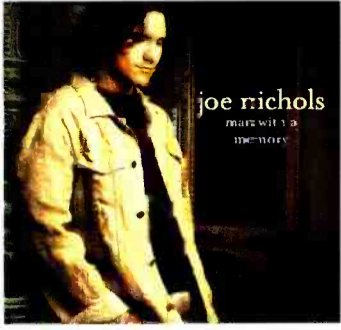


NEWSSTAND PRICE \$6.50

Nichols, Uni South Do 'The Impossible'

It's rare for an artist to hit No. 1 with a first release. It's even rarer for a new label to achieve the honor. But both came to pass this week: **Joe Nichols'** "The Impossible" vaults to the top spot on R&R's Country chart.



R&R
RADIO & RECORDS
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SEPTEMBER 20, 2002

Marconis For The Big Boys

KPWR/Los Angeles was one of just two radio stations to win multiple Marconi Awards at the NAB Radio Show in Seattle. The station collected for Major Market Personality of the Year (for morning man **Big Boy**, pictured) and for CHR Station of the Year. Full NAB coverage begins on the next page.



FLATT OUT AWESOME!



RASCAL FLATTS

2

CMA
NOMINATIONS
VOCAL GROUP OF THE YEAR
HORIZON AWARD



THESE DAYS...DEBUT SINGLE FROM THE UPCOMING ALBUM "MELT" STREET DATE OCTOBER 29
15 BULLET BILLBOARD **15 BULLET R&R**

THANKS COUNTRY RADIO AND **CMA** MEMBERSHIP



LYRIC STREET



DIRTY

CHRISTINA AGUILERA

FEATURING REDMAN

The new single from her forthcoming album "Stripped"
In Stores October 29

ALREADY OVER 4000 SPINS!

30 MILLION IN AUDIENCE!

30*-23* Top 40 Mainstream (+891) – Greatest Gainer!

34*-27* Rhythmic Top 40 702 (+222)

521 Spins @ Crossover (+202)



MAKING THE VIDEO & WORLD PREMIERE 9/20!

Produced by Rick Rubin and Christina Aguilera
Mixed by Dave Hardgrave for Essential Arts Management Ltd
at The Enterprise Studios Burbank CA
Redman appears courtesy of Def Jam Records
Executive Producers: Christina Aguilera and Ron Fair
Management: azoffmusic Management

www.christina.com www.rca-records.com



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management • marketing • sales

Does your radio station have a story? Or is it one of those bland, faceless entities that doesn't register with your listeners in a focus group? If your station's positioning statement is all about the station with nothing about the listener, there's a good chance that your station has no story to tell. To learn more about positioning, check out **Steve Stockman's** essay in our Management, Marketing & Sales section. Also this week: the 12 Commandments of Radio Promotion by **Beau Phillips**, and **John Lund's** Fall Marketing Checklist.

Pages 8-10

9/11/2002, AT GROUND ZERO

R&R AC & Hot AC Editor/New York correspondent **Kid Kelly** spent the 9/11 anniversary with 51 radio stations that broadcast overlooking Ground Zero. The



broadcasts were organized by ABC Radio. Pictured here is ABC correspondent Sam Donaldson, contemplating the scene during a break. More photographs on Page 20.

IN THE NEWS

- **Steve Williams** appointed PD at KKSF/San Francisco
- **Paul Fiddick** takes Emmis/International President's chair

Page 3

THIS #1 WEEK

CHR/POP

• **NELLY/KELLY ROWLAND** Dilemma (Fo' Reel/Universal)

CHR/RHYTHMIC

• **NELLY/KELLY ROWLAND** Dilemma (Fo' Reel/Universal)

URBAN

• **NELLY/KELLY ROWLAND** Dilemma (Fo' Reel/Universal)

URBAN AC

• **RUFF ENZ** Someone To Love You (Epic)

COUNTRY

• **JJE NICHOLS** The Impossible (Universal South)

AC

• **VANESSA CARLTON** A Thousand Miles (A&M/Interscope)

HOT AC

• **MVRIL LAVIGNE** Complicated (Arista)

SMOOTH JAZZ

• **SPECIAL EFX** Cruise Control (Shanachie)

ROCK

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

ACTIVE ROCK

• **SYSTEM OF A DOWN** Aerials (American/Columbia)

ALTERNATIVE

• **SYSTEM OF A DOWN** Aerials (American/Columbia)

TRIPLE A

• **COLDPLAY** In My Place (Capitol)



July Radio Revenue Up 9%

■ **Fries forecasts sunny skies for sales**

By **JEFF GREEN**
R&R EXECUTIVE EDITOR
jgreen@radioandrecords.com

SEATTLE — July's radio sales were as hot as a firecracker, sparking a 7% advance in local sales and a 16% gain in national dollars, and combining for an overall 9% improvement over the same month last year. As a result, year-to-date numbers pulled ahead 1% in local and 6% in national, giving a combined 2% in-

crease through the first seven months, compared to 2001.

July's results tripled the overall monthly growth seen in June and were by far the best local and national performance of the year. Although up every month except a punishing February, local business for 2002 had previously made only modest improvements — not more than 2% ahead of the

RAB/See Page 12

NAB Proclaims: 'By All Accounts, Radio Is Alive & Well'

■ **PPM, consolidation, independent record promotion get top billing at Radio Show**

By **RON RODRIGUES**
AND **JULIE GIDLOW**
R&R STAFF WRITERS
newsroom@radioandrecords.com

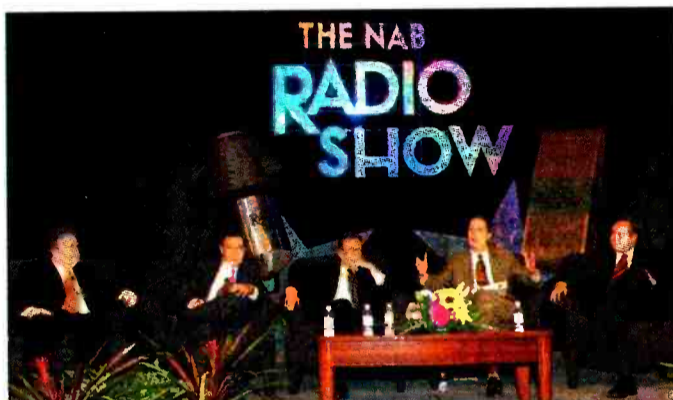
SEATTLE — Against a backdrop of full-throttle consolidation and a still-uncertain economy, radio professionals trekked northwest for the 2002 NAB Radio Show last week. Underneath chamber-of-commerce weather, the convention featured ongoing

Marconi winners:
Page 12

dialogue about the effects of consolidation, independent record promotion, the Arbitron Portable People Meter and other pertinent issues.

Unlike at past conventions, no official attendance figures were released. NAB staffers in the organization's newsroom whispered about numbers "approaching 4,000," a figure that most likely includes exhibitors and free

NAB/See Page 23



Clockwise from top left: Panel debates indie promo; KPWR's Big Boy wins a Marconi; Bill O'Reilly delivers a keynote; radio group heads convene for a Super Session; Dick Ferguson (c) receives the National Radio Award from Eddie Fritts (l) and David Kennedy.

FCC Opens Broad Review Of Media-Ownership Rules

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

Calling it "the most comprehensive undertaking in the area of media ownership in the commission's history" — and "long overdue" — FCC Chairman Michael Powell joined his fellow commissioners in launching a comprehensive review of six separate FCC media-ownership restrictions, kicking off what could lead to the biggest rewrite of media-ownership regulations since the Telecommunications Act of 1996.

Three of the rules under review directly affect the radio industry: the local-radio ownership limit, the radio/TV cross-ownership restriction and the broadcast/newspaper cross-ownership

REVIEW/See Page 12

'Satisfaction' Guaranteed

■ **The Rolling Stones get their kicks with Licks**

By **FRANK CORREIA**
R&R MUSIC EDITOR
fcorreia@radioandrecords.com

"You can't put out a definitive collection without having the obvious ones — it pretty much picks itself in a lot of ways," says Rolling Stones frontman **Mick Jagger** of *40 Licks*, the upcoming greatest-hits collection picked by the band themselves. "It's a good collection because you have everything together in one neat little package."

The neat little package Jagger is referring to is the first compilation to span the Stones' entire career. The two-disc set features the band's early ABKCO material, as well as their more recent work for Virgin Records, with

each era represented by a 20-song disc.

In the liner notes, *Rolling Stone* Contributing Editor and host of Bravo's *Musicians* David Wild writes, "The music collected together here for the first time ever in one place is nothing less than the Rosetta Stone of rock 'n' roll."

The Stones release comes out in a year that has seen the return of the Boss, the resurrection of the King and ABKCO's re-release of the Stones' pre-*Sticky Fingers* catalog in SuperAudio CD format, a technology that reportedly makes the 22 albums sound like the group is playing in your living room.

See Page 30



CC Taps Product SVPs As Part Of Programming Reorg

By **KEITH BERMAN**
R&R ASSISTANT EDITOR
kberman@radioandrecords.com

As part of a realignment instituted by Radio CEO John Hogan, **Clear Channel Communications** announced on Monday that it is reorganizing its radio programming team to reflect the structure of its operations side. Effective Oct. 1, the company will appoint seven Product Sr. VPs to cover its eight geographic regions, with each executive responsible for the programming of all Clear Channel stations within his area.

Each Product Sr. VP will be matched with a Radio Sr. VP who is responsible for Clear Channel station operations. Exceptions are the Southwest and West Coast, where single Product Sr. VPs will work with two Radio Sr. VPs.

CLEAR CHANNEL/See Page 25

Most Added at Alternative and Rock
Top 20 before our add week at Alternative
Active Rock: Debut **45**

the
ZEPHYR
SONG

The follow-up to
their #1 single
"By The Way"

RED
HOT

Chili
Pepper

redhotchilipeppers.com AOT: Keyword: RED HOT CHILI PEPPERS Produced by Rick Rubin Engineered and mixed by Jim Scott Management: U Hmo Inc.

KKSF Welcomes Williams As PD



Williams

Clear Channel's heritage Smooth Jazz KKSF/San Francisco has named veteran programmer Steve Williams PD. He replaces Paul Goldstein, who resigned last month.

Williams most recently spent eight months as PD of Jefferson-Pilot's Smooth Jazz KJCD/Denver, where, in the spring 2002 book, he scored one of the fastest turnarounds in Smooth Jazz history: a 12+ rise from ninth to sixth (3.6-4.2) and a full-share 25-54 jump, from 15th to fifth.

Williams' radio career began in his hometown, at WEBN/Cincinnati. He moved on to WDET/Detroit and, in 1985, to heritage WJZZ/Detroit, working in production and

WILLIAMS/See Page 13

Morris: VP/Promo At Lost Highway



Morris

Island Def Jam Music Group National Director/Promotion, Adult Formats **Patty Morris** has been named to the newly created position of VP/National Promotion for **Lost Highway**. She will start next week, following her relocation from New York to Nashville.

"Patty is among the very best in the new generation of record executives," said Michael Powers, Sr. VP/Promotion for Universal Music Group Nashville imprints Mercury, MCA and Lost Highway. "Her track record, reputation and wide-ranging experience will not only be invaluable during this time, but will provide an even stronger foundation for the future growth of Lost Highway."

MORRIS/See Page 13

For The Record

In Publisher's Profile in the Aug. 23, 2002 issue of **R&R**, RIAA Chairman/CEO **Hilary Rosen** and the RIAA's position regarding a possible congressional investigation into independent promotion practices was misstated. **Rosen** and the RIAA have never desired such an investigation. **R&R** regrets the error.

Gold Is A Radio Woman's Best Friend



The Most Influential Women met at last week's NAB conference in Seattle, where MIW spokesperson Joan Gerberding, President of Nassau Media Partners, was presented with a Gold record from ongoing MIW sponsor BMI in recognition of her contributions on behalf of the group. Smiling while being influential are (l-r) Katz Urban Dimensions' Mary Ware, HBC National Sales' Laura Hagan, Jones Radio Networks' Edie Hilliard, the RAB's Mary Bennett, Gerberding, ABC/Minneapolis' Amy Waggoner, Clear Channel/Albuquerque's Cindy Schloss, R&R's Erica Farber, Cox Communications/Nassau-Suffolk, NY's Kim Guthrie and MIW Mentor Program participant Kris Foate of Saga Communications/Champaign, IL.

Fiddick Joins Emmis Int'l

Ex-Heritage exec named President of division

Paul Fiddick, perhaps best known for his tenure as President of Heritage Media from 1986 until the company's sale in 1998, has joined **Emmis International** as President.

In his new role Fiddick will oversee Emmis' overseas radio operations, which include Hungary's Sláger Radio network and the Buenos Aires, Argentina-based combo Radio 10 and Mega 98.3. Fiddick most recently served as Asst. Secretary/Administration at the U.S. Department of Agriculture, a Senate-confirmed presidential appointment.

The addition of Fiddick allows Randy Bongarten, who has been

Emmis International President, as well as President of Emmis' TV division, to focus solely on the company's television properties.

Fiddick reports to Emmis Chairman/CEO Jeff Smulyan, who said, "We are incredibly fortunate to find someone with Paul's tremendous radio experience. He is truly a leader and a well-known visionary in the field, and his political skills will be a nice addition as well."

Before taking Radio Division President duties in August 1986 at what was then Heritage Communications,

FIDDICK/See Page 13

Alonso Becomes Mega Vice Chairman

Lindemann takes over President/CEO position

Alfredo Alonso, President/CEO of **Mega Communications** since the company's founding in August 1996, has relinquished his day-to-day management duties to serve as Vice Chairman of the Spanish-language broadcaster. As a result, **Adam Lindemann** has shifted from Chairman to President/CEO.

"I'm looking forward to starting a new venture that has been in the development stages while I continue to work with Mega," said Alonso, who will continue to serve on



Alonso

Mega's board of directors. "The future of Mega is in excellent hands, and I look forward to its continued success under the leadership of Adam Lindemann."

Lindemann, who has been Mega's Chairman since 1998, commented, "I am happy that Alfredo will remain with us as Vice Chairman and will continue to serve on our board of directors. Although he will no longer be involved with daily operations, he will remain a valuable resource as we at Mega continue to develop our markets."

SEPTEMBER 20, 2002

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Bridgman Heads To KHKS/Dallas As PD

WIOQ/Philadelphia PD **Brian Bridgman** has been named to a similar post at Clear Channel sister **KHKS (Kiss)/Dallas**, effective Sept. 25. He succeeds **Todd Shannon**, whose next move within Clear Channel was pending at press time.

"With KHKS being one of the premier CHR properties in America, we felt it needed a leadership refreshment and that Brian brought tremendous mechanical and textural skills to the job," Clear Channel Dallas Regional VP **Brian Purdy** said. "Brian is going to help us write a new chapter in the Kiss/Dallas history. We are pleased with the

Kiss staff; Brian will be the only change, and we feel that this move alone will allow us to move the needle higher."

Bridgman told **R&R**, "I am very excited about the opportunity ahead in Dallas. KHKS is a great station led by one of America's best morning talents, **Kidd Kraddick**. I'm looking forward to working alongside **Brian Purdy** and [Southwest/Central Product Sr. VP] **Bill Richards** to strengthen its lead in Dallas."

Prior to his stint at WIOQ Bridgman was PD at **WNKS/Charlotte** and **WDCG/Raleigh**. He has also been MD at **KHIS/Los Angeles**.

Stanek To Manage Clear Channel/S.L.C.

Stuart Stanek, a 16-year veteran of Citadel who most recently spent five years as that company's President/East Region, has joined Clear Channel as VP/Market Manager for **KNRS, KWLW, KISN, KKAT, KODJ, KURR & KZHT/Salt Lake City**. The appointment marks a return to the market for Stanek, who became VP/GM for Citadel's **KBEE & KUBL/Salt Lake City** in 1988.

Stanek joined Citadel in 1986 as GM of **KKFM/Colorado Springs** and served on Citadel's board of directors from 1993-96. He now reports to Clear Channel Southwest Radio Sr. VP **JD Freeman**, who said that Stanek was the perfect choice to lead what Clear Channel refers to as the Salt Lake City Trading Area.

"I'm pleased that we were able to recruit someone of Stu's experience

STANEK/See Page 13

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FCC Commissioners Talk Rules At NAB

■ **Congressmen address commission red flags, streaming royalties**

BY JOE HOWARD
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Leaders from the FCC and Capitol Hill gathered at the **NAB Radio Show** last week to share their views on the regulatory issues facing the radio industry and to offer radio operators an opportunity to voice their concerns about proposed federal legislation and FCC rule changes that threaten to once again alter the radio landscape.

FCC Commissioners Kathleen Abernathy and Michael Copps were on hand at the FCC Policymakers Breakfast, and both spoke out on hot-button issues for the radio industry. Abernathy took the opportunity to issue a call to action to her commission colleagues, asking them to name a digital radio standard soon. She said, "I am hopeful that the commission will be able to issue a report and order this fall, which, in my mind, means before November. We need to act so that terrestrial radio can transition to the digital age."

Abernathy noted that iBiquity has completed AM and FM IBOC testing, the National Radio Systems Committee has issued reports supporting the IBOC technology, and the FCC itself has accepted comments on those reports and said, "It is time for us to do our job." Still, she said that even after a standard is adopted, more work will be required to transition stations to digital. In addition to her fall target for the digital-radio standard, Abernathy told **R&R** that she hopes the FCC will be able to issue new EEO rules by November.

Just a day after he joined in the FCC commissioners' unanimous vote to launch a major review of media-ownership rules, Copps called consolidation in the radio business "the issue of issues" now facing the agency and said addressing it will "remain at the top of my list until it is resolved."

Copps said that consolidation since the passage of the Telecom Act of 1996 has gone "far beyond what any expected at the time," and, while acknowledging that consolidation has led to economic efficiencies, he said the FCC must be careful to not put

economic concerns before the public's needs. He said, "We must always, not sometimes or occasionally, serve the public interest."

Copps also emphasized the FCC's need for "granular data" to inform its decisions on media ownership and, to that end, said he hopes the media-ownership working groups created by FCC Chairman Michael Powell are at work on the studies they were charged with completing. The public will also have a chance to comment on the ownership rules, and Copps has repeatedly urged the industry to share its viewpoints with the FCC so the agency will have as much information as possible.

When the issue of homeland security came up, Copps said he wants the FCC to get "pushy." He said, "We need to be ready when terror bares its ugly head again, which it very likely will do," and he encouraged radio to be proactive to help keep the FCC on its toes. "We have to push, and I think if we push you and if you push us, then we'll get where we need to go. We at the commission need to keep homeland security as our top priority. It's easy to let your guard down." Copps also stressed that the safe passing of the first anniversary of Sept. 11, 2001 must not cause the nation to lapse into a false sense of security.

Opie & Anthony Stunt A 'Tipping Point'?

During the "FCC Rule Enforcement" session, panelists discussed whether the infamous "Sex for Sam" stunt by former WNEW/New York and Westwood One talkers Opie & Anthony was explicit enough to be ruled indecent by the FCC. Two attor-

neys on the panel said they don't believe it was.

"This could be a tipping point in content control," attorney John Garziglia told the crowd, noting that the sex-in-church stunt that got Opie & Anthony fired could lead the FCC to set restrictions on offensive broadcasts against certain "protected groups," such as races, religion or children.

Garziglia also said, however, that the FCC may have a hard time proving that the infamous broadcast itself was indecent under its rules. Noting that about half of the broadcast transcript focuses on an argument between the O&A sidekick who phoned in the incident and a church security guard, Garziglia said the content could be considered "more a social commentary on the Catholic Church than it is a discussion of a sexual act." Still, he believes it was "absolutely a tasteless stunt." Attorney David O'Neil agreed with Garziglia that the FCC may have a hard time making a case for indecency.

Red-Flagging May Face Scrutiny

During the "FCC's Audio Division Speaks" session, Audio Division Deputy Chief Nina Shafran defended the FCC's controversial practice of red-flagging certain deals for further inquiry. Red-flagging generally takes place when the commission believes a transaction might result in significantly decreased competition in a market. Shafran told potential radio-station buyers and sellers that they shouldn't be surprised when the FCC flags certain deals, because the information on which it bases its decisions is readily available.

Shafran said, "We are not making up numbers — you could do the same thing," noting that the commission uses the same BIA data that is available to private parties. In fact, she encouraged buyers and sellers to refer to

FCC/See Page 13

BUSINESS BRIEFS

NAB To Counter Satcasters With PR Blitz

The **NAB** plans to launch a public relations campaign to counter what it says are "myths" about local radio being propagated by Sirius Satellite Radio, XM Satellite Radio and others, **NAB** spokesman Dennis Wharton told **R&R** this week. Among the negative ideas being spread, Wharton said, are claims that local radio lacks innovation and diversity. "Radio has never been more diverse in terms of programming," he declared, pointing to the increase in foreign-language stations, the widespread availability of News and Sports stations and the variety of Rock formats being offered. Wharton said the PR campaign will counter negative perceptions of radio and educate the public about what broadcasters do in the community, including operating the Amber Plan, raising funds for charity and other public service efforts. No launch date has been set, and Wharton would not comment to **R&R** about how much the **NAB** has budgeted for the campaign. The *Washington Post* reported that about \$250,000 has been set aside.

DOJ Wants More Info On Univision-HBC Deal

Univision and **Hispanic Broadcasting Co.** last week received requests from the Department of Justice for additional information regarding their upcoming merger. Such requests are not unusual, and Univision and HBC both said they intend to work with the DOJ and will respond promptly. Both companies expect the merger to close by the end of this year.

Report: Investors Tried To Lure Karmazin To Disney

Influential **Disney** stockholders Gordy Crawford of Capitol Research & Management and Stanley Gold, a Disney board member and chief of Shamrock Capital Advisors, tried to lure Infinity President/COO **Mel Karmazin** to Disney, the *New York Post* said this week. The *Post's* source said Crawford and Gold are still leading an effort to replace Disney CEO Michael Eisner and added that Eisner has about a year to turn things around at the company before the board will try to force him out. A Disney representative said the company has no plans to name Eisner's successor and dismissed the one-year timetable.

Joseph Field To Sell Up To 1 Million ETM Shares

Entercom Communications founder and Chairman **Joseph Field** plans to sell up to 1 million of his shares in the company. The shares represent about 10% of Field and his wife's stake in Entercom and are

Continued on Page 6

R&R Stock Index

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

	Change Since				
	9/17/01*	9/6/02	9/13/02	9/17/01*	9/6/02-9/13/02
R&R Index	181.99	192.04	199.67	+10%	+4%
Dow Industrials	8920.70	8427.20	8312.69	-7%	-1.4%
S&P 500	1038.77	893.92	889.81	-14%	-0.5%

*U.S. financial markets reopened on Sept. 17, 2001 after closing following the Sept. 11 terrorist attacks.

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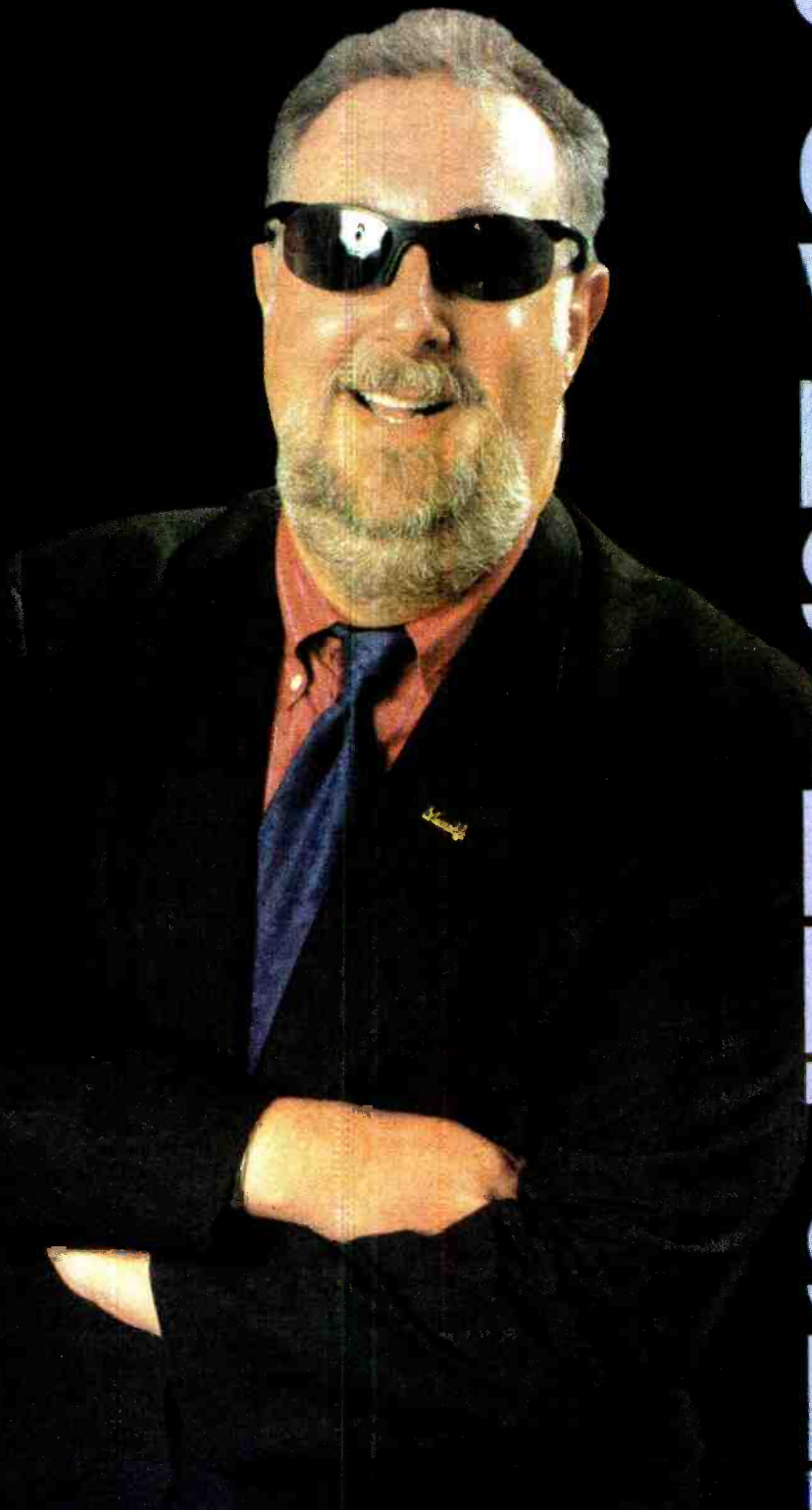
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DEAL OF THE WEEK

• **KJON-AM/Carrollton (Plano), TX**
\$4.2 million

2002 DEALS TO DATE

Dollars to Date: \$4,750,179,071
 (Last Year: \$3,860,861,228)

Dollars This Quarter: \$381,203,935
 (Last Year: \$236,694,926)

Stations Traded This Year: 578
 (Last Year: 1,038)

Stations Traded This Quarter: 154
 (Last Year: 133)

TRANSACTIONS AT A GLANCE

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

- WHGN-FM/Crystal River, FL \$500,000
- WCTR-AM/Chestertown, MD \$300,000

Jimmy Swaggart Buys Big D Move-In

□ **Family Worship Center gets KJON in \$4.2 million deal**

Deal Of The Week

Texas

KJON-AM/Carrollton (Plano)

PRICE: \$4.2 million
TERMS: Asset sale for cash
BUYER: Family Worship Center Church Inc., headed by Member Jimmy Swaggart. Phone: 225-768-3102. It owns 14 other stations. This represents its entry into the market.
SELLER: Monroe-Stephens Broadcasting Inc., headed by President/Director Stanton Nelson. No phone listed.

FREQUENCY: 850 kHz
POWER: 5kw
FORMAT: Country Oldies
BROKER: Wally Tucker of MGMT Services Inc. and Bob Connelly of The Connelly Co. Inc.
COMMENT: KJON, licensed to Anadarko, OK, holds a construction permit for its presently used Carrollton, TX facility. The signal covers the northern fringes of the Dallas-Ft. Worth metropolitan area.

WHGN-FM/Crystal River
PRICE: \$500,000

TERMS: Asset sale for cash
BUYER: Moody Bible Institute of Chicago, headed by VP/Broadcasting Robert Neff. Phone: 312-329-4300. It owns 32 other stations. This represents its entry into the market.
SELLER: Seven Rivers Broadcast Ministries. Phone: 352-564-0002
FREQUENCY: 91.9 MHz
POWER: 41kw at 482 feet
FORMAT: Religious

WCTR-AM/Chestertown
PRICE: \$300,000
TERMS: Asset sale for cash

BUYER: Riverside Broadcasting LLC, headed by Member Brian Wilson. Phone: 410-357-8120. It owns no other stations.
SELLER: Kent Broadcasting Corp., headed by President/GM Jody Taylor. Phone: 410-639-7001

FREQUENCY: 1530 kHz
POWER: 1kw
FORMAT: Adult Standards

BUSINESS BRIEFS

Continued from Page 4

part of a "planned diversification program" that will help Field in arranging his estate. Field will remain Entercom's largest and controlling stockholder; in fact, his remaining interest in the company still comprises the bulk of his financial portfolio.

Radio Unica Delisted From Nasdaq

Effective Sept. 16, Radio Unica's stock has been removed from trading on Nasdaq for failure to comply with the exchange's listing requirements. Radio Unica said it anticipates that its stock will trade on the OTC Bulletin Board under "UNCA," its Nasdaq ticker symbol.

Net Worth Down For Redstone, Mays In '02

Viacom Chairman/CEO Sumner Redstone is at No. 18, with a net worth of \$9.5 billion, on *Forbes'* annual list of the 400 Richest Americans; that's down from No. 14 and a net worth of \$10.1 billion in 2001. Clear Channel Chairman Lowry Mays, meanwhile, drops a full 100 spots: He comes in at No. 239 this year, with a net worth of \$950 million, off from No. 139 and \$1.6 billion last year. The declines for these executives mirror the results for the entire *Forbes* list: The combined net worth of all 400 executives is \$872 billion this year, compared to \$946 billion in 2001. The complete *Forbes* 400 list appears in the magazine's Sept. 30 issue.

Continued on Page 13

Analyst: Radio Revenue May Rise 10% In Second Half

Citing strong growth in Q3 and easy comparisons to last year, Salomon Smith Barney analyst Niraj Gupta said radio revenues could grow as much as 10% in the second half of 2002. In a recent industry report, Gupta said that the radio operators he's spoken with indicate that Q3 business is tracking at the upper end of their forecasts.

Gupta added that advertising strength in the radio sector is strong and that as many as 20 of the top 23 ad categories are showing solid gains. In particular, he noted strength in the

auto, retail, telecommunications, entertainment and consumer-products categories.

Meanwhile, Banc of America Securities analyst Timothy Wallace re-

mains confident that radio operators will beat his Q3 estimates and forecasts that industry revenues will grow almost 6% in the quarter. Wallace said ad demand "appears to be broad-based, with no particular category showing weakness."

Although he'd like to see Disney be more proactive than reactive in its plans to weather the tough economy, UBS Warburg analyst Christopher

ANALYST/See Page 13

For gods sake answer the phone!



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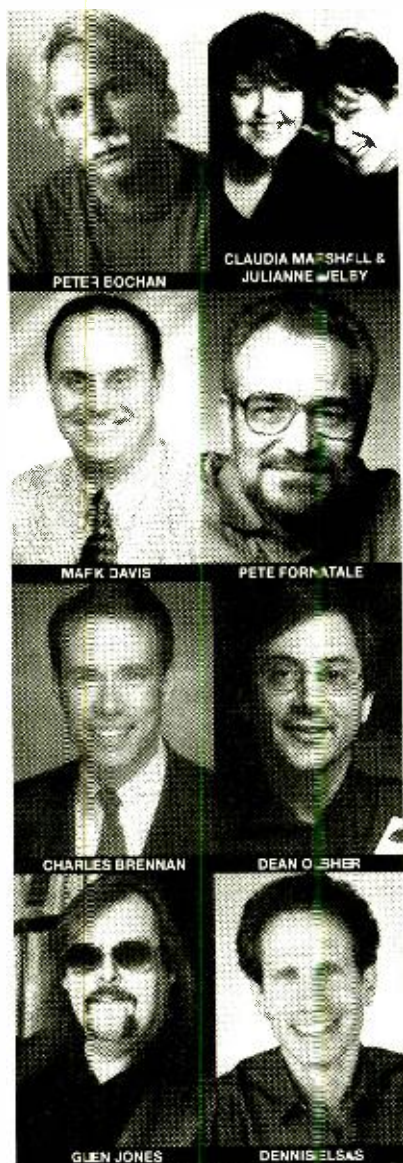
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Contact Liz Laud at liz@radiovoodoo.com or call 800.798.5663 for a demonstration.

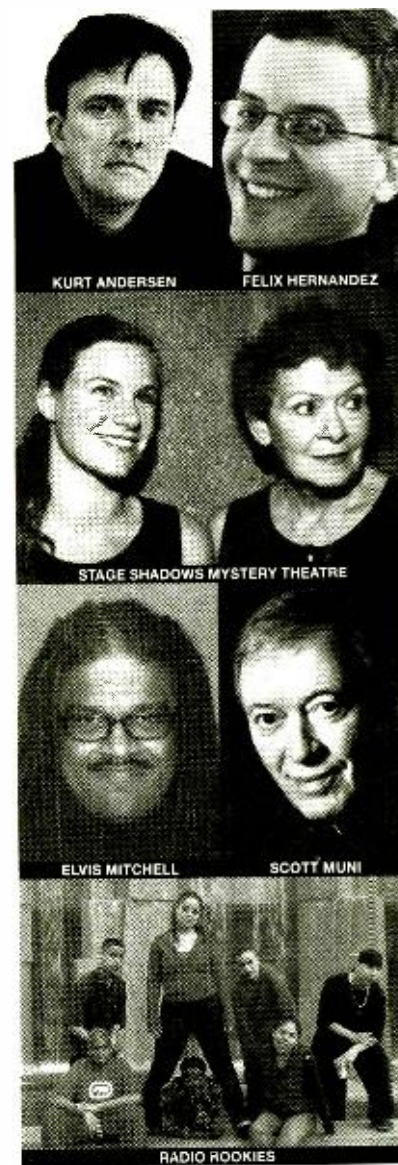
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Sirius Satellite Radio

Global Village

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WLIB-AM, NEW YORK, 1190 AM

All Mixed Up with Peter Bochan

WBAL-FM, NEW YORK, 99.5 FM

Total Information PM with Charlie Brennan

KMOX-AM, ST. LOUIS, 1120 AM

City Folk Morning with Claudia Marshall and Julianne Welby

WFUV-FM, NEW YORK, 90.7 FM

City Folk Afternoon with Dennis Elsas

WFUV-FM, NEW YORK, 90.7 FM

The Next Big Thing

WNYC-AM/FM, NEW YORK, 820 AM/93.9 FM

Jonesville Station

WFMU-FM, JERSEY CITY, 91.1 FM

The Treatment with Elvis Mitchell

KCRW-FM'S NATIONALLY SYNDICATED
KCRW-FM, SANTA MONICA, 89.9 FM

Studio 360 with Kurt Andersen

WNYC-AM/FM, NEW YORK, 820 AM/93.9 FM

New York's Morning Show with Rennie Bishop and Sabrina Lamb

WWRL-AM, QUEENS, 1600 AM

Salem Radio Network/ Bruce Wilkinson Radio Tour

VARIOUS STATIONS NATIONWIDE

Rhythm Revue with Felix Hernandez

WBGO-FM, NEWARK, 88.3 FM

The Glen Jones Radio Programme

Featuring X-Ray Burns

WFMU-FM, JERSEY CITY, 91.1 FM

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- Beau Phillips' 12 Commandments, Page 9
- Objection Overruled! by Irwin Pollack, Page 10
- The Portable People Meter, Page 10

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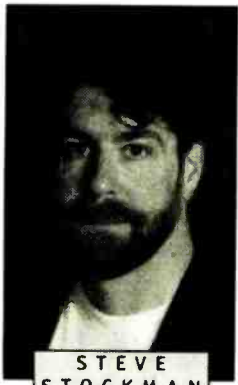
"Avoid having your ego so close to your position that when your position falls, your ego goes with it."

— Colin Powell

WHAT'S YOUR POSITIONING STORY?

□ *Positioning isn't a statement anymore*

By Steve Stockman



STEVE STOCKMAN

I recently watched a focus group for one of two Soft ACs in a major market. Both the station and its competitor had typical music slogans: "Lite Rock, Less Talk," "Best Mix of the '80s, '90s and Today." After the usual warm-up, the moderator asked if anyone had anything to say about either station. Silence.

The women looked at each other. They shrugged. The moderator probed. "Can't anyone tell me anything about these stations?" More silence. Finally, a hand went up in the back. "I listen to the one that plays soft rock. I think it's 102.9?"

"No, it's 102.5," said another member of the group. That was the sum total of their knowledge. And both were wrong.

Exasperated, the moderator asked the group if they knew the names of any air personalities in the market. The first name out of the box from a group of 40-something AC fans: Howard Stern. For 10 minutes, as the moderator tried to wrestle them back to AC, these women talked about Howard. How they couldn't believe what came out of his mouth, that he'd left his wife, that he liked to get women to take off their clothes — and exactly where to find him on the dial.

Why? Because Howard Stern is a story.

THE POWER OF STORY

Stories have a beginning, a middle and an end. They have a hero. They create meaning in the mind of the listener. And, most important for marketers, stories are memorable. Given the choice between a meaningless slogan and a juicy story about a guy who just can't get his sex life together, it's no contest, and it never will be.

If you have a young child, you know the power of a story. Telling tales about when you were a kid can be magic. Threatening to put a kid to bed without a story is a major tragedy. The love of stories is hard-wired into human consciousness. Long before people were paying 10 bucks to sit through a two-hour story at the local multiplex, hunters were coming back from the forest with tales about their latest conquests to be told around the fire.

Playwright and screenwriter David Mamet, in his book *Three Uses of the Knife*, points out that we crave drama so much that we invent it. For example, the "wind chill factor" is not a scientific term. It was created so that instead of saying, "It's cold," we can tell a story about just how cold it is and how amazing we (the heroes) are to survive it.

MISUNDERSTANDING POSITIONING

Everyone in radio has heard the term *positioning*, generally understood as the act of creating a slogan that positions a station against its competitors. But Al Reis and Jack Trout, the ad team who coined the term way back in 1972, called positioning a "battle for your mind." Your position is where you fit in the minds of your target customers. The battle is how you get there. In other words, positioning is about what the radio station means to its target customers, the listeners.

Most radio positioning statements don't mean jack to the target customer. Take "Best Mix of the '80s, '90s and

Today." It's about the station, not the customer. It's announcing, "We play the best mix." It's about the product, but it doesn't connect any dots for the customer about what the product means. It's no wonder that, in focus group after focus group, listeners don't remember radio slogans and, frequently, don't remember stations.

Positioning is as important as it ever was, but statements are out. Stories are in.

THE POSITIONING STORY

In today's best marketing, a slogan is poetic shorthand for a deeper, richer positioning story.

Nike's "Just Do It" looks, at first glance, like an ordinary slogan or positioning statement. But Nike's slogan wouldn't have burned itself into the American consciousness without a resonant underlying story. The slogan means something: "Get out and challenge yourself. Fight the elements, compete with others and outdo yourself. Just get up off the couch and go for it. And win!"

Long before people were paying 10 bucks to sit through a two-hour story at the local multiplex, hunters were coming back from the forest with tales about their latest conquests to be told around the fire.

Nike's positioning story uses our own emotions and experience to keep its brand topmost in our minds. Through its story, encapsulated in the slogan, Nike promises to help us be better, more competitive, stronger — that's powerful stuff.

"Got Milk?" There's a story there: "Be sure you have milk for that special time when you want the creamy, cool, refreshing taste to quench your thirst the way nothing else does. If you run out, you risk extreme frustration."

What's the positioning story behind your slogan?

TELL YOUR STATION'S STORY

The hero of a great positioning story is always the customer. To develop your story, you need to know the "hero elements" — the three things that will make the customer the hero. Those things are the target customer's facts, feelings and experiences.

The facts include traditional demographics and psychographics. They also include things like entertainment choices, family composition and anything else you can possibly find out about the target — the more imaginative, the better. Facts about the target audience frequently come from quantitative research studies. What kind of music your target likes is not enough. Ask your researchers to get everything they can.

The customers' feelings include how they connect with your radio station emotionally. What do you do that makes them care — or not? What really matters to them when they are looking for audio entertainment? Where else do they go to get it? How would they feel if your radio station suddenly wasn't there?

What experience are your target listeners seeking when they turn on the radio? Positioning stories start with an "experiential promise" to the target listener (See "Welcome to the Radio Experience," R&R 6/7).

Remember, music is not an experience. It's product.

The experience is what *happens* to the customers when they listen to music on your radio station. One way to key into this is to try to think "usage experience" instead of "feature" and "long commute" rather than "three-song music set."

NOW PUT IT ALL TOGETHER

Once you have the target audience's facts, feelings and experiences down, it's time to synthesize them into a story. A story has a hero, a beginning, a middle and an end. A good story can be told on your air, as well as in your marketing. And it needs to be true — something your target, the hero, will identify with and remember.

Stories need to be written and tested on the target to make sure they work. Here are two examples (some facts have been altered slightly to protect confidentiality):

WMXJ/Miami was in the classic Oldies bind. The product hadn't been marketed in several years, and ratings were sliding despite a well-run station.

Facts: The Magic target was 25-54 and used music not for nostalgia, but to feel good.

Feelings: Customers still love Oldies radio. They don't want to live in the past, but they want to feel like they did when they were younger.

Experience: They want to feel up, have fun, have a safe environment for their family and feel connected to their peers.

Positioning story: When you want to have a good time with friends or family, sing along with oldies — even if you get the words wrong.

Result: The station did a campaign called "Sing Along Wrong" (view it at www.guerillaproductions.tv). It also told the story through contests and call-ins on the air. Ratings popped immediately, and the campaign is still in use two years later.

Disney's *Mulan* is the animated story of a young girl, chafing against tradition in ancient China, who joins the Army in the guise of a man. When we created the *Mulan* home-video release campaign for Disney, here's what we knew:

Facts: The target was mothers with daughters. Mothers want their daughters to grow up with good role models. *Mulan* underperformed at the box office, even though it made many critics' 10-best lists the year it was released.

Feelings: Mothers want their daughters to be successful. They want good role models for them. They knew very little about *Mulan*.

Experience: Mothers want a movie they can trust. They like when their kids learn something from what they watch. They try to buy movies that are important and entertaining.

Positioning story: You want your kids to watch quality movies (beginning). *Mulan* is a classic Disney movie that takes you on a hero's journey (middle). The hero is a girl (end).

Result: The TV campaign featured kids' testimonials about their powerful emotions and admiration for the hero and her struggle, as well as thoughtful parents talking about how important that is for their kids to see. Sales exceeded expectations.

Your positioning story should drive all your marketing. Your on-air presentation should support and amplify it. By telling stories for your listeners, you not only help them remember what you're about, you help them tell others about you.

Steve Stockman is President of Custom Productions, a Santa Monica, CA-based company that creates marketing strategies and television campaigns for entertainment-based clients. Reach him at 310-393-4144 or steve@customproductions.tv.

THE 12 COMMANDMENTS OF RADIO PROMOTION

By Beau Phillips



BEAU
PHILLIPS

If your station relies on cash giveaways to maintain its ratings, you are not building a brand. You're just renting listeners.

With the fall book looming, most stations are planning big promotions. Many stations will opt for big cash giveaways, as radio has done since the '60s. But, while radio promotions haven't changed, your listeners have. Forty years ago, radio cash contests were unique. The giveaways sounded bigger than

life. Today lotteries, web offers and Powerball have rendered most radio contests irrelevant. Still, stations cling to what's familiar without questioning whether it's working. It's no wonder research shows so little interest in radio contesting. It's time we wake up and smell the cume erosion.

Promotions should capture the spirit of your station and get your jocks buzzing. Great promotions are cume magnets that brand your station while they reinforce your image. Yet, too often, stations focus on giving away prizes to random callers, with no strategic purpose. Recently, many stations offered \$1 million to the 500th caller. That has no entertainment value. No listener loyalty. No image benefit. Just lazy marketing.

Consider the hit show *Who Wants to Be a Millionaire*. We were drawn in by terrific entertainment value. We second-guessed the "final answers" as the tension mounted. While very few people won \$1 million, it didn't really matter. The show captured our imagination and had viewers begging for more. Radio has a tremendous history of innovative promotion, but maybe it's time to revisit the rules.

THE 12 COMMANDMENTS OF RADIO PROMOTION

1. **Market. Promote. Advertise.** Understand the role of marketing, promotion and advertising. Marketing is the strategy behind your station's brand. It showcases your strongest listener benefit. Promotions are the tactics that spread the word, while advertising sells your product through external media. All three must send the same message, or your brand will be weakened.

2. **Identify the win.** Define your strategy first, then get creative. What is your strategic goal? Are you promoting your morning show? Your music mix? Several years ago VH1 offered 36 Corvettes in a huge promotion. This might have worked for an auto-racing channel, but it didn't enhance VH1's music image or boost its ratings.

3. **Promote with a purpose.** Make sure everything you do is filtered for its appeal to your target. Promotions must achieve a goal — beyond giving stuff away. Use them to strengthen your station's image and market position. Promote tune-in beyond the contest players. Generate talk that keeps your station top-of-mind. And if you can generate revenue, better yet.

4. **Capture your listeners' imaginations.** They are bored with being the 10th caller. Get them emotionally involved. WPLJ/New York did a very smart promotion, The Big Name Game, that worked on every level. The station asked listeners to call celebrities they knew and get them to call the morning show. The listener who got the biggest star to call won a new Thunderbird, and the celebrity got a check for charity. But the big winners were the listeners, who heard the

morning show chat with Cher, James Gandolfini and Dave Matthews. It was great, entertaining radio that kept listeners enthralled; the prize was secondary.

5. **Think like a fan.** FOX-TV's *American Idol* revealed the secret of attracting an audience: Tap in to their fantasies. Millions of viewers called in to vote for contestants. They were captivated by the show's magic, not by the idea of winning a prize. The tension mounted over 13 weeks before the winner got her recording contract. Can't radio stations partner with labels to offer a record deal?

6. **Creativity beats cash.** Cash giveaways may rent listeners from book to book, but they haven't proven to build listener loyalty. Years ago, when I was at KISW/Seattle, we were battling stations that had million-dollar promotion budgets. KISW couldn't compete head to head, so we used humor to get attention. KISW's \$20 Million Giveaway offered to pay a winner \$1 per year for 20 million years. We spoofed our competitors and got more attention than their traditional contest.

7. **Aim for the other 95%.** Contests attract the 5% of the audience that plays contests. Deep down, we know who plays radio contests. People who have the time — often, the least desirable listeners. Aim for the other 95%. They may never show up at a remote or enter your contest, but if you capture their imaginations, they will talk about your station.

8. **It's the cume, stupid.** Every promotion must superserve your PIs while it entices new listeners. Radio stations can't control TSL, any more than television can stop you from zapping. Time is too precious to play TSL games. Promises of "50 minutes of commercial-free favorites" won't keep listeners riveted to their radios.

9. **When you fail to entertain, you fail.** Seize the moment with topical promotions. Give away Paul McCartney tickets, new Ford Thunderbirds, X-Boxes, American flags, cheap gas. Then drive the promotion with a brilliant production campaign.

10. **Offer a prize they can't buy.** The truly great promotions are life experiences, whether that's meeting a band, hanging backstage or otherwise taking part in something special. Think beyond the prize and focus on creating a fantasy on the air.

11. **Create talk.** The best promotions capture listeners' imaginations and create talk. Word of mouth is by far the most powerful form of advertising, outperforming television, print and outdoor combined.

12. **Invent solutions.** Don't just sell spot schedules, solve your advertisers' problems. Weave clients into the fabric of your station instead of creating weak contests for them. Instead of doing another car-dealer remote, sell your advertisers on, for example, the value of a program that associates them with The Rolling Stones. Offer clients a win-win opportunity that has built-in appeal to your listeners.

Once your station has become a Jedi master of promotion, communicate with your listeners. Thank them for participating. Remind them why they love your station. Create a relationship with your best listeners so they remember you when that Arbitron diary arrives in the mail.

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.

FALL RADIO MARKETING CHECKLIST

By John Lund



JOHN
LUND

Fall is coming quickly, and time to prepare your marketing strategy is growing short. Here's a checklist to help you get ready for a successful fall book.

Conduct staff meetings now to discuss the fall marketing. Begin to inform the entire station staff of the details of your station's goals and plans. Provide more details a few weeks before the book and again when the book starts. Ask for ways to make the promotion better, bigger, more exciting and more enticing.

Enlist the programming staff. Make someone responsible for every detail of your fall plans, including contacting venues, getting prizes, obtaining permits or licenses, checking on insurance needs, writing promos and seeing to it that all promos and liners are updated regularly

Determine the goals of your contest. Do you want to improve cume (which will require external ads), build TSL, enhance the station's image or make revenue (with a sales partner)? Create a contest that's easy to understand; you should be able to explain it in just two sentences. Practice the KISS formula: Keep it simple, stupid! Make contests fun to play even for listeners who don't call in.

Write rules that detail exactly how the promotion works. Leave a copy of the contest rules with the receptionist, and be sure the entire station staff knows what is happening on the air.

Be sure your contest is legal. Clear the concept with counsel, and watch those three pesky ingredients that can create an illicit lottery: a prize, an element of chance and the requirement of a consideration to enter.

Write liners and promos. Produced promos sell the sizzle, and live liners provide urgency and repetition. Update liners often to stimulate interest. This is the time to create outlandish productions. Run your contest-rules promo once a day, with disclaimers, age restrictions and deadlines.

Schedule promos and talent appearances. Set start dates for teasers, liners, promos, winners' promos and after-contest promos. Schedule talent remotes throughout the promotion.

Set sales deadlines and get commitments. Confirm all prizes — and secure all prizes before the promos and giveaways go on the air. Clear the copy and the client credits.

Script your on-air contest execution to ensure consistency. Create great winners' promos. Always record winners to tape or hard drive before you put them on the air; their voices should sound crisp and perfect. If necessary, rehearse the winners to make them sound excited. This is show biz!

Tell the world. E-mail press releases to local TV and newspapers; send followup releases to trade media. Keep a scrapbook of your press coverage.

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

Countdown To The People Meter



HOW DO PPM PANELS WORK?

This week Arbitron Advisory Council member and Saga Communications Exec. VP/Group PD **Steven Goldstein** provides more guidance on the Arbitron Portable People Meter. This week's topic: PPM panels.

Q: What the heck is a panel?

A: Currently, radio uses a seven-day diary. Every week a new sample comes, and each sample has some imperfections. This is known as "sample variance," and it can account for some of the ratings wobbles we all know and love.

Panels, which are part of the PPM plan, are much more tightly controlled samples that must accurately represent the overall population of each market at all times. People will remain on a panel for a long period of time — possibly as long as two years. Panels have been in use for many years in other industries; best-known in the entertainment industry are Nielsen's TV panels.

Because people may remain on the panel for an extended time, sample size is significantly smaller with a panel than with a diary. There are, however, more observations per week, because every panelist is surveyed every day for the course of the entire ratings period. For example, here are some figures for Philadelphia:

Philadelphia Market

Method	Time	Sample Size	Total Daily Observations
Diary	One week	350	2,450
PPM	One week	2,000	14,000
Diary	12 weeks	4,400	31,000
PPM	12 weeks	2,000	210,000

Q: Is a panel a better way to measure ratings?

A: We really don't know. We all crave stability, and many things about the PPM suggest there will be much greater stability. Arbitron claims the meter is three times more stable than the current system. However, over the years we have been taught that larger samples give us a better chance of getting our fair share of listeners in a survey. Therefore, we have concerns about overall sample sizes and about individuals remaining on a panel too long.

We have all said to ourselves, "Oh, gee, it was a bad month for Rock or News/Talk," so we certainly can't live with a panel that has a format bias. Arbitron assures us that daily monitoring of the panel will prevent that type of problem. Additionally, it reports a monthly churn of between 8% and 10% of the panel through attrition — people move, stop using the device or otherwise drop out. In Manchester, England, 50% of the sample turned over in six months.

Q: How is the response rate?

A: Actually, it's worse than the diary, but Arbitron is asking respondents to do a whole lot more, and it's early in the process. The response rate for the diary in Philly is 31%; the PPM's is a paltry 21%. Arbitron is confident that responses will increase to the current diary level as it gains more experience in placement techniques.

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

objection overruled!

'YOUR STATION DOESN'T WORK'

The challenge: List 10 responses that will change the mind of a client who says, "I've tried your station, and it doesn't work."

By Irwin Pollack



IRWIN
POLLACK

1. I'm sorry. What happened? What did you advertise? When? What was the offer? The price? The schedule? Let's analyze the campaign and see what happened.

2. Radio works; that's evidenced by the many local advertisers who regularly use it. What doesn't work sometimes is a campaign or an element of a campaign. Let's see what the specifics of your campaign were and how we can improve it this time.

3. I can relate. I hear what you're saying, and I certainly understand. But, you know, it's like the time my 6-year-old took the training wheels off his bicycle for the first time, and, boom, he sprained his wrist. But we both know that the minute you fall off, you need to get right back on that bike. Chances are your first experience with a station was the same type of thing.

4. How were you measuring response? How was the campaign evaluated? How do you know that it did or didn't work?

5. Was it our station that didn't work or another station that didn't work?

6. Here are several testimonials from local radio users. Look at how our station works with you to accomplish your goals.

7. How do you handle this problem when a customer brings it to you?

8. Yes, you've tried other stations before, but we're different from other radio. Let's make sure we have a level playing field.

9. Here are several people in your business category who are using stations in this market — specifically, our station — with success. Let's analyze their campaigns and see how we can make things work for you.

10. That's why I want to spend some time touring your location, talking with you about your business and borrowing some of your industry's trade magazines. Then I can design a campaign that will meet your needs.

Boston-based radio sales and management trainer Irwin Pollack provides hands-on, results-oriented seminars and in-house consulting for clusters and individual stations. He can be reached toll-free at 888-723-4650 or through his website at www.irwinpollack.com.

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Bowen Becomes GM At Salem/San Diego

Longtime San Diego radio sales veteran **Judy Bowen** has been promoted from LSM to GM at Salem Communications' News/Talk **KCBQ-AM** and Christian Talk **KPRZ-AM** in San Diego. Bowen fills the chair recently vacated by Mark Larson, who stepped down to devote more time to his new duties as co-host of Salem's Southern California morning-show trimulcast on KCBQ, KRLA/Los Angeles and KRLH/Riverside.

"Judy and I have worked closely together to ensure a very smooth transition," Larson said. "She's a natural for this job and will work very well with our talented department heads and staff."

Prior to joining KCBQ & KPRZ in 2000, Bowen was NSM for cross-town Hot AC KFMB-FM (Star 100.7) for four years. Her market experience also includes nine years in sales at Classic Rock KGB-FM/San Diego.

"I'm thrilled to be working for Salem," Bowen told **R&R**. "The growth that our company has experienced over the past several years has been just phenomenal. With Mark's new live morning show, along with our lineup of Salem Radio Network hosts and our designation as the market's only FOX News affiliate, I know we are poised for even greater success here in San Diego."

RAB

Continued from Page 1
comparable months in 2001. Meanwhile, national continued its hitting streak of beating every month of 2001, easily cruising past May's 11% surge, which had been the strongest to date.

These results set the stage for strong third and fourth sales quarters, and many broadcasters commented during the NAB Radio Show that they are also anticipating significant revenue from election-year campaign budgets.

The year-to-year forward monthly paces for the rest of 2002 look impressive: August, up 6%-7%; September, up 7%-8% (even, possibly, double-digit growth); October, up 10%-15%; November, up 10%-12%; and December, up 11%-13%. All that will contribute to a full-year increase of 5%-6%.

During his semiannual "State of the Industry" address at the Radio Show, RAB President/CEO Gary Fries said a that large number of categories are showing healthy increases, pointing particularly to concerts and tickets (up 23%), financial services (up 13%), appliances and electronics (up 12%) and automotive (up 9%). Restaurants are also ahead, he said.

Indeed, Deutsche Banc Alex. Brown analyst Drew Marcus predicted at the convention that radio advertising will grow 4% this year and improve 5%-6% next year. "Advertisers realize that radio is work-

KPWR, WFMS Win Two Marconis Apiece

Emmis' CHR/Rhythmic KPWR/Los Angeles and Susquehanna's Country WFMS/Indianapolis won two trophies each at the 2002 NAB Marconi Radio Awards, held Saturday night in Seattle. KPWR picked up awards for CHR Station of the Year and Major-Market Personality of the Year (Big Boy), while WFMS was recognized as Medium-Market Station of the Year and Country Station of the Year. WSB-AM/Atlanta took the top award of the night as Legendary Station of the Year.

The evening was not without surprises: The Rock Station of the Year nod went to small, independently owned KOZT/Ft. Bragg, CA, which beat out heavyweights KLAQ/EI Paso, KQRC/Kansas City, KQRS/Minneapolis and WFBQ/Indianapolis.

The ceremony was hosted by comedian and Premiere-syndicated talent Jeff Foxworthy, who offered the following responses to the question "You Might Be in Radio If ...?" In order: Your favorite words are "time and temperature"; you drink coffee daily from a pot that was last washed four years ago; and you leave someone on hold for an hour and a half and it doesn't bother you.

2002 NAB Marconi Radio Award Winners

Legendary Station of the Year: WSB-AM/Atlanta
Major-Market Station of the Year: WGN-AM/Chicago
Large-Market Station of the Year: KIRO/Seattle
Medium-Market Station of the Year: WFMS/Indianapolis
Small-Market Station of the Year: WKDZ/Cadiz, KY
Network Syndicated Personality of the Year: Paul Harvey, ABC Radio Networks
Major-Market Personality of the Year: Big Boy, KPWR/Los Angeles
Large-Market Personality of the Year: Jim Scott, WLW/Cincinnati
Medium-Market Personality of the Year: Cathy Blythe, KFOR/Lincoln, NE
Small-Market Personality of the Year: Al Caldwell, KLVI/Beaumont, TX
AC Station of the Year: WLTW/New York
Adult Standards Station of the Year: KABL/San Francisco
CHR Station of the Year: KPWR/Los Angeles
Country Station of the Year: WFMS/Indianapolis
N/T/S Station of the Year: KGO/San Francisco
Oldies Station of the Year: WMJI/Cleveland
Religious Station of the Year: KFSH-FM/Los Angeles
Rock Station of the Year: KOZT/Fort Bragg, CA
Spanish Station of the Year: KGBT-FM/McAllen-Brownsville
Urban Station of the Year: WAMO-FM/Philadelphia

— Adam Jacobson

WRXL/Richmond Flips To Alternative 'X'

Clear Channel heritage Rock outlet **WRXL (XL102)/Richmond** flipped to Alternative on Sept. 13 as "New Rock 102.1, The X." The switch happened under the guidance of PD John Lassman, who retains programming duties. Helping with the launch were WWDC/Washington PD Buddy Rizer, KTCL/Denver PD Mike O'Connor, Clear Channel Sr. VP/Programming Harve Allan and Clear Channel VP/Programming, Virginia Trading Area Bill Cahill. The station is running jockless for the short term, while it solidifies its music position.

Lassman explained why XL102 made the switch. "After a great deal of market research and evaluation, we found that the Rock market was flat and that there was an opportunity to capture a market not yet tapped," he said.

The move means WRXL will go head-to-head against Cox's Alternative WDYL/Richmond. When asked about the difference between New Rock 102.1 and WDYL, Lassman told **R&R**, "Unlike other stations in the market, our airstaff will be knowledgeable about the music."

ing," Marcus said at the "Broadcast Financing for the New Millennium" session. He also believes that radio won't be touched by the accounting scandals that have plagued other telecommunications companies. "It's a simple business model," he said, "and these are real businesses."

'Get Out Of The Void'

Fries also praised broadcasters for communicating with each other and working together more than in recent years. "Your competition is not the cluster down the street; it's the other media," he said. "It's time to come back together and get out of the void we've been in."

Despite the improvements, Fries continued beating the drum for radio

to do more than conduct purely transactional business — business he feels broadcasters took for granted during the boom times of the cell-phone, computer and dot-com industries.

Declaring that income "a windfall that hurt us more than helped us, because it set us back with greedy, lazy sellers and management," he said, "We have to focus on getting involved. Now is the time for sellers to do needs analyses, understand advertisers' strategic goals and be marketers — not just push spots and ratings."

"My fear is that you'll relax. Let the premise be established that when things are growing, we must take advantage and use them in a positive way. We have to be part of crafting

EXECUTIVE ACTION

R&R Welcomes King To Nashville Bureau

Airplay Monitor Assoc. Editor **Angela King** will join **R&R's** Nashville bureau as Assoc. Country Editor on Oct. 1. She succeeds Calvin Gilbert, who left last month to become Managing Editor of CMT.com.

"I couldn't be more thrilled to have someone of Angela's background and abilities join **R&R's** Nashville team," said Bureau Chief Lon Helton. "She understands radio and knows the players in Country radio and records — attributes that will enable **R&R** to remain the leader in all things Country."

King said, "Airplay Monitor has been incredibly good to me during my tenure, and it took an opportunity of this magnitude to make me consider a change. I'm looking forward to all the challenges ahead."

Based in Nashville, King has spent the last 2 1/2 years writing for Airplay Monitor's four format publications. Her radio background includes on-air stints at WHJY & WHJJ/Providence, KHKI/Des Moines and KKCB/Cedar Falls, IA.



King

Review

Continued from Page 1

ban. By launching this review — unanimously adopted by the commission and targeted for completion by spring 2003 — the agency aims to address several questions, including whether the marketplace provides a sufficient level of competition to protect and advance the goals of promoting diversity, localism and competition. If not, the FCC asks if its current rules are broad enough to protect those goals or if the rules need to be revised so the goals are protected.

To find answers to those questions, the commission is seeking public comment on the proposal, although a timetable and due dates for filing comments won't be set until the FCC's in-house and commissioned media-landscape studies are released, which should happen in the next few weeks.

Nine studies are being conducted both by the FCC and universities to determine changes in consumer usage of media, quality and quantity of local coverage in consolidated and nonconsolidated markets and program diversity. One study will attempt to gauge the effect of increased broadcast-media concentration on the diversity of radio programming and radio advertising rates.

Viacom, one of the companies at the center of the review, issued a statement saying that it "looks forward to demonstrating to the commission that the current rules are both arbitrary and outdated."

the future rather than just being the recipient of it."

Stressing the importance to the industry of adopting electronic data invoicing, Fries admonished radio for its antiquated billing systems. He believes broadcasters would be paid by agencies 30 days faster if they implemented EDI. Otherwise, he warned, "I predict the day when a national advertiser bypasses radio entirely on a buy" because it can't verify the accounting.

If the U.S. engages in a war with

Citing two recent court decisions critical of the commission's ownership rules, FCC Commissioner Kathleen Abernathy said, "The deeper you dig into our rules, the more confused you become. We have an obligation to reconcile our rules." Commissioner Kevin Martin cut to the chase, saying, "These rules are, frankly speaking, old. Our long-standing goals of competition, diversity and localism, however, do not lose their importance with age."

Takin' It To The Streets

While Commissioner Michael Copps concurred with the launch of the review, he recommended extreme caution in moving forward with any changes. "I don't know of any issue before the commission that is more fraught with serious consequences for the American people than the media-ownership rules," he said.

Copps encouraged all stakeholders to file comments to help the agency decide what to do with the rules, and he also raised the possibility of holding hearings around the country to "speak with Americans and better gauge what the reality of particular media markets is."

"I don't want to vote on final rules unless and until I feel comfortable that we have the information and the analysis needed to inform our votes," he said. "Suppose we make a mistake? How do we put the genie back in the bottle?"

— Additional reporting by Mollie Ziegler

Records

• **PAUL-RENE ALBERTINI** is named President of Warner Music International. He was previously President/Warner Music Europe.



Albertini

• **JOEL GRAHAM** is upped to Creative Director at Jones Radio's American Comedy Network. He was most recently Head Writer for ACN.

• **IAN FAITH** joins start-up record label Sarinjay Entertainment as President. He was previously CEO of Farren

CHRONICLE

CONDOLENCES

Former KMPC/Los Angeles MD **Tess Russell**, 81, Sept. 14.

Music America and the Global Creative Group.

• **EMI's** corporate headquarters has moved to 150 Fifth Avenue, Eighth Floor, New York, NY 10011. The main phone number is 212-766-8000.

• **THE BEGGARS GROUP** has moved to 625 Broadway, 12th Floor, New York, NY, 10012. Telephone: 212-995-5882; fax: 212-995-5883.

Changes

Records: Monique Headley is upped to Mgr./A&R at Verity Records.

Analysts

Continued from Page 4
Dixon said in a recent report that he supports the company's current path of staying focused on its core businesses. Dixon acknowledged that, in the current environment, it makes sense to "hunker down and focus on fundamentals."

Dixon also gave a vote of confidence to beleaguered Disney Chairman/CEO Michael Eisner, saying that there are few management teams

Industry: Music Choice hires **Rob Fienberg** as Brand Mgr./Rock Formats ... **Scott Berger** joins the Harris Corp.'s Broadcast Communications Division as an inside sales rep.

that could do a better job of steering the company through difficult times. The analyst noted that Eisner and Disney CFO Tom Skaggs assured investors at the first of what will be a series of meetings that the company is focused on turning around the ABC Television network, developing and building characters and brands capable of long-term growth and controlling near-term costs.

On Sept. 17 Providence Capital hosted a meeting with about three

Continued from Page 6

Sirius Gets The Word Network

Sirius Satellite Radio has added **The Word Network** to its program lineup. Supporters of The Word have been pressuring XM Satellite Radio to carry the spoken-word Gospel network for some time, but Sirius VP/Programming Acquisition & Development Larry Rebich told **R&R** that Sirius' decision was based solely on the quality of The Word's programming. He said, "We have no qualms at all. We make decisions based on the merits of the programming. This is good stuff. I know the audience will like it."

In other news from Sirius, beginning next month, the satcaster will be offered in 2003 **Nissan** Pathfinders and Murano crossover SUVs. **Infiniti** will offer Sirius with its 2003 Q45, M45 and G35 sedans and its FX45 crossover SUV.

Radio One Commits To HD Radio

Radio One has announced that its KKBT/Los Angeles, KBFB/Dallas, WBOT/Boston, WDMK/Detroit and WHTA/Atlanta will soon be fitted with **HD Radio** digital transmitters and in-band, on-channel exciters by Harris Corp.'s Broadcast Communications Division. **IBiquity Digital** intends to roll out its HD Radio IBOC technology in January 2003.

In other Radio One news, the company has declared a cash dividend on its 6.5% convertible preferred securities, or High Tides, payable Oct. 15 to shareholders of record Sept. 15.

Broadcasters, NAB Ask For Stay On 'Net Fees

Because their appeal of whether they should owe webcast performance royalties for streaming their AM and FM signals is pending, **Clear Channel Communications, Bonneville International, Cox Radio, Emmis Communications, Entercom Communications** and **Salem Communications**, along with the **NAB**, filed a motion for a limited stay on those royalties with Registrar of Copyrights Marybeth Peters on Sept. 11. Back performance royalties come due on Oct. 20, and the broadcasters said they will suffer irreparable harm if they have to calculate and pay the fees only to have the court ultimately find AM and FM streams are exempt. They also point to "the very real specter of administrative chaos" if they are exempted and have to try to track down who was paid and get refunds. The appeal could come before the Circuit Court as soon as November. Among the parties to the appeal and the motion, only Salem, which operates several Internet-only webcasts, has filed a notice of intent to appeal the royalty rates themselves. The Copyright Office has asked for comments on the broadcasters' motion; comments are due by Sept. 24, and reply comments are due by Sept. 27.

dozen of Disney's institutional investors to discuss the media powerhouse's current board structure, corporate governance practices, CEO succession plan and operations. Providence said it will furnish

the results of its meeting to Disney's board before the board meets later this month.

Providence President Bert Denton said the objective of this week's meeting was to "provide a forum for

Disney's institutional shareholders to discuss their views on a number of critical issues." He noted, "We are very pleased with the attendance and the constructive discussion at the meeting."

FCC

Continued from Page 4
that data before they file applications so they'll be better prepared for a delay in FCC approval. She also warned dealmakers against setting "drop-dead" dates for the closing of transactions that could lead their deals to fall apart while they're still under FCC review.

At the NAB's Congressional Breakfast, Rep. Greg Walden, him-

self a radio broadcaster, said red-flagging is something he wants to focus on as a newly named member of the House Subcommittee on Telecommunications. Walden said he believes red-flagging can lead to unnecessary delays and added, "It's a much more serious issue than people realize." He also questioned whether the FCC has the legal authority to engage in the practice.

Walden told **R&R** that he has

economic and competitive concerns with red-flagging, noting that when an owner tells employees a station is being sold, the staffers often leave for new jobs — sometimes with competing stations — because of uncertainty about their futures under new ownership. Walden also said he wonders what the FCC does with deals during the longer processing time. "A bureaucracy that slows things down for no good purpose is

a bureaucracy that needs reform," he said.

At the breakfast meeting Walden also addressed Congress' efforts to mandate free airtime for political candidates, saying that if Congress adopts such a law, the end result won't be savings for candidates, but funds freed up for them to spend elsewhere. "That's the fallacy of this thing," he said, noting that the economic windfall from free airtime could let candidates spend more on direct mail, staff and other campaign needs.

Walden also lamented how few radio GMs make an effort to meet him when he visits stations for interviews and debates and reminded the managers in the crowd that when a member of Congress visits the station, that's a chance for them to make their own concerns known.

Streaming Royalties, FM Allotments

Also at the Congressional Breakfast, Rep. Jay Inslee said overregulation is choking the webcasting industry: "This is a case where a great technology is potentially [being] strangled by terrible legislation." He also said, however, that he doesn't believe exempting radio stations that simulcast online from webcast royalties is a reasonable fix for the problem. Any new legislation, he believes, should address all media that use streaming technology.

Inslee is one of the main sponsors of the Internet Radio Fairness Act, which would make changes to the Copyright Office arbitration process

used to set royalties. He said at the breakfast that the current legislation has led to "an absurd royalty rate that clearly has the potential to destroy this nascent industry."

For those sticking to traditional radio, the wait for a new FM station could be a long one. FCC Audio Division Chief Peter Doyle told the "Audio Division Speaks" crowd that, while there are around 600 new FM allotments ready and waiting for processing, he doesn't think the FCC will be in a position to issue any new CPs for at least another 18 months. The reason? Doyle said he fully anticipates legal wrangling when the FCC adopts new rules for issuing commercial and noncommercial CPs.

The Washington, DC U.S. Circuit Court has ruled that noncomms can't participate in auctions for new stations as commercial broadcasters can, so the FCC has had to go back to the drawing board to develop procedures for issuing both types of permits. Doyle said he hopes the commission will have released the new rules by year's end — but also said that either noncomms or commercial broadcasters are likely to be unhappy enough, depending on the specifics of the rules, to mount a challenge in court.

A court challenge, Doyle said, could delay the adoption of new CP regulations for up to a year — but if the FCC's proposal ultimately prevails in court, the commission will begin auctions and applicants could have their CPs within six months of the court's decision.

Morris

Continued from Page 3
"This is an exciting and challenging time for all three labels. Patty, [Mercury/Nashville VP/Promotion]

John Ettinger and [MCA/Nashville VP/Promotion] Royce Risser are significant indicators of an exciting new chapter for this dynamic company."

Before assuming her most recent

post in August 2001, Morris spent 18 months as Regional Marketing/Promotion Director for Virgin Records. She was Virgin's Director/Field Operations for the preceding five years.

Williams

Continued from Page 3
holding down a weekend airshift; he became WJZZ's PD three months later. While serving as PD of WAMX/Ann Arbor, MI, he simultaneously held down gigs in Detroit: as the first black announcer on AOR WRIF/Detroit and as an air talent at Urban AC WMDX/Detroit.

Greater challenges in larger markets beckoned Williams. He became MD of seminal NAC WJZE/Washington, then MD of WQCD (CD101.9)/New York. He spent 5 1/2 years with WQCD, rising from MD to Asst. PD/MD and, ultimately, in his last year there, PD.

Williams resigned from WQCD for personal reasons in 1998 to join

Entercom's KSSJ/Sacramento, where he took the station from a 2.8 to a 4.5 25-54 in his first book. That earned him a promotion to Station

Manager. He then became PD of Clear Channel's heritage Urban AC WDAS/Philadelphia, but his position was eliminated six months later.

Fiddick

Continued from Page 3

Fiddick served as President of Multimedia Inc., which owned 12 stations throughout the Midwest. He

served as Chairman of the RAB from 1993-94 and was on the NAB board of directors from 1994-98. His experience also includes a management stint at WEZW/Milwaukee in the mid-1970s.

Stanek

Continued from Page 3

and familiarity with the Salt Lake market," Freeman said. "He's a proven leader in the industry and the

market and will be a great asset to our operations in Salt Lake."

Stanek added, "I'm thrilled to be managing a tremendous cluster of radio stations with a great group of broadcasters."



AL PETERSON

 apeterson@radioandrecords.com

PART ONE OF A TWO-PART SERIES

When Talk Hosts Cross The Line

□ **Industry members offer candid comments on the Opie & Anthony scandal**

A question long debated by Talk radio programmers, managers and hosts is, "When it comes to controversial content, how far is too far, and where is the line that should not be crossed?"

Although the FCC has been — for the most part — less than clear on the answer to those questions, last month WNEW/New York talkers Opie & Anthony learned just where that line is, apparently, drawn. Within days after their now well-publicized broadcast of a couple allegedly having sexual relations in New York City's St. Patrick's cathedral, Opie & Anthony were unceremoniously dumped by Infinity Broadcasting from both their popular WNEW afternoon show and their Westwood One nationally syndicated program.

The action came as a surprise to some, because Infinity had previously agreed to pay fines the FCC levied on the company as a result of several other broadcasts the talk duo made that the agency ruled obscene.

Simultaneously, WNEW VP/GM Ken Stevens and PD Jeremy Coleman were suspended indefinitely as Infinity moved quickly to try to deal with a situation that rapidly turned into every company's worst public relations nightmare. A firestorm of protests raged as numerous civic and religious groups, including New York's powerful Catholic League for Religious & Civil Rights, called for

the FCC to revoke WNEW's broadcast license.

Meanwhile, media outlets across the country had a field day reporting the sordid details of the stunt, and, at the same time, Catholic bar owners and patrons in Boston launched a boycott of Sam Adams beer, the sponsor of the controversial event.

In addition, no less than the FCC Chairman himself, Michael Powell, issued a public statement directing the agency's Enforcement Bureau to "proceed immediately with a thorough investigation."

When I asked Talk radio executives, programmers and hosts to offer their comments on Opie & Anthony's controversial stunt and subsequent firing, I was inundated with replies. It seems that just about everyone in the business has an opinion on this story.

In order to give a forum to everyone who wished to comment, this week we present the first of a two-part series on what those who work in Talk radio had to say on this hot topic.

Phil Boyce
 WABC/New York

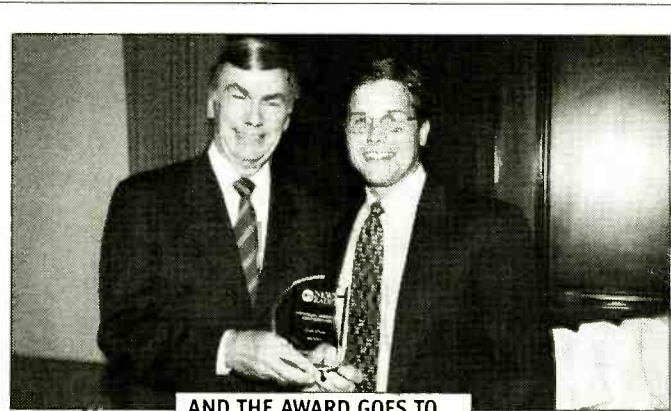
In my opinion, if a talk show host puts his station's license in jeopardy

due to some stunt, that is a "fire-able" offense. Those decisions are usually made — and rightly so — at the corporate level, so it would appear that, at some point in this situation, corporate decided they would not tolerate Opie & Anthony's antics anymore.

I only hope they were given fair warning that this kind of thing would no longer be tolerated. Then, if they cross the line after being notified, you have to fire them even if they make you a lot of money.

"It's the GM and PD's jobs to always let the talent know where the line is, but once it's established, it can't keep moving backward and forward."

Phil Boyce



AND THE AWARD GOES TO....

ABC News' Sam Donaldson presents a Finalist award to KOA/Denver reporter Alex Stone at ABC News Radio's annual affiliate luncheon and awards ceremony, held last week at the NAB Radio Conference in Seattle.

It's the GM and PD's jobs to always let the talent know where the line is, but once it's established, it can't keep moving backward and forward. I have seen too many instances where PDs do a bad job of letting the talent know where that line is, and it eventually costs the talent their job.

A good PD understands the stomach-growling of the people at corporate and knows what the host can get away with. He does not want to put his host in the position of getting canned. It's a bit like an electronic dog collar: The host must feel a little pain every time he crosses that line.

I think Ken Stevens and Jeremy Coleman are both good managers, and I do not know what really happened. But if they knew that Opie & Anthony were doing this stunt inside St. Patrick's Cathedral and did nothing to stop it, they are just as guilty and should suffer the same fate as the talent.

What I wonder is whether the PD or even the GM really had control of the hosts. I don't get the sense that Opie & Anthony knew who they reported to, or even if they actually reported to anybody. That's a recipe for disaster.

Situations like this are not about rules or policies, because you can't possibly write a policy that covers everything. The simple rule I have is

"Never do something that I can't defend." At WABC, our hosts know where the line is.

I get the sense that Opie & Anthony were given free rein. If the PD entered the studio during the show, they'd throw him out. That would never happen here. Hey, I'm 6'5" and weigh



Phil Boyce

about 250 — just try throwing me out! I'd simply go into the next room, take them off the air and send them home. I can't emphasize this enough: The PD must ride herd on his station, and he must be given the authority to do so.

I don't believe this incident will have a chilling effect on Talk radio. Remember, I'm the guy who fired Bob Grant, who was, at the time, the No. 1 talk host in New York City. We're still here and pretty hot, despite the chilling effect that event had in 1996. It took us five years to return WABC to its position of prominence, but we did it.

My predecessor had a different opinion about managing talk talent than I do. He felt the hosts needed

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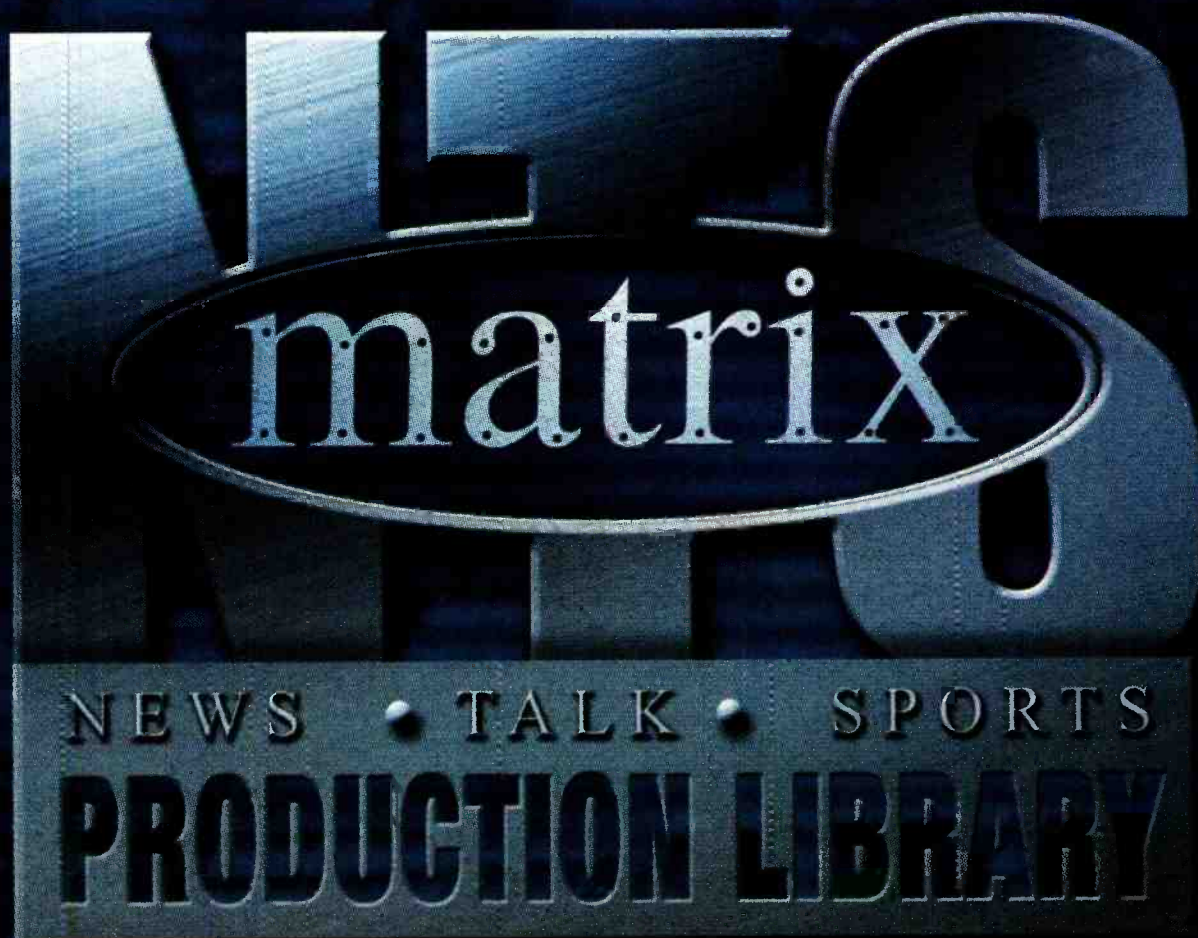
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When Talk Host Cross....

Continued from Page 16

complete freedom to say what they felt or they would not be seen as real. Things were said on the air at WABC back then that would never be allowed today.

Yes, the host got ratings, but it eventually cost him his job. Bob was warned long before he was fired that the rules had changed, there was a new sheriff in town and certain things that had been allowed before were not going to be tolerated by corporate anymore.

What ultimately cost Bob Grant his job had more to do with all the things he'd been allowed to say for the three or four years before I arrived here. When we finally fired Bob, my predecessor went on another radio station to say that he would have resigned himself rather than fire Bob Grant.

But the truth is, if he had still been here, he would have been fired along with Bob, because, as the PD, he was just as responsible for what happened. To his credit, Bob was always a gentleman with me and did try to toe the line that I'd laid down for him. If it hadn't been for all the stuff that had gone down before I got here, I know I could have saved him from his eventual fate.

Finally, especially on FM Talkers, it's considered cool for the hosts to have a "screw you" attitude toward management. Howard Stern made his career out of it, often referring to his PD as "Pig Vomit." That's OK if it's

just shtick and the PD has thick skin. But if it's for real, you have to ask, "Who is really in charge of the show?" Do you really want these guys — who have a bad-boy mentality to begin with — making daily decisions about how far they will go without anyone there to say, "Hey, guys, that's too far"? I sure don't.

Walter Sabo

Sabo Media/New York

So, why did Opie & Anthony get fired this time, when they were not let go as a result of previous controversial incidents? St. Patrick's Cathedral is an icon around the world; it's not just another church. That fact supercharged this situation. Also, Mel Karmazin has turned daily operations of the division over to John Sykes, so it's likely that, this time, the buck stopped



Walter Sabo

at Sykes.

As for their firing and the suspension of the management team, this was a goofy radio DJ stunt approved by sales and management. None of them committed the actual act in the church, so it's hard to understand why any of them would be fired. At most companies the legal department has to sign off on a contest, and, if legal permitted this one, they would have to go too.

Do you think promoting listeners having sex in St. Patrick's Cathedral is a good idea? No one would say yes to that, but, in the full context of Opie & Anthony's show and the general concept of the idea, it's easy to see how the contest seemed uneventful when it was approved.

The best safeguard against something like this happening is common sense. There is no way to predict when the public will be whipped into a frenzy over something. All of the other events on a given day impact

the effect of any comment, promotion or show topic.

Unlike television, which records its content on tapes, and print, which edits its content before putting it to press, radio is all live — and it generates more product than any other medium. Considering the volume of material we produce every single day, it's stunning how rarely there is a reaction of this level.

Ken Charles

KTRH/Houston

This is about more than just having your listeners call in about weird, kinky places they have had sex; this is about a station telling people to defame a place of worship and actually participating in it by sending a member of the show's team to do the play-by-play.

They went beyond a show simply airing a stunt by a listener; they told them to do it and then became a part of the event. And it was St. Patrick's Cathedral! Would it have been different if it were a mosque or synagogue? Yankee Stadium is one thing, but defiling a place of worship and becoming part of the goings-on crosses a line, and, to me, that is the lesson to be learned here.

Stunts are stunts, and who can really prevent listeners from doing stupid things? Hey, if people stopped being outrageous, reality TV would be dead. But this one was reality radio gone wrong.

I hate to see anyone lose his job, especially in this volatile business. However, at the end of the day, it is management's job to be responsible for the station's license. They sold the darned idea to a sponsor, so apparently someone in charge knew what was going on and supported it. So why should management be immune to the fallout of an event they seemingly approved of?

I know hosts who have cursed on the air and not gotten fired for it because it was something that happened in the heat of the moment. While it was wrong, and, certainly, action was taken, they did not lose their jobs, be-

"It's my responsibility to hire people with good judgment about the topics they choose, the positions and stands they take and what they should and should not do every day."

Ken Charles

cause stuff just happens sometimes.

However, I also know of a host who said to a caller, "Sir, I might get fired for this, but you are a so-and-so." Guess what? He got fired, because he thought about it, he knew it was wrong, and then he went ahead and did it anyway. As managers, we must be responsible for our stations' content, since we have an amazing amount of influence.

With that power to influence comes an equal amount of responsibility — responsibility to our listeners, employees, stockholders and communities — to use it wisely. To me, everyone involved in this incident did not do that, and, because of that, some paid the ultimate professional consequence.

At our stations I have responsible hosts whom I trust, and I know that, while I may not agree with their points of view on some issues, they are doing their jobs every day in a responsible manner. Many talk hosts have proven over time that they can be loose cannons. That makes it even more important that those of us in management make sure they know the rules and see that they are playing within those rules and within the strategic plan for the station.

Managers should set the guidelines for talents and reinforce them every day. I encourage the talent to talk with me if they are not sure about content, because I would rather defend my de-

cision and support my team than be surprised and have to back them on something I knew nothing about. That way, if something is done that is later deemed to be improper, it was my decision, and I have to take the responsibility.

My job is to protect the station's license, provide an environment that promotes creativity and is fun to work in, do great radio every day, create value for our stockholders and be responsible to the community we live in. My policy is simple: Use your best judgment.

It's my responsibility to hire people with good judgment about the topics they choose, the positions and stands they take and what they should and should not do every day. That way, even though I can't listen to my station 24/7, I can be confident the station is in very good hands when I'm out of earshot.

Being controversial is talking about something that may make people cringe but is still something that must be talked about. Being controversial is also pushing the boundaries to provoke thoughts or emotions without hurting anyone or defaming a religion, race or anything similar.

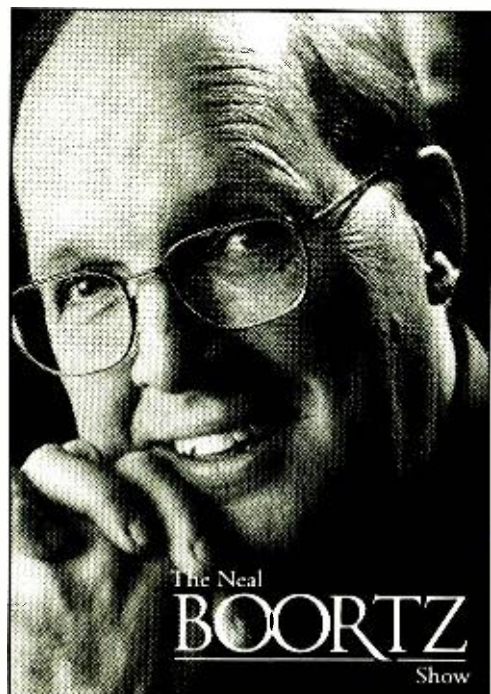
Controversy is not yelling fire in a crowded theater. Will this incident change Talk radio? Absolutely not, but it should remind all of us of the power we have and the responsibility we have to use it correctly.



Ken Charles

"The best safeguard against something like this happening is common sense."

Walter Sabo



The Neal
BOORTZ
Show

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

The Buzz is about Boortz

WSB Atlanta, GA

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

WPTF Raleigh-Durham, NC

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

WSKY-FM Gainesville, FL

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

WOKV Jacksonville, FL

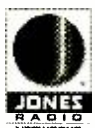
M 25-54 6.6 to 9.5 Rank 2nd!
M 35-54 6.6 to 9.4 Rank 3rd!



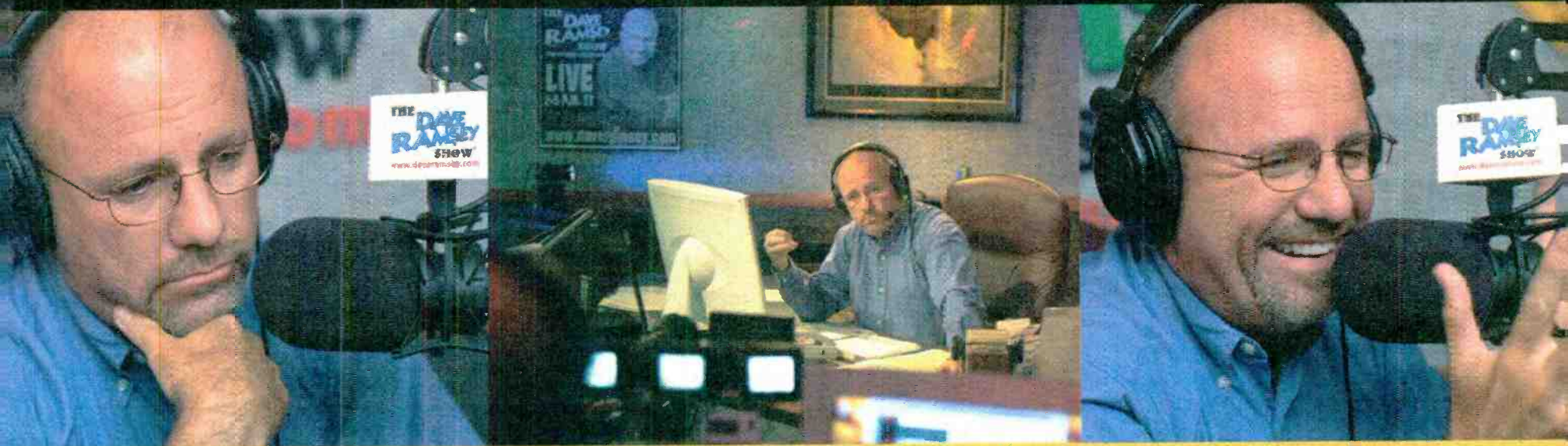
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WBHP Huntsville **1.4 → 7.6** Men 25-54

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WWTN Nashville **9.5** *Still Best in the Market!*

WTMA Charleston **3.1 → 4.8** Men 25-54

WTMJ Milwaukee **6.0 → 9.6** Adults 25-54

WTNY Watertown **2.2 → 9.1*** Adults 25-54

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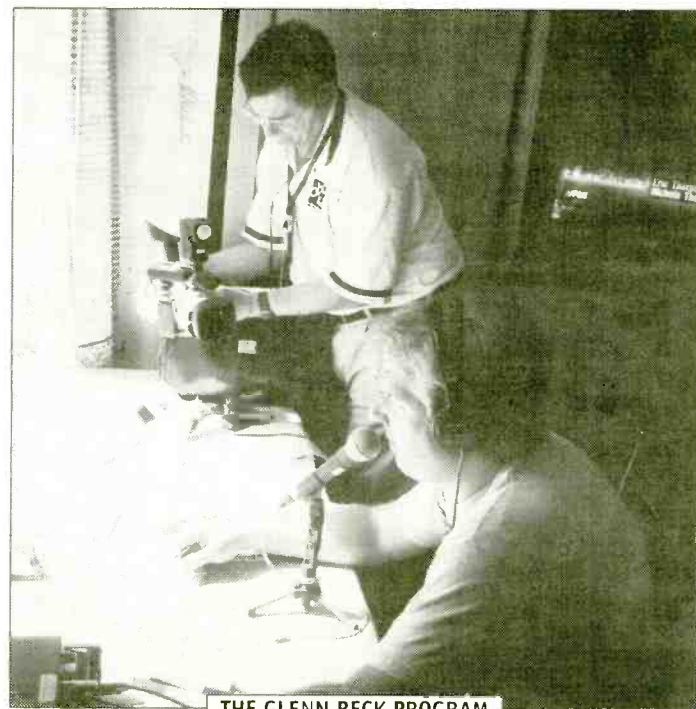
"Where life happens; caller after caller..."

Live From Ground Zero, September 11, 2002



MASS COVERAGE

Needless to say, the World Trade Center site served as ground zero for worldwide media outlets covering the 9/11/2001 commemoration ceremonies. Pictured here are just a few of the satellite trucks beaming audio and video of the events.



THE GLENN BECK PROGRAM

Premiere Radio Network's syndicated Talk host Glenn Beck (front) with Art Vuolo, "Radio's Best Friend."



GATHERING THE SCOOP

WINS/New York's Juliet Papa (c) and Stan Brooks interview one of 9/11's many heroes.



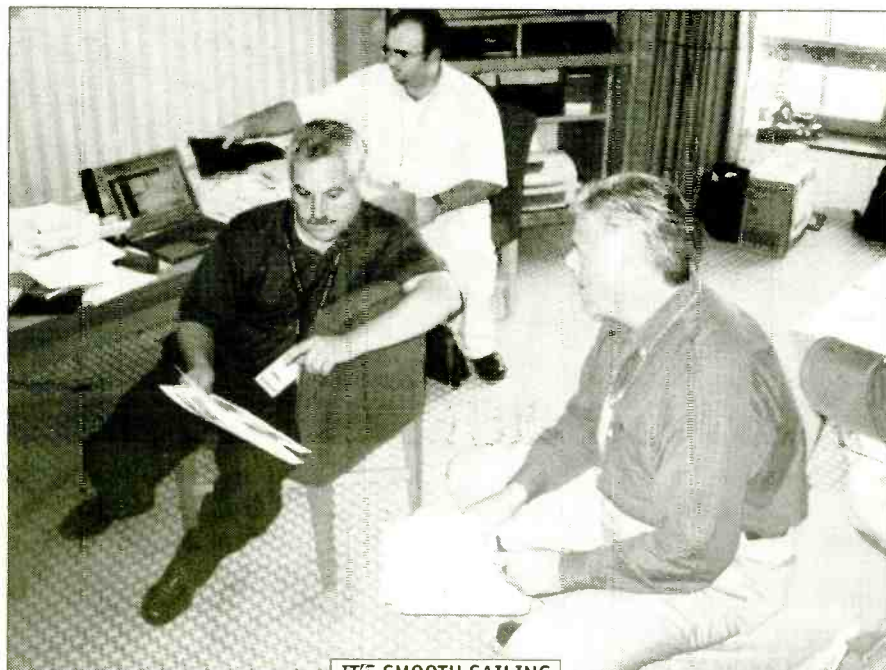
A MOMENT OF SILENCE

ABC's Tom Joyner observes a moment of silence at 8:46am, the exact time the first plane struck the tower last year.



CATCHING UP

On the first anniversary of the 9/11 attacks, (l-r) WOAI & KTKR/San Antonio OM Andrew Ashwood, ABC VP/Radio News Chris Berry and ABC's Sam Donaldson discuss events.



IT'S SMOOTH SAILING

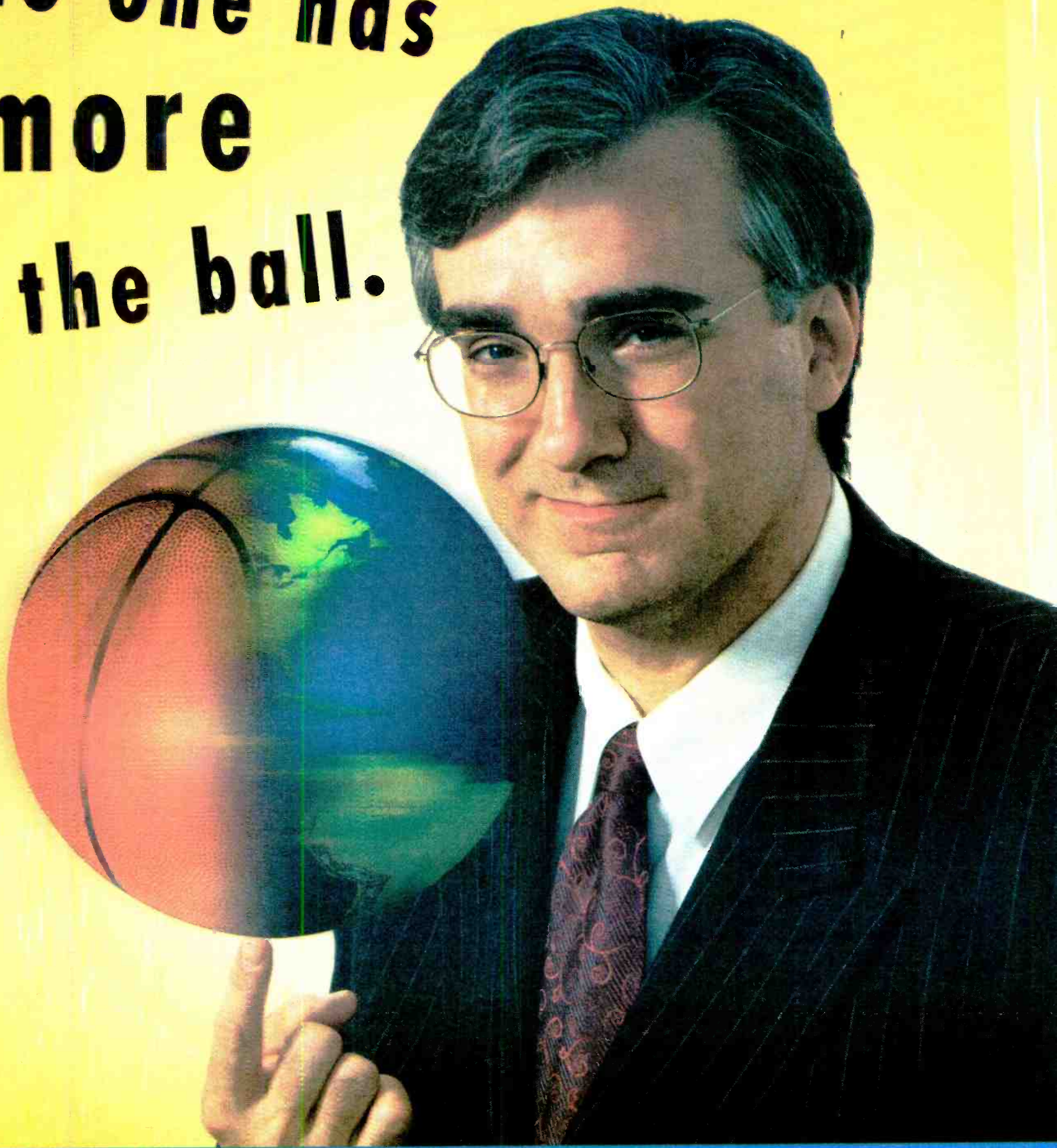
ABC's GM/Radio Operations Tony Gatto (c) and two colleagues ensure that the multiple station broadcasts are proceeding as planned.



SPORTS & 9/11

ESPN Sports' Mike and Mike Show broadcasts from above the World Trade Center site.

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What We Buy

Edison examines purchasing habits of classic rock fans

R&R's music editors devoted their Aug. 30 columns to Edison Media Research's breakthrough "National Record Buyers Study II," which examined the habits of those who purchase recorded music. Detailed information as it pertains to Classic Rock is the focus this week.

First, some background: Answers of "do not know" or "not sure" were omitted from the study, so totals for each question may not always add up to 100%. While men and women were equally represented in the total sample, the gender gap at Classic Rock is quite large: In this study the Classic Rock population is 69% male and 31% female.

New-Music Knowledge

According to the Edison study, Classic Rock listeners like music from such artists as Led Zeppelin, Pink Floyd and The Who more than any other act named. But how do these listeners learn about new music? According to the study, it's radio. Of the total sample, 77% said they often discover new music by listening to a radio station. For Classic Rock, 66% of the respondents said the same.

Meanwhile, 32% of Classic Rock listeners learn about new releases through word of mouth, and 18% do so by watching video channels such as MTV or VH1. Fifteen percent get music info by listening to soundtracks, 12% get it from live appearances by artists on TV shows, 11% by going to a concert or a live performance, and 9% by reading such music magazines as *Rolling Stone*, *Spin* or *Vibe*.

Shopping Habits

Think about the last CD you pur-

chased for yourself. How did you first find out it was available? Edison posed that question to its Classic Rock respondents, and 24% answered "radio." Some 22% said it was because they heard or saw it at a music retailer—far above the 14% of the total sample. Fourteen percent said they'd seen something on the Internet about the new material (compared to 5% of the total sample), and another 14% thanked friends and family for tipping them off.

Less-than-successful methods of informing Classic Rock listeners that a new release was available for purchase were reading about it in a magazine or newspaper (5%), exposure on a music-video channel (4%), hearing it at a live performance (3%) and seeing it on a TV show or commercial (1% each). Four percent said they'd learned about availability through a record club, and 8% said through hearing it on a movie soundtrack or while watching a movie.

Multiaartist compilations also end up on the shopping lists of Classic Rock fans. Some 47% said they'd bought those types of releases, though it's not known if they invested in *Jock Jams* and *Now That's What I Call Music!*

Edison's followup question: Considering all the music purchases you make, what influenced you most when deciding to buy a CD? The results for Classic Rock listeners: radio, 46%; music-video channel, 7%; magazine or

newspaper, 3%; TV show, 1%; TV advertisement, 1%; concert or live performance, 5%; friend or relative, 13%; Internet, 7%; store, 7%; record club, 3%; and movie or movie soundtrack, 3%. Check out the sidebar in the top-left corner to see how these results compare to the total sample.

Where They Buy

While 29% of Classic Rock listeners buy most of their CDs at a full-service record store that is not located in a mall, 16% visit mall retailers to make their purchases. Some 22% said their CD purchases were made at such stores as Wal-Mart or Target, but just 14% said they purchased music at a Best Buy, Circuit City or other electronics-oriented retailer. Nine percent went through a record club to get their CDs, and 4% used an online retailer such as Amazon.com or CDNow.

What are the Classic Rock folks buying? Not a big hit CD from a new artist. Just 7% said they'd buy such an offering, compared to 22% of the total sample. Some 83% said they'd purchase the latest CD from a more established artist. That beats the overall sample, where 65% made that claim. Meanwhile, Classic Rock fans will "definitely" purchase upcoming albums from the following artists: Santana (18.4%), Ozzy Osbourne (16.4%), Red Hot Chili Peppers (16%), U2 (15.7%) and Creed (12.5%).

Radio Most Influential

Edison Media Research asked respondents, "Considering all the music purchases you make, what influences you the most when deciding to buy a CD?" Here's a comparison of answers from Classic Rock listeners and the total sample.

Category	Total Sample	Classic Rock Listeners
Heard it on the radio	48%	46%
Heard it on a music-video channel	12%	7%
Saw it in a magazine or newspaper	1%	3%
Saw it on a TV show	2%	1%
Saw it advertised on TV	2%	1%
Heard it at a concert or live performance	4%	5%
Heard about it from a friend or relative	13%	13%
Saw it on the Internet	2%	7%
Heard or saw it in a store	6%	7%
Saw something about it through a record club	2%	3%
Heard it in a movie or on a movie soundtrack	2%	3%

Most Classic Rock listeners (75%) — like all of the other radio listeners who participated in the Edison study — won't buy a new CD unless they've already heard a few songs from it on the radio. Only 33% would rush out to buy every new record from an artist they dig. Interestingly, 42% of the Classic Rock sample said that too much attention on TV and in the press turned them off from recording artists they liked.

Video channels play a small but significant role in influencing consumers to go out and buy a new release, with 26% of Classic Rock PIs purchasing a new CD because they saw a video for a song on MTV, VH1 or BET. Thirty-one percent of the Classic Rock population purchased a new CD after reading a review or article about the act in a magazine.

Issues Of Piracy

A large part of Edison's research dealt with the attitudes of Americans toward obtaining their favorite music. Here are some eye-opening statistics: Twenty-two percent of Classic Rock fans said they no longer have to buy CDs because they can download music for free over the Internet; 31% said they've burned a copy of someone else's CD instead of buying their own copy; and 51% believe there is nothing morally wrong about download-

ing music for free from the Internet.

The Internet's influence did lead several people to legally purchase CDs, however. Twenty-six percent of the Classic Rock sample bought a new CD after hearing that artist's music on an Internet-only radio station or live audio stream for a broadcast station. That's compared to 31% of the total sample.

To combat piracy, several record labels plan to release CDs that cannot be duplicated, or even listened to, on a computer. Would this have any effect on the buying decisions of a Classic Rock fan? Apparently not. Twenty-eight percent said they wouldn't purchase such a CD; 70% said such a plan would have no influence on their purchasing habits.

The Effectiveness Of Radio

Classic Rock fans really dislike long blocks of music in which they are not given any idea of what they've listened to. A hefty 66% say radio stations should announce the title and artist before or after every song.

Is satellite radio a threat for Classic Rock? Maybe not. Thirty-five percent of Classic Rock listeners were "not at all interested" in XM or Sirius, while just 12% were "very interested."

For comparisons to 2001 data as they pertain to Classic Rock, please see the Aug. 31, 2001 issue of R&R.

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A Perry Capital Corporation

NAB

Continued from Page 1

registrations to walk the exhibit floor. The paid registration figure was widely believed to be in the neighborhood of the low 1,000s.

Infinity Broadcasting stayed home for a second NAB Radio Show, thanks to Viacom's pullout from the organization two years ago. And while key Clear Channel executives were at the show, most of its rank-and-file managers were not, in part because of their own meetings, which were held in Las Vegas a week earlier.

People Meter Particulars

Arbitron used the NAB to present new Portable People Meter results from the Philadelphia test market, demonstrating that an "apples-to-apples" comparison of metered numbers to diary results yielded quite similar results.

It was the first opportunity for Arbitron to display a full sample for a full ratings period. Previous comparisons of metered results and diary results were done with mismatched ratings periods.

While the latest PPM results were more consistent with those of the diary (a full chart showing individual station results will appear in next week's R&R), there were still some startling contrasts between the two methodologies. The PPM has shown much greater cume audience figures, significantly lower time spent listening and lower AQH results in morning drive, especially among older demos.

That last point is of great concern among radio-industry executives, who say that losses in morning drive are not being offset by gains in other dayparts.

At a press conference RAB President/CEO Gary Fries acknowledged that the research industry will eventually adopt a technological means for conducting audience measurement, but he criticized the usability and methodology of the PPM.

"I don't have a problem with how the meter gathers its data as much as I do with how Arbitron interprets it after it's been collected," Fries said. He also said that Arbitron will have to be more upfront with the radio industry about price increases when the PPM kicks in and that Arbitron will have to get PPM response rates — which are currently floating at just above single digits — to a much higher level.

Group Heads Praise Consolidation

This year's convention once again featured a group heads' panel that largely defended the effects of the 1996 Telecommunications Act. While the discourse has become more sophisticated, the central debating points are the same as they were six years ago.

"Frankly, I think it's the most exciting time for our industry," Entercom President/CEO David Field said at Sept. 13's Super Session

of radio group executives, moderated by ABC Radio Networks talk host Sam Donaldson. Field added that consolidation has made radio more "vibrant and compelling."

Regent Chairman/CEO Terry Jacobs echoed those thoughts and said that being able to consolidate has led his company to build a real marketplace on the local level. "I don't think radio has gotten the attention it should have, because radio is a real growth industry," he said.

Radio One COO Mary Catherine Sneed agreed. "I don't remember, seven or eight years ago, reading about radio in the *Wall Street Journal* or the *New York Times*," she said. "It was a little business, and I kept thinking that I should go into the TV biz, because it was sexier. But radio is big business now. It's important now. Consolidation has helped make it more important."

Clear Channel President/COO Mark Mays pointed out, however, that radio is one of the least-consolidated media. "Look at the record industry, where five labels control 85% of the business," he said. He argued that, on the national level, movie theaters all show the same films, TV listings are pretty much the same, and magazine racks all look alike.

Yet, he said, radio "spends millions and millions of dollars on finding local formats, and we're the ones being slammed for being homogenous and using cookie-cutter formats. Radio in Oklahoma City is not the same as it is in New York City."

But Saga Chairman/CEO Ed Christian criticized the direction in which radio is headed, drawing wild applause at several points during the Super Session for being the lone executive to challenge the effects of voicetracking, among other things, on radio today. While Mays said it's radio's job to provide compelling programming and that voicetracking technology allows for "a far more productive and efficient" model, Christian rejected that idea.

"I think it's disingenuous," he said. "We defend the voicetracking, and then we are talking about all the multitasking that our employees do. All I see are people working longer and harder, and I don't see how it's been a benefit to our industry." Christian added that voicetracking is a quality-control issue and said, "We are our own worst enemy, we are not attracting talent to our industry."

Christian also took the opportunity to criticize advertising agencies for failing to go after the increasing number of baby boomers entering their late 50s and 60s. "C'mon, let's get serious and start to look at where the money is going," he said.

The day before, at the "Broadcast Financing for the New Millennium" session that kicked off this year's Radio Show, Cumulus Chairman/CEO Lew Dickey called consolidation a godsend for radio. He stressed his belief that the tightening of the number of owners has attracted a lot

of capital and helped radio outperform other industries in growth.

Entercom's David Field said he believes deregulation gave radio "competitive parity" with other media and that the economic efficiencies gained from consolidation have made radio a "far more robust platform, with reach that exceeds the competitors'."

And at a Sept. 12 session titled "Seeing Your Future in the Crystal Ball of Insiders/Outsiders," Bonneville President/CEO Bruce Reese looked into his crystal ball and saw much more consolidation. "I wouldn't be surprised if, 10 years from now, five companies control 85% of the radio industry," he told Wachovia Securities analyst Jim Boyle, who was moderating the panel. When asked if he believes the government should allow such a scenario, Reese said, "Yes. We are in a democracy, and the government should just let us make things happen."

Credit Suisse First Boston analyst Kristin Allen agreed. "There will be fewer companies. It will become more consolidated. Costs will become more efficient in a lot of technology areas, but costs will rise as personalities begin to earn more money. There will be more formats to be discovered, and radio will be a good, healthy business."

Importance Of Localism

But Reese warned that radio should not undermine itself: Industry consolidation is a good thing, but owners should not cut back on what made radio a great business. "We cannot eliminate too much management, and we cannot eliminate localism," he said. "This is largely a local business. The vast majority of our revenue comes from the communities in which we operate. We need to carefully consider models to manage these properties, and we need to remind ourselves once in a while that this business is not a bad business to be in."

NAB President/CEO Eddie Fritts also stressed the importance of localism. "By all accounts, radio is alive and well largely due to its greatest strength — localism," he said in his address on Sept. 13. "Many have tried to ring the death knell for radio. I can assure you that local radio is here to stay and will not only endure, but prevail."

Fritts said he's "very proud of what broadcasters are doing in holding our country together and rallying the American spirit" and that the transition to digital will give radio "even better opportunities to serve our listeners."

At the same time, he took a jab at satcasters XM and Sirius: "Our satellite friends have been trying to build their business by criticizing local radio. They say they will do for radio what cable did for television. I say, if you like cable radio, you'll love satellite radio," he said, eliciting applause and laughter from the audience. "Have you heard it? Then

Continued on Page 25

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NAB

Continued from Page 23

you know how [satellite radio] sounds."

Fritts' points were underscored later in the day at a session called "Satellite Radio: Us Vs. Them." Citing growing spotloads and increased use of voicetracking and satellite-delivered syndicated programming that are driving terrestrial radio to sound like satellite radio, Delmarva Broadcasting GM Michael Reath said it's no wonder that Duncan's American Radio reports that the average number of people listening to radio is declining. Reath said the key is to give listeners what the satcasters can't — live, local information.

But, analyst Kristin Allen said during the "Crystal Ball" session that local radio has never been threatened by satellite radio. "I've always thought that satellite radio would have a market — the rural market," she said. Entravision's Jeanette Tully offered similar comments and said that, while driving around Los Angeles, she'd rather listen to an AM or FM station that can give her traffic and weather information.

When asked if satellite radio was at one point a "Death Star" for radio, Bonneville's Reese said, "I'm not sure it was ever a 'Death Star.' It's certainly made life more interesting, but it hasn't killed anything." But, she asserted, XM and Sirius will thrive if radio fails to continue its winning ways. "If we do stupid things to allow listeners to go into the arms of satellite radio," Reese said, "they didn't kill us, we killed ourselves."

Fritts' speech was followed by a keynote address by Westwood One talk host and FOX News Channel commentator Bill O'Reilly, who spent the bulk of his time discussing his ability to fend off both MSNBC's Phil Donahue and CNN's Connie Chung in the ratings. "It was interesting to see two large companies [GE and AOL Time Warner] invest in concepts that were steeped in the past," he said.

O'Reilly criticized the approach still taken by many political talk show hosts, saying, "Americans are tired of being talked down to by the pundits on the mountain with big voices. They don't need them anymore. The radio audience wants to be engaged. Bring the information that's not all over AP, and bring that information to them in an engaging way."

When asked by R&R how he'd feel if his radio show proved to be a failure, O'Reilly said, "[Westwood One] has a contract with me, so I don't worry about what will happen. They'll keep on paying me. If it doesn't work out, it doesn't work out. Radio is tougher [than TV]. It works in some markets, and it doesn't work in some markets. I will say that radio is a much bigger pain in the butt than TV, though, because I have 300 bosses — general managers of stations all around the country."

Industry Debates Indie Promo

A Sept. 12 Super Session called "Independent Promotion: What's Goin' On?" took on one of the hottest topics in the industry today. The discussion became heated as well, with the RIAA's Mitch Glazier saying, "We're not here claiming that there is some illegal extortion going on, but the concept — the feeling about participating in this system — is the same." Emmis Radio President Rick Cummings responded, "The labels' fear factor is about Clear Channel — that they can dictate terms as never before."

Arguing that government has no role in how stations program music, Latham & Watkins attorney Rick Bernthal told Rep. John Conyers Jr. staffer Ted Kalo, "If you think you're going to pass a law that says we need diversity of voices to select different music to play, you're smoking the drapes. It's never going to happen."

Quick Digital Rollout Expected

On the retail end, Kenwood Sr. VP/Marketing & Sales Bob Law told those on hand for a Sept. 14 session on the rollout of iBiquity's HD Radio that he's prepared to introduce IBOC-enhanced receivers at the Consumer Electronics Show in January 2003. He expects a quick transition to digital and believes listeners will quickly embrace it. Good Guys Regional Manager/Pacific Northwest Mark McDougal added, "Everybody is very accepting of and interested in digital radio."

Bonneville's Reese expressed concern about AM stations' conversion to digital, given continuing problems with daytime and nighttime signal distortion, and iBiquity's Jeff Jury responded that his company will find a full-time solution for AM IBOC. Reese commended radio's ability to convert to a digital spectrum at much lower cost than TV, noting, "It is a big benefit for our consumers at a relatively low cost to us."

Meanwhile, a Sept. 13 panel discussing radio-station streaming agreed that webcasting issues remain for radio groups. Bonneville VP/New Media & Technology Bruce Christensen said his company's stations in Chicago, Salt Lake City and Washington, DC are streaming their signals online, but its San Francisco and St. Louis properties are not. "It would be the preference of our general counsel that none of our stations stream at this time, because of cost issues," he said, noting that it's unclear when and by whom royalty payments will be made.

Still, Christensen said, Bonneville stations that currently stream will continue to do so, and any future streaming decisions will be made at the market level. "We see streaming as a better way of serving our PIs, as it extends the signal into a work environment where it otherwise would not be available."

Susquehanna Sr. VP/GM, Group Operations Dan Halyburton said 20 of his 21 stations are streaming, and

they will continue to do so even though webcasting has become extremely expensive. He likened streaming to owning "swampland right next to the ocean" but said Susquehanna must continue to nurture the technology, because it may eventually become lucrative.

Salem executive Russell Hauth, whose company also has a strong commitment to the Internet, agreed. "The swampland might be profitable one day," he said. "My recommendation is, don't give up yet. Don't give up too early."

Think Outside The Box

Susquehanna President/COO David Kennedy told attendees at the Sept. 12 broadcast-financing session that companies interested in expanding their businesses need to keep an open mind and entertain unusually structured deals — ones that might not mirror more traditional deals but that will still result in growth. Kennedy explained that he once had to create a new limited-liability corporation just so that he could complete one deal.

Cross-platform deals may be a way to grow business, but Hispanic Broadcasting Chairman/CEO Mac Tichenor said the jury's still out on those types of transactions — an interesting statement, considering that his own company is merging with Spanish-language TV firm Univision. With the increasingly consolidated landscape of radio, Tichenor pointed out, companies focused on acquisitions are finding it harder to find willing sellers. "Everybody wants to be the surviving entity," he said.

Still, radio is a better business to be in than TV, at least according to Barry Drake. The CEO of start-up Backyard Broadcasting is a veteran of both media but chose to venture back into radio because radio has a spirit he finds lacking in TV. "TV is a delivery system," he said, noting that while television is still heavily dependent on network programming, a good deal of radio programming is still locally produced.

But with some radio stations increasing their network programming, Drake warned radio operators not to fall into that same trap of relying too much on a network. Drake cited his own desire to reach people and radio's ability to reach its audience as reasons for jumping back into the fray. "I have an uncontrollable urge to serve," he said. "No business is better able to serve than the radio business."

Legends Share 'Tales From The Bar'

"Tales From the Bar," a Sept. 14 session at which several radio veterans traded stories of years gone by, was so named because so many people at previous NAB Radio Shows have said the best convention stories came while having drinks.

Chicago radio veteran John Gehron, now with Clear Channel, recounted how, one day, then-WLS/Chicago morning man Larry Lujack con-

fronted afternooner Steve Dahl on-air about Dahl's habit of poking fun at him. "This was not a radio bit," said Gehron, who, at the time, was WLS's PD. "This was raw emotion. At the same time, it was great radio. But it was not a stunt."

After some discussion of colorful veteran radio programmer Ron Jacobs, Gehron lamented, "We don't have the characters that we used to have. It's more of a business now, and I think that, as a result, we've weeded a lot of crazies out of our business." He added that many PDs have become enamored of the tools that are available today and have gotten away from nurturing the voices who are on the air. "It's the talent who create the entertainment and on-air attitude," he said.

That comment led Pat O'Day, who programmed KJR/Seattle during its Top 40 heyday, to say, "Great talent comes in unpredictable, pyrotechnical packages."

When asked by R&R what the radio vets think of today's notable air talents, Scotty Brink — a veteran of such stations as WNBC/New York and KHJ/Los Angeles — said, "They are very self-indulgent. We were more concerned about the listener, and a lot of the morning hosts out there are so into themselves."

O'Day predicted a pendulum swing, however, and said that someone, somewhere will put together a stable of young air talent that will take a station to No. 1 and turn things upside down — just like KHJ did in 1965.

Ferguson Declines Individual NAB Honor

Cox Radio VP/co-COO Dick Ferguson wouldn't accept this year's National Radio Award on his own behalf, opting instead to accept it on behalf of his team of employees. At the NAB Luncheon on Sept. 14 Ferguson said he's been fortunate to have surrounded himself with a good staff who have taught him that treating people with respect "gets you in the win column every time" and who have shown him the power of saying "please," "thank you" and, when appropriate, "I'm sorry."

There was action outside the convention hall as well. While nearly a dozen individuals on Sept. 14 held up signs outside the Washington State Convention and Trade Center protesting Clear Channel and "corporate radio," Prometheus Radio activist Hannah Sassaman was ejected from the convention floor after unfurling a large "Cheap Channel" banner. Sassaman told R&R her pass, obtained through the trade publication *Radio World*, was then confiscated. The former WXPN/Philadelphia staffer joined the crowd outside, which was almost outnumbered by uniformed Seattle police officers.

Sandy Johnson, a former Citadel/Modesto, CA employee seeking a lower-power FM in the market, held up a sign that criticized Eddie Fritts, FCC Chairman Michael Powell and Clear Channel's Lowry Mays for their roles in what Johnson said is a

worsened radio industry following the 1996 Telecom Act. "I was a news director and public affairs director," she said. "Since the Telecom Act, we've seen a lot of changes. We don't have any local news or public affairs shows anymore in Modesto."

— Additional reporting by Jeff Green, Joe Howard and Adam Jacobson.

Clear Channel

Continued from Page 1

The new partnerships, by region, are: Northeast — Product Sr. VP **Dave Lange**, Radio Sr. VP **Rob Williams**; Mid-Atlantic — Product Sr. VP **Harve Alan**, Radio Sr. VP **Jim Shea**; Southeast — Product Sr. VP **Marc Chase**, Radio Sr. VP **Peter Ferrara**; Midwest — Product Sr. VP **Gene Romano**, Radio Sr. VP **Dave Crowl**; Plains/Northwest — Product Sr. VP **Jack Evans**, Radio Sr. VP **Jay Meyers**; and Southwest/Central — Product Sr. VP **Bill Richards**, Radio Sr. VP **John Cullen**. Southwest Radio Sr. VP **JD Freeman** and West Coast Radio Sr. VP **Charlie Rahilly** will work with a single Product Sr. VP for both regions, **Steve Smith**.

"This revision is motivated by a need to align incentives, create a shared focus on common station or market priorities and clarify accountabilities," Clear Channel Radio Sr. VP/Programming Tom Owens said. "John Hogan and I have been working for some time on a structure designed to increase the efficiency of communications and encourage the forging of more efficient partnerships."

Hogan said, "Tom Owens and I are confident that this structural adjustment will more fully leverage our resources. It will allow us to share our best practices; intelligently allocate promotional resources; and more widely distribute creative content, research data and marketing weaponry."

Owens said the company would also appoint Regional VPs/Programming who will be similarly aligned with the 40 Trading Zones supervised by Clear Channel Radio's existing Regional VPs. Each Regional VP/Programming will receive extensive training and be responsible for improving communications and managing product resources for the assigned station group. "We strongly believe that we must have well informed, highly motivated and properly focused personnel serving in these important roles," Owens said.

As a result of the realignment, Nashville-based Regional VP/Programming **Buddy Scott**, San Diego-based Regional VP/Programming **Rich Hawkins** and Chicago-based Regional VP/Programming **Jack Taddeo** will exit their positions, also effective Oct. 1.



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Meet Brian Whitman: Human Spittoon

KABC-AM/Los Angeles talk host **Brian Whitman** never figured he'd be on the receiving end of a walk-by spitting. Yet he was sprayed by no less than a third-party candidate for governor of California last week-end while holding an on-air forum for the lesser-known choices to replace Gov. Gray Davis. While Whitman was interviewing Libertarian nominee Gary Copeland, things turned ugly and quickly escalated into a one-way spraying of bodily fluids — by Copeland. “We were debating driver’s licenses for noncitizens, and I said, ‘Call me crazy, but maybe it’s not a good idea to do that,’” Whitman recalls.



Brian Whitman, pre-loogie

“Copeland called me a racist and began shouting, so I told my board op to turn his mike off. The guy began to walk out on me, so I told him to not to let the door hit him in the ass on the way out. He then turned around and hawked one up, as we say.” A shocked Whitman called the police and says he’s doing everything necessary to have Copeland prosecuted. The Libertarian Party moved quickly to denounce Copeland’s salivary actions and has withdrawn its endorsement of him.

The 20-year-old daughter of Tampa radio legend **Mason Dixon**, Alicia, is hitting the road with teen heartthrob and chart-clogger **Nick Carter!** Alicia was recently recruited to play bass in Carter’s band for his upcoming solo tour. “I’m going nuts!” says proud papa Dixon from his office at Infinity’s WRBQ/Tampa. “Alicia and Nick have been buds since before he was with The Backstreet Boys. He used to hang out at our house on weekends and do the whole garage-band thing.” Alicia and the rest of the band are prominently featured in the video for “Help Me,” Carter’s solo debut. “They’re leaving next week on a promo tour of Europe, Asia and Scandinavia,” says Dixon, who adds that Carter is currently penciled in to perform on *Saturday Night Live* Oct. 19.

The consolidation bus pulls up in front of Steel City Media AC-Classic Rock combo **WLTJ & WRRK/Pittsburgh** and leaves with OM **Garrett Hart**, as his position is eliminated. **WLTJ PD Chuck Stevens** and **WRRK PD John Robertson** remain in their respective gigs and continue to report to Gregg Frischling.

WKQI/Detroit Asst. PD/MD/afternoon personality **J. Love** heads east to become PD of CHR/Rhythmic **WWKX (Hot 106)/Providence**, starting Sept. 23. Love, who will also hold the midday shift, replaces Jerry McKenna (who now programs **WQSX/Boston**).

After a brief stint, **Russ Allen** exits as PD of Clear Channel Urban **WJBT/Jacksonville**.

Hubby Suit Over Celine Spoof?

Rene Angelil, husband and manager of Celine Dion, threatened to sue French CHR **CKMF (Radio Energie 94.3)/Montreal** if it didn’t stop airing a parody *en Francais* of Dion’s

hit “I’m Alive.” The homemade parody is called “A m’enaarve,” which, loosely translated, means “She Drives Me Nuts.” Radio Energie says it was just trying to be funny, but Mr. Dion wasn’t laughing. An agitated Angelil told reporters, “They took off her voice and invented vulgar lyrics. It’s unacceptable.” Angelil also mentioned that copyright law prevented such unauthorized use of a recording. That must have worked, because the parody was quickly pulled from CKMF.

WZPL/Indianapolis morning guy **Dave Smiley**, weekending in sunny Palm Springs, CA, missed his return flight home last Sunday night. Thinking quickly, he and **WZPL PD Scott Sands** called an audible: They contacted **Tracy Johnson**, GM/DPD of their alma mater, **KFMB-FM/San Diego**, and he offered



Dave Smiley

the use of KFMB’s studio. Smiley high-tailed it to San Diego, where he did his show Monday morning via the magic of ISDN. No injuries were reported.

Despite a recent conviction on federal racketeering charges and an impending prison sentence, Providence’s ex-mayor, **Vincent “Buddy” Cianci**, had no problem finding employment. Hometown Talker **WPRO-AM** has inked Cianci to co-host the 9-11am shift with **Steve Kass**. Cianci is supposed to begin a five-year sentence in December, but he remains optimistic that his highly paid battery of attorneys will keep the appeals process tied up in the courts for the foreseeable future, thus keeping him out of jail and on the air.

Matthew Arnett, host of the *Matthew in the Morning* breakfast fest at **WZXL/Atlantic City, NJ**, has shamelessly glommed onto the controversy concerning alleged naked pictures of Miss

Continued on Page 28

Rumbles

- **KSYR (The Buzz)/Shreveport, LA PD Johnny Maze** exits. Look for Maze to pop up at another FM in the Bayou State soon. **Rod The Human Tripod** is named acting PD at The Buzz.

- **WAAF/Boston** afternoon guy **Rocko** exits after five years. MD **Mike Brangiforte** takes the slot on an interim basis.

- **WKST/Pittsburgh MD JJ Kincaid** segues to mornings at **WNVZ/Norfolk**.

- **WAXB/Danbury, CT** flips from Oldies to Hot AC as **WDBY (Y105)** under new PD **Joe Limardi**, who transfers back East after 1 1/2 years in the programming seat at sister **WZOK/Rockford, IL**. Asst. PD/afternoon talent **Todd Chance** is now **WZOK**’s interim PD.

- **WWVV/Savannah, GA** shifts from Alternative to Hot AC as nearby co-owned Active Rocker **WFXH** flips to Alternative. **WWVV PD B.J. Kipard** slides over to program *FXH*, while **WFXH OM Bob Neumann** adds PD duties at *VV*. **WWVV** night jock **Gene Murrell** is upped to Asst. PD, and the syndicated *Bob & Sheri* is added for mornings.

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North Carolina by devising his own questionable beauty pageant. "I'm surprised how many of my female listeners already have naked pictures of themselves ... or want me to take them," he tells **ST**. Local women will compete to undergo an herbal breast-enlargement process, courtesy of New Bust — a company that has no idea what it's gotten itself into. "This whole thing is just a cheap way for me to get women to call and talk about their boobs — it's a guy's dream job come true!" says Arnett. The I Need Bigger Tatas Tuesday event is set for Sept. 27, and the top three finishers score the rack enhancements. Since this herbal process can take several months, Arnett says the women will have to return frequently. "I'll be monitoring their progress — very closely," he vows.

New Source Of Power For Creed Tower

One of the coolest record-label awards in recent memory had to be Wind-up's "radio tower" obelisk — the one with the blinking red light on top that commemorated 20 million units sold by Creed. Across America, the towers' batteries have begun going dead, though, causing the tower light to go out. As a public service, Interscope-Geffen-A&M/St. Louis local **Tom Martens** has selflessly taken it upon himself to rectify the situation. "I spend a lot of time in PDs' and MDs' offices, and I could always count on that Creed light to be shining bright," Martens tells **ST**. "However, as the days and months wore on, the lights began to go out, and that bothered me." Martens bought a bunch of AAs and has been replacing the batteries during his station visits.

WLLD/Tampa is blowing out tickets in a unique way for its Last Damn Show 4 Life. The Oct. 5 extravaganza stars P. Diddy, Trick Daddy, Cam'ron, Angie Martinez, City High, Mario, 3LW and The Ying Yang Twins. PD **Orlando** tells **ST**, "By Myself" by The Ying Yang Twins is one of our biggest songs, so all winners get only *one* ticket to the show. The winners must then answer some trivia questions to get a second ticket. If they get the questions wrong, they have 98 minutes to come down to the station and beg for the ticket — live on the air! Speaking of 'LLD, **Chill Will** joins the CHR/Rhythmic as the new co-host/producer of *The Morning Freak Show*.

KFI/Los Angeles inks afternoon stars **John & Ken** to a hefty (we're guessing) new five-year deal.

Just days before holding a weekend jock reunion to reintroduce the station, Greater Media's WROR/Boston releases market legend **J.J. Wright** from nights and **Stella Mars** from middays. No replacements have been named.

WKRQ/Cincinnati inks **Jeff Thomas** and **Jennifer Jordan** for mornings. The duo recently left Tampa, where they hosted the *Jeff & Jen* morning show at Clear Channel's WSSR.

Syndicated morning hosts **Rick Burgess** and **Bill "Bubba" Bussey**, a.k.a. WYSF/Birmingham-based wakeup artistes Rick & Bubba, expand beyond radio by landing on a regional cable TV network. Thanks to a deal with Turner South, the boys will now be seen in a real-time simulcast airing 8-10am ET Monday-Friday.

RADIO RECORDS



1

- **Don Howe** elevated to Sr VP/West Coast at Clear Channel.
- **Marko Radlovic** named VP/Station Manager for SBS/Los Angeles.
- **Rocky Allen** hired for mornings at WDVD/Detroit.

5

- **Danny Goldberg** named Chairman of the newly formed Mercury Group.
- **Mark Hamlin** hired as PD of WPNT/Chicago.
- **Kurt Johnson** joins WYXR/Philadelphia as PD.
- **David Edgar** earns PD stripes at WBZZ/Pittsburgh.
- **Randy James** joins WLTF/Cleveland as PD.

10

- Cox sets **Michael Disney** as VP/GM of WCKG/Chicago and **Robert Green** as VP/GM of WIOD & WFLC/Miami.
- **Rona Landy** is elevated to Station Manager at WLTW/New York.
- **Cliff Berkowitz** becomes PD at KSOL/San Francisco.

15

- **Bob Gallucci** promoted to VP/GM of KING-AM & FM/Seattle.
- **Bob O'Connor** accepts the PD chair at WNUA/Chicago.
- *Leap O' The Week*: PD **Dave Shakes** goes from KSND/Eugene, OR to WTIC-FM/Hartford.
- **Todd Pettengill** is elevated to PD of WFLY/Albany, NY.



Dave Shakes

20

- **Rob Edwards** boosted to VP/Programming for Bonneville.
- **Todd Chase** chosen as KBEQ/Kansas City's PD.
- **Bill Richards** becomes PD of KREO/Santa Rosa, CA.
- *Famous Lost Words*: "Giving away Ozzy Osbourne tickets in morning drive doesn't seem to me to be a good way of telling 25+ listeners that you're interested in them." — Consultant **Jeff Pollack**.



Rob Edwards

25

- **Michael O'Shea** appointed KVI/Seattle PD.
- **Beau Raines** picked as PD for WPEZ/Pittsburgh.



Michael O'Shea

ST sends its condolences to USA Radio Network Director/Sales **Jeff Dorf** on the Sept. 12 death of his son Michael, who was killed in a car accident in Texas.

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Continued from Page 1

Forty Licks also celebrates the 40th anniversary of The Rolling Stones, and the collection is set to hit the streets Oct. 1, one week after *Elvis: 30 No. 1 Hits* hits stores. And while the obvious comparisons to 2000's mega-successful *The Beatles 1* arise when *Forty Licks* is mentioned, there is a marked difference.

"I really wanted to make sure we got some new stuff on there," says guitarist **Keith Richards**. "After The Beatles, there's The Stones. I figured that the only difference is that we're still going. So it was important to have this little dot-dot-dot, 'To be continued' sort of thing as well. We cut some good stuff. We cut a lot of stuff in Paris. If we had come up with nothing in Paris, I wouldn't have minded, because I just wanted to get the boys to play together before we started a tour."

The new songs — "Keys to Your Love," "Losing My Touch," "Stealing My Heart" and the current single, "Don't Stop" — are featured on disc two and were recorded with producer Don Was, who helmed the Stones' last two studio albums: 1997's *Bridges to Babylon* and 1994's *Voodoo Lounge*. Of course, the group have also started their current world tour — their most ambitious road stint yet — which takes the venerated rockers into stadiums, arenas and even clubs across the nation.

Get Off Of My Cloud

Naturally, kicking off such a tour had to be done in grand fashion, so, to announce their plans, the Stones descended on New York's Van Cortlandt Park in a blimp emblazoned with the band's legendary tongue logo. "It's a very odd way of going around," Jagger says of the ride. "It was kind of fun. It's one of the more ancient ways of flying. But I must say that [drummer] Charlie [Watts] was very skeptical of the whole thing."

"He had his eyes closed the whole damn way," Richards says of Watts. "Unfortunately, I told Charlie to open his eyes when we were landing. Those things land at like 45 degrees, so all he saw were these trees coming up at him. I don't think he'll do it again. I was surprised he got on it in the first place."

"Once you're up there, you're in the hands of the gods. You're hovering over New York City, and you've got some interesting views through back bedroom windows, because you're not going very fast. I think a

few couples were very surprised by this thing outside their windows."

In preparation for the tour, the group holed up in Toronto's Masonic Hall for nearly six weeks before an intimate test-run gig at a Toronto club and the official tour opener Sept. 3 at Boston's Fleet Center. So far, the shows' mix of classics and rare gems has garnered rave reviews.

Start Me Up

"It's like being in the middle of this mad, frenetic rush to the first show," Jagger says of rehearsals. "It's hard to think of what you're doing next, to be honest. There are about six weeks of music rehearsal and working out what songs you're going to do, which ones sound good to you, not repeating yourself too much, yet keeping a good balance."

"On this tour we've got three different types of venues we're touring, so we've got three different kinds of stages to prepare, three different kinds of set lists, three different kinds of clothes, lighting plots, video pieces, etc."

"Small, medium and large — like underwear," quips Richards of the tour's three-pronged approach. "But it gives us a chance to do different things. That's why we're playing 'Mr. Memory' at the moment. I think we've rehearsed a hundred-odd songs we've never played before."

"I never knew that there were this many. Because we're doing these three different kinds of shows, Mick and I looked at each other and said, 'We better put a lot more ammo in the magazine.'"

"We have to do other songs from the catalog," says Jagger. "We run through other tunes that we haven't done very

much or haven't done for a long while, see how they sound, and if they feel good to play and they sound good, we then put them in a possible list."

"I've got so many lists — the more computers you use, the more lists you get. Then, you get a lot of input from people who send you more and more lists and more suggestions. It can be very confusing. In the end, I just shake them all out. We have quite a few alternatives for different occasions and different towns."

You Got Me Rocking

It didn't take long for the group to get back into form. "Usually, with the Stones, it takes around two weeks to knock the rust off," Richards says. "But everyone came in so well-oiled, considering that we haven't played together for three years. Everybody has been playing a lot in one way or another during that time. For some reason, we were looking around in astonishment, like, 'Well, that was easy!'"

Richards also says that the tour takes a more straightforward style stagewise this time out. "Without going into details, it's a very clean-looking stage," he says. "It's stripped down; there are no baroque ladies floating about and flames and stuff. We now have a flat stage, which is very important to us, but it might not be to a lot of people."

"We used to slightly tilt it forward, which brings out some interesting muscles you never knew you had. But that was before the screens became a part of the backdrop. It's an old Shakespearean trick that gives an optical illusion, but it plays hell with the back legs."

For his part, Richards is never bored playing the classics. "They all have their little challenge in a way," he says. "When you make a record,



Rolling Stones

you write the song and then, almost before the ink is dry, you've recorded it. You hardly know the song yourself. When you take them on the road and play them over the years, they're still sort of saying, 'You didn't get all of us at the start.'

"There's always a new way to play it and different nuances. They become a challenge in a way; it's like they're saying, 'C'mon, play me better; you can do better than that.' You kind of have this relationship with the song, which is nice, because it means they're still alive."

It's Only Rock 'N' Roll

With so many great songs in The Rolling Stones' library — not to mention timeless guitar licks — it's hard not to ask Richards what makes a great rock 'n' roll song. "If I had the formula, I don't know if I'd keep it a secret or sell it," he says, laughing. "Basically, it has to be really to the point. A good rock 'n' roll record —

The Fab Forty

Besides liner notes and some great photos of the band from the early days, *Forty Licks* contains 36 classic Rolling Stones cuts and four new tracks. Here are their picks for best licks.



Disc 1: ABKCO

1. Street Fighting Man
2. Gimme Shelter
3. (I Can't Get No) Satisfaction
4. The Last Time
5. Jumpin' Jack Flash
6. You Can't Always Get What You Want
7. 19th Nervous Breakdown
8. Under My Thumb
9. Not Fade Away
10. Have You Seen Your Mother, Baby
11. Sympathy For The Devil
12. Mother's Little Helper
13. She's a Rainbow
14. Get Off My Cloud
15. Wild Horses
16. Ruby Tuesday
17. Paint It Black
18. Honky Tonk Women
19. It's All Over Now
20. Let's Spend The Night Together

Disc 2: Rolling Stones/Virgin

1. Start Me Up
2. Brown Sugar
3. Miss You
4. Beast Of Burden
5. Don't Stop (rew)
6. Happy
7. Angie
8. You Got Me Rocking
9. Shattered
10. Fool To Cry
11. Love Is Strong
12. Mixed Emotions
13. Keys To Your Love (new)
14. Anybody Seen My Baby?
15. Stealing My Heart (new)
16. Tumbling Dice
17. Undercover Of The Night
18. Emotional Fescue
19. Only Rock 'N' Roll (But I Like It)
20. Losing My Touch (new)

the way I learned it and the way it was — is two minutes and 30 seconds long. That's it.

"Somehow, you have to put something through in that space of time that sort of has a beginning and some-

how has an ending — and something in the middle. It takes energy. The ingredients are so hard. A lot of it has to do with the performance. A good rock 'n' roll song could be very, very simple and probably just the blues — just heat it up a little.

"It's a marriage of the song, the actual performance and the recordings. It brings three things into play. It needs all those components to work together. That's what makes a great rock 'n' roll song — a great performance recorded really well. If you get those three things right, you're 99.9% there."

As for the current state of rock, Richards recognizes its fluidity. "There are some people who say that there hasn't been a real rock 'n' roll record made since 1958," he says. "There are purists in that field. Then you've got easy listening rock, this rock and that rock, country rock and all these splinter things. As a beat, ob-

viously, and as an idea, it's pretty much here to stay.

"After all, what was rock 'n' roll? It was jazz and rhythm & blues with the emphasis laid on the off-beat. But it's a very supple form of music, and it's sturdy, because it doesn't take a lot of people to play it; you can do it with just three or four guys. It's portable. It's got a beat that goes way back to Africa; it's got a beat that comes from the bones."

What does Richards think of the whole retro-rock scene with bands like The Strokes and The Hives, who are obviously influenced by his band's work? "These are probably the same kids I've seen on the road," he says.

"The last tour I did, maybe five years ago, those kids were 12-year-old guitar freaks, all little gangs of them. They're probably 18 or 19 now and part of that new lot. It's quite interesting that you watch it go along. We just pass it on."

Undoubtedly, *Forty Licks* will lap up some major sales. Although selecting the songs for the package was relatively painless for the group, Richards is positively stumped when it comes to picking his favorites. "My record collection is enormous; it's impossible to say," he explains, before pausing and adding with a chuckle, "My favorite song is the next one I'm going to write."

"Because we're doing these three different kinds of shows, Mick and I looked at each other and said, 'We better put a lot more ammo in the magazine.'"

Keith Richards

"Rock 'n' roll is a very supple form of music. It's got a beat that goes way back to Africa; it's got a beat that comes from the bones."

Keith Richards

coming september 30

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HITS Top 50 Albums

THE INDUSTRY'S NO. 1 RETAIL CHART September 20, 2002

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	DIXIE CHICKS	Home	Monument	214,265	-43%
3	2	AVRIL LAVIGNE	Let Go	Arista	124,488	-18%
4	3	NELLY	Nellyville	Fo' Reel/Universal	122,502	-13%
2	4	EMINEM	Eminem Show	Shady/Aftermath/Interscope	120,254	-30%
11	5	TOBY KEITH	Unleashed	DreamWorks	66,000	+9%
5	6	BRUCE SPRINGSTEEN	The Rising	Columbia	59,786	-25%
6	7	NORAH JONES	Come Away With Me	Blue Note/Virgin	56,631	-29%
7	8	COLDPLAY	Rush Of Blood To The Head	Capitol	52,290	-29%
8	9	JAMES TAYLOR	October Road	Columbia	50,997	-24%
12	10	CLIPSE	Lord Willin'	Arista	48,248	-20%
9	11	NOW VOL. 10	Various	Epic	46,125	-32%
13	12	LINKIN PARK	Reanimation	Warner Bros.	42,917	-29%
10	13	EVE	Eve-Olution	Ruff Ryders/Interscope	42,624	-33%
14	14	PINK	M!\$\$undaztood	Arista	42,177	-23%
16	15	ASHANTI	Ashanti	Murder Inc./IDJMG	36,791	-18%
—	16	ALAN JACKSON	Drive	Arista	36,745	—
18	17	TRICK DADDY	Thug Holiday	Slip-N-Slide/Atlantic	36,198	-11%
21	18	LIL' FLIP	Undarground Legend	Loud/Columbia	36,027	-9%
15	19	JOHN MAYER	Room For Squares	Aware/Columbia	35,750	-29%
20	20	RED HOT CHILI PEPPERS	By The Way	Warner Bros.	30,721	-23%
17	21	DAVE MATTHEWS BAND	Busted Stuff	RCA	30,531	-30%
25	22	SHERYL CROW	C'mon, C'mon	A&M/Interscope	30,433	-13%
23	23	JOSH GROBAN	Josh Groban	143/Reprise	30,095	-18%
30	24	SCARFACE	Fix	Def Jam South/IDJMG	27,062	-11%
26	25	XXX	Soundtrack	Universal	27,055	-21%
—	26	ANI DIFRANCO	So Much Shouting, So Much...	Righteous Babe	27,032	—
34	27	NAPPY ROOTS	Watermelon, Chicken & Gritz	Atlantic	26,550	-4%
28	28	SYSTEM OF A DOWN	Toxicity	American/Columbia	25,811	-23%
—	29	REBECCA LYNN HOWARD	Forgive	MCA	25,297	—
32	30	NO DOUBT	Rock Steady	Interscope	25,275	-10%
22	31	TRINA	Diamond Princess	Slip-N-Slide/Atlantic	25,184	-32%
36	32	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	24,986	-8%
45	33	BARBERSHOP	Soundtrack	Sms/Epic	24,580	-1%
31	34	VANESSA CARLTON	Be Not Nobody	A&M/Interscope	24,528	-13%
50	35	PUDDLE OF MUDD	Come Clean	Flawless/Geffen/Interscope	24,219	+14%
29	36	VINES	Highly Evolved	Capitol	24,071	-25%
46	37	CREED	Weathered	Wind-up	23,892	-1%
49	38	JACK JOHNSON	Brushfire Fairytales	Enjoy/Universal	23,208	0%
19	39	AARON CARTER	Another Earthquake	Jive	23,046	-43%
42	40	MICHELLE BRANCH	Spirit Room	Maverick/WB	23,028	-11%
37	41	SHAKIRA	Laundry Service	Epic	22,560	-16%
41	42	AEROSMITH	O, Yeah! Ultimate Aerosmith	Columbia	21,490	-17%
39	43	O BROTHER, WHERE ART THOU?	Soundtrack	Lost Highway/IDJMG	20,936	-20%
43	44	QUEENS OF THE STONE AGE	Songs For The Deaf	Interscope	20,506	-19%
—	45	ENRIQUE	Escape	Interscope	19,174	—
—	46	OUR LADY PEACE	Gravity	Columbia	18,606	—
48	47	LEE ANN WOMACK	Something Worth Leaving Behind	MCA	18,179	-22%
47	48	KORN	Untouchables	Epic	17,950	-24%
—	49	CELINE DION	A New Day Has Come	Epic	17,652	—
35	50	TRUSTCOMPANY	Lonely Position Of Neutral	Geffen/Interscope	17,319	-37%

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ON ALBUMS

Sales Snooze Into Fall

Don't worry, folks, the other shoe is about to drop at retail.

The marketplace been eerily quiet for the last two weeks, and no major debuts are set until Sept. 24 — that's the first release day of autumn and will be a sort of sneak preview of the oncoming fourth



Dixie Chicks

quarter. But **Reprise** metalists **Disturbed**, whose album streeted Sept. 17, look to storm the sales charts behind massive Rock, Active Rock and Alternative play.

For now, though, **Open Wide/Columbia's Dixie Chicks** continue to rule the roost, holding the top spot on the *HITS*

Top 50 Albums chart for the third straight week on sales north of 200,000. And that ain't chopped liver, folks — or barbecued ribs, for that matter — certainly not in a dead week like this one.



Toby Keith

Back to the present: There's a lot of jockeying for position below the Chicks involving kid-pleasing superstars and adult-leaning stalwarts. The former category dominates the top five as **Arista** wunderkind **Avril Lavigne** climbs to No. 2, while **Fo' Reel/Universal** hip-hop hero **Nelly** and **Shady/Aftermath/Interscope** bad boy **Eminem** hold down the next two slots. Interestingly, each of the three has two cuts on the radio. **DreamWorks/Nashville's** resurgent redneck patriot **Toby Keith** rounds out the quintet.

The rest of the top 10 may as well have an "Adults Only" sign attached. **Columbia's Bruce Springsteen** continues to inspire at No. 6, **Blue Note/Virgin** sensation **Norah Jones** has another solid week at No. 7, and **Capitol's Coldplay** show strength at No. 8. **Columbia's**

James Taylor holds strong at No. 9. **Arista's Cliche** bust through to 10 — which is cool for "L.A." **Reid** and company but screws up our editorial angle for this paragraph.

In other action, **Puddle Of Mudd (Flawless/Geffen/Interscope)** surge 50-35 due to big Rock and Alternative play on "She Hates Me," while **Jack Johnson (Enjoy/Universal)** moves 49-38 through Hot Adult and Triple A spins.

Next week: The charts will be **Disturbed** after their three-week slumber.

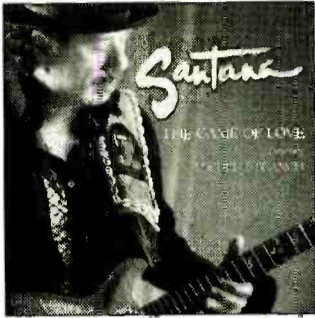


Puddle Of Mudd

September 20, 2002

Game Of Love

Many huge artists are hitting the airwaves next week, but probably the most legendary of the bunch is **Santana**. The guitar-wielding rocker is Going for Adds at Pop, Hot AC and Triple A next week with "Game of Love," featuring up-and-coming pop star **Michelle Branch**. This is our first look at Santana's forthcoming *Shaman*, which arrives in stores Oct. 22. Other special guests on the album include Placido Domingo, Ozomatli, Rob Thomas and P.O.D., with whom Santana performed one of the album's tracks, "America," at the 2002 Latin Grammy Awards.



Santana

Going for Adds at Rock, Active Rock, Alternative and Triple A are none other than **Pearl Jam** with their latest, "I Am Mine." This is the first track from their Nov. 12 release, *The Riot Act*. The single for "I Am Mine" will contain a B-side titled "Down" that will not be on the upcoming album. Watch for Pearl Jam to appear on *Late Night With David Letterman* in November and to perform in a city near you later this year.

Also arriving in stores Nov. 12 is **3 Doors Down**'s sophomore effort, *Away From the Sun*, produced by Rick Parashar. The band's debut album, *A Better Life*, spawned four hit singles and achieved five-times Platinum status. "When I'm Gone," *Away*'s first cut, hits Rock, Active Rock and Alternative next week. **3 Doors Down** will embark on a goodwill tour for the U.S. Navy beginning in early October, playing for sailors stationed in the Mediterranean with the Fifth Fleet and giving a performance aboard a U.S. aircraft carrier.

Newcomers **Trapt** are also Going for Adds next week at Rock, Active Rock and Alternative with their debut single, "Headstrong." The buzz about the quartet is already growing. The Los Gatos, CA natives will release their self-titled major-label debut Nov. 5, and they have already earned a spot alongside Filter as part of the Miller Brewing Co.'s Rellim Tour. Shows start Oct. 2 in Minneapolis.

The **Destiny's Child** solo-endeavors machine keeps rolling next week as **Michelle Williams** presents "Heard a Word" to Urban AC listeners. This is the latest track from her solo gospel album, *Heart to Yours*. Look for this child of destiny to enlighten minds in Sin City this Friday, Sept. 20, as she takes her act to the Mandalay Bay Hotel and Casino.



Monica

All eyes are on **Monica** as she delivers "Too Hood" to Rhythmic and Urban next week. It's the second track from her forthcoming November release, *All Eyez on Me*. The single features Jermaine Dupri, who, along with Rodney Jerkins, Dallas Austin and Soulshock & Karlin, contributed

his production skills to Monica's third album. The now 21-year-old Monica has also added songwriting to her list of talents, serving as co-writer on many songs on her J Records debut.

Tweet returns to Rhythmic and Urban as well, with her latest single, "Smoking Cigarettes." The Southern hummingbird is part of Gap's For Every Generation marketing campaign, which consists of both print ads and TV spots. Tweet appears in a commercial with singer Marianne Faithfull and singer-actress Taryn Manning, and the trio sing The Staples Singers' classic "I'll Take You There."

Tracy Chapman goes for adds at Hot AC with "You're the One," the first single from her Oct. 15 release, *Let It Rain*. This will be Chapman's sixth album, and her first in almost three years. Look for her to appear on *The Tonight Show With Jay Leno* in mid-October.



Kenny Chesney

Gary Allan is Going for Adds with "Man to Man," and **Kenny Chesney** is Going for Adds with "A Lot of Things Different," but what else do these country crooners have in common? The men are touring together this week in various states, ending at the Harvest Festival in Comstock, NE Sept. 22. The show will also feature performances by Trick Pony, Kevin Denney and Andy Griggs.

— Mike Trias

R&R Going For Adds

Week Of 9/23/02

CHR/POP

- BEU SISTERS** I Was Only (Seventeen) (*S-Curve/Virgin*)
- GREENWHEEL** Breathe (*Island/IDJMG*)
- PLAY** I'm Gonna Make You Love Me (*Columbia*)
- SANTANA** / **MICHELLE BRANCH** Game Of Love (*Arista*)
- THICKE** When I Get You Alone (*NuAmerica/Interscope*)

CHR/RHYTHMIC

- BRIAN MCKNIGHT** Let Me Love You (*Motown*)
- MONICA** Too Hood (*J*)
- 3RD STOREE** Get With Me (*Def Soul/Edmonds*)
- TWEET** Smoking Cigarettes (*Gold Mind/Elektra/EEG*)
- TWISTA** / **LEGIT BALLAZ** Tattoo (Remix) (*Atlantic*)
- WESTLIFE** World Of Our Own (*RCA*)

URBAN

- BLACKSTREET** / **MYSTIKAL** Wizzy Wow (*DreamWorks*)
- BRIAN MCKNIGHT** Let Me Love You (*Motown*)
- IRV GOTTI PRESENTS ... THE INC.** The Pledge (*Murder Inc./IDJMG*)
- TWISTA** / **LEGIT BALLAZ** Tattoo (Remix) (*Atlantic*)
- MONICA** Too Hood (*J*)
- MOS DEF** / **FAITH EVANS** Brown Sugar (Extra Sweet) (*MCA*)
- 3RD STOREE** Get With Me (*Def Soul/Edmonds*)
- TWEET** Smoking Cigarettes (*Gold Mind/Elektra/EEG*)

URBAN AC

- KENOLY BROTHERS** Too Close (*Next Generation*)
- MICHELLE WILLIAMS** Heard A Word (*Music World/Columbia*)

COUNTRY

- GARY ALLAN** Man To Man (*MCA*)
- JOHN CONLEE** She's Mine (*Rose Colored*)
- KENNY CHESNEY** A Lot Of Things Different (*BNA*)
- NEAL MCCOY** The Luckiest Man In The World (*Warner Bros.*)
- RODNEY ATKINS** My Old Man (*Curb*)
- RODNEY REDMAN** These Days (*Audium*)

AC

- ANASTACIA** Why'd You Lie To Me (*Epic*)
- LAURA PAUSINI** Surrender (*Atlantic*)

HOT AC

- DISHWALLA** Angels Or Devils (*Immergent*)
- GREENWHEEL** Breathe (*Island/IDJMG*)
- LAURA PAUSINI** Surrender (*Atlantic*)
- NO DOUBT** / **LADY SAW** Underneath It All (*Interscope*)
- SANTANA** / **MICHELLE BRANCH** Game Of Love (*Arista*)
- TRACY CHAPMAN** You're The One (*Elektra/EEG*)

SMOOTH JAZZ

- CLIFFORD ADAMS** 24/7/365 (*Ravens*)
- JOAN OSBORNE** I'll Be Around (*Compendia*)
- 3RD FORCE** / **TOM SCOTT** Young Again (*Higher Octave*)

ROCK

- OURS** Leaves (*DreamWorks*)
- PEARL JAM** I Am Mine (*Epic*)
- RUSH** Sweet Miracle (*Anthem/Atlantic*)
- STEVE EARLE** Conspiracy Theory (*E-Squared/Artemis*)
- 3 DOORS DOWN** When I'm Gone (*Republic/Universal*)
- TOMMY LEE** Ashamed (*MCA*)
- TRAPT** Headstrong (*Warner Bros.*)
- 12 STONES** The Way I Feel (*Wind-up*)

ACTIVE ROCK

- OURS** Leaves (*DreamWorks*)
- PEARL JAM** I Am Mine (*Epic*)
- RUSH** Sweet Miracle (*Anthem/Atlantic*)
- 3 DOORS DOWN** When I'm Gone (*Republic/Universal*)
- TOMMY LEE** Ashamed (*MCA*)
- TRAPT** Headstrong (*Warner Bros.*)
- 12 STONES** The Way I Feel (*Wind-up*)

ALTERNATIVE

- FILTER** American Cliché (*Reprise*)
- OURS** Leaves (*DreamWorks*)
- PEARL JAM** I Am Mine (*Epic*)
- SIMPLE PLAN** I'd Do Anything (*Lava/Atlantic*)
- 3 DOORS DOWN** When I'm Gone (*Republic/Universal*)
- TRAPT** Headstrong (*Warner Bros.*)
- 12 STONES** The Way I Feel (*Wind-up*)

TRIPLE A

- ANDERS OSBORNE** Junko Partner (*Shanachie*)
- CROSS CANADIAN RAGWEED** 17 (*Universal South*)
- DAVE MATTHEWS BAND** Grace Is Gone (*RCA*)
- DISHWALLA** Angels Or Devils (*Immergent*)
- HAZELDINE** Double Back (*Okra/Rooster*)
- MACVITTIES** Inside Out (*Right Rooster*)
- MICHAEL HOUSER** Door Harp (*Sanctuary/SRG*)
- NANCI GRIFFITH** Winter Marquee (*Rounder*)
- OURS** Leaves (*DreamWorks*)
- PEARL JAM** I Am Mine (*Epic*)
- REX HOBART & THE MISERY BOYS** Your Favorite Fool (*Bloodshot*)
- ROBERT BRADLEY'S BLACKWATER SURPRISE** Feel The Fire (*Vanguard*)
- SANTANA** / **MICHELLE BRANCH** Game Of Love (*Arista*)
- SEVEN NATIONS** Waiting For Midnight (*Razor & Tie*)
- SOFT BOYS** Nextdoorland (*Matador*)
- TODD THIBAUD** Is It Love? (*Tone-Cool/Artemis*)
- VARIOUS ARTISTS** Bonnaroo (*Sanctuary/SRG*)

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.



TONY NOVIA

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Make A Difference With Your Personalities

□ Tips and techniques for effective airchecking

One quality great air personalities share is that they have had great teachers; teachers who have known a thing or two about the importance of spending time with the talent and building relationships. One important technique of teachers who want to grow great talent is the proper handling of airchecks.

Effective programmers continually evaluate their personalities and morning shows. To help create talent who win, they are constantly reviewing the role of each personality and every aspect of every show, including mechanics, flow, characters, features, benchmarks, prep, production values, localism, focus, emotional bonds, goals, the competition and so much more. These are the vital elements of a great morning show or personality, and most of these elements are developed during aircheck sessions with the program director.



Valerie Geller

Someone who has taught me about the importance of airchecking and how to do it more effectively is international consultant Valerie Geller. Here she offers some guidelines that will help you improve your airchecking techniques and get your personalities on track. For personalities who don't have a PD who can help: Don't give up. Use Geller's advice yourself, to check your own work.

Geller says, "If you don't hear it back on tape, you'll never know how you are being perceived by your listeners. Airchecking is the only way to consistently help on-air presenters and talent move up to the next level. Do your best, and don't settle for just OK. Make it powerful."

Be Kind And Fair

The first and most important tip Geller offers is to be kind and, most important, to remember to be fair. "People on-air put themselves out there and at risk," she says. "It's very easy to shoot down a try without much thought. However, if you shoot your personalities down, they may cease making an effort." This first rule is based on a tenet of the Hippocratic oath: "First, do no harm."

Geller continues, "The only way an air talent will change is if they want to make the change. Making them do it your way, by force or fear, is not the way to achieve the best results. The

good news is that if you work with tape, it's all there on the tape. Each person being airchecked can see when they were "on" and when they were not. Then you can work together to correct things for the next day's show." Another basic rule of airchecks, Geller says, is, "Tell the truth, and never be boring!"

When it comes to personality-driven shows, Geller advises talent that each show should contain "one topic from your life, one topic you've heard people talking about in the past 24 hours and one topic from the news that you would actually talk about with others, not something manufactured for air."

She says, "All topics should sound as close to real conversations as possible. The journey of discovery is one the listener should take along with the presenter. Every topic should have a who, what and where and, if it affects the listener, a why, when and how. Every topic should have an 'engage point.' Using the word *you* is one of the great ways to create that."

Twelve Aircheck Rules

Here are some of Geller's essentials for a productive aircheck.

1. Listen to the work until you find something you like. Geller recommends listening to the tape before the meeting to find a good on-air moment, then taking time during the session to praise it. To get started on the right foot, her advice is to begin each aircheck with something the personality did right.

2. Focus. Geller advises that PDs work on one main issue per session so the PD and the personality can agree on a single, achievable goal.

3. If a bit didn't work, ask the personality where they were going with it and how they thought it would go. What was the personality trying to accomplish?

4. Always work with the tape. If you have the tape there and you aren't listening to it, it isn't an aircheck session.

5. Let anyone stop the tape at any time, for any reason. Encourage questions and comments: "How could this have worked better?" "That went on too long." Personalities will often correct a problem themselves when they hear it on tape.

6. Always ask, "Do you understand

how the listener perceived that?"

7. Ask specific questions about what the personality did and meant to do. Some examples: "Did you provide new information?" "Did you make the listeners laugh or entertain them?" "Did you move or inspire the listeners?" "Did you make them feel part of the show?" "Did you give listeners a talkable topic?"

8. Aircheck regularly. Every aircheck session should contain tape of the goals decided upon last week. Were the goals achieved? Is that demonstrated on tape?

9. Point out bad habits, like a catch phrase that has gotten boring. Let the personality hear how monotonous it can be when they're going into different bits with the same kind of intro.

10. Make sure personalities have a "zone-out alert." (A "zone-out" is when whatever's going on in their heads gets more interesting to them than the stuff coming out of the speakers.) When personalities zone out, it's boring, and the listeners are gone. Personalities need to be aware of when that has happened, and they should get guidance on it from the PD. Stop the tape and go over the point when an interview or bit loses power.

If a bit stops being powerful, it more than likely failed to engage listeners, lost focus, didn't offer a position or opinion, wasn't presented honestly or didn't contain a story or humor. The PD needs to help the personality identify the moment when things went wrong, then ask, "Why did you zone out? How could this have been done better?" Let personalities know that it's always better to err on the side of brevity.

11. Every show must have at least one magic moment that can be put on the air as a promo. If a show didn't have one of those moments, then the question of why it didn't needs to be asked and answered.

12. Praise and reward all risks and attempts, even if they don't work. If a personality gave an idea a shot and it didn't quite make it, praise them anyway, and they might try again and succeed. If you shut people down when they try and fail, they'll quit trying.

Seek And Reward

There are a number of things Geller



MINI-MAK

Actor Verne Troyer is seen here with Hollywood recording artist Christian Burns from BB Mak.

looks for at aircheck sessions, but she particularly emphasizes Rule No. 12, rewarding risk-taking. Personalities, she says, should "dare to be great." Encourage personalities to do things with an element of surprise and to take real risks. If personalities feel safe enough to try new things, some of what they do will work.

Geller says she's seen research on Howard Stern that showed his listeners stayed for four hours for one laugh. She says, "They might have three hours and 59 minutes with nothing great, but they were fairly sure they'd get a laugh at least once during that show, and they made a huge time commitment and stayed with it."

She also advises rewarding moments of fun, humor and entertainment and moments that reveal the personalities, show who they are and let listeners get to know them. Another special moment to point out: when a listener can't bring him- or herself to turn off the radio and get out of the car.

Other things that Geller says deserve aircheck accolades: When the personality hits on something that takes a listener on a journey they couldn't make on their own, giving them something they can get only by listening right now, to that personality, on that station; when a personality delivers something new to listeners, whether it's information or new point of view; and when a talent comes up with a talkable topic that leads listeners to continue the conversation with their friends and co-workers and discuss it with the family around the dinner table.

You can reach Valerie Geller at 212-580-3385 or vgeller@aol.com. For more about aircheck techniques and information on Geller's books *Creating Powerful Radio* and *The Powerful Radio Workbook*, as well as details on her ninth annual *Producer's Workshop* for all formats, visit www.gellermedia.com.

How To Win Back Teens

By Walter Sabo

With radio listening levels at a 27-year low and more and more competition for listeners' time, it's no wonder that teen listening has decreased 4% in the last 12 months. Consultant Walter Sabo has been doing his homework and offers us some ways to attract more teens.

First, it is necessary to remember that every teen-station program director has been confronted with this demand: "We need fewer teens and more 18-24s for sales." Until teens stopped coming too easily, few stations had any interest in pubescent profits. And for good reason: Teen accounts usually buy only one media outlet, and there are few pure teen buys.

Research from Mercury Research and MTV provides the context for my recommendations. Teens have grown up with TV channels that cater to them, and only to them. Nickelodeon, the Disney Channel and Cartoon Network have established the expectation that there will be many media outlets aimed exclusively at their interests. It used to be that teens' introduction to media made just for them was the local Top 40 station. Now they have electronic media made for them from birth: TV channels, video games, even made-for-kids computers. Top 40 radio comes late in their life cycle.

Teens have always enjoyed multiple opportunities for community. The computer gives one-on-one access to the world in an interactive environment, and that's what they want. What that means to you:

1. Pay attention to what teens watch on TV. MTV is the No. 1 teen TV channel. Do MTV hosts talk like CHR jocks? No. CHR jocks sound like a beatnik cartoon parody: "Hey, Daddy-o!" MTV jocks just talk, mumble, make

Continued on Page 40

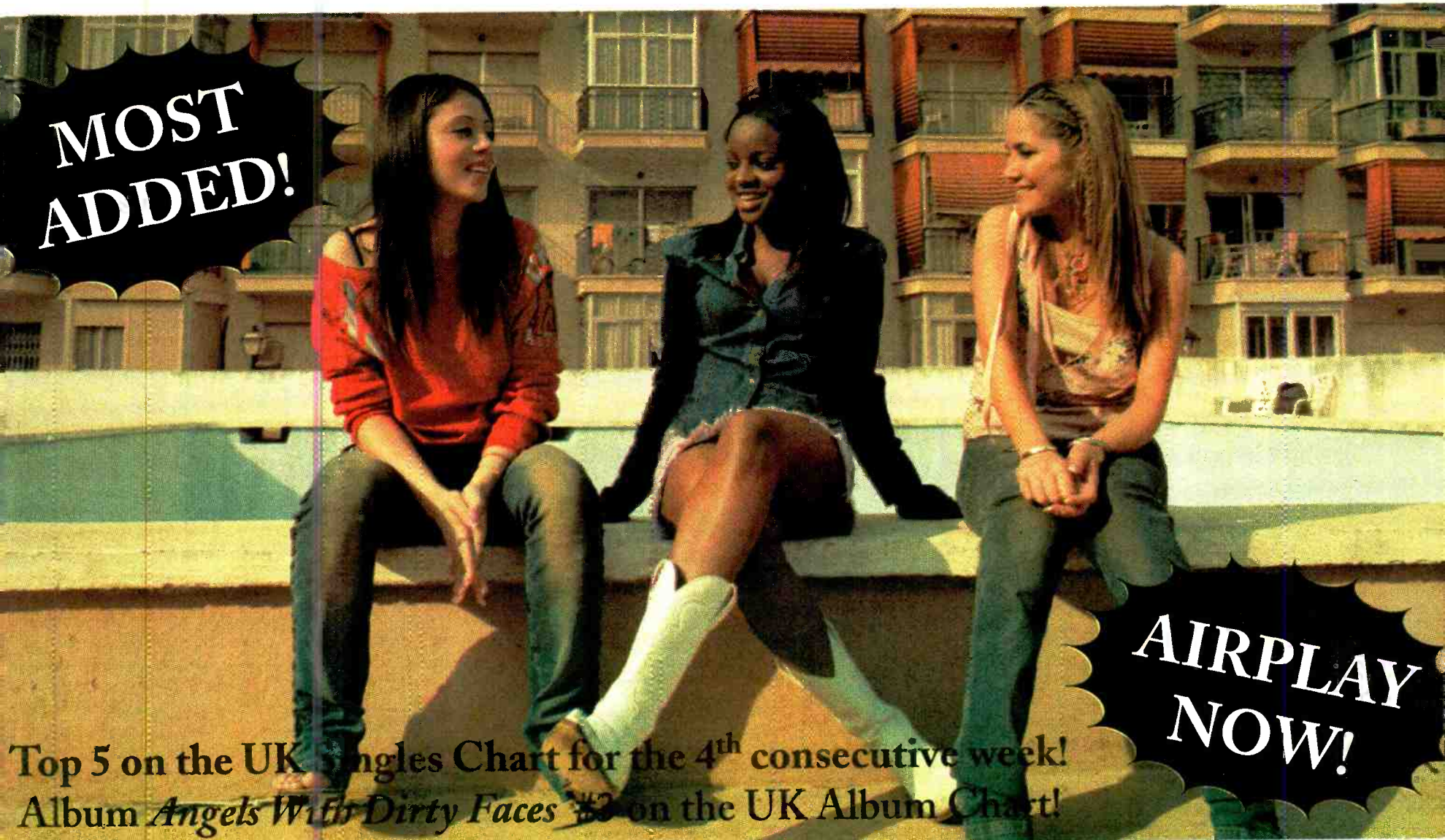
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Do you have questions, comments or feedback regarding this column or other issues?

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WFHN/Providence
WDJX/Louisville
KBTU/Monterey-Salinas
WJJS/Roanoke
KZMG/Boise
WBAM/Montgomery
and more...

KKRZ/Portland
KFMS/Las Vegas
WDKF/Dayton
WRHT/Greenville
WXLK/Roanoke
WAYV/Atlantic City
WBFA/Columbus

WAKS/Cleveland
WQZQ/Nashville
KHTT/Tulsa
WAKZ/Youngstown
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WXXX/Burlington
WCIL/Carbondale

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 20, 2002

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of August 24-30.

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL FAMILIARITY	TOTAL BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
HP AVRIL LAVIGNE Complicated (Arista)	3.87	3.99	4.09	4.00	87.6	29.1	3.99	3.93	3.64	3.59	3.97	4.13	3.82
EMINEM Cleanin' Out My... (Shady/Aftermath/Interscope)	3.84	3.67	4.08	3.87	82.6	24.7	4.04	4.04	3.32	3.77	3.89	4.15	3.59
NELLY/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.74	3.76	3.97	3.68	81.2	27.9	4.02	3.88	3.18	3.59	3.65	4.12	3.68
NO DOUBT F/LADY SAW Underneath It All (Interscope)	3.71	3.60	3.61	—	60.3	12.6	3.55	3.80	3.89	3.55	3.95	3.68	3.72
JIMMY EAT WORLD The Middle (DreamWorks)	3.67	3.63	3.66	3.71	80.9	29.7	3.87	3.70	3.37	3.71	3.64	3.47	3.81
PINK Just Like A Pill (Arista)	3.65	3.60	3.72	3.76	84.1	25.3	3.63	3.63	3.69	3.48	3.70	3.82	3.63
KROEGER & SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.64	3.51	3.57	3.55	83.2	29.1	3.66	3.62	3.64	3.55	3.89	3.68	3.47
NELLY Hot In Herre (Fo' Reel/Universal)	3.64	3.66	3.76	3.62	84.7	37.6	3.58	3.83	3.55	3.68	3.55	3.56	3.75
N.O.R.E. Nothin' (Def Jam/IDJMG)	3.63	—	—	—	48.5	12.1	3.76	3.52	3.42	3.65	3.62	3.32	3.86
CREED One Last Breath (Wind-up)	3.61	3.61	3.68	3.76	66.2	19.4	3.60	3.66	3.58	3.55	3.68	3.77	3.43
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3.60	3.62	—	—	55.3	12.1	3.71	3.63	3.28	3.63	3.47	3.78	3.53
OUR LADY PEACE Somewhere Out There (Columbia)	3.58	—	—	—	57.6	10.0	3.72	3.75	3.17	3.61	3.60	3.54	3.55
ASHANTI Happy (Murder Inc./IDJMG)	3.57	3.58	3.56	3.49	72.4	22.4	3.80	3.49	3.25	3.67	3.53	3.56	3.50
BEENIE MAN F/JANET Feel It Boy (Virgin)	3.57	3.32	3.32	3.19	43.5	10.9	3.71	3.47	3.32	3.26	3.81	3.91	3.48
HP HOOBASTANK Running Away (Island/IDJMG)	3.56	3.64	3.63	3.67	54.4	10.9	3.69	3.75	3.03	3.61	3.45	3.59	3.60
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.53	3.61	3.85	3.50	69.7	22.6	3.64	3.64	3.16	3.51	3.18	3.72	3.68
EMINEM Without Me (Shady/Aftermath/Interscope)	3.52	3.51	3.59	3.68	83.5	35.0	3.51	3.67	3.40	3.57	3.32	3.74	3.51
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.51	3.74	3.48	3.41	59.1	16.5	3.54	3.51	3.45	3.67	3.67	3.58	3.16
P. DIDDY F/GINUWINE I Need A Girl Pt. 2 (Bad Boy/Arista)	3.50	3.57	3.87	3.65	68.2	26.8	3.61	3.57	3.19	3.30	3.60	3.65	3.50
IRV GOTTI PRESENTS.. Down 4 U (Murder Inc./IDJMG)	3.48	3.60	3.79	3.46	73.5	25.9	3.80	3.43	2.94	3.38	3.26	3.86	3.49
MARIO Just A Friend 2002 (J)	3.43	3.46	3.63	3.54	74.7	28.8	3.64	3.33	3.15	3.42	3.33	3.75	3.25
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.42	3.54	—	—	55.0	17.9	3.68	3.08	3.29	3.35	3.62	3.44	3.33
JOHN MAYER No Such Thing (Aware/Columbia)	3.38	3.46	3.65	3.64	71.2	22.6	3.44	3.23	3.42	3.36	3.40	3.32	3.41
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	3.32	3.26	3.52	3.37	74.7	27.6	3.50	3.28	3.06	3.03	3.40	3.88	3.13
DJ SAMMY & YANOU Heaven (Robbins)	3.25	3.41	3.41	3.53	75.9	26.5	3.42	3.33	2.95	3.16	3.58	3.11	3.14
BBMAK Out Of My Heart... (Hollywood)	3.12	3.15	3.22	3.50	50.3	13.2	3.13	2.96	3.29	3.00	3.26	3.05	3.18
KYLIE MINOGUE Love At First Sight (Capitol)	3.00	3.19	3.15	3.16	61.8	23.8	3.06	2.87	3.03	3.02	2.96	2.92	3.10

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

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

There seems to be no end in sight to Avril Lavigne's run: "Complicated" (Arista) is on top once again this week. The song ranks third with teens, second 18-24 and third 25-34.

Eminem retains his runner-up spot with "Cleanin' Out My Closet" (Shady/Aftermath/Interscope). "Closet" is the best-testing song among teens and women 18-24.

No Doubt climb to No. 4 this week with "Underneath It All" (Interscope). The song ranks first among women 25-34 and fifth 18-24 while increasing its score for a third consecutive week.

N.O.R.E.'s top five Rhythmic and Urban hit "Nothin'" (Def Jam/IDJMG) makes an impressive debut on the survey this week, at No. 9. "Nothin'" ranks seventh with teens and eighth 25-34.

Our Lady Peace also score impressive demo results out of the box, with "Somewhere Out There" (Columbia). The track ranks eighth with teens and sixth among women 18-24 while debuting overall at No. 12.

Several songs post some strong results in key demos: Creed, who come in 10th overall with "One Last Breath" (Wind-up), also rank 10th with women 18-24 and fifth 25-34.

Meanwhile, Daniel Bedingfield posts another solid week 25-34, coming in at No. 7 with "Gotta Get Thru This" (Island/IDJMG).

Hoobastank rank sixth with women 18-24 and just shy of the top 10 in teens with "Running Away" (Island/IDJMG).

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— Tony Richards, Regional Director Of Operations/Zimmer Radio Group

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R&R CHR/Pop Top 50



September 20, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ AODS
1	1	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	8810	-334	955505	11	129/0
2	2	AVRIL LAVIGNE Complicated (Arista)	8194	-664	914149	18	133/0
3	3	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	7209	+72	775015	11	132/0
5	4	CREED One Last Breath (Wind-up)	6515	+121	616202	17	124/1
4	5	PINK Just Like A Pill (Arista)	6502	-473	684615	15	131/0
6	6	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	6476	+448	755338	11	121/0
7	7	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	5864	-156	628423	9	128/0
8	8	DJ SAMMY & YANOU Heaven (Robbins)	4832	-568	613849	17	127/0
10	9	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	4596	+30	497920	11	106/0
14	10	NO DOUBT F/LADY SAW Underneath It All (Interscope)	4571	+517	483750	8	125/2
20	11	AVRIL LAVIGNE Sk8er Boi (Arista)	4563	+1078	532279	4	133/3
9	12	MARIO Just A Friend 2002 (J)	4499	-895	478618	13	127/0
13	13	VANESSA CARLTON Ordinary Day (A&M/Interscope)	4498	+259	513320	10	130/0
19	14	JUSTIN TIMBERLAKE Like I Love You (Jive)	4394	+894	500545	4	126/3
15	15	ASHANTI Happy (Murder Inc./IDJMG)	4383	+383	458861	8	116/1
12	16	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	4136	-156	400726	19	125/0
18	17	MICHELLE BRANCH Goodbye To You (Maverick/WB)	3735	+171	386287	9	125/4
11	18	NELLY Hot In Herre (Fo' Reel/Universal)	3612	-783	370229	22	125/0
24	19	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	3351	+336	330660	7	104/5
16	20	JOHN MAYER No Such Thing (Aware/Columbia)	3298	-550	359343	18	113/0
23	21	OUR LADY PEACE Somewhere Out There (Columbia)	3198	+114	298065	11	107/0
22	22	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	3106	-28	342561	8	90/0
29	23	CHRISTINA AGUILERA Dirty (RCA)	2982	+990	329776	3	121/9
26	24	SHAKIRA Objection (Tango) (Epic)	2857	+1	343702	11	119/0
25	25	EMINEM Without Me (Shady/Aftermath/Interscope)	2531	-468	245313	20	126/0
17	26	KYLIE MINOGUE Love At First Sight (Capitol)	2396	-1293	284054	15	127/0
33	27	PAUL OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	2219	+421	255700	5	108/18
32	28	3LW I Do (Wanna Get Close To You) (Epic)	2101	+206	178115	7	100/3
31	29	HOOBASTANK Running Away (Island/IDJMG)	2093	+171	219361	9	87/3
42	30	KELLY CLARKSON A Moment Like This (RCA)	2038	+1151	324366	2	48/17
30	31	GOO GOO DOLLS Big Machine (Warner Bros.)	1930	-18	179769	8	86/1
27	32	BEENIE MAN F/JANET Feel It Boy (Virgin)	1912	-814	163000	9	112/0
34	33	DAVE MATTHEWS BAND Where Are You Going (RCA)	1882	+121	194573	7	68/1
28	34	BBMAK Out Of My Heart (Into Your...) (Hollywood)	1780	-945	184793	12	110/0
36	35	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	1696	+160	154350	4	92/5
37	36	LEANN RIMES Life Goes On (Curb)	1590	+181	122672	5	90/2
38	37	JENNIFER LOVE HEWITT BareNaked (Jive)	1571	+185	199976	6	102/5
48	38	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1167	+446	112306	2	63/24
35	39	MONICA All Eyez On Me (J)	1143	-503	101166	7	84/0
39	40	BON JOVI Everyday (Island/IDJMG)	1082	+65	107550	3	72/2
46	41	NICK CARTER Help Me (Jive)	1062	+241	161032	2	78/17
Debut	42	KELLY ROWLAND Stole (Columbia)	980	+562	130381	1	88/15
41	43	WESTLIFE World Of Our Own (RCA)	957	+58	76972	4	76/2
45	44	SAMANTHA MUMBA I'm Right Here (A&M/Interscope)	946	+124	83003	3	72/2
43	45	NAPPY ROOTS Po' Folks (Atlantic)	945	+79	80478	3	67/6
40	46	BIG TYMERS Still Fly (Cash Money/Universal)	890	-67	90294	14	43/0
47	47	LINKIN PARK Enth E Nd (Remix) (Warner Bros.)	783	+31	132718	4	4/0
44	48	NAUGHTY BY NATURE F/3LW Feels Good (Don't Worry...) (TVT)	707	-137	77625	13	54/0
50	49	JIMMY EAT WORLD Sweetness (DreamWorks)	666	+40	43574	2	54/1
—	50	EMINEM Hailie's Song (Shady/Aftermath/Interscope)	664	+61	102241	3	5/0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
PINK Family Portrait (Arista)	78
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	29
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	24
PAUL OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	18
NICK CARTER Help Me (Jive)	17
KELLY CLARKSON A Moment Like This (RCA)	17
LIFEHOUSE Spin (DreamWorks)	16
SUGABABES Round Round (Universal)	16
KELLY ROWLAND Stole (Columbia)	15
VINES Get Free (Capitol)	14
MISSY ELLIOTT Work It (Elektra/EEG)	11

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WSSR/Tampa & WEND/Charlotte!

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KELLY CLARKSON A Moment Like This (RCA)	+1151
AVRIL LAVIGNE Sk8er Boi (Arista)	+1078
CHRISTINA AGUILERA Dirty (RCA)	+990
JUSTIN TIMBERLAKE Like I Love You (Jive)	+894
KELLY ROWLAND Stole (Columbia)	+562
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+517
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	+448
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+446
PAUL OAKENFOLD Starry Eyed... (Maverick/Reprise)	+421
ASHANTI Happy (Murder Inc./IDJMG)	+383

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	2811
JIMMY EAT WORLD The Middle (DreamWorks)	2713
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2436
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1886
LINKIN PARK In The End (Warner Bros.)	1773
MICHELLE BRANCH All You Wanted (Maverick/WB)	1769
PINK Don't Let Me Get Me (Arista)	1631
DEFAULT Wasting My Time (TVT)	1601
ASHANTI Foolish (Murder Inc./IDJMG)	1573
NO DOUBT Hella Good (Interscope)	1572
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1490
SHERYL CROW Soak Up The Sun (A&M/Interscope)	1455

133 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/8-9/14. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

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R&R CHR/Pop Top 50 Indicator

September 20, 2002

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	2737	+149	80100	10	50/0
3	2	CREED One Last Breath (Wind-up)	2681	+166	75730	17	49/0
2	3	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	2505	-33	74171	9	46/1
4	4	AVRIL LAVIGNE Complicated (Arista)	2306	-193	69183	17	46/0
5	5	PINK Just Like A Pill (Arista)	2107	-239	58536	14	44/0
7	6	VANESSA CARLTON Ordinary Day (A&M/Interscope)	2102	+234	59985	10	50/0
12	7	NO DOUBT F/LADY SAW Underneath It All (Interscope)	2007	+240	57288	7	51/0
10	8	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	1883	+90	55409	9	48/0
6	9	JOHN MAYER No Such Thing (Aware/Columbia)	1774	-205	47747	18	44/0
13	10	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	1658	+32	45911	7	47/0
14	11	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1649	+37	47809	9	46/0
17	12	ASHANTI Happy (Murder Inc./IDJMG)	1556	+215	46094	7	45/2
11	13	DJ SAMMY & YANOU Heaven (Robbins)	1541	-231	44464	16	40/0
15	14	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	1487	-84	42516	18	38/0
18	15	OUR LADY PEACE Somewhere Out There (Columbia)	1469	+141	41436	9	43/0
8	16	MARIO Just A Friend 2002 (J)	1462	-387	40862	11	39/0
24	17	AVRIL LAVIGNE Sk8er Boi (Arista)	1409	+391	41232	3	48/1
9	18	KYLIE MINOGUE Love At First Sight (Capitol)	1370	-462	40768	15	37/0
19	19	GOO GOO DOLLS Big Machine (Warner Bros.)	1254	+59	36074	8	42/0
26	20	JUSTIN TIMBERLAKE Like I Love You (Jive)	1212	+381	29930	2	45/3
21	21	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	1149	+51	33291	9	34/0
16	22	BBMAK Out Of My Heart (Into Your...) (Hollywood)	1033	-363	26710	11	36/0
22	23	SHAKIRA Objection (Tango) (Epic)	1024	-41	28731	11	33/0
25	24	HOOBASTANK Running Away (Island/IDJMG)	1018	+88	28973	11	39/0
23	25	LEANN RIMES Life Goes On (Curb)	1007	-32	26147	5	45/0
27	26	DAVE MATTHEWS BAND Where Are You Going (RCA)	911	+101	27719	7	39/3
36	27	CHRISTINA AGUILERA Dirty (RCA)	876	+300	26061	2	40/2
20	28	NELLY Hot In Herre (Fo' Reel/Universal)	876	-224	24027	20	35/0
30	29	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	804	+102	24341	6	40/4
33	30	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	772	+128	22086	3	37/0
38	31	PAUL OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	648	+111	17307	4	34/5
32	32	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	635	-56	18761	6	30/0
34	33	JIMMY EAT WORLD Sweetness (DreamWorks)	632	+33	17763	4	44/1
35	34	SAMANTHA MUMBA I'm Right Here (A&M/Interscope)	603	+8	16563	4	38/1
42	35	LIFEHOUSE Spin (DreamWorks)	551	+227	15730	2	39/3
29	36	EMINEM Without Me (Shady/Aftermath/Interscope)	544	-167	14024	19	23/0
37	37	BON JOVI Everyday (Island/IDJMG)	543	-33	18559	3	32/1
Debut	38	KELLY CLARKSON A Moment Like This (RCA)	499	+382	10584	1	29/14
28	39	BEENIE MAN F/JANET Feel It Boy (Virgin)	446	-335	11875	7	22/0
41	40	WESTLIFE World Of Our Own (RCA)	385	+35	11165	4	24/1
40	41	JENNIFER LOVE HEWITT BareNaked (Jive)	367	-3	9405	4	26/2
43	42	NAPPY ROOTS Po' Folks (Atlantic)	333	+34	8542	2	23/0
44	43	JACK JOHNSON Flake (Enjoy/Universal)	284	+6	7154	2	15/0
45	44	3LW I Do (Wanna Get Close To You) (Epic)	252	+30	5935	2	18/2
39	45	MONICA All Eyez On Me (J)	228	-145	6175	6	12/0
Debut	46	KELLY ROWLAND Stole (Columbia)	216	+187	5408	1	25/11
Debut	47	LAURA PAUSINI Surrender (Atlantic)	196	+189	7711	1	14/4
Debut	48	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	190	+83	7168	1	11/5
Debut	49	NICK CARTER Help Me (Jive)	185	+50	3849	1	12/4
50	50	SHAGGY Hey Sexy Lady (MCA)	185	+38	4363	2	12/0

51 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 9/8-Saturday 9/14.
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Most Added

ARTIST TITLE LABEL(S)	ADDS
PINK Family Portrait (Arista)	22
KELLY CLARKSON A Moment Like This (RCA)	14
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	12
KELLY ROWLAND Stole (Columbia)	11
PRYMARY COLORZ If You... (Big 3/Beyond/Universal)	9
PAUL OAKENFOLD Starry Eyed Surprise (Maverick/Reprise)	5
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	5
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	4
FAITH HILL Cry (Warner Bros.)	4
LAURA PAUSINI Surrender (Atlantic)	4
NICK CARTER Help Me (Jive)	4
SANTANA F/MICHELLE BRANCH Game Of Love (Arista)	4
JUSTIN TIMBERLAKE Like I Love You (Jive)	3
DAVE MATTHEWS BAND Where Are You Going (RCA)	3
LIFEHOUSE Spin (DreamWorks)	3
K. ROCK W/S. CROW Picture (Top Dog/Lava/Atlantic)	3
SUGABABES Round Round (Universal)	3
ASHANTI Happy (Murder Inc./IDJMG)	2
CHRISTINA AGUILERA Dirty (RCA)	2
JENNIFER LOVE HEWITT BareNaked (Jive)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AVRIL LAVIGNE Sk8er Boi (Arista)	+391
KELLY CLARKSON A Moment Like This (RCA)	+382
JUSTIN TIMBERLAKE Like I Love You (Jive)	+381
CHRISTINA AGUILERA Dirty (RCA)	+300
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+240
VANESSA CARLTON Ordinary Day (A&M/Interscope)	+234
LIFEHOUSE Spin (DreamWorks)	+227
ASHANTI Happy (Murder Inc./IDJMG)	+215
LAURA PAUSINI Surrender (Atlantic)	+189
KELLY ROWLAND Stole (Columbia)	+187
CREED One Last Breath (Wind-up)	+166
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	+149
FAITH HILL Cry (Warner Bros.)	+142
OUR LADY PEACE Somewhere Out There (Columbia)	+141
PINK Family Portrait (Arista)	+138
UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	+128
PAUL OAKENFOLD Starry Eyed... (Maverick/Reprise)	+111
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	+102
DAVE MATTHEWS BAND Where Are You Going (RCA)	+101
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	+90
GREENWHEEL Breathe (Island/IDJMG)	+89
HOOBASTANK Running Away (Island/IDJMG)	+88
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+83
PRYMARY COLORZ If You... (Big 3/Beyond/Universal)	+67
GOO GOO DOLLS Big Machine (Warner Bros.)	+59
P. DIDDY F/GINUWINE I Need A Girl... (Bad Boy/Arista)	+51
STEREO FUSE Everything (EOWind-up)	+51
NICK CARTER Help Me (Jive)	+50
NORAH JONES Don't Know Why (Blue Note/Virgin)	+42
KOTTONMOUTH KINGS Positive... (Suburban Noize/Capitol)	+40

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THE YEARS IN REVIEW

ON THE RECORD

With **Chris Carmichael**
PD, WVSR (Electric 102.7) Charleston, WV

The Capital City is rockin' to Electric 102.7! Charleston loves Avril Lavigne. "Complicated" is top-10 phones; and, in its first week on the air, "Sk8er Boi" is our No. 1 most-requested song. • I'll let you in on a secret: Play Kid Rock & Sheryl Crow's "Picture"; your female base will go nuts. It was our No. 1 most-requested song for almost a month. It was No. 2 on phones this week, and the ladies out-requested the men three-to-one on this one. • Other



songs that are doing well for us include Nelly f/Kelly Roland's "Dilemma," Daniel Bedingfield's "Gotta Get Thru This," Paul Oakenfold's "Starry Eyed Surprise" and No Doubt's "Underneath It All." • Songs I'm watching include Uncle Kracker's "In a Little While," Samantha Mumba's "I'm Right Here," Liberty X's "Just a Little" and Stereo Fuse's "Everything." • I love Vanessa Carlton. The entire CD is amazing, and "Ordinary Day" is going top five. I really like the 3LW (or is it 2LW?) track "I Do (Wanna Get Close to You)," Lifehouse's "Spin" and Cam'ron's "Hey Ma." • Also keep an eye out for Seven And The Sun's "I Pray." They performed it live in the studio with us, and it was freakin' amazing. • There's a lot of great music out right now; I just wish I had room on the playlist for all of it. In the words of my MD, Apollo, "It's radio magic!"

Thief! **Kelly Rowland** "steals" chart position No. 42 from **Kelly Clarkson**, who moves up to No. 30. But it's not like Clarkson is going to press charges against Rowland as she is not trying to spend more than seven days at one location. Clarkson's "A Moment Like This" (RCA) becomes the biggest chart mover this week and enjoys the biggest increase in plays, +1,151. Rowland, whose debut single, "Stole" (Columbia), debuts in the former Clarkson-owned slot, has her own plans. Her duet with Nelly, "Dilemma," introduced her as a viable solo artist, and she's definitely going to be a repeat offender within the confines of the elite top 10 ... How that we've covered the only debut, the M.I.P. song and the biggest chart mover this week, let's move on to **Cam'ron's** "Hey Ma" (Roc-A-Fella/IDJMG), which takes the second biggest chart leap as it travels from 48-38* ... **Avril Lavigne's** "Sk8er Boi" (Arista) is the third biggest jump as it moves from 20-11*. It's also the second song on the M.I.P. list, with a +1,078 ... **Christina Aguilera's** "Dirt" (RCA) gains a +990, third on the M.I.P. list. The progress-regress clique (artists who increase in plays yet drop on the chart) consists of **Bon Jovi's** "Ever Day" (Island/IDJMG), which moves 39 to 40* **Westlife's** "World of Our Own" (RCA), moving 41 to 43*; and **Nappy Roots' "Po' Folks"** (Atlantic), which moves 43 to 45*. Elvis has left the building!



— Tanya O'Quinn/Asst. Editor

ON THE RISE

ARTIST: **Kelly Clarkson**

LABEL: **RCA**

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



Kelly Clarkson

On the real, I wasn't caught up in all of this *American Idol* hoopla. Since acquiring cable, I have been addicted to shows like *Forensic Files*, *New Detectives*, *The System* and *Cold Case Files*. This viewing is necessary, as I value my freedom: If I am forced to commit justifiable homicide on someone, I need to know how to keep myself clean — ya feel me? However, in the earlier days of *Idol* I did find myself glued to the show, trying to understand why some of the entrants even showed up. Rather than a contest, this should've been a comedy. Many of those contestants should have really, I mean *really*, re-evaluated their performances in the privacy of their own towns, homes, bedrooms or whatever.

Que sera, sera. It is now the end of September, and we have a winner. For about three months Texan **Kelly Clarkson** endured rehearsals, performances and public scrutiny (as well as public admiration) to ultimately be named the American Idol, beating co-contestant Justin Guarini by getting 58% of the public's votes. When I received this assignment, I couldn't believe that R&R Chart Director Anthony Acampora wanted me to spotlight her. I know the show earned FOX Television an impressive 8.3 rating, millions of people were addicted to the show, and the judges became superstars in their own right, but, damn, she just walked off the stage! Just because she won the title and can sing doesn't mean she's going to blow up. We all know it takes more than talent and a wish to be successful in this business.

Well, I'll be damned: As Clarkson exits the stage at the Kodak Theater in Hollywood, she enters R&R's CHR/Pop chart in Century City! This young lady makes her debut at No. 42* with her song "A Moment Like This." Have you ever wondered what it feels like to have egg on your face? Ask me, I know.

Hailing from Burleson, TX, the 20-year-old Clarkson is a former cocktail waitress. With mu-

sical tastes ranging from Celine Dion to The Toadies, this vocal talent is beginning to live the life that many people (including the other 9,999 contestants) dream of. She receives a \$1 million recording contract with 19 Recordings Unlimited, the label of *Idol's* Executive Producer, Simon Fuller. Her debut single will hit the streets in September, with the full length, *A Moment Like This*, hitting stores perhaps as early as November. The company will license her album to RCA in the United States.

"Being on a stage in front of millions is the biggest rush for me," says Clarkson. "It's like I'm kind of nervous at first, but once I get out there, I never want to leave the stage. I also think the industry could use a little class." And talent, in my opinion. With Clarkson, we get both. Before she let her pipes loose on "A Moment Like This," the pop star wondered how she would be able to sing the song without crying. But by that time she had accumulated a fan base that wouldn't mind seeing a little mascara run on the face of the beautiful, perky singer. They just wanted a taste of the ear candy that Clarkson regularly treated them to.

I honestly don't think winning this contest will ensure anyone's musical success, but it sure does give exposure and experience to those who aspire to shine. After reviewing some of her performances, I see that Clarkson was always an American Idol. Her family and friends knew it, but because of Fuller's idea and FOX's support, the rest of the world is now in on the secret.

CAUSE OF DEATH: ECSTASY

TYPE OR PRINT IN PERMANENT BLACK INK		LOCAL DECEASED—NAME	DATE OF DEATH (Month, Day, Year)	STATE FILE
1. DANIELLE			July 20, 2000	
CITY, TOWN OR				
PRECEDENT				
SEX—Last Sunday (Years)	UNDER 1 YEAR	UNDER 1 DAY	DATE OF	
	MOY	HOURS	DAY, YR	

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September 20, 2002

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 BY MEDIABASE™

**America's Best Testing CHR/Pop Songs 12+
 For The Week Ending 9/20/02.**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
AVRIL LAVIGNE Complicated (Arista)	4.05	4.07	97%	43%	4.04	97%	44%
MICHELLE BRANCH Goodbye To You (Maverick/WB)	4.01	4.03	84%	12%	4.05	80%	10%
AVRIL LAVIGNE Sk8erBoi (Arista)	3.92	3.99	80%	12%	3.84	79%	13%
PINK Just Like A Pill (Arista)	3.86	4.01	97%	39%	3.89	97%	37%
JOHN MAYER No Such Thing (Aware/Columbia)	3.84	3.87	83%	28%	3.73	84%	31%
NO DOUBT Underneath It All (Interscope)	3.83	3.86	81%	15%	3.83	80%	15%
DANIEL BEDDINGFIELD Gotta Get Thru This (Island/IDJMG)	3.80	3.92	69%	18%	3.78	70%	20%
VANESSA CARLTON Ordinary Day (A&M/Interscope)	3.80	3.77	88%	21%	3.80	88%	23%
BBMAK Out Of My Heart (Into Your Head) (Hollywood)	3.79	3.76	82%	17%	3.72	80%	17%
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.78	3.88	83%	33%	3.77	83%	37%
JIMMY EAT WORLD The Middle (DreamWorks)	3.77	3.78	92%	45%	3.71	92%	44%
DJ SAMMY & YANOU Heaven (Robbins)	3.75	3.83	86%	36%	3.63	86%	40%
OUR LADY PEACE Somewhere Out There (Columbia)	3.75	3.83	67%	14%	3.71	66%	14%
CHAD KROEGER F/JOSEY SCOTT Here (Roadrunner/Columbia/IDJMG)	3.73	3.82	91%	46%	3.74	90%	48%
KYLIE MINOGUE Love At First Sight (Capitol)	3.73	3.74	86%	27%	3.68	86%	27%
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.72	3.66	83%	25%	3.75	82%	25%
EMINEM Without Me (Shady/Aftermath/Interscope)	3.70	3.76	96%	47%	3.73	97%	47%
CREED One Last Breath (Wind-up)	3.69	3.81	88%	30%	3.67	86%	29%
NELLY Hot In Herre (Fo' Reel/Universal)	3.65	3.75	96%	54%	3.62	96%	54%
SHAKIRA Objection (Epic)	3.65	3.70	84%	23%	3.57	85%	25%
ANGIE MARTINEZ F/LIL' MO & SACARIO If I Could Go (EastWest/EEG)	3.64	3.54	48%	11%	3.66	47%	8%
EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	3.59	3.67	94%	34%	3.60	95%	35%
JENNIFER LOPEZ FEATURING NAS I'm Gonna Be Alright (Epic)	3.54	3.61	89%	39%	3.62	90%	39%
ASHANTI Happy (Murder Inc./IDJMG)	3.42	3.48	79%	30%	3.35	79%	31%
IRV GOTTI PRESENTS THE INC. Down 4 You (Murder Inc./IDJMG)	3.41	3.46	58%	20%	3.44	55%	19%
MARIO Just A Friend (J)	3.37	3.39	82%	37%	3.33	82%	39%
JUSTIN TIMBERLAKE Like I Love You (Jive)	3.36	3.25	77%	21%	3.51	76%	18%
BEENIE MAN F/JANET Feel It Boy (Virgin)	3.20	3.41	57%	19%	3.17	55%	18%
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3.20	3.34	88%	48%	3.18	89%	51%

Total sample size is 860 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

N.O.R.E. Nothin' (Def Jam/IDJMG)

Total Plays: 657, Total Stations: 35, Adds: 3

SHAGGY Hey Sexy Lady (MCA)

Total Plays: 636, Total Stations: 45, Adds: 5

LIFEHOUSE Spin (DreamWorks)

Total Plays: 624, Total Stations: 36, Adds: 16

FABOLOUS... Trade It All (Part II) (Epic)

Total Plays: 612, Total Stations: 45, Adds: 6

LIBERTY X Just A Little (V2)

Total Plays: 608, Total Stations: 52, Adds: 2

JACK JOHNSON Flake (Enjoy/Universal)

Total Plays: 543, Total Stations: 42, Adds: 1

MISSY ELLIOTT Work It (Elektra/EEG)

Total Plays: 510, Total Stations: 25, Adds: 11

NEW FOUND GLORY My Friends... (Drive-Thru/MCA)

Total Plays: 399, Total Stations: 29, Adds: 1

NORAH JONES Don't Know Why (Blue Note/Virgin)

Total Plays: 391, Total Stations: 44, Adds: 5

TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)

Total Plays: 356, Total Stations: 27, Adds: 2

Songs ranked by total plays

How To Win Back Teens

Continued from Page 34

mistakes and only get excited when absolutely necessary. CHR's need to notch it back. Just talk. The content of jock talk should, ideally, inspire an eavesdropping parent to say, "That's awful. I hate this." Nothing is as appealing to a 16-year-old as a radio station hated by her parents.

The No. 1 teen TV show? It's not *Road Rules*, it's *Friends*. A package of *Friends* merchandise would be a hotter prize than you can imagine. A trip to see a live taping of *Friends* would be a home run.

2. Teens call request lines to hear themselves, not to hear a song. It's the same reason people go on bad TV talk and game shows: They want to be on TV. This is show business. Give listeners as many chances as possible to be part of the show. Interactivity? Top 40 radio invented it. Use it. Put teens on the air so they can be heard by other teens and feel a part of a community. Make them heroes in high school.

Every time a listener goes on the air, it's a life event. They will never, ever forget it. That's true power. Entering their name on the Internet: So what? Having their name, voice and musical preference on your radio station: A life event. The more listeners you put on the air, the more fans you will have. Each caller will brag about being on the air and tell their friends. Use your station website constantly for games, contests, chat rooms and e-mail. The more chances teens have to be on your stage, the less likely they are to leave the auditorium.

3. Set up a free telephone chat line as a "spy phone." Encourage listeners to call in, talk to other teens in town and feel like a part of a community. Then, at random times, put the chat line on the air. (Use the delay, disclaimers and all that legal stuff.) Callers never know when they will go on, so listeners can anticipate hearing secret conversations.

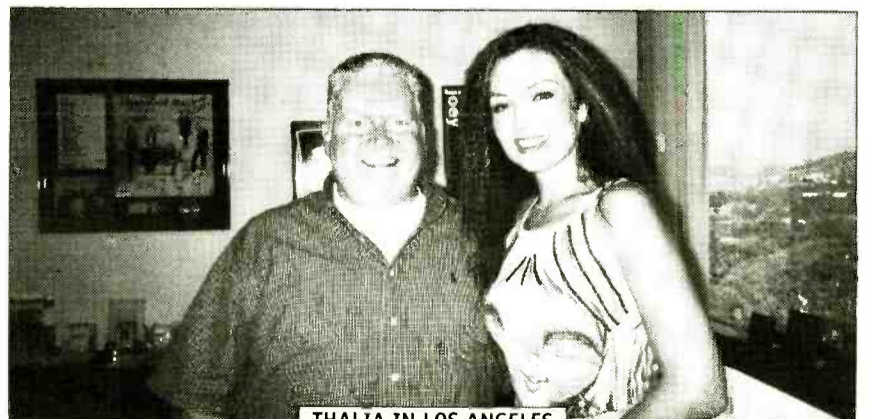
4. Shorten the playlist. The more places people can hear their favorite songs, the less patience they have about waiting to hear them.

5. Remember Sept. 11, 2001. Everything changed. That date is teens' Kennedy assassination. It's their *Challenger* explosion. It defines their generation and their worldview. Arbitron's powerful study on audience reaction to radio's 9/11 coverage revealed one stunning stat: Teens want more news and information from their favorite music stations. A lot more. See the study at www.arbitron.com.

Contact Walter Sabo at 212-681-8181.


BBMAK ARE BACK

Hollywood recording artists BBMAK played an acoustic show at Coffee Underground in downtown Greenville, SC recently, and the WFBC staff showed up. Seen here are (l-r) bandmember Mark Barry; WFBC middayer Natalie Randall; bandmember Christian Burns; WFBC promotions person Heidi Petan, nighttimer Chris Lusk and promotions person April White; bandmember Ste McNally; and WFBC afternooner/MD Some Guy Named Tias and PD Nikki Nite.


THALIA IN LOS ANGELES

Virgin recording artist Thalia recently visited KIIS/Los Angeles. Seen here are (l-r) KIIS PD John Ivey and Thalia.

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Boston, MA; Daytona Beach, FL; Greensboro, NC; etc.) with their respective program directors and current playlist items.

Monitored Reporters
185 Total Reporters
133 Total Monitored
52 Total Indicator
50 Current Indicator Playlists
Reported Frozen Playlist (1):
WGLU/Johnstown, PA
Did Not Report For Three Consecutive Weeks: Data Not Used (1):
WIFC/Wausau, WI





DONTAY THOMPSON
dthompson@radioandrecords.com

Kamp KWIN: A Positive Community Event

□ KWIN/Stockton teams with the YMCA to help local kids

By John Christian

Coming up with a one-of-a-kind promotion that really influences your listeners can be difficult. Certain promotions are duplicated in different markets each and every year because they are easy to execute and because the listeners enjoy them. Think about how many times you've had sticker stops, given away money or cars or sent your listeners to concerts or on trips.

But how do you come up with a different type of promotion that really affects your target listener and, at the same time, spreads a positive message about your station within the community? How do you create the type of station promotion that listeners of all ages talk about and that other radio stations in your market are envious of?

John Christian, VP/Programming for Silverado Broadcasting, and the staff of KWIN/Stockton came up with a promotion that involved sending inner-city youths to camp for the summer. This type of promotion not only puts the radio station in a positive light in the community, it



John Christian

gives the kids in the market something fun to do and helps keep them out of trouble during summer break.

Now in its fourth year, Kamp KWIN has been giving kids in the Stockton-Modesto area a chance to get away for the summer to a nice place and to do things they otherwise would never have been able to do. In addition, some of their favorite artists are on hand as camp counselors. If you're looking for a promotion that will have the mothers in your market loving your station, this is it.

Below, Christian describes how he came up with the promotion and gives you information on how your station can start its own Kamp KWIN.

In The Beginning

In spring of 1999 KWIN was approached to do a promotion that involved sending our listeners on a cruise to check out a big-name artist. Although an up-close-and-personal getaway to a tropical location with a core artist was very appealing, it left me wondering how KWIN could serve the greater good.

In other words, if close to 50% of our core 18-34 females were moms, how could we do a promotion that would touch them a little more deeply? How could we execute a promotion that they would not only be excited to win, but that would also have a long-term goodwill benefit for our station?

A lot of times we send our listeners on flyaways to exotic locations, but they don't have the means to pay for taxis and other incidentals. How many times have you had a listener tell you that they can't take a trip they've won because they don't have anyone to watch their kids?

It occurred to me that going on a cruise with a big-name artist might be problematic for the core 18-34 female with kids. I wanted to find a way to spend the money (\$35,000) on something that would not only sound big on the air, but would also accomplish the goal of having these winners tell everyone they know how great KWIN is. The answer was Kamp KWIN.

Opportunity For Adventure

When I originally came up with the idea of Kamp KWIN, the first concern was finding a location and counselors. The idea of sending 100 kids out into the woods with your air-staff will not fly with your GM. After an extensive search, we partnered with the YMCA in Modesto. They agreed to open their camp, complete with staff and a curriculum, one week early to accommodate our winners.

The promotion starts in early April with the typical tease promos (complete with little-kid audio). We then solicit faxes, cards, e-mails, etc., from listeners who know a deserving kid who has never been to camp. The concept is very similar to a Christmas-wish promotion. The letters and fax are very sincere, and, as with Christmas wish, we receive more requests than we can fulfill.

Once the winners are chosen, they go to camp and, over the course of the week, go hiking, horseback riding, rock climbing and swimming. They even spend one night sleeping under the stars after a daylong hike to a secluded lake. Toward the end of the week the morning show broadcasts live from the camp, giving the kids an opportunity to give their moms and dads a shout-out and, even better, to tell the listeners about the bears they saw last night or their other adventures.

This summer Amanda Perez came up to the camp and hung with the kids. The kids didn't think the counselors were telling the truth when she was introduced. A couple of a cappella notes later, she was surrounded by kids begging for autographs. "Hey, Mom, I even got to meet a real star up here."

Most of these kids have never seen a lake, never seen the night sky away from city lights, never been near a real horse and, most important, never had the opportunity to learn the teamwork concepts taught by the YMCA staff.

Typically, on the first night the kids are all crying and want to go home. By the end of the week the comments are always along the lines of "Can I stay another week?"

Exceeding Expectations

Since 1999 KWIN has been sending 100 deserving kids aged 9-11 on a weeklong outdoor camping experience. The YMCA has far exceeded my original vision for Kamp KWIN. The biggest plus for KWIN has been the incredible amount of positive feedback in the area for this annual event. The challenge we face being "the station that plays all that music with the negative messages" is not unique to this market. Having this promotion in our annual arsenal has helped on many fronts.

With every focus group, Kamp KWIN is cited as the No. 1 most positive thing the station is doing for the community. We've had advertisers that have been long-term "anti-

Kamp KWIN Memories

Below are a few pictures taken during Kamp KWIN. As you can see, the kids enjoyed participating in the many activities the camp had to offer.



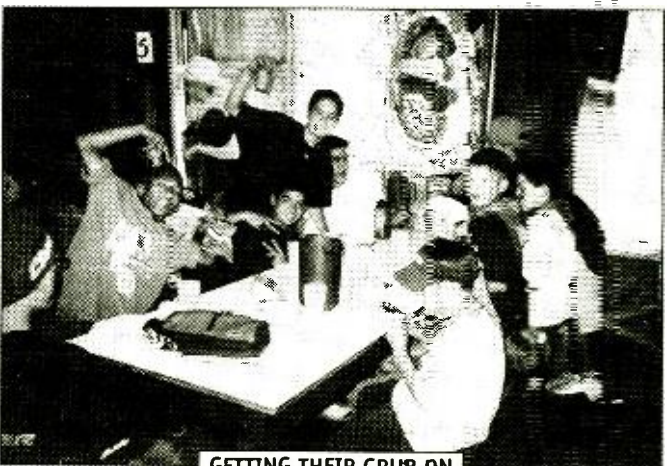
HEADING OUT

The kids were excited as they prepared to head out to Kamp KWIN. Pictured here with some of the campers is KWIN PD Amanda Perez.



KWIN IS FOR THE KIDS

At the end of Kamp KWIN the 100 kids who participate go together to take a group picture.



GETTING THEIR GRUB ON

Not only do the kids get to participate in various activities at Kamp KWIN, such as hiking, horseback riding and swimming, but the camp also feeds them healthy, hearty meals.



BUSTIN' A MOVE?

KWIN also throws the campers a dance, complete with a DJ. Here, a few lucky young people work the dance floor.

TALK BACK TO R&R!

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

Call me at 310-788-1677

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R&R CHR/Rhythmic Top 50

Powered By



September 20, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	5448	+19	803851	12	55/1
2	2	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	4973	+135	655436	12	78/0
3	3	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	4183	-9	614132	13	72/0
7	4	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	3639	+355	526797	9	72/0
4	5	N.O.R.E. Nothin' (Def Jam/IDJMG)	3582	-169	539581	17	73/0
5	6	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3266	-241	427679	17	78/0
8	7	LUDACRIS Move Bitch (Def Jam South/IDJMG)	3102	+46	518385	17	64/0
6	8	ASHANTI Happy (Murder Inc./IDJMG)	2978	-313	370388	19	75/0
13	9	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	2700	+323	421225	10	68/3
9	10	NELLY Hot In Herre (Fo' Reel/Universal)	2653	-329	438386	22	78/0
10	11	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	2648	-180	309138	16	76/0
11	12	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	2577	+100	451494	17	57/0
19	13	MISSY ELLIOTT Work It (Elektra/EEG)	2538	+883	408680	3	72/29
15	14	BIG TYMERS Oh Yeah (Cash Money/Universal)	2309	+242	258099	6	72/1
12	15	BIG TYMERS Still Fly (Cash Money/Universal)	2205	-175	272368	23	74/0
14	16	MARIO Just A Friend 2002 (J)	2034	-272	268464	21	65/0
16	17	NAPPY ROOTS Po' Folks (Atlantic)	2004	+44	193472	14	62/2
17	18	STYLES Goodtimes (Interscope)	1933	+119	389191	11	64/2
21	19	NIVEA Don't Mess With My Man (Jive)	1713	+167	181796	9	55/4
26	20	LL COOL J Luv U Better (Def Jam/IDJMG)	1593	+393	222981	4	57/1
22	21	3LW I Do (Wanna Get Close To You) (Epic)	1564	+59	234603	11	51/0
18	22	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	1548	-131	153304	15	56/1
28	23	ASHANTI Baby (Murder Inc./IDJMG)	1409	+418	231575	14	61/4
24	24	MS. JADE Ching, Ching (Beatclub/Interscope)	1359	+67	172604	6	64/1
20	25	BEENIE MAN F/JANET Feel It Boy (Virgin)	1280	-272	156498	10	65/0
25	26	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	1267	+58	162794	12	33/0
31	27	JUSTIN TIMBERLAKE Like I Love You (Jive)	1072	+215	142164	4	36/5
36	28	CLIPSE When The Last Time... (Star Trak/Arista)	943	+236	214722	2	56/7
40	29	CHRISTINA AGUILERA Dirty (RCA)	914	+293	103059	2	41/3
23	30	AMERIE Why Don't We Fall In Love (Rise/Columbia)	912	-499	108807	18	54/0
35	31	SEAN PAUL Gimme The Light (VP)	840	+128	226198	2	37/11
32	32	GINUWINE Stingy (Epic)	832	+14	109563	13	36/0
27	33	BONE THUGS-N-HARMONY F/3LW Get Up And Get It (Ruthless/Epic)	791	-370	63751	8	49/0
29	34	CLIPSE Grindin' (Star Trak/Arista)	780	-180	104026	17	51/0
39	35	AALIYAH I Care 4 U (BlackGround)	777	+144	189378	7	6/0
37	36	LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	772	+73	66611	6	33/0
33	37	WYCLEF JEAN Two Wrongs (Columbia)	719	-19	91661	16	25/0
Debut	38	KELLY ROWLAND Stole (Columbia)	706	+394	82580	1	49/8
46	39	SHAGGY Hey Sexy Lady (MCA)	644	+133	106691	2	32/1
44	40	ISYSS Single For The Rest Of My Life (Arista)	617	+69	50366	4	41/6
Debut	41	B2K Why I Love You (Epic)	615	+218	80315	1	40/4
48	42	BENZINO Rock The Party (Elektra/EEG)	606	+119	65405	2	39/4
47	43	YING YANG TWINS By Myself (Koch)	604	+111	55299	2	26/1
43	44	XZIBIT Multiply (Loud/Columbia)	589	+32	75235	3	39/0
41	45	DJ SAMMY & YANOU Heaven (Robbins)	568	-31	62638	8	14/0
42	46	PASTOR TROY Are We Cuttin' (Universal)	557	-9	53618	5	36/4
—	47	MUSIQ Dontchange (Def Soul/IDJMG)	542	+72	64633	4	28/0
Debut	48	WC The Streets (Def Jam/IDJMG)	495	+54	106415	1	21/13
38	49	YASMEEN Blue Jeans (Magic Johnson/MCA)	482	-192	43717	11	30/0
—	50	JAGGED EDGE All Out Of Love (Hollywood)	478	+1	40920	3	5/0

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MARIO Braid My Hair (J)	37
MISSY ELLIOTT Work It (Elektra/EEG)	29
AMERIE Talkin' To Me (Rise/Columbia)	19
SMILEZ AND SOUTHWESTAR Tell Me (ARTISTdirect)	13
WC The Streets (Def Jam/IDJMG)	13
SEAN PAUL Gimme The Light (VP)	11
KELLY ROWLAND Stole (Columbia)	8
CLIPSE When The Last Time... (Star Trak/Arista)	7
OOBIE F/LIL' JON... Nothin's Free (TVT)	7
FAT JOE Crush Tonight (Terror Squad/Atlantic)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MISSY ELLIOTT Work It (Elektra/EEG)	+883
ASHANTI Baby (Murder Inc./IDJMG)	+418
KELLY ROWLAND Stole (Columbia)	+394
LL COOL J Luv U Better (Def Jam/IDJMG)	+393
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+355
FABOLOUS F/P. DIDDY & JAGGED.. Trade It All... (Epic)	+323
CHRISTINA AGUILERA Dirty (RCA)	+293
BIG TYMERS Oh Yeah (Cash Money/Universal)	+242
CLIPSE When The Last Time... (Star Trak/Arista)	+236
B2K Why I Love You (Epic)	+218

New & Active

FLOETRY Floetic (DreamWorks)	Total Plays: 444, Total Stations: 41, Adds: 1
AMANDA PEREZ Angel (Powerhouse/Mad Chemistry)	Total Plays: 397, Total Stations: 23, Adds: 2
SMILEZ AND SOUTHWESTAR Tell Me (ARTISTdirect)	Total Plays: 354, Total Stations: 39, Adds: 13
FIELD MOB Sick Of Being Lonely (MCA)	Total Plays: 290, Total Stations: 17, Adds: 2
MARIO Braid My Hair (J)	Total Plays: 220, Total Stations: 38, Adds: 37
INDIA.ARIE Little Things (Motown)	Total Plays: 181, Total Stations: 19, Adds: 0
OOBIE F/LIL' JON... Nothin's Free (TVT)	Total Plays: 167, Total Stations: 14, Adds: 7
DISTURBING THA PEACE Growing... (Def Jam South/IDJMG)	Total Plays: 154, Total Stations: 17, Adds: 6
HEATHER HEADLEY He Is (RCA)	Total Plays: 153, Total Stations: 17, Adds: 1
AMERIE Talkin' To Me (Rise/Columbia)	Total Plays: 135, Total Stations: 19, Adds: 19

Songs ranked by total plays

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

81 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/8-9/14. 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.

LIL JON & THE EAST SIDE BOYZ

"I Don't Give A @#&%"
Already closing in on 300 spins



IMPACTING 9/30

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WXIS/Johnson City

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WCHH/Charlotte
WBHJ/Birmingham
WBTT/Ft. Myers
KPTY/Houston
WWBZ/Charleston



Huge mix action coast to coast!!

September 20, 2002

RANK ARTIST TITLE LABEL

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

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/xx-9/xx/02.
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PHAT MIX SIX

- KILLER MIKE** Akshon (Yeah!) (Aquemini/Columbia)
MISSY ELLIOTT Work It (Elektra/EEG)
FIELD MOB Sick Of Being Lonely (MCA)
N.O.R.E. Full Mode (Def Jam/IDJMG)
ERICK SERMON f/REDMAN React (J)
LIL' JON & THE EASTSIDAZ f/MYSTIKAL I Don't Give A F@#\$ (TVT)

wax traxx

The No. 1 record I'm feeling right now is 50 Cents' "Wanksta" (Shady/Aftermath/Interscope). This record was done a little bit before he signed to Shady/Aftermath. 50 Cents has two mix tapes out right now and some other stuff with his freestyles, and, hands-down, he's the biggest out here in the streets. Missy Elliott's new one, "Work It" (Elektra/EEG), is crazy! I've been playing it in the clubs all this past week-end, and, next to "Wanksta," it gets the biggest response. Joe Budden's "Focus" (Def Jam/IDJMG) is another joint that's real heavy for me, and the Jus Blaze remix of Faith Evans' "Burnin' Up" (Arista) is crazy for me in the clubs and on the air-waves. Another R&B joint I'm feeling is the new Jaheim, "Fabulous" (Divine Mill/WB). I love this record right now. I want to shout out to the all Big Dawg Pitbulls and to everyone on the Big Dawg conference call.



DJ Mr. Cee

DJ Mr. Cee, WQHT/New York



DJ Slyed

That Missy, "Work It," is hot. We got the white label of this record a while back from the East Coast and burned the s**t out of it in the mix. Today it's already playing in rotation, and the requests are cool. People are already recognizing it, before the video has even dropped. I caught wind of Clipse & JD's "Talk About It" (Star Trak/Arista) — I guess it was originally on JD's album. This joint is hot! I played it in the club and I got a good response off of it. Clipse have three hot singles in a row with this one. I like the remix of Xzibit's "Multiply" (Loud/Columbia) with Busta Rhymes — I think it's hot. Since we're talking about remixes, I'm feeling the remix of Faith Evans' "Burnin' Up" with Freeway and P. Diddy. It's banging, and I like it!

DJ Slyed, XHTZ/San Diego

I'm feeling Sebastian's "Phenomenon" (Beatclub/Interscope). He's Timbaland's little brother, and this record is bananas. It's Beat Club coming at you with more heat, and it's definitely out there. I just got the Fat Joe & Ginuwine, "Crush Tonight" (Terror Squad/Atlantic), and I think this joint is real jiggy. I don't see why this record won't be as big as Fat Joe's other joints. Another hot joint that's gonna be big is Missy Elliott's "Work It." I didn't expect this to be as big as it is out of the box, because when Missy came out with "Get Ur Freak On," it sounded so different that it took awhile to get out there. But I think people knew this time around that she would come with something different, and they were waiting for a joint like this.



DJ Echo

DJ Echo, KPWR/Los Angeles



Leslie Perez

Whoa, the Missy Elliott record is a banger! "Work It" has been getting top five phones at the station, and in the clubs I have to play it at least two or three times a night. Dude, this song is hot! The girls love to work it to this; they really get into this song whenever I play it. Next record I'm feeling is Angie Martinez's "Take You Home" (EastWest/EEG). This is my little Latin record, with a little Indian flavor in it. She was out in the Bay Area a month ago at a club, and when she did this song, the crowd was feeling it — and the album hadn't even dropped yet. So this is a heater right here. My next record is Fat Joe & Ginuwine's "Crush Tonight." This record has a lot of potential. Right now we have it in the mix show, and in the clubs people are slowly starting to react to it.

Leslie Perez, KYLD/San Francisco

tweet

"Smoking Cigarettes"

from the album Southern Humingbird

Impacts Now!



ON RECORD

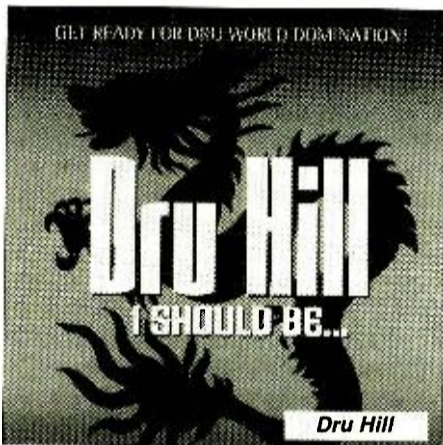
This Week's Hottest Music Picks

Diamond Dave
MD, KBTU/Monterey

702's "Star" (Motown): The Neptunes produced this. It has a little beat of old, plus a cool, clean sound.

Dani Stevenson featuring Missy Elliott's "Honk" (Universal): This thing is off the hook. Where the f**k did this come from? I like this sound.

Dru Hill's "I Should Be" (Def Soul/IDJMG): This is sick! Not a weak comeback.



Victor Starr
PD, WZLX/Hartford

Blu Cantrell's "Breathe" (Arista): This is top 10 phones out of mix show. I guess Blu decided to breathe a little after hittin' us up last year!

Erick Sermon featuring Redman's "React" (J): If this song doesn't make your listeners react, then you probably don't have any.

Fat Joe featuring Ginuwine's "Crush Tonight" (Terror Squad/Atlantic): Instant add, instant phones and an instant smash!

Julie Pilat
Asst. PD/MD, KUBE/Seattle

Field Mob's "Sick of Being Lonely" (MCA): Just getting into this cut, but I love it.

Floetry's "Floetic" (DreamWorks): Another vibey, cool, left-of-center record that I'd love to

get into the mix. Great video.

Christina Aguilera featuring Redman's "Dirrty" (RCA): I am not mad at this girl for making an edgy, dope, rowdy record. This sounds the way pop music should.

Orlando
PD, WLLD/Tampa

Killer Mike's "Akshon (Yeah!)": (Aquemini/Columbia): It's off the hook. I don't know what he's saying, but it's dope.

Disturbing Tha Peace's "Growing Pains (Remix)" (Def Jam South/IDJMG): This is off the hook.

Twista featuring Legit Ballaz's "Tattoo (Remix)" (Atlantic): I'm feeling this record. It's hot!

Mario's "Braid My Hair" (J): This is gonna blow up. I think this record is gonna be the one that will really put him out there. This is the real s**t.

Tony Tecate

Asst. PD/MD, KSFN/Sacramento

Christina Milian featuring Charli Baltimore's "Spending Time" (Def Soul/IDJMG): F**king banging! This is a no-brainer.

LL Cool J's "Luv U Better" (Def Jam/IDJMG): I finally connected with this one, and I feel this will be real big here.

Amanda Perez's "Angel" (Powerhouse Music): She keeps making these little hits. Already No. 1 phones for me in less than one week.

Missy Elliott's "Work It" (Elektra/EEG): Hot! Way out there, but completely off the chain.

Fisher

PD, WHZT/Greenville, SC

Killer Mike's "Akshon (Yeah!)": Very Out-Kast-sounding. This should be huge here in the Southeast. Great song.

Kelly Rowland's "Stole" (Columbia): Smash! A great female record that tells a story.

Blu Cantrell's "Breathe": A perfect driving-down-the-road song that has a good feel.

JoJo Collins

MD, KDGS/Wichita

Ashanti's "Baby" (Murder Inc./IDJMG): This song is gonna blow up. It won in our "Battle of the Jams" five nights in a row, and we had to retire it.

Justin Timberlake featuring Clipse's "Like I Love You" (Jive): Blowin' up and loving it. Getting major phones.

Eminem's "Cleaning Out My Closet" (Shady/

Aftermath/Interscope): Interscope is sleeping if they don't release this as a single.

B2K's "Why I Love You" (Epic): A nice balance record for the station.

Jeff Z

Asst. PD/MD, WKTU/New York

Las Ketchup's "The Ketchup Song" (Columbia): Say, hey, the next "Macarena." Don't sleep, it's a smash.

Mark Medina

PD/MD, KZZP/Phoenix

Missy Elliott's "Work It": Obviously, a smash!
Fabulous' "This Is My Party" (Elektra/EEG): It took me a couple of listens, but this has really grown on me. I think it's going to be big for us here at Kiss.

Paulina Rubio's "I'll Be Right Here (Sexual Lover)" (Universal): Good pop dance balance record for us. We did a Spanglish remix that sounds great on the air. If you play any pop dance-type stuff, check this out.

Sophie Ellis Bextor's "Murder on the Dancefloor" (Universal): I like this one. It really stands out on the air, and it's another one that breaks up the hip-hop and R&B records and lets it breathe for a minute.

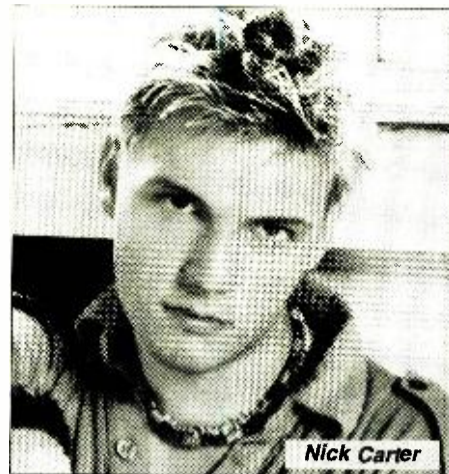
Erik Bradley

MD, WBBM-FM/Chicago

Clipse's "When the Last Time" (Star Trak/Arista): Hot hip-hop from one of the most exciting new groups on the scene in the last few years.

Nick Carter's "Help Me" (Jive): A bit on the rockier side of things, but I love this dude, and his project is really loaded.

Fabulous' "This Is My Party": It took me a couple of listens, but now I believe.



Kevin Akitake

MD, KXME/Honolulu

Justin Timberlake featuring Clipse's "Like I Love You": Huge phoner!

Phil Becker

PD, WJFX/FL. Wayne, IN

Fat Joe featuring Ginuwine's "Crush Tonight" Fat Joe and Ginuwine look like the Abbott & Costello of R&B and hip-hop, but don't let that stop you from playing the new cut.

Fabulous' "It's My Party": "My name is Fabulous/And at my party we all have to spell my name f-a-b-o-l-o-u-s." He may not be able to make a song without spelling his name, but have you ever had a Fabulous song that hasn't worked?

Dru Hill's "I Should Be": Dru Hill and Sisqo tell you why they should be your boyfriend. The question, though, is if Sisqo's looking for a boyfriend.

Beata

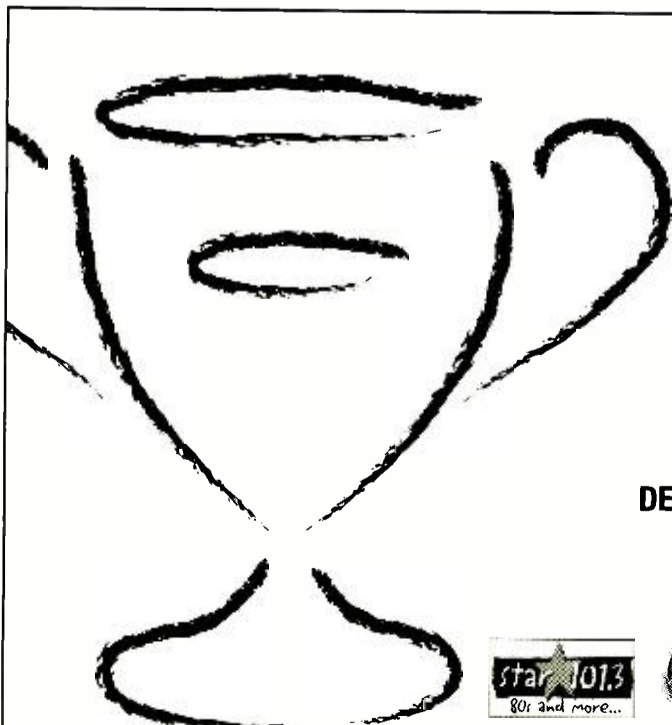
MD, WLLD/Tampa

Twista featuring Legit Ballaz's "Tattoo (Remix)" (Atlantic): This is one of my favorite records right now. The more I listen to it, the more I think it's crazy. It's really starting to blow up in the clubs out here.

Jim Crow's "Hot Wheels" (Interscope): My PD, Orlando, brought this in for the first time, and I thought he was trippin'. I listened to it again and again, and then I thought it was good.

Trina featuring Ludacris' "B R Alright" (Slip-N-Slide/Atlantic): This is ill, and it got immediate phones when we first played it. Already in our "4-Play at 4."

LL Cool J's "Luv U Better": This is record is pulling phones and doing well for the station.



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September 20, 2002

RateTheMusic.com BY MEDIABASE

America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 9/20/02.

Table with 8 columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top 50 songs including Nelly F/Kelly Rowland, Eminem, and Mario.

Total sample size is 588 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: Mario LABEL: J

By MIKE TRIAS/ASSISTANT EDITOR



People take R&B classics and turn them into today's rap hits all the time, but who would have thought that you could take a rap classic and remake it into one of this summer's most popular R&B anthems?

Mario Barrett, who just turned 16 in August, made his debut on the Dr. Dolittle 2 soundtrack with "Tameeka," featuring Fabolous. Mario has since won the hearts of teenage girls everywhere with his silky yet mature vocals.

"Not only is Mario full of personality," says Keys, "he has one of the most beautiful and original voices I've ever heard from such a young man. He doesn't sound like anyone else, and he already knows what he wants to do vocally. With time, he will only master this even more."

So what's next for the Baltimore native? Well, the video for "Braid" has just completed shooting, and Mario's hoping to get into acting eventually, but not before he solidifies his place in the music world.

Reporters

Grid of reporter information including station call letters, city, name, and phone number for various markets like KYLV/Albuquerque, NY, WBBM/Chicago, and WJZZ/Jacksonville.

*Monitored Reporters 93 Total Reporters



81 Total Monitored

12 Total Indicator 10 Current Indicator Playlists

Did Not Report, Playlist Frozen (2): WJZZ/Montgomery, AL KMRK/Odessa-Midland, TX



KASHON POWELL
kpowell@radioandrecords.com

Bubblin' Under

□ Rising stars describe their strategies for success

By Tanya O'Quinn, Asst. Editor
toquinn@radioandrecords.com

Though the industry has changed big-time, ambitious hopefuls longing for superstardom keep their focus but modify their game plans (if they're smart). This week we talk to rappers **Pro The Spectacula** and **Phatzo** and R&B singer **RC**, three aspiring artists who are determined to succeed.

They're aware of the ins and outs of the music business and the intensely competitive task of securing radio airplay, as well as the disheartening sales reports due to downloading and CD burning. However, the three keep their hopes for musical success alive by modifying their strategies, adjusting their attitudes and tossing the rose-colored glasses.

Pro The Spectacula

Born Amilcar Cabral Welton, Pro The Spectacula co-founded Uh Huh Entertainment in 1997 and, playing the role of artist-producer-writer, independently released three tracks in the Southern California area: "Down for the Ride," "Original Hard Rock" and "Cali Playin'."



Pro The Spectacula

Pro says, "When Nap Records President/CEO Eugene 'Nap' Napoleon heard my latest solo project, 'Head Up,' he was so impressed, he invited me to contribute it to the *Rock Da Houze* soundtrack, which is being distributed by Empire/BMG. The Blindman Snuf-produced single is a music-industry anthem, in my opinion. It's my therapeutic release, due to my frustration with the industry. The unethical dealings and everyday drama in the business were my targets."

Taking Notes

When asked to explain his approach to the music business, Pro says, "Diversify. In the financial world, they always tell you to diversify, and that's what I'm doing with my career. We're talking with major labels about a multialbum deal; I'm seeking distribution deals; and I basically want to do projects with independent cats, simply to spread the wealth, just like KRS-One, E-40 and Chuck D."

"I'm not relying on anyone to get

me to the next level. Of course, I have to trust some folks to get some business handled, but I'm using my own connections to help my project progress. When an artist's project flops, consumers and fans look at the artist as having been unsuccessful, not the label. That's why I take my projects so personally.

"I'm not going to flop 'cause I relied on a group of people I don't know who don't care about me or mine and have too much on their plates. I'm raising my sleeves and getting dirty just like the labels. I have done so much work with the soundtrack and my single that people say I've gone above and beyond the call of duty."

Operating damn near like a one-man record label, Pro applies his energy wherever he can. "You may catch me putting my own posters up at midnight, sniping my own stuff, or at the club, passing out promo CDs and stickers," he says. Even though he has a manager, Tony Scott Zubia, Pro isn't the type to sit back and wait until something happens. He's willing to go along with a plan that makes sense, but he's also willing to create other plans that can make additional sense.

Fall promises a lot of Pro activity. In addition to the release of the *Rock Da Houze* soundtrack and "Head Up," Pro's "Declaration of War" is on a compilation CD called *World Wide Ballin.com*. He's also appearing on *Chuck D's Hip-Hop Hall of Fame* DVD, preparing for a tour throughout Africa in December and has secured small acting roles in Krayzie Bone's *Ghetto Cowboys* and the Lathan Hodge-directed *Esquire*.

"Music is my first love," says Pro. "But I can't be an artist forever. So I'm priming myself for the later years by getting music-industry knowledge and researching and investigating my entertainment options."

Pro The Spectacula can be reached at prothespectacula@aol.com or through his management company, Platinum One Entertainment, at platinumsonbird@yahoo.com, attention: Tony Scott Zubia.

RC

"My career started some years ago, when I met Dr. Dre at a pool party," says R&B singer-businessman Ruben Cruz, known professionally as RC. "I



RC

was in a group called Po', Broke & Lonely. Dre introduced us to Eazy-E and Jerry Heller, and we were immediately signed to Ruthless Records."

The guys had a brief stay at Ruthless without releasing any records,

and then their contract was bought by Big Beat/Atlantic. "We put out a single called 'Twisted,' which did really well," says RC. "We began touring around the world and performing with the likes of Naughty By Nature, Intro, Notorious B.I.G., Puffy and a bunch of other artists. When the band broke up, I signed to Aftermath Records as a solo artist. I contributed two songs to the Aftermath-released compilation *Soul Kitchen*, which went Platinum."

After three years at Aftermath, RC left to start his own company. Last year he and his partner released "Slo Burn" under the Dombrowski & Glasker banner. "That song did very well and caused quite a stir, and I'd like to thank all of the PDs who supported the record," says RC. After issues with his partner couldn't be resolved, RC started Boshog Records. "On my new label we've simultaneously released two singles from my album *RubeNaughty: Turntables (Who's Spinning?)* and 'Physical,'" he says.

Lessons Learned

As for the changes in the industry, RC says, "Nowadays, it seems decisions aren't based on the quality of a project, but, rather, the quality of the ego-stroking done to the person in charge. There are some good people scattered throughout this business, but, as the power shifts to new faces, you have to figure out how to deal with them."

"As a member of Po', Broke &

"You may catch me putting my own posters up at midnight, sniping my own stuff, or at the club, passing out promo CDs and stickers."

Pro The Spectacula

Lonely, all I needed to know was what time to be at the studio and what time to be at the radio station. Now I'm an artist and a businessperson. My label is operating somewhat like a major, as we are doing marketing, promotions, mailings, calling radio stations, etc. The control is mine, but so is all of the work. I've done a lot of maturing in this game and learned a lot of lessons, but I know it's turning me into the executive I want to become, so I'll take the lessons in stride."

About his new projects, RC says, "Mike Angelo [Faith Evans] produced 'Turntables (Who's Spinning?)'. This song is a tribute to DJs all over the country and uses song titles as the lyrics. Two producers who've done work with Dr. Dre worked on my joint — Stu B. Doo did 'Physical' and 'Affirmation,' and Focus [Petey Pablo, B2K] did 'Most Beautiful.'

"'Physical' houses a sexy guitar performance and will definitely have the ladies feeling sensual, and 'Affirmation' is somewhat of a prayer, sung over a bangin' beat. 'Washin' Machine' is an R&B smash that has the Isley Brothers' groove embracing erotic lyrics to create a sexy, steamy vibe."

"My signature song is 'Do or Die.' It has rock influences floating throughout the dramatic message with the 'We Will Rock You' beat at the end for emphasis. I want to put the lyrics to life on that one, not simply have various scenes roll across your television screen while my music plays. The video for this song requires planning."

RC can be reached via e-mail at rubenaughty@yahoo.com or by phone at 323-789-6689.

Phatzo

Straight outta the South — via New Jersey — comes the lyricist known as Phatzo. One very interesting thing about this artist is his sound, which is much like that of Notorious B.I.G. (and, some say, a lot like Big Pun). You say incarcerated rapper Shyne had the Biggie sound; well, you haven't heard this 300-plus-pound babyboy working hard to make his name.

"My album is called *The Classics, Vol. 1*, and with it I'm trying to bring the real hip-hop flava back to music," Phatzo says. "There's too much candy at the top. I was watching the MTV Video Awards, and I saw that Jennifer Lopez won for Best Hip-Hop Video. She



Phatzo

is as pop as you can get — how did she win that award?"

There once was a time when rappers would step up to one another and spit some lyrics, words that meant no harm but merely demonstrated one's mental, creative and rhythmic abilities. MCs rhymed about serious issues, made you learn in a melodic sort of way, entertained you with their creative prowess while challenging your mind. What happened to that long-lost art?

"It seems the art of rapping is more focused on the 'bling-bling,' which is cool, but what happened to messages?" says Phatzo. "It's sad where music has gone. Radio plays the safe music, but the real hip-hop joints are ignored. I like artists like The Notorious B.I.G., Rakim, Big Daddy Kane and many of the old school rappers who knew how to put it down, but a lot of the newer cats, like Jay-Z and Nas, get my attention as well."

"For an unsigned artist, I've done a lot of performing. Besides domestically, I've performed in Turkey and Italy. In Alaska, at one venue I opened up for Mya and at another for Mystikal. It was so amazing to see Mystikal do his thing. I opened up and received a great reception and response from the crowd, and when Mytikal came on, the level of enthusiasm stayed the same as when I was on. This told me that I had earned their respect, because they loved them some Mystikal!"

I Pledge Allegiance...

"*The Classics, Vol. 1* contains 'Suga,' which describes the sweetness of women; 'Missing You,' which I dedicated to my mother and my cousin Domenick; 'After Party,' a real party track; 'Dedicated,' which demonstrates my loyalty to hip-hop music; and 'Georgia Peach,' which is the debut single and which is receiving regional airplay."

"I've noticed that white America has embraced hip-hop culture. However, what their arms envelop is a watered-down version of hip-hop. It's not the unadulterated form of self-expression that began on the East Coast. What they embrace is what floats on top of the hip-hop sea of talent."

"Though I appreciate the embrace, I wish radio would take chances and play the underground tracks that combine hard beats with raw emotion — thought-provoking messages filled with passion. They say the cream rises to the top; but, if you think about it, anything that is hollow will rise just as quickly."

Phatzo can be reached via e-mail at mrhardamon357@hotmail.com, attention: Ha-G Hardamon.

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September 20, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3277	+109	494135	10	10/0
2	2	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	2649	+165	409930	10	64/0
4	3	GINUWINE Stingy (Epic)	2513	+148	377557	13	64/0
3	4	N.O.R.E. Nothin' (Def Jam/IDJMG)	2234	-247	304736	15	67/0
5	5	LUDACRIS Move Bitch (Def Jam South/IDJMG)	2168	-152	343085	19	54/0
7	6	ASHANTI Baby (Murder Inc./IDJMG)	2019	+100	318369	14	59/3
11	7	AALIYAH I Care 4 U (BlackGround)	1955	+219	405742	12	8/0
17	8	LL COOL J Luv U Better (Def Jam/IDJMG)	1946	+429	318703	6	65/0
6	9	NELLY Hot In Herre (Fo' Reel/Universal)	1784	-272	297421	21	67/0
10	10	STYLES Goodtimes (Interscope)	1759	+20	244433	12	51/2
15	11	NAPPY ROOTS Po' Folks (Atlantic)	1757	+146	265242	14	59/0
13	12	WYCLEF JEAN Two Wrongs (Columbia)	1738	+52	255188	15	59/0
16	13	MUSIQ Dontchange (Def Soul/IDJMG)	1722	+189	313220	7	62/1
9	14	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	1574	-183	249442	16	52/0
20	15	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	1529	+171	225057	9	57/0
8	16	MARIO Just A Friend 2002 (J)	1523	-324	183155	20	63/0
19	17	TANK One Man (BlackGround)	1521	+136	213846	10	53/1
18	18	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	1484	-8	174169	14	60/1
14	19	AMERIE Why Don't We Fall In Love (Rise/Columbia)	1441	-224	206758	18	65/0
12	20	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	1441	-252	183262	14	63/0
21	21	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	1359	+122	195950	5	53/1
24	22	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	1241	+100	151929	7	37/1
26	23	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	1153	+77	166318	6	57/2
25	24	BIG TYMERS Oh Yeah (Cash Money/Universal)	1141	+2	134160	6	50/0
23	25	CLIPSE Grindin' (Star Trak/Arista)	1125	-67	147303	18	60/0
22	26	ASHANTI Happy (Murder Inc./IDJMG)	1041	-173	150321	17	62/0
31	27	B2K Why I Love You (Epic)	985	+214	174330	3	59/1
27	28	FAITH EVANS Burnin' Up (Bad Boy/Arista)	905	-97	168680	10	33/0
41	29	MISSY ELLIOTT Work It (Elektra/EEG)	885	+261	158210	2	59/59
34	30	FLOETRY Floetic (DreamWorks)	849	+140	114773	5	51/0
28	31	SLUM VILLAGE Tainted (Barak/Capitol)	838	-71	116365	12	48/0
37	32	AVANT Don't Say No, Just Say Yes (Magic Johnson/MCA)	801	+122	104342	9	39/1
36	33	YING YANG TWINS By Myself (Koch)	795	+100	82546	4	42/1
33	34	CLIPSE When The Last Time... (Star Trak/Arista)	783	+64	90513	3	47/1
29	35	BEENIE MAN F/JANET Feel It Boy (Virgin)	778	-117	107177	9	48/0
32	36	NIVEA Don't Mess With My Man (Jive)	724	-15	59359	13	41/0
42	37	SEAN PAUL Gimme The Light (VP)	722	+143	128848	3	12/5
38	38	DONELL JONES Put Me Down (Untouchables/LaFace/Arista)	712	+43	91467	5	47/0
Debut	39	MARIO Braid My Hair (J)	673	+320	125989	1	52/35
43	40	PASTOR TROY Are We Cuttin' (Universal)	607	+43	59632	4	27/1
44	41	MS. JADE Ching, Ching (Beatclub/Interscope)	593	+42	65036	2	42/1
48	42	BRANDY He Is (Atlantic)	570	+84	69756	4	42/0
Debut	43	INDIA.ARIE Little Things (Motown)	564	+177	93605	1	43/1
46	44	LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	553	+18	40882	5	36/0
39	45	LIL' WAYNE Way Of Life (Cash Money/Universal)	528	-133	62141	15	49/0
40	46	SCARFACE On My Block (Def Jam South/IDJMG)	525	-132	53696	8	42/0
45	47	TRUTH HURTS The Truth (Aftermath/Interscope)	509	-34	77953	4	38/0
35	48	MONICA All Eyez On Me (J)	483	-215	69767	11	44/0
Debut	49	SYLEENA JOHNSON Tonight I'm Gonna Let Go (Jive)	479	+132	60872	1	43/5
49	50	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	470	+2	37934	3	24/0

Most Added.

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MISSY ELLIOTT Work It (Elektra/EEG)	59
BLACKSTREET F/MYSTIKAL Wizzy Wow (DreamWorks)	44
MARIO Braid My Hair (J)	35
AMERIE Talkin' To Me (Rise/Columbia)	32
DEBORAH COX Up & Down (In & Out) (J)	17
WC The Streets (Def Jam/IDJMG)	13
OOBIE F/LIL' JON... Nothin's Free (TVT)	8
NAS No Idea's Original (Columbia)	7
SYLEENA JOHNSON Tonight I'm Gonna Let Go (Jive)	5
SEAN PAUL Gimme The Light (VP)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LL COOL J Luv U Better (Def Jam/IDJMG)	+429
MARIO Braid My Hair (J)	+320
MISSY ELLIOTT Work It (Elektra/EEG)	+261
KELLY ROWLAND Stole (Columbia)	+219
AALIYAH I Care 4 U (BlackGround)	+219
B2K Why I Love You (Epic)	+214
MUSIQ Dontchange (Def Soul/IDJMG)	+189
INDIA.ARIE Little Things (Motown)	+177
FABOLOUS F/P. DIDDY & JAGGED.. Trade It All... (Epic)	+171
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	+165

New & Active

- DAVE HOLLISTER Baby Do Those Things (Motown)
Total Plays: 414, Total Stations: 43, Adds: 1
- HEATHER HEADLEY He Is (RCA)
Total Plays: 406, Total Stations: 40, Adds: 2
- BENZINO Rock The Party (Elektra/EEG)
Total Plays: 376, Total Stations: 23, Adds: 1
- FIELD MOB Sick Of Being Lonely (MCA)
Total Plays: 367, Total Stations: 19, Adds: 1
- XZIBIT Multiply (Loud/Columbia)
Total Plays: 341, Total Stations: 31, Adds: 0
- SKILLZ Crew Deep (Rawkus/MCA)
Total Plays: 289, Total Stations: 23, Adds: 1
- NAAM BRIGADE F/FREEWAY Early In The Game (ARTISTdirect)
Total Plays: 238, Total Stations: 26, Adds: 1
- MASTER P Rock It (No Limit/Universal)
Total Plays: 232, Total Stations: 13, Adds: 1
- KELLY ROWLAND Stole (Columbia)
Total Plays: 228, Total Stations: 38, Adds: 4
- ISSYSS Single For The Rest Of My Life (Arista)

Songs ranked by total plays

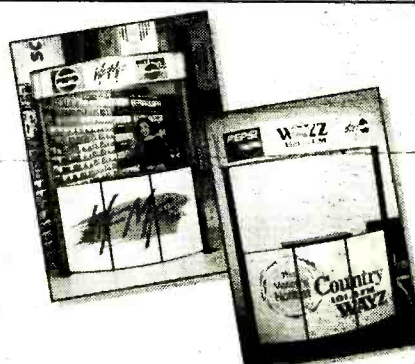
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70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/8-9/14. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002. The Arbitron Company). (C) 2002, R&R, Inc.

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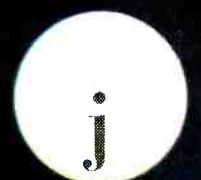
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POWER 24

Exotic beauty isn't the only remarkable attribute that Amerie possesses; she has an incredible voice that seems to have our listeners captivated. They are really feelin' her debut single, "Why Don't We Fall in Love." Columbia obviously has a gem in her. * Can Faith Evans do any wrong? Featuring Missy Elliott, her latest single, "Burnin' Up," is doing just that! LL Cool J's "Luv U Better" has moved into fourth gear, as well as Erykah Badu's latest, "Love of My Life," featuring Common. * Going back to Columbia for a minute, Killer Mike's "Akshon (Yeah!)" is doing its thang and gaining interest just as Benzino's "Rock the Party" is making heads nod. * After demonstrating so much energy on "Just a Friend 2002," teen sensation Mario shows us his more relaxed side with the "cosmetic" ballad "Braid My Hair." Floetry adds a lil' something different (and nice) to the airwaves with "Floetic." And, as soon as the grindin' slowed down, Clipse release another good joint, "When the Last Time."

It was good meeting you, don't drink too much," says Mario as he exits the restaurant. Debuting at No. 39* with "Braid My Hair" (J), the talented teen comes in second and is Most Increased with a +320. India.Arie's "Little Things" (Motown) debuts at No. 43*, and Syleena Johnson joins the chart with "Tonight I'm Gonna..." (Jive), at No. 49* ... See Phundamentally Phat! for more on the week's biggest chart mover, Missy Elliott, whose "Work It" (Elektra/EEG) leaps from No. 41 to No. 29* ... A +429 enables LL Cool J to move from 17-8*, making his "Luv U Better" (Def Jam/IDJMG) second in chart moves and first on the Most Increased list. Aaliyah's "I Care 4 U" (BlackGround) gains 219 plays, making it third Most Increased and giving it a new stat: 11-7*. On the Urban AC chart, the same single makes 'Liyah the highest-debuting act, at No. 22* ... Claiming No. 23* at Urban AC is Erykah Badu featuring Common with "Love of My Life" (MJM/MCA). Dave Hollister's "Baby Do Those Things" (Motown) debuts at No. 26*, and Theo's "Get Your Groove On" (TWP) makes its appearance at No. 30* ... Didn't I tell you? "Two Wrongs" (Columbia) by Wyclef Jean with Claudette Ortiz is a tight joint! The biggest mover on the AC side goes 28-21*. Tied for second are Tank with "One Man" (BlackGround) and Glenn Jones "I Wonder Why" (Peak); both skip four slots this week.



— Tanya O'Quinn/Asst. Editor

PHUNDAMENTALLY phat

ARTIST: Missy Elliott

LABEL: Gold Mind/Elektra/EEG

By TANYA O'QUINN / ASSISTANT EDITOR

Why me? All I'm trying to do is pick up Promotion Asst. Jay Gross and treat him to dinner for his birthday. All of a sudden I am locked in the office of Elektra rep Earl "Country" Jackson for what seems to be two hours to listen to Missy's latest joint. Actually, I really like this track. The lyrics are bold and aggressive, and the beat is rhythmically infectious. As independent promoter Bruce Jones quizzes me on music history, I turn a deaf ear to him and become entranced by this incredible beat. Though she adds in some sounds unique to her, Missy Elliott does have a message to share with the listeners. "Work It" may not be talking about serious, controversial issues like world peace, but it does cite a "piece" of a different sort which is just as serious (to some) and can be quite controversial, depending on the specifics.

Born Melissa Elliott in Portsmouth, VA, the singer-rapper-producer-songwriter-music executive (did I forget anything?) got her musical start when her group Sista was signed to Swing Mob Records. The label was owned by Jodeci member-producer Devante Swing. Along with good friend Tim "Timbaland" Mosley, Elliott wrote the songs for Jodeci's *Diary of a Mad Band*. Thankfully, she got paid work on that project, because the label fell apart, and so did Sista's debut album. The next project for the determined creative spirit would be Aaliyah's *One in a Million*, which was being co-produced by Timbaland. The success of 'Liyah's joint turned radio executives' heads — in the direction of Elliott.

Being realistic, Elliott's image wasn't too appealing to some folks. She wasn't the size-1, light-skinned, long-haired (or weaved up) sex doll that the superficial component of the music industry yearned for. However, talent is talent, and that's what consumers wanted: a reason to buy records, not to watch videos. The creative musical talent of Missy Elliott made cash registers go "Ka-ching!" In 1997 her debut album, *Supa Dupa Fly*, was released on Elektra



Missy Elliott

Records and went Platinum very quickly. The single that intensified the overall feel of the joint was "The Rain." Once again, the partnership of Missy and Timbaland resulted in success. Two years later *Da Real World* hit the streets and yielded two spectacular hits, "Hot Boyz" and "She's a Bitch." On a roll? I think so! 2001's *Miss E...So Addictive* kept the fanaticism going: "Get Ur Freak On" and "One Minute Man" powered the album to impressive sales.

The debut single from her forthcoming album is typical Missy: unpredictable. Produced by Timbaland, "Work It" boasts an active, futuristic and hypnotic beat while Elliott basically raps about sex (adding a few other subjects to go the distance of the length of the track). "If you got a big ****, let me search ya and find out how hard I got to work ya," suggests Elliott. And just when you think, "Damn, no she didn't!" babygirl goes a little further: "Not on the bed, lay me on your sofa/Call before you come, I need to shave my cha cha." No holds barred on this joint! With the frankness comes a bit of comedy (or reality, in some cases) — check the reference to the visualizing effects of Belvedere.

Elliott has worked many years behind the scenes as a producer-songwriter with friend and partner Timbaland. Therefore, her creativity comes from experience. However, it seems her own joints emit somewhat of an "in your face" brazenness as this young lady, who challenged the music industry's image of a superstar, has fooled around and managed to become one of hip-hop's most prolific icons. She is the type of artist who satisfies her fans' musical appetites when they didn't even know they were hungry.

Urban AC Reporters

Stations and their adds listed alphabetically by market

WALR/Atlanta, GA *
DM: Trudis Chamont
PD: Ron Davis
No Adds

WWIN/Baltimore, MD *
VP/Prog.: Kathy Brown
PD: Tim Watts
MD: Keith Fisher
MUSIC "Dont"

KOXL/Baton Rouge, LA *
DM: James Alexander
PD/MD: Mya Vernon
DEBORAH COX "Down"
RUFF ENZ "Mine"

WBHK/Birmingham, AL *
PD: Jay Dixon
MD: Darryl Johnson
19 MUSIC "Dont"
18 ANGIE STONE "Woman"
GLENN JONES "Wonder"

WMGL/Charleston, SC *
PD: Terry Base
APD/MD: Belinda Parker
DEBORAH COX "Down"
MARY MARY "Try"

WBVA/Charlotte, NC *
PD/MD: Terri Avery
No Adds

WLOV/Chattanooga, TN *
PD/MD: Jimmy Rush
NARAE "Tidy"
MARY MARY "Try"

WVAZ/Chicago, IL *
PD: Eroy Smith
APD: Armando Rivera
8 SYLEENA JOHNSON "Tonight"
2 RUFF ENZ "Mine"
CARLOS BROOKS "Win"

WZAK/Cleveland, OH *
PD: Kim Johnson
GLENN JONES "Wonder"
DEBORAH COX "Down"

WLXC/Columbia, SC *
Inf. PD: Doug Williams
MD: Tre Taylor
No Adds

WAGH/Columbus, GA
PD: Rasheeda
MD: Ed Lewis
No Adds

KRNB/Dallas-Ft. Worth, TX *
DM/MD: Sam Weaver
MD: Rudy V
2 BOYZ II MEN/ EVANS "Relax"
DEBORAH COX "Down"

WOMK/Detroit, MI *
VP/Prog.: Lance Patton
DM/MD: Monica Starr
APD: Benita "Lady B" Gray
MD: Sunny Anderson
No Adds

WMXD/Detroit, MI *
PD: Janet G.
APD: Onell Stevens
MD: Sheila Little
GLENN JONES "Wonder"

WUKS/Fayetteville, NC *
PD: Rod Cruise
APD: Garrett Davis
MD: Calvin Pee
3 INDIA ARIE "Little"

WFLM/Ft. Pierce, FL *
PD/MD: Michael James
AMERIE "Dont"
BLU CANTRELL "Breathin'"

WOMG/Greensboro, NC *
PD: Alvin Stone
MUSIC "Dont"

KMJO/Houston-Galveston, TX *
PD: Carl Comer
MD: Sam Choice
BOYZ II MEN/ EVANS "Relax"
DEBORAH COX "Down"

WTLC/Indianapolis, IN *
DM/MD: Brian Wallace
MD: Garth Adams
ANGIE STONE "Woman"

WKXI/Jackson, MS *
PD/MD: Stan Branson
No Adds

WSOL/Jacksonville, FL *
PD: Russ Allen
APD/MD: K.J.
NELLY/KELLY ROWLAND "Dilemma"

KMJK/Kansas City, MO *
PD: Greg Love
MD: Troy Michaels
11 FLOETRY "Floetic"
13 DAVE HOLLISTER "Those"
DEBORAH COX "Down"
BROWNMARIE "Tangh"
BALDWIN FARRARY "Late"

KNEK/Lafayette, LA *
DM: James Alexander
PD/MD: Darlene Prejean
2 ANGIE STONE "Woman"
DEBORAH COX "Down"
RUFF ENZ "Mine"

KOKY/Little Rock, AR *
PD: Mark Dylan
MD: Jamal Quarles
No Adds

KHHT/Los Angeles, CA *
PD: Michelle Santosuosso
22 KELLY ROWLAND "Dilemma"

KJLH/Los Angeles, CA *
PD/MD: Citi Winston
3 DAVE HOLLISTER "Those"
2 WYCLEF JEAN "Wrongs"
DEBORAH COX "Down"
RUFF ENZ "Mine"

WRBV/Macon, GA
PD/MD: Lisa Charles
MICHELLE WILLIAMS "Work"

KJMS/Memphis, TN *
DM/MD: Nate Bell
APD/MD: Eileen Collier
13 DAVE HOLLISTER "Those"
DEBORAH COX "Down"
TRIN I TEE "S.7 Flood"

WHQT/Miami, FL *
PD: Derrick Brown
APD/MD: Karen Vaughn
No Adds

WJMR/Milwaukee-Racine, WI *
PD/MD: Lauri Jones
17 ERYKAH BADU/COMMON "Life"

WMCS/Milwaukee, WI
DM: Steve Scott
PD/MD: Tyrone Jackson
5 DAVE HOLLISTER "Those"
GLENN JONES "Wonder"
DEBORAH COX "Down"

WDLT/Mobile, AL *
PD: Steve Crumbley
MD: Kathy Barlow
4 DAVE HOLLISTER "Those"
1 KELLY PRICE "Someday"

WQQK/Nashville, TN *
PD/MD: D.C.
13 DEBORAH COX "Down"
5 DAVE HOLLISTER "Those"

WYBC/New Haven, CT *
DM: Wayne Schmidt
PD: Juan Castillo
APD: Steven Richardson
MD: Doc P
No Adds

WYLD/New Orleans, LA *
DM: Carla Boatner
PD/MD: Aaron "A.J." Apple
No Adds

WRKS/New York, NY *
PD: Tora Beasley
MD: Julie Gustines
No Adds

WVSU/Norfolk, VA *
PD/MD: Michael Mauzone
DEBORAH COX "Down"

WWKL/Norfolk, VA *
DM: Don London
PD/MD: DC
No Adds

WCFB/Orlando, FL *
DM/MD: Steve Holbrook
MD: Joe Davis
2 MUSIC "Dont"

WDAS/Philadelphia, PA *
Stn. Mgr./PD: Joe Tamburro
MD: Joann Gamble
12 TANK "One"

WFXC/Raleigh-Durham, NC *
DM/MD: Cy Young
APD/MD: Jodi Barry
3 INDIA ARIE "Little"

WKJS/Richmond, VA *
MD: Clovia Lawrence
MUSIC "Dont"

WVBE/Roanoke-Lynchburg, VA *
PD: Walt Ford
14 BOYZ II MEN/ EVANS "Relax"
1 KENNY G.F.C. MOORE "Time"
NIKE BATEY "Happened"
DEBORAH COX "Down"

KMJM/St. Louis, MO *
DM/MD: Chuck Atkins
8 ERYKAH BADU/COMMON "Life"

WLVH/Savannah, GA
PD: Gary Young
13 KENNY G.F.C. MOORE "Time"

WIMX/Toledo, OH *
DM/MD: Rocky Love
MD: Denise Brooks
No Adds

WHUR/Washington, DC *
PD/MD: David A. Dickinson
23 HEAT/ER HEADLEY "He"
DAVE HOLLISTER "Those"
RUFF ENZ "Mine"

WMMJ/Washington, DC *
PD: Kathy Brown
MD: Mike Chase
No Adds

*Monitored Reporters
48 Total Reporters
44 Total Monitored
4 Total Indicator



R&R Urban AC Top 30

September 20, 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	RUFF ENDZ Someone To Love You (Epic)	1031	-33	161619	27	37/0
2	2	MUSIQ Halfcrazy (Def Soul/IDJMG)	782	-83	141921	26	43/0
3	3	JAHEIM Anything (Divine Mill/WB)	719	-113	106752	40	33/0
4	4	LUTHER VANDROSS I'd Rather (J)	715	-78	105587	35	39/0
8	5	GERALD LEVERT Funny (Elektra/EEG)	686	+59	98978	8	38/0
6	6	DONELL JONES You Know That I Love You (Untouchables/Arista)	678	-2	96528	26	33/0
5	7	JOE What If A Woman (Jive)	642	-40	104103	28	36/0
7	8	KEITH SWEAT One On One (Elektra/EEG)	594	-45	59686	11	34/0
11	9	MAXWELL Lifetime (Columbia)	577	+63	101273	63	33/0
9	10	MARY MARY In The Morning (Columbia)	545	+15	72775	17	32/0
12	11	BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	444	+42	58636	5	33/3
14	12	ANGIE STONE More Than A Woman (J)	439	+78	61134	4	34/3
16	13	MUSIQ Dontchange (Def Soul/IDJMG)	419	+110	77708	4	36/5
10	14	ANGIE STONE Wish I Didn't Miss You (J)	414	-101	73120	28	38/0
15	15	KIRK FRANKLIN Brighter Days (Gospo Centric/Jive)	342	+23	37451	12	28/0
20	16	TANK One Man (BlackGround)	335	+90	43533	3	20/1
19	17	INDIA.ARIE Little Things (Motown)	312	+54	46238	3	29/2
18	18	DAVE HOLLISTER Keep Lovin' You (MCA)	255	-35	35908	19	25/0
22	19	TONY TERRY In The Shower (Golden Boy)	230	-8	11482	15	13/0
21	20	WILL DOWNING Don't Talk To Me Like That (GRP/VMG)	219	-23	26338	6	21/0
28	21	WYCLEF JEAN Two Wrongs (Columbia)	204	+14	17648	6	15/1
Debut	22	AALIYAH I Care 4 U (BlackGround)	200	+35	61578	1	5/0
Debut	23	ERYKAH BADU F/COMMON Love Of My Life (Magic Johnson/MCA)	198	+25	42286	1	11/2
24	24	FOURPLAY Let's Make Love (Bluebird/RCA Victor)	194	-13	12631	5	14/0
29	25	GLENN JONES I Wonder Why (Peak)	180	+1	14501	2	23/3
Debut	26	DAVE HOLLISTER Baby Do Those Things (Motown)	176	+25	20306	1	18/5
23	27	RL Good Man (J)	175	-49	13237	18	19/0
—	28	REMY SHAND Rocksteady (Motown)	166	-5	12014	5	10/0
27	29	STREETWIZE Rock The Boat (Shanachie)	165	-35	26675	7	17/0
Debut	30	THEO Get Your Groove On (TWP Productions)	161	+35	7786	1	11/0

44 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/8-9/14. 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

KELLY PRICE Someday (Def Soul/IDJMG)
Total Plays: 148, Total Stations: 14, Adds: 1

HEATHER HEADLEY He Is (RCA)
Total Plays: 137, Total Stations: 10, Adds: 1

AL JARREAU Secrets Of Love (GRP/VMG)
Total Plays: 131, Total Stations: 19, Adds: 0

TRIN-I-TEE 5:7 Lord (B-Rite/Jive)
Total Plays: 118, Total Stations: 12, Adds: 1

DARIUS RUCKER Wild One (Hidden Beach/Epic)
Total Plays: 114, Total Stations: 9, Adds: 0

DEBORAH COX Up & Down (In & Out) (J)
Total Plays: 101, Total Stations: 18, Adds: 10

KENNY G F/CHANTE MOORE One More Time (Arista)
Total Plays: 89, Total Stations: 11, Adds: 1

BOB BALDWIN F/PHIL PERRY Too Late (Narada)
Total Plays: 45, Total Stations: 7, Adds: 1

RUFF ENDZ Will You Be Mine (Epic)
Total Plays: 30, Total Stations: 12, Adds: 5

Songs ranked by total plays

Most Added.

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
DEBORAH COX Up & Down (In & Out) (J)	10
MUSIQ Dontchange (Def Soul/IDJMG)	5
DAVE HOLLISTER Baby Do Those Things (Motown)	5
RUFF ENDZ Will You Be Mine (Epic)	5
ANGIE STONE More Than A Woman (J)	3
BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	3
GLENN JONES I Wonder Why (Peak)	3
INDIA.ARIE Little Things (Motown)	2
ERYKAH BADU F/COMMON Love... (Magic Johnson/MCA)	2
MARY MARY I Tru (Columbia)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MUSIQ Dontchange (Def Soul/IDJMG)	+110
TANK One Man (BlackGround)	+90
ANGIE STONE More Than A Woman (J)	+78
DONNIE MCCLURKIN We Fall Down (Verity)	+71
MAXWELL Lifetime (Columbia)	+63
KELLY PRICE Someday (Def Soul/IDJMG)	+63
GERALD LEVERT Funny (Elektra/EEG)	+59
INDIA.ARIE Little Things (Motown)	+54
KIRK FRANKLIN 911 (Gospo Centric/Jive)	+52
YOLANDA ADAMS The Battle Is The Lords (Verity)	+49

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LUTHER VANDROSS Take You Out (J)	413
YOLANDA ADAMS The Battle Is The Lords (Verity)	359
GERALD LEVERT Made To Love Ya (EastWest/EEG)	315
ASHANTI Foolish (Murder Inc./IDJMG)	315
ANGIE STONE Brotha (J)	289
YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	264
DONNIE MCCLURKIN We Fall Down (Verity)	249
JILL SCOTT The Way (Hidden Beach/Epic)	245
MAXWELL This Woman's Work (Columbia)	240
GLENN LEWIS Don't You Forget It (Epic)	230
ANN NESBY F/AL GREEN Put It On Paper (Universal)	230
GINUWINE Differences (Epic)	227
MICHAEL JACKSON Butterflies (Epic)	210
MUSIQ Love (Def Soul/IDJMG)	209
SIR CHARLES JONES Is There Anybody... (Independent)	202

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



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The Reality Behind The 'Great Country-Chart Slowdown'

☐ Forget the histrionics; here are the real reasons the chart has gotten slower

There's been an awful lot written and said lately by people — some qualified to comment, some not — bemoaning the "Great Country-Chart Slowdown" of the last few years. I've chosen not to participate in those debates for a variety of reasons.

Lately, however, the din has risen to the point that I want to weigh in with my 2 cents while perhaps also setting straight some of the misconceptions people have about why the chart has slowed down. I thought, too, that, after almost 20 years of doing R&R's Country chart, I might be able to provide an insight or two that others may have overlooked.

Don't Blame Larry

First, and perhaps foremost, I wish those lamenting the Country-chart slowdown would stop blaming Edison Media Research President Larry Rosin.

You may recall that Rosin made a presentation at the 1999 CRS in which he used an analysis of R&R's Country charts from 1990 through 1998 to illustrate that Country radio played its hits less than other formats played theirs. Along the way he made the point that Country had more songs hitting No. 1 and the top 15 each year than CHR/Pop and AC did. (It's important to note that those were just a couple of points in a 69-page presentation based on a 611-person survey that studied lots of different listener perceptions.)

A myth has arisen over the years that Rosin told Country radio it had to play songs longer to increase its ratings and that longer record life spans would result in higher sales. But all he did was show what other formats were doing compared to Country. (You can see this for yourself. Go to www.edisonmediaresearch.com and click on "Complete List of Free Studies," then "CRS Studies." The '99 study is still there.) Nonetheless, Rosin's 1999 presentation is often cited as a catalyst that made Country radio programmers run right home and completely change their music policies.

The fact is, that didn't happen. All you have to do is look at the R&R Country charts from the CRS in March 1999 through June 25, 1999, when R&R switched to Mediabase data for compiling them. You know what? Nothing changed. The charts for those three months moved just

like they did in the eight years before Rosin's speech. So, what did change?

Slow Compared To What?

The first thing to consider when you hear people decry the "slower charts" is the fact that they cannot, in any reasonable fashion, compare the "speed" of charts compiled before June 25, 1999 with those that came after that date.

The advent of large groups has resulted in shorter playlists at Country stations for a variety of reasons, including more research for smaller markets, group programmers who dictate playlists with fewer titles and the loss of Country competitors.

Remember, people talking about a slowdown are primarily talking about the difference in speed between the R&R charts of the '90s — which, again, were based on reported airplay of *current* records — and the charts since June 25, 1999, which have been driven by Mediabase-monitored airplay.

There is no question that the R&R charts are much, much slower now than they were in the '90s. But I would submit that if you were to compare the BDS-driven charts of *Billboard/Airplay Monitor* in the '90s to those publications' charts of today, the degree of slowdown would be much less than that shown by R&R.

The big picture is that monitor-based charts are inherently slower than reported, currents-only charts. Remember that today's charts measure *all* airplay — currents, recurrents, specialty shows, syndicated shows, noontime lunch shows, *Make It or Break It* shows, etc., etc., etc. Comparing a 100% current-based chart to a chart of every single song played on every single reporter is comparing apples to oranges.

The fact is, a comparison between the two is impossible to make, and it shouldn't be made. I contend that, had both major trades been using monitored airplay to drive their charts before June 25, 1999, the charts would be slower now than they were then — but not by very much.

Ask The Conservatives, Ax The Liberals

When considering the relative speed of the charts, it's important to understand that some of the prime factors that have resulted in a slower-moving Country chart are purely statistical. When you change the input, you change the output.

A key statistical change in the methodology of R&R's Country charts that came with the move to Mediabase-monitored airplay was the fact that we used as reporters only stations in the top 125 markets. (It's now the top 140.)

A database with input from stations in markets one-210, as R&R used before June 25, 1999, is much broader and more varied than a database using input from stations in the top 125 markets. Time spent listening and the number of competitors in the marketplace are among the considerations that have historically resulted in smaller markets having larger playlists than bigger markets.

Skewing the reporter base to larger markets also skews the sample toward smaller and inherently more conservative playlists. When R&R had 230 reporters, a large number were from small markets. The musical aggressiveness of those small markets served to bal-

Why The Country Charts Are Slow

Here are a few of the reasons today's Country charts are different from those of the '90s. Notice that none of the reasons include Edison Media Research's 1999 CRS presentation.

- R&R switched to Mediabase-monitored airplay
- Charts are compiled from different information than in the '90s
- The smaller range of reporters today
- Consolidation
- Reduced playlists
- Lack of competition dampening aggressiveness
- Syndication
- Promotions for airplay

ance the larger markets' conservatism. Take the small markets and their long playlists away from the database and — without doing anything else — you get a slower-moving chart.

If you want to prove this to yourself, go to Mediabase and create a custom database including only the 11 Country stations in the top 10 markets. Use the spin data from those stations to create a chart, and watch it from week to week. See how s-l-o-w-l-y it progresses.

As long as a record keeps its bullet, PDs, by and large, will keep it on the air. It turns into a vicious cycle, giving records the potential to stay on the chart until the last gasp of their lives as currents.

Watch the top five stay the same, week after week after week, with really huge hits staying on top for 12 weeks or more. See the No. 50 record with 22 plays. Note that No. 20 averages about 155 plays per week — that's barely a light rotation of 12 plays per week per station. Check out the fact that the No. 10 record comes in around 275 plays from all 11 stations. Total airplay from a medium airplay category averaging 26 plays per week would be 286 weekly plays.

Again, a survey of only the most conservative members of a group yields results far different than a survey that includes a more varied database.

Consolidation Also Slows Charts

Another statistical difference between today's charts and those of the early '90s is a result of consolidation. The advent of large groups

has resulted in shorter playlists at Country stations for a variety of reasons, including more research for smaller markets, group programmers who dictate playlists with fewer titles and the loss of Country competitors.

Speaking to the last point, as station owners began to buy their crosstown Country competitors, one of two things generally happened: Either one of the Country stations re-targeted to an older audience and began playing more gold and classic gold, or the second Country outlet changed formats, leaving one Country station in the market.

It is a fact of radio life that no station is as musically aggressive when it is alone in a marketplace as it is when it has a competitor. After the consolidation that began in 1996 began to result in the loss of Country outlets, especially in larger markets, playlists shrank even further. Shrinking local lists mean slower national charts.

Syndication adds another interesting variable to the database that's used to create the chart. Consider that almost every Country reporter airs a countdown show (in reality, most reporters air two). Know, too, that most countdowns begin by reprising the previous week's No. 1 record.

That means, statistically, that the No. 1 record begins each new chart week with at least a 200-spin advantage over the No. 2 record. And that, by the way, is a *huge* factor in multiple-week No. 1s. It's also one of the primary reasons that R&R's reported charts of the '90s had far more No. 1 records each year (see Rosin's presentation) than *Billboard's* BDS-monitored charts. Reported charts didn't measure countdown shows.

That leads to another fact of radio and records life: A multiweek No. 1 stacks up everything behind it. A record label that desires a No. 1 for its artist has no choice but to keep that record growing week after week, waiting for the logjam in front of it to clear. It may make little sense, but that in itself can add weeks to the life of every record on the chart.

One of the things I've seen over

Continued on Page 56

The Reality Behind....

Continued from Page 55

the last 20 years of doing charts is that a certain inertia tends to develop. Once statistical factors have begun a slowdown, things keep getting slower until they grind almost to a halt.

The fact is, very few programmers get off records as long as those records show week-to-week growth. In chart terms, that means the record keeps its bullet. As long as it keeps its bullet, PDs, by and large, will keep it on the air. It turns into a vicious cycle, giving records the potential to stay on the chart until the last gasp of their lives as currents.

Promos-For-Play Means Lack Of Consensus

Finally, there's the role — at least, in my opinion — that the trading of promotions for airplay plays in clogging the system. This is kind of complicated, and I hope I can explain it clearly.

In the good old days, when stations had marketing budgets that weren't totally funded by labels, PDs added records because, well, they liked the song and the perfor-

mance and thought their listeners would like it too. (What a concept.)

What happened back then was that consensus on a record would build fairly quickly. Solid records with the chance to be hits would get multiple weeks of double-digit adds. PDs knew early on which records their counterparts felt had the biggest hit potential. Conversely, records that weren't going to make it were put out of their misery quickly. It wasn't unusual for even major-label records to survive only a few weeks.

Today, promotions-for-adds tends to elongate the process. Stations adding records because they're tied to promotions means that there is no quick consensus on a record. Instead of huge add weeks that signal hit potential, you have smaller add weeks on records as programmers make adds to satisfy the week's shopping list.

Compounding the problem is the fact that every programmer's shopping list is different because stations have different timetables for their needs. One PD may have committed to singles A and B this week, C and D the next week and E and F the following week to fulfill obligations created for, say, a listener appreciation concert.

PDs today know that records can get on the air — and, thus, to the bottom of the charts — for promotions.

Concurrently, another PD has a show of his own coming up and adds C and F the first week, G and A the next week and B and H the following week. Multiply those varying needs and commitments over the entire panel, and you can see why it takes so long for consensus to develop.

Plus, no one — at labels or radio — is able to tell which records are hits. Everyone knows the vast majority of the records at the bottom of the charts have promotions attached to them. Records simply aren't able to break from the pack. These days it's not unusual to see a record spend eight to 10 weeks in the 40s!

A record used to emerge as a hit in the first few weeks its life. Today it seems to take forever, because the "moment of truth" has changed dramatically. PDs today know that records can get on the air — and, thus, to the bottom of the charts — for promotions. But PDs also know that very few PDs move records up in rotation for giveaways or flyaways, so how records move up is now a better indicator of PDs' intentions than initial airplay.

The moment of truth has shifted from light airplay and chart numbers in the 40s to the conversion from light to medium play and chart numbers in the low 30s and even in the 20s.

All of this has affected tremendously the length of records' lives by serving to flatten out the early lives of all records. Much to the detriment of every record, those that would have gone away quickly in earlier years now stay around for weeks, languishing in single-digit airplay on stations making good on commitments to play the record for a promotion.

The Bottom Line

It's not an exaggeration to say

that promotions-for-play has added six to eight weeks to the beginning of a record's chart life, while purely statistical factors, syndication and the measurement of all airplay have added six to eight weeks to the top end of a record's life.

As you can see, there are many reasons charts have changed. The problem is, when a number of causes occur simultaneously, it's very difficult to determine which of them has precipitated the perceived results. The fact is that all of them impact the result to one degree or another. Which is yet another reason it is ludicrous to point to Rosin's 1999 presentation and say that's the reason the chart has slowed down.

For me, these are the realities of why today's airplay charts are so different from those of yesteryear. Hopefully, these are realities you might consider when discussing the Great Country-Chart Slowdown. That way, you can leave Larry Rosin out of it.

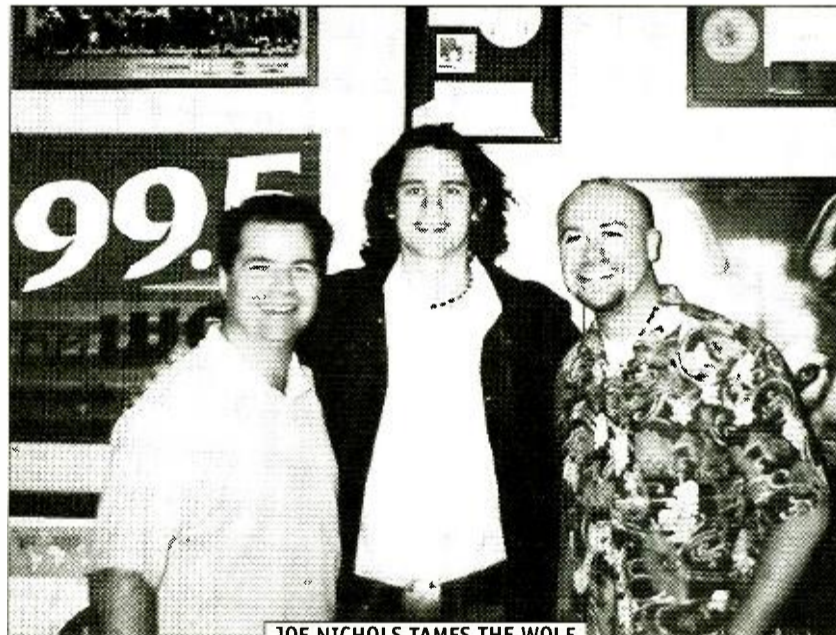
As always, we're interested in your thoughts. Feel free to tell me what you think, and we'll include some of your views in a future column. Send your opinions to thelton@radioandrecords.com.

**IT'S BEEN A LONG TIME GONE**

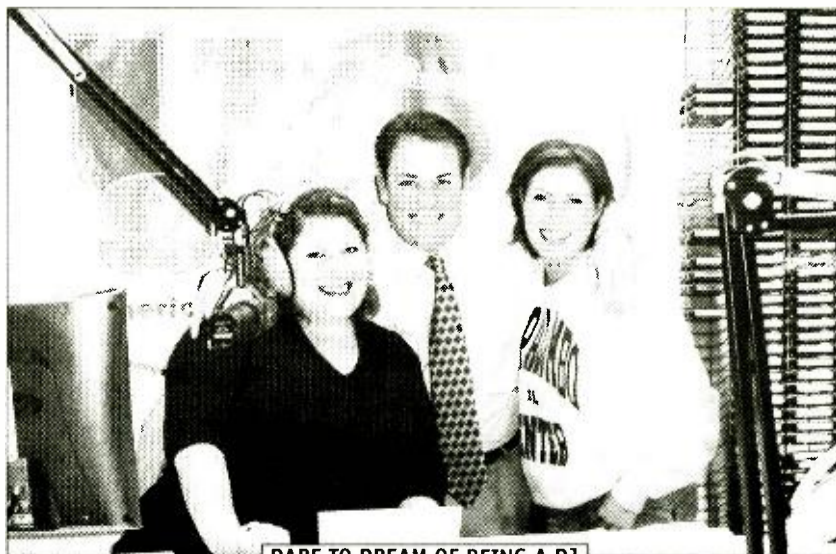
Monument recording artists The Dixie Chicks are going home — but not before they get noticed at the airport by KKCS/Colorado Springs PD Shannon Stone and MD Stix Franklin. Seen here (l-r) are Chick Emily Robison; Stone's sister, Machele; Chick Natalie Maines; Stone; Chick Martie Seidel; and Franklin.

**PRIME TIME**

Pictured backstage before a recent taping of CMT's *Crossroads* in Nashville are (back, l-r) CMT VP/Music & Talent Chris Parr and VP/Program Development & Production Kaye Zusmann, Sony Nashville Sr. Director/Product Development Margie Hunt and Exec. VP/GM Mike Kraski and (front, l-r) Columbia recording artist Travis Tritt and Ray Charles.

**JOE NICHOLS TAMES THE WOLF**

Universal South recording artist Joe Nichols stopped by KPLX (The Wolf)/Dallas-Ft. Worth recently. Seen here (l-r) are Wolf Asst. PD Smokey Rivers, Nichols and Wolf MD Cody Allen.

**DARE TO DREAM OF BEING A DJ**

Curb recording artist Jo Dee Messina recently hosted the morning show on WUSN/Chicago. Seen here after her shift are (l-r) WUSN middayer Lisa Dent and OM Eric Logan and Messina.

R&R Country Top 50

September 20, 2002

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
5	1	JOE NICHOLS The Impossible (Universal South)	15269	+448	5466	+142	27	151/0
1	2	DARRYL WORLEY I Miss My Friend (DreamWorks)	15214	-900	5464	-333	28	151/0
3	3	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	15080	-236	5472	+40	25	151/0
6	4	DIAMOND RIO Beautiful Mess (Arista)	14953	+626	5437	+244	23	151/0
8	5	KEITH URBAN Somebody Like You (Capitol)	14366	+1009	4986	+388	13	151/0
2	6	KENNY CHESNEY The Good Stuff (BNA)	13656	-1864	4718	-679	22	151/0
7	7	SHARON EVANS I Keep Looking (RCA)	13125	-919	4756	-291	29	151/0
4	8	TIM MCGRAW Unbroken (Curb)	12106	-3144	4486	-1018	18	151/0
9	9	ALAN JACKSON Work In Progress (Arista)	10810	+242	3911	+90	14	149/0
11	10	PHIL VASSAR American Child (Arista)	10530	+601	3788	+296	22	149/0
12	11	MARTINA MCBRIDE Where Would You Be (RCA)	10328	+433	3865	+166	21	150/0
10	12	FAITH HILL Cry (Warner Bros.)	9402	-597	3329	-90	6	149/0
14	13	MONTGOMERY GENTRY My Town (Columbia)	9264	+517	3367	+176	16	151/0
18	14	DIXIE CHICKS Landslide (Monument)	8341	+1591	2732	+623	4	139/6
15	15	RASCAL FLATTS These Days (Lyric Street)	8234	+361	2958	+110	14	149/1
20	16	REBECCA LYNN HOWARD Forgive (MCA)	6959	+810	2591	+309	19	144/5
21	17	TOBY KEITH Who's Your Daddy? (DreamWorks)	6816	+1768	2391	+649	8	140/8
19	18	GARTH BROOKS Thicker Than Blood (Capitol)	6789	+359	2593	+134	15	143/0
16	19	LEE ANN WOMACK Something Worth Leaving Behind (MCA)	6676	-476	2422	-157	18	143/0
26	20	GEORGE STRAIT She'll Leave You With A Smile (MCA)	5642	+2000	2061	+692	4	139/15
Breaker	21	TIM MCGRAW Red Ragtop (Curb)	4824	+2098	1526	+737	2	111/47
23	22	TAMMY COCHRAN Life Happened (Epic)	4816	+322	1800	+129	16	133/7
22	23	JO DEE MESSINA Dare To Dream (Curb)	4291	-693	1712	-306	20	133/0
24	24	ANTHONY SMITH If That Ain't Country (Mercury)	4023	-439	1585	-151	23	116/0
27	25	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	4008	+442	1635	+186	10	132/7
28	26	EMERSON DRIVE Fall Into Me (DreamWorks)	3544	+51	1284	+41	11	124/3
29	27	SHEDAISY Mine All Mine (Lyric Street)	3320	-92	1266	+20	19	116/3
32	28	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	2930	+240	1123	+85	9	105/6
Breaker	29	BROOKS & DUNN Every River (Arista/RLG)	2838	+784	987	+273	3	103/22
33	30	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	2772	+110	1118	+60	9	105/5
Breaker	31	BRAD PAISLEY I Wish You'd Stay (Arista)	2652	+288	1067	+117	5	94/10
Breaker	32	TERRI CLARK I Just Wanna Be Mad (Mercury)	2615	+434	921	+150	5	90/7
Breaker	33	KELLIE COFFEY At The End Of The Day (BNA)	2216	+113	837	+78	7	99/11
30	34	KEVIN DENNEY Cadillac Tears (Lyric Street)	2057	-688	806	-227	15	86/0
38	35	AARON LINES You Can't Hide Beautiful (RCA)	2046	+176	693	+58	6	85/11
39	36	LONESTAR Unusually Unusual (BNA)	2045	+343	734	+125	4	79/9
48	37	KENNY CHESNEY A Lot Of Things Different (BNA)	1764	+910	611	+337	3	58/21
42	38	STEVE AZAR Waitin' On Joe (Mercury)	1622	+313	683	+108	8	88/10
40	39	ERIC HEATHERLY The Last Man Committed (DreamWorks)	1536	-91	645	0	12	79/0
41	40	TRICK PONY On A Mission (H2E/WB)	1515	+139	646	+64	3	72/10
44	41	STEVE HOLY I'm Not Breakin' (Curb)	1433	+281	552	+78	3	73/7
43	42	JENNIFER HANSON Beautiful Goodbye (Capitol)	1344	+61	526	+6	6	80/9
47	43	AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)	991	+112	385	+47	2	37/4
Debut	44	RADNEY FOSTER Everyday Angel (Dualtone)	967	+191	312	+54	1	28/2
—	45	TANYA TUCKER A Memory Like I'm Gonna Be (Tucker Time/Capitol)	860	+93	251	+37	2	27/1
45	46	MICHAEL PETERSON Modern Man (Monument)	777	-175	361	-59	7	56/0
49	47	JAMES OTTO The Ball (Mercury)	731	-95	297	-50	11	38/0
Debut	48	ANDY GRIGGS Practice Life (RCA)	653	+127	267	+65	1	53/15
Debut	49	MARK MCGUINN More Beautiful Today (VFR)	462	+460	153	+151	1	0/0
Debut	50	DARYLE SINGLETARY I'd Love To Lay You Down (Audium)	425	+31	131	+38	0	15/5

151 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 9/8-9/14. Bullets appear on songs gaining in points or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Breaker status is awarded to songs reported by 60% of the panel for the first time. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
TIM MCGRAW Red Ragtop (Curb)	47
TRACE ADKINS Chrome (Capitol)	33
BROOKS & DUNN Every River (Arista/RLG)	22
KENNY CHESNEY A Lot Of Things Different (BNA)	21
ANTHONY SMITH John J. Blanchard (Mercury)	17
GEORGE STRAIT She'll Leave You With A Smile (MCA)	15
ANDY GRIGGS Practice Life (RCA)	15

Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
ALAN JACKSON Where Were You (When...) (Arista)	+2285
TIM MCGRAW Red Ragtop (Curb)	+2098
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+2000
TOBY KEITH Who's Your Daddy? (DreamWorks)	+1768
DIXIE CHICKS Landslide (Monument)	+1591
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	+1554
BROOKS & DUNN Only In America (Arista)	+1029
KEITH URBAN Somebody Like You (Capitol)	+1009

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW Red Ragtop (Curb)	+737
ALAN JACKSON Where Were You (When...) (Arista)	+733
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+692
TOBY KEITH Who's Your Daddy? (DreamWorks)	+649
DIXIE CHICKS Landslide (Monument)	+623
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	+500
KEITH URBAN Somebody Like You (Capitol)	+388
BROOKS & DUNN Only In America (Arista)	+338
KENNY CHESNEY A Lot Of Things Different (BNA)	+337

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Red Ragtop (Curb)
47 Adds • Moves 31-21
- BROOKS & DUNN**
Every River (Arista/RLG)
22 Adds • Moves 37-29
- KELLIE COFFEY**
At The End Of The Day (BNA)
11 Adds • Moves 36-33
- BRAD PAISLEY**
I Wish You'd Stay (Arista)
10 Adds • Moves 34-31
- TERRI CLARK**
I Just Wanna Be Mad (Mercury)
7 Adds • Moves 35-32

Songs ranked by total plays

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R&R Country Top 50 Indicator

September 20, 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
3	1	DIAMOND RIO Beautiful Mess (Arista)	3368	+178	2640	+130	24	74/0
2	2	JOE NICHOLS The Impossible (Universal South)	3341	+130	2628	+95	27	74/0
7	3	KEITH URBAN Somebody Like You (Capitol)	3273	+345	2581	+234	12	75/0
5	4	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	3054	-71	2425	-42	26	68/0
4	5	DARRYL WORLEY I Miss My Friend (DreamWorks)	2996	-138	2355	-105	27	69/0
8	6	ALAN JACKSON Work In Progress (Arista)	2944	+105	2324	+55	13	74/0
1	7	TIM MCGRAW Unbroken (Curb)	2917	-451	2252	-397	16	69/0
9	8	MARTINA MCBRIDE Where Would You Be (RCA)	2696	+204	2111	+140	21	75/0
6	9	SARA EVANS I Keep Looking (RCA)	2617	-428	2054	-339	31	62/0
10	10	PHIL VASSAR American Child (Arista)	2611	+246	2070	+195	20	74/1
11	11	MONTGOMERY GENTRY My Town (Columbia)	2518	+173	1992	+117	14	75/0
13	12	FAITH HILL Cry (Warner Bros.)	2366	+186	1863	+135	5	74/0
15	13	RASCAL FLATTS These Days (Lyric Street)	2223	+136	1761	+108	12	74/0
12	14	KENNY CHESNEY The Good Stuff (BNA)	2175	-94	1640	-82	21	60/0
17	15	REBECCA LYNN HOWARD Forgive (MCA)	2027	+152	1624	+120	20	72/0
22	16	DIXIE CHICKS Landslide (Monument)	1991	+528	1579	+425	3	75/4
18	17	TOBY KEITH Who's Your Daddy? (DreamWorks)	1967	+297	1570	+218	5	73/3
16	18	LEE ANN WOMACK Something Worth Leaving Behind (MCA)	1889	-41	1549	-30	16	66/2
19	19	GEORGE STRAIT She'll Leave You With A Smile (MCA)	1816	+225	1443	+179	3	74/1
20	20	GARTH BROOKS Thicker Than Blood (Capitol)	1586	-3	1238	+7	14	57/0
23	21	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	1553	+122	1199	+74	9	68/2
26	22	TAMMY COCHRAN Life Happened (Epic)	1463	+169	1193	+117	15	63/4
25	23	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	1418	+99	1092	+58	9	65/2
32	24	BROOKS & DUNN Every River (Arista/RLG)	1347	+308	1030	+234	3	67/4
27	25	EMERSON DRIVE Fall Into Me (DreamWorks)	1343	+209	1046	+139	11	64/1
28	26	BRAD PAISLEY I Wish You'd Stay (Arista)	1342	+207	1045	+149	6	64/3
21	27	ANTHONY SMITH If That Ain't Country (Mercury)	1205	-264	982	-218	24	52/1
31	28	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	1183	+115	962	+71	8	64/3
29	29	JO DEE MESSINA Dare To Dream (Curb)	896	-222	736	-174	21	39/1
35	30	TERRI CLARK I Just Wanna Be Mad (Mercury)	894	+185	730	+136	2	56/7
34	31	SHEDAISY Mine All Mine (Lyric Street)	875	+32	721	+35	21	43/2
49	32	TIM MCGRAW Red Ragtop (Curb)	821	+574	677	+490	2	48/28
38	33	TRICK PONY On A Mission (H2E/WB)	789	+182	616	+136	3	50/8
30	34	KEVIN DENNEY Cadillac Tears (Lyric Street)	779	-316	670	-237	15	40/1
37	35	KELLIE COFFEY At The End Of The Day (BNA)	715	+108	578	+80	5	44/4
43	36	KENNY CHESNEY A Lot Of Things Different (BNA)	709	+329	568	+283	2	41/12
36	37	STEVE AZAR Waitin' On Joe (Mercury)	703	+49	597	+43	8	48/1
39	38	LONESTAR Unusually Unusual (BNA)	687	+114	558	+94	3	52/7
40	39	ERIC HEATHERLY The Last Man Committed (DreamWorks)	541	+22	429	+8	12	36/0
41	40	AARON LINES You Can't Hide Beautiful (RCA)	494	+95	412	+82	5	36/6
42	41	JENNIFER HANSON Beautiful Goodbye (Capitol)	397	+16	315	+13	3	28/2
Debut	42	ANDY GRIGGS Practice Life (RCA)	322	+131	269	+108	1	28/11
47	43	JOSH TURNER She'll Go On You (MCA)	300	+13	256	+12	3	27/3
48	44	AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)	299	+31	238	+23	2	25/3
—	45	RADNEY FOSTER Everyday Angel (Dualtone)	275	+60	215	+45	3	18/3
50	46	STEVE HOLY I'm Not Breakin' (Curb)	259	+22	196	+17	2	23/7
45	47	SHANNON LAWSON Dream Your Way To Me (MCA)	259	-98	244	-81	7	19/0
46	48	JAMES OTTO The Ball (Mercury)	243	-63	218	-56	11	19/0
44	49	MICHAEL PETERSON Modern Man (Monument)	240	-119	222	-92	6	20/0
Debut	50	TANYA TUCKER A Memory Like I'm Gonna Be (Tucker Time/Capitol)	238	+35	193	+25	1	16/5

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 9/8-Saturday 9/14.

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Most Added

ARTIST TITLE LABEL(S)	ADDS
TIM MCGRAW Red Ragtop (Curb)	28
KENNY CHESNEY A Lot Of Things Different (BNA)	12
ANDY GRIGGS Practice Life (RCA)	11
DARYLE SINGLETARY I'd Love To Lay You Down (Audium)	9
TRACE ADKINS Chrome (Capitol)	9
TRICK PONY On A Mission (H2E/WB)	8
TERRI CLARK I Just Wanna Be Mad (Mercury)	7
LONESTAR Unusually Unusual (BNA)	7
STEVE HOLY I'm Not Breakin' (Curb)	7
AARON LINES You Can't Hide Beautiful (RCA)	6
TANYA TUCKER A Memory Like... (Tucker Time/Capitol)	5
GARY ALLAN Man To Man (MCA)	5
ANTHONY SMITH John J. Blanchard (Mercury)	5
DIXIE CHICKS Landslide (Monument)	4
BROOKS & DUNN Every River (Arista/RLG)	4
TAMMY COCHRAN Life Happened (Epic)	4
KELLIE COFFEY At The End Of The Day (BNA)	4
MARK CHESNUTT I Want My Baby Back (Columbia)	4
TOBY KEITH Who's Your Daddy? (DreamWorks)	3
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	3

Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
TIM MCGRAW Red Ragtop (Curb)	+574
DIXIE CHICKS Landslide (Monument)	+528
KEITH URBAN Somebody Like You (Capitol)	+345
KENNY CHESNEY A Lot Of Things Different (BNA)	+329
BROOKS & DUNN Every River (Arista/RLG)	+308
TOBY KEITH Who's Your Daddy? (DreamWorks)	+297
PHIL VASSAR American Child (Arista)	+246
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+225
EMERSON DRIVE Fall Into Me (DreamWorks)	+209
BRAD PAISLEY I Wish You'd Stay (Arista)	+207

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW Red Ragtop (Curb)	+490
DIXIE CHICKS Landslide (Monument)	+425
KENNY CHESNEY A Lot Of Things Different (BNA)	+283
KEITH URBAN Somebody Like You (Capitol)	+234
BROOKS & DUNN Every River (Arista/RLG)	+234
TOBY KEITH Who's Your Daddy? (DreamWorks)	+218
PHIL VASSAR American Child (Arista)	+195
GEORGE STRAIT She'll Leave You With A Smile (MCA)	+179
BRAD PAISLEY I Wish You'd Stay (Arista)	+149
MARTINA MCBRIDE Where Would You Be (RCA)	+140
EMERSON DRIVE Fall Into Me (DreamWorks)	+139
TERRI CLARK I Just Wanna Be Mad (Mercury)	+136
TRICK PONY On A Mission (H2E/WB)	+136
FAITH HILL Cry (Warner Bros.)	+135
DIAMOND RIO Beautiful Mess (Arista)	+130
REBECCA LYNN HOWARD Forgive (MCA)	+120
MONTGOMERY GENTRY My Town (Columbia)	+117
TAMMY COCHRAN Life Happened (Epic)	+117
RASCAL FLATTS These Days (Lyric Street)	+108
ANDY GRIGGS Practice Life (RCA)	+108
JOE NICHOLS The Impossible (Universal South)	+95

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 20, 2002

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of August 12-18.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
TIM MCGRAW Unbroken (Curb)	32.3%	76.8%	17.0%	99.0%	3.8%	1.5%
PHIL VASSAR American Child (Arista)	34.5%	75.5%	15.5%	100.0%	6.8%	2.3%
KEITH URBAN Somebody Like You (Capitol)	36.8%	74.8%	19.5%	98.5%	3.3%	1.0%
MARK CHESNUTT She Was (Columbia)	35.5%	74.5%	13.3%	99.0%	7.5%	3.8%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	34.5%	74.5%	16.0%	100.0%	7.8%	1.8%
JOE NICHOLS The Impossible (Universal/South)	34.8%	74.3%	15.3%	99.3%	6.0%	3.8%
DIXIE CHICKS Long Time Gone (Monument)	33.5%	73.5%	13.3%	99.5%	9.0%	3.8%
DIAMOND RIO Beautiful Mess (Arista)	34.3%	72.8%	17.8%	99.3%	7.0%	1.8%
DARRYL WORLEY I Miss My Friend (DreamWorks)	35.8%	72.5%	18.3%	98.3%	4.8%	2.8%
KENNY CHESNEY The Good Stuff (BNA)	33.8%	71.5%	17.0%	99.3%	7.0%	3.8%
ALAN JACKSON Work In Progress (Arista)	35.8%	71.3%	18.8%	97.5%	6.0%	1.5%
MARTINA MCBRIDE Where Would You Be (RCA)	33.5%	70.5%	16.8%	97.8%	5.8%	4.8%
SARA EVANS I Keep Looking (RCA)	24.0%	69.3%	18.5%	99.5%	7.3%	4.5%
RASCAL FLATTS These Days (Lyric Street)	25.3%	68.8%	18.8%	97.3%	8.0%	1.8%
SHEDAISY Mine All Mine (Lyric Street)	22.8%	68.8%	17.3%	93.0%	6.5%	0.5%
GARTH BROOKS Thicker Than Blood (Capitol)	27.3%	68.5%	22.5%	95.8%	4.3%	0.5%
LEE ANN WOMACK Something Worth Leaving Behind (MCA)	25.5%	66.8%	16.5%	94.3%	8.8%	2.3%
TAMMY COCHRAN Life Happened (Epic)	21.3%	66.0%	21.5%	94.8%	6.3%	1.0%
BLAKE SHELTON Ol' Red (Warner Bros.)	26.8%	65.0%	21.8%	98.3%	8.0%	3.5%
SIXWIRE Look At Me Now (Warner Bros.)	23.3%	64.3%	22.5%	93.8%	6.0%	1.0%
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	20.0%	64.3%	22.3%	93.3%	5.3%	1.5%
TERRI CLARK I Just Want To Be Mad (Mercury)	23.5%	63.0%	22.0%	92.0%	6.0%	1.0%
JOHN MICHAEL MONTGOMERY 'Til Nothin (Warner Bros.)	24.0%	62.3%	20.5%	90.0%	7.0%	0.3%
JO DEE MESSINA Dare To Dream (Curb)	28.5%	61.0%	25.0%	92.3%	5.0%	1.3%
ANTHONY SMITH If That Ain't Country (Mercury)	21.0%	60.0%	22.5%	98.0%	12.0%	3.5%
MONTGOMERY GENTRY My Town (Columbia)	26.3%	59.5%	28.5%	97.0%	7.8%	1.3%
TOBY KEITH Who's Your Daddy (DreamWorks)	28.0%	58.3%	19.8%	87.5%	8.3%	1.3%
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	16.5%	58.3%	23.5%	94.5%	11.8%	1.0%
REBECCA LYNN HOWARD Forgive (MCA)	16.5%	58.0%	21.5%	91.5%	9.8%	2.3%
FAITH HILL Cry (Warner Bros.)	22.3%	57.8%	18.8%	90.0%	10.8%	2.8%
GEORGE STRAIT She'll Leave You With A Smile (MCA)	20.0%	57.5%	19.5%	87.0%	7.5%	2.5%
BRAD PAISLEY I Wish You'd Stay (Arista)	19.5%	56.8%	23.3%	86.8%	6.3%	0.5%
KEVIN DENNEY Cadillac Tears (Lyric Street)	19.5%	55.3%	21.5%	94.0%	14.3%	3.0%
KELLIE COFFEY At The End Of The Day (BNA)	19.5%	54.8%	25.3%	89.0%	6.8%	2.3%
EMERSON DRIVE Fall Into Me (DreamWorks)	16.0%	52.3%	25.5%	88.8%	9.8%	1.3%



Password of the Week: Young
Question of the Week: How do you think we are doing as a nation in getting past the Sept. 11 terrorist attacks? On a scale of 1-5, how would you rate the healing process of the U.S.A.?

Total

- 5. We will never heal: 9%
- 4. It will take a long time: 17%
- 3. Not yet, but we're starting: 43%
- 2. We've somewhat healed: 20%
- 1. We are over it/moving on: 11%

P1

- 5. We will never heal: 2%
- 4. It will take a long time: 24%
- 3. Not yet, but we're starting: 41%
- 2. We've somewhat healed: 21%
- 1. We are over it/moving on: 12%

P2

- 5. We will never heal: 12%
- 4. It will take a long time: 15%
- 3. Not yet, but we're starting: 49%
- 2. We've somewhat healed: 15%
- 1. We are over it/moving on: 9%

Male

- 5. We will never heal: 10%
- 4. It will take a long time: 17%
- 3. Not yet, but we're starting: 37%
- 2. We've somewhat healed: 23%
- 1. We are over it/moving on: 13%

Female

- 5. We will never heal: 9%
- 4. It will take a long time: 17%
- 3. Not yet, but we're starting: 49%
- 2. We've somewhat healed: 17%
- 1. We are over it/moving on: 8%

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 9/20/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
KENNY CHESNEY The Good Stuff (BNA)	4.37	4.36	98%	31%	4.33	99%	32%
DIAMOND RIO Beautiful Mess (Arista)	4.36	4.27	97%	16%	4.27	98%	17%
TOBY KEITH Courtesy Of The Red... (DreamWorks)	4.35	4.29	99%	28%	4.19	99%	33%
KEITH URBAN Somebody Like You (Capitol)	4.30	4.25	93%	7%	4.32	92%	7%
MARK CHESNUTT She Was (Columbia)	4.25	4.21	96%	17%	4.14	97%	20%
JOE NICHOLS The Impossible (Universal South)	4.25	4.26	95%	21%	4.13	96%	26%
RASCAL FLATTS These Days (Lyric Street)	4.21	4.16	88%	11%	4.26	89%	10%
DARRYL WORLEY I Miss My Friend (DreamWorks)	4.20	4.25	97%	31%	4.06	98%	35%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	4.19	4.19	99%	23%	4.08	99%	27%
MARTINA MCBRIDE Where Would You Be (RCA)	4.16	4.15	94%	21%	4.07	95%	22%
SARA EVANS I Keep Looking (RCA)	4.14	4.14	93%	22%	4.09	94%	23%
MONTGOMERY GENTRY My Town (Columbia)	4.12	4.06	94%	13%	4.12	94%	13%
GEORGE STRAIT She'll Leave You With... (MCA)	4.12	-	67%	7%	4.02	64%	7%
TIM MCGRAW Unbroken (Curb)	4.12	4.10	95%	19%	4.09	96%	22%
ALAN JACKSON Work In Progress (Arista)	4.05	4.04	94%	16%	3.85	94%	22%
TRAVIS TRITT Strong Enough To... (Columbia)	3.96	3.97	82%	10%	3.82	80%	12%
TAMMY COCHRAN Life Happened (Epic)	3.95	3.96	79%	15%	3.84	81%	17%
TOBY KEITH Who's Your Daddy (DreamWorks)	3.93	3.88	75%	14%	3.77	76%	16%
PHIL VASSAR American Child (Arista)	3.92	3.89	98%	29%	3.89	98%	30%
EMERSON DRIVE Fall Into Me (DreamWorks)	3.92	3.99	69%	8%	3.97	69%	8%
BLAKE SHELTON Ol' Red (Warner Bros.)	3.92	3.94	97%	36%	3.81	98%	39%
REBECCA LYNN HOWARD Forgive (MCA)	3.91	4.07	79%	14%	3.93	81%	14%
LEE ANN WOMACK Something Worth... (MCA)	3.85	3.90	91%	25%	3.89	92%	23%
DIXIE CHICKS Long Time Gone (Monument)	3.82	3.83	98%	37%	3.81	99%	38%
ANTHONY SMITH If That Ain't Country (Mercury)	3.74	3.85	84%	19%	3.77	84%	20%
JO OEE MESSINA Dare To Dream (Curb)	3.73	3.79	89%	23%	3.71	89%	24%
GARTH BROOKS Thicker Than Blood (Capitol)	3.62	3.58	91%	28%	3.55	92%	30%
SHEDAISY Mine All Mine (Lyric Street)	3.60	3.62	77%	20%	3.67	80%	19%
DIXIE CHICKS Landslide (Monument)	3.57	3.74	74%	18%	3.71	75%	16%
FAITH HILL Cry (Warner Bros.)	3.51	3.54	81%	21%	3.52	81%	20%

Total sample size is 768 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 25-54). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

C O U N T R Y FLASHBACK

1 YEAR AGO

- No. 1: No Country chart published in aftermath of 9/11

5 YEARS AGO

- No. 1: "What The Heart Wants" — Collin Raye

10 YEARS AGO

- No. 1: "In This Life" — Collin Raye

15 YEARS AGO

- No. 1: "Crazy Over You" — Foster & Lloyd

20 YEARS AGO

- No. 1: "What's Forever For" — Michael Martin Murphey

25 YEARS AGO

- No. 1: "I've Already Loved You ..." — Conway Twitty (Second week)



RASCAL FLATTS GET THE PAT

Prior to the Rascal Flatts show at the Ohio State Fair this summer, WHOK/Columbus, OH presented the band with a Platinum album made entirely out of butter. The fair has a long tradition of butter sculpture. Pictured here (l-r) are WHOK's Jim Hunter; Rascal Flatt's Jay DeMarcus, Gary LeVox and Joe Don Rooney; Jenny Hubble from the American Dairy Association; and WHOK's Miss Lisa.

Most Played Recurrents

TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	3380
DIXIE CHICKS Long Time Gone (Monument)	2746
MARK CHESNUTT She Was (Columbia)	2445
GEORGE STRAIT Living And Living Well (MCA)	2434
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	1950
ALAN JACKSON Drive (For Daddy Gene) (Arista)	1923
TOBY KEITH My List (DreamWorks)	1892
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	1743
ALAN JACKSON Where Were You (When...) (Arista)	1727
BLAKE SHELTON Ol' Red (Warner Bros.)	1715
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	1631
BROOKS & DUNN Only In America (Arista)	1516
GARY ALLAN The One (MCA)	1483
STEVE HOLY Good Morning Beautiful (Curb)	1420
TOMMY SHANE STEINER What If She's An Angel (RCA)	1417
MARTINA MCBRIDE Blessed (RCA)	1393
PHIL VASSAR That's When I Love You (Arista)	1366
LONESTAR Not A Day Goes By (BNA)	1325
KENNY CHESNEY Young (BNA)	1257
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	1207

New & Active

HOMETOWN NEWS Wheels (VFR)

Total Plays: 191, Total Stations: 32, Adds: 3

JOSH TURNER She'll Go On You (MCA)

Total Plays: 182, Total Stations: 40, Adds: 6

HOLLY LAMAR These Are The Days (Universal South)

Total Plays: 170, Total Stations: 32, Adds: 5

TRACE ADKINS Chrome (Capitol)

Total Plays: 159, Total Stations: 44, Adds: 33

JAMESON CLARK You Da Man (Capitol)

Total Plays: 144, Total Stations: 13, Adds: 3

ANTHONY SMITH John J. Blanchard (Mercury)

Total Plays: 48, Total Stations: 19, Adds: 17

Songs ranked by total points.

Stations and their adds listed alphabetically by market

KEAN/Abilene, TX PD/MD: Rudy Fernandez 1 ANTHONY SMITH "Country" 2 HOLLY LAMAR "These" 3 TRACE ADKINS "Chromosome" 4 DARYLE SINGLETARY "Down" 5 MICHAEL MASON "Mexico" 6 DANIEL ROSE "Walking"	WJLS/Beckley, WV PD: Bill D'Brien MD: David Willis 11 DARYLE SINGLETARY "Down" 12 ANDY GRIGGS "Life" 13 DIXIE CHICKS "Landslide" 14 EMERSON DRIVE "Fall" 15 DARYLE SINGLETARY "Down" 16 GARY ALLAN "Man"	WYGY/Cincinnati, OH * Acting PD: T.J. Holland APD/MD: Dawn Michaels 5 DARYLE SINGLETARY "Down" WGAR/Cleveland, OH * PD: Meg Stevens MD: Chuck Collier 1 HOLLY LAMAR "These" 2 TRICK PONY "Mission"	KKIX/Fayetteville, AR PD: Tom Travis APD/MD: Tone Marconi 5 TIM MCGRAW "Red" 11 DARYLE SINGLETARY "Down" 1 DIXIE CHICKS "Landslide" 2 KEVIN DENNEY "Catholic" 3 TAMMY COCHRAN "Life" 4 JOHN M. MONTGOMERY "Nothing"	KKBO/Houston, TX * OM/MD: Michael Cruise APD: Johnnie Ray MD: Christi Brooks No Adds	WOLU/Lebanon-Fayette, KY * OM: Barry Fox MD: Ric Larson EMERSON DRIVE "Fall" GEORGE STRAIT "Leave" WVLC/Lebanon-Fayette, KY * PD: Oale D'Brian APD: Karl Shannon 1 TAMMY COCHRAN "Life"	WKDF/Nashville, TN * PD: Dave Kelly MD: Eddie Fox RADNEY FOSTER "Angel" CAROLYNN HOWARD "Forgive" LONESTAR "Unusual"	WOKQ/Portsmouth, NH * PD: Mark Jennings APD/MD: Dan Lumie 2 TIM MCGRAW "Red"	WTCM/Traverse City, MI PD: Jack O'Malley APD/MD: Ryan Dobry-Hunt 12 ANDY GRIGGS "Life" 12 AARON LINES "Beautiful"	WQTX/Providence, RI * PD: Rick Everett MD: Sam Stevens 5 TIM MCGRAW "Red" 3 TRACE ADKINS "Chromosome"	KSNI/Santa Maria, CA PD/MD: Tim Brown 11 ANTHONY SMITH "Blanchard" 8 KENNY CHESENEY "Things" 5 ANDY GRIGGS "Life"	KIHM/Tucson, AZ * PD: Buzz Jackson MD: John Collins 1 AARON LINES "Beautiful" TRACE ADKINS "Chromosome" CAROLYNN HOWARD "Forgive"	WQMX/Akron, OH * DM/MD: Kevin Mason CHALEE TENNISON "Lone-ome" TRACE ADKINS "Chromosome" BROOKS & DUNN "River"	WKNN/Biloxi-Gulfport, MS * PD: Kipp Gregory MD: DeAnna Lee 2 TIM MCGRAW "Red" 2 BRAD PAISLEY "Stay" 1 LONESTAR "Unusual"	KKCC/Colorado Springs, CO * PD/MD: Travis Daily No Adds	WORM/Huntsville, AL * PD: Judy Eaton MD: Dave Poole 10 TIM MCGRAW "Red" 5 TRACE ADKINS "Chromosome" 5 DARYLE SINGLETARY "Down"	WVLC/Lebanon-Fayette, KY * PD: Oale D'Brian APD: Karl Shannon 1 TAMMY COCHRAN "Life"	KZKX/Lincoln, NE PD: Brian Jennings MD: Carol Turner 17 TIM MCGRAW "Red" 8 TOBY KEITH "Daddy" 1 STEVE HOLY "Breakin" 1 LONESTAR "Unusual" 1 JOSH TURNER "She'll"	WWSM/Nashville, TN * OM: Kyle Cantrell PD: Kevin O'Neal APD: Frank Seres TRACE ADKINS "Chromosome" TIM MCGRAW "Red"	WCTY/New London, CT PD/MD: Jimmy Lehn 6 ANDY GRIGGS "Life"	WVNE/New Orleans, LA * PD: Les Acree MD: Casey Carter 5 DIXIE CHICKS "Landslide" STEVE AZAR "Joe" JENNIFER HANSON "Goodbye"	WCMS/Norfolk, VA * 2 ANDY GRIGGS "Life" TIM MCGRAW "Red"	WGH/Norfolk, VA * 3 TRICK PONY "Mission" 2 AARON LINES "Beautiful"	KNFM/Odessa-Midland, TX PD: John Moesch MD: Dan Travis TAMMY COCHRAN "Life"	KTST/Oklahoma City, OK * PD/MD: Crash No Adds	WVOK/Madison, WI * PD: Mark Granlin MD: Mel McKenzie GARY ALLAN "Man" ANTHONY SMITH "Blanchard"	KKKT/Omaha, NE * PD: Tom Goodwin MD: John Glenn 6 TIM MCGRAW "Red" 3 JOSH TURNER "She'll" 1 KENNY CHESENEY "Things" TRACE ADKINS "Chromosome" ANTHONY SMITH "Blanchard" ANDY GRIGGS "Life"	WWKA/Orlando, FL * PD: Len Shackelford MD: Shadow Stevens 5 REBECCA LYNN HOWARD "Forgive"	KHAY/Oxnard, CA * PD/MD: Mark Hill 4 TAMMY COCHRAN "Life"	KPLM/Palm Springs, CA PD: Al Gordon APD/MD: Kory James TRACE ADKINS "Chromosome" KENNY CHESENEY "Things" MARK CHESNUTT "Baby" HOMETOWN NEWS "Wheels" TIM MCGRAW "Red"	WVAP/Panama City, FL PD: Bill Young MD: Shane Collins GEORGE STRAIT "Leave" DARYLE SINGLETARY "Down" TERRI CLARK "Mad" STEVE HOLY "Breakin"	WVXW/Pensacola, FL * PD/MD: Lynn West ANDY GRIGGS "Life" STEVE HOLY "Breakin" TRICK PONY "Mission"	WXCL/Peoria, IL PD/MD: Dan Dermody 21 TIM MCGRAW "Red" 16 DARYLE SINGLETARY "Down" 16 KENNY CHESENEY "Things"	WXTU/Philadelphia, PA * PD: Bob McKay APD/MD: Cadillac Jack 1 STEVE AZAR "Joe" 1 GEORGE STRAIT "Leave"	WKSJ/Mobile, AL * PD/MD: Bill Kelley APD: Steve Kelley 1 JOHN M. MONTGOMERY "Nothing" BROOKS & DUNN "River" JENNIFER HANSON "Goodbye"	KATM/Modesto, CA * PD: Randy Black APD: D.J. Walker MD: Joe Roberts 17 TIM MCGRAW "Red" 5 TRACE ADKINS "Chromosome"	KJLO/Monroe, LA PD/MD: Mike Blakeney 25 TIM MCGRAW "Red"	KTOM/Monterey, CA * OM/MD: Jim Dorman 20 GEORGE STRAIT "Leave" 5 TOBY KEITH "Daddy" 4 TIM MCGRAW "Red" 1 LONESTAR "Unusual" RODNEY ATKINS "Man"	WLWI/Montgomery, AL PD: Bill Jones MD: Darlene Dixon 5 JOE DE MESSINA "Dare" STEVE HOLY "Breakin"	WGTR/Myrtle Beach, SC PD: Johnny Walker MD: Jerry D. TRICK PONY "Mission" TRACE ADKINS "Chromosome"	KNIX/Phoenix, AZ * PD: George King MD: Gwen Foster 2 TIM MCGRAW "Red" WDSY/Pittsburgh, PA * OM/MD: Keith Clark APD/MD: Stoney Richards 4 REBECCA LYNN HOWARD "Forgive" 2 GEORGE STRAIT "Leave"	WPOB/Portland, ME PD: Rick Jordan MD: Lori Marie No Adds	KUPL/Portland, OR * OM: Lee Rogers PD: Cary Rolfe MD: Rick Taylor 2 AARON LINES "Beautiful"	KWJJ/Portland, OR * PD: Ken Boesen APD/MD: Craig Lockwood 4 STEVE AZAR "Joe" 3 TAMMY COCHRAN "Life" 1 TERRI CLARK "Mad"	WQKQ/Sarasota, FL * PD/MD: Mark Wilson APD: Tracy Black 6 TIM MCGRAW "Red" 2 BRAD PAISLEY "Stay" 1 TRACE ADKINS "Chromosome"	WJCL/Savannah, GA PD/MD: Bill West 16 TOBY KEITH "Red" TAMMY COCHRAN "Life" JOHN MONTGOMERY "Nothing" STEVE HOLY "Breakin"	KMPS/Seattle-Tacoma, WA * MD: Tony Thomas 1 KELLIE COFFEY "End" JENNIFER HANSON "Goodbye" AARON LINES "Beautiful"	KRMD/Shreveport, LA * Acting PD/MD: James Anthony 3 TOBY KEITH "Daddy"	OKXK/Shreveport, LA * OM: Gary McCoy PD/MD: Russ Winston 3 DIXIE CHICKS "Landslide" 2 TIM MCGRAW "Red" BROOKS & DUNN "River" TRAVIS TRITT "Strong" JENNIFER HANSON "Goodbye"	KSUX/Sioux City, IA PD: Bob Rounds APD/MD: Tony Michaels 12 GARY ALLAN "Man" 10 KENNY CHESENEY "Things" 3 STEVE HOLY "Breakin" 3 LELAND MARTIN "Legs"	WBYT/South Bend, IN PD: Tom Oakes APD/MD: Lisa Kosti GARY ALLAN "Man" TRAVIS TRITT "Strong"	KORR/Spokane, WA * OM/MD: Ray Edwards APD/MD: Tony Trovato 13 TIM MCGRAW "Red" TRACE ADKINS "Chromosome" ANTHONY SMITH "Blanchard"	KIXZ/Spokane, WA * OM: Scott Paul MD: Paul Neumann 1 TRACE ADKINS "Chromosome" HOMETOWN NEWS "Wheels" TIM MCGRAW "Red" ANTHONY SMITH "Blanchard"	WVXK/Springfield, MA * MD: Jessica Tyler 10 TRAVIS TRITT "Strong" 6 TIM MCGRAW "Red" 1 CAROLYNN HOWARD "Forgive"	WVBE/Rochester, NY * OM: Dave Symonds PD/MD: Coyote Collins 14 GEORGE STRAIT "Leave" TRACE ADKINS "Chromosome"	WXXQ/Rockford, IL OM/MD: Jesse Garcia MD: Kathy Hess TOBY KEITH "Daddy"	KNCI/Sacramento, CA * Dir./Prog.: Mark Evans APD: Greg Cole MD: Jennifer Wood 6 TAMMY COCHRAN "Life"	WKCO/Saginaw, MI * OM/MD: Rick Walker TRACE ADKINS "Chromosome" TIM MCGRAW "Red" ANTHONY SMITH "Blanchard"	KSD/St. Louis, MO * MD: Mark Langston 5 REBECCA LYNN HOWARD "Forgive" 4 BROOKS & DUNN "River"	WVLS/Louis, MO * PD: Russ Schell APD/MD: Danny Montana 12 DIXIE CHICKS "Landslide" 7 KENNY CHESENEY "Things"	KKAT/Salt Lake City, UT * PD: Eddie Haskell TRACE ADKINS "Chromosome" AARON LINES "Beautiful" TRICK PONY "Mission"	KSOP/Salt Lake City, UT * PD: Don Hilton APD/MD: Debby Turpin 3 GARY ALLAN "Man" HOLLY LAMAR "These"	KUBL/Salt Lake City, UT * OM/MD: Ed Hill APD/MD: Pat Garrett 28 TIM MCGRAW "Red" TRACE ADKINS "Chromosome"	KAJA/San Antonio, TX * OM/MD: Keith Montgomery APD/MD: Jennie James 5 TIM MCGRAW "Red" 3 BROOKS & DUNN "River" KENNY CHESENEY "Things" TRACE ADKINS "Chromosome" JENNIFER HANSON "Goodbye"	KCYW/San Antonio, TX * OM/MD: Steve Giattari 5 TIM MCGRAW "Red"	KSDN/San Diego, CA * OM/MD: John Dimick APD/MD: Greg Frey No Adds	KRYT/San Jose, CA * PD: Julie Stevens APD: Kate Deaton 2 DIXIE CHICKS "Landslide" KENNY CHESENEY "Things"	KKJG/San Luis Obispo, CA PD/MD: Andy Morris TIM MCGRAW "Red"	WTCM/Traverse City, MI PD: Jack O'Malley APD/MD: Ryan Dobry-Hunt 12 ANDY GRIGGS "Life" 12 AARON LINES "Beautiful"	KIHM/Tucson, AZ * PD: Buzz Jackson MD: John Collins 1 AARON LINES "Beautiful" TRACE ADKINS "Chromosome" CAROLYNN HOWARD "Forgive"	KVOD/Tulsa, OK * OM: Moon Mullins APD/MD: Scott Woodson 4 KELLIE COFFEY "End"	WWZD/Tupelo, MS Interim PD/MD: Paul Stone No Adds	KNUE/Tyler-Longview, TX PD/MD: Larry Kent 16 TIM MCGRAW "Red" 16 BROOKS & DUNN "River"	WFRG/Utica-Rome, NY OM: Don Crist PD/MD: Matt Raiman ANDY GRIGGS "Life" AARON LINES "Beautiful"	KUJG/Visalia, CA * PD/MD: Dave Daniels TRACE ADKINS "Chromosome" RODNEY ATKINS "Man" ANTHONY SMITH "Blanchard"	WACO/Waco, TX PD/MD: Zack Owen 10 TAMMY COCHRAN "Life"	WMZQ/Washington, DC * APD/MD: Jon Anthony No Adds	WOEZ/Wausau, WI PD: Denny Louell MD: T.K. Michaels 3 GARY ALLAN "Man" 3 TIM MCGRAW "Red"	WRK/West Palm Beach, FL * PD: Mitch Mahan APD/MD: J.R. Jackson 4 BRAD PAISLEY "Stay" 2 TRACE ADKINS "Chromosome" ANTHONY SMITH "Blanchard" JOSH TURNER "She'll"	WVOK/Wheeling, WV PD/MD: Jimmy Elliott 9 TIM MCGRAW "Red" KENNY CHESENEY "Things" AARON LINES "Beautiful" TRACE ADKINS "Chromosome"	KFDI/Wichita, KS * PD: Beverlee Brannigan APD/MD: Pat James 1 JOHN MONTGOMERY "Nothing" KENNY CHESENEY "Things"	KZSN/Wichita, KS * OM/MD: Jack Oliver MD: Dan Holiday No Adds	WGGY/Wilkes Barre, PA * PD: Mike Kriuk MD: Jaymie Gordon 1 GEORGE STRAIT "Leave" 1 GARY ALLAN "Man" 1 JOSH TURNER "She'll"	WWQQ/Wilmington, NC PD/MD: Ron Gray No Adds	KXOD/Yakima, WA PD: Dewey Boynton MD: Joel Baker JENNIFER HANSON "Goodbye" AARON LINES "Beautiful"	WGTY/York, PA * OM/MD: John Pellegrini APD/MD: Brad Austin 1 BROOKS & DUNN "River" 1 EMERSON DRIVE "Fall" 1 TIM MCGRAW "Red" 1 TERRI CLARK "Mad"	WVWQ/Yonkers-Warrenton, OH * PD: Dave Steele MD: Tim Roberts 1 BRAD PAISLEY "Stay"
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*** Monitored Reporters**
226 Total Reporters



151 Total Monitored
75 Total Indicator
69 Current Indicator Playlists

Reported Frozen Playlist (2):
WTNT/Tallahassee, FL
KLUR/Wichita Falls, TX
Did Not Report, Playlist Frozen (4):
WXTA/Erie, PA
WICO/Salisbury, MD
KGKL/San Angelo, TX
WIBW/Topeka, KS



KID KELLY

kkelly@radioandrecords.com

AC, Hot AC Programmers Going It Alone

□ Strategy without sisters in a cluster-driven world

I was having a conversation recently with WKTI/Milwaukee PD **Bob Walker**, who touched on a great topic for an article. As we forge ahead toward 2003, the mentality most PDs have quietly adopted is that of “cluster-fit” thinking and programming. Though some programmers who operate with sister stations in their markets may find it frustrating to have to avoid stepping on toes, most agree that the cluster model is a blessing because of the additional turf protection and counterprogramming opportunities it affords.

But what about folks like Walker, who operate without the benefit of a cluster — or even a music sister in the market? These programmers have had to become even better tactical thinkers and strategists. Read on for the scoop on how a few of today’s top noncluster programmers maintain winning stations.

Bob Walker

PD, WKTI/Milwaukee

Cluster thinking seems to be today’s programming model. “What is your place in the cluster?” can be just as important a question as “What is your place in the market?” In my last two programming jobs I had to consider both questions before making decisions, but coming to WKTI/Milwaukee in February 2001 made me realize just how important it is to have a unique selling position when programming without a sister music station.

Programming without sister music stations today isn’t like it was before consolidation. With a competitor that has multiple signals, your position is always vulnerable to attack. There is always one station in another cluster that can be hotter, softer, newer, older, etc. The best way to stay ahead of the game is to develop qualities for your station that others can’t duplicate.

The obvious place to start is with the personalities. Are they just liner-card readers? Do they know the target listener? Do they reflect the overall stationality? If the station has spent time building up the personalities, your lunch-delivery promotion is now Lunch With Talent Name — not “Lunch with the guy who was on yesterday afternoon.”

Once your stationality has become your unique selling position, listeners will start to identify you as more than the “variety” or “hits” station and will expect you to live up to your USP. Last year, before an ‘N Sync show, my staff didn’t even consider a What Would You Do to Win Tickets? promotion. Listeners expect more from

us. After a few hours of brainstorming, somebody realized that the concert was near Father’s Day and asked, “Wouldn’t it be sweet to see dads trying to win their little girls tickets and a chance to meet the band?”

Filtering that through our playful, fun USP, we came up with the idea of having dads play musical chairs in front of Miller Park. In keeping with our morning show’s USP of being “Milwaukee’s nice guys,” we gave everyone who played a pair of tickets. Little girls who came to cheer on their dads were screaming, dads

(wearing our logo) looked mighty proud, and two TV stations and the newspaper covered the event.

Once I realized that a strong USP is something other than music, it changed the way I thought about editing music logs, producing image spots and adding new songs. Stations with big personalities have to be careful about being backed into a corner. If current music starts leaning too much one way, I’d rather play fewer currents than change the texture of the station. At the same time, when current music is on fire, there’s no harm in resting some of the gold and playing more currents. It is fun to be a leader, but that’s a case in which I’d rather be a follower. Like the surfer said, “Ride the wave, dude!”

With all respect to Ries and Trout, a narrow music focus doesn’t always yield broad results when your station is more than a jukebox. That is why WNNX/Atlanta and KROQ/Los Angeles are two of the most listenable stations, even if you’re not an Alternative PI. How many times have you heard of a big, personality-driven station trying to shoehorn into a music lane? All of a sudden the station is being positioned as “soft” or “hip” or “music-intensive.” Listeners lose focus on the real USP. This is usually followed by a gradual retreat and the licking of wounds.

It is imperative to realize that your station’s unique asset is its people. Creative, vivacious people migrate to a station or company with that culture.

They know they are the asset — and not just the three other stations flanking the cash cow. The other guys can play our songs and use our positioning statement, but our stationality is proprietary. I’ve programmed both ways, and I must say this way is more challenging, but it’s also more fun and rewarding. And it seems like a possible defense against the threat of satellite and Internet radio, doesn’t it?

On a side note: I was exchanging business cards with someone at the Conclave this summer, and he said mine was the first card he’d gotten that had only one station logo on it. As a matter of fact, most of the other cards he’d seen had a corporation’s logo as the primary logo.

Tracy Johnson

VP/GM/PD, KFMB-FM (Star 100.7)/San Diego

The keys to programming success don’t change. Identify your target (research), focus your product (imaging and presentation), play the hits (tight list), develop a morning show (have a personality) and market the product to your audience. But implementation of these traditional, basic programming rules has always presented a challenge.

As society changes, listener attitudes change. New tactics are required to execute a winning strategy. As a new generation of listeners enters a station’s demographic target, new factors are introduced in constructing a programming mix to appeal to those ever-changing lifestyles. The picture is further clouded when you consider new competitive threats from such alternative entertainment sources as the Internet, personal MP3 devices and satellite radio.

It’s these circumstances that affect programming dynamics in a more and more competitive marketplace, and they present special challenges to standalone stations competing in a consolidated industry. But basic programming principles still apply. After all, listeners can only listen to one station at a time, and they don’t care who



THEY DID IT FOR LOVE

After the success of their recent No.1 smash “Do It for Love,” Hall & Oates give back to the fans. Seen here (l-r) at a recent show in Cleveland are McVay Media’s Daniel Anstandig, Doris McVay, McVay Media President Mike McVay, WJJI/Ft. Wayne, IN PD Barb Richards, Daryl Hall, John Oates and WDOK/Cleveland PD Scott Miller.

owns the station they choose. Here at Star 100.7, we employ three key programming principles.

First, we reach out to listeners on an emotional level. The basics are vital, but to win, we must offer more than a great mix of music that is properly targeted to the audience’s tastes. In fact, it may be even more important that we tap into the audience’s lifestyle as more than just a jukebox. That means our personalities must be real people who relate to real listeners in the real world, and that starts with understanding our audience’s lives.

Second, we never take ourselves too seriously. We understand that listeners are not naturally loyal to any radio station and that they’re quick to punch out negatives. We don’t take the audience’s power of choice for granted, and we work hard to build in benchmarks and memorable events to increase the chances that listeners will return to our frequency more often and remember us when they do.

Finally, focus on the audience and the listener, not the competition. Too

many stations are so obsessed with their competition that they lose focus on the customer. Increased competition is a given. More stations, more research and more expertise mean the radio-listening pie will be sliced a bit thinner. Furthermore, large companies operating multiple stations means standalone stations like Star 100.7 will face unprecedented competitive challenges from all directions. No matter how difficult, we must ignore these distractions and stay focused on the audience’s interests, tastes and lifestyle.

Jeff Ballentine

PD, WBNS/Columbus, OH

From a programming perspective, it’s a different era, no doubt. First and foremost, it’s a niche world — particularly now, in Cluster World. You need to focus on filling your niche and on the relentless, unending pursuit of excellence in your format. It helps if you’re the exclusive carrier of a par-

ticular niche format or the first station to execute a format, especially when you’re challenged by secondary or tertiary brands. Being first for consumers in any product or brand puts you in a very, very good position for a competitive challenge.

When adding music, I basically surround myself with really smart people, keep my mouth shut and listen to them.

Robin Cole, my Music Director — she’s key to the station — and Zapoleon Media Strategies’ Steve Davis look for songs that are unique to the competitive situation in Columbus but are still hits and mass-appeal. Robin and Steve also make sure that the station avoids sounding too modular — although Steve and I have some great debates about Pink!

Our greatest challenges as a privately owned standalone are the secondary signals that try to chip away at our base. Both Clear Channel and Infinity could use their secondary signals to chase us. They can always pose a challenge or a threat.

At the same time, we just play our own game. It’s why we’re researched by John Parikhal and why we have massive, come-building TV from Steve Fox at Shark and great graphics from Perry Goldberg. All those come into play, not just for the short-term launch of The New 97.1, but for any long-term challenges. This is why VP Dave Van Stone insists on doing things in the proper way and in a consistent manner.

The rules (Don Parker of NextMedia, which specializes in small and medium markets, is a master of these):

- Find a unique position and exploit it. The more mass-appeal, the better. Even with fewer resources, you should relentlessly pursue excellence. What could be better?

- Always talk to your consumers, and, more importantly, listen to them.

TALK BACK TO R&R!

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

Call me at 201-836-9333 or e-mail:

kkelly@radioandrecords.com



Bob Walker



Tracy Johnson



Jeff Ballentine



September 20, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2408	+64	331534	21	108/0
	2	DARYL HALL & JOHN OATES Do It For Love (BMG/Heritage)	2107	-144	229648	18	109/0
	3	JOSH GROBAN To Where You Are (143/Reprise)	1989	-69	222639	25	110/0
	4	ENRIQUE IGLESIAS Hero (Interscope)	1914	+170	251899	48	118/0
	5	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	1894	-71	241442	44	116/0
	6	BRYAN ADAMS Here I Am (A&M/Interscope)	1723	+1	198456	17	103/0
	7	CELINE DION A New Day Has Come (Epic)	1688	-108	198386	32	116/0
	8	CELINE DION I'm Alive (Epic)	1683	+49	227850	14	101/0
	9	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1501	-37	216810	19	87/3
	10	MARC ANTHONY I Need You (Columbia)	1188	-106	129374	31	104/0
	11	JO DEE MESSINA Bring On The Rain (Curb)	1175	-102	112484	32	99/0
	12	J. BRICKMAN F/J. KRAKOWSKI You (Windham Hill/RCA Victor)	1122	+14	111337	6	90/2
	13	JOHN MAYER No Such Thing (Aware/Columbia)	1084	-13	152771	17	75/3
	14	FAITH HILL Cry (Warner Bros.)	938	+311	163537	3	100/14
	15	LEANN RIMES Life Goes On (Curb)	888	+107	114314	5	92/4
	16	JAMES TAYLOR On The 4th Of July (Columbia)	855	-175	108410	12	86/0
	17	NORAH JONES Don't Know Why (Blue Note/Virgin)	781	+4	84300	8	71/2
	18	KENNY G F/CHANTE MOORE One More Time (Arista)	711	-46	83130	6	67/1
	19	ELTON JOHN Original Sin (Rocket/Universal)	695	-69	128729	16	72/0
	20	BONNIE RAITT Silver Lining (Capitol)	642	-15	94707	8	81/0
	21	BRUCE SPRINGSTEEN The Rising (Columbia)	546	+44	85293	10	51/0
	22	KELLIE COFFEY When You Lie Next To Me (BNA)	542	+38	53622	5	72/9
	23	AVRIL LAVIGNE Complicated (Arista)	451	+24	89517	7	23/3
	24	MICHAEL BOLTON Dance With Me (Jive)	429	+45	53957	4	59/2
	25	BENNY MARDONES I Need A Miracle (Crazy Boy/Go-Kart)	379	+172	41217	3	5/0
	26	MARC ANTHONY I've Got You (Columbia)	366	-140	73956	13	52/0
	27	SOLUNA For All Time (DreamWorks)	289	-11	44524	5	47/4
	28	KELLY CLARKSON A Moment Like This (RCA)	245	+34	32796	2	19/12
	29	BEN GREEN Two To One (ASRC/Artemis)	234	-24	20355	9	37/1
Debut	30	BBMAK Out Of My Heart (Into Your...) (Hollywood)	218	+48	20508	1	22/2

Most Added
www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
PHIL COLLINS Can't Stop Loving You (Atlantic)	89
FAITH HILL Cry (Warner Bros.)	14
KELLY CLARKSON A Moment Like This (RCA)	12
JACKSON BROWNE The Night Inside Me (Elektra/EEG)	10
KELLIE COFFEY When You Lie Next To Me (BNA)	9
LYONS, TRACY Love Hurts (Vapor/WB)	6
GRAHAM NASH I'll Be There For You (Artemis)	6
LEANN RIMES Life Goes On (Curb)	4
SOLUNA For All Time (DreamWorks)	4
2 Angel (Albertine)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CELINE DION God Bless America (Epic/Columbia)	+449
FAITH HILL Cry (Warner Bros.)	+311
ENYA Only Time (Reprise)	+214
BENNY MARDONES I Need A Miracle (Crazy Boy/Go-Kart)	+172
ENRIQUE IGLESIAS Hero (Interscope)	+170
DIAMOND RIO One More Day (Arista)	+139
NITA WHITAKER Heaven Holds The... (Independent)	+138
PHIL COLLINS Can't Stop Loving You (Atlantic)	+136
ALAN JACKSON Where Were You (When...) (Arista)	+116
MICHAEL W. SMITH There She Stands (Reunion/Jive)	+112

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ENYA Only Time (Reprise)	1319
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1273
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1192
LONESTAR I'm Already There (BNA)	1141
DIDO Thankyou (Arista)	1081
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	955
SAVAGE GARDEN I Knew I Loved You (Columbia)	920
'N SYNC This I Promise You (Jive)	808
H. LEWIS & G. PALTRAW Cruisin' (Hollywood)	793
LEANN RIMES I Need You (Curb)	770
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	734
FAITH HILL The Way You Love Me (Warner Bros.)	718
O-TOWN All Or Nothing (J)	702

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

120 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/8-9/14. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs between No. 11 and No. 15 are moved to recurrent after 50 weeks. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

New & Active

CHRIS EMERSON All Because Of You (Monomoy)
Total Plays: 207, Total Stations: 43, Adds: 2

JACK RUSSELL For You (Knight)
Total Plays: 150, Total Stations: 33, Adds: 2

PHIL COLLINS Can't Stop Loving You (Atlantic)
Total Plays: 137, Total Stations: 89, Adds: 89

GLORIA GAYNOR I Never Knew (Logic)
Total Plays: 116, Total Stations: 23, Adds: 3

SERAH Crazy Love (Great Northern)
Total Plays: 94, Total Stations: 24, Adds: 2

JACKSON BROWNE The Night Inside Me (Elektra/EEG)
Total Plays: 92, Total Stations: 32, Adds: 10

LYONS, TRACY Love Hurts (Vapor/WB)
Total Plays: 60, Total Stations: 20, Adds: 6

2 Angel (Albertine)
Total Plays: 45, Total Stations: 13, Adds: 4

Songs ranked by total plays

Millions of people listen overnight **But who cares?**



AC's Overnight Solution

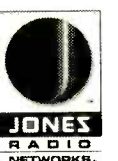
Tony Coles uses Dave Wingert to give his station personality Midnight 'til morning drive.

"If I have an opportunity to make an impression with listeners, even at 3am, I'm gonna do it. If overnights didn't matter, I'd sign off at midnight."

Tony Coles, PD, KLSY/KRWM
Seattle, WA

Seattle
800.426.9082

Daypart Personalities 24 Hour Formats News & Talk Music Programming & Consulting Research & Prep
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September 20, 2002



America's Best Testing AC Songs 12+ For The Week Ending 9/20/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top AC songs like 'A New Day Has Come' by Celine Dion.

Total sample size is 299 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

Indicator

Most Added

- PHIL COLLINS Can't Stop Loving You (Atlantic)
FAITH HILL Cry (Warner Bros.)
LEANN RIMES Life Goes On (Curb)

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:

R&R c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor Los Angeles, CA 90067

Reporters

Grid of reporter information by state, including station call letters, reporter name, and phone number.

Monitored Reporters

137 Total Reporters

120 Total Monitored

17 Total Indicator



ON THE RECORD

with **Mel McKay**
MD/Afternoons, KMYI/San Diego



Sheryl Crow's "Soak Up the Sun" is my new San Diego anthem. It's still a huge hit for us, and the phones are burning up. • The new Goo-Goo Dolls, "Big Machine," sounds even better on the air than in the office CD player, and I didn't think that was possible. So far it's my favorite track off *Gutterflower*. It's good to have Johnny Rzeznik and the boys back on the scene. • Michelle Branch's "Goodbye to You" is brand-new for us. I love this artist; she's a young, all-American girl and a hit machine. I don't think anyone's going to be saying goodbye to Michelle any time soon. • John Mayer's "No Such Thing" is still going strong, and the second single, "Your Body Is a Wonderland," has some great lyrics. That's right, guys, you may want to listen to the words — and don't forget to take notes. Mayer's *Room for Squares* is one of my top five favorite new CDs. My other favorites: Norah Jones, Daniel Belyndfield, Ani Morsissette and Josh Groban. • Finally, before I go, I have to mention Sixpence None The Richer and their latest, "Breathe Your Name." What a great song! I can't wait to hear the whole CD.

Avril Lavigne's "Complicated" (Arista) continues at No. 1, this week by a landslide 1,179 plays over its closest competitor — and the 17-year-old debuts at No. 40 with "Sk8er Bo" ... **Dave Matthews Band** leapfrog to No. 2 with "Where Are You Going" (RCA) ... **Creed's** "One Last Breath" (Wind-up) nails top five status ... **U2** grab this week's Most Increased trophy — up 329 — and move to No. 22 with "Electrical Storm" (Interscope) ... **Uncle Kracker** comes in second Most Increased with "In a Little While" (Top Dog/Lava/Atlantic); it rises to No. 18 ... **Lifehouse's** "Spin" (DreamWorks) rockets to No. 25 after three short weeks. DreamWorks also debuts **Jimmy Eat World's** "Sweetness" at No. 39 ... **John Mayer's** "Your Body Is a Wonderland" (Aware/Columbia), **Sheryl Crow's** "Steve McQueen" (A&M/Interscope) and **Norah Jones' "Don't Know Why"** (Blue Note/Virgin) all continue heading north on the Hot AC chart ... At AC, **Faith Hill's** "Cry" (WB) grabs Most Increased honors and rockets to No. 14 in just its third week ... **Enrique Iglesias' "Hero"** (Interscope) powers into the No. 4 position ... Debuting: **BBMak's "Out of My Heart (Into Your Head)"** (Hollywood).



— Kid Kelly, AC/Hot AC Editor

artist **activity**

ARTIST: Faith Hill
LABEL: Warner Bros.

By **KID KELLY**/AC-HOT AC EDITOR



Faith Hill

Faith can be defined as a belief in things unseen. But you've seen her — and soon you'll be hearing more from Faith Hill. Got Faith? This talented artist is back, and she's poised to maintain her crown as a leading crossover artist.

Hill makes her return to AC on the strength of an impressive resume that includes a battery of top five hits, most notably 1999's "Breathe," which landed in the top spot on several charts as the *Breathe* album sold more than 8 million copies.

Cable's CMT recently named Hill one of its 40 Greatest Women in Country Music, an honor that places her among the elite in the genre and helps solidify her position as one of the most influential women in music today. She's set to be the musical guest on NBC's *Saturday Night Live* on Oct. 12, and she's been featured on VH1's *Behind the Music*, graced countless magazine covers and has a new CBS television special this fall (her first network special aired on Thanksgiving night in 2000). Also consider Hill's high-profile marriage to country star Tim McGraw and her commitment to her family, and you have perhaps the most balanced and focused artist we've seen in quite some time.

Faith's trek to stardom started in a small Mississippi town called, appropriately enough, Star. Her first album, the 1993 Warner Bros. release *Take Me As I Am*, rocketed up the country charts, earning several awards and a No. 1 single, "Wild One."

The rest of Hill's journey is one wild ride. In 1994 she was nominated for the CMA Horizon Award and for Favorite New Artist and Top Female Vocalist at the American Music Awards. After that industry attention, she was soon all over late-night and midday talk TV and was a hit at the '94 edition of the annual PBS Independence Day special, *A Capitol Fourth*, from the west lawn of the U.S. Capitol.

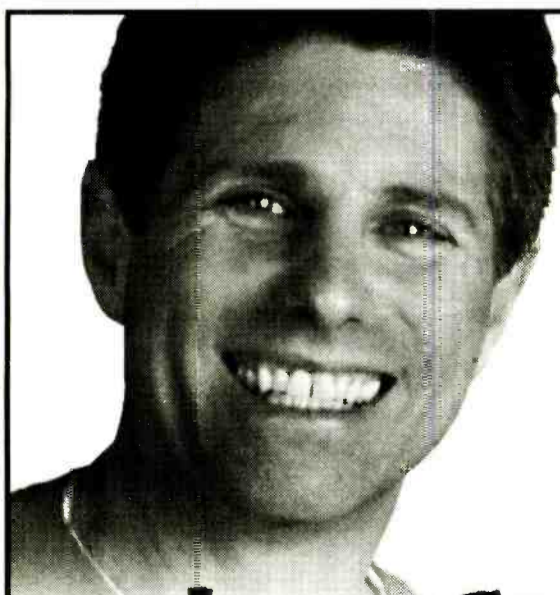
Hill's second album, *It Matters to Me*, was re-

leased in 1995, and it promptly rocketed up the charts, going multi-Platinum as the title track sat at No. 1 for three weeks. More awards and honors followed, and the year was capped by *People* magazine's selection of Hill as one of its "50 Most Beautiful People." In 1996 she married her then-touring partner McGraw, and the pair now have three children; the youngest, Audrey, celebrates her first birthday on Dec. 6.

Faith's latest single, "Cry," was released by Warner Bros. on Aug. 8 following massive industry and Internet leaks that prompted the label to ship in advance of the planned Oct. 15 release date. There had been much speculation among fans about the title of the new album, but Hill writes on her official website at www.faithhill.com, "We've all been working so hard to complete this record and have been so focused on making the best album possible that, until recently, issues like album title and first singles hadn't really crossed my mind."

She goes on, "This record has been a long and rewarding process, which began quite a while ago. The emotions that were involved in this process, whether happiness, accomplishment or the sheer beauty of some of these songs, I thought, lent themselves so well to the title, *Cry*."

Faith Hill. She's a proven star. You may even want to refer to her as a diva (but without the baggage). She's talented and dynamic on many levels, and her latest efforts will prove yet again that "You've gotta have Faith!"



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R&R Hot AC Top 40

September 20, 2002



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	AVRIL LAVIGNE Complicated (Arista)	4119	+54	408640	23	89/0
6	2	DAVE MATTHEWS BAND Where Are You Going (RCA)	2940	+143	299750	18	81/0
3	3	JOHN MAYER No Such Thing (Aware/Columbia)	2940	+26	269465	31	79/1
4	4	JIMMY EAT WORLD The Middle (DreamWorks)	2933	+52	275912	27	83/0
7	5	CREED One Last Breath (Wind-up)	2901	+207	250509	17	77/0
2	6	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2887	-74	288040	29	82/0
5	7	SHERYL CROW Soak Up The Sun (A&M/Interscope)	2680	-118	263489	30	84/0
8	8	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	2308	+44	205149	19	76/0
9	9	CALLING Wherever You Will Go (RCA)	2251	+22	231939	52	84/0
10	10	JACK JOHNSON Flake (Enjoy/Universal)	2209	+29	227098	19	76/2
11	11	GOO GOO DOLLS Big Machine (Warner Bros.)	2127	+161	200031	9	83/1
13	12	NORAH JONES Don't Know Why (Blue Note/Virgin)	2023	+166	208956	13	71/1
12	13	NO DOUBT Hella Good (Interscope)	1866	-24	169258	21	57/0
15	14	SHERYL CROW Steve McQueen (A&M/Interscope)	1767	+214	194447	6	76/3
14	15	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1720	-67	171522	46	79/0
16	16	OUR LADY PEACE Somewhere Out There (Columbia)	1649	+147	169546	14	68/4
17	17	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1570	+124	129320	9	71/1
20	18	UNCLE KRACKER In A Little While (Top Dog/Lava/Atlantic)	1416	+267	124411	5	70/2
18	19	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	1391	+219	182437	6	63/8
21	20	PINK Just Like A Pill (Arista)	1151	+91	122228	7	27/0
19	21	BRUCE SPRINGSTEEN The Rising (Columbia)	1017	-135	129808	12	60/0
25	22	U2 Electrical Storm (Interscope)	976	+329	125564	2	49/6
22	23	BBMAK Out Of My Heart (Into Your...) (Hollywood)	956	+14	90086	11	51/0
23	24	DUNCAN SHEIK On A High (Atlantic)	863	+42	92830	8	56/3
31	25	LIFEHOUSE Spin (DreamWorks)	689	+189	55218	3	38/4
26	26	COLDPLAY In My Place (Capitol)	673	+72	77795	9	43/2
24	27	NINE DAYS Good Friend (Epic)	663	+2	54390	6	44/2
30	28	LEANN RIMES Life Goes On (Curb)	594	+93	39317	4	40/0
29	29	STRETCH PRINCESS Freakshow (Wind-up)	518	-3	37627	6	33/0
28	30	311 Amber (Volcano)	516	-36	72529	12	23/0
27	31	DIRTY VEGAS Days Go By (Capitol)	490	-78	54787	15	26/0
32	32	JENNIFER LOVE HEWITT BareNaked (Jive)	478	+12	32032	7	38/0
36	33	DANA GLOVER Thinking Over (DreamWorks)	411	+65	25440	2	32/4
35	34	HOOBASTANK Running Away (Island/IDJMG)	402	+50	34847	4	13/1
33	35	NICKELBACK Too Bad (Roadrunner/IDJMG)	368	-36	24264	19	12/0
38	36	CALLING Could It Be Any Harder (RCA)	367	+53	32211	2	31/1
39	37	SILVERCRUSH Who Is Me? (Redline)	331	+23	17561	2	25/0
40	38	BON JOVI Everyday (Island/IDJMG)	327	+28	44346	2	22/2
Debut	39	JIMMY EAT WORLD Sweetness (DreamWorks)	289	+23	18329	1	18/0
Debut	40	AVRIL LAVIGNE Sk8er Boi (Arista)	282	+81	25779	1	19/2

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)	10
FAITH HILL Cry (Warner Bros.)	10
PHIL COLLINS Can't Stop Loving You (Atlantic)	9
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	8
TORI AMOS A Sorta Fairytale (Epic)	8
TITIYO Come Along (Lava/Atlantic)	7
U2 Electrical Storm (Interscope)	6
OUR LADY PEACE Somewhere Out There (Columbia)	4
LIFEHOUSE Spin (DreamWorks)	4
DANA GLOVER Thinking Over (DreamWorks)	4
KELLY CLARKSON A Moment Like This (RCA)	4

Most Increased Plays

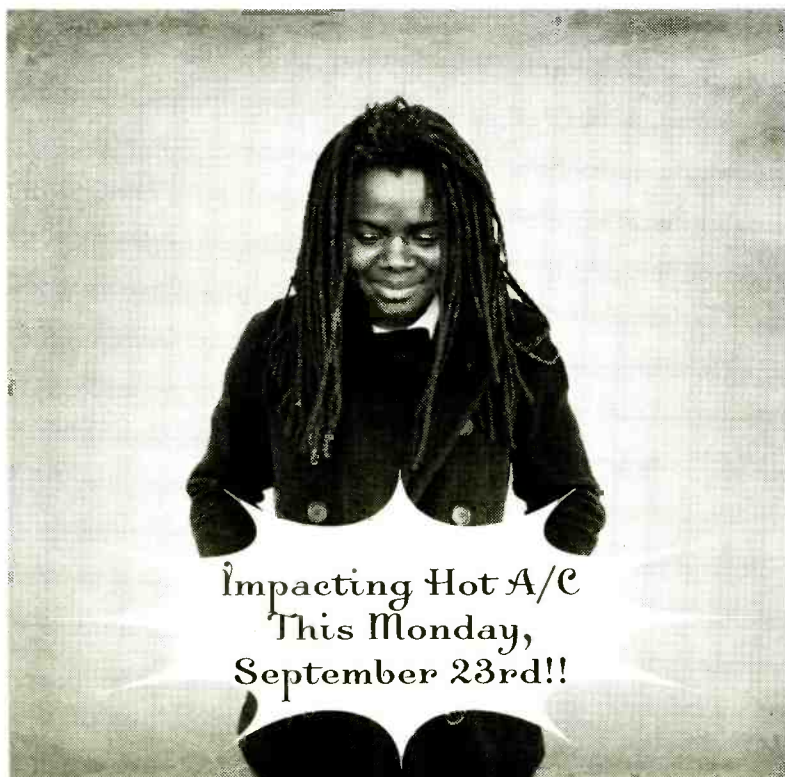
ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
U2 Electrical Storm (Interscope)	+329
UNCLE KRACKER In A Little... (Top Dog/Lava/Atlantic)	+267
SIXPENCE NONE THE RICHER Breathe Your Name (Reprise)	+238
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	+219
SHERYL CROW Steve McQueen (A&M/Interscope)	+214
CREED One Last Breath (Wind-up)	+207
LIFEHOUSE Spin (DreamWorks)	+189
NORAH JONES Don't Know Why (Blue Note/Virgin)	+166
GOO GOO DOLLS Big Machine (Warner Bros.)	+161
OUR LADY PEACE Somewhere Out There (Columbia)	+147

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MICHELLE BRANCH All You Wanted (Maverick/WB)	1511
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1416
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1381
LIFEHOUSE Hanging By A Moment (DreamWorks)	1295
FIVE FOR FIGHTING Superman... (Aware/Columbia)	1126
PINK Don't Let Me Get Me (Arista)	1076
JEWEL Standing Still (Atlantic)	989
GOO GOO DOLLS Here Is Gone (Warner Bros.)	895
DEFAULT Wasting My Time (TVT)	834
DIDO Thankyou (Arista)	793
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	765
SUGAR RAY When It's Over (Lava/Atlantic)	746
3 DOORS DOWN Be Like That (Republic/Universal)	705
NELLY FURTADO I'm Like A Bird (DreamWorks)	702

90 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/8-9/14. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002. R&R, Inc.

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



Impacting Hot A/C
This Monday,
September 23rd!!

Tracy Chapman - You're The One

The premiere single from her new album

Let It Rain

Could Not Wait!!!

KIOI San Francisco
3 Weeks Early (41x)

WRKQ Cincinnati

WBNS Columbus

KEDU Monterey

BDS AAA Monitor Debut 18*

BDS AAA Audience Debut 12*

MediaBase AAA Debut

See Tracy perform "You're The One":

Tuesday, October 15 on The Tonight Show with Jay Leno

Monday, October 21 on Good Morning America

Produced by: John Parish and Tracy Chapman
Management: Direct Management Group, Inc.,
Steven Jenson & Martin Kirkup

Album in stores October 15

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CAROL ARCHER
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PART TWO OF A TWO-PART SERIES

Will The Circle Be Unbroken?

■ A frank, unusually generous discussion between record execs and radio programmers

In our Aug. 2 issue I reported on the R&R Convention 2002 Smooth Jazz session "Will the Circle Be Unbroken?" a dialogue between record executives and radio programmers facilitated by music-industry veteran and consultant **Mark Wexler**. Several crucial issues were identified: Smooth Jazz's failure to embrace new artists, the low exposure given to currents and the looming need to attract younger listeners without compromising the core audience.

This column concludes that discussion, but it also opens the door to the one that will take place during R&R's eighth annual Smooth Jazz Label Summit next month.



Mark Wexler

I was impressed that the labels' issues were clearly taken to heart by the programmers in the room, who responded with numerous proactive suggestions. This sense of cooperation and mutual purpose brought an unparalleled level of clarity to a debate that's raged for years in Smooth Jazz.

Win-Win Relationships

For example, early in the meeting WNUA & WLIT/Chicago OM **Bob Kaake** mentioned a possible opportunity for labels to break new artists by buying the "holes" in his station's webstream, where over-the-air commercials have been removed.

WNUA Asst. PD/MD **Carl Anderson** (now PD at WJZW/Washington) said, "If 50% of adults are buying music online, what are the active steps we're taking to capitalize on that? There are two sets of goals here: Radio needs ratings, and labels need to sell CDs.

"Last year Bill Clinton talked about win-win relationships. We have to ask where the win-wins are for all of us. If WNUA can deliver the P1s of P1s, who make the conscious decision to listen to Smooth Jazz at work in their offices, and they hear, say, a Verve spot — and I don't mean clips, but music-mercials — this is a qualified thing we can do together.

"It's a justified cost to labels, too, if they can quantify sales generated by WNUA's stream. But if we keep going back to the labels' need for more airplay on new music, there's the tug of war. Nobody, not labels, not advertisers, wants WNUA when it's 15th 25-54; you want it when it's a top-selling radio station, like it is now.

"Radio and records have to do the things they do best. The things that we can do where we can meet, like using the Internet, are where we can co-exist. Our marketing budgets are all being slashed, and neither side of our business has much money, so let's smart-market together. [GRP's] Laura Chiarelli and I are already talking about how to work together when Al Jarreau's new album comes out in September and he's in town. Let's do what will sell records for you and get ratings for us."

A New Agreement?

KIFM/San Diego PD **Mike Vasquez** chimed in, referring to an idea he'd suggested during a previous programming panel: the possibility of adding an hour of new music on KIFM on Sunday mornings. "Our listeners are passionate about new music," he said. "But maybe, instead of an hour of new music, we could combine new stuff *and* the hottest hits. Jocks could come out of a power cut and talk a little more than usual, to add excitement to what's new."

"The reality is, new stuff will only be meaningful if *new* means new artists," Wexler said. "We have got to keep making our own stars. That is what, collectively, we are all about. Yes, you have to keep your ratings up and not drop to 15th, but right now the radio business is pretty good, from a

financial perspective, and the record business is in the dumper. All that will change, as it has historically, but the one conduit for forward momentum is new artists, because they will take us all to the next point."

"It's no secret that when a new Boney James comes across my desk, it gets a priority listen," Vasquez said. "But labels might think about new ways to bring top-of-mind awareness to new artists. I'm thinking of our Country sister station, KSON/San Diego, where new artists come through all the time on radio tours. They bring pizza, meet the staff and perform a few tunes. I got autographs for my daughters from one group, Trick Pony, then I saw the act win a Grammy less than two years later. They created top-of-mind awareness with programmers, and look what happened."

"We used to do that!" Wexler said. "It's how we introduced new artists — with grass-roots marketing. If it's accepted, and there's a dialogue that takes place between radio and records in which we come to an agreement that it's wanted, I guarantee that record companies will make sure they spend the money to do that. But there must be both dialogue and acceptance."

The Spins-Sales Spin

GRP's **Laura Chiarelli** reiterated another urgent need — getting to a second single sooner. She said, "At our company, we find it's so difficult at retail to set up smooth jazz records and keep them priced and positioned for an extended period of time, yet research shows it takes two singles to activate consumers to go into a store and really want to buy an album.

"The biggest hurdle to sales is getting to a second single sooner. So what about spinning a single more, and sooner, to get to the second single quicker? That would create more familiarity and a more exciting story for a listener."

Wexler added that the life span of a smooth jazz single — start to finish — is 20-22 weeks. He said, "If we were able to cut two to three weeks

"Now that Smooth Jazz is a viable format with its own moniker and identity, can we use that strength and power to expose former P2s — now our P1s — to riskier, edgier music, vocal or nonvocal?"

Dianna Rose

off that cycle, by the end of the year we'd pick up six to nine weeks, which, in itself, is not enough to break another single, but it gives us an opportunity to plow into another song."

"Then release a second single," Kaake said. "We're waiting and watching at all times." He then challenged his peers: "If the rest of you added records a little bit quicker, that would be good. I don't understand why some of you wait so long before you do."

Kaake continued, "Something else we like to do at WNUA is give our feedback on new artists' projects, even before they're final. We could care less whether it's a new artist or an established one; we want to *love* a song for our station. To be honest, our frustration with new artists is that sometimes the song just isn't that good. All we're trying to do is get the very best product."

Riskier, Edgier

KWJZ/Seattle MD **Dianna Rose** advocated for vocals. "Some feel that we should only react to vocals that are already successful on Urban or Urban AC," she said. "Vocals stand out to the listener, which can help with familiarity among P2s, but we're trying to brand ourselves as unique to P1s while playing vocals that you can hear on all these other stations.

"Especially since our playlists have fewer slots for vocals, how do we develop new vocalists in this format and not be afraid to call them our own? Now that Smooth Jazz is a viable, established format with its own moniker and identity, can we use that strength and power to expose former P2s — now our P1s — to riskier, edgier music, vocal or nonvocal? Can we do something positive with our position and use it to bring listeners more format-focused artists?"

A440 Music Group President **Kent Anderson** noted that Smooth Jazz pros know more about the adult demos than people working in other formats. He said, "The industry outside this genre has been criticized for the absolute opposite problem of the one we're talking about: for its lack of artist development in favor of one-hit wonders who sell a million copies, then bomb on their second records."

"We could keep signing artists who've lost their deals through consolidation and recycle them, but that

doesn't develop new talent. And where you once needed to sell 10,000 to get to No. 1 on the contemporary jazz sales charts, today it takes only 5,500 units. We talk about radio, but there's a disjunction between the way we're thinking about retail today and the way we thought about it in the past."

The Last Word

After further discussion of the criteria for Smooth Jazz airplay, Broadcast Architecture MD **Roslyn Joseph** explained, "It really is up to each individual BA client station to determine what they play. Each market is different, and many songs have distinctly different regional appeal, which we have to keep in mind collectively.

"If a song works in 10 cities but not others, it's not because BA is keeping it off the air. If a new artist doesn't break, it's not because we're against them on principle or that we don't support them."

BA Exec. VP/GM **Allen Kepler** concluded by saying, "We do research with about 5,000 listeners each year, but there are no politics in this format, which may be a double-edged sword for you guys, because that also means there are about 50 radio opinions in the equation on each record. I feel like you do sometimes, because I can't make 50 opinions line up as I might like.

"I'm proud that there are such conscientious people at radio stations, but I can tell you, we're feeding new music to listeners as fast as we possibly can without getting ahead of them and losing them.

"The bottom line is how record people work with each individual radio station. If you're getting 30 spins, that won't help you unless you get active, like bringing the artist to town and getting the message out there. One more thing: What Mike is doing at KIFM, spotlighting new music, is awesome!"

"We could care less whether it's a new artist or an established one; we want to *love* a song for our station."

Bob Kaake

TALK BACK TO R&R!

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

Call me at 310-788-1665 or e-mail:

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September 20, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SPECIAL EFX Cruise Control (Shanachie)	874	-23	128561	17	40/0
2	2	LARRY CARLTON Morning Magic (Warner Bros.)	811	-31	120021	17	40/1
5	3	NORMAN BROWN Just Chillin' (Warner Bros.)	799	+62	117906	14	41/0
3	4	KIM WATERS In The House (Shanachie)	785	-42	112061	20	37/0
4	5	JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	724	-84	106313	19	38/0
6	6	EUGE GROOVE Slam Dunk (Warner Bros.)	671	+57	98692	13	41/0
7	7	KENNY G F/CHANTE MOORE One More Time (Arista)	589	+28	81883	7	39/0
8	8	GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	565	+35	75157	15	36/1
9	9	CHUCK LOEB Sarao (Shanachie)	488	+19	81708	13	36/0
10	10	FOURPLAY Rollin' (Bluebird/RCA Victor)	476	+25	72018	11	38/0
14	11	JONATHAN BUTLER Wake Up (Warner Bros.)	394	+4	55895	13	32/0
20	12	NATALIE COLE Tell Me All About It (GRP/VMG)	383	+57	54149	3	32/4
13	13	JOYCE COOLING Daddy-O (GRP/VMG)	373	-32	49914	25	26/0
17	14	RICHARD ELLIOT Q.T. (GRP/VMG)	369	+1	69383	7	33/1
16	15	GREG ADAMS Roadhouse (Blue Note)	366	-14	52184	12	34/2
15	16	JOE MCBRIDE Woke Up This Morning (Heads Up)	366	-22	36199	15	30/0
19	17	JEFF GOLUB Cold Duck Time (GRP/VMG)	337	+6	50542	7	32/2
18	18	DAVID BENOIT Then The Morning Comes (GRP/VMG)	333	-18	55738	9	27/0
12	19	BRIAN CULBERTSON Without Your Love (Warner Bros.)	328	-78	30929	19	27/0
21	20	LUTHER VANDROSS I'd Rather (J)	286	-24	36493	16	20/0
26	21	STEVE OLIVER High Noon (Native Language)	271	+59	31170	3	27/3
22	22	AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)	253	-19	23340	4	21/2
24	23	MICHAEL MANSON Outer Drive (A440 Music Group)	252	+20	33252	4	22/0
23	24	SADE Somebody Already Broke My... (Epic)	245	-11	25951	14	16/0
27	25	CHRIS BOTTI Lisa (Columbia)	222	+17	31557	7	21/1
28	26	MAYSA Friendly Pressure (N-Coded)	205	+29	25566	2	16/0
25	27	JEFF KASHIWA 3-Day Weekend (Native Language)	196	-32	12838	7	18/0
29	28	BOYZ II MEN The Color Of Love (Arista)	167	+4	30722	7	12/1
Debut	29	STEVE COLE Off Broadway (Warner Bros.)	162	+114	32727	1	18/3
Debut	30	PETER WHITE Who's That Lady? (Columbia)	151	+81	23735	1	19/3

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 9/8-9/14. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

New & Active

BOB JAMES Morning, Noon & Night (Warner Bros.)
Total Plays: 150, Total Stations: 19, Adds: 4

MARION MEADOWS Tales Of A Gypsy (Heads Up)
Total Plays: 148, Total Stations: 15, Adds: 2

MARILYN SCOTT Loving You (Prana)
Total Plays: 142, Total Stations: 10, Adds: 0

NESTOR TORRES Rhythm Is Gonna Get You (Shanachie)
Total Plays: 122, Total Stations: 11, Adds: 1

GROUP 3 Roll With It (GRP/VMG)
Total Plays: 115, Total Stations: 12, Adds: 0

LEE RITENOUR Module 105 (GRP/VMG)
Total Plays: 112, Total Stations: 13, Adds: 1

KEN NAVARRO Healing Hands (Shanachie)
Total Plays: 105, Total Stations: 11, Adds: 0

PIECES OF A DREAM Turning It Up (Heads Up)
Total Plays: 102, Total Stations: 11, Adds: 1

RUSS FREEMAN Brighter Day (Peak)
Total Plays: 91, Total Stations: 9, Adds: 0

WARREN HILL Fallen (Narada)
Total Plays: 89, Total Stations: 7, Adds: 0

Songs ranked by total plays

Most Added

ARTIST TITLE LABEL(S)	ADDS
BWB Groovin' (Warner Bros.)	7
NATALIE COLE Tell Me All About It (GRP/VMG)	4
BOB JAMES Morning, Noon & Night (Warner Bros.)	4
RICK DERRINGER Jazzy Koo (Rock And Roll...) (Big3)	4
BONA FIDE Willie Don (N-Coded)	4
STEVE OLIVER High Noon (Native Language)	3
PETER WHITE Who's That Lady? (Columbia)	3
STEVE COLE Off Broadway (Warner Bros.)	3
GREG ADAMS Roadhouse (Blue Note)	2
JEFF GOLUB Cold Duck Time (GRP/VMG)	2
AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)	2
MARION MEADOWS Tales Of A Gypsy (Heads Up)	2
PHIL COLLINS Can't Stop Loving You (Atlantic)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STEVE COLE Off Broadway (Warner Bros.)	+114
PETER WHITE Who's That Lady? (Columbia)	+81
NORMAN BROWN Just Chillin' (Warner Bros.)	+62
STEVE OLIVER High Noon (Native Language)	+59
EUGE GROOVE Slam Dunk (Warner Bros.)	+57
NATALIE COLE Tell Me All About It (GRP/VMG)	+57
GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	+35
MARION MEADOWS Tales Of A Gypsy (Heads Up)	+31
BWB Groovin' (Warner Bros.)	+30
MAYSA Friendly Pressure (N-Coded)	+29
KENNY G F/CHANTE MOORE One More Time (Arista)	+28

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NORAH JONES Don't Know Why (Blue Note/Virgin)	355
DOWN TO THE BONE Electra Glide (GRP/VMG)	339
BONEY JAMES RPM (Warner Bros.)	311
CRAIG CHAQUICO Luminosa (Higher Octave)	218
PETER WHITE Bueno Funk (Columbia)	139
BRAXTON BROTHERS Whenever I See You (Peak)	126
ERIC MARIENTHAL Lefty's Lounge (Peak)	98
JIMMY SOMMERS Lowdown (Higher Octave)	83
STEVE COLE So Into You (Atlantic)	83
BOZ SCAGGS Miss Riddle (Virgin)	79
GREGG KARUKAS Night Shift (N-Coded)	74
JEFF GOLUB Cut The Cake (GRP/VMG)	67
ALFONZO BLACKWELL Funky Shuffle (Shanachie)	59
DAVID BENOIT Snap! (GRP/VMG)	43
MARC ANTOINE On The Strip (GRP/VMG)	41
PIECES OF A DREAM Night Vision (Heads Up)	40

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— Tony Richards, Regional Director Of Operations/Zimmer Radio Group

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Smooth Jazz Action

ON THE RECORD

With
Bill Harman
PD, WJZA/Columbus, OH



We continue to ignore the fact that our artist base has dwindled to a select few who play on everything. These are great artists, but our gene pool is getting smaller, and it sounds like it. Where are the new sounds coming from, and where do they get a chance to be heard on a regular basis? Smooth Jazz lags behind every other format in the development of new artists. These people will be our future, like it or not. * It's up to radio and the recording industry to work together to form a synergy that is profitable and rewarding for all. We here in Columbus have to be innovative and generous with our heart, emotions and music. We have very little promotion and marketing, and we broadcast over two 6,000-watt signals 50 miles apart. Yet we are one of the top 10 stations in all the important demos, and we make money. I have a product and a staff I'll put up against anyone's. * We reach our potential by lighting up that spark and taking a chance. Don't overlook the greatest resource available. All you have to do is search inside and follow your heart. If you are honest with yourself, it will lead you on a path to what you need. * Everything comes around again (I have ties and pants that prove that). I just hope the light and spirit that drew us to this music in the first place get another chance to breathe and don't vanish in the future.

Who's hot? **Natalie Cole**, for one, as "Tell Me All About It" (GRP/VMG) catapults 20-12*, a huge gain for a vocal. Cole also earns three new adds. What, I wonder, is the rest of the panel waiting for? Proof that it's a hit? Puh-leeze! ... At 3* and with an increase of 62 plays, **Norman Brown's** "Just Chillin'" (Warner Bros.) is in a very good position to depose **Special EFX** from No. 1 next week ... **Steve Oliver's** beautiful "High Noon" gains 26-21* and increases 59 plays. Its three new adds include **WQCD/New York** ... Speaking of Steves — and everyone is — **Steve Cole's** "Off Broadway" (Warner Bros.) debuts at 29*, takes No. 1 Most Increased with a phenomenal gain of 114 plays and earns three new adds, including **KJCD/Denver** and **WLOQ/Orlando** ... **Peter White's** "Who's That Lady" (Columbia) debuts at 30*, gains 82 plays and earns three new adds ... No. 1 Most Added by far, with seven, is **BWB's** "Groovin'" (Warner Bros). New adds include **WVMV (V98.7)/Detroit**, with six plays; **WVWV/Cleveland**; **KOAI (The Oasis)/Dallas**; and **JRN**. When I hear it on **KTWV (The Wave)/Los Angeles**, I blast it! ... Be aware: **Top New & Active** and poised to debut, **Bob James' "Morning, Noon & Night"** (Warner Bros.) earns four new adds, including **KJCD**. It's up to 17 plays on **The Wave** ... **Bona Fide's** "Willie Don" (N-Coded) gets four adds, including **WNUA/Chicago**. Heads up! ... **Rick Derringer's** "Jazzy Koo" (Big 3) picks up three new adds ... Upcoming and interesting: **3rd Force's** "Young Again" (Higher Octave), with guest Tom Scott on sax and Carmichael and Gilderdale adding Alchemical guitar colors. It's a vibey tune that may take two or three listens, but don't overlook this *extremely* evocative offering.



— Carol Archer, Smooth Jazz Editor

Reporters

Stations and their adds listed alphabetically by market

WZMR/Albany, NY PD/MD: Tim Durkee GREG ADAMS, Roadhouse RICK DERRINGER, Jazzy WILL COWLING, Top JOHN SPORRAN, Around	KOAS/Las Vegas, NV OM: Vic Clemons PD/MD: Erik Foxx JEFF GOLUB, Cold	WSSM/St. Louis, MO OM: Mark Edwards PD: David Myers 9 NORAH JONES, Know 7 ACQUA CALDHEMY, L. Co 5 COLLE F. KHAL, Better JEFF GOLUB, Cold GROUP'S, Unlve
KRQS/Albuquerque, NM PD: Paul Lavoie MD: Jeff Young No Adds	KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart No Adds	KBZN/Salt Lake City, UT PD/MD: Rob Riesen STEVE OLIVER, High PHIL COLLENS, Stop
KNIK/Anchorage, AK OM/PD: Aaron Wallender MD: Jennifer Summers BOB JAMES, Noon	WJZN/Memphis, TN PD: Norm Miller BWB, Groovin' PETER WHITE, Lady NATALIE COLE, Tell	KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole No Adds
WJZZ/Atlanta, GA PD/MD: Nick Francis No Adds	WLVE/Miami, FL PD: Rich McMillan No Adds	KKSF/San Francisco, CA APD/MD: Samantha Wiedmann No Adds
KSMJ/Bakersfield, CA PD/MD: Chris Townshend GREG ADAMS, Roadhouse RICK DERRINGER, Jazzy	WJZI/Milwaukee, WI OM/PD: Steve Scott BWB, Groovin' ALFONZO BLACKWELL, Shuntie PETER WHITE, Lady BOYZ II MEN, Cold	KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer CHRIS BOTTI, Lisa JAPRIAL & COCKER, Lost
WNUA/Chicago, IL OM: Bob Kaake PD: Steve Stiles BONA FIDE, Willie	KSBR/Mission Viejo, CA OM/PD: Terry Wedel MD: Logan Parris BWB, Groovin' BONA FIDE, Willie	KJZY/Santa Rosa, CA PD: Gordon Zlot APD/MD: Rob Singleton PETER WHITE, Lady HUNTER FJONES, This
WNWV/Cleveland, OH PD/MD: Bernie Kimble BWB, Groovin'	KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff STEVE COLE, Tell BOB JAMES, Noon PIECES OF A DREAM, Turning	KWJZ/Seattle-Tacoma, WA PD: Carol Handley MD: Dianna Rose GERALD ALBRIGHT, Stoodi
WJZA/Columbus, OH OM/PD/MD: Bill Harman APD: Gary Woller RICK DERRINGER, Jazzy	WQCD/New York, NY OM: John Mullen PD/MD: Charley Connolly STEVE COLE, Tell LEE RITENOUR, Modine	WEIB/Springfield, MA PD: Ben Casey MD: Darrel Cutting BONA FIDE, Willie RANLY SCOT, Moment ANDREW WARD, Neighbor RICK DERRINGER, Jazzy BWB, Groovin' ERIC LEDNER, Stop JARED F. KEN, NAVARRO, II, 21 L'HEUREUX ADAMS, 24
KOAI/Dallas-Ft. Worth, TX PD: Maxine Todd APD/MD: Bret Michael BWB, Cold	WJCD/Norfolk, VA OM: Daisy Davis APD/MD: Larry Hollowell NEEDY TERPES, 14 NUNY PARTON, Sale	WSJT/Tampa, FL OM/PD: Ross Block MD: Kathy Curtis No Adds
KJCD/Denver-Boulder, CO PD/MD: Steve Williams LARRY CARROLL, 14, 16, 21 BOB JAMES, Noon STEVE COLE, Tell NATALIE COLE, Tell	WLOQ/Orlando, FL PD: Dave Kosh MD: Patricia James PHIL COLLENS, Stop BONA FIDE, Willie STEVE COLE, Tell	WJZW/Washington, DC OM: Kenny King PD: Carl Anderson No Adds
KVJZ/Des Moines, IA PD: Mike Blakemore MD: Becky Taylor STEVE OLIVER, High NATALIE COLE, Tell	WJZ/Philadelphia, PA OM: Anne Gress PD: Michael Tozzi MD: Joe Proke No Adds	JRN/(Jones NAC)/National PD: Steve Hibbard MD: Cheri Marquart SHERBY WINSTON, Star BWB, Groovin'
WVMV/Detroit, MI PD: Tom Sleeker MD: Sandy Kovach BWB, Groovin'	KYOT/Phoenix, AZ PD: Shaun Holly APD/MD: Greg Morgan No Adds	42 Total Reporters
KUJZ/Eugene, OR PD: Chris Crowley JAPRIAL & COCKER, Lost NATALIE COLE, Tell MARION MEADOWS, Groovin'	KJZS/Reno, NV PD: Jay Davis 11 PETER WHITE, Lady 6 MARION MEADOWS, Groovin'	41 Current Indicator Playlists
KEZL/Fresno, CA OM: Scott Keith PD/MD: J. Weidenheimer RICHARD ELLIOTT, DT	KSSJ/Sacramento, CA PD: Lee Hanson APD: Ken Jones No Adds	Did Not Report For Two Consecutive Weeks; Data Not Used (1): WJZY/Richmond, VA
WYJZ/Indianapolis, IN PD/MD: Carl Frye No Adds		
KCIY/Kansas City, MO PD: Mark Edwards MD: Michelle Chase BOB JAMES, Noon		

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Keep It In The Family

□ KRQC & KIBZ retain individuality while sharing owners, formats and concerts

Can two stations under the same ownership with the same format and located only about 45 minutes away from each other co-exist? Are these the ingredients for sibling rivalry or even a family feud?

According to KRQC (93.3 The Dam)/Omaha PD **Tim Sheridan** and KIBZ (106.3 The Blaze)/Lincoln, NE PD **E.J. Marshall**, kissing cousins is a more suitable term. "I would say we're best friends," says Sheridan. "We work together, so there's no reason not to be. We're not competing against each other in the markets. It's two separate markets. It's two separate stations."

Rock Star(t)

Actually, Sheridan and Marshall were both working at KIBZ when it was a Hot AC station under then-owner Harvey Tate. "When I got there in 1990, it was an AC," says Sheridan. "Then Harvey Tate bought it, and it became a formula Mix 106-type of AC. It did well in the ratings, then they didn't spend any more money on it."

According to Sheridan, the station became an automated Lite AC. "Our overnight guy at the time, Eric Johnson, slept there because he had two full-time jobs and was going to college," he remembers. "It was nasty."

Along came Gabe Baptiste, who was looking for a gig. He convinced the owners to turn KIBZ into an Active Rocker. "Literally, Gabe started the station out of the trunk of his car with CDs," recalls Marshall.

"We set up the Selector," says Sheridan. "We got all the records from the music store in town in order not to leak it. KFMO was on the air at the time; it was a heritage Rocker."

Meanwhile, in the market next door, KRQC (KRRK at the time) had already been through its Z-Rock stage, and, in '94, it became Rock Alternative as "The Point." "It was the only one in the market, but then another station signed on and blew it away," Sheridan says. "It was dreadful. In '99 it turned back to K-Rock."

Clear Channel owned the station during its Point incarnation, and Sheridan says, "They were apparently thinking about turning it into a light AC because that format, at the time, did not exist in the market. But building penetration was a problem. So they thought, 'What the hell, let's mess with [Crosstown Journal-owned Rock outlet] KEZO and make it Active Rock again. They did that in August of '99, and, again, it came back as K-Rock."

"They actually had artwork for an AC format at a printer. They weren't really serious when they fired it up. Jacobs was the consultant. They turned it on, and, initially, of course, as they typically do, 18-34 male

numbers soared through the roof. They thought, 'Well, let's keep it on for a little while longer and see what it does.' To Bill Jacobs' and Dave Lange's credit, they turned it on properly."

Once the commitment to Active Rock was made, it rolled fast and furious. There was an opening for morning drive and PD, and Sheridan says, "We convinced Dave Lange, our Regional Senior VP, that we could do mornings on both. Since I was the PD in Lincoln, it was a great chance for E.J. to move up. Clear Channel has experience doing multimarket scenarios, and everybody was happy."

Sharing The Morning Market

The decision to share a morning show has proven to be an advantage for both stations. Sheridan and morning-show partners Jon "The Animal" Terry and Johnny Royal give the two stations synergy. Says Marshall, "Right from the beginning, we were connected, and it's because of the morning show. That was unique."

"It's unusual, because I'm part of the morning show of KIBZ and the PD of KRQC," says Sheridan. "Even though, theoretically, I would have a conflict of interest, it works out great, because on KIBZ I'm just a morning guy. The morning show cuts promos for KIBZ to run during morning drive as if we were in The Blaze studio."

Sometimes, Sheridan admits, he'll be at a remote in Lincoln, and listeners will ask, "What's up with The Blaze?" He will be out of the loop, because he doesn't necessarily keep up with the station's activities or events past the morning show. But that's just a minor glitch. Besides, he says, most listeners know he's at both stations.

"Everybody knows because I say, '106-3 The Blaze and the New Rock 93-3 The Dam,' every time I talk in morning drive," Sheridan says. "I cover both call letters because we do play some music in mornings. We'll play about five or six songs an hour at the most. Our content tries to cover both markets. They're similar, yet different enough."

"Tim does a pretty good job of balancing Omaha stuff and Lincoln stuff, so it keeps it local for both," says Marshall. For example Husker football is dominant in both markets, so that makes Sheridan's job easier when he needs to talk about what's going on locally.

The sharing continues staff-wise with KRQC's middayer, Samantha

Knight, who voicetracks that shift and is also KIBZ's night person and MD. "My afternoon guy, The Skinman, used to do 7pm-midnight on KIBZ," says Sheridan. "The only person on my staff who had no affiliation with KIBZ is Randy The Skinny Bitch, my 7-midnight guy."

"There really is so much commonality between the two. Listeners like it too. We get remarks like, 'I used to listen to you on The Blaze, and then I moved to Omaha, and it's great to have you guys here.' We get that a lot. It's pretty cool."

Neither Sheridan nor Marshall wants KIBZ to be the farm team. "That's where it gets sticky," Marshall



Tim Sheridan, Jon Terry, Johnny Royal

says. "We don't want to be seen as a farm team. We are our own type of deal down here. We don't want to give up our people to the Omaha station. That would be hard."

"And we don't actively try to take them," Sheridan says. "In fact, getting Sam to voicetrack was a benefit to her. She's a great jock and is more than adequate to do middays in Omaha. She is just in a situation in Lincoln where everybody ahead of her has been there a long time. This gave her a chance to be promoted and get a raise without having to move. She's great for my needs."

Music For Two

Since the two stations play the same music, it's logical they would share concerts, which they have, in a loose fashion. "If there's a concert in Omaha, we make sure we don't go up there with all of our banners or anything like that," says Marshall. "We let Omaha have theirs, and they've done the same with ours. If there's a show down here in Lincoln, The Blaze will take control of that. If they need tickets, we'll give them tickets. If we need some, they give us some."

This changed recently for one bigger event that was booked in their region. "We actually just had our first concert together," says Marshall.



ZOSO COOL TO HAVE PLANT IN STUDIO

The legendary (do you think he hates to be called that?) Robert Plant graced the KSJO/San Francisco airwaves for a live one-hour interview with KSJO midday jock Sloppy Joe recently. Seen here (l-r) are Plant, KSJO Promotion Director Jim Sheehan and Sloppy Joe.

"Clear Channel Entertainment from St. Louis produced it. It had a few bugs, but, ultimately, the concept was great, because it was at a racetrack. It wasn't really halfway between Lincoln and Omaha — it was closer to Lincoln — but it was between both markets. The idea was cool."

The potential is huge, suggests Marshall. "We called it 'Tim and The Animal with Johnny Royal's Band Camp,'" he says. "That way we could take care of both markets without having to say The Dam down here in Lincoln or The Blaze up there in Omaha. Nickelback, Default, Jerry Cantrell, Tommy Lee and Our Lady Peace were among the bands that performed."

Both stations have kept labels in the loop as to what's going on. "Initially, they were giving us X number of tickets to cover both stations," says Sheridan. "We said, 'No, that isn't how it works. Don't hold their allotment against me or vice versa. Give me what you're going to give me, and then give them what you're going to give them.'"

Separate, But Equal

"There's no point in talking about one another's station outside of morning drive," says Sheridan. "Musically, our stations are a little different. We're a little less classic than KIBZ, since KEZO is in the market.

We're mostly playing the same currents, with a few exception, like certain baby bands."

When it comes to the sales staff and promotion and marketing people, the stations don't share. Each station's promotions are for its market alone. "They each have their own budgets," Sheridan says. "They each have their own needs. We need different things. We're just now starting the budget process. There's nothing that I need to think about budget-wise that would affect KIBZ at all. I would say there's more separation off the air than there is commonality, whereas on-air there's a lot of commonality."

"We've only been 100,000 watts for a year down here in Lincoln, so now you can hear The Blaze in Omaha," says Marshall. "But we don't actively advertise that fact. With The Dam, you can't pick up its signal here in Lincoln. They cover more Omaha. We can keep it separate it like that."

These two stations have made the most of sharing similar formats in neighboring markets with the morning show as the centerpiece.



E.J. Marshall



September 20, 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 songs including Red Hot Chili Peppers, Nickelback, and Puddle of Mudd.

37 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/8-9/14.

New & Active

- 30 SECONDS TO MARS Capricorn (Immortal/Virgin)
VINES Get Free (Capitol)
TAPROOT Poem (Velvet Hammer/Atlantic)
EARSHOT Not Afraid (Warner Bros.)
BLINDSIDE Pitiful (Elektra/EEG)

- TONIC Take Me As I Am (Universal)
JERRY CANTRELL Angel Eyes (Roadrunner/IDJMG)
OUR LADY PEACE Innocent (Columbia)
GOD GOO DOLLS Big Machine (Warner Bros.)
TOMMY LEE Ashamed (MCA)

Songs ranked by total plays

Most Added

www.radds.com

Table with columns: ARTIST TITLE LABEL(S), ADDS. Lists songs like Saliva Always, Red Hot Chili Peppers Zephyr Song, and Audiovent Looking Down.

Most Increased Plays

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs like Tom Petty... The Last DJ, Foo Fighters All My Life, and Stone Sour Bother.

Most Played Recurrents

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAYS. Lists songs like Nickelback Too Bad, Linkin Park In The End, and Nickelback How You Remind Me.

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

Reporters

Grid of reporter information including station names (e.g., WONE/Akron, OH), reporter names, and lists of songs they are monitoring.

*Monitored Reporters

57 Total Reporters

37 Total Monitored

20 Total Indicator

19 Current Indicator Playlists

Reported Frozen Playlist (1):

KFZX/Odesa-Midland, TX

R&R Active Rock Top 50

Powered By



September 20, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SYSTEM OF A DOWN Aerials (American/Columbia)	1906	-33	161414	17	59/0
2	2	DISTURBED Prayer (Reprise)	1804	+14	143086	7	60/0
3	3	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	1541	-183	125058	16	58/0
4	4	NICKELBACK Never Again (Roadrunner/IDJMG)	1481	-45	120418	12	58/1
5	5	KORN Thoughtless (Immortal/Epic)	1458	-31	113119	15	60/0
6	6	TRUSTCOMPANY Downfall (Geffen/Interscope)	1453	+26	116845	20	59/0
10	7	STONE SOUR Bother (Roadrunner/IDJMG)	1218	+131	93367	7	52/2
11	8	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1163	+87	87468	8	57/1
9	9	GODSMACK I Stand Alone (Republic/Universal)	1041	-49	108135	33	54/0
13	10	CHEVELLE The Red (Epic)	1023	+39	89080	12	57/0
8	11	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	1011	-118	82388	25	55/0
7	12	PAPA ROACH She Loves Me Not (DreamWorks)	999	-291	72759	20	50/0
14	13	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	974	+46	74957	9	54/1
12	14	ROB ZOMBIE Demon Speeding (Geffen/Interscope)	966	-50	79687	13	56/0
22	15	FOO FIGHTERS All My Life (Roswell/RCA)	912	+276	76073	3	56/4
16	16	P.O.D. Satellite (Atlantic)	855	+4	68308	6	55/0
19	17	BREAKING BENJAMIN Polyamorous (Hollywood)	746	+17	53538	11	55/0
15	18	HOOBASTANK Running Away (Island/IDJMG)	727	-126	44931	24	44/0
17	19	EARSHOT Get Away (Warner Bros.)	725	-54	67794	30	43/0
18	20	STAIN'D For You (Flip/Elektra/EEG)	710	-67	56865	39	51/0
21	21	SEETHER Fine Again (Wind-up)	686	+34	52213	11	46/1
23	22	BLINDSIDE Pitiful (Elektra/EEG)	666	+40	58714	8	58/1
25	23	GAVIN ROSSDALE Adrenaline (Universal)	553	0	41354	6	37/0
26	24	TAPROOT Poem (Velvet Hammer/Atlantic)	549	+45	48159	4	54/1
27	25	EARSHOT Not Afraid (Warner Bros.)	525	+40	40472	4	50/2
28	26	INCUBUS Circles (Immortal/Epic)	516	+32	38512	6	41/0
24	27	VINES Get Free (Capitol)	512	-71	39105	15	40/0
29	28	30 SECONDS TO MARS Capricorn (Immortal/Virgin)	501	+53	42272	8	47/1
32	29	COLOR RED Sore Throat (RCA)	430	+29	29384	10	37/0
34	30	3RD STRIKE Redemption (Hollywood)	410	+36	28208	4	40/0
33	31	MAD AT GRAVITY Walk Away (ARTISTdirect)	395	+2	30243	12	38/0
42	32	HOOBASTANK Remember Me (Island/IDJMG)	374	+202	28537	2	36/1
30	33	INJECTED Bullet (Island/IDJMG)	353	-73	29030	11	36/0
Debut	34	SALIVA Always (Island/IDJMG)	320	+234	29912	1	48/46
Debut	35	PAPA ROACH Time And Time Again (DreamWorks)	258	+193	19381	1	36/7
37	36	DRAGPIPE Simple Minded (Interscope)	254	-2	20622	5	28/1
39	37	OUR LADY PEACE Innocent (Columbia)	253	+22	13578	3	27/3
31	38	FILTER Where Do We Go From Here (Reprise)	249	-158	15882	13	31/0
Debut	39	FILTER American Cliche (Reprise)	238	+146	19872	1	31/7
38	40	JIMMY EAT WORLD Sweetness (DreamWorks)	221	-13	12371	12	9/0
36	41	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	193	-64	11820	13	17/0
41	42	MUST Freechild (Wind-up)	181	-6	15647	5	14/0
44	43	STEPA Aquarium (Locomotive)	161	+9	9985	4	13/0
47	44	U2 Electrical Storm (Interscope)	149	+42	12831	2	10/2
Debut	45	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	147	+46	11581	1	30/21
43	46	FLIPP Freak (Artemis)	142	-24	16729	5	19/0
Debut	47	LOUDERMILK Estrogen Oxygen Aches In... (DreamWorks)	132	+38	8708	1	15/0
Debut	48	RA Do You Call My Name (Republic/Universal)	122	+71	12669	1	27/6
Debut	49	JERRY CANTRELL Angel Eyes (Roadrunner/IDJMG)	115	+79	6764	1	19/2
Debut	50	PEARL JAM I Am Mine (Epic)	114	+114	15272	1	4/4

60 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/8-9/14. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
SALIVA Always (Island/IDJMG)	46
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	21
AUDIOVENT Looking Down (Atlantic)	17
QUEENS OF THE STONE AGE No One Knows (Interscope)	11
PAPA ROACH Time And Time Again (DreamWorks)	7
FILTER American Cliche (Reprise)	7
JACKYL Kill The Sunshine (Humidity)	7
RA Do You Call My Name (Republic/Universal)	6
NONPOINT Development (MCA)	6
FOO FIGHTERS All My Life (Roswell/RCA)	4
PEARL JAM I Am Mine (Epic)	4

RA
"Do You Call My Name"
 Look who called our name this week:
KUPD, KXXR, KBPI, KOMP,
WZTA, WRUF and more!

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FOO FIGHTERS All My Life (Roswell/RCA)	+276
SALIVA Always (Island/IDJMG)	+234
HOOBASTANK Remember Me (Island/IDJMG)	+202
PAPA ROACH Time And Time Again (DreamWorks)	+193
FILTER American Cliche (Reprise)	+146
STONE SOUR Bother (Roadrunner/IDJMG)	+131
PEARL JAM I Am Mine (Epic)	+114
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+87
JERRY CANTRELL Angel Eyes (Roadrunner/IDJMG)	+79
RA Do You Call My Name (Republic/Universal)	+71

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KORN Here To Stay (Immortal/Epic)	599
LINKIN PARK In The End (Warner Bros.)	581
TOOL Parabola (Volcano)	567
DEFAULT Wasting My Time (TVT)	492
SYSTEM OF A DOWN Toxicity (American/Columbia)	487
DISTURBED Down With The Sick (Giant/Reprise)	475
TOOL Schism (Volcano)	456
P.O.D. Youth Of The Nation (Atlantic)	452
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	446
HOOBASTANK Crawling In The Dark (Island/IDJMG)	430
LINKIN PARK Crawling (Warner Bros.)	412
P.O.D. Alive (Atlantic)	399

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America's Best Testing Active Rock Songs 12+ For The Week Ending 9/20/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists songs like DISTURBED Prayer, SYSTEM OF A DOWN Aerials, etc.

Total sample size is 683 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

New & Active

- NONPOINT Development (MCA)
Total Plays: 108, Total Stations: 17, Adds: 6
SPARTA Cut Your Ribbon (DreamWorks)
Total Plays: 104, Total Stations: 10, Adds: 1

Songs ranked by total plays

Indicator

Most Added

- SALIVA Always (Island/IDJMG)
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)
AUDIOVENT Looking Down (Atlantic)

Reporters

Grid of reporter information for various stations, including names, PDs, and APDs. Includes a 'Monitored Reporters' badge and '76 Total Reporters' text.

ON THE RECORD

With
Boner
PD, WRXB/Chattanooga, TN



First, I'd like to thank every other PD, MD and label rep for being busy this week so that R&R had no choice but to turn to me for this. It's really my pleasure to be able to bail them out once again. * There are some pretty killer records out right now. Stone Sour are screaming for us. We've probably had more calls for and about this song than anything else this year. Who knew Corey Taylor could

actually sing? Usually, he just scares children and small animals. We're expecting big things from "Bother." * Another tune that absolutely rules is "Prayer." I don't have to tell anyone at Reprise how much I love Disturbed. "Prayer" has been top-five phones since the first time we played it. I can't wait to hear the rest of the CD. If "Prayer" is any indication, Disturbed will be a solid core artist for Active Rock for a long time. *

Saliva are another band we're looking to really break out this year. "Always" is another great song from a band who kinda got the shaft last year with "Click Click Boom." How big would that song have been if not for the events of Sept. 11? Saliva are a great bunch of guys, and I love to see good things happen to good people. I also love to see bad things happen to bad people, so try not to be a penis.

ACTIVE: Last week's five double-digit adds meant heavy airplay increases this week. **The Foo Fighters** got the bulk of the growth, as "All My Life" soared to No. 15 ... **Saliva's** new hit, "Always," debuted at No. 34, but with 46 new adds this week, look for another big climb next week ... **The Red Hot Chili Peppers** picked up a solid 21 adds on "Zephyr Song," which many stations have already been playing for weeks. Looks like another Peppers smash is developing ... **Hoobastank** are the little band that can. Every record, every week, they keep on chugging along, and "Remember Me" is no exception, as it moves up to No. 32 ... **Papa Roach** strike me as another band who can do no wrong. "Time and Time Again" pops in at No. 35. KXXR/Minneapolis spun it 22 times last week, while KRAB/Bakersfield, KRZR/Fresno and KPOL/Honolulu all gave it 19 spins ... Every week I sit here amazed by the vertical climb of **Stone Sour**. It's so cool to see a song like this take off. The emotional connection is powerful, and it has boosted "Bother" up to No. 7 this week. **ROCK:** This side of the format has a few similarities to Active this week. **Saliva** are the big winners with "Always" in the Most Added department ... The Red Hot Chili Peppers' sensible hooks continue to reel in a cross-section of formats, and "Zephyr Song" begins to roll at Rock, where it's No. 2 Most Added ... **Audionet's** "Looking Down" had a good week ... **Jackyl** return to Rock radio with "Kill the Sunshine," a song Jesse DuPree co-wrote with AC/DC's Brian Johnson. Six Fockers chose the darkness this week, and if you need the record, contact Jeff Cook at jeff@newwestrecords.com ... **Santana** performed the song "America" with **P.O.D.** on the Latin Grammys. The band and Carlos collaborated on the piece ... Lastly, what can be said about **Pearl Jam** at this stage of the game? The band's "automatic" status shouldn't even be a question. Officially Going for Adds next week, it has to be my **MAX PIX: PEARL JAM** "I Am Mine" (Epic).

Active Rock/Rock ON THE RADIO

— Cyndee Maxwell, Active Rock/Rock Editor

active INSIGHT

ARTIST: **Saliva**

LABEL: **Island/IDJMG**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR

On Nov. 12 Island hard rockers **Saliva** promise to get *Back Into Your System* with their followup to their 2001 Gold debut, *Every Six Seconds*. If it seems like these Memphis boys never left, it's because they've managed to keep a high profile in the wake of the successful singles "Your Disease" and "Click Click Boom." Of course, there's also frontman Josey Scott's duet with Nickelback's Chad Kroger, "Hero." Not only did the single sling its way up the charts, it also helped propel the *Spider-Man* soundtrack to massive sales. On top of that, Scott and Kroger picked up an MTV Video Music Award for Best Video From a Film.

But it wasn't just Scott keeping Saliva in the spotlight. The group played in front of a massive audience at this year's WrestleMania and also contributed the theme music for Midway's remake of the classic video game *SpyHunter* for Playstation 2, X-Box, et al., not to mention a slew of soundtrack appearances. If that weren't enough, *Every Six Seconds* picked up a nomination for Best Hard Rock performance at the 2001 Grammy Awards. Sure, they lost out to Linkin Park, but it's a thrill just to be nominated, right?

Either way, this could be the year for Saliva, as *Back Into Your System's* lead single, "Always," has already entered Active Rock's bloodstream with its infectious sounds.



Saliva

"Always" shows the band exploring more mainstream melodies without losing the hard-rock fervor that has won the group converts across the country.

It didn't take long for Saliva to get back into WXTB/Tampa's system. "I liked it the first time I heard it," says MD **Launa Phillips**. "Everybody's calling up and asking about it every time we play it. It's a different side of Saliva that we haven't really heard before. I'm looking forward to hearing the rest of the album. The fact that it's a different sound for them will open them up to a whole other audience. I think this song could even cross over. We thought it was good enough to throw on the station right away. It's great, and I think it will do really, really well."

R&R Top 20 Specialty Artists

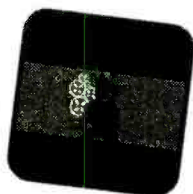
September 20, 2002

1. **QUEENS OF THE STONE AGE** (Interscope) "Millionaire," "Song For The Dead"
2. **STONE SOUR** (Roadrunner/IDJMG) "Get Inside," "Bother"
3. **IN FLAMES** (Nuclear Blast) "Reroute To Remain," "Cloud Connected"
4. **PROJECT 86** (Atlantic) "Another Boredom Movement," "S.M.C."
5. **SHADOWS FALL** (Century Media) "Thoughts Without...", "Stepping Outside..."
6. **SIXTY WATT SHAMAN** (Spitfire) "Our Name Is War," "Blind By Morning"
7. **KORN** (Immortal/Epic) "Thoughtless," "Blame"
8. **GLASSJAW** (Warner Bros.) "Tip Your Bartender," "Mu Empire"
9. **MURDERDOLLS** (Roadrunner/IDJMG) "Dead In Hollywood," "People Hate Me"
10. **DRAGPIPE** (Interscope) "Simple Minded," "Puller"
11. **SEPULTURA** (Roadrunner/IDJMG) "Roots Bloody Roots (Live)," "Arise (Live)"
12. **BOY SETS FIRE** (Wind-up) "Release The Dogs," "Rookie (Live)"
13. **MESHUGGAH** (Nuclear Blast) "Perpetual Black...", "Stengah"
14. **PULSE ULTRA** (Atlantic) "Big Brother," "Slip In Sin"
15. **BLINDSIDE** (Elektra/EEG) "Pitiful," "Caught A Glimpse"
16. **DISTURBED** (Reprise) "Prayer"
17. **TRUSTCOMPANY** (Geffin/Interscope) "Downfall," "Figure"
18. **FILTER** (Reprise) "Where Do We Go From Here," "American Cliche"
19. **SOULFLY** (Roadrunner/IDJMG) "Seek N' Strike," "Enterfaith"
20. **CHEVELLE** (Epic) "The Red," "Comfortable Liar"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

Record Of The Week

Artist: **Dillinger Escape Plan**
Title: ***Irony Is a Dead Scene***
Label: **Epitaph**



Standing far outside the music scene with their bizarre blend of metal, hardcore, jazz and odd-meter anarchy, it was only a matter of time before New Jersey's Dillinger Escape Plan attracted one of music's oddest eggs, ex-Faith No More howler Mike Patton. Both underground heroes, DEP and Patton team up for the Plan's Epitaph debut, a wonderfully weird four-song EP cleverly titled *Irony Is a Dead Scene*. The Patton-tinged mischief kicks off with the syncopated psychosis of "Hollywood Squares" leading into the mindfuck journey of "Pig Latin." Check out "When Good Dogs Do Bad Things," where Patton sputters like a malfunctioning android. Also included, a wacked-out cover of Aphex Twin's "Come to Daddy." Irony is a lifetime of insanity packed into 18 minutes of mayhem.

— Frank Correia



JIM KERR

 jkerr@radioandrecords.com

Alternative Roars Ahead

☐ Believe it or not, Alternative had one of its best books ever

still look at the numbers and can't believe it: Spring 2002 was one of the best books in the format's history. I know it doesn't *feel* like we're riding high, but the results certainly seem to indicate otherwise. Well, maybe riding high is the wrong term; perhaps the format has matured to the point where it consistently delivers in a way that doesn't draw our attention like it used to.

Let me begin by saying that I'm not judging the format's performance by national share. National share adds up all of Alternative's listening and shows it as a share of national listening. Since the population is clustered in the top 100 markets, these large markets heavily influence national share, while smaller markets have a negligible impact. In general, national share is a good way to see how mass-appeal and broad a format is in relation to other formats, but it is not a good indicator of how a format's individual stations are performing.

Probably the best way to measure that is by finding the percentage of stations in the format that finish within the top five of their target demo. If a high percentage of stations are ranked high, a format is performing better nationally than a format that has a lower percentage. I call this the "format batting average." For example, a format with 100 stations but with only 20 ranking top five within the 18-34 demo has a .200 format batting average. By this objective measure of performance, the spring 2002 Arbitron book was very close to Alternative's best book ever.

The format's best book was probably the summer of 2000, although one could argue that the spring 1995 book, during the height of the grunge era, was better. Regardless, in 2000, hard

rock and hip-hop-influenced rock were both strong, and Alternative was riding the wave of a very passionate and compelling music trend. Ratings were strong across the board. In fact, two Alternative stations finished that book No. 1 12+ when, in the entire previous 20 years, only two Alternative stations had ever achieved that feat. In that great Arbitron book, the format achieved a format batting average of .716.

That average dropped significantly over the next few books and never went as high again. The results of the two books we had before this current spring one are typical of those we've seen over the past two years: A format batting average hovering around .600.

I did note several positive aspects about those two books, however, when I did my winter book review in May: "All indications seem to point to a format that is poised for a fairly significant gain in the spring." I couldn't have been more right: The format's stations surged in their markets, ending the book with 65 out of 93 in the top five 18-34, a format batting average of .698 — a 16% increase and only .018 behind its best book ever.

All numbers quoted are from Monday-Sunday, 6am-midnight.

Calls/City	Spring 18-34 (Rank)	Winter 12+	Spring 12+	Spring 12+ cume
WXRK/New York	6.1 (5)	3.3	3.2	1,541,700
KROQ/Los Angeles	7.8 (2)	5.1	4.3	1,476,400
WKQX/Chicago	6.2 (4)	2.8	3.1	852,200
WZZN/Chicago	2.8 (11)	1.7	1.7	605,500
KITS/San Francisco	4.6 (3)	2.3	2.5	530,800
KDGE/Dallas	6.4 (3)	3.3	3.2	477,400
WPLY/Philadelphia	8.3 (4)	2.2	3.2	449,100
WWDC/Washington	7.4 (3)	3.9	3.6	469,800
WHFS/Washington	3.7 (9)	1.7	1.6	314,500
WBCN/Boston	7.8 (3)	3.6	3.6	460,100
WFNX/Boston	2.9 (12)	1.2	1.3	239,800
KTBS/Houston	7.3 (3)	4.3	.1	473,200
CIMX/Detroit	5.9 (4)	3.1	3.1	385,700
WNNX/Atlanta	7.8 (3)	4.7	4.2	429,100
WBZY/Atlanta	0.7 (N/A)*	N/A	0.3	32,100
WZTA/Miami	5.8 (5)	N/A	3.2	325,900
KNDD/Seattle	9.1 (2)	3.5	3.9	400,800
KZON/Phoenix	10.7 (1)	4.8	5.5	398,900
KEDJ/Phoenix	3.4 (10)	2.9	2.2	255,200
XTRA/San Diego	7.4 (4)	4.7	3.9	329,800
KFSD/San Diego	3.1 (11)	1.2	1.4	116,900
WLIR/Long Island	3.8 (10)	N/A	2.0	150,800
KPNT/St. Louis	11.2 (1)	4.2	4.7	277,600
WSUN/Tampa	5.7 (5)	3.7	2.7	194,600
KTCL/Denver	6.4 (5)	2.9	3.0	236,800
WXDX/Pittsburgh	16.4 (1)	5.0	5.8	292,800

Calls/City	Spring 18-34 (Rank)	Winter 12+	Spring 12+	Spring 12+ cume
KNRK/Portland, OR	7.8 (3)	4.1	3.4	189,100
WXTM/Cleveland	11.2 (2)	4.0	4.7	214,700
WAQZ/Cincinnati	5.9 (5)	2.9	2.5	162,300
WOXY/Cincinnati	0.9 (N/A)*	0.4	0.3	21,600
KWOD/Sacramento	6.1 (7)	4.1	3.1	168,200
KCXX/Riverside	5.1 (5)	4.4	2.8	143,000
KRBZ/Kansas City	5.0 (5)	n/a	3.1	186,800
KCNL/San Jose	4.2 (6)	1.5	2.1	109,300
KXRK/Salt Lake City	6.9 (3)	5.1	3.9	175,400
KCPX/Salt Lake City	4.1 (9)	1.5	2.4	87,400
WWRX/Providence	5.6 (5)	2.2	2.4	106,600
WBRU/Providence	5.3 (6)	3.4	2.9	178,000
WWCD/Columbus, OH	3.2 (9)	1.6	1.6	77,500
WEND/Charlotte	7.6 (3)	3.3	4.0	141,900
WROX/Norfolk	7.8 (5)	3.1	3.5	142,700
WJRR/Orlando	7.1 (3)	N/A	3.7	151,700
WOCL/Orlando	5.5 (7)	3.4	3.3	154,200
WRZX/Indianapolis	12.3 (2)	4.8	6.3	163,100
KXTE/Las Vegas	9.5 (2)	6.3	5.0	178,800
KROX/Austin	9.0 (1)	5.2	5.3	169,800
WBUZ/Nashville	4.9 (7)	3.3	2.8	109,700
KKND/New Orleans	7.6 (3)	3.9	3.9	105,200
WPBZ/West Palm Beach	5.2 (5)	2.6	2.8	73,400
WRLX/West Palm Beach	1.8 (14)	1.2	0.8	42,300
WMFS/Memphis	5.5 (7)	2.5	3.1	79,700
WMRQ/Hartford	7.5 (5)	3.6	3.0	123,300
WEDG/Buffalo	11.9 (3)	4.8	5.2	151,000
WPLA/Jacksonville	10.2 (1)	5.1	4.9	126,900
WZNE/Rochester, NY	5.5 (8)	3.5	2.3	81,300
WLRS/Louisville	4.6 (7)	.	2.5	69,300
WDYL/Richmond	7.2 (6)	3.1	3.3	79,400
WRAX/Birmingham	7.8 (3)	4.5	4.1	103,500
WXEG/Dayton	10.7 (2)	5.1	4.9	115,200
WHRL/Albany, NY	3.4 (10)	2.4	1.6	52,900
WEQX/Albany, NY	2.4 (13)	1.4	1.4	48,000
KUCD/Honolulu	8.9 (2)	4.1	5.2	107,400
KFMA/Tucson	13.9 (1)	7.8	6.5	114,000
KMYZ/Tulsa	7.0 (5)	4.0	4.7	87,600
WGRD/Grand Rapids	7.9 (4)	5.2	4.4	106,900
WBSX/Wilkes Barre ^	4.7 (7)	4.5	2.0	41,400
KFRR/Fresno	5.2 (8)	2.8	3.6	84,400
WJBX/Ft. Myers+	6.9 (4)	3.0	3.2	48,100
WNFZ/Knoxville	8.6 (5)	2.8	3.7	51,600
KTEG/Albuquerque	5.4 (6)	3.0	2.8	51,700
KMBY/Monterey	3.6 (9)	1.8	2.1	48,300
KHRO/EI Paso+	6.0 (5)	N/A	3.7	63,700
WKRL/Syracuse	10.3 (3)	3.6	4.4	58,000
KNXX/Baton Rouge	7.9 (4)	4.3	3.9	47,300
WXNR/Greenville, NC	13.0 (1)	3.7	6.1	67,300
KLEC/Little Rock	10.1 (2)	4.2	4.9	59,100
WAVF/Charleston, SC	12.3 (2)	4.9	5.3	67,500
WARQ/Columbia, SC	12.8 (2)	4.7	6.0	61,100
KCCQ/Des Moines	5.3 (7)	2.3	2.2	30,800
WMAD/Madison	5.7 (5)	3.1	2.9	55,600
WRZK/Johnson City	16.1 (2)	5.0	6.0	53,700
WZZI/Roanoke+	5.3 (6)	4.8	2.5	22,200
WWDX/Lansing	5.2 (7)	4.6	3.1	49,000
KQXR/Boise+	10.7 (2)	.2	5.1	60,800
KRZQ/Reno, NV+	7.7 (2)	4.3	3.7	48,200
KSyr/Shreveport, LA	5.5 (5)	4.0	2.9	26,400
WJSE/Atlantic City, NJ+	9.1 (4)	4.3	4.8	30,300
KNRQ/Eugene, OR+	18.8 (1)	5.7	9.4	62,400
KXNA/Fayetteville, LA+	12.0 (3)	5.8	5.5	36,300
WWVV/Savannah, GA+	3.7 (7)	3.1	2.4	21,000
WCYY/Portland, ME+	15.7 (1)	6.8	7.9	37,500
WXSR/Tallahassee, FL+	10.1 (4)	4.1	5.1	34,900
WEEO/Hagerstown, PA+	9.3 (2)	2.9	5.8	30,800
WSFM/Wilmington, DE+	11.0 (1)	2.9	4.7	23,100
KJEE/Santa Barbara, CA+	14.7 (1)	8.1	8.9	30,300

*WBZY/Atlanta and WOXY/Cincinnati didn't qualify for the official Spring book. Ratings listed are from Maximizer.

^ WBSX/Wilkes-Barre changed frequencies from 93.7 to 97.9 FM for the spring book.

+ Trends are fall 2001-spring 2002

Arbitron did not release data from the Odessa-Midland or Burlington, VT markets to the press.

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R&R Alternative Top 50

September 20, 2002

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SYSTEM OF A DOWN Aerials (American/Columbia)	2589	-48	298010	17	72/1
2	2	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	2561	-69	307814	16	75/0
3	3	JIMMY EAT WORLD Sweetness (DreamWorks)	2214	-93	264314	21	70/0
4	4	DISTURBED Prayer (Reprise)	2118	+70	230305	7	68/1
5	5	TRUSTCOMPANY Downfall (Geffen/Interscope)	1981	+13	207407	18	68/0
8	6	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	1904	+53	198500	8	71/0
7	7	NEW FOUND GLORY My Friends Over You (Drive-Thru/MCA)	1901	-5	193815	15	67/0
6	8	HOOBASTANK Running Away (Island/IDJMG)	1846	-86	199358	25	70/0
12	9	FOO FIGHTERS All My Life (Roswell/RCA)	1779	+383	220344	3	72/0
9	10	INCUBUS Warning (Immortal/Epic)	1644	-149	183849	23	64/0
10	11	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	1491	-95	176108	20	62/0
11	12	KORN Thoughtless (Immortal/Epic)	1445	-74	182643	14	63/0
13	13	VINES Get Free (Capitol)	1301	-61	154112	17	65/0
18	14	STONE SOUR Bother (Roadrunner/IDJMG)	1271	+170	138252	6	56/2
15	15	UNWRITTEN LAW Up All Night (Interscope)	1236	-75	101641	11	65/0
14	16	PAPA ROACH She Loves Me Not (DreamWorks)	1215	-131	145221	20	58/0
17	17	CHEVELLE The Red (Epic)	1159	+50	108680	12	60/1
16	18	311 Amber (Volcano)	1130	-84	151307	30	55/0
19	19	P.O.D. Satellite (Atlantic)	1081	+97	147533	6	58/2
23	20	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	1054	+102	136788	8	55/28
25	21	SEETHER Fine Again (Wind-up)	1019	+111	90107	11	54/2
29	22	U2 Electrical Storm (Interscope)	968	+189	153753	3	53/6
22	23	COLDPLAY In My Place (Capitol)	943	-11	122131	12	57/1
27	24	OUR LADY PEACE Innocent (Columbia)	933	+70	75615	5	52/4
24	25	NICKELBACK Never Again (Roadrunner/IDJMG)	922	-11	63633	10	45/0
21	26	GAVIN ROSSDALE Adrenaline (Universal)	915	-48	93762	7	46/0
28	27	GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)	896	+73	83787	4	53/4
32	28	STROKES Someday (RCA)	858	+152	128190	5	51/1
26	29	LINKIN PARK Pts Of Atrhty (Remix) (Warner Bros.)	843	-56	129672	10	30/0
31	30	WHITE STRIPES Dead Leaves And Dirty Ground (Third Man/V2)	809	+70	122357	10	48/1
20	31	WEEZER Keep Fishin' (Geffen/Interscope)	805	-176	94464	12	51/0
30	32	LIFHOUSE Spin (DreamWorks)	772	+10	71565	8	39/0
33	33	OK GO Get Over It (Capitol)	745	+59	63580	6	52/3
35	34	SUGARCULT Pretty Girl (The Way) (Ultimatum/Artemis)	683	+80	68922	5	44/1
36	35	BOWLING FOR SOUP Girl All The Bad Guys Want (Silvertone/Jive)	677	+80	54025	6	35/1
38	36	USED The Taste Of Ink (Reprise)	639	+87	62932	3	45/1
34	37	GREENWHEEL Breathe (Island/IDJMG)	633	-6	100788	5	46/1
40	38	BLINDSIDE Pitiful (Elektra/EEG)	580	+66	46861	4	44/0
41	39	TAPROOT Poem (Velvet Hammer/Atlantic)	573	+63	84051	2	47/5
43	40	SR-71 Tomorrow (RCA)	523	+96	60236	2	44/1
45	41	QUEENS OF THE STONE AGE No One Knows (Interscope)	521	+108	74453	2	41/7
42	42	30 SECONDS TO MARS Capricorn (Immortal/Virgin)	484	+21	38941	7	37/1
Debut	43	HOOBASTANK Remember Me (Island/IDJMG)	459	+246	39170	1	43/2
44	44	SOMETHING CORPORATE I Woke Up In A Car (Drive-Thru/MCA)	451	+31	50899	3	28/2
49	45	BOX CAR RACER There Is (MCA)	446	+73	43536	2	34/6
47	46	SPARTA Cut Your Ribbon (DreamWorks)	432	+31	39072	3	35/2
Debut	47	AUTHORITY ZERO One More Minute (Lava/Atlantic)	396	+81	36059	1	30/3
Debut	48	EARSHOT Not Afraid (Warner Bros.)	371	+60	27505	1	33/3
—	49	DAVE MATTHEWS BAND Where Are You Going (RCA)	363	+21	39159	17	20/0
Debut	50	SALIVA Always (Island/IDJMG)	354	+290	44886	1	54/48

76 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/8-9/14. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

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ARTIST TITLE LABEL(S)	ADDS
SALIVA Always (Island/IDJMG)	48
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	28
PEARL JAM I Am Mine (Epic)	22
JACK JOHNSON Bubble Toes (Enjoy/Universal)	10
PAPA ROACH Time And Time Again (DreamWorks)	9
AUDIOVENT Looking Down (Atlantic)	9
QUEENS OF THE STONE AGE No One Knows (Interscope)	7
U2 Electrical Storm (Interscope)	6
BOX CAR RACER There Is (MCA)	6
TAPROOT Poem (Velvet Hammer/Atlantic)	5

SALIVA

"ALWAYS"

#1 Most Added Alternative
Over 50 stations first week

#1 Most Added Active Rock
Over 50 stations first week

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FOO FIGHTERS All My Life (Roswell/RCA)	+383
PEARL JAM I Am Mine (Epic)	+310
SALIVA Always (Island/IDJMG)	+290
HOOBASTANK Remember Me (Island/IDJMG)	+246
PAPA ROACH Time And Time Again (DreamWorks)	+244
U2 Electrical Storm (Interscope)	+189
STONE SOUR Bother (Roadrunner/IDJMG)	+170
STROKES Someday (RCA)	+152
INCUBUS Are You In (Immortal/Epic)	+121
SEETHER Fine Again (Wind-up)	+111

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STAIN'D For You (Flip/Elektra/EEG)	934
DEFAULT Deny (TVT)	903
HOOBASTANK Crawling In The Dark (Island/IDJMG)	817
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	806
CREED One Last Breath (Wind-up)	739
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	726
INCUBUS I Wish You Were Here (Immortal/Epic)	713
JIMMY EAT WORLD The Middle (DreamWorks)	707
JACK JOHNSON Flake (Enjoy/Universal)	706
SYSTEM OF A DOWN Toxicity (American/Columbia)	680
LINKIN PARK In The End (Warner Bros.)	652
P.O.D. Alive (Atlantic)	595
P.O.D. Youth Of The Nation (Atlantic)	577
DEFAULT Wasting My Time (TVT)	561

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I am really grooving to the new Jurassic 5 album, and I think the single, "What's Golden," sounds so cool on KROQ. It is what Alternative radio should be all about — cutting edge, ahead of the curve, and it kinda makes you go "Yeah." Let's push the envelope some more, please. • I am really looking forward to hearing the entire



Red Hot & Riot, coming from MCA. First of all, I love all the Red Hot series, and I listen to my collection all the time — disparate artists interpreting the compositions of a particular artist or style or school, changing it up, giving it a twist. Anyway, *Riot*, A&R'ed by Paul Heck, is made up of the songs of the late, great Nigerian superstar Fela Kuti performed by such luminaries as Bilal, Meshell Ndegeocello, Macy Gray and Les Nubians. • I recently saw a challenging musical variation on Fela's afro beat, *Psycho On Da Bus*, the band led by Fela's original drummer, Tony Allen. It was dense, full of rhythm and bass but with very little melody. It was like a journey through a thick jungle — oppressive at times, but we all came out enlightened on the other side.

Well, we have a brand-new Pearl Jam album on the horizon. "I Am Mine" already has early action on 22 stations. **3 Doors Down** are getting ready to drop ("When I'm Gone" already has WBCN/Boston before the box). And let's not forget that artists like **The Red Hot Chili Peppers** ("Zephyr Song" is already on 55 stations) and **Jack Johnson** (10 adds on "Bubble Toes") have new singles at radio. Despite all this traffic, **Saliva** cruise into the top of the Most Added column with "Always." With an amazing 48 adds and 54 stations its first week out, look for a huge chart move from the band next week ... I already mentioned a few of the great new songs out there, but let's not forget **Papa Roach**, whose "Time and Time Again" is still pulling in big weeks even while it is a hair from 50 stations. Look for a big debut for the song next week ... With Pearl Jam and 3 Doors Down dropping next week, let's think outside the box for my **RECORD OF THE WEEK: 12 Stones "The Way I Feel"**



— Jim Kerr, Alternative Editor

**COMING UP
RIGHT UP**

ARTIST: Ours
LABEL: DreamWorks

By FRANK CORREIA / ROCK SPECIALTY EDITOR



Ours' Precious

Summer is such a spotlight hog. Sure, there's something to be said for vacation, no school, that whole thing. Actually, there's a lot to be said for it. But didn't Alice Cooper pretty much say it already?

Everybody's always writing songs about how great summer is. It's just so obvious. But what about fall — when you finally stop burning the backs of your legs on your car seat? When the NFL returns ... and brand-new episodes of *Buffy*. When Christmas vacation is only a couple of midterms and a handful of finals away.

OK, let's face it: Fall sucks. But what's a teenager's life all about? Is it all bikinis and convertibles? The hell it is. No one knows pain like your PIs, and when autumn comes lumbering along like a seven-foot bully with his eye on your lunch money, it's time to give those insipid summer songs a rest. It's time to rock.

Without a doubt, the feel-bad hit of the fall is "Leaves" by Ours. The first release from *Precious*, their sophomore album on DreamWorks, opens with a chilling wail from lead singer Jimmy Gnecco, who stretches to the top of his nearly operatic range to let you know that the pool party's over.

Ever since Ours debuted, people can't seem to mention Gnecco without comparing him to Bono, Thom Yorke, and the Pavarotti of indie rock, Jeff Buckley — their point being that Gnecco is one of the few rock singers whose most outstanding characteristic is that he can really sing. What emo bands pour into their diaries and makeoutclub.com comes flooding out of Gnecco every time he opens his mouth. What garage bands say with their fuzz boxes and their rebellious, subversive hairdos, Gnecco actually says.

"Leaves" was produced by Ethan Johns, a multi-instrumentalist, engineer and producer known for his work with Ryan Adams, Rufus Wainwright and Emmylou Harris, but also credited on U2's *Rattle and Hum* and The Vines' *Highly Evolved*. With "Leaves," Johns has taken Gnecco's songwriting elements — a soaring, melodic verse and a hooky, undulating chorus — and constructed a sweeping rock anthem. The chorus ("Turning over and over/The leaves are turning over") is a perfect example of what Renaissance madrigal composers called "word painting," when music actually sounds like what the lyrics are saying.

OK, maybe that back-to-school spirit is making me a little overly academic. How's this for simple: early add. WFSM/Wilmington, NC just couldn't wait for next week's add date to make "Leaves" official.

When *Precious* hits stores Nov. 5, summer will be a distant memory, and Christmas will still be seven slush-filled weeks away. And millions of kids all over America will be trudging through the suckiest school year ever (they get suckier every year — that's the law). But at least they'll be able to take Ours home with them. That is, if there's any money left from that stupid summer job.

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America's Best Testing Alternative Songs
12+ For The Week Ending 9/20/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
TRUSTCOMPANY Downfall (Geffen/Interscope)	4.17	4.13	76%	12%	4.12	77%	14%
STONE SOUR Bother (Roadrunner/IDJMG)	4.10	3.91	40%	5%	4.07	43%	5%
INCUBUS Warning (Immortal/Epic)	4.06	4.00	95%	31%	4.00	96%	34%
DISTURBED Prayer (Reprise)	4.03	4.00	70%	11%	4.04	70%	10%
SEETHER Fine Again (Wind-up)	4.02	3.84	52%	5%	3.99	54%	5%
HOBBSTANK Running Away (Island/IDJMG)	4.02	4.07	96%	34%	3.96	96%	36%
UNWRITTEN LAW Up All Night (Interscope)	4.02	3.88	66%	11%	3.89	66%	13%
JIMMY EAT WORLD Sweetness (DreamWorks)	3.99	4.00	92%	30%	3.97	91%	30%
CHEVILLE The Red (Epic)	3.96	3.96	60%	8%	3.83	62%	9%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.95	3.97	93%	26%	3.87	93%	29%
NEW FOUND... My Friends... (Drive-Thru/MCA)	3.89	3.89	86%	25%	3.78	84%	27%
PUDD... She... (Flawless/Geffen/Interscope)	3.88	4.03	87%	17%	3.76	90%	21%
WEEZER Keep Fishin' (Geffen/Interscope)	3.87	3.85	80%	16%	3.83	79%	16%
GOOD CHARLOTTE Lifestyles... (Epic)	3.85	3.70	58%	10%	3.64	56%	11%
OUR LADY PEACE Innocent (Columbia)	3.83	-	61%	9%	3.81	65%	10%
DEFAULT Deny (TVT)	3.82	3.87	81%	23%	3.87	85%	23%
LINKIN PARK Pts Of Atrhty... (Warner Bros.)	3.82	3.71	88%	21%	3.80	87%	22%
GAVIN ROSSDALE Adrenaline (Universal)	3.80	3.82	61%	9%	3.74	63%	9%
RED HOT... By The Way (Warner Bros.)	3.80	3.81	95%	38%	3.68	96%	40%
KORN Thoughtless (Immortal/Epic)	3.80	3.79	86%	19%	3.77	87%	21%
FOO FIGHTERS All My Life (Roswell/RCA)	3.76	-	50%	7%	3.75	51%	6%
311 Amber (Volcano)	3.72	3.62	88%	33%	3.73	90%	34%
PAPA IOACH She Loves Me Not (DreamWorks)	3.72	3.83	94%	33%	3.65	95%	36%
NICKELBACK Never Again (Roadrunner/IDJMG)	3.65	3.81	79%	24%	3.64	82%	25%
VINES Get Free (Capitol)	3.61	3.56	84%	27%	3.54	84%	29%
RED HOT... Zephyr Song (Warner Bros.)	3.60	3.54	65%	15%	3.55	66%	15%
P.O.D. Satellite (Atlantic)	3.58	3.70	80%	21%	3.56	80%	21%
HIVES Hate To... (Burning/Epitah/Sire/Reprise)	3.56	3.61	86%	31%	3.45	87%	34%
COLDPLAY In My Place (Capitol)	3.50	3.52	69%	17%	3.53	72%	17%
U2 Electrical Storm (Interscope)	2.98	-	42%	13%	3.06	42%	12%

Total sample size is 751 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.



Top 20 Specialty Artists

September 20, 2002

1. SLEATER KINNEY (Kill Rock Stars) "Oh"
2. QUEENS OF THE STONE AGE (Interscope) "No One Knows"
3. LIARS (Mute) "Mr Your On Fire Mr"
4. IVY (Minty Fresh) "Let's Go To Bed"
5. INTERPOL (Matador) "PDA"
6. EXIES (Virgin) "My Goddess"
7. MIGHTY SIX-NINETY (independent) "Overnights"
8. MUDHONEY (Sub Pop) "Sonic Infusion"
9. NO KNIFE (Better Looking) "The Red Bedroom"
10. SPOON (Merge) "The Way We Get By"
11. EYES ADRIFT (SpinArt) "Solid"
12. BAD ASTRONAUT (Honest Don's) "The Passenger"
13. UNDERWORLD (JBO/V2) "Two Months Off"
14. FILTER (Reprise) "American Cliche"
15. OURS (DreamWorks) "Leaves"
16. FAULTLINE F/MARTIN (Blanco Y Negro/Elektra/EEG) "Where Is My Boy"
17. GORDON GANO (Instinct) "Hitting The Ground"
18. DIVIT (Nitro) "Driver"
19. MCLUSKY (Too Pure) "To Hell With Good Intentions"
20. BECK (Geffen/Interscope) "Lost Cause"

Ranked by total number of shows reporting artist.

Record Of The Week

Artist: BAD ASTRONAUT
label: HONEST DON'S/FAT WRECK CHORDS

Finally, a band has come along to pass the torch to the next generation. The torch, that is, of space rock. It began with "Space Oddity." Then "Major Tom" came along, confusing the issue somewhat, but forging the way for Spaceman 3. Now Bad Astronaut have landed, with *Houston: We Have a Drinking Problem*, and it's more than just a fabulous album title. "The Passenger" and "These Days" are also fabulous swirly guitar-meets-darkly spacey vocals in a sky of sweeping synths records. And the album actually rocks. In this genre, that's really the final frontier.



— Katy Stephan, Alternative Specialty Editor

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Stations and their adds listed alphabetically by market

Reporters

<p>WHRL/Albany, NY * DM/PD/APD/MD: Lisa Bietto 19 SALIVA "Always" 14 QUEENS OF "Knows" 14 JACK JOHNSON "Bubble" 13 RED HOT CHILI "Song"</p>	<p>WEDG/Buffalo, NY * PD: Lenny Diana MD: Ryan Patrick 9 PEARL JAM "Mine" 9 SHEILA DIVINE "Cradle" 1 RED HOT CHILI "Song" 1 U2 "Storm" AUDIOIVENT "Looking" DISTILLERS "City" SALIVA "Always" TRAGICALLY HIP "Jet"</p>	<p>KDGE/Dallas-Ft. Worth, TX * PD: Duane Doherty APD/MD: Alan Ayo 8 OUR LADY PEACE "Innocent" 2 SALIVA "Always" 1 SOMETHING CORPORATE "Woke" RED HOT CHILI "Song"</p>	<p>WEEO/Hagerstown, MD PD: Brad Hunter APD: Dave Roberts PEARL JAM "Mine" SALIVA "Always" STROKES "Someday"</p>	<p>WWDX/Lansing, MI * PD: Chili Walker MD: Kelly Brady 1 AVRIL LAVIGNE "Skiber" AUTHORITY ZERO "Minute" LOUDERMILK "Aches" OUR LADY PEACE "Innocent"</p>	<p>WRRV/Newburgh, NY PD/MD: Andrew Boris No Adds</p>	<p>WCYY/Portland, ME PD: Herb Ivy MD: Brian James SALIVA "Always" FILTER "Cliche"</p>	<p>KPNT/St. Louis, MO * PD: Tommy Matten MD: Jeff Frisse APD: Jeff "Woody" Fife 5 PEARL JAM "Mine" 2 SALIVA "Always" BOX CAR RACER "There" PAPA ROACH "Time"</p>	<p>WXSR/Tallahassee, FL PD: Steve King MD: Meathead 41 SALIVA "Always" 33 FOO FIGHTERS "Life" 8 BRAD "La" 8 DISTILLERS "City" JACK JOHNSON "Bubble" GATO SALSA "Circus"</p>
<p>KTEG/Albuquerque, NM * PD: Ellen Flaherty MD: Adam T2 SALIVA "Always"</p>	<p>WAVF/Charleston, SC * PD: Greg Patrick APD/MD: Danny Villalobos INCUBUS "Are" SALIVA "Always" STONE SOUR "Bother"</p>	<p>WXEG/Dayton, OH * PD: Steve Kramer MD: Boomer No Adds</p>	<p>WMRQ/Hartford, CT * PD: Todd Thomas MD: Chaz Kelly 43 PEARL JAM "Mine" 1 PAPA ROACH "Time" 1 SALIVA "Always" BOWLING FOR SOUP "Bad" RED HOT CHILI "Song" U2 "Storm"</p>	<p>KXTE/Las Vegas, NV * PD: Dave Wellington APD/MD: Chris Ripley 17 PEARL JAM "Mine" 2 SALIVA "Always"</p>	<p>WXRK/New York, NY * PD: Steve Kingston MD: Mike Peer 7 PEARL JAM "Mine"</p>	<p>KNRK/Portland, OR * PD: Mark Hamilton APD/MD: Jayn 17 RED HOT CHILI "Song" 4 SALIVA "Always" SR-71 "Tomorrow"</p>	<p>KXRK/Salt Lake City, UT * PD/NP/Ops. & Prog.: Mike Summ APD: Corey O'Brien MD: Artie Fufkin 24 RED HOT CHILI "Song" 8 AUDIOIVENT "Looking" 4 SALIVA "Always"</p>	<p>WSUN/Tampa, FL * PD: Chuck Beck MD: Shark 7 U2 "Storm" AUTHORITY ZERO "Minute" BOX CAR RACER "There" SOMETHING CORPORATE "Woke"</p>
<p>WNNX/Atlanta, GA * PD: Leslie Fram APD: Chris Williams MD: Jay Harren 10 PEARL JAM "Mine"</p>	<p>WEND/Charlotte, NC * PD: Jack Daniel APD/MD: Kristen Honeycutt GOOD CHARLOTTE "Famous" SALIVA "Always" SEETHER "Fine"</p>	<p>KTCL/Denver-Boulder, CO * PD: Mike D'Connor MD: Sabrina Saunders 17 RED HOT CHILI "Song" GREEN DAY "Desens" SYSTEM OF A DOWN "Aerials"</p>	<p>KUCD/Honolulu, HI * PD: Jamie Hyatt MD: Ryan Sean SALIVA "Always"</p>	<p>KLEC/Little Rock, AR * Dir./Prog.: Larry LeBlanc MD: Peter Gunn 31 RED HOT CHILI "Song" 6 JACK JOHNSON "Bubble" 3 AUTHORITY ZERO "Minute" EARSHOT "Afraid" SALIVA "Always" THEORY OF A DEADMAN "Nothing"</p>	<p>WROX/Norfolk, VA * PD: Michele Diamond MD: Mike Powers RED HOT CHILI "Song" TAPROOT "Poem"</p>	<p>WBRU/Providence, RI * PD: Tim Schiavelli MD: Alicia Mullin PEARL JAM "Mine"</p>	<p>XTRA/San Diego, CA * PD: Bryan Schock MD: Chris Muckley 2 OK GO "Over"</p>	<p>KFMA/Tucson, AZ * PD: Libby Carstensen MD: Matt Spry 27 RED HOT CHILI "Song" 15 SALIVA "Always"</p>
<p>WJSE/Atlantic City, NJ * DM: Lou Romanini PD: Al Parinello MD: Jason Ulanet 16 RED HOT CHILI "Song" 1 SALIVA "Always" SPARTA "Ribbon" AUDIOIVENT "Looking" JACK JOHNSON "Bubble" NONPOINT "Develop" SCARLET CRUSH "Say"</p>	<p>WKQX/Chicago, IL * PD: Tim Richards APD/MD: Mary Shuminas AMD: Nicole Chuminatto BOX CAR RACER "There" OUR LADY PEACE "Innocent" RED HOT CHILI "Song"</p>	<p>CIMX/Detroit, MI * PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin 5 PEARL JAM "Mine" 4 SALIVA "Always" 1 PAPA ROACH "Time" SIMPLE PLAN "Anything"</p>	<p>KTZ/Houston-Galveston, TX * PD: Vince Richards APD: Eric Schmidt 4 SALIVA "Always" 3 FILTER "Cliche" 1 EARSHOT "Afraid" AUDIOIVENT "Looking" BREAKING BENJAMIN "Poly"</p>	<p>KROQ/Los Angeles, CA * VP/Prog.: Kevin Weatherly APD: Gene Sandbloom MD: Lisa Worden 7 PEARL JAM "Mine" GOOD CHARLOTTE "Famous" BOX CAR RACER "There"</p>	<p>WJRR/Orlando, FL * PD: Pat Lynch MD: Dickerman 10 SALIVA "Always" 2 STROKES "Someday"</p>	<p>KRZQ/Reno, NV * DM: Rob Blaze Brooks APD: Jeremy Smith MD: Matt Diabio AUDIOIVENT "Looking" QUEENS OF "Knows" SALIVA "Always"</p>	<p>KITS/San Francisco, CA * PD: Sean Demery MD: Aaron Aretsen 19 INCUBUS "Are" 19 SALIVA "Always" 1 PEARL JAM "Mine" USED "Myself"</p>	<p>KMYZ/Tulsa, OK * PD: Lynn Barstow MD: Corbin Pierce 22 SALIVA "Always" 2 P.O.D. "Satellite" 1 PAPA ROACH "Time" 1 TAPROOT "Poem"</p>
<p>KROX/Austin, TX * PD: Melody Lee MD: Toby Ryan 1 SALIVA "Always"</p>	<p>WZZN/Chicago, IL * PD: Bill Gamble APD: Steve Levy MD: James VanOsdol 8 PEARL JAM "Mine"</p>	<p>KNRQ/Eugene-Springfield, OR PD: Chris Crowley APD/MD: Stu Allen PAPA ROACH "Time" WHITE STRIPES "Leaves"</p>	<p>WRZK/Indianapolis, IN * PD: Vince Jameson MD: Michael Young 3 SALIVA "Always" GREENWHEEL "Breeze"</p>	<p>WLRN/Louisville, KY * Dir./Prog.: J.D. Kunes PD: Lance MD: Anrae Fitzgerald 1 PEARL JAM "Mine" 1 RED HOT CHILI "Song"</p>	<p>WOCL/Orlando, FL * APD/MD: Bobby Smith 17 PEARL JAM "Mine" 9 P.O.D. "Satellite" QUEENS OF "Knows"</p>	<p>WOYL/Richmond, VA * PD: Mike Murphy MD: Keith Dakin 8 SALIVA "Always" OK GO "Over" SHEILA DIVINE "Cradle"</p>	<p>KJEE/Santa Barbara, CA GM/PD: Eddie Gutierrez MD: Dakota 22 INCUBUS "Are" 9 PEARL JAM "Mine" SALIVA "Always" JIMMY EAT WORLD "Praise" PAPA ROACH "Time"</p>	<p>WHFS/Washington, DC * PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise INCUBUS "Are" PAPA ROACH "Time" SALIVA "Always"</p>
<p>KNXX/Baton Rouge, LA * PD/MD: Randy Chase APD: Bill Jackson QUEENS OF "Knows" TAPROOT "Poem"</p>	<p>WAQZ/Cincinnati, OH * PD: John Michael APD/MD: Shaggy 16 JIMMY EAT WORLD "Praise" PEARL JAM "Mine"</p>	<p>KXNA/Fayetteville, AR PD: Margot Smith 6 PEARL JAM "Patrol" 5 PAPA ROACH "Time" AUDIOIVENT "Looking" QUEENS OF "Knows"</p>	<p>WPLA/Jacksonville, FL * PD: Scott Pettibone APD/MD: Chad Chumley SALIVA "Always"</p>	<p>WMAD/Madison, WI * PD: Pat Frawley MD: Amy Hudson No Adds</p>	<p>WPLY/Philadelphia, PA * PD: Jim McGuinn MD: Dan Fein 27 RED HOT CHILI "Song" 19 PEARL JAM "Mine" CHEVELLE "Red" OK GO "Over" PAPA ROACH "Time" SALIVA "Always"</p>	<p>KNDD/Seattle-Tacoma, WA * PD: Phil Manning APD: Jim Keller MD: Seth Resler No Adds</p>	<p>WWDC/Washington, DC * PD: Buddy Rizer MD: LeeAnn Curtis 1 TAPROOT "Poem" 1 SEETHER "Fine" SALIVA "Always"</p>	
<p>WRAX/Birmingham, AL * PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey 2 SALIVA "Always" TRAPT "Headstrong"</p>	<p>WXTM/Cleveland, OH * PD: Kim Monroe APD: Pete Schiecke MD: Dom Mandella 20 SALIVA "Always" 8 PEARL JAM "Mine" EARSHOT "Afraid" FILTER "Cliche" TRAPT "Headstrong"</p>	<p>WJWX/Ft. Myers, FL * PD: John Rozz APD: Fitz Madrid MD: Jeff Zito 1 SALIVA "Always" RED HOT CHILI "Song"</p>	<p>WRZK/Johnson City, TN * VP/Prog. Ops.: Mark E. McKinn MD: Jeff Zito SALIVA "Always"</p>	<p>WMFMS/Memphis, TN * PD: Rob Cressman MD: Mike Killabrew No Adds</p>	<p>WZTA/Miami, FL * PD: Troy Hanson APD/MD: Lee Daniels 20 SALIVA "Always" GOOD CHARLOTTE "Famous" RA "Call"</p>	<p>WZZR/Roanoke-Lynchburg, VA * PD/MD: Don Walker 41 RED HOT CHILI "Song" JACK JOHNSON "Bubble" NONPOINT "Develop" SALIVA "Always" SCARLET CRUSH "Say"</p>	<p>KSFR/Shreveport, LA * PD/MD: Johnny Maze SALIVA "Always"</p>	<p>WPKZ/West Palm Beach, FL * OM/PD: John O'Connell MD: Eric Kristensen 1 SALIVA "Always" BOX CAR RACER "There" RED HOT CHILI "Song" U2 "Storm"</p>
<p>KQXR/Boise, ID * PD: Jacent Jackson APD/MD: Kallao 3 SALIVA "Always" RED HOT CHILI "Song" SYSTEM OF A DOWN "Psycho"</p>	<p>WABC/Boston, MA * DM: Tony Berardini VP/Programming: Dedipus APD/MD: Steven Strick 9 PEARL JAM "Mine" 1 SALIVA "Always" 3 DODDS DOWN "Gone" BOX CAR RACER "There" JACK JOHNSON "Bubble"</p>	<p>KFRB/Kansas City, KS * DM/PD: Mike Kaplan APD: Andy West MD: Todd Violette 28 RED HOT CHILI "Song" 7 PEARL JAM "Mine" JACK JOHNSON "Bubble" TAPROOT "Poem"</p>	<p>WNBZ/Knoxville, TN * PD: Dan Bozyk APD/MD: Anthony Proffitt AMD: Opie Hines No Adds</p>	<p>KEDJ/Phoenix, AZ * PD: Nancy Stevens APD: Dead Air Dave MD: Robin Nash 43 RED HOT CHILI "Song" 5 STONE SOUR "Bother" 1 SUGARCULT "Pretty" 1 OFF BY ONE "Alone" 1 QUEENS OF "Knows" DASHBOARD "Saints" SALIVA "Always"</p>	<p>KZON/Phoenix, AZ * OM/PD: Tim Maramville APD/MD: Kevin Mannion No Adds</p>	<p>WZNE/Rochester, NY * OM/PD: Mike Danger APD/MD: Abbie Weber MD: Violet 22 SALIVA "Always" 20 RED HOT CHILI "Song" 1 U2 "Storm" USED "Ink"</p>	<p>WVFC/Wilmington, NC 4 GOOD CHARLOTTE "Famous" OURS "Leaves" USED "Ink"</p>	
<p>WBCN/Boston, MA * DM: Tony Berardini VP/Programming: Dedipus APD/MD: Steven Strick 9 PEARL JAM "Mine" 1 SALIVA "Always" 3 DODDS DOWN "Gone" BOX CAR RACER "There" JACK JOHNSON "Bubble"</p>	<p>WARQ/Columbia, SC * OM/PD: Gina Juliano MD: Dave Fara 7 AUDIOIVENT "Looking" 5 RED HOT CHILI "Song" QUEENS OF "Knows"</p>	<p>WGRD/Grand Rapids, MI * PD: Bobby Duncan MD: Michael Grey 1 HOBBASTANK "Remember" PEARL JAM "Mine"</p>	<p>WNFZ/Knoxville, TN * PD: Dan Bozyk APD/MD: Anthony Proffitt AMD: Opie Hines No Adds</p>	<p>KMBY/Monterey-Salinas, CA * DM: Chris White PD: Kenny Allen APD/MD: Opie Taylor 1 S.T.U.N. "Boys" AUDIOIVENT "Looking" QUEENS OF "Knows"</p>	<p>WXDX/Pittsburgh, PA * PD: John Moschitta MD: Vinnie 19 SALIVA "Always" 2 WHITE STRIPES "Leaves" 1 RED HOT CHILI "Song"</p>	<p>KWOD/Sacramento, CA * PD: Ron Buncie APD: Boomer 21 30 SECONDS TO MARS "Capricorn" 19 RED HOT CHILI "Song" 3 PAPA ROACH "Time" JACK JOHNSON "Bubble" SALIVA "Always" AUDIOIVENT "Looking" FILTER "Cliche" TRAPT "Headstrong"</p>	<p>WSFM/Wilmington, NC 4 GOOD CHARLOTTE "Famous" OURS "Leaves" USED "Ink"</p>	
<p>WFNX/Boston, MA * PD: Cruze APD/MD: Kevin Mays 24 SALIVA "Always" 1 COLDFEET "Place" PAPA ROACH "Time"</p>	<p>WWCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss 14 RED HOT CHILI "Song" 21 JACK JOHNSON "Bubble" 1 BECK "Lost" GOOD CHARLOTTE "Famous"</p>	<p>WXNR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson SALIVA "Always"</p>	<p>KFTE/Lafayette, LA * PD: Rob Summers MD: Chris Oliver AUDIOIVENT "Looking"</p>	<p>WBUZ/Nashville, TN * PD: Brian Krysz 2 SPARTA "Ribbon" DEFAULT "Live" HOBBASTANK "Remember" JACK JOHNSON "Bubble" SALIVA "Always"</p>	<p>WDXD/Pittsburgh, PA * PD: John Moschitta MD: Vinnie 19 SALIVA "Always" 2 WHITE STRIPES "Leaves" 1 RED HOT CHILI "Song"</p>	<p>WZNE/Rochester, NY * OM/PD: Mike Danger APD/MD: Abbie Weber MD: Violet 22 SALIVA "Always" 20 RED HOT CHILI "Song" 1 U2 "Storm" USED "Ink"</p>	<p>WVFC/Wilmington, NC 4 GOOD CHARLOTTE "Famous" OURS "Leaves" USED "Ink"</p>	

* Monitored Reporters
86 Total Reporters
76 Total Monitored
10 Total Indicator



Jack Johnson

"Bubble Toes"

Most Added, Including:
WBCN, KTCL, KRBZ, WWCD, WBUZ

Already on:
KROQ, 91X, WZZN, WRAX, WAVF and more.

Over 700,000 scanned
Dip your toes in.

New & Active

PEARL JAM I Am Mine (Epic)
Total Plays: 353, Total Stations: 22, Adds: 22

INCUBUS Are You In (Immortal/Epic)
Total Plays: 313, Total Stations: 11, Adds: 3

PAPA ROACH Time And Time Again (DreamWorks)
Total Plays: 308, Total Stations: 49, Adds: 9

DASHBOARD CONFESSIONAL Saints And Sailors (TVT)
Total Plays: 275, Total Stations: 23, Adds: 1

THEORY OF A DEADMAN
Nothing Could Come Between Us (Roadrunner/IDJMG)
Total Plays: 275, Total Stations: 22, Adds: 1

BREAKING BENJAMIN Polyamorous (Hollywood)
Total Plays: 243, Total Stations: 21, Adds: 1

3RD STRIKE Redemption (Hollywood)
Total Plays: 160, Total Stations: 18, Adds: 0

JACK JOHNSON Bubble Toes (Enjoy/Universal)
Total Plays: 158, Total Stations: 16, Adds: 10

DISTILLERS City Of Angels (Hellcat/Epitaph)
Total Plays: 150, Total Stations: 11, Adds: 1

FILTER American Cliche (Reprise)
Total Plays: 68, Total Stations: 8, Adds: 4

Songs ranked by total plays

Indicator

Most Added®

SALIVA Always (Island/IDJMG)

PAPA ROACH Time And Time Again (DreamWorks)

QUEENS OF THE STONE AGE No One Knows (Interscope)

AUDIOIVENT Looking Down (Atlantic)

PEARL JAM I Am Mine (Epic)

FOO FIGHTERS All My Life (Roswell/RCA)

GOOD CHARLOTTE Lifestyles Of The Rich And... (Epic)

STROKES Someday (RCA)

USED The Taste Of Ink (Reprise)

WHITE STRIPES Dead Leaves And... (Third Man/V2)

DISTILLERS City Of Angels (Hellcat/Epitaph)

BRAD La, La, La (Redline)

JACK JOHNSON Bubble Toes (Enjoy/Universal)

GATO SALSA EXPERIENCE So, The Circus... (Emperor Norton)

FILTER American Cliche (Reprise)

INCUBUS Are You In (Immortal/Epic)

JIMMY EAT WORLD A Praise Chorus (DreamWorks)

OURS Leaves (DreamWorks)

PEARL JAM I Am A Patriot (Epic)

September 20, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	290	-32	8228	12	20/0
2	2	BRUCE SPRINGSTEEN The Rising (Columbia)	289	-15	8445	11	19/0
3	3	COLDPLAY In My Place (Capitol)	255	-13	7507	11	18/0
4	4	SHERYL CROW Steve McQueen (A&M/Interscope)	248	-14	3623	9	15/0
17	5	ROLLING STONES Don't Stop (Virgin)	232	+77	5506	2	19/0
6	6	PETER GABRIEL The Barry Williams Show (Geffen/Interscope)	229	-5	6692	6	19/0
8	7	ELVIS COSTELLO 45 (Island/IDJMG)	223	-1	6401	8	18/0
7	8	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	211	-23	3610	13	12/0
9	9	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	207	+21	5675	4	18/0
5	10	BONNIE RAITT Silver Lining (Capitol)	186	-68	4727	9	16/0
Debut	11	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	183	+123	4334	1	19/1
21	12	TREY ANASTASIO Cayman Review (Elektra/EEG)	175	+39	4215	3	18/0
15	13	COUNTING CROWS Miami (Geffen/Interscope)	172	+12	3757	3	16/2
27	14	U2 Electrical Storm (Interscope)	169	+63	3491	2	14/2
16	15	KIM RICHEY This Love (Lost Highway/IDJMG)	169	+11	5457	4	17/0
10	16	AIMEE MANN Humpty Dumpty (SuperEgo/United Musicians)	166	-10	5951	7	16/0
14	17	SONIA DADA Baby Wake Up (Calliope/Razor & Tie)	161	-2	4771	8	15/0
18	18	RHETT MILLER Come Around (Elektra/EEG)	159	+11	4529	6	16/0
11	19	COUSTEAU Talking To Myself (Palm Pictures)	153	-16	4840	10	16/0
23	20	TORI AMOS A Sorta Fairytale (Epic)	151	+34	2654	2	17/3
Debut	21	TRACY CHAPMAN You're The One (Elektra/EEG)	146	+113	4716	1	20/2
22	22	JOSH JOPLIN GROUP (I Am Not The Only) Cowboy (Artemis)	136	+4	4238	3	14/0
20	23	IOWIE DAY Ghost (Epic)	136	-3	2764	10	11/0
Debut	24	WALLFLOWERS When You're On Top (Interscope)	132	+87	3280	1	14/1
Debut	25	RYAN ADAMS Nuclear (Lost Highway/IDJMG)	130	+76	4860	1	17/2
19	26	DAVE MATTHEWS BAND Where Are You Going (RCA)	127	-20	2109	18	11/0
12	27	BRUCE HORNSBY Sticks & Stones (RCA)	123	-44	4039	11	12/0
25	28	WILCO Jesus, Etc. (Nonesuch)	122	+7	5307	3	12/0
24	29	DAVE MATTHEWS BAND Grace Is Gone (RCA)	121	+6	2872	2	11/0
26	30	PETER STUART With My Heart In Your Hands (Vanguard)	111	-4	2997	5	12/0

20 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 9/8-Saturday 9/14. © 2002, R&R Inc.

Most Added.

ARTIST TITLE LABEL(S)	ADDS
SHEMOKIA COPELAND Livin' On Love (Alligator)	12
CHUCK PROPHET I Bow Down... (New West/Red Ink)	7
LOS LOBOS Good Morning Aztlan (Hollywood)	7
GARFUNKEL/SHARP/MONDOLOCK Bounce (Manhattan)	5
1 GIANT LEAP My Culture (Palm Pictures)	5
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	4
BRAD Shinin' (Redline)	4
JAMES MCMURTRY Valley Road (Sugar Hill/Vanguard)	4
TORI AMOS A Sorta Fairytale (Epic)	3
TRACY CHAPMAN You're The One (Elektra/EEG)	2
RYAN ADAMS Nuclear (Lost Highway/IDJMG)	2
COUNTING CROWS Miami (Geffen/Interscope)	2
U2 Electrical Storm (Interscope)	2
TOM PETTY... The Last DJ (Warner Bros.)	1
WALLFLOWERS When You're On Top (Interscope)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOM PETTY... The Last DJ (Warner Bros.)	+123
TRACY CHAPMAN You're The One (Elektra/EEG)	+113
WALLFLOWERS When You're On Top (Interscope)	+87
CHUCK PROPHET I Bow Down... (New West/Red Ink)	+83
ROLLING STONES Don't Stop (Virgin)	+77
RYAN ADAMS Nuclear (Lost Highway/IDJMG)	+76
U2 Electrical Storm (Interscope)	+63
TREY ANASTASIO Cayman Review (Elektra/EEG)	+39
DELBERT MCCLINTON Same Kind... (New West/Red Ink)	+39
PETER CASE Something's Coming (Vanguard)	+37
TORI AMOS A Sorta Fairytale (Epic)	+34
JOAN OSBORNE Love's In Need Of Love (Compendia)	+24
JACKSON BROWNE The Night Inside Me (Elektra/EEG)	+21
ALICE PEACOCK I'll Be The One (Aware/Columbia)	+16
LOS LOBOS Good Morning Aztlan (Hollywood)	+16
JACK JOHNSON Rodeo Clowns (Sanctuary/SRG)	+16
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+15

Reporters

<p>WAPR/Akron, OH PD/MD: Bill Gruber 1 BRAD "Shinin'" 1 MARC COPELY "Right" 1 GARFUNKEL/SHARP "Bounce" 1 CHUCK PROPHET "Down" 1 RED HOT CHILI "Song" 1 SONDRE LERCHI "Passenger" 1 MILE ONE "Reply"</p>	<p>KBXR/Columbia, MO PD/MD: Lana Trezise 19 CHUCK PROPHET "Down" 1 RED HOT CHILI "Song" 1 BOB DYLAN "Train"</p>	<p>WMPS/Memphis, TN * PD/MD: Alexandra Inzer No Adds</p>	<p>WCLZ/Portland, ME PD: Herb Ivy MD: Brian James 11 COUNTING CROWS "Miami" 1 GARFUNKEL/SHARP "Bounce"</p>	<p>KDTR/San Luis Obispo, CA PD: Drew Ross MD: Rick Williams 8 CHUCK PROPHET "Down" 4 SHEMOKIA COPELAND "Livin'" 4 BRAD "Shinin'" 4 JAMES MCMURTRY "Valley"</p>
<p>KTZO/Albuquerque, NM PD: Scott Souhrada MD: Don Kelley 1 "SCAPEGOAT WAX" "Lost"</p>	<p>KBCD/Denver-Boulder, CO * PD: Scott Arbough MD: Kaefer 17 RED HOT CHILI "Song" 1 MARC COPELY "Right"</p>	<p>KTCZ/Minneapolis, MN * PD: Lauren MacLeash APD/MD: Mike Wolf 3 CREED "Breathe" 1 RED HOT CHILI "Song" 1 ALICE PEACOCK "One"</p>	<p>KINK/Portland, OR * PD: Dennis Constantine MD: Kevin Welch 1 TOM PETTY & HB "Last" 1 TOMMY CRUEK "Side"</p>	<p>KBAC/Santa Fe, NM GM/MD: Ira Gordon APD: Sam Ferrara 1 TOM PETTY & HB "Last" 1 TRACY CHAPMAN "One"</p>
<p>WGRS/Austin, TX * DM: Jeff Carroll PD: Jody Denberg APD: Jyl Hershman-Ress MD: Susan Castle 1 TAYLOR & RODRIGUEZ "Blues" 1 BOB SCHNEIDER "Montana"</p>	<p>WDET/Detroit, MI PD: Judy Adams MD: Martin Bandyke AMD: Chuck Horn 3 TORI AMOS "Sorta" 3 SHEMOKIA COPELAND "Livin'" 3 GARFUNKEL/SHARP "Bounce"</p>	<p>WGVX/Minneapolis, MN * DM: Dave Hamilton PD: Jeff Collins No Adds</p>	<p>WDSY/Poughkeepsie, NY DM/GM: Gary Chetkof PD: Greg Gattine APD: Christine Martinez MD: Roger Menell 7 RED HOT CHILI "Song" 4 DISMALLA "Down" 1 LOS LOBOS "Aztlan" 1 CHUCK PROPHET "Down" 1 BRAD "Shinin'"</p>	<p>KTAD/Santa Fe, NM PD: Brad Hockmeyer APD/MD: Michael Dean 1 CHUCK PROPHET "Down" 1 1 GIANT LEAP "Culture" 1 BRAD "Shinin'" 1 LOS LOBOS "Aztlan" 1 SHEMOKIA COPELAND "Livin'" 1 TAYLOR BARTON "Healy"</p>
<p>WRMR/Baltimore, MD DM: Jon Peterson PD: Alex Cortright MD: Damian Einstein 1 TORI AMOS "Sorta" 1 TRACY CHAPMAN "One" 1 SHEMOKIA COPELAND "Livin'" 1 RYAN ADAMS "Nuclear" 1 COREY HARRIS "Trunk"</p>	<p>WVDD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abbey 1 "FEEL" "Stand" 1 KELLER WILLIAMS "Midway"</p>	<p>WZEW/Mobile, AL * PD: Brian Hart MD: Tim Hallmark No Adds</p>	<p>WDT/Portland, ME PD: Harry Reynolds MD: Dave Herold 1 TORI AMOS "Sorta" 1 SHEMOKIA COPELAND "Livin'" 1 GARFUNKEL/SHARP "Bounce" 1 LOS LOBOS "Aztlan" 1 CHUCK PROPHET "Down" 1 PAUL THORN "Mission"</p>	<p>KRSH/Santa Rosa, CA * PD: Bill Bowker MD: Pam Long 1 DELBERT MCCLINTON "Same" 1 CHUCK PROPHET "Down" 1 BRAD "Shinin'" 1 SHEMOKIA COPELAND "Livin'"</p>
<p>HRVB/Boise, ID * DM/MD: Dan McColly 1 U2 "Storm" 1 JACK JOHNSON "Bubble"</p>	<p>WVDC/Greenville, SC PD: Mark Keele APD/MD: Kim Clark 1 TORI AMOS "Sorta" 1 SHEMOKIA COPELAND "Livin'" 1 LOS LOBOS "Aztlan" 1 JAMES MCMURTRY "Valley" 1 U2 "Storm" 1 KELLER WILLIAMS "Spe. Alt." 1 ANTHONY GRAY "GOD" "Passenger" 1 GOURDS "Hell"</p>	<p>WRLT/Nashville, TN * DM/MD: David Hall APD/MD: Keith Coes 1 WILLY PORTER "Airplane"</p>	<p>KTHX/Reno, NV * PD: Harry Reynolds MD: Dave Herold 1 TORI AMOS "Sorta" 1 SHEMOKIA COPELAND "Livin'" 1 GARFUNKEL/SHARP "Bounce" 1 LOS LOBOS "Aztlan" 1 CHUCK PROPHET "Down" 1 PAUL THORN "Mission"</p>	<p>KMTT/Seattle-Tacoma, WA * GM/MD: Chris Mays APD/MD: Shawn Stewart 6 WALLFLOWERS "Top"</p>
<p>WBOS/Boston, MA * PD: Chris Herrmann APD/MD: Michele Williams 2 COUNTING CROWS "Miami" 3 MARC COPELY "Right" 1 JOSH JOPLIN GROUP "Cowboy" 1 ALEX LYND "Amazing"</p>	<p>WTKS/Indianapolis, IN * PD: Brad Holtz MD: Todd Berryman 2 WALLFLOWERS "Top" 1 JOE BONAMASSA "Wahny"</p>	<p>WFUV/New York, NY PD: Chuck Singleton MD: Rita Houston AMD: Russ Borris 7 LOS LOBOS "Aztlan" 2 1 GIANT LEAP "Culture" 1 GARFUNKEL/SHARP "Bounce" 1 PHIL ROY "Human" 1 NICOLA DUNGER "Soul" 1 GARIUS RUCKER "Wild" 1 BOB DYLAN "Train"</p>	<p>KENZ/Salt Lake City, UT * DM/MD: Bruce Jones MD: Kari Bushman 3 RED HOT CHILI "Song" 1 DAVE MATTHEWS BAND "Grace"</p>	<p>KRPJ/San Diego, CA * PD/MD: Dona Shaieb 10 RED HOT CHILI "Song"</p>
<p>WXRJ/Boston, MA * PD: Joanne Doodly MD: Dana Marshall 9 WALLFLOWERS "Top" 1 FISHER "Drum" 1 CHUCK PROPHET "Down" 1 RED HOT CHILI "Song" 1 1 GIANT LEAP "Culture" 1 RYAN ADAMS "Nuclear" 1 WILLY PORTER "Airplane"</p>	<p>WVDC/Knoxville, TN * PD: Shane Cox MD: Sarah McClune 1 TRACY CHAPMAN "One"</p>	<p>WKDC/Norfolk, VA * PD: Paul Shugrue MD: Kristen Croot 1 BRAD "Shinin'" 1 JACKSON BROWNE "Night" 1 MARC COPELY "Right"</p>	<p>KFDG/San Francisco, CA * PD: Dave Benson APD/MD: Haley Jones No Adds</p>	<p>WRMX/Springfield, MA * SM/MD: Tom Davis MD: Donnie Moorhouse 1 1 GIANT LEAP "Culture" 1 JOE BONAMASSA "Wahny" 1 BRAD "Shinin'" 1 MARC COPELY "Right" 1 GARFUNKEL/SHARP "Bounce" 1 DELBERT MCCLINTON "Same" 1 CHUCK PROPHET "Down"</p>
<p>WNCS/Burlington, VT MD: Mark Abuzzahab 2 RYAN ADAMS "Nuclear" 2 DELBERT MCCLINTON "Same"</p>	<p>WFPK/Louisville, NY PD: Dan Reed APD: Stacy Owen 1 SHEMOKIA COPELAND "Livin'" 1 JAMES MCMURTRY "Valley" 1 WILLY PORTER "Airplane" 1 PAUL THORN "Mission" 1 BECK "Paper" 1 SONDRE LERCHI "Passenger"</p>	<p>KCTY/Denver, CO * Inter/MD: Nevin Dane 7 LUREHOUSE "Song" 6 TORI AMOS "Sorta"</p>	<p>WXPJ/Philadelphia, PA PD: Bruce Warren APD/MD: Helen Leicht 1 1 GIANT LEAP "Culture" 1 SHEMOKIA COPELAND "Livin'" 1 LOS LOBOS "Aztlan" 1 BRUCE SPRINGSTEEN "Mary's" 1 ELLIS PAUL "Radio"</p>	<p>WVDC/Chicago, IL * DM/MD: John Farneda No Adds</p>
<p>WVDC/Chattanooga, TN * DM/MD: Danny Howard 9 CUIR LADYFACE "There" 8 PUDDLE OF MUDD "Hates" 1 TORI AMOS "Sorta"</p>	<p>WVDC/Kansas City, MO PD: Jon Hart MD: Byron Johnson 1 1 GIANT LEAP "Culture" 1 ALICE PEACOCK "One" 1 SHEMOKIA COPELAND "Livin'" 1 GARFUNKEL/SHARP "Bounce"</p>	<p>WVDC/Pittsburgh, PA PD: Rosemary Weisich APD/MD: Chris Griffin 1 SHEMOKIA COPELAND "Livin'" 1 1 GIANT LEAP "Culture" 1 LOS LOBOS "Aztlan" 1 JAMES MCMURTRY "Valley" 1 RED HOT CHILI "Song" 1 FLAMING LIPS "High" 1 HEIM "Good"</p>	<p>WVDC/Philadelphia, PA PD: Bruce Warren APD/MD: Helen Leicht 1 1 GIANT LEAP "Culture" 1 SHEMOKIA COPELAND "Livin'" 1 LOS LOBOS "Aztlan" 1 BRUCE SPRINGSTEEN "Mary's" 1 ELLIS PAUL "Radio"</p>	<p>WVDC/Chicago, IL * PD: Norm Winger APD/MD: John Farneda No Adds</p>

National Programming



World Cafe

Added This Week

Ali Castelinni 215-898-6677
ANDERS OSBORNE Junko Partner
BIGGER LOVERS A Simple "How Are You?"
BUDDY MILLER The Price Of Love
DEREK TRUCKS So Close, So Far
MAI DOI TODD 88 Ways
NICOLAI DUNGER I'd Rather Die



Acoustic Cafe

Rob Reinhart 734-761-2043
BLIND BOYS OF ALABAMA I Shall Not Walk
DIXIE CHICKS Landslide
GUY CLARK Mud
KATHY MATTEA I'm Alright
PAUL THORN Nothin' But The Devil
STEVE EARLE The Kind
CHAPMAN You're The One

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to: R&R c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067



JOHN SCHOENBERGER
jschoenberger@radioandrecords.com

In Support Of Triple A

Senior label executives offer their insight

One of the most well attended and most informative sessions during the Triple A Summit in August was the Senior Label Executive session. SBR Creative co-President **Dave Rahn** moderated a panel that consisted of Aware Records President **Gregg Latterman**, Welk Music Group President/GM **Kevin Welk**, ATO Records President **Michael McDonald**, Capitol Records Sr. VP/Promotion **Dan Hubbert** and Warner Bros. Records Sr. VP/Promotion **Tom Biery**.

The idea behind the panel was to get some insight into how Triple A radio fits into the big picture. These executives have to oversee and guide their respective companies' efforts in many areas, with Triple A being only one piece of a much larger puzzle.

Even though radio usually has some interaction with the labels on a national level, radio people don't often get to talk directly to the decision-makers. Fortunately, it seems that whether it's a smaller, more independent-minded company or a major label, Triple A radio has earned some understanding and respect.

Following are some of the highlights of the Summit session.

The Basics

These days all our jobs require us to wear more hats than ever before. But even if we are spread a little thin, we each have certain basic things that we are expected to accomplish. For the labels, that means getting airplay and selling records even as they address the many challenges that confront them these days.

In the cases of Hubbert and Biery, they oversee their companies' promotional efforts in many formats to accomplish these goals. This includes focused efforts aimed at CHR/Rhythmic, Pop, Alternative, Rock, Triple A, AC and Hot AC, as well as any combination of those formats.

Hubbert said, "When you're the top promotion person, you're the one who has to go to all the meetings with the product managers, with the artist managers, the sales department, the marketing department and so on.

"You end up getting pulled in a lot of directions and have a lot of unreturned phone messages at the end of the day, but that is a necessary part of keeping everyone working together at a major record company. That's the part of the job that's not that much fun. What's fun is being able to back up the staff's efforts and get on the phone with radio and talk about our great music."

Promotion's Efforts

According to Biery, whose daily responsibilities mirror Hubbert's, the role of promotion is expanding. "We are constantly trying to find new ways to market our artists — preferably with airplay, but that's not always the case," he said. "Promotion

is directly involved in the formulation and implementation of these new initiatives, and I will say that Triple A is one of the better places for us to try out these new ideas, as this format gives us a longer window of opportunity to develop a project."

Latterman, whose company has worked hand-in-hand with Columbia Records on most of its projects, straddles both worlds — that of the independent and that of the major labels. He said, "Promotion means getting airplay, but now it has to go even further to determine how we can translate that airplay into sales.

"Promotion has to be keenly aware of that aspect these days. Playing the chart game can be important, because it helps to develop a story on a particular project, but what we really care about is getting radio exposure, then getting the band into the marketplace to back up that airplay and, hopefully, sell records and concert tickets."

But being nationally minded and playing the chart game is only one aspect of promotion. Welk's Vanguard is a record label that has thrown itself into the fray with the best of them. With certain projects, it focuses its efforts nationally, but that is not the only way the company takes advantage of airplay. A market-by-market approach also has its value.

"We appreciate the fact that Triple A has embraced us a label; they have given us the same attention and support they'd give to a major label," Welk said. "We value any airplay we can get, and we have to turn any airplay we can get into an advantage for us.

"So, we see promotion in a more general view; it's part of a comprehensive plan built around every station or market that will help us sell records. We have found that Triple A radio is the best format for us to do that with."

The Best Things

But the underlying basics of promotion haven't changed, whether you're a small or a large label. According to McDonald, it still comes down to relationships. "The key for us is making sure we have good relationships with the stations that also have solid relationships with a key retailer or two — plus the concert promoters — in their particular markets," he said. "This way we can implement

ideas that are beneficial to all involved and we can make things pop."

What's the best thing about Triple A? This was a question that Rahn posed, and the responses were surprisingly positive. Hubbert said that Triple A is the last real artist-driven format. "It's the last contingent of programmers who really care about artists and artist development," he said. "There is certainly a single-driven mentality present these days, but, to me, it's impressive that, in this modern consolidation and cookie-cutter environment, Triple A has maintained its integrity."

Smaller labels, such as ATO, Aware and Vanguard, that count on Triple A to support their artists, appreciate the enthusiasm and understanding they generally receive from the format.

"It's impressive that, in this modern consolidation and cookie-cutter environment, Triple A has maintained its integrity."

Dan Hubbert

"For ATO, Triple A's support has been crucial to pretty much every artist we've worked with," said McDonald. "For me, it's one of the few places that still smells like music. Triple A stations still have a unique identity, both in their work environment and in their on-air vibe. The stations are much more individual than those in just about any other format."

"The format allows you to start a record off slow and build a story," Latterman said. "We don't have to worry so much about instant chart positions and instant success. The window to develop a project is much broader. This deliberate but well-paced approach has worked well for us."

The Clock Is Ticking

Biery agreed that you can work a project at Triple A for a much longer



SENIOR LABEL EXECUTIVE PANEL

Seen here at The Triple A Summit are (l-r) Welk Music Group President/GM Kevin Welk, ATO President Michael McDonald, Capitol Sr. VP/Promotion Dan Hubbert, Aware President Gregg Latterman, Warner Bros. Sr. VP/Promotion Tom Biery and panel moderator SBR Creative co-President Dave Rahn.

period of time, but, ultimately, it comes down to the record. For example, in the case of John Mayer, Mayer made a great record that resonated with the audience. If it was a bad record, you could work him at Triple A for 30 years and still get nowhere.

"The clock does start ticking at Warner Bros. — at least on some level — when any record is released, because we always have other records coming," Biery said. "I will say that, over the course of the last 18 months or so, we've gotten a lot more conscious of the benefits of the long-term plan as opposed to the hit-and-often-miss aspect of the in-and-out projects, and we have adjusted our release schedules accordingly."

But what about those artists who have appeal on many levels and at many formats, even if they originally started out at Triple A? "This long-term development approach works well when you have a new act or one that's only at Triple A," said Hubbert. "But once an act has succeeded on many levels beyond Triple A, they, like many other artists I have to deal with, need to be placed on a much more accelerated timeline, simply because you are chasing them at several formats right out of the gate.

"At that point the press, the major tour, the TV appearances and so on are all coordinated within a tighter window of time. We don't have the luxury of letting that type of artist percolate at Triple A. This puts the format at somewhat of a disadvantage, because its rotations are less than most other formats', and it takes longer for the Triple A audience to become familiar with a song."

A Delicate Balance

What do you do when Triple A breaks an act that then crosses over? That's where problems can begin, because the goal of every label — large or small — is to expose its acts to as many people as possible. The bigger the song, the more people will hear it and the more likely it becomes that CDs will be sold.

McDonald said, "The toughest thing is trying to balance things once you've taken a song to No. 1 at Triple A and you try to cross it over to other formats. We need to grow the artist, certainly, but we want to help Triple A maintain ownership of the artist. That's very difficult sometimes."

Latterman agreed. "You try to keep everybody happy, but it is really impossible," he said. "All we ask is that Triple A programmers understand that this next step is important for the artist and that we genuinely want to try to be fair. When you have several stations and formats supporting an artist in a city, you try to do special events and take turns and all those things, but, inevitably, someone feels hurt."

To Welk, that loyalty is not a given. Many artists have ultimately become very popular at Triple A, but that doesn't mean that's where they started. The street goes both ways. "How long you want to try to keep the ongoing support for Triple A depends on how much they stepped out for you in the beginning," he said.

"You can have certain songs that become very big at Triple A, but that doesn't mean they led the way. Sometimes Triple A picks up the ball from some other format, yet they still expect preferential treatment."

Audience Reach

The deciding factor for many labels is audience reach. There's no disputing that other adult-oriented formats reach a larger audience, and, at the end of the day, the labels have to go where they can reach the most people and, hopefully, sell the most records.

"Unfortunately, Triple A has fewer stations than most other formats do," said Hubbert. "Furthermore, when we do get play at more mass-appeal stations, we simply have to take advantage of that as best we can. When you finally do break at Hot AC and Top 40, you have to superserve that airplay, because that's where the real sales numbers are. It makes for some very difficult decisions."

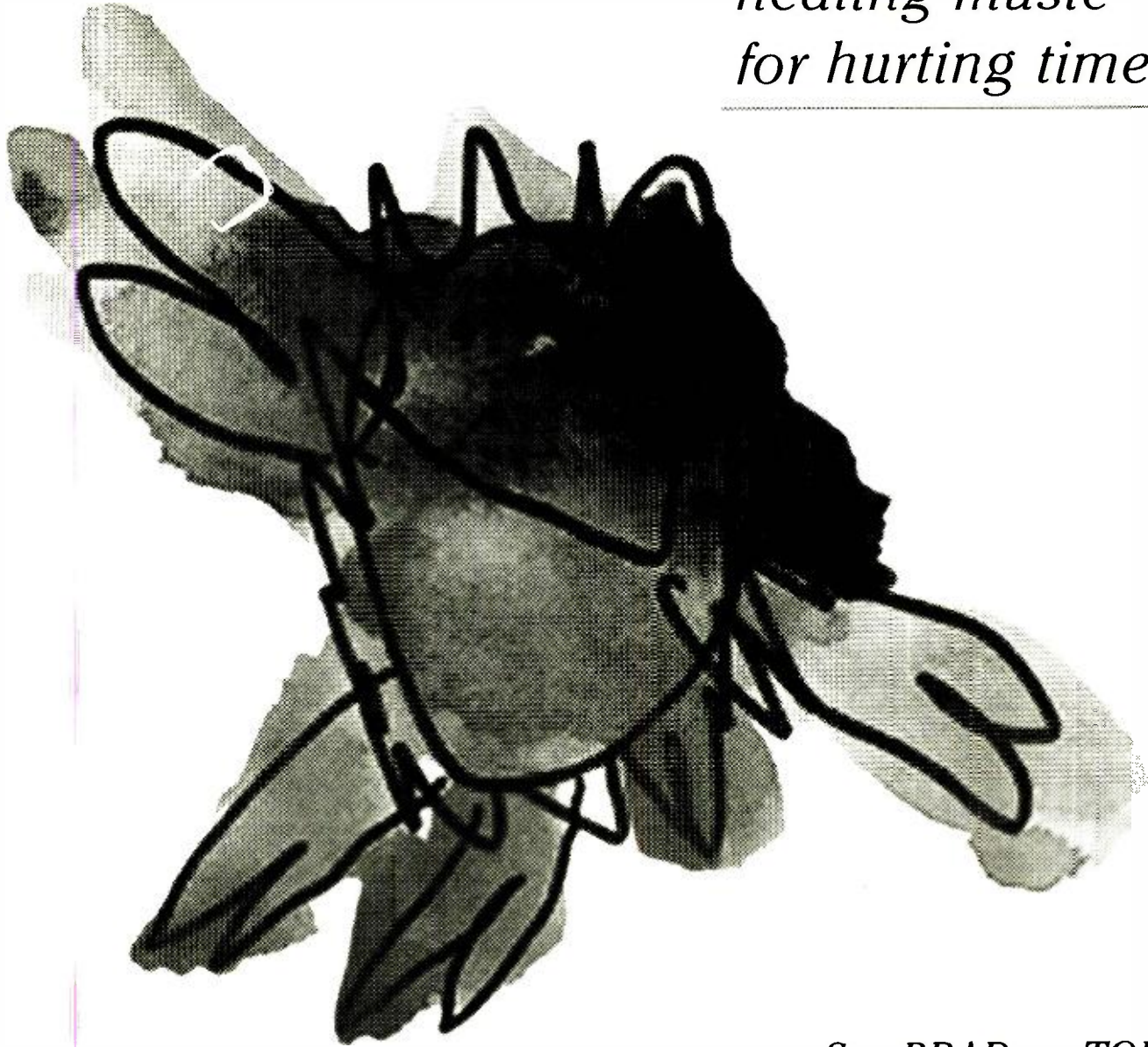
It's possible that Biery summed it up best by saying, "Sooner or later, you have to be sensitive to what's best for the band. That can take precedence over the needs of radio or the internal pressures at a record label. Sometimes that big crossover success can lose them more than just the Triple A base. It can blow off their touring base and other dimensions as well.

"It's really more about timing and how you approach Hot AC or CHR. If it develops naturally in that direction, you just help it along. Then you decrease your chances for headaches and adverse results."

BRAD

shinin'

*healing music
for hurting times...*



MOST ADDED AT AAA!!!

Early believers:

KGSR WKOC WMMM


WRNX KRSH KOTR

KTAO WAPS WDST

See BRAD on TOUR!:

Sat-Oct-12	San Francisco
Sun-Oct-13	Los Angeles
Tue-Oct-15	Solano Beach
Wed-Oct-16	Phoenix
Fri-Oct-18	Austin
Sat-Oct-19	Houston
Sat-Oct-20	Dallas
Tue-Oct-22	Atlanta
Wed-Oct-23	Winston Salem
Fri-Oct-25	Philadelphia
Sun-Oct-27	Boston
Mon-Oct-28	New York
Wed-Oct-30	Detroit
Thu-Oct-31	Toronto
Sat-Nov-02	Chicago
Sun-Nov-03	Indianapolis
Mon-Nov-04	Minneapolis

More to be announced...

Management: Kelly Curtis / Liz Burns for Curtis **REDLINE** ENTERTAINMENT 

R&R Triple A Top 30

September 20, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	COLDPLAY In My Place (Capitol)	621	+25	38575	11	26/0
	2	DAVE MATTHEWS BAND Where Are You Going (RCA)	547	-32	38786	18	26/0
	3	SHERYL CROW Steve McQueen (A&M/Interscope)	520	+11	33514	9	22/0
	4	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	517	-15	39574	15	23/0
10	5	U2 Electrical Storm (Interscope)	439	+96	31692	2	23/1
	6	JACK JOHNSON Flake (Enjoy/Universal)	436	-23	33705	31	26/0
	7	BRUCE SPRINGSTEEN The Rising (Columbia)	405	-52	26171	12	21/0
	8	NORAH JONES Don't Know Why (Blue Note/Virgin)	380	-4	31513	20	22/0
	9	HOWIE DAY Ghost (Epic)	360	+12	23853	12	24/0
13	10	ROLLING STONES Don't Stop (Virgin)	354	+76	28556	2	22/0
	11	PETER GABRIEL The Barry Williams Show (Geffen/Interscope)	321	-23	22795	6	21/0
17	12	COUNTING CROWS Miami (Geffen/Interscope)	279	+42	16195	3	20/1
12	13	JIMMY EAT WORLD The Middle (DreamWorks)	271	-23	14912	27	16/0
25	14	WALLFLOWERS When You're On Top (Interscope)	265	+85	13793	2	21/4
15	15	JACK JOHNSON Bubble Toes (Enjoy/Universal)	256	-2	14510	6	20/1
14	16	JACKSON BROWNE The Night Inside Me (Elektra/EEG)	256	-4	17499	4	21/1
23	17	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	243	+36	16966	3	14/5
16	18	311 Amber (Volcano)	232	-8	13529	7	9/0
20	19	PETER STUART With My Heart In Your Hands (Vanguard)	225	+4	9849	6	19/0
11	20	CHUCK PROPHET Summertime Thing (New West/Red Ink)	224	-97	12602	14	18/0
18	21	BONNIE RAITT Silver Lining (Capitol)	220	-9	16266	8	17/0
26	22	TORI AMOS A Sorta Fairytale (Epic)	216	+41	13840	2	16/3
19	23	BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	201	-27	11053	9	16/0
Debut	24	TRACY CHAPMAN You're The One (Elektra/EEG)	200	+112	16660	1	19/1
Debut	25	TOM PETTY & THE HEARTBREAKERS The Last DJ (Warner Bros.)	185	+125	13897	1	16/1
24	26	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	182	-12	7359	15	9/0
27	27	ELVIS COSTELLO 45 (Island/IDJMG)	174	-1	11164	6	16/0
22	28	DAVE PIRNER Never Recover (Ultimatum)	167	-46	6452	12	18/0
28	29	GOO GOO DOLLS Big Machine (Warner Bros.)	166	+4	7251	6	11/0
21	30	COUNTING CROWS American Girls (Geffen/Interscope)	160	-55	5554	19	19/0

27 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/8-9/14. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

New & Active

BRUCE SPRINGSTEEN Lonesome Day (Columbia)
Total Plays: 158, Total Stations: 5, Adds: 0

CREED One Last Breath (Wind-up)
Total Plays: 157, Total Stations: 5, Adds: 1

HOOBASTANK Running Away (Island/IDJMG)
Total Plays: 153, Total Stations: 4, Adds: 0

JOSH JOPLIN GROUP (I Am Not The Only) Cowboy (Artemis)
Total Plays: 144, Total Stations: 14, Adds: 1

DUNCAN SHEIK On A High (Atlantic)
Total Plays: 142, Total Stations: 10, Adds: 0

RHETT MILLER Come Around (Elektra/EEG)
Total Plays: 119, Total Stations: 10, Adds: 0

DAVE MATTHEWS BAND Grace Is Gone (RCA)
Total Plays: 102, Total Stations: 4, Adds: 1

ALICE PEACOCK I'll Be The One (Aware/Columbia)
Total Plays: 99, Total Stations: 13, Adds: 1

LENNY KRAVITZ If I Could Fall In Love (Virgin)
Total Plays: 97, Total Stations: 6, Adds: 0

RYAN ADAMS Nuclear (Lost Highway/IDJMG)
Total Plays: 96, Total Stations: 9, Adds: 1

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	5
CHUCK PROPHET I Bow Down... (New West/Red Ink)	5
WALLFLOWERS When You're On Top (Interscope)	4
BRAD Shinin' (Redline)	4
MARC COPELY Right To My Head (RCA)	4
TORI AMOS A Sorta Fairytale (Epic)	3
SHEMEKIA COPELAND Livin' On Love (Alligator)	3
DELBERT MCCLINTON Same Kind... (New West/Red Ink)	2
WILLY PORTER If Love Were An Airplane (Six Degrees)	2
JOE BONAMASSA Waiting For Me (Meda1st)	2
1 GIANT LEAP My Culture (Palm Pictures)	2
GARFUNKEL/SHARP/MDNDLOCK Bounce (Manhattan)	2

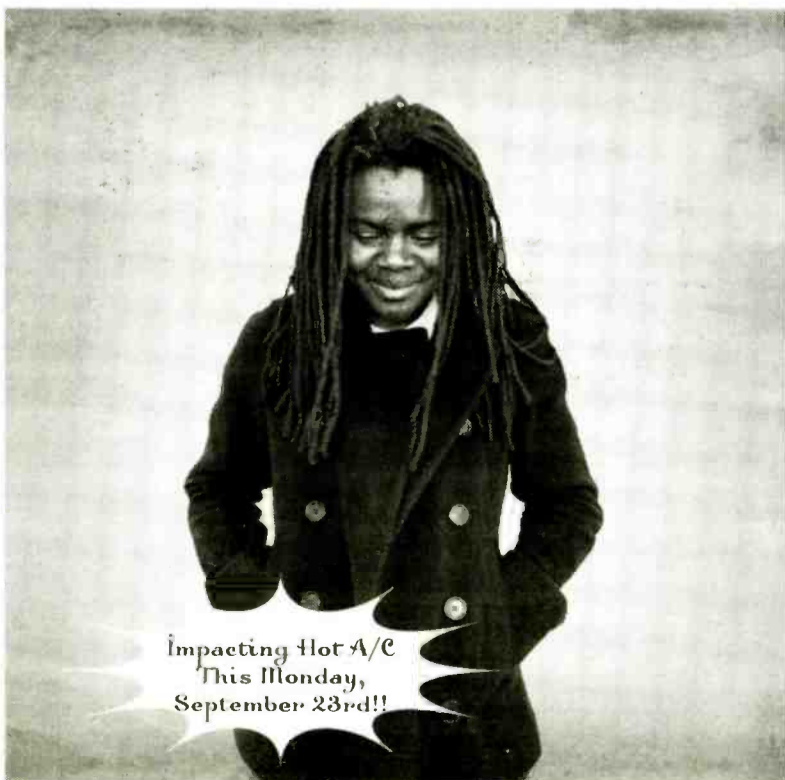
Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOM PETTY... The Last DJ (Warner Bros.)	+125
TRACY CHAPMAN You're The One (Elektra/EEG)	+112
U2 Electrical Storm (Interscope)	+96
WALLFLOWERS When You're On Top (Interscope)	+85
ROLLING STONES Don't Stop (Virgin)	+76
RYAN ADAMS Nuclear (Lost Highway/IDJMG)	+53
COUNTING CROWS Miami (Geffen/Interscope)	+42
TORI AMOS A Sorta Fairytale (Epic)	+41
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+36
DAVE MATTHEWS BAND Grace Is Gone (RCA)	+33

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOHN MAYER No Such Thing (Aware/Columbia)	206
THE CORRS F/BONO When The Stars... (143/Lava/Atlantic)	147
SHERYL CROW Soak Up The Sun (A&M/Interscope)	146
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	136
GOO GOO DOLLS Here Is Gone (Warner Bros.)	133
LIFHOUSE Hanging By A Moment (DreamWorks)	130
PETE YORN Life On A Chain (Columbia)	129
DAVID GRAY Babylon (ATO/RCA)	126
PETE YORN Strange Condition (Columbia)	125
CALLING Wherever You Will Go (RCA)	124
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	115
DAVE MATTHEWS BAND Everyday (RCA)	114
FIVE FOR FIGHTING Superman... (Aware/Columbia)	111
AFRO-CELT... F/P. GABRIEL When... (Real World/Virgin)	110

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



Impacting Hot A/C
This Monday,
September 23rd!!

Tracy Chapman - You're The One

The premiere single from her new album

Let It Rain

Produced by: John Parish and Tracy Chapman
Management: Direct Management Group, Inc.,
Steven Jensen & Martin Kirkup

Album in stores October 15

BDS AAA Monitor Debut 18*
BDS AAA Audience Debut 12*
MediaBase AAA Debut 24

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New this week:
WOKI/Knoxville, WRNR/Annapolis, KBAC/Santa Fe
Already on over 70 AAA stations including
KFOG, KBCO, KINK, KTEZ, WERT, WXPB, KMTT, KFSR
See Tracy perform "You're The One":
Tuesday, October 15 on The Tonight Show with Jay Leno
Monday, October 21 on Good Morning America

LOS LOBOS

Good Morning Aztlán

WXRT

John Farneda

"We've played the single 'Good Morning Aztlán' over 200 times, it's the sound of Los Lobos that we know and love!"

LA Times

"The greatest band of all time."

Interview Magazine

"...this album is imbued with a brilliant sonic swagger."

Philadelphia Daily News

Grade: A "Los Lobos...return to their essence on 'Good Morning Aztlán'"

Billboard

"...'Good Morning Aztlán', the band's 11th studio album, sums up a career that's been equal parts rock'n'roll, soul and traditional Mexican. The Latino sensibility, though, is merely another element in a collection of outstanding – and straightforward – songs that are distinctly bluesy in sound and often times East LA in content."

Blender

★★★★

"There's no better American band."

**Over 100 Shows performed
THIS YEAR!**

**Over 73,000 albums Scanned
Since June 2002!!**

Already On:

**WXPB
WFUV
WYEP
WNCW
KPIG
WMMM
KTHX
KTAO**



Produced by Los Lobos

Management: Tim Bennett/The Fitzgerald Hartley Co.

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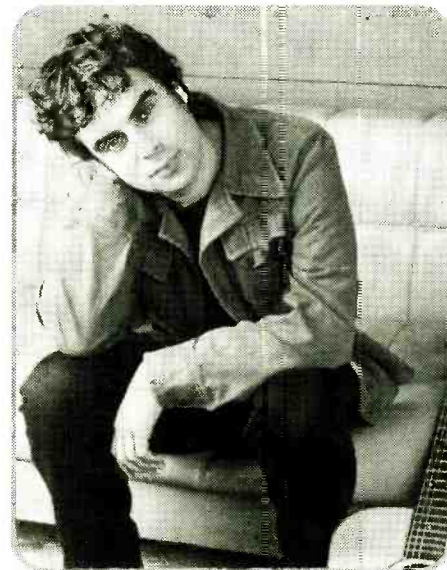
www.loslobos.org

AAA ARTIST OF THE WEEK

ARTIST: **Andy Stochansky**

LABEL: **Private Music/RCA Victor Group**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Andy Stochansky

Andy Stochansky may be a new name to most of us, but he's been building momentum in his career for well over a decade. As a child in Toronto, Canada, Stochansky learned piano and almost immediately started to write songs. His parents were avid record collectors and exposed him to a broad variety of musical styles. He later attended the Ontario College of Art and Design, where he composed soundtracks to the films he was creating.

In 1991 he started a seven-year run as the drummer (he plays guitar and many other instruments too) for Ani DiFranco. He's also performed and recorded with The Barenaked Ladies, The Indigo Girls, Janis Ian, Jane Siberry and Jonathan Richman. "I was a musician who was really sensitive to people's songs," he says. "They could see that in me and would hire me because of that. But what I really wanted to do was make my own music."

While still in DiFranco's band, he began to pursue that dream with the release of 1995's *White You Slept*. By 1998 Stochansky decided to go solo full-time and released his second album, *Radio Fusebox*, in 1999. Both projects were ambient and textural in nature, receiving positive reviews in Canada.

Stochansky returns with his first major-label album, *Five Star Motel*, which reveals a new musical direction. He and producer Ian LeFeuvre (with help from John Rothrock and Dennis Hering on a couple of tracks) certainly experiment a bit with sounds and textures on *Five Star Motel*, but what really makes the music unique is Stochansky's voice. Often compared to Radiohead's Thom Yorke, the late Jeff Buckley and even U2's Bono, he nevertheless manages to come across as passionate and sincere.

He was also willing to try out new ideas during the songwriting process. "I was basically trying to write a guitar pop record," he explains. "I didn't want to have anything extraneous. I wanted to write simple songs and sweeten them with the right production. I ultimately surprised myself in that I wrote songs that were much more accessible or pop-oriented, as opposed to when I write on piano and go for more odd kind of chordings. I think the way I write is just a bit left of center anyway and therefore calls for a more cinematic tone to it, lyrically and otherwise."

As you listen to "Wonderful (It's Superman)," "Stutter," "22 Steps," "Paris," "Miss USA" and "Everest" this adventurous approach — which is what sets Stochansky apart from most contemporary singer-songwriters — comes through loud and clear. "These are songs about me and about people I know, but, I think, in a way that anybody can relate to them," Stochansky says. "For me, songs are hard to write, but playing music is everything to me. It's sex, love, hate, anger and humbleness all mixed into one ball."

ON THE RECORD

With
Shawn Stewart
Asst. PD/MD, KMTT/Seattle



It's been a long wait for a new album from Peter Gabriel — a decade, to be exact. On top of that, he's teased us with soundtracks, guest vocal appearances, a CD to accompany the Millennium Dome and unfulfilled promises of a followup to *Us*. But, after one listen to Gabriel's new album, *Up*, I forgive him, like any good fan should. • Sometimes when artists slip away from us for

years at a time, their return to recording sounds forced:

"Here's my comeback!" Or, worse, you can hear in every strum why they retired from writing: "I've got nothing to say!" Not so with *Up*. Peter returns as fearless and challenging as ever. From the harrowing opening cut, "Darkness," to the challenging new single, "The Barry Williams Show," to the lush orchestral closer, "Signal to Noise," Gabriel mines the deepest regions of his own

psyche. • It's a symbolic journey into the darkness that is balanced by moments so sublime, you'll shudder. At once funky and spooky, *Up* will remind you why Peter Gabriel is a pop artist — emphasis on *artist* — adults can embrace with pride.

Shemekia Copeland takes the overall Most Added honors this week with 15 adds (No. 1 on the Indicator panel and No. 3 on the monitored panel) ... **Chuck Prophet's** followup continues to build with 12 new stations (tied for No. 1 monitored and No. 2 Indicator), and **The Red Hot Chili Peppers** add another nine stations to their 11-station, before-the-box total (tied for No. 1 monitored and No. 4 Indicator) ... Others having a good first week include **1 Giant Leap**, **Brad, Marc Copely**, **Los Lobos**, **Garfunkel/Sharp/Mondlock**, **Joe Bonamassa** and **James McMurtry** ... **Tori Amos**, **Delbert McClinton**, **The Wallflowers**, **Willy Porter**, **Tracy Chapman**, **Tom Petty & The Heartbreakers** and **U2** close some holes ... On the monitored airplay chart, **Coldplay** hold at 1* for the second week, **Sheryl Crow** inches up to 3*, **U2** jump 10*-5*, **Howie Day** is at 9*, and **The Rolling Stones** crack the top 10 at 10* ... Big jumpers this week include **Counting Crows** (17*-12* on "Miami"), **The Wallflowers** (25*-14*), the **Peppers** (23*-17*) and **Amos** (26*-22*) ... **Chapman** and **Petty** debut at 24* and 25*, respectively ... On the Indicator airplay chart, **Beth Orton** holds the top slot, the **Stones** jump 17*-5*, **Petty** debuts at 11*, **Trey Anastasio** leaps 18-12*, and **U2** catapult 27*-14* ... **Chapman**, **The Wallflowers** and **Ryan Adams** also debut ... Projects showing promise to go all the way include **Alice Peacock**, **Rhett Miller**, **Feel**, **Kim Richey** and **The Josh Joplin Group**.

Triple A ON THE RADIO

— John Schoenberger, Triple A Editor

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RICK WELKE
rwelke@radioandrecords.com

Not Your Ordinary MD

□ WBSN/New Orleans' Libby Krimsier shows her colors

Many people in this industry wear lots of different hats these days and are always struggling to find the time to do all that is required of them. **Libby Krimsier**, MD and morning show host at WBSN/New Orleans, is no different.

Krimsier is not your average Christian-radio employee. She's a little more of a free spirit than most are accustomed to. But this allows her to fit into many public settings where your average Christian AC person might not. Her radio story is unique, yet similar in essence to many others I have had the privilege of hearing from around the country.

Krimsier was actually attending beauty school when she was suddenly presented with another career path. "A friend who works for the seminary where WBSN is located asked if I'd be interested in helping out at the radio station," she says. "You know, doing some part-time work and helping out wherever help was needed. I said I would be.

"I began by learning anything and everything I could. Our PD asked if I'd come in early and help him answer calls on the morning show. I agreed, going against every natural late-sleeping fiber in my being. Before I knew it, I was co-hosting the show with him, which was really fun. I felt so instantly connected by getting to know our listeners.

"The PD ended up moving, and, because of that, a position was left empty. I was made the interim MD and sort of thrown into learning a lot about everything. Whatever I know about radio came directly from the former PD and from my time here at the station. I'm still learning a lot every day, and I absolutely love it."

Impacting Bayou Country

Everybody at WBSN realizes that New Orleans is a distinctive town.

The home of Mardi Gras, the city is certainly influenced by its urban infrastructure and Catholic roots. "It is pretty unique, and I think that's reflected in our station," Krimsier says. "The staff has a genuine love for the city and all of its quirks and characters. Do you know of any other city that has red beans and rice every Monday or a Ruthie The Duck Lady?"

"Diversity is the key. Musically, we tend to stretch a bit more than your average Christian AC station. We are working together to learn as we go along, and that opens us up more to new ideas and ways of doing things."

The station began in 1979 as a tiny FM frequency on the campus of New Orleans Baptist Theological Seminary with a vision of reaching out to students in the area. Through the years it's grown to reach more than just students, stretching its coverage to parts of Mississippi and the swamps of Louisiana. With a very small staff, it now reaches in excess of 58,000 people a week.

Krimsier characterizes the station as sort of a nondescript Hot AC. "That allows us to pull from different musical styles and create what sounds best for our market," she says.

Going Solo

Krimsier is presently hosting the morning show at WBSN solo. It's taken some getting used to, but she's enjoying herself. "Our morning show is more music-oriented than others in our market, which our listeners really seem to respond to," she says. "The show is also extremely family oriented. In fact, one of the favorite regular

guests is my dad. He loves to hear himself on the radio.

"There are certainly times when I wish I had someone in the same room to bounce ideas off or just to chat with. The interaction is still there though; we've just re-created it with the listeners instead of a co-host."

One bit that seemed to go wrong recently actually made a big splash. "At a recent remote, one of our on-air personalities decided to do a spur-of-the-moment death-defying stunt on her scooter," Krimsier says. "To the detriment of the aforementioned personality, but to the amusement of other personali-

"We really enjoy huge contests and fun station events; however, we also really want to focus on making an impact in our community."

ties and listeners present, the stunt flopped — as did she and the scooter. I'm pretty sure she is still sore from it."

That just goes to show that being at a Christian AC station doesn't mean that everything is slow and that nothing surprising ever happens. In fact, at a recent station-sponsored concert, Krimsier got the shock of her life. "As a complete surprise, I had the pleasure of meeting my mini-me," she says.

"She was a 10-year-old listener who found out where I had my hair done. Her mom took her to have her hair cut and colored Neapolitan-style, just like mine. She calls it 'the Libby.' She even went to the extreme of having her dog's hair dyed to match."

Sharing And Caring

So, what is a small staff that wears many different hats and has few resources to do? Plenty, says Krimsier. "Our goal is to always be salt and light in our community," she explains. "That means we've got to do more than just play songs; we've got to be a part of our community, actively helping and loving those in need.

"We were recently a part of the seminary's summer mission program,

Pick A Chica Continues!

R&R has partnered with Word and Warner Bros. in the national search for a new Chica girl. The Pick a Chica website at www.pickachica.com is now open for anyone in the country to vote on their favorite young lady. Christian radio stations have special pages within their websites dedicated to getting the word out and having local listeners vote in this exciting contest. For updated news and information, check out the Christian Format Room at the R&R website at www.radioandrecords.com.

which brought in hundreds of youths from all over the country to do local mission work. We also just wrapped up an extremely successful back-to-school outreach, where listeners donated school supplies. We were able to provide supplies to families in need in the city and share God's love with them by doing so.

"We are working on our next Live at Cafe New Orleans, a station music event that has quickly grown from 40 attendees to hundreds. We give our listeners a chance to showcase their talent and share with others in the community. We've begun broadcasting it over the web and are in the planning stages of taking it to the next level.

"We're also launching a full-time Christian Rock station online at www.christianrockradio.com in hopes of reaching even more listeners. Our main promotional goal, though, is to work with and encourage our listeners to serve one another and the community.

"We really enjoy huge contests and fun station events; however, we also really want to focus on making an impact in our community. We want to see lives changed, and we realize that we, as a radio station, can make an impact. By involving our listeners, the impact is greater, and our listeners have played an important role in that transformation."

As a young person in a key radio market, what does Krimsier think of

Christian radio? "It seems to be one of the few industries that has a heart," she says. "While a goal may be to sell records or promote an artist, we all seem to share one common, ultimate goal, which is spreading the Gospel. Radio is a great way to be involved in that.

"Christian radio seems to be more professional than ever. It used to seem like a Christian radio station was almost an excuse to be less than excellent; now the entire industry is pushing itself to have better quality and striving for excellence. That excites me."

The reality of being involved in a caring, family oriented business hit home with Krimsier a little over a year ago, when she suddenly became ill and had to be rushed to the emergency room. "I had emergency surgery, which ended up being pretty complicated," she says. "I was out for a good five weeks.

"During that time my co-workers were amazing — not just in visiting and being there for me on a personal level, but also in filling in gaps and jumping in wherever necessary at work.

"And our listeners were incredible. One of them actually took me to the hospital. People were so wonderful during that time, so supportive and thoughtful. God really used that time to minister to me through our listeners. It made the sense of family that much more real to me."



MINI-LIBBY

At a recent station concert WBSN/New Orleans MD/morning personality Libby Krimsier (l) came face to face with a smaller version of herself — and a four-legged friend.

THE
BACK TO THE FEW TOUR
FALL 2002

RELIENT K
bleach PHILMORE HOLLAND

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The CCM Update

Christian Retail, Radio & Records Newsweekly

The **CCM** Update

Executive Editor
Rick Edwards

Editor

Lizza Connor

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OPENING ACT

Souljahz Share Wisdom In Musical Mosaics

Band 411: Souljahz are a trio of siblings, Joshu'a, Je'kob and Rachael Washington. All three supply vocals, while Je'kob, 21, plays guitar, and Rachael, 18, occasionally tap dances.

Current digs: San Diego

New album: *The Fault Is History* (Warner Bros.), released Aug. 20 and produced by the group, along with Tonex and Chris Rodriguez. *Fault* fuses urban pop, hip-hop, R&B, acoustic rock and spoken word. "Hip-hop is the foundation, but our music is an eclectic hybrid of many different genres," says Joshu'a, 23.

Influences: Joshu'a cites All Together Separate, Kirk Franklin, Rachael Lampa and Nicole C. Mullen as Christian artists who have inspired Souljahz. The trio's other influences range from Lauryn Hill and Prince to Michael Jackson and Bjork.

Favorite cut: "Overall, my favorite is 'Let It Go,'" Joshu'a says. "It's a song about how everyone has problems and needs God to take over and deal with them. Musically, it's one of our most diverse tracks, encompassing everything from folk to funk."

Back Story: Several years ago the Washingtons met a German music producer at church, and that association eventually led to a trip overseas to record a demo. Just a few days after the group returned to the U.S., they were approached by several record labels. "We wanted to get in with a label that had real crossover potential," Joshu'a says. The group eventually signed with Warner Bros., and since then they have been featured internationally on MTV and on the *Project Gotham Racing* CD, which accompanied the rollout of the Microsoft X-Box.

Lesson learned: "Patience," says Joshu'a. "Everything in the music industry moves so fast, but we've had to learn how to wait on God and not rush things to happen before He's ready to act."

Goal: A key purpose of Souljahz's music is to tackle the real-life issues encountered by today's youth. "The songs we write cover subjects like drug abuse, racism and premarital sex," Joshu'a says. "We want to encourage young people to live wisely and realize that their actions definitely have consequences."

— David McCreary



Souljahz

CCM UPDATE GALLERY



RICHLY CONTENTED

Divine Discontent, Sixpence's first album in nearly five years, will be released next month, and an acoustic performance and interview the band taped recently at DMX Music's studios in Los Angeles are now airing on DMX's *Listening Room*. Pictured (l-r) are DMX's Gina Yates, Sixpence guitarist Matt Slocum, DMX's Danielle Ruyschaert, Sixpence singer Leigh Nash and DMX's Ed Moloney.

SPINWORTHY

Faith Foremost In Jeremy's Camp

Jeremy Camp *Stay* (BEC)

Newcomer Jeremy Camp arrives with a debut disc that, while disarmingly accessible, is also rich with the hard-won wisdom of a faith that sustains in the face of difficulty and loss. Writing in the troubadour-meets-worship-leader tradition, Camp rocks with a boldness and passion that match his lyrical commitment.

In the context of ministry with young people and the life-changing experience of his marriage to a woman with cancer and her death, Camp celebrates God's presence "Right Here" in our suffering. We grow in our "Understanding" when we learn to "Stay" in a situation long enough for God's light to shine in our darkness. No matter how hard it seems, Camp takes it "One Day at a Time" and finds that there's plenty to thank and worship God for when we "Walk by Faith."

Camp's deep voice has a resonance that reminds one of Third Day, while the punchy pop rock arrangements fall in the continuum between such guitar bands as Matchbox Twenty and Creed. Camp's vocals dig deep to give his words the emotion that makes his music matter. He's mastered the hard task of taking the personal and giving it universal meaning.

— Brian Quincy Newcomb



In The News....

- Festival Con Dios is joining with Salem Communications and others to promote **Operation Vote**, an effort to encourage voter registration. Operation Vote has established an online registration site at www.operationvote.com; in addition, the group is partnering with music festivals and events to have volunteers present to register voters on-site.
- Entertainment website **Acaza.com** signs on as a partner with **Festival Con Dios**, joining ZJAM and Altarnet as primary media sponsors. The Acaza website will be updated weekly with band information, event photos of festival performances and the crowds and comments from those on the road, along with tour schedules and a link for ticket sales. Acaza also plans to archive video footage into a stream that can be accessed through a joint FCD-Acaza site.
- Point Of Grace's **Shelley Breen** and husband David welcomed daughter Caroline Phillips Breen into the world on Sunday, Sept. 8. Bandmember **Terry Jones** welcomed her new addition, Mallory Louise, on Aug. 7, and POG-er Heather Payne is expecting any day now.
- Ardent recording artist and former lead singer of Big Tent Revival **Steve Wiggins** has reached an exclusive performance agreement with LifeWay Christian Resources/LifeWay Conference Centers. Wiggins will headline nine concerts during the remainder of this year and in 2003 and will serve as a consultant with LifeWay to the largest Christian conference centers in the United States: North Carolina's Ridgecrest Conference Center and New Mexico's Goriotta Conference Center.
- **Pam Cole** joins the KAFC/Anchorage, AK morning show. She's been with the station eight years.
- **Hillsong Music Australia** celebrated the U.S. release of their new album, *Blessed*, on Sept. 17, and on the 18th launched a 15-city tour with a show in West Covina, CA. Also on the tour are artists Darlene Zschech, Reuben Morgan and Marty Sampson, along with other vocalists and musicians from Hillsong Church in Sydney.
- Gold-selling Sparrow Records vocal group **Avalon** recently announced the addition of Melissa Greene. Greene replaces soprano Cherie Adams, who has decided to pursue a solo career in music and as a speaker at women's conferences. Adams is also publishing a book at the end of the year for Christian single women. Greene, who joins Avalon members Michael Passons, Jody McBrayer and Janna Long, was formerly with the vocal group Truth.

WORTH QUOTING

"On Sept. 11, 2001, each of us was reminded that we are here only for a time, and these counted days should be filled with things that last and matter — love for our families, love for our neighbors and for our country, gratitude for life and to the Giver of Life."

— President George W. Bush

AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	NEWSBOYS Million Pieces (Sparrow)	1712	-18	14
2	2	AVALON Undeniably You (Sparrow)	1693	+69	9
3	3	RACHAEL LAMPA I'm All Yours (Word)	1637	+61	12
4	4	BIG DADDY WEAVE In Christ (Fervent)	1432	-82	14
8	5	NICHOLE NORDEMAN Holy (Sparrow)	1409	+165	6
7	6	CAEDMON'S CALL We Delight (Essential)	1321	+24	12
5	7	JARS OF CLAY Fly (Essential)	1315	-124	15
9	8	TRUE VIBE See The Light (Essential)	1301	+57	11
6	9	AUDIO ADRENALINE Ocean Floor (Forefront)	1214	-132	18
11	10	J. HANSON & S. GROVES Traveling Light (Creative Trust)	1186	+59	11
13	11	PAUL COLMAN TRIO Fill My Cup (Essential)	1008	+39	7
12	12	STEVEN CURTIS CHAPMAN Magnificent... (Sparrow)	1002	-100	22
16	13	SARA GROVES First Song That I Sing (INO)	979	+36	8
10	14	SHAUN GROVES Move Me (Rocketown)	949	-208	17
18	15	POINT OF GRACE Yes, I Believe (Word)	896	+42	7
15	16	LINCOLN BREWSTER All I Really Want (Vertical)	893	-63	12
17	17	NICOLE C. MULLEN Come Unto Me (Word)	851	-74	15
14	18	REBECCA ST. JAMES Song Of Love (Forefront)	771	-195	17
22	19	BEBO NORMAN Great Light Of The World (Essential)	733	+135	4
19	20	FFH Fly Away (Essential)	714	-67	21
25	21	JODY MCBRAYER To Ever Live Without Me (Sparrow)	647	+211	2
21	22	ALLEN ASBURY All About Grace (Doxology)	582	-26	11
20	23	SALVADOR Breathing Life (Word)	561	-88	20
24	24	AARON SPIRO Sing (Sparrow)	511	+20	5
Debut	25	MERCY ME Spoken For (INO)	478	+272	1
26	26	GREG LONG I Won't Take You For Granted (Word)	460	+38	5
27	27	GINNY OWENS With Me (Pocketown)	455	+43	2
30	28	SARAH SADLER Beautiful (Essential)	454	+82	3
23	29	KATINAS Rejoice (Gotee)	421	-147	16
28	30	PLUS ONE Let Me Be The One (Atlantic)	406	-1	6

61 AC reporters. Songs ranked by total plays for the airplay week of Sunday 9/8-Saturday 9/14. © 2002 Radio & Records.

Inspo Top 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	MICHAEL W. SMITH Purified (Reunion)	317	-34	13
6	2	SARA GROVES First Song That I Sing (INO)	301	+9	9
2	3	FFH We Sing Alleluia (Essential)	301	-13	9
3	4	POINT OF GRACE Yes, I Believe (Word)	292	-20	8
8	5	ALLEN ASBURY All About Grace (Doxology)	282	+1	10
9	6	FERNANDO ORTEGA Sing To Jesus (Word)	257	+10	8
10	7	SELAH Timeless (Curb)	249	+3	10
4	8	NICOLE C. MULLEN Come Unto Me (Word)	249	-60	12
7	9	REBECCA ST. JAMES Song Of Love (Forefront)	247	-41	14
5	10	LINCOLN BREWSTER All I Really Want (Vertical)	243	-63	13
11	11	LENNY LEBLANC All For You (Integrity)	211	-15	8
12	12	MICHELLE TUMES The Light (Sparrow)	205	-5	7
13	13	STEVE GREEN If We Answer (Sparrow)	183	+5	4
14	14	WATERMARK Friend For Life (Rocketown)	177	-1	4
15	15	JOHN TESH Open The Eyes Of My Heart (Garden City)	156	-4	5
17	16	J. HANSON & S. GROVES Traveling Light (Creative Trust)	155	+11	6
18	17	KATHY TROCCOLI All For The Life Of Me (Reunion)	144	+4	2
16	18	COREY EMERSON I Will Remember (Discovery House)	139	-9	14
Debut	19	MICHAEL W. SMITH There She Stands (Reunion)	114	+65	1
19	20	RONNIE FREEMAN The Only Thing (Rocketown)	110	-30	14

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 9/8-Saturday 9/14. © 2002 Radio & Records.

Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	GRITS Here We Go (Gotee)
2	SOULJAHZ All Around The World (Squint)
3	KNOWDAVERBS What You Rock Now (Gotee)
4	TRIN-I-TEE 5:7 Holla (Gospo Centric)
5	WOODY ROCK Believer (Gospo Centric)
6	KJ-52 Dear Slim (Uprok)
7	DJ MAJ I/DJ FORM 7 Factors (Gotee)
8	TOBYMAC Irene (Forefront)
9	JOHN REUBEN Hindsight (Gotee)
10	BIG UNC Christcyde (BRx2)

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September 20, 2002

CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	NEWSBOYS Million Pieces (Sparrow)	1134	-21	13
2	2	JARS OF CLAY Fly (Essential)	914	-115	16
3	3	DAILY PLANET Flying Blind (Reunion)	876	-118	18
4	4	SOULJAHZ All Around The World (Squint)	842	+43	9
5	5	AUDIO ADRENALINE Ocean Floor (Forefront)	810	+67	9
6	6	BENJAMIN GATE The Calling (Forefront)	758	+44	13
7	7	REBECCA ST. JAMES Song Of Love (Forefront)	630	-21	13
8	8	PLUS ONE I Don't Care (Atlantic)	587	-20	11
9	9	RACHAEL LAMPA I'm All Yours (Word)	550	+4	8
10	10	AARON SPIRO Sing (Sparrow)	548	+17	7
11	11	AVALON Undeniably You (Sparrow)	533	+39	6
12	12	SARAH SADLER Beautiful (Essential)	492	+2	5
20	13	LARUE Peace To Shine (Reunion)	456	+98	5
21	14	JEFF DEYO More Love. More Power (Gotee)	423	+73	3
18	15	TRIN-I-TEE 5:7 Holla (Gospo Centric)	416	+15	10
24	16	LIFEHOUSE Spin (Sparrow/DreamWorks)	409	+97	2
17	17	BIG DADDY WEAVE In Christ (Fervent)	407	+5	4
19	18	EVERYDAY SUNDAY Stand Up (Flicker)	405	+34	3
14	19	TOBYMAC Irene (Forefront)	404	-70	17
15	20	SHAUN GROVES Move Me (Rocketown)	397	-48	11
27	21	BEBO NORMAN Great Light Of The World (Essential)	387	+104	2
16	22	SALVADOR Breathing Life (Word)	376	-56	16
13	23	JENNIFER KNAPP Say Won't You Say (Gotee)	345	-140	24
Debut	24	THIRD DAY 40 Days (Essential)	335	+125	1
30	25	ZOEGIRL Even If (Sparrow)	335	+70	3
22	26	THIRD DAY It's Alright (Essential)	323	-20	27
29	27	NICHOLE NORDEMAN Holy (Sparrow)	282	+6	2
Debut	28	MARY MARY In The Morning (Columbia)	268	+33	1
Debut	29	JOY WILLIAMS Surrender (Reunion)	267	+121	1
26	30	DOWNHERE Free Me Up (Word)	267	-35	11

29 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 9/8-Saturday 9/14. © 2002 Radio & Records.

Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	KUTLESS Your Touch (BEC)	463	-25	12
2	2	SKILLET Kill Me, Heal Me (Ardent)	373	-10	8
4	3	BLEACH We Are Tomorrow (BEC)	366	-14	7
3	4	38TH PARALLEL Horizon (Squint)	364	-17	13
5	5	PILLAR Echelon (Flicker)	305	+6	4
9	6	SUPERCHICK So Bright (Stand Up) (Inpop)	278	+24	3
7	7	ALL TOGETHER SEPARATE I'll Rise (Asteroid) (Ardent)	271	-10	10
8	8	12 STONES Broken (Wind-up)	266	-11	17
6	9	STRANGE OCCURRENCE Reach (Steelroots)	253	-36	14
17	10	THIRD DAY 40 Days (Essential)	247	+61	2
12	11	BY THE TREE Change (Fervent)	240	+5	8
15	12	ECHOCAST Ignite (XS)	213	+19	7
13	13	JARS OF CLAY Whatever She Wants (Essential)	212	-3	9
14	14	AUDIO ADRENALINE Summertime (Forefront)	210	0	5
10	15	BENJAMIN GATE Do What You Say (Forefront)	209	-27	16
16	16	DENISON MARRS What Life Has (Floodgate)	205	+16	5
19	17	JUGGERNAUTZ The Reach (Metro One)	197	+22	9
18	18	TOBYMAC Get This Party Started (Forefront)	197	+17	3
22	19	EVERYDAY SUNDAY Mess With Your Mind (Flicker)	172	+19	2
21	20	ACE TROUBLESHOOTER But For Grace... (Tooth & Nail)	170	+12	6
27	21	JEFF DEYO More Love. More Power (Gotee)	150	+16	3
23	22	BIG FAT JAM Everything (Absolute)	145	-3	7
28	23	APOLOGETIX Smooth Grandmama (Parodudes)	144	+11	3
11	24	TINMAN JONES I Will (Independent)	138	-98	12
24	25	LINCOLN BREWSTER Everybody Praise... (Vertical)	129	-19	13
20	26	P.O.D. Boom (Atlantic)	127	-33	22
Debut	27	ROCK 'N' ROLL WORSHIP CIRCUS Ride (Vertical)	122	+11	1
Debut	28	BLINDSIDE Pitiful (Elektra)	120	+9	1
Debut	29	ANTHEM Day At The Beach (Culdesac)	118	+36	1
Debut	30	SEVENTH DAY SLUMBER When... (American Dream)	117	+15	1

47 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 9/8-Saturday 9/14. © 2002 Radio & Records.

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Publisher's Profile

By Erica Farber



ACE & TJ

Air Personalities, *The Ace & TJ Show*

One of radio's greatest strengths is its on-air talent, and one of the morning teams receiving a lot of buzz are Ace & TJ. Since coming to Charlotte and WNKS, they have helped drive the station's ratings, and they are now self-syndicating their show, which can currently be heard in eight markets. Great friends both on the air and off, they like to say that, had they known each other in high school, they would definitely have been best buddies. They also feel that their show wouldn't be nearly the success it is without their support staff, which includes Pete Herrick, Angie Fitzsimmons and Ryan Johnson.

Getting into the business: Ace: "I got the bug in high school. My senior year, a girlfriend of mine and I were going out for the evening. She had to stop by and see her cousin, who was the afternoon drive jock in town, on KZMZ/Alexandria, LA. I had never seen anything that cool in my life. That guy later gave me my first part-time job and gave TJ and I both our first full-time jobs some years later."

"I started doing stuff in college, working for free. I would do midnight to 3am Saturday nights, a hard rock-heavy metal show on the college radio station. That led to a summer job in my hometown, which led to a part-time job while I was in college in Baton Rouge, where I attended LSU. From there, I went back to my hometown and worked at KQID/Alexandria as my first full-time job."

TJ: "I was just out of options. I hated college from the time I got there, so, after I finally gave up on it, I got a job as a purchasing agent in a lumber company. I was in my hometown, Winfield, LA, population about 6,000. My dad was thrilled that I had a full-time job that had company insurance and a vehicle. My mom saw me one day and said, 'Son, you just don't seem happy.' I said, 'I don't know why, but I'm not.' She said it was because I wasn't using my talent. The ability to make people laugh and to entertain people can't be learned."

"That's when I quit and went to my hometown station, a 3,000-watt AM/FM combo with a block format, KVCL. I did country in the morning, classic country in middays and hair band stuff at night. One night I went over to the big city, which is where Ace is from. I ran into that guy he was telling you about, whom I grew up listening to. He was at a club remote. I told him I had just gotten into radio and would love to come by and see his station. He hired me to run Casey Kasem and Rick Dees. That's where Ace and I met."

Becoming a team: Ace: "We both got full-time jobs at KQID. I was working 7pm-midnight; TJ was doing midnight-6am. We decided we wanted to be a morning show from 11pm-1am. They didn't have any money to pay us, so they gave us an apartment to live in. We were

roommates in a not-so-great part of town. We listened to aircheck after aircheck of different people all over the country. We would come in early and stay late, and we would do a little tandem show a couple nights a week. We polished our tape and thought we had some good stuff. KQID was going through some changes at the time and wasn't sure what direction it was going to go. Management hated our tape and told us, 'This won't work. Stop doing this.'"

TJ: "They didn't know we were doing this at night, while they were asleep."

Ace: "So our big bid for the morning show kinda backfired. Except that, over the course of the next few months, almost all of the full-time staff quit except for the two of us. We became program director, assistant program director and music director. Our first act was to make ourselves the morning show."

TJ: "We gave ourselves our first morning job."

A description of the show: Ace: "We've only come up with one good answer, and it's something a listener told us once: 'It's like carpooling to work with my old high school friends.' It's five people who come in every day to play and have a good time. Years ago TJ came up with a saying for the show that we've always carried with us: You grin, you're in. If we make a joke at someone else's expense and you laugh, get ready, because at any point in time it could turn on you. That's the way the show works."

How they like to be managed: Ace: "We don't. The machine we have runs pretty well. One of the things that attracted us to Charlotte was our GM, Bill Schoening. He explained his approach and how he does business: 'I hire the right person, then expect them to do their job.' That worked perfectly for us. In Huntsville we worked for Bill Donavan at WZYP, our first affiliate. He had that same mind-set: 'I'm hiring you. Do your job, tell me what you need, and I'll do what I can to help you.'"

"It's hands off. If you have concerns, come to us directly and tell us. If we need something or have concerns, we'll tell you. About once a week or so we try to sit down with our GM. Sometimes we don't even talk about our show or radio. Other times it's very focused, things that we need or he needs. It's more about sharing information."

TJ: "We are probably the lowest-maintenance show in the country. Bill will call us in sometimes and say, 'I haven't talked to you, and I just wanted to see how you were doing.'"

Most influential individual: TJ: "Scott Shannon was one of the airchecks we used to listen to. Him and Shadow Steele. Since then, Kidd Kraddick and Jeff & Jer in San Diego."

Ace: "Mine would be the same, because we went through that whole process together. The only other name I would add is the guy who gave us our first break and told us very early on to be patient. That would be Hollywood Harrison at KQID."

Career highlight: Ace: "There was a police officer here in Charlotte, Anthony Stancil, who was working a second job as a security guard, filling in for someone one night. He had two kids and a pregnant wife. A shoplifter shot him in the face as the officer was trying to apprehend him over \$11 worth of crab legs. We went on the air the next day and talked about it. We decided we would take the money out of our pockets and give it to the Anthony Stancil Fund. By the time we finished counting up the \$57 we had among the five people in the room, a listener had called in to kick in \$20."

"Somehow, we became Anthony Stancil Central. By 1pm that afternoon we had raised over \$100,000. We later wrote them a check for about \$210,000 that was

collected within a week. The police had to shut down a lane of traffic outside because we had so many people in the building. It ended up on *The Today Show*. I think we cried the entire time. It was such an emotional day, to see a city react like that."

TJ: "For me, it was the day we shaved a guy's eyebrows for \$30."

Career disappointment: TJ: "I'm one of those old-fashioned people who believes that things happen for a reason. We've been through some difficult times together, one of which was when we made our first move to Baton Rouge. That was complete, utter hell. There was a consultant there who basically ran the station. He wanted us to be the type of show that records everything the day before. We were playing 13 songs an hour. Every day he would hotline us and yell at us on the air. For six months I would sit there and think, 'Wow, this is our first move. This is what it's like out in the real world.' Now, looking back, if it hadn't been for that bad move, we might not be where we are today, which is a place we love where everything's going great."

Ace: "It was hard to be embarrassed after the show every day by what you'd just done."

TJ: "He would tell me to get rid of my Southern accent. It was just like a scene in Howard Stern's movie."

Ace: "We would tape the show and then have to go sit in this consultant's hotel room for an aircheck session. It would start at 11. If you said something wrong or didn't punctuate the call letters properly, he would stop the tape every time during a four-hour show to point that out to you."

Favorite radio format: Ace: "Talk. I'm interested in how people who don't play music draw you in, tell a story and hook their audience, how a Jim Rome or a Rush Limbaugh can do the same basic things but do them in such different ways. And I love to hear a jock, no matter what the format, who understands his format and his audience, who can smoke through a record set, take a great phone call and take a song to the post."

TJ: "I'm a political junkie. We don't do a whole lot of political discussion of the issues of the day on our show, so it's an escape for me. I am a huge Rush Limbaugh fan. I think he and Neal Boortz are awesome. They're about all I listen to."

Favorite television show: TJ: "*Sex and the City* and *Everybody Loves Raymond*." Ace: "*West Wing*."

Favorite movie: Ace: "*Hoosiers*." TJ: "*Best in Show*."

Favorite book: TJ: "*The Way Things Ought to Be* by Rush Limbaugh." Ace: "*Don't Forget to Call Your Mama, I Wish I Could Call Mine* by Lewis Grizzard."

Beverage of choice: TJ: "Coors Light." Ace: "Water or Corona."

Favorite restaurant: Ace & TJ: "Sullivan's in Charlotte."

Hobbies: TJ: "I work out and boat. They used to make fun of me on the air because I was the only one who didn't have a hobby, so now I have one."

Ace: "I have a band, so that occupies most of my hobby time. I'm the vocalist. Otherwise, sports; I like to play basketball."

E-mail address: "acetj@acetj.com."

Advice for talent: Ace: "Be willing to do whatever it takes to learn as much as you can. Don't ever say, 'I'm too good to do that,' because you could easily learn something from a business standpoint. I'm a big believer in understanding who you are, knowing your strengths and weaknesses and being honest enough with yourself to say, 'I don't do this very well. How do I improve that, or who do I bring in to fill in my weaknesses and make my show stronger?'"

TJ: "Never lose your ability to humble yourself, and never take yourself too seriously."

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