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Read All About Reid!

To commemorate this year's Urban special, R&R Publisher/CEO Erica Farber recently sat down with Arista Records President/CEO Antonio "L.A." Reid for a one-on-one chat. Reid has been an artist, a writer and a producer and is co-founder of LaFace Records. Check out the Publisher's Profile, Page 120.



R&R

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AUGUST 2, 2002



Annual Urban Format Special

This year's R&R Urban special masterfully interweaves all the elements of the music business into one great package. *For the Love of Urban* features conversations with artist managers, industry attorneys and top artists. It all begins on Page 33.

ANTHONY SMITH

"if that ain't COUNTRY"

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R&R: 31*

BILLBOARD: 34*

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|------|------|------|
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| KIXZ | WIVK | WSM |
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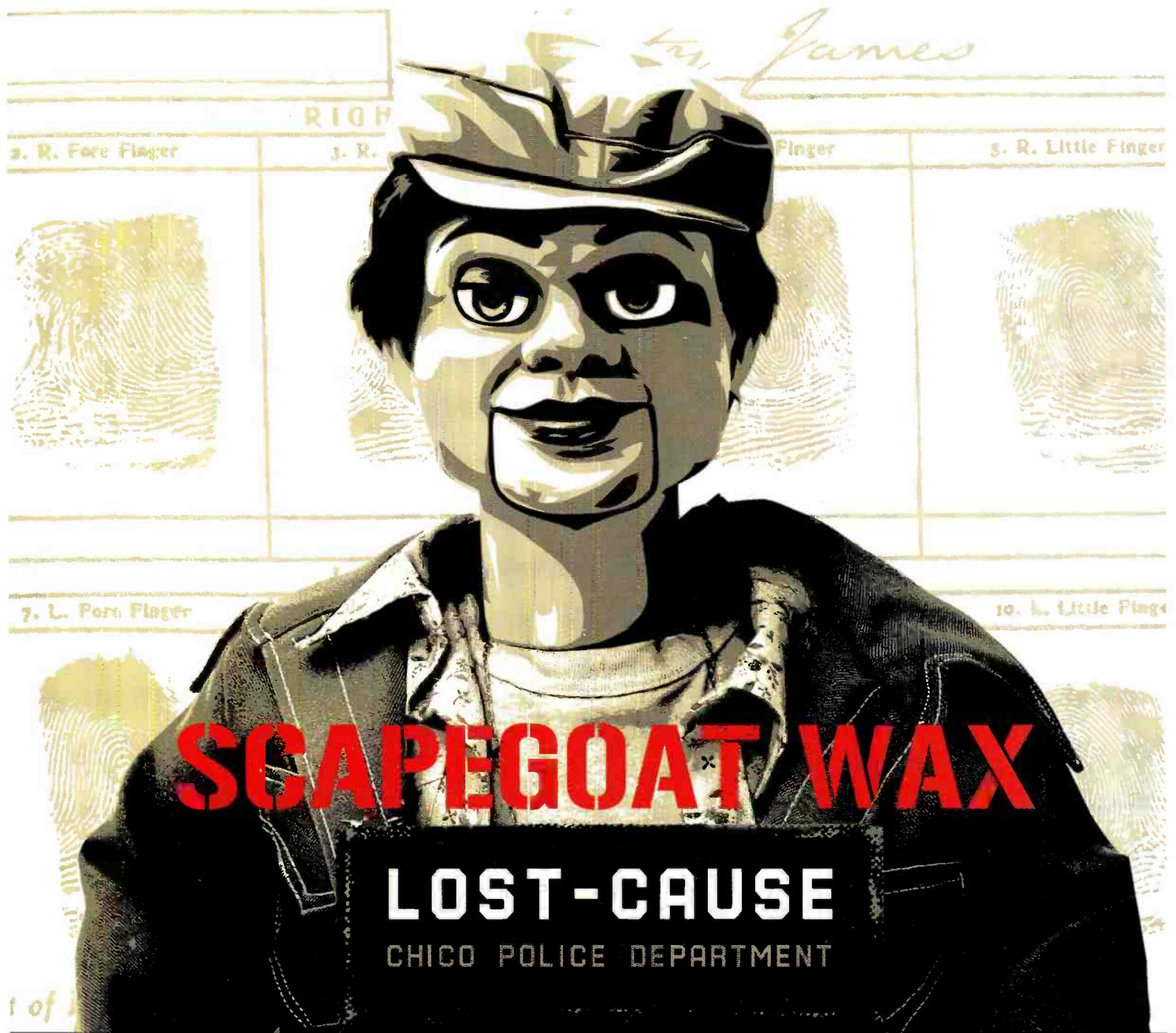
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Date of impact: August 5 & 6, 2002

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"... ONE OF THE SEASON'S BEACH ANTHEMS ... FUN SINGALONG STUFF." — BILLBOARD

**IMPACTING MODERN ROCK
AND HOT AC AUGUST 5 & 6**

Check out the video at www.scapegoatwax.com

MMS
management • marketing • sales

Be sure to lay your eyeballs on a new regular feature in R&R's Management, Marketing & Sales section. It's called Weekly Motivator, and it's written by consultant Tim Moore of the Audience Development Group. In the first of a two-part series, Moore touches on the strategies you need to effectively manage a cluster. Our MMS section also explains how text messaging can boost your bottom line, and group programmer Don Parker cautions radio not to abandon teens in its struggle for "money" demos.

Pages 10-12

LEGENDS

Chuck Blore is widely regarded as one of the most creative professionals ever to step inside a radio station. Yet, with his PD career behind him, the man continued to make radio sound better with great commercials. Chuck is profiled in this encore presentation of Legends.

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IN THE NEWS

- Internet Radio Fairness Act introduced; Artemis waives Internet licensing fees
- Rick Strauss becomes PD of WMGK/Philadelphia
- Carl Anderson takes PD post at WJZW/Washington
- Mike Elder named WRKO/Boston PD
- Buzz Knight appointed PD at WROR/Boston

Page 3

THIS #1 WEEK

CHR/POP

- AVRIL LAVIGNE Complicated (Arista)

CHR/RHYTHMIC

- P. DIDDY I/GINUWINE I Need A Girl Part 2 (Bad Boy/Arista)

URBAN

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

URBAN AC

- MUSIQ Haliczrazy (Def Soul/IDJMG)

COUNTRY

- KENNY CHESNEY The Good Stuff (BNA)

AC

- CELINE DION A New Day Has Come (Epic)

HOT AC

- AVRIL LAVIGNE Complicated (Arista)

SMOOTH JAZZ

- JOE SAMPLE X Marks The Spot (PRA/GRP/IMG)

ROCK

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

ACTIVE ROCK

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

ALTERNATIVE

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

TRIPLE A

- DAVE MATTHEWS BAND Where Are You Going (RCA)



THE INDUSTRY'S NEWSPAPER
www.radioandrecords.com

CC Defends Against Rumors

Rescheduled conference call addresses talk about Michaels, payola, accounting practices

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

Although it had originally scheduled its Q2 investor conference call for July 31, a sharply declining stock price, a rumor mill churning with talk of accounting irregularities, and Randy Michaels' surprise departure from the radio division compelled Clear Channel to move up the call by a full week.



M. Mays

While the company's Q2 earnings were discussed during the call (see story, right), all ears were on Chairman/CEO Lowry Mays and President/COO Mark Mays as they defended their company and lauded its strength in the midst of controversy.

Mark Mays wasted no time in addressing Michaels' seemingly abrupt removal from the radio division's CEO post, insisting the move had been under consideration for some time and wasn't the result of any sudden event or of poor performance.

Rather, he said the company felt that rumors of a management shakeup "would have started to leak out somehow, some way" had the company tried to make the move quietly, so it instead chose to make the announcement in an "open and honest and communicative way."

"We did not feel that it was appropriate or fair to our employees or our shareholders to try to do a covert operation," Mays said. "It was important for our employees to hear that information from us." Mays also insisted that the decision was mutual between him and Michaels.

While the decision to make the switch may have been mutual, Michaels may not have agreed with the company's motivations. A recent *Media Week* article suggested the executive's move to Clear Channel's new technologies

CLEAR CHANNEL/See Page 15

Virgin Taps Shaev As EVP/Promotion

Hilary Shaev has been named Exec. VP/Promotion for Virgin Records America. She reports to President/COO Roy Lott.



Shaev

"Hilary is a record executive second to none," said Lott and Virgin Records Chairman/CEO Matt Serletic in a statement. "She is an exceptional strategist, outstanding team builder and passionate supporter of artists. Her expertise is one of the fundamental strengths of the new Virgin. We are fortunate and

SHAEV/See Page 15

Spanish Stations Say ¡Ole! In Spring

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

Hispanic Broadcasting's KLTN (Estereo Latino) has not only earned its best ratings ever in Houston, the Regional Mexican station has also topped the market in the spring 2002 Arbitrons, thanks to a 5.8-6.7 climb. Clear Channel AC KODA fell to second with a 7.0-6.2 move, and Radio One Urban AC KMJQ dipped to third with a 5.7-5.3 trend.

HBC can also rejoice in Dallas, where its Regional Mexican KLNO — also known on-air as Estereo Latino — earned its highest ratings to date, due to a 4.4-5.5

RATINGS/See Page 15

Arbitron Expands PPM Trial

Ad-hoc group seeks economic impact study

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

Arbitron has agreed to form a separate Portable People Meter trial panel of 1,000 consumers in the Philadelphia metro survey area to allow direct comparisons to the radio-listening estimates being produced by the existing PPM trial panel there.

Responding to requests from the Arbitron Radio Advisory Council that were endorsed by a unified ad hoc committee of radio group heads organized by RAB President/CEO Gary Fries, Arbitron also reaffirmed its commitment to a thorough examination of radio listening, diarykeeping behavior and PPM compliance during the morning drive period and other dayparts.

The ratings company also agreed in principle with the com-

Countdown To The People Meter

mittee's call for a second PPM market trial in a top 25 Hispanic market to be selected in cooperation with the PPM subcommittee of the Advisory Council. However, Arbitron noted that fielding this second PPM trial market would be contingent on the formation of a proposed joint venture with Nielsen Media Research later this year.

At the ad hoc committee's July 25 meeting with Arbitron at the RAB, a new request was made for the ratings firm to furnish an economic-impact study based on the "currency change" that the

PPM/See Page 15

Radio Giants Beat The Street In Q2

Results improve at CC, Viacom, Cumulus, WW1

While investor sentiment toward Clear Channel was soured by news of Randy Michaels' transfer and rumors of accounting irregularities, the media giant's improved Q2 financial data may have eased the minds of shareholders who had been watching the company's stock drop along with other radio stocks. Viacom and Cumulus, whose stocks have also been on the ropes lately, posted improved earnings as well.

Clear Channel — which moved its Q2 conference call up by a week, to July 24 — reported net income of \$238 million (39 cents per share), compared to a loss of \$237 million (40 cents) in Q2 2001. Excluding special items, net income came in at 37 cents per share — ahead of Thomson



Dickey

Hollander

First Call analysts' consensus of 34 cents. Revenues were essentially flat at \$2.1 billion but declined 4%, to \$2.1 billion, on a pro forma basis. As the company said it would, EBITDA exceeded previous guidance and increased 3%, to \$627.3 million; EBITDA was up 1%, to \$625 million, on a pro forma basis.

EARNINGS/See Page 22

Dallas-Ft. Worth Houston-Galveston

Station (Format)	W'02	Sp '02	Station (Format)	W'02	Sp '02
KKDA-FM (Urban)	5.4	6.2	KLTN-FM (Reg. Mex.)	5.8	6.7
KPLX-FM (Country)	5.6	5.8	KODA-FM (AC)	7.0	6.2
KLNO-FM (Reg. Mex.)	4.4	5.5	KBJQ-FM (Urban AC)	5.7	5.3
KHKS-FM (CHR/Pop)	4.7	4.5	KBXX-FM (CHR/Rhy)	5.4	4.8
KLUV-FM (Oldies)	4.1	4.3	KRBE-FM (CHR/Pop)	4.8	4.4

Atlanta

Miami

Station (Format)	W'02	Sp '02	Station (Format)	W'02	Sp '02
WSB-AM (N/T)	8.9	9.3	WEDR-FM (Urban)	8.1	7.6
WVEE-FM (Urban)	9.4	9.3	WLYF-FM (AC)	4.4	5.2
WPZE-FM (Gospel)	5.1	6.3	WPOW-FM (CHR/Rhy)	4.8	5.2
WHTA-FM (Urban)	3.8	4.4	WADI-AM (Span. N/T)	4.2	4.9
WALR-FM (Urban AC)	4.4	4.2	WHQT-FM (Urban AC)	5.0	4.6

COMPLETE RESULTS FROM 11 MAJOR MARKETS: PAGE 21
ALL MARKETS, ALL THE TIME: www.radioandrecords.com

15

million albums

10

number one singles

5

guys

1

fact:

westlife

world of our own

the worldwide success story is now coming to america



FROM COAST TO COAST... A HIT'S A HIT.

"A one listen record for me! Just a damn good pop record in it's purest form."

— PAUL "CUBBY" BRYANT, Z100/NEW YORK

"I love this track! This is exactly what Top 40 radio needs right now...
a pure pop HIT from a male artist. Westlife is gonna sound HUGE on KIIS!"

— MICHAEL STEELE, KIIS/LOS ANGELES

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IMPACTING THE USA AUGUST 5th

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Elder Tapped As WRKO/Boston PD

Mike Elder has been tapped as PD of Entercom's Talk WRKO/Boston. The veteran PD will exit WLS/Chicago — on the heels of the ABC Radio News/Talkers' spring 2002 Arbitron performance, its best in recent years — to fill a position at "RKO that's been open since Jay Clark left to join Sirius Satellite Radio earlier this year.

"It's not easy to leave the No. 2 station in the No. 3 market," Elder told R&R. "But my real passion in life is going to a radio station and moving that station forward. Obviously, that was what I was able to do at WLS, and now I have the chance to do it again at WRKO."

Elder has had a lengthy and successful programming career spanning three decades, first in Rock radio and, since 1986, in News/Talk. Before joining WLS in 1996 his News/Talk programming career included stints at KTOK/Oklahoma City, KCMO & KMBZ/Kansas City and WCCO/Minneapolis. Elder is expected to relocate to Boston and begin his new job sometime in late August.

"Mike, quite simply, is the right guy for this job," Entercom/Boston VP/Market Manager Tom Baker told R&R. "I had a lot of help in this search from Entercom National News/Talk Director Ken Beck, and Mike was our No. 1 choice from the very beginning. What Mike did in Chicago has been a tremendous success, and we believe he can do it again at WRKO."

Strauss Now PD At WMGK/Philly

Rick Strauss, most recently PD of WYYY (98 Rock)/Baltimore, has been named to a similar post at Greater Media's Classic Rock WMGK/Philadelphia. A Philly native, Strauss succeeds Buzz Knight, who has returned to Boston to take over programming for Greater Media sister WROR (see story, this page).

Strauss reports to Greater Philadelphia Radio Group VP/GM Rick Feinblatt, who said, "We're happy to have Rick join our team. His winning track record and hometown roots are great assets for our station."

Strauss said, "I'm very excited to be able to come back home. This is something that my family and I have been looking to do for a long time. I'm so excited to be working with Feinblatt and the great staff that has been put together by departing PD Buzz Knight. I'm joining a solid situation with a great company!"

STRAUSS/See Page 22

WJZW/DC Appoints Anderson PD

Carl Anderson has been named PD at ABC Radio's Smooth Jazz WJZW/Washington, effective Aug. 19. Currently Asst. PD/MD at Smooth Jazz WNUA/Chicago — that market's top-rated music station — Anderson will replace Kenny King, who was recently promoted to OM of WJZW & WRQX/Washington, as well as PD of WRQX.



Anderson

"Carl Anderson is a gentleman, a scholar and a great programmer, so I am confident he will take WJZW to unprecedented heights," WJZW & WRQX President/GM Jim Robinson told R&R. "I love his enthusiasm and hands-on approach to approving marketing applications."

"Carl brings a fresh perspective to our already extremely successful commitment to Smooth Jazz. As a team, Carl and Kenny will do an even better job than has been achieved before. In my heart, I be-

lieve the result of such synergy is like two plus two equals nine."

Anderson told R&R, "There's something bitter-sweet about this tremendous new opportunity. It was a difficult decision, because it's hard to leave WNUA — the best-sounding Smooth Jazz station on the planet — and especially my relationship with PD Bob Kaake. It's also hard to leave at the moment, when WNUA is No. 1.

"But when I sat down with Jim Robinson, I felt the irresistible opportunity that he and his staff have created to further WJZW's success. I felt it in my gut, almost the way you hear a great record. I will always cherish what I learned at WNUA, and now it's time for a new challenge."

Anderson was previously PD of former Smooth Jazz WJZZ/Pittsburgh and OM of WBBT & WJZV/Richmond.

Bill Would Give Small Webcasters Reprive From Performance Royalties

By BRIDA CONNOLLY
R&R ASST. MANAGING EDITOR
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Saying the webcast performance royalties set last month by the U.S. Copyright Office are unreasonably high, Reps. Jay Inslee, George Nethercutt and Rick Boucher on July 26 introduced the "Internet Radio Fairness Act," which would allow businesses grossing less than \$6 million annually to be exempted from those royalties.

The July ruling would still apply to large webcasters, for which any retroactive royalties will come due in October. Small webcasters, however, would get another shot at persuading a Copyright Arbitration Royalty Panel to set rates they believe they can live with.

It was a CARP that set the rates that were largely accepted — over the protests of both webcasters and rights-holders — by the Copyright Office in July. CARPs are ordinarily convened every two years, and, if the law passes, webcasters would get an expanded opportunity to participate in the next CARP, which would take a very different form from that of the first webcasting panel.

First, the law would let small businesses take part in the CARP process without cost. Under current law, all parties to a CARP share equally in the fees, putting participation all but out of reach for small

WEBCASTERS/See Page 14

Knight Returns To Boston As WROR PD

Buzz Knight, who exited Infinity's Classic Rock WZLX/Boston in February after 10 years as PD to program Greater Media's Classic Rock WMGK/Philadelphia, has returned to New England to compete against his old station as PD of Greater Media's Classic Rock WROR/Boston.



Knight

He assumes duties that had been held on an interim basis by Asst. PD Ken West since the departure of PD Beau Raines — now WZZX's PD — earlier this year.

Knight will remain involved with "MGK, serving as its consultant, and will continue as a consultant to Greater Media's Classic Rock WCSX/Detroit.

"WZLX is a fantastic radio station," Knight told R&R. "I spent a lot of time at that station, and what I've been designated to do is to add to the luster and the dynamics of WROR. It's certainly odd when you compete against something you

KNIGHT/See Page 4

AUGUST 2, 2002

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CHR/Rhythmic	70	Active Rock RateTheMusic	98
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Rhythmic Action	73	Alternative	101
CHR/Rhythmic RateTheMusic	74	Alternative Chart	102
Country	75	Alternative Action	104
Nashville	76	Alternative RateTheMusic/	
Country Chart	77	Specialty Show	105
Country Indicator	78	Triple A	106
Country Callout	79	Triple A Chart	107
Country Action	80	Triple A Action	111
AC RateTheMusic	82	Christian	112
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The Back Pages 118

Lund Heads To WEAE/Pittsburgh As PD

KFXX-AM/Portland, OR Asst. PD/afternoon drive host **John Lund** has been named PD for ABC Radio's ESPN Radio outlet WEAE-AM/Pittsburgh. Lund assumes a position that has been open since April, when Kevin Graham exited to become PD of co-owned ESPN Radio flagship WEVD-AM/New York.



Lund

"John is definitely ready for this step in his career," said

WEAE GM Dennis Begley, to whom Lund will report. "We look forward to adding him to the team as we take 1250 AM to the next level in Pittsburgh."

Prior to his most recent position Lund was the afternoon drive host and Asst. PD at Sports/Talk KFZZ (The Fan)/Salt Lake City. He starts his new job Aug. 14.

LUND/See Page 22

WEG Welcomes Leach As President/COO

Veteran industry executive **David Leach** has joined **Worldwide Entertainment Group** as President/COO. WEG is a new global entertainment corporation that provides management, publishing, promotion, marketing and event-production services.



Leach

Leach joins WEG after a long career in the record business, most recently as Exec. VP/Marketing & Promotion

for Edell North America, a distributor of independent labels. Before that he held a number of senior positions at Mercury Records Group, including Exec. VP/GM from 1994-99. During that time he was responsible for the long-term and day-to-day operations of Mercury, Mercury Nashville, Mercury, Capricorn, Motown.

LEACH/See Page 4

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Analysts Slash Clear Channel Q3 Estimates

Also give predictions for Infinity, Cumulus

By MOLLIE ZIEGLER
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The volatile trading of Clear Channel Communications stock following the news of Radio CEO Randy Michaels' transfer led the company to move up its scheduled Q2 conference call by a week, to July 24, to calm nervous investors (see story, Page 1). But the tumultuous activity that followed the Michaels announcement hit radio stocks across the board and provoked a flurry of analyst reports on Clear Channel, Infinity and Cumulus Media.

Salomon Smith Barney analyst Niraj Gupta credited Clear Channel's radio division for the company's strong performance but lowered his Q3 EBITDA estimate for CC from \$655 million to \$585 million, based on continued weakness in live entertainment and higher expense growth and weakness in international outdoor.

Citing lower-than-expected EBITDA and live-entertainment results, Merrill Lynch's Jessica Reif Cohen reduced her 2002 Clear Channel EBITDA estimate from \$2.16 billion to \$2.06 billion and her earnings-per-share forecast from \$1.15 to \$1.06. She also lowered her Q3 estimates to \$2.27 billion in revenues and \$570 million in EBITDA.

Morgan Stanley's Michael Russell, who cut his price target on Clear Channel stock from \$60 to \$50, forecast that the company would post EBITDA of approximately \$590 million for Q3 and \$2.1 billion for the year.

Wachovia Securities analyst James Boyle said Michaels' transfer was neither helpful nor harmful for Clear Channel. While he noted that Michaels "was a passionate and talented part of Clear Channel Radio for the last four years," the analyst also pointed out that the company "has long been known for a deep and broad management pool in its middle ranks."

Boyle also said that Clear Channel's Q3 EBITDA guidance of \$570 million-\$585 million is 3% ahead of his esti-

mate, but its 2002 guidance of \$2.05 billion-\$2.1 billion is 3% below, though still in line with consensus. "Overall, solid guidance," he said, "but not impressive." Boyle reiterated his "strong buy" rating for Clear Channel but lowered the target price from \$50 to \$40.

Regarding Infinity parent Viacom, Merrill Lynch's Cohen believes the company's fundamentals are strong and that Infinity's July and August radio pacings are consistent with Q3 industry trends of 8%-10% growth. Meanwhile, Cohen projects overall radio-industry revenues will increase 3%-4% in Q3.

Cohen said investors should find comfort in Viacom's underleveraged balance sheet, consistency and stability in earnings and in its undemanding capital expenditure requirements. She said it "remains a safe haven within both the media sector and broader market" and believes that these attributes, among others, "will continue to help differentiate Viacom from its peers on all levels."

ANALYSTS/See Page 6

BUSINESS BRIEFS

Middelhoff Exits Bertelsmann

Worldwide media conglomerate Bertelsmann has replaced CEO Thomas Middelhoff with veteran company executive Gunter Thielen. Reports say Middelhoff was dismissed over his approach to corporate strategy; he is now rumored to be a candidate to head troubled telecommunications giant Deutsche Telekom. Thielen now heads Bertelsmann's media-services division and the Bertelsmann Foundation.

Cumulus Closer To Reincorporation

As part of a previously announced move to switch its state of incorporation from Illinois to Delaware, Cumulus Media has filed FCC applications to transfer the ownership of 251 radio facilities — 67 AMs, 176 FMs and some FM translators and booster stations — from Cumulus Media Inc. to the newly created Cumulus Delaware Inc. The Delaware corporation will change its name to Cumulus Media when the reincorporation goes into effect. Cumulus' board of directors voted in favor of reincorporation on June 14; the FCC applications were filed on June 26.

Redstone Keeps Viacom Control As Court Grants Divorce

Viacom Chairman/CEO Sumner Redstone remains in that post now that he and his wife, Phyllis, have been granted a no-fault divorce by the Massachusetts Probate and Family Court. Their attorneys said the couple amicably resolved all issues and that there will be an equitable division of the marital estate. As part of the settlement Redstone retains control of Viacom and National Amusements, a movie-theater chain that owns a controlling interest in Viacom and is run by the Redstones' daughter Shari. The other terms of the agreement are confidential. Phyllis Redstone began divorce proceedings in September 1999 and initially sought half of her husband's fortune, then estimated at \$6 billion.

Station Sale, Settlements Affect Salem Bottom Line

In a June 25 SEC filing Salem Communications said its pending \$45 million deal to sell WYGY-FM/Cincinnati will substantially strengthen its balance sheet. Salem acquired the station in August 2000. Since then the Country outlet's ratings have risen from a 2.0 audience share to the 4.0 share it enjoys today. While Salem may miss the \$700,000 to \$1 million in broadcast cash flow it projects will be generated by 'YGY this year, it

Continued on Page 15

R&R Stock Index

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

	7/26/01	7/19/02	7/26/02	Change Since 7/26/01	Change Since 7/19/02-7/26/02
R&R Index	262.63	174.04	152.46	-42%	-12.4%
Dow Industrials	10,377.71	8,019.26	8,264.39	-20%	+3%
S&P 500	1,202.93	847.75	852.84	-29%	+0.6%

Leach

Continued from Page 3
Def Jam and a number of other labels.

In 1999 Leach became Exec. VP of Island Def Jam Music Group, where he helped consolidate three companies into one following Seagram's purchase of PolyGram.

"David is a respected industry executive with an incredible track record of artist development," WEG Chairman/CEO Dave Lory said. "His creativity, insight and professionalism, combined with his superior knowledge of promotion and marketing,

make him ideally suited to oversee and develop the Worldwide Entertainment Group business."

"I'm proud to join Dave in launching Worldwide Entertainment Group," Leach said. "The unique vision for this company is a great match for our expertise and enthusiasm. I look forward to the challenge of developing and promoting some exceptional artists and projects on the global stage."

WEG has also appointed Patrick Panzarella co-President/Corporate Development & Strategic Planning and Maria Aronis VP/Artist Development.

Knight

Continued from Page 3

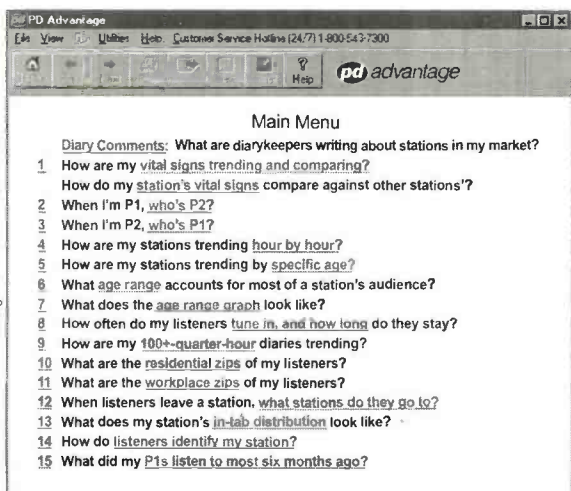
was a part of building. I have a lot of respect for the individuals there, both personally and professionally, and for the product that comes out of the speakers."

Knight did not wish to comment on speculation that his short tenure in Philadelphia was simply a way for Greater Media to secure his services in Boston while riding out a noncom-

pete agreement. "This is one chapter that has been a fantastic one, here in Philly," Knight said of his role at WMGK. "It just so happened that an opportunity opened up, and I had to consider it. Now it's time to hand WMGK off into great hands." Rick Strauss was named PD of 'MGK last week (see story, Page 3.)

Before joining WZLX in December 1992 Knight worked at WNEW/New York; WNOR/Norfolk; WLVQ/Columbus, OH; and WRKI/Danbury, CT.

PD Advantage Because Ratings Drive Revenue

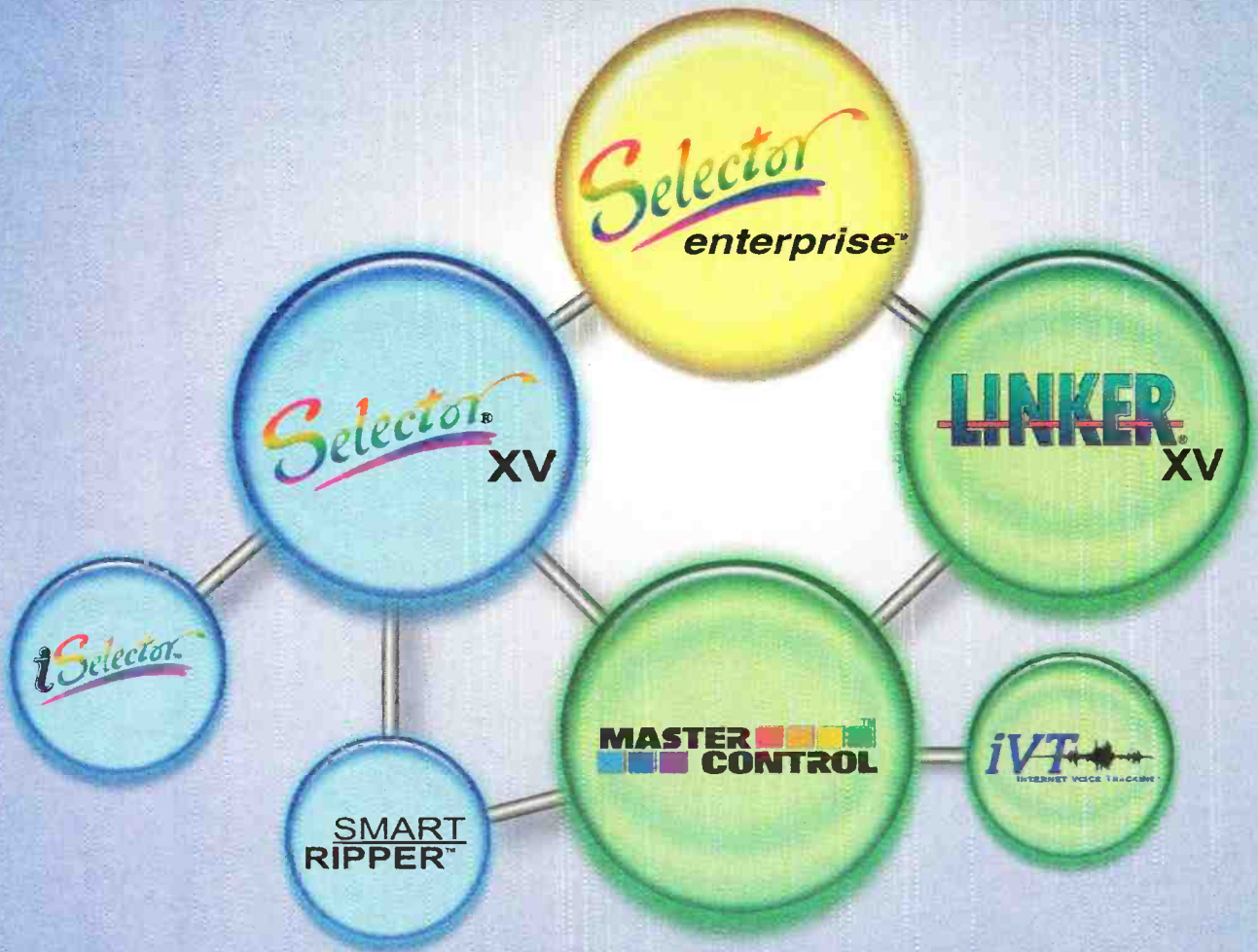


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SAME DNA



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Selector XV	●	●		
Selector Enterprise		●	●	●
Selector SmartRipper		●	●	●
Linker XV	●	●		
MasterControl		●	●	●
iSelector	●			●
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DEAL OF THE WEEK

- **FM CP/Ashtabula, OH**
\$525,000

2002 DEALS TO DATE

Dollars to Date: **\$4,513,511,986**
(Last Year: \$3,868,725,728)

Dollars This Quarter: **\$84,794,751**
(Last Year: \$241,794,925)

Stations Traded This Year: **479**
(Last Year: 1,045)

Stations Traded This Quarter: **50**
(Last Year: 135)

TRANSACTIONS AT A GLANCE

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

- **WGZS-AM/Dothan, AL** \$140,000
- **FM CP/Pangburn, AR** \$160,000
- **WSCH-FM/Aurora and WXCH-FM/Versailles, IN** Undisclosed
- **KTOC-AM & FM/Jonesboro, LA** \$200,000
- **WEGO-AM/Concord (Charlotte) and WSVM-AM/Valdese, NC** \$450,000
- **WBHX-FM/Tuckerton (Monmouth-Ocean), NJ** Undisclosed
- **KOKC-AM/Guthrie (Oklahoma City), OK** \$150,000
- **WSBI-AM/Static, TN** \$125,000
- **KLJT-FM/Jacksonville (Tyler), TX** Undisclosed
- **WGAZ-FM/Goodman, WI** \$20,000
- **WMOV-AM/Ravenswood, WV** \$60,000

Clear Channel Gets Ohio CP

- **Future Ashtabula FM purchased in \$525,000 deal; GHB adds in Charlotte's suburbs**

Deal of The Week

Ohio

FM CP/Ashtabula

PRICE: \$525,000
TERMS: Construction permit for cash
BUYER: Clear Channel Communications, headed by interim Radio CEO Mark Mays. Phone: 210-822-2828. It owns 1,213 other stations, including WFUN-AM & WREO-FM/Ashtabula, OH.
SELLER: Ashtabula Broadcasting Corp., headed by President/Treasurer David Rowley. Phone: 440-466-4267
FREQUENCY: 98.3 MHz
POWER: 2kw at 387 feet
FORMAT: N/A
COMMENT: This station is currently represented as a construction permit.

Alabama

WGZS-AM/Dothan

PRICE: \$140,000
TERMS: Asset sale for cash
BUYER: James Lee. Phone: 205-221-9572. He owns one other station. This represents Lee's entry into the market.
SELLER: Satellite Radio Network, headed by President Michael Gilinter. Phone: 850-434-1230
FREQUENCY: 700 kHz
POWER: 2kw
FORMAT: Christian AC

Arkansas

FM CP/Pangburn

PRICE: \$180,000
TERMS: Construction permit for cash
BUYER: Caldwell Broadcasting LLC, headed by Managing Member Larry Crain Sr. Phone: 501-537-0720. It owns six other stations. This represents its entry into the market.
SELLER: Capps Radio Co., headed by President John Paul Capps. Phone: 501-268-8117
FREQUENCY: 99.1 MHz
POWER: 6kw at 328 feet
FORMAT: N/A
COMMENT: If, prior to closing, a new construction permit is obtained to upgrade the station to class C3 status, the purchase price will be increased by \$15,000. This station is currently represented as a construction permit.

Indiana

WSCH-FM/Aurora and WXCH-FM/Versailles

PRICE: Undisclosed
TERMS: Unavailable
BUYER: Pieratt Communications Inc., headed by President Marty Pieratt. Phone: 812-346-1927. It owns four other stations. This represents its entry into the market.
SELLER: Dearborn County Broadcasters, headed by President John Schuler. Phone: 812-438-2777
FREQUENCY: 99.3 MHz; 103.1 MHz

POWER: 1kw at 525 feet; 3kw at 328 feet
FORMAT: Country; Country

Louisiana

KTOC-AM & FM/Jonesboro

PRICE: \$200,000
TERMS: Asset sale for cash
BUYER: Family Worship Center Church, headed by Member Jimmy Swaggart. Phone: 225-768-3688. It owns 10 other stations. This represents its entry into the market.
SELLER: Willis Broadcasting Corp., headed by President Levi Willis. Phone: 757-622-4600
FREQUENCY: 920 kHz; 104.9 MHz
POWER: 1kw; 8kw at 246 feet
FORMAT: Gospel; Gospel

North Carolina

WEGO-AM/Concord (Charlotte) and WSVM-AM/Valdese

PRICE: \$450,000
TERMS: Asset sale for cash
BUYER: GHB Broadcasting, headed by President George Buck Jr. Phone: 404-875-1110. It owns 13 other stations, including WAVO-AM, WCGC-AM, WHVN-AM & WNMX-FM/Charlotte.
SELLER: Hilker Properties, headed by President Robert Hilker. Phone: 704-865-4400

New Jersey

WBHX-FM/Tuckerton (Monmouth-Ocean)

PRICE: Undisclosed
TERMS: Unavailable
BUYER: Press Communications LLC, headed by CFO Richard Morena. Phone: 732-751-1119. It owns two other stations: WHTG-AM & FM/Monmouth-Ocean.
SELLER: Richard Lee Harvey. Phone: 908-369-4817
FREQUENCY: 99.7 MHz
POWER: 6kw at 108 feet
FORMAT: Classic Rock

Oklahoma

KOKC-AM/Guthrie (Oklahoma City)

PRICE: \$150,000
TERMS: Asset sale for cash
BUYER: Family Worship Center Church, headed by Member Jimmy Swaggart. Phone: 225-768-3688. It owns 11 other stations. This represents its entry into the market.
SELLER: Fox Family, headed by CEO Mike Holt. Phone: 405-321-1400
FREQUENCY: 1490 kHz
POWER: 1kw
FORMAT: Dark

Tennessee

WSBI-AM/Static

PRICE: \$125,000
TERMS: Asset sale for cash
BUYER: Small Town Radio Inc., headed by President Don Boyd. Phone: 678-576-7358. It owns three other stations. This represents its entry into the market.
SELLER: Donnie Cox. Phone: 931-526-3949
FREQUENCY: 1210 kHz
POWER: 250 watts
FORMAT: Country

Texas

KLJT-FM/Jacksonville (Tyler)

PRICE: Undisclosed
TERMS: Unavailable

BUYER: Waller Broadcasting, headed by President Dudley Waller. Phone: 903-939-1065. It owns seven other stations: KFRO-AM, KEBE-AM & FM, KKUS-FM, KOOI-FM, KOYE-FM & KYKX-FM/Tyler.
SELLER: Robert Shivery, managed by Receiver Jack Sheridan. Phone: 903-683-4883
FREQUENCY: 102.3 MHz
POWER: 50kw at 492 feet
FORMAT: Christian AC
COMMENT: The transfer application was filed in response to a court order that required Shivery to sell KLJT to Waller. As the court-appointed receiver, Sheridan will be filing the application at the FCC. The total purchase price was not in the option agreement.

Wisconsin

WGAZ-FM/Goodman

PRICE: \$20,000
TERMS: Asset sale for cash
BUYER: WRVM Inc., headed by President Lyle Hill. Phone: 920-842-2839. It owns one other station. This represents its entry into the market.
SELLER: School District of Goodman-Armstrong High School, headed by President Carl Frydrych. Phone: 715-336-2575
FREQUENCY: 91.3 MHz
POWER: 420 watts at 118 feet
FORMAT: Misc.
COMMENT: WRVM Inc. will install a used automation system in the seller's classroom studio and provide training on the system. The buyer will also teach classes on broadcast topics for two years, dismantle the existing antenna and install a dummy load.

West Virginia

WMOV-AM/Ravenswood

PRICE: \$60,000
TERMS: Asset sale for cash
BUYER: Harold Parshall. No phone listed. He owns no other stations.
SELLER: Legend Communications LLC, headed by President W. Lawrence Patrick. Phone: 410-740-0250
FREQUENCY: 1360 kHz
POWER: 1kw
FORMAT: Oldies
BROKER: Larry Patrick of Patrick Communications

Analysts

Continued from Page 4

In fact, Cohen's 2002 EBITDA prediction of \$5.7 billion for Viacom is at the high end of Wall Street estimates and represents a 12% premium over the company's 2001 result.

For the industry as a whole, Cohen said pacsings for September and October are expected to rise significantly, due, in part, to the effects of Sept. 11. In fact, she predicted that the effects of the events of 9/11 alone will drive industry sales up by 5%; that, combined with an underlying 3%-5% growth rate, would push radio revenues up a total of 8%-10%. She also believes Q4 growth will get a boost from midterm political advertising. For the full year, Cohen forecast radio-advertising revenues will improve about 4%-6%.

"Radio advertising has turned the corner," according to UBS Warburg's Christopher Dixon — a sentiment he said was affirmed by Infinity's 3% gain in radio revenues in Q2. And while Infinity's overall revenues, including outdoor, were flat, the \$989 million total exceeded Dixon's earlier estimate.

Advertising-revenue trends "confirm our outlook for steady improvement for the remainder of the year," Dixon said of his overall outlook for Viacom. "Ad revenues were up 3% in the [second] quarter, higher for the first time in five quarters, and trending stronger in television, radio and outdoor."

Dixon, who maintained his "strong buy" rating and \$60 price target on Viacom, said the conglomerate remains the best-positioned of the major media companies to benefit from

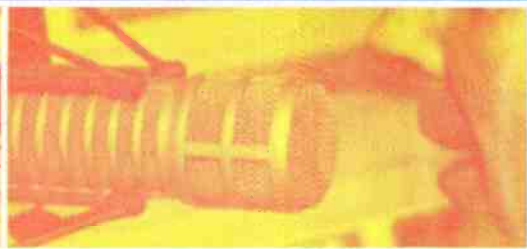
an overall improvement in advertising because 50% of its cash flow is derived from advertising.

Wachovia Securities analyst Jim Boyle upgraded Cumulus Media stock from "hold" to "buy" with a \$15 target price and said the company "soundly beat" his estimates. Cumulus' free cash flow of \$11 million bested his estimate by 51%, while its revenue of \$69.8 million was ahead 3%, and BCF of \$29.5 million was ahead of his prediction by 8%.

While Cumulus' Q3 pro forma revenue-growth guidance of 4%-5% is below Boyle's 6% estimate, he thinks management could beat the forecast again. He said, "Cumulus' turnaround appears to be gaining traction as radio-industry revenue is heating up."

Additional reporting by Joe Howard.

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<p>Saturday, September 14 Radio Luncheon</p> <p>Sponsored by: </p> <p><i>Keynote Address</i> Jon Spoelstra <i>Author, Marketing Outrageously</i></p> <p><i>NAB National Radio Award Recipient</i> Dick Ferguson Cox Radio, Inc.</p>	<p>Eric Bernthal Latham & Watkins</p> <p>Rick Cummings Emmis Communications</p>	<p>Ed Christian Saga Communications</p> <p>David Field Entercom Communications</p> <p>Mark Mays Clear Channel Communications</p>
<p>Saturday, September 14 NAB Marconi Radio Awards Reception, Dinner & Show</p> <p><i>Master of Ceremonies</i> Jeff Foxworthy <i>Comedian & Host</i></p> <p> </p>	<p>Ted Kalo Office of the Honorable John Conyers, Jr.</p> <p>Jeff McClusky Jeff McClusky & Associates</p>	<p>Mary Catherine Sneed Radio One, Inc.</p> <p>Bill Stakelin Regent Communications</p>

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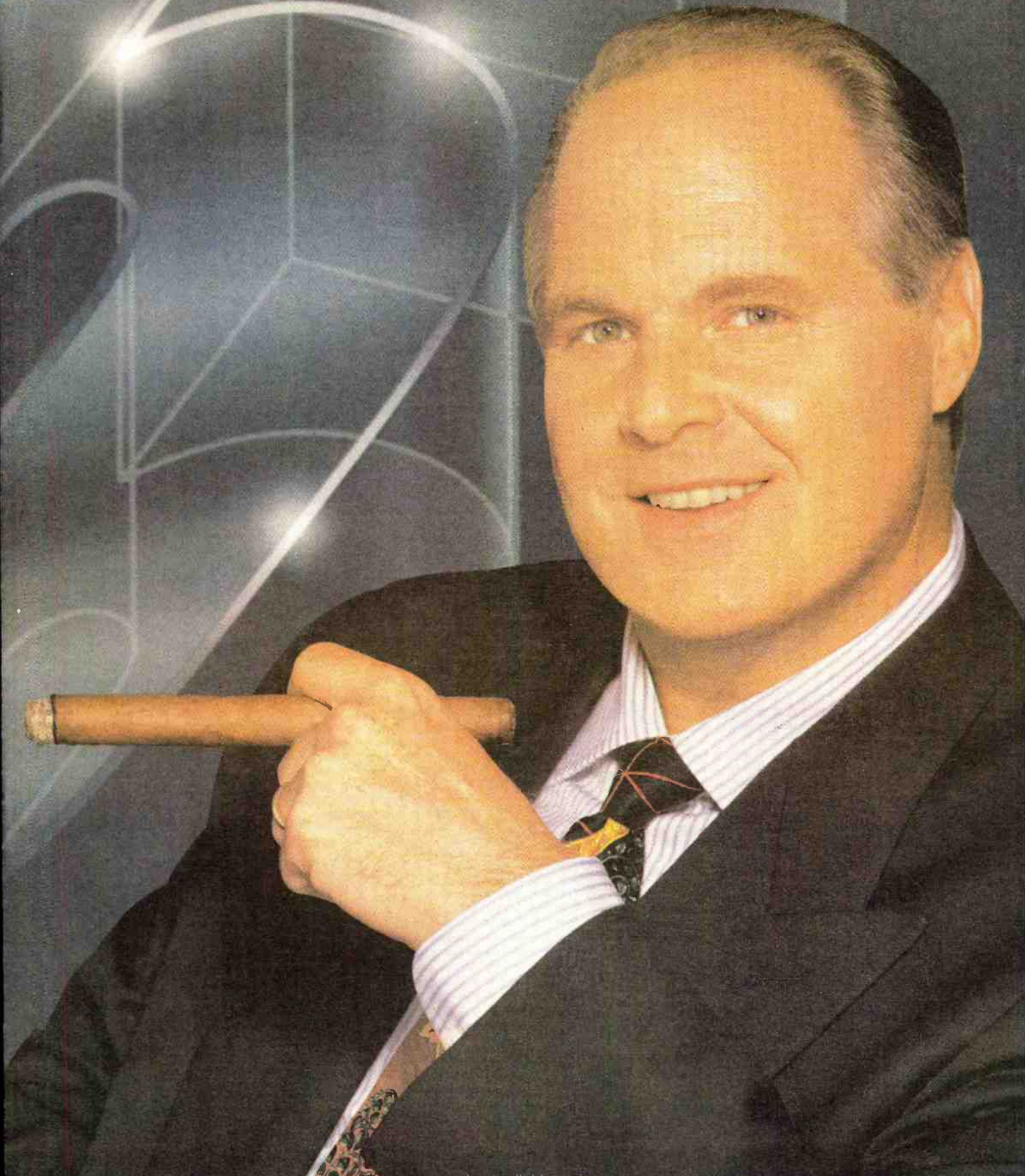
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s Crystal Clear



- Tim Moore's Weekly Motivator, Page 11
- Countdown to the People Meter, Page 11
- dMarc Network's innovative text messaging, Page 12

MMS

management • marketing • sales

"The invention of the teenager was a mistake. Once you identify a period of life in which people get to stay out late but don't have to pay taxes, naturally, nobody wants to live any other way."

— Judith Martin

ARE YOUNG LISTENERS GONE FOREVER?

■ *No, they're not, but radio must change its thinking to reach them*

By Don Parker



DON PARKER

Talk with anyone in the radio industry and they'll tell you we have a major problem confronting us. OK, they'll say we have several major problems confronting us: competition from satellite radio and the Internet, music downloads that occupy increasing amounts of our listeners' time, the need to limit spotloads without affecting the company's stock price, the shortage of up-and-coming talent, more duties to

handle while there are still just 24 hours in the day, trying to stay local and compelling while using voicetracking — just to name a few.

While all these issues are important, tied to many of the other difficulties being confronted by the radio and record industries today is the biggest problem of all: Young people under the age of 25 are not passionate about either industry. And the scary part is, very few people seem to be taking action to address this problem. Sure, we all know it's a fact and talk about it frequently. But that's all we do — talk about it.

At the recent R&R Convention in Los Angeles, the issue of lower TSL and declining interest in radio among young people was discussed at the Jacobs Media Rock Summit. Emmis Radio President Rick Cummings, Jefferson-Pilot Radio President Clarke Brown, AOL Interactive President Jim de Castro and a disco-suit-wearing then-Clear Channel Radio CEO Randy Michaels addressed it the following day at the group heads' meeting. It was also bantered about at the poolside cocktail party.

There was certainly a lot of talk about it. There were many observations about how young people don't listen like they used to and much puzzling about how or if we can get them back. But the most disturbing thing I heard was one offhand statement: that this may simply be how kids use the new technologies available to them, and we can't get them back. We've lost them forever.

DON'T GIVE UP

While it is true that technology has provided many new entertainment options and we now have to vigorously compete for young people's time and attention, I absolutely disagree that we can simply give up trying to entice them with our products. In fact, I believe this is exactly the point where our industry has gone completely wrong and continues to go wrong. How can we expect young people to be excited about our product if we don't target them? While many industry leaders would say that we do target young listeners, I think the proof is in the pudding.

How many stations nationwide target 18-24-year-olds? Not 18-34s, but 18-24s. Yes, there are a few stations, but not many. Now try to think of how many stations target 11-19-year-olds, the crucial age group where the clear disconnect between radio and listeners started some years ago. And don't say "Radio Disney." Ten to 11 years old is about when kids feel they're too old for Radio Disney and begin looking for something else. Out of more than 10,000 radio stations in the U.S., you may come up with just a handful targeting these listeners.

The answer for our industry is that if we want 11-to-19-year-olds to find radio compelling, we must target them. The average 11-year-old is more tech-savvy than

the average 35-year-old and will find what's compelling, even if it happens to be on the local radio station. How often do radio stations hold auditorium tests with 11-19-year-olds or direct callout to that demo? How many radio focus groups have been convened with them? How many night shows are live and interacting with them? How many morning and afternoon shows? Sure, many will say their CHRs are targeting these young listeners, but the reality is that even most CHR/Rhythmics are focused on winning 18-34s and assume that listeners under 18 will be theirs by default. But, as we're experiencing, that's no longer the case now that under-18s have so many forms of entertainment available.

SPEAK THEIR LANGUAGE

As I travel around the country I'm amazed at how often I get the same response when I speak to young people and ask what radio stations they listen to: "I don't really listen much to the radio." But NextMedia has a couple of stations that are targeted young (and, by the way, they win big 18-34), and in those markets the answer is a little different. I usually hear the station name right off the bat — but then they tell me it's the only radio station to listen to, and they also download music. But I have witnessed stations that target young and have young people responding. There's actually something there for them.

If all the large companies took one station in each cluster and targeted it 11-22, you'd often have three stations in a market targeting what is currently a disenfranchised audience.

Of course, most leaders in radio will tell you that it's simply not financially viable to target young. Clients won't buy it. Well, I don't buy that argument. One of the stations where NextMedia targets a younger audience is our Rhythmic simulcast in Greenville, NC, WQSL & WQZL. It performs with teens, but it also does very well in the 18-34 "money demo." We're not afraid to let young people on the air. Our PD, Jack Spade, embraces features that highlight teens at night. We speak their language. But, best of all, we're up more than 500% in revenue since we changed the format from a weak Hot AC. If we had continued to focus 25-plus with all our stations in that market, we'd still be struggling in ratings and revenue on 'QSL & 'QZL.

Others will say you can only make money targeting young in major markets. Wrong again. Greenville, NC is market No. 84. Looking back to my first programming job at KBOS/Fresno, in market No. 68, once we had an owner and sales team that liked rhythmic music and understood the station, we became one of the top two billers in the market. It is certainly easier in larger markets. But even when I was programming KKFR/Phoenix — market No. 15 — it took a sales staff that was passionate about the station to see the revenue results. If the sellers understand it, they can sell it.

WQSL & WQZL VP/GM Stephanie Gladwell recently told me that she rarely hears any concern from clients about the younger audience, and she makes sure clients see the station's impact in the market. As she observes,

the younger audience is into style and has disposable income. That translates into sales results.

There is such huge passion for 'QSL & 'QZL because younger listeners truly connect with so few stations that they can't get enough when they find one. Sure, most clients aren't listeners to the stations, but they've seen the impact and know they need to be part of it. If salespeople are trained in the power of this audience — the disposable income, burgeoning brand loyalty, hipness factor, etc. — sales can bring in revenue. Yes, the power ratio is less than for an AC station, but everyone can't be top five in the 25-54 demo. There is revenue waiting for those who aggressively pursue it, especially when your competitor is busy trying to nail a buy for an adult station outside the top five.

THEY CAN'T ALL BE TOP FIVE 25-54

Though it is a struggle to make money with a younger demo, the beauty of consolidation is that most groups now have a few stations in each market competing in the big-money 25-54 demo. That should give them the freedom to take advantage of the large, untapped younger audience and — even with a sales staff that doesn't get it — to do so without the threat of financial ruin. But, instead, groups tend to want every station to be in the top five 25-54. That rarely happens for any one group, but we keep hammering away at it.

If all the large companies took one station in each cluster and targeted it 11-22, you'd often have three stations in a market targeting what is currently a disenfranchised audience. Some of those stations would be Rhythmics. Some would be very aggressive Alternatives. Perhaps, in researching this audience, we'd find some new, less-traditional formats. But one thing's for sure: Unless we target these listeners, they'll go right on finding entertainment elsewhere.

NEW WAYS OF THINKING

With more choices than ever for consumers — and those choices expanding every day — we have to think differently to hold on to as much of the consumers' time as possible. Instead of just thinking 18-54, male-female, Caucasian, Hispanic and black, we must now start thinking in ways we didn't have to before.

In markets that have a significant Asian population, that may be an untapped, underresearched market. In markets with a large gay population, there may be a gold mine waiting for the first station that puts together a gay focus group and puts "their" station on the air. (Showtime and MTV are right now building a cable network to serve gay people.)

You can still have those three or four stations targeted 25-54, 18-44, etc. But also have one or two stations targeting nontraditional demos. These can be your weaker signals, because a more highly targeted station will have more passion from its listeners.

The possibilities are there, but we have to do things differently and educate our clients along the way. I'd hate to see greed and traditional thinking cripple our industry. We are viable in the new technological world, but only if we embrace it fully — and change our thinking.

Don Parker is VP/Programming of NextMedia Group, which owns and operates more than 50 stations nationwide. Before joining NextMedia he was one of the architects of AMFM Inc.'s flagship "Jammin' Oldies" station as the PD of KCMG/Los Angeles. He has also programmed KKFR/Phoenix, KTBZ/Houston, KEDG/Las Vegas and KBOS/Fresno.

REALITY MANAGEMENT

PART ONE OF A SEVEN-PART SERIES

By Tim Moore A cluster manager today must consistently and decisively act in accordance with a set of basic principles and doctrines, directed by strategy and planning. Good, effective radio management means you must be ready to articulate what to do and when to do it — but you must carefully avoid asserting *how* to do it. If you fall into that trap, the work will become yours, and your team will never grow into a confident, “tight-loose” tactical unit.

WEEKLY MOTIVATOR

Everyone needs a leader, and people want to be led (even though they won't express it). As Adm. Nimitz once reminded Adm. Halsey, “When you're in command, command.” The best way to start being effective, not just efficient, is to start leading instead of just managing. “Pushing down” — simply issuing orders from the 64th floor at corporate — hasn't worked very well in the broadcast business.

If you're going to achieve excellent results for your cluster, you must perform above the scale, and so must every level of your organization. Your team must identify you with an expectation of high levels of performance in ratings, sales and cash flow.

The moment you sanction mediocrity, you lower the performance vision of your staff. This fundamental rule is

probably the most difficult to apply consistently and live by over time. There's a temptation to be too sympathetic and empathetic toward people with whom you've established relationships. But if you can keep the balance between humanity and high standards, you'll be in the lofty air with radio management's best.

To be most effective, move fast with reversible decisions and more slowly with irreversible ones, especially when they involve people. Learn to differentiate between decisions you can reverse and those you can't. A change in your organizational reporting is reversible. Even a logo is reversible. Firing a PD isn't.

Most decisions embody elements of both, so plan calmly, then attack with emotion. Make sure you connect with the people on your staff who will be affected so they will give 100% when you make a move. The tempo and pace of your station are directly proportional to the dispatch with which your staff treats the reversible decisions and the speed with which irreversible decisions are brought to a higher level of attention. There are two types of people in radio today: the quick and the dead. It's better to be quick.

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

PEOPLE METERS VS. DIARIES

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

Countdown To The People Meter

Q: How will the People Meter affect response rates?

A: Arbitron's long-term goal is to generate PPM response rates that are reasonably in line with those of its one-week diary surveys. However, the rates of response for diarykeepers and PPM users are not an apples-to-apples comparison because of the extra steps involved in enumerating, recruiting and installing PPM panelists.

Although the PPM is easy to use, Arbitron feels it may be more difficult to get people to take part in a long-term panel. However, the success of the Wilmington, DE and Philadelphia tests in recruiting panels that are highly representative of the total market universe is encouraging.

Q: Will the People Meter be used to measure all markets?

A: Arbitron is preparing to move into the top 100 DMAs by 2008, but those plans depend on whether Nielsen Media Research elects to form a joint venture with Arbitron this year for commercial deployment of the PPM. If the two companies do move ahead with a joint venture, Arbitron will ultimately use the PPM to cover about 175 radio metros. Right now it hopes to move into three or four markets in 2003 and to quickly

accelerate the PPM's rollout from there.

Q: What kinds of incentives will listeners receive for wearing the People Meter?

A: Panelists will get monthly checks from Arbitron rewarding them for their weekly “green-light time,” which they accumulate by keeping the PPM active. Additionally, panelists who maintain the minimum green-light time each week will be eligible for drawings for significant additional cash prizes.

Arbitron has found that cash works best as an incentive, so plans to pay PPM panelists an amount similar to the compensation diarykeepers receive for each week they participate. So far, Arbitron has gotten consistent cooperation from contributors across all ages, genders and ethnic groups using a flat-rate system, but it will adjust compensation if needed.

Q: Will the meter be in operation when it is in the docking station?

A: Yes. Some people fall asleep or wake up to the radio or television, and it is important to record that listening time. As long as the PPM's battery holds a charge, the meter will record whatever media the panelist is hearing. The data stream Arbitron receives from each unit indicates whether it is docked and if the green light is on, flashing or off at the time of recording.

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

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'I SAW IT ON THE RADIO' WITH TEXT MESSAGING

By Jeff Green

Executive Editor
jgreen@radioandrecords.com



JEFF GREEN

You're driving home from work in your new car, and you turn on the radio. The first thing you hear is "Boys," the new single by Britney Spears from the soundtrack of *Austin Powers: Goldmember*. You reach over to turn it up, and you see that your radio is displaying Spears' name and the song's title.

Next up is a message urging you to see the movie — or perhaps an invitation to the station's premiere party. Then there's a note promoting the album, a flash to stop at the nearest 7-Eleven for a special price on Pepsi (a Spears sponsor), a scroll telling you to visit Ticketmaster's website if you want a Britney concert ticket and a toll-free number to buy Britney merchandise.

This hypothetical array of information and advertising is now possible with dMarc Network's Dynamic Radio Data Service, which can help radio make money by using FM subcarrier bandwidth to send text messages to car-radio receiver screens.

dMarc began attracting national interest in June, when dRDS debuted on five Clear Channel/Los Angeles stations: AC KBIG, Urban AC KHHT, CHR/Pop KIIS, AC KOST and Hot AC KYSR. Along with song and artist information, the software provides station playlists; time, traffic, news and weather; stock reports; sports scores; advertising; and other messages, like "Please drive carefully."

Radio is in a battle for what's going on in the car

Ryan Steelberg

dMarc Network President Ryan Steelberg reports that 75% of all new-car models are capable of displaying radio-delivered text messages. He estimates that penetration for such systems is about 10% nationally and slightly higher in Los Angeles. Steelberg notes, "BMW has provided dRDS since 2000. By 2005, 30% of all cars will have it." Station personnel can be trained to use the system, he says, in about an hour.

REVENUE BOOST

Through joint selling, assisted by continuous monitoring of advertising and signal-spectrum inventory, Steelberg believes that dRDS has the potential to deliver an additional 10%-15% in incremental income to participating broadcasters. Revenue is ordinarily split 50/50 between the

broadcaster and dMarc after the deduction of dMarc's operating expenses — estimated, Steelberg says, at a few thousand dollars per month, including amortization of the required hardware. Alternatively, stations can agree to buyout sales options at monthly payments of \$5,000-\$25,000. Clear Channel/L.A.'s deal involves no upfront costs.

dMarc, which has filed for several patents on its service, expects to deploy dRDS across Clear Channel's 27 FMs between San Luis Obispo and San Diego in Southern California over the next several months, and plans are in place to eventually use dRDS with all 53 of the broadcaster's SoCal outlets. Clear Channel has exclusivity in the region for now, but that won't be a long-term position. dMarc plans to begin national expansion this summer.



RYAN STEELBERG

Clear Channel Regional VP/Los Angeles Roy Laughlin is upbeat about the potential of dRDS for his stations. He says, "I look at it as another in a long line of successful, ratings- and revenue-enhancing, innovative NTR projects for L.A. Ryan is just the guy to make this a reality."

Steelberg says most of the revenue from the service will come from advertising, with the "low-hanging fruit" being stations' existing accounts. However, down the road, stations could generate further income from clients like, for example, Sony, which might use a station's dRDS capability to upgrade MP3 players. Stations could also help a company like Sears remotely upgrade appliances.

Text messaging for radio stations has been popular for more than a decade in Europe, where state-run broadcasters are able to use it to reach broad areas at an affordable price. Now, with the proliferation of the Internet and the formation of metropolitan and regional clusters like Clear Channel/Los Angeles, the concept of using messaging in the United States, especially as an NTR initiative, is becoming viable.

READ THE RADIO

"Radio is in a battle for what's going on in the car," says Steelberg, pointing to the proliferation of in-car cell phones, satellite radio, MP3 systems and telematics like OnStar, for which consumers pay as much as \$17.50 per month. He notes, "This new visual element that's free to consumers can make a compelling case to advertisers."

Clear Channel dRDS GM/Subcarrier Division Zeus Peleuses initiated the deal with dMarc, which was already a Clear Channel advertiser. Noting that broadcasters have been using subcarrier bandwidth for years on an individual-signal basis, Peleuses credits dMarc with coming up with technology that can tie in a group of stations to seamlessly deploy messages.

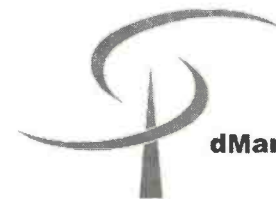
"The reaction has been phenomenal for such a short period of time," Peleuses says. "We met recently with a Pepsi marketing director, and before we even discussed any details, he talked about how he'd seen [dRDS] in his car two days earlier. Everywhere we go, seven out of 10 people we talk with have seen it or heard about it. It's wonderful to be able to introduce a product where the

We're pricing this service at approximately 10% of the associated audio spot rate, which matches the receiver-penetration figures.

Zeus Peleuses

awareness is so high. One woman even called me to say her daughter is learning to read by looking at the radio dial."

Asked if the system is generating revenue yet, Peleuses says, "It's the early days of pitching the service. We're in the process of writing some business with NBC and its agencies on their sweeps and fall-preview campaigns and for packages that will scroll their evening lineup. It's a separate buy. With Pepsi, the package is at corporate, and they're reviewing it to potentially launch new products. We also have some direct-response business. We're pricing this service at approximately 10% of the associated audio spot rate, which matches the receiver-penetration figures."



dMarc Networks

Peleuses envisions that, at some point, all of Clear Channel's Southern California sellers will be pitching dRDS upsells to existing flight packages. "I think that's going to end up happening at some point. But, for now, it's me going after the larger national accounts."

Peleuses is enthusiastic about the future of commercial text messaging, which brings to a tangible form the theater-of-the-mind "I Saw It on the Radio" campaign developed by the RAB. He says, "If you're currently running an audio spot, the next step is to have a simultaneous text spot scrolling the website address, toll-free number, grand-opening store location, specific deals — things you don't have to talk about in the audio spot but that are part of the same company. It's a good vehicle for everyone and takes no spot inventory. This is the ultimate NTR project."

WHAT ARE YOUR PLANS FOR 9/11?

If your station has commemorative events or programming planned for Sept. 11, we want to know about it! Send details to jgreen@radioandrecords.com or by fax to 612-248-6655 by Aug. 7 for a special MMS story to appear in R&R's Aug. 16 issue.

Berman Delivers

Sen. Howard Berman has made good on his pledge to introduce legislation to protect owners of copyrighted works when those rights-holders use technology to block the theft of their works online. And, he says, it's nothing revolutionary: These protections have been available all along.

"The law has long allowed property owners to use self-help to protect their property," David Lawrence says. "Satellite companies periodically employ electronic countermeasures to thwart the theft of their signals and programming. Software companies employ technologies that make their software inoperable if license terms are violated. However, copyright owners cannot use many promising anti-piracy technologies because doing so runs afoul of certain common-law doctrines and state and federal statutes, including the federal Computer Fraud and Abuse Act, that were never intended to apply to such self-help activities."

As the war escalates between the technologists who want open access to all content on demand and the artists, labels and studios that want their works protected, Berman supports fighting fire with fire: "The bill my colleagues and I have introduced will free the marketplace to develop technologies that thwart peer-to-peer piracy ... by allowing copyright owners, in certain limited circumstances, to use technological tools to thwart P2P piracy without fear of liability."

In introducing the legislation, Berman is taking a page from the legal playbook of the Electronic Frontier Foundation, which has attempted — thus far unsuccessfully — to solidify the legal rights of P2P systems. EFF lead counsel Robin Gross says that P2P technology is not to blame for piracy and says copyright owners are holding on to their works too tightly: "The balance is tipped way too far in favor of the big corporate giants who tell the public what they can and can't have access to," she says. "Technologies like Morpheus and Napster give us all the ability to do legal things as well and should not be thrown out wholesale."

Except we all know the truth about why these technologies became so wildly successful: because you could steal music and movies with impunity. Once Napster shut off the free music and allowed only legal use of its file-sharing capabilities, its once-huge audience went elsewhere.

Berman declares. "It should remain the creators' choice to distribute their works through a P2P network, not a pirate's. P2P piracy must be cleaned up, and cleaned up now."



David Lawrence

David Lawrence is heard daily on more than 150 radio stations on his nationally syndicated shows, *Online To-Night*, a nightly high-tech and pop culture talk show, the East Coast morning drive news slot for CNET Radio and XM's Channel 130, and *Net Music Countdown*, the official countdown for music heard via the Internet. He is based in Washington, DC and is heard on hundreds of stations, including WGN/Chicago, KFBK/Sacramento and WBT-AM & FM/Charlotte. You can reach him at david@netmusiccountdown.com or by calling 800-396-6546.

e-charts

CHR/Pop

LW	TW	ARTIST	CD/Title
2	1	EMINEM	<i>The Eminem Show</i> /"Without"
1	2	NELLY	<i>Nellyville</i> /"Here"
3	3	ASHANTI	<i>Ashanti</i> /"Foolish"
4	4	AVRIL LAVIGNE	<i>Let Go</i> /"Complicated"
9	5	JIMMY EAT WORLD	<i>Bleed American</i> /"Middle"
6	6	CHAD KRUEGER	<i>Spider-Man</i> /"Hero"
7	7	JOHN MAYER	<i>Room For Squares</i> /"Such"
11	8	VANESSA CARLTON	<i>Be Not Nobody</i> /"Miles"
8	9	PINK	<i>Missundaztood</i> /"Pill"
19	10	CREED	<i>Weathered</i> /"Breath"
6	11	PUDDLE OF MUDD	<i>Come Clean</i> /"Blurry"
12	12	NO DOUBT	<i>Rock Steady</i> /"Hella"
10	13	NICKELBACK	<i>Silver Side Up</i> /"Bad"
15	14	SHERYL CROW	<i>C'mon, C'mon</i> /"Soak"
13	15	DIRTY VEGAS	<i>Dirty Vegas</i> /"Days"
—	16	ENRIQUE IGLESIAS	<i>Escape</i> /"Lights"
—	17	JENNIFER LOPEZ	<i>J. Lo</i> /"Alright"
—	18	P. DIDDY	<i>We Invented The Remix</i> /"Girl," "Need"
—	19	SHAKIRA	<i>Laundry Service</i> /"Djection"
—	20	BRANDY	<i>Full Moon</i> /"Moon"

Urban

LW	TW	ARTIST	CD/Title
1	1	EMINEM	<i>The Eminem Show</i> /"Without"
2	2	NELLY	<i>Nellyville</i> /"Here"
3	3	ASHANTI	<i>Foolish</i> /"Foolish," "Baby," "Happy"
5	4	JENNIFER LOPEZ	<i>J. Lo</i> /"Alright"
4	5	LUDACRIS	<i>Word Of Mouf</i> /"Move"
9	6	MARY J. BLIGE	<i>No More Drama</i> /"Rainy"
7	7	P. DIDDY	<i>P. Diddy & Bad Boy Records...</i> /"Need"
6	8	JAHEIM	<i>Ghetto Love</i> /"Anything"
8	9	ANGIE STONE	<i>Mahogany Soul</i> /"Wish"
10	10	GLENN LEWIS	<i>World Outside My Window</i> /"Forget"
11	11	JOE	<i>Better Days</i> /"Woman"
12	12	BOYZ II MEN	<i>Full Circle</i> /"Color"
14	13	LUTHER VANDROSS	<i>Luther Vandross</i> /"Rather"
13	14	MUSIQ	<i>Auslisen</i> /"Hallcrazy"
15	15	MAXWELL	<i>Now</i> /"Work"
19	16	AVANT	<i>Ecstasy</i> /"Good"
—	17	ALICIA KEYS	<i>Songs In A Minor</i> /"How"
—	18	USHER	<i>8701</i> /"Call," "Help"
16	19	B2K	<i>B2K</i> /"Gots"
18	20	DONELL JONES	<i>Life Goes On</i> /"Know"

Country

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

Smooth Jazz

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

Hot AC

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

Alternative

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

E-charts are based on weekly rankings of CD sales, downloads and streams of artists online compiled and tabulated directly from the logfiles of reporting websites. Reporters include Amazon.com, AT&T.net, B&N Radio, BarnesandNoble.com, BellSouth Radio, bolt Radio, ChoiceRadio.com, CDNow.com, Denver 93.3 Radio, DMX Music, Gracenote.com, iWonRadio, Launch.yahoo.com, MusicMatch (Frozen), Music Choice, Radio.Beonair.Com, Radio Free Virgin, RealOne, Spinner.com, The RadioAMP Network, and Voice Of America-Music Mix — Music Mix. Voice Of America-Music Mix is weighted based on traffic reports by web traffic monitor MediaMetrix. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the six reporting formats. © 2002 R&R Inc. © 2002 Online Today, Net Music Countdown.



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

DIGITAL TOP 50SM

LW	TW	ARTIST	Album Title	Weeks On
1	1	EMINEM	<i>The Eminem Show</i>	11
3	2	RED HOT CHILI PEPPERS	<i>By The Way</i>	3
2	3	NELLY	<i>Nellyville</i>	5
4	4	LINKIN PARK	<i>Hybrid Theory</i>	87
6	5	UTADA HIKARU	<i>Deep River</i>	6
5	6	DAVE MATTHEWS BAND	<i>Busted Stuff</i>	2
7	7	SYSTEM OF A DOWN	<i>Toxicity</i>	47
11	8	BEATLES	<i>One</i>	80
18	9	SHAKIRA	<i>Laundry Service</i>	37
9	10	CREED	<i>Weathered</i>	36
15	11	PINK	<i>Missundaztood</i>	30
14	12	NICKELBACK	<i>Silver Side Up</i>	46
12	13	U2	<i>All That You Can't Leave Behind</i>	93
25	14	B'Z	<i>Green</i>	2
8	15	ASHANTI	<i>Ashanti</i>	17
16	16	NORAH JONES	<i>Come Away With Me</i>	14
33	17	MR. CHILDREN	<i>Any</i>	2
30	18	MOBY	<i>18</i>	11
10	19	ALICIA KEYS	<i>Songs In A Minor</i>	57
23	20	AEROSMITH	<i>O, Yeah! Ultimate...</i>	4
17	21	AVRIL LAVIGNE	<i>Let Go</i>	7
31	22	OSAS	<i>Heathen Chemistry</i>	4
28	23	BLINK-182	<i>Take Off Your Pants & Jacket</i>	59
22	24	JOHN MAYER	<i>Room For Squares</i>	17
35	25	LIMP BIZKIT	<i>Chocolate Starfish And...</i>	94
13	26	ENYA	<i>A Day Without Rain</i>	73
32	27	KORN	<i>Untouchables</i>	7
49	28	INCUBUS	<i>Morning View</i>	28
27	29	CELINE DION	<i>A New Day Has Come</i>	18
21	30	LUDACRIS	<i>Word Of Mouf</i>	35
20	31	P.O.D.	<i>Satellite</i>	32
39	32	PINK FLOYD	<i>Echoes (The Best Of Pink Floyd)</i>	38
37	33	ORIGINAL SOUNDTRACK	<i>Moulin Rouge</i>	39
19	34	KYLIE MINOGUE	<i>Fever</i>	22
—	35	CHEMISTRY	<i>Floatin'</i>	1
24	36	PUDDLE OF MUDD	<i>Come Clean</i>	34
48	37	JA RÙLE	<i>Pain Is Love</i>	43
44	38	ENRIQUE IGLESIAS	<i>Escape</i>	30
—	39	NEW FOUND GLORY	<i>Sticks And Stones</i>	3
38	40	USHER	<i>8701</i>	42
29	41	TOOL	<i>Lateralus</i>	57
36	42	ORIGINAL SOUNDTRACK	<i>O Brother...</i>	33
26	43	COUNTING CROWS	<i>Hard Candy</i>	3
41	44	LENNY KRAVITZ	<i>Greatest Hits</i>	94
—	45	THE VINES	<i>Highly Evolved</i>	1
—	46	TOBY KEITH	<i>Unleashed</i>	1
—	47	MADONNA	<i>Music</i>	84
—	48	RADIOHEAD	<i>Kid A</i>	27
—	49	EGO WRAPPIN'	<i>Night Food</i>	1
—	50	MDRCHEBA	<i>Charango</i>	1

Elektra Does Deal For Promotion Post

Buddy Deal has been named National Director/Alternative Promotion for Elektra Entertainment Group. He will report to VP/Alternative Promotion Peter Rosenblum.

Deal had been a Los Angeles-based regional promotion person for Elektra. He previously worked at Columbia Records in a similar capacity, and he began his career at *HITS* magazine.

"I am pleased to have Buddy join our department," Rosenblum said. "His work ethic, knowledge of the format and passion for our artists make him a valuable member of the team. Everyone at Elektra joins me in congratulating Buddy on this well-deserved promotion."

Brooks Becomes WWSO/Norfolk PD

Randy Brooks has been named PD/afternoon driver of Barnstable's Oldies WWSO/Norfolk, where he has been overseeing programming since the station flipped from "Soul Classics" late last year. Brooks moves over from Barnstable's cross-town WCMS &

WGH-FM, where he was OM/PD. Commenting on his new post, Brooks told R&R, "It's an exciting new challenge for me. The station hasn't had a PD for eight months. It's time for me to jump in there, grab the wheel and steer it all the way to No. 1."

Brooks joined Country WGH-FM in 1992 and was promoted to PD in 1995. He became OM/PD of WGH-FM and Country sister WCMS after Barnstable acquired WCMS in August 2001. Prior to coming to Norfolk Brooks served as Asst. PD at Country WHKZ/Columbia, SC.

Webcasters

Continued from Page 3

businesses. The law would also require that future CARPs set royalty rates using the traditional "fairness" standard, rather than the "willing buyer, willing seller" standard required by the Digital Millennium Copyright Act.

It would also do away with the DMCA-required separate royalty for temporary, or "ephemeral" copies of recordings. CARPs would also have to consider the impact of their rulings on small businesses.

Perfect 'Vision'



At the UJA Federation of New York's annual Music Visionary of the Year Award Luncheon last month, Artemis Records President Daniel Glass and Davis, Shapiro & Lewit founding partner Fred Davis were honored for their contributions and dedication to assisting the music industry and its artists. In addition, Sony recording artist Wyclef Jean presented 18-year-old soprano Briana Shaw Rossi with a check for \$25,000 from the Music for Youth Foundation in recognition of her musical excellence. Seen here at the luncheon are (l-r) Davis, Rossi, Jean and Glass.

Muñoz PD As WNNY Goes Reg. Mexican

Mega Communications has returned the Regional Mexican format to the Big Apple by switching Spanish News WNNY/New York to "La X 1380." WNNY now features a blend of Regional Mexican hits from such staple artists as Los Tigres Del Norte, Vicente Fernandez, Juan Gabriel and Marco Antonio Solis. The station is specifically targeting the rapidly growing Mexican and Central American population located in the New York City boroughs of the Bronx, Manhattan, Queens and Brooklyn, in addition to several counties in northern New Jersey.

Martin Muñoz, most recently the host of a highly successful Regional Mexican program airing Saturdays on Hispanic Broadcasting's cross-town WCAA, has been named PD of 'NNY. He reports to Mega President/CEO Alfredo Alonso, who is currently based out of WNNY's Manhattan offices.

Tee Tapped As PD, WHJX/Jacksonville

Michael Tee has been named PD for Tama Broadcasting's Urban WHJX/Jacksonville. Tee was formerly PD of KMJJ/Shreveport, LA.

"I had a 30-day vacation, but now I'm back and ready to go," Tee told R&R. "It is very good to be back, and I look forward to having some fun. This station is hip-hop and R&B, and, since it's new, we're coming from the bottom up. We're running right now without a full-time airstaff."

"There are quite a few things that

Though the law is unlikely to pass before Congress adjourns in about a month, the Digital Media Association, which represented webcasters in the last CARP, applauded the bill.

DiMA Exec. Director Jonathan Potter said the legislation "provides reprieve from bankruptcy for thousands of small Internet-radio companies and corrects significant problems with the royalty-arbitration

Alonso told R&R, "Martin served as my program director when I ran SBS's stations in New York during the 1990s and the company still owned WXLX, which was Regional Mexican as 'La X 620.' Obviously, he learned a lot while at that station and from hosting the show on the HBC station. In a short amount of time his show at WCAA almost matched WPAT-FM/New York's show in the ratings. We felt very optimistic about hiring him."

When asked why WNNY abandoned its pioneering Spanish News format, Alonso said, "It really wasn't meeting our expectations. I think we were way ahead of our time, doing an all-News format in Spanish. But it was very costly. We just weren't happy with the performance of the station and decided that this was the thing to do. This market has really changed in the last four years, and there is definitely an appetite for this type of music."

we want to accomplish with this station, but, of course, the main thing is to be No. 1 in this market. We don't want to just be an alternative to the other station; we want to come in and do some real damage."

Prior to his stint in Shreveport Tee was WENN/Birmingham's Production Director for a little over a year. Before that he was in Detroit, doing various on-air shifts at both WJLB and WMXD for more than nine years.

process that imposed a devastatingly high cost on the nascent Internet radio industry."

But Exec. Director John Simson of SoundExchange, the royalties-collection arm of the RIAA, was not pleased at the prospect of a further delay in the payment of statutory royalties, which have gone unpaid since the DMCA mandated them nearly four years ago. Simson said, "Congress should not legislate

EXECUTIVE ACTION

Tortoroli Now CFO For Infinity, Westwood One

Jacques Tortoroli has been named CFO of Infinity Broadcasting and Westwood One, reporting to both Infinity Chairman/CEO John Sykes and Westwood One President/CEO Joel Hollander. Tortoroli was most recently CFO of the technology consultant group Scient. Before that he was with Young & Rubicam as CFO of Y&R Advertising and spent 12 years working in a variety of financial roles for PepsiCo.

"Jacques' key positions with one of the world's top brands in Pepsi, as well as with one of the most renowned advertising agencies in Young & Rubicam, make him the perfect executive to run the finance operations of Infinity Broadcasting," Sykes said. "I look forward to his contribution in leading the company's powerful collection of radio properties, and I am also pleased that he'll be working with our partners at Westwood One."

Hollander said, "We are proud to have an executive of the caliber of Jacques Tortoroli join Westwood One. His excellent background, coupled with his keen insight and passion for the radio industry, make him the ideal person to run the day-to-day financial operations of Westwood One. Jacques is a great addition to the Westwood One management team."

Chase Stars As PD Of WRQQ/Nashville

Scott Chase has been appointed PD of Cumulus' '80s WRQQ (Star 97)/Nashville. He previously programmed WSSR/Tampa.

"It's a pleasure to join Cumulus-Exec. VP John Dickey, Market Manager/GM Michael Dickey, Stratford Research President Jan Jeffries and the entire Cumulus family," Chase told R&R. "I'm excited to grab the programming baton here at Star 97 from Jan, who has served as OM of the Nashville cluster and PD of Star 97 for the past year. He and the entire staff have done an excellent job of launching and positioning this station as one of Nashville's real solid contenders."

"My goal is to continue that growth and development of the station and the talent, who have incred-

ible potential. My family is equally excited about planting roots here in Nashville since each of my four children was born in a different city."

Michael Dickey told R&R, "We're very pleased to have Scott. We're expecting big things from him and Star 97 in the future."

Chase's programming resume includes WAOA/Melbourne, WSRZ/Sarasota, WTLQ/Wilkes Barre and WZOK/Rockford, IL. He has also served as MD/nighttimer at WSRZ and at WOVB/West Palm Beach and was a part-time jock at WFLZ/Tampa.

"This station is very close to my heart, and that's why we have spent almost a year searching for the right PD," Jeffries told R&R. "We believe that Scott is that person."

KFXN/New Orleans Flips To Hot AC

Clear Channel's KFXN (The Fox)/New Orleans dropped its Classic Hits format in favor of Hot AC on July 26. PD/MD Annette Wade will oversee the format change and take a midday airshift.

Wade explained the flip to R&R: "The station stunted by playing music that emphasized the word *kiss* from a variety of formats, from Country to Nostalgia, as well as music from the band Kiss. We then became 'New Orleans' Hit Music Channel, 104.1, Kiss FM." Wade

told R&R that KFXN's call letters will soon change to better reflect its new Kiss moniker.

The station will feature the syndicated *Kidd Kraddick in the Morning* and will target women 21-34. "The entire Clear Channel/New Orleans cluster is excited about our format flip, because now we finally have adult, women covered within our cluster," Wade said. "As a local listener, you'll never have to leave the CC family of radio brands here in New Orleans."

that creators forgo their income so that webcasters can maintain business models that have not proven themselves able to succeed in the free market."

In another webcasting development, Artemis Records (which does not belong to the RIAA) is offering webcasters that qualify for statutory licenses under the DMCA a blanket license to play Artemis music royalty-free for one year. The label's roster includes hip-hop artist Khia, Triple A favorites Josh Joplin Group and alt-country legend Steve Earle.

To qualify for a DMCA license, a webcast must be free and noninteractive and follow certain programming guidelines; streamers whose programming doesn't qualify can apply to Artemis for a separate license.

Why is the label doing this now? Artemis Chairman/CEO Danny Goldberg said, "In allowing free use of our catalog at this early stage, we hope to stimulate the Internet radio format." See the complete agreement at www.artemisrecords.com.

PPM

Continued from Page 1

PPM would bring to the radio buying and selling process. Concerns were also expressed over the pricing and sample sizes in the PPM project.

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

Even with these latest initiatives, the ad hoc group remains guarded about the deployment of the new system. Fries acknowledged that Arbitron has been very agreeable to meeting the concerns of the industry but said, "We have been able to communicate to them the seriousness of this, and they agree that they are going to have to gain the confidence of the industry before the industry is going to support this particular concept."

Infinity Sr. VP/Radio and Arbitron Radio Advisory Council Chairman David Pearlman told R&R, "No one is endorsing the PPM by any stretch of the imagination. We're asking that no PPM rollout be scheduled in any markets — the actual implementation — without these things being worked out. We're in the third inning of a nine-inning ballgame."

Looking at how Madison Avenue might view the PPM as a measurement tool, Fries said the call for the economic-impact study is to "chart how the PPM is going to change the values, to identify the positives and to help us in putting forth the scenario to communicate this to the advertising industry." He added, "We would like [agencies] to partner with us in identifying what those issues are and to help us communicate them."

Fries continued, "Through the economic study, we want to first identify the changes in the currency values of the buying and selling criteria and then evaluate how that is going to affect the industry's economic values in the buy-sell relationship. By matching that information with inventory consumption of units, we could look at some buys made in Philadelphia under the current system, put the PPM numbers against them, and see how the values would change and if that would change the buy in terms of stations bought and at what rates.

"The different evaluators of the value of the currency — reach, frequency, come, average quarter-hour, everything — would have different values. How are they going to match up? Those are the questions no one has fully evaluated. This analysis will all be supported by additional studies to see if the current evaluations in Philadelphia are actually true or if they're just a product of the small panel that currently exists."

The issue of pricing for PPM remains unresolved, Pearlman said. "They won't give us the increase, and that's a concern of ours — what the actual rate structure will be and also as it relates to and intertwines with what the ultimate sample size will be, market by market." It's expected that the rates will be determined once negotiations between Arbitron and Nielsen are completed.

As to whether any reported loss in morning drive ratings when using the PPM can be offset by increased numbers in other dayparts, Pearlman emphasized that the evaluation process is not entirely guided by financial considerations. "It's paramount to have accurate ratings in any daypart by any listener of radio," he said. "In other words, I'm looking for accuracy, not compensation."

Asked what consequences might ensue if broadcast and cable TV embrace PPM methodology but radio didn't, Fries told R&R, "I think radio wants to accept electronic measurement in some form. We realize the diary has been very good for us as a measuring system, but electronic-technology measuring is going to prevail.

"I don't think that it's necessarily essential that radio use the exact same technology that cable and television use. Our diary is not broken, so our industry is not broken; we're not in a crisis-type situation to make a change. We just want to make sure that whatever change we make is the right one for the industry."

Arbitron noted that the timing of and additional specifications for the parallel Philadelphia PPM panel will be decided over the next few weeks, but it is believed it will take place in Q4 2002. The findings of that survey will be watched closely, as new Arbitron spring Philadelphia PPM and diary data extrapolated for May indicates that the two methodologies are much closer than previously thought. The market's weekly come, weekly TSL and AQH persons varied 5% or less, reflecting more uniformity than earlier results had indicated.

The ad hoc committee is expected to reconvene within the next 30 days.

Ratings

Continued from Page 1

surge that puts the station in third place. Service Broadcasting's Urban KKDA-FM returned to No. 1 with a 5.4-6.2 trend, but former No. 1 Country KPLX was close behind and actually increased 5.6-5.8.

Meanwhile, there's plenty of partying in Austin, where Amigo Broadcasting's recently launched Regional Mexican KHHL (Exits 98.9) took advantage of its first full book by soaring into third place with a 3.3-5.6 move. KASE and KQBT remained No. 1 and No. 2, respectively.

The other big news comes out of Atlanta, where recently launched Gospel WPZE (Praise 97.5) climbed to second place in the 12+ results. The Radio One station, which debuted in January, advanced 5.1-6.3 and now sits behind only Infinity Urban WVEE-FM and Cox Talker WSB-AM, which tied for first place.

BUSINESS BRIEFS

Continued from Page 4

noted in the filing that it will still own and operate Sports Talk WBOB-AM and Christian WTSJ-AM in the market. Salem also said that settlements it has reached in three lawsuits, including one brought by Gospel Communications against Salem and its OnePlace subsidiary, will result in a one-time charge of approximately \$2.5 million and a charge against broadcast operating expenses of approximately \$200,000.

In other news from Salem, the League of American Communications Professionals has honored the broadcaster for its annual report's narrative and letter to shareholders. League Competition Director Christine Kennedy said more than 600 entries were submitted; Salem's report came in seventh overall.

Baron Funds File To Sell XM Shares

SEC documents filed last week show that **Baron Asset Funds** have filed to sell 110,431 class A common shares of **XM Satellite Radio**, valued at \$391,930, over the next 90 days. Additionally, Baron Capital Asset Fund has filed to sell 15,837 class A shares over the next 90 days; those shares are valued at \$59,706. Both filings list Nite Securities as the broker.

In other news from XM, the company is launching a channel devoted to old-time radio programs. **Mediabay's** RadioClassics subsidiary will provide episodes of, among other programs, *The Shadow*, *The Bob Hope Show*, *The Jack Benny Show*, *Gunsmoke*, *Burns & Allen* and *Fibber McGee & Molly* for the "RadioClassics" channel, debuting Aug. 26.

Clear Channel

Continued from Page 1

division was done because "the consensus is that Michaels was a political liability that Clear Channel could ill afford to carry as the company's radio operations came under intensified scrutiny in Washington for questionable business practices, many of which Michaels spearheaded."

The *Media Week* piece also anonymously quoted one competing radio exec as saying, "Clear Channel Radio did not have a CEO — it had a morning man."

Among the possible candidates for Michaels' former duties, according to *Media Week*: Clear Channel Radio COO John Hogan, former AMFM COO Ken O'Keefe, former AOL executive Bob Pittman and investors Tom and Steve Hicks.

Meanwhile, Mark Mays — who's currently doubling as interim Clear Channel Radio CEO — commended Michaels for doing "an incredible job" building Clear Channel's radio group. Mays told investors last week that the strength of that group's management — which boasts 47 regional VPs and more than 300 GMs — is a primary reason a change could be made.

"If you look at the management of the radio group, it is a very stable environment," he said. "The 300-plus general managers within the company run their businesses like they own them." Mays also noted that, as the company began looking into its 2003 planning cycle, it was important to install someone in the new technologies group "as quickly as we could."

And he plans to fill the vacancy left by Michaels' departure in short order. "I think we ought to be able to have that position filled in the next six to eight weeks," he told Reuters on July 24. During the Q2 conference call he said that, while the company hasn't met with any candidates, the desire to open up the job to a broader group of applicants was one reason the company chose to make the announcement now. However, he didn't

rule out the possibility that Hogan could win the post. "Hogan is certainly a candidate," he said.

Responding to an analyst's question seeking clarification on the parameters of "legal payola vs. the revenues from independent promoters," Mays quickly asserted, "We don't use the term *payola* because it is illegal to take payola, so we'll never say 'legal payola' or anything associated with payola."

That said, Mays repeated an earlier comment that the revenue stream his company receives from independent promoters is between \$10 million-\$13 million and that, while the money Clear Channel receives from indies isn't significant, he expects that record labels will continue to spend money on independent promoters. However, Mays said he hopes labels will start spending the money "in a more efficient manner."

Lowry Mays: 'We Believe In Clear Channel'

Saying negative rumors about the company's financial presentations have no basis, Lowry Mays told investors during Clear Channel's Q2 earnings conference call that the company moved up the date of the call by one week so it could address those matters head-on.

"I have always attested to these financials," Mays said. "I feel very, very comfortable, and have for the past 30 years. We will file our 10-Q [with the SEC] in a week or so, and we will certify those financials. We have absolutely no problem doing so."

Mays also shot down comparisons of Clear Channel to Adelphia, the cable company whose father-and-sons team of operators were arrested on July 24 on fraud charges. Dismissing the notion that Clear Channel is a "family company," Mays said, "This is a company that is run for the benefit of all our shareholders, not a few of our shareholders. We have always been open to a one-share, one-vote stockholder base."

Adding credence to the notion that the Mays family believes in the company, a Mays family trust bought \$5 million worth of Clear Channel stock last week. "This clearly reflects our confidence in Clear Channel, our faith in the Clear Channel management team and our belief in Clear Channel's future," Lowry Mays said in a statement announcing the transaction. "This was an easy decision.

We believe in Clear Channel, its solid business and its strategic plan. Clear Channel has a bright future."

Shaev

Continued from Page 1

proud for Hilary to call Virgin home."

Shaev said, "I am proud and excited to be joining Matt and Roy at Virgin Records. At a time of reinvention in the music industry, it is thrilling to be part of a team whose musical vision, team spirit and sense of focus will lead us to greatness. I thank them for the opportunity and look forward to working with an incredible roster of artists."

Shaev had been Exec. VP/Promotion for Epic Records. She began her career there in 1993 as VP/Pop & Video Promotion for 550 Music and rose to Sr. VP in 1997. She was instrumental in breaking such artists as Celine Dion, Jennifer Lopez, Shakira, Ginuwine and Incubus.

Strauss

Continued from Page 3

Knight succeeded Dan Michaels as WMGK's PD six months ago and is credited with revamping the station with, among other things, the June 10 hiring of market veteran John DeBella for mornings. Knight will continue to serve as an adviser to 'MGK.

Strauss began his radio career in 1979 at WZZO/Allentown, where he was the station's mascot. He later worked his way up to PD and left in 1994 for PD duties at 98 Rock. At the time R&R's *Ratings Report* and *Directory* listed WZZO as the nation's highest-rated Rock station.

Lund

Continued from Page 3

"I'm excited about the challenge and opportunity to join ABC Radio and ESPN," Lund told R&R. "Kevin Graham did a great job setting things up at the station, and I hope to follow through to take the station to its full potential."

PROS ON THE LOOSE

Paul Cannell, PD/MD of KTUX/Shreveport, LA, 318-425-4799, 318-518-1990 or *theratbastard@yahoo.com*.

CHRONICLE

BIRTHS

Producer and Inherit Records co-founder **Chris Cox** and wife **Christine**, daughter **Olivia Rose**, July 18.



Lori Parkerson • 202-380-4425
20on20 (XM20)
 Kane
 EMINEM Cleanin' Out My Closet
 NELLY UKELLY Dilemma
 TRUTH HURTS Addictive
The Boneyard (XM41)
 Charlie Logan
 3RD STRIKE Breath It Out
 3RD STRIKE Flow Heat
 NICKELBACK Never Again
 SEVEN DUST Crucified
 SILVER CRUSH Alone
 SILVER CRUSH So Bad
The Heart (XM23)
 Johnny Williams
 CHRIS JANZ Over You
 KENNY G & CHANTÉ MOORE One More Time
The Loft (XM50)
 Mike Marrone
 LOWEN & NAVARRO If You Love Me Like That
 LOWEN & NAVARRO Rainin' In My Eyes
RAW (XM66)
 Leo G.
 NATURE What Cha Know
 ONYX Slam Harder
Watercolors (XM71)
 Steve Stiles
 GERALD ALBRIGHT The Next Level
 MARION MEADOWS Tales Of A Gypsy
 MAYSA Blue Horizon
 MAYSA Friendly Pressure
 MAYSA Head To The Sky
 MAYSA Out Of Blue
 MAYSA Simple Life
X Country (XM12)
 Jessie Scott
 MARTY JONES Full Boar
 RADNEY FOSTER Another Way To Go
 TIM CARROLL Always Tomorrow
XM Cafe (XM45)
 Bill Evans
 ANDY STOCHANSKY Five Star Motel
XMLM (XM42)
 Eddie Webb
 CYRUS Cyrus
BPM (XM81)
 SONO Blame
 KYLIE MINOGUE Love At First Sight
 MOONY DIVE (I'll Be Loving You)
 OAKENFOLD Southern Sun
 ELVIS VS. JKL A Little Less Conversation
 MOBY We Are All Made Of Stars
 KREO Burn For You
 IAN VAN DAHL Reason
 FROU FROU Breathe In
 DJ TIESTO & NICOLA HITCHCOCK In My Memory
 TIMO MAAS Shifter
 CASSIUS I'm A Woman
 JAM & SPOON Be Angelized
 4 STRINGS Take Me Away
 ANASTACIA One Day In Your Life
 KLUSTER I Feel Love
 MOREL Funny Car
 BASEMENT JAJX Get Me Off
 TALL PAUL Precious Heart
 SHAKEOON At Night
 MARC ET LAUOE Tremble
 SCUMFROG VS. OAVIO BOWIE Loving The Alien
 NO DOUBT Hella Good
 MASTERS AT WORK VINOIA Backfired
 BAZ Smile To Shine
 PET SHOP BOYS Home And Dry
 BALLIGONINGO Purity
 LAOTYRON Playgirl
 FAITHLESS (I)DIO One Step Too Far
 BRANDY Full Moon
 DIRTY VEGAS Ghosts
 MAD HOUSE Like A Prayer
 KMC (D)HANY I Feel So Fine



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HIT LIST
 Seth Neiman
 AMY STUDD Just A Little Girl
 ASHANTI Happy
 DUNCAN SHEIK On A High
 EMINEM Cleanin' Out My Closet
 IRV GOTTI PRESENTS... Down 4 U
 LIBERTY X Just A Little
 NAUGHTY BY NATURE Feels Good
 NO DOUBT Underneath It All
 P.DIDDY I Need A Girl Part II

SOFT ROCK
 Seth Neiman
 BONNIE RAITT Silver Lining
 JACK RUSSELL For You
 JEWEL This Way

R&B & HIP-HOP
 Damon Williams
 ERYKAH BADU I/COMMON Love Of My Life
 FABOLOUS Trade It All Pt. 2
 TONI BRAXTON No More Love

RAP
 Damon Williams
 BIG TYMERS Oh Yeah!
 CAM'RON Hey Ma
 PASTOR TROY Are We Cuttin'

SMOOTH R&B
 Damon Williams
 ERYKAH BADU I/COMMON Love Of My Life
 MAXWELL No One

ROCK
 Gary Susalis
 DEF LEPPARD Now
 THEORY OF A DEADMAN Nothing Could...

TODAY'S COUNTRY
 Liz Dpoka
 KEITH URBAN Somebody Like You

PROGRESSIVE
 Liz Opoka
 COUSTEAU Talking To Myself
 MORCHEEBA Aqualung

LITE JAZZ
 Gary Susalis
 CAROL DUBOC This Is No Ordinary Love
 GRANT GREEN JR. Cantaloupe Woman
 JIMMY REID India



Artist/Title	Total Plays
A*TEENS Can't Help Falling In Love	83
SIMON AND MILO Get A Clue	79
PLAY I'm Gonna Make You Love Me	78
LIL' BOW WOW Take Ya Home	77
AVRIL LAVIGNE Complicated	77
CHRISTINA MILIAN Call Me, Beep Me	76
AARON CARTER Summertime	76
'N SYNC Pop	75
LMNT Juliet	74
WILL SMITH Black Suits Comin' (Nod...)	37
BRITNEY SPEARS Overprotected	36
MICHELLE BRANCH Everywhere	36
VANESSA CARLTON A Thousand Miles	33
PINK Get The Party Started	33
JUMP5 God Bless The USA	32
PINK Most Girls	32
BAHA MEN Who Let The Dogs Out	31
DREAM STREET It Happens Every Time	31
BAHA MEN Move It Like This	29
NINE OAYS Absolutely (Story Of A Girl)	28



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STARCHASER Love Will Set You Free
 IVY Edge Of The Ocean (Duotone Mix)
CIRRUS Boomerang
MONICA All Eyes On Me
 GUS GUS Call Of The Wild
OAKENFOLD I/SHIFTY SHELLSHOCK Starry Eyed...
MORCHEEBA Public Displays Of Affection
ANGIE STONE Groove Me
MARIO Just A Friend 2002
DIRTY VEGAS Alive
MOONY DIVE (I'll Be Loving You)

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

CHR/POP
 Jack Patterson
 No Adds

CHR/RHYTHMIC
 Mark Shands
 No Adds

URBAN
 Jack Patterson
 No Adds

ALTERNATIVE
 Dave Sloan
 DRAGONFLIES Cities of Angels
 GLASSJAW Cosmopolitan Bloodloss
 STROKES Someday

ROCK
 Stephanie Mondello
 LIFEHOUSE Spin

ADULT ALTERNATIVE
 Stephanie Mondello
 BERLIN Blink Of An Eye
 GDO GOD DOLLS Big Machine

ADULT CONTEMPORARY
 Jason Shift
 BERLIN Heavensake
 WHITNEY HOUSTON Whatchulookinat
 NORA JONES Don't Know Why

INTERNATIONAL HITS
 Mark Shands
 ANTONIA Ride The Bullet
 GARETH GATES Anyone Of Us
 PET SHOP BOYS I Get Along
 ELTON JOHN V/ALLESSANDRO SAFINA Your Song
 SCOOTER The Logical Song
 SOPHIE ELLIS BEKTOR Get Over You
 THE SPACE COWBOY I Would Die 4 U
 FLIP & FILL Shooting Star

COUNTRY
 Leanne Flask
 No Adds

DANCE
 Danielle Ruysschaert
 THE RAPTURE House Of Jealous Lovers (Morgan...)
 PHIL KEIRAN Voices In My Head (Pastic...)
 FREQ NASTY Amped

RAP/HIP-HOP
 Mark Shands
 DJ QUIK The Proem
 DJ QUIK Come 2NYTE
 DJ QUIK Murda 1 Case
 DJ QUIK Ev'ryday
 DJ QUIK Get Loaded
 DJ QUIK Gina Statuatore
 DJ QUIK 50 Ways
 DJ QUIK Get The Money
 DJ QUIK One On 1
 DJ QUIK Sex Cryme
 DJ QUIK Birdz & Da Beez
 DJ QUIK Oh Well
 AMERIE I/LOUCRIS Why Don't We Fall In Love
 JABBI Another Summer
 YING YANG TWINS By Myself
 B-LEGIT Whatcha Talkin'



Phil Hall • 972-991-9200

Hot AC
 Steve Nichols
 JACK JOHNSON Flake
 NORA JONES Don't Know Why
 BRUCE SPRINGSTEEN The Rising

StarStation
 Peter Stewart
 SHERYL CROW Soak Up The Sun
 CELINE DION Alive

Touch
 Ron Davis
 BONEY JAMES I/JAHEIM Ride

Tom Joyner Morning Show
 Vern Catron
 DAVE HOLLISTER Keep Lovin' You

ALTERNATIVE PROGRAMMING
 Gary Knoll • 800-231-2818

Rock
 30 SECONDS TO MARS Capricorn
 MUST Free Child

Alternative
 CUSTOM Beat Me
 LIFEHOUSE Spin
 PUDDLE OF MUDD She Hates Me

Triple A
 COLDFPLAY In My Place
 ELVIS COSTELLO 45
 NEIL FINN Driving Me Mad
 OUR LADY PEACE Somewhere Out There
 DAVE PIRNER Never Recover
 CHUCK PROPHET Summertime Thing

CHR
 GDO GOD DOLLS Big Machine
 DAVE MATTHEWS BAND Where Are You Going
 NO DOUBT VLADY SAW Underneath It All

Mainstream AC
 COLOPLAY In My Place
 DUNCAN SHEIK On A High

Lite AC
 JIM BRICKMAN You

NAC
 KENNY G I/CHANTÉ MOORE One More Time

UC
 MASTER P Rock It
 KEITH SWEAT One On One

Country
 JOHN M. MONTGOMERY 'Til Nothing Comes Between Us
 TRAVIS TRITT Strong Enough To Be Your Man



Music Programming/Consulting
 Ken Moultrie • 800-426-9082

Alternative
 Steve Young/Kristopher Jones
 CLINIC Walking With Thee
 FINCH Letters To You
 LIFEHOUSE Spin
 RED HOT CHILI PEPPERS Zephyr Song
 SINCH Something More

Active Rock
 Steve Young/Kristopher Jones
 HIVES Hate To Say I Told You So
 SEETHER Fine Again

Heritage Rock
 Steve Young/Kristopher Jones
 TRUSTCOMPANY Downfall

Hot AC
 Steve Young/Josh Hosler
 CORRS I/BONO When The Stars Go Blue
 GDO GOD DOLLS Big Machine

CHR
 Steve Young/Josh Hosler
 ASHANTI Happy
 EMINEM Cleanin' Out My Closet
 NO DOUBT VLADY SAW Underneath It All
 OUR LADY PEACE Somewhere Out There

Rhythmic CHR
 Steve Young/Josh Hosler
 LIL' WAYNE Way Of Life

Soft AC
 Mike Bettelli
 BONNIE RAITT Silver Lining

Mainstream AC
 Mike Bettelli
 JAMES TAYLOR On The 4th Of July

Mainstream Country
 Ray Randall/Hank Aaron
 MONTGOMERY GENTRY My Town
 RASCAL FLATTS These Days

New Country
 Hank Aaron
 DIAMOND RIO Beautiful Mess
 BRAD MARTIN Before I Knew Better

Lia
 Ken Moultrie/Hank Aaron
 DIAMOND RIO Beautiful Mess
 KEITH URBAN Somebody Like You
 PHIL VASSAR American Child

24 HOUR FORMATS
 Jon Holiday • 303-784-8700

Adult Hit Radio
 JJ McKay
 BBMAK Out Of My Heart Into Your Head
 CELINE DION Alive
 BRUCE SPRINGSTEEN The Rising

CD COUNTRY
 Rick Morgan
 BLACKHAWK I Will
 JENNIFER HANSON Beautiful Goodbye
 BRAD PAISLEY I Wish You'd Stay

US COUNTRY
 Penny Mitchell
 STEVE AZAR Waitin' On Joe
 CAROLYN OAWN JOHNSON One Day Closer To You

GREAT AMERICAN COUNTRY
 Jim Murphy • 303-784-8700
 RODNEY ATKINS Sing Along
 MICHAEL PETERSON Modern Man



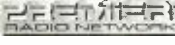
Charlie Cook • 661-294-9000

Adult Rock & Roll
 Jeff Gonzer
 BRUCE SPRINGSTEEN Counting On A Miracle
 BRUCE SPRINGSTEEN Lonesome Oay

Soft AC
 Andy Fuller
 ELTON JOHN Original Sin

Bright AC
 Jim Hays
 DIRTY VEGAS Days Go By

Mainstream Country
 David Felker
 MONTGOMERY GENTRY My Town
 PINMONKEY Barbed Wire And Roses



After Midnite
 MONTGOMERY GENTRY My Town
 PHIL VASSAR American Child



Alternative
 Chris Reeves • 970-949-3339

CHR
 CREEPING EYE Born Star
 LIFEHOUSE Spin
 LINKIN PARK Points Of Authority
 PUDDLE OF MUDD She Hates Me
 DAVE PIRNER Never Recover



Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
1	PAUL MCCARTNEY	\$2,610.2	ALICE COOPER
2	JIMMY BUFFETT	\$1,209.5	A*TEENS
3	EAGLES	\$1,152.0	JACK JOHNSON
4	CHER	\$1,058.4	THE MOODY BLUES
5	BRITNEY SPEARS	\$900.6	PSEUDOPOD
6	DAVE MATTHEWS BAND	\$827.0	ROBERT PLANT
7	GREEN DAY/BLINK-182	\$443.4	SHERYL CROW
8	BROOKS & DUNN	\$341.7	
9	HAGAR/ROTH	\$301.7	
10	ROBIN WILLIAMS	\$301.0	
11	ALAN JACKSON	\$299.9	
12	WIDESPREAD PANIC	\$289.1	
13	KENNY CHESNEY	\$270.9	
14	INCUBUS	\$213.4	
15	DIANA KRALL	\$202.8	

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

72 million households


 Tom Calderone
VP/Programming

Plays	
NELLY Hot In Herre	27
AVRIL LAVIGNE Complicated	17
BIG TYMERS Still Fly	16
IRV GOTTI PRESENTS... Down 4 U	15
WEEZER Keep Fishin'	14
PINK Just Like A Pill	14
EMINEM Without Me	13
BRITNEY SPEARS Boys	13
MARIO Just A Friend 2002	13
P. DIDDY I'GINUWINE... I Need A Girl Pt. 2	13
RED HOT CHILI PEPPERS By The Way	13
N.O.R.E. Nothin'	13
ENRIQUE IGLESIAS Don't Turn Off The Lights	12
BEYONCÉ Work It Out	12
EVE I/LICIA KEYS Gangsta Lovin'	11
B2K Gots To Be	10
AMERIE Why Don't We Fall In Love	10
SHAKIRA Objection	10
HIVES Hate To Say I Told You So	10
VANESSA CARLTON Ordinary Day	9
NO DOUBT I/LADY SAW Underneath It All	9
KYLIE MINOGUE Love At First Sight	8
LIL' BOW WOW Basketball	8
BRANDY Full Moon	8
PAPA ROACH She Loves Me Not	8
VINES Get Free	8
NEW FOUND GLORY My Friends Over You	8
MOBY Extreme Ways	8
KORN Thoughtless	7
3LW I Do (Wanna Get Close To You)	7
DIRTY VEGAS Days Go By	7
INCUBUS Warning	6
LUDACRIS I/MYSTIKAL & I-20 Move Bitch	6
SYSTEM OF A DOWN Aerials	6
JENNIFER LOVE HEWITT Barenaked	6
WYCLEF JEAN I/LAURETTE ORTIZ Two Wrongs	5
CLIPSE Grindin'	5
TRUST COMPANY Downfall	5
STAIN'D Epiphany	5
HAPPY ROOTS Po' Folks	5
ASHANTI Happy	4
JDHM MAYER No Such Thing	4
OUR LADY PEACE Somewhere Out There	4
N.E.R.D. Rock Star	4
ELVIS VS. JXL A Little Less Conversation	4
SDLUNA For All Time	4
JENNIFER LOPEZ I/INAS I'm Gonna Be Alright	3
BOX CAR RACER I Feel So	3
TWEET Call Me	3
THICKE When I Get You Alone	3
KHIA My Neck, My Back...	3
DAVE MATTHEWS BAND Where Are You Going	3
DEFAULT Deny	3
KID ROCK You Never Met A M/F Quite...	3
ASH Burn Baby Burn	3
DMX We Right Here	3
SCARFACE On My Block	3
PAULINA RUBIO Don't Say Goodbye	2
JIMMY EAT WORLD Sweetness	2
AEROSMITH Girls Of Summer	2
LINKIN PARK Points Of Authority	2
TRUTH HURTS Addictive	2
COUNTING CROWS American Girls	2
TRICK DADDY I/CEE-LO & BIG BOI In Da Wind	2
CREED One Last Breath	2
EARSHOT Get Away	2
DR. EVIL Hard Knock Life (Ghetto Anthem)	2
GLASSJAW Cosmopolitan Bloodloss	2

Video playlist for the week ending July 27.

75 million households


 Paul Marszalek
VP/Music Programming

ADDS

GOO GOO DOLLS Big Machine	
NICKELBACK Never Again	
Plays	
PINK Just Like A Pill	28
CREED One Last Breath	27
JOHN MAYER No Such Thing	26
RED HOT CHILI PEPPERS By The Way	21
DIRTY VEGAS Days Go By	20
AEROSMITH Girls Of Summer	20
WEEZER Keep Fishin'	20
DAVE MATTHEWS BAND Where Are You Going	18
SHAKIRA Objection (Tango)	18
OUR LADY PEACE Somewhere Out There	18
MING TEA I/AUSTIN POWERS Daddy Wasn't There	17
NORAH JONES Don't Know Why	17
COUNTING CROWS American Girls	17
NO DOUBT I/LADY SAW Underneath It All	16
CELINE DION I'm Alive	14
ALANIS MORISSETTE Precious Illusions	11
LENNY KRAVITZ If I Could Fall In Love	10
SHERYL CROW Steve McQueen	7
BBMAK Out Of My Head...	7
ANASTACIA One Day In Your Life	7
DEF LEPPARD Now	7
JENNIFER LOVE HEWITT Barenaked	7
BEYONCÉ Work It Out	7
KYLIE MINOGUE Love At First Sight	7
ENRIQUE IGLESIAS Don't Turn Off The Light	6
THE CORRS I/BDND When The Stars Go Blue	6
ELVIS VS. JXL A Little Less Conversation	5
MOBY Extreme Ways	5
ROBERT PLANT Darkness, Darkness	3
COLDPLAY In My Place	3
TOMMY LEE Hold Me Down	2
BEENIE MAN I/JANET JACKSON Feel It Boy	2
AMERIE Why Don't We Fall In Love	2
311 Amber	2
ELTON JOHN Original Sin	1
MUSIQ Halfcrazy	1
JENNIFER LOPEZ I/INAS I'm Gonna Be Alright	1
DARIUS RUCKER Wild One	1
WYCLEF JEAN I/LAURETTE ORTIZ Two Wrongs	1
KID ROCK You Never Met A M/F Quite...	1
ASHANTI Happy	1

Video airplay for Aug. 5-11.

36 million households


 Cindy Mahmoud
VP/Music Programming & Entertainment

VIDEO PLAYLIST

P. DIDDY I'GINUWINE... I Need A Girl Pt. 2	
TWEET Call Me	
CAM'RON I/JUJUEZ SANTANA Oh Boy	
AMERIE Why Don't We Fall In Love	
NELLY Hot In Herre	
BIG TYMERS Still Fly	
IRV GOTTI PRESENTS... Down 4 U	
EVE I/LICIA KEYS Gangsta Lovin'	
LUDACRIS I/MYSTIKAL & I-20 Move Bitch	
MARIO Just A Friend 2002	
RAP CITY TOP 10	
BIG TYMERS Still Fly	
N.O.R.E. Nothin'	
LUDACRIS I/MYSTIKAL & I-20 Move Bitch	
CAM'RON I/JUJUEZ SANTANA Oh Boy	
CLIPSE Grindin'	
TRICK DADDY I/CEE-LO & BIG BOI In Da Wind	
NELLY Hot In Herre	
LIL' WAYNE Way Of Life	
EVE I/LICIA KEYS Gangsta Lovin'	
NAPPY ROOTS Po' Folks	

Video playlist for the week ending August 4.

55 million households


 Peter Cohen
VP/Programming

Rap Adds

No Adds

Pop Adds

No Adds

Urban Adds

No Adds

Rhythmic Adds

No Adds

Rock Adds

No Adds

Adds for the week of August 5.

WEEZER Keep Fishin'
CLIPSE Grindin'
JIMMY EAT WORLD Sweetness
RED HOT CHILI PEPPERS By The Way
VINES Get Free
PAPA ROACH She Loves Me Not
LINKIN PARK Points Of Authority
SYSTEM OF A DOWN Aerials
BIG TYMERS Still Fly
NELLY Hot In Herre
NEW FOUND GLORY My Friends Over You
KORN Thoughtless
COLDPLAY In My Place
LUDACRIS I/MYSTIKAL & I-20 Move Bitch
EVE I/LICIA KEYS Gangsta Lovin'
SLIM VILLAGE Tainted
OUR LADY PEACE Somewhere Out There

Video playlist for the week of July 22-28


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

ADDS

 NICKEL CREEK This Side
LITTLE BIG TOWN Everything Changes

TOP 20

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

HEAVY

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

HOT SHOTS

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

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

Information current as of July 30, 2002.


 Jim Murphy, VP/Programming
19 million households

ADDS

 BLACKHAWK I Will
DOLLY PARTON Dagger Through The Heart

TOP 10

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

Information current as of August 2, 2002.

TELEVISION

TOP TEN SHOWS

 Total Audience
(105.5 million households)

- 1 CSI
- 2 Everybody Loves Raymond
- 3 Becker
- 4 Dog Eat Dog
- 5 Law & Order
- 6 Meet My Folks
- 7 American Idol (Tuesday)
- 8 48 Hours (Monday)
- 9 Big Brother 3 (Wednesday)
- 10 Law & Order (Criminal Intent)

July 22-28

 Adults
18-34

- 1 Meet My Folks
- 2 American Idol (Tuesday)
- 3 Dog Eat Dog
- 4 American Idol (Wednesday)
- (tie) Fear Factor
- 6 Big Brother 3 (Wednesday)
- (tie) The Simpsons
- 8 King Of The Hill
- 9 CSI
- (tie) Mole II: The Next Betrayal

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 8/2

- Henry Rollins: *Up for It* showcases the recording artist performing standup comedy (Comedy Central, 10pm ET/PT).
- Counting Crows, *The Tonight Show With Jay Leno* (NBC, check local listings for time).



Counting Crows

- Bruce Springsteen, *Late Show With David Letterman* (CBS, check local listings for time).
- Christy McWilson, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Goo Goo Dolls, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

Saturday, 8/3

- Master P and Lil' Romeo guest

 star on FOX's *Mad TV* (11pm ET/PT).

- Pink, *Saturday Night Live* (NBC, check local listings for time).
- Angie Stone, *Showtime at the Apollo* (check local listings for time and channel).

Monday, 8/5

- Tweet, *Jay Leno*.
- Paulina Rubio, *Craig Kilborn*.
- Dirty Vegas, *Last Call With Carson Daly* (NBC, check local listings for time).

Tuesday, 8/6

- Gavin Rossdale, *Jay Leno*.

Wednesday, 8/7

- David Bowie, *Carson Daly*.

Thursday, 8/8

- Dolly Parton, *Jay Leno*.
- Flatlanders, *David Letterman*.
- Filter, *Conan O'Brien*.
- Cyndi Lauper, *Craig Kilborn*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

July 26-28

Title/Distributor	\$ Weekend	\$ To Date
1 <i>Austin Powers In Goldmember</i> (New Line)*	\$73.07	\$76.62
2 <i>Road To Perdition</i> (DreamWorks)	\$11.10	\$65.64
3 <i>Stuart Little 2</i> (Sony)	\$10.61	\$34.72
4 <i>Men In Black 2</i> (Sony)	\$8.47	\$173.38
5 <i>K-19: The Widowmaker</i> (Paramount)	\$7.26	\$24.96
6 <i>The Country Bears</i> (Buena Vista)*	\$5.30	\$5.30
7 <i>Mr. Deeds</i> (Sony)	\$4.24	\$116.16
8 <i>Reign Of Fire</i> (Buena Vista)	\$3.46	\$36.40
9 <i>Minority Report</i> (FOX)	\$3.12	\$123.37
10 <i>My Big Fat Greek Wedding</i> (IFC)	\$3.00	\$35.41

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

COMING ATTRACTIONS: This week's openers include *The Master of Disguise*, starring Dana Carvey and featuring recording artist Paula Abdul. The film's Music World Music/Columbia soundtrack sports "M.A.S.T.E.R. Pt. 1" by The Hardheadz f/Play and "M.A.S.T.E.R. Pt. 2" by Play f/Lil'Fizz, as well as "Happy Face" by Destiny's Child and the title cut by Vitamin C. Also on the ST: Solange Knowles' "This Could Be Love," Rose Falcon's "Fun," Strong's "Eenie Meenie Minnie Mo," Jhene's "Cherry Pie," Gloria Estefan & Miami Sound Machine's

"Conga," Val C's cover of Katrina & The Waves' "Walking on Sunshine" and Devin Vasquez's rendition of Frankie Smith's "Double Dutch Bus." Opening in exclusive engagements this week is *Group*, a mockumentary that follows eight women — including Sleater-Kinney's Carrie Brownstein — through 20 weeks of group therapy.

Now playing in limited release is *Who Is Cletus Tour?* starring Christian Slater and Richard Dreyfuss. Look sharp for recording artist RuPaul in a supporting role.

— Julie Gidlow



AL PETERSON
apeterson@radioandrecords.com

What's Hot And What's Not

■ A snapshot of today's business environment for Talk radio

One doesn't have to look far for clear indicators of the difficult economic challenges that face business in general and broadcasting in particular these days.

This week I asked a number of News/Talk managers and other radio executives for their observations on some of the ad sectors that are looking good for Talk radio, as well as which areas seem softer than usual. The panel represents a variety of market sizes and geographic areas.

Gary Fries
RAB/New York



Gary Fries

In my dealings with advertisers I find that News/Talk is always a major item of discussion. The feeling is that current world affairs have created a strong appetite for information, and people feel that the information

is in motion rather than just a stationary event. This climate seems to be something that goes way beyond a single event and is now being perceived as a lifestyle.

I believe that, from an advertiser standpoint, News/Talk is considered a viable format and an essential fiber in the fabric of media reaching the public today. As radio continues to invent new features to attract and hold listen-

ers of all ages, News/Talk will be an important part of our industry going forward, and advertisers will embrace it and its value in reaching the ever-changing American public.

Tim McCarthy
WABC/New York



Tim McCarthy

Despite the uncertainties of the economy, I am finding that the strength and value of the News/Talk format is more important than ever to advertisers. At WABC, normal service elements such as Wall Street updates and news updates are very hot commodities for advertisers who want to be front and center with breaking stories.

updates and news updates are very hot commodities for advertisers who want to be front and center with breaking stories.

Roger Nadel
KFWB/Los Angeles

Here in Los Angeles we have two very hot secession movements. Hollywood and the San Fernando Valley both want to secede from the city of Los Angeles. Those ballot measures, combined with the statewide initiatives, should inject substantial dollars



Roger Nadel



Douglas Sterne

into the information-based formats during the fall.

The third and fourth quarters are generally when auto dealers, dealer groups and manufacturers invest heavily to clear out last year's models and introduce the new models. These and other direct accounts tend to be strong for News/Talk formats. Also, body scanning and imaging is a category that has worked well on spoken-word stations of late. It's direct-response advertising, which fits our format to a T. All of these categories should put pressure on inventory as the year progresses.

On the other side of the coin, consolidation has taken its toll on a number of categories, notably grocery and financial institutions. HMOs and other related health providers, which were big a few years ago, seem to

9/11: One Year Later

It seems hard to believe we are rapidly approaching the one-year mark of the Sept. 11 terrorist attacks on America. As you plan for your station's coverage of this historic and tragic event, here's a sneak preview of some of the programming that the major radio news networks will offer to affiliates.

ABC News Radio

ABC News Radio GM/Operations Tony Gatto reports, "We have secured a large amount of space in a building facing ground zero. In addition to our own coverage, we will have an ABC Radio compound for affiliates and others who want to broadcast live from there, including 24 suites facing ground zero, 50 radio stations, three networks, 24 ISDN units and 72 phone lines.

"ABC Radio's Tom Joyner, Doug Banks, Sean Hannity and Larry Elder will be broadcasting from our facilities on-site. Premiere Radio Networks will also be using our compound for Glen Beck and possibly others on their network. Infinity stations — and ABC network affiliates — WINS/New York, WBZ/Boston and KYW/Philadelphia will be broadcasting from our location, as will about 25 Clear Channel radio stations. Citadel, Entercom, Emmis and Cox are also planning to be involved in a big way. All will be sending talk shows to broadcast from our facilities at ground zero."

CBS Radio News

CBS Radio News VP Harvey Nagler outlines his network's plans for Sept. 11: "CBS News will provide expanded and comprehensive coverage of the day's events. In addition to special programming on 9/11 our plans include features and programs to be used in the days and weeks leading up to that date, including live, anchored and unanchored broadcasts on 9/11 of key ceremonies across the country. CBS News correspondents will report from New York's ground zero, the Pentagon, the White House and Shanksville, PA, among other locations. We will also offer a special long-form program on the night of 9/11.

"In addition to our one-minute updates at :31 past each hour all day, there will be as many as five updates each hour in morning drive. CBS

Continued on Page 20

have become much quieter in recent months.

Douglas Sterne
KGO & KSFO/San Francisco

The hardest-hit sector in the San Francisco Bay Area appears to be tied to the Silicon Valley malaise. Computer-hardware, software, e-commerce and employee-recruitment spending are all down, though we believe the sector will begin its comeback in Q4 of this year.

Hot sectors include interest-rate-sensitive product categories, such as mortgage companies, financial insti-

tutions, car dealers and manufacturers offering low-interest purchase incentives, as well as housing developers and home-improvement in general.

David Meszaros
WSB/Atlanta

Telecommunications used to be our No. 2 category, and it's down 20% this year. And, while banks are still strong, our investment clients, like Merrill Lynch, Schwab and Vanguard, have disappeared off the radar.

Continued on Page 20

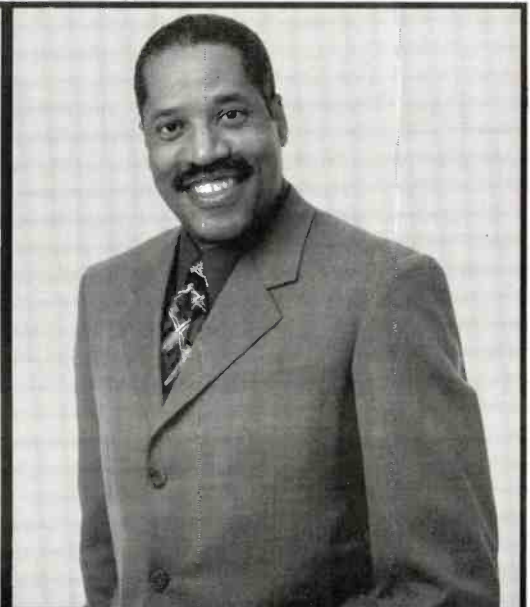
Congratulations Larry

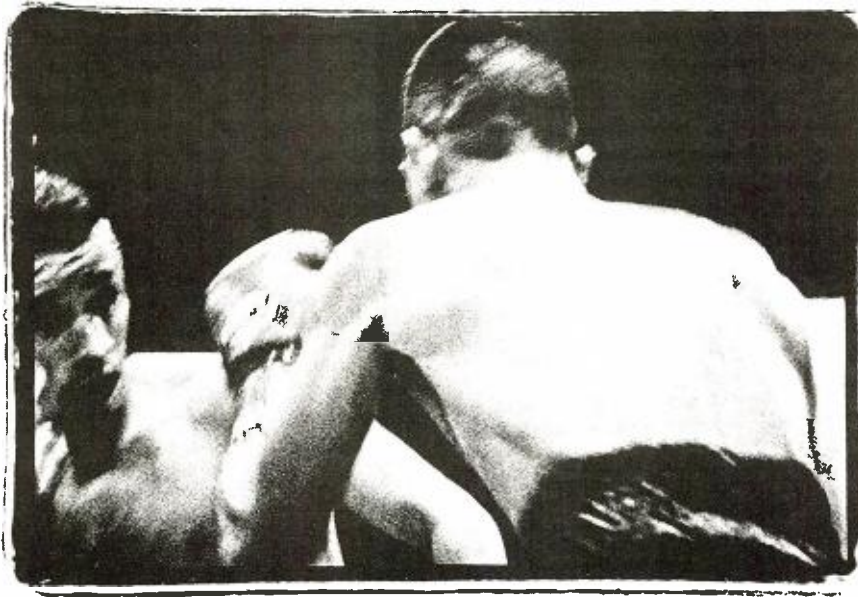
Marconi Nominee for
Major Market Personality of the Year.

Now on the ABC Radio Networks



East: 212-735-1700 West: 972-991-9200





YOU CAN THANK FIGHTER JACK DEMPSEY FOR YOUR JOB.

1921: Radio set sales were stalled.

The public wasn't interested in radio's obscure music and clunky equipment. RCA, the biggest radio maker, had to boost sales or go out of business.

RCA management tried something new.
Prize fighter Jack Dempsey was about to have a match.
A first: Put a microphone ringside. Broadcast each blow.
It had never been done before.

Sales of radio sets skyrocketed. Fastest acceptance by the public of a new product in modern times. By 1928, 95% of Americans owned a radio.

Your success starts with programming. It always has.

SABO MEDIA works with you to build successful programming.

SABO MEDIA consults the largest media companies and the smallest ones with the biggest dreams.

Please call today to discuss yours.
212-681-8181 ask to speak directly to CEO Walter Sabo
www.sabomedia.com

SABOMEDIA

What's Hot And What's Not

Continued from Page 18

This is a category we've dominated, but it's been hurt by Wall Street woes. The same is true for computers and office equipment, which used to be a big category but is now down 25%. Also, tourism and the hotel business — which was our 15th category — has fallen to 21st in rank.

That said, there is also good news for News/Talk stations. Some of the categories that I see strengthening include:



David Meszaros

- **Automotive:** This top category for the format is back stronger than ever.

- **Education:** Maybe it's the layoffs, but this category has popped with folks pursuing master's degrees and continuing education.

- **Real estate:** Perhaps it's the troubles on Wall Street again, but investment properties have caused this category to shoot up nicely.

- **Movies:** For the first time that I can remember some of the movie studios are using News/Talk radio to sell DVD releases, as well as new movies.

Todd Fisher

**KSTP-AM & WFMP/
Minneapolis**

Automotive is very strong and is, in fact, our strongest category overall right now. Another round of zero-percent financing will be a big boon for radio. Retail is ahead of last year but still at the level of the late 1990s through 2000.

I'm a little disappointed with political-ad money right now. We have one of the hottest Senate races in the country taking shape, and all of the money is going into television. While it's still a bit early, I'm hopeful that we'll see more radio money allocat-



Todd Fisher



Lee Larsen

ed by the campaigns, especially since KSTP-AM is such a strong issues and political station.

Lee Larsen

Clear Channel/Denver

In tough times News/Talk/Sports radio's strengths really show. Our listeners hear every word, they respond to our advertisers like no other format, they take the advice of our on-air people, and, most of all, they've got the money to spend when they find a product or service they are convinced they need. I have found no magical new categories in these tough times, just the same good businesses that have been with us for years and that rely on us to get people to buy their product or service.

Irwin Pollack

**The Irwin Pollack
Company/Boston**

Here are the four things we're seeing right now in News/Talk radio sales.

First, the over-performers are selling News/Talk/Sports advertising as a marathon, not a sprint. Short-term advertising — the sprint — is a race without winners. As a marketing strategy, it's self-defeating to train customers to sit on the sidelines waiting for the next "Moonlight Madness Sale." We believe



Irwin Pollack

advertisers should be conditioning customers to think of them automatically whenever they need what that advertiser is selling.

Second, overperformers are promoting 2003 marketing plans now and presenting them 52 weeks at a time but promoting "weekly" investments to prevent commitment-scare by the clients. A \$40,000, year-long commitment breaks down to \$769 a week, \$109 a day or \$7 an hour to a business that's open 15 hours a day!

Third, overperformers are selling value and results — not number of ads, come or cost-per-point. After all, when was the last time a little come ever came in and bought a car? Finally, managers are staffing up to new levels, training now to be sure they'll be well-positioned as the economic recovery comes around the corner.

Jim Meltzer

WTAM/Cleveland

WTAM has exceeded budget each quarter this year and is pacing to continue doing so. We're just fighting harder for each dollar. WTAM GSM Dave Ianni reports that the third and fourth quarters will continue to be a challenge, as advertisers are waiting longer to commit dollars and also have very little patience when it comes to perceived results.

Normal anchor accounts, such as the automotive industry, are less stable than usual. Dealers are holding back on making commitments until the manufacturer tells them what incentive plans are going to be available, and in many cases these plans are not released until the end of the month. That causes dealers to become overly cautious in building an ad strategy.

The bottom line is that we are doing a lot more work for small increases in revenue. But one area that continues to shine for WTAM is live endorsements. We have a waiting list for our morning and afternoon personalities. Some of the categories we endorse are automotive, men's fashion, home repair, restaurants and financial.

Continued from Page 18

News correspondents, reporters and experts will be available for interviews, allowing affiliates to integrate our resources into their local station coverage. We have also produced a 15-part series entitled "Forever Changed" comprised of one-minute reports that look at how our lives have been affected by the attacks. These will be available at the end of August for broadcast at any time through 9/11.

"We will also offer three highly produced, 48-minute specials focused on various aspects and impacts of 9/11. These specials will be available for broadcast the weekend of Sept. 6, the night of Sept. 11 and the weekend of Sept. 13. Finally, every CBS hourly newscast on 9/11 will contain a 30-second feature report on a 9/11 event or issue."

CNNRadio News

CNN Radio News VP Robert Garcia reveals the Atlanta-based network's plans for 9/11 coverage: "CNNRadio will be doing special one-minute reports on 9/11 every hour, at the bottom of the hour, for 24 hours, beginning after midnight. Our top-of-the-hour newscasts will feature 9/11 material as well, throughout the day, in the opening two-minute block. Material will include live reports from correspondents in New York, Los Angeles, Atlanta and Washington, DC.

"On our long-form channel, Newslink, starting several days prior to 9/11 and on 9/11 itself, CNNRadio will feed a three-hour long-form special anchored by Wolf Blitzer that will be split up into three one-hour segments. The first hour will look back at the day of the attacks and the immediate aftermath. It will feature natural sound, eyewitnesses, accounts from emergency personnel, sound from political figures and family members, as well as first-person accounts from CNNRadio and television reporters who covered the story.

"The second hour will focus on the war effort, the anthrax scare and the arrests of John Walker Lindh and Zacarias Moussaoui. Finally, our third hour will offer an assessment of the war on terrorism to date and the nation's recovery, both economically and emotionally, since that day one year ago."



Jim Meltzer



Dennis Martin


Dennis Martin

**Fairfield Broadcasting/
Kalamazoo, MI**


One of the first categories to show tremendous growth has been home-improvement. With listeners having second thoughts about long-distance travel, many are fixing up their homes

instead. The high index of home ownership and higher incomes have made the WKZO audience very attractive to remodelers, roofers, kitchen and bath contractors and lawn and garden, pest removal, decorating, and window- and gutter-replacement specialists. We're also having success with one of the format's longtime strengths — host testimonials.

Our company has also created non-radio marketing opportunities for our customers to enhance their radio advertising, such as sharing their ads with ours on T-shirts, coffee mugs, can coolers, goodie bags and other specialty items. Has it been a challenge during our current business climate? Certainly. But whenever there has been a recession, Fairfield Broadcasting has chosen not to participate.



Introducing
The Clark Howard Minute,
2 new one-minute
consumer tips per day.




Live Well

Listeners flock to Clark Howard because he helps them consume and live well using less money. He's irresistible when he talks like that.

WSB Atlanta 3P-6P
A 25-54 9.0 share Ranks 1ST!
M 25-54 9.7 share Ranks 1ST!


WTIC Hartford
A 35-54 7.0 share ranks 5th
M 35-54 9.6 share ranks 2ND!

Clark Howard Show Monday-Friday (Live) 1pm-4pm, re-feed 4pm-7pm (ET)



Daypart Personalities 24 Hour Formats News & Talk Music Programming & Consulting Research & Prep

JONES RADIO NETWORKS
jonesradio.com



Source: Arbitron. Minutes: 35-54, 45-54. Share exact figures, subject to usual statistical fluctuations.

Earnings

Continued from Page 1

In the radio division, revenues gained 5%, to \$991.2 million, and EBITDA grew 9%, to \$441 million. Radio results were similar on a pro forma basis. President/COO Mark Mays forecasts that the radio division in Q3 will see revenues gain between 4%-6% and EBITDA will grow in the double-digits. For the company as a whole, EBITDA is expected to range from \$570 million-\$585 million in Q3 and from \$2.05 billion-\$2.10 billion for the full year.

Mays told investors during a conference call that Q3 paces are healthy, saying that July is pacing better than June and that the overall trend line is positive. In fact, he said Q3 for radio is pacing better than Q2.

Yankees A Hit At Infinity Radio

Over at Viacom, Infinity Broadcasting's radio revenues climbed 3% in Q2. The company said the gain was led by double-digit increases in New York — where WCBS-AM benefited from the addition of Yankees baseball — as well as higher revenues from distribution agreements with Westwood One. Viacom President/COO Mel Karmazin was quick to point out that Q2 2002 marked the first time since Q4 2000 that the radio group's revenues posted a quarter-to-quarter improvement.

However, radio's Q2 gains were offset by a 3% dip in Infinity's outdoor segment, making revenues for Infinity as a whole essentially flat, from \$985.4 million last year to \$989.2 million this year. Meanwhile, Infinity's EBITDA declined 6%, to \$409.2 million.

Karmazin is optimistic about Q3, saying the radio segment hopes to finish July with high-single-digit revenue improvements and suggesting the improvement might even reach 10%. "But don't think about that," he cautioned investors during a conference call held to discuss the company's Q2 financial results.

For Viacom as a whole, Q2 earnings benefited from an accounting change, as net income climbed from \$16.7 million (1 cent per share) to \$546.5 million (31 cents). Thomson First Call analysts had an average estimate of 29 cents per share. The year-ago earnings, however, included goodwill amortization, which is no longer done under new accounting standards.

Excluding that effect, Q2 2001 income would have been \$524 million (29 cents), and, using that figure, Q2 2002 earnings are up 4% from a year ago. Viacom revenues increased 2%, to \$5.8 billion, while EBITDA rose 4%, to \$1.4 billion.

Looking ahead, Viacom expects double-digit percentage growth in earnings per share, operating income and EBITDA for the full year. It also predicts that escalating growth in Q3 will build into Q4.

Despite the rosy forecast, Viacom stock is still trading at what Chairman/CEO Sumner Redstone described to investors as "basement bargain" prices. His sentiment was driven home by the fact that Viacom has repurchased \$500 million worth of its own stock in 2002's first half and has bought another \$100 million since Q3 began.

In his trademark bullish manner, Redstone bragged that the Viacom

CBS merger was "the only mega-merger that worked" and said that the company's unique blend of assets, its quality management team and the "leadership positions of our individual businesses" set the company apart. "In the context of what has been happening in our industry," Redstone added, "Viacom is the model of stability and opportunity."

Karmazin joined Redstone in trumpeting the virtues of the company and literally wore his message on his sleeve. "I wish you were in the room so you could see," Karmazin told investors on the conference call. "I'm wearing a T-shirt, and that T-shirt is saying, 'We will not do anything stupid.'" Karmazin said that Viacom follows an acquisition discipline that stresses any possible addition must meet strict criteria to be seriously considered: It must be in the company's core competencies, demonstrate an opportunity for growth and be immediately accretive.

Karmazin noted that he was somewhat disappointed to see the ad market start turning around, because he had hoped a longer downturn might have uncovered some troubled companies. He added, "We were hoping they might be squeezed a little bit. But we're patient. We don't have to do anything." Discussing Viacom's ongoing operations, Karmazin said, "We've assembled businesses that don't use a lot of working capital. We really fund with our accounts receivable."

Cumulus Turns Loss Into Profit

After reporting a \$12.2 million loss (47 cents per share) in Q2 2001, Cumulus rebounded this year with net income of \$10 million (9 cents), coming in well ahead of the 3 cent estimate of analysts polled by Thomson First Call. Revenues rose 27%, to \$69.8 million, primarily the result of acquisitions in Q1 2002. EBITDA jumped 74%, to \$25.5 million, and broadcast cash flow rose 58%, to \$29 million.

Chairman/President/CEO Lew Dickey pointed out that Q2 was Cumulus' seventh consecutive quarter of EBITDA growth and BCF-margin improvement. For Q3, Cumulus expects pro forma net revenues to increase 4%-5% and EBITDA to gain 13%-15%.

Westwood One posted record earnings that were ahead of analysts' forecasts. Q2 net income more than doubled, from \$12.1 million (11 cents per share) to \$30.5 million (28 cents) — ahead of the consensus estimate of Thomson First Call analysts by 2 cents. Westwood One this year adopted a change of accounting rules and no longer amortizes goodwill. Had it adopted the change last year, earnings would have been up 28% instead of 152%. Net revenues gained 5%, to \$140.8 million. Operating cash flow increased 17%, to \$52.6 million, while free cash flow also climbed 17%, to \$31.7 million.

"We achieved these record results by sticking to the basics — focusing on developing new business and creating new and innovative programming while keeping a tight control over costs," said President/CEO Joel Hollander. "The company continues to believe that the best use for its available cash is to repurchase its common stock."

For Q3, WW1 expects mid-single-digit growth in revenues and double-digit growth in free cash flow and operating income. And, thanks to the improving ad market, the company for the full year now predicts free cash flow per share will improve in the mid-double-digit range and operating cash flow will reach approximately \$187 million.

While Saga Communications' Q2 net income climbed from \$2.9 million (14 cents per share) to \$3.7 million (17 cents), earnings per share fell a penny short of the 18 cent consensus of Thomson First Call analysts. Net revenues for Saga grew 6%, to \$29.8 million, and after-tax cash flow improved 8%, to \$6.2 million (29 cents per share).

Broadcast cash flow was up 1%, to \$10.9 million. On a same-station basis, net revenues improved 3% and BCF rose 1%. In the radio segment alone, revenues increased 6%, to \$26.7 million, while BCF increased 2%, to \$10.3 million; on a same-station basis, radio revenues improved 2% and BCF was flat at \$10.1 million; and on a pro forma basis, radio revenues grew 3%, to \$26.9 million, and BCF was flat at \$10.3 million.

Despite missing analysts' Q2 forecasts, Saga is standing by its full-year guidance. It expects net revenues of \$111.6 million, BCF of \$40.1 million and ATCF of \$22.2 million (\$1.05 per share). For Q3, Saga forecasts net revenues will reach \$28.7 million and predicts BCF of \$11 million and ATCF of \$6.2 million (29 cents).

Fisher Communications' radio revenues were unchanged in Q2, but revenue from the company's 12 network-affiliated TV stations was down 11% in the quarter, resulting in an 8% decrease, to \$35.1 million, in overall broadcast-division revenue. Income from broadcasting operations, including the TV stations and 28 Northwest-U.S. radio stations, was down 24%, to \$4 million.

The company as a whole had a Q2 net loss of \$785,000 before net gains from a sale transaction and an interest swap agreement. Including those net gains, Fisher had net income of \$3.5 million (41 cents per share). The company's net loss in Q2 2001 was \$520,000 (6 cents).

Jefferson-Pilot Communications had a strong Q2, as earnings for the division, which includes the company's 17 radio stations, climbed 21%, to a record \$10.5 million. BCF for the quarter rose 9%, to \$22.1 million. Jefferson-Pilot said the increases were a product of favorable revenue trends and strong expense control. Net profits for Jefferson-Pilot Corp. as a whole, including the insurance division, fell from \$134 million (87 cents per share) to \$125 million (83 cents).

Harris Corp. saw profits fall 9% in its fiscal Q4, as net income dropped from \$29.1 million to \$26.6 million and per-share was down from 44 cents to 40 cents, meeting Thomson First Call analysts' expectations. Last year the company earned 37 cents a share before one-time items; there were no special items during fiscal Q4 2002. Revenues for the quarter were down 6%, to \$497.6 million.

— Julie Gidlow, Joe Howard, Adam Jacobson & Mollie Ziegler



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Chuck Blore, The Early Years

'Great ideas come from people who don't know there's a box'

by Bob Shannon

Feelings.

A kid's face when he first sees Santa, the adrenaline shot that accompanies a hole-in-one, the sickly sensation that crawls across my skin whenever I hear Morris Albert sing. Yuck!

Chuck Blore didn't discover feelings, but he was the first person in radio to understand how universal they are and to apply that understanding to moving product. "His innovative pioneering of emotions as the living center of great radio changed radio advertising forever," says Dick Orkin, creator of Chickenman and a legend in his own right. "Hell, make that all advertising."

As the saying goes, it takes one to know one.

BIBLE SCHOOL

Traveling west on Route 66, you'd have no reason to stop in Kingman, AZ, unless the neon sign flashing "Air-Cooled Rooms" sucked you into the Hotel Beale.

Nearly 50 years ago Chuck Blore left his home in Los Angeles for Kingman, where he sweated through his first radio job for three months, then aimed his car south to Tucson and KTKT, where Gordon McLendon found him.

McLendon, who heard Blore as he was passing through on his way to Dallas, didn't stop to call, and even if he had, Blore wouldn't have known who he was. Instead, when he got home, McLendon instructed Don Keyes, PD of McLendon's new acquisition, KTSA/San Antonio, to offer Blore a job. Blore, truth be told, was in no hurry to leave Tucson, so he played hard to get over the money, but when Keyes offered him \$87.50 a week, Blore caved.

KTSA's new staff gathered in Dallas for McLendon lessons. "His policy book was like a bible," says Blore. Like fundamentalists the world over, McLendon had the last word. "There's nothing more you have to know," he told his disciples. "And nothing less."

At KTSA Blore was troubled by how he sounded ("I've never had the kind of voice that'd put you on the radio"), so, to stand out, he created "little theater pieces, little plays, all 20, 30, 40 seconds long." These vignettes were exclusively his, or so he thought until Keyes told him that McLendon was bicycling them to his other stations.

Blore confronted The Man. "I didn't know you were putting these things on your other stations," he said. "I think I should be paid."

"No," answered McLendon, "you should be a program director."

"I don't want to be a program director," replied Blore.



Chuck Blore

"I'm going to be the greatest DJ ever known to man!"

"No," McLendon said, patiently, "you're going to be a program director, and I think you've made a wise decision."

And so it was that Blore found himself heading west, toward El Paso and KELP. He remembers thinking that he didn't know the first thing about programming, and he remembers saying to his wife, in the car's darkness, "I only hope when I hear this station, I'll know whether it's good or bad."

DOIN' TIME IN TEXAS

El Paso.

In 1957 the city had eight radio stations — four English, four Spanish — but KELP was the dominant leader when Blore arrived, despite McLendon's dictate: "Play two Glenn Miller records every hour."

Blore executed McLendon's format by the book. In fact, because KELP was the chain's stepchild and Gordon wasn't there enough to break his own rules, the station was probably the purest example of McLendon's ideals.

Six months into Blore's tenure McLendon sold KELP, and with it, Blore's contract. Blore wanted to stay with the McLendon organization, but all Gordon

said was, "We'll talk about that later." They never did, and Blore found himself alone in El Paso.

Blore still thinks that McLendon is the only genius he's ever met, but that doesn't mean that every idea he had was stellar. Case in point: the size of the playlist. "As soon as I was no longer under the McLendon yoke," Blore says, "I stole Todd Storz's music format, and the playlist got very short, very quickly."

With a smaller playlist, KELP got bigger numbers. So big (a mid 70s share) that the day after Thanksgiving 1957 Blore got a call from KFWB/Los Angeles.

"Are you the program director?"

"Yes."

"You have amazing ratings."

"Yes, I do. You're right."

And so, Blore went home to Los Angeles. Though he didn't know it at the time, he wouldn't ever leave again. He was only 28, and KFWB was his second programming job.

COLOR RADIO

KFWB was owned by Crowe-Collier Publishing. In early 1957 it bought the station for \$650,000 and within 10 years sold it to Westinghouse for over \$19 million.

But not before Blore took the town by storm. He arrived in Los Angeles on Dec. 1 with plans to launch his version of KFWB by the new year.

First on his list of changes was dropping the 4:30pm sports block. "No, no, no," pleaded Bob Purcell, the Crowe-Collier guy who'd found Blore in El Paso. "That's \$225,000, a quarter of our billing."

Blore wasn't flexible. "It has to go, or we can't do it," he said. There was also the matter of a 30-minute union show in morning drive. When Purcell agreed to ditch that, too, Blore was convinced they were really going to go with this thing. And him.

Within three months KFWB, "Color Radio, Channel 98," was No. 1 in Los Angeles. What Blore remembers most was the fun of it. "One day Bobby Darin, Paul Anka, The Everly Brothers and Connie Francis were all in my office at the same time," he says. "Bobby Darin said, 'Boy, if a bomb went off in this place, the music business would be over.'"

By 1963 Blore was Crowe-Collier's VP/Programming. Besides KFWB, the group included KEWB/San Francisco and KDWB/Minneapolis, and applications were at the FCC for stations in New York and Washington. What happened next may surprise you.

"Newton Minnow was Chairman of the FCC at the time, and he said, 'No, no, no, we can't have one private corporation talking to that many people,'" Blore recalls.

With expansion plans out, Blore found himself writing memos. The fun was gone. When Crowe-Collier offered him a chance to run an audiovisual start-up, he took it, but once he discovered that the business was cranking out teaching materials, he quit and prepared to sit out an 18-month national noncompete.

A BETTER IDEA

He played golf and drew a comic strip, "Captain Glutz of the Space Command," things he'd always wanted to do. Then one day, between Glutz and putts, Paul Stoddard, a salesman from KFWB, dropped by to ask for help with a car-dealer promotion. Blore, however, had a better idea.

"Don't give away balloons to get them there," Blore advised. "Sell them before they go — do a good commercial." Blore did the spot. He wrote new lyrics for The Playmates hit "Beep, Beep" and called jingle master Johnny Mann to help. Then he forgot about it and went back to golf.

"Then I got this telegram," says Blore. "Congratulations. You've won first place in the Advertising Association of the West."

In the years that followed, Blore and his partner, Don Richman, reinvented radio advertising. But that's a story for another time.

Oh, and did I mention that Blore lunched with the Queen of England? I imagine that she's a pretty nice girl but doesn't have much to say — but then, that's just a feeling.

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

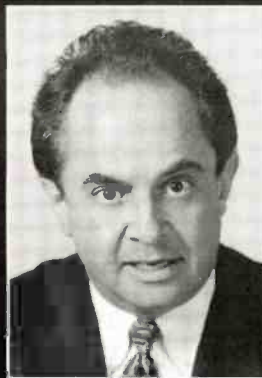
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Street Talk

Mikey's Timeout For Dumb Behavior

Mikey Esparza last week was the recipient of a one-week suspension from Clear Channel Rocker **KSJO/San Jose**, where the KEGL/Dallas-based host handles nights via ISDN from Big D. On July 24, after a sidekick read a news item about a 7-year-old Philadelphia girl who escaped kidnappers by chewing through duct tape, Esparza commented, "That's why I don't use duct tape. That's why I use nylon rope." He could have shut up there, but he didn't. After sitting through a stopset, Esparza continued to spew, saying, "For instance, you're somebody that is a kidnapper. Think of all the nylon rope you could get at Orchard Supply Hardware. Plus, they sell tarps. I'm sure they sell lye to dissolve the body." Not surprisingly, OSH dropped its advertising from **KSJO** in response to Esparza's comments. **KSJO** later aired a formal apology.

WPLJ/New York celebrated the release of Bruce Springsteen & The E Street Band's new CD, *The Rising*, with a live broadcast starring morning hosts **Scott Shannon** and **Todd Pettengill** from Bruce Central: Asbury Park, NJ. "It was the first time in 22 years that Bruce had given a radio interview," says **WPLJ's** own Boss, ABC VP/FM Programming **Tom Cuddy**. "WPLJ was the only radio station in America with approval to simulcast Bruce and the band's Tuesday-morning performance on NBC's *Today* show," Cuddy tells **ST**. "Katie Couric and Matt Lauer shared Bruce stories over bagels with Scott and Todd, and actor Danny DeVito was also on hand to take in Bruce's incredible set."



Todd, Bruce and Scott, live on PLJ.

Major changes are afoot at Susquehanna's CHR/Pop **WWWQ (Q100)/Atlanta**: OM **Dylan Sprague** assumes PD responsibilities from **Mister Ed Lambert** and takes over afternoon drive duties as **JoJo Morales** exits. There's no official word on what the immediate future holds for Lambert. Is a graceful exit in the works?

Crow's Feet Sexy At Any Age

Johnjay, the slightly more twisted half of **KRQQ/Tucson's Johnjay & Rich Radio Program**, is an aficionado of feet — women's feet, to be more specific. In fact, he's so infatuated that he's devoted a healthy chunk of the www.johnjayandrich.com website to his gallery of foot photos, submitted by listeners and various celebrities. "I told **Sheryl Crow** that I'd noticed that in every one of her videos, there's always a great foot shot," **Johnjay**, who recently interviewed **Crow**, tells **ST**. After confessing to his fetish, he asked **Crow** if she would share hers. "She told me, 'Guys in dog collars!' I asked her, 'If I brought a camera backstage to your show, could I photograph your feet?'" She said, "Absolutely." **Crow** was a woman of her word. Upon



Johnjay puckers up to Sheryl's sexy feet.

his arrival at the venue, **Johnjay** was whisked backstage and got his shot, shown here. "It was the greatest thing that's ever happened to me in my life!" he says. **Rich** was in seclusion and unavailable for comment.

Kenye! Dotts, a janitor at NPR affiliate **WNYC-FM/New York**, has been charged with stealing a list containing personal information on 198 of the station's donors and selling it to an identity-theft ring. **WNYC** President **Laura Walker** told the *New York Times* that the stolen records represent "a small fraction" of the 100,000 donors in the database.

Randy James exits the PD post at Radio One CHR/Rhythmic **KTTB (B-96)/Minneapolis**. Asst. PD/MD/afternoon driver **Broadway Joe** now sports interim PD stripes.

WAOA/Melbourne PD/morning co-host **Mike Lowe** exits the Cumulus CHR/Pop outlet after 12 years on the job.

Entercom Hot AC **KRBZ (96.5 The Buzz)/Kansas City** completes its transition to Alternative under PD **Mike Kaplan**.

More moves at Infinity Oldies **KRTH (K-Earth)/L.A.**: **Shotgun Tom Kelly** shifts to the 1-4pm shift, while newcomer **JoJo "Cookin'" Kincaid** moves to the 4-7pm slot.

Nicole Sandler is out as Asst. PD/MD of **WBGW (Big 106)/Miami** after just two weeks on the job. She cites those proverbial "philosophical differences."

Bob Tells It Like It Is

There's been much squabbling in recent days in America's Finest City, San Diego. That's because recently relaunched Country **XHCR (Bob 99.3)** — another Tijuana-based FM managed by some company called Clear Channel — is attacking the veracity of Jefferson-Pilot rival **KSON**. **Bob** is running promos proclaiming, "When **KSON** says they play 50 minutes of music each hour, they're not telling you the truth. We counted. At 10 o'clock this morning **KSON** played 45 minutes of music; at 11 o'clock **KSON** played 44 minutes of music." **XHCR** PD **Mike O'Brian** told the *North County Times* that he's trying to let people know about **KSON's** weaknesses. "We've monitored them for three days, and there has not been one hour where they have actually played 50 minutes of music," **O'Brian** told the newspaper.

Premiere syndicated morning guy **Kidd Kraddick** is searching for a new sidekick. However, before longtime sidekicks **Big Al Mack** and **Kellie Raspberry** start to panic, **ST** says, "Relax ... it's just a bit!" **Kraddick** is giving a listener the chance to be guest sidekick for a week. The winner gets a "salary" of \$1,000, free use of a Ford (most likely not a lime-green Pinto), 50 free CDs and free meals at restaurants they normally wouldn't be allowed into, like the Palm ... and P.F. Chang's.

WZPL/Indianapolis is trying a more permanent approach to teaming a lucky lady listener with morning man **Dave Smiley**. After an exhaustive search of the civilian ranks, 23-year-old



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dental assistant and single mother Melissa Bricker was selected from more than 500 applicants as the "voice of the listener" for *The Dave Smiley Morning Show*. "I'm still in shock," Bricker tells ST. "I actually quit my real job," although she let it slip that the dentist is keeping her old job open, just in case.



Stacey Brady

After 10 years with WEZB (B97)/New Orleans, Asst. PD/MD/morning co-host Stacey Brady is getting out of radio. She's headed back to Tulane University to finish her B.A. in anthropology. In the meantime, Brady says, "Don't rule out that I may pop up in radio again as the world's most overqualified part-timer."

Sweathogs Suffer For Free Anger Management

Four lucky listeners to KXJM (Jammin' 95.5)/Portland, OR's morning *Playhouse* put themselves through a variety of tortures this week as they tried to score an Eminem concert flyaway and other fabulous prizes. The four-some were locked inside a crude, hand-constructed wooden closet (more like a sweat-box) the *Playhouse* erected on a patio adjacent to the studio. Whoever survived the longest scored the stuff. The 30 hours of fun featured, among other things, interns banging on the walls with baseball bats, the contestants being flooded out by a hose and an all-night audio loop featuring Barry Manilow's "Mandy." And let's not forget morning sidekick Scooter urinating on the closet. "And did I mention the smoke bomb they threw in there last night?" PD Mark Adams asks. Perhaps the final straw for the contestants was being forced to stand on one leg and sing "Row Row Row Your Boat" for 90 minutes while stewing in a satanic soup of rancid hose water, floating pizza and the remains of a Taco Bell dinner. "Within a space of five minutes, they all bailed out," Adams says. The closet will be torched once it dries out enough.

WKZL/Greensboro morning guy Jack Murphy is the Oil of Olay of radio. The *Murphy in the Morning* show is throwing its first-ever Radio Botox Party on Aug. 3. ST caught up with 'KZL PD Jeff McHugh, who tells ST, "Everybody's talking about Botox. There's tons of interest in it from women." Has 'KZL owner Dick Broadcasting issued any restrictions on how the Botox will be used? "It depends on what part of the body they want to get wrinkles from," McHugh says.

WZLX/Boston morning co-host Tai resigns from the Infinity Classic Rocker. Down the hall, 'ZLX GSM Chris Paquin adds similar duties at Alternative sister WBCN/Boston. He succeeds Nancy Dietrich, who'll concentrate on sales for the world champion New England Patriots for 'BCN.

Congrats to Talk America Radio Networks personality Mort Crim on his induction into the Michigan Association of Broadcasters Hall of Fame.

Records

• Maverick Records GM Fred Croshal confirms that he will not renew his contract with the label and will amicably depart at the end of the year.

RADIO & RECORDS



1

- Dave Ross appointed Sr. VP/Promotion for Trauma Records.
- Chris Wegmann chosen VP/GM for Cox/Houston.
- "Cadillac" Jack McCartney elevated to VP/Programming for Clear Channel/Boston.
- Dennis O'Heron named PD of WJMN/Boston.



Cadillac Jack

5

- Richard Carlson chosen as VP/GM for Entercom/Seattle.
- Tim Roberts tapped as PD of WWWW/Detroit.
- Garrett Hart hired as PD of WDVE/Pittsburgh.
- Tony Wright accepts the PD chair at KXHT/Memphis.

10



Dan Griffin

- Dan Griffin recruited as VP/GM of WCBS-AM/New York.
- Gerod Stevens set as PD of WQUE-FM/New Orleans.

15

- Westwood One acquires the NBC Radio Networks for \$50 million.
- Oldies WRXR/Chicago becomes "Alternative AC" WNUA/Chicago. (See item below.)
- R&R debuts its Alternative AC section, which later evolves to NAC and, eventually, Smooth Jazz. Among the first reporters: Los Angeles' KACE, KTWV and KUTE and KBLX/San Francisco.

20

- John Shomby selected as OM/PD of KAAM & KAFM/Dallas.
- Jay Johnson promoted to PD of KVI/Seattle.
- Jack Fitzgerald becomes PD of WTVN/Columbus, OH.

25

- Quincy McCoy appointed PD of WZGC-FM/Atlanta
- Mark Driscoll accepts the PD chair at KNDE/Sacramento.
- Liz Kiley joins WPGC/Washington, doing the all-night shift.



Mark Driscoll

Longtime Memphis air talent and former WHBQ/Memphis PD George Klein, the best man at Elvis Presley's wedding and the person who represents Elvis' estate, is offering his services to radio as fans commemorate the 25th anniversary of Elvis' death. Klein can be reached at 904-753-8811.

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

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Photo by J. K. Keel

Still Warped After All These Years

□ Kevin Lyman discusses the half-pipe dream that brought punk to the masses

By Frank Correia, Music Editor
fcorreia@radioandrecords.com

From Lolla to Lilith, the summertime festival-tour graveyard has its share of headstones. But a small tour focusing on indie punk acts and skateboarding has grown into one of the leading lifestyle events for young music fans looking to add a little more slam to their summer. Now in its eighth year, the Vans Warped Tour continues to be the premier sounding board for punk legends, emo upstarts and complete unknowns alike.

Dubbed "punk rock summer camp," the tour is exactly what its nickname implies for artists and fans alike. Bands become a traveling family while fans experience a host of new and familiar artists and activities. By the time camp concludes, artists and indie record labels have built up awareness and all-important sales with a fan base that shows remarkable loyalty in an age of free song-swapping.

Mixing It Up

While the majority of Warped acts fall into the indie to pop punk spectrum, tour founder Kevin Lyman tries to mix things up a bit. Over the years hard rockers like Deftones and Sevendust and hip-hopppers like Eminem and Jurassic 5 have played alongside the punk stalwarts.

The tour helps educate today's young punk rocker about the roots of Warped breakthrough acts like Blink-182. It's the kind of environment where a kid can go in to see his favorite radio band and come out appreciating Pennywise.

This year, Lyman notes, is a bit of a restructuring year for the tour. In 2000 Launch Media acquired Warped for an undisclosed price. When Yahoo! purchased Launch, however, Lyman reacquired the tour. For the 2002 version, he jumped in boots-first with five separate stages and anywhere from 80 to 90 acts playing per day.

This year's 48-date trek includes sets from veterans like Bad Religion, NOFX and The Mighty Mighty Bosstones; more commercial breakthrough acts like New Found Glory and Trust Company; and underground upstarts like Thursday, Alkaline Trio, Hot Water Music, Death By Stereo and tons more.

Skate- and snowboarding apparel maker Vans has been a co-sponsor since 1996, but nowadays sponsors include anyone from independent skate and merch companies to Sony PlayStation 2 and Mountain Dew's AMP Energy Drink.

"Growing up in the punk world, it was always, 'Fuck corporate America,'" Lyman says. "I'm like,

'Hey, let's use some of the money and have a great day for you kids.' Day in and day out, we've been the cheapest ticket on the road for an all-day festival."

Lyman also listens to the kids. The Warped Tour's website has an online suggestion box for band proposals and ideas for how to improve the tour. This year one fan suggested a fanzine booth, while another offered the idea of a locker area where kids can store extra clothes and all the merchandise and freebies they acquire throughout the day. Both ideas were implemented, and Lyman invited both fans on this year's tour.

Other highlights of this year's outing include a "Warped Are They Now?" traveling museum, water-themed activity areas and Reverse Day Care, where kids can drop their parents off while they enjoy the day. On top of all this, the tour will be immortalized in print, thanks to a memorabilia book titled *Warped Book: Tales of Freedom and Psychotic Ambition*.

Controlled Chaos

July 10, 2002. Today is the first of two Los Angeles dates taking place in the parking lots of the decaying L.A. Coliseum. Lyman, whose typical day begins at 6am, is facing the same problem that most L.A. natives face daily:

parking. "Our biggest problem now is that we have about 96 touring vehicles," he explains. "So, right away, we have to start parking. If it's not done properly, the whole day goes to hell."

True to the punk ethos, nothing at a Warped show is prefab. That includes the site layout and set lists. Each day Lyman comes up with a new lineup, allowing the newer groups to give it their all at a variety of times during the tour. "One band is going to have their worst day ever, and one band is going to have their best day ever," he says.

An overhead shot of the general-admission event would probably look like a collection of ants migrating to their favorite sounds, making the occasional stop for a sno-cone or Gatorade rehydration. "All the kids come

to the Warped Tour early, because I don't do the schedule until the morning of the show," Lyman says. "This year that's scheduling over 80 bands a day. It's controlled chaos.

"I get a little flak about it — especially in L.A., because the label people want to see their one band. You know what, why don't you just come down and hang out and remember what it was like when you liked music? It's a little hot and sweaty, but there are a lot of little bands out here. Do your A&R work here.

"I don't have a lot of sympathy for the industry when 45 out of the 80 bands aren't signed. These are hard-working bands. They're duct-taping their vehicles to get from show to show. They're bashing away, selling merchandise and building e-mail lists."

Making It Happen

Patrick, 20, and Al, 25, look more like evangelists than musicians. Holding up a homemade sign advertising their indie CD for \$5 purchase, the two prowl the grounds with a DiscMan in hand, in search of sales and feedback. Although their group, Sweatergirl, isn't playing, the duo say they've sold between 250 and 300 CDs a day during their two weeks on tour by getting people to listen to their music on the portable player.

"We got together with our friends 10 Times A Day, a band from L.A., got a bus and started traveling with the show," Patrick says. "We're doing everything by ourselves. We're trying to go to every show and pay it off and get a bunch of people to listen to our music. When you do the Warped Tour, it feels like you're part of this huge family."

"We had over 4,000 bands submit stuff for the tour this year," Lyman says. "We'll probably have 400 to 500 different bands play the tour this year. That opens the door for them with clubs in their markets or for playing with other bands."

Bands looking to land a date on Warped should send Lyman e-mails and packages. "Late at night I'll just reach in the pile and pull out a package," he says. "It's funny, because I'll call a kid every now and then whose mom tells me that he can't talk because he's doing his homework. I'll ask them to come play a few shows near their town. They get themselves down there and maybe I'll give them \$50. But, hey, bring your T-shirts and sell

"Do your A&R work here. I don't have a lot of sympathy for the industry when 45 out of these 80 bands aren't signed. These are hard-working bands who are bashing away, selling merchandise and building e-mail lists."

Kevin Lyman

them — hustle. A lot of these little bands sell 100 CDs a day."

Warped Roots

A music-industry veteran whose resume includes stints in management, tour production, consultancy, booking and even roadie duties, Lyman first conceptualized the Warped Tour in 1995, while at the sports and music festival known as Board AID. "We were sitting in the snow after one of those shows," he says. "The whole sports and music element was starting to bubble.

"I said, 'We've got to do a tour that's back to the roots of where we all started — kind of an extension of a backyard party, where you never knew who was going to jump up and play or who was hanging out; the party where guys were skating around in the pool.'"

Featuring CIV, No Doubt, L7, Orange 9mm, Sublime and Quicksand, the initial tour consisted of only 25 dates, drew about 1,000 kids per show and left Lyman in the hole financially. But it was a start, and the following year he was approached by Vans.

Given punk rock and skateboarding's storied mutual past, Lyman and Vans joined forces to co-sponsor the tour, and a brand was born. Now the tour pulls in about 15,000 kids per show, and that number skyrockets in markets like Los Angeles.

There at the beginning was Epitaph Records, whose founder, Brett Gurewitz, is currently touring with the festival in his band Bad Religion. "The Warped Tour and Epitaph grew up together," says Epitaph head of promotions Christina Whitetrash.

"As a whole, this tour is our most focused marketing campaign of the year. It's the concert that personifies our music and lifestyle. It's a way to cross-promote all of our artists and a way for bands like NOFX or Rancid to branch out a little bit more into the Hot Water Music scene, and vice versa."

Lyman says that artist development is alive and well within the Warped scene, noting that baby bands build awareness while major-label acts increase their credibility within the scene. "There's a lot of credibility to bands that have been out on the Warped Tour if they maintain themselves in a professional manner by playing and working their fan base," he says. "So even when these bands don't have a radio hit next time, they can still tour live and do very well for themselves."

What Sales Slump?

While free song-swapping is mak-

ing hair fall out at major labels, Lyman, who is also a partner in the Side One Dummy label, says that Warped audiences are fiercely loyal record buyers. "When I read about major labels being 10% down, I look at the numbers from the bands on Kung Fu, Side One Dummy, Epitaph and Fat Wreck Chords," he says. "They're all fairly strong and financially sound labels right now.

"We work under the Warped umbrella during the summertime, and then we all try to kick each other's asses the rest of the year. Out on this tour everyone's treated fairly and equally, and we're building our scene. Last year we played for 467,000 kids."

Whitetrash can attest to the scene's health. "Absolutely, we've seen an increase in our record sales," she says. "What we're selling is a soundtrack to a lifestyle, as opposed to the next flash in the pan. These kids are very passionate and very loyal, and they want the records. They want to see pictures of the bands; they want to have a piece of the bands, because it's a piece of them. We're niche marketing, so I think we have a stronger foothold.

"For smaller bands, it obviously helps, because next time they tour through on their own, that's 30 or 40 people who might not have come to their show before who will bring a friend and come to the next show.

"To us, even though we're selling a lot of records, the tour is becoming increasingly important to our marketing. That's the future of our bands' income. If the record-trading, burning and all that continues — even if we continue to be steady — it's still going to be massively important to see the band live."

Lyman's already started planning the 2003 lineup. He notes that the tour is in danger of collapsing under its own weight, talentwise, but that the audiences will ensure its survival. "The average age is 16 years old, and it's gotten younger over the years," he says. "This is probably our youngest year.

"It's fun to see. We were in San Antonio the other day, and I counted probably 50 families at the tour. It's wild for me to see dad wearing an Anti-Flag shirt, a couple of kids in NOFX shirts and a daughter in a New Found Glory shirt. It's been kind of cool that way."

As for bringing punk to the masses? "I can be criticized, and I'm probably wrong in some ways," Lyman says. "But, overall, I'm pretty proud of what it's done for the indie scene."



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Jessica Harrell (615) 244-8822 • jharrell@radioandrecords.com (Country & Christian)

THE INDUSTRY'S NO. 1 RETAIL CHART August 2, 2002

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	TOBY KEITH	Unleashed	DreamWorks	343,378	—
—	2	NOW VOL. 10	Various	Epic	275,987	—
2	3	NELLY	Nellyville	Fo' Reel/Universal	269,635	-12%
1	4	DAVE MATTHEWS BAND	Busted Stuff	RCA	227,054	-63%
3	5	EMINEM	Eminem Show	Shady/Aftermath/Interscope	195,558	-10%
—	6	LIL WAYNE	500 Degrees	Cash Money/Universal	133,248	—
5	7	AVRIL LAVIGNE	Let Go	Arista	110,864	-3%
4	8	RED HOT CHILI PEPPERS	By The Way	Warner Bros.	89,594	-39%
—	9	MARIO	Mario	J	82,460	—
—	10	TRUSTCOMPANY	Lonely Position Of Neutral	Geffen/Interscope	81,507	—
—	11	BOYZ II MEN	Full Circle	Arista	72,422	—
8	12	ASHANTI	Ashanti	Murder Inc./IDJMG	65,824	-9%
11	13	PINK	M!\$sundaztood	Arista	63,209	-2%
7	14	JOSH GROBAN	Josh Groban	143/Reprise	54,775	-26%
14	15	NORAH JONES	Come Away With Me	Blue Note/Virgin	52,217	+2%
10	16	STYLES	A Gangster And A Gentleman	Ruff Ryders/Interscope	52,106	-20%
12	17	AEROSMITH	O, Yeah! Ultimate Aerosmith	Columbia	50,610	-16%
9	18	IRV GOTTI PRESENTS...	Various	Murder Inc./IDJMG	48,944	-28%
6	19	COUNTING CROWS	Hard Candy	Geffen/Interscope	47,865	-38%
21	20	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	46,961	+15%
15	21	JOHN MAYER	Room For Squares	Aware/Columbia	46,810	-5%
—	22	VARIOUS	Monsta Jamz	Razor & Tie	42,506	—
20	23	P.DIDDY	We Invented The Remix	Bad Boy/Arista	41,637	0%
18	24	SHERYL CROW	C'mon, C'mon	A&M/Interscope	39,480	-7%
23	25	BIG TYMERS	Hood Rich	Cash Money/Universal	38,537	+1%
17	26	KORN	Untouchables	Epic	38,171	-14%
13	27	VINES	Highly Evolved	Capitol	37,654	-31%
28	28	DIRTY VEGAS	Dirty Vegas	Capitol	37,368	+7%
22	29	CELINE DION	A New Day Has Come	Epic	37,341	-6%
27	30	VANESSA CARLTON	Be Not Nobody	A&M/Interscope	35,656	+1%
47	31	SOUNDTRACK	Austin Powers In Goldmember	Maverick/Reprise	34,013	+30%
24	32	SOUNDTRACK	O Brother, Where Art Thou?	Lost Highway/IDJMG	33,723	-12%
16	33	VARIOUS	Totally Hits 2002	WSM	33,172	-26%
30	34	JIMMY EAT WORLD	Jimmy Eat World	DreamWorks	32,182	-5%
35	35	KHIA	Thug Misses	Dirty Down/Artemis	32,180	+4%
29	36	JACK JOHNSON	Brushfire Fairytales	Enjoy/Universal	31,729	-9%
25	37	SOUNDTRACK	Lilo & Stitch	Disney	30,655	-19%
38	38	SHAKIRA	Laundry Service	Epic	30,358	+3%
31	39	PAPA ROACH	Lovehatetragedy	New Noize/DreamWorks	29,010	-14%
36	40	NEW FOUND GLORY	Sticks & Stones	Drive-Thru/MCA	28,745	-7%
32	41	N.O.R.E.	Grimey...God's Favorite	Def Jam/IDJMG	28,371	-15%
19	42	DARRYL WORLEY	I Miss My Friend	DreamWorks	27,567	-35%
44	43	NO DOUBT	Rock Steady	Interscope	26,895	-2%
39	44	CREED	Weathered	Wind-up	25,815	-10%
45	45	ENRIQUE	Escape	Interscope	24,850	-9%
—	46	SYSTEM OF A DOWN	Toxicity	American/Columbia	24,094	—
34	47	OUR LADY PEACE	Gravity	Columbia	23,746	-27%
—	48	HOOBASTANK	Hoobastank	Island/IDJMG	22,486	—
37	49	MARC ANTHONY	Mended	Columbia	22,345	-26%
26	50	E-40	Grit & Grind	Jive	22,334	-38%

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ON ALBUMS

Hats Off To Toby

He's mad as hell and ready to kick some foreign butt! That's DreamWorks/Nashville's **Toby Keith**, who wears the Stars and Stripes on his sleeve for the post-Sept. 11 anthem "Courtesy of the Red, White and Blue (The Angry American)," which helps cat-



Toby Keith

apult his new *Unleashed* album into the top spot on this week's *HITS* Top 50.

Now Vol. 10, this time out on Epic, is the runner-up, with Fo' Reel/Universal's **Nelly** — who has two cuts still! in the top 10 at Pop and Rhythmic — RCA's **Dave Matthews Band** and Shady/Aftermath/Interscope's **Eminem** rounding out the top five.

Cash Money/Universal's Lil' Wayne debuts at No. 6, and **J Records' soul prodigy**



Mario

Mario bows at No. 9 while lead single "Just a Friend 2002" pulls big phones and research. First-week **Geffen/Interscope** rockers and **Firm** clients **TRUSTCompany** nab the 10th slot, fueled by airplay at Alternative and Active Rock. Arista's **Avril Lavigne** (No. 7) and **Warner Bros. Red Hot Chili Peppers** (No. 8) complete the top 10, while Arista's **Boyz II Men** barely miss that mark, with their first record for the label debuting at No. 11.

Meanwhile, airplay continues to drive No. 15 **Norah Jones**, No. 28 **Dirty Vegas**, No. 35 **Khia** and **System Of A Down**, who reenter the chart at No. 46.

UMG sports five of the top 10, while

Antonio "L.A." Reid's Arista grabs three of the top 13; **Pink** joins Lavigne and **Boyz II Men**.

Next week: It's all about the **Boss**, whose latest Columbia album will undoubtedly be *Rising* on the charts. Also on tap, **Heavenly/Astralwerks' Beth Orton**, **Island/IDJMG's Def Leppard**, **J's Lanya**, **Reprise's Filter**, **LAC/Elektra/EEG's Knoc-Turn'al** and **WB's Linkin Park** remix album.



Trust Company

August 2, 2002

Whatchulookinat

These days it seems that whenever we hear of **Whitney Houston**, it's about drama in her life rather than what made her famous in the first place — her voice. Next week Houston speaks out and strikes back, using the most powerful weapon at her disposal to address her detractors — her music. "Whatchulookinat," produced by Houston's husband, Bobby Brown, and Muhammad 2g, is the first single from Houston's yet-to-be-titled album, due this fall. Check it out at Pop, Rhythmic, Urban, Urban AC and Hot AC.



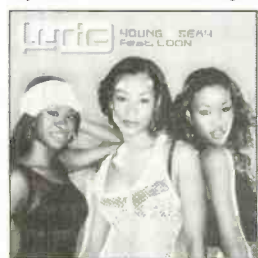
Whitney Houston

Houston is not the only diva Going for Adds at Pop. **LeAnn Rimes** is still basking in the limelight of "Can't Fight the Moonlight," and now she introduces "Life Goes On" to both Pop and

Hot AC. This is the first look at her Oct. 1 release, *Twisted Angel*. The Matthew Rolston-directed (Madonna, Jennifer Lopez) video was filmed last week in New Orleans and will be hitting video outlets soon.

Newcomer **Norah Jones** is also entering the Pop world with her latest, "Don't Know Why." The slow and sultry hit has made an impact at Smooth Jazz and is still climbing the charts at AC, Hot AC and Triple A. If you missed Jones on *The Tonight Show With Jay Leno* this past Tuesday, don't fret: she'll be touring the western United States through late August.

Urban also has its share of talented ladies Going for Adds next week. **Erykah Badu** enlists the services of **Common** on "Love of My Life." This is the first single from the soundtrack to an upcoming film starring Taye Diggs and Sanaa Lathan, *Brown Sugar*.

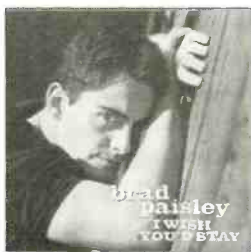


Lyric

Badu is currently in the studio working on her next album, and *Brown Sugar* hits theaters this fall. The up-and-coming trio **Lyric** are Going for Adds at both Urban and Rhythmic with their single "Young & Sexy." Joining the ladies of Lyric on the Jack-Knight-and-Steve-Estiverne-penned (Jennifer Lopez, P. Diddy) track is **Loon**.

Rockers **P.O.D.** and **Incubus** are both delivering the fourth singles from their latest albums next week. P.O.D. go for adds at Rock, Active Rock and Alternative with "Satellite," the title track from their multi-Platinum album. The band have been nominated for six 2002 MTV Video Music Awards. The awards show will take place Aug. 29. Incubus release "Circles" to Rock radio, from their Platinum album, *Morning View*. The Morning View tour kicks off in Reno, NV on Aug. 31 and continues through November.

The band **Stone Sour** (named after a concoction of whiskey, orange juice and sour mix) originally formed 10 years ago, but only next week are they Going for Adds at Alternative with their debut single, "Bother." The band's vocalist is Corey Taylor (No. 8) of Slipknot fame, but if you're expecting an "all hell breaks loose" sound, you're in for a big surprise. "Stone Sour allows me to execute the writing style that I love and can't necessarily do with Slipknot," says Taylor. The mellow, wave-your-lighters-in-the-air rock song can be found on the *Spider-Man* soundtrack and the band's upcoming debut album.



Brad Paisley

A pair of Brads are also Going for Adds next week. **Brad Paisley** returns to Country with "I Wish You'd Stay," the followup to his No. 1 single "I'm Gonna Miss Her." **Brad** visits Triple A next week with "La, La, La," from their upcoming Aug. 13 release, *Welcome to Discovery Park*. Brad will be performing at the R&R Triple A Summit in Boulder, CO on Thursday night, 8/15. **Alice Peacock's** "I'll Be the One" and **Rhett Miller's** "Come Around" are also impacting Triple A, and both artists will be performing at the Summit as well. Peacock performs at Friday's luncheon (8/16) at noon, and Miller performs in Club R&R Friday at midnight. If you have not yet registered for the R&R Triple A Summit, mail in the registration form found in this week's issue of R&R, or visit www.radioandrecords.com and register online.

— Mike Trias

R&R Going For Adds

Week Of 8/5/02

CHR/POP

- JENÉ Get Into Something (*Motown/Universal*)
- LEANN RIMES Life Goes On (*Curb*)
- NAPPY ROOTS f/ANTHONY HAMILTON Po' Folks (*Atlantic*)
- NORAH JONES Don't Know Why (*Blue Note/Virgin*)
- WESTLIFE World Of Our Own (*RCA*)
- WHITNEY HOUSTON Whatchulookinat (*Arista*)

CHR/RHYTHMIC

- LYRIC f/LOON Young & Sexy (*J*)
- MAGIC What (*No Limit/Universal*)
- WHITNEY HOUSTON Whatchulookinat (*Arista*)

URBAN

- ERYKAH BADU f/COMMON Love Of My Life (*Magic Johnson/MCA*)
- FLOETRY Floetic (*DreamWorks*)
- LYRIC f/LOON Young & Sexy (*J*)
- 3RD STOREE Get With Me (*Island/IDJMG*)
- WHITNEY HOUSTON Whatchulookinat (*Arista*)

URBAN AC

- BOYZ II MEN f/FAITH EVANS Relax Your Mind (*Arista*)
- WHITNEY HOUSTON Whatchulookinat (*Arista*)

COUNTRY

- BRAD PAISLEY I Wish You'd Stay (*Arista*)

AC

- JIM BRICKMAN f/JANE KRAKOWSKI You (*Windham Hill/RCA Victor*)
- KELLIE COFFEY When You Lie Next To Me (*BNA*)
- SERAH Crazy Love (*Great Northern*)

HOT AC

- DANA GLOVER Thinking Over (*DreamWorks*)
- LEANN RIMES Life Goes On (*Curb*)
- SCAPEGOAT WAX Lost Cause (*Hollywood*)
- WHITNEY HOUSTON Whatchulookinat (*Arista*)

SMOOTH JAZZ

- BOB BALDWIN She's Single, Ready To Mingle (*Narada*)
- LEE RITENOUR Module 105 (*GRP/VMG*)
- NESTOR TORRES Rhythm Is Gonna Get You (*Shanachie*)
- PRINCE She Loves Me 4 Me (*Redline*)

ROCK

- DRAGPIPE Simple Minded (*Interscope*)
- GLASSJAW Cosmopolitan Bloodloss (*Warner Bros.*)
- INCUBUS Circles (*Immortal/Epic*)
- P.O.D. Satellite (*Atlantic*)

ACTIVE ROCK

- DRAGPIPE Simple Minded (*Interscope*)
- GLASSJAW Cosmopolitan Bloodloss (*Warner Bros.*)
- P.O.D. Satellite (*Atlantic*)

ALTERNATIVE

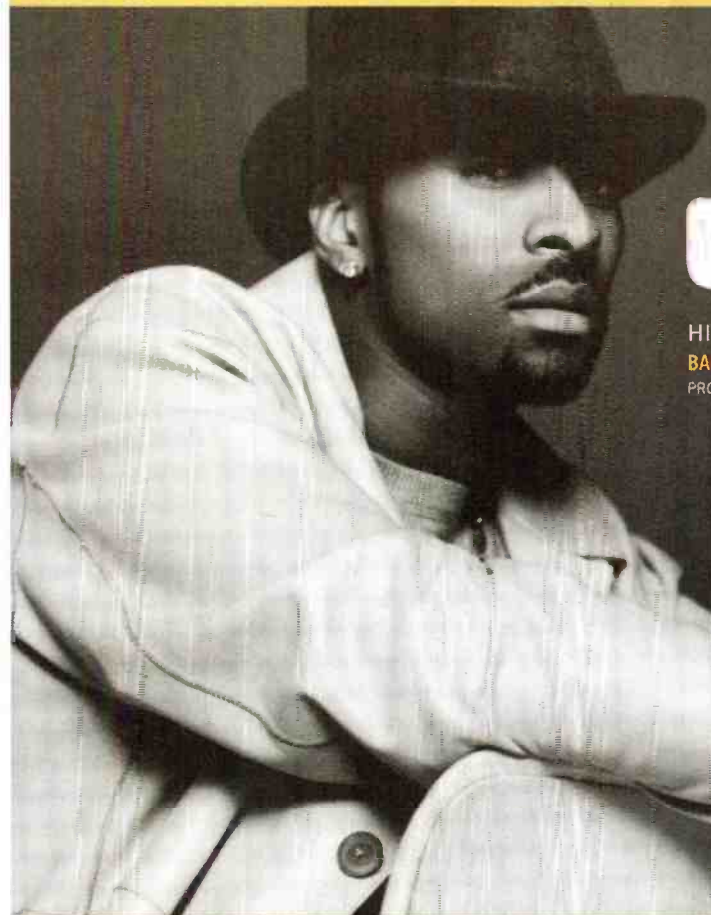
- BRAD La, La, La (*Redline*)
- GLASSJAW Cosmopolitan Bloodloss (*Warner Bros.*)
- DISTILLERS City Of Angels (*Hellcat/Epitaph*)
- P.O.D. Satellite (*Atlantic*)
- SCAPEGOAT WAX Lost Cause (*Hollywood*)
- SOMETHING CORPORATE I Woke Up In A Car (*Drive-Thru/MCA*)
- STONE SOUR Bother (*Roadrunner/IDJMG*)
- STROKES Someday (*RCA*)

TRIPLE A

- ALICE PEACOCK I'll Be The One (*Aware/Columbia*)
- BRAD La, La, La (*Redline*)
- HELLECASTERS Little Miss Strange (*Hightone*)
- JACK JOHNSON Bubble Toes (*Enjoy/Universal*)
- KAY HANLEY This Dreadful Life (*Zoe/Rounder*)
- KENNY RANKIN Spanish Harlem (*Verve/VMG*)
- KERRY GETZ Julianne (*World In Motion*)
- MARINA SORBARA Bonnie And Clyde (*Nettwerk*)
- PETER BRUNTNELL Tabloid Reporter (*Back Porch*)
- PETER WOLF Sleepless (*Artemis*)
- PINA KOLLARS Quick Look (*Real World*)
- RHETT MILLER Come Around (*Elektra/EEG*)
- RUSTED ROOT Blue Diamonds (*Island/IDJMG*)

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FOR THE LOVE OF URBAN



I love a lot of things in life. I love my mother, my five siblings and their offspring. I love my fiancé. I absolutely love the great California weather. I love a really great book. And anyone who knows me even a little bit knows that I absolutely love to shop. But can I just take a moment and talk about my love for urban music and everything that entails? In this ever-changing world, I look in the mirror every day and tell myself how lucky I am to have a career that deals with something that I absolutely love. How many people in the world can say that? » Take a minute and think about a programmer who loves urban music. Think about the infinite number of people who benefit from that love because of the simple fact that programmers expose the masses to the great urban sounds that they are so passionate about. Think about how different our culture would be if record-company executives didn't have a love for urban. What would artists like Luther Vandross, Mary J. Blige, Monica, Nelly, Usher, P. Diddy, Jay-Z, Nas, Dr. Dre and Jermaine Dupri be doing today if there were no love for urban? I'm sure their interest would be focused elsewhere, thus wasting their talents. Our culture wouldn't be the same. » In this, my first R&R Urban special, I would like to extend the invitation to one and all to take a peek at some of the reasons why the love of urban is so strong and getting stronger. In this special issue we're going to salute a few of the infinite number of people who make this world so unique and so easy to love. » We'll look at a few Urban stations and the programmers who make those stations successful. Who are some of the Urban MVPs? You'll read about them in the next few pages. Also included is a look at some people you never really hear a lot about, the people behind the scenes who make the deals happen: entertainment lawyers. Then, supermanager Matthew Knowles enlightens us about his secrets to success. We also take time out to pay tribute to two young stars who left us way too soon, Aaliyah and Lisa "Left Eye" Lopes. » Then we get a chance to find out about the secret passion of Def Jam's Johnnie Walker. Yes, she does have a passion in addition to making Jay-Z, Ja Rule, Ashanti, Musiq, Kelly Price and Scarface No. 1 at radio. We will also look at morning guru Doug Banks and his crew and find out how they reached this level in their career. We then chat with multitalented Destiny's Child member Beyoncé Knowles about her upcoming projects. Also included in the special is an interview with incredible songwriter Ciane Warren. » Before we do the damn thing, I must take time out to

thank everyone here at R&R, especially Asst. Editor Tanya O'Quinn, for helping me with this special. I also want to say thanks to my friends at radio and in the record community for the support they've shown me throughout my career and especially since I've taken on this new job as Urban Editor.



KASHON POWELL

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Who's Running The Show?

A look at some of the PDs and MDs making it happen

It's always interesting to take a look inside some of the powerhouse radio stations across the country. Below, we get the scoop on a few top stations and their PDs and MDs.

WBLS/New York

Vinny Brown, OM/PD

Vinny Brown is OM/PD of WBLS/New York, as well as OM of WLBI/Pittsburgh and 10 years in Wash-



Vinny Brown

ington, DC. In 1988 he joined WRKS/New York as afternoon drive air personality. He was soon promoted to MD and, one year later, was named PD, a position he held for eight years.

As PD, Brown guided WRKS to the top of the Arbitron ratings more times than any other New York radio station in the Urban format. WRKS ascended to unprecedented levels of performance and market dominance in the No. 1 radio market in the country.

In 1998 Brown was asked to join crosstown rival WBLS, the station he had programmed against for many years. He accepted the challenge and, within a year, guided WBLS, Inner City Broadcasting's flagship station, to the highest levels of performance it had attained in 10 years. WBLS became the most listened-to Urban station in the nation, a distinction it continues to enjoy.

Brown's multiformat experience includes success in CHR, Country, Rock and, of course, Urban, where he has proven to be one the most successful and influential programmers in America. He has also achieved international recognition, having developed programming for FM stations in Kobe and Tokyo, Japan. Brown also enjoys a national identity, as he voices many nationally aired radio commercials and radio specials.

Since 1976 Brown has received numerous prestigious civic and industry awards for outstanding achievement. The National Association of Radio Broadcasters has twice recognized him for excellence. He was also the recipient of the 2000 Salute to Excellence Award, the 2001 Living Legend Award and, most

recently, the 2002 R&R Industry Achievement Award for Urban Program Director of the Year.

Deneen Womack, MD

Deneen Womack is Brown's right hand. Poised, classy and in control, she is a force to be reckoned with as Music Director at WBLS. This hard worker and 10-year veteran of New York radio is now seeing the fruits of her labor.

Womack, a Brooklyn native, was always interested in radio and began attending Queen Broadcasting School after hearing on-air personality Johnny Allen on the radio. After completing her coursework Womack worked in the school's office while preparing to break into radio. Within a few weeks she had landed a job at New York's Dance-oriented WQHT.

In 1997, after only a year in the research department at WQHT, Womack was promoted to Programming Assistant. Eventually, she was responsible for running the research department and programming the music for the station. During this time she developed many lasting relationships with radio and record people. One relationship in particular proved to be pivotal to her career.

In 1999, upon hearing about the MD position at WBLS, Womack decided to interview for it. "I loved my job, but I felt like I couldn't spread my wings the way I wanted to," she explains. "I knew Vinny Brown when he was PD at WRKS. We didn't work together directly, but he knew my work, and I knew this was a good opportunity. I had already been in this game 10 years, and I knew New York radio."

Womack met with Brown and was hired as MD. "My job is picking good music and maintaining the station's reputation," she says.

Not one to be taken for granted, Womack demands her just rewards. "It was really hard in the beginning, getting passed up for promotions and not knowing what to expect," she says. "Initially, I wanted to be on the air, but I think I'm much better behind the scenes."



Deneen Womack

WBLK/Buffalo

Skip Dillard, PD

Skip Dillard's radio career started in Greensboro, while he was still in high school. He worked at A&T State University's WNAA and went on to attend Hampton University and work at the campus station there, WHOV. Ron Atkins and Steve Crumbley hired Dillard for his first commercial radio job, at WOWI/Norfolk. He then went on to



Skip Dillard

program WYLD/New Orleans, WMXD/Detroit and finally joined WBLK in 1996.

Dillard has maintained WBLK as the leader in Buffalo for the last six years. In addition to his duties as PD, he holds down the afternoon shift.

On a personal note, Dillard and his wife do the commuter-marriage thing. She is a reporter in Philadelphia for CBS-TV station KYW, and they travel to see each other on the weekends. When he's not programming the station, Dillard is perfecting his piano skills; he has studied piano for 21 years. He also loves computers, traveling and sports.

WQUE/New Orleans

Carla Boatner, OM

Carla Boatner's career in radio began at KMJQ/Houston. She was morning show producer there, as well as Asst. PD/MD. Boatner also served as Asst. PD/MD of then-sister KTJM/Houston.

In 2001, after nine years in Houston, Boatner was hired at WGCI/Chicago as Asst. PD. Her deep knowledge of hip-hop and R&B music helped the station continue to be a ratings leader in a number of demographics. After only a year Clear Channel promoted Boatner to OM of WQUE, as well as sister stations WYLD-AM & FM and WODT-AM.



Carla Boatner

Angela Watson, PD

"Uptown" Angela Watson got her start in radio 12 years ago, while still attending college. She joined WQUE as a promotions intern and worked her way up to part-time air personality,

then full-time overnight air personality. In 1995 Watson took over the midday shift and was also promoted to MD. In 1999 she was named Asst. PD, and her midday show has consistently come in at No. 1. She also received an R&R Industry Achievement Award for Music Director of the Year in 2001.



Angela Watson

WJMZ/Greenville, SC

Doug Davis, PD

Doug Davis is a native of Rockland, MD. He got his start at WCSU, Central State University's campus radio station, eventually becoming PD there. He moved on to do part-time work at WHIO-AM/Dayton, then joined



Doug Davis

crosstown WROU, where he was a mix show jock and handled other part-time duties, including production and copywriting.

Davis stayed at WROU for three years, then moved on to WJMZ, where he has worn many hats, including Promotion Director, MD and Asst. PD.

Davis credits his radio success to the influences of his many mentors. He cites Turk Logan, of WCSU/Wilberforce, OH and WDAO/Dayton in the late '70s, for teaching him the basics of being an air personality. Chuck Browning of Cox Communications gave him his first commercial job in radio. Finally, Davis says that Marv Hankston is his guardian angel and taught him what it takes to be a successful programmer.

WGCI/Chicago

Elroy Smith, OM/PD

Elroy Smith began his career in radio at ZFB in Bermuda, where he served as an air personality. He moved on to WILD/Boston, where he was PD, and later moved to Dallas as PD of KJMZ.

Smith joined the WGCI staff in 1992, and he has maintained the station as a ratings leader for the past 10 years. He made



Elroy Smith

Continued on Page 54

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The Secret To Success

Matthew Knowles, leader of the pack

For Matthew Knowles, success has been a way of life. He's the founder and CEO of Music World Entertainment, an artist-management company based in Houston. He's also the manager of the 10-times Platinum group Destiny's Child. In addition, he heads the newly formed Columbia subsidiary Music World Music.

From his early years as a sales and marketing representative for Xerox to owning a popular hair salon in his hometown of Houston to managing Destiny's Child, Knowles, who holds a degree in management and economics from Fisk University, has always found himself ahead of the pack.

"I've been fortunate to have been in four different careers in my life," he says. "One was selling copiers and duplicators for Xerox; the second was selling Xerox radiography for breast cancer detection; the third was selling CT scanners, something I knew nothing about; the fourth was opening a hair salon, something else I knew nothing about.

"Everything has really been based on the same principles. I think successful people will be successful at whatever they do because there are common traits: They love what they do with a passion, they think out of the box, they work smart and hard, and they'll go that extra mile to achieve."

The Vision

Knowles says he discovered his passion for music as a teenager growing up in the small town of Gadsden, AL. "For me, it started in high school, when I was in a guy group," he says. "Then I went to college at Fisk University. A fraternity brother of mine, David Lombard, who was a DJ at the Fisk campus radio station, and I would talk sometimes about music and groups. David ended up putting together En Vogue, and I did Destiny's Child."

Knowles says his vision of getting into the music business really started with Beyoncé, his daughter and a member of Destiny's Child. "The first time she performed, my wife and I were really surprised," he says. "We didn't know she had this talent. That's when I really started giving her some attention for music, because I saw this special thing she had."

Knowles started early on to lay the foundation for Beyoncé's career. "Even when she was a little girl, I was thinking about imaging, target marketing and those types of things," he says. Once, as a young girl, Beyoncé was gearing up to perform John Lennon's classic "Imagine" in a competition. That she won was important to Knowles, but making her feel the depth and meaning of the song was even more crucial.

"I realized that she really didn't understand the song," he says. "So I took her to a really rough black neighborhood, a really impoverished Hispanic neighborhood and the same kind of white neighborhood, so she could meet some people who were suffering from poverty and understand what the song really meant." Knowles says that what his daughter learned that day has stayed with her throughout her life and helped her become a better songwriter.

Success Story

Knowles applied the same diligence he used to become skilled at selling medical equipment to learning how to enter, exist and succeed in the music business. "In music today, I really just use what I used during those 20 years that I was a sales marketing rep," he says. "I got out there and went to seminars. I went to as many seminars as I could. I went back to school and took college classes on music management.

"It's no different from anything else. You go out there and you learn as much as you can about the industry so you have some knowledge and can talk intelligently when you talk about

**"I'M VERY
DETAIL-ORIENTED,
STILL VERY HUMBLE,
AND NO. 2 IS JUST NOT
GOOD ENOUGH FOR ME.
I'VE BEEN THAT WAY IN
EVERYTHING I'VE
DONE."**

it. And you rub shoulders with people in the industry. They're just regular people like anybody else.

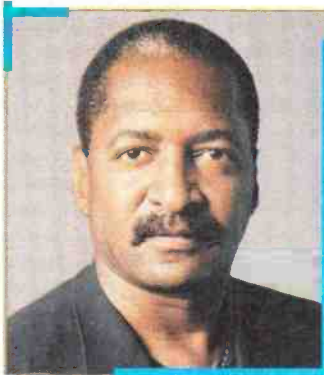
"I always say that music is the easiest job I've ever had, compared to those other jobs, where I was really under pressure. If you make a mistake in music, people take it for granted. We've achieved what we have because we try to make few mistakes."

Much of Knowles' success can be attributed to his marketing skills, thirst for knowledge, tenacity and hunger. "I'm very assertive," he says. "I'm very detail-oriented, still very

humble, and No. 2 is just not good enough for me. I've been that way in everything I've done."

The Early Years

Early on, Knowles' parents instilled in him a drive to achieve. "I was a small-town, country boy who had parents who were poor, but they were entrepreneurs," he says. "My father worked at a produce company as a truck driver and made \$25 a week. He used that truck to pick up batteries,



Matthew Knowles

and he would sell the copper and stuff to make additional income. My dad's No. 1 thing was to have good credit and to pay his bills on time.

"When my mother was younger, she cleaned houses during the day, and at night she made quilts and sold them. As she got older, she still sold quilts, and she canned food and sold that as well."

Knowles' mother went to high school with Coretta King, and she believed strongly in desegregation and integration. As a result of that, Knowles was the first black in his junior high school and the first black in Gadsden High School.

Knowles' rearing not only groomed him for success, it has also helped him deal with the negativity that comes along with it. "I've always told our kids and our staff that, if you're a leader, negativity comes with it — get used to it, or don't be a leader," he says. "People can have their opinions, and I respect those opinions, but I sleep real good at night."

The Artists And The Music

In addition to managing Destiny's Child, Knowles also directs the careers of teen pop singer Devin and the Swedish girl group Play. His Music World Music label has released Destiny's Child's Platinum *8 Days of Christmas*, the soundtrack to MTV's *Carmen: A Hip-Hopera* (which starred

Beyoncé, Mekhi Phifer and Mos Def), Destiny's Child's *This Is the Remix and My Heart to Yours*, the inspirational solo debut from Destiny's Child member Michelle Williams. Future releases include projects by Knowles' younger daughter, Solange, and solo albums by Beyoncé and Kelly Rowland.

Also on the horizon is a slate of gospel artists, including the Detroit teen quartet Ramiah, a gospel compilation called *Spirit Rising: Volumes 1 and 2* and the soundtracks to *Master of Disguise* and *Fighting for Temptation*, a Paramount/MTV film starring Beyoncé and Cuba Gooding Jr.

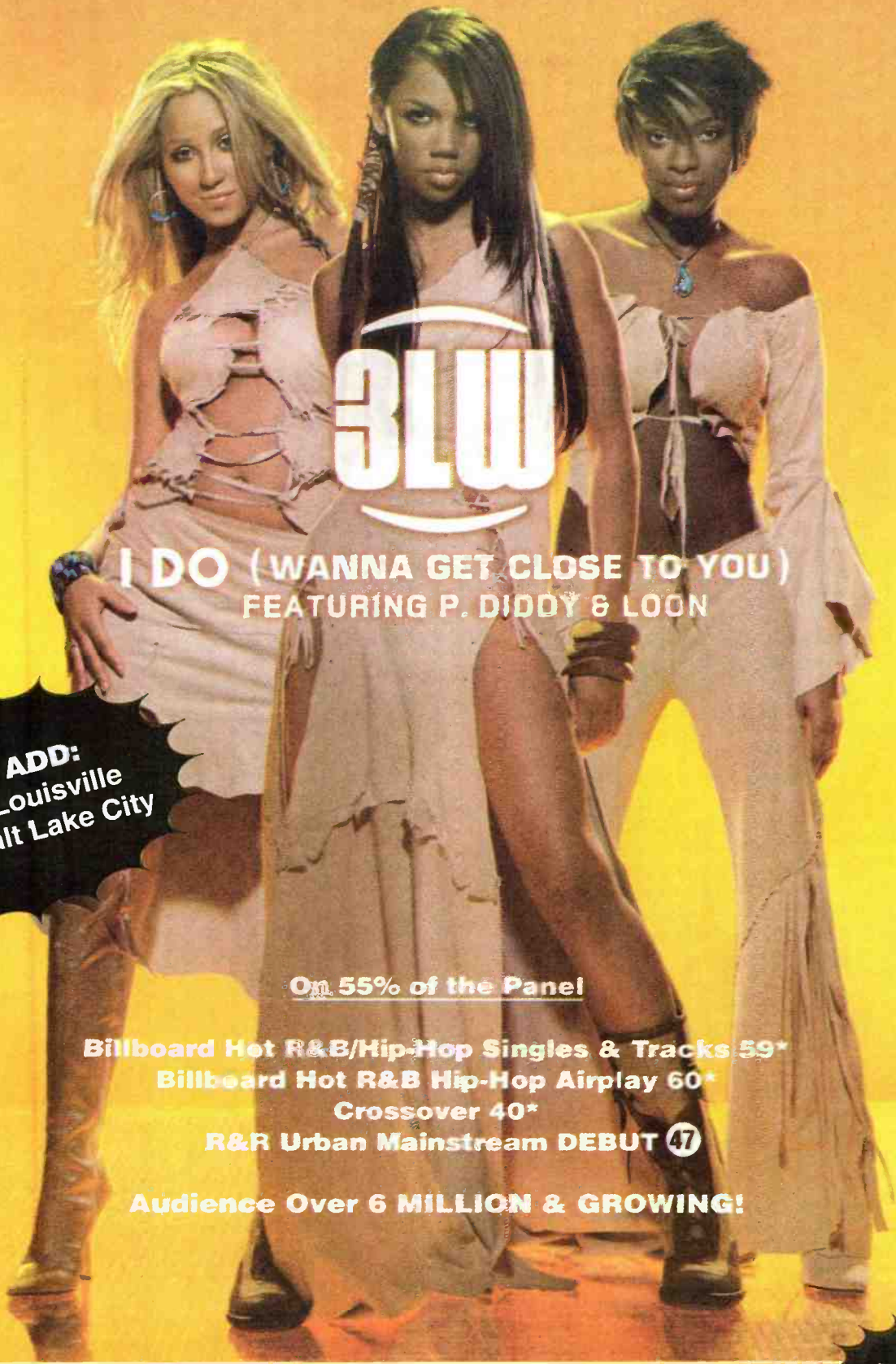
Knowles is also opening the doors of opportunity for aspiring artists by implementing a music farm club. New acts signed to Music World will release independently distributed projects (via RED Distribution and Integrity Distribution) before hooking up with a major. "This idea is similar to baseball, where you have a farm club," Knowles says. "All of the high school athletes go to the farm clubs over the summer. They get experience. They travel around the country, learning how to play every night.

"I wanted to do the same thing, where I could put acts out and have distribution for them and continue to develop them at the same time. That's what we're looking at doing as we increase our roster. We're doing all of the advertising, marketing, promotion and publicity in-house. When they get to a certain point, 100,000 or 200,000 units, they'll be on the radar at Columbia and be signed immediately, but they'll already be in the family and in the system."

Many of Knowles' recent endeavors involve reaching out to, teaching and empowering those around him. "When I was younger, I used to think that being big was the best," he says. "Now, quality is more important. We try to establish quality in everything we do. We are a quality-driven organization and quality-driven people.

"It's also important to be spiritual and do the right thing. I had that kind of role model when I was a kid, and I wish I'd had more of them. Kids today don't have that, so I try to talk to them and explain what a 'hater' is. A hater is a loser."

Knowles always has a plan and the ability to carry it out successfully, but his most pressing plan will always have more to do with personal fulfillment than with meeting professional goals. "My goal is to be happy first and keep my family happy," he says.



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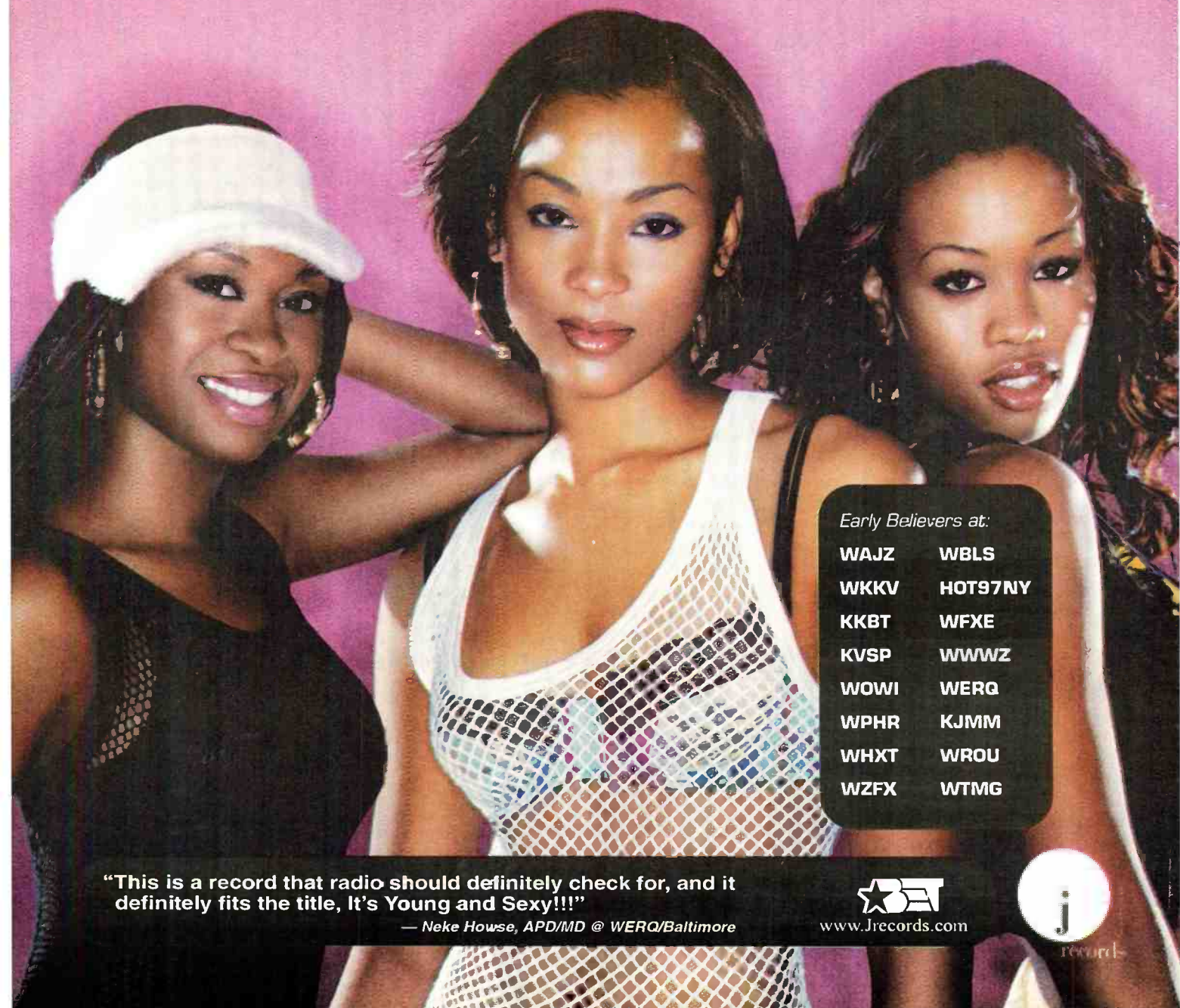
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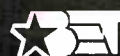


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NABFEME: An Empowerment Vehicle For Women

A look at some of the people behind this important organization

The National Association of Black Female Executives in Music and Entertainment is a professional networking, empowerment, referral and support group for African-American women in radio, recorded music, film, television, print media and related entertainment-industry fields.

The goal of NABFEME is to provide a cohesive and professional empowerment base that promotes the career advancement and business-development opportunities of African-American women in the music and entertainment industry through education, networking and advocacy. NABFEME's members are influen-



Johnnie Walker

tial, highly motivated industry leaders. They are radio-station program directors, general managers, music directors, sales managers, marketing directors, information systems managers, vice presidents, CEOs, producers, artists, artists' managers, stylists, choreographers, writers, etc.

Their first national gathering, NABFEME 2001: The International Leadership Summit, was held in Toronto, Canada in August 2001, and attendance was phenomenal. Below, we will meet some of the women behind the organization.

Johnnie Walker

Johnnie Walker, Sr. VP of R&B Promotions at Island Def Jam/IDJMG, is the founder, President and CEO of NABFEME. Walker says the idea for NABFEME came to her "out of the desire to help the road less traveled be a smoother trip for those to come."

Walker, a native of Grenada, MS, started her career in her home state as a country music air personality on WNAG/Grenada. A natural-born marketing specialist, Walker devel-

oped a radio sales plan that encompassed an R&B format targeted at black listeners. She knew that the local business community, which depended on black consumers for its livelihood, would support the plan.

She pitched her idea, and her GM gave her a chance. What started as a risky three-hour test became the station's most successful six-hour time slot, catapulting Walker to local celebrity status.

The stint at WNAG led JW, as Walker is affectionately known, to an opportunity in Memphis at KRNB (The WIN), where she progressed from air personality to Promotions Director to MD to PD in less than three years.

The Road Leads To Def Jam

In 1990 Walker's marketing zeal brought her to the attention of Russell Simmons at Def Jam Recordings, and she was hired as Regional Promotions Manager. Within one year she was promoted to National Director/Promotion. In this position, JW handled Def Jam's field operations. She soon became Sr. National Director/Promotion, which positioned her to be instrumental in launching the careers of Redman, Method Man, Onyx, Montell Jordan, Warren G and Foxy Brown.

In 1997 Walker became VP/R&B Promotion. The next two years brought nonstop success to her and her new field staff. They successfully marketed Eddie Murphy's comeback film, *The Nutty Professor*, and the Bill Bellamy film *How to Be a Player*.

More successes followed with Montell Jordan's No. 1 single and Platinum LP *Let's Ride* and two No. 1 LPs from DMX, making him the only artist in history to have consecutive No. 1 albums in the same calendar year. Next came Case's No. 1 comeback single, "Faded Pictures," and the Gold *Happily Ever After*, the smash soundtrack from the Chris Tucker movie *Rush Hour*, a double-Platinum LP from Dru Hill, plus the six-times Platinum *Hard Knock Life* from Jay-Z.

In the midst of all this, Walker somehow found the time and energy to form NABFEME.

Michelle Madison

Michelle Madison is another force behind NABFEME. Madison is VP/R&B Promotions at Elektra Entertainment and serves as COO of NABFEME. She began her career in college radio at WCLK, Clark Atlanta



Michelle Madison

University's campus station.

After graduating from Clark, she went to work at community radio station KAZI/Austin and then on to KNOW/Austin, where she was MD. Michelle then moved on to KDLZ/Dallas as an air personality and MD and then became the station's PD.

Madison's next step was into the record side of the business. Her first position was Regional Promotion Manager for Elektra Entertainment, then she did a stint at East West Records that later turned into a position with Capitol Records as National Director/Promotions. Eventually, Madison returned to Elektra.

Helen Little

Helen Little serves as Director/Corporate Communications for NABFEME. Her career in radio began while she was still in college. Little was a weekend announcer at WCHL/Chapel Hill, NC and then did overnights. She moved back to her hometown of Salisbury, NC to handle afternoon drive and, later, nights at WSTP & WRDX-FM.

Little spent some time in retail management at Camelot Records to learn other facets of the industry. She then moved back into radio at WGIV/Charlotte, NC, where she dedicated her time to programming Jazz, copywriting and continuity. She moved on to do

sales at WFXC and, later, WRAL in the Raleigh-Durham market.

A few years later she moved on to WPEG/Charlotte, where she took her first MD job in addition to holding down the midday shift. Her next career endeavor was at WCKZ/Charlotte, where she was morning show co-host and News Director.

Little's next step was middays at KJMZ/Dallas. Her hard work and determination again paid off, as she went on to become MD and was later promoted to Asst. PD. After being recognized as a premier talent in the radio industry, she got the call to go to the No. 1 market in the country. Helen accepted a position at WBLS/New York doing middays and, later, serving as MD. She eventually joined radio legend Frankie Crocker in the afternoon as a co-host.

Little had more goals to accomplish, however. She made a move to Philadelphia as midday host and Asst. PD at WUSL. In less than a year she proved worthy of a promotion to PD/OM. Through her hard work and diligence she was again promoted, being named Director/Urban Programming for AM/FM. With this promotion she became involved with some of the biggest Urban stations in the country in markets like Chicago, Detroit and San Francisco. She then



Helen Little

left radio after 18 years and moved onto the record side to become President of Ruff Nation Records for two years.

These are just a few of the people working hard behind the scenes at one of the greatest organizations for women. For more information on NABFEME, visit www.womenet.org.

On The Air With Doug Banks

The Doug Banks Morning Show is heard by millions every week

The Doug Banks Morning Show is one of Urban radio's most popular morning shows. It airs in 35 U.S. markets, has 1.7 million listeners daily and boasts many entertaining and informative features, as well as great celebrity interviews. Below, we take a look at some of the people who are part of the show.

Doug Banks

Doug Banks was born in Philadelphia and grew up in Detroit. He began his radio career while still in high school, serving as an on-air personality on the school's radio station. WDRQ/Detroit recognized Banks' talent and brought him on for a night shift on the weekends. He was soon hired as a permanent personality. While still in high school Banks received another job offer from a Miami station; however, his mother would not allow him to leave school.

After graduation Banks received an offer that he couldn't refuse from KDAY, one of Los Angeles' most popular stations. Banks and his mother agreed that he'd try it for a few weeks, and if things didn't work out, he would return to Detroit. Everything went fine, though, and Banks stayed at KDAY for a few years before moving on to Chicago.

Banks then returned to Los Angeles briefly, before moving on to KLASV-AM/Las Vegas, where he first did mornings. He was then hired at KDIA-AM/San Francisco. Banks soon returned to Chicago, to WBMX. Not long after he was hired at the station, he took over the morning show, and the ratings jumped from 1.8 to 5.6. Banks' morning show was soon No. 1 in the city.

It wasn't long before crosstown competitor WGCI enticed Banks to jump ship. He did the night shift at 'CGI for a year, then returned to mornings, which he did from 1987-1994.



Doug Banks

By then his voice had become a radio staple, and he signed a deal with ABC Radio Networks to do a syndicated afternoon drive show. *The Doug Banks Show* aired in afternoons for two years before moving to mornings. The show is now heard by millions every week.

Dede McGuire

McGuire, one of the co-hosts of *The Doug Banks Morning Show*, captivates millions with her candid celebrity interviews. She was born in Seattle but has lived all over the country due to her father's career in the Army. Her career in radio began a decade ago, and she has been part of Doug Banks' show since 1997. Prior to joining Banks, she was an on-air personality at WIOQ/Philadelphia.

McGuire initially wanted to go down another path in the communications area. She was a journalism major

at Texas Women's University and was considering a career as a television broadcaster until she was hired at KOOV, a Country station in Copperas Cove, TX. She was hired as a receptionist, but when station executives heard her great voice, they immediately put her on the air. This was the start of her long radio career.

In addition to being a co-host, McGuire is Music Director for *The Doug Banks Morning Show*, and she also contributes a popular entertainment segment. McGuire says her years in radio have been rewarding and a great way to reach more people than she ever imagined.

Coco Budda

CoCo Budda, another personality on *The Doug Banks Morning Show*, was born in Atlantic City, NJ and later moved to Los Angeles. While living in Los Angeles, he began running with a bad crowd in South Central and started to go down the wrong path. His mother sent him to live in Houston in order to keep him out of trouble.

Budda's two main passions are rapping and sports. He started rapping at the age of 9. In high school he was All-American, All-State, All-Greater Houston and MVP in football. The University of Houston recruited Budda when he was only a junior in high school, so he graduated early.

College didn't exactly work out for him, so he left school and spent some time back in New Jersey and Brooklyn, where he roomed with legendary DJ Clark Kent. Budda made his way back to Houston with the goal of starting a career in hip-hop. He did talent shows all over the area and soon made a name for himself locally. He also spent a lot of time at a local radio station, where radio legends Steve Hegewood and Jerry Smokin' B mentored him.

In 1987 it seemed as if Budda's music dreams were coming true. He released an album on Rap-a-Lot

Records as a member of the hip-hop group Royal Flush. A few years later Budda and his fellow Royal Flush members signed another deal, this time with Epic, but the group never got their album off the ground. Budda then hooked up with the rapper Boss, writing her hit single "Deeper."

Eventually, Boss and Budda were hired to host the night show *Tight at Night* at KKDA/Dallas. Budda has one more goal that he'd like to accomplish: "I want to start a club where kids can come to do everything from boxing to learning computers," he says.

J.J. Jackson

J.J. Jackson is the sports man on the Doug Banks show, but he also contributes to the daily on-air antics. Jackson actually worked with Banks at WGCI on the top-ranked *Banks & Company* show. While at 'GCI Jackson also handled play-by-play for the Chicago Bulls and, then, the University of Illinois.

Jackson got into radio by chance. He had just gotten out of the Army and was at a club with a friend one evening and noticed that the club's DJ had failed to show up. Jackson decided to take a turn in the booth. He was hooked immediately and was encouraged to try a career in radio. He quit his job and went to broadcasting school. His first radio job was at WMPP/Chicago, where he was on the air for an hour once a week.

Over the years Jackson has held various positions at many radio stations in many markets. He did middays at KKDA/Dallas and was PD and an on-air personality at KATZ/St. Louis. He was also PD at WAMM/Flint, MI and did nights at WVAAZ/Chicago. During his WGCI years he also hosted a local Chicago television sports program. According to Jackson, he's doing what he loves.



THE DOUG BANKS MORNING SHOW — Seen here are (l-r) CoCo Budda, J.J. Jackson, DeDe McGuire, Doug Banks and show producer Gary Saunders.

MY MOST MEMORABLE PROMOTION

Tina Nachman

Promotions Director, WBLS/New York

My most memorable, or scariest, promotion was when *The Doug Banks Show* was first on WBLS. We had a concert at Manhattan Mall that featured Jay-Z, Dru Hill, Faith Evans and more. There were over 10,000 people in the mall. During Dru Hill's performance the escalators overlooking the main floor where the concert was held were lined with people, and they began to rock back and forth. We thought they would come crashing down, but, thankfully, they did not. That was a great and very memorable event.

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Legal Eagles With Creative Wings

Three entertainment attorneys discuss the world of music

By Tanya O'Quinn, Assistant Editor

So you have passion, talent and ambition, and you want to enter the music business. Whether it's rapping, producing, writing or singing, your talent is urgently needed by the creatively challenged music industry, and you're not going to let anything stop you from not only walking onto the battlefield, but winning the war.

Of course, you can't do it by yourself. You need to assemble your troops first. When doing so, don't forget the one person who is necessary to your success. You can top the charts, sell millions of albums and perform at sold-out concerts, but if your team doesn't include an adept music entertainment attorney, you've misfired, shooting yourself in the foot. You need a talented legal eagle to help you get the best deal possible.

For this special I interviewed three entertainment attorneys to get their perspectives on the music business. Curtis Shaw, James McMillan and Tiffany Reedy share their experience and wisdom.

Curtis Shaw

I started as a sports agent representing some pro athletes while attending law school at Loyola. I began dealing with recording artists, who were my focus initially. I looked at the landscape and noticed that there were very few African-American entertainment attorneys — this was in 1975. Law firms were representing entertainers as far as contract negotiations. The only entertainment attorney I knew represented Etta James and Nat King Cole, but he just did general stuff for them.

Most of the entertainment lawyers had worked inside different studios or record companies and were dealing with contract law, copyright, trademarks, compositions, etc. It was exciting to me, a frustrated musician, to represent entertainers. I knew this field would be much different from representing and negotiating for athletes.

I have worked with Janet Jackson, The Jacksons (including LaToya), Marvin Gaye, Miki Howard, Esther Philips, Gloria Lynn, O.C. Smith, Peter Tosh, Sly Stone, Bobby Womack, Clarence Carter, Little Richard, the Budweiser Super Fest, the black marketing department of Coca-Cola (as it relates to negotiating for commercials), Burrell Advertising and Redd Foxx (in regard to his boxing interest). My practice is not restricted to L.A. County or the West Coast. I've done West Coast legal work for LL Cool J.

One of my heroes, from an African-American point of view, is Leo

Brandon, who represented Angela Davis and Nancy Wilson. He was a great, great lawyer. On occasion I would meet with and get counsel from Johnnie Cochran. He also attended Loyola. At that time he didn't do a lot of entertainment stuff, but he was very encouraging.

Though I believe networking is very important, sometimes people overdo it. But, under the right circumstances, it's important that you know people or that they know you. There's a famous quote that boxing promoter Butch Lewis said: "It's not important who

**"YOU HAVE TO DO THE
9-TO-5 TO PAY THE BILLS,
BUT DEVOTE THE REST
OF YOUR TIME TO THE
OTHER THING — THAT
WHICH YOU REALLY WANT
TO DO OR ARE INSPIRED
TO DO."**

CURTIS SHAW

you know, it's important who knows you." And that's true. I don't actively run out to get my clients; they call me from referrals.

Since I graduated from law school and started my practice, the field of entertainment law has merged somewhat with sports law, and it's a huge business now. But it's not easy. I have wanted to throw in the towel every day. It's a tough game. Most people look at the practice of law as something exciting, but it's tough. In this business you have to stay competent. You have to go to seminars and find the time to network. You must stay abreast of the changes taking place, just like a doctor.

It's good to be able to do the things you want to do in life and to do a good job for your client, but the disheartening part is when you have a client you do things for, but they become disloyal. Johnnie Cochran used to tell me how he did things for different clients, and, a month later or a year later, when another legal problem popped up, they'd run to another

lawyer for no reason. There was a lawyer in Oakland, CA who struggled with a certain entertainer for years. When the entertainer became successful, he dropped this attorney and retained another one. Some artists think the other man's ice is colder.

I've had some of my colleagues, Jewish and Caucasian, say to me, "Curtis, we haven't been able to explain it. All of a sudden artists start selling records, and they run to our door. What was going on before?" The sad part is that you can go to the best schools and be qualified, but once an artist reaches a certain level, you are no longer qualified to handle their affairs. This business used to be fun; it's cold now. But I still love what I do, even though it's frustrating sometimes.

To someone who is just starting out, make sure you have a life outside of the business. It's a great profession, but it's all-consuming. Some people get too caught up and don't know how to handle it when a client dismisses them for no reason. Then there are those former clients who are on the downhill slide who run back to you because the big firm's attorneys threw them out.

If I had it to do all over, I wouldn't go into law. I would do something in entertainment on the business side. After finishing law school, I'd go straight into a film or record company and not be an outside lawyer. I would basically be a paper pusher, but, in time, I could join a big law firm. I'd still be pushing paper, but I'd have more contact with the clients.

Many people who enter entertainment law in this manner leave these firms and become either managers of the clients or producers in film or television. I know so many producers who used to be lawyers. All you really need is contacts. If you make the right contacts, you make three or four times more than lawyers make.

There's a brother named Larkin Arnold who retired in his early 50s. He went to work at Capitol Records as a lawyer in the '70s. Capitol fired everybody in the black department, but he was in the law department. They put him in charge of A&R. His roster included artists like Natalie Cole and Peabo Bryson. Clive Davis started Arista, hired Larkin and doubled his salary.

Arista's roster included the likes of Angela Bofill, Aretha Franklin and Dionne Warwick. After a few years there Columbia hired Larkin. One of the first acts to come out while Larkin

was head of the urban division was Luther Vandross. During his tenure at all three labels he developed hit acts. He had a great track record. He was one of the first blacks in an executive position to have a written contract.

Larkin was a pioneer for us, as far as being an executive who received the same benefits at a record label that his white counterparts did. But he had planned to retire when he turned 50, and he stuck to that. I have so much respect for him, it's unbelievable.

What's next in line for me is film. It's time to make a career change. As I'm growing old gracefully, it's time to change. I tell young people they will probably have a minimum of three career changes in their lifetime, regardless of what degree they have, because it gets to be boring after a while. You have to do the 9-to-5 to pay the bills, but devote the rest of your time to the other thing — that which you really want to do or are inspired to do.

Curtis Shaw can be reached at 310-288-1826.

James McMillan

In 1991 I graduated from Hampton University. I started a record company with two friends of mine from college called Bandoola Records. We managed Showbiz & AG, and Lord Finesse was signed to us as an artist. That venture was unsuccessful. After struggling to try to make that work, I decided I



James McMillan

wanted to go to law school. So, in '94 I entered Thurgood Marshall School of Law at Texas Southern and graduated three years later.

In 1998 I moved back to New York and worked at Osse & Woods, an entertainment firm.

I worked on legal matters for clients such as Chico DeBarge, The Hitmen, Nashiem Myrick, Kelly Price, Deric Angelettie and Ron Lawrence. By the end of 1999 I had opened my own firm.

While I was in law school in Houston I did street promotions for various record companies. Shannon Henderson and I had accounts for labels like Arista and Motown and their subsidiaries. This kept my ties to the industry open while I was working toward my degree.

I'd go to school, then work at the litigation firm until about 5 or 6pm. In the evening I'd hit the streets and run

Continued on Page 54



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TALENT BRAINS BEAUTY



IT RUNS IN THE FAMILY

We Remember

A salute to two of the format's finest

In the past year the entertainment world lost two of its brightest stars. On this page, we pay tribute to them.

Lisa 'Left Eye' Lopes

Lisa "Left Eye" Lopes, the effervescent, flamboyant, sometimes volatile rapping member of the Grammy-winning R&B trio TLC, was killed April 25, 2002 in a car crash in Honduras at the age of 30. She was in the Central American nation for a vacation. Lopes was



Lisa Lopes

among seven people in the car that crashed and the only fatality.

TLC, which also includes Tionne "T-Boz" Watkins and Rozonda "Chilli" Thomas, was the group behind such No. 1 hits as "No Scrubs," "Waterfalls" and "Unpretty." The act's latest album, *FanMail* (LaFace/Arista), was released in 1999.

TLC was formed in 1991, when Lopes was only 20. The group was developed and first managed by Perri "Pebbles" Reid, an R&B star known for her hits "Girlfriend" and "Mercedes Boy." Pebbles was, at that time, married to L.A. Reid.

The group made their debut in 1992 with *Ooooooh... On the TLC Tip!* Their unique sound, which paired T-Boz and Chilli's vocals with Philadelphia-born Lopes' rhymes, made the trio an instant phenom-

enon. Lopes' nickname, "Left Eye," came from her habit of replacing one lens of her glasses with a condom during performances.

Success And T

In 1994 the group's second album, *CrazySexyCool*, became an even bigger hit and included the hits "Waterfalls" and "Creep." Dallas Austin, Babyface and Jermaine Dupri were some of the writers who contributed to the album.

CrazySexyCool sold more than 4 million copies and became one of the best-selling albums by an all-female group.

Although Left Eye's career was on the path to success, there was also turmoil. In 1994 Lopes pleaded guilty to arson in connection to a fire that destroyed the mansion of former Atlanta Falcons receiver Andre Rison, her boyfriend. Lopes was sentenced to a halfway house and five years probation, plus a \$10,000 fine. The two later broke up, only to reunite and break up again. However, last year they

announced plans to marry.

In 1995 the group declared bankruptcy. TLC claimed Pebbles' mismanagement was the reason for their financial decline. Fighting among group members and a possible breakup were also reported. In 2000, after the release of *FanMail*, Left Eye publicly challenged Chilli and T-Boz to put out solo albums and let fans determine the most popular group member. But in a television interview with T-Boz later that year, she dismissed talk of a serious rift.

New Projects

Prior to Lopes' death, TLC had been in the studio, working on a new album for release this year. Last year Left Eye released her solo project, *Supernova*, internationally through Arista, but poor radio support

caused the project to be shelved in the U.S.

Months before her death Left Eye reportedly signed a solo deal with Suge Knight's Tha Row label. There were plans to put out a solo project under the pseudonym N.I.N.A. (New Identity Not Applicable). She also helped start the group Blaque, an R&B trio that scored a hit with 'N Sync's "Bring It Home to Me."

There's no denying that Left Eye will be missed not only by millions of her fans, but by her peers as well. "We had all grown up together and were as close as family. We have truly lost our sister," her fellow TLC members, Chilli and T-Boz, said in a television phone interview.

L.A. Reid, President and CEO of Arista Records, commented, "No words can possibly express the sorrow and sadness I feel for this most devastating loss. Lisa was not only a gifted and talented musical inspiration, but, more importantly, she was like a daughter to me."

Aaliyah

Aaliyah, the beautiful singer and budding actress, died tragically in a plane crash in August 2001 at the age of 22. After filming the "Rock the Boat" video in the Bahamas, Aaliyah and seven other members of her entourage were headed to Florida when the twin-engine plane they were on crashed just seconds after takeoff.

Aaliyah Dana Haughton was born Jan. 16, 1979 in Brooklyn, NY, but grew up in Detroit, where she sang at church and school. Aaliyah, Swahili for "highest, most exalted one," released her solo debut, 1994's *Age Ain't Nothing but a Number*, before she had finished high school. *Age...* went Platinum thanks to hits like "Back and Forth" and "At Your Best (You Are Love)."

R. Kelly brought Aaliyah to the forefront of the music industry. She had performed sporadically throughout childhood, making appearances on *Star Search* and onstage in Las Vegas with Gladys Knight. Then her uncle, Barry Hankerson, now

CEO of Blackground Records, introduced her to a performer he was managing, Kelly.

The meeting resulted in Kelly producing and writing most of the songs on Aaliyah's debut. She traveled to Kelly's home in Chicago for the studio sessions while still a student at the Detroit High School of the Performing Arts.

One In a Million

After ending her partnership with Kelly, Aaliyah worked with superproducer Timbaland on her sophomore album, *One in a Million*, released in 1996. Soundtrack work followed, with "Journey to the Past," her contribution to the *Anastasia* soundtrack. Next were the Grammy-nominated songs "Are You That Somebody," featured on the *Dr. Dolittle* soundtrack, and "Try Again," the No. 1 hit from the *Romeo Must Die* soundtrack.

Romeo Must Die is also where Aaliyah made her acting debut. She then went on to film *Queen of the Damned*, a movie based on Anne Rice's "Vampire Chronicles," and was to be featured in the highly anticipated sequel to *The Matrix*.

Aaliyah's self-titled third album demonstrated a new maturity and confidence. With incredible songs like "Rock the Boat," "More Than a Woman" and "I Care 4 U," most agree that it was her best album yet. Aaliyah was a talented and dynamic artist who will truly be missed by all.



Aaliyah

Urban MVPs

A group of heavy hitters

Here's a look at some of the major players who contribute to the success of Urban radio and records.

Doc Wynter

VP/Urban Programming, Clear Channel

Overseeing multiple Urban stations across the country, Doc Wynter has to be one of the busiest men in radio. If



Doc Wynter

you could take a peek at a day in the life of Wynter, you would find a line of station personnel waiting to see him regarding programming business at the two stations in his home market of Jacksonville, WSOL and WJBT. In addition, you can bet there's always someone holding on the phone from one of the other 60-plus stations he presides over.

In this era of radio consolidation, PDs are routinely being asked to wear more than one hat. Wynter's corporate responsibilities require that the 18-year radio veteran travel or participate in conference calls to address programming challenges at stations everywhere from Panama City, FL to Honolulu.

As if that weren't enough, Wynter, with the aid of the latest technology, serves as host of the No. 1-rated show *The Quiet Storm* in St. Louis, his home before Jacksonville.

When asked how he does it all, the New York City-born former computer programmer points to his Jamaican bloodline and sense of humor. He gives kudos to the talented and hard-working programmers and music directors who contribute to making the Clear Channel vision a reality. He also gives credit to his Jacksonville staff. Most important, he attributes the greatest portion of his success to the love and support of his family: his wife, Tammie, and their three kids, Anthony, Taylor and Syndi.

Michael Johnson

Sr. VP/Marketing & Promotions, Motown

Earlier this year Kedar Massenburg, President/CEO of Motown Records, named music-industry promotion veteran Michael Johnson to the position of Sr. VP/Marketing & Promotions. Massenburg said, "As a well-respected music-industry veteran, Michael's wealth of knowledge and experience in marketing and promoting records, coupled

with his solid relationships with radio programmers and the retail community, further strengthens Motown's position as an industry leader. I'm really pleased that Michael has joined the Motown family."

Johnson is responsible for overseeing the development and execution of marketing and sales strategies and initiatives for the label's artist roster. In addition, he supervises Motown's radio promotion team.

"It filled me with pride to join a label with such a rich legacy, especially returning to the label where I began my career," Johnson says. "As a record man who has been in the trenches as well as in the executive suite, I look forward to providing Kedar with the necessary support to solidify Motown's re-emergence as the home of great artists and innovative musical styles."

Prior to joining Motown Johnson was Sr. VP/R&B Promotions at Arista Records. Before that he enjoyed successful stints as a local, regional and national promotion manager, as well as in senior-level positions, at RCA, Mercury, Wing, EMI, CBS (Sony) and Warner Bros.

Rodney Shealey

Sr. VP/Urban Promotions, Epic Records

In the words of Rodney Shealey, "Mastering the art of radio promotion requires equal doses of drive, dexterity and the ability to do what it takes to



Rodney Shealey

win, but not at the expense of others." Winning at radio is a balancing act that Shealey has definitely perfected over his 10-year career in the music business. Shealey, a native of Brooklyn, began his career in music as Tour Manager for Full Force, Lisa Lisa, Kid 'N' Play and UTFO. After ushering these groups across the country, he landed in Virgin Records' street department under the guidance of industry veteran Sharon Heyward. After only six months he was promoted to Northeast Regional Repre-



Michael Johnson

sentative. He played an essential part in the radio and sales successes of Tina Turner, Soul II Soul, After 7 and Janet Jackson's debut Virgin project, *janet*.

While strengthening his promotion skills and solidifying his presence at radio, Shealey joined Heyward when she headed to Perspective Records. He assumed the role of Northeast Regional Promotion Manager and shortly thereafter was promoted to National Director/Promotion.

Shealey was then courted by Doug Daniel to join Island Black Music as National Director/Promotion. Under the guidance of Daniel, Hiram Hicks and Varnell Johnson, he was given the opportunity to participate in the decisionmaking process, thus breaking new ground with then-unknown artists, including Dru Hill and Kelly Price.

After completing a 2 1/2-year tenure with Island Black Music Shealey made a bold move to Epic Records, where he filled the position of VP/Urban Promotions. He continued to hone his promotion skills and delivered hits for Epic from Jennifer Lopez, Sade, Ginuwine, Jill Scott, Glenn Lewis, B2K and 3LW, to name a few. In addition, Ruff Endz enjoyed No. 1 success with their single "No More," the first No. 1 hit for a black artist at Epic in nearly a decade.

Upon his first anniversary with Epic, Shealey's tenacity and hard work were rewarded when Polly Anthony and David McPherson, President and Exec. VP/A&R, respectively, promoted him to Sr. VP/Urban Promotions. In his current position Shealey is responsible for creating and implementing national promotion activities, as well as overseeing the national promotion staff (inclusive of radio, street and video) for the Epic Records Group.

For Shealey, a manager can only be as effective as his or her team. "The goal is to empower my staff and offer them the freedom to run their markets," he says. "Rather than having the New York office be the determining factor of what happens in the national radio picture, my role is to offer support and guidance."

CeCe McClendon

VP/R&B Promotions, Arista Records

CeCe McClendon is one of the most respected people in the music industry. She is a Detroit native and a 15-year R&B promotion veteran who began her career in 1981, as MD at WJLB/Detroit. She moved to the record side in 1986, when she joined Arista as R&B Promotion Manager for the Great Lakes region. After five years she moved on to Mercury Records as

Director/R&B Promotion for the Midwest and Great Lakes regions.



CeCe McClendon

In 1992 McClendon joined Virgin Records as Director/R&B Promotion for the West Coast and Midwest regions. After three years she returned to Arista as Director/R&B Promotion for the Great Lakes Region. She then moved to Priority Records in 1997, where she was appointed VP/R&B Promotions.

McClendon rejoined Arista as Sr. National Director/R&B Promotion in 1999, and after two years she was promoted to her current position as VP/R&B Promotions. In this position she oversees the direction of the Arista R&B promotion staff. She is also responsible for developing and implementing promotional strategies in the street, at radio and at retail for Arista's artists.

"Through the years, both as a radio executive and promotion person, Arista has always provided me with one hit record after another," she says. "I'm very grateful that I was given this opportunity to take our R&B promotion department to the next level."

Ken Johnson

Director/Urban Programming, Cumulus Broadcasting

As Director/Urban Programming for Cumulus, Ken Johnson currently oversees 30 stations in 20 markets. He's also been the team leader behind four station launches in the past year:



Ken Johnson

KRWP/Houston; WNPL/Nashville; WKQB/Fayetteville, NC; and WZBN/Albany, GA.

Johnson joined Cumulus in 1997, when he launched Urban AC WKXS/Wilmington as PD. A year later he was overseeing

the growing company's Urban properties, including Urban, Urban AC, Gospel and Jazz stations.

Prior to joining WKXS Johnson spent four years, 1993-1997, as PD and morning man at WILD/Boston. During this time he helped launch the morning show career of Olivia Fox, now on *The Russ Parr Morning Show*;

Continued on Page 54

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Songwriter Dianne Warren lives for music

By Tanya O'Quinn, Asst. Editor

Diane Warren has been named Songwriter of the Year six times by ASCAP and four times by *Billboard*. She has written songs that have been recorded by more than one artist and charted in more than one format. She has received numerous Academy Award, Golden Globe and Grammy nominations for her musical compositions. It is said that every artist needs at least one of her songs on their albums.

Warren seems to have the magic touch when it comes to emotional expression. Ninety of her songs have charted. Her list of clients includes Elton John, Tina Turner, Barbra Streisand, Aretha Franklin, Patti LaBelle, Roberta Flack, Roy Orbison, 'N Sync, Gloria Estefan, Britney Spears, Christina Aguilera, Reba McEntire, Whitney Houston, Enrique Iglesias, Aerosmith, Ricky Martin, Mary J. Blige, Faith Hill, Celine Dion and LeAnn Rimes.

This dynamic woman is the creator of such hits as "Because You Love Me," "Can't Fight the Moonlight," "For You I Will," "How Do I Live?" "I Don't Want to Miss a Thing," "Rhythm of the Night" and "Unbreak My Heart." Her impressive ability to combine emotion with melody has made her the most sought-after songwriter in the music industry.

Memorable Experiences

Warren says her favorite genre of music is "hits," and she tends to create more from her imagination than her life experiences. She explains, "Real-life experiences sometimes pop up in my songs, but I don't base my songs on what I do in my own life, because I don't have the most exciting life — but I do have a good imagination."

Warren is a fan of R&B, but her works have charted at Rock, Pop,



Diane Warren

AC and Country. "A million times I've written songs for particular artists that didn't work out, yet the song managed to find the home it needed to be a hit," she says. "Sometimes I write with an artist's vocals in mind, but I'd rather write a great song that is open for interpretation. I don't want to make something sound too much like one artist in case that artist doesn't do it."

Though she's worked with damn near everyone who can carry a note (and some who can't), Warren is always looking to the future. "I want to work with the next Celine Dion, the next Whitney Houston," she says. "I've worked with those artists, and they're great singers, but I want to see who's gonna blow me away next." Two younger artists who have blown

her away recently were Christina Aguilera and LeAnn Rimes.

When asked about memorable studio experiences, Warren says, "There have been a lot of them; I can't pick just one. Being there when Toni Braxton sang 'Unbreak My Heart' and knowing it would be the hugest song ever was great. The first day in the studio with LeAnn Rimes demoing 'How Do I Live?' There have been a bunch. And there are a lot of performances that have moved me to tears."

All In A Day's Work

Warren has always had faith in herself. "I knew I'd be successful even when I had no reason to believe that," she says. "Through all the rejections and the hard times, I just knew in my heart that I'd be successful. But I have to say, it's happened on a level beyond my dreams."

Perhaps her success has something to do with her work ethic. "I get to the office at about 8:30 in the morning and may not go home till about 9:30 at night," she says. "In that day I may have meetings with artists; I might be in the studio, on the phone and doing other stuff like that. I'm not just in the writing room writing. I may walk the halls to get my head out of the song for a second. I have a little gym next door, so I may work out."

It's hard for Warren to pinpoint exactly where her ideas come from. "A title is important to a song — 'Unbreak

"I'M NEVER GOING TO HANG UP THE PEN. I'M GOING TO DO THIS TILL I DIE. THIS IS MY LIFE. THIS IS BREATHING TO ME."

My Heart," she says. "You can get titles that compel you to write the song. I'm all about the concept of a song. I can get a topic and write a song. Not really a political topic, but an idea that finds the musical home it deserves.

"Creating melodies is like breathing to me. It's pretty natural to write music. It's what I was born to do, and I'm lucky to be able to do it. I never lose sight of how lucky I am. I'm never going to hang up the pen. I'm going to do this till I die. This is my life. This is breathing to me."

Though she has co-written a few songs, Warren prefers to work alone. "I'd much rather write by myself," she says. "The melody that I create is

"I DON'T BASE MY SONGS ON WHAT I DO IN MY OWN LIFE, BECAUSE I DON'T HAVE THE MOST EXCITING LIFE — BUT I DO HAVE A GOOD IMAGINATION."

usually the melody that the artist follows. I'm open to interpretation to a certain point, but not to big changes in the songs. I have to respect the artist's right to interpret the song, and he or she has to respect the fact that I wrote the song. It's worked out pretty great so far."

Yes, it has. Warren's publishing company, Realsongs, has been named one of the top five music-publishing corporations, and it is the most successful female-owned and -operated business in the music industry.

The Bare Facts

Some people say a song is a poem set to music, but Warren feels lyrics are only part of the equation. "I never wanted to be a poet," she says. "My focus was definitely to be a songwriter. There's a big difference between poetry and songs — one is meant to be read; the other is meant to be sung."

As for her skills as a musician, she says, "I'm not a great guitar player or piano player. I taught myself piano at about 18 or 19. I'm good enough to get around chords, more on the piano than the guitar. The rock stuff you can write on the guitar. I play just enough to write."

When asked what advice she has for up-and-coming songwriters, Warren says, "Work hard and don't take no for an answer. It's a very competitive business. A lot of artists write their own songs."

Warren overcame obstacles and faced challenges with a romantic heart, creative mind and melodic spirit. We often pay more attention to the singer than the songwriter, but if it wasn't for the people who pen the words and develop the melodies, how successful would the vocals be?

MY MOST MEMORABLE PROMOTION

Latoya Turner

Promotions Director, KMJQ (Majic)/Houston

My most memorable promotion was the 2001 Majic Christmas. We solicited letters from needy families, as well as from people who knew of a needy family. We then took to the streets and did eight toy drives, the last one being a free concert at a local club with four different artists. The Majic Angels selected 102 families and provided toys and clothing-store gift certificates, as well as grocery-store certificates for Christmas dinner.

We set up a live broadcast at former WNBA player Monica Lamb's Wellness Foundation, decorated the place, bought a Christmas tree, hired a Santa and invited the families to come out to receive their gifts. We also had a caterer there to feed those who were hungry. The little kids were so excited, mothers and grandmothers were crying, and I cried. It was great!



ROC-A-FELLA RECORDS

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WMBX	55x
WWBZ	50x
KIKI	48x
KXJM	48x
KQKS	45x
KDDB	35x
WXYV	35x
WEMX	33x
WXIS	30x
WIIZ	30x
WJMN	28x
KXHT	28x
WQHT	25x
WERQ	25x
WBTT	25x
KXME	25x
WCHH	20x
WWWZ	15x
KKBT	15x
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WHXT	10x
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New this week:

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KBMB/Sacramento 35x

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WPGC/Washington, DC 30x

KCAQ/Santa Barbara 25x

WWPR/New York 65x

WEDR/Miami 45x

WPEG/Charlotte 45x

KKBT/Los Angeles 35x

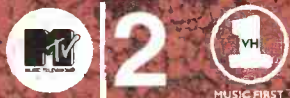
WKYS/Washington, DC 35x

WUSL/Philadelphia 30x

ON:  RATED NEXT



The following contain a breaking new artist you'll need to know on a first-name basis. May prove unsuitable for unadventurous viewers.



Taken from her highly-
anticipated debut album,
"All I Have"

ALBUM IN STORES NOW

Produced by Rich Harrison for Richcraft, Inc.

Executive Producers: Darryl Williams for Rise Records
& Rich Harrison for Richcraft, Inc.

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& Ed Holmes for EHM

A&R Management: Eugene "Geno" Brathwaite for Rise Records

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"She's so hot, I wish she
was on Bad Boy!"
-Sean "P.Diddy" Combs

Beyoncé Branches Out

The talented singer takes on a solo project and an acting career

By Keith Berman, Assistant Editor

Beyoncé Knowles has been performing for two-thirds of her life, which is especially impressive when one considers the fact that she began singing when she was only 7 years old. As she approaches her 21st birthday, her stardom expands as she records her first solo album and makes her motion-picture acting debut this summer in *Austin Powers in Goldmember*. Recently, I had a chance to catch up with Knowles and hear her thoughts on what her future holds.

R&R: What's your general outlook on things right now? What's on the horizon?

BK: Work is definitely hard. Destiny's Child just got off a tour two days ago, and everybody's working on their albums. Michelle's album is actually out already and is doing very well. I start mine at the end of July, and I'm really excited about it.

R&R: What was it like filming your first feature film?

BK: It was something totally new for me; it was an entirely new experience that I enjoyed. I learned so much about myself and about a whole new field. I'm happy that I'm able to grow and experience it, and I'm happy that I got the opportunity. I was very blessed to be around legendary people like Mike Myers and Michael Caine.

R&R: Will this lead to an acting career, or will you stick with music?

BK: Music is my first love. I'm still young. I don't know what exactly is going to happen, and I don't know how I'm going to feel 10 years from now. But I know that right now I'm able to do both, and it's a great thing. It's hard, it's a lot of work, but there's no feeling like performing live on the stage.

R&R: Do you have any plans to do more writing or producing, either for yourself or for others?

BK: Well, I actually co-wrote all of *Survivor* and half of *The Writing's on the Wall*. I thought in the beginning that I wanted to work with other artists, but I'm still really nervous about writing for other people. Unless I have a really

close relationship with them, I'd be too nervous to write a good song.

R&R: You won the Songwriter of the Year Award from ASCAP. Why would you be nervous about writing good songs?

BK: People have asked for me to write for them, and maybe I'll be able to work with them, but I think it's important for artists to write their own songs. They don't even have to completely write their own songs, because not everyone has that gift, but they need to be involved in the process. A song should come from the

"IT'S HARD, IT'S A LOT OF WORK, BUT THERE'S NO FEELING LIKE PERFORMING LIVE ON THE STAGE."

artist's thoughts. I admire people who can write a lot of songs and then send them out for others to perform. That's amazing to me.

R&R: You've were on Entertainment Weekly's 2001 Power List and one of People's 50 Most Beautiful People in the World. How do you feel about all this attention you've been getting?

BK: It's really an honor. Sometimes you work so hard, and you don't realize why, but then you see stuff like that, and you think it's worth it. It's good to be acknowledged for what you do, and for people to have that

opinion of me is definitely gratifying. It feels really good.

R&R: Do you have any advice for a young teenager — or someone even younger than that — who looks up at you and thinks, "I want to be like her"?

BK: Well, first of all, if you want to be in the music industry, you have to know that it's not all glamorous and that it's not what it looks like. You have to be really strong to survive this industry. You get a lot of criticism, and a lot of people forget that you're human.

It's beautiful, because you get a lot of great opportunities. You get to travel the world, and you get to perform every night, but you have to know that it's a sacrifice. It's not all photo shoots and performing onstage. There's a lot of hard work that goes along with it.

You should set a goal — any goal, whether it's being a doctor, a lawyer or whatever — set your priorities and accomplish your goals. Do what you have to do as long as you don't sacrifice your morals and what you believe in.

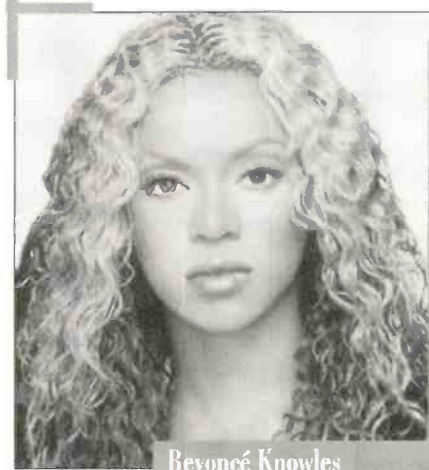
R&R: What's it like having your father as your manager? [See the article on Matthew Knowles on Page 36.]

BK: It's beautiful. My dad is the best dad in the world; I'm very grateful to have him. Both of my parents have sacrificed a lot. There have been a lot of misconceptions about me working with my dad, but he's a great manager and a great partner. He doesn't travel with me on the road; he hasn't ever, actually. I have my space. I'm an adult. I make my decisions about what I want to do and what I don't want to do, and he, like every other manager, works out the business part.

I don't have to worry about not trusting him, because he's my father. It's great to have that trust and to have someone always looking out for me and telling me the truth. A lot of people get lost and jaded by the industry because they don't have anybody to tell them the truth. I'm happy that I have that.

R&R: Do you give your sister any advice on the music business?

BK: My sister has sat back and watched a lot, but she's a lot different from how I was when I was her age. She has her own opinions about certain things, and she knows exactly what she wants. She listens to con-



Beyoncé Knowles

structive criticism, and if she has a question, I'm there to answer it for her. But she writes her own songs and does her own style of music and choreography. My sister has her own visions for herself, and I'm supporting her. I love her, and I think, especially for her age, she's one of the most talented writers I've ever met.

R&R: Do you have any tour plans for the solo album, and what are your expectations as you're looking toward putting it together?

BK: My only expectation is to like my album. I want to love every song. I want to create a new sound, and I want to bring the soul back into R&B music. I am going to be as creative as I know how to be.

I feel that Destiny's Child has accomplished a lot, and we sold a lot of records. But I want to make a timeless album, and I want to love everything that I do. Sometimes that's a scary thing to me, but I'm willing to take the risk.

R&R: Who do you want to work with on your solo album, or do you want to make the whole thing yourself?

BK: I'm actually going to collaborate with a lot of people, because I'm trying to grow as a writer and learn from others. I've worked with The Neptunes; they did an incredible job, and I plan on working more with them. And I want to do a duet with Aretha Franklin. I also might want Maya Angelou to write a poem for me that I'd put a melody to. I'm really, really inspired by her.

R&R: Who else do you consider to be major inspirations?

BK: I love Tina Turner. She has such a great story, and she's had to overcome so many things. It's so beautiful to see how her life and her career turned out. I love her performance style and her attitude. She's a really strong, beautiful, successful, nice person. I only saw her once, briefly, and I didn't get a chance to talk to her, but she has such a beautiful aura about herself. And I love my mom. She's a huge inspiration to me.

MY MOST MEMORABLE PROMOTION

Kathy Daniels Jenkins

Promotions Director, WALR (Kiss 104.1)/Atlanta

My most memorable Kiss 104.1 promotion was our Give a Christmas campaign last year. In the aftermath of the 9/11 terrorist attacks, many families and single-parent households experienced massive job layoffs and economic strains. So, Kiss 104.1 sent out a heartfelt plea to our listeners to help unfortunate families in need during the holiday season.

Kiss 104.1 adopted the Safe Haven Transitional Shelter for Battered Women and CHRIS Homes in Atlanta. We profiled the families' needs on our website and drove traffic to our website via on-air announcements. Our goal was to assist at least 104 underprivileged families, but we ended up taking care of over 150 families and children. We even had direct contributions from major clients and record labels. We released our faith, and God touched the hearts of our listeners. It is always more blessed to give than to receive.

FOR THE LOVE OF URBAN

A Driving Force

Urban radio and the automobile industry

By Sherman Kizart, Interep VP & Director/Urban Radio

National marketers increasingly understand that tapping new markets represents the biggest opportunity to increase their sales and profits in today's economic environment.

African-American buying power currently exceeds \$543 billion. In fact, the buying power of African Americans is equivalent to the 11th-largest GNP in the world. Let's put that in its proper perspective: African-American buying power exceeds the buying power of such countries as Mexico, Canada and Australia. In fact, African-American buying power grew by an additional 11% from 2000 to 2001.

New Initiatives

The automotive industry clearly understands that its revenue and profits will grow if it effectively targets African-American consumers. Take a look at these recent announcements:

- August 2001: Toyota announces a \$7.8 billion long-term diversity commitment.
- August 2001: Jaguar and Spike Lee deliver a "new order" with advertising.
- January 2002: General Motors names Carol H. Williams as the agency for its \$100 million minority-marketing effort.

These announcements are the tip of the iceberg when you consider the amount of marketing activity that's taking place in national markets as



Sherman Kizart

the automotive industry develops and implements effective strategies and tactics to grow its share of African-American consumer business.

Interep has consistently developed and presented research to marketers, including those from the automotive sector, to help them better understand African-American consumers and, specifically, to show them how they can utilize Urban radio to effectively deliver these consumers.

The newly released Interep study "Urban Radio and the Automobile Industry" takes a comprehensive look at:

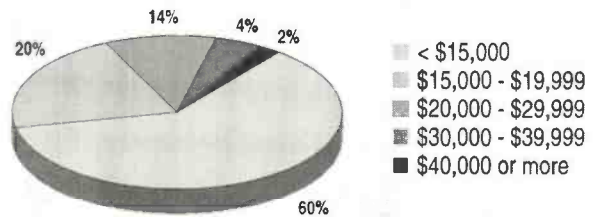
Facts About African-American Incomes

- ▣ African Americans earned \$543.0 billion in 2000, an increase of 11% in only one year!
- ▣ The 2000 U.S. Census reports that black median household income reached \$30,439 in 2000, up 5.5% since 1999. This median income represents the highest level in census history.
- ▣ Since 1993, the growth in African-American median household income has significantly outpaced the growth in white median household income, decreasing the difference between the two by nearly \$2,000.



Two Out Of Five Urban Contemporary Listeners Paid Over \$15,000 For Their Vehicle!

\$ Paid For Any Vehicle Bought/Leased



- Facts about African-American buying power in general and, specifically, in automotive sales and car care.
- Buying habits of African-American consumers.
- African-American ownership of luxury automobiles.
- Urban radio's track record with owners of various auto brands.
- Urban radio's ability to deliver drivers of imported auto brands.
- Urban radio's ability to deliver consumers of comprehensive aftermarket products.

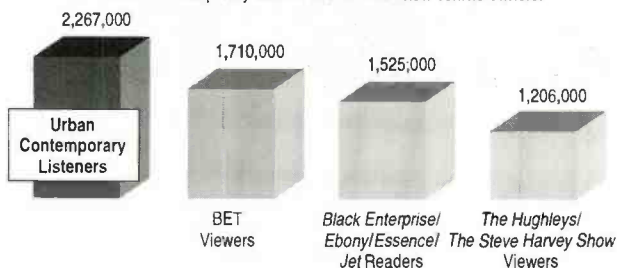
The automotive category is a potential revenue windfall for the hundreds of African-American targeted stations across the country. Individual local dealers, regional dealer groups and their national branded manufac-

turer partners must continue to be educated on the economic viability of the African-American marketplace, and, of equal importance, they must understand that Urban radio is the most effective and efficient advertising tactic to deliver these consumers.

As part of its longstanding commitment to the success of growing Urban radio's share of the advertising pie, Interep is mailing a complimentary copy of this report to all minority-targeted and -owned stations in the country. If you would like a complimentary copy via e-mail, please send your request to sherman_kizart@interep.com or call 312-616-7204. Some charts from this study appear on this page.

Urban Contemporary Listeners Buy New Cars!

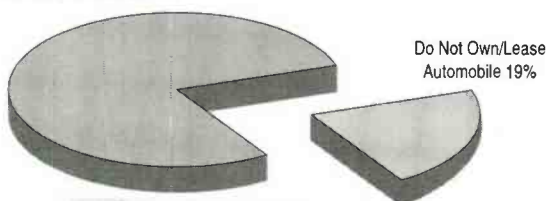
Of the primary media targeted to African Americans, Urban Contemporary radio is best to reach new vehicle owners!



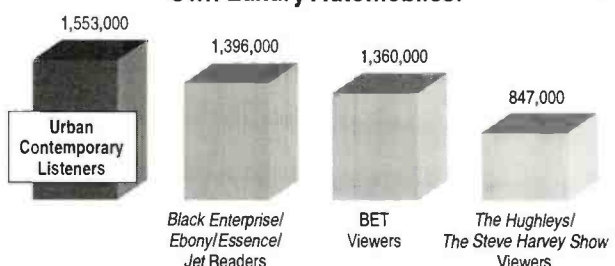
Urban Contemporary Listeners Own Automobiles!

Over three-quarters of all Urban Contemporary listener households own or lease an automobile.

Own/Lease Automobile 81%



More Urban Contemporary Listeners Own Luxury Automobiles!



THE MASSES HAVE SPOKEN

There is only "One Man"
and One Ballad
for the summer...
TANK – The super sexy
soldier of Soul.

TANK

HE'S ONE MAN

FROM HIS FORTHCOMING ALBUM "ONE MAN"

COMING
OCT. 1

CRITICAL MASS MEDIA
RESEARCH SAYS:

#1 NATIONAL CALLOUT FEMALES 18-24
#7 NATIONAL CALLOUT ALL DEMOS

MEDIABASE CALLOUT RESEARCH

Updated 7 / 26 / 2002

MAINSTREAM URBAN • Sorted by Positives (Rank) • Females 18-24

Rank	Artist	Title	Label	Status	Pos	Neg	Net Pos	Hvy Brn	Fam
1	TANK	ONE MAN	BLACKGROUND	CURRENT	89.4	7.6	81.8	0.0	83.5
2	IRV GOTTI PRESENTS...	Down 4 U	Murder Inc	Current	80.9	15.2	65.7	9.8	99.3
3	ASHANTI	Baby	Murder Inc./Def Jam/IDJMG	Current	80.8	13.6	67.2	7.2	97.1
4	NELLY	Hot In Herre	Fo' Reel/Universal	Current	79.4	19.8	59.5	16.8	100.0
5	N.O.R.E.	Nothing	Def Jam/IDJMG	Current	79.1	15.1	63.9	7.2	97.5

MAINSTREAM URBAN • Sorted by Positives (Rank) • All Demos

Rank	Artist	Title	Label	Status	Pos	Neg	Net Pos	Hvy Brn	Fam
1	ASHANTI	Baby	Murder Inc./Def Jam/IDJMG	Current	79.4	14.0	65.4	6.8	97.1
2	NELLY	Hot In Herre	Fo' Reel/Universal	Current	79.4	19.4	59.9	16.2	98.4
3	IRV GOTTI PRESENTS...	Down 4 U	Murder Inc	Current	78.5	18.2	60.3	12.3	98.7
4	N.O.R.E.	Nothing	Def Jam/IDJMG	Current	78.3	16.4	62.0	8.4	97.7
5	MUSIQ	Halfcrazy	Def Soul/IDJMG	Current	76.7	19.2	57.5	14.5	98.4
6	P. DIDDY & THE BAD...	I Need A Girl pt.2	Bad Boy/Arista	Current	76.5	19.6	56.9	11.7	99.0
7	TANK	ONE MAN	BLACKGROUND	CURRENT	76.2	13.2	62.9	1.3	84.8
8	STYLES	Goodtimes	Ruff Ryders/Intscope	Current	76.0	15.3	60.7	8.1	92.0
9	LUDACRIS	Move Bitch	Def Jam	Current	74.6	20.9	53.7	10.8	98.2
10	JEAN, WYCLEF	Two Wrongs	Columbia	Current	72.7	16.7	56.0	3.3	96.5

EXECUTIVE PRODUCER ► BARRY HANKERSON JOMO HANKERSON ► TANK & FLENT COLEMAN



FOR THE LOVE OF URBAN

Legal Eagles With Creative Wings

Continued from Page 42

around with Shannon, and I'd do my homework in between. Law school was hectic, but I was determined to keep my music contacts alive. While working at Osse & Woods I was able to redevelop my contacts in New York and learn the deal side.

There are a lot of entertainment attorneys out there, but there are not a

"THERE ARE A LOT OF ENTERTAINMENT ATTORNEYS OUT THERE, BUT THERE ARE NOT A LOT WHO REALLY KNOW WHAT THEY ARE DOING."

JAMES McMILLAN

lot who really know what they are doing. Most of the people who do entertainment law kind of know each other or have some connection through one another, especially on the urban side of the business.

The only difficult part is dealing with our African-American people. A lot of times they think that black attorneys can't adequately represent them because we are black. That's been the hardest hurdle to overcome, making sure that everybody understands that you're just as competent as anyone else who practices in this field. A lot of it is connections and competency.

The biggest situation I've worked out, to date, is probably the one where I sued Suave House Records owner Tony Draper for 8 Ball and MJG. I got them out of that production company

and got them back a huge chunk of ownership of their masters and 100% of their publishing rights. I got them released from their label and got them a deal with Bad Boy Records.

My other clients include Henchmen Entertainment, Ideal, Afroman and Moeshe.

James McMillan can be reached at 212-986-6262 or jamesm@jempc.com.

Tiffany Reedy

I've been in the business for almost four years now. I started in the entertainment industry by just hanging around some of the independent label owners here in Houston and being their gopher and doing the things that nobody else wanted to do — making copies, reviewing contracts, proofreading, etc. Because I was still in law school, at Texas Southern University's Thurgood Marshall School of Law, I couldn't give any legal advice.

I got a job at an intellectual property firm as a copyright, patent and trademark attorney, litigating patents and prosecuting copyrights and trademarks. One of my friends approached me one day and asked if I wanted to do a copyright of a song. I did the sound-recording copyright. That person kept coming back to me, and I developed an interest in the entertainment industry. Consequently, I created my own firm. My practice is not strictly entertainment-based. I do business plans, set up corporations and deal with intellectual-property matters.



Tiffany Reedy

This business can be intimidating because of my age and experience. I'm the mother of a 3-year-old daughter, Nia, and very proud of myself for my accomplishments. However, the mentality is that you need an attorney who fits a certain image, and black females don't fit that image. I have to compete against other attorneys to get work, as well as against a stereotype or presumption. Therefore, my strategy is to be progressive and self-sufficient and to develop a reputable name in this business.

Though I'm working hard to make connections and strengthen contacts, what I've noticed is that this is a "what you can make someone believe" game. I've learned to interject myself into situations where I want to be so that I can learn and gain experience so that one day I'll be able to pass on my knowledge to someone else. I've met a few people who have been really standoffish and who have not wanted to give information to or assist a young attorney, but, for the most part, everyone is pretty generous, because they realize there is enough business for everyone.

There is one female attorney in particular who has helped me a great deal, Dedra Davis. It's rare to find another female who will take you under her wing and assist you on your journey, which is the same journey that she is on. Jerry Margolis in California has also helped me a great deal. I was working on a high-profile case and had the opportunity to speak with him, and he lifted my spirits, added to my understanding of this business and reminded me that I can reach my goal if I am steadfast.

I've always wanted to be a lawyer; I just didn't know what type of law I wanted to practice. I went to the High School for Law Enforcement and Criminal Justice, where you learn how to be an attorney and do trials in high school. Once I realized there were so many different types of law, I had to narrow my choices down. I did self-analysis: I'm business-minded, and I want to help people.

Lately I've been helping independent labels that can't afford the Jerry Margolises of the world. We are investing in each other. I'm currently working for T Roc Records, and I've also done some work for In House Entertainment here in Houston. I have other clients whom I can't name because of a confidentiality agreement; however, they are some of the national acts who are currently topping the charts.

Networking is the bare bones of my practice right now. It is what helps young attorneys progress. People who don't believe in networking will always

"THOUGH I'M WORKING HARD TO MAKE CONNECTIONS AND STRENGTHEN CONTACTS, WHAT I'VE NOTICED IS THAT THIS IS A 'WHAT YOU CAN MAKE SOMEONE BELIEVE' GAME."

TIFFANY REEDY

be stagnant — that's just a life principle for me. You have to network, because you never know who you'll be able to help or who'll be able to help you.

Our blessings will not come to us as we sit waiting for people to come to us. By utilizing an innovative approach to providing counseling in entertainment, I interact wholeheartedly with the people I meet. When they find out that I practice entertainment law, they hit me with all the questions. I take the time to talk with them, to probe their minds and to offer assistance, not just legal advice. I show personality, sincerity and overall interest in their situations, and that's what they remember. I have clients in Los Angeles, New York, Florida and, of course, Houston.

Tiffany Reedy can be reached at 832-457-0272 or treedy@mjdlaw.net.

Who's Running The Show?

Continued from Page 34

history in 1993 by taking it to the No. 1 slot for three consecutive ratings periods.

In November 2000 Smith was also named PD of Urban AC WVAZ and has maintained it as one of the top adult stations in Chicago. He has received numerous industry awards and become a popular speaker and workshop leader. He and his wife, Vonda, are the proud parents of one son, Colin Spencer Smith.

Tiffany Green, Asst. PD/MD

Tiffany Green started her radio career in Jacksonville, where she

was MD for WJBT & WSOL. She was later promoted to PD at WENN/Birmingham. After a short stay there, she was named PD at KATZ/St. Louis. In June 2002 Green joined WGCI.



Tiffany Green

Upon hiring Green, Elroy Smith stated, "I am ecstatic to have Tiffany on board. I did not have to interview her over and over to know that she would be a big hit at WGCI. She is zealous, well-connected and promotionally astute and has the pulse of the hip-hop lifestyle."

Urban MVPs

Continued from Page 46

gave Nikki Woods, who's now on WGCI/Chicago, her first morning show gig; and schooled Raphael George, now MD at WPHI/Philadelphia.

Johnson originally ventured to Boston in 1982 to attend Emerson College. During this time he was Station Manager of the school's student-run radio station, WERS.

While still a student he got his first commercial on-air job, at legendary Oldies station WMEX/Boston. He remained at the station until 1988.

Throughout his career Johnson has sought out the knowledge and guidance of others, including his mentors, Hector Hannibal, Cumulus principals Lew and John Dickey and WPGC/Washington morning man Donnie Simpson, whom Johnson cites as inspiring him to be a radio personality.

Gospo Centric/B-Rite Music & Jive

MUSIC IN THE SPIRIT AND THE POCKET

3 WITH THE RIGHT FLAVA

KIRK FRANKLIN Brighter Day

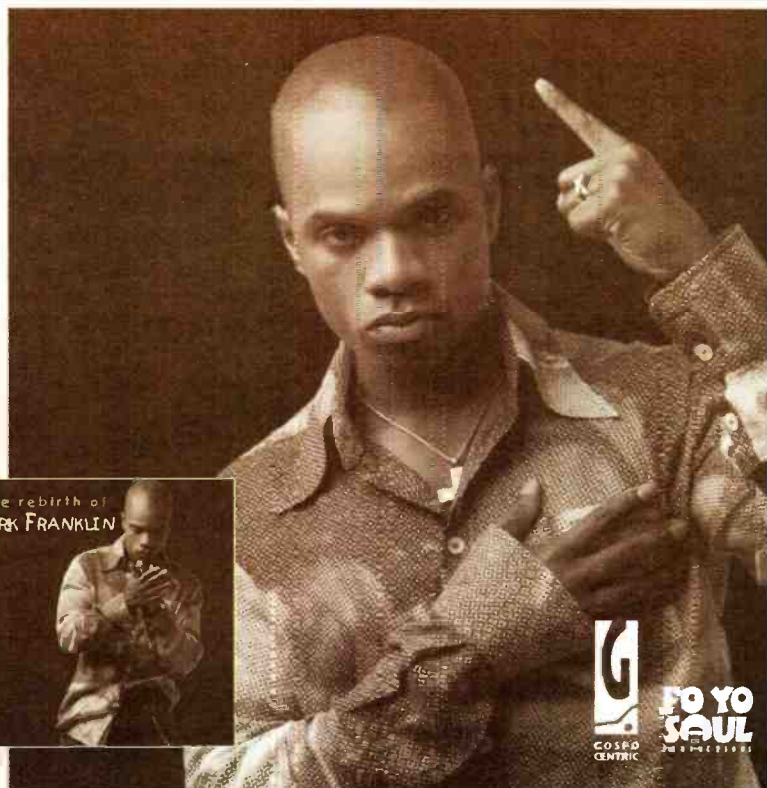
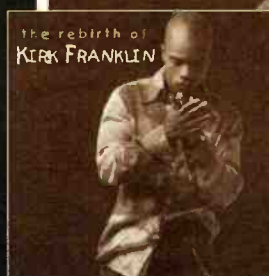
BILLBOARD ADULT MONITOR *23

R&R [AC] *21

BET MEDIUM ROTATION

New: WSVY, WYRCE Also @ KJLH, KJMS, KMJK, KMJM, KQCL, KRNB, WBAV, WCFB, WDLT, WFLM, WHUR, WJMR, WKXI, WLOV, WLXC, WMGL, WMMJ, WMXD, WQMG, WRBV, WTLC, WVBE, WWIN

From the new release,
the rebirth of KIRK FRANKLIN
IN STORES NOW!

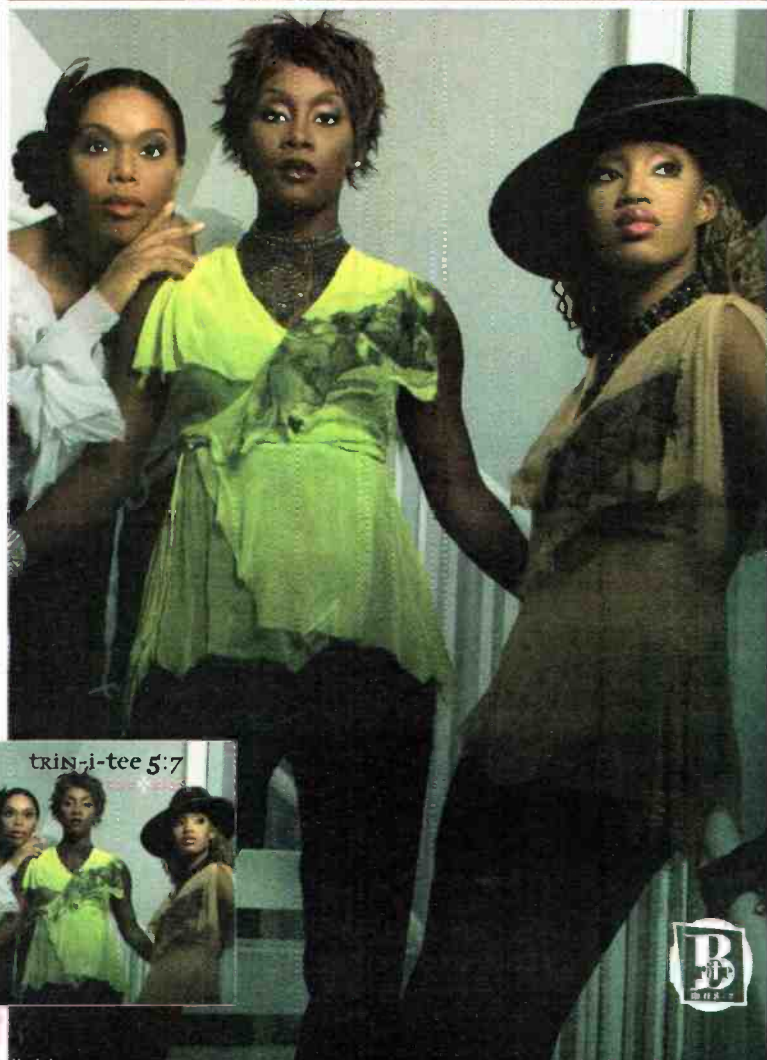


URBAN RADIO CHOICE

trin-i-tee 5:7 "HOLLA"

Debut BET July 25th

Playing & Reporting: WVEE, WAMO, WEDR, WBLK, WDKX, KDKS, KJPR, KJMM, KPRS, KVSP, WFXE, WJUC, WJZD, WROU, KTCX, WFXE, WTMG, WWDM, WZHT



URBAN AC RADIO CHOICE

trin-i-tee 5:7 "LORD"

All It Takes Is One Listen!

AC IMPACT DATE: July 29th

Early Adds: KOKY, WIMX, WMGI

from the upcoming release, the *kiss
in stores august 6, 2002



Urban Power Gold

TOP 100

- 1 **NOTORIOUS B.I.G.** One More Chance
- 2 **JUVENILE** Back That Azz Up
- 3 **NOTORIOUS B.I.G.** Hypnotize
- 4 **DMX** Party Up
- 5 **JOE** I Wanna Know
- 6 **JAY-Z** Big Pimpin'
- 7 **NOTORIOUS B.I.G.** Big Poppa
- 8 **DONELL JONES** U Know What's Up
- 9 **NEXT** Too Close
- 10 **DRU HILL** In My Bed
- 11 **JAY-Z/JA-AMIL** Can I Get A...
- 12 **NOTORIOUS B.I.G.** Mo' Money, Mo' Problems
- 13 **112** Orly You
- 14 **DR. DRE** The Next Episode
- 15 **BUSTA RHYMES** Put Your Hands Where My Eyes...
- 16 **BLACK ROB** Whoa!
- 17 **BIG PUNISHER /JOE** Still Not A Player
- 18 **MAXWELL** Fortunate
- 19 **AALIYAH** I Don't Wanna
- 20 **TYRESE** Sweet Lady
- 21 **112** Anywhere
- 22 **TLC** No Scrubs
- 23 **USHER** You Make Me Wanna
- 24 **MARY J. BLIGE** Real Love
- 25 **Q-TIP** Vivrant Thing
- 26 **JUNIOR MAFIA** Get Money
- 27 **METHOD MAN/BLIGE** I'll Be There For You/You're...



NOTORIOUS B.I.G.



JUVENILE



BUSTA RHYMES

- 28 **MISSY ELLIOTT** Hot Boyz
- 29 **2PAC** I Get Around
- 30 **AALIYAH** Are You That Somebody
- 31 **DR. DRE** Nothin' But A "G" Thang
- 32 **JOE** All The Things
- 33 **PUFF DADDY/FAMILY** All About The Benjamins
- 34 **2PAC/JOE** How Do U Want It
- 35 **LAURYN HILL** Doo Wop (That Thing)
- 36 **JAGGED EDGE** Gotta Be
- 37 **CASE** Happily Ever After
- 38 **ERIC BENET** Spend My Life With You
- 39 **DMX/SISQO** What These B*****s Want
- 40 **FAITH EVANS** Love Like This
- 41 **2PAC/DR. DRE** California Love
- 42 **GINUWINE** Pony
- 43 **SNOOP DOGG** Gin And Juice
- 44 **D'ANGELO** Lady
- 45 **DEBRA COX** Nobcdy's Supposed To Be Here



JOE

- 46 **MOBB DEEP** Quiet Storm
- 47 **B.G.** Bling Bling
- 48 **K-CI & JOJO** All My Life
- 49 **TOTAL/NOTORIOUS B.I.G.** Can't You See
- 50 **CASE /BLIGE/BROWN** Touch Me, Tease Me
- 51 **D'ANGELO** Untitled ... How Does It Feel
- 52 **LIL' KIM** Crush On You
- 53 **AALIYAH** One In A Million
- 54 **DEBRA COX/R.L.** We Can't Be Friends
- 55 **DESTINY'S CHILD** Say My Name
- 56 **CASE & JOE** Faded Pictures
- 57 **BRIAN MCKNIGHT** Anytime
- 58 **R. KELLY** Bump And Grind
- 59 **JOE** Come & Talk To Me
- 60 **LAURYN HILL** Ex-Factor
- 61 **JESSE POWELL** You
- 62 **TLC** Creep
- 63 **MARY J. BLIGE** Love No Limit
- 64 **112** Cupid
- 65 **JAGGED EDGE** He Can't Love U
- 66 **USHER** Nice And Slow
- 67 **AALIYAH** Back & Forth
- 68 **R. KELLY** Your Body's Callin'
- 69 **JUVENILE** Ha
- 70 **JOE** Forever My Lady
- 71 **DRU HILL** Beauty
- 72 **DMX** How's It Goin' Down
- 73 **JD/JAY-Z** Money Ain't A Thang
- 74 **DRU HILL** These Are The Times
- 75 **METHOD MAN/REDMAN** Da Rockwilder
- 76 **R. KELLY** Down Low (Nobody Has To Know)
- 77 **KEITH SWEAT** Make It Last Forever
- 78 **RUFF RYDERS/EVE** What Ya Want
- 79 **MARY J. BLIGE** Not Gon' Cry
- 80 **MAXWELL** Ascension (Don't Ever Wonder)
- 81 **DRU HILL** We're Not Making Love No More
- 82 **FUGEES** Killing Me Softly
- 83 **SISQO** Thong Song
- 84 **MARY J. BLIGE/L. KIM** I Can Love You
- 85 **ZAPP** Computer Love
- 86 **BLACKSTREET** No Diggity
- 87 **DESTINY'S CHILD** Jumpin', Jumpin'
- 88 **2PAC** Dear Mama
- 89 **GINUWINE** So Anxious
- 90 **TYRESE** Lately
- 91 **BRANDY** I Wanna Be Down
- 92 **2PAC** Keep Ya Head Up
- 93 **REFUGEE CAMP ALL STARS** The Sweetest Thing
- 94 **MAZE** Before I Let Go
- 95 **ANGIE STONE** No More Rain (In This Cloud)
- 96 **SILK** Freak Me
- 97 **SLICK RICK** Children's Story
- 98 **ISLEY BROTHERS** Between The Sheets
- 99 **RICK JAMES** Fire & Desire
- 100 **AALIYAH** At Your Best



DMX



NEXT

Urban AC Power Gold

TOP 100

- 1 **MARVIN GAYE** Sexual Healing
- 2 **JOE** I Wanna Know
- 3 **MAZE** Before I Let Go
- 4 **GAP BAND** Outstanding
- 5 **ISLEY BROTHERS** For The Love Of You
- 6 **MARVIN GAYE** Let's Get It On
- 7 **EARTH, WIND & FIRE** Reasons
- 8 **CHERYL LYNN** Got To Be Real
- 9 **EMOTIONS** Best Of My Love
- 10 **MAXWELL** Fortunate
- 11 **GAP BAND** Yearning For Your Love
- 12 **AL GREEN** Let's Stay Together
- 13 **ERIC BENET** Spend My Life With You
- 14 **MARVIN GAYE** Got To Give It Up
- 15 **ISLEY BROTHERS** Between The Sheets
- 16 **DONELL JONES** U Know What's Up
- 17 **RUFUS/CHAKA KHAN** Ain't Nobody
- 18 **TEDDY PENDERGRASS** Love T.K.O.
- 19 **LTD** Love Ballad
- 20 **RICK JAMES** Fire And Desire
- 21 **FREDDIE JACKSON** Jam Tonight
- 22 **TEMPTATIONS** Treat Her Like A Lady
- 23 **PATTI LABELLE** If You Only Knew
- 24 **KEITH SWEAT** Make It Last Forever
- 25 **D'JAYS** Forever Mine
- 26 **TEDDY PENDERGRASS** Close The Door
- 27 **SHALAMAR** For The Lover In You
- 28 **TYRESE** Sweet Lady
- 29 **LTD** (Every Time I Turn Around)...
- 30 **EARTH, WIND & FIRE** Devotion
- 31 **HEATWAVE** Always And Forever
- 32 **BARRY WHITE** Practice What You Preach
- 33 **BABYFACE** Whip Appeal
- 34 **EARTH, WIND & FIRE** That's The Way Of The World
- 35 **LUTHER VANDROSS** Never Too Much
- 36 **NEXT** Too Close
- 37 **FREDDIE JACKSON** You Are My Lady
- 38 **RUFUS** Sweet Thing
- 39 **ANGIE STONE** No More Rain (In This Cloud)



MARVIN GAYE

- 51 **AL GREEN** Love And Happiness
- 52 **JOHNNY GILL** My, My, My
- 53 **CHERRELLE** Saturday Love
- 54 **ATLANTIC STARR** Send For Me
- 55 **SOUL II SOUL** Keep On Movin'
- 56 **BRICK** Dazz
- 57 **MAZE I/BEVERLY** Happy Feelings
- 58 **TOM BROWNE** Funkin' For Jamaica
- 59 **KEITH SWEAT** I Want Her
- 60 **DENISE WILLIAMS** Silly
- 61 **TEDDY PENDERGRASS** Turn Off The Lights
- 62 **RENEE & ANGELA** Your Smile
- 63 **TEMPTATIONS** Stay
- 64 **FREDDIE JACKSON** Rock Me Tonight (Four Old...)
- 65 **KENNY LATTIMORE** For You
- 66 **COMMODORES** Brick House
- 67 **CON FUNK SHUN** Love's Train
- 68 **MARVIN GAYE** Mercy Mercy Me (The Ecology)
- 69 **BOBBY CALDWELL** What You Won't Do For Love
- 70 **PATRICE RUSHEN** Forget Me Nots
- 71 **MACK MCFADDEN & WHITEHEAD** Ain't No Stoppin' Us Now
- 72 **MIDNIGHT STAR** Slow Jam
- 73 **S.O.S. BAND** Tell Me If You Still Care
- 74 **PRINCE** I Wanna Be Your Lover
- 75 **AL B. SURE!** Night & Day
- 76 **BARRY WHITE** It's Ecstasy When You Lay...
- 77 **DAZZ BAND** Let It Whip
- 78 **MARVIN GAYE** What's Going On
- 79 **DENNIS EDWARDS** Don't Look Any Further
- 80 **PARLIAMENT** Flash Light
- 81 **WHISPERS** Lady
- 82 **STEVIE WONDER** Ribbon In The Sky
- 83 **ISLEY BROTHERS** Voyage To Atlantis
- 84 **SOUL II SOUL** Back To Life
- 85 **MARVIN GAYE** Distant Lover
- 86 **EARTH, WIND & FIRE** Love's Holiday
- 87 **BOBBY WOMACK** If You Think You're Lonely...
- 88 **S.O.S. BAND** Take Your Time (Do It Right)
- 89 **BRIAN MCKNIGHT** Anytime
- 90 **TONY! TONI! TONE!** Anniversary
- 91 **BLACKSTREET** Before I Let You Go
- 92 **STAPLES SINGERS** I'll Take You There
- 93 **AL GREEN** I'm Still In Love With You
- 94 **ANITA BAKER** Same Ole Love (365 Days...)
- 95 **ANITA BAKER** You Bring Me Joy
- 96 **LENNY WILLIAMS** 'Cuz I Love You
- 97 **QUINCY JONES** The Secret Garden
- 98 **WHISPERS** And The Beat Goes On
- 99 **ISLEY BROTHERS** Groove With You
- 100 **ATLANTIC STARR** Secret Lovers



MAZE



EARTH, WIND & FIRE



MAXWELL

- 40 **MTUME** Juicy Fruit
- 41 **ANITA BAKER** Sweet Love
- 42 **MAXWELL** Ascension (Don't Ever Wonder)
- 43 **AFTER 7** Ready Or Not
- 44 **GEORGE CLINTON** Atomic Dog
- 45 **EMOTIONS** Don't Ask My Neighbors
- 46 **DEELE** Two Occasions
- 47 **MARY JANE GIRLS** All Night Long
- 48 **SWITCH** There'll Never Be
- 49 **SOUNDS OF BLACKNESS** Hold On
- 50 **MAZE I/BEVERLY** Joy And Pain



ISLEY BROTHERS

R&R Urban Top 50

Powered By



August 2, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NELLY Hot In Herre (Fo' Reel/Universal)	2946	-76	537218	14	63/2
3	2	MARIO Just A Friend 2002 (J)	2535	+174	403921	13	63/0
2	3	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	2418	+23	398169	9	49/1
4	4	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	2375	+77	403906	7	62/1
7	5	N.O.R.E. Nothin' (Def Jam/IDJMG)	2227	+179	376912	8	62/2
6	6	AMERIE Why Don't We Fall In Love (Rise/Columbia)	2095	-35	337375	11	61/1
5	7	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	1934	-217	331885	16	58/1
15	8	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	1928	+525	345807	3	4/1
11	9	ASHANTI Happy (Murder Inc./IDJMG)	1835	+13	312205	10	63/0
10	10	TWEET Call Me (Gold Mind/Elektra/EEG)	1799	-25	295342	14	63/1
8	11	MUSIQ Halfcrazy (Def Soul/IDJMG)	1790	-173	325552	24	65/2
13	12	CLIPSE Grindin' (Star Trak/Arista)	1748	-20	280896	11	59/1
9	13	TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	1733	-140	306854	16	62/2
14	14	LUDACRIS Move Bitch (Def Jam South/IDJMG)	1705	+182	321244	12	52/1
12	15	BIG TYMERS Still Fly (Cash Money/Universal)	1629	-172	245565	19	59/1
16	16	GINUWINE Stingy (Epic)	1541	+207	253445	6	58/0
17	17	ASHANTI Baby (Murder Inc./IDJMG)	1513	+201	255058	7	5/1
25	18	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	1308	+292	183111	3	55/1
19	19	NAPPY ROOTS Po' Folks (Atlantic)	1226	+45	140485	7	54/0
20	20	WYCLEF JEAN Two Wrongs (Columbia)	1158	-5	206465	8	49/1
24	21	MONICA All Eyez On Me (J)	1154	+116	154124	4	59/1
18	22	B2K Gots Ta Be (Epic)	1148	-142	177042	19	56/0
21	23	LIL' WAYNE Way Of Life (Cash Money/Universal)	1087	-11	155878	8	52/3
26	24	R. KELLY Heaven I Need A Hug (Jive)	1052	+87	168584	5	47/1
27	25	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	1041	+120	129474	7	54/1
22	26	KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	1029	-49	166249	13	45/1
28	27	SLUM VILLAGE Tainted (Barak/Capitol)	1002	+87	144513	5	55/1
30	28	STYLES Goodtimes (Interscope)	999	+147	130643	5	38/7
23	29	BRANDY Full Moon (Atlantic)	945	-127	133553	17	57/1
32	30	TANK One Man (BlackGround)	809	+55	112865	3	49/0
34	31	LIL BOW WOW F/JD & FABOLOUS Basketball (So So Def/Columbia)	800	+54	131606	6	43/0
29	32	DONELL JONES You Know That I Love You (Untouchables/Arista)	779	-107	178349	19	47/0
36	33	FAITH EVANS Burnin' Up (Bad Boy/Arista)	767	+91	133058	3	36/1
37	34	AALIYAH I Care 4 U (BlackGround)	752	+108	137631	5	4/1
45	35	BEENIE MAN F/JANET Feel It Boy (Virgin)	683	+180	89852	2	50/2
44	36	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	649	+140	84343	2	47/7
31	37	EMINEM Without Me (Shady/Aftermath/Interscope)	605	-205	91767	12	40/0
43	38	AVANT Don't Say No, Just Say Yes (Magic Johnson/MCA)	602	+68	90251	2	46/2
39	39	NIVEA Don't Mess With My Man (Jive)	581	-20	60670	6	37/1
35	40	ARCHIE EVERSOLE We Ready (MCA)	573	-141	62616	8	40/5
38	41	RL Good Man (J)	569	-42	88228	11	37/0
41	42	USHER Can U Help Me (LaFace/Arista)	557	+4	77687	4	43/0
Debut	43	SCARFACE On My Block (Def Jam South/IDJMG)	551	+180	73200	1	41/1
42	44	JERZEE MONET Most High (DreamWorks)	524	-18	60638	12	30/0
46	45	SMILEZ AND SOUTHSTAR Who Wants This? (ARTISTdirect)	478	-1	40115	5	35/0
40	46	JA RULE Down Ass Chick (Murder Inc./IDJMG)	474	-125	103396	17	36/0
Debut	47	3LW I Do (Wanna Get Close To You) (Epic)	446	+59	66540	1	36/1
Debut	48	E-40 Rep Your City (Sick Wid' It/Jive)	425	+56	48928	1	28/3
49	49	KEITH SWEAT One On One (Elektra/EEG)	422	+30	73295	2	37/1
Debut	50	YASMEEN Blue Jeans (Magic Johnson/MCA)	393	+51	32377	1	25/0

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MUSIQ Dontchange (Def Soul/IDJMG)	54
BRANDY He Is (Atlantic)	34
EMINEM Cleanin' Out... (Shady/Aftermath/Interscope)	32
BIG TYMERS Oh Yeah (Cash Money/Universal)	32
ISYSS Single For The Rest Of My Life (Arista)	17
FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	7
STYLES Goodtimes (Interscope)	7
ARCHIE EVERSOLE We Ready (MCA)	5
TRINA F/TWEET No Panties (Slip 'N Slide/Atlantic)	5
NAAM BRIGADE Early In The Game (ARTISTdirect)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	+525
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	+292
GINUWINE Stingy (Epic)	+207
ASHANTI Baby (Murder Inc./IDJMG)	+201
LUDACRIS Move Bitch (Def Jam South/IDJMG)	+182
BEENIE MAN F/JANET Feel It Boy (Virgin)	+180
SCARFACE On My Block (Def Jam South/IDJMG)	+180
N.O.R.E. Nothin' (Def Jam/IDJMG)	+179
MARIO Just A Friend 2002 (J)	+174
LL COOL J Love You Better (Def Jam/IDJMG)	+148

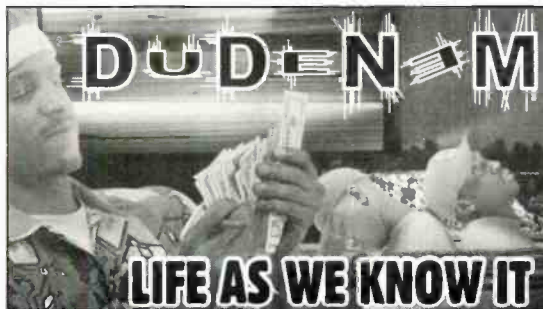
New & Active

EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	Total Plays: 318, Total Stations: 35, Adds: 32
LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	Total Plays: 313, Total Stations: 24, Adds: 2
DONELL JONES Put Me Down (Untouchables/LaFace/Arista)	Total Plays: 307, Total Stations: 29, Adds: 2
BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	Total Plays: 304, Total Stations: 31, Adds: 0
MUSIQ Dontchange (Def Soul/IDJMG)	Total Plays: 260, Total Stations: 54, Adds: 54
TRINA F/TWEET No Panties (Slip 'N Slide/Atlantic)	Total Plays: 169, Total Stations: 25, Adds: 5
HUSTLECHILD I'm Cool (Elektra/EEG)	Total Plays: 167, Total Stations: 23, Adds: 3
PASTOR TROY Are We Cuttin' (Universal)	Total Plays: 153, Total Stations: 21, Adds: 2
DO OR DIE Diamenz (Virgin)	Total Plays: 143, Total Stations: 17, Adds: 0
GERALD LEVERT Funny (Elektra/EEG)	Total Plays: 136, Total Stations: 25, Adds: 1

Songs ranked by total plays

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

66 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/21-7/27. 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.



Stations and their adds listed alphabetically by market

Reporters

<p>WAJZ/Albany, NY PD/MO: Sugar Bear APD: Wayne Cristall 8 BIG TYMERS "Yeah" BRANDY "He" ARCHIE EVERSOLE "Ready" 9 LIL WAYNE "Life" 1 MUSIQ "Dont"</p>	<p>WB0T/Boston, MA PD: Steve Gouby APD: Lamar Robinson MD: T. Clark 21 EMINEM "Closest" 9 LIL WAYNE "Life" 1 MUSIQ "Dont"</p>	<p>WHXT/Columbia, SC PD: Chris Connors APD: Howard Banks MD: Shanki Minnie 13 EMINEM "Closest" 10 BIG TYMERS "Yeah" 5 BRANDY "He" 3 MUSIQ "Dont" HUSTLECHILD "Cool" ISSYS "Rest"</p>	<p>WJLB/Detroit, MI PD: KJ Holiday APD/MO: Kris Kelley 2 MUSIQ "Dont" 1 EMINEM "Closest" 1 BIG TYMERS "Yeah" NAAM BRIGADE "Game" BRANDY "He" EMINEM "Closest"</p>	<p>KPRS/Kansas City, MO APD/MO: Myron Fears 15 MUSIQ "Dont" 15 BRANDY "He" 15 RASHEEDA "Get" 15 BRANDY "He"</p>	<p>WFXM/Macon, GA DM/PO/MO: Derek Harper APD: Shamik Minnie 15 RASHEEDA "Get" 15 BRANDY "He"</p>	<p>WQVE/New Orleans, LA DM: Carla Boatner PD: Angela Watson 8 BIG TYMERS "Yeah" MUSIQ "Dont"</p>	<p>WCDX/Richmond, VA PD: Terry Foxe MD: Reggie Baker 2 EMINEM "Closest"</p>	<p>WFUN/St. Louis, MO PD: Mo Shay APD: Craig Black MD: Koa Koa Thal 16 EMINEM "Closest" 8 SCARFACE "Book" MUSIQ "Dont"</p>
<p>KBCE/Alexandria, LA PD/MO: Kenny Smoov APD: Dell Banks BRANDY "He"</p>	<p>WBLK/Buffalo, NY PD/MO: Skip Dillard 2 BIG TYMERS "Yeah" BRANDY "He" ISSYS "Rest" MUSIQ "Dont" ARCHIE EVERSOLE "Ready"</p>	<p>WJNN/Dothan, AL PD/MO: Tony Black 15 BRANDY "He" 7 BLACK COFFEY/JACKSON "Boyz" MUSIQ "Dont"</p>	<p>WZFX/Fayetteville, NC PD: Rod Cruise APD: Garrett Davis MD: Taylor Morgan 47 N.O.E. "Honey" 31 MONICA "Eyez" BIG TYMERS "Yeah" DONNELL JONES "Down" MUSIQ "Dont"</p>	<p>WRBB/Macon, GA PD: Mike Williams APD: Ava Blak 35 ASHANTI "Baby" 35 NELLYKELLY ROWLAND "Dilemma" BRANDY "He" MUSIQ "Dont"</p>	<p>WHRK/Memphis, TN PD: Nate Bell APD: Eileen Collier MD: Devin Sleet MUSIQ "Dont"</p>	<p>WBHH/Norfolk, VA PD/MO: Hean Attack 46 SKULLZ "Crew" 36 N.O.E. "Mode" 19 EMINEM "Closest" 14 NAAM BRIGADE "Game" 6 CAM'RON "New York" 7 RIV GOTTI PRESENTS "Down" 7 R. DIDDY F/USHER "New" 7 TRUTH HURTS F/PRAKIM "Addictive" 7 NELLY "Hot" 7 MUSIQ "Halibuto" 7 TWEET "Call" 3 BIG TYMERS "Yeah"</p>	<p>WDXK/Rochester, NY DM/PO: Andre Marcel MD: Kala O'Neal MD: Deneen Womack 5 MUSIQ "Dont" 2 ISSYS "Rest" BRANDY "He" WILL DOWNING "Talk"</p>	<p>WPHR/Syracuse, NY PD: Butch Charles MD: Cheryl Dees No Adds</p>
<p>KEDG/Alexandria, LA DM/PO: Terry Base MD: Yonni O'Donohue 20 MUSIQ "Dont" 2 EMINEM "Closest" 2 BRANDY "He" 2 BIG TYMERS "Yeah" HUSTLECHILD "Cool" ISSYS "Rest" GERALD LEVERT "Funny"</p>	<p>WWWZ/Charleston, SC DM/PO: Terry Base MD: Yonni O'Donohue 20 MUSIQ "Dont" 2 EMINEM "Closest" 2 BRANDY "He" 2 BIG TYMERS "Yeah" HUSTLECHILD "Cool" ISSYS "Rest" GERALD LEVERT "Funny"</p>	<p>WVFX/Columbus, GA PD: Michael Saul 9 R. KELLY "Hug" 5 EMINEM "Closest" 3 BIG TYMERS "Yeah" 3 MUSIQ "Dont" 3 BRANDY "He"</p>	<p>WQHH/Lansing, MI PD/MO: Brant Johnson 19 MUSIQ "Dont" 6 E-40 "City" 3 BRANDY "He" BIG TYMERS "Yeah" ISSYS "Rest" EMINEM "Closest" HAYSTAK "Here" PASTOR TROY "Cute"</p>	<p>WEOR/Miami, FL DM/PO/MO: Cedric Hollywood 5 MUSIQ "Dont" 1 BIG TYMERS "Yeah" BRANDY "He" EMINEM "Closest" 6 DEP. "Everyday" ISSYS "Rest"</p>	<p>WWRK/Memphis, TN PD: Jamillah Muhammad MD: Dee Love 5 BRANDY "He" 4 TRINA F/TWEET "Parties" MUSIQ "Dont"</p>	<p>WQWI/Norfolk, VA DM/PO: Dasty Davis APD/MO: Michael Mauzone No Adds</p>	<p>WJUC/Toledo, OH PD: Charlie Mack MD: Nikki G. 28 FABOLOUS "Trade" 21 ARCHIE EVERSOLE "Ready" 17 NAAM BRIGADE "Game" 1 EMINEM "Closest" BIG TYMERS "Yeah" BRANDY "He" YING YANG TWINS "Myself"</p>	
<p>WHTA/Atlanta, GA PD: Jerry Smokin' B APD: Ryan Cameron MD: Ramona Debraux 2 FABOLOUS "Trade" 1 YING YANG TWINS "Myself" 1 RASHEEDA "Get"</p>	<p>WPEG/Charlotte, NC PD: Terri Avery MD: Nate Dulick 13 MUSIQ "Dont" 9 EMINEM "Closest"</p>	<p>WVZZ/Flint, MI PD/MO: Chris Reynolds 2 MUSIQ "Dont" BIG TYMERS "Yeah"</p>	<p>WVGG/Las Vegas, NV PD: Vic Clemens MD: Adrian Wagers 6 XZIBIT "Murley" 3 EMINEM "Closest" BRANDY "He" MUSIQ "Dont"</p>	<p>WKKV/Milwaukee, WI PD: Jamillah Muhammad MD: Dee Love 5 BRANDY "He" 4 TRINA F/TWEET "Parties" MUSIQ "Dont"</p>	<p>WVGS/Atlanta, GA DM/PO: Ron Thomas APD: Moje 1 LIL FLIP "Baf" 8 BIG TYMERS "Yeah" 1 FABOLOUS "Trade"</p>	<p>WJTT/Chattanooga, TN PD: Keith Landecker MD: Moje 21 MUSIQ "Dont" 1 PASTOR TROY "Cute" 8 BIG TYMERS "Yeah" 4 BRANDY "He" ISSYS "Rest"</p>	<p>WVMM/Tulsa, OK DM: Bryan Robinson PD: Terry Monday APD/MO: Aaron Bernard 7 ISSYS "Rest" 7 EMINEM "Closest" 2 MUSIQ "Dont" BRANDY "He"</p>	
<p>WVEE/Atlanta, GA DM/PO: Tony Brown APD/MO: Tasha Love 16 MUSIQ "Dont"</p>	<p>WVWC/Chicago, IL DM/PO: Eroy Smith APD/MO: Tiffany Green 5 MUSIQ "Dont"</p>	<p>WVWJ/Gainesville-Ocala, FL PD/MO: Quincy 6 MUSIQ "Dont" 2 BRANDY "He" 4 BIG TYMERS "Yeah" EMINEM "Closest" ISSYS "Rest"</p>	<p>WVWG/Gainesville-Ocala, FL PD/MO: Quincy 6 MUSIQ "Dont" 2 BRANDY "He" 4 BIG TYMERS "Yeah" EMINEM "Closest" ISSYS "Rest"</p>	<p>WVWV/Milwaukee, WI PD: Jamillah Muhammad MD: Dee Love 5 BRANDY "He" 4 TRINA F/TWEET "Parties" MUSIQ "Dont"</p>	<p>WVWA/Augusta, GA DM/PO: Ron Thomas APD: Moje 1 LIL FLIP "Baf" 8 BIG TYMERS "Yeah" 1 FABOLOUS "Trade"</p>	<p>WVWZ/Dallas-Ft. Worth, TX DM/PO: John Candelaria MD: Moje 21 MUSIQ "Dont" 1 PASTOR TROY "Cute" 8 BIG TYMERS "Yeah" 4 BRANDY "He" ISSYS "Rest"</p>	<p>WVWE/Atlanta, GA DM/PO: Tony Brown APD/MO: Tasha Love 16 MUSIQ "Dont"</p>	
<p>WVWR/Washington, DC PD: Darryl Hucabay MD: P-Stew 5 FABOLOUS "Trade" 2 MUSIQ "Dont"</p>	<p>WVWF/Dallas-Ft. Worth, TX PD/MO: Skip Chestham 10 STYLES "Goodtimes" 2 BIG TYMERS "Yeah" BRANDY "He" EMINEM "Closest" MUSIQ "Dont" TRINA F/TWEET "Parties"</p>	<p>WVWY/Greenville, SC PD/MO: Doug Davis 13 MUSIQ "Dont" 10 SLUM VILLAGE "Battered"</p>	<p>WVWZ/Greenville, SC PD/MO: Doug Davis 13 MUSIQ "Dont" 10 SLUM VILLAGE "Battered"</p>	<p>WVWY/Philadelphia, PA PD: Luscious Ice MD: Raphael "Raff" George No Adds</p>	<p>WVWY/Atlanta, GA DM/PO: Ron Thomas APD: Moje 1 LIL FLIP "Baf" 8 BIG TYMERS "Yeah" 1 FABOLOUS "Trade"</p>	<p>WVWZ/Dallas-Ft. Worth, TX DM/PO: John Candelaria MD: Moje 21 MUSIQ "Dont" 1 PASTOR TROY "Cute" 8 BIG TYMERS "Yeah" 4 BRANDY "He" ISSYS "Rest"</p>	<p>WVWY/Atlanta, GA DM/PO: Tony Brown APD/MO: Tasha Love 16 MUSIQ "Dont"</p>	
<p>WVWY/Washington, DC PD: Darryl Hucabay MD: P-Stew 5 FABOLOUS "Trade" 2 MUSIQ "Dont"</p>	<p>WVWZ/Dallas-Ft. Worth, TX DM/PO: John Candelaria MD: Moje 21 MUSIQ "Dont" 1 PASTOR TROY "Cute" 8 BIG TYMERS "Yeah" 4 BRANDY "He" ISSYS "Rest"</p>	<p>WVWY/Greenville, SC PD/MO: Doug Davis 13 MUSIQ "Dont" 10 SLUM VILLAGE "Battered"</p>	<p>WVWZ/Greenville, SC PD/MO: Doug Davis 13 MUSIQ "Dont" 10 SLUM VILLAGE "Battered"</p>	<p>WVWY/Philadelphia, PA PD: Luscious Ice MD: Raphael "Raff" George No Adds</p>	<p>WVWA/Augusta, GA DM/PO: Ron Thomas APD: Moje 1 LIL FLIP "Baf" 8 BIG TYMERS "Yeah" 1 FABOLOUS "Trade"</p>	<p>WVWZ/Dallas-Ft. Worth, TX DM/PO: John Candelaria MD: Moje 21 MUSIQ "Dont" 1 PASTOR TROY "Cute" 8 BIG TYMERS "Yeah" 4 BRANDY "He" ISSYS "Rest"</p>	<p>WVWY/Atlanta, GA DM/PO: Tony Brown APD/MO: Tasha Love 16 MUSIQ "Dont"</p>	
<p>WVWY/Washington, DC PD: Darryl Hucabay MD: P-Stew 5 FABOLOUS "Trade" 2 MUSIQ "Dont"</p>	<p>WVWZ/Dallas-Ft. Worth, TX DM/PO: John Candelaria MD: Moje 21 MUSIQ "Dont" 1 PASTOR TROY "Cute" 8 BIG TYMERS "Yeah" 4 BRANDY "He" ISSYS "Rest"</p>	<p>WVWY/Greenville, SC PD/MO: Doug Davis 13 MUSIQ "Dont" 10 SLUM VILLAGE "Battered"</p>	<p>WVWZ/Greenville, SC PD/MO: Doug Davis 13 MUSIQ "Dont" 10 SLUM VILLAGE "Battered"</p>	<p>WVWY/Philadelphia, PA PD: Luscious Ice MD: Raphael "Raff" George No Adds</p>	<p>WVWA/Augusta, GA DM/PO: Ron Thomas APD: Moje 1 LIL FLIP "Baf" 8 BIG TYMERS "Yeah" 1 FABOLOUS "Trade"</p>	<p>WVWZ/Dallas-Ft. Worth, TX DM/PO: John Candelaria MD: Moje 21 MUSIQ "Dont" 1 PASTOR TROY "Cute" 8 BIG TYMERS "Yeah" 4 BRANDY "He" ISSYS "Rest"</p>	<p>WVWY/Atlanta, GA DM/PO: Tony Brown APD/MO: Tasha Love 16 MUSIQ "Dont"</p>	
<p>WVWY/Washington, DC PD: Darryl Hucabay MD: P-Stew 5 FABOLOUS "Trade" 2 MUSIQ "Dont"</p>	<p>WVWZ/Dallas-Ft. Worth, TX DM/PO: John Candelaria MD: Moje 21 MUSIQ "Dont" 1 PASTOR TROY "Cute" 8 BIG TYMERS "Yeah" 4 BRANDY "He" ISSYS "Rest"</p>	<p>WVWY/Greenville, SC PD/MO: Doug Davis 13 MUSIQ "Dont" 10 SLUM VILLAGE "Battered"</p>	<p>WVWZ/Greenville, SC PD/MO: Doug Davis 13 MUSIQ "Dont" 10 SLUM VILLAGE "Battered"</p>	<p>WVWY/Philadelphia, PA PD: Luscious Ice MD: Raphael "Raff" George No Adds</p>	<p>WVWA/Augusta, GA DM/PO: Ron Thomas APD: Moje 1 LIL FLIP "Baf" 8 BIG TYMERS "Yeah" 1 FABOLOUS "Trade"</p>	<p>WVWZ/Dallas-Ft. Worth, TX DM/PO: John Candelaria MD: Moje 21 MUSIQ "Dont" 1 PASTOR TROY "Cute" 8 BIG TYMERS "Yeah" 4 BRANDY "He" ISSYS "Rest"</p>	<p>WVWY/Atlanta, GA DM/PO: Tony Brown APD/MO: Tasha Love 16 MUSIQ "Dont"</p>	

*** Monitored Reporters**
77 Total Reporters

66 Total Monitored

11 Total Indicator
9 Current Indicator Playlists

Reported Frozen Playlist (1):
 KIIZ/Killeen-Temple, TX
 Did Not Report, Playlist Frozen (1):
 WTMP/Tampa, FL



Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
USHER U Don't Have To Call (LaFace/Arista)	997
ASHANTI Foolish (Murder Inc./IDJMG)	946
RUFF ENDZ Someone To Love You (Epic)	922
JAHEIM Anything (Divine Mill/WB)	683
MARY J. BLIGE Rainy Dayz (MCA)	678
BUSTA RHYMES Pass The Courvoisier (Part II) (J)	548
P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	544
AVANT Makin' Good Love (Magic Johnson/MCA)	506
YING YANG TWINS Say I Yi Yi (Koch)	399
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	368
MR. CHEEKS Lights, Camera, Action (Universal)	365
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	341
AALIYAH Rock The Boat (BlackGround)	337
FAITH EVANS I Love You (Bad Boy/Arista)	330
JERMAINE DUPRI F/LUDACRIS Welcome To Atlanta (So So Def/Columbia)	329
AALIYAH More Than A Woman (BlackGround)	292
Joe What If A Woman (Jive)	291
KEKE WYATT Nothing In This World (MCA)	273
JENNIFER LOPEZ Ain't It Funny (Epic)	272
USHER U Got It Bad (LaFace/Arista)	259
MAXWELL This Woman's Work (Columbia)	236
BEANIE SIGEL & FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)	224

Indicator

Most Added

BRANDY He Is (Atlantic)
MUSIQ Dontchange (Def Soul/IDJMG)
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)
BIG TYMERS Oh Yeah (Cash Money/Universal)
TRINA F/TWEET No Panties (Slip 'N Slide/Atlantic)
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)
R. KELLY Heaven I Need A Hug (Jive)
ASHANTI Baby (Murder Inc./IDJMG)
BLACK COFFEY F/ROB JACKSON Country Boyz (Motown)
E-40 Automatic (Sick Wid' It/Jive)
EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)
ANN NESBY She Can't Love You (Universal)
RASHEEDA Let's Get To It (Motown)

ON THE RECORD

With
Skip Dillard,
PD/MD, WBLK/Bufalo



One of my favorite records on the radio now is the new Erykah Badu song, featuring Common, "Love of My Life (An Ode to Hip-Hop)." There is plenty of hip-hop music filling the charts and flooding the airwaves to keep things rollin' this summer; however, this joint is one laid-back groove that Urban radio can use. It combines R&B with hip-hop to yield a truly mesmerizing listening experience. ● In the beginning of the song, a "You Got Me" (The Roots) memory may develop, but it quickly ends as a totally new feeling of musical appreciation for the culture and genre known as hip-hop shines through. ● "Love of My Life" blends the sounds of two of the hottest R&B artists on the planet — Erykah Badu and Common. I'm thinking this song is going to be residing on the charts for quite a while.

The spotlight is solely on him, and it's not a comedy performance! Gerald Levert's "Funny" (Elektra/EEG) is the only song to debut on the Urban AC chart this week. Entering at No. 24*, Levert is the one having the last laugh, simultaneously debuting and taking Most Increased plays ... Speaking of Elektra, Keith Sweat's "One on One" makes the biggest chart move, 18-14*, and acquires 58 additional spins ... If anyone needs to do a solo project, it is Claudette Ortiz of City High. The duet "Two Wrongs" (Columbia) with Wyclef Jean is not only a beautiful ballad, it showcases the true vocal talent of this young singer. "Two Wrongs" eases from 30-29*, but I'm guessing that soon those "eases" will become leaps ... Fire up the grill! Lathun's "BBQ" (Motown) lands at No. 26*, sharing plenty of backyard grub and Kool-Aid ... MJM/MCA artist Yasmeen enters the mainstream chart at No. 50* with "Blue Jeans," E-40's "Rep Yo' City" (Sick Wid It/Jive) claims the 48* spot, 3LW debut at No. 47* with "I Do (Wanna Get...)" (Epic), and at 43* is Scarface with "On My Block" (Def Jam South/DJMG) ... You already know who's being played the most this week. Turn on your radio right now to hear Nelly and Kelly Rowland stressin' in "Dilemma" (Fo' Reel/Universal). A +525 moves the tune from 15-8* (it makes the identical move on the Pop chart) ... Beenie Man f/Janet makes the biggest chart move, as "Feel It Boy" (Virgin) jumps from 45-35*.

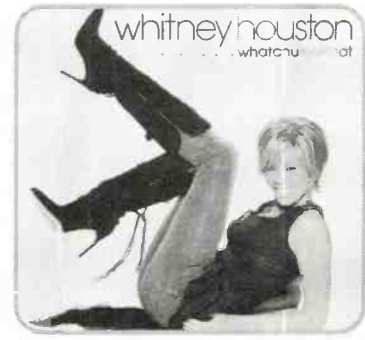


— Tanya O'Quinn/Asst. Editor

PHUNDAMENTALLY phat

ARTIST: Whitney Houston
LABEL: Arista

By TANYA O'QUINN / ASSISTANT EDITOR



Whitney Houston

What an appropriate song to come out with! In light of all the drama that has been surrounding her lately, Whitney Houston releases a debut single from her forthcoming album that puts peeps in their places. "Whatchulookinat" is an audacious, straightforward, emotionally charged retort that serves as more than an artistic endeavor vying for chart status, consumer dollars and playlist representation. Wearing more than one hat, this single is a dig at those who have been all up in Miss Houston's business lately.

Produced by hubby Bobby Brown and Muhammad 2G, "Whatchulookinat" combines a dance-friendly track with confrontational lyrics. Even though Houston is singing from the heart, she keeps her tone in synch with the rhythmic flow of the track to yield a great single to vibe to. It's not too emotional, not too angry; it's simply melodically responsive and straight to the point. When artists veer away from the image that consumers and fans have created of them in their minds, they tend to fall prey to criticism. Becoming, in the eyes of the general public, victims of their own superstardom, many artists suffer a decrease in fan base and record sales.

But, instead of deciding that the artist's actions are "wrong," we need to realize that it's our image or perception that was wrong and chalk our disappointment up to human nature. After all, a vocally gifted, musically inclined, rhythmically blessed or lyrically skilled performer is, if nothing else, human and subject to mistakes, bad judgments, misunderstandings and other negative situations. If their behavior, which only comes to light because of their status, doesn't harm anyone else, what are we getting bent out of shape for? Now, with that off my chest, I press repeat to hear Houston go off on folks who should be using their tongues for

savoring fine cuisine instead of spreading backbiting gossip and criticism.

"Time for you to strike back," exclaims a voice, egging Houston on. "I feel your eyes on me/You been telling lies on me," sings Houston as she begins her conversation with or, better yet, response to the public at large. "See, I don't even understand why you keep peepin' me/When you don't even like me/You're after me and my man/Don't think you're stressin' me/Cause your lives don't excite me." (I'll be the first to admit that I don't know what Bobby Brown is all about, but damn if his wife isn't always by his side — move over, Hilary!) "You know you're wrong/Don't wanna respect my song/But it's OK/Cause either way/My following is real strong/You tried so hard to show the whole world what I do/But now I'm turnin' the cameras back on you/The same spies like the ones who gave me fame/Trying to dirty up Whitney's name." If nothing else, you have to agree with the song's sentiment: The same people who are there when you rise are the first ones there when they see any sign of a decline.

Whether friend or foe, no one is excluded from Houston's direct statement to the masses. "Whatchulookinat" reveals an artist who seems to be fed up with all the shit that's been spread about her. I'm hoping this single is just the beginning of her comeback, 'cause her rejoinder sounds rather good.

Urban AC Reporters

Stations and their adds listed alphabetically by market

<p>WALR/Atlanta, GA * OM: Trajia Chamron PD: Ron Davis 23 MUSIC "Haitian" 17 USHER "Cap" 11 JAY-Z "The Black Album" 11 RUFF ENDS "Someone"</p>	<p>WLOV/Chattanooga, TN * PD: Terry Styles MD: Jimmy Rush 4 GERALD LEVERT "Funny" 4 BOYZ II MEN/F. EVANS "Rescue" 2 JAY-Z "The Black Album" 2 PRINCE "Love" 1 JONATHAN BROWN "Whatchu"</p>	<p>WDMK/Detroit, MI * VP/Prog.: Lance Patton EM/MD: Monica Starr APD: Bernia "Lady B" Gray MD: Sunny Anderson No Adds</p>	<p>WKXI/Jacksonville, FL * PD: Russ Allen APD: MD: K.J. No Adds</p>	<p>WQOK/Nashville, TN * PD/MD: Jim Kennedy APD: Bruce Lowe 16 R. KELLY "Time" 12 ARIAN BROWN "Brighter" 12 MONICA "Eye" 10 TANK "One" 4 LATHUN "BBQ" 2 GERALD LEVERT "Funny"</p>	<p>WCFB/Orlando, FL * PD: Steve Holbrook MD: Joe Davis No Adds</p>	<p>KMLW/St. Louis, MD * OM/MD: Chuck Adams MD: Brian Anthony GERALD LEVERT "Funny"</p>
<p>WWIN/Baltimore, MD * VP/Prog.: Kathy Brown PD: Tim Watts MD: Keith Fisher GERALD LEVERT "Funny"</p>	<p>WVAZ/Chicago, IL * PD: Erny Smith APD: Armando Rivera No Adds</p>	<p>WSDJ/Jacksonville, FL * PD: Greg Love MD: Calvin Fee No Adds</p>	<p>KJMS/Memphis, TN * PD: Nate Bell MD: Elteen Nathaniel No Adds</p>	<p>WYBC/New Haven, CT * OM: Wayne Schmidt PD: Josh Castillo APD: Steven Richardson MD: Doc P 11 DAVE HOLLISTER "Love" 8 WILL DOWNING "Talk"</p>	<p>WDAS/Philadelphia, PA * Sh. Mgr. PD: Joe Lombardo MD: Joann Garmble No Adds</p>	<p>WIMW/Toledo, OH * OM/MD: Rocky Love MD: Denise Brooks WILL DOWNING "Talk" KENNY G F.C. MOORE "Time" KEVIN SWAN "Rocksteady"</p>
<p>KOXL/Baton Rouge, LA * OM: James Alexander PD: Mya Vernon WILL DOWNING "Talk" KENNY G F.C. MOORE "Time" THEO "Groovy"</p>	<p>WZAK/Cleveland, OH * PD: Kim Johnson MD: Ed Lewis 1 WILL DOWNING "Talk" 5 KENNY G F.C. MOORE "Time" THEO "Groovy" 1 TRIN-I-TEE 57 "Lord"</p>	<p>KMKJ/Kansas City, MO * PD: Greg Love MD: Trey Michaels 1 BOYZ II MEN/F. EVANS "Rescue" 1 JONATHAN BROWN "Whatchu" KENNY G F.C. MOORE "Time" TRIN-I-TEE 57 "Lord"</p>	<p>WHQT/Miami, FL * PD: Derrick Brown APD/MD: Karen Vaughn 17 JAY-Z "The Black Album"</p>	<p>WYLD/New Orleans, LA * OM: Gita Bostler PD/APD/MD: Aaron "A.J." Apple LATHUN "BBQ"</p>	<p>WFXX/Raleigh-Durham, NC * OM/MD: Cy Young APD/MD: Jodi Berry No Adds</p>	<p>WHUR/Washington, DC * PD/MD: David A. Dickinson 19 KELLY ROWLAND "Dilemma" 7 WILL DOWNING "Talk" 5 ANN NESBY "Gait" 5 TANK "One"</p>
<p>WBHK/Birmingham, AL * PD: Jay Dixon MD: Darryl Johnson No Adds</p>	<p>WFLM/Ft. Pierce, FL * PD/MD: Michael James 1 WILL DOWNING "Talk" KENNY G F.C. MOORE "Time"</p>	<p>KNEK/Lafayette, LA * OM: James Alexander PD/MD: Darlene Prejean 3 WILL DOWNING "Talk" KENNY G F.C. MOORE "Time" THEO "Groovy"</p>	<p>HJMR/Milwaukee-Racine, WI * PD: Tom Jones AMERIE "Fat"</p>	<p>WRKS/New York, NY * PD: Taya Beasley MD: Julie Gustines No Adds</p>	<p>WKLS/Richmond, VA * PD: Walt Ford No Adds</p>	<p>WMMJ/Washington, DC * VP/Prog. PD: Kathy Brown MD: Mike Chase APD: James Fair GERALD LEVERT "Funny"</p>
<p>WMGL/Charleston, SC * PD: Terry Bass APD/MD: Belinda Parker WILL DOWNING "Talk" KENNY G F.C. MOORE "Time" THEO "Groovy"</p>	<p>WAGH/Columbus, GA PD: Rasheda MD: Ed Lewis GERALD LEVERT "Funny" STREETWALKER "Rage" KIM FRANKLIN "Brighter" SEK "Right"</p>	<p>KMJK/Little Rock, AR * PD: Mark Dylan MD: Jamal Quarles 5 THEO "Groovy" 1 WILL DOWNING "Talk" KENNY G F.C. MOORE "Time"</p>	<p>WMCB/Milwaukee, WI OM: Steve Scott PD/MD: Tyrone Jackson TRIN-I-TEE 57 "Lord" KENNY G F.C. MOORE "Time" KEVIN SWAN "Rocksteady"</p>	<p>WSIV/Norfolk, VA * PD/MD: Michael Maszone No Adds</p>	<p>WVBE/Roanoke-Lynchburg, VA * PD: Walt Ford WILL DOWNING "Talk" TRIN-I-TEE 57 "Lord"</p>	<p>WMMJ/Washington, DC * VP/Prog. PD: Kathy Brown MD: Mike Chase APD: James Fair GERALD LEVERT "Funny"</p>
<p>WBVA/Charlotte, NC * PD/MD: Tom Avery 3 WYCLEF JEAN "Wrong" WILL DOWNING "Talk"</p>	<p>KRNB/Dallas-Ft. Worth, TX * PD: Al Payne MD: Rudy "V" No Adds</p>	<p>KHHT/Los Angeles, CA * PD: Michelle Santoro No Adds</p>	<p>WDLT/Mobile, AL * PD: Steve Crumley MD: Kathy Barlow KENNY G F.C. MOORE "Time"</p>	<p>WVBT/Norfolk, VA * PD: DC MD: Keith Swain "One"</p>	<p>WVBE/Roanoke-Lynchburg, VA * PD: Walt Ford WILL DOWNING "Talk" TRIN-I-TEE 57 "Lord"</p>	<p>WMMJ/Washington, DC * VP/Prog. PD: Kathy Brown MD: Mike Chase APD: James Fair GERALD LEVERT "Funny"</p>

Monitored Reporters
48 Total Reporters
44 Total Monitored
4 Total Indicator



R&R Urban AC Top 30

August 2, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	MUSIQ Haifcrazy (Def Soul/IDJMG)	1091	+87	181947	19	43/1
3	2	LUTHER VANDROSS I'd Rather (J)	1011	+24	144640	28	40/0
4	3	JAHEIM Anything (Divine Mill/WB)	987	+107	144300	33	33/1
1	4	JOE What If A Woman (Jive)	922	-112	152908	21	41/0
5	5	RUFF ENDZ Someone To Love You (Epic)	909	+30	154419	20	37/1
6	6	ANGIE STONE Wish I Didn't Miss You (J)	807	+72	117221	21	42/0
7	7	DONELL JONES You Know That I Love You (Untouchables/Arista)	693	+9	106869	19	35/0
8	8	MAXWELL Lifetime (Columbia)	533	-47	82626	56	34/0
9	9	DAVE HOLLISTER Keep Lovin' You (MCA)	522	-9	72508	12	30/1
12	10	YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	479	-9	60757	14	36/0
11	11	MARY MARY In The Morning (Columbia)	468	-37	63017	10	32/0
10	12	BOYZ II MEN The Color Of Love (Arista)	454	-65	50811	16	32/0
13	13	ASHANTI Foolish (Murder Inc./IDJMG)	413	-28	74328	17	22/0
18	14	KEITH SWEAT One On One (Elektra/EEG)	388	+58	53158	4	29/1
14	15	REGINA BELLE F/GLENN JONES From Now On (Peak)	372	-36	38792	18	27/0
17	16	RL Good Man (J)	340	+2	45009	11	21/0
16	17	YOLANDA ADAMS The Battle Is The Lords (Verity)	317	-37	48113	15	16/0
20	18	R. KELLY Heaven I Need A Hug (Jive)	315	+31	45600	5	21/1
21	19	KIRK FRANKLIN Brighter Days (Gospo Centric/Jive)	308	+37	28558	5	29/2
22	20	USHER U Don't Have To Call (LaFace/Arista)	297	+35	61593	16	10/1
19	21	BONEY JAMES F/JAHEIM Ride (Warner Bros.)	294	+1	35848	7	23/0
23	22	TONY TERRY In The Shower (Golden Boy)	257	+15	13060	8	14/0
24	23	SIR CHARLES JONES Is There Anybody Lonely... (Independent)	197	0	13462	14	15/0
Debut	24	GERALD LEVERT Funny (Elektra/EEG)	179	+127	28382	1	28/8
25	25	JERZEE MONET Most High (DreamWorks)	177	-12	32052	6	13/0
29	26	LATHUN BBQ (Motown)	169	+30	19161	2	19/2
27	27	BRANDY Full Moon (Atlantic)	161	-12	25035	6	12/0
26	28	ALICIA KEYS How Come You Don't Call Me (J)	157	-21	43822	20	15/0
30	29	WYCLEF JEAN Two Wrongs (Columbia)	148	+20	19975	2	11/1
—	30	USHER Can U Help Me (LaFace/Arista)	143	+21	8777	2	15/0

44 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/21-7/27. 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

PRINCE She Loves Me 4 Me (Redline)

Total Plays: 141, Total Stations: 15, Adds: 1

STREETWIZE Rock The Boat (Shanachie)

Total Plays: 126, Total Stations: 14, Adds: 0

DARIUS RUCKER Wild One (Hidden Beach/Epic)

Total Plays: 124, Total Stations: 12, Adds: 0

KAREN CLARK-SHEARD Be Sure (Elektra/EEG)

Total Plays: 112, Total Stations: 14, Adds: 0

FOURPLAY Let's Make Love (Bluebird/RCA Victor)

Total Plays: 112, Total Stations: 12, Adds: 0

REMY SHAND Rocksteady (Motown)

Total Plays: 99, Total Stations: 12, Adds: 2

THEO Get Your Groove On (TWP Productions)

Total Plays: 88, Total Stations: 11, Adds: 6

BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)

Total Plays: 82, Total Stations: 6, Adds: 3

MANHATTANS Even Now (Beemark)

Total Plays: 76, Total Stations: 5, Adds: 0

TANK One Man (BlackGround)

Total Plays: 65, Total Stations: 5, Adds: 2

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
WILL DOWNING Don't Talk To Me Like That (GRP/VMG)	13
KENNY G F/CHANTE MOORE One More Time (Arista)	11
GERALD LEVERT Funny (Elektra/EEG)	8
THEO Get Your Groove On (TWP Productions)	6
TRIN-I-TEE 5:7 Lord (B-Rite/Jive)	5
BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	3
KIRK FRANKLIN Brighter Days (Gospo Centric/Jive)	2
LATHUN BBQ (Motown)	2
REMY SHAND Rocksteady (Motown)	2
TANK One Man (BlackGround)	2
ANN NESBY She Can't Love You (Universal)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GERALD LEVERT Funny (Elektra/EEG)	+127
JAHEIM Anything (Divine Mill/WB)	+107
MUSIQ Haifcrazy (Def Soul/IDJMG)	+87
ANGIE STONE Wish I Didn't Miss You (J)	+72
TWEET Call Me (Gold Mind/Elektra/EEG)	+67
KEITH SWEAT One On One (Elektra/EEG)	+58
BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)	+42
JIMMY COZIER She's All I Got (J)	+39
JAHEIM Just In Case (Divine Mill/WB)	+39
DAVE HOLLISTER One... (Def Squad/DreamWorks)	+37
KIRK FRANKLIN Brighter Days (Gospo Centric/Jive)	+37

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GLENN LEWIS Don't You Forget It (Epic)	401
ANN NESBY F/AL GREEN Put It On Paper (Universal)	332
LUTHER VANDROSS Take You Out (J)	309
MAXWELL This Woman's Work (Columbia)	271
REMY SHAND Take A Message (Motown)	269
ANGIE STONE Brotha (J)	265
FAITH EVANS I Love You (Bad Boy/Arista)	264
DONNIE MCCLURKIN We Fall Down (Verity)	258
GERALD LEVERT Made To Love Ya (EastWest/EEG)	253
GINUWINE Differences (Epic)	242
MICHAEL JACKSON Butterflies (Epic)	231
YOLANDA ADAMS Open My Heart (Elektra/EEG)	230
JILL SCOTT The Way (Hidden Beach/Epic)	225

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

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You Played My Record How Many Times?

□ Exclusive R&R research

You've all heard the story about the label rep who hit the roof when a particular station dropped a song after 35 plays because of one of the following reasons: There were no requests, it didn't sell, or it wasn't doing well in research. While this may be an extreme example, do programmers really have any clue about how many times they should play a song before they put it into research or make a judgment call on statistics?

With what it costs to sign and promote music, labels are screaming that once they get their shot, it should be a fair opportunity to be properly exposed to a given station's audience. Programmers hold all the cards when it comes to deciding if, when and how many times a song will be played and if it will be back-announced. Then programmers decide if a song is worthy of moving up on the playlist and rotation categories.

The idea for this column came during a conversation with Greg Marella, a VP at MCA who was frustrated that some of his songs were getting dropped too early. After our meeting I came back to the office and called Stu Naar and Kristen Santoro at Interep.

A major part of Interep's job is creating effective advertising schedules for its clients. Keeping that in mind, I asked Stu and Kristen to look at R&R's CHR/Pop reporting panel and tell me how many plays it would take for a new song to be exposed to 65% of each station's audience. They plugged in the call letters and ratings information and let their supercomputer do its job.

This reach and frequency report should come in handy for labels and stations alike. Besides music rotations, stations can use the report to figure out how many times they need to run promos and do sales promotions to be effective with their core audience of women 18-34.

Labels can use the report to keep tabs on airplay. Furthermore, when labels buy commercials on radio stations to promote their artists, they'll

have an idea of how many spots they need to buy in order to get their message heard.

Digging into the data becomes very interesting. On WAOA/Melbourne, 19 plays of a song in equal dayparts — Monday-Sunday, 6am-midnight — means the song will reach 65% of the station's cume of women 18-34. On the flip side, it takes 72 plays on WKKF/Albany, NY to do the same. It takes 57 plays on KQKQ/Omaha and 47 plays on cume powerhouse KIIS/Los Angeles.

How To Read The Chart

As an example of how to read the chart, let's take a look at WHTZ (Z100)/New York. According to Interep, if Z100 plays a new song 37 times in equal dayparts, Monday-Sunday, 6am-midnight, at the end of that week the song will have reached 65% of the station's 18-34 women listeners. Those 37 plays also reach 19.9% of 18-34 women in the New York metro, or 447,000 18-34 women, an average of 2.6 times each. The number of gross impressions for those 37 plays is 1,158,100.

One of the most important things to keep in mind when you review these numbers is that they reflect airplay for a song running in equal dayparts. Therefore, if you are a radio station playing a song in overnights or nights and overnights only, the math will not work and will have to be adjusted accordingly. All numbers are based on Arbitron winter 2002; stations are ranked by market size.

Glossary Of Terms And Abbreviations

Average Quarter Hour (AQH) Persons: The average number of people listening to a particular station for at least five minutes during a 15-minute period.

Cume Persons: The estimated number of different people who listen to a station for a minimum of five minutes in a quarter-hour within a reported daypart.

Frequency: The average number of times a person is exposed to a radio spot schedule.

$$\frac{\text{Gross Impressions}}{\text{Reach}} = \text{Frequency}$$

Gross Impressions: The sum of the Average Quarter Hour persons audience for all spots in a given schedule.

$$\text{AQH Persons} \times \frac{\text{The number of spots in an advertising schedule}}{\text{Reach}} = \text{Gross Impressions}$$

Reach: The number of different persons reached in a given schedule.

Source: Arbitron

Calls/City	Plays To Reach 65% Of W18-34 Cume	Reach Among All W18-34 In The Metro	W18-34 Reached (00)	Frequency	Gross Impressions (00)
WHTZ/New York	37	19.9%	4,470	2.6	11,581
KIIS/Los Angeles	47	20.7%	3,250	2.5	8,272
WKSC/Chicago	43	16.5%	1,745	2.6	4,472
KRBV/Dallas	55	12.7%	939	2.6	2,420
KHKS/Dallas	36	20.	1,386	2.7	7,744
WIOQ/Philadelphia	33	24.1%	1,366	2.6	3,564
WIHT/Washington	35	15.4%	858	2.5	1,170
WXKS/Boston	41	23.0%	1,274	2.5	3,239
KRBE/Houston	41	23.	1,410	2.6	3,608
WKQI/Detroit	43	24.1%	1,210	2.5	3,053
WDRQ/Detroit	38	23.4	1,180	2.6	3,040
WSTR/Atlanta	48	18.5%	991	2.6	2,592
WWVQ/Atlanta	41	11.0%	575	2.6	1,511
WHYI/Miami	34	19.6%	922	2.6	2,380
KBKS/Seattle	37	18.5	813	2.6	2,109
KDWB/Minneapolis	29	25.7%	937	2.6	2,436
KHTS/San Diego	48	21.1	755	2.5	1,872
WBLI/Nassau-Suffolk	31	20.3%	575	2.6	1,488
KSLZ/St. Louis	36	25.9%	722	2.5	1,836
WFLZ/Tampa	41	27.9%	661	2.5	1,681
KFMD/Denver	44	1.	374	2.6	968
WBZZ/Pittsburgh	34	27.5%	652	2.6	1,700
WKST/Pittsburgh	52	22.0%	526	2.6	1,352
KKRZ/Portland, OR	35	21.5%	569	2.6	1,470
WAKS/Cleveland	37	22.	507	2.6	1,295
WKFS/Cincinnati	41	28.9%	675	2.7	1,804
KDND/Sacramento	1	22.1%	481	2.6	1,271
KMXV/Kansas City	45	27.0%	556	2.5	1,395
KCHZ/Kansas City	42	17.1%	358	2.7	966
KTFM/San Antonio	54	18.0%	394	2.7	1,080
KKXM/San Antonio	35	22.9%	494	2.6	1,260
WXSS/Milwaukee	25	25.0%	461	2.5	1,175
KZHT/Salt Lake City	7	18.8%	499	2.5	1,269
KUDD/Salt Lake City	64	8.0%	184	2.4	448
WPRO/Providence	28	30.2%	553	2.6	1,456
WFHN/Providence	27	9.0%	173	3	513
WNCI/Columbus, OH	30	31.2%	652	2.6	1,680
WNKS/Charlotte	24	24.9%	483	2.6	1,272
WXXL/Orlando		23.3%	439	2.	1,170
WNOU/Indianapolis	36	22.2%	394	2.6	1,008
KFMS/Las Vegas	45	5%	384	2.6	990
WKZL/Greensboro	48	20.3%	317	2.6	816
KHFI/Austin		9.3%	370	2.7	986
WRVW/Nashville	29	27.9%	448	2.6	1,160
WQZQ/Nashville	7	15.7%	263	2.7	705
WEZB/New Orleans	35	22.9%	368	2.6	945
WDCG/Raleigh-Durham	41	23.7%	404	2.6	1,066
WLDI/West Palm Beach	33	19.0%	202	2.6	528
WKSS/Hartford	36	22.2%	369	2.6	936
WKSE/Buffalo	28	34.7%	420	2.5	1,064
WBBD/Monmouth-Ocean	35	9.5%	105	3.3	350
WAFE/Jacksonville	40	25.2%	338	2.7	920
WFBS/Jacksonville	56	18.7%	231	2.4	560
WPXY/Rochester, NY	45	28.8%	338	2.5	855
WKGJ/Rochester, NY	59	19.0%	233	2.8	649
KJYO/Oklahoma City	31	27.6%	384	2.7	1,023
WDJX/Louisville	36	31.7%	370	2	936
WZKF/Louisville	54	23.8%	282	2.5	702
WRVQ/Richmond	49	26.4%	300	2.	784
WQEN/Birmingham	30	17.3%	210	2.6	540
WGTV/Dayton	33	25.2%	273	2.5	693
WDKF/Dayton	56	20.2%	226	2.5	560
WFBC/Greenville, SC	34	25.5%	279	2.8	782
WFLY/Albany, NY	39	30.0%	286	2.6	741
WKKF/Albany, NY	72	18.0%	179	2.4	432
KBFM/McAllen	25	35.6%	371	2.6	950
KRQQ/Tucson	33	31.7%	324	2.6	858
KHTT/Tulsa	38	28.9%	269	2.5	684
KIZS/Tulsa	50	21.2%	209	2.6	550
WSNX/Grand Rapids	25	27.9%	290	2.6	750
WKRZ/Wilkes Barre	33	33.0%	262	2.8	726
WBHT/Wilkes Barre	32	28.4%	224	2.7	608
WAEB/Allentown	26	32.0%	236	2.6	621
WXKB/Ft. Myers	35	23.3%	141	2.7	385

Continued on Page 68

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 2, 2002

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of July 7-13.

HP = Hit Potential®

CHR/POP

ARTIST TITLE LABEL(S)	TOTAL AVERAGE (FAVORABILITY ESTIMATE (1-5))				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	4W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
AVRIL LAVIGNE Complicated (Arista)	3.88	3.95	3.98	3.91	78.9	8.9	4.24	3.76	3.52	3.93	3.93	3.81	3.87
JIMMY EAT WORLD The Middle (DreamWorks)	3.71	3.62	3.69	3.71	82.3	25.1	3.84	3.64	3.62	3.71	3.72	3.69	3.71
PINK Just Like A Pill (Arista)	3.68	3.75	3.61	—	66.3	17.0	3.90	3.52	3.47	3.41	3.73	3.91	3.73
HP HOOBASTANK Running Away (Island/IDJMG)	3.64	3.63	3.61	3.65	42.5	6.6	3.75	3.59	3.52	3.46	3.54	3.79	3.78
KROEGER & SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.63	3.71	3.56	3.76	77.6	23.1	3.85	3.43	3.54	3.52	3.79	3.72	3.50
HP P. DIDDY F/GINUWINE I Need A Girl Pt. 2 (Bad Boy/Arista)	3.62	3.75	—	—	56.3	13.0	3.78	3.54	3.39	3.54	3.75	3.74	3.47
JOHN MAYER No Such Thing (Aware/Columbia)	3.59	—	—	—	64.1	16.7	3.67	3.74	3.34	3.60	3.57	3.51	3.69
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.57	3.69	3.53	3.51	76.4	26.3	3.50	3.53	3.72	3.56	3.53	3.53	3.66
JENNIFER LOPEZ F/MAS I'm Gonna Be Alright (Epic)	3.56	3.55	3.47	3.53	65.8	17.2	3.67	3.47	3.47	3.56	3.46	3.69	3.54
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.56	3.60	3.62	3.75	81.8	31.9	3.60	3.56	3.52	3.41	3.71	3.62	3.56
PINK Don't Let Me Get Me (Arista)	3.54	3.53	3.39	3.61	78.4	30.0	3.65	3.39	3.53	3.29	3.92	3.45	3.52
EMINEM Without Me (Shady/Aftermath/Interscope)	3.52	3.64	3.65	3.80	80.8	32.7	3.50	3.51	3.56	3.51	3.46	3.62	3.51
CREED One Last Breath (Wind-up)	3.51	3.53	3.50	3.51	49.4	10.8	3.80	3.35	3.34	3.48	3.80	3.41	3.44
MICHELLE BRANCH All You Wanted (Maverick/WB)	3.50	3.56	3.61	3.55	79.1	26.8	3.72	3.51	3.23	3.33	3.60	3.50	3.61
NELLY Hot In Herre (Fo' Reel/Universal)	3.47	3.60	3.83	3.81	80.8	33.7	3.76	3.40	3.11	3.44	3.62	3.51	3.30
P. DIDDY f/USHER & LOON I Need A Girl (Bad Boy/Arista)	3.46	3.44	3.42	3.46	72.0	29.0	3.54	3.46	3.35	3.34	3.55	3.57	3.43
CRAIG DAVID Walking Away (Wildstar/Atlantic)	3.41	3.47	3.27	3.50	57.0	4.7	3.30	3.58	3.33	3.47	3.09	3.56	3.49
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.40	3.24	3.30	3.32	77.4	25.8	3.27	3.30	3.63	3.28	3.36	3.39	3.55
ASHANTI Foolish (Murder Inc./IDJMG)	3.38	3.48	3.52	3.52	73.7	33.7	3.50	3.26	3.32	3.49	3.33	3.56	3.11
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3.38	3.53	3.53	3.63	80.8	34.9	3.54	3.30	3.22	3.45	3.39	3.39	3.28
DJ SAMMY & YANOU Heaven (Robbins)	3.31	3.32	—	—	67.6	21.6	3.57	3.36	2.94	3.28	3.37	3.41	3.17
NO DOUBT Hella Good (Interscope)	3.30	3.24	3.29	3.34	78.6	31.2	3.16	3.33	3.48	3.45	3.19	3.11	3.44
BRANDY Full Moon (Atlantic)	3.26	3.41	3.32	3.45	60.7	19.4	3.22	3.33	3.21	3.12	3.48	3.15	3.28
KYLIE MINOGUE Love At First Sight (Capitol)	3.25	—	—	—	40.0	11.3	3.28	3.33	3.06	3.29	3.20	3.19	3.28
DIRTY VEGAS Days Go By (Capitol)	3.08	3.27	3.24	3.31	79.6	31.2	2.90	3.40	2.99	2.90	3.24	3.11	3.10

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

Avril Lavigne holds on to the top spot on Callout America again this week with "Complicated" (Arista). The song roars with top-ranked research among teens and women 18-24, as well as a solid seventh-place ranking with women 25-34.

Arista labelmate Pink comes in third this week with "Just Like a Pill." "Pill" ranks second with teens and a solid ninth with women 18-24.

Hoobastank have a monster hit at Alternative radio with "Running Away" (Island/IDJMG), and the CHR/Pop listeners seem to like it too. The track ranks eighth with teens, fourth 18-24 and seventh 25-34 with solid scores across all cells.

It's another good week for P. Diddy as "I Need a Girl (Pt. 2)" featuring Ginuwine ranks sixth overall, sixth with teens and seventh 18-24. The song also picks up huge adds from KHS/Los Angeles, WKSC/Chicago and KKRZ/Portland, OR.

An impressive debut for John Mayer as "No Such Thing" (Columbia) arrives at No. 7 with a 3.59. Mayer finishes 10th with teens and a most impressive second with women 18-24.

Creed come in fifth this week among teens with "One Last Breath" (Wind-up). The song climbs into the top 20 and gets an add this week at WHZZ (Z100)/New York.

Along with Linkin Park's "In the End" (Warner Bros.), one of the year's most consistent-testing songs is Jimmy Eat World's "The Middle" (DreamWorks). It ranks second overall this week and finishes fourth with teens, and it's still a huge third with women 18-24 and 25-34.

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) represents songs that have yet to chart in the top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Boston, Nassau-Suffolk, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. SOUTH: Atlanta, Dallas, Houston, Miami, San Antonio, Tampa. MIDWEST: Chicago, Cincinnati, Cleveland, Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Denver, Los Angeles, Portland, Sacramento, Salt Lake City, San Diego, San Francisco, Seattle. © 2002, R&R Inc.

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R&R CHR/Pop Top 50

August 2, 2002

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	AVRIL LAVIGNE Complicated (Arista)	10050	+249	1117631	11	134/0
3	2	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	8255	-107	840969	12	131/0
2	3	NELLY Hot In Herre (Fo' Reel/Universal)	8068	-395	958804	15	126/0
6	4	PINK Just Like A Pill (Arista)	7971	+1044	885021	8	133/0
5	5	DJ SAMMY & YANOU Heaven (Robbins)	7250	+207	825684	10	128/2
4	6	EMINEM Without Me (Shady/Aftermath/Interscope)	6569	-958	663251	13	130/0
7	7	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	5901	-196	650258	15	129/0
15	8	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	5403	+1672	649335	4	108/7
8	9	JIMMY EAT WORLD The Middle (DreamWorks)	5109	-508	527735	20	129/0
9	10	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	4398	-497	424366	24	132/0
13	11	JOHN MAYER No Such Thing (Aware/Columbia)	4286	+474	485315	11	113/5
18	12	MARIO Just A Friend 2002 (J)	4191	+962	430542	6	123/2
20	13	KYLIE MINOGUE Love At First Sight (Capitol)	3705	+665	389582	8	129/6
11	14	ASHANTI Foolish (Murder Inc./IDJMG)	3578	-338	372130	20	127/0
14	15	NO DOUBT Hella Good (Interscope)	3501	-297	313232	18	131/0
16	16	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3395	-296	364693	22	121/0
12	17	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	3346	-492	310396	18	123/0
10	18	DIRTY VEGAS Days Go By (Capitol)	3329	-1023	319034	15	132/0
17	19	SOLUNA For All Time (DreamWorks)	3216	-67	315832	16	122/0
23	20	CREED One Last Breath (Wind-up)	3168	+407	251161	10	105/8
30	21	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	2945	+869	395224	4	108/12
27	22	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	2739	+518	321312	4	110/4
22	23	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	2731	-120	246712	8	92/0
28	24	BBMAK Out Of My Heart (Into Your...) (Hollywood)	2454	+330	276780	5	108/0
25	25	SEVEN AND THE SUN Walk With Me (Atlantic)	2421	+167	232940	10	99/1
21	26	SHERYL CROW Soak Up The Sun (A&M/Interscope)	2397	-572	191858	20	116/0
26	27	ENRIQUE IGLESIAS Don't Turn Off The Lights (Interscope)	2329	+89	228568	9	104/0
33	28	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	2271	+494	317396	4	86/7
32	29	VANESSA CARLTON Ordinary Day (A&M/Interscope)	2230	+405	249476	3	121/4
24	30	CRAIG DAVID Walking Away (Wildstar/Atlantic)	2189	-170	306748	17	107/0
45	31	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	1956	+917	204466	2	104/56
34	32	TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	1836	+75	188577	8	78/0
35	33	KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	1730	+144	144883	5	67/6
36	34	SHAKIRA Objection (Tango) (Epic)	1720	+205	178057	4	104/6
37	35	NAUGHTY BY NATURE F/3LW Feels Good (Don't Worry...) (TVT)	1633	+187	167117	6	66/1
41	36	BEENIE MAN F/JANET Feel It Boy (Virgin)	1608	+350	188618	2	97/14
40	37	OUR LADY PEACE Somewhere Out There (Columbia)	1606	+279	127953	4	85/5
39	38	MICHELLE BRANCH Goodbye To You (Maverick/WB)	1574	+240	153882	2	99/5
38	39	BRITNEY SPEARS Boys (Maverick/Reprise)	1543	+189	146221	3	79/3
31	40	ANASTACIA One Day In Your Life (Epic)	1471	-587	153258	11	112/0
29	41	BRANDY Full Moon (Atlantic)	1436	-682	128716	13	100/0
43	42	ELVIS VS. JXL A Little Less Conversation (RCA)	1412	+294	148155	2	66/2
42	43	BIG TYMERS Still Fly (Cash Money/Universal)	1365	+107	140221	7	55/2
44	44	GOO GOO DOLLS Big Machine (Warner Bros.)	1135	+628	83672	1	72/5
47	45	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	1054	+276	119654	1	51/15
47	46	HOOBASTANK Running Away (Island/IDJMG)	986	+23	68475	2	62/4
47	47	ASHANTI Happy (Murder Inc./IDJMG)	960	+252	80475	1	44/11
44	48	B2K Gots Ta Be (Epic)	934	-159	80253	6	62/0
49	49	NICKELBACK Too Bad (Roadrunner/IDJMG)	831	-41	63188	18	58/0
49	50	NO DOUBT F/LADY SAW Underneath It All (Interscope)	823	+634	109347	1	86/14

134 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/21-7/27. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
EMINEM Cleanin' Out... (Shady/Aftermath/Interscope)	56
JENNIFER LOVE HEWITT BareNaked (Jive)	56
3LW I Do (Wanna Get Close To You) (Epic)	20
IRV GOTTI Down 4 U (Murder Inc./IDJMG)	15
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	15
BEENIE MAN F/JANET Feel It Boy (Virgin)	14
NO DOUBT F/LADY SAW Underneath It All (Interscope)	14
AMY STUDDT Just A Little Girl (19/Universal)	14
WHITNEY HOUSTON Whatchulookinat (Arista)	14
SPLENDER Save It For Later (J)	14

IRV GOTTI "DOWN 4 U"

Over 1050 Pop Spins! #2

4 R&R Rhythmic 5x

3* Top 40 Crossover Monitor

4* Top 40 Rhythmic Monitor

Top 5 phones: WIOQ & WKST

Top 10 phones: B94, Y100 & WIHT

MURDA

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	+1672
PINK Just Like A Pill (Arista)	+1044
MARIO Just A Friend 2002 (J)	+962
EMINEM Cleanin' Out... (Shady/Aftermath/Interscope)	+917
DANIEL BEDINGFIELD Gotta Get... (Island/IDJMG)	+869
KYLIE MINOGUE Love At First Sight (Capitol)	+665
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+634
GOO GOO DOLLS Big Machine (Warner Bros.)	+628
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	+518
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	+494

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MICHELLE BRANCH All You Wanted (Maverick/WB)	3034
DEFAULT Wasting My Time (TVT)	2699
PINK Don't Let Me Get Me (Arista)	2511
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	2385
LINKIN PARK In The End (Warner Bros.)	2279
CALLING Wherever You Will Go (RCA)	1851
SHAKIRA Underneath Your Clothes (Epic)	1804
JENNIFER LOPEZ Ain't It Funny (Epic)	1763
MARY J. BLIGE Family Affair (MCA)	1605
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1569
USHER U Got It Bad (LaFace/Arista)	1093
'N SYNC Girlfriend (Jive)	1090
ENRIQUE IGLESIAS Escape (Interscope)	1082
CRAIG DAVID 7 Days (Wildstar/Atlantic)	1010

R&R Station Playlists have moved to the web.

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www.radioandrecords.com.

Large Rotation
15-20x

The Goo Goo Dolls

"Big Machine"

24 R&R Hot AC
23* Adult Top 40 Monitor
19* Modern Adult Monitor

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Most Increased!

New This Week:
KMXV, WQZQ, WNOU,
WLNK, WTSS, WMVX

Headlining Tour Across the Country Now! 8/2 - "The Late Late Show" Craig Kilborn

be on the look out for...

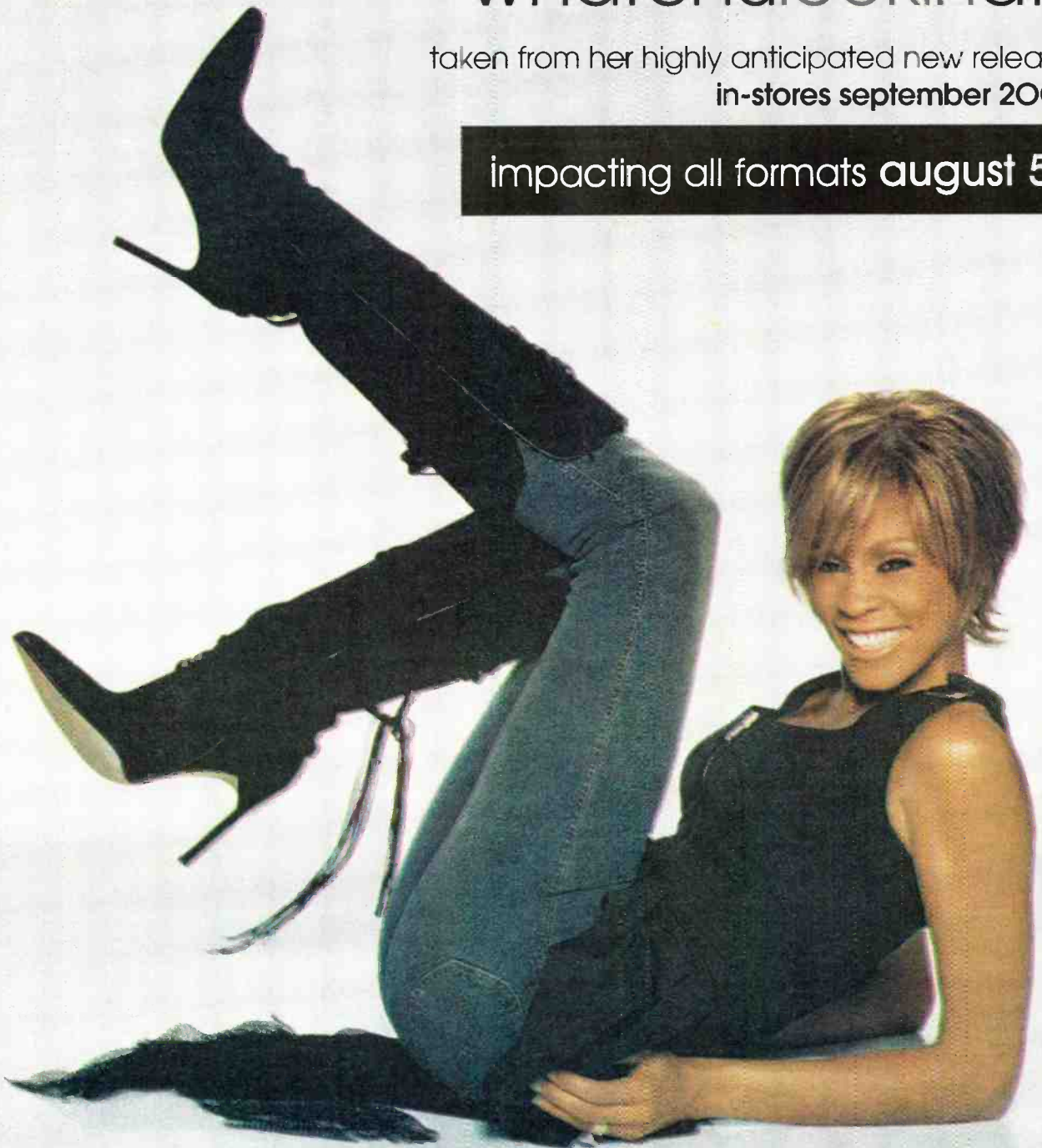
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"whatchulookinat"

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impacting all formats **august 5th**



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Album Producers: Bobby Brown & Whitney Houston • Management: Nippy, Inc. / James Lassiter for Overbrook Entertainment

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R&R CHR/Pop Top 50 Indicator

August 2, 2002

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	AVRIL LAVIGNE Complicated (Arista)	2979	+49	88981	10	49/1
2	2	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	2851	-41	82773	11	50/0
3	3	PINK Just Like A Pill (Arista)	2747	+340	82154	7	50/0
5	4	DJ SAMMY & YANOU Heaven (Robbins)	2533	+267	76149	9	48/1
4	5	NELLY Hot In Herre (Fo' Reel/Universal)	2143	-196	61620	13	44/0
9	6	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	1973	+54	54560	13	44/0
6	7	JIMMY EAT WORLD The Middle (DreamWorks)	1923	-203	57104	20	43/0
7	8	DIRTY VEGAS Days Go By (Capitol)	1908	-215	57589	12	47/0
13	9	JOHN MAYER No Such Thing (Aware/Columbia)	1905	+220	58659	11	48/1
11	10	SOLUNA For All Time (DreamWorks)	1841	+44	53477	20	49/0
8	11	EMINEM Without Me (Shady/Aftermath/Interscope)	1784	-260	49832	12	43/0
14	12	CREED One Last Breath (Wind-up)	1608	+30	44658	10	48/1
10	13	NO DOUBT Hella Good (Interscope)	1582	-216	46573	17	44/0
12	14	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1576	-153	48316	23	42/0
19	15	KYLIE MINOGUE Love At First Sight (Capitol)	1387	+208	42597	8	45/3
18	16	SEVEN AND THE SUN Walk With Me (Atlantic)	1329	+69	39855	10	45/0
15	17	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1294	-248	37573	20	40/0
17	18	ENRIQUE IGLESIAS Don't Turn Off The Lights (Interscope)	1271	-14	37499	9	44/0
16	19	ASHANTI Foolish (Murder Inc./IDJMG)	1243	-67	37786	18	40/0
21	20	BBMAK Out Of My Heart (Into Your...) (Hollywood)	1220	+147	37111	4	49/4
23	21	VANESSA CARLTON Ordinary Day (A&M/Interscope)	1133	+153	31540	3	48/0
29	22	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	1054	+374	33852	2	41/5
20	23	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	1042	-118	30989	16	32/0
26	24	MARIO Just A Friend 2002 (J)	1020	+188	25502	4	39/4
31	25	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	881	+242	24849	3	40/5
30	26	MICHELLE BRANCH Goodbye To You (Maverick/WB)	854	+180	23879	2	44/3
27	27	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	760	-49	20139	5	34/0
24	28	CRAIG DAVID Walking Away (Wildstar/Atlantic)	730	-248	20970	16	25/0
33	29	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	718	+163	23795	2	43/5
28	30	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	717	-28	17905	22	27/0
38	31	GOO GOO DOLLS Big Machine (Warner Bros.)	646	+206	18642	2	37/3
32	32	HOOBASTANK Running Away (Island/IDJMG)	645	+47	18599	4	40/1
39	33	ELVIS VS. JXL A Little Less Conversation (RCA)	613	+224	17503	2	34/5
34	34	TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	568	+21	16944	6	35/0
37	35	SHAKIRA Objection (Tango) (Epic)	517	+25	13022	4	27/0
36	36	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	513	+2	15514	2	25/3
Debut	37	NO DOUBT F/LADY SAW Underneath It All (Interscope)	505	+393	15758	1	41/3
25	38	BRANDY Full Moon (Atlantic)	490	-447	14179	13	21/0
40	39	BRITNEY SPEARS Boys (Maverick/Reprise)	489	+112	14164	2	27/2
35	40	ANASTACIA One Day In Your Life (Epic)	429	-112	14059	8	16/0
43	41	OUR LADY PEACE Somewhere Out There (Columbia)	375	+52	11134	2	22/3
Debut	42	BEENIE MAN F/JANET Feel It Boy (Virgin)	311	+122	6851	1	25/6
44	43	KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	289	-6	7638	6	26/3
41	44	GOO GOO DOLLS Here Is Gone (Warner Bros.)	229	-118	8518	19	12/0
46	45	AURORA Dreaming (Groovilicious/Strictly Rhythm)	216	-4	6099	2	25/1
Debut	46	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	215	+146	7317	1	38/28
42	47	KELLY OSBOURNE Papa Don't Preach (Epic)	208	-119	5036	8	10/0
Debut	48	ASHANTI Happy (Murder Inc./IDJMG)	203	+23	9063	1	10/2
Debut	49	NAUGHTY BY NATURE F/3LW Feels Good (Don't Worry...) (TVT)	200	+11	4797	1	13/1
Debut	50	STAINED Epiphany (Flip/Elektra/EEG)	170	-21	4812	1	15/0

51 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 7/21-Saturday 7/27.
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Most Added

ARTIST TITLE LABEL(S)	ADDS
EMINEM Cleanin' Out... (Shady/Aftermath/Interscope)	28
THE CORRS F/BONO When The Stars... (143/Lava/Atlantic)	14
JUSTINCASE Don't Cry For Us (Maverick/WB)	10
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	7
BEENIE MAN F/JANET Feel It Boy (Virgin)	6
IRV GOTTI Down 4 U (Murder Inc./IDJMG)	6
AMY STUOT Just A Little Girl (19/Universal)	6
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	5
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	5
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	5
ELVIS VS. JXL A Little Less Conversation (RCA)	5
JENNIFER LOVE HEWITT BareNaked (Jive)	5
BBMAK Out Of My Heart (Into Your...) (Hollywood)	4
MARIO Just A Friend 2002 (J)	4
KYLIE MINOGUE Love At First Sight (Capitol)	3
MICHELLE BRANCH Goodbye To You (Maverick/WB)	3
NO DOUBT F/LADY SAW Underneath It All (Interscope)	3
GOO GOO DOLLS Big Machine (Warner Bros.)	3
KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	3
P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NO DOUBT F/LADY SAW Underneath It All (Interscope)	+393
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	+374
PINK Just Like A Pill (Arista)	+340
DJ SAMMY & YANOU Heaven (Robbins)	+267
DANIEL BEDINGFIELD Gotta Get... (Island/IDJMG)	+242
ELVIS VS. JXL A Little Less Conversation (RCA)	+224
JOHN MAYER No Such Thing (Aware/Columbia)	+220
KYLIE MINOGUE Love At First Sight (Capitol)	+208
GOO GOO DOLLS Big Machine (Warner Bros.)	+206
MARIO Just A Friend 2002 (J)	+188
MICHELLE BRANCH Goodbye To You (Maverick/WB)	+180
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	+163
VANESSA CARLTON Ordinary Day (A&M/Interscope)	+153
BBMAK Out Of My Heart (Into Your...) (Hollywood)	+147
EMINEM Cleanin' Out... (Shady/Aftermath/Interscope)	+146
BEENIE MAN F/JANET Feel It Boy (Virgin)	+122
BRITNEY SPEARS Boys (Maverick/Reprise)	+112
PAULINA RUBIO The One You Love (Universal)	+79
SEVEN AND THE SUN Walk With Me (Atlantic)	+69
DEF LEPPARD Now (Island/IDJMG)	+61
BIF NAKED Tango Shoes (Her Royal Majesty's)	+58
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	+54
OUR LADY PEACE Somewhere Out There (Columbia)	+52
USHER U Got It Bad (LaFace/Arista)	+51
AVRIL LAVIGNE Complicated (Arista)	+49
MARY J. BLIGE Family Affair (MCA)	+48
HOOBASTANK Running Away (Island/IDJMG)	+47
ANGIE MARTINEZ If I Could Go (EastWest/EEG)	+45
SOLUNA For All Time (DreamWorks)	+44
IRV GOTTI Down 4 U (Murder Inc./IDJMG)	+44

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ON THE RECORD

With
Scotty G.
PD/MD, WJMX (103X)/
Florence, SC



So far 103X has been keeping a very good balance of songs throughout the format. Maintaining the importance of the hits and the elite of the elite is top priority. One of those records is Eminem's "Without Me." Every one of his hits has been beneficial to 103X, and this latest one is already at No. 1 for us. Both Vanessa Carlton and Avril Lavigne are new artists who have songs that scream hit. They're brilliant songs. They were no-brainers for 103X, along with Pink, Nickelback, Chad Kroeger and Dirty Vegas. There's something about a Mitsubishi vehicle and a spastic woman in the passenger seat that just makes people nuts for the Dirty Vegas song. Now let's see how a dead King does with sampled beats under his voice (Elvis Vs. JXL). We've jumped on the new Goo Goo Dolls right away, planning that the new album *Gutterflower* is going to take off like the last album. For 103X, *Dizzy Up the Girl* had four very strong hits, along with some other earlier work too. With a track record like that, you can't go wrong. Overall, 103X is well-balanced with our essential artists while giving the listener a taste of the new stuff to build off. It seems to be working out very well both in programming and in what the listener wants. And what they're wanting is 103X.

A+1,672 makes the duet of Nelly and Kelly Rowland the most-played song this week. "Dilemma" (Fo' Reel/Universal) moves from 15-8*, and, by the looks of it, this track will be No. 1 in about two weeks — and that's a conservative estimate ... Pink's +1,044 pushes "Just Like a Pill" (Arista) from 6-4*, making her the second artist to rack up a lot of plays this week. Her comparison of love to drugs is popular, rhythmic and real! ... Out of the four acts to debut,

Ashanti is the only one rolling solo. No Doubt, featuring Lady Saw, enter at No. 50* with "Underneath It All" (Interscope), while Ashanti's "Happy" (Murder Inc./Def Jam/IDJMG) claims No. 47*. Irv Gotti Presents' "Down 4 U" (Murder Inc./Def Jam/IDJMG), which features everyone on the label, is No. 45*, and The Goo Goo Dolls' "Big Machine" (Warner Bros.) debuts at No. 44* ... Question: What exactly is a goo goo doll? I'm also curious about the meaning behind Daniel Bedingfield's "Gotta Get Thru This" (Island/IDJMG). Is he referring to the chart? Because he's kicking ass and not bothering with names. His single makes the biggest chart move this week, leaping 30-21*. With only 20 more positions to go, he's next in line for No. 1, right after Pink and Nelly & Kelly ... Kylie Minogue's "Love at First Sight" (Capitol) is aglow as it shines with its seven-position leap, tying for second-biggest chart move with Nelly's "Dilemma." "Love..." slides from 20-13*.

— Tanya O'Quinn/Asst. Editor



ON THE RISE

ARTIST: Westlife

LABEL: RCA

By TANYA O'QUINN / ASSISTANT EDITOR



Westlife

As I begin to write this week's spotlight, I grab the bio and press photo for Westlife. This quintet of nice-looking young men seems harmless, but listening to the single "World of Our Own" changes my opinion. If you're not already a fan, you may find yourself addicted to the sounds of this group.

It's no wonder that I'm becoming a fan after only 10 minutes — they obviously know how to please. Formed just three years ago, Westlife have released three records, with their latest going Platinum four times over. Last year's *World of Our Own* has sold over 5 million copies to date, bringing the band's total sales to over 15 million units. 2000's *Coast to Coast* sold over 2 million copies in the U.K. alone! *Coast to Coast*'s appeal has spread to 25 countries, earning Westlife a total of 52 Platinum awards. They have 10 U.K. No. 1 singles, five from their 1999 self-titled debut. The fan base of Westlife is global, and their sales are phenomenal.

World of Our Own showcases the band's songwriting skills. The tracks "Bop Bop Baby," "When You Come Around," "Don't Say It's Too Late," "Don't Let Me Go" and "Love Crime" were all co-written by the quintet. "I Wanna Grow Old With You" and "Imaginary Diva" were written solely by the band. "We wanted something simple that would go round your head forever," bandmember Shane Filan says of "Bop Bop Baby."

Westlife also contribute their rendition of Sarah McLachlan's "Angel" to the record. "We were all surprised how well it turned out," Filan says. "A favorite, for sure." The title track is a romantic suggestion for lovers to find their own place in the world, basically trading a solo path for a joint venture through life. This single focuses on the end of filing one's taxes individually. With tender, gentle, flowing melodies and impassioned, quixotic lyrics, this record is a romantic ballad that just happens to be set to an uptempo rhythm.

The group have already conquered the U.K., Ireland, Europe, Australia, South Africa and the Far East with sales topping the 15 million mark. They've performed a record breaking 64-night U.K. and Irish tour, selling out each date. Plus, they've made history by entering *The Guinness Book of Records* for having seven consecutive No. 1 singles in a row. Westlife are now set to invade the U.S. with *World of Our Own*. Why we haven't caught on by now, I don't know, but we'll sure have a hard time ignoring the mania these guys spread.

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 For The Week Ending 8/2/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
AVRIL LAVIGNE Complicated (Arista)	4.31	4.26	95%	20%	4.25	95%	21%
MICHELLE BRANCH All You Wanted (Maverick/WB)	4.05	4.04	95%	38%	4.06	95%	34%
PINK Just Like A Pill (Arista)	4.03	4.07	91%	19%	4.00	91%	18%
CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.98	4.07	92%	32%	4.07	93%	30%
CRAIG DAVID Walking Away (Wildstar/Atlantic)	3.96	4.03	90%	23%	4.02	90%	21%
JOHN MAYER No Such Thing (Aware/Columbia)	3.93	3.91	76%	17%	3.90	76%	20%
JIMMY EAT WORLD The Middle (DreamWorks)	3.92	3.98	91%	36%	3.82	90%	37%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.90	3.88	97%	48%	3.87	96%	49%
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	3.89	3.72	63%	11%	3.99	58%	9%
PINK Don't Let Me Get Me (Arista)	3.86	3.87	97%	48%	3.85	96%	48%
NELLY Hot In Herre (Fo' Reel/Universal)	3.83	3.72	95%	39%	3.91	94%	36%
SEVEN AND THE SUN Walk With Me (Atlantic)	3.81	3.71	50%	8%	3.82	51%	8%
BBMAK Out Of My Heart (Into Your Head) (Hollywood)	3.77	-	59%	10%	3.79	58%	11%
DJ SAMMY & YANOU Heaven (Robbins)	3.76	3.90	77%	23%	3.63	78%	26%
KYLIE MINOGUE Love At First Sight (Capitol)	3.73	3.58	75%	15%	3.69	73%	15%
CREED One Last Breath (Wind-up)	3.71	3.68	73%	19%	3.86	74%	15%
EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3.69	-	63%	13%	3.78	61%	11%
SOLUNA For All Time (DreamWorks)	3.68	3.64	57%	11%	3.69	55%	11%
NO DOUBT Hella Good (Interscope)	3.68	3.68	94%	46%	3.77	95%	45%
EMINEM Without Me (Shady/Aftermath/Interscope)	3.66	3.77	97%	46%	3.77	96%	42%
JENNIFER LOPEZ FEATURING NAS I'm Gonna Be Alright (Epic)	3.65	3.53	91%	33%	3.88	91%	30%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.62	3.64	94%	37%	3.51	94%	37%
ENRIQUE IGLESIAS Don't Turn Off The Lights (Interscope)	3.53	-	82%	21%	3.63	81%	19%
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3.52	3.47	92%	54%	3.62	91%	51%
BRANDY Full Moon (Atlantic)	3.50	3.44	85%	28%	3.55	85%	26%
ASHANTI Foolish (Murder Inc./IDJMG)	3.48	3.46	91%	50%	3.59	91%	48%
MARIO Just A Friend (J)	3.47	3.39	64%	15%	3.46	66%	14%
DIRTY VEGAS Days Go By (Capitol)	3.45	3.55	90%	41%	3.42	88%	40%
P. DIDDY F/USHER & LOON I Need A Girl (Part I) (Bad Boy/Arista)	3.44	3.38	93%	51%	3.56	91%	48%
GAM'RON Oh Boy (Roc-A-Fella/IDJMG)	3.20	3.21	66%	29%	3.24	63%	27%

Total sample size is 710 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

MONICA All Eyez On Me (J)
 Total Plays: 699, Total Stations: 60, Adds: 11

ANGIE MARTINEZ If I Could Go (EastWest/EEG)
 Total Plays: 578, Total Stations: 49, Adds: 15

DAVE MATTHEWS BAND Where Are You Going (RCA)
 Total Plays: 506, Total Stations: 30, Adds: 5

AVANT Makin' Good Love (Magic Johnson/MCA)
 Total Plays: 455, Total Stations: 31, Adds: 3

TANTO METRO & DEVONTE Give It To Her (VP)
 Total Plays: 440, Total Stations: 14, Adds: 0

3LW I Do (Wanna Get Close To You) (Epic)
 Total Plays: 417, Total Stations: 65, Adds: 20

AMY STUDD Just A Little Girl (19/Universal)
 Total Plays: 388, Total Stations: 47, Adds: 14

WHITNEY HOUSTON Whatchulookinat (Arista)
 Total Plays: 300, Total Stations: 22, Adds: 14

311 Amber (Volcano)
 Total Plays: 293, Total Stations: 27, Adds: 3

STAIN'D Epiphany (Flip/Elektra/EEG)
 Total Plays: 289, Total Stations: 23, Adds: 3

Songs ranked by total plays

You Played My Record...

Continued from Page xx

Calls/City	Plays To Reach 65% Of W18-34 Cume	Reach Among All W18-34 In The Metro	W18-34 Reached (00)	Frequency	Gross Impressions (00)
WXKB/Ft. Myers	35	23.3%	141	2.7	385
WWST/Knoxville	22	37.2%	306	2.6	792
KKSS/Albuquerque	35	22.9%	185	2.6	490
KQKQ/Omaha	57	27.4%	230	2.5	570
WSTW/Wilmington, DE	20	17.7%	137	2.6	360
XHTO/EI Paso	26	22.0%	188	2.6	494
WHKF/Harrisburg	28	31.4%	213	2.5	532
WNTQ/Syracuse	35	28.5%	205	2.7	560
WWHT/Syracuse	30	28.9%	215	2.7	570
WVKS/Toledo	38	35.1%	260	2.6	684
WFMF/Baton Rouge	33	25.4%	219	2.6	561
WERO/Greenville, NC	47	21.7%	163	2.6	423
WRHT/Greenville, NC	57	16.6%	117	2.4	285
KLAL/Little Rock	41	17.6%	134	2.8	369
KQAR/Little Rock	41	14.5%	106	3.1	328
WYKS/Gainesville	34	19.3%	123	3	374
WNOK/Columbia, SC	25	24.0%	176	2.6	450
KKDM/Des Moines	34	34.0%	252	2.6	646
WABB/Mobile	36	28.0%	171	2.7	468
KKRD/Wichita	50	19.6%	127	2.8	350
WSSX/Charleston, SC	40	25.6%	179	2.5	440
KZZU/Spokane	37	25.2%	149	2.5	370
WVYB/Daytona Beach	39	15.9%	73	2.7	195
KKMG/Colorado Springs	35	33.7%	212	2.6	560
WZEE/Madison	40	30.8%	215	2.6	560
WAEZ/Johnson City	39	23.7%	124	2.8	351
WAOA/Melbourne	19	27.0%	134	2.6	342
WLKT/Lexington, KY	35	30.2%	206	2.9	595
KSMB/Lafayette, LA	31	36.7%	217	2.7	582

Calls/City	Plays To Reach 65% Of W18-34 Cume	Reach Among All W18-34 In The Metro	W18-34 Reached (00)	Frequency	Gross Impressions (00)
WKCI/New Haven, CT	41	26.4%	149	2.8	410
WKXJ/Chattanooga, TN	33	17.7%	96	2.8	264
WYCR/York, PA	37	26.6%	134	2.5	333
WHOT/Youngstown, OH	41	33.4%	150	2.7	410
WAKZ/Youngstown, OH	47	24.4%	113	2.5	282
WXLK/Roanoke, VA	36	23.0%	117	2.5	288
WJJS/Roanoke, VA	23	20.1%	101	3.2	322
WZNY/Augusta, GA	29	23.4%	129	3.1	406
WLAN/Lancaster, PA	31	32.2%	170	2.6	434
KSXY/Santa Rosa, CA	42	13.4%	67	2.5	168
WZYP/Huntsville, AL	32	27.3%	140	2.7	384
WERZ/Portsmouth, NH	43	19.3%	104	2.9	301
WHZZ/Lansing, MI	32	30.8%	195	2.6	512
KZMG/Boise, ID	44	23.6%	110	2.8	308
KSAS/Boise, ID	41	19.7%	92	2.7	246
WYOY/Jackson, MS	42	18.7%	107	2.7	294
WDBT/Jackson, MS	50	24.0%	141	2.5	350
WWCK/Flint, MI	28	30.1%	145	2.7	392
WJLQ/Pensacola, FL	30	15.5%	73	2.9	210
WQSM/Fayetteville, AR	22	21.2%	116	2.7	308
WIOG/Saginaw, MI	34	35.4%	147	2.5	374
KRUF/Shreveport, LA	40	23.7%	102	2.7	280
KQXY/Beaumont, TX	22	26.0%	99	3.3	330
KKPN/Corpus Christi, TX	56	17.8%	75	2.2	168
WAYV/Atlantic City, NJ	32	21.3%	85	3	256
WXYK/Biloxi, MS	40	22.2%	90	2.7	240
WPST/Trenton, NJ	27	30.1%	126	2.6	324
WIXX/Trenton, NJ	32	32.0%	135	2.6	352
WKSZ/Appleton, WI	44	25.7%	108	2.4	264
WHTS/Quad Cities, IA-IL	45	38.1%	138	2.6	360
KBEA/Quad Cities, IA-IL	41	29.1%	107	3.1	328



DONTAY THOMPSON
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A Bunch Of N.E.R.D.s

□ Producers-turned-artists strike it rich with their first hit

When you think of today's hottest record producers, one group of guys certainly stands out. They've taken control of their art form, and some of the music industry's biggest stars want the guys' to add their signature sound to their work.

The Neptunes are one of the most successful production teams in recent memory. They've been responsible for taking the talent of a number of artists to a higher level by lending them beats so dynamic that you have no choice but to get your body in motion.

Like many other talented groups of producers, The Neptunes chose to expand their horizons by introducing America to N.E.R.D. The group consists of Neptunes members Pharrell and Chad and longtime friend Shay. With all the success this crew has had thus far, I thought it'd be great to talk to them about the transition from producers to artists.

R&R: Could you clue us in on what those initials stand for?

Shay: They stand for No One Ever Really Dies.

R&R: What inspired you guys to name the group N.E.R.D.?

Chad: First of all, it worked. We tried to find something that N.E.R.D. stood for. We didn't want to call it Nerd, even though that was the basis of the whole group. We wanted to have a double meaning. If you're a little quirky, you can be a little nerdy. But, at the same time, it's for the real people.

R&R: What does the name symbolize for you guys?

Pharrell: N.E.R.D. is just a basic belief. People's energies are made of their souls. When you die, that energy may disperse, but it isn't destroyed. Energy cannot be destroyed. It can manifest in a different way, but even then it's like the soul is going somewhere. If it's going to heaven or hell,



N.E.R.D.

or even if it's going into a fog or somewhere in the atmosphere to lurk unbeknownst to itself, it's going somewhere.

R&R: You guys were and still are having so much success as producers. Why be a part of a group yourselves?

Pharrell: We just wanted to do something different.

Shay: N.E.R.D. has always existed, but The Neptunes finally had some downtime to focus on it. Keith Wood started the whole idea of The Neptunes doing an album.

Chad: The record label asked if we wanted to do a project ourselves, and we were like, "Yeah, sure. Why not?" Being artists is a way for us to let people know what we think of the music industry. Being artists ourselves, we don't really have any limits. We can do what we want.

R&R: As The Neptunes, you guys have worked with some of the hottest acts in the game, producing hit record after hit record. You've consistently been in demand and worked on a lot of people's albums. Name some of the artists you have worked with.

Chad: Jay-Z, Busta Rhymes, Britney Spears, Noreaga, Ol' Dirty Bastard, Kelis, Clipse, Beanie Man,

'N Sync, Justin Timberlake, Beyoncé — and ourselves.

R&R: Those big-name artists want you to work with them because of your ability to produce infectious beats. What do you guys do to come up with some of the tracks you create?

Pharrell: Basically, when we work with people, we try to take them to the next level. We have a vision of where they are and where we want to take them as artists. You go

with a feeling, and you mold sounds into a particular shape, if you will. When we make music, it's like a sculptor who has an idea in his mind and only a certain amount of clay to work with. He doesn't stop until he feels that the work is finished. We do the same thing, but with keyboards.

R&R: You guys seem to come up with sounds that are unlike anything else out there. Is keeping your sound fresh and coming up with unique tracks something that you strive to do?

Pharrell: I don't know if what we do is so different, because there are a lot of great producers out there. To us, it's just good to be among the greatest producers out there. It's a complete privilege and a pleasure at the same time. For what we do, we just go with a feeling and practice boxless, limitless thinking. You don't keep yourself in one particular mode. It's not healthy as a human being. We took how we lived in high school — you know, you hung around rappers, you hung around skaters and bookworms, you hung out with everybody. If you take those different experiences and different people and are smart about it, that makes you a well-rounded person. That's sort of what we do with music.

R&R: Do you seek out certain artists to work with, or do they hunt you guys down?

Pharrell: We work with the artists when we feel we can do justice to the project. There are a lot of artists who don't need us. It's a great feeling when someone wants material from you. It gives you a chance to take their career to another plateau or even in another direction, to give them a different option for another look or sound. This group we signed called Spy Mobb, they have a sound that is like Todd Rundgren meets Steely Dan. We



On last week's chart, Nelly's "Hot in Herre" (Universal) was in the No. 1 position even with a spin decrease. This week, the battle for the No. 1 was between P. Diddy's "I Need a Girl (Part II)" (Bad Boy/Arista) and Nelly's "Dilemma" (Universal), two songs that have both been getting more than 500-spin increases for the past two weeks. P. Diddy came out on top, and I gotta give some love to Rick Sackheim and the rest of the crew at Arista for getting him there. However, with "Dilemma" getting an additional 646 spins this week, expect Nelly and the people at Universal to have another No. 1 record on their hands soon.

Let's talk about two records that have been growing on the chart and have, surprisingly, reached the top 10. One of the records belongs to the young and very talented J Records recording artist Mario, whose "Just a Friend 2002" has become a top five record on the Rhythmic chart and is still growing. Props go out to Michael Williams and crew at J Records, who have been instrumental in breaking Mario. N.O.R.E.'s "Nothin' (Def Jam/ID-JMG)" is the other record that has reached the top 10 sooner than I expected. From Day One I've felt this record was the shit, but when it first shipped, some programmers thought the record was too hard for their stations. Some of these same programmers have changed their attitudes, however, making the record huge at the format. Shout-outs to all the people in radio and those at Def Jam who have taken N.O.R.E.'s career to the next level. It's long overdue.

Why do you have to put a major artist on a new artist's record for it to get more love? This is the case with Amerie's "Why Don't We Fall in Love" (Rise/Columbia). You put a hot artist like Ludacris on it doing a 30-second rap, and programmers seem to like it more, even though the version with Ludacris is the same song that originally shipped to radio months ago without him.

Looking for some hot new music? There are a couple of records you should be on the lookout for: Ms. Jade featuring Timberland & Nelly Furtado's "Ching, Ching" (Beat Club/Interscope), Toni Braxton featuring Irv Gotti's "No More Love" (Arista) and Xzibit's "Multiply" (Loud/Columbia). Records not to sleep on are Faith Evans' "Burnin' Up" (Bad Boy/Arista), Styles' "Good Times" (Ruff Ryders/Interscope), Ginuwine's "Stingy" (Epic) and Scarface's "On My Block" (Def Jam South/IDJMG).

Shout-outs Ebro, Rick Sackheim, Tanya Kalayjian Amon Parker, E-Man, Mike Liberman, Jeff G, Johnny Coppola, Motti Shulman, Gary Marella, Brian Sampson, T. Ponce, Warren Gesin, Rod Edwards and, last but not least, FTC. Holla!

signed them because they weren't afraid to be musically different.

Money has been pretty much out of the equation for us for a few years now. We're financially secure. We do things because we want to. That's the reason why God gives us a chance to contin-

ue working and doing what we do. It's not a monetary thing; it's more of a good music thing. Make people happy. Give them music they can cry to, music to aid their every thought. We're totally thankful for the opportunity to be there and offer that to the world.

"When we make music, it's like a sculptor who has an idea in his mind and only a certain amount of clay to work with. He doesn't stop until he feels that the work is finished. We do the same thing, but with keyboards."

Pharrell



LL COOL J COOLIN' AT THE BOX

During a recent tour stop in Houston, Def Jam superstar LL Cool J visited the good folks at KBXX (The Box). Shown here having a blast are (l-r) Def Jam rep Tanikia Smith, KBXX PD Tom Calococci and MD Petu, Mr. Cool J and Def Jam rep James Marsh.

R&R CHR/Rhythmic Top 50

Powered By



August 2, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
2	1	P. DIDDY F/GINUWINE I Need A Girl (Part II) (Bad Boy/Arista)	5101	-107	716864	10	80/1
4	2	NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	5016	+646	679505	5	41/1
1	3	NELLY Hot In Herre (Fo' Reel/Universal)	4973	-328	782370	15	79/0
3	4	IRV GOTTI Down 4 U (Murder Inc./IDJMG)	4537	+166	606914	9	78/1
7	5	MARIO Just A Friend 2002 (J)	3807	+280	526247	14	73/1
6	6	BIG TYMERS Still Fly (Cash Money/Universal)	3774	-303	483478	16	78/0
5	7	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	3441	-668	449966	17	79/0
8	8	ASHANTI Happy (Murder Inc./IDJMG)	3289	+367	461597	12	77/2
11	9	EVE F/ALICIA KEYS Gangsta Lovin' (Ruff Ryders/Interscope)	3001	+403	420088	5	76/0
13	10	N.O.R.E. Nothin' (Def Jam/IDJMG)	2710	+492	519383	10	72/5
14	11	EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)	2561	+543	293473	6	65/1
10	12	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	2224	-376	302400	17	60/0
16	13	ANGIE MARTINEZ If I Could Go (EastWest/EEG)	2121	+213	306044	10	62/0
9	14	EMINEM Without Me (Shady/Aftermath/Interscope)	2108	-557	301051	14	67/0
12	15	TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	1901	-367	312500	18	74/0
19	16	CLIPSE Grindin' (Star Trak/Arista)	1694	+119	248161	10	62/2
21	17	AMERIE Why Don't We Fall In Love (Rise/Columbia)	1643	+217	172805	11	57/3
15	18	ASHANTI Foolish (Murder Inc./IDJMG)	1633	-336	211305	27	77/0
23	19	LUDACRIS Move Bitch (Def Jam South/IDJMG)	1555	+217	313734	10	47/1
17	20	AVANT Makin' Good Love (Magic Johnson/MCA)	1546	-70	142670	20	59/0
18	21	B2K Gots Ta Be (Epic)	1444	-148	151405	15	62/0
31	22	BEENIE MAN F/FJANET Feel It Boy (Virgin)	1365	+303	173354	3	67/5
24	23	LIL' WAYNE Way Of Life (Cash Money/Universal)	1326	+136	167444	6	67/1
26	24	TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	1259	+110	106929	8	57/5
28	25	NAPPY ROOTS Po' Folks (Atlantic)	1248	+161	90971	7	57/3
30	26	MONICA All Eyes On Me (J)	1215	+150	124014	5	58/0
32	27	WYCLEF JEAN Two Wrongs (Columbia)	1119	+77	122262	9	44/1
34	28	FABOLOUS F/P. DIDDY & JAGGED.. Trade It All (Part II) (Epic)	1099	+134	170932	3	51/4
33	29	USHER Can U Help Me (LaFace/Arista)	1067	+85	96568	4	51/1
22	30	BRANDY Full Moon (Atlantic)	1057	-283	104336	17	55/0
35	31	3LW I Do (Wanna Get Close To You) (Epic)	1037	+86	125119	4	49/2
27	32	KHIA My Neck, My Back (Lick It) (Dirty Down/Artemis)	1017	-125	206103	18	55/0
25	33	JA RULE Down Ass Chick (Murder Inc./IDJMG)	975	-196	112986	18	50/0
38	34	GINUWINE Stingy (Epic)	929	+103	139630	6	49/1
36	35	ASHANTI Baby (Murder Inc./IDJMG)	891	+40	105072	7	3/0
42	36	YASMEEN Blue Jeans (Magic Johnson/MCA)	873	+182	77252	4	47/2
43	37	DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	834	+151	106972	5	28/4
48	38	CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	823	+227	117177	2	7/2
44	39	STYLES Goodtimes (Interscope)	800	+155	216690	4	32/8
29	40	TWEET Call Me (Gold Mind/Elektra/EEG)	782	-295	149294	14	53/0
46	41	NAS F/AMERIE Rule (Columbia)	702	+76	70007	2	36/1
37	42	YING YANG TWINS Say I Yi Yi (Koch)	699	-151	56149	20	43/0
41	43	MUSIQ Halicrazy (Def Soul/IDJMG)	659	-70	125666	19	34/0
47	44	FAITH EVANS Burnin' Up (Bad Boy/Arista)	658	+42	132955	3	38/0
49	45	SLUM VILLAGE Tainted (Barak/Capitol)	622	+85	69894	2	40/2
Debut	46	DJ SAMMY & YANOU Heaven (Robbins)	554	+77	87350	1	12/1
50	47	NIVEA Don't Mess With My Man (Jive)	545	+36	52779	2	34/4
Debut	48	BONE THUGS-N-HARMONY Get Up And Get It (Epic)	533	+262	60356	1	36/18
45	49	SMILEZ AND SOUTHSTAR Who Wants This? (ARTISTdirect)	509	-130	40212	10	42/0
40	50	DIRTY VEGAS Days Go By (Capitol)	488	-259	60004	15	33/0

82 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/21-7/27. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added[®]

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ARTIST TITLE LABEL(S)	ADDS
MUSIQ Dontchange (Def Soul/IDJMG)	20
ISYSS Single For The Rest Of My Life (Arista)	19
BONE THUGS-N-HARMONY Get Up And Get It (Epic)	18
HUSTLECHILD I'm Cool (Elektra/EEG)	14
BRANDY He Is (Atlantic)	13
STYLES Goodtimes (Interscope)	8
BIG TYMERS Oh Yeah (Cash Money/Universal)	8
PASTOR TROY Are We Cuttin' (Universal)	7
N.D.R.E. Nothin' (Def Jam/IDJMG)	5
BEENIE MAN F/FJANET Feel It Boy (Virgin)	5
TRICK DADDY In Da Wind (Slip 'N Slide/Atlantic)	5
TRINA F/TWEET No Panties (Slip 'N Slide/Atlantic)	5
LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)	+646
EMINEM Cleanin' Out... (Shady/Aftermath/Interscope)	+543
N.O.R.E. Nothin' (Def Jam/IDJMG)	+492
EVE F/ALICIA KEYS Gangsta... (Ruff Ryders/Interscope)	+403
ASHANTI Happy (Murder Inc./IDJMG)	+367
BEENIE MAN F/FJANET Feel It Boy (Virgin)	+303
MARIO Just A Friend 2002 (J)	+280
BONE THUGS-N-HARMONY Get Up And Get It (Epic)	+262
CAM'RON Hey Ma (Roc-A-Fella/IDJMG)	+227
AMERIE Why Don't We Fall In Love (Rise/Columbia)	+217
LUDACRIS Move Bitch (Def Jam South/IDJMG)	+217

New & Active

JENE Get Into Something (Motown)	Total Plays: 436, Total Stations: 22, Adds: 0
BRITNEY SPEARS Boys (Maverick/Reprise)	Total Plays: 324, Total Stations: 13, Adds: 0
LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)	Total Plays: 321, Total Stations: 21, Adds: 5
ARCHIE EVERSOLE We Ready (MCA)	Total Plays: 317, Total Stations: 17, Adds: 1
SCARFACE On My Block (Def Jam South/IDJMG)	Total Plays: 311, Total Stations: 33, Adds: 3
MACK 10 Connected For Life (Cash Money/Universal)	Total Plays: 305, Total Stations: 15, Adds: 2
LIL BOW WOW FJD... Basketball (So So Def/Columbia)	Total Plays: 257, Total Stations: 21, Adds: 1
BIG TYMERS Oh Yeah (Cash Money/Universal)	Total Plays: 256, Total Stations: 10, Adds: 8
TRINA F/TWEET No Panties (Slip 'N Slide/Atlantic)	Total Plays: 237, Total Stations: 22, Adds: 5
MASTER P Rock It (No Limit/Universal)	Total Plays: 232, Total Stations: 13, Adds: 1

Songs ranked by total plays

R&R Station Playlists have moved to the web.
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R&R Rhythmic Mix Show Top 30

August 2, 2002

RANK ARTIST TITLE LABEL

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

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/23-7/29/02. (C) 2002. R&R, Inc.



PHAT MIX SIX

- NAS f/AMERIE** Rule (Rise/Columbia)
WC f/NATE DOGG Streetz (Def Jam/IDJMG)
XZIBIT Multiply (Loud/Columbia)
FAITH EVANS f/MISSY ELLIOTT Burnin' Up (Bad Boy/Arista)
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)
MS. JADE f/TIMBALAND & NELLY FURTADO Ching Ching Ching (Beatclub/Interscope)



Get ready to strap on your bulletproof vest because it's about to go down with 50 Cents and Eminem's new joint, "It's 50" (Shady/Interscope). Eminem produced it, and it's 50 Cents' official introduction to Shady Records. Another hot joint for me is the Eve and Truth Hurts joint called "You Know What This Is" (Ruff Ryders/Interscope). It's straight gangsta, it's hard-core, and Dr. Dre produced it. I got to give a shout-out to all my people on the Anger Management Tour: Eminem, D12, Ludacris, Xzibit and everyone else. (Editor's note: Green Lantern is Eminem's DJ. You can check him out on the Anger Management Tour.)



Green Lantern, Cornerstone 1200 Squad
Eminem's manager, Paul Rosenberg



DJ Envius

Ashanti's "Happy (Remix)" (Murder Inc./IDJMG) with Charli Baltimore is hot to death! It has Kool & The Gang's "Outstanding" beat on it, and right now I'm banging it in the mix; it's bananas. "Streetz" (Def Jam/IDJMG) by WC and Nate Dogg is real grimy. This is definitely a West Coast banger. Beenie and Janet's "Feel It Boy" (Virgin) is a hot record! It's tight how they combined reggae with a pop hook. And, Janet, get off of Justin Timberlake and holla at ya boy.

DJ Envius, KXJM/Portland, OR

The hottest banger out right now is Lil Jon's "Nothing for Free (Remix)" (TVT). Whenever we play it in the clubs or on the radio, it gets some reaction. Trust me, I believe this record will be in rotation for us for a long time. Just got the remix of "Why Don't We Fall in Love" by Amerie that samples Whodini's "One Luv," and this shit is crazy. I don't know who did this remix, but people go crazy every time I play it. And Khia's "K-Wang" (Koch) took some time for the people to get, because they didn't know how to do the dance. Now they get it, and no matter what time you put this record on in the club, it will pack the dance floor.



Dr. Doom, WERQ/Baltimore

Dr. Doom with Nelly



DJ Tosh

I'm a huge fan of Mary Mary. Their song "In the Morning" (Columbia) isn't just a record for church; it's real. Floetry's "Floetic" (DreamWorks) is a good, soulful, female record that mixes hip-hop and R&B in a jazzy way. This is a record you shouldn't sleep on.

DJ Tosh, KBMB/Sacramento

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ON THE RECORD

This Week's Hottest Music

Diamond Dave MD, KBTU/Monterey

Bone-Thugs-N-Harmony featuring 3LW's "Get Up And Get It" (Epic): Man, 3LW are on everything.

Toni Braxton's "No More Love" (Arista): Are you shittin' me? Toni comes back like this?

Clipse's "Grindin' (Remix)" (Arista): This is really starting to feel good.

JD Gonzalez PD, KBBT/San Antonio

Lil Flip's "The Way We Ball" (Columbia): This is burning up the phones. Top three requests every day.

Fabulous featuring **P. Diddy & Jagged Edge's** "Trade It All (Pt. 2)" (Epic): A no-brainer; I predict this will be a power within a few weeks.

Ashanti's "Happy (Remix)" (Murder Inc./IDJMG): The Gemini remix is happening here in San Antonio.

Clipse's "Grindin'": This one is really blowin' up. Great street record.

Sherita Saulsberry PD, KVEG/Las Vegas

Musiq's "Don't Change" (Def Soul/ID-



Musiq

JMG): Ladies love this. Strong phones.

Akia's "California" (Independent): It sounds great on the air. I love it.

Nas featuring **Amerie's** "Rule" (Columbia): Love the Tears For Fears sample.

Hot, hot, hot!

Picazzo

Asst. PD/MD, KISV/Bakersfield

Bone-Thugs-N-Harmony featuring 3LW's "Get Up And Get It": This is a solid radio smash! Great collaboration.

Westside Connection's "Connected 4 Life" (Cash Money/Universal): I had to retire them from "Battle of the Jams." Doing big things!

Lil' Wayne's "Way of Life" (Cash Money/Universal): Off the tracks like Amtrak!

Julie Pilat

Asst. PD/MD, KUBE/Seattle

Styles' "Goodtimes" (Ruff Ryders/Interscope): Sickest beat; they love dancin' to it in the clubs. Wish I had room!

Yasmeen's "Blue Jeans" (MCA): Girl is dope! We had her perform "Blue Jeans" with the Denim Section as the finale to our hip-hop fashion show at Summer Jam. Amazing voice, really fun. The crowd went crazy even though not everyone was familiar with the song yet.

Xzibit's "Multiply" (Loud/Columbia): I listened to it for an hour straight on the way to the Gorge. I still love it. I think that's a good sign.

Dana Cortez

PD/MD, KMRK/Odessa, TX

Monica's "All Eyez on Me" (J): I gotta admit, when I first heard it, I was like, "Michael Jackson on the track? I don't know." Now, the more I hear it, the more I love it. If Michael Jackson scares you, too, imagine how Tommy Mottola must feel!

Onyx's "Slam Harder" (Koch): This is a fun, fun track!

Ginuwine's "Stingy" (Epic): I loved it the minute I heard it. I added it immediately, and it is growing nicely. Young, old, boy, girl, they all love "Stingy"!



Monica

Tony Tecate

MD, KSFM/Sacramento

Rolling Stones' "Miss You (Dr. Dre Remix)": I'm feeling this. I have played it a few times and actually had some great feedback.

Big Tymers' "Oh Yeah" (Cash Money/Universal): This record sounds so hot!

Boyz II Men featuring **Faith Evans'** "Relax Your Mind" (Arista): This is really nice. I was very surprised.

Xzibit's "Multiply": Woo-hoo! Banger!

Mark Adams

PD, KXJM/Portland, OR

Cam'ron's "Hey Ma" (Roc-A-Fella/IDJMG): Already blowin' up; this could be bigger for us than "Oh Boy."

Lil' Wayne's "Way of Life": This has been hot in the mix for several weeks, and now it's opening up.

Styles' "Good Times": It's hot in the clubs. We've been on it for a minute, and it's starting to go.

XPress2's "Lazy" (Columbia): Totally weird, and I totally like it. Irv Gotti and David Byrne need to hook up.

Preston Lowe

MD, KQBT/Austin

Beenie Man featuring **Janet's** "Feel It Boy" (Virgin): Our listeners are feeling it more every day.

Lil Flip's "The Way We Ball": I'm liking this one more and more every day.

Monica's "All Eyez on Me": All eyez and eaz are on this one. Top 10 phones.

Bradshaw featuring **Tank's** "You Remind Me" (BlackGround): Bradshaw is an up-and-coming star; big requests.

Ashanti's "Happy": This is getting top five phones.

Angie Martinez featuring **Lil' Mo & Sacario's** "If I Could Go" (EastWest/EEG): This is also getting top five phones.

Bob Lewis

PD, KISV/Bakersfield

Toni Braxton's "No More Love": If this is not a top five record, I'll fire Picazzo!

Bone-Thugs-N-Harmony featuring 3LW's "Get Up And Get It" This is a one-listen smash.

Whitney Houston's "Whatchulookinat" (Arista): A poppin' new sound for Whitney, and it's long overdue.

Liz Dixon

MD, WHHH/Indianapolis

Erykah Badu f/**Common's** "Love of My Life" (MCA): This song is a great return for Erykah.

4th Avenue Jones' "Move On" (Interscope): This is definitely my personal favorite. I think the label is missing the boat on this one.

Nelly featuring **Kelly Rowland's** "Dilemma" (Fo' Reel/Universal): It's No. 1 phones already, one week into rotation. Huge record!

Beenie Man featuring **Janet's** "Feel It Boy" (Virgin): This is one of the best of the music collaborations to hit the airwaves.



Boyz II Men

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FROM THEIR SELF-TITLED DEBUT ALBUM
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RateTheMusic.com BY MEDIABASE

America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 8/2/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top CHR/Rhythmic songs like Nelly/Kelly Rowland's 'Dilemma' and Irv Gotti's 'Down 4 You'.

Total sample size is 521 respondents. Total average favorability estimates are based on a scale of 1-5. Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: Pastor Troy LABEL: Universal

By MIKE TRIAS/ASSISTANT EDITOR



Have you ever needed that one song to get the party started? Or have you ever been playing a sport and needed that extra little something to get you pumped?

No, I'm not talking about steroids; I'm talking about a musically induced adrenaline rush. If you're looking for that rush, check out Pastor Troy's latest from Universal, "Are We Cuttin'."

Twenty-four-year-old Pastor Troy, born Michah Levar Troy, has led a dual life. As the son of a drill sergeant-turned-pastor, Troy was influenced by both the street life that surrounded him in his hometown of College Park, GA and the strict religious upbringing provided by his father.

Troy steps it up a notch with his forthcoming release, Pastor Troy: Starring in the Universal Soldier. The album, due Sept. 24, features production by Timbaland and Jazze Pha.

Reporters

A large grid of small text boxes, each representing a reporter's local CHR/Rhythmic chart. Each box lists the top songs and artists for that region, such as KYLZ Albuquerque, NM and WWSL Charleston, SC.

Monitored Reporters 95 Total Reporters 82 Total Monitored 13 Total Indicator



LON HELTON
lhelton@radioandrecords.com

Lindy Hops To No. 1 In Baltimore

□ WPOC PD Scott Lindy's tips for getting to the top

It had been almost six years since WPOC had topped the Baltimore ratings, and this spring it turned the trick for the second consecutive Arbitron. But this is more than a story about a Country station's return to the top of the ratings heap; it's also about one of the most consistent ratings performers in the USA and a PD with one of the most unique programming philosophies in this format.

Since 1992, WPOC has never been out of the top five 12+. Its Arbitron high-water mark came in fall 1994, when it scored a 10.9. Its lowest 12+ share during the past decade was a 6.4. For the past few years WPOC has regularly been in the upper sixes to mid-sevens 12+, good for second or third in almost every book.



Scott Lindy

Not A Country Station

WPOC PD Scott Lindy arrived on the scene in March of 1997. After more than a decade of programming Rock and AC stations, it was his first foray into Country. Perhaps his multiple-format programming experience explains one of his primary programming philosophies, which he also lists as one of three keys to WPOC's sustained success — success that has come at a time when many Country outlets are experiencing soft ratings.

Lindy says, "We have a saying that we live by in everything we do, whether it's picking the music, designing promotions, setting up individual breaks, designing logos or even writing commercials. We build everything around this statement: 'WPOC is *not* a Country radio station. We are a radio entertainment outlet specializing in country music.'

"If we were CHR, I think we'd be No. 1. If we played AC, I think we'd be No. 1. There's no doubt that we all love country; we're all passionate about it. But some PDs find it acceptable to say that the songs may not be as good as they were in the early '90s and the format is not as big as it was then. They lament that fact and say it's OK to be No. 3 because the format's not as hot.

"We prefer to turn that on its ear and say, 'Hey, I have the same 60 minutes that every other PD has. What am I going to do differently that they're not going to do? How much harder can I work than they're going to work? How much more creativity can we put into this 60 minutes than the other PDs are going to put in?'"

"The statement that WPOC is a radio entertainment outlet specializing

in country music changes your view of programming. It motivates us to not think the same old way that everyone else does."

Design Shows Around People

Lindy's second key to WPOC's success? "It's the people on the air," he says. "We don't have a lot of personalities here — only four, if you count me. [Lindy is on from 9-11am.] But they are handpicked entertainers. I'm not going to hire a webmaster or an Asst. PD or MD who is marginal on the air. I'd rather do more work myself and have a guy who really knows how to connect with the listener."

Having top talent is one thing; utilizing, caring for and nurturing them is another. And this is where Lindy really shines with his unique perspective on creating an environment where talent can succeed. "We design their on-air hours around them," he says. "We don't design the radio station by saying, 'Here's what you need to do to fit into our station's programming.' "We do it the other way around, by defining each personality's skills and identifying what they're good at. We ask them what they want to do, what they believe they can pull off and what they never want to do on the air because they just don't think they're good at it.

"Every show is designed specifically for the talent. These people are great disc jockeys. Not only do they deserve that treatment, but that's the way to get the most from these really talented, creative people. Of course, you can't do that with just any talent. You have to have world-class talent — and we do have world-class talent at WPOC."

Music-Policy Shift

According to Lindy, the third reason for WPOC's ascent to No. 1 was a radical change in the station's music philosophy. "We have often been only a point or less away from the No. 1 slot," he says. "But what really helped put us over the top and into No. 1 was a music plan that [former WPOC Asst. PD/MD and current PD of WGN/Atlanta, GA] Todd Berry and I worked on and put into place shortly before he left.

"We locked down the music and shrank our current list. We were one of the first stations to do that. Nashville went bonkers when we did it. But

I told label reps they'd better get used to it, because more and more stations are going to do it. We had no idea if it would work, but all the arrows and indicators pointed to it being the correct direction.

"We used to carry 32 currents. We did a study and found that, out of an average of 32 weekly currents over a six-month period, less than half made it to recurrent. You don't have to be a genius to realize that you can't play that many new songs if most aren't even good enough to make it to recurrent.

"So we decided to cut the list. It was hard, but the proof is in the pudding. That was good enough to give us an extra point or point and a half, and that's what it took to make us competitive for that No. 1 spot."

There was, Lindy says, one other aid in WPOC's rise to the top. Offering a pragmatic explanation of the marketplace, he says, "To be completely honest, Infinity launched a CHR/Rhythmic station here that has managed to whittle away some of the shares from Radio One's [CHR/Rhythmic and Urban AC] stations, which helped us get to No. 1.

"Granted, the share point is going to be a little higher, because that's a percentage of listening, and if the Urban percentages are spread out among three stations instead of two, we may get a better rank. But my cume doesn't go up because an Urban station signs on. And the bottom line is, we have higher share points and a higher cume than we had a year ago.

"Now, would we still be No. 1 if there were two Urbans instead of three? I don't know. It's open to speculation. But the reality is that there are three, and we are No. 1. And I'll take it."

Friendly And Approachable

Lindy's description of his airstaff as world-class talent begs for a more in-depth view of the lineup.

The morning show is hosted by Laurie DeYoung, a 17-year WPOC vet and the only woman to anchor mornings on a major-market Country station. Lindy begins his description of DeYoung's airwork with an admission. "The first time I heard the show, I thought, 'Wow, we need some production, some characters, some benchmarks,'" he says.

"After a while you realize that common people are everywhere, and they're all basically lazy. Success is achieved by uncommon people, and I look for uncommon people to work with."

"But I came to realize that she had something really working here.

"What you get from Laurie in real life is what you get from her on the radio. She has this knack for knowing the minute parts of life that everybody is interested in. There are no characters, no bits; it's not that kind of show. She's friendly and approachable. Those are words you hear about great morning shows, but Laurie is the definition of those two things. There is a natural, engaging quality about the way she presents things. And she does it every day. She's wired for it. She found radio, and listeners found her."

Former WDSY/Pittsburgh personality Bob Delmont has been at WPOC for three years and follows Lindy for the rest of the midday slot. Of Delmont's airwork, Lindy says, "Bob can fit four or five liners in a 15-second space. He's great at getting everything in. But when he puts a caller on the air, it's magic.

"Bob has tremendous discipline and totally gets the fact that the secret of great phoner-driven radio is the ability to edit. If you take 100% of your stuff and just use the best 10%, you have to be disciplined enough to know that the stuff that makes the 89th percentile is really good — but you can't use it. You're only allowed to use the top 10%.

"When we sat down to design his show, I said, 'Bob, you're good at that. Put a phone call in every break if you want. In fact, you *should* put a phone call in every break.' As comfortable as he is talking to the listeners, I wanted his show to be about that. So we designed different elements that let him put people on the air."

Eaten Up By Radio

Lindy says that designing a show for Asst. PD/MD/afternoon-driver Michael J. Foxx was one of his more interesting endeavors. "Michael came to me and said, 'I want to break the rules.' I said, 'Why don't we just change the rules for you?' He said, 'No, I want to be known on the air as the guy who breaks the rules — for the listener.'

"He wanted to be the guy to break in to the PD's office, steal a CD and play the song he wasn't supposed to play. He wanted to be the guy to call Laurie and have her talk about the big contest that she wasn't going to reveal until the next morning.

"Michael is gregarious by nature, and you can never predict what he's going to do. He doesn't have a mean bone in his body, and he's not reckless. He thinks everything through

beforehand but makes it sound as if he just thought up something on the spur of the moment.

"He's always on, always up and one of the hardest workers at what he does that I've worked with. He's one of those guys who listened to the countdowns as a kid and wrote down the top songs every week. He called the local jocks and asked how he could be a DJ when he was 9. He's eaten up by radio."

WPOC's nights belong to the Clear Channel WAN-syndicated John Crenshaw and *Country Heartlines*, while overnights feature the company's *AfterMidnite With Blair Garner*. Weekends include Jeff Michaels, who has been doing Saturday mornings since before Lindy arrived. "He's perfect," says Lindy. "He's got a big voice, he's relevant, and he's funny."

A pair of drivetime producers share weekend shifts at WPOC. Lindy's administrative assistant and afternoon-drive producer Jennifer Phoenix handles a weekend shift, as does morning show producer and webmaster (for three CC stations) Jerry Houston.

The Search For Uncommon People

We all know that creative people work best in certain environments, and Lindy goes out of his way to allow each of his talents as much room as they need to do their jobs. He explains his philosophy for dealing with talent: "I have never told a jock what to say on the air — even a bad jock or a beginner. I figure if I have to tell them what to say, they're in the wrong business, or I hired or inherited the wrong person.

"I'm here to help them be the best they can be. They're not here to carry out my plan; I'm here to develop my plan around their strengths. And that's why they're here, because we think they can bring something new to the plan we have for the station.

"Control of any situation, particularly in programming a radio station, is an illusion. You have to release the control and let somebody else have it. Don't worry about what you don't have control of; worry about the things that you can help guide.

"When it comes to the art of broadcasting, your biggest gift is the ability to make choices and control the one thing you do have control over — which is your reaction to a situation. After a while you realize that common people are everywhere, and they're all basically lazy. Success is achieved by uncommon people, and I look for uncommon people to work with."



CALVIN GILBERT
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On The Road Again

■ Newcomers and established acts work to get radio's attention

Whether it's a newcomer trying to launch a career or an established act striving for professional longevity, country acts are working harder than ever to get their music heard. Here's a look at what's been transpiring in Nashville — and on the road — during the past few weeks.



COMPLETELY DRIVEN

NASCAR driver Tony Stewart got the hosting duties for a radio special promoting Diamond Rio's new Arista album, *Completely*, set for Aug. 20 release. Pictured at the taping session are (l-r) Diamond Rio's Brian Prout, Gene Johnson and Marty Roe; Stewart; and Diamond Rio's Dana Williams, Dan Truman and Jimmy Olander.



ENDURING FREEDOM

Epic newcomer Brad Martin got a rare opportunity to perform at Ft. Campbell, KY during Operation Enduring Freedom, an all-star concert staged for military personnel and their families. Martin gave a copy of his debut CD to Maj. Gen. Richard Cody, Commanding General of the 101st Airborne Division (Air Assault). The general presented Martin with a Commander's Coin of Excellence and the U.S. Army's official desert camouflage uniform. Pictured are (l-r) Martin and Cody.



HANSON'S INTRODUCTION

Capitol/Nashville is working hard to get newcomer Jennifer Hanson introduced to Country radio and the rest of the media. The singer-songwriter's first single, "Beautiful Goodbye," went for adds this week. Hanson (l) recently spent some time with WPOC/Baltimore PD Scott Lindy.



SHE-VISIT

Lyrich Street's SheDAISY hit the road for a lengthy radio tour promoting their new album, *Knock on the Sky*. The radio tour took them through the bayous of Louisiana for a stop at KXKC/Lafayette. Pictured are (l-r) SheDAISY's Kelsi Osborn, KXKC PD Renee Revett and SheDAISY's Kristyn Osborn and Kassidy Osborn.



RAINY NIGHT SHOW

When Sixwire's outdoor concert for WUBE/Cincinnati was rained out, the new Warner Bros. act hauled their instruments to the station's studio to take the show to the airwaves. Pictured are (l-r) Sixwire's Robb Houston, John Howard and Chuck Tilley; WUBE MD Duke Hamilton and air personality J.J. Gerard; and Sixwire's Andy Childs and Steve Mandile.



MILLER'S TALE

During a recent swing through New York, Universal South recording artist Dean Miller shared some old stories and new songs with the staff of WBEE/Rochester. Miller's debut album will arrive this fall. Visiting at the station are (l-r) Universal South's Tony Benken, WBEE PD Coyote Collins, Miller and Miller's guitarist, Sean Patrick McGraw.



OPRY DEBUT

DreamWorks newcomers Emerson Drive have been touring extensively to call attention to their self-titled debut album. However, the Canadian-based band put everything on hold when they received an invitation to perform at the world-famous Grand Ole Opry in Nashville. Pictured following the band's debut appearance are (l-r) Emerson Drive's Chris Hartman, Brad Mates, Mike Melancon, Pat Allingham and Jeff Loberg; Opry member Ricky Skaggs; and Emerson Drive's Danick Dupelle.



SONGBIRDS

There was no shortage of talent when the Songwriters Guild of America celebrated SGA Week 2002 with a show at Nashville's 3rd & Lindsley club. SGA Week focused on music showcases and panel discussions of issues facing songwriters. Pictured at the show are (l-r) Lari White, Gretchen Peters, Janis Carnes, SGA President Rick Carnes, Pam Tillis and the SGA's Judie Bell.

R&R Country Top 50

August 2, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	W/POINTS	TOTAL PLAYS	W/PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	KENNY CHESNEY The Good Stuff (BNA)	17277	+260	6083	+121	15	151/0
2	2	TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	16691	-97	5853	-70	12	151/0
3	3	GARY ALLAN The One (MCA)	14937	+124	5368	+78	29	150/0
4	4	DIXIE CHICKS Long Time Gone (Monument)	14450	+973	5001	+360	10	151/1
7	5	TIM MCGRAW Unbroken (Curb)	13321	+1361	4614	+448	11	151/1
8	6	DARRYL WORLEY I Miss My Friend (DreamWorks)	12325	+571	4456	+306	21	151/0
9	7	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	11253	+401	4120	+150	28	151/0
5	8	LONESTAR Not A Day Goes By (BNA)	11217	-2055	3970	-865	28	149/0
10	9	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	10997	+569	3963	+180	18	151/0
11	10	SARA EVANS I Keep Looking (RCA)	10719	+881	3987	+326	22	151/5
13	11	JOE NICHOLS The Impossible (Universal South)	10576	+1184	3649	+402	20	146/1
6	12	BROOKS & DUNN My Heart Is Lost To You (Arista)	10472	-2398	3707	-946	18	150/0
14	13	MARK CHESNUTT She Was (Columbia)	8627	+690	3163	+238	27	145/1
16	14	DIAMOND RIO Beautiful Mess (Arista)	8248	+598	2996	+209	16	145/4
15	15	BLAKE SHELTON Ol' Red (Warner Bros.)	8235	+381	3079	+183	19	138/1
18	16	BRAD MARTIN Before I Knew Better (Epic)	7259	+285	2867	+119	26	142/1
19	17	PHIL VASSAR American Child (Arista)	7096	+469	2605	+145	15	143/1
17	18	TRACE ADKINS Help Me Understand (Capitol)	7091	-494	2755	-157	24	145/0
24	19	KEITH URBAN Somebody Like You (Capitol)	7011	+1796	2470	+617	6	145/5
20	20	MARTINA MCBRIDE Where Would You Be (RCA)	6161	+168	2392	+101	14	142/1
22	21	LEE ANN WOMACK Something Worth Leaving Behind (MCA)	5981	+469	2168	+125	11	139/7
23	22	ALAN JACKSON Work In Progress (Arista)	5912	+614	2148	+211	7	138/6
21	23	GARTH BROOKS Thicker Than Blood (Capitol)	5867	+154	2198	+73	8	136/1
25	24	PINMONKEY Barbed Wire And Roses (BNA)	4932	+113	1903	+73	18	133/5
26	25	JO DEE MESSINA Dare To Dream (Curb)	4579	+23	1862	+28	13	130/4
27	26	MONTGOMERY GENTRY My Town (Columbia)	4228	+415	1597	+189	9	124/8
28	27	REBECCA LYNN HOWARD Forgive (MCA)	3721	+288	1377	+88	12	114/6
30	28	RASCAL FLATTS These Days (Lyric Street)	3440	+495	1298	+139	7	113/10
29	29	SIXWIRE Look At Me Now (Warner Bros.)	3382	+143	1281	+61	15	112/0
31	30	CHRIS CAGLE Country By The Grace Of God (Capitol)	3162	+347	1207	+142	14	103/2
32	31	ANTHONY SMITH If That Ain't Country (Mercury)	2849	+177	1135	+52	16	96/1
35	32	TAMMY COCHRAN Life Happened (Epic)	2686	+618	1021	+232	9	104/5
33	33	SHEDAISY Mine All Mine (Lyric Street)	2516	+30	970	+34	12	106/2
36	34	KEVIN DENNEY Cadillac Tears (Lyric Street)	1776	+87	740	+52	8	85/6
34	35	RODNEY ATKINS Sing Along (Curb)	1765	-338	783	-96	11	78/0
39	36	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	1617	+661	690	+295	3	79/11
37	37	EMERSON DRIVE Fall Into Me (DreamWorks)	1406	+87	522	+45	4	73/9
38	38	ERIC HEATHERLY The Last Man Committed (DreamWorks)	1126	+133	441	+36	5	64/3
40	39	GEORGE STRAIT Stars On The Water (MCA)	1026	+91	191	+39	3	5/1
41	40	LITTLE BIG TOWN Everything Changes (Monument)	1013	+86	407	+35	4	70/5
44	41	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	985	+194	410	+99	2	58/10
50	42	TOBY KEITH Beer For My Horses (DreamWorks)	928	+449	244	+132	2	1/0
42	43	TOMMY SHANE STEINER Tell Me Where It Hurts (RCA)	922	+15	418	+10	5	59/1
46	44	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	904	+238	391	+158	2	53/13
45	45	WILLIE NELSON Maria... (Lost Highway/Mercury)	872	+178	311	+42	5	32/4
43	46	J. MICHAEL HARTER Hard Call To Make (Broken Bow)	838	-6	316	+10	7	43/3
49	47	JAMES OTTO The Ball (Mercury)	658	+11	299	+11	5	42/0
47	48	DARYLE SINGLETARY That's Why I Sing This Way (Audium)	655	+2	309	+18	7	33/1
49	49	TOBY KEITH Who's Your Daddy (DreamWorks)	605	+331	173	+100	1	0/0
50	50	STEVE AZAR Waitin' On Joe (Mercury)	570	+267	224	+93	1	43/11

Debut

Debut

151 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 7/21-7/27. 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
AARON LINES You Can't Hide Beautiful (RCA)	32
KELLIE COFFEY At The End Of The Day (BNA)	28
JENNIFER HANSON Beautiful Goodbye (Capitol)	19
JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	13
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	11
STEVE AZAR Waitin' On Joe (Mercury)	11
AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)	11
RASCAL FLATTS These Days (Lyric Street)	10
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	10
MICHAEL PETERSON Modern Man (Monument)	10
EMERSON DRIVE Fall Into Me (DreamWorks)	9

Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
KEITH URBAN Somebody Like You (Capitol)	+1796
TIM MCGRAW Unbroken (Curb)	+1361
JOE NICHOLS The Impossible (Universal South)	+1184
DIXIE CHICKS Long Time Gone (Monument)	+973
SARA EVANS I Keep Looking (RCA)	+881
MARK CHESNUTT She Was (Columbia)	+690
TRAVIS TRITT Strong Enough To Be... (Columbia)	+661
TAMMY COCHRAN Life Happened (Epic)	+618
ALAN JACKSON Work In Progress (Arista)	+614
DIAMOND RIO Beautiful Mess (Arista)	+598

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KEITH URBAN Somebody Like You (Capitol)	+617
TIM MCGRAW Unbroken (Curb)	+448
JOE NICHOLS The Impossible (Universal South)	+402
DIXIE CHICKS Long Time Gone (Monument)	+360
SARA EVANS I Keep Looking (RCA)	+326
DARRYL WORLEY I Miss My Friend (DreamWorks)	+306
TRAVIS TRITT Strong Enough To Be... (Columbia)	+295
MARK CHESNUTT She Was (Columbia)	+238
TAMMY COCHRAN Life Happened (Epic)	+232
ALAN JACKSON Work In Progress (Arista)	+211

Breakers.

No Songs Qualified For Breaker Status This Week

Songs ranked by total plays

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

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R&R Country Top 50 Indicator

August 2, 2002

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	W/ POINTS	TOTAL PLAYS	W/ PLAYS	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	KENNY CHESNEY The Good Stuff (BNA)	3535	-70	2779	-62	14	73/0
3	2	GARY ALLAN The One (MCA)	3234	-28	2508	-38	30	71/0
2	3	TOBY KEITH Courtesy Of The Red, White... (DreamWorks)	3217	-231	2526	-179	12	71/0
6	4	DIXIE CHICKS Long Time Gone (Monument)	3211	+205	2549	+160	9	75/0
5	5	DARRYL WORLEY I Miss My Friend (DreamWorks)	3183	+100	2493	+81	20	74/0
8	6	TIM MCGRAW Unbroken (Curb)	3039	+249	2381	+199	9	75/0
10	7	SARA EVANS I Keep Looking (RCA)	2914	+274	2296	+229	24	74/0
7	8	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	2842	+28	2199	+26	29	68/0
12	9	JOE NICHOLS The Impossible (Universal South)	2837	+337	2218	+254	20	74/1
9	10	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	2825	+59	2240	+42	19	73/0
4	11	BROOKS & DUNN My Heart Is Lost To You (Arista)	2634	-576	2056	-492	17	67/0
13	12	BLAKE SHELTON Ol' Red (Warner Bros.)	2467	+163	1966	+124	18	72/0
16	13	DIAMOND RIO Beautiful Mess (Arista)	2244	+184	1767	+133	17	74/1
14	14	PHIL VASSAR American Child (Arista)	2175	+85	1727	+68	13	73/0
18	15	MARK CHESNUTT She Was (Columbia)	2129	+99	1682	+92	28	67/0
17	16	MARTINA MCBRIDE Where Would You Be (RCA)	2119	+82	1676	+69	14	75/0
19	17	ALAN JACKSON Work In Progress (Arista)	2045	+121	1616	+96	6	74/1
11	18	LONESTAR Not A Day Goes By (BNA)	1973	-559	1493	-465	30	55/0
21	19	LEE ANN WOMACK Something Worth Leaving Behind (MCA)	1968	+122	1572	+88	9	73/0
20	20	GARTH BROOKS Thicker Than Blood (Capitol)	1940	+86	1507	+56	7	73/0
25	21	KEITH URBAN Somebody Like You (Capitol)	1830	+266	1435	+204	5	74/0
24	22	JO DEE MESSINA Dare To Dream (Curb)	1644	+62	1352	+62	14	71/1
23	23	BRAO MARTIN Before I Knew Better (Epic)	1641	-81	1307	-12	26	58/0
22	24	TRACE ADKINS Help Me Understand (Capitol)	1528	-286	1164	-273	26	50/0
26	25	PINMONKEY Barbed Wire And Roses (BNA)	1474	+113	1195	+88	15	63/3
28	26	MONTGOMERY GENTRY My Town (Columbia)	1419	+232	1132	+180	7	69/5
27	27	REBECCA LYNN HOWARD Forgive (MCA)	1381	+193	1107	+140	13	68/4
29	28	RASCAL FLATTS These Days (Lyric Street)	1316	+178	1022	+132	5	69/3
30	29	CHRIS CAGLE Country By The Grace Of God (Capitol)	1092	-4	886	-4	14	58/0
34	30	KEVIN DENNEY Cadillac Tears (Lyric Street)	1018	+137	804	+93	8	52/0
31	31	SIXWIRE Look At Me Now (Warner Bros.)	991	+56	795	+39	13	51/1
33	32	ANTHONY SMITH If That Ain't Country (Mercury)	982	+92	818	+75	17	54/3
32	33	SHEDAISY Mine All Mine (Lyric Street)	899	-22	751	-14	10	53/2
40	34	TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	754	+339	608	+241	2	51/11
35	35	TAMMY COCHRAN Life Happened (Epic)	747	+72	607	+65	8	47/6
36	36	EMERSON DRIVE Fall Into Me (DreamWorks)	746	+196	609	+165	4	47/1
37	37	RODNEY ATKINS Sing Along (Curb)	572	+45	469	+46	10	34/1
38	38	TRISHA YEARWOOD I Don't Paint Myself Into... (MCA)	542	+41	438	+26	2	37/3
41	39	CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	527	+133	443	+112	2	44/7
44	40	JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	472	+98	368	+89	2	33/9
39	41	J. MICHAEL HARTER Hard Call To Make (Broken Bow)	457	-30	383	-24	12	26/1
45	42	TOMMY SHANE STEINER Tell Me Where It Hurts (RCA)	455	+115	370	+93	4	32/5
42	43	ERIC HEATHERLY The Last Man Committed (DreamWorks)	398	+11	331	+6	5	31/0
43	44	ALABAMA I'm In The Mood (RCA)	358	-28	274	-26	6	23/0
46	45	DARYLE SINGLETARY That's Why I Sing This Way (Audium)	294	+1	224	-1	6	20/0
47	46	JAMES OTTO The Ball (Mercury)	271	+21	242	+20	4	24/1
48	47	WILLIE NELSON Maria... (Lost Highway/Mercury)	249	+21	204	+27	3	20/2
50	48	STEVE AZAR Waitin' On Joe (Mercury)	231	+79	199	+68	2	23/5
Debut	49	LITTLE BIG TOWN Everything Changes (Monument)	180	+86	152	+76	1	15/4
Debut	50	SHANNON LAWSON Dream Your Way To Me (MCA)	162	+103	153	+96	1	21/9

75 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 7/21-Saturday 7/27.

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Most Added

ARTIST TITLE LABEL(S)	ADDS
TRAVIS TRITT Strong Enough To Be Your Man (Columbia)	11
JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	9
SHANNON LAWSON Dream Your Way To Me (MCA)	9
CAROLYN DAWN JOHNSON One Day Closer To You (Arista)	7
BRAD PAISLEY I Wish You'd Stay (Arista)	7
TAMMY COCHRAN Life Happened (Epic)	6
MICHAEL PETERSON Modern Man (Monument)	6
MONTGOMERY GENTRY My Town (Columbia)	5
TOMMY SHANE STEINER Tell Me Where It Hurts (RCA)	5
STEVE AZAR Waitin' On Joe (Mercury)	5
KELLIE COFFEY At The End Of The Day (BNA)	5
AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)	5
REBECCA LYNN HOWARD Forgive (MCA)	4
LITTLE BIG TOWN Everything Changes (Monument)	4
RASCAL FLATTS These Days (Lyric Street)	3
PINMONKEY Barbed Wire And Roses (BNA)	3
ANTHONY SMITH If That Ain't Country (Mercury)	3
TRISHA YEARWOOD I Don't Paint Myself Into... (MCA)	3
RADNEY FOSTER Everyday Angel (Dualtone)	3
SHEDAISY Mine All Mine (Lyric Street)	2

Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
TRAVIS TRITT Strong Enough To Be... (Columbia)	+339
JOE NICHOLS The Impossible (Universal South)	+337
SARA EVANS I Keep Looking (RCA)	+274
KEITH URBAN Somebody Like You (Capitol)	+266
TIM MCGRAW Unbroken (Curb)	+249
MONTGOMERY GENTRY My Town (Columbia)	+232
DIXIE CHICKS Long Time Gone (Monument)	+205
EMERSON DRIVE Fall Into Me (DreamWorks)	+196
REBECCA LYNN HOWARD Forgive (MCA)	+193
DIAMOND RIO Beautiful Mess (Arista)	+184

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOE NICHOLS The Impossible (Universal South)	+254
TRAVIS TRITT Strong Enough To Be... (Columbia)	+241
SARA EVANS I Keep Looking (RCA)	+229
KEITH URBAN Somebody Like You (Capitol)	+204
TIM MCGRAW Unbroken (Curb)	+199
MONTGOMERY GENTRY My Town (Columbia)	+180
EMERSON DRIVE Fall Into Me (DreamWorks)	+165
DIXIE CHICKS Long Time Gone (Monument)	+160
REBECCA LYNN HOWARD Forgive (MCA)	+140
DIAMOND RIO Beautiful Mess (Arista)	+133
RASCAL FLATTS These Days (Lyric Street)	+132
BLAKE SHELTON Ol' Red (Warner Bros.)	+124
CAROLYN DAWN JOHNSON One Day Closer... (Arista)	+112
ALAN JACKSON Work In Progress (Arista)	+96
SHANNON LAWSON Dream Your Way To Me (MCA)	+96
KEVIN DENNEY Cadillac Tears (Lyric Street)	+93
TOMMY SHANE STEINER Tell Me Where It Hurts (RCA)	+93
MARK CHESNUTT She Was (Columbia)	+92
JOHN MICHAEL MONTGOMERY 'Til Nothing... (Warner Bros.)	+89
LEE ANN WOMACK Something Worth... (MCA)	+88

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THE YEARS IN REVIEW

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 2, 2002

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of June 24-30.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
LONESTAR Not A Day Goes By (BNA)	39.0%	73.8%	14.5%	98.8%	4.5%	6.0%
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	33.0%	73.3%	15.8%	97.8%	5.3%	3.5%
MARK CHESNUTT She Was (Columbia)	31.8%	73.0%	20.0%	98.3%	3.0%	2.3%
JOE NICHOLS The Impossible (Universal/South)	33.5%	72.3%	17.0%	96.5%	5.3%	2.0%
BROOKS & DUNN My Heart Is Lost To You (Arista)	33.0%	72.3%	17.3%	98.8%	6.5%	2.8%
DARRYL WORLEY I Miss My Friend (DreamWorks)	35.3%	70.8%	16.3%	97.0%	5.8%	4.3%
KELLIE COFFEY When You Lie Next To Me (BNA)	34.0%	70.0%	18.0%	99.0%	5.8%	5.3%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	31.5%	69.3%	16.0%	99.3%	8.0%	6.0%
TRACE ADKINS Help Me Understand (Capitol)	31.5%	68.3%	21.0%	98.0%	5.0%	3.8%
BRAD MARTIN Before I Knew Better (Epic)	21.5%	68.3%	21.0%	96.8%	5.3%	2.3%
KENNY CHESNEY The Good Stuff (BNA)	28.8%	67.5%	21.0%	98.5%	6.3%	3.8%
GARY ALLAN The One (MCA)	27.3%	67.5%	20.5%	98.3%	6.0%	4.3%
TDBY KEITH Courtesy Of The Red White And Blue (DreamWorks)	34.8%	66.8%	14.0%	98.8%	10.0%	8.0%
DIAMOND RIO Beautiful Mess (Arista)	25.0%	66.8%	21.5%	97.0%	5.8%	3.0%
SARA EVANS I Keep Looking (RCA)	32.3%	65.0%	17.8%	98.0%	9.8%	5.5%
DDIE CHICKS Long Time Gone (Monument)	30.8%	65.0%	19.8%	98.0%	11.0%	2.3%
TIM MCGRAW Unbroken (Curb)	27.5%	64.5%	23.8%	98.5%	8.0%	2.3%
PHIL VASSAR American Child (Arista)	23.8%	64.3%	23.0%	97.8%	7.8%	2.8%
BLAKE SHELTON Ol' Red (Warner Bros.)	32.0%	62.3%	20.8%	97.8%	9.5%	5.3%
PINMONKEY Barbed Wire And Roses (BNA)	21.3%	61.5%	20.3%	96.5%	10.0%	4.8%
MARTINA MCBRIDE Where Would You Be (RCA)	30.0%	60.5%	22.0%	96.3%	10.0%	3.8%
ALAN JACKSON Work In Progress (Arista)	22.8%	58.3%	19.8%	90.5%	11.0%	1.5%
JO DEE MESSINA Dare To Dream (Curb)	20.3%	57.3%	25.3%	94.8%	8.8%	3.5%
MONTGOMERY GENTRY My Town (Columbia)	21.5%	57.0%	23.5%	89.5%	8.0%	1.0%
SIXWIRE Look At Me Now (Warner Bros.)	17.5%	55.0%	24.0%	91.3%	8.0%	4.3%
SHEDAISY Mine All Mine (Lyric Street)	19.5%	54.5%	25.5%	93.8%	11.8%	2.0%
GARTH BROOKS Thicker Than Blood (Capitol)	23.5%	53.8%	24.5%	92.8%	11.8%	2.8%
LEE ANN WOMACK Something Worth Leaving Behind (MCA)	16.0%	53.8%	23.8%	91.3%	11.5%	2.3%
KEITH URBAN Somebody Like You (Capitol)	19.0%	52.0%	26.5%	91.0%	8.8%	3.8%
CHRIS CAGLE Country By The Grace Of God (Capitol)	18.0%	50.0%	25.8%	91.5%	13.8%	2.0%
ANTHONY SMITH If That Ain't Country (Mercury)	17.0%	49.3%	24.8%	93.8%	15.8%	4.0%
TAMMY COCHRAN Life Happened (Epic)	19.5%	48.8%	25.5%	87.0%	9.8%	3.0%
RASCAL FLATTS These Days (Lyric Street)	17.8%	47.3%	26.8%	87.5%	10.5%	3.0%
REBECCA LYNN HOWARD Forgive (MCA)	14.5%	44.8%	27.3%	82.8%	8.3%	2.5%
RODNEY ATKINS Sing Along (Curb)	16.8%	44.3%	21.0%	81.3%	13.3%	2.8%



Password of the Week: Stevens

Question of the Week: Think about the Country radio stations you listen to. Over the last five to six years, do you think that Country radio stations have gotten better or worse?

Total
 Much improved: 16%
 Somewhat improved: 33%
 About the same: 32%
 Somewhat worse: 13%
 Much worse: 6%

P1
 Much improved: 17%
 Somewhat improved: 31%
 About the same: 35%
 Somewhat worse: 11%
 Much worse: 6%

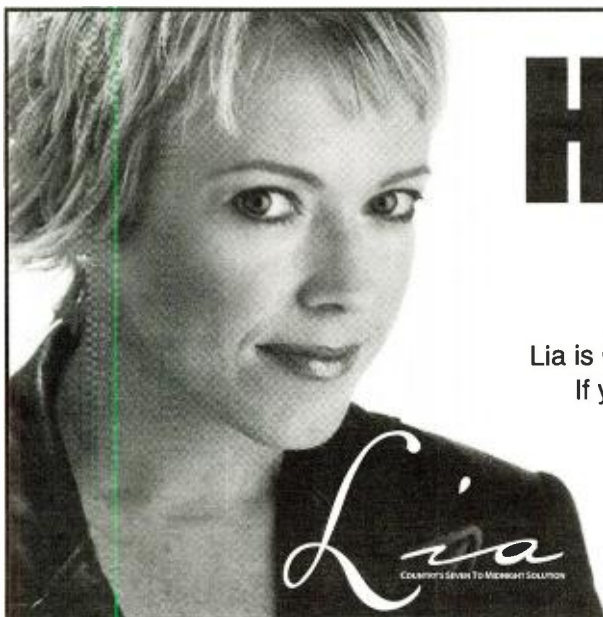
P2
 Much improved: 17%
 Somewhat improved: 38%
 About the same: 24%
 Somewhat worse: 16%
 Much worse: 5%

Male
 Much improved: 12%
 Somewhat improved: 27%
 About the same: 39%
 Somewhat worse: 16%
 Much worse: 6%

Female
 Much improved: 21%
 Somewhat improved: 39%
 About the same: 24%
 Somewhat worse: 10%
 Much worse: 6%

25-34
 Much improved: 16%
 Somewhat improved: 40%
 About the same: 26%
 Somewhat worse: 12%
 Much worse: 6%

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... 1/3* each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS., MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. WEST: Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2002 R&R Inc. © 2002 Bullseye Marketing Research Inc.



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For The Week Ending 8/2/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
TOBY KEITH Courtesy Of The Red... (DreamWorks)	4.33	4.35	99%	22%	4.29	98%	23%
KENNY CHESNEY The Good Stuff (BNA)	4.33	4.40	99%	24%	4.39	98%	20%
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	4.30	4.22	99%	17%	4.16	97%	21%
DARRYL WORLEY I Miss My Friend (DreamWorks)	4.24	4.21	98%	22%	4.04	98%	25%
TRACE ADKINS Help Me Understand (Capitol)	4.23	4.31	95%	12%	4.11	92%	15%
GARY ALLAN The One (MCA)	4.21	4.35	96%	22%	4.21	97%	23%
SARA EVANS I Keep Looking (RCA)	4.17	4.15	93%	16%	4.13	91%	17%
DIAMOND RIO Beautiful Mess (Arista)	4.16	4.14	91%	12%	4.09	92%	13%
JOE NICHOLS The Impossible (Universal South)	4.16	4.22	87%	13%	4.11	89%	16%
MARK CHESNUTT She Was (Columbia)	4.15	4.23	93%	13%	4.08	93%	16%
TIM MCGRAW Unbroken (Curb)	4.15	4.08	93%	15%	4.14	92%	14%
BROOKS & DUNN My Heart Is Lost To You (Arista)	4.14	4.11	96%	20%	3.93	96%	25%
BRAD PAISLEY I'm Gonna Miss Her... (Arista)	4.13	3.93	99%	39%	3.87	99%	46%
GEORGE STRAIT Living And Living Well (MCA)	4.13	4.20	99%	28%	3.92	98%	36%
ALAN JACKSON Work In Progress (Arista)	4.13	4.11	84%	10%	3.94	79%	11%
MONTGOMERY GENTRY My Town (Columbia)	4.10	4.01	73%	4%	4.14	74%	5%
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	4.10	4.12	99%	22%	3.94	97%	25%
MARTINA MCBRIDE Where Would You Be (RCA)	4.09	4.19	93%	18%	4.06	92%	18%
LONESTAR Not A Day Goes By (BNA)	4.06	4.13	99%	30%	3.88	98%	37%
KEITH URBAN Somebody Like You (Capitol)	4.05	4.07	71%	6%	4.16	66%	4%
BRAD MARTIN Before I Knew Better (Epic)	4.02	4.07	90%	14%	4.01	90%	15%
KELLIE COFFEY When You Lie Next To Me (BNA)	3.99	3.97	96%	28%	3.78	97%	34%
BLAKE SHELTON Ol' Red (Warner Bros.)	3.98	3.88	97%	25%	3.87	96%	29%
DIXIE CHICKS Long Time Gone (Monument)	3.93	3.82	97%	23%	3.93	96%	23%
PHIL VASSAR American Child (Arista)	3.88	3.93	94%	19%	3.85	93%	20%
SIXWIRE Look At Me Now (Warner Bros.)	3.87	3.98	65%	9%	3.90	63%	8%
LEE ANN WOMACK Something Worth... (MCA)	3.85	3.78	81%	14%	3.88	82%	14%
JO DEE MESSINA Dare To Dream (Curb)	3.80	3.75	86%	17%	3.79	84%	16%
GARTH BROOKS Thicker Than Blood (Capitol)	3.72	3.78	84%	17%	3.70	82%	17%
PINMONKEY Barbed Wire And Roses (BNA)	3.65	3.42	80%	20%	3.51	82%	24%

Total sample size is 654 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

C O U N T R Y FLASHBACK

1 YEAR AGO

- No. 1: "I'm Already There" — Lonestar (sixth week)

5 YEARS AGO

- No. 1: "I Left Something Turned On ..." — Trace Adkins

10 YEARS AGO

- No. 1: "Boot Scootin' Boogie" — Brooks & Dunn

15 YEARS AGO

- No. 1: "Why Does It Have To Be ..." — Restless Heart

20 YEARS AGO

- No. 1: "I Don't Care" — Ricky Skaggs

25 YEARS AGO

- No. 1: "It Was Almost Like A Song" — Ronnie Milsap (fifth week)

The New Artist Gallery



Allison Moorer

Miss Fortune (Universal South)

Alabama-born Allison Moorer received an Academy Award nomination in 1998 for "A Soft Place to Fall," a song she co-wrote and performed for the film *The Horse Whisperer*. After two critically acclaimed albums for MCA, Moorer's new album arrives as the second release from Universal South. So far, Moorer's chart success has not matched her critical accolades, but her biggest supporter is Tony Brown, who signed her during his tenure as President of MCA/Nashville and brought her to Universal South when he co-founded the label last year. Moorer's new project, *Miss Fortune*, was co-produced by R.S. Field and Moorer's husband, Doyle "Butch" Primm. Describing the album, Moorer says, "Musically, it captures me where I was last summer. *Miss Fortune* was born in a place where hit singles, formats and Abdominizers don't matter. Making it was easy, hard, fun, a pain in the butt and altogether one of the best times of my life. It introduced me to a new way of making records, and I'm never looking back."



Phil Vassar

American Child (Arista)

Following the 2000 release of his self-titled Arista debut album, Phil Vassar was no longer just the guy who wrote major hits for Tim McGraw, Alan Jackson, Jo Dee Messina and Collin Raye. He became the guy who wrote — and recorded — such hits as "Just Another Day in Paradise," "Carlene," "Rose Bouquet," "Six-Pack Summer" and "That's When I Love You." Vassar co-produced his second album, *American Child*, with Byron Gallimore. He also co-wrote all 12 tracks, collaborating with his wife, Julie; Matchbox Twenty's Rob Thomas; Miles Zuniga of pop punk sensations Fastball; and Nashville veterans Tim Nichols and Craig Wiseman. Noting that the songs cover a wide spectrum of emotions, Vassar says, "Falling in love is fun, but love isn't always happy. Every once in a while you have hard times, and you make it through them or you don't. A lot of people say you write your best songs when you're going through something devastating, and I can see that. It's so important to get your feelings out. Some people go to therapy, and some people write songs."



Soundtrack

Providence Soundtrack (MCA)

NBC Enterprises and MCA/Nashville have partnered to release the soundtrack to the hit TV drama *Providence*. The compilation will provide additional exposure for Rebecca Lynn Howard, whose own MCA album will be released later this month. In addition to Howard's hit single "Forgive," the soundtrack features Kim Richey's "Let the Sun Fall Down" and Beth Nielsen Chapman's "Say Goodnight." Rounding out the album are tracks by Andrea Bocelli, Dar Williams, Marc Cohn and others, and among the highlights is Shawn Colvin's version of the Beatles classic "In My Life." NBC and MCA will be working to promote the soundtrack with on-air spots running within episodes of *Providence* and other NBC programs.

New & Active

TRISHA YEARWOOD I Don't Paint Myself Into... (MCA)

Total Plays: 209, Total Stations: 37, Adds: 1

MICHAEL PETERSON Modern Man (Monument)

Total Plays: 198, Total Stations: 35, Adds: 10

TY HERNDON A Few Short Years (Epic)

Total Plays: 176, Total Stations: 23, Adds: 0

DUSTY DRAKE And Then (Warner Bros.)

Total Plays: 138, Total Stations: 11, Adds: 6

RADNEY FOSTER Everyday Angel (Dualtone)

Total Plays: 136, Total Stations: 15, Adds: 3

AARON TIPPIN If Her Lovin' Don't Kill Me (Lyric Street)

Total Plays: 132, Total Stations: 12, Adds: 11

SHANNON LAWSON Dream Your Way To Me (MCA)

Total Plays: 129, Total Stations: 34, Adds: 7

ALISON KRAUSS & UNION STATION Let Me Touch You... (Rounder)

Total Plays: 112, Total Stations: 11, Adds: 0

AARON LINES You Can't Hide Beautiful (RCA)

Total Plays: 105, Total Stations: 32, Adds: 32

CHAD BROCK A Man's Gotta Do (Broken Bow)

Total Plays: 105, Total Stations: 18, Adds: 0

DEAN MILLER Love Is A Game (Universal South)

Total Plays: 97, Total Stations: 17, Adds: 2

Songs ranked by total points.

Country Reporters

Stations and their adds listed alphabetically by market

KAEN/Abilene, TX PD/MO: Rudy Fernandez 10 WILLE NELSON "Mama" 10 SLEDAY'S "Mama" 10 J. MICHAEL HARTER "Cat" 3 DAVID NALL "Memphis"	WANN/Biloxi-Gulfport, MS * PD: Kipp Gregory MD: DeAnna Lee No Adds	KCCY/Colorado Springs, CO * PD/MO: Travis Daily 5 GEORGE STRAIT "Stars" 3 KELLIE COFFEY "End"	KUAD/Ft. Collins, CO * PD: Mark Callaghan MD: Brian Gary No Adds	WROD/Jacksonville, FL * MD: Diane Jones 1 PINNOCKY "Roses" 1 PHIL URSBAN "Chick" 1 KEITH VASSAR "Somebody"	WDM/Macon, GA PD: Gerry Marshall APD/MO: Laura Starling 5 JOHNNY MONTEROY "Nothing" 5 AARON LINES "Beautiful" 5 BLACKHAWK "Wife" 5 KELLIE COFFEY "End"	KJFM/Odessa-Midland, TX PD: John Moesch MD: Dan Travis 1 JO DEE MESSINA "Dare"	KFRG/Riverside, CA * O/MO/P: Ray Massie MD: Don Jeffrey 1 KELLIE COFFEY "End" 1 MICHAEL PETERSON "Modern" 1 TRAVIS TRITT "Strong" 1 AARON LINES "Beautiful" 1 AARON LINES "Beautiful"	KWPS/Seattle-Tacoma, WA * PD: Becky Brenner MD: Tony Thomas 2 AARON LINES "Beautiful" 2 MICHAEL PETERSON "Modern"	KIIM/Tucson, AZ * PD: Buzz Jackson MD: John Collins No Adds	
WOMH/Akron, OH * O/MO/P: Kevin Mason 1 AARON LINES "Beautiful" 1 RASCAL FLATS "These"	WPHW/Binghamton, NY PD/MO: Ed Walker 10 WILLE NELSON "Mama"	KCCS/Colorado Springs, CO * PD: Shannon Stone MD: Steve Franklin 2 KELLIE COFFEY "End"	WCKT/Ft. Myers, FL * PD: Perry Babo MD: Dave Logan JENNIFER HANSON "Goodbye" JOHN MONTEROY "Nothing" TANYA TUCKER "Memory"	WXBQ/Johnson City, TN * PD: Mark Hagg 1 RADNEY FOSTER "Angel"	WVOM/Madison, WI * PD: Mark Grant MD: Mel McKenzie 1 BLACKHAWK "Wife" 1 KELLIE COFFEY "End" 1 STEVE AZAR "Joe" 1 AARON LINES "Beautiful"	KTST/Oklahoma City, OK * PD: L. J. Smith APD/MO: Crash MD: Brett Sharp MD: Robby James 1 TOMMY SHAH STEINER "Where" 1 REBECCA LYNN HOWARD "Tempta"	WSD/Orange-Lynchburg, VA * PD: Bill Reed MD: Tommy Sharp MD: Robby James 1 TOMMY SHAH STEINER "Where" 1 REBECCA LYNN HOWARD "Tempta"	KRMD/Shreveport, LA * Acting PD/MO: James Anthony MD: Timmy Jones 2 PINNOCKY "Roses"	KVOD/Tulsa, OK * OM: Wagon Mullins APD/MO: Scott Woodson 2 MONTEROY GENTRY "Town" 2 EMERSON DRIVE "Fall"	
WGN/Albany, NY * PD: Buzz Brindle MD: Bill Earley JOHN MONTEROY "Nothing"	WZKZ/Birmingham, AL * PD/MO: Brian Orver 5 JO DEE MESSINA "Dare" 5 DIAMOND RIO "Miss"	WCDS/Columbia, SC * O/MO/P: Ron Brooks MD: Glen Garrett 2 BRAD PASLEY "Stay" 2 REBECCA LYNN HOWARD "Tempta" EMERSON DRIVE "Fall"	WWGR/Ft. Myers, FL * PD: Mark Phillips MD: Steve Hart 4 RASCAL FLATS "These" 1 ERIC HEATHERLY "Committed" 1 SHANNON LAWSON "Dream" 1 LITTLE BIG TOWN "Changes"	WMTZ/Johnstown, PA PD: Steve Walker MD: Sara Mosley 1 REBECCA LYNN HOWARD "Tempta"	KIAX/Mason City, IA PD/MO: J. Brooks RODNEY ATKINS "Sing" RADNEY FOSTER "Angel"	KOOT/Omaha, NE * PD: Tom Goodwin MD: John Glenn 1 AARON LINES "Beautiful" 1 JENNIFER HANSON "Goodbye" 1 KELLIE COFFEY "End" 1 STEVE AZAR "Joe" 1 DUSTY DRAKE "Then" 1 JENNIFER HANSON "Goodbye"	WVYO/Orange-Lynchburg, VA * PD: Chris D. Kelley 2 JO DEE MESSINA "Dare" 2 STEVE AZAR "Joe" 2 DUSTY DRAKE "Then" 2 JENNIFER HANSON "Goodbye"	WBEE/Rochester, NY * OM: Dave Symonds PD/MO: Coyote Collins 1 ERIC HEATHERLY "Committed" 1 JENNIFER HANSON "Goodbye" 1 SHANNON LAWSON "Dream" 1 AARON LINES "Beautiful" 1 AARON LINES "Beautiful"	KSUX/Sioux City, IA PD: Bob Rounds MD: Tony Michaels 7 KELLIE COFFEY "End" 2 MICHAEL PETERSON "Modern"	KNUE/Tyler-Longview, TX MD: Larry Kent SHANNON LAWSON "Dream" JOHN MONTEROY "Nothing"
KBQI/Albuquerque, N.M. * PD: Tommy Carrera MD: Sammy Cruise 1 ALAN JACKSON "Progress" AARON LINES "Beautiful"	WBWN/Bloomington, IL PD: Dan Westhoff MD: Buck Stevens No Adds	WCOL/Columbus, OH * PD: John Crenshaw MD: Dan E. Zuko 1 ALAN JACKSON "Progress"	WOMK/Ft. Wayne, IN * O/MO/P: Dean McNeil APD/MO: Mark Allen 3 MICHAEL PETERSON "Modern" 1 STEVE AZAR "Joe" 1 KEVIN DEWEY "Caddis" 1 JENNIFER HANSON "Goodbye" 1 SHANNON LAWSON "Dream" 1 DEAN MILLER "Guitar"	KBEQ/Kansas City, MO * PD: Mike Kennedy MD: T.J. McEntire 1 KELLIE COFFEY "End" 1 JENNIFER HANSON "Goodbye"	KTXE/McAllen, TX * PD: Jojo MD: Patches 1 KELLIE COFFEY "End" 1 AARON LINES "Beautiful" 1 MICHAEL PETERSON "Modern"	WVVA/Olando, FL * PD: Len Shackelford MD: Shadow Stevens 7 BRAD MARTIN "Better" 3 LEE ANN WOMACK "Something"	WBEE/Rochester, NY * OM: Dave Symonds PD/MO: Coyote Collins 1 ERIC HEATHERLY "Committed" 1 JENNIFER HANSON "Goodbye" 1 SHANNON LAWSON "Dream" 1 AARON LINES "Beautiful"	WXXD/Rockford, IL O/MO/P: Jesse Garcia MD: Kathy Hess No Adds	WACD/Waco, TX PD: Jack Owen 10 TRAVIS TRITT "Strong"	
KRST/Albuquerque, N.M. * PD: John Richards 1 TRAVIS TRITT "Strong" CAROLAN DAWN JOHNSON "Over" AARON LINES "Beautiful"	WHHO/Bluefield, WV PD/MO: Bill Brock TRAVIS TRITT "Strong" STEVE AZAR "Joe" JOHN MONTEROY "Nothing"	WCSD/Cookeville, TN PD: Gary Harrison MD: Stewart James RASCAL FLATS "These" AARON LINES "Beautiful"	WKFS/Ft. Wayne, IN * PD: Mike Peterson MD: Steve Montgomery MICHAEL PETERSON "Modern"	KFKF/Kansas City, MO * PD: Dale Carter APD/MO: Tony Stevens SHANNON LAWSON "Dream"	KRWQ/Medford, OR PD: Larry Neal MD: Scott Schuler No Adds	WKAT/Oxnard, CA * PD/MO: Mark Hill No Adds	WXXD/Rockford, IL O/MO/P: Jesse Garcia MD: Kathy Hess No Adds	WVWA/Olando, FL * PD: Len Shackelford MD: Shadow Stevens 7 BRAD MARTIN "Better" 3 LEE ANN WOMACK "Something"	KRCR/Spartanburg, SC * Dir./Prog.: Mark Evans APD: Greg Cole MD: Jennifer Wood 8 DIAMOND RIO "Miss" 8 AARON LINES "Beautiful"	WACD/Waco, TX PD: Jack Owen 10 TRAVIS TRITT "Strong"
KRWR/Alexandria, LA PD/MO: Steve Casey 4 BRAD PASLEY "Stay"	KIZN/Boise, ID * OM: Rich Summers APD/MO: Spencer Burke AARON LINES "Beautiful"	WCST/Cookeville, TN PD: Gary Harrison MD: Stewart James RASCAL FLATS "These" AARON LINES "Beautiful"	WKFS/Ft. Wayne, IN * PD: Mike Peterson MD: Steve Montgomery MICHAEL PETERSON "Modern"	KFKF/Kansas City, MO * PD: Dale Carter APD/MO: Tony Stevens SHANNON LAWSON "Dream"	KRWQ/Medford, OR PD: Larry Neal MD: Scott Schuler No Adds	WKAT/Oxnard, CA * PD/MO: Mark Hill No Adds	WXXD/Rockford, IL O/MO/P: Jesse Garcia MD: Kathy Hess No Adds	WVWA/Olando, FL * PD: Len Shackelford MD: Shadow Stevens 7 BRAD MARTIN "Better" 3 LEE ANN WOMACK "Something"	KRCR/Spartanburg, SC * Dir./Prog.: Mark Evans APD: Greg Cole MD: Jennifer Wood 8 DIAMOND RIO "Miss" 8 AARON LINES "Beautiful"	WACD/Waco, TX PD: Jack Owen 10 TRAVIS TRITT "Strong"
WCTO/Allentown, PA * PD: Chuck Geiger APD/MO: Bobby Knight DUSTY DRAKE "Then" J. MICHAEL HARTER "Cat" SHANNON LAWSON "Dream" AARON LINES "Beautiful" CAROLAN DAWN JOHNSON "Over"	KQFC/Boise, ID * OM: Rich Summers PD: Lance Tidwell MD: Cory Mikhalis TRAVIS TRITT "Strong"	WCST/Cookeville, TN PD: Gary Harrison MD: Stewart James RASCAL FLATS "These" AARON LINES "Beautiful"	WKFS/Ft. Wayne, IN * PD: Mike Peterson MD: Steve Montgomery MICHAEL PETERSON "Modern"	KFKF/Kansas City, MO * PD: Dale Carter APD/MO: Tony Stevens SHANNON LAWSON "Dream"	KRWQ/Medford, OR PD: Larry Neal MD: Scott Schuler No Adds	WKAT/Oxnard, CA * PD/MO: Mark Hill No Adds	WXXD/Rockford, IL O/MO/P: Jesse Garcia MD: Kathy Hess No Adds	WVWA/Olando, FL * PD: Len Shackelford MD: Shadow Stevens 7 BRAD MARTIN "Better" 3 LEE ANN WOMACK "Something"	KRCR/Spartanburg, SC * Dir./Prog.: Mark Evans APD: Greg Cole MD: Jennifer Wood 8 DIAMOND RIO "Miss" 8 AARON LINES "Beautiful"	WACD/Waco, TX PD: Jack Owen 10 TRAVIS TRITT "Strong"
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August 2, 2002

RateTheMusic.com

America's Best Testing AC Songs 12+ For The Week Ending 8/2/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top AC songs and artists like Celine Dion, Hall & Oates, etc.

Total sample size is 291 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

Indicator

Most Added

- SOLUNA For All Time (DreamWorks)
JACK RUSSELL For You (Knight)
KENNY G F/CHANTE MOORE One More Time (Arista)
ELTON JOHN Original Sin (Rocket/Universal)
NORAH JONES Don't Know Why (Blue Note/Virgin)
DARYL HALL & JOHN OATES Do It For Love (BMG/Heritage)
SHERYL CROW Soak Up The Sun (A&M/Interscope)
JAMES TAYLOR On The 4th Of July (Columbia)
LYONS, TRACY Love Hurts (Vapor/WB)
THE CORRS F/BONO When The Stars Go Blue (143/Lava/Atlantic)
ANASTACIA One Day In Your Life (Epic)
MICHELLE BRANCH Goodbye To You (Maverick/WB)
KELLIE COFFEY When You Lie Next To Me (BNA)

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 names and their assigned markets, such as WYJ/Albany, NY; WMJ/Boston, MA; KVL/Dallas-Ft. Worth, TX; etc.

* Monitored Reporters

138 Total Reporters

121 Total Monitored

17 Total Indicator

14 Current Indicator Playlists

Did Not Report, Playlist Frozen (2): WXKC/Erie, PA WPEZ/Macon, GA

Did Not Report For Two Consecutive Weeks; Data Not Used (1): WGNI/Wilmington, NC



KID KELLY
kkelly@radiocndrecords.com

AC Big Shots

☐ The first-ever (as far as we know) AC picture page

After last week's AC special, I had a thought: Why not avoid the possibility of information overload? Don't get me wrong, info from R&R is a great thing. But I was thinking that maybe this week's column should be something a bit breezier, more relaxed and casual. Then, *bam*, I thought, "Why not an AC picture page?" After some deep investigation I concluded that this section has not had a standalone picture page in many years. So here it is! And it's just the first, so remember to e-mail or snail-mail me all your photos.



ANN KNOWS JACK

Jack Johnson (r) recently stopped by WDVD/Detroit to prove to Asst. PD/MD Ann Delisi that he's no flake and that his current hit single, "Flake," is no fluke.



TWO AWARDS ARE BETTER THAN ONE

Congratulations to Columbia Records VP/AC Promotion Elaine Locatelli, who snagged two R&R Industry Achievement Awards for Big Red. Seen here celebrating the wins in Columbia Exec. VP/Promotion Charlie Walk's palatial corner office overlooking Madison Avenue are (l-r) Walk and the lovely and talented Locatelli.



SPOT_LITE ON HAL_ & OATES

Seen here are (l-r) WLTW/New York PD and Clear Channel AC Brand Manager Jim Ryan, Premiere Radio Networks *Spotlite On* host and WLTW midday air talent Valerie Smaldone, Daryl Hall and John Oates (who, by the way, have a current top 10 AC smash) and H&O manager Brian Doyle.



LET'S GET COZY

The one and only Josh Groban popped by the KOSI/Denver morning show recently to have a little fun. Seen here (l-r) are KOSI morning show host Murphy Huston, Groban and KOSI morning show host Jo Myers. Camera-shy: the one and only KOSI PD, Rick Martini.



WINNING IS EASY...

...when you're *Scott & Todd in the Morning!* Caught here collecting their well-deserved R&R Industry Achievement Awards booty are (l-r) Metropolis radio specialists Todd Pettengill and Scott Shannon. (On the far right is some vagrant caught wandering the WPLJ/New York hallways.)



TECHNO KING

Seen here at a recent gathering in New York are (l-r) R&R AC/Hot AC Editor Kid Kelly, Clear Channel Regional VP/New York Market Manager Andrew Rosen, Premiere Radio Networks affiliate queen Alissa Pollack, former Clear Channel Radio CEO and current CC new technologies division guru Randy Michaels and Clear Channel/New York Director of Sales Les Hollander.



DAVE RATES...

...he must — he was able to get WBMX (Mix 98.5)/Boston's John Lander and Kelly Malone out of the studio! Seen here at a recent concert at the Tweeter Center in Boston are (l-r) Mix morning star Malone, Dave Matthews and Mix morning hero Lander ("Rib-bit!").

August 2, 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	CELINE DION A New Day Has Come (Epic)	2405	-92	288642	25	120/0
3	2	JOSH GROBAN To Where You Are (143/Reprise)	2341	+40	278805	18	114/0
2	3	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	2312	-56	278402	37	118/0
6	4	DARYL HALL & JOHN OATES Do It For Love (BMG/Heritage)	2104	+144	276561	11	108/0
4	5	ENRIQUE IGLESIAS Hero (Interscope)	1980	-14	250598	41	119/0
5	6	BRYAN ADAMS Here I Am (A&M/Interscope)	1961	-30	252682	10	108/0
7	7	MARC ANTHONY I Need You (Columbia)	1959	+11	248112	24	113/0
8	8	JO DEE MESSINA Bring On The Rain (Curb)	1818	-97	183707	25	107/0
9	9	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1701	+73	249501	14	96/3
10	10	LONESTAR I'm Already There (BNA)	1307	-48	167397	47	108/0
12	11	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1242	+146	163156	12	74/4
11	12	CELINE DION I'm Alive (Epic)	1232	+115	210997	7	96/2
13	13	MICHAEL BOLTON Only A Woman Like You (Jive)	973	-80	106820	22	105/0
14	14	CAROLYN DAWN JOHNSON So Complicated (Arista)	889	-63	82326	20	91/0
17	15	JAMES TAYLOR On The 4th Of July (Columbia)	789	+206	104649	5	77/6
16	16	JENNIFER LOPEZ Alive (Epic)	681	-34	67878	12	66/0
18	17	ELTON JOHN Original Sin (Rocket/Universal)	652	+75	124537	9	80/3
19	18	JOHN MAYER No Such Thing (Aware/Columbia)	625	+81	90765	10	55/6
22	19	MARC ANTHONY I've Got You (Columbia)	502	+58	102625	6	56/2
21	20	CALLING Wherever You Will Go (RCA)	474	+1	110259	16	28/1
20	21	TAMARA WALKER Angel Eyes (Curb)	454	-61	43518	8	67/0
27	22	BRUCE SPRINGSTEEN The Rising (Columbia)	366	+73	61586	3	40/5
Debut	23	NORAH JONES Don't Know Why (Blue Note/Virgin)	316	+112	39154	1	36/8
Debut	24	BONNIE RAITT Silver Lining (Capitol)	311	+187	31524	1	64/12
24	25	LUTHER VANDROSS I'd Rather (J)	308	-60	104513	19	47/0
25	26	ENRIQUE IGLESIAS Escape (Interscope)	295	-24	83439	13	24/0
23	27	BONNIE RAITT I Can't Help You Now (Capitol)	267	-119	24589	19	57/0
28	28	KATHY MATTEA They Are The Roses (Narada)	255	+16	18950	3	47/2
30	29	BEN GREEN Two To One (Artemis)	236	+25	16237	2	36/2
26	30	GARTH BROOKS When You Come Back To Me Again (Capitol)	225	-88	19561	10	42/1

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
KENNY G F/CHANTE MOORE One More Time (Arista)	26
CHER A Different Kind Of Love Song (Warner Bros.)	13
BONNIE RAITT Silver Lining (Capitol)	12
SOLUNA For All Time (DreamWorks)	12
CHRIS EMERSON All Because Of You (Monomoy)	12
NORAH JONES Don't Know Why (Blue Note/Virgin)	8
JAMES TAYLOR On The 4th Of July (Columbia)	6
JOHN MAYER No Such Thing (Aware/Columbia)	6
GLORIA GAYNOR I Never Knew (Logic)	6
BRUCE SPRINGSTEEN The Rising (Columbia)	5
JACK RUSSELL For You (Knight)	5
SHERYL CROW Soak Up The Sun (A&M/Interscope)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAMES TAYLOR On The 4th Of July (Columbia)	+206
BONNIE RAITT Silver Lining (Capitol)	+187
SHERYL CROW Soak Up The Sun (A&M/Interscope)	+146
C. CHURCH W/J. GROBAN The Prayer (Columbia)	+145
D. HALL & J. OATES Do It For Love (BMG/Heritage)	+144
CELINE DION I'm Alive (Epic)	+115
NORAH JONES Don't Know Why (Blue Note/Virgin)	+112
BACKSTREET BOYS Shape Of My Heart (Jive)	+89
FAITH HILL There You'll Be (Warner Bros.)	+88
JOHN MAYER No Such Thing (Aware/Columbia)	+81

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1366
DIDD Thankyou (Arista)	1161
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1154
ENYA Only Time (Reprise)	1150
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1123
FAITH HILL There You'll Be (Warner Bros.)	979
SAVAGE GARDEN I Knew I Loved You (Columbia)	932
H. LEWIS & G. PALTROW Cruisin' (Hollywood)	835
FAITH HILL The Way You Love Me (Warner Bros.)	818
LEANN RIMES I Need You (Curb)	815
'N SYNC This I Promise You (Jive)	790
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	769
CELINE DION That's The Way It Is (Epic)	751

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

121 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/21-7/27. 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

AVRIL LAVIGNE Complicated (Arista)

Total Plays: 170, Total Stations: 10, Adds: 2

STEVE HOLY Good Morning Beautiful (Curb)

Total Plays: 160, Total Stations: 31, Adds: 3

STEELY Simple Girl (NFE)

Total Plays: 150, Total Stations: 31, Adds: 1

PET SHOP BOYS Home And Dry (Sanctuary/SRG)

Total Plays: 133, Total Stations: 23, Adds: 1

THE CORRS F/BONO When The Stars Go Blue (143/Lava/Atlantic)

Total Plays: 111, Total Stations: 12, Adds: 0

SOLUNA For All Time (DreamWorks)

Total Plays: 95, Total Stations: 23, Adds: 12

CHER A Different Kind Of Love Song (Warner Bros.)

Total Plays: 60, Total Stations: 28, Adds: 13

JACK RUSSELL For You (Knight)

Total Plays: 26, Total Stations: 15, Adds: 5

KENNY G F/CHANTE MOORE One More Time (Arista)

Total Plays: 20, Total Stations: 26, Adds: 26

CHRIS EMERSON All Because Of You (Monomoy)

Total Plays: 0, Total Stations: 12, Adds: 12

Songs ranked by total plays

Powerline

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#1 MOST ADDED

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ON THE RECORD

with **Brian Demay**
OM/PD, WBQB/Fredricksburg, VA



Welcome to WBQB (B101.5), a 50,000-watt Hot AC blowtorch nestled between Richmond and Washington, DC in beautiful Fredericksburg, VA, where female singer-songwriters continue to dominate this summer. So far it's been Sheryl Crow, Vanessa Carlton, Alanis and Pink, and now Avril Lavigne appears to have tremendous staying power. The phones lit up when we first played "Complicated" back in May, and she continues to lead our request list. Strong phones for Michelle Branch's third release, "Goodbye to You," which looks like a solid track to follow "Everywhere" and "All You Wanted"

into our top 10. ● An interesting phenomenon here in Virginia: If you sound like Dave Matthews, even a little bit, you do well: Five For Fighting's "Superman (It's Not Easy)" is still a hot recurrent for us after a monster run as a power, and now Jack Johnson's "Flake," which also sounds a little like Dave, is joining DMB in our top 10. Phones are buzzing for "Don't Know Why" by Norah Jones, which is deservedly catching on nationwide. It's hard to categorize her sound: Is it folk? Pop? Jazz? Its uniqueness really strikes a chord with B listeners, who are definitely taking notice and buying her CD. ● The variety of Hot AC material this year has been tremendous, and now, with familiar artists like Bruce Springsteen getting spins, it looks like the rest of the summer will be healthy for new music on B101.5.

Avril Lavigne's "Complicated" (Arista) stays firmly ensconced in Hot AC's No. 1 spot, with 369 plays between it and No. 2 Sheryl Crow's "Soak Up the Sun" (A&M/Interscope) ... Goo Goo Dolls' "Big Machine" (Wamer Bros.), which debuted last week, snags this week's Most Increased honors as Debbie Cerchione and crew rocket the Goos 33-24* on an increase of 411 plays ... Meanwhile, in a very tight part of the chart, Michelle Branch's "Goodbye to You" (Maverick/WB) moves 37-31* ... And let's not forget to congratulate Lori Holder-Anderson as Creed jump into the top 10 with "One Last Breath" (Wind-up) ... Debuting: Duncan Shelk's "On a High" (Atlantic) ... Norah Jones sees dual chart action as "Don't Know Why" (Blue Note/Virgin) moves 21-19* at Hot AC while debuting at No. 23 at AC ... Speaking of AC, Hall & Oates continue to power up the chart, with "Do It for Love" (BMG Heritage) moving 6-4* ... James Taylor's "On the 4th of July" proves to be more than just a holiday tune, snagging Most Increased AC honors and moving 17-15* ... Also debuting: Bonnie Raitt's "Silver Lining" (Capitol).



— Kid Kelly, AC/Hot AC Editor

artist activity

ARTIST: **Justincase**
LABEL: **Maverick/WB**

By **KID KELLY/AC-HOT AC EDITOR**

When it comes to the band justincase, it's a family affair — the Tosco family, that is. So let's meet these talented siblings: First, there's the band's 19-year-old leader, Justin, who writes the songs and jams on guitar. Drummer Nick, 17, keeps things banging with his backbeats, and 15-year-old Hannah slams on the bass. Despite the trio's name, there's no sibling rivalry here: The name is spelled with a lowercase j so fans won't think Nick and Hannah are their older brother's backup band.

The Toscos consider themselves an average family, but these teens grew up playing instruments with their dad, John Tosco, who has been a fixture on the Charlotte music scene for nearly two decades. Among them, the members of justincase play violin, guitar, clarinet, drums, piano, flute and bass.

So right about now you're thinking, "So is this Hanson, Part Two?" The answer is "Not likely!" In fact, if I hadn't mentioned the ages of the bandmembers, I bet you wouldn't be able to tell from the music that they're teenagers. Their artistic influences include Foo Fighters, Dexter Freebish, Counting Crows, Marvelous 3, The Beatles and Michelle Branch.

Considering that justincase have been performing professionally for only a short time, their sound is incredibly polished. Over the past three years they've played numerous dates in and around Charlotte, including appearances at WEND/Charlotte's End of Summer Weenie Roast; the Carolina Musicfest; Charlotte's Center CityFest and Festival in the Park; Matthews, NC's Alive Festival; and the North Carolina SpringFest.

Justincase's debut single, "Don't Cry for

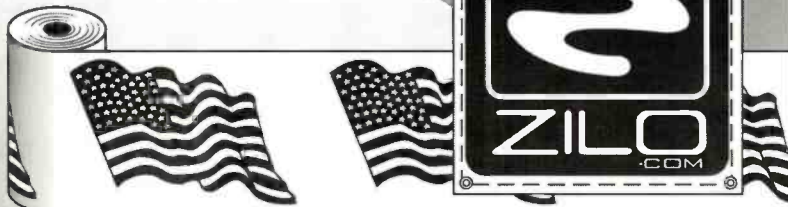


Justincase

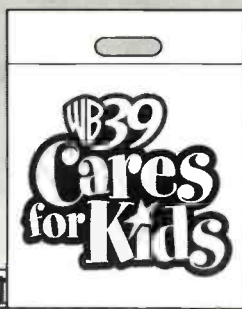
Us" — which I'm playing over and over as I write this — is from their highly anticipated self-titled debut album, due this month from Maverick/WB. Some of the CD's other titles: "What I Wouldn't Do," "I'm There," "Tell Me (What I Mean to You)," "Letter" and "Without You," which features a guest appearance by Michelle Branch.

Justin's lyrics on "Don't Cry for Us" are introspective and sophisticated: "It's hard to know just what to do in times like these/It's hard to know just what to say/And I'm just sitting here asking myself why/It's good to know you feel the same/And I believe I want to be your everything/And anything you need." One of the band's reps observes, "They really get the idea of the kind of sacrifices you need to make to make good music." Judging from the results, I'd have to agree. The bottom line is that "Don't Cry for Us" will have you beaming every time you hear it.

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BY MEDIABASE

America's Best Testing Hot AC Songs 12+
For The Week Ending 8/2/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
JIMMY EAT WORLD The Middle (DreamWorks)	4.10	4.10	96%	37%	4.07	96%	38%
AVRIL LAVIGNE Complicated (Arista)	4.09	3.97	93%	25%	4.07	94%	26%
JOHN MAYER No Such Thing (Aware/Columbia)	4.08	4.04	84%	20%	4.09	86%	24%
DUR LAOY PEACE Somewhere Out There (Columbia)	4.02	4.04	63%	8%	3.96	63%	8%
GOO GOO DOLLS Here Is Gone (Warner Bros.)	4.01	3.99	92%	27%	3.98	92%	28%
CHAD KROEGER F/JOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.97	3.94	93%	34%	4.00	93%	33%
GOO GOO DOLLS Big Machine (Warner Bros.)	3.95	-	44%	4%	3.96	48%	4%
DAVE MATTHEWS BAND Where Are You Going (RCA)	3.91	3.89	84%	18%	3.87	86%	18%
MICHELLE BRANCH All You Wanted (Maverick/WB)	3.90	3.80	95%	39%	3.92	97%	43%
JACK JOHNSON Flake (Enjoy/Universal)	3.88	3.90	54%	11%	4.01	59%	10%
CALLING Wherever You Will Go (RCA)	3.88	3.84	97%	47%	3.95	97%	48%
CALLING Adrienne (RCA)	3.85	3.85	78%	16%	3.83	81%	17%
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.83	3.86	94%	46%	3.84	93%	46%
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	3.83	3.81	99%	57%	3.86	100%	60%
DISHWALLA Somewhere In The Middle (Immergent)	3.82	3.80	56%	9%	3.81	61%	9%
NICKELBACK Too Bad (Roadrunner/IDJMG)	3.82	3.88	88%	30%	3.86	86%	30%
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.81	3.77	93%	42%	3.76	94%	44%
CRED One Last Breath (Wind-up)	3.81	3.80	87%	23%	3.75	85%	26%
COUNTING CROWS American Girls (Geffen/Interscope)	3.76	3.68	67%	11%	3.72	70%	14%
RUBYHORSE Sparkle (Island/IDJMG)	3.69	3.74	55%	10%	3.77	63%	10%
PINK Don't Let Me Get Me (Arista)	3.66	3.56	93%	42%	3.69	93%	41%
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.62	3.69	44%	9%	3.68	50%	10%
SHERYL CROW Soak Up The Sun (A&M/Interscope)	3.62	3.54	97%	44%	3.52	98%	47%
ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)	3.53	3.46	66%	14%	3.71	69%	13%
CORRS F/BON When The Stars Go Blue (143/Lava/Atlantic)	3.52	3.49	65%	18%	3.46	71%	21%
DIRTY VEGAS Days Go By (Capitol)	3.51	3.55	84%	30%	3.57	84%	27%
NO DOUBT Hella Good (Interscope)	3.44	3.40	95%	43%	3.54	96%	44%
OROLINE Fly Away From Here (Graduation Day) (143/Reprise)	3.38	3.47	55%	16%	3.54	59%	16%
BRUCE SPRINGSTEEN The Rising (Columbia)	3.21	-	40%	10%	3.03	37%	10%
SHAKIRA Underneath Your Clothes (Epic)	3.03	3.09	92%	55%	3.02	93%	55%

Total sample size is 624 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 4818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Indicator

Most Added.

- DUNCAN SHEIK On A High (Atlantic)
- CREED One Last Breath (Wind-up)
- NORAH JONES Don't Know Why (Blue Note/Virgin)
- BBMAK Out Of My Heart (Into Your...) (Hollywood)
- DIRTY VEGAS Days Go By (Capitol)
- GOO GOO DOLLS Big Machine (Warner Bros.)
- MICHELLE BRANCH Goodbye To You (Maverick/WB)
- CAROLYN DAWN JOHNSON So Complicated (Arista)
- PINK Just Like A Pill (Arista)

New & Active

- PINK Just Like A Pill (Arista)
Total Plays: 312, Total Stations: 12, Adds: 2
- JENNIFER LOVE HEWITT BareNaked (Jive)
Total Plays: 305, Total Stations: 30, Adds: 2
- STRETCH PRINCESS Freakshow (Wind-up)
Total Plays: 302, Total Stations: 23, Adds: 1
- HOBBASTANK Running Away (Island/IDJMG)
Total Plays: 246, Total Stations: 9, Adds: 0
- REMY ZERO Perfect Memory (I'll...) (Elektra/EEG)
Total Plays: 190, Total Stations: 23, Adds: 1
- DEF LEPPARD Now (Island/IDJMG)
Total Plays: 178, Total Stations: 14, Adds: 3
- OASIS Stop Crying Your Heart Out (Epic)
Total Plays: 166, Total Stations: 12, Adds: 0
- NINE DAYS Good Friend (Epic)
Total Plays: 165, Total Stations: 27, Adds: 9
- KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)
Total Plays: 160, Total Stations: 12, Adds: 0
- ROSEY Afterlife (Island/IDJMG)
Total Plays: 123, Total Stations: 18, Adds: 5

Songs ranked by total plays

Reporters

WKDD/Akron, OH* PD: Keith Kennedy 2. CELINE DION: 'Avee' 3. JENNIFER LOVE HEWITT: 'BareNaked' 1. ELVIS VS. JAIL: 'Tame' 1. DEF LEPPARD: 'Now'	WTSS/Buffalo, NY* PD: Sue O'Neil MD: Rob Lucas 5. BRINK: 'Out' 1. ALANIS MORISSETTE: 'Precious Illusions' 2. CHEER: 'Milemarker' 3. GOO GOO DOLLS: 'Big Machine' 4. JENNIFER LOVE HEWITT: 'BareNaked'	WOAL/Cleveland, OH* MD: Rebecca Witte No Adds	WNUK/Elmira, NY OMPD: Bob Quick PD: Marc Sherman 1. DAVE MATTHEWS BAND: 'Song' 1. THE CORRS: 'Hero' 'Blue'	KHMX/Houston-Galveston, TX* OMPD: Greg Dunlap MD: Jim Cestone No Adds	KSTP/Minneapolis, MN* OMPD: Dan Sisk MD: Jill Rosen 9. MICHELLE BRANCH: 'Goodbye' 1. ALANIS MORISSETTE: 'Precious'	KB87/Danville-Ventura, CA* PD: Pammy MD: Mandie Thomas 4. NINE DAYS: 'Good'	KNVO/Reno, NV* PD: Heather Combs ROSEY: 'Afterlife' SILVERGURUSH: 'Me'	KLLC/San Francisco, CA* PD: John Peake No Adds	KZPT/Tucson, AZ* PD: Jeff Thering APD/MD: Leslie Lolis 7. JOHN MAYER: 'Body' 1. COLTRANE: 'Peace'
WRVE/Albany, NY* PD: Randy McCarty MD: Ted Hulse MICHELLE BRANCH: 'Goodbye' COLTRANE: 'Peace'	WZLX/Canton, OH* Interim PD: Morgan Taylor 2. GOO GOO DOLLS: 'Big'	WVNS/Columbus, OH* PD: Jeff Bastien MD: Robin Cole 1. MICHELLE BRANCH: 'Goodbye' 2. CLAY AIKEN: 'Here' 3. STRETCH PRINCESS: 'Freakshow'	WVPI/Indianapolis, IN* OMPD: Greg Dunlap MD: Jim Cestone No Adds	WHTG/Modesto, CA* PD: Max Miller MD: Donna Miller No Adds	WLCE/Philadelphia, PA* PD: Brian Bridgman MD: Danny Wright No Adds	WMXR/Richmond, VA* PD: Tim Baldwin MICHELLE BRANCH: 'Goodbye' NINE DAYS: 'Good'	WVOR/Rochester, NY* PD: Dave LeFuria MD: Joe Bonacci 1. PINK: 'Don't'	WVZZ/Washington, DC* PD: Steve Kossob OMPD: Kenny King MD: Carol Parker No Adds	
KPEK/Albuquerque, NM* OMI: Bill May PD: Mike Parsons MD: Debra APD: Jeffrey Barneris 1. LEROY KRANTZ: 'Cool' 1. SILVERGURUSH: 'Me' JIMMY EAT WORLD: 'Sweet'	WCDC/Cape Cod, MA OMI: Greg Cassidy MD: Cheryl Park 13. GOO GOO DOLLS: 'Big' 10. DIRTY VEGAS: 'Days'	WVNS/Columbus, OH* PD: Jeff Bastien MD: Robin Cole 1. MICHELLE BRANCH: 'Goodbye' 2. CLAY AIKEN: 'Here' 3. STRETCH PRINCESS: 'Freakshow'	WVPI/Indianapolis, IN* OMPD: Greg Dunlap MD: Jim Cestone No Adds	WHTG/Modesto, CA* PD: Max Miller MD: Donna Miller No Adds	WLCE/Philadelphia, PA* PD: Brian Bridgman MD: Danny Wright No Adds	WMXR/Richmond, VA* PD: Tim Baldwin MICHELLE BRANCH: 'Goodbye' NINE DAYS: 'Good'	WVOR/Rochester, NY* PD: Dave LeFuria MD: Joe Bonacci 1. PINK: 'Don't'	WVZZ/Washington, DC* PD: Steve Kossob OMPD: Kenny King MD: Carol Parker No Adds	
KMKS/Anchorage, AK PD: Rosy Lennox MD: Monica Thomas DUNCAN SHEIK: 'High'	WMTD/Cedar Rapids, IA OMI: Erin Bristol No Adds	WVNS/Columbus, OH* PD: Jeff Bastien MD: Robin Cole 1. MICHELLE BRANCH: 'Goodbye' 2. CLAY AIKEN: 'Here' 3. STRETCH PRINCESS: 'Freakshow'	WVPI/Indianapolis, IN* OMPD: Greg Dunlap MD: Jim Cestone No Adds	WHTG/Modesto, CA* PD: Max Miller MD: Donna Miller No Adds	WLCE/Philadelphia, PA* PD: Brian Bridgman MD: Danny Wright No Adds	WMXR/Richmond, VA* PD: Tim Baldwin MICHELLE BRANCH: 'Goodbye' NINE DAYS: 'Good'	WVOR/Rochester, NY* PD: Dave LeFuria MD: Joe Bonacci 1. PINK: 'Don't'	WVZZ/Washington, DC* PD: Steve Kossob OMPD: Kenny King MD: Carol Parker No Adds	
KAMX/Austin, TX* PD: Jim Robinson MD: Clay Culver DEF LEPPARD: 'Now' LEROY KRANTZ: 'Cool'	WALC/Charleston, SC* 13. ROSEY: 'Afterlife'	WVNS/Columbus, OH* PD: Jeff Bastien MD: Robin Cole 1. MICHELLE BRANCH: 'Goodbye' 2. CLAY AIKEN: 'Here' 3. STRETCH PRINCESS: 'Freakshow'	WVPI/Indianapolis, IN* OMPD: Greg Dunlap MD: Jim Cestone No Adds	WHTG/Modesto, CA* PD: Max Miller MD: Donna Miller No Adds	WLCE/Philadelphia, PA* PD: Brian Bridgman MD: Danny Wright No Adds	WMXR/Richmond, VA* PD: Tim Baldwin MICHELLE BRANCH: 'Goodbye' NINE DAYS: 'Good'	WVOR/Rochester, NY* PD: Dave LeFuria MD: Joe Bonacci 1. PINK: 'Don't'	WVZZ/Washington, DC* PD: Steve Kossob OMPD: Kenny King MD: Carol Parker No Adds	
KLY/Bakersfield, CA* PD: E.A. Tyler APD: Erik Fox No Adds	WVNS/Columbus, OH* PD: Jeff Bastien MD: Robin Cole 1. MICHELLE BRANCH: 'Goodbye' 2. CLAY AIKEN: 'Here' 3. STRETCH PRINCESS: 'Freakshow'	WVNS/Columbus, OH* PD: Jeff Bastien MD: Robin Cole 1. MICHELLE BRANCH: 'Goodbye' 2. CLAY AIKEN: 'Here' 3. STRETCH PRINCESS: 'Freakshow'	WVPI/Indianapolis, IN* OMPD: Greg Dunlap MD: Jim Cestone No Adds	WHTG/Modesto, CA* PD: Max Miller MD: Donna Miller No Adds	WLCE/Philadelphia, PA* PD: Brian Bridgman MD: Danny Wright No Adds	WMXR/Richmond, VA* PD: Tim Baldwin MICHELLE BRANCH: 'Goodbye' NINE DAYS: 'Good'	WVOR/Rochester, NY* PD: Dave LeFuria MD: Joe Bonacci 1. PINK: 'Don't'	WVZZ/Washington, DC* PD: Steve Kossob OMPD: Kenny King MD: Carol Parker No Adds	
WVNS/Baltimore, MD* VP/Prog: Bill Pasha PD: Steve Hantz MD: Ryan Sampson NINE DAYS: 'Good' ELVIS VS. JAIL: 'Tame'	WVNS/Columbus, OH* PD: Jeff Bastien MD: Robin Cole 1. MICHELLE BRANCH: 'Goodbye' 2. CLAY AIKEN: 'Here' 3. STRETCH PRINCESS: 'Freakshow'	WVNS/Columbus, OH* PD: Jeff Bastien MD: Robin Cole 1. MICHELLE BRANCH: 'Goodbye' 2. CLAY AIKEN: 'Here' 3. STRETCH PRINCESS: 'Freakshow'	WVPI/Indianapolis, IN* OMPD: Greg Dunlap MD: Jim Cestone No Adds	WHTG/Modesto, CA* PD: Max Miller MD: Donna Miller No Adds	WLCE/Philadelphia, PA* PD: Brian Bridgman MD: Danny Wright No Adds	WMXR/Richmond, VA* PD: Tim Baldwin MICHELLE BRANCH: 'Goodbye' NINE DAYS: 'Good'	WVOR/Rochester, NY* PD: Dave LeFuria MD: Joe Bonacci 1. PINK: 'Don't'	WVZZ/Washington, DC* PD: Steve Kossob OMPD: Kenny King MD: Carol Parker No Adds	
WLTS/Binghamton, NY OMI: Steve Ginty PD: Dana Peltier APD: Tejay Schwartz 'BareNaked' CAROLYN DAWN JOHNSON: 'So'	WVNS/Columbus, OH* OMI: Chuck Flurry PD: Tommy Frank APD: Grover Collins MD: Brian Douglas REMY ZERO: 'Perfect'	WVNS/Columbus, OH* PD: Jeff Bastien MD: Robin Cole 1. MICHELLE BRANCH: 'Goodbye' 2. CLAY AIKEN: 'Here' 3. STRETCH PRINCESS: 'Freakshow'	WVPI/Indianapolis, IN* OMPD: Greg Dunlap MD: Jim Cestone No Adds	WHTG/Modesto, CA* PD: Max Miller MD: Donna Miller No Adds	WLCE/Philadelphia, PA* PD: Brian Bridgman MD: Danny Wright No Adds	WMXR/Richmond, VA* PD: Tim Baldwin MICHELLE BRANCH: 'Goodbye' NINE DAYS: 'Good'	WVOR/Rochester, NY* PD: Dave LeFuria MD: Joe Bonacci 1. PINK: 'Don't'	WVZZ/Washington, DC* PD: Steve Kossob OMPD: Kenny King MD: Carol Parker No Adds	
WMLL/Birmingham, AL* PD/MD: Tom Hanzaban 5. JOSH GROBAN: 'Where' HALL & OATES: 'Love' NICKELBACK: 'Rock'	WVNS/Columbus, OH* PD: Steve Hantz MD: Storm Bennett MICHELLE BRANCH: 'Goodbye'	WVNS/Columbus, OH* PD: Jeff Bastien MD: Robin Cole 1. MICHELLE BRANCH: 'Goodbye' 2. CLAY AIKEN: 'Here' 3. STRETCH PRINCESS: 'Freakshow'	WVPI/Indianapolis, IN* OMPD: Greg Dunlap MD: Jim Cestone No Adds	WHTG/Modesto, CA* PD: Max Miller MD: Donna Miller No Adds	WLCE/Philadelphia, PA* PD: Brian Bridgman MD: Danny Wright No Adds	WMXR/Richmond, VA* PD: Tim Baldwin MICHELLE BRANCH: 'Goodbye' NINE DAYS: 'Good'	WVOR/Rochester, NY* PD: Dave LeFuria MD: Joe Bonacci 1. PINK: 'Don't'	WVZZ/Washington, DC* PD: Steve Kossob OMPD: Kenny King MD: Carol Parker No Adds	
WBMX/Boston, MA* VP/Prog: Greg Strassell MD: Mike Mullany 1. DUNCAN SHEIK: 'High' 1. MICHELLE BRANCH: 'Goodbye' LEROY KRANTZ: 'Cool'	WVNS/Columbus, OH* PD: Steve Hantz MD: Storm Bennett MICHELLE BRANCH: 'Goodbye'	WVNS/Columbus, OH* PD: Jeff Bastien MD: Robin Cole 1. MICHELLE BRANCH: 'Goodbye' 2. CLAY AIKEN: 'Here' 3. STRETCH PRINCESS: 'Freakshow'	WVPI/Indianapolis, IN* OMPD: Greg Dunlap MD: Jim Cestone No Adds	WHTG/Modesto, CA* PD: Max Miller MD: Donna Miller No Adds	WLCE/Philadelphia, PA* PD: Brian Bridgman MD: Danny Wright No Adds	WMXR/Richmond, VA* PD: Tim Baldwin MICHELLE BRANCH: 'Goodbye' NINE DAYS: 'Good'	WVOR/Rochester, NY* PD: Dave LeFuria MD: Joe Bonacci 1. PINK: 'Don't'	WVZZ/Washington, DC* PD: Steve Kossob OMPD: Kenny King MD: Carol Parker No Adds	
WVNS/Baltimore, MD* VP/Prog: Greg Strassell MD: Mike Mullany 1. DUNCAN SHEIK: 'High' 1. MICHELLE BRANCH: 'Goodbye' LEROY KRANTZ: 'Cool'	WVNS/Columbus, OH* PD: Steve Hantz MD: Storm Bennett MICHELLE BRANCH: 'Goodbye'	WVNS/Columbus, OH* PD: Jeff Bastien MD: Robin Cole 1. MICHELLE BRANCH: 'Goodbye' 2. CLAY AIKEN: 'Here' 3. STRETCH PRINCESS: 'Freakshow'	WVPI/Indianapolis, IN* OMPD: Greg Dunlap MD: Jim Cestone No Adds	WHTG/Modesto, CA* PD: Max Miller MD: Donna Miller No Adds	WLCE/Philadelphia, PA* PD: Brian Bridgman MD: Danny Wright No Adds	WMXR/Richmond, VA* PD: Tim Baldwin MICHELLE BRANCH: 'Goodbye' NINE DAYS: 'Good'	WVOR/Rochester, NY* PD: Dave LeFuria MD: Joe Bonacci 1. PINK: 'Don't'	WVZZ/Washington, DC* PD: Steve Kossob OMPD: Kenny King MD: Carol Parker No Adds	

100 Total Reporters
90 Total Monitor
10 Total Indicator

R&R Hot AC Top 40

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August 2, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	AVRIL LAVIGNE Complicated (Arista)	3925	+169	414819	16	89/0
2	2	SHERYL CROW Soak Up The Sun (A&M/Interscope)	3556	-91	352374	23	87/0
3	3	JIMMY EAT WORLD The Middle (DreamWorks)	3421	-73	367769	20	85/0
4	4	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3102	-226	300265	22	83/0
5	5	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	3027	-52	265719	12	82/0
6	6	JOHN MAYER No Such Thing (Aware/Columbia)	2996	+115	306695	24	83/0
7	7	CALLING Wherever You Will Go (RCA)	2577	-25	271139	45	85/0
8	8	DAVE MATTHEWS BAND Where Are You Going (RCA)	2333	+42	249931	11	83/1
9	9	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	2113	-55	215985	39	81/0
12	10	CREED One Last Breath (Wind-up)	2098	+204	172078	10	73/1
11	11	NO DOUBT Hella Good (Interscope)	2038	+59	185932	14	61/1
10	12	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1842	-146	176991	27	60/0
14	13	MICHELLE BRANCH All You Wanted (Maverick/WB)	1724	-73	182344	29	66/1
15	14	JACK JOHNSON Flake (Enjoy/Universal)	1693	+50	185626	12	72/2
13	15	GOO GOO DOLLS Here Is Gone (Warner Bros.)	1490	-315	158691	21	71/0
16	16	PINK Don't Let Me Get Me (Arista)	1350	-20	126968	15	39/2
17	17	BRUCE SPRINGSTEEN The Rising (Columbia)	1204	+49	139283	5	66/3
19	18	ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)	1186	+76	101172	8	64/3
21	19	NORAH JONES Don't Know Why (Blue Note/Virgin)	1122	+167	118883	6	62/8
18	20	THE CORRS F/BONO When The Stars Go Blue (143/Lava/Atlantic)	1116	-26	125941	13	59/1
20	21	DIRTY VEGAS Days Go By (Capitol)	1025	-28	86223	8	51/5
23	22	DISHWALLA Somewhere In The Middle (Immergent)	917	-11	56460	12	48/2
26	23	OUR LADY PEACE Somewhere Out There (Columbia)	912	+88	84604	7	52/5
33	24	GOO GOO DOLLS Big Machine (Warner Bros.)	869	+411	98059	2	66/8
24	25	COUNTING CROWS American Girls (Geffen/Interscope)	838	-19	91794	10	55/0
22	26	DROPLINE Fly Away From Here (...Day) (143/Reprise)	721	-212	57037	11	55/0
29	27	ELVIS VS. JXL A Little Less Conversation (RCA)	696	+114	63103	3	35/6
25	28	RUBYHORSE Sparkle (Island/IDJMG)	678	-171	61331	13	47/0
28	29	311 Amber (Volcano)	659	+59	54046	5	31/2
27	30	NICKELBACK Too Bad (Roadrunner/IDJMG)	550	-68	33420	12	21/0
37	31	MICHELLE BRANCH Goodbye To You (Maverick/WB)	545	+158	29767	2	44/10
36	32	BBMAK Out Of My Heart (Into Your...) (Hollywood)	535	+144	48792	4	33/1
30	33	SEVEN AND THE SUN Walk With Me (Atlantic)	522	-52	45190	7	36/2
35	34	SPLENDER Save It For Later (J)	450	+59	36685	3	36/0
34	35	ENRIQUE IGLESIAS Escape (Interscope)	441	+39	73302	12	9/0
38	36	COLDPLAY In My Place (Capitol)	394	+43	41031	2	29/3
Debut	37	JEWEL This Way (Atlantic)	370	+42	30560	1	26/1
39	38	CAROLYN DAWN JOHNSON So Complicated (Arista)	370	+21	26633	5	28/0
32	39	SHAKIRA Underneath Your Clothes (Epic)	337	-122	37434	13	17/0
Debut	40	DUNCAN SHEIK On A High (Atlantic)	328	+182	49207	1	35/6

90 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/21-7/27. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MICHELLE BRANCH Goodbye To You (Maverick/WB)	10
NINE DAYS Good Friend (Epic)	9
GOO GOO DOLLS Big Machine (Warner Bros.)	8
NORAH JONES Don't Know Why (Blue Note/Virgin)	8
LENNY KRAVITZ If I Could Fall In Love (Virgin)	8
SILVERCRUSH Who Is Me? (Redline)	7
ELVIS VS. JXL A Little Less Conversation (RCA)	6
DUNCAN SHEIK On A High (Atlantic)	6
OUR LADY PEACE Somewhere Out There (Columbia)	5
DIRTY VEGAS Days Go By (Capitol)	5
ROSEY Afterlife (Island/IDJMG)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GOO GOO DOLLS Big Machine (Warner Bros.)	+411
CREED One Last Breath (Wind-up)	+204
DUNCAN SHEIK On A High (Atlantic)	+182
AVRIL LAVIGNE Complicated (Arista)	+169
NORAH JONES Don't Know Why (Blue Note/Virgin)	+167
NINE DAYS Good Friend (Epic)	+161
MICHELLE BRANCH Goodbye To You (Maverick/WB)	+158
BBMAK Out Of My Heart (Into Your...) (Hollywood)	+144
JOHN MAYER No Such Thing (Aware/Columbia)	+115
ELVIS VS. JXL A Little Less Conversation (RCA)	+114

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1536
LIFEHOUSE Hanging By A Moment (DreamWorks)	1373
FIVE FOR FIGHTING Superman... (Aware/Columbia)	1310
JEWEL Standing Still (Atlantic)	1135
CREED My Sacrifice (Wind-up)	1026
DEFAULT Wasting My Time (TVT)	972
STAIND It's Been Awhile (Flip/Elektra/EEG)	891
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	782
DIDO Thankyou (Arista)	778
SUGAR RAY When It's Over (Lava/Atlantic)	772
DAVE MATTHEWS BAND The Space Between (RCA)	768
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	760
INCUBUS Drive (Immortal/Epic)	749
3 DOORS DOWN Be Like That (Republic/Universal)	740

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

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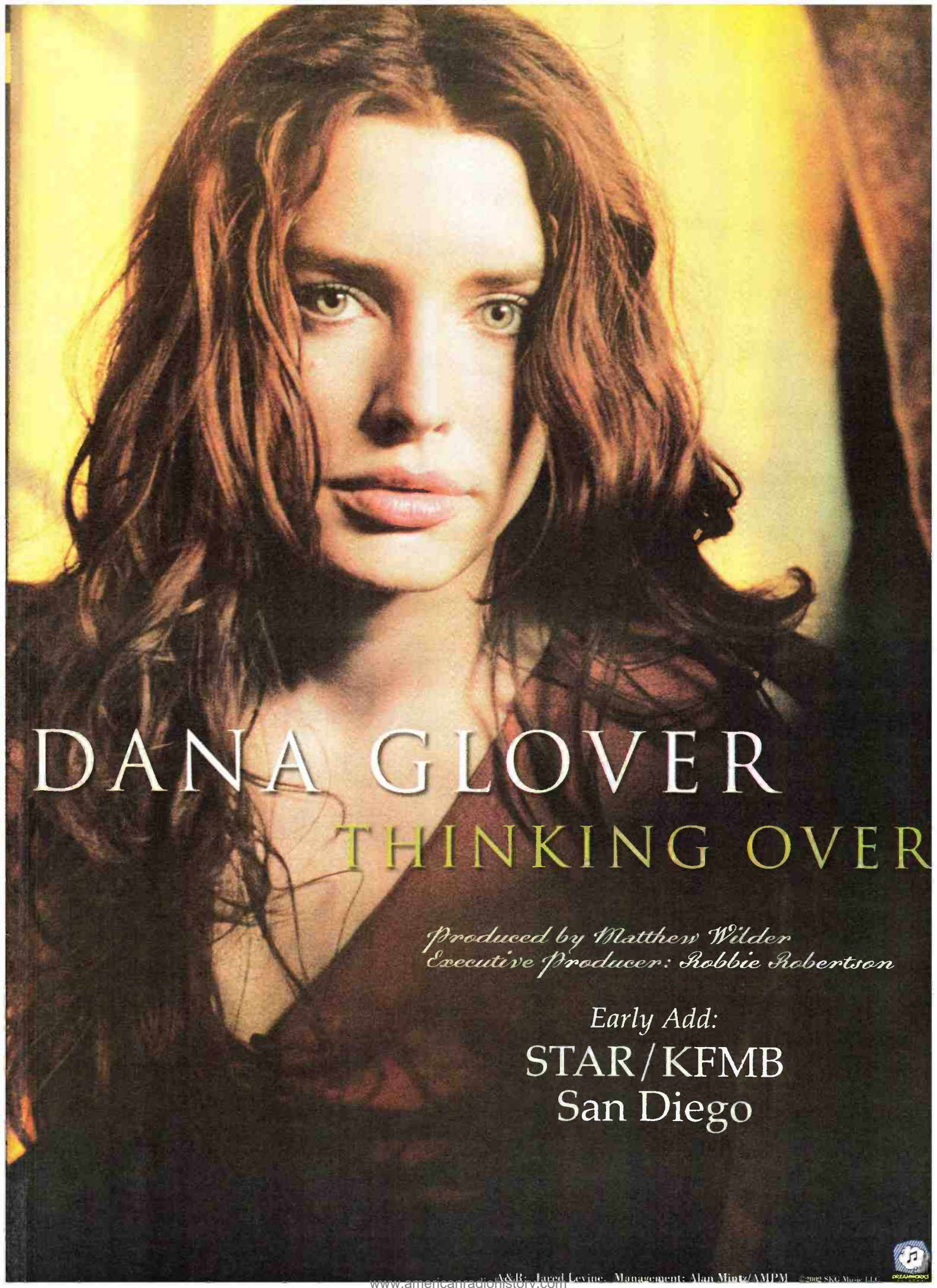
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PART ONE OF A TWO-PART SERIES

Will The Circle Be Unbroken? That Depends

□ Convention session underscores shared values of Smooth Jazz radio and records

R&R Convention 2002's closing Smooth Jazz session, "Will the Circle Be Unbroken?" united radio and records for a discussion in which the audience served as the panel. The conversation focused on actionable solutions to both industry challenges and format-specific issues. Respected veteran record man — and music-industry consultant to, among others, i.e. music and Peak Records — **Mark Wexler** moderated, and he set a thoughtful tone by calling the session's title "poignant."

"The circle between radio and records is extremely strong, but our connection is beginning to fray," he said. "The better question is where the Smooth Jazz format will be in 10 years and whether there will be a circle between us then."

"The fundamental issue is also the common bond among everyone here:



Mark Wexler

the development of new artists. As we heard at 'Rate-a-Record, Rate-a-Wine,' the issue isn't new music, but new-artist development, which is our lifeblood. If we continue along our current path, in 10 years there won't be Smooth Jazz, only Smooth Oldies. New music, and especially new artists, will determine whether or not we keep going."

Paradigm Shift

Wexler pointed out that Jazz vanished as a commercial radio format in the face of challenges similar to those we're currently seeing in Smooth Jazz. He said those challenges must be resolved to ensure that Smooth Jazz remains the viable format it is today. Among the concerns: CD sales overall are down 11% from last year, while music sales worldwide have dipped 7.4%.

"In a \$34 billion industry, that's a lot of money," he said. "And when the money isn't coming in at the rate it's not coming in today, historically, the first places labels scrutinize are classics and jazz. They've shrunk us so much that there's little to downsize further. Plus, our economies of scale are different from other formats'. But we're all working harder and longer to generate the same revenue in a shrinking market."

Labels focus on the youth market,

a fast-shrinking group of record consumers. CDs cost too much, and kids don't feel they get value for their money. Ripping, downloading and burning are how kids get music. Wexler is particularly disturbed by the sense of entitlement among today's youth, who believe music is free. He pointed out, "These are our next customers."

He went on, "The record business is shrinking, but, on a positive note, our adult demographic has been growing over the past 10 years, and they absolutely believe there is still value to music. We just need to get to them."

"In 2001 24.7% of all music purchases were made by adults. Many of them don't know about smooth jazz. Still, the potential to garner additional listeners and buyers is out there. Of that 24.7% of adults, 50% are buying their music over the Internet, which represents a staggering change. Before long, more adults will do the same, so we must recognize and respond to this paradigm shift from brick-and-mortar to online."

"When I look back on what happened to Jazz, what strikes me as essential is for us to remain connected, with our circle unbroken. The most effective tool for exposure of artists is still radio airplay, and each of us holds responsibility for it, whether we're in records or radio. We can't change corporate America or consolidation, but we can make a difference."

"Thinking back to the fate of Jazz, we must do things differently, which requires intelligence, foresight and a passion to communicate this crucial message to our label colleagues, PDs, group owners or consultants. We'll be a success if we keep the circle unbroken."

Where Are The Currents?

Low exposure of currents, even those in power rotation, is an impediment to sales. Warner Bros. VP/Jazz & Smooth Jazz Promotion **Deborah**

Lewow suggested that stations consider adjusting their clocks — in less critical dayparts than during at-work listening — to raise currents from two or three an hour to three or four. "Maybe you could take out a tired, 30-year-old vocal like 'Me and Mrs. Jones' in favor of a current, which would help us tremendously," she said.

"I'm encouraged to hear a visionary Smooth Jazz programmer like Paul Goldstein explain KKSF/San Francisco's commitment to CD premieres, which KKSF treats as special events. I hope he inspires other PDs to spotlight new music. My label is financially strapped right now, and I can't buy spots on

"At what point do we relegate 'Oh, wow' songs to 'Oh, wow' rotation and make room for new artists?"

Frank Cody

that feature, but I'll do my level best to get you the best possible music to showcase."

A440 Music Group's **Suzi LeClair**, who innovated Smooth Jazz marketing sponsorships while at WNUA/Chicago, said, "From a marketing standpoint, the objective is to hold on to your core and to build new audience. The problem is, our median age is 45, not 34. It's really time to attract 25-35-year-olds with new artists, because that's exactly what advertisers are looking for. Their core ad dollars aren't being spent on 45-

"The issue isn't new music, but new-artist development, which is our lifeblood. If we continue along our current path, in 10 years there won't be Smooth Jazz, only Smooth Oldies."

Mark Wexler

year-olds, but on 25-35-year-olds. You all win — the sponsors and your sales team — because you're reaching new people, and those new people must be younger in order to build your audience.

"Radio stations are producing their concerts now. Let new acts open for the artists you bring in. Everything is already built-in. A retailer would love it — a new spotlight section that you'll promote on-air, brought to you by Dunkin' Donuts or Baskin-Robbins. So many things are happening. We just have to open the door to that younger audience. The dollars will come; great, passionate music will come; and everyone's objectives will go in the direction Mark suggests if we put some new energy into it."

Dumbed Down?

Wexler observed that a growing number of Smooth Jazz fans are listening on their computers and suggested, "Maybe record companies can work with stations to offer new music online, if not for broadcast."

WNUA PD **Bob Kaake** responded that "NUA is streaming without commercials as a result of a royalties dispute with AFTRA. He says, "So we've got these holes, silence — we play only two minutes of commercials in our breaks — and we're going to resell that time, including packages of new music that you might not hear on the broadcast signal. But, from a streaming standpoint, we'll be able to tell how many people are listening and provide a click-through to buy the music."

Veteran U.K. artist manager, label owner and radio host **Stewart Coxhead** observed that he formerly advised artists to make a great record; then they'd pick the two best songs as singles. "Now I tell them to make a great record and come back with two tracks for Smooth Jazz. Dumb it down, 3:12, and no loud guitars or loops — all the concessions you don't want to hear as an artist that are being made for radio. You guys should play great records, and they shouldn't have to be 'the formula.'"

Frank Cody voiced concern about the general fabric of Smooth Jazz: "When people go to 94.7 [in Los Angeles], they expect it to sound like The Wave [KTWV/L.A.]. There is a glue that attracted people and made Smooth Jazz a mass-appeal

format — songs like Barry White and 'Use Me' — in the same way that 'Jammin' Oldies' came on and everyone said, 'I love this song,' when they heard Kool & The Gang. 'At Last' is Smooth Jazz's equivalent of Patsy Cline's 'Crazy' at Country. At what point do we relegate 'Oh, wow' songs to 'Oh, wow' rotation and make room for new artists?"

Kaake singled out a tune that illustrates WNUA's openness to fresh influences: "Greg Adams' 'Roadhouse' isn't dumbed-down. What a marvelous piece of music! It's not quiet, it's not looped, and it's got all this cool stuff. Our energy level has grown positively in recent years. We never hear complaints that our music is too loud or too hot." Kaake also encouraged PDs to add new records more quickly. "Why do some of you wait so long before you add them?" he asked.

Cool And Fresh

Peak Records President **Andi Howard** said her children, ages 21 and 19, are exposed to smooth jazz but say that it all sounds the same. She went on, "To get to a younger population, we need to change the music. Maybe a nighttime show that's about new types of music — all different kinds of music, not just new artists playing the same thing."

WNUA Asst. PD/MD **Carl Anderson** concurred. "So much current music sounds great. I hear turntable scratching and real drums, and I want to hear more of that. When I hear a promo saying next hour they're going to play Rick Braun, I think, 'How cool.' Then I hear a 10-year-old song. I don't want that; I want what's cool and fresh. Things we can do together on the Internet can deliver PIs for WNUA, and it's a justified cost to labels if it sells records."

GRP/Verve's **Laura Chiarelli** expressed the labels' need to get airplay on a second single faster to keep retail interest. She asked, "Could you possibly spin a song faster and sooner to get to the second single quicker, thereby creating more awareness of the artists, who are, more than likely, setting up their tours? The record is already priced and positioned."

The conclusion of this column will appear in an upcoming issue of R&R.

R&R Smooth Jazz Top 30

August 2, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
3	1	JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	839	+72	116632	12	42/0
1	2	BONEY JAMES RPM (Warner Bros.)	816	-25	116173	17	38/0
2	3	CRAIG CHAQUICO Luminosa (Higher Octave)	741	-62	87132	16	37/0
5	4	JOYCE COOLING Daddy-O (GRP/VMG)	724	+31	90608	18	38/0
6	5	DOWN TO THE BONE Electra Glide (GRP/VMG)	661	+36	94799	14	38/0
8	6	SPECIAL EFX Cruise Control (Shanachie)	635	+65	94245	10	39/0
4	7	PETER WHITE Bueno Funk (Columbia)	629	-66	81778	20	36/0
9	8	KIM WATERS In The House (Shanachie)	598	+50	100833	13	38/1
10	9	LARRY CARLTON Morning Magic (Warner Bros.)	585	+77	94532	10	40/1
7	10	NORAH JONES Don't Know Why (Blue Note/Virgin)	576	-11	74449	15	39/0
12	11	NORMAN BROWN Just Chillin' (Warner Bros.)	472	+11	72363	7	42/1
11	12	BRAXTON BROTHERS Whenever I See You (Peak)	446	-30	70601	17	33/0
13	13	BRIAN CULBERTSON Without Your Love (Warner Bros.)	444	-6	57646	12	35/0
16	14	EUGE GROOVE Slam Dunk (Warner Bros.)	410	+25	64590	6	37/2
14	15	GERALD ALBRIGHT Ain't No Stoppin' (GRP/VMG)	407	+3	65827	8	36/0
19	16	JONATHAN BUTLER Wake Up (Warner Bros.)	346	+37	51188	6	31/2
17	17	STEVE COLE So Into You (Atlantic)	340	-31	42192	20	27/0
18	18	CHUCK LOEB Sarao (Shanachie)	336	+24	53320	6	33/2
20	19	LUTHER VANDROSS I'd Rather (J)	333	+26	42657	9	23/0
23	20	FOURPLAY Rollin' (Bluebird/RCA Victor)	306	+45	34787	4	31/2
22	21	SADE Somebody Already Broke My... (Epic)	301	+28	28014	7	20/0
21	22	JOE MCBRIDE Woke Up This Morning (Heads Up)	299	+2	35256	8	28/1
24	23	GREG ADAMS Roadhouse (Ripa)	296	+38	49346	5	25/1
26	24	JULIA FORDHAM F/INDIA.ARIE Concrete Love (Vanguard)	216	+35	8247	3	16/0
28	25	DAVID BENOIT Then The Morning Comes (GRP/VMG)	215	+46	67020	2	24/5
25	26	3RD FORCE I Believe In You (Higher Octave)	192	+5	11751	4	19/0
29	27	JEFF KASHIWA 3-Day Weekend (Native Language)	174	+17	17915	2	20/3
Debut	28	BOYZ II MEN The Color Of Love (Arista)	132	+21	29589	1	10/2
30	29	WILL OWNING I Can't Help It (GRP/VMG)	132	+12	3252	3	9/1
Debut	30	CHRIS BOTTI Lisa (Columbia)	129	+32	20027	1	13/1

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 7/21-7/21. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the most stations is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

New & Active

KENNY G F/CHANTE MOORE One More Time (Arista)
Total Plays: 124, Total Stations: 24, Adds: 19

RICHARD ELLIOT Q.T. (GRP/VMG)
Total Plays: 117, Total Stations: 16, Adds: 3

JEFF GOLUB Cold Duck Time (GRP/VMG)
Total Plays: 117, Total Stations: 15, Adds: 4

STEVE OLIVER High Noon (Native Language)
Total Plays: 108, Total Stations: 12, Adds: 0

MARC ANTOINE Cruisin' (GRP/VMG)
Total Plays: 108, Total Stations: 11, Adds: 1

MIKE PHILLIPS Will You Stick With Me (Hidden Beach)
Total Plays: 101, Total Stations: 9, Adds: 0

JIM WILSON F/E. HARP River (Hillsboro)
Total Plays: 95, Total Stations: 10, Adds: 1

MICHAEL MANSON Outer Drive (A440 Music Group)
Total Plays: 85, Total Stations: 12, Adds: 4

VICTOR FIELDS Walk On By (Regina)
Total Plays: 84, Total Stations: 6, Adds: 0

CHRIS STANDRING Through The Looking Glass (Instinct)
Total Plays: 64, Total Stations: 5, Adds: 0

Songs ranked by total plays

Most Added

ARTIST TITLE LABEL(S)	ADDS
KENNY G F/CHANTE MOORE One More Time (Arista)	19
DAVID BENOIT Then The Morning Comes (GRP/VMG)	5
JEFF GOLUB Cold Duck Time (GRP/VMG)	4
MICHAEL MANSON Outer Drive (A440 Music Group)	4
DAVID LANZ Walk On Water (Decca)	4
JEFF KASHIWA 3-Day Weekend (Native Language)	3
RICHARD ELLIOT Q.T. (GRP/VMG)	3
EUGE GROOVE Slam Dunk (Warner Bros.)	2
CHUCK LOEB Sarao (Shanachie)	2
JONATHAN BUTLER Wake Up (Warner Bros.)	2
FOURPLAY Rollin' (Bluebird/RCA Victor)	2
BOYZ II MEN The Color Of Love (Arista)	2
RUSS FREEMAN Brighter Day (Peak)	2
MARION MEADOWS Tales Of A Gypsy (Heads Up)	2
AL JARREAU & JOE COCKER Lost And Found (GRP/VMG)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY G F/CHANTE MOORE One More Time (Arista)	+112
JEFF GOLUB Cold Duck Time (GRP/VMG)	+79
LARRY CARLTON Morning Magic (Warner Bros.)	+77
JOE SAMPLE X Marks The Spot (PRA/GRP/VMG)	+72
SPECIAL EFX Cruise Control (Shanachie)	+65
KIM WATERS In The House (Shanachie)	+50
DAVID BENOIT Then The Morning Comes (GRP/VMG)	+46
FOURPLAY Rollin' (Bluebird/RCA Victor)	+45
RICHARD ELLIOT Q.T. (GRP/VMG)	+41
GREG ADAMS Roadhouse (Ripa)	+38

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ALFONZO BLACKWELL Funky Shuffle (Shanachie)	311
BOZ SCAGGS Miss Riddle (Virgin)	267
JEFF GOLUB Cut The Cake (GRP/VMG)	236
JIMMY SOMMERS Lowdown (Higher Octave)	224
CELINE DION A New Day Has Come (Epic)	150
DAVID BENOIT Snap! (GRP/VMG)	146
RICHARD ELLIOT Shotgun (GRP/VMG)	143
PIECES OF A DREAM Night Vision (Heads Up)	128
SADE Lovers Rock (Epic)	105
GREGG KARUKAS Night Shift (N-Coded)	104
KIRK WHALUM I Try (Warner Bros.)	103
ERIC MARIENTHAL Lefty's Lounge (Peak)	95
ENYA Only Time (Reprise)	71
KEVIN TONEY Passion Dance (Shanachie)	66
MARC ANTOINE On The Strip (GRP/VMG)	63



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Natalie Cole is back and better than ever! She has teamed up with celebrated producer Tommy LiPuma again on the elegant and romantic album *Ask a Woman Who Knows*. Judging from their last collaboration, the multi-Platinum *Unforgettable, With Love*, Natalie may have another Grammy nomination on her hands. • *Ask a Woman Who Knows* includes covers of several standards, along with some lesser-known songs. My personal favorite is the first single, "Tell Me All About It," a cover of Michael Franks' 1983 hit. The



song has the perfect balance of jazz and pop, with a hint of samba. In a recent interview with KKSF, Natalie said, "What's so cool about the musicians on this song, and on all the songs, is how they take a record that has been proven tried and true and still find a way to re-create it." • Of course, it's not just the musicians (who include Joe Sample and Christian McBride); Natalie puts her distinctive personal touch on every song she sings. A perfect example is the much-talked-about duet with Diana Krall, "Better Than Anything." The song is really upbeat and includes some fun improvisations at the end. It sounds like they have been friends for years. • Tommy LiPuma has produced a mesmerizing album that has a light and airy flow with strong melodic depth. The arrangements showcase Natalie's unique lyrical style perfectly. When "Tell Me All About It" crosses your desk, just see if you can get it out of your head.

It's a perennial thrill for me to report a No. 1 record, because the achievement validates the artist, the label and the promotion effort involved. No. 1 is both symbolic and, in Smooth Jazz, the real thing. Congratulations to the wondrous Joe Sample on another No. 1, "X Marks the Spot" (GRP/VMG), one of the finest releases of the year ... Speaking of smashes, Kenny G's *f/Chanté Moore's "One More Time"* (Arista) is so magnificent, I was surprised that only 19 reporters added it this week. But it's not only No. 1 Most Added, it's No. 1 Most Increased with a gain of 112 plays! It's on the air in Washington, DC; Atlanta; Los Angeles (with 10 plays); Dallas; San Francisco; San Diego; Cleveland; Milwaukee; and more and in medium rotation in Chicago and Detroit after one week. Seriously, why wait? ... Now 11* and with airplay on 100% of the panel, Norman Brown is unstoppable ... At 25*, David Benoit (GRP/VMG) earns five new adds and is already in top rotation on WQCD/New York and WJZ/Philadelphia ... Three tunes earn four adds each: Michael Manson's "Outer Drive" (A440) — already at 16 plays on KTWV/Los Angeles — Jeff Golub's "Cold Duck Time" (GRP/VMG) and David Lanz's "Walk on Water" (Decca) ... Four tracks require immediate attention: First, the Group 3 (Benoit, Richard Elliot and Golub) cover of Steve Winwood's "Roll With It" (GRP/VMG) goes for adds Aug. 19, but KIFM/San Diego couldn't wait. No wonder — it's unbelievable! ... KYOT/Phoenix jumps the gun on Prince's "She Loves Me 4 Me" (Redline) with 15 spins ... Maysa's "Friendly Pressure" (N-Coded) will rearrange your molecules properly ... I'll watch the airplay pattern on Al Jarreau's mind-blowing duet with Joe Cocker, "Lost and Found" (GRP/VMG), set for Aug. 12, with intense interest — and I'll be taking names.



— Carol Archer, Smooth Jazz Editor

Reporters

Stations and their adds listed alphabetically by market

<p>WZMR/Albany, NY PD/MD: Tim Durkee DAVID LANZ "Wide" RICHARD ELLIOT "D.T." KENNY G f/c MOORE "Time" RUSS FREEMAN "Biggie"</p>	<p>KCIY/Kansas City, MO PD: Mark Edwards MD: Michelle Chase JEFF KASHIWA "Weekend" LARRY CARLTON "Magic" JOE MCBRIDE "Morning"</p>	<p>WJZV/Richmond, VA DM/MD: Tommy Fleming MICHAEL MANSON "Drive" GREG ADAMS "Foolin' Around" DJ ROGERS/ANDALARE "Wooden Boat" MARILYN SCOTT "Leavin'"</p>
<p>KROS/Albuquerque, NM PD: Paul Laviole MD: Jeff Young No Adds</p>	<p>KOAS/Las Vegas, NV PD/MD: Erik Fogg 3 KENNY G f/c MOORE "Time"</p>	<p>KSSJ/Sacramento, CA PD: Lee Hanson APD: Ken Jones 13 KENNY G f/c MOORE "Time"</p>
<p>KNIK/Anchorage, AK OM: Aaron Wallender PD: J. J. Michaels MD: Jennifer Summers DAVID BENOIT "Comes" KENNY G f/c MOORE "Time"</p>	<p>KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart 10 KENNY G f/c MOORE "Time"</p>	<p>WSSM/St. Louis, MO OM: Mark Edwards PD: David Myers KENNY G f/c MOORE "Time" CHUCK LOEB "Sarsa" RICHARD ELLIOT "D.T."</p>
<p>WJZZ/Atlanta, GA PD/MD: Nick Francis 7 DAVID BENOIT "Comes" 2 KENNY G f/c MOORE "Time"</p>	<p>WJZN/Memphis, TN PD: Norm Miller DAVID LANZ "Wide" JEFF GOLUB "Cold" SUNNIE PARTON "Save"</p>	<p>KBZN/Salt Lake City, UT PD/MD: Rob Riesen 7 DAVID ARKENSTONE "Day" KENNY G f/c MOORE "Time"</p>
<p>KSMJ/Bakersfield, CA PD/MD: Chris Towshend No Adds</p>	<p>WLVE/Miami, FL PD: Rich McMillan No Adds</p>	<p>KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole KENNY G f/c MOORE "Time" JONATHAN BUTLER "Wake" JEFF KASHIWA "Weekend" JANISKA & COCKER "Love" GROUP 3 "Fool"</p>
<p>WNJA/Chicago, IL PD: Bob Kaake APD/MD: Carl Anderson No Adds</p>	<p>WJZI/Milwaukee, WI Int. PD: Steve Scott KENNY G f/c MOORE "Time" DAVID BENOIT "Comes" BOYZ II MEN "Cold"</p>	<p>KKSF/San Francisco, CA PD: Paul Goldstein APD/MD: Samantha Wiedmann 7 KENNY G f/c MOORE "Time" 7 PERRY/AY "Noble"</p>
<p>WNWV/Cleveland, OH PD/MD: Bernie Kimble 5 KENNY G f/c MOORE "Time"</p>	<p>KSBR/Mission Viejo, CA OM/MD: Terry Wedel MD: Logan Parris 2 JIM WILSON f/c HARP "Rise" 1 LEE RITERUDIN "Modus"</p>	<p>KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer CHUCK LOEB "Sarsa"</p>
<p>WJZA/Columbus, OH OM/MD: Bill Harman APD: Gary Walter JEFF GOLUB "Cold" DAVID LANZ "Wide" MARION HEADWYNS "Sweety" SHAKATAK "Garden" JOHN TESH "Mez" URBAN JAZZ COLLECTIVE "Diva"</p>	<p>KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wolf RICHARD ELLIOT "D.T." JEFF GOLUB "Cold" MICHAEL MANSON "Drive"</p>	<p>KJZY/Santa Rosa, CA PD: Gordon Zlot APD/MD: Rob Singleton 2 MARC ANTOINE "Cousin" 2 KENNY G f/c MOORE "Time"</p>
<p>KDAI/Dallas-Ft. Worth, TX PD: Maxine Todd APD/MD: Bret Michael 3 KENNY G f/c MOORE "Time"</p>	<p>WQCD/New York, NY OM: John Mullen PD/MD: Charley Connolly FOURPLAY "Noble"</p>	<p>KWJZ/Seattle-Tacoma, WA PD: Carol Handley MD: Diana Rose 11 MICHAEL MANSON "Drive" DAVID BENOIT "Comes"</p>
<p>KJCD/Denver-Boulder, CO PD/MD: Steve Williams RUSS FREEMAN "Biggie"</p>	<p>WJCD/Norfolk, VA MD: Larry Hollowell EDGE GROOVE "Sam"</p>	<p>WEIB/Springfield, MA PD: Ben Casey MD: Darrel Cutting MARION HEADWYNS "Sweety" BILL MOGEE "Fool" DAVID LANZ "Wide" KENNY G f/c MOORE "Time" RICARDO SCALES "Bliss"</p>
<p>KVJZ/Des Moines, IA PD: Mike Blakemore MD: Becky Taylor No Adds</p>	<p>WJZ/Philadelphia, PA DM: Anne Gress PD: Michael Tozzi MD: Joe Proke No Adds</p>	<p>WSJT/Tampa, FL DM/MD: Ross Block MD: Kathy Curtis No Adds</p>
<p>WVMV/Detroit, MI PD: Tom Sleeker MD: Sandy Kovach JONATHAN BUTLER "Wake"</p>	<p>KYOT/Phoenix, AZ PD: Shaun Holly APD/MD: Greg Morgan 15 PRINCE "Love" 12 NORMAN BROWN "Just" 9 MIY WATERS "House" 4 KENNY G f/c MOORE "Time"</p>	<p>WJZW/Washington, DC DM: Kenny King 9 PAUL HARRICASTLE "Dope" KENNY G f/c MOORE "Time"</p>
<p>KUJZ/Eugene, OR PD: Chris Crowley CHRIS BUTTS "Sap" MICHAEL MANSON "Drive"</p>	<p>KEZL/Fresno, CA PD/MD: J. Weidenheimer No Adds</p>	<p>JRN/Jones NAC/National PD: Steve Hibbard MD: Cheryl Marquart KENNY G f/c MOORE "Time"</p>
<p>WYJZ/Indianapolis, IN PD/MD: Carl Frye DAVID BENOIT "Comes" BOYZ II MEN "Cold"</p>	<p>KJZS/Reno, NV PD: Jay Davis 16 WILLY DOWNING "Hep" 11 JEFF KASHIWA "Weekend" 11 EDGE GROOVE "Sam"</p>	<p>42 Total Reporters</p>

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PART ONE OF A TWO-PART SERIES

The Artist's Perspective

□ Candid thoughts from two of rock music's prominent frontmen

United Stations Radio Networks Exec. Producer/Rock Programming and *hardDrive* Exec. Producer **Roxy Myzal** was selected as the moderator of our first-ever artists' panel, at R&R Convention 2002. Myzal's many years in the industry, especially her experience handling artist interviews on *hardDrive*, made her the perfect choice to talk to the two artists on the panel.

Myzal first introduced Disturbed vocalist **David Draiman** and noted that sales of the band's first record, *Sickness*, were in the range of 2.5 million units. Disturbed have spent two years touring, and their sophomore album, *Believe*, will hit the street in September.

While most people think of **Tommy Lee** as the drummer in *Motley Crue*, Myzal noted that his latest project and tour would change that perception. The first single from *Never a Dull Moment*, "Hold Me Down," landed in the top 10 on both the Rock and Active Rock charts.

The Setup

Myzal began by asking what the artists discuss with their respective label promotion executives when getting ready to put out an album. Draiman said, "You want to look at everything — promotions and marketing and what that entails with all the departments at the label.

"You need to get all of them involved and coordinate with the publicity staff and get your merchandising company involved in the setup for the marketing and promotion of the record. Hopefully, they're all following the same game plan. There's an art to doing that, and I don't know that I've mastered it yet."

Lee concurred, saying, "I am involved with everything. I don't know if that's good or bad, but I enjoy it. Meeting the people is always really cool — the people who are stocking the shelves with your records, the people who are playing your record and all those things.

"Once you record a record, it's out of your hands. It's like handing a football off. You want to say, 'Don't drop it! I've worked a year of my life on this!' It's cool to meet the people who have your ball and are running with it. They're your soldiers, your team."

Myzal asked whether most bands agree with the labels with regard to which tracks off an album should be released as singles and noted that Lee used fan feedback from his website when choosing "Hold Me Down."

"When you're so close to it, it's hard to have an objective view of your music — you like everything," Lee said. "It's always a good thing to play it for the fans and see what they think. They were the ones who chose the first single, which was fine with me. I love the song, and it seems to be working fine."

Draiman agreed. "Certainly, the fans are an excellent scale to judge by," he said. "I think the single is perhaps the most important part of the

setup, in terms of the impact you come out with. Not only do you need to take your fans into consideration, but, with all due respect, you need to take into consideration what the programmers are going to want to play. Everybody should be excited about what they're playing, and, hopefully, everybody is buying into your plan for the setup. It's important to have everyone's confidence."

Maximum Exposure

The topic of touring arose, and Myzal asked Draiman and Lee to describe the demands of being on the road. "It's pretty nonstop," Lee said. "For some reason, every time I'm sitting still, someone jams a phone in my ear to do a phoner. It usually starts with that.

"You're doing meet-and-greets either before or after the show. You're constantly promoting, meeting people, going to radio stations, appearing on TV shows — the whole gamut. Then you have to play a show."

"Obviously, you always want to maximize your potential," Draiman said. "If you care enough about the music and you have your whole life and soul invested in it, you want to do whatever is necessary to spread it to as many people as possible. That means taking advantage of all the opportunities — doing on-air spots, getting involved and being accessible to people.

"It's important that you convey the fact that you're so proud of it that you want to make yourself available to the fans and public as much as possible — within reason, obviously."

Myzal then asked if Draiman and Lee had any preferences in regard to which shift radio interviews should be done in. "I don't do that well in the sunlight," Draiman said. "My brain doesn't start working until three or four hours after I rise, which is usually about 5am. But don't talk to me at 9 or 10am; it's not going to be pleasant."

Lee concurred and added that live, on-air performances aren't always desirable. "We just did *The Tonight Show With Jay Leno*, and it's not one of my favorite things to do," he said.



ARTIST PANEL AT R&R CONVENTION

Seen here (l-r) are moderator United Stations' Roxy Myzal, Disturbed's David Draiman, R&R's Cyndee Maxwell and Tommy Lee.

"The audience is not your audience; the studio audience is there to see Jay Leno.

"It's good to play those kinds of shows so people know you have a new record out, but a lot of times bands don't sound good on them. It's a tough call, because it's a promotional tool. But is it the right thing to do? Some bands do them, some don't. It's a personal call."

Draiman offered further perspective on TV performances: "You try to convey a certain sense of the grandeur, majesty and mystery of being the rock star, if you will. In those situations, like a TV show or in-studio performance, if you don't take the time, care and effort necessary to make sure that it's up to the level of excellence one expects from the band, you're doing a disservice to the band and yourself."

Interview With A DJ

"Without naming call letters or markets, have you had any negative experiences with jocks on the air?" Myzal asked.

Draiman said, "You go in there with respect for the station. You're giving them your time, a little of your mind, and all you expect in return is for them to give you respect back. I'm not a big fan of those wacky DJs who decide to make something comical when it's inappropriate or who ask me to go, 'Whaaaaaa!' I find it belittling and insulting. Ask me a question about the lyrics, the music, what we're saying, what the vibe is. Don't make it silly, like, 'How was the party last night?'"

Lee agreed. "I hate that morning show shit," he said.

Myzal then asked Lee and Draiman to talk about an interview where things went well. "Doing interviews is such a strange thing," Lee said. "I find it hard to describe music. You either feel it or you don't. By explaining your lyrics, you could be ruining what somebody else got from it. I find it difficult to explain music, so I don't know if there's such a thing as the best interview out there."

"It's always nice when somebody asks a question you haven't heard be-

fore," Draiman said. "Like when they take the time to really think of what to ask, instead of the basic, 'So, how'd the band start? Where'd you meet?' It's nice when they ask questions that are more like, 'If you were in a given scenario, and X, Y and Z happened, how would you, as a band, react?' Make it interesting. Make us think."

Noting Lee's celebrity status, Myzal asked how he felt talking about his personal life in radio interviews. He replied, "When it comes around to that, I just say that I want to keep my personal life personal — let's just talk about music. But, for some reason, that doesn't stop people."

First-Time Experiences

Myzal asked Draiman and Lee if they recall where they were the first time they heard one of their songs on the radio. Lee said, "Hell, yeah! I was sitting in a little Toyota pickup truck with my drum tech at the time, Clyde. I think the station was KMET/Los Angeles, I'm not sure.

"On the way to rehearsal I would always beat on Clyde's dashboard with drumsticks. It was completely annihilated — all the foam was coming out everywhere. As soon as 'Live-wire' came on, I lost my mind. I was pounding on the dashboard, and then I suddenly realized that I had to call my mom. We pulled over, and I called her and told her I was on the radio. It was the coolest experience ever. I'll never forget it."

Draiman recalled, "It was in the middle of downtown Chicago. I was in my truck, and I stopped dead in the middle of traffic, opened my sunroof, opened all the windows on the vehicle, parked it right there, put the hazards on, got up on top of my truck and looked to the heavens and screamed. I ended up getting a ticket, but it was worth it."

Noting that Draiman will be co-directing the video for "Prayer," Disturbed's new single, Myzal asked how it feels to take over the visual aspects of the band. "This will be a new adventure for me, and I'll try to learn it as I go," Draiman said.

"With all due respect to everyone

Continued on Page 96



ON THE STAGE

Typically, David Draiman (l) and Tommy Lee are singing when they're onstage, but this time they sat and talked about their feelings regarding a wide range of topics.

R&R Rock Top 30

Powered by



August 2, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	751	+37	66261	9	33/0
1	2	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	699	-19	63787	15	33/0
2	3	C. KROEGER F./J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	672	-44	59292	15	35/0
6	4	DEFAULT Deny (TVT)	498	+22	42106	17	31/1
4	5	CREED One Last Breath (Wind-up)	445	-72	41282	16	27/0
5	6	TOMMY LEE Hold Me Down (MCA)	440	-49	38926	20	25/0
8	7	GODSMACK I Stand Alone (Republic/Universal)	407	-19	45523	26	18/0
7	8	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	381	-70	36927	39	33/0
10	9	NICKELBACK Never Again (Roadrunner/IDJMG)	380	+30	35205	3	30/0
9	10	PAPA ROACH She Loves Me Not (DreamWorks)	379	-22	29797	11	26/0
11	11	RUSH Secret Touch (Atlantic)	332	-2	25268	7	28/0
14	12	BRUCE SPRINGSTEEN The Rising (Columbia)	330	+30	30730	4	21/0
13	13	NICKELBACK Too Bad (Roadrunner/IDJMG)	315	-4	36103	35	26/0
12	14	ROBERT PLANT Darkness, Darkness (Universal)	309	-15	29796	8	26/0
17	15	DEF LEPPARD Now (Island/IDJMG)	300	+44	25818	3	22/1
18	16	FILTER Where Do We Go From Here (Reprise)	287	+35	20819	5	24/1
16	17	AUDIOVENT The Energy (Atlantic)	287	+3	22129	12	26/0
20	18	HOOBASTANK Running Away (Island/IDJMG)	250	+3	18757	12	19/1
23	19	SYSTEM OF A DOWN Aerials (American/Columbia)	246	+44	20095	7	17/1
21	20	EARSHOT Get Away (Warner Bros.)	208	-38	15492	17	21/0
24	21	TRUSTCOMPANY Downfall (Geffen/Interscope)	203	+3	15857	8	18/0
19	22	AEROSMITH Girls Of Summer (Columbia)	195	-53	18709	10	18/0
26	23	KORN Thoughtless (Immortal/Epic)	184	+16	12377	4	14/0
22	24	JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)	175	-65	22918	15	20/0
25	25	TOOL Parabola (Volcano)	176	-13	16686	14	16/0
27	26	SINCH Something More (Roadrunner/IDJMG)	153	+16	11662	3	19/0
Debut	27	MUST Freechild (Wind-up)	152	+38	11145	1	14/1
29	28	SEETHER Fine Again (Wind-up)	132	+4	10166	2	16/0
28	29	ROB ZOMBIE Demon Speeding (Geffen/Interscope)	131	-5	8834	2	15/0
Debut	30	CHEVELLE The Red (Epic)	122	+30	10719	1	15/0

37 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/21-7/27. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002. The Arbitron Company). (C) 2002, R&R, Inc.

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	20
THEORY OF A DEADMAN Nothing... (Roadrunner/IDJMG)	7
GAVIN ROSSDALE Adrenaline (Universal)	6
LIFEHOUSE Spin (DreamWorks)	3
MARC COPELY Surprise (RCA)	3
LENNY KRAVITZ If I Could Fall In Love (Virgin)	3
SPARTA Cut Your Ribbon (DreamWorks)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
THEORY OF A DEADMAN Nothing... (Roadrunner/IDJMG)	+101
LIFEHOUSE Spin (DreamWorks)	+83
DEF LEPPARD Now (Island/IDJMG)	+44
SYSTEM OF A DOWN Aerials (American/Columbia)	+44
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+38
MUST Freechild (Wind-up)	+38
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	+37
FILTER Where Do We Go From Here (Reprise)	+35
NICKELBACK Never Again (Roadrunner/IDJMG)	+30
BRUCE SPRINGSTEEN The Rising (Columbia)	+30
CHEVELLE The Red (Epic)	+30

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK In The End (Warner Bros.)	279
STAINED For You (Flip/Elektra/EEG)	275
DEFAULT Wasting My Time (TVT)	272
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	261
CREED My Sacrifice (Wind-up)	205
STAINED It's Been Awhile (Flip/Elektra/EEG)	204
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	176
INCUBUS I Wish You Were Here (Immortal/Epic)	168
DISTURBED Down With The Sickness (Giant/Reprise)	162
GODSMACK Awake (Republic/Universal)	148
TOOL Schism (Volcano)	143
3 DOORS DOWN Kryptonite (Republic/Universal)	139
OZZY OSBOURNE Gets Me Through (Epic)	139
PRIMUS W/OZZY N.I.B. (Divine/Priority)	135
3 DOORS DOWN Loser (Republic/Universal)	125
FUEL Hemorrhage (In My Hands) (Epic)	122
STAINED Fade (Flip/Elektra/EEG)	120

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

New & Active

THEORY OF A DEADMAN Nothing Could Come... (Roadrunner/IDJMG)
Total Plays: 121, Total Stations: 25, Adds: 7

VINES Get Free (Capitol)
Total Plays: 106, Total Stations: 10, Adds: 0

LIFEHOUSE Spin (DreamWorks)
Total Plays: 95, Total Stations: 17, Adds: 3

BREAKING BEN JAMIN Polymorous (Hollywood)
Total Plays: 83, Total Stations: 9, Adds: 1

JDE BONAMASSA Unbroken (Medalist)
Total Plays: 80, Total Stations: 11, Adds: 1

EPIDEMIC Walk Away (Elektra/EEG)
Total Plays: 73, Total Stations: 12, Adds: 1

COLOR RED Sore Throat (RCA)
Total Plays: 71, Total Stations: 10, Adds: 0

INJECTED Bullet (Island/IDJMG)
Total Plays: 71, Total Stations: 10, Adds: 1

BUZZHORN Ordinary (Atlantic)
Total Plays: 63, Total Stations: 11, Adds: 0

HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)
Total Plays: 62, Total Stations: 8, Adds: 1

Songs ranked by total plays

REWARD

AN OPEN LETTER TO "ALL" MAJOR RECORD LABELS.
FROM: THE A.T.C. ENTERTAINMENT GROUP

Every now and then, an artist comes along that has that "intangible something" that sets them apart from all the others.

We are the A.T.C. Entertainment Group, and we believe we have that artist.

"Mister C" has just completed his first CD titled "Hip-No-Tized", and it's already garnering the type of reviews that any label would "love" to have for a first release.

"Hip-No-Tized" plays like a loving tribute to "Now and Zen" era Robert Plant. Track after track has the sonic ambience that oozed from Zen's richly produced pores. John Scalzi, review - Indiecrit - May 14, 2002

Unless you look like Britney Spears, creative marketing can't overcome a lack of musical ability. Fortunately, for Crispino, he has the musical skills to back up the advertising blitz.

Scott Tady, review - Beaver County Times - May 9, 2002

As you are aware, USA Today ran an article that told the general public what you already knew, "The Music Biz is in Trouble."

We believe we have the solution! "Mister C" has created a CD that bridges all age groups. There is no denying good music!

REWARD YOURSELF by being "The LABEL" that "discovers Mister C"

Once you listen to "Hip-No-Tized," you will understand why people are saying, "The Next Great Music is Coming from Pittsburgh."



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Reporters

<p>WONE/Akron, OH * PD: TK O'Grady APD: Tim Deaugherty PUDDLE OF MUDD "Hates" GAVIN ROSSDALE "Aderaline" THEORY OF A DEADMAN "Nothing"</p>	<p>KIOG/Beaumont, TX * Dir/Prog: Debbie Wyldie PD/M: Mike Davis 2 UNLCECT "Bulet" PUDDLE OF MUDD "Hates" GAVIN ROSSDALE "Aderaline"</p>	<p>WEBN/Cincinnati, OH * OM: Scott Reinhart PD: Michael Walter MD: Rick "The Dude" Vaska INCLUBS "Circles"</p>	<p>KFRQ/McAllen, TX * PD: Alex Duran MD: Kath West LENNY KRAWITZ "Coud" PUDDLE OF MUDD "Hates" GAVIN ROSSDALE "Aderaline" SPARTA "Ribbon"</p>	<p>WRRX/Pensacola, FL * OMPD: Dan McClinton 1 PUDDLE OF MUDD "Hates"</p>	<p>KCAL/Riverside, CA * PD: Steve Hoffman MD: M.J. Matthews PUDDLE OF MUDD "Hates"</p>	<p>KXFX/Santa Rosa, CA * PD: Don Harrison MD: Howard Frewie DRAGPIPE "Single"</p>	<p>WKLT/Traverse City, MI PD/M: Terri Ray LENNY KRAWITZ "Coud" GAVIN ROSSDALE "Aderaline" THEORY OF A DEADMAN "Nothing"</p>
<p>KZRR/Albuquerque, NM * Dir/Prog: Bill May PD: Phil Mahoney MD: Rob Brothers No Adds</p>	<p>WKGB/Binghamton, NY PD: Jim Free MD: Tim Boland PUDDLE OF MUDD "Hates"</p>	<p>WVRK/Columbus, GA OM: Brian Waters PUDDLE OF MUDD "Hates"</p>	<p>WVGL/Morgantown, WV PD: Jeff Miller MD: Dave Murdoch 1 BREAKING BENJAMIN "Poly" GAVIN ROSSDALE "Aderaline" STONE SOUR "Bother" HIVES "Hate"</p>	<p>WWCT/Peoria, IL PD: Jamie Markley MD: Debbie Hunter PUDDLE OF MUDD "Hates"</p>	<p>WRDQ/Roanoke-Lynchburg, VA * PD: Aaron Roberts MD: Heidi Krummelt BREAKING BENJAMIN "Poly" MARC COPELY "Surprise" HIVES "Hate" THEORY OF A DEADMAN "Nothing"</p>	<p>KISW/Seattle-Tacoma, WA * PD: Dave Richards APD/M: Kyle Brooks 2 PUDDLE OF MUDD "Hates"</p>	<p>KLPX/Tucson, AZ * PD/M: Jonas Hunter APD: Chita GAVIN ROSSDALE "Aderaline"</p>
<p>KZMZ/Alexandria, LA PD: Terry Manning MD: Pat Cloud GREENWHEEL "Breathe"</p>	<p>WBUF/Bufallo, NY * PD: John Paul EPIDEMIC "Walk" PUDDLE OF MUDD "Hates" THEORY OF A DEADMAN "Nothing"</p>	<p>KNCN/Corpus Christi, TX * PD: Paula Newell MD: Monte Montana PUDDLE OF MUDD "Hates"</p>	<p>WDHA/Morrisstown, NJ * PD/M: Terrie Carr 6 PUDDLE OF MUDD "Hates"</p>	<p>WMMR/Philadelphia, PA * PD: Sam Millman APD/M: Ken Zepeto 4 HOBBASTAIX "Running"</p>	<p>WCMF/Rochester, NY * PD: John McClain MD: Dave Kane GREENWHEEL "Breathe" GAVIN ROSSDALE "Aderaline" SILVERBUCKLE "Hate"</p>	<p>KXUS/Springfield, MO PD: Tony Matto MD: Mark McClain No Adds</p>	<p>KMOO/Tulsa, OK * PD/M: Rob Hart PUDDLE OF MUDD "Hates"</p>
<p>WZZD/Allentown, PA * PD: Robin Lee MD: Keith Moyer 6 PUDDLE OF MUDD "Hates" 1 MARC COPELY "Surprise" 1 SYSTEM OF A DOWN "Aerias" RED HOT CHILI... "Song"</p>	<p>WRQK/Canton, OH * PD/M: Todd Downend PUDDLE OF MUDD "Hates"</p>	<p>KLAQ/El Paso, TX * PD: Magic Mike Ramsey APD/M: Glenn Garza BLINDSIDE "Pithu" PUDDLE OF MUDD "Hates"</p>	<p>WBBB/Raleigh-Durham, NC * PD: John O'Brien APD/M: John Parsie GOO GOO DOLLS "Big" LIFEHOUSE "Spin"</p>	<p>WHEB/Portsmouth, NH * PD/M: Alex James PUDDLE OF MUDD "Hates"</p>	<p>WXXR/Rockford, IL PD/M: Jim Stone THEORY OF A DEADMAN "Nothing" LIFEHOUSE "Spin" HIVES "Hate"</p>	<p>WAQX/Syracuse, NY * PD/M: Bob O'Dell APD: Dave Frisano 1 FILTER "Where"</p>	<p>WMZK/Wausau, WI PD/M: Nick Summers THEORY OF A DEADMAN "Nothing" GAVIN ROSSDALE "Aderaline" BREAKING BENJAMIN "Poly" MUST "Freeship"</p>
<p>KWHL/Anchorage, AK PD: Larry Snider MD: Kathy Mitchell No Adds</p>	<p>WPXC/Cape Cod, MA OM: Steve McVie PD: Suzanne Tonaire THEORY OF A DEADMAN "Man"</p>	<p>WPHD/Elmira-Corning, NY GM: George Harris MD: Jay Wuff SPARTA "Ribbon" GREENWHEEL "Breathe"</p>	<p>KFZX/Odessa-Midland, TX PD/M: Steve Orsicc LIFEHOUSE "Spin" DRIVE BY TRUCKERS "Rock" GAVIN ROSSDALE "Aderaline"</p>	<p>WHLY/Providence, RI * PD: Joe Benitaogio APD: Doug Palmieri MD: John Laurenti No Adds</p>	<p>WROT/Toledo, OH * OM: Cary Pail PD/M: Dave Ross THEORY OF A DEADMAN "Nothing"</p>	<p>WNCN/Youngstown, OH * PD: Chris Patrick 8 LENNY KRAWITZ "Coud" PUDDLE OF MUDD "Hates"</p>	
<p>WAPL/Appleton, WI * PD: Joe Calgano APD/M: Cramer LIFEHOUSE "Spin" PUDDLE OF MUDD "Hates"</p>	<p>WYBB/Charleston, SC * PD/M: Mike Allen MARC COPELY "Surprise" LENNY KRAWITZ "Coud" GAVIN ROSSDALE "Aderaline" SPARTA "Ribbon"</p>	<p>KLOL/Houston, TX * OMPD: Vince Richards MD: Steve Flax PUDDLE OF MUDD "Hates" STAND "Ephany"</p>	<p>KEZO/Omaha, NE * PD/M: Bruce Patrick PUDDLE OF MUDD "Hates" THEORY OF A DEADMAN "Nothing"</p>	<p>WBBB/Raleigh-Durham, NC * OM: Andy Meyer No Adds</p>	<p>KSJO/San Francisco, CA * OM: Gary Schoenwetter MD: Zack Tyler PUDDLE OF MUDD "Hates"</p>	<p>WQZB/Macon, GA WRQR/Wilmington, NC</p>	
<p>KLBJ/Austin, TX * OM: Jeff Carroll MD: Loris Lowe PUDDLE OF MUDD "Hates" THEORY OF A DEADMAN "Nothing"</p>	<p>WKLC/Charleston, WV PD/M: Mike Rappaport PUDDLE OF MUDD "Hates" GREENWHEEL "Breathe" SPARTA "Ribbon" GAVIN ROSSDALE "Aderaline"</p>	<p>WRKR/Kalamazoo, MI PD: Mike McKelley APD/M: Jay Deacon LENNY KRAWITZ "Coud"</p>	<p>KCLB/Palm Springs, CA PD/M: Tim Lacy SYSTEM OF A DOWN "Aerias" STONE SOUR "Bother"</p>	<p>WRXL/Richmond, VA * PD: John Lassman MD: Casey Krulowski LIFEHOUSE "Spin" MUST "Freeship"</p>	<p>KZOZ/San Luis Dbispo, CA PD: Donna James MD: Jordan Black GAVIN ROSSDALE "Aderaline" LENNY KRAWITZ "Coud"</p>	<p>75 Total Reporters 37 Total Monitored 20 Total Indicator 18 Current Indicator Playlists</p>	

***Monitored Reporters**

75 Total Reporters

37 Total Monitored

20 Total Indicator

18 Current Indicator Playlists

Did Not Report, Playlist Frozen (2):
 WQZB/Macon, GA
 WRQR/Wilmington, NC



The Artist's Perspective

Continued from Page 94

that we worked with before — everyone was brilliant, and we're especially fond of the videos with Nathan Cox — but this time around I didn't want to leave the vision or the visual that was going to represent what I meant in a song to be rendered by someone else.

"When you create a piece of art, it's all-encompassing. You want to leave it open to interpretation so people can embrace it in their own way. But, on a certain level, with this record in particular, the songs meant so much to me — especially this first single. It's a conversation I'm having in defiance of the notion of a specific god. It's not an easy thing for anyone to say, 'Hey, here's a treatment idea for you.' The video is basically a modern-day depiction of the biblical story of Job, done with myself as the main character. I'm looking forward to being a large part of the creative process."

"To expound on that a little, I think it's great when an artist wants to get involved with directing or co-directing," Lee said. "Normally, you get this stack of treatments from all these directors. But one of the things that attracted me to ['Hold Me Down'] video director] Dean Carr was that he was the only one who got me on the phone and wanted to

get in my head. He wanted to know where I was when I wrote the song and what it's about. He wanted to get inside me so he could do the best job of representing the song, and he did it very well."

To Download Or Not?

The topic of music leaks on the Internet was one theme that came up in almost every session at R&R Convention 2002, and this panel was no different. Myzal asked Lee and Draiman how they feel about it.

Lee had mixed feelings. He said, "I still think it's a cool way to promote music samples, but this is what I do. I hate to call it a job. It bumps me out that people download, but I'm not opposed to it. I think it's a great way for people to sample new bands and new records."

"I'm really surprised that somebody hasn't devised something on a CD that is purchased from the store. You stick the CD in the CD-ROM drive or burner, and there's some data on the front end of it that corrupts when you're trying to burn a copy or erases your whole hard drive. There's got to be somebody who can figure that out, and maybe there is someone doing that right now."

"DVD audio is exactly the kind of thing you're talking about," Draiman said. "Unfortunately, the hardware is not widespread enough. Maybe it's a medium that we can

look forward to in the future, because it has that encryption on it, and that can't be duplicated."

"As a baby band, you'll do anything to get your music to anyone for any reason, and the Internet is probably one of the best tools available to a baby band for just pure exposure, so download away and have all the free stuff that you like."

"However, once you are established, as everyone very well knows, everything in the band's life during their record's cycle is directly contingent upon that first week's record sales. I don't care who you're talking about or what the situation is. If anything could potentially negatively impact that, then the fans are doing a disservice to the bands they love. They need to recognize that."

"It's not all about money — although it is our livelihood and this is how we make a living. It's also about integrity and trust and how we've taken a little bit of our soul and put it into a piece of music. You can't steal that. It's not for you to have unless we give it to you."

A member of the audience noted that, typically, questions about downloading music from the Internet are focused on negative concerns, such as piracy. The person asked, "Do you see the positive promotional side of the Internet?"

"I hope I wasn't misunderstood in what I said before," Draiman said.

"I do think there are definite positive aspects of the Internet. It has a widespread reach. We need to take advantage of it, and we owe it to ourselves, as responsible musicians and people in the industry, to utilize it as a tool. I'm only saying that we need to take ownership of it instead of being afraid of it."

Management Matters

Someone else in the audience, who was working as an artist manager for the first time, asked, "What are you guys looking for in your management?"

Lee said, "One of the things when I met [manager] Carl Stubner that was really important to me was that he has two little boys the same age as my little boys. I thought right away, 'Here's a guy who can understand where I am at in my life, who can relate to me needing to see my children and who will understand when things become too much. He can help me manage my life between my career and my personal life, which sometimes needs help.'"

"On a professional level, he has to deal with so much that sometimes I don't know how he does it, and I appreciate him very much. He's got a crazy-ass job, man. Are you sure you want to get into management? You better talk to Carl, bro."

Draiman was of a similar mindset. "I think managers have a very

difficult job, especially in our case, because, to be honest, I expect the world from him — everything. I expect him to be on top of every aspect of the record, from the emotional standpoint to the merchandising standpoint. They need to be the watchdog. Tommy is absolutely right. They do have a very difficult job, and I would highly discourage you from the profession."

The mention of the Chris Cornell-Rage Against The Machine leak on the Internet prompted a question from the audience about whether the artists think radio has a responsibility *not* to play such leaked recordings.

"Absolutely," Draiman said. "If you truly believe in the artists you represent and play on your station and want to help ensure the longevity of their careers, you'll respect the plan that they set up. Months go into the planning of it. I'm the craziest lunatic you'll ever meet in your life when it comes to planning this stuff."

"I know certain tracks will excite a program director, but you're doing a disservice to the band; you're not sticking with the game plan. You're a partner in this. We're not supposed to be fighting each other."

We'll continue with more questions from the audience and discussions on meet-and-greets, band reunions, career aspirations outside of being in a band and support for unsigned bands next time.

R&R Active Rock Top 50

Powered By



August 2, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	1772	-16	138506	9	59/0
1	2	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	1689	-145	129564	18	59/0
4	3	PAPA ROACH She Loves Me Not (DreamWorks)	1546	-17	120883	13	59/0
3	4	GODSMACK I Stand Alone (Republic/Universal)	1511	-53	136844	26	55/0
6	5	SYSTEM OF A DOWN Aerials (American/Columbia)	1464	+78	122387	10	57/0
5	6	EARSHOT Get Away (Warner Bros.)	1407	-64	123636	23	58/0
7	7	KORN Thoughtless (Immortal/Epic)	1168	+100	94449	8	59/0
8	8	HOOBASTANK Running Away (Island/IDJMG)	1103	+37	78536	17	50/1
9	9	TOOL Parabola (Volcano)	1063	+8	86387	18	54/0
17	10	NICKELBACK Never Again (Roadrunner/IDJMG)	1039	+125	86400	5	55/0
10	11	STAINO For You (Flip/Elektra/EEG)	1010	-4	87441	32	55/0
14	12	TRUSTCOMPANY Downfall (Geffen/Interscope)	1004	+76	86986	13	58/0
15	13	FILTER Where Do We Go From Here (Reprise)	960	+35	69637	6	52/1
12	14	KORN Here To Stay (Immortal/Epic)	900	-69	94416	20	54/0
16	15	AUDIOVENT The Energy (Atlantic)	897	-22	65038	14	52/0
11	16	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	838	-156	51452	15	46/0
13	17	DEFAULT Deny (TVT)	801	-155	57117	18	46/0
18	18	P.O.D. Boom (Atlantic)	781	-129	62480	16	45/0
19	19	ROB ZOMBIE Demon Speeding (Geffen/Interscope)	780	+70	64693	6	56/0
20	20	SYSTEM OF A DOWN Toxicity (American/Columbia)	636	-67	47893	30	50/0
25	21	CHEVELLE The Red (Epic)	580	+67	50497	5	52/0
26	22	SINCH Something More (Roadrunner/IDJMG)	488	+35	41977	7	48/1
23	23	CREED One Last Breath (Wind-up)	464	-68	38413	17	31/0
27	24	VINES Get Free (Capitol)	436	+1	37074	8	39/1
30	25	BREAKING BENJAMIN Polyamorous (Hollywood)	434	+48	32436	4	49/5
29	26	SEETHER Fine Again (Wind-up)	411	+20	29826	4	40/3
22	27	ADEMA Freaking Out (Arista)	410	-139	34198	11	39/0
28	28	EPIDEMIC Walk Away (Elektra/EEG)	401	-11	25717	7	42/1
24	29	JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)	384	-146	41508	17	38/0
36	30	INJECTED Bullet (Island/IDJMG)	360	+53	34186	4	37/3
34	31	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	343	+22	18285	6	26/1
31	32	OUR LADY PEACE Somewhere Out There (Columbia)	340	-20	23567	16	24/0
32	33	NONPOINT Your Signs (MCA)	322	-32	23172	10	29/0
Debut	34	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	300	+249	25153	1	44/21
33	35	STAINO Epiphany (Flip/Elektra/EEG)	299	-49	19883	15	28/0
35	36	SOIL Breaking Me Down (J)	263	-51	22089	10	25/0
Debut	37	BLINDSIDE Pitiful (Elektra/EEG)	249	+151	20213	1	40/7
47	38	THEORY OF A DEADMAN Nothing Could... (Roadrunner/IDJMG)	247	+112	23385	2	39/12
43	39	COLOR RED Sore Throat (RCA)	238	+41	16390	3	32/4
40	40	AARON LEWIS Black (Label/Elektra/EEG)	227	-4	20170	11	10/0
42	41	BUZZHORN Ordinary (Atlantic)	225	+21	15218	4	26/0
38	42	SEVENDUST Crucified (TVT)	213	-34	15965	5	18/1
44	43	MAD AT GRAVITY Walk Away (ARTISTdirect)	210	+22	16371	5	23/0
41	44	LINKIN PARK Runaway (Warner Bros.)	192	-18	26475	19	10/0
37	45	3RD STRIKE No Light (Hollywood)	190	-98	15690	20	20/0
Debut	46	LIFEHOUSE Spin (DreamWorks)	185	+94	7464	1	18/0
39	47	INCUBUS Warning (Immortal/Epic)	182	-53	10520	16	14/0
45	48	LOSTPROPHETS Fake Sound Of Progress (Columbia)	174	+11	19092	3	19/1
Debut	49	DEF LEPPARD Now (Island/IDJMG)	157	+55	11149	1	10/0
Debut	50	30 SECONDS TO MARS Capricorn (Immortal/Virgin)	154	+88	11223	1	28/6

59 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/21-7/27. 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.rredds.com

ARTIST TITLE LABEL(S)	ADDS
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	21
THEORY OF A DEADMAN Nothing... (Roadrunner/IDJMG)	12
GAVIN ROSSDALE Adrenaline (Universal)	11
BLINDSIDE Pitiful (Elektra/EEG)	7
30 SECONDS TO MARS Capricorn (Immortal/Virgin)	6
P.O.D. Satellite (Atlantic)	6
GREENWHEEL Breathe (Island/IDJMG)	6
BREAKING BENJAMIN Polyamorous (Hollywood)	5
COLOR RED Sore Throat (RCA)	4
SPARTA Cut Your Ribbon (DreamWorks)	4

Gavin Rosedale

"Adrenaline"

#2 Most Added all Rock formats



XXX Soundtrack shipping GOLD



Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+249
BLINDSIDE Pitiful (Elektra/EEG)	+151
NICKELBACK Never Again (Roadrunner/IDJMG)	+125
THEORY OF A DEADMAN Nothing... (Roadrunner/IDJMG)	+112
STONE SOUR Bother (Roadrunner/IDJMG)	+105
KORN Thoughtless (Immortal/Epic)	+100
LIFEHOUSE Spin (DreamWorks)	+94
30 SECONDS TO MARS Capricorn (Immortal/Virgin)	+88
SYSTEM OF A DOWN Aerials (American/Columbia)	+78
TRUSTCOMPANY Downfall (Geffen/Interscope)	+76

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DISTURBED Down With The Sickness (Giant/Reprise)	701
LINKIN PARK In The End (Warner Bros.)	611
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	541
TOMMY LEE Hold Me Down (MCA)	541
DEFAULT Wasting My Time (TVT)	527
NICKELBACK Too Bad (Roadrunner/IDJMG)	492
P.O.D. Youth Of The Nation (Atlantic)	474
HOOBASTANK Crawling In The Dark (Island/IDJMG)	464
P.O.D. Alive (Atlantic)	451
LINKIN PARK Crawling (Warner Bros.)	450
TOOL Schism (Volcano)	449
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	428

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U.S. Only

Active Rock

August 2, 2002

RateTheMusic.com
BY JIMMY BASK™

America's Best Testing Active Rock Songs 12+
For The Week Ending 8/2/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
SYSTEM OF A DOWN Aerials (American/Columbia)	4.08	3.92	90%	18%	4.11	91%	16%
ROB ZOMBIE Demon Speeding (Geffen/Interscope)	4.00	3.98	76%	10%	3.98	79%	11%
TOOL Parabola (Volcano)	3.96	3.95	88%	20%	3.92	89%	22%
GODSMACK I Stand Alone (Republic/Universal)	3.95	3.99	97%	41%	4.04	97%	40%
SYSTEM OF A DOWN Toxicity (American/Columbia)	3.94	3.81	97%	38%	3.95	96%	36%
JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)	3.91	4.03	85%	17%	3.93	88%	16%
KORN Here To Stay (Immortal/Epic)	3.84	3.86	93%	26%	3.87	92%	24%
EARSHOT Get Away (Warner Bros.)	3.83	3.90	81%	22%	3.82	84%	25%
KORN Thoughtless (Immortal/Epic)	3.82	3.78	82%	16%	3.85	81%	15%
STAIN'D For You (Flip/Elektra/EEG)	3.73	3.80	95%	43%	3.55	95%	46%
TRUSTCOMPANY Downfall (Interscope)	3.70	3.81	69%	14%	3.65	72%	14%
NICKELBACK Never Again (Roadrunner/IDJMG)	3.69	3.81	82%	21%	3.66	85%	21%
HOOBASTANK Running Away (Island/IDJMG)	3.69	3.78	94%	31%	3.51	94%	35%
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	3.68	3.67	95%	38%	3.58	95%	41%
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	3.67	3.66	96%	28%	3.50	96%	32%
STAIN'D Epiphany (Flip/Elektra/EEG)	3.67	3.78	91%	33%	3.45	90%	36%
FILTER Where Do We Go From Here (Reprise)	3.66	3.72	73%	14%	3.61	74%	15%
NONPOINT Your Signs (MCA)	3.66	3.78	56%	9%	3.65	58%	10%
DEFAULT Dany (TVT)	3.60	3.70	84%	24%	3.43	84%	28%
AUDIOVENT The Energy (Atlantic)	3.59	3.85	63%	14%	3.58	70%	16%
ADEMA Freaking Out (Arista)	3.58	3.67	71%	16%	3.49	74%	18%
CHAD KROEGER FJOSEY SCOTT Hero (Roadrunner/Columbia/IDJMG)	3.58	3.66	96%	48%	3.43	97%	52%
PAPA ROACH She Loves Me Not (DreamWorks)	3.57	3.61	93%	26%	3.47	92%	27%
CHEVELLE The Red (Epic)	3.56	-	46%	8%	3.50	50%	9%
OUR LADY PEACE Somewhere Out There (Columbia)	3.54	3.58	75%	22%	3.35	75%	25%
P.O.D. Boom (Atlantic)	3.48	3.47	95%	35%	3.54	94%	35%
TOMMY LEE Hold Me Down (MCA)	3.43	3.48	86%	29%	3.35	88%	31%
CREED One Last Breath (Wind-up)	3.27	3.35	94%	39%	3.14	94%	43%
VINES Get Free (Capitol)	3.19	3.23	60%	19%	2.97	60%	21%

Total sample size is 701 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, a Division of Premiere Radio Networks.

New & Active

- STEPA Aquarium (Locomotive)
Total Plays: 132, Total Stations: 15, Adds: 0
- LINKIN PARK Point Of Authority (Remix) (Warner Bros.)
Total Plays: 127, Total Stations: 5, Adds: 0
- FLIPP Freak (Artemis)
Total Plays: 114, Total Stations: 16, Adds: 3
- MUST Freechild (Wind-up)
Total Plays: 109, Total Stations: 12, Adds: 0
- BOX CAR RACER I Feel So (MCA)
Total Plays: 105, Total Stations: 6, Adds: 0
- P.O.D. Satellite (Atlantic)
Total Plays: 86, Total Stations: 10, Adds: 6
- INCUBUS Circles (Immortal/Epic)
Total Plays: 86, Total Stations: 6, Adds: 2
- HATEBREED I Will Be Heard (Universal)
Total Plays: 83, Total Stations: 10, Adds: 1
- BLACK LABEL SOCIETY Demise Of Sanity (Spitfire)
Total Plays: 72, Total Stations: 8, Adds: 1
- WHITE STRIPES Dead Leaves And... (Third Man/V2)
Total Plays: 55, Total Stations: 8, Adds: 0

Songs ranked by total plays

Indicator

Most Added

- PUDDLE... She Hates Me (Flawless/Geffen/Interscope)
- SPARTA Cut Your Ribbon (DreamWorks)
- GAVIN ROSSDALE Adrenaline (Universal)
- VINES Get Free (Capitol)
- THEORY OF A DEADMAN Nothing Could Come Between Us (Roadrunner/IDJMG)
- GREENWHEEL Breathe (Island/IDJMG)
- BLINDSIDE Pitiful (Elektra/EEG)
- STAIN'D For You (Flip/Elektra/EEG)
- BREAKING BENJAMIN Polyamorous (Hollywood)

Reporters

<p>WOBK/Albany, NY * PD/M: Dave Hill 6. DRAGPPE "Spiral" GREENWHEEL "Breathe" GAVIN ROSSDALE "Adrenaline"</p> <p>KZKR/Amarillo, TX PD/M: Eric Stayer PUDDLE OF MUDD "Hater" LIFEHOUSE "Som"</p> <p>WXXX/WXVA/Appleton-GreenBay, WI * PD/M: Guy Dark No Adds</p> <p>WCHZ/Augusta, GA * OM: Harley Drew PD/M: Chuck Williams 3. THEORY OF A DEADMAN "Nothing"</p> <p>KRAB/Bakersfield, CA * PD/M: Danny Sparks No Adds</p> <p>WIYY/Baltimore, MD * PD: Rick Strauss AP/M/D: Rob Heckman PUDDLE OF MUDD "Hater"</p> <p>WCPR/Biloxi-Gulfport, MS * OM: Wynne Watkins PD: Scott Rice MD: Mitch Cry DRAGPPE "Spiral" GREENWHEEL "Breathe" LENN KRAMER "You" GAVIN ROSSDALE "Adrenaline" SPARTA "Reborn"</p> <p>WAAB/Boston, MA * PD: Keith Hastings 10. MICHELE "You" GREENWHEEL "Breathe" HATED "Hater" HATED "Hater" PUDDLE OF MUDD "Hater"</p> <p>WRKR/Chattanooga, TN * PD: Roner MD: Dave Spain THEORY OF A DEADMAN "Nothing"</p>	<p>KRQR/Chico, CA PD/M: Dan Sandoval 6. SPARTA "Reborn"</p> <p>WMMS/Cleveland, OH * PD: Jim Trapp 1. BREAKING BENJAMIN "Poly" No Adds</p> <p>KILO/Colorado Springs, CO * PD: Ross Ford AP/D: Matt Geny 3. PUDDLE OF MUDD "Hater"</p> <p>WBZZ/Columbus, OH * PD: Neil Fish AP/M/D: Ronnie Hunter 3. PUDDLE OF MUDD "Hater" COLOR RED "Theater"</p> <p>KEGL/Dallas-Ft. Worth, TX * PD: Max Dugan AP/D: Chris Ryan MD: Cindy Scull 1. PUDDLE OF MUDD "Hater" 1. HOBBSTANK "Running" SETH "Theater"</p> <p>KAZR/Des Moines, IA * PD: Sean Elliott MD: Jo Michaels 3. PUDDLE OF MUDD "Hater"</p> <p>WRIF/Detroit, MI * AP/M/D: Doug Podell AP/M/D: Mark Pennington 10. MICHELE "You" BLINDSIDE "Pitiful" PUDDLE OF MUDD "Hater" THEORY OF A DEADMAN "Nothing"</p> <p>WZDR/Green Bay, WI PD: Roxanne Stevie PUDDLE OF MUDD "Hater"</p>	<p>WRQC/Fayetteville, NC * PD/M: Mark Hendrix Interim PD: AJ Field 3. PUDDLE OF MUDD "Hater"</p> <p>WVBN/Fint, MI * PD: Brian Bedow MD: Tony LaBrie 10. MICHELE "You" BLINDSIDE "Pitiful" THEORY OF A DEADMAN "Nothing"</p> <p>KRZR/Fresno, CA * OM/P/D: E. Curtis Johnson MD: Rick Riddam 12. PUDDLE OF MUDD "Hater" BLINDSIDE "Pitiful" THEORY OF A DEADMAN "Nothing"</p> <p>WRQC/Fl. Myers, FL * PD/M: Fritz No Adds</p> <p>WBVY/Fl. Wayne, IN * OM: Jim Fox 6. THEORY OF A DEADMAN "Nothing" 3. PUDDLE OF MUDD "Hater" 1. COLOR RED "Theater" 10. MICHELE "You" GAVIN ROSSDALE "Adrenaline" SPARTA "Reborn"</p> <p>WRUF/Gainesville-Ocala, FL * PD: Tony Gates MD: Ryan North 4. PUDDLE OF MUDD "Hater" 1. GREENWHEEL "Breathe" 1. P.B. "Spiral"</p> <p>WNLG/Grand Rapids, MI * OM: Tony Gates AP/M/D: Tom Slavov 10. MICHELE "You" THEORY OF A DEADMAN "Nothing"</p> <p>WXLG/Killeen-Temple, TX PD/M: Bob Fonda No Adds</p> <p>WXLG/Lansing, MI * OM: Bob Ostin MD: Kevin Conrad No Adds</p> <p>KMPJ/Las Vegas, NV * PD: Big Marty No Adds</p>	<p>WTPT/Greenville, SC * PD/M: Hank Hendrix 1. UNCLE "Sue" 1. PUDDLE OF MUDD "Hater"</p> <p>WOXA/Hamburg, PA * PD: Claudine DeLorenzo MD: Nelson No Adds</p> <p>WCCC/Hartford, CT * PD: Michael Picozzi AP/M/D: Mike Karolyi MD: Rick Riddam 1. P.B. "Spiral" SETH "Theater"</p> <p>WAMX/Huntington, WV PD/M: Paul Oslund 2. SPARTA "Reborn" 3. PUDDLE OF MUDD "Hater" 1. PUDDLE OF MUDD "Hater" BREAKING BENJAMIN "Poly"</p> <p>WRIT/Huntsville, AL * OM: Jim Fox 1. GAVIN ROSSDALE "Adrenaline" MD: Jimbo Wood 10. MICHELE "You" PUDDLE OF MUDD "Hater" SPARTA "Reborn"</p> <p>KORC/Kansas City, MO * PD: Neal Merly AP/M/D: Don Jantzen 3. GAVIN ROSSDALE "Adrenaline" BREAKING BENJAMIN "Poly"</p> <p>KLFX/Killeen-Temple, TX PD/M: Bob Fonda No Adds</p> <p>WXLG/Lansing, MI * OM: Bob Ostin MD: Kevin Conrad No Adds</p> <p>KMPJ/Las Vegas, NV * PD: Big Marty No Adds</p>	<p>WZZZ/Lexington-Fayette, KY * OM/P/D: Lee Reynolds MD: Suzi Boy 1. PUDDLE OF MUDD "Hater"</p> <p>KIBZ/Lincoln, NE PD: E.J. Marshall AP/D: Sperry MD: Samantha Knight MD: Samantha Knight VINES "Theater" BLINDSIDE "Pitiful" THEORY OF A DEADMAN "Nothing"</p> <p>WTFX/Louisville, KY * OM: Michael Lee MD: Frank Webb FLIPP "Freak" No Adds</p> <p>KFMX/Lubbock, TX OM: Wes Nessman DRIVE-BY TRUCKERS "Rock"</p> <p>WJQJ/Madison, WI * PD: Randy Hanko AP/M/D: Blake Patton 10. MICHELE "You" PUDDLE OF MUDD "Hater"</p> <p>WGIR/Manchester, NH PD: Valerie Knight P.B. "Spiral" PUDDLE OF MUDD "Hater"</p> <p>WLMR/Milwaukee, WI * Interim PD/M: Tommy Wide 1. GO! BIRD "Sue" GAVIN ROSSDALE "Adrenaline" STORE SOUL "Sue"</p> <p>WLZR/Milwaukee, WI * PD: Mike Stern MD: Marilyn Mee PUDDLE OF MUDD "Hater" SPARTA "Reborn"</p> <p>KOOR/Minneapolis, MN * OM: Dave Hamilton PD: Wade Lind MD: Nancy Palumbo BLINDSIDE "Pitiful" GAVIN ROSSDALE "Adrenaline"</p>	<p>KMRD/Medford, CA * AP/M/D: Jack Paper AP/D: Matt Foley PUDDLE OF MUDD "Hater"</p> <p>WRAT/Mermouth-Ocean, NJ * PD: Carl Craft MD: Anthony Lane No Adds</p> <p>WNOR/Norfolk, VA * PD: Harvey Kogan AP/M/D: Tim Parker 10. MICHELE "You" 30 SECONDS TO MARS "Caravan" FLIPP "Freak" BLINDSIDE "Pitiful" LOS FRENCHES "Progress"</p> <p>KATT/Oklahoma City, OK * OM: Chris Baker MD: Jake Daniels No Adds</p> <p>KRCD/Omaha, NE * PD: Tim Sheridan MD: Jon Terry 10. MICHELE "You" COLOR RED "Theater" NEW FORD "Sue" GAVIN ROSSDALE "Adrenaline" HATED "Hater"</p> <p>WTIO/Pensacola, FL * PD/Prog: Joel Sampson AP/M/D: Mark "The Shark" Dyba 10. PUDDLE OF MUDD "Hater" BLINDSIDE "Pitiful"</p> <p>WXXD/Peoria, IL PD/M: Matt Baban GAVIN ROSSDALE "Adrenaline" SPARTA "Reborn" GREENWHEEL "Breathe"</p> <p>WYSP/Philadelphia, PA * OM: Tim Sabean MD: Nancy Palumbo 3. P.B. "Spiral"</p> <p>KUPD/Phoenix, AZ * PD: J.J. Jeffries MD: Larry McTeefe BLINDSIDE "Pitiful"</p>	<p>KUFO/Portland, OR * OM: Dave Nurme AP/M/D: AJ Scott 3. PUDDLE OF MUDD "Hater" 2. BREAKING BENJAMIN "Poly" 1. BREAKING BENJAMIN "Poly" FLIPP "Freak"</p> <p>KORR/Quad Cities, IA-IL * OM: Danny Sullivan PD: Rick Patten No Adds</p> <p>KOOT/Reno, NV * PD: Jave Patterson MD: Martina Davis 1. P.B. "Spiral" GAVIN ROSSDALE "Adrenaline"</p> <p>WVVE/Rochester, NY * PD: Rick Anderson MD: Don Vincent 30 SECONDS TO MARS "Caravan" BLINDSIDE "Pitiful" PUDDLE OF MUDD "Hater" GAVIN ROSSDALE "Adrenaline"</p> <p>KRXQ/Sacramento, CA * Stn. Mgr: Curtiss Johnson PD: Pat Martin MD: Paul Marshall No Adds</p> <p>WVWZ/Saginaw, MI * PD: Hunter Scott AP/M/D: Sean Kelly No Adds</p> <p>WZBH/Salisbury, MD PD: Shawn Murphy AP/M/D: Mike Hunter GREENWHEEL "Breathe" DRAGPPE "Spiral"</p> <p>KISS/San Antonio, TX * OM: Nigel Thompson PD: Kevin Vargas MD: C.J. Cruz BLINDSIDE "Pitiful" PUDDLE OF MUDD "Hater" SETH "Theater"</p>	<p>KIOZ/San Diego, CA * Dir/Prog: Jim Richards PD: Shauna Moran AP/M/D: Sharon Leder 2. EPICURE "Theater" 3. BREAKING BENJAMIN "Poly"</p> <p>KURQ/San Luis Obispo, CA PD/M: Adam Burns No Adds</p> <p>WTXB/Tampa, FL * OM: Brad Hardin PD: Rick Schmidt AP/D: Carl Harris MD: Laura Phillips 11. SEVEN "Sue" 4. STORE SOUL "Sue" BLINDSIDE "Pitiful" SETH "Theater"</p> <p>KTUX/Shreveport, LA * OM: Dale Baird No Adds</p> <p>KHTO/Spokane, WA * OM: Brew Michaels PD: Chris Eely MD: Barry Bennett GREENWHEEL "Breathe" GAVIN ROSSDALE "Adrenaline" SPARTA "Reborn" THEORY OF A DEADMAN "Nothing" SETH "Theater"</p> <p>KRTQ/Tulsa, OK * AP/D: Kelly Garrett COLOR RED "Theater" THEORY OF A DEADMAN "Nothing"</p> <p>KCT/Wichita, KS * PD: D.C. Carter MD: R.J. Davis 8. INDIAN "Sue" FLIPP "Freak" THEORY OF A DEADMAN "Nothing"</p> <p>WBSX/Wikes-Barre, PA * PD: Scott Landrum MD: Chris Lloyd No Adds</p>
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*** Monitored Reporters**
75 Total Reporters
59 Total Monitored
16 Total Indicator
14 Current Indicator Playlists

Did Not Report, Playlist Frozen (1):
WKZQ/Myrtle Beach, SC

Did Not Report For Two Consecutive Weeks; Data Not Used (1):
WRBR/South Bend, IN

ON THE RECORD

With
Alex Quigley
PD, KRFR/Bakersfield



I still love "By the Way." I know that's not really going out on a limb with The Red Hot Chili Peppers, but it's still a sing-along-in-the-studio song for me. As for the newer acts, I really dig Audiovent. We're a good 250 spins into it. I'll admit that at first I was put off by the whole "younger brothers of Incubus thing," but, wow, the single (and the album) truly delivers. • I was a big fan of Injected's first single, "Faithless." "Bullet" rocks out in much the same way. • Rob Zombie flat-out kicks butt. As long as he keeps writing songs about fast cars, fast women, and the devil, the format will stay healthy. • Outside of the format, I've discovered this new R&B boy band here in Bakersfield called Kiss This. Lead singer-MC-DJ-KRFR OM Bob Lewis will have this group blowing up everywhere this fall with their first single, "I Wanna Flip Your Format." And I can't wait for the new Disturbed.

By the time you read this, the numbers will be out, but at this point the partial-week sales for Trustcompany indicate that their debut CD, *The Lonely Position of Neutral*, will be in the 80,000-plus range. That's an excellent start for a baby band and can certainly be credited to Rock radio's endorsement ... **Puddle Of Mudd** claim Most Added at both sides of the format this week, as "She Hates Me" gains 20 adds at Rock and 21 at Active ... Like Puddle Of Mudd, **Theory Of A Deadman** remain strong this week with 12 Active adds and seven Rock adds on "Nothing Could Come Between Us" ... **Gavin Rossdale** continues the top three Most Added sweep in a rare moment of consensus between the two sides of the format. "Adrenaline" got 11 adds at Active, six at Rock ... **The Red Hot Chili Peppers** hit No. 1 on both charts this week with "By the Way." Fasten your seat belt for what could be another long Chili Pepper reign at the top ... Don't be alarmed by some of the spln drops on a few of the bigger records on the Active chart. **KTUX/Shreveport** cut back on its currents, and the result was the loss of a bullet ... Are you hip to **Stone Sour** yet? It's amazing how such a mellow song could be so powerful. "Emo" doesn't even begin to describe it, although I suppose that's the heading it'll fall under. Plan on spending some time manually scheduling it, and I'd suggest always back-selling this one, because the fans are going to want to know. It's also this week's **MAX PIX: STONE SOUR "Bother" (Roadrunner/IDJMG)**

— Cyndee Maxwell, Active Rock/Rock Editor



Record Of The Week

ARTIST: Noise Therapy
TITLE: *Tension*
LABEL: Redline



Tension's lead track, "Get Up," is such an energetic blast of rock, you'd swear that Noise Therapy's preferred form of treatment was shock therapy. Sure, there's plenty of noise from these Vancouver rockers, but it's all wrangled into a concise, 10-track blast that combines melody with mayhem, particularly on tracks like "G-Hole" and "Star 69 (Wait for Nothing)." The jackhammer double bass on "Inside" pummels with precision, and there are a few electronic flourishes thrown into the mix for good measure. After a few false starts in the States, these guys are ready to put the pedal to the metal and speed across the border with Redline Entertainment's backing. If your ballads are making your playlist blue, it's definitely time for some Therapy.

— Frank Correia

active INSIGHT

ARTIST: Theory Of A Deadman
LABEL: Roadrunner/IDJMG

By FRANK CORREIA / ROCK SPECIALTY EDITOR



Theory Of A Deadman

Ask **Theory Of A Deadman** frontman **Tyler Connolly** about the music scene in his band's hometown of Vancouver, and he's not exactly bursting with pride. "It's horrible," he says bluntly. "There's not a huge nightlife. There's too much other shit to do recreation-wise. It's between mountains, a border and the ocean. You can go skiing, hiking, fishing, boating or whatever. People like to listen to music up here, but they don't like to go out and check out clubs or local acts."

Fortunately, people still like to throw parties north of the border. It was during a little get-together that Connolly handed his demo to Nickelback frontman **Chad Kroger**, also responsible for discovering Vancouver's **Default**. "We never thought we'd hear back from him," Connolly admits. "We just kept playing songs and playing shitty clubs. We were in my basement making some more demos, and he called out of the blue. He said he liked the demo and thought he could get us a record deal. He told us that we had to call in sick the next week, because he wanted to go to the studio the next day. It was a serious shock. We were like, 'Holy fuck!'"

Fast-forward to the present day, and Connolly and his co-conspirators in Theory are ready to play their first U.S. show at The

Conclave in Minneapolis, one week after capturing No. 1 Most Added status at both Rock formats. They're also the first signing to **Kroger's 604 Records**, which has since entered an imprint deal with **Roadrunner Records**. Not bad for a bunch of working Joes. "None of us were college kids or anything," notes Connolly, whose last day job was repairing car windows. "We just had day jobs that didn't go anywhere. But, at the same time, we never really had big dreams of being rock stars. It's all been surreal so far."

Besides **Avril Lavigne's** pop rock and **Sum-41's** pop punk, Canada also has Kroger rescuing unknowns from the Vancouver "scene" and turning them into rock stars. Is this the next great frontier for rock? "It's always sort of been there," Connolly says. "There's always been a big band out of Canada, whether it was **The Guess Who**, **Rush** or whoever. We're not any different from anyone else — we don't fuckin' live in igloos!"

R&R Top 20 Specialty Artists

August 2, 2002

1. **SOULFLY** (Roadrunner/IDJMG) "Downstroy," "Call To Arms"
2. **OTEP** (Capitol) "Battle Ready," "Blood Pigs"
3. **HALFORD** (Sanctuary/SRG) "Crucible," "Golgotha"
4. **BLINDSIDE** (Elektra/EEG) "Pitiful," "Time Will Change..."
5. **SUPERJOINT RITUAL** (Sanctuary/SRG) "Fuck Your Enemies," "Ozena"
6. **KILLSWITCH ENGAGE** (Roadrunner/IDJMG) "My Last Serenade," "Numbered Days"
7. **OVERKILL** (Spitfire) "Overkill (Live)," "Evil Never Dies (Live)"
8. **GLASSJAW** (Warner Bros.) "Cosmopolitan Blood Loss," "Pink Roses"
9. **LOLLIPOP LUST KILL** (Artemis) "Father," "Like A Disease"
10. **DANZIG** (Spitfire) "Black Mass," "Wicked Pussycat"
11. **PULSE ULTRA** (Atlantic) "Big Brother," "Glass Door"
12. **NONPOINT** (MCA) "Development," "Circles"
13. **KORN** (Immortal/Epic) "Blame," "Here To Stay"
14. **SKINLAB** (Century Media) "Anthem For...," "Slave The Way"
15. **CHEVELLE** (Epic) "The Red," "Wonder What's Next"
16. **FILTER** (Reprise) "Where Do We Go From Here," "So I Quit"
17. **NASHVILLE PUSSY** (Artemis) "Say Something Nasty," "Gonna Hitchhike..."
18. **SHADOWS FALL** (Century Media) "Stepping Outside...," "Fleshhold"
19. **SPARTA** (DreamWorks) "Cut Your Ribbon," "Light Burns Clear"
20. **TIME IN MALTA** (Equal Vision) "Dissolve," "This Is Our Voice"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

Stations and their adds listed alphabetically by market

Reporters

<p>WHR/Albany, NY * OM/VP/AD/MD: Lisa Biello Q: QUARASHI "Jinx" 1 GAVIN ROSSDALE "Adrenaline" FINCH "Letters" SUGARCULT "Pretty"</p> <p>KTEG/Albuquerque, NM * PD: Ellen Fishery MD: Adam 12 No Adds</p> <p>WNNX/Atlanta, GA * PD: Leslie Fram APD: Chris Williams MD: Jay Harren No Adds</p> <p>WJSE/Atlantic City, NJ * PD: Al Paninello MD: Jason Utanet GREENWHEEL "Breath" LENNY KRATZ "Coud" OK GO "Over" SUGARCULT "Pretty" GAVIN ROSSDALE "Adrenaline" SUGARCULT "Pretty" SCAPEGOAT "Wax" "Lost" PUDDLE OF MUDD "Hates"</p> <p>KROK/Austin, TX * PD: Melody Lee MD: Toby Ryan 4 PUDDLE OF MUDD "Hates" 1 OK GO "Over"</p> <p>KNXX/Baton Rouge, LA * PD/MD: Randy Chase APD: Bill Jackson 8 LENNY KRATZ "Coud"</p> <p>WRAC/Birmingham, AL * PD: Susan Groves APD: Hurricane Shane MD: Mark Lindsey GREENWHEEL "Breath" PUDDLE OF MUDD "Hates"</p> <p>KQXR/Boise, ID * PD: Jacent Jackson MD: Kaihao DEFAULT "Deny" EMINEM "Coser" PUDDLE OF MUDD "Hates"</p> <p>WBCN/Boston, MA * VP/Programming: Dedipus APD/MD: Steven Strick 5 GREEN DAY "Desers" 3 CLINIC "The" DOVES "Wax" GAVIN ROSSDALE "Adrenaline"</p> <p>WFNX/Boston, MA * PD: Cruz APD/MD: Kevin Mays GREENWHEEL "Breath" SUGARCULT "Pretty" UNWRITTEN LAW "Up" WEEZER "Faban"</p>	<p>WEDG/Buffalo, NY * PD: Lenny Diana MD: Ryan Patrick 3 PUDDLE OF MUDD "Hates" GREENWHEEL "Breath"</p> <p>WAVF/Charleston, SC * PD: Greg Patrick APD/MD: Danny Villalobos 2 GAVIN ROSSDALE "Adrenaline" 1 PUDDLE OF MUDD "Hates"</p> <p>WEND/Charlotte, NC * PD: Jack Daniel APD/MD: Kristen Honeycutt 1 BEN KHELLER "Waxed" 1 QUARASHI "Jinx" ANDREW WAK "Beautiful" GREENWHEEL "Breath" NEW FOUND GLORY "Over"</p> <p>WVXX/Chicago, IL * PD: Tim Richards APD/MD: Mary Shumias AM/MD: Nicole Chumimatto PUDDLE OF MUDD "Hates" SUGARCULT "Pretty"</p> <p>WZZN/Chicago, IL * PD: Bill Gamble APD: Steve Levy MD: James VanOsdel 3 OK GO "Over" 1 GAVIN ROSSDALE "Adrenaline" GREENWHEEL "Breath" LINNIN PARK "Emth" PUDDLE OF MUDD "Hates"</p> <p>WVQQ/Cincinnati, OH * PD: John Michael APD/MD: Shaggy 25 GREEN DAY "Desers" P.D. "Satellite" GAVIN ROSSDALE "Adrenaline"</p> <p>WXTM/Cleveland, OH * PD: Kim Monroe MD: Dom Nardella 311 "Amber" P.D. "Satellite" PUDDLE OF MUDD "Hates"</p> <p>WARQ/Columbia, SC * OM/VP/MD: Gina Juliano 1 SUGARCULT "Pretty" 1 OK GO "Over" EMINEM "Coser" QUARASHI "Jinx"</p> <p>WWCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss 1 JOHN MAYER "Body" BOWLING FOR SOUP "Bad"</p> <p>KDGE/Dallas-Ft. Worth, TX * PD: Duane Doherty APD/MD: Alan Ayo 11 ZAK MALLOY "Phone" 3 OK GO "Over" 2 SUGARCULT "Pretty" 1 PUDDLE OF MUDD "Hates" 1 LIFEHOUSE "Spin"</p> <p>WEED/Hagerstown, MD PD: Brad Hamer APD: Dave Roberts P.D. "Satellite" GREENWHEEL "Breath" PUDDLE OF MUDD "Hates" STROKE 9 "100"</p>	<p>WXEG/Dayton, OH * PD: Steve Kramer MD: Boomee 16 PUDDLE OF MUDD "Hates"</p> <p>KTCL/Denver-Boulder, CO * PD: Mike O'Connor MD: Sabrina Saunders 21 GANELO "Elder" 12 JACK JOHNSON "Bubble" 5 AUDIOVIZN "Energy"</p> <p>CIMX/Detroit, MI * PD: Murray Brookshaw APD: Vince Cannon MD: Matt Franklin EMINEM "Coser"</p> <p>KNRQ/Eugene-Springfield, OR PD: Chris Crowley APD/MD: Stu Allen PUDDLE OF MUDD "Hates" RED HOT CHILI "Song" GREENWHEEL "Breath"</p> <p>KXNA/Fayetteville, AR PD: Margot Smith 5 GREENWHEEL "Breath" 5 OK GO "Over" 5 OFF BY ONE "Alone"</p> <p>WJXB/Fl. Myers, FL * PD: John Roz APD: Fitz McInd MD: Jeff Zinn 1 OK GO "Over" GREENWHEEL "Breath"</p> <p>KFRF/Fresno, CA * PD: Chris Squires MD: Reverend 3 TRUSTCOMPANY "Comant" 2 WEEZER "Faban" 1 PUDDLE OF MUDD "Hates"</p> <p>WGRD/Grand Rapids, MI * PD: Bobby Duncan MD: Michael Grey 9 PUDDLE OF MUDD "Hates" 1 CHELLE "Red" 1 OK GO "Over"</p> <p>WXNR/Greenville, NC * APD: Turner Watson MD: Jack DeVoss BLINDSIDE "Pefu" SINC "More"</p> <p>WEED/Hagerstown, MD PD: Brad Hamer APD: Dave Roberts P.D. "Satellite" GREENWHEEL "Breath" PUDDLE OF MUDD "Hates" STROKE 9 "100"</p>	<p>WMRQ/Hartford, CT * PD: Todd Thomas MD: Chaz Kelly 2 SPARTA "Ranks" 2 FINCH "Letters" 1 STROKE 9 "100" MIGHTY MIGHTY...Gotta" THEORY OF A DEADMAN "Nothing"</p> <p>KUCD/Honolulu, HI * PD: Jamie Hyatt MD: Ryan Sean 49 PUDDLE OF MUDD "Hates" SUGARCULT "Pretty"</p> <p>KTZ/Houston-Galveston, TX * PD/MD: Steve Robinson APD: Eric Schmidt GREENWHEEL "Breath" OK GO "Over"</p> <p>WRXZ/Indianapolis, IN * PD: Scott James MD: Michael Young 1 LIFEHOUSE "Spin"</p> <p>WPLA/Jacksonville, FL * PD: Scott Peibone APD/MD: Chad Oumley 6 GREENWHEEL "Breath" 3 GAVIN ROSSDALE "Adrenaline" 1 AUTHORITY ZERO "Minute" 1 WHITE STRIPES "Lives" MCMENAMYERS "Zeospase" SUGARCULT "Pretty"</p> <p>WRXZ/Johnson City, TN * VP/Prog. Ops.: Mark E. Mickinn COLDFAY "Place" LIFEHOUSE "Spin" OK GO "Over" GAVIN ROSSDALE "Adrenaline"</p> <p>WNFZ/Knoxville, TN * PD: Dan Bony APD/MD: Anthony Profit MD: Opie Hines 2 LINNIN PARK "Authority" BOWLING FOR SOUP "Bad" STONE SOUR "Saber"</p> <p>KFTE/Lafayette, LA * PD: Rob Summers MD: Scott Perin 30 SECONDS TO MARS "Capricorn" COLOR RED "Threat" PUDDLE OF MUDD "Hates"</p> <p>WWDX/Lansing, MI * PD: Chill Walker MD: Kelly Brady 3 SUGARCULT "Pretty" WAK GOPYLY "Suprise" PUDDLE OF MUDD "Hates" GREENWHEEL "Breath" NICKELBACK "Never"</p> <p>KXTE/Las Vegas, NV * PD: Dave Wellington APD/MD: Chris Ripley GAVIN ROSSDALE "Adrenaline"</p>	<p>KLEC/Little Rock, AR * Dir./Prog.: Larry LeBlanc MD: Peter Gunn 2 BRAKING BENJAMIN "Paly" WHITE STRIPES "Lives" GREENWHEEL "Breath" OFF BY ONE "Alone" OK GO "Over" QUARASHI "Jinx" GAVIN ROSSDALE "Adrenaline"</p> <p>KROQ/Los Angeles, CA * VP/Prog.: Kevin Weatherly APD: Gene Sandboom MD: Lisa Worden No Adds</p> <p>WLRS/Louisville, KY * PD/Prog.: J.D. Kunes PD: Lance MD: Anrae Fitzgerald 30 SECONDS TO MARS "Capricorn" GAVIN ROSSDALE "Adrenaline"</p> <p>WMAD/Madison, WI * PD: Pat Frawley MD: Amy Hudson 1 OK GO "Over" LENNY KRATZ "Coud" LIFEHOUSE "Spin" NO DOORBAY "FLY" "Saw" PUDDLE OF MUDD "Hates"</p> <p>WMFS/Memphis, TN * MD: Mike Kilabrew 2 LINNIN PARK "Kix" 2 LINNIN PARK "Emth" 2 LINNIN PARK "Kix" THEORY OF A DEADMAN "Nothing"</p> <p>WZTA/Miami, FL * PD: Troy Hanson APD/MD: Lee Daniels 30 SECONDS TO MARS "Capricorn" GREENWHEEL "Breath"</p> <p>KMBY/Monterey-Salinas, CA * OH: Chris White PD: Kenny Allen APD/MD: Opie Taylor 30 SECONDS TO MARS "Capricorn" OUR LADY PEACE "Inocent" SUGARCULT "Pretty"</p> <p>WBUZ/Nashville, TN * PD: Brian Kruse 9 SR-71 "Tomorrow" GREENWHEEL "Breath" OK GO "Over" PUDDLE OF MUDD "Hates"</p> <p>WRRV/Newbury, NY PD: Herb Ivy MD: Brian James 9 CREED "Breath" 9 311 "Amber" PUDDLE OF MUDD "Hates" P.D. "Satellite" COLOR RED "Threat" QUARASHI "Jinx" OK GO "Over" GREENWHEEL "Breath" ROCKTOPPOS "Escape"</p> <p>KNKD/New Orleans, LA * OM/MD: Dave Stewart MD: Sig No Adds</p>	<p>WXRK/New York, NY * PD: Steve Kington MD: Mike Peer 9 P.D. "Satellite" 7 STROKES "Somersy" 1 GAVIN ROSSDALE "Adrenaline"</p> <p>WROX/Norfolk, VA * PD: Michele Diamond MD: Mike Powers 1 EMINEM "Coser" 30 SECONDS TO MARS "Capricorn" SUGARCULT "Pretty"</p> <p>KQRX/Odessa-Midland, TX PD: Michael Todd Mobley PUDDLE OF MUDD "Hates" PHANTOM PLANET "Lonely" OFF BY ONE "Alone"</p> <p>WJRR/Orlando, FL * PD: Pat Lynch MD: Dickeman 2 SUGARCULT "Pretty" 2 SUGARCULT "Pretty" BEN KHELLER "Waxed"</p> <p>WOCL/Orlando, FL * PD: Alan Ansb APD/MD: Bobby Smith 5 INCUBUS "Circles"</p> <p>WPLY/Philadelphia, PA * PD: Jim McGulgan MD: Dan Fein 2 OK GO "Over" 2 OK GO "Over" 2 OK GO "Over" 2 OK GO "Over"</p> <p>KEDJ/Phoenix, AZ * PD: Nancy Stevens APD: Dead Air Dave MD: Robin Nash 10 COURSE OF NATURE "Difference" 1 EMINEM "Coser" OK GO "Over"</p> <p>KZON/Phoenix, AZ * OM/MD: Tim Maramville APD/MD: Kevin Mannion GREENWHEEL "Breath"</p> <p>WXDX/Pittsburgh, PA * PD: John Mischitta MD: Vince 2 PUDDLE OF MUDD "Hates" 1 WIDEORBIT "Never"</p> <p>WCYY/Portland, ME PD: Herb Ivy MD: Brian James 9 CREED "Breath" 9 311 "Amber" PUDDLE OF MUDD "Hates" P.D. "Satellite" COLOR RED "Threat" QUARASHI "Jinx" OK GO "Over" GREENWHEEL "Breath" ROCKTOPPOS "Escape"</p>	<p>KNRK/Portland, OR * PD: Mark Hamilton APD/MD: Jayn 20 BAREN "Red" CHELLE "Red" GOOD CHARLOTTE "Famous" NICKELBACK "Never"</p> <p>WBRU/Providence, RI * PD: Tim Schiavelli MD: Alisa Mullin 12 LINNIN PARK "Darth" 9 LINNIN PARK "Authority" 1 PUDDLE OF MUDD "Hates" RED HOT CHILI "Song" GAVIN ROSSDALE "Adrenaline"</p> <p>KRZQ/Reno, NV * PD: Wendy Rollins MD: Matt Diabolo 1 PUDDLE OF MUDD "Hates" QUARASHI "Jinx"</p> <p>WOYL/Richmond, VA * PD: Mike Murphy MD: Keith Dakin 2 SUGARCULT "Pretty" 1 P.D. "Satellite" COLOR RED "Threat" GREENWHEEL "Breath"</p> <p>KCXX/Riverside, CA * OM/MD: Kelli Cluque MD: Daryl James No Adds</p> <p>WZZL/Roanoke-Lynchburg, VA * PD/MD: Don Walker 17 PUDDLE OF MUDD "Hates" GREENWHEEL "Breath" LENNY KRATZ "Coud" OK GO "Over" GAVIN ROSSDALE "Adrenaline" SUGARCULT "Pretty"</p> <p>WZNE/Rochester, NY * OM/MD: Mike Darger MD: Violet 4 EMINEM "Coser" 2 LINNIN PARK "Authority" 1 PUDDLE OF MUDD "Hates" 1 FINCH "Letters" GREENWHEEL "Breath"</p> <p>KWDD/Sacramento, CA * PD: Ron Bunce APD: Boomer 19 BOX CAR RACER "The" 10 BOWLING FOR SOUP "Bad" 1 SUGARCULT "Pretty" DISTILLERS "City" GREENWHEEL "Breath" GAVIN ROSSDALE "Adrenaline" STONE SOUR "Bother"</p>	<p>KXRK/Salt Lake City, UT * PD/MD/VP/Ops. & Prog.: Mike S No Adds</p> <p>XTRA/San Diego, CA * PD: Bryan Schock MD: Chris Muckley No Adds</p> <p>KJEE/Santa Barbara, CA OM/MD: Eddie Gutierrez MD: Dakota JACK JOHNSON "Bubble" GAVIN ROSSDALE "Adrenaline" STROKE 9 "100"</p> <p>WVVV/Savannah, GA PD/MD: B.J. Kinard AVRIL LAVIGNE "Complicated" COLOR RED "Threat"</p> <p>KNDD/Seattle-Tacoma, WA * PD: Phil Manning APD: Jim Keller MD: Seth Rester CHELLE "Red" STROKES "Somersy"</p> <p>WZSR/Tallahassee, FL PD: Steve King MD: Meathad PUDDLE OF MUDD "Hates" STONE SOUR "Bother" GREENWHEEL "Breath"</p> <p>KWDD/Sacramento, CA * PD: Ron Bunce APD: Boomer 19 BOX CAR RACER "The" 10 BOWLING FOR SOUP "Bad" 1 SUGARCULT "Pretty" DISTILLERS "City" GREENWHEEL "Breath" GAVIN ROSSDALE "Adrenaline" STONE SOUR "Bother"</p>	<p>WSUN/Tampa, FL * OM: Chuck Beck PD: Shark 2 OK GO "Over" 1 LINNIN PARK "Authority" FINCH "Letters" QUARASHI "Jinx"</p> <p>KFMA/Tucson, AZ * PD: Libby Carstensen MD: Matt Spry 1 NEW FOUND GLORY "Over" 1 OK GO "Over" FINCH "Letters" P.D. "Satellite"</p> <p>KMYZ/Tulsa, OK * PD: Lynn Barlow MD: Garbin Pierce GREENWHEEL "Breath" LIFEHOUSE "Spin" OK GO "Over"</p> <p>WHFS/Washington, DC * PD: Robert Benjamin APD: Bob Waugh MD: Pal Ferrise No Adds</p> <p>WWDC/Washington, DC * PD: Buddy Riter MD: LeAnn Curtis 1 WHITE STRIPES "Lives" 1 OK GO "Over" 1 SUGARCULT "Pretty"</p> <p>WFBZ/West Palm Beach, FL * OM/MD: John O'Connell MD: Eric Kristensen GREENWHEEL "Breath" LENNY KRATZ "Coud" SEETHER "Fane"</p> <p>WFSM/Wilmington, NC PD: Knothead 3 GAVIN ROSSDALE "Adrenaline" 3 EMINEM "Coser" 3 PUDDLE OF MUDD "Hates" 2 GREENWHEEL "Breath" 1 SUGARCULT "Pretty"</p>
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***Monitored Reporters**
 85 Total Reporters
 75 Total Monitored
 10 Total Indicator

Gavin Rossdale

"Adrenaline"

#2 Most Added
 all Rock formats

XXX Soundtrack

Shipping GOLD

Adds at:

WXRK **KROQ**
WBCN **WZZN** **WBRU**
KXTE **WPLA** and way more

New & Active

- QUARASHI** Mr. Jinx (Time Bomb/Columbia)
Total Plays: 249, Total Stations: 28, Adds: 6
- GREEN DAY** Desensitized (Reprise)
Total Plays: 238, Total Stations: 13, Adds: 2
- COLOR RED** Sore Throat (RCA)
Total Plays: 225, Total Stations: 26, Adds: 3
- BLINDSIDE** Pitiful (Elektra/EEG)
Total Plays: 224, Total Stations: 25, Adds: 3
- FINCH** Letters To You (Drive-Thru)
Total Plays: 221, Total Stations: 24, Adds: 5
- SPARTA** Cut Your Ribbon (DreamWorks)
Total Plays: 211, Total Stations: 24, Adds: 1
- 30 SECONDS TO MARS** Capricorn (Immortal/Virgin)
Total Plays: 208, Total Stations: 27, Adds: 6
- DOVES** Caught By The River (Capitol)
Total Plays: 196, Total Stations: 17, Adds: 1
- BOWLING FOR SOUP** Girl All The Bad... (Silvertone/Jive)
Total Plays: 186, Total Stations: 17, Adds: 4
- EMINEM** Cleanin' Out... (Shady/Aftermath/Interscope)
Total Plays: 174, Total Stations: 18, Adds: 8

Songs ranked by total plays

Indicator

Most Added.

- PUDDLE OF MUDD** She Hates Me (Flawless/Geffen/Interscope)
- GREENWHEEL** Breathe (Island/IDJMG)
- STROKE 9** 100 Girls (Cherry/Universal)
- COLOR RED** Sore Throat (RCA)
- OFF BY ONE** Been Alone (LMC)
- RED HOT CHILI PEPPERS** Zephyr Song (Warner Bros.)
- OK GO** Get Over It (Capitol)
- P. D. D.** Satellite (Atlantic)
- GAVIN ROSSDALE** Adrenaline (Universal)
- 311** Amber (Volcano)
- CREED** One Last Breath (Wind-up)
- SUGARCULT** Pretty Girl (The Way) (Ultimatum/Artemis)
- EMINEM** Cleanin' Out My Closet (Shady/Aftermath/Interscope)
- AVRIL LAVIGNE** Complicated (Arista)
- QUARASHI** Mr. Jinx (Time Bomb/Columbia)
- JACK JOHNSON** Bubble Toes (Enjoy/Universal)
- PHANTOM PLANET** Lonely Day (Daylight/Epic)
- ROCKTOPPOS** The Great Escape (Independent)
- STONE SOUR** Bother (Roadrunner/IDJMG)



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PART TWO OF A TWO-PART SERIES

A Download Battle

FullAudio and pressplay are crippled by lack of selection

Last week I discussed the possibility that the popularity of illegal downloading is due to the fact that the pay services offered by record labels don't offer the same level of service as sites like KaZaa, which facilitate illegal file-sharing. This week I look in detail at the level of quality that two of the leading pay services (pressplay and FullAudio) provide and compare it to the quality of KaZaa, a leading peer-to-peer platform.

I Seek But Do Not Find

Of course, if an online service is going to be credible, it actually has to have music available to the consumer for download. To test the inventory of each service, I decided to search for every song on the year-end top 50 R&R Alternative airplay charts from 1994 to 2000 and then also look for the 50 songs that made up last week's Alternative chart.

This gave me a total of 400 songs. Concentrating on alternative music is a good guide because study after study shows that Alternative radio fans are the leading users of the Internet and file-sharing.

I started the search process with pressplay. Nine of the first 10 songs I was looking for were unavailable. It was only when I got to The Cranberries' "Zombie" (No. 10 in 1994) that I found a song available for download. Things didn't get much better after that.

Overall, pressplay only had 117 of the 400 songs available for download, a mere 29%. Pressplay's best year was 1997, and even then it still satisfied less than half of the song requests I made.

FullAudio didn't fare much better. Out of the 400 songs I searched for, 127 were available for download at FullAudio, 32% of the total. FullAudio's best year was also 1997, with 24 songs available out of the 50.

FullAudio was also dismal when it came to contemporary music. Out of the top 50 songs from last week's Alternative chart, only two were available there. Pressplay had nine available.

Mucho Music

I actually didn't expect to find all the songs that I found on KaZaa, although I did expect to find a lot more there than I did on FullAudio and pressplay. KaZaa had a lot of songs available for download (over 300 million when I was logged on, including duplicate files), but I was still doubtful, as some of the Alternative hits from 1994 or 1995 that I was searching for hadn't reached a huge level of popularity. Amazingly, I was able to find every single song that I was looking for on KaZaa.

Funnily enough, KaZaa was so

complete, it led me to a mistake in the R&R year-end chart compilation that I was using. At No. 45 in 1996 I had the song "Zero" by The Red Hot Chili Peppers. I typed the search in KaZaa, fully intending to put a check mark next to the song, like I had for every song I had searched for before. But the song "Zero" by The Red Hot Chili Peppers was never found.

Eureka! Did I actually find a song that KaZaa didn't have available for download? Nope. Further research showed that The Red Hot Chili Peppers never recorded a song called "Zero." When compiling the list, I had mistakenly repeated the song name from the band at No. 44, which was The Smashing Pumpkins' "Zero."

There is an obvious and dramatic difference between the thieves and the merchants: Every song I looked for was available from KaZaa, whereas a mere fraction was available from the pay services. KaZaa was so complete that when I found a song that it didn't have, it turned out that my source material was wrong.

People using downloading services might forgive a few deficiencies, but not having the music they want isn't one of them. Imagine being an Alternative radio fan and wanting to compile a collection of your favorite new songs. If this is what you want, you really have no choice but to go to KaZaa — the pay services simply don't have the music you want.

The Search Process

The actual search process is very similar at the three services. All allow you to search by artist, song or album. Searches are blazingly fast for all of the services, even KaZaa, which has to search through millions of computers to compile its list of results.

There is one point of difference that, once again, goes in favor of the peer-to-peer network: KaZaa allows an "all" search, which basically lets the user type in the artist *and* song name when searching. Neither of the pay services allows this tremendous timesaver.

Imagine searching for "Always" by Erasme. An artist search will present you with a choice of albums or a master list of every song by the band. You then have to scroll through this list and

search for the song by hand. A song search will present you with an even longer list of songs with "always" in the title. You again have to scroll through the list to find the song you are looking for. With KaZaa, you simply type "erasure always" and hit the search button. The exact song comes up on your screen.

Pressplay's search engine is wonderful in one aspect: It recognizes common misspellings and adds alternate results to your search under the assumption that you spelled something wrong. Type in "REM" or "R.E.M.," and you get the same results. FullAudio's search engine also does this, but it doesn't appear to be as robust or as sophisticated as pressplay's.

Spell something wrong on KaZaa, and you end up with a useless search-results screen. In fact, if you're searching for a band like R.E.M., you absolutely must do multiple searches for the alternate spellings.

Tertiary Services

Pressplay tries to make up for its lack of a content by giving you suggestions for bands that you might like if the service recognizes the artists you are searching for but doesn't find any songs by them in the library. This is a noble effort but of dubious merit. If a consumer is searching for Stone Temple Pilots' "Sour Girl," recommending Nickelback "Too Bad" instead — an actual suggestion from pressplay — isn't going to cut it.

Actually, in these kind of tertiary searches, KaZaa again comes out on top. Recommending Nickelback if you like Pearl Jam is a nice feature, I guess, but it was much cooler when KaZaa showed me Dave Matthews Band's cover of "Daughter" when I was searching for the Pearl Jam original. That's worth way more than being told that I may like Better Than Ezra if I like The Gin Blossoms. Almost without fail, KaZaa turns up a wide range of renditions while searching, including live tracks and acoustic versions of songs.

There are two other elements of the download process that we need to discuss: speed and quality. There can be no doubt that, in terms of downloading speed, KaZaa is well

behind FullAudio and pressplay.

In fact, pressplay has some of the fastest servers I've ever dealt with in my many years of using the Internet. The average download time for each song was a mere 37 seconds for files around 4 MB in size. FullAudio was slightly slower, with a download average of 54 seconds. KaZaa's average download time was a little over two minutes.

It is one of the greatest ironies of the digital-downloading universe that you can download better-quality music from the illegal site than you can from the legal ones. CD quality is defined, in digital-musical parlance, by streaming speed. Three hundred and twenty kilobits per second (kbps) is true CD quality; 128 kbps is considered near CD quality. Both FullAudio and pressplay offer a maximum song quality of 128 kbps. If you search hard enough, most contemporary songs can be found on KaZaa at much higher quality.

Handling Music

So the thieves offer better selection and quality, but it will take you a little longer to download the music. What about after you download? Is it all the same from that point on? The answer is no, and this is another area where the pay services fall short of consumer expectations.

The core difference between the illegal service and the pay services is that FullAudio and pressplay use secure Windows Media files. KaZaa and just about every other peer-to-peer service use unrestricted MP3 files. As you may expect, using an unrestricted file format provides you with maximum flexibility.

A song downloaded from KaZaa can be burned to a CD, e-mailed to friends, uploaded to your MP3 player or just kept on a master playlist on your home computer and laptop for personal use. Things are far different for the Windows files that FullAudio and pressplay provides — far different.

Pressplay is actually the less restrictive of the two. As a subscriber, you can download the files, play them on your computer, move them to another computer that you own or burn them to CD. But there is also a lengthy list of things that you *can't* do with the music. Some songs can't be burned to CD. You can't play the songs on an MP3 player. You can't convert the songs to MP3s. You can't mail them

It is one of the greatest ironies of the digital downloading universe that you can download better-quality music from the illegal site than you can from the legal ones.

to friends. You can't play the songs using any media player other than Windows Media Player. Oh, and don't forget that this is a subscription service: If your subscription ends, you have absolutely no access to your music (music you paid for, by the way) until you reregister with pressplay.

Despite these limitations, if you are more interested in creating custom CDs and not using a hard drive to manage music for your MP3 player, pressplay is an excellent service. Pressplay includes CD-burning software and also provides a way to create CD labels within the program. For a significant chunk of users, this is a reasonable music-downloading service. Of course, you still face the problem of lack of selection.

FullAudio's restrictions are basically identical to pressplay's, with the exception that you cannot currently burn music to CD. Recent announcements from the company, however, have stated that FullAudio has started to secure CD-burning rights from major labels. Without the CD-burning capability and associated software that pressplay provides, there isn't much of a reason to subscribe to FullAudio. Basically, you can download a thin selection of songs and play them on your computer. Beyond that, you're out of luck.

Possibilities

There is no doubt that the single biggest problem facing the legal music-download services is an absolutely dismal selection of music. Beyond that, the companies will probably have to come up with some way to deal with the millions of people who use MP3 players — their services are simply not made to cope with that reality.

My use of pressplay gave me some hope, however. There may be an opportunity to sell the custom CD angle to users, especially since the burning and labeling process is made so simple by pressplay.

The problem, however, is that millions of people have been trained via Napster, KaZaa or Gnutella that unlimited usage of music is a right. They may be willing to pay for that right, but they may not be willing to pay for limited rights. It may come down to the perception of customer service. Why pay for poor service from the merchants when the thieves give you better service for free?

R&R **Alternative Top 50**

August 2, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	3088	+17	354430	9	75/0
4	2	JIMMY EAT WORLD Sweetness (DreamWorks)	2511	+115	298170	14	69/0
2	3	HOOBASTANK Running Away (Island/IDJMG)	2453	-12	240353	18	73/0
3	4	INCUBUS Warning (Immortal/Epic)	2407	+9	257029	16	70/0
5	5	PAPA ROACH She Loves Me Not (DreamWorks)	2114	+38	218567	13	73/0
7	6	SYSTEM OF A DOWN Aerials (American/Columbia)	1981	+130	242476	10	69/0
8	7	HIVES Hate To Say I Told You So (Burning/Epitaph/Sire/Reprise)	1842	+57	237400	13	68/0
6	8	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	1782	-193	174870	19	64/0
9	9	NEW FOUND GLORY My Friends Over You (Drive-Thru/MCA)	1729	+107	189910	8	68/2
11	10	VINES Get Free (Capitol)	1650	+64	199751	10	73/0
13	11	TRUSTCOMPANY Downfall (Geffen/Interscope)	1614	+101	195757	11	69/1
15	12	KORN Thoughtless (Immortal/Epic)	1471	+89	178704	7	66/0
14	13	FILTER Where Do We Go From Here (Reprise)	1439	+44	127253	6	68/0
10	14	BOX CAR RACER I Feel So (MCA)	1413	-197	141283	14	67/0
12	15	C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	1262	-259	103958	15	61/0
19	16	DEFAULT Deny (TVT)	1259	+78	127963	17	50/1
20	17	311 Amber (Volcano)	1241	+61	183066	23	49/1
18	18	AUDIOVENT The Energy (Atlantic)	1201	+13	107367	13	62/1
22	19	WEEZER Keep Fishin' (Geffen/Interscope)	1149	+182	153790	5	60/2
17	20	EARSHOT Get Away (Warner Bros.)	1105	-115	88145	20	47/0
26	21	UNWRITTEN LAW Up All Night (Interscope)	1002	+146	93076	4	63/1
21	22	OUR LADY PEACE Somewhere Out There (Columbia)	951	-220	90221	17	47/0
23	23	CREED One Last Breath (Wind-up)	923	-38	96056	15	40/0
28	24	JACK JOHNSON Flake (Enjoy/Universal)	803	-5	94793	23	37/1
25	25	EMINEM Without Me (Shady/Aftermath/Interscope)	793	-130	113713	13	42/0
27	26	STAINED Epiphany (Flip/Elektra/EEG)	787	-55	76329	14	33/0
30	27	COLDPLAY In My Place (Capitol)	783	+93	107646	5	53/1
31	28	CHEVELLE The Red (Epic)	782	+158	81344	5	57/3
24	29	KORN Here To Stay (Immortal/Epic)	780	-158	118165	20	51/0
34	30	NICKELBACK Never Again (Roadrunner/IDJMG)	725	+162	51247	3	44/3
29	31	P.O.D. Boom (Atlantic)	695	-110	85052	17	52/0
38	32	LINKIN PARK Point Of Authority (Remix) (Warner Bros.)	583	+110	105253	3	29/4
36	33	BEN KWELLER Wasted And Ready (ATO/RCA)	562	+67	47788	5	37/2
35	34	N.E.R.D. Rock Star (Virgin)	558	+59	69312	8	34/0
40	35	SEETHER Fine Again (Wind-up)	507	+59	46804	4	40/1
32	36	ADEMA Freaking Out (Arista)	506	-106	35902	9	39/0
33	37	TRIK TURNER Sacrifice (RCA)	499	-78	28339	7	36/0
46	38	WHITE STRIPES Dead Leaves And Dirty Ground (Third Man/V2)	477	+89	97335	3	32/3
37	39	HOME TOWN HERO Eighteen (Maverick/Reprise)	469	-8	47550	6	29/0
41	40	DAVE MATTHEWS BAND Where Are You Going (RCA)	414	-28	45169	11	23/0
Debut	41	PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)	406	+222	47023	1	47/26
42	42	ASH Burn Baby Burn (Kinetic)	404	-37	37260	7	28/0
39	43	RIDDLIN' KIDS I Feel Fine (Aware/Columbia)	395	-57	36760	9	24/0
44	44	LINKIN PARK Runaway (Warner Bros.)	386	-14	63299	10	9/0
43	45	CUSTOM Beat Me (ARTISTdirect)	364	-59	30109	7	26/0
47	46	TOOL Parabola (Volcano)	340	-14	27555	17	22/0
Debut	47	LIFEHOUSE Spin (DreamWorks)	336	+201	29159	1	31/6
48	48	SINCH Something More (Roadrunner/IDJMG)	335	+36	29173	3	27/1
45	49	STROKES Hard To Explain (RCA)	330	-59	59901	16	19/0
Debut	50	RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	279	+135	85879	1	11/1

75 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/21-7/27. 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 here (w/ permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	26
GREENWHEEL Breathe (Island/IDJMG)	23
DK GO Get Over It (Capitol)	18
GAVIN ROSSDALE Adrenaline (Universal)	16
SUGARCULT Pretty Girl (The Way) (Ultimatum/Artemis)	15
EMINEM Cleanin' Out... (Shady/Aftermath/Interscope)	8
LIFEHOUSE Spin (DreamWorks)	6
QUARASHI Mr. Jinx (Time Bomb/Columbia)	6
30 SECONDS TO MARS Capricorn (Immortal/Virgin)	6
P.O.D. Satellite (Atlantic)	6

greenwheel BREATHE

Most Added This Week!
Added to over 25 Alternative Stations...

Including: LIVE105, WZZN, WFNX, KTBZ, KPNT, WZTA, WZON, WEND, WBUZ, WPBZ, WEDG, WRAX, WZNE, KMYZ, WJBX, WWDX and many more

Also added this week at WAAF
On Tour Now



Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PUDDLE OF MUDD She... (Flawless/Geffen/Interscope)	+222
LIFEHOUSE Spin (DreamWorks)	+201
WEEZER Keep Fishin' (Geffen/Interscope)	+182
NICKELBACK Never Again (Roadrunner/IDJMG)	+162
STONE SOUR Bother (Roadrunner/IDJMG)	+161
CHEVELLE The Red (Epic)	+158
UNWRITTEN LAW Up All Night (Interscope)	+146
QUARASHI Mr. Jinx (Time Bomb/Columbia)	+135
RED HOT CHILI PEPPERS Zephyr Song (Warner Bros.)	+135
SYSTEM OF A DOWN Aerials (American/Columbia)	+130

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STAINED For You (Flip/Elektra/EEG)	1098
SYSTEM OF A DOWN Toxicity (American/Columbia)	1023
HOOBASTANK Crawling In The Dark (Island/IDJMG)	857
UNWRITTEN LAW Seein' Red (Interscope)	851
JIMMY EAT WORLD The Middle (DreamWorks)	793
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	790
LINKIN PARK In The End (Warner Bros.)	691
DEFAULT Wasting My Time (TVT)	663
INCUBUS I Wish You Were Here (Immortal/Epic)	659
SYSTEM OF A DOWN Chop Suey (American/Columbia)	636
P.O.D. Alive (Atlantic)	631
GODSMACK I Stand Alone (Republic/Universal)	606
DISTURBED Down With The Sick (Giant/Reprise)	590

R&R Station Playlists have moved to the web.
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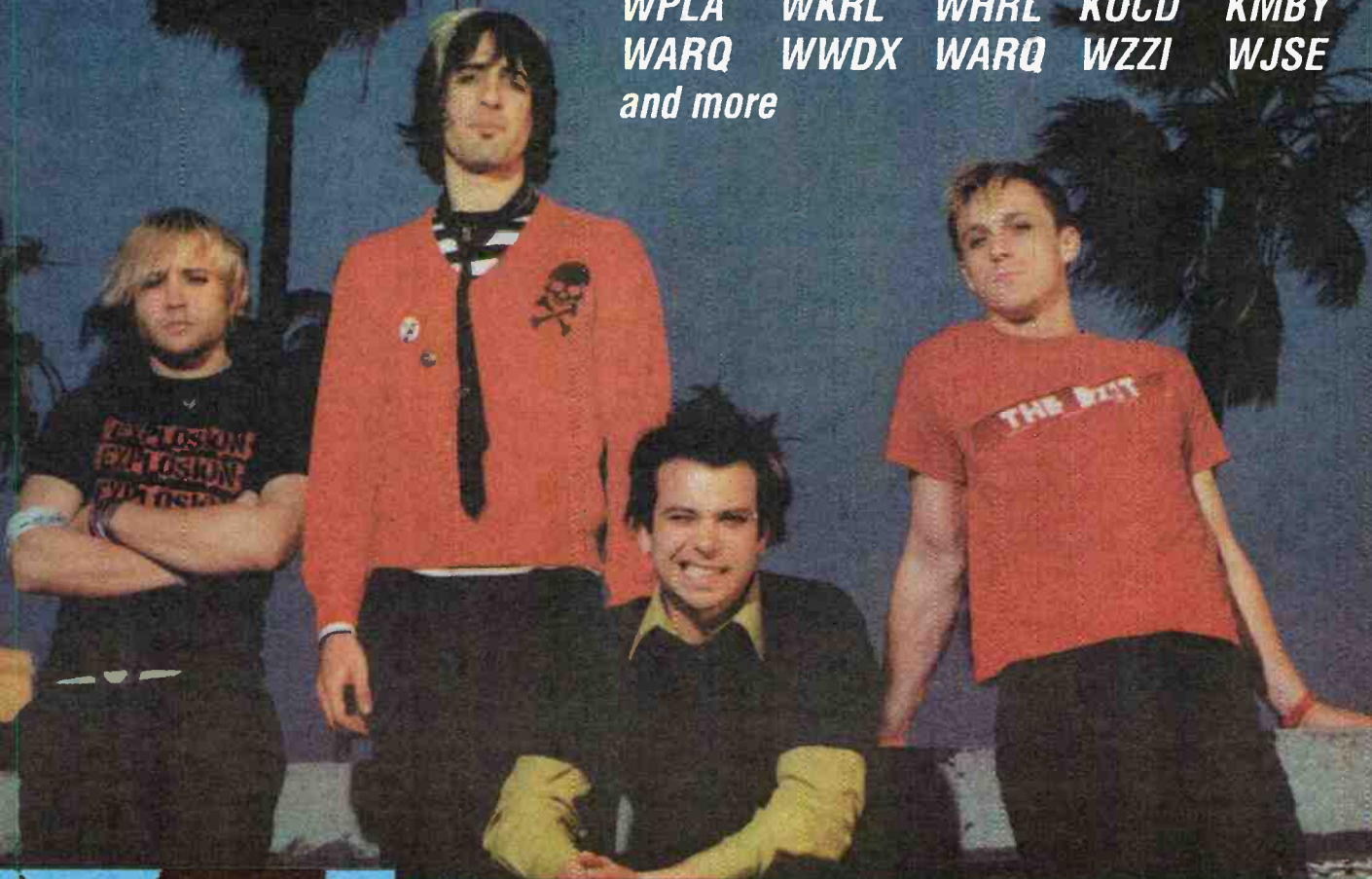
SUGARCULT

"PRETTY GIRL (THE WAY)"

MOST ADDED!!!

Out of the Box:

LIVE 105 Q101 KDGE DC101 WFNX
 WEDG WMRQ KWOD WROX WDYL
 WPLA WKRL WHRL KUCD KMBY
 WARQ WWDX WARQ WZZI WJSE
and more



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"Call me wacky and impetuous, but great songs excite me and make me want to play them in power rotation. So that is what we've done with the Sugarcult song, 'Pretty Girl'."

—Sean Demery/PD, Live 105

"'Pretty Girl' is their best song yet! 'Bouncing Off The Walls' was a top 10 researching song for us, sales are huge, we love this band!"

—Mary Shuminas/APD/MD, Q101

"After seeing them blow away the crowd at Edgeland this year, it only made sense for KDGE to be on this monster hit out of the box!"

—Duane Doherty/PD, KDGE

ON VANS WARPED TOUR 2002.

PRETTY GIRL (THE WAY)
 SUGARCULT

SINGLE MIXED BY EVAN FRANKFORT ALBUM PRODUCED BY MATT WALLACE
 MANAGED BY RASPLER MANAGEMENT
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ON THE RECORD

Dan Kauffman
Modern Rock Agent/East Coast,
U.N.C.L.E. Promotion



Has everyone heard Piebald's "American Hearts" yet? If not, I think I will shoot myself. Or you. ● Speaking of shooting myself, my copy of The Used got scratched yesterday. Luckily, I have five more on hand. They're amazing. Can't wait to see them on Warped. ● Been hearing Trust Company all over WPLY (Y100)/Philadelphia. Don't tell any of my punk rock friends, but I really like that one too. Y100 is also supporting the hard-rocking, Black Crowes-esque local band Silvertide. Their album will come out on J Records. ● I am glad to see Sugarcult and Ben Kweller getting adds. To quote my friend Jeremy, "The Dismemberment Plan should be writing rock operas, like The Who." I'm sure Nancy Stevens would like to hear Authority Zero write rock operas too. They've got a cool summer song on their hands with "One More Minute." ● Other records to get: Halo Friendlies, Digger, Girls Vs. Boys, Jurassic 5 and Beautiful Mistake. Finally, czech out Yellowcard, who just got signed to Capitol. You can hear a snippet of their song "Sure Shot" as the bed music for AMP energy drink commercials. Like MTV News — you heard it here first.

It was tight at the top of the Most Added column this week, as great songs tend to pull in lots of stations from a variety of places. The big battle was for No. 1, Most Added. I knew that Greenwheel's "Breathe" was going to be well-received, and the band definitely had a great week, pulling in an outstanding 23 adds from a wide cross-section of the country. On top, however, were Puddle Of Mudd. Is it me, or can this band do no wrong? Well, one thing is for sure: With lots of people still playing "Drift & Die," you know "She Hates Me" is a smash with the amount of support it already has: 47 stations with 26 new adds ... Damian Kulash from OK Go was a real highlight at the R&R Convention, and it doesn't hurt that he's put together some killer music with his band. "Get Over It" was No. 3 Most Added and picked up some great call letters, including WWDC/Washington, WZZN/Chicago and KDGE/Dallas ... Two other great songs get double-digit adds this week. I was incredibly excited to see Sugarcult pull in almost 20 stations in their first week on "Pretty Girl (The Way)," including 15 new adds. They're a great band writing great, catchy songs. Gavin Rossdale's song from the XXX soundtrack, "Adrenaline," is also a great one. Unmistakable vocals, big movie, killer song — it has everything.

RECORD OF THE WEEK: Brad "La La La"

Alternative

ON THE RADIO

— Jim Kerr, Alternative Editor

COMING RIGHT UP

ARTIST: Sugarcult

LABEL: Ultimatum/Artemis

By KATY STEPHAN/ALTERNATIVE SPECIALTY EDITOR

This page has not been hijacked by *Cosmo*. Or *Cosmo Girl*, God forbid. It does, however, offer you a fabulous quiz, titled "Sugarcult: Is This the Band of Your Dreams?" And you can use a lipliner pencil to fill it out if you want. I won't tell anyone.

OK. Question one: Do you like loud music? Of course you do. Duh. (All the questions are not going to be this easy.)

You're about to enter into some serious self-analysis now, with question two: Are Sugarcult cooler than you? While you ponder this, I'm just going to remind you that chewing on the end of the lipliner pencil is not recommended by the manufacturer. And no one is going to see your answers, so it's safe to admit that Sugarcult are way cooler than you. Way. When's the last time you shot a video in Trinidad? That long, huh?

Question three is the clincher: Do Sugarcult rock so hard that they actually busted through the stage floor at a show this spring, causing the fire marshal to rush in and shut down the venue, and did they then take the party out into the street, continuing the show from the top of a truck, causing a near-riot among the fans? Why, yes they did. Oh my God! Sugarcult is the band of your dreams.

As an added bonus, they rose to fame in that perfect arc of American dreaminess: Selling homemade T-shirts out of the back of their van in 1998; selling out tours with Blink-182 and Warped dates today.

Somewhere between their debut single, "Stuck in America," and their current one, "Pretty Girl (The Way)," they've shown up on the *National Lampoon's Van Wilder* soundtrack, MTV2's rock countdown and onstage doing



Sugarcult

shows with Unwritten Law, Good Charlotte, Goldfinger and Reel Big Fish. You just can't stop thinking about them, can you?

Radio and Sugarcult have always been perfect for each other, and I'm not just referring to those seven early adds last week for "Pretty Girl." Seven! How about the 91X (XTRA/San Diego) show this summer, when 5,000 kids completely lost it during Sugarcult's set and broke through the barricades?

I can see you now, telling your kids how Sugarcult lead singer Tim Pagnotta had it so much harder than they did — he lived in 13 different homes and went to four different elementary schools, two different junior highs and three different high schools by the time he was your age, you ungrateful brats! And how guitarist Marko 72 played not only with Sugarcult, but with Section 8 (which later became Lagwagon), Nerf Herder, Ten Speed Summer, The Ataris and The Swingin' Udders and still found time to get a college degree! So do your homework! Now!

Ah, love. No need to thank me for whatever little part this quiz may have had in helping you and Sugarcult find each other. Just be sure and check back next week for our next quiz, "Avril Lavigne: Does Your Flirting Go Too Far?"

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Special Guests: (Thursday) Author **Gail Evans** joins the Women's Forum. (Friday) Yahoo Solution's Guru **Tim Sanders** Friday Luncheon entertainment, comedian and former SNL star, **Jim Breuer**. (Friday Luncheon) (Saturday) NBC's **Brooke Burns**, hosting a special 'Boot Camp version of "Dog Eat Dog." Plus, a whole lot more. See the entire agenda at morningshowbootcamp.com

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 America's Best Testing Alternative Songs
 12+ For The Week Ending 8/2/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
HOOBASTANK Running Away (Island/DJMG)	4.15	4.08	92%	22%	4.09	92%	25%
JIMMY EAT WORLD Sweetness (DreamWorks)	4.08	4.05	84%	15%	4.04	84%	14%
NEW FOUND GLORY My Friends... (Drive-Thru/MCA)	4.07	3.93	73%	10%	3.97	68%	10%
INCUBUS Warning (Immortal/Epic)	4.06	4.09	92%	23%	4.00	93%	24%
OUR LADY PEACE Somewhere Out There (Columbia)	4.02	3.99	85%	15%	3.99	86%	15%
TRUSTCOMPANY Downtall (Geffen/Interscope)	3.97	3.95	63%	7%	3.90	63%	7%
STAIN'D Epiphany (Flip/Elektra/EEG)	3.96	3.94	86%	20%	3.92	88%	22%
UNWRITTEN LAW Seen' Red (Interscope)	3.96	3.93	84%	31%	3.94	84%	33%
BOX CAR RACER I Feel So (MCA)	3.94	3.93	83%	19%	3.82	81%	22%
SYSTEM OF A DOWN Aerials (American/Columbia)	3.92	3.95	85%	15%	3.86	85%	15%
UNWRITTEN LAW Up All Night (Interscope)	3.91	3.87	52%	6%	3.84	52%	6%
RED HOT CHILI PEPPERS By The Way (Warner Bros.)	3.90	3.95	92%	20%	3.88	94%	21%
SYSTEM OF A DOWN Toxicity (American/Columbia)	3.88	3.90	95%	38%	3.87	95%	38%
STAIN'D For You (Flip/Elektra/EEG)	3.86	3.95	92%	34%	3.81	94%	37%
FILTER Where Do We Go From Here (Reprise)	3.84	3.71	60%	6%	3.86	62%	7%
DEFAULT Deny (TVT)	3.83	3.79	79%	17%	3.79	81%	18%
KORN Here To Stay (Immortal/Epic)	3.82	3.83	88%	23%	3.87	89%	23%
AUDIOVENT The Energy (Atlantic)	3.82	3.86	51%	8%	3.75	53%	9%
PAPA RDACH She Loves Me Not (DreamWorks)	3.80	3.82	92%	22%	3.71	92%	23%
WEEZER Keep Fishin' (Geffen/Interscope)	3.79	3.81	61%	8%	3.64	60%	9%
PUDDLE... Drift & Die (Flawless/Geffen/Interscope)	3.76	3.82	93%	35%	3.78	93%	36%
EMINEM Without Me (Shady/Aftermath/Interscope)	3.75	3.73	96%	42%	3.91	97%	39%
EARSHOT Get Away (Warner Bros.)	3.74	3.81	67%	13%	3.73	70%	15%
KORN Thoughtless (Immortal/Epic)	3.73	3.80	70%	12%	3.71	74%	12%
C. KROEGER... Hero (Roadrunner/Columbia/DJMG)	3.72	3.74	96%	49%	3.70	96%	50%
311 Amber (Volcano)	3.69	3.65	84%	28%	3.63	84%	28%
HIVES Hate To Say... (Burning/Epitaph/Sire/Reprise)	3.66	3.71	73%	19%	3.58	73%	20%
JACK JOHNSON Flake (Enjoy/Universal)	3.63	-	54%	14%	3.66	54%	14%
VINES Get Free (Capitol)	3.55	3.57	68%	16%	3.48	68%	17%
CREED One Last Breath (Wind-up)	3.44	3.42	92%	37%	3.41	94%	41%

Total sample size is 604 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

R&R Top 20 Specialty Artists
 August 2, 2002

1. CLINIC (Domino/Universal) "Walking With Thee"
 2. OKGO (Capitol) "Get Over It"
 3. USED (Reprise) "Box Full of Sharp Objects"
 4. SONIC YOUTH (Geffen) various
 5. SAVES THE DAY (Vagrant) "Freakish"
 6. FLAMING LIPS (Warner Bros.) "Do You Realize"
 7. VEX RED (Virgin) "Can't Smile"
 8. SCAPEGOAT WAX (Hollywood) "Lost Cause"
 9. SUPERDRAG (Arena Rock) "Baby Goes to Eleven"
 10. MAROON 5 (Octone) "Harder to Breathe"
 11. DRAGONFLIES (Agent X/Pyramid) "All I Ever Had"
 12. SPARTA (DreamWorks) "Cut Your Ribbon"
 13. PRETTY GIRLS MAKE GRAVES (Lookout) "Speakers Push"
 14. NERF HERDER (Fat Wreck) "Welcome to my World"
 15. BOWLING FOR SOUP (Jive) "Girl All the Bad Guys Want"
 16. DISTILLERS (Hellcat/Epitaph) "City of Angels"
 17. MIGHTY MIGHTY BOSSTONE (Sideonedummy) "You Gotta Go"
 18. BLINDSIDE (Elektra/EEG) "Pitiful"
 19. SPACEMONKEYZ VS. GORILLAZ (Astralwerks) various
 20. BETH ORTON (Astralwerks) "Concrete Sky"
- Ranked by total number of shows reporting artist.

Record Of The Week

Artist: The Distillers
 Label: Hellcat/Epitaph



Admit it: You'd be puking like a frat boy if you were about to go onstage at L.A.'s supermodel-studded Roxy right after The Transplants (you know, members of Rancid + members of Blink-182 = members of the audience freaking out). But you're not Brody Armstrong of The Distillers. First off, she's not too intimidated by Rancid (she's married to Tim). Plus, she's got a voice that shatters neon, sets off car alarms and makes Marshall stacks beg for mercy. I always suspected that one day this town would be scourged by blistering hellfire, and The Distillers just proved me right.

— Katy Stephan, Alternative Specialty Editor

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JOHN SCHOENBERGER
jschoenberger@radioandrecords.com

Agenda Set For The Triple A Summit

Four days of panels, presentations and entertainment mark the gathering in Boulder

The sense of community among those who program Triple A radio stations, along with the recognition of the unique aspects of the format's artists, find a forum at the annual Triple A Summit in Boulder, CO.

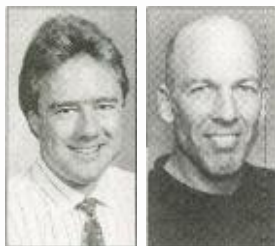
As times have changed, so has the summit, and the evolution of the event continues as it enters its 10th year. This is R&R's first time sponsoring the four-day event, but we have strived to preserve the spirit that has made this gathering such a highlight of the radio and record industries' yearly calendar.

As we all stand in the midst of turbulent times for our respective fields, we need to face today's challenges head on, but we also must not lose sight of the many successes we've achieved over the years and continue to achieve. Nor can we ignore the special relationship that exists between the radio and record communities for this format.

This perspective sets the tone for R&R Triple A Summit 2002, which takes place Aug. 14-17 in beautiful Boulder.

Content Remains King

Some of the brightest minds from both radio and records will be featured in the sessions we have lined up this year. Things will kick off on the morning of Thursday, Aug. 15, with the "Then & Now" session, moderated by format veteran KINK/Portland, OR PD Dennis Constantine.



Dave Rahn Phil Costello

He, along with a distinguished panel consisting of WXRT/Chicago VP/Programming Norm Winer, KFOG/San Francisco PD Dave Benson, KBCO/Denver-Boulder PD Scott Arbough, KMTT/Seattle GM/PD Chris Mays and WFUV/New York MD Rita Houston, will touch on the format's history over the past 10 years and address the dramatic shifts occurring in the industry today.

That afternoon Paragon Media Strategies CEO Mike Henry will give a presentation and then conduct a panel of format leaders on ways that Triple A can reach younger adults. His main contention is that we let many of the hits that we created in the mid-to late '90s get away, giving competing formats the opportunity to take

advantage of them. We now have a chance to reclaim those hits and, in doing so, to entice younger adults into the fold. After his talk, the room will be opened up for discussion.

The final Thursday session will be moderated by SBR Creative Media co-President Dave Rahn. This senior executive session will give the Triple A community an opportunity to learn more about the realities of today's music-business environment and how we fit into the big picture.

The panel will include Reprise Records Sr. VP/Promotion Phil Costello, Warner Bros. Records Sr. VP/Promotion Tom Biery, Capitol Records Sr. VP/Promotion Dan Hubbert, Aware Records President/founder Gregg Latterman and Vanguard Records President/GM Kevin Welk.

On the afternoon of Friday, Aug. 16 we will have concurrent breakout sessions for commercial and noncommercial attendees of the Summit. WFPK/Louisville PD Dan Reed will guide a roundtable discussion for the noncomm community to address their specific issues and concerns.

At the same time, WRNX/Springfield, MA GM/PD Tom Davis will tackle the issue of how to do audience research on a tight budget. He has several ideas on how to take a read of a station's audience without spending a lot of dollars.

On Saturday afternoon KMTT/Seattle Asst. PD/MD Shawn Stewart will moderate a session that focuses on the new role of the Asst. PD/MD. Stewart, KFOG/San Francisco Asst. PD/MD Haley Jones, WBOS/Boston Asst. PD/MD Michele Williams, KTCZ/Minneapolis Asst. PD/MD Mike Wolf, WYEP/Pittsburgh Asst. PD/MD Chris Griffin and WRTL/Nashville Asst. PD/MD Keith Coes will talk about their ever-changing job description in this informative panel session.

Special Sessions

In an effort to liven things up a bit this year, we have some special sessions planned as well. On Friday morning Arbitron VP/Radio Programming Services Bob Michaels will deliver an informative and surprising presentation on the early results Arbitron has gotten from its Personal People Meter tests in Phila-

As we all stand in the midst of turbulent times for our respective fields, we need to face today's challenges head on, but we also must not lose sight of the many successes we've achieved over the years and continue to achieve.

delphia. Look for an in-depth explanation of how the system works, plus some brand-new data that will be unveiled at the Summit.

That afternoon WXRT's Norm Winer will conduct a one-on-one chat with Mercury Nashville Chairman and Lost Highway founder Luke Lewis. Lewis is a classic example of a great record man, and the conversation is guaranteed to surprise and delight all who attend.

On Saturday morning we will be offering a special screening of the *1 Giant Leap* film, which was conceived and created by Jamie Catto and Duncan Bridgeman. After the screening Catto and Bridgeman will talk with *World Café* host David Dye about the project. You won't want to miss this because a very special mystery guest may also make an appearance during this session.

At noon on Saturday the R&R Triple A Industry Achievement Awards will be handed out at a special luncheon, and that afternoon we'll conduct the Triple A "Rate-a-Record" session. This event has been a tradition since the Summit began, and, once again, it will be coordinated and presented by WXP/Philadelphia PD Bruce Warren.



Tom Biery Dan Hubbert

The "Rate-a-Record" event promises to be a lively session, as we'll have blocks of radio and record-label personnel, as well as a group of KBCO listeners, all casting their votes on new and upcoming releases targeted for the Triple A format.

There's Music Too

Part of what makes the Triple A Summit so special is the opportunity for attendees to see performances by artists the format has supported over the years, as well as the chance to see new artists in an intimate setting. There are close to 30 performances lined up over the course of the Summit's four nights and three days.

The Fox Theater shows are the centerpiece of each day's musical events, and the schedule is now confirmed. On Wednesday Vanguard artist Peter Stuart, Ultimatum artist Dave Pinner and Calliope artists Sonia Dada will perform. On Thursday we'll offer Heavenly/Astralwerks artist Beth Orton, Interscope artists The Wallflowers and Real World artists The Blind Boys Of Alabama.



Kevin Welk Gregg Latterman

Friday evening boasts performances by RCA artist Marc Copely, Lost Highway artist Kim Richey and Capitol artists Coldplay. Finally, Saturday night features shows by Nettwerk artist Alex Lloyd, SuperEgo/Red Ink artist Aimee Mann and New West/Red Ink artist Chuck Prophet.

In addition to the Fox Theater shows, we have other great talent lined up at the Summit. On Wednesday night Interscope artists Pseudopod will perform at Tulagi. On Thursday we offer up Artemis artist Josh Joplin and Liquid 8 artist Kirstin Candy for a luncheon performance, while ATO artist Patty Griffin will play at the afternoon cocktail gathering. Red Line artists Brad will be at Tulagi on Thursday evening, and a special guest to be announced will give a Club R&R performance at the end of the night.

Special showcase performances continue on Friday when Aware/Columbia artist Alice Peacock and DreamWorks artist Citizen Cope play at the luncheon, and Warner Bros. artist Lizzie West and Epic artist Howie Day play the outdoor cocktail event.

That evening Sci-Fi artist Keller Williams and Universal South artist Allison Moorer take turns on the stage at Tulagi. Then Elektra artist Rhett Miller will give a late-night Club R&R performance with special guest Jon Brion.

Finally, Saturday's R&R Triple A Achievement Awards luncheon will

Continued on Page 110

MOST ADDED AGAIN!
New At:
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LOST HIGHWAY

R&R Triple A Top 30

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August 2, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	DAVE MATTHEWS BAND Where Are You Going (RCA)	644	0	35622	11	27/0
3	2	JACK JOHNSON Flake (Enjoy/Universal)	517	-11	39918	24	28/0
2	3	COUNTING CROWS American Girls (Geffen/Interscope)	509	-42	23815	12	26/0
4	4	BRUCE SPRINGSTEEN The Rising (Columbia)	482	+14	37639	5	22/1
5	5	JIMMY EAT WORLD The Middle (DreamWorks)	444	-20	28556	20	18/0
8	6	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	435	+38	30389	8	23/0
7	7	COLDPLAY In My Place (Capitol)	426	+16	25005	4	26/1
6	8	NORAH JONES Don't Know Why (Blue Note/Virgin)	424	+12	33540	13	24/0
9	9	CHUCK PROPHET Summertime Thing (New West/Red Ink)	410	+31	29718	7	22/0
10	10	SHERYL CROW Soak Up The Sun (A&M/Interscope)	328	-24	19804	23	24/0
13	11	DROPLINE Fly Away From Here (...Day) (143/Reprise)	311	+8	14733	8	18/0
14	12	SHERYL CROW Steve McQueen (A&M/Interscope)	307	+58	20419	2	19/0
11	13	GOO GOO DOLLS Here Is Gone (Warner Bros.)	300	-28	18820	20	20/0
12	14	JOHN MAYER No Such Thing (Aware/Columbia)	299	-8	24506	48	21/0
15	15	CHRIS ISAAK One Day (Reprise)	277	+29	17148	9	21/0
23	16	DAVE PIRNER Never Recover (Ultimatum)	241	+46	15086	5	21/2
21	17	LUCE Good Day (Nettwerk)	229	+29	12087	9	13/0
19	18	RED HOT CHILI PEPPERS By The Way (Warner Bros.)	212	+2	8380	8	9/0
26	19	HOWIE DAY Ghost (Epic)	203	+31	12506	5	18/1
Debut	20	BONNIE RAITT Silver Lining (Capitol)	199	+78	16165	1	17/1
16	21	DISHWALLA Somewhere In The Middle (Immergent)	199	-28	6040	18	13/0
20	22	LOS LOBOS Hearts Of Stone (Mammoth)	195	-6	7478	11	13/0
25	23	THE CORRS F/BONO When The Stars Go Blue (143/Lava/Atlantic)	191	+10	16106	15	9/0
22	24	ALANIS MORISSETTE Precious Illusions (Maverick/Reprise)	190	-8	5650	5	13/0
17	25	TREY ANASTASIO Alive Again (Elektra/EEG)	188	-32	8696	15	15/0
18	26	C. KROEGER F/J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	179	-35	5634	9	7/0
27	27	BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	173	+2	8102	2	16/3
28	28	MAIA SHARP Willing To Burn (Concord)	162	-9	3706	6	13/0
Debut	29	DAVID BOWIE Slow Burn (ISO/Columbia)	153	+12	14110	1	12/0
—	30	ROBERT PLANT Darkness, Darkness (Universal)	144	+6	10582	2	14/0

28 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/21-7/27. 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

311 Amber (Volcano)
Total Plays: 138, Total Stations: 6, Adds: 2
OUR LADY PEACE Somewhere Out There (Columbia)
Total Plays: 129, Total Stations: 5, Adds: 0
OASIS Stop Crying Your Heart Out (Epic)
Total Plays: 127, Total Stations: 9, Adds: 0
BRUCE HORNSBY Sticks & Stones (RCA)
Total Plays: 121, Total Stations: 10, Adds: 0
JACK JOHNSON Bubble Toes (Enjoy/Universal)
Total Plays: 119, Total Stations: 5, Adds: 0

COUSTEAU Talking To Myself (Palm Pictures)
Total Plays: 100, Total Stations: 12, Adds: 1
MOBY Extreme Ways (V2)
Total Plays: 99, Total Stations: 11, Adds: 0
GOO GOO DOLLS Big Machine (Warner Bros.)
Total Plays: 97, Total Stations: 10, Adds: 3
SONIA OADA Baby Woke Up (Calliope/Razor & Tie)
Total Plays: 94, Total Stations: 11, Adds: 2
AVRIL LAVIGNE Complicated (Arista)
Total Plays: 85, Total Stations: 5, Adds: 1

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
AIMEE MANN Humpty Dumpty (SuperEgo/Red Ink)	8
ELVIS COSTELLO 45 (Island/IDJMG)	5
PETER STUART With My Heart In Your Hands (Vanguard)	5
LENNY KRAVITZ If I Could Fall In Love (Virgin)	5
BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	3
GOO GOO DOLLS Big Machine (Warner Bros.)	3
DAVID BAERWALD Nothing's... (Lost Highway/IDJMG)	3
DUNCAN SHEIK On A High (Atlantic)	3
SILVERCRUSH Who Is Me? (Redline)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BONNIE RAITT Silver Lining (Capitol)	+78
SHERYL CROW Steve McQueen (A&M/Interscope)	+58
ELVIS COSTELLO 45 (Island/IDJMG)	+49
DAVID BAERWALD Nothing's... (Lost Highway/IDJMG)	+48
DAVE PIRNER Never Recover (Ultimatum)	+46
PETER STUART With My Heart In Your Hands (Vanguard)	+42
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	+38
MOBY Extreme Ways (V2)	+37
CHUCK PROPHET Summertime Thing (New West/Red Ink)	+31
HOWIE DAY Ghost (Epic)	+31

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DAVE MATTHEWS BAND Everyday (RCA)	185
PETE YORN Strange Condition (Columbia)	164
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	164
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	156
U2 In A Little While (Interscope)	149
CHRIS ISAAK Let Me Down Easy (Reprise)	142
U2 Beautiful Day (Interscope)	141
LIFEHOUSE Hanging By A Moment (DreamWorks)	138
DEFAULT Wasting My Time (TVT)	137
CALLING Wherever You Will Go (RCA)	135
AFRO-CELT... F.P. GABRIEL When... (Real World/Virgin)	129
EDDIE VEDDER You've Got To Hide Your... (V2)	128
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	127
DAVID GRAY Babylon (ATO/RCA)	126
JOHN MELLENCAMP Peaceful World (Columbia)	123
PETE YORN Life On A Chain (Columbia)	122
MOBY We Are All Made Of Stars (V2)	119

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

PETERSTUART

"WITH MY HEART IN YOUR HANDS"

19 ADDS IN TWO WEEKS!
#2 MOST ADDED AGAIN THIS WEEK!

KTCZ WTTS WRLT
WBOS KMTT WGVX

Catch Peter Stuart and his band Wednesday,
August 14 at The R&R AAA Summit
Fox Theater – Boulder – 8:30pm

FROM THE ALBUM PROPELLER

R&R TRIPLE A 2002 SUMMIT AGENDA

With Performances by
THE WALLFLOWERS, COLDPLAY, SONIADADA, AIMEE MANN and more!

WEDNESDAY- AUGUST 14

- **3:00-7:00pm**
REGISTRATION OPENS

EVENING EVENTS

- **8:30-11:30pm**
FOX THEATER SHOW
- **9:00-11:00pm**
TULAGI SHOW

THURSDAY-AUGUST 15

- **9:00am-6:00pm**
REGISTRATION OPEN
- **10:00-11:45am**
THEN & NOW
- **Noon-1:45pm**
LUNCHEON
- **2:00-3:15pm**
REACHING YOUNGER ADULTS
- **3:00-4:45pm**
SENIOR EXECUTIVE SESSION
- **5:00-6:15pm**
COCKTAIL PARTY

EVENING EVENTS

- **6:00-8:00pm**
E-TOWN SHOW
- **8:00-11:30pm**
FOX THEATER SHOW
- **9:00-11:00pm**
TULAGI SHOW
- **Midnight**
CLUB R&R

FRIDAY-AUGUST 16

- **9:00am-6:00pm**
REGISTRATION OPEN
- **9:00-10:00am**
FRIENDS OF BILL W.
- **10:15-11:45am**
ARBITRON PPM PRESENTATION
- **Noon-1:45pm**
LUNCHEON
- **2:00-3:15pm**
A CHAT WITH LUKE LEWIS
from LOST HIGHWAY
- **3:30-4:45pm**
BREAKOUT SESSIONS
Commercial Panel
Noncomm Roundtable Discussion

EVENING EVENTS

- **8:00-11:30pm**
FOX THEATER SHOW
- **9:00-11:00pm**
TULAGI SHOW
- **Midnight**
CLUB R&R

SATURDAY- AUGUST 17

- **9:00am-6:00pm**
REGISTRATION OPEN
- **8:00-9:00am**
FRIENDS OF BILL W.
- **9:30-11:45am**
1 GIANT LEAP SCREENING
WITH A SPECIAL Q&A
- **Noon-1:45pm**
R&R TRIPLE A
INDUSTRY
ACHIEVEMENT AWARDS
LUNCHEON

- **2:00-3:15pm**
NEW ROLE OF
APD/MD
- **3:30-5:30pm**
RATE-A-RECORD

EVENING EVENTS

- **6:00-8:00pm**
E-TOWN SHOW
- **8:00-11:30pm**
FOX THEATER SHOW
- **9:00-11:00pm**
TULAGI SHOW

R&R TRIPLE A 2002 SUMMIT

AUGUST 14-17, 2002
MILLENNIUM HARVEST HOUSE HOTEL
BOULDER, COLORADO

REGISTER NOW!

SUMMIT
 registration

FAX THIS FORM BACK TO 310-203-8450

OR MAIL TO:

R&R Triple A Summit
 P.O. Box 515408
 Los Angeles, CA 90051-6708

Please print carefully or type in the form below.
 Full payment must accompany registration form. Please include separate forms for each registration. Photocopies are acceptable.

OR REGISTER ONLINE AT www.radioandrecords.com

MAILING ADDRESS

Name _____
 Title _____
 Call Letters/Company Name _____
 Street _____
 City _____ State _____ Zip _____
 Telephone # _____ Fax # _____
 E-mail _____

SEMINAR FEES

~~BEFORE JULY 12, 2002 \$325~~
JULY 13 - AUGUST 9, 2002 \$375
AFTER AUGUST 9, 2002
ON-SITE REGISTRATION ONLY \$400

There is a \$50.00
 cancellation fee.
 No refunds after
 July 12, 2002

METHOD OF PAYMENT

PLEASE ENCLOSE SEPARATE FORMS FOR EACH INDIVIDUAL REGISTRATION

Amount Enclosed: \$ _____

Visa MasterCard American Express Discover Check

Account Number _____

Expiration Date

Month _____ Date _____

Signature _____

Print Cardholder Name Here _____

QUESTIONS? Call the R&R Triple A Summit
 Hotline at 310-788-1696

HOTEL
 registration

Millennium Harvest House Hotel, Boulder, CO

Thank you for requesting reservations at the Millennium Harvest House Hotel. Our staff would like to take the opportunity to extend a warm welcome to you during your upcoming meeting.

- To confirm your reservation, your arrival must be guaranteed by charging two nights deposit to a major credit card, or you may send payment by mail. Deposits will be refunded only if reservation is cancelled at least 30 days prior to arrival.
- Reservations requested after July 14, 2002 or after the room block has been filled are subject to availability and may not be available at the Summit rate.
- Check in time is 3:00 pm; check out time is 12noon.

TYPE OF ROOM	TRIPLE A SUMMIT RATE
Deluxe (single/double)	\$135/145 night
Millennium Club Rooms (single/double)	\$155/165 night
Suites	\$205 and up

FOR HOTEL RESERVATIONS, PLEASE CALL:
303-443-3850 or 866-866-8086
 Or mail to: Millennium Harvest House Hotel
 1345 28th Street, Boulder, CO 80302
Millenniumhotels.com (Group Code:1240)

R&R Triple A Top 30 Indicator

August 2, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	DAVE MATTHEWS BAND Where Are You Going (RCA)	346	+20	8160	11	20/0
2	2	CHUCK PROPHET Summertime Thing (New West/Red Ink)	307	+11	8157	13	20/0
3	3	COUNTING CROWS American Girls (Geffen/Interscope)	289	+8	5613	11	18/0
4	4	BRUCE SPRINGSTEEN The Rising (Columbia)	284	+13	6357	4	20/0
6	5	MAIA SHARP Willing To Burn (Concord)	266	+11	5751	16	18/0
7	6	BETH ORTON Concrete Sky (Astralwerks/Heavenly/Capitol)	244	+5	7603	5	20/0
10	7	JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	238	+27	4098	6	14/0
8	8	NEIL FINN Driving Me Mad (Nettwerk)	228	-3	6970	11	19/0
14	9	LOS LOBOS Hearts Of Stone (Mammoth)	215	+19	6730	15	18/0
15	10	COLDPLAY In My Place (Capitol)	209	+28	5291	4	18/0
9	11	BRYAN FERRY Goddess Of Love (Virgin)	201	-28	5296	10	17/0
12	12	DAVID BOWIE Slow Burn (ISO/Columbia)	197	-7	5618	8	17/0
11	13	NORAH JONES Don't Know Why (Blue Note/Virgin)	196	-9	4813	18	14/0
19	14	SHERYL CROW Steve McQueen (A&M/Interscope)	189	+38	3503	2	15/0
18	15	BONNIE RAITT Silver Lining (Capitol)	183	+25	6551	2	21/2
13	16	WILCO Heavy Metal Drummer (Nonesuch)	179	-21	4767	19	14/0
5	17	TREY ANASTASIO Alive Again (Elektra/EEG)	174	-97	3562	19	14/0
17	18	BRUCE HORNSBY Sticks & Stones (RCA)	173	+12	5828	4	17/0
20	19	COUSTEAU Talking To Myself (Palm Pictures)	158	+18	5796	3	16/0
16	20	CHRIS ISAAK One Day (Reprise)	153	-17	2560	9	13/0
Debut	21	ELVIS COSTELLO 45 (Island/IDJMG)	147	+100	5703	1	17/2
23	22	ROBERT PLANT Darkness, Darkness (Universal)	139	+14	3155	7	14/0
21	23	INDIGO GIRLS Become You (Epic)	126	-7	3155	9	11/0
Debut	24	SONIA DADA Baby Woke Up (Calliope/Razor & Tie)	122	+24	3680	1	14/0
29	25	PHIL LESH Night Of A Thousand Stars (Columbia)	116	+7	2406	5	13/0
22	26	LUCE Good Day (Nettwerk)	112	-18	1864	11	10/0
26	27	HOWIE DAY Ghost (Epic)	111	-3	3082	3	13/0
28	28	OASIS Stop Crying Your Heart Out (Epic)	106	-5	881	4	10/0
25	29	JACK JOHNSON Flake (Enjoy/Universal)	104	-12	2607	26	7/0
30	30	JEB LOY NICHOLS They Don't Know (Rykodisc)	100	-5	1890	18	9/0

21 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 7/21-Saturday 7/27. © 2002, R&R Inc.

Most Added

ARTIST TITLE LABEL(S)	ADDS
AIMEE MANN Humpty Dumpty (SuperEgo/Red Ink)	13
BLIND BOYS OF ALABAMA People... (Real World/Virgin)	9
CITIZEN COPE Contact (DreamWorks)	5
ANDY STOCHANSKY Wonderful... (Private Music/RCA Victor)	5
TONY FURTADO Oh Berta, Berta (W.A.R.?)	4
LENNY KRAVITZ If I Could Fall In Love (Virgin)	4
JOSH ROUSE Miracle (Slow River/Rykodisc)	3
KELLY WILLIS If I Left You (Rykodisc)	3
BONNIE RAITT Silver Lining (Capitol)	2
ELVIS COSTELLO 45 (Island/IDJMG)	2
RICK HOLMSTROM Shake It, Part 2 (Tone-Cool)	2
SILVERCRUSH Who Is Me? (Redline)	2
DUNCAN SHEIK On A High (Atlantic)	1
MARIANNE FAITHFULL Wherever I Go (Hut/Virgin)	1
FLAMING LIPS Do You Realize? (Warner Bros.)	1
WILLY PORTER If Love Were An Airplane (Six Degrees)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ELVIS COSTELLO 45 (Island/IDJMG)	+100
DUNCAN SHEIK On A High (Atlantic)	+43
SHERYL CROW Steve McQueen (A&M/Interscope)	+38
PETER STUART With My Heart In Your Hands (Vanguard)	+30
COLDPLAY In My Place (Capitol)	+28
JOHN MAYER Your Body Is A... (Aware/Columbia)	+27
VAN MORRISON Down The Road (Universal)	+27
MOBY Extreme Ways (V2)	+27
BONNIE RAITT Silver Lining (Capitol)	+25
SONIA DADA Baby Woke Up (Calliope/Razor & Tie)	+24
JOSH ROUSE Miracle (Slow River/Rykodisc)	+21
DAVE MATTHEWS BAND Where Are You Going (RCA)	+20
LOS LOBOS Hearts Of Stone (Mammoth)	+19
AIMEE MANN Humpty Dumpty (SuperEgo/Red Ink)	+19

Reporters

WAPS/Akron, OH PD/MD: Bill Graber 1 COUNTING CROWS "American Girls" 2 AIMEE MANN "Humpty Dumpty" 3 SILVERCRUSH "Who Is Me?" 4 TONY FURTADO "Oh Berta, Berta" 5 PETER STUART "With My Heart In Your Hands" 6 ANDY STOCHANSKY "Wonderful..."	KBXR/Columbia, MO PD/MD: Lana Trezise ANDY STOCHANSKY "Wonderful" AIMEE MANN "Humpty" KBGD/Denver-Boulder, CO PD: Scott Arbough MD: Kater 1 ELVIS COSTELLO "45" WDET/Detroit, MI PD: Just Adams MD: Martin Bandys AMD: Chuck Horn 1 AIMEE MANN "Humpty" 2 LOS LOBOS "Hearts Of Stone" 3 ANDY STOCHANSKY "Wonderful"	KTCZ/Minneapolis, MN PD/MD: Laura Trezise APD/MD: Mike Wolf 1 DUNCAN SHEIK "On A High" 2 PETER STUART "Hearts" WGX/Minneapolis, MN DM: Dave Hamilton PD: Jeff Collins 17 CLIVE "Thee" 14 ELVIS COSTELLO "45" 14 DAVID BAEWALD "Bring" WTEN/Mobile, AL PD: Brian Hart MD: Tim Hallmark 1 GREENWELL "Brane" 2 ANDY STOCHANSKY "Wonderful"	WCLZ/Portland, ME PD: Herb by MD: Brian James DUNCAN SHEIK "High" AIMEE MANN "Humpty" KINK/Portland, OR PD: Dennis Constantine MD: Kevin Welch No Adds WOST/Poughkeepsie, NY PD: Greg Gattine APD: Christine Martinez MD: Roger Menell 1000 DOLLS "Big" CITIZEN COPE "Contact" REAR SEAT "Message" DAVID JOHNSON "Sweet"	KBAC/Santa Fe, NM GM/MD: Ira Gordon APD: Joann Orner 1 SONIA DADA "Baby" 2 TONY FURTADO "Berta" 3 AIMEE MANN "Humpty" 4 TONY FURTADO "Berta" KTAD/Santa Fe, NM PD: Brad Hockmeyer APD/MD: Michael Dean 1 Lenny Kravitz "If I Could" 2 CITIZEN COPE "Contact" 3 BOND "Who Is Me?" 4 AIMEE MANN "Humpty" 5 TONY FURTADO "Berta"
KTAD/Albuquerque, NM PD: Scott Soehnrad MD: Don Kelley 1 WOLFE "I'll Be There" 2 Lenny Kravitz "If I Could" 3 AIMEE MANN "Humpty" KGSR/Austin, TX PD: Jody DeNaberg MD: Susan Castile No Adds WRNR/Baltimore, MD GM: Jan Peterson PD: Alex Corlough MD: Damian Elstein 1 FLAMING LIPS "Radio" 2 CITIZEN COPE "Contact" 3 Lenny Kravitz "If I Could"	WYOD/Elizabeth City, NC PD: Matt Cooper MD: Tad Abbey 1 JACQUES "Molecules" CITIZEN COPE "Contact" BONNIE RAITT "Silver" WNCN/Greenville, SC PD: Mark Keate APD/MD: Kim Clark 1 ELVIS COSTELLO "45" 2 DAVE NAVARRO "Cruel Summer" 3 AIMEE MANN "Humpty" 4 MARY MCELROY "I'm Not" 5 KELLY WILLIS "If I Left You" 6 BILLY CRUSH "Super" 7 WARS "Waltres"	KPIG/Monterey, CA PD/MD: Laura Ellen Hopper No Adds WRLT/Nashville, TN DM/MD: David Hall APD/MD: Keith Coes 1 Lenny Kravitz "If I Could" 2 DUNCAN SHEIK "High" 3 PETER STUART "Hearts" WFUV/New York, NY PD: Chuck Singleton MD: Ruff Houston AMD: Russ Boris 1 AIMEE MANN "Humpty" 2 AIMEE MANN "Humpty" 3 WILLY PORTER "Avalanche" 4 TONY FURTADO "Berta" 5 THE LOUISIANA "AF"	KTWH/Reno, NV PD: Harry Reynolds MD: Dave Herald 1 DUNCAN SHEIK "High" 2 AIMEE MANN "Humpty" KENZ/Salt Lake City, UT DM/MD: Bruce Jones MD: Kari Bushman DUNCAN SHEIK "High" KPRI/San Diego, CA PD/MD: Dona Shaleb 2 DAVE PRINER "Hearts" KFDG/San Francisco, CA PD: Dave Benson APD/MD: Haley Jones 1000 DOLLS "Big" KOTR/San Luis Obispo, CA PD: Drew Ross MD: Rick Williams 1 JAM MORGENTHAU "Summer" 2 MELVIN TAYLOR "Dancing" 3 TONY FURTADO "Berta" 4 ANDY STOCHANSKY "Wonderful" 5 BOND "Who Is Me?" 6 STRING CHEESE "Who" 7 BLANK CROWNS "Hearts"	KRSN/Santa Rosa, CA PD: Bill Souver MD: Pam Long 1 AIMEE MANN "Humpty" 2 Lenny Kravitz "If I Could" 3 CITIZEN COPE "Contact" 4 SILVERCRUSH "Who" KMTT/Seattle-Tacoma, WA GM/MD: Chris Hays APD/MD: Shawn Stewart 1 COLDPLAY "Hearts" 2 311 "Hearts" KAEF/Spokane, WA PD: Tim Catter MD: Kari Bushman 1 LIFEHOUSE "Sun" 2 AIMEE MANN "Humpty" 3 MARCO CORTEZ "Summer" 4 DAVE NAVARRO "Cruel" 5 GREENWELL "Brane" 6 BETH ORTON "Concrete" WRNX/Springfield, MA GM/MD: Tom Davis MD: Donnie Monrouse 1 DUNCAN SHEIK "High" 2 Lenny Kravitz "If I Could" 3 AIMEE MANN "Humpty" 4 SILVERCRUSH "Who" 5 ANDY STOCHANSKY "Wonderful"
WPCS/Burlington, VT APD: Eric Thomas MD: Mark Abuzzahab 1 AIMEE MANN "Humpty" 2 ANDY STOCHANSKY "Wonderful" 3 JOSH ROUSE "Miracle" WMVY/Cape Cod, MA PD/MD: Barbara Dacey 1 MARIANNE FAITHFULL "Wherever" 2 AIMEE MANN "Humpty" 3 BOND "Who Is Me?" 4 ELVIS COSTELLO "45" WOOD/Chattanooga, TN DM/MD/MD: Danny Howard 1 WES "Hearts"	WPKF/Covington, KY PD: Dan Reed APD: Steve Owen 1 RICH HOLLAND "Shave" 2 ANDY STOCHANSKY "Wonderful" 3 KELLY WILLIS "If I Left You" 4 BOND "Who Is Me?" KTGB/Kansas City, MO PD: Jon Hart MD: Byron Johnson 1 AIMEE MANN "Humpty" 2 JOSH ROUSE "Miracle" 3 ELVIS COSTELLO "45" WMMW/Medison, WI PD/MD: Tom Teuber 1 AIMEE MANN "Humpty" 2 DUNCAN SHEIK "High" 3 JOE LOUIS WALKER "Morning" WMPS/Memphis, TN PD/MD: Alexander Inzer 1 DUNCAN SHEIK "High" 2 BONNIE RAITT "Silver" 3 PETER STUART "Hearts"	KCTY/Omaha, NE PD: Max Baumgartner MD: Christopher Depp 24 BRUCE SPRINGSTEEN "Rising" 10 Lenny Kravitz "If I Could" 3 BETH ORTON "Concrete" WXPW/Philadelphia, PA PD: Bruce Warren APD/MD: Helen Leicht 1 AIMEE MANN "Humpty" 2 JOSH ROUSE "Miracle" 3 CITIZEN COPE "Contact" 4 Lenny Kravitz "If I Could" 5 RICK HOLMSTROM "Shake" WYEP/Pittsburgh, PA PD: Rosemary Welsh APD/MD: Chris Griffin 1 AIMEE MANN "Humpty" 2 BLIND BOYS OF ALABAMA "People" 3 LYN MILES "Contact" 4 JOSH ROUSE "Miracle" 5 FLATLANDERS "Fretless" 6 CLIVE "Summer"	*Monitored Reporters 49 Total Reporters 28 Total Monitored 21 Total Indicator 20 Current Indicator Playlists Did Not Report, Playlist Frozen (1): KTEE/Monterey-Salinas, CA	

Triple A Summit Agenda

Continued from Page 106

be enhanced by performances from Private Music artist Andy Stochansky and Curb artists Feel. Later on that night The Drive-By Truckers will give a special rendition of their *Southern Rock Opera* at Tulagi.

Take It On Home

Each of us has special memories and certain lessons that we've taken home from previous Triple A Summits. Besides a chance to commiserate with friends and colleagues — and to see some great shows — the Summit has always proven to be a great place to learn and grow.

We feel confident that this year's agenda for the R&R Triple A Summit will provide ample opportunity for you to add to your treasure chest of knowledge and experience. See you in Boulder in a couple of weeks!

If you still need to register for the R&R Triple A Summit or want to see the complete agenda, simply log on to www.radioandrecords.com and click the "Conventions" link.

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

AAA ARTIST OF THE WEEK

ARTIST: **Rubyhorse**
LABEL: **Island/IDJMG**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Rubyhorse

The Irish have been migrating to America for centuries, and the flow of people with talent and vision from the Emerald Isle continues to this very day. Take the Irish quintet known as **Rubyhorse**, for example. Hailing from Cork County, these five lads' decision to come to here was based on faith in themselves and a sense of adventure. At the invitation of a distant relative, they headed for Boston and began what would become a 60-week residency at an Irish pub called the Burren. Originally playing to four or five people, the group gained a following and was soon playing sold-out shows. On top of that, they snagged three Boston Music Awards — Best Live Band, Best New Act and Best Male Vocalist — and landed three national tours, which ultimately led to a deal with Island.

Rubyhorse are very much a band. So much so that they only go by their first names in all information about the group — Dave (vocals), Gordon (drums), Decky (bass), Joe (guitar) and Owen (keys). They co-wrote all of their songs for their debut album, *Rise*, and they all believe in the uplifting power of music — for them as players, as well as for the listener.

"Growing up, music was a very inherent part of culture and a celebration," says Dave. "We always try to get that feeling of being uplifted, especially in our live show. It's all about giving the listener an escape. That's what our music is about."

To capture the live energy Dave is referring to, Jay Joyce (Robert Bradley, John Hiatt, Patty Griffin) was brought in for the production chores. His past experience kept the band focused on the melody and message of the songs, while he, along with the group, reveled in capturing the energy Rubyhorse create. Starting with a sound that falls somewhere between The Wallflowers and U2, they proactively developed a production approach for each track, whether it was more uptempo numbers such as "Sparkle," "Evergreen" and "Horseless" or softer selections like "Any Day Now" (the next emphasis track), "Live Through This" and "Punchdrunk," which features a tasty guitar solo by the late George Harrison. But all of the songs are brought together as a cohesive whole by the power of their lyrics.

"We write a message, and we try to share that message with people," says Dave. "Our songs are about everyday simple things, and they're written with honesty and performed with honesty. People can just relate to them, and there's nothing else in the world that can give us a fraction of the satisfaction that we derive from that."

Rubyhorse are currently on tour, playing many important outdoor shed dates through the beginning of September.

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.radioandrecords.com and click the Message Boards button.

ON THE RECORD

With **Sarah McClune**
MD, WOKI/Knoxville



My father always said that success comes from doing more than what is expected of you. This can be really tricky when it comes to making a new album. Your fans expect something new, yet not something so new that it doesn't sound like the music they already love. (Remember how Sinead O' Connor's fans reacted to her album of torch songs?) • We

came to know Bruce Hornsby through his lyrical piano style and stories of relationships that we've all been in and remember fondly with the passage of time. How do you grow and change without getting lost somewhere down the valley road? You give the listener more than they expected — before they know what to expect! • The No. 1 comment I get from my listeners after they hear "Sticks & Stones" is "Wow, that's Bruce Hornsby?" How many of the songs you've added to your playlist in the past year have made people call your station and say "Wow"? Furthermore, Hornsby's entire new project, *Big Swing Face*, is the kind of album that reminds people that there is more to life than what they might expect.

In the Most Added arena this week, **Aimee Mann** is No. 1 on both panels, with a total of 21, **The Blind Boys Of Alabama** and **Lenny Kravitz** each have nine, **Andy Stochansky** brings in seven, and **Citizen Cope** grabs five ... Also showing action this week are **Josh Rouse**, **Tony Furtado**, **Kelly Willis** and **Silvercrush** ... **Elvis Costello**, **Peter Stuart**, **Beth Orton**, **Dave Pirner**, **David Baerwald** and **Duncan Sheik** close some important holes ... On the monitored airplay chart, **Dave Matthews Band** hang in at 1* for the fifth week, **Bruce Springsteen & The E Street Band** remain tough at 4*, **John Mayer** moves 8*-6*, and **Coldplay** (7*), **Norah Jones** (8*) and **Chuck Prophet** (9*) round out the top 10 ... Big movers this week include **Dropline** (13*-11*), **Sheryl Crow** (14*-12*), **Pirner** (23*-16*), **Luce** (21*-17*) and **Howie Day** (26*-19*) ... **Bonnie Raitt** debuts at 20*, and **David Bowie** debuts at 29* ... On the indicator chart, the top 10 remains tight with very little movement: **DMB** hold at 1*, **Mayer** jumps 10*-7*, **Los Lobos** break in at 9* and **Coldplay** at 10* ... Movers this week include **Crow** (19*-14*), **Raitt** (18*-15*) and **Coousteau** (20*-19*) ... **Costello** and **Sonia Dada** debut ... **311** and **Bruce Hornsby** are building nicely.

Triple A ON THE RADIO

— **John Schoenberger**, Triple A Editor

first heard on Afro Celt Sound System's Grammy-nominated VOLUME 3: FURTHER IN TIME

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RICK WELKE
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The Fountain Of Youth

Way-FM simulcast looks for ways to focus on its target demo

The first Way-FM station, WAYK, was started in Kalamazoo, MI by Cornerstone University back in 1997, as a younger-leaning Christian CHR. In 1999 the university acquired WAYG/Grand Rapids, so Way-FM's message could be heard in another community.

With two signals, Way-FM has now rededicated itself to its initial goal of reaching the 12-24 demo. A more youthful mentality in programming is part of its new way of thinking.

Reaching your target listener with the right mix of programming is key to growing your cume. Having music that your target demo wants to hear leads to more time spent listening. So what music should a station that is reaching out to a more youthful demographic play?

Way-FM PD Brian Wilson explains his stations' renewed desire to attract a younger audience: "Being a university-owned radio station, the lifegroup we are targeting was determined by executives at the university. That said, our task is to reach both males and females within our 12-24 target demo. We attempt to play songs that both genders can agree on.

"I understand that there are people who say this can't be done, but the easy road is not always the right road. We've committed to focusing on our mission with the understanding that listeners in the upper age demographic may go away. Ratings aren't our first concern, but they do show us that, over the last year, we have seen strong growth in our target demographic."



Heather Erbe Brian Wilson

Can Urban Help?

The younger demographic in most markets wants to hear urban-oriented music on the radio. Urban music continues to outsell almost every other genre. Knowing this, Way-FM understands that it needs to incorporate these sounds.

"We're targeting 12-24-year-old Christians, many of whom listen to mainstream CHR radio," Wilson says. "Urban-oriented music has done really well in our area on mainstream CHR stations, so we're testing the waters to see how the Way-FM audience responds to it."

Way-FM MD Heather Erbe says, "We've heard from listeners at events that they like hearing some of the urban artists we play. However, some of the preliminary testing on songs from

Stacie Orrico and Out Of Eden has shown mixed results."

Erbe pinpoints the station's strategy in this regard, "Our mission is to reach out to area church youth groups and to serve them. Certainly, we pay attention to what mainstream radio is doing, but we don't pattern our specific sound after them. We are doing research to find out what best suits our target group."

When it comes to picking a song that works for the Grand Rapids and Kalamazoo markets, how does urban music fit in? "I don't feel we have a specific criteria for urban music," Erbe says. "We look at songs across the board and see whether or not they will work for our audience. We try to find consensus songs that will work for males and females and won't alienate either gender group."

"We try to find consensus songs that will work for males and females and won't alienate either gender group."

Heather Erbe

Way-FM is playing Kirk Franklin, Trin-i-tee 5:7, Souljahz, Rachael Lampa and Out Of Eden in current rotation.

Hitting The Target

Christian stations take different approaches to promotion. Some go the mainstream route, setting up big contests that appeal to the population at large. Way-FM endeavors to move in a slightly different direction.

"We kicked off the year with a promotion that encouraged teenagers and college students to develop a plan for reaching their campuses for Christ," Wilson says. "We wound up giving the winners cash prizes to carry out their missions at school. For spring break we did a forced-listening contest with students from Youth for



TAIT & A TITAN

Forefront artists Tait were asked by Tennessee Titan Eddie George to perform at a benefit for his Visions With Infinite Possibilities Foundation in Nashville. The organization helps children with educational needs. Picture are (l-r) Chad Chapin and Michael Tait of Tait, George, and Lonnie Chapin of Tait.



ROCKETOWN AT CLUB R&R

The gang from Rocketown made an appearance at the infamous Club R&R in Los Angeles during CBA International festivities. He're they are hanging out with a few primo R&R staffers. Pictured are (l-r) Rocketown Director/Retail Promotion Andy Peterson, Ginny Owens, Shaun Groves, R&R's Josh Bennett and Cyndee Maxwell, Ronnie Freeman and Rocketown VP/Marketing Dave Palmer.

Christ. The grand prize was a spring-break trip to Clearwater, FL with a group of 500 students.

"This summer we took 100 listeners to Cedar Point Amusement Park on chartered buses for a day of roller-coaster fun. We were able to trade the buses and tickets with the park, so the whole promotion was free to the station. We also just wrapped up a contest that encouraged listeners to join their favorite DJ in a paintball battle. We pitted two teams of listeners led by DJs against each other in a battle for on-air bragging rights."

Besides refocusing its music and promotions, Way-FM is making other changes to attract a younger audience. "We're in the middle of a morning show overhaul," Wilson says. "Very soon a new co-host will join our morning guy and bring a fresh dose of spunk to the show. What has been a show slanted to young marrieds will soon fall in line with our target demo."

Sound Advice

As part of a new breed of Christian CHR, one that is targeting a younger generation of listeners, what advice does Wilson have for other stations out there? "I believe it depends on what lifegroup you are targeting," he says. "I've got a lot of respect for how some stations that target older demos accomplish their goals. When it

comes to serving the 12-24 demographic, my advice is to stay true to the mission, regardless of the consequences.

"Certainly, it's a lot more difficult to finance a station aimed solely at students. Way-FM was founded to minister to the 12-24-year-old demo. If we're not reaching them, we're not accomplishing the mission Way-FM was born to fulfill.

"Lastly, as a format that targets this demo, you need to stay on top of teen culture and do whatever you have to do to research their musical preferences."

"Urban-oriented music has done really well in our area on mainstream CHR stations, so we're testing the waters to see how the Way-FM audience responds to it."

Brian Wilson

The CCM Update

Christian Retail, Radio & Records Newsweekly

The CCM Update

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The CCM Update is published weekly in R&R by CCM Communications, 104 Woodmont Blvd., Suite 309, Nashville, TN 37205. Ph: 615/386-3011 Fax: 615/386-3380

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Talk back to CCM

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

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Bebo Norman Returns To His Folkie Roots

□ The stripped-down *Myself When I Am Real* bows Sept. 10

By Lizza Connor
lconnor@ccmcom.com

It lacks the catchy, user-friendly album title and eye-popping, jump-from-the-bin cover art of most contemporary music product, but *Myself When I Am Real* wasn't really meant to minister to the masses anyway, Bebo Norman says of his third Essential Records release, due next month.

The 29-year-old singer-songwriter says the record is an attempt at personal honesty more than anything else. "My goal with music is to be as vulnerable as I know how to be. I want the music to be an expression of who I am and where I am, based upon the God that I believe in," Norman tells THE CCM UPDATE.

The outgrowth of that expression, which hits the streets Sept. 10, is more subdued, both lyrically and sonically, than Norman's 2001 album *Big Blue Sky*. While *Myself When I Am Real* contains Norman's trademark tunes about love, life and longing, the sparkling, produced pop of *Big Blue Sky* has given way to a more stripped-down and honest-sounding group of songs showcasing snippets of life from his own experience.

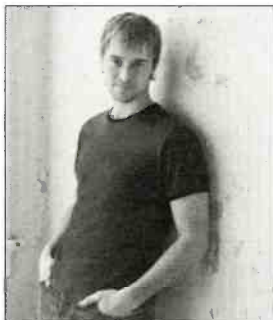
The Honesty Policy

Myself When I Am Real truly began to take shape, Norman says, after he stumbled across a painting by Houston-based artist Tierney Malone that contained the phrase that became the album's title. The words struck such a chord with Norman that he took their message to heart and began writing with honesty unparalleled in any of his other projects.

"I feel more like myself and more at home in these songs than in any other group of songs," Norman says. "My desire to be honest with myself and other people has really begun to outweigh my desire to please people. I think this is the first time that's ever happened for me on a record."

The resulting 12 songs are intensely personal, singer-songwriter stylings based, for better or worse, on real life, Norman says. While *Myself When I Am Real* is a mix of uptempo beats and ballads, both spiritual and earthly in nature, it is, for the most part, just real.

"I think, as believers, we are called to be vulnerable," Norman says. "Sometimes the Christian culture just really wants to look at the bright side, rather than looking at the beauty that is the gamut of life and emotions. You can't have light without darkness or highs without depth. Sometimes



Bebo Norman

we want the height and the light as believers, and we try to pass over as quickly as we can the darkness and the deep places that can be hard to live in. But I think that's part of the fullness of life that Christ talks about."

A Theme Of Longing

In the commercial music business artists are often discouraged from writing songs that are too intimate, for fear they could be harder for listeners to relate to. Norman, however, says he's not worried about this album being too personal, given the topic woven throughout the majority of the songs. "If there is a theme on this record, it's longing," he explains. "I feel like that's the ultimate human connection, because every one of us longs for something."

That longing, Norman believes, stems from the "God-shaped vacuum" that humans are created with and that inspired songs like *Myself's* first radio single, "Great Light of the World." He says, "Every one, believer or not, has that vacuum, and we try to fill it with a million things. Longing is the bottom line for loneliness, for wanting a family, for wanting a relationship."

What sets this round of songs apart from past Norman-penned tunes on the topic of longing is his present sense of peace. "Behind this longing is a knowledge that it's OK to long for and desire things. The truth is, I'm never going to be fully satisfied

until I see Jesus face to face," he says. "Don't get me wrong, I know that, as a believer, God fills us up in a way that's beautiful, unique and good. But I also recognize that the longing and ache in me is a reminder of the God who's saved me, and that's what ultimately fills me up."

Sonically Stripped

Like the no-frills lyrics on *Myself When I Am Real*, the simple production places Norman back in the category of folk troubadour; the album's sound is more akin to his *Ten Thousand Days* label debut than to the collection of tunes on *Big Blue Sky*.

For the fourth time, Norman has tapped longtime friend and producer Ed Cash (Kathy Mattea) as co-producer. Cash and younger brother Scott also share the writing credits on songs like "Falling Down" and "Everything."

"Every record I've made with Ed has been an accurate representation of where I was at the time," Norman says. "With *Big Blue Sky*, we didn't have any set plan. We said, 'Let's just take these songs absolutely wherever they could go. If the song has the potential to be big, let's make it as big as it can be.' Our goal was to do more with less. The songs are really simple, when it comes down to it. There's less quirk and less sugar, lyrically and musically, so that's how we wanted the production to be as well."

Marketing Myself

Essential Records Sr. Director/Marketing Nina Williams says the label's main marketing efforts for Norman's upcoming release began earlier this year, when the musician secured a featured-performer slot on Third Day's highly successful Come Together tour, which drew up to 18,000 concertgoers at a time. Williams says Norman began premiering songs from *Myself* on the tour and at a number of summer festivals and notes, "Festivals have also been a big focus for us, as Essential has distributed over 20,000 sampler CDs featuring Bebo and other Essential acts."

Standard retail and Internet promos will also surround the new release, Williams says, and Norman will headline the fall Circa 2002 tour, which begins Sept. 8 and hits more than 40 markets. Labelmate and upcoming singer-songwriter Sarah

Sadler, Sparrow Records artists David Crowder Band and Vertical artists Ten Shekel Shirt will join Norman for select dates.

On the radio side, Williams is optimistic that "Great Light of the World" will better acquaint radio with the singer-songwriter's talents. Norman recently garnered his first R&R top 10 multiformat hit with "Holy Is Your Name" from the *City on a Hill Sing Alleluia* project, and, according to Williams, that success "built great inroads at radio for Bebo."

"Great Light of the World" goes for impact in early August and will be serviced to AC, Pop and Inspo stations. Williams says, "If ever a song has been crafted for Christian radio, 'Great Light of the World' is it.

We've done everything we know to do as a record company to make sure we have the mixes in the right place and that this is the song that will completely break Bebo to radio."

According to Norman, while he didn't write the tune with radio play in mind, he hopes it will resonate with listeners. "To be completely honest, if 'Great Light of the World' isn't Christian-radio-friendly enough, then I don't know that I know how to write a Christian-radio-friendly song. I don't know what else would translate if this one doesn't, because it's as honest and worshipful as I know how to be. If that doesn't translate to people in the Christian-music community, that's OK, but that's just about all I got."

In The News....

- Rick Bowles accepts the position of VP/Sales & Marketing for new video-animation company Toonacious Family Entertainment, based in Burbank, CA. Bowles remains in Nashville and will continue to consult for CMTA for a few more months. He can be reached at rick@toonacious.com.
- Franklin, TN-based Doxology Records announces the formation of a Church Advisory Board. Comprising 15 music ministers from churches across the U.S., the board will advise the label on practical ways to achieve its mission of creating music and music resources for the contemporary church. In order to gain a balanced perspective on the church at large, participating members represent a variety of regions, styles and denominations. These music ministers will be called on to advise the label about trends and the needs of the church and will serve as a sounding board for potential new artists and releases.

- Platform Artist Management, a new, Brentwood, TN-based Christian music-management company, has completed its leadership team with the addition of Chance Hoag as partner, according to Platform founder and partner Darren Tyler. Platform's roster includes such developing artists as modern rock band Kutless, modern worship band Fusebox, pop rock band Everman and sister act The Darins.

- Contemporary Christian KCWJ/Kansas City introduces new GM AJ Willoughby.

Artist Update

- Sparrow Records rock band The Elms are scheduled to go on the road with the legendary Peter Frampton for several of his August and September tour dates.

- Music-industry veteran Darrell Harris recently received an honorary Doctor of Worship Studies degree from the Jacksonville-based Institute for Worship Studies. The honorary degree conferred on Harris is the first the institute has ever awarded.

- David Crowder Band, Sparrow/sixstepsrecords' biggest-selling debut artists ever, will be the featured act on the August leg of the Worship Together CityWide tour, hitting 11 markets. The tour is an extension of Worship Together, the worship-resource website and modern worship label marketed and distributed by Sparrow Records. The mission of Worship Together events is to train, inspire and provide resources for those who lead or influence worship in their local churches.

August 2, 2002

CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
4	1	JARS OF CLAY Fly (Essential)	924	+77	9
2	2	DAILY PLANET Flying Blind (Reunion)	905	-3	11
1	3	PAUL COLMAN TRIO Turn (Essential)	896	-56	18
5	4	NEWSBOYS Million Pieces (Sparrow)	791	+114	6
3	5	THIRD DAY It's Alright (Essential)	730	-135	20
6	6	OUT OF EDEN Day Like Today (Gotee)	640	+12	14
15	7	SALVADOR Breathing Life (Word)	595	+91	9
11	8	BENJAMIN GATE The Calling (Forefront)	579	+37	6
9	9	JENNIFER KNAPP Say Won't You Say (Gotee)	573	+20	17
10	10	TOBY MAC Irene (Forefront)	539	-12	10
7	11	JEFF ODEYD Let It Flow (Gotee)	500	-62	19
14	12	REBECCA ST. JAMES Song Of Love (Forefront)	492	-18	6
12	13	FFH Fly Away (Essential)	477	-56	8
18	14	ZOE GIRL Here And Now (Sparrow)	461	+10	15
13	15	TAIT Bonded (Forefront)	447	-73	18
8	16	GINNY OWENS I Am (Rocketown)	438	-117	24
17	17	AUDIO ADRENALINE Rejoice (Forefront)	427	-33	20
16	18	BEBO NORMAN Holy Is Your Name (Essential)	423	-73	17
20	19	PLUS ONE I Don't Care (Atlantic)	419	+45	4
19	20	DAVID CROWDER BAND My Hope (Sixsteps/Sparrow)	409	-27	4
21	21	SHAUN GROVES Move Me (Rocketown)	394	+30	4
22	22	ALL TOGETHER SEPARATE We Know (Ardent)	361	+10	14
23	23	SOULJAHZ All Around The World (Squint)	359	+34	2
29	24	AUDIO ADRENALINE Ocean Floor (Forefront)	358	+65	2
27	25	TRIN-I-TEE 5:7 Holla (Gospeo Centric)	329	+21	3
Debu	26	RACHAEL LAMPA I'm All Yours (Word)	326	+54	1
24	27	RELIENT K For The Moments I Feel Faint (Gotee)	319	+2	15
28	28	KEVIN MAX You (Forefront)	316	+19	8
26	29	JAKE Brighter (Reunion)	315	+5	7
—	30	DOWNHERE Free Me Up (Word)	278	+14	5

29 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 7/21-Saturday 7/27. © 2002 Radio & Records.

Rock Top 30


LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	P.O.D. Boom (Atlantic)	423	-6	15
2	2	PAX217 Tonight (Forefront)	351	-17	17
3	3	12 STONES Broken (Wind-up)	328	-2	10
5	4	38TH PARALLEL Horizon (Squint)	327	+9	6
6	5	KUTLESS Your Touch (BEC)	321	+61	5
4	6	BENJAMIN GATE Do What You Say (Forefront)	316	-9	9
8	7	TINMAN JONES I Will (Independent)	259	+19	5
7	8	LAOS International Mystery Man (Cross Driven)	252	+8	9
10	9	JOHN REUBEN Hindsight (Gotee)	218	+7	7
11	10	STRANGE OCCURRENCE Reach (Steel Roots)	216	+6	7
9	11	TOBY MAC What's Goin' Down (Forefront)	214	-18	16
15	12	MXPX My Mistake (Tooth & Nail)	189	+20	4
12	13	SHILOH Shackles (Accidental Sirens)	173	-32	13
13	14	TAIT Bonded (Forefront)	169	-12	13
18	15	ALL TOGETHER SEPARATE I'll Rise (Asteroid) (Ardent)	166	+13	3
14	16	DAILY PLANET Tangled Web (Reunion)	164	-8	6
16	17	ESD Sad Mary (Bettie Rocket)	164	+5	13
19	18	LINCOLN BREWSTER Everybody Praise The Lord (Vertical)	161	+9	6
17	19	CR33 Birth of Defiance (Bettie Rocket)	151	-4	4
22	20	SLICK SHOES My Ignorance (Tooth & Nail)	143	+15	9
24	21	PLANET SHAKERS Shake the Planet (Crown)	140	+20	11
27	22	JARS OF CLAY Whatever She Wants (Essential)	134	+19	2
28	23	JUGGERNAUTZ The Reach (Metro One)	133	+26	2
20	24	PILLAR Fireproof (Flicker)	127	-24	22
Debu	25	SKILLET Kill Me, Heal Me (Ardent)	126	+24	1
23	26	AUDIO ADRENALINE Rejoice (Forefront)	124	+3	14
Debu	27	BY THE TREE Change (Fervent)	116	+17	1
21	28	KEVIN MAX You (Forefront)	112	-30	13
26	29	FIVE IRON FRENZY Spartan (5 Minute Walk)	111	-9	22
—	30	COMMON CHILDREN Celebrity Virtue (Galaxy 21)	108	+30	16

47 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 7/21-Saturday 7/27. © 2002 Radio & Records.

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AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	STEVEN CURTIS CHAPMAN Magnificent... (Sparrow)	1914	+97	15
2	2	AUDIO ADRENALINE Ocean Floor (Forefront)	1734	+151	11
3	3	FFH Fly Away (Essential)	1579	+57	14
4	4	SALVADOR Breathing Life (Word)	1496	+77	13
7	5	SHAUN GROVES Move Me (Rocketown)	1240	+168	10
6	6	REBECCA ST. JAMES Song Of Love (Forefront)	1224	+150	10
8	7	JARS OF CLAY Fly (Essential)	1214	+164	8
10	8	NEWSBOYS Million Pieces (Sparrow)	1144	+212	7
11	9	BIG DADDY WEAVE In Christ (Fervent)	1107	+195	7
13	10	RACHAEL LAMPA I'm All Yours (Word)	1028	+215	5
9	11	THIRD DAY It's Alright (Essential)	960	-87	21
12	12	KATINAS Rejoice (Gotee)	929	+73	9
5	13	VOICES OF HOPE In God We Trust (Sparrow)	905	-213	16
17	14	CAEDMON'S CALL We Delight (Essential)	875	+159	5
16	15	NICOLE C. MULLEN Come Unto Me (Word)	836	+63	8
25	16	AVALON Undeniably You (Sparrow)	832	+261	2
20	17	LINCOLN BREWSTER All I Really Want (Vertical)	814	+142	5
15	18	MARK SCHULTZ Back In His Arms Again (Word)	767	-28	23
22	19	TRUE VIBE See The Light (Essential)	731	+89	4
30	20	J. HANSON & S. GROVES Traveling Light (Creative Trust)	699	+186	4
14	21	4HIM Surrender (Word)	663	-141	21
21	22	AMY GRANT The River's Gonna Keep On Rolling (Word)	626	-35	11
19	23	SONICFLOOD Write Your Name Upon My Heart (INO)	574	-100	15
29	24	ALLEN ASBURY All About Grace (Doxology)	534	+16	4
Debut	25	SARA GROVES First Song That I Sing (INO)	532	+72	1
27	26	BEBO NORMAN Holy Is Your Name (Essential)	513	-52	20
-	27	DAVIO CROWDER BAND My Hope (Sixsteps/Sparrow)	504	+103	5
18	28	ZOE GIRL Here And Now (Sparrow)	484	-218	18
23	29	NEWSONG Wide Open (Reunion)	484	-101	18
26	30	JENNIFER KNAPP Say Won't You Say (Gotee)	457	-114	17

61 AC reporters. Songs ranked by total plays for the airplay week of Sunday 7/21-Saturday 7/27. © 2002 Radio & Records.

Inspo Top 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
5	1	NICOLE C. MULLEN Come Unto Me (Word)	307	+72	5
3	2	LINCOLN BREWSTER All I Really Want (Vertical)	284	+33	6
1	3	BOB CARLISLE You're Beautiful (Diadem)	283	+15	9
4	4	REBECCA ST. JAMES Song Of Love (Forefront)	281	+43	7
2	5	STEVEN CURTIS CHAPMAN Magnificent... (Sparrow)	277	+11	9
6	6	MICHAEL W. SMITH Purified (Reunion)	276	+43	6
8	7	RONNIE FREEMAN The Only Thing (Rocketown)	220	+34	7
16	8	FFH We Sing Alleluia (Essential)	200	+73	2
9	9	JASON INGRAM Restore Me (INO)	187	+2	9
11	10	COREY EMERSON I Will Remember (Discovery House)	184	+14	7
7	11	TIM HUGHES Here I Am To Worship (Worship Together)	183	-6	8
13	12	MARTINS Lord Most High (Spring Hill)	168	+19	8
15	13	ALLEN ASBURY All About Grace (Doxology)	167	+23	3
19	14	SARA GROVES First Song That I Sing (INO)	160	+48	2
Debut	15	LENNY LEBLANC All For You (Integrity)	155	+52	1
10	16	JACI VELASQUEZ In Green Pastures (Creative Trust)	154	-27	9
18	17	SELAH Timeless (Curb)	149	+36	3
Debut	18	POINT OF GRACE Yes, I Believe (Word)	142	+39	1
Debut	19	FERNANDO ORTEGA Sing To Jesus (Word)	128	+45	1
20	20	GEOFF MOORE All I Want (Forefront)	125	+16	2

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 7/21-Saturday 7/27. © 2002 Radio & Records.

Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	GRITS Here We Go (Gotee)
2	JOHN REUBEN Hindsight (Gotee)
3	DJ MAJ /DJ FORM 7 Factors (Gotee)
4	TOBY MAC Irene (Forefront)
5	WOODY ROCK Believer (Gospo Centric)
6	TRIN-I-TEE 5:7 Holla (Gospo Centric)
7	SOULJAHZ All Around The World (Squint)
8	BK & ASSOCIATES What I Love (Uprok)
9	ILL HARMONICS Take Two (Uprok)
10	FREDDIE BRUND Freddie B-R-U-Know (Uprok)

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- VOICE OUT 28:00
- COMPACT DISC



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OPENINGS

OPENINGS

WEST

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EOE

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POSITIONS SOUGHT

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R&R is published weekly, except the week of December 25. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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POSITIONS SOUGHT

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Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

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- + CURRENT #265, Z100/Elvis Duran, WGLU/Big Ron O' Brien, KZLA/Billy Burke, WWWO/The Bert Show, WNCI/Andy Clark, WBZZ/Adam, KONO, \$10 cassette.
- + PERSONALITY PLUS #PP-174, WKDX/Mancow, KRTH/Gary Bryan, WWSW/Merkel & Dickson, KSTP-FM/Van & Cheryl, Cassette \$10, CD \$13.
- + PERSONALITY PLUS #PP-173, KRQQ/Kevin & Bean, WBZZ/John Dave Bubba Shelly, WFOX/Randy & Spiff, KSCS/Terry Dorsey, Cassette \$10
- + PERSONALITY PLUS #PP-172, KRBE/Sam Malone, KKBT/Steve Harvey, WSTR/Steve & Vicki, KLDL/Wallon & Johnson, Cassette \$10, CD \$13.
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- + ALL CHR #CHR-91, KIIS, KDWB, WKD, WDRQ, WBZZ, \$10.00
- + PROFILE #S-464, CHICAGO! UC CHR AC, ADR Gold City, \$10.00
- + PROFILE #S-465, MINNEAPOLIS! CHR AC, ADR Gold City UC, \$10.00
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- + SWEEPER VAULT #SV-35, Sweeper & Legal ID samples, all formats, Cassette, \$12.50.
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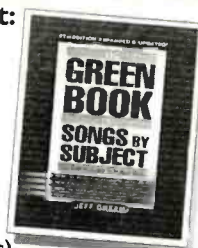
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Marketplace
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Monitored Airplay Overview: August 2, 2002

CHR/POP

LW	TW	ARTIST	SON
1	1	AVRIL LAVIGNE	Complicated (Arista)
2	2	C. KROEGER F.J. SCOTT	Hero (Roadrunner/Columbia/IDJMG)
3	3	NELLY	Hot In Herre (Fo' Reel/Universal)
4	4	PINK	Just Like A Pill (Arista)
5	5	DJ SAMMY & YANOU	Heaven (Robbins)
6	6	EMINEM	Without Me (Shady/Aftermath/Interscope)
7	7	JENNIFER LOPEZ F/NAS	I'm Gonna Be Alright (Epic)
15	8	NELLY F/KELLY ROWLAND	Dilemma (Fo' Reel/Universal)
8	9	JIMMY EAT WORLD	The Middle (DreamWorks)
9	10	VANESSA CARLTON	A Thousand Miles (A&M/Interscope)
13	11	JOHN MAYER	No Such Thing (Aware/Columbia)
18	12	MARIO	Just A Friend 2002 (J)
20	13	KYLIE MINOGUE	Love At First Sight (Capitol)
14	14	ASHANTI	Foolish (Murder Inc./IDJMG)
14	15	NO ODUUBT	Hella Good (Interscope)
16	16	FAT JOE F/ASHANTI	What's Luv? (Terror Squad/Atlantic)
12	17	P. DIDDY F/USHER & LOON	I Need A Girl (Part One) (Bad Boy/Arista)
10	18	DIRTY VEGAS	Days Go By (Capitol)
17	19	SOLUNA	For All Time (DreamWorks)
23	20	CREED	One Last Breath (Wind-up)
20	21	DANIEL BEDINGFIELD	Gotta Get Thru This (Island/IDJMG)
27	22	EVE F/ALICIA KEYS	Gangsta Lovin' (Ruff Ryders/Interscope)
22	23	CAM'RON	Oh Boy (Roc-A-Fella/IDJMG)
28	24	BBMAK	Out Of My Heart (Into You...) (Hollywood)
25	25	SEVEN AND THE SUN	Walk With Me (Atlantic)
21	26	SHERYL CROW	Soak Up The Sun (A&M/Interscope)
26	27	ENRIQUE IGLESIAS	Don't Turn Off The Lights (Interscope)
33	28	P. DIDDY F/GINUWINE	I Need A Girl (Part II) (Bad Boy/Arista)
32	29	VANESSA CARLTON	Ordinary Day (A&M/Interscope)
24	30	CRAIG DAVID	Walking Away (Wildstar/Atlantic)

#1 MOST ADDED

EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)

#1 MOST INCREASED PLAYS

NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)

TOP 5 NEW & ACTIVE

- MONICA All Eyez On Me (J)
- ANGIE MARTINEZ If I Could Go (EastWest/EEG)
- DAVE MATTHEWS BAND Where Are You Going (RCA)
- AVANT Makin' Good Love (Magic Johnson/MCA)
- TANTO METRO & DEVONTE Give It To -er (VP)

CHR/POP begins on Page 62.

AC

LW	TW	ARTIST	SON
1	1	CELINE DION	A New Day Has Come (Epic)
2	2	JOSH GROBAN	To Where You Are (143/Reprise)
3	3	FIVE FOR FIGHTING	Superman (It's Not Easy) (Aware/Columbia)
4	4	DARYL HALL & JOHN OATES	Do It For Love (BMG/Heritage)
6	5	ENRIQUE IGLESIAS	Here (Interscope)
5	6	BRYAN ADAMS	Here I Am (A&M/Interscope)
7	7	MARC ANTHONY	I Need You (Columbia)
8	8	JO DEE MESSINA	Bring On The Rain (Curb)
9	9	VANESSA CARLTON	A Thousand Miles (A&M/Interscope)
10	10	LONESTAR	I'm Already There (BNA)
12	11	SHERYL CROW	Soak Up The Sun (A&M/Interscope)
11	12	CELINE DION	I'm Alive (Epic)
13	13	MICHAEL BOLTON	Only A Woman Like You (Jive)
14	14	CAROLYN DAWN JOHNSON	So Complicated (Arista)
15	15	JAMES TAYLOR	On The 4th Of July (Columbia)
16	16	JENNIFER LOPEZ	Alive (Epic)
17	17	ELTON JOHN	Original Sin (Rocket/Universal)
18	18	JOHN MAYER	No Such Thing (Aware/Columbia)
19	19	MARC ANTHONY	I've Got You (Columbia)
21	20	CALLING	Wherever You Will Go (RCA)
20	21	TAMARA WALKER	Angel Eyes (Curb)
22	22	BRUCE SPRINGSTEEN	The Rising (Columbia)
—	23	NORAH JONES	Don't Know Why (Blue Note/Virgin)
—	24	BONNIE RAITT	Silver Lining (Capitol)
24	25	LUTHER VANROSS	I'd Rather (J)
25	26	ENRIQUE IGLESIAS	Escape (Interscope)
23	27	BONNIE RAITT	I Can't Help You Now (Capitol)
28	28	KATHY MATTEA	They Are The Roses (Narada)
30	29	BEN GREEN	Two To One (Artemis)
26	30	GARTH BROOKS	When You Come Back To Me Again (Capitol)

#1 MOST ADDED

KENNY G F/CHANTE MOORE One More Time (Arista)

#1 MOST INCREASED PLAYS

JAMES TAYLOR On The 4th Of July (Columbia)

TOP 5 NEW & ACTIVE

- AVRIL LAVIGNE Complicated (Arista)
- STEVE HOLY Good Morning Beautiful (Curb)
- STEELY Simple Girl (NFE)
- PET SHOP BOYS Home And Dry (Sanctuary/SRG)
- THE CORRS F/BONO When The Stars Go Blue (143/Lava/Atlantic)

AC begins on Page 82.

CHR/RHYTHMIC

LW	TW	ARTIST	SON
2	1	P. DIDDY F/GINUWINE	I Need A Girl (Part II) (Bad Boy/Arista)
4	2	NELLY F/KELLY ROWLAND	Dilemma (Fo' Reel/Universal)
1	3	NELLY	Hot In Herre (Fo' Reel/Universal)
3	4	IRV GOTTI	Down 4 U (Murder Inc./IDJMG)
7	5	MARIO	Just A Friend 2002 (J)
6	6	BIG TYMERS	Still Fly (Cash Money/Universal)
5	7	CAM'RON	Oh Boy (Roc-A-Fella/IDJMG)
8	8	ASHANTI	Happy (Murder Inc./IDJMG)
11	9	EVE F/ALICIA KEYS	Gangsta Lovin' (Ruff Ryders/Interscope)
13	10	N.O.R.E.	Nothin' (Def Jam/IDJMG)
14	11	EMINEM	Cleanin' Out My Closet (Shady/Aftermath/Interscope)
10	12	JENNIFER LOPEZ F/NAS	I'm Gonna Be Alright (Epic)
16	13	ANGIE MARTINEZ	If I Could Go (EastWest/EEG)
9	14	EMINEM	Without Me (Shady/Aftermath/Interscope)
12	15	TRUTH HURTS F/RAKIM	Addictive (Aftermath/Interscope)
19	16	CLIPSE	Grindin' (Star Trak/Arista)
21	17	AMERIE	Why Don't We Fall In Love (Rise/Columbia)
15	18	ASHANTI	Foolish (Murder Inc./IDJMG)
23	19	LUDACRIS	Move Bitch (Def Jam South/IDJMG)
17	20	AVANT	Makin' Good Love (Magic Johnson/MCA)
18	21	B2K	Gots Ta Be (Epic)
31	22	BEENIE MAN F/ANET	Feel It Boy (Virgin)
24	23	LIL' WAYNE	Way Of Life (Cash Money/Universal)
26	24	TRICK DADDY	In Da Wind (Slip 'N Slide/Atlantic)
28	25	NAPPY ROOTS	Po' Folks (Atlantic)
30	26	MONICA	All Eyez On Me (J)
32	27	WYCLEF JEAN	Two Wrongs (Columbia)
34	28	FABOLOUS F/P. DIDDY & JAGGED.	Trade It All (Part II) (Epic)
33	29	USHER	Can U Help Me (LaFace/Arista)
22	30	BRANDY	Full Moon (Atlantic)

#1 MOST ADDED

MUSIQ Dontchange (Def Soul/IDJMG)

#1 MOST INCREASED PLAYS

NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)

TOP 5 NEW & ACTIVE

- JENE Get Into Something (Motown)
- BRITNEY SPEARS Boys (Maverick/Reprise)
- LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)
- ARCHIE EVERSOLE We Ready (MCA)
- SCARFACE On My Block (Def Jam South/IDJMG)

CHR/RHYTHMIC begins on Page 70.

HOT AC

LW	TW	ARTIST	SON
1	1	AVRIL LAVIGNE	Complicated (Arista)
2	2	SHERYL CROW	Soak Up The Sun (A&M/Interscope)
3	3	JIMMY EAT WORLD	The Middle (DreamWorks)
4	4	VANESSA CARLTON	A Thousand Miles (A&M/Interscope)
5	5	C. KROEGER F.J. SCOTT	Hero (Roadrunner/Columbia/IDJMG)
6	6	JOHN MAYER	No Such Thing (Aware/Columbia)
7	7	CALLING	Wherever You Will Go (RCA)
8	8	DAVE MATTHEWS BAND	Where Are You Going (RCA)
9	9	NICKELBACK	How You Remind Me (Roadrunner/IDJMG)
12	10	CREED	One Last Breath (Wind-up)
11	11	NO ODUUBT	Hella Good (Interscope)
10	12	PUDDLE OF MUDD	Blurry (Flawless/Geffen/Interscope)
13	13	MICHELLE BRANCH	All You Wanted (Maverick/WB)
15	14	JACK JOHNSON	Flake (Enjoy/Universal)
15	15	GOO GOO DOLLS	Here Is Gone (Warner Bros.)
16	16	PINK	Don't Let Me Get Me (Arista)
17	17	BRUCE SPRINGSTEEN	The Rising (Columbia)
19	18	ALANIS MORISSETTE	Precious Illusions (Maverick/Reprise)
21	19	NORAH JONES	Don't Know Why (Blue Note/Virgin)
18	20	THE CORRS F/BONO	When The Stars Go Blue (143/Lava/Atlantic)
20	21	DIRTY VEGAS	Days Go By (Capitol)
23	22	DISHWALLA	Somewhere In The Middle (Immergent)
26	23	OUR LADY PEACE	Somewhere Out There (Columbia)
33	24	GOO GOO DOLLS	Big Machine (Warner Bros.)
24	25	COUNTING CROWS	American Girls (Geffen/Interscope)
22	26	DROPLINE	Fly Away From Here (...Day) (143/Reprise)
29	27	ELVIS VS. JXL	A Little Less Conversation (RCA)
25	28	RUBYHORSE	Sparkie (Island/IDJMG)
28	29	311	Amber (Volcano)
27	30	NICKELBACK	Too Bad (Roadrunner/IDJMG)

#1 MOST ADDED

MICHELLE BRANCH Goodbye To You (Maverick/WB)

#1 MOST INCREASED PLAYS

GOO GOO DOLLS Big Machine (Warner Bros.)

TOP 5 NEW & ACTIVE

- PINK Just Like A Pill (Arista)
- JENNIFER LOVE HEWITT BareNaked (Jive)
- STRETCH PRINCESS Freakshow (Wind-up)
- HOBBASTANK Running Away (Island/IDJMG)
- REMY ZERO Perfect Memory (I'll...) (Elektra/EEG)

AC begins on Page 82.

URBAN

LW	TW	ARTIST	SON
1	1	NELLY	Hot In Herre (Fo' Reel/Universal)
3	2	MARIO	Just A Friend 2002 (J)
2	3	P. DIDDY F/GINUWINE	I Need A Girl (Part II) (Bad Boy/Arista)
4	4	IRV GOTTI	Down 4 U (Murder Inc./IDJMG)
7	5	N.O.R.E.	Nothin' (Def Jam/IDJMG)
6	6	AMERIE	Why Don't We Fall In Love (Rise/Columbia)
5	7	CAM'RON	Oh Boy (Roc-A-Fella/IDJMG)
15	8	NELLY F/KELLY ROWLAND	Dilemma (Fo' Reel/Universal)
11	9	ASHANTI	Happy (Murder Inc./IDJMG)
10	10	TWEET	Call Me (Gold Mind/Elektra/EEG)
8	11	MUSIQ	Halfcrazy (Def Soul/IDJMG)
13	12	CLIPSE	Grindin' (Star Trak/Arista)
9	13	TRUTH HURTS F/RAKIM	Addictive (Aftermath/Interscope)
14	14	LUDACRIS	Move Bitch (Def Jam South/IDJMG)
12	15	BIG TYMERS	Still Fly (Cash Money/Universal)
16	16	GINUWINE	Stingy (Epic)
17	17	ASHANTI	Baby (Murder Inc./IDJMG)
25	18	EVE F/ALICIA KEYS	Gangsta Lovin' (Ruff Ryders/Interscope)
19	19	NAPPY ROOTS	Po' Folks (Atlantic)
20	20	WYCLEF JEAN	Two Wrongs (Columbia)
24	21	MONICA	All Eyez On Me (J)
18	22	B2K	Gots Ta Be (Epic)
21	23	LIL' WAYNE	Way Of Life (Cash Money/Universal)
26	24	R. KELLY	Heaven I Need A Hug (Jive)
27	25	TRICK DADDY	In Da Wind (Slip 'N Slide/Atlantic)
22	26	KHIA	My Neck, My Back (Lick It) (Dirty Down/Artemis)
28	27	SLUM VILLAGE	Tainted (Barak/Capitol)
30	28	STYLES	Goodtimes (Interscope)
23	29	BRANDY	Full Moon (Atlantic)
32	30	TANK	One Man (BlackGround)

#1 MOST ADDED

MUSIQ Dontchange (Def Soul/IDJMG)

#1 MOST INCREASED PLAYS

NELLY F/KELLY ROWLAND Dilemma (Fo' Reel/Universal)

TOP 5 NEW & ACTIVE

- EMINEM Cleanin' Out My Closet (Shady/Aftermath/Interscope)
- LIL' FLIP The Way We Ball (Suckafree/Loud/Columbia)
- DONELL JONES Put Me Down (Untouchables/LaFace/Arista)
- BOYZ II MEN/FAITH EVANS Relax Your Mind (Arista)
- MUSIQ Dontchange (Def Soul/IDJMG)

URBAN begins on Page 33.

ROCK

LW	TW	ARTIST	SON
3	1	RED HOT CHILI PEPPERS	By The Way (Warner Bros.)
1	2	PUDDLE OF MUDD	Drift & Die (Flawless/Geffen/Interscope)
2	3	C. KROEGER F.J. SCOTT	Hero (Roadrunner/Columbia/IDJMG)
6	4	DEFAULT	Deny (TVT)
4	5	CREED	One Last Breath (Wind-up)
5	6	TOMMY LEE	Hold Me Down (MCA)
7	7	GODSMACK	I Stand Alone (Republic/Universal)
8	8	PUDDLE OF MUDD	Blurry (Flawless/Geffen/Interscope)
10	9	NICKELBACK	Never Again (Roadrunner/IDJMG)
9	10	PAPA ROACH	She Loves Me Not (DreamWorks)
11	11	RUSH	Secret Touch (Atlantic)
14	12	BRUCE SPRINGSTEEN	The Rising (Columbia)
13	13	NICKELBACK	Too Bad (Roadrunner/WB)
12	14	ROBERT PLANT	Darkness, Darkness (Universal)
17	15	OEF LEPPARD	Now (Island/IDJMG)
18	16	FILTER	Where Do We Go From Here (Reprise)
16	17	AUDIOWENET	The Energy (Atlantic)
20	18	HOBBASTANK	Running Away (Island/IDJMG)
23	19	SYSTEM OF A DOWN	Aerials (American/Columbia)
21	20	EARSHOT	Get Away (Warner Bros.)
24	21	TRUSTCOMPANY	Downtall (Geffen/Interscope)
19	22	AEROSMITH	Girls Of Summer (Columbia)
26	23	KORN	Thoughtless (Immortal/Epic)
22	24	JERRY CANTRELL	Anger Rising (Roadrunner/IDJMG)
25	25	TODD PARABOLA	Volcano (Volcano)
27	26	SINCH	Something More (Roadrunner/IDJMG)
—	27	MUST	Freechild (Wind-up)
—	28	SEETHER	Fine Again (Wind-up)
28	29	ROB ZOMBIE	Demon Speeding (Geffen/Interscope)
—	30	CHEVELLE	The Red (Epic)

#1 MOST ADDED

PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)

#1 MOST INCREASED PLAYS

THEORY OF A DEADMAN Nothing Could Come... (Roadrunner/IDJMG)

TOP 5 NEW & ACTIVE

- THEORY OF A DEADMAN Nothing Could Come... (Roadrunner/IDJMG)
- VINES Get Free (Capitol)
- LIFEHOUSE Spin (DreamWorks)
- BREAKING BENJAMIN Polyamorous (Hollywood)
- JOE BONAMASSA Unbroken (Medalist)

ROCK begins on Page 84.



Monitored Airplay Overview: August 2, 2002

URBAN AC

LW	TW	ARTIST	SON	Label
2	1	MUSIQ	Halfcrazy (Def Sou/IDJMG)	
3	2	LUTHER VANDROSS	I'd Rather (J)	
4	3	JAHEIM	Anything (Divine Mill/WB)	
5	4	JOE	What If A Woman (Jive)	
1	5	RUFF ENZO	Someone To Love You (Epic)	
6	6	ANGIE STONE	Wish I Didn't Miss You (J)	
7	7	DONELL JONES	You Know That I Love You (Untouchables/Arista)	
8	8	MAXWELL	Lifetime (Columbia)	
9	9	DAVE HOLLISTER	Keep Lovin' You (MCA)	
12	10	YOLANDA ADAMS	I'm Gonna Be Ready (Elektra/EEG)	
11	11	MARY MARY	In The Morning (Columbia)	
10	12	BOYZ II MEN	The Color Of Love (Arista)	
13	13	ASHANTI	Foolish (Murder Inc./IDJMG)	
18	14	KEITH SWEAT	One On One (Elektra/EEG)	
14	15	REGINA BELLE F/GLENN JONES	From Now On (Peak)	
17	16	RL	Good Man (J)	
16	17	YOLANDA ADAMS	The Battle Is The Lords (Verity)	
20	18	R. KELLY	Heaven I Need A Hug (Jive)	
21	19	KIRK FRANKLIN	Brighter Days (Gospo Centric/Jive)	
22	20	USHER	U Don't Have To Call (LaFace/Arista)	
19	21	BONEY JAMES F/JAHEIM	Ride (Warner Bros.)	
23	22	TONY TERRY	In The Shower (Golden Boy)	
24	23	SIR CHARLES JONES	Is There Anybody Lonely... (Independent)	
—	24	GERALD LEVERT	Funny (Elektra/EEG)	
25	25	JERZEE MONET	Most High (DreamWorks)	
29	26	LATHUN BBQ	(Motown)	
27	27	BRANDY	Full Moon (Atlantic)	
26	28	ALICIA KEYS	How Come You Don't Call Me (J)	
30	29	WYCLEF JEAN	Two Wrongs (Columbia)	
—	30	USHER	Can U Help Me (LaFace/Arista)	

#1 MOST ADDED

WILL DOWNING Don't Talk To Me Like That (GRP/VMG)

#1 MOST INCREASED PLAYS

GERALD LEVERT Funny (Elektra/EEG)

TOP 5 NEW & ACTIVE

- PRINCE She Loves Me 4 Me (Redline)
- STREETWIZE Rock The Boat (Shanachie)
- DARIUS RUCKER Wild One (Hidden Beach/Epic)
- KAREN CLARK-SHEARD Be Sure (Elektra/EEG)
- FOURPLAY Let's Make Love (Bluebird/RCA Victor)

URBAN begins on Page 33.

ACTIVE ROCK

LW	TW	ARTIST	SON	Label
2	1	RED HOT CHILI PEPPERS	By The Way (Warner Bros.)	
1	2	PUDDLE OF MUDD	Drift & Die (Flawless/Geffen/Interscope)	
4	3	PAPA ROACH	She Loves Me Not (DreamWorks)	
3	4	GOOSMACK	I Stand Alone (Republic/Universal)	
6	5	SYSTEM OF A DOWN	Aerials (American/Columbia)	
5	6	EARSHOT	Get Away (Warner Bros.)	
7	7	KORN	Thoughtless (Immortal/Epic)	
8	8	HOBBASTANK	Running Away (Island/IDJMG)	
9	9	TOOL	Parabola (Volcano)	
17	10	NICKELBACK	Never Again (Roadrunner/IDJMG)	
10	11	STAIN'D	For You (Flip/Elektra/EEG)	
14	12	TRUSTCOMPANY	Downtown (Geffen/Interscope)	
15	13	FILTER	Where Do We Go From Here (Reprise)	
12	14	KORN	Here To Stay (Immortal/Epic)	
16	15	AUDIOVENT	The Energy (Atlantic)	
11	16	C. KROEGER F.J. SCOTT	Hero (Roadrunner/Columbia/IDJMG)	
13	17	DEFAULT	Deny (TVT)	
18	18	P.O.D.	Boom (Atlantic)	
19	19	ROB ZOMBIE	Demon Speeding (Geffen/Interscope)	
20	20	SYSTEM OF A DOWN	Toxicity (American/Columbia)	
25	21	CHEVELLE	The Red (Epic)	
26	22	SINCH	Something More (Roadrunner/IDJMG)	
23	23	CREED	One Last Breath (Wind-up)	
27	24	VINES	Get Free (Capitol)	
30	25	BREAKING BENJAMIN	Polyamorous (Hollywood)	
29	26	SEETHER	Fine Again (Wind-up)	
22	27	AOEMA	Freaking Out (Arista)	
28	28	EPISTEMIC	Walk Away (Elektra/EEG)	
24	29	JERRY CANTRELL	Anger Rising (Roadrunner/IDJMG)	
36	30	INJECTEO	Bullet (Island/IDJMG)	

#1 MOST ADDED

PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)

#1 MOST INCREASED PLAYS

PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)

TOP 5 NEW & ACTIVE

- STEPA Aquarium (Locomotive)
- LINKIN PARK Point Of Authority (Remix) (Warner Bros.)
- FLIPP Freak (Artemis)
- MUST Freerchild (Wind-up)
- BOX CAR RACER I Feel So (MCA)

ROCK begins on Page 94.

COUNTRY

LW	TW	ARTIST	SON	Label
1	1	KENNY CHESNEY	The Good Stuff (BNA)	
2	2	TOBY KEITH	Courtesy Of The Red, White... (DreamWorks)	
3	3	GARY ALLAN	The One (MCA)	
4	4	DIXIE CHICKS	Long Time Gone (Monument)	
7	5	TIM MCGRAW	Unbroken (Curb)	
8	6	DARRYL WORLEY	I Miss My Friend (DreamWorks)	
9	7	ANDY GRIGGS	Tonight I Wanna Be Your Man (RCA)	
5	8	LONESTAR	Not A Day Goes By (BNA)	
10	9	TRACY BYRD	Ten Rounds With Jose Cuervo (RCA)	
11	10	SARA EVANS	I Keep Looking (RCA)	
13	11	JOE NICHOLS	The Impossible (Universal South)	
6	12	BROOKS & DUNN	My Heart Is Lost To You (Arista)	
14	13	MARK CHESNUTT	She Was (Columbia)	
16	14	DIAMOND RIO	Beautiful Mess (Arista)	
15	15	BLAKE SHELTON	O' Red (Warner Bros.)	
18	16	BRAD MARTIN	Before I Knew Better (Epic)	
19	17	PHIL VASSAR	American Child (Arista)	
17	18	TRACE ADKINS	Help Me Understand (Capitol)	
24	19	KEITH URBAN	Somebody Like You (Capitol)	
20	20	MARTINA MCBRIDE	Where Would You Be (RCA)	
22	21	LEE ANN WOMACK	Something Worth Leaving Behind (MCA)	
23	22	ALAN JACKSON	Work In Progress (Arista)	
21	23	GARTH BROOKS	Thicker Than Blood (Capitol)	
25	24	PINMONKEY	Barbed Wire And Roses (BNA)	
26	25	JO OEE	MESSINA Dare To Dream (Curb)	
27	26	MONTGOMERY GENTRY	My Town (Columbia)	
28	27	REBECCA LYNN HOWARD	Forgive (MCA)	
30	28	RASCAL FLATTS	These Days (Lyric Street)	
29	29	SIXWIRE	Look At Me Now (Warner Bros.)	
31	30	CHRIS CAGLE	Country By The Grace Of God (Capitol)	

#1 MOST ADDED

AARON LINES You Can't Hide Beautiful (RCA)

#1 MOST INCREASED PLAYS

KEITH URBAN Somebody Like You (Capitol)

TOP 5 NEW & ACTIVE

- TRISHA YEARWOOD I Don't Paint Myself Into... (MCA)
- MICHAEL PETERSON Modern Man (Monument)
- TY HERNOON A Few Short Years (Epic)
- OUSTY DRAKE And Then (Warner Bros.)
- RADNEY FOSTER Everyday Angel (Dualtone)

COUNTRY begins on Page 75.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	RED HOT CHILI PEPPERS	By The Way (Warner Bros.)	
4	2	JIMMY EAT WORLD	Sweetness (DreamWorks)	
2	3	HOBBASTANK	Running Away (Island/IDJMG)	
3	4	INCUBUS	Warning (Immortal/Epic)	
5	5	PAPA ROACH	She Loves Me Not (DreamWorks)	
7	6	SYSTEM OF A DOWN	Aerials (American/Columbia)	
8	7	HIVES	Hate To Say I Told You So (Burning Epiphany/Sire/Reprise)	
6	8	PUDDLE OF MUDD	Drift & Die (Flawless/Geffen/Interscope)	
9	9	NEW FOUND GLORY	My Friends Over You (Drive-Thru/MCA)	
11	10	VINES	Get Free (Capitol)	
13	11	TRUSTCOMPANY	Downtown (Geffen/Interscope)	
15	12	KORN	Thoughtless (Immortal/Epic)	
14	13	FILTER	Where Do We Go From Here (Reprise)	
10	14	BOX CAR RACER	I Feel So (MCA)	
12	15	C. KROEGER F.J. SCOTT	Hero (Roadrunner/Columbia/IDJMG)	
19	16	DEFAULT	Deny (TVT)	
20	17	311	Amber (Volcano)	
18	18	AUDIOVENT	The Energy (Atlantic)	
22	19	WEEZER	Keep Fishin' (Geffen/Interscope)	
17	20	EARSHOT	Get Away (Warner Bros.)	
26	21	UNWRITTEN LAW	Up All Night (Interscope)	
21	22	OUR LADY PEACE	Somewhere Out There (Columbia)	
23	23	CREED	One Last Breath (Wind-up)	
28	24	JACK JOHNSON	Flake (Enjoy/Universal)	
25	25	EMINEM	Without Me (Shady/Aftermath/Interscope)	
27	26	STAIN'D	Epiphany (Flip/Elektra/EEG)	
30	27	COLDPLAY	In My Place (Capitol)	
31	28	CHEVELLE	The Red (Epic)	
24	29	KORN	Here To Stay (Immortal/Epic)	
34	30	NICKELBACK	Never Again (Roadrunner/IDJMG)	

#1 MOST ADDED

PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)

#1 MOST INCREASED PLAYS

PUDDLE OF MUDD She Hates Me (Flawless/Geffen/Interscope)

TOP 5 NEW & ACTIVE

- QUARASHI Mr. Jinx (Time Bomb/Columbia)
- GREEN DAY Desensitized (Reprise)
- COLOR RED Sore Throat (RCA)
- BLINDSIDE Pitiful (Elektra/EEG)
- FINCH Letters To You (Drive-Thru)

ALTERNATIVE begins on Page 100.

SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
3	1	JOE SAMPLE X	Marks The Spot (PRA/GRP/VMG)	
1	2	BONEY JAMES RPM	(Warner Bros.)	
2	3	CRAIG CHAQUICO	Luminosa (Higher Octave)	
5	4	JOYCE COOLING	Daddy-O (GRP/VMG)	
6	5	DOWN TO THE BONE	Electra Glide (GRP/VMG)	
8	6	SPECIAL EFX	Cruise Control (Shanachie)	
4	7	PETER WHITE	Bueno Funk (Columbia)	
9	8	KIM WATERS	In The House (Shanachie)	
10	9	LARRY CARLTON	Morning Magic (Warner Bros.)	
7	10	NORAH JONES	Don't Know Why (Blue Note/Virgin)	
12	11	NORMAN BROWN	Just Chillin' (Warner Bros.)	
11	12	BRAXTON BROTHERS	Whenever I See You (Peak)	
13	13	BRIAN CULBERTSON	Without Your Love (Warner Bros.)	
16	14	EUGE GROOVE	Slam Dunk (Warner Bros.)	
14	15	GERALD ALBRIGHT	Ain't No Stoppin' (GRP/VMG)	
19	16	JONATHAN BUTLER	Wake Up (Warner Bros.)	
17	17	STEVE COLE	So Into You (Atlantic)	
18	18	CHRIS LOEB	Sarao (Shanachie)	
20	19	LUTHER VANDROSS	I'd Rather (J)	
22	20	FOURPLAY	Rollin' (Bluebird/RCA Victor)	
23	21	SADE	Somebody Already Broke My... (Epic)	
21	22	JOE MCBRIDE	Woke Up This Morning (Heads Up)	
24	23	GREG ADAMS	Roadhouse (Ripa)	
26	24	JULIA FORDHAM F/INDIA.ARIE	Concrete Love (Vanguard)	
28	25	OAVIO BENOIT	Then The Morning Comes (GRP/VMG)	
25	26	3RD FORCE	I Believe In You (Higher Octave)	
29	27	JEFF KASHIWA	3-Day Weekend (Native Language)	
—	28	BOYZ II MEN	The Color Of Love (Arista)	
30	29	WILL DOWNING	I Can't Help It (GRP/VMG)	
—	30	CHRIS BOTTI	Lisa (Columbia)	

#1 MOST ADDED

KENNY G F/CHANTE MOORE One More Time (Arista)

#1 MOST INCREASED PLAYS

KENNY G F/CHANTE MOORE One More Time (Arista)

TOP 5 NEW & ACTIVE

- KENNY G F/CHANTE MOORE One More Time (Arista)
- RICHARD ELLIOT Q.T. (GRP/VMG)
- JEFF GOLUB Cold Duck Time (GRP/VMG)
- STEVE OLIVER High Noon (Native Language)
- MARC ANTOINE Cruisin' (GRP/VMG)

Smooth Jazz begins on Page 90.

TRIPLE A

LW	TW	ARTIST	SON	Label
1	1	DAVE MATTHEWS BAND	Where Are You Going (RCA)	
3	2	JACK JOHNSON	Flake (Enjoy/Universal)	
2	3	COUNTING CROWS	American Girls (Geffen/Interscope)	
4	4	BRUCE SPRINGSTEEN	The Rising (Columbia)	
5	5	JIMMY EAT WORLD	The Middle (DreamWorks)	
8	6	JONNY MAYER	Your Body Is A Wonderland (Aware/Columbia)	
7	7	COLDPLAY	In My Place (Capitol)	
6	8	NORAH JONES	Don't Know Why (Blue Note/Virgin)	
9	9	CHUCK PROPHET	Summertime Thing (New West/Red Ink)	
10	10	SHERYL CROW	Soak Up The Sun (A&M/Interscope)	
13	11	DROPLINE	Fly Away From Here (...Day) (143/Reprise)	
14	12	SHERYL CROW	Steve McQueen (A&M/Interscope)	
11	13	GOO GOO DOLLS	Here Is Gone (Warner Bros.)	
12	14	JONNY MAYER	No Such Thing (Aware/Columbia)	
15	15	CHRIS ISAAK	One Day (Reprise)	
23	16	DAVE PIRNER	Never Recover (Ultimatium)	
21	17	LUCY LI	Good Day (Netzwerk)	
19	18	RED HOT CHILI PEPPERS	By The Way (Warner Bros.)	
26	19	HOWIE DAY	Ghost (Epic)	
—	20	BONNIE RAITT	Silver Lining (Capitol)	
16	21	DISHWALLA	Somewhere In The Middle (Immergent)	
20	22	LOS LOBOS	Hearts Of Stone (Mammoth)	
25	23	THE CORRS F/BONO	When The Stars Go Blue (143/Lava/Atlantic)	
22	24	ALANIS MORISSETTE	Precious Illusions (Maverick/Reprise)	
17	25	TREY ANASTASIO	Alive Again (Elektra/EEG)	
18	26	C. KROEGER F.J. SCOTT	Hero (Roadrunner/Columbia/IDJMG)	
27	27	BETH ORTON	Concrete Sky (Astralwerks/Heavenly/Capitol)	
28	28	MAIA SHARP	Willing To Burn (Concord)	
—	29	DAVID BOWIE	Slow Burn (ISO/Columbia)	
—	30	ROBERT PLANT	Darkness, Darkness (Universal)	

#1 MOST ADDED

AIMEE MANN Humpty Dumpty (SuperEgo/Red Ink)

#1 MOST INCREASED PLAYS

BONNIE RAITT Silver Lining (Capitol)

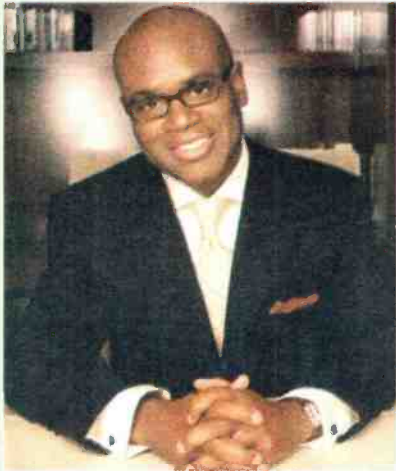
TOP 5 NEW & ACTIVE

- 311 Amber (Volcano)
- OUR LADY PEACE Somewhere Out There (Columbia)
- OASIS Stop Crying Your Heart Out (Epic)
- BRUCE HORNSBY Sticks & Stones (RCA)
- JACK JOHNSON Bubble Toes (Enjoy/Universal)

TRIPLE A begins on Page 106.

Publisher's Profile

By Erica Farber



ANTONIO 'L.A.' REID

President/CEO, Arista Records

whom they feel are competitors but who are actually in their corners. We have a family environment."

The next six months: "We have a very exciting release schedule: The Whitney Houston album, Toni Braxton, Carlos Santana, Kenny G, TLC, Blu Cantrell. We're still working Pink, Avril Lavigne and Donell Jones. We have several other albums that we had to shift into 2003 because we had such a tight release schedule. We're excited about what we have coming up, but it's also very challenging. When you have this many releases, it's a real challenge for our company to focus on each and every one and to maximize them all. We have to step up. The most important factor and the leading contributor to all of our success with all our artists will be radio, whether it's Tom Pohlman or Cadillac Jack or Eloy Smith or Tony Brown. Making sure we spend the right amount of time with radio is key for us."

His company's relationship with radio: "It's a very important relationship, and it's one that we treasure. No matter what technologies may come along, no matter what may happen, I still believe that radio is the most important tool for breaking music and selling records. Our relationship with radio is very precious."

Biggest challenge: "The escalating cost of marketing — and everything. Our profit margins are so slim that we're really challenged to turn a profit as an industry. As music changes, tastes change, and new musical trends are introduced. Another big challenge is keeping abreast of those changes and accepting them as they come. It's very easy to lock on to what we loved as teenagers and to be unwilling to accept change. I try to remain as open as I can, but, at the end of the day, I grew up as a little R&B and rock kid. Now I have to understand alternative, hip-hop and dance. That may not be the music I grew up listening to, but it's very important to the musical arena."

Where music is going: "It's very difficult to say. Edgy music is the music of the youth. Edgy rock or pop or hip-hop. The edgier the music, the more youth-driven it is. It defines our youth culture. Some of the smoother, more palatable, safer things don't reflect the taste of the youth. It gets edgier and edgier as time goes on."

State of the music industry: "There's room for change. As a matter of fact, it goes beyond there being room for change — it's absolutely necessary that we redefine the business model as we know it. It's the circle of pain, as Pete Jones likes to call it, whether that be bootlegging or CD-burning or file-sharing or the many things that contribute to fans having other things to do with their money besides buying our records."

"We have to redefine the business and be bold and honest about it. Changes have to be made. I have many ideas that aren't appropriate to share, but I can tell you that change is necessary if our business is to survive. I love the business, and it's a very important business. It's important to the culture of the world. We have to save it by being smart rather than being complacent."

"As an industry, we've been complacent for so many years that time has passed many of us by. It's not because the consumer intended to hurt us in any way as an industry; it's because we like the way things were done years ago, and we haven't changed. But we have to change, and it's not too late. There are still many music fans in the world. If you give them music they love, they will buy it. Where and how they buy it is something we will probably have to redefine, but there will always be

fans of music, and there will always be great people making music."

State of radio: "The changes that have taken place in radio have also taken place in many other businesses, particularly in other media companies and other forms of entertainment, whether it's mergers or conglomerates. It's not an unusual business model. I can't say that it doesn't work, but I can say that there are challenges."

"When I visit a city and listen to radio, I like to feel like I'm listening to the sounds of that particular city, whether it's New York or Philadelphia or San Francisco. I don't necessarily like the idea that, everywhere I go, I hear the same music. That is a little narrow and doesn't allow for a lot of growth. Basically, everybody's playing the same music. I don't think that's wise."

"There are some things that could be fixed or tweaked, but, overall, radio is my friend."

Most influential individual: "I have enjoyed and I respect the careers of many people. Clive Davis would be at the top of that list. Berry Gordy is up there. I respect Ahmet Ertegun a lot. Those are the guys I really look up to and respect. I like the guys who are very hands-on with the music."

Career highlight: "I can't say. I guess that's because I don't focus on my career that much. I don't look at what I've done. Someone would have to bring me a discography in order for me to answer that. The things on my desk represent tomorrow, not yesterday."

Career disappointment: "I'm never satisfied with any albums. Ask TLC or Toni Braxton or Babyface. You really should ask Pink. I'm never happy. I'm always pushing for more. My biggest disappointment is when I can't get an album finished to my satisfaction, but that's what keeps me striving."

Favorite radio format: "CHR — it brings it all together. I want to hear a little bit of Sugar Ray mixed in with a little Matchbox Twenty and OutKast. I want to hear it all."

Favorite television show: "I watch MTV and BET. I have them on all the time in my office. Otherwise, during basketball season, I don't miss a Lakers game."

Favorite book: "I'm not reading one right now, but I read a lot of biographies and history."

Favorite movie: "Currently, *Road to Perdition*. My all-time favorite would be *All About Eve*."

Favorite artist: "Male, Marvin Gaye. Female, Chaka Khan. My favorite song is probably 'Billie Jean.'"

Favorite restaurant: "Guy Savoy in Paris."

Beverage of choice: "Water."

Hobbies: "I don't have any. My spare time is spent listening to music. My most precious time is the time I spend with my family."

E-mail address: "benji.grinberg@bmg.com."

Advice for the record industry: "Let's make shorter albums. There's too much material on albums. We're throwing away too much music. Eight or nine songs — I would set that as a standard if it were up to me."

Advice for the radio industry: "Personalize and individualize your stations. There needs to be a clear difference in every station we listen to across the board. Even if they're in the same format, there should be something different about them. We shouldn't feel that every station we listen to is a carbon copy of the one we listened to before it. Also, be open-minded about new things and new sounds and be on the lookout for new trends. Don't be the last guy on the train, be the first."

With his diverse background as a musician, producer, artist developer and label executive, Antonio "L.A." Reid is first and foremost a dedicated and passionate music lover. As the leader of Arista Records, Reid has become the ultimate conductor. He sets a specific agenda, has a clear focus and absolutely enjoys what he does. He also claims to be a perfectionist and refers to himself as a "pain in the ass."

In an industry where art and commerce are constantly at odds, Reid still takes his gut feelings into consideration when determining if an artist has what it takes to be successful. Although he is limited in how much time he can spend in the studio today, he is still very much involved with and connected to his label's artists, songs and producers.

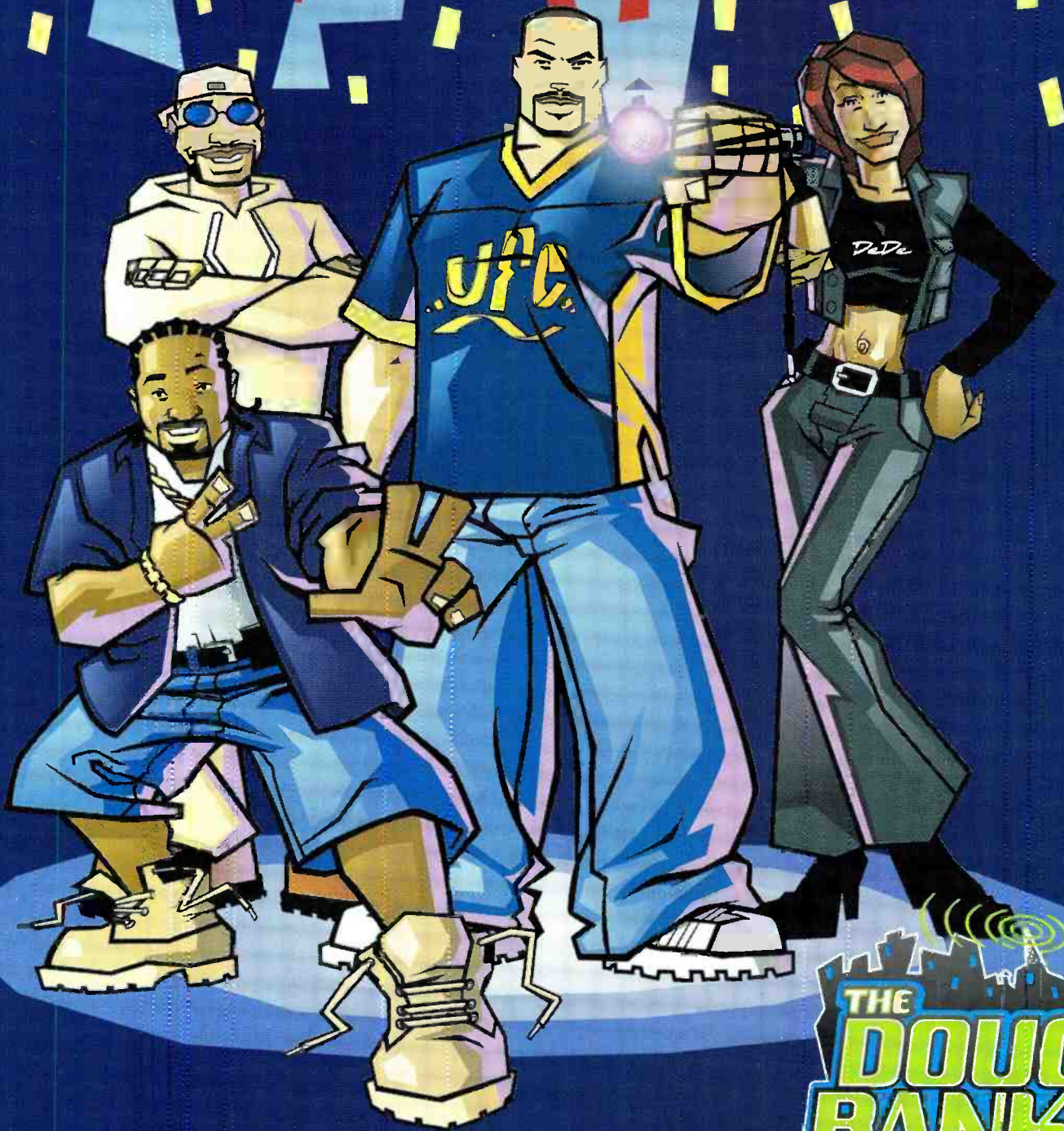
Getting into the business: "I started out years ago as a drummer, working in local bands in my hometown of Cincinnati. I also did some session work for various artists. I learned a little about the business from being on the road and in the studio, but I started out as a musician. I dreamed about having an impact on music for many years, and my goal was to uphold the standard and quality of the music we listen to. I'm a lover of music. It was always the music first, and it is to this day."

His vision for the company: "We pride ourselves on being a company that can have successful artists in most genres of music. For example, we may not be the leader in urban or pop or rock or alternative music, but we have success in each genre. That's our goal: to be a well-balanced label, to be good at what we do, and to be competitive in every genre. We don't want to lean too heavily in any one direction. I am really proud of the team we've assembled here at Arista. I love working with people like Lionel Ridenour, Jordan Katz, Steve Bartels, Larry Mostel, Mark Shimmel, Cameron Quak and Laura Swanson. If we're successful, it's clearly a result of the team we've put together and how well we work together. That's one of the most important and precious things to me about what we do."

The special relationship he has with his artists: "Because we have a very special relationship, sometimes there are turbulent times. We have an honest relationship. We're very close. I spend many hours talking to artists every day. I absolutely love it, and I try to make myself as available as I can to help them. We help each other. There have been many artists in my career who have suggested things I should do at the label or with other artists. Sometimes artists are helped by other artists

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