACE	Somewhere Out There (Columbia)	
31	30	BEN KWELLER	Wasted And Ready (ATC/RCA)	

#1 MOST ADDED

OUR LADY PEACE Innocent (Columbia)

#1 MOST INCREASED PLAYS

DISTURBED Prayer (Reprise)

TOP 5 NEW & ACTIVE

BLINDSIDE Pitiful (Elektra/EEG)

SUGARCULT Pretty Girl (The Way) (Ultimatum/Artemis)

COLOR RED Sore Throat (RCA)

FINCH Letters To You (Drive-Thru)

GREENWHEEL Breathe (Island/IDJMG)

ALTERNATIVE begins on Page 96.

SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
1	1	JOE SAMPLE X	Marks The Spot (PRA/GRP/VMG)	
4	2	SPECIAL EFX	Cruise Control (Shanachie)	
2	3	BONEY JAMES	RPM (Warner Bros.)	
7	4	LARRY CARLTON	Morning Magic (Warner Bros.)	
8	5	KIM WATERS	In The House (Shanachie)	
6	6	JOYCE COOLING	Daddy-O (GRP/VMG)	
3	7	CRAIG CHAQUICO	Luminosa (Higher Octave)	
5	8	DOWN TO THE BONE	Electra Glide (GRP/VMG)	
9	9	NORAH JONES	Don't Know Why (Blue Note/Virgin)	
11	10	NORMAN BROWN	Just Chillin' (Warner Bros.)	
12	11	EUGE GROOVE	Slam Dunk (Warner Bros.)	
15	12	GERALD ALBRIGHT	Ain't No Stoppin' (GRP/VMG)	
10	13	PETER WHITE	Bueno Funk (Columbia)	
14	14	KENNY G F/CHANTE MOORE	One More Time (Arista)	
19	15	BRIAN CULBERTSON	Without Your Love (Warner Bros.)	
16	16	CHUCK LOEB	Sarao (Shanachie)	
17	17	JONATHAN BUTLER	Wake Up (Warner Bros.)	
20	18	FOURPLAY	Rollin' (Bluebird/RCA Victor)	
18	19	LUTHER VANDROSS	I'd Rather (J)	
22	20	GREG ADAMS	Roadhouse (Ripa)	
21	21	JOE MCBRIDE	Woke Up This Morning (Heads Up)	
24	22	DAVID BENOIT	Then The Morning Comes (GRP/VMG)	
13	23	BRAXTON BROTHERS	Whenever I See You (Peak)	
23	24	SADE	Somebody Already Broke My... (Epic)	
25	25	JULIA FORDHAM F/INDIA.ARIE	Concrete Love (Vanguard)	
26	26	JEFF KASHIWA	3-Day Weekend (Native Language)	
28	27	JEFF GOLUB	Cold Duck Time (GRP/VMG)	
29	28	RICHARD ELLIOT	Q.T. (GRP/VMG)	
27	29	3RD FORCE	I Believe In You (Higher Octave)	
—	30	BOYZ II MEN	The Color Of Love (Arista)	

#1 MOST ADDED

AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)

#1 MOST INCREASED PLAYS

KENNY G F/CHANTE MOORE One More Time (Arista)

TOP 5 NEW & ACTIVE

CHRIS BOTTI Lisa (Columbia)

MICHAEL MANSON Duter Drive (A440 Music Group)

STEVE OLIVER High Noon (Native Language)

MARC ANTOINE Cruisin' (GRP/VMG)

MIKE PHILLIPS Will You Stick With Me (Hidden Beach)

Smooth Jazz begins on Page 88.

TRIPLE A

LW	TW	ARTIST	SON	Label
1	1	DAVE MATTHEWS BAND	Where Are You Going (RCA)	
2	2	JACK JOHNSON	Flake (Enjoy/Universal)	
3	3	BRUCE SPRINGSTEEN	The Rising (Columbia)	
5	4	COLDPLAY	In My Place (Capitol)	
7	5	JOHN MAYER	Your Body Is A Wonderland (Aware/Columbia)	
4	6	COUNTING CROWS	American Girls (Geffen/Interscope)	
6	7	CHUCK PROPHET	Summertime Thing (New West/Red Ink)	
8	8	NORAH JONES	Don't Know Why (Blue Note/Virgin)	
11	9	SHERYL CROW	Steve McQueen (A&M/Interscope)	
9	10	JIMMY EAT WORLD	The Middle (DreamWorks)	
10	11	SHERYL CROW	Soak Up The Sun (A&M/Interscope)	
15	12	DAVE PIRNER	Never Recover (Ultimatum)	
13	13	CHRIS ISAAK	One Day (Reprise)	
12	14	DROPLINE	Fly Away From Here (...Day) (143/Reprise)	
17	15	HOWIE DAY	Ghost (Epic)	
19	16	BONNIE RAITT	Silver Lining (Capitol)	
18	17	LUCE	Good Day (Nettwerk)	
20	18	RED HOT CHILI PEPPERS	By The Way (Warner Bros.)	
—	19	PETER GABRIEL	The Barry Williams Show (Geffen/Interscope)	
24	20	BETH ORTON	Concrete Sky (Astralwerks/Heavenly/Capitol)	
21	21	THE CORRS F/BONO	When The Stars Go Blue (143/Lava/Atlantic)	
—	22	PETER STUART	With My Heart In Your Hands (Vanguard)	
22	23	C. KROEGER F/J. SCOTT	Hero (Roadrunner/Columbia/IDJMG)	
23	24	LOS LOBOS	Hearts Of Stone (Mammoth)	
27	25	311	Amber (Volcano)	
29	26	MOBY	Extreme Ways (V2)	
—	27	JACK JOHNSON	Bubble Toes (Enjoy/Universal)	
25	28	DISHWALLA	Somewhere In The Middle (Immergent)	
—	29	ELVIS COSTELLO	45 (Island/IDJMG)	
—	30	GOO GOO DOLLS	Big Machine (Warner Bros.)	

#1 MOST ADDED

PETER GABRIEL The Barry Williams Show (Geffen/Interscope)

#1 MOST INCREASED PLAYS

PETER GABRIEL The Barry Williams Show (Geffen/Interscope)

TOP 5 NEW & ACTIVE

Publisher's Profile

By Erica Farber



JOHN BRADLEY AND DAVID RAHN

Co-Presidents, SBR Creative Media

some big growing pains over the last few years. There have been a lot of changes, and people have had to adapt to these changes. Sometimes it's really hard. At times people need a morale boost."

Their support of the format: **JB:** "We're big believers in radio, and we don't want to see radio go down the road to ruin. It starts with the people at the stations. When they're getting their budgets and personnel slashed and being asked to do more jobs and work more hours than ever before, they need to have somebody they can go to who can lend an ear and help keep them upbeat."

DR: "And help them prioritize too. One of the things we can do as an objective outside party is to help them see the forest for the trees. There are a lot of things that people have traditionally done that they may not have the 'bandwidth' to do anymore because of cuts or limited time or more pressures. We can hold their hands and say, 'It's OK to let some of those things go. Let us help you figure out what they are. You're better off focusing your attention on the few important things than thinking that you have to juggle it all.' Some things have to fall away, and what you'll realize is that some of those things don't matter quite as much as you once thought they did."

State of radio: **JB:** "Radio has to do a better job of getting people charged up and interested in radio — I don't mean the staff, I mean the listeners and potential listeners. I don't want radio to become passé to younger generations. What's radio doing to improve its public image? I'm worried that we're too passive. We're being taken for granted. We're not promoting the industry as a medium, when television, movies, the Internet, video, video games and DVDs are doing a fabulous job of promoting themselves. There have been so many cutbacks in the advertising and marketing of individual stations that radio is kind of invisible and forgotten now for the general public."

DR: "We don't want to be just a utility. I don't think it would be healthy for radio to become a utility that people take too much for granted or, even worse, for us to take the audience too much for granted, assuming that they'll always be there."

State of Triple A: **JB:** "It is as healthy as it's ever been. Stations are making lots of money and are very influential in their markets, both in terms of being a voice for the communities and also in terms of exposing and selling music. I wish there were more stations doing this. When the higher-ups in the industry say that it takes many years to establish a great Triple A station, I say, 'Let's get started. What are we waiting for?' It takes a long time to save money and be wealthy too. You can't do it overnight. We've proven that it's a successful format; we just need more stations doing it."

DR: "And speaking of the timelines that people often refer to, KBCO's been around 25 years, WXRT/Chicago 30 years, KMTT (The Mountain/Seattle) 10 years. They were all trailblazers. We've learned so much over the past 10 years about why people listen, how they use radio and what the values of the format are. I'm not saying that we can come in and replace 10 or 20 years of heritage with a few simple tricks, but, man, you don't need to take 30 years to do it. We've learned a lot that is beneficial to existing stations and to any new stations that might want to come on and learn from all the successes and the few failures that have existed over the years."

The relationship between radio and the music community: **JB:** "Right now it is pretty good, but the record industry is still throwing out a lot of stuff to Triple A that doesn't belong. The record industry is going through a lot of consolidation, and it's trying to find its way. If it puts out good product for any format, that format is more successful, whether it's CHR, Alternative or Triple A. If the music's there, the format is hotter."

DR: "We will always struggle with the problem of not getting the credit for Triple A's role in establishing new artists and extending the careers of existing artists. When a new artist who started at Triple A, whom we really championed, crosses over to other formats, it's a wonderful thing, because it proves that the stuff we're starting is really good. We would like it if the record industry had a better memory of where these artists got started. Once an artist crosses over to a 'bigger' format, that format gets all the good stuff."

Most influential individual: **DR:** "My parents and my wife. My parents gave me a good start so that I was able to work my way through the various career forks in the road, and my wife, Pam, was able to guide and support the process all the way along." **JB:** "My wife, Terry, and my faith and belief in God. That's helped shape my career."

Career highlight: **JB:** "No. 1 12+ four times at KBCO." **DR:** "Taking the risk and starting SBR. Also, the work and effort and success of starting KXPK (The Peak)/Denver. That was a once-in-a-lifetime opportunity."

Career disappointment: **DR:** "It would have been nice to keep owning a radio station in Denver and just run it. That was kind of the vision we had when we started the station, to make a nice living for the rest of our lives, but consolidation meant that wasn't going to happen." **JB:** "Every radio station that we've worked with that hasn't reached the goals it wanted to reach. I feel for all the stations that want to be successful but can't be, for various reasons."

Favorite radio format: **DR:** "Triple A." **JB:** "I gotta say that too!"

Favorite television show: **JB:** "The Simpsons." **DR:** "I'm on a low-TV diet at the moment."

Favorite artist: **JB:** "Earth, Wind & Fire; The Who; and Poco." **DR:** "Talking Heads, Dave Matthews Band."

Favorite book: **JB:** "Undaunted Courage, the story of Lewis and Clark." **DR:** "The Tipping Point by Malcolm Gladwell."

Favorite movie: **JB:** "Annie Hall." **DR:** "Caddyshack."

Favorite restaurant: **JB:** "K.T.'s Barbeque, next door to SBR world headquarters."

Beverage of choice: **JB:** "Iced tea, unsweetened."

DR: "Fat Tire Beer."

Hobbies: **DR:** "Snow skiing and biking." **JB:** "Having my photo taken in front of all 50 state capitols. I'm up to 41. When we started the business, I said, 'I'm going to be traveling. What can I do when I go to all of these places?' That's what I came up with."

E-mail address: **JB:** "john@sbrcreative.com." **DR:** "dave@sbrcreative.com."

Advice for broadcasters: **JB:** "Think like a listener. Put the fun and creativity back into radio. Radio has turned too inward. It has forgotten about what people want." **DR:** "Keep the listener in mind. We've gone through several years of figuring out how we can bring the cultures of all these stations together and working out the mechanics of how this newly consolidated business can run. Hopefully, we've got that figured out by now. Now, it's time to turn back outward to our communities and the listeners and to listen to them more outside the framework of what we consider to be traditional radio."

"Radio people have a pretty narrow view of what radio is or could be. If we were to turn over a few more stones, we might discover opportunities like Triple A and maybe even things that we haven't thought of yet that could be not only viable, but that people could be passionate about. It could revitalize listeners' interest in radio. That's the key thing: not to become a forgotten medium."

SBR Creative Media advises radio stations primarily in the Triple A format. John Bradley and David Rahn, the co-presidents, are two of the original three partners who founded the company 11 years ago. These two could easily be labeled the unofficial cheerleaders for the Triple A format. They met and worked together for 10 years at KBCO/Denver-Boulder, where Bradley was PD and an on-air personality and Rahn was Promotion/Marketing Director.

Getting into the business: **JB:** "I always wanted to be in radio. After high school I knew I didn't want to spend four years at a university, learning about something other than radio, so I went to community college in Colorado Springs, where I got into radio immediately at the station on campus. I then got hired part-time at a local station. It was there that I met, among other people, Art Phillips, who is now with Vanguard Records, and Doug Clifton, who has been with KBCO, among other stations."

DR: "I grew up in a small town in Michigan, right across the lake from Chicago. I'd grown up listening to WLS and radio out of Chicago. I started listening to some of the underground stations. WSBM, which is now 'The Loop,' was one. A buddy and I thought it was interesting. We created our own little radio station in our bedrooms. As teenagers, we went over to what became The Loop and met with Dave Logan, who listened to one of our tapes and said with a smirk, 'Boy, you guys ought to get into radio.'"

"In high school I ended up getting a job as a Top 40 DJ part-time at WSJM/St. Joseph, MI. I wanted to study something other than radio, because I didn't think radio would be my career. After three years at the University of Colorado, failing out of things like molecular biology and computer science, I started taking some journalism classes in broadcast and decided to pursue a degree in broadcast management. From there I started working at KBCO, and that's where we met up."

Founding SBR: **JB:** "We were getting a little restless after being at KBCO for 10 years. Our other partner, Ray Skabitsky, the GM, had been there for 17 years. There had been an ownership change, and we were looking around for something else to do while living in Boulder. For years people had been telling us that they wished their cities had a station like KBCO. We thought, 'Why not try to help people get their own KBCO, so to speak, and help propagate the format?' Ray got the germ of the idea and left first. I joined in with him and dragged Dave along."

Biggest challenges: **DR:** "The biggest challenge would be making sure that the format maintains the high level of viability and success that it has and encouraging more stations and groups to get into the format. We have a very good, stable, longtime client base, but things change over time. It would be nice if the format were a little bigger — not just so we could have more business, but so the community could be larger and we could have a bit more clout as a format."

JB: "A big challenge is keeping people's morale up at radio stations. As an industry, radio has gone through

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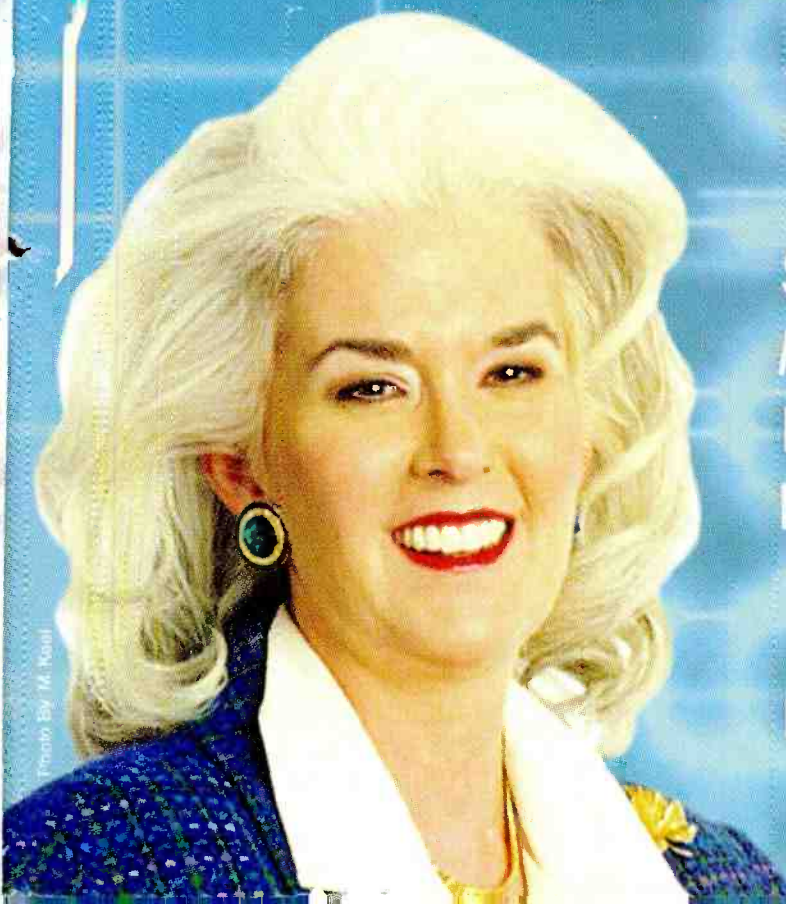


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